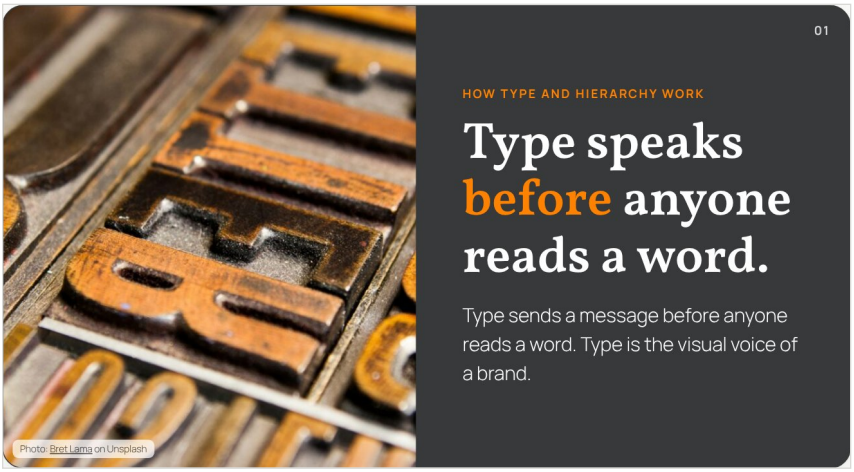
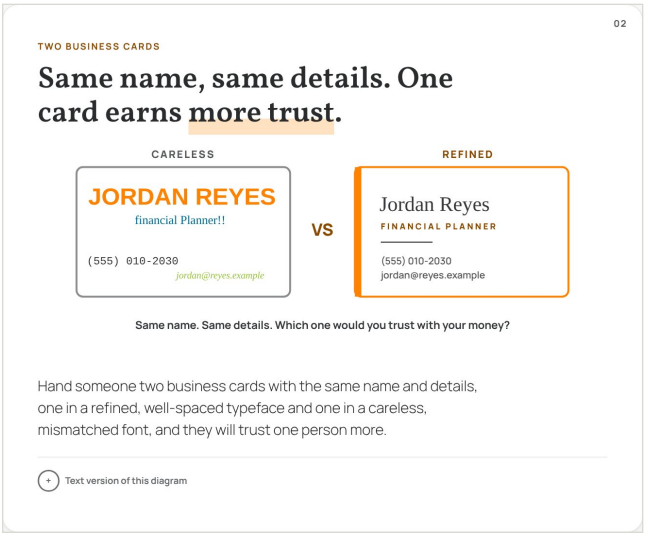
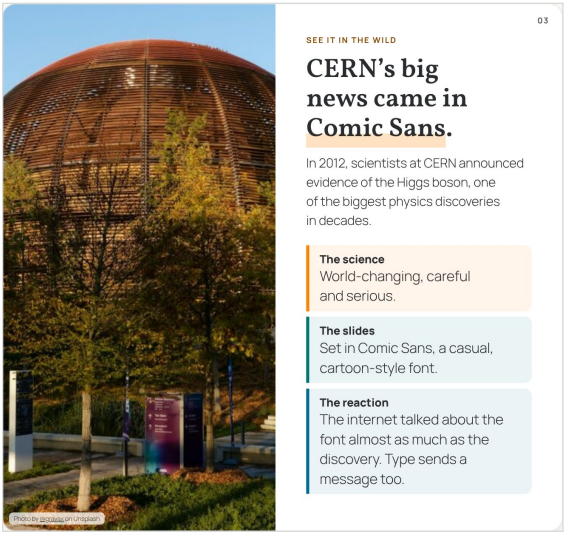


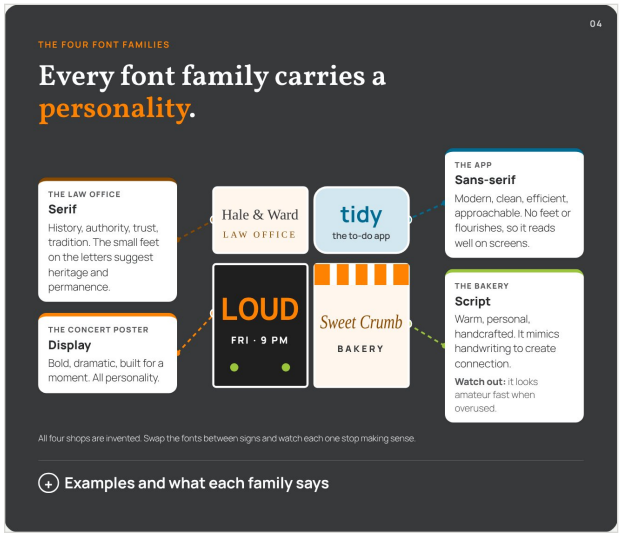

Slide 1



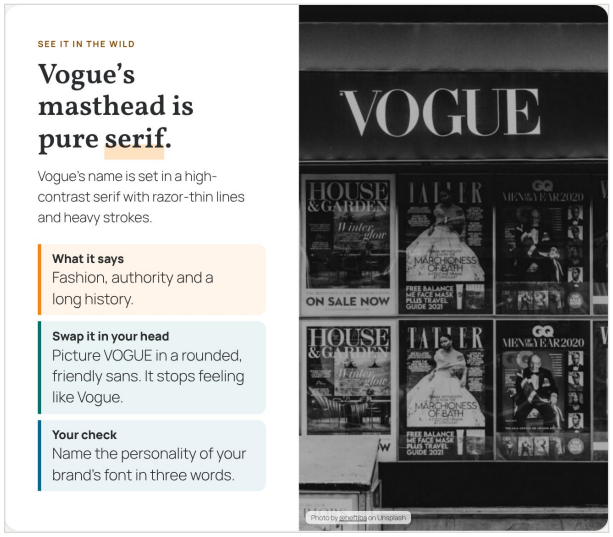

Slide 2



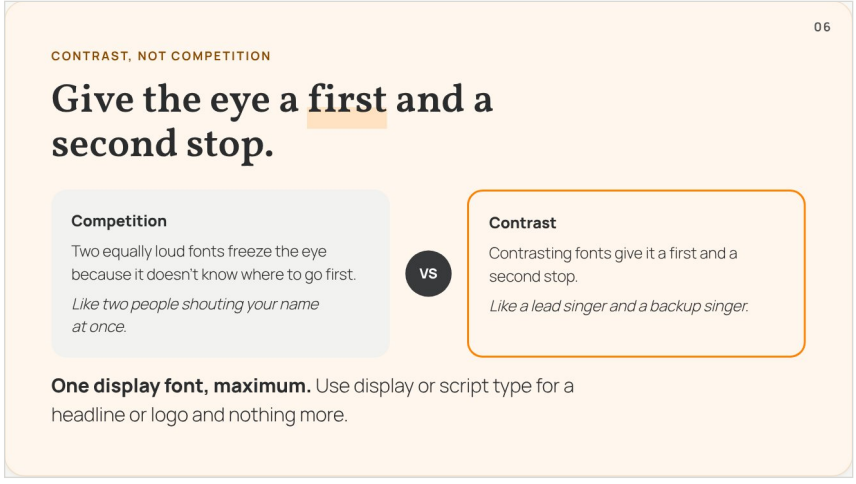

Slide 3



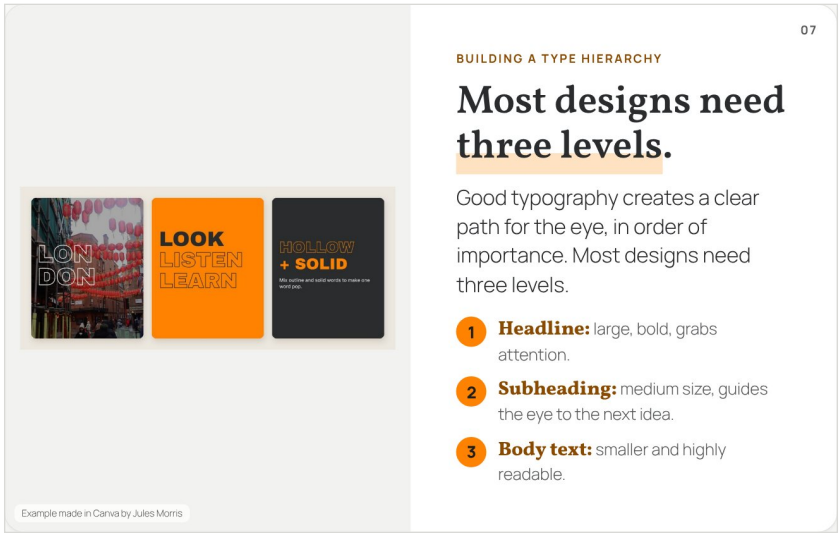

Slide 4



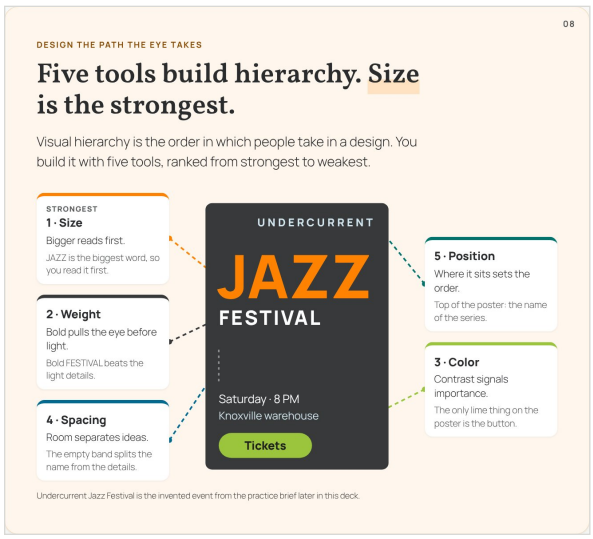

Slide 5



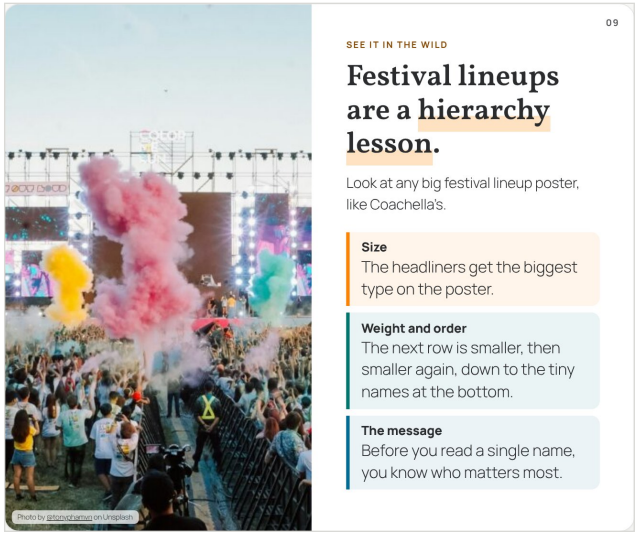

Slide 6



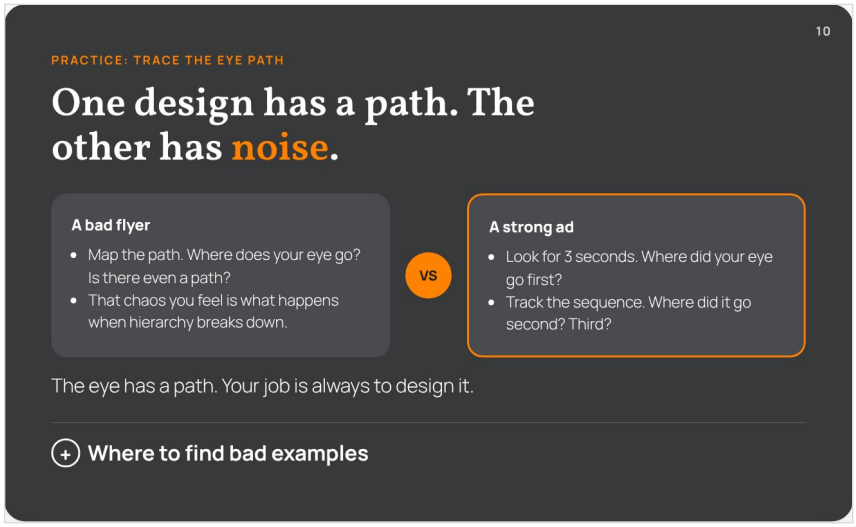

Slide 7



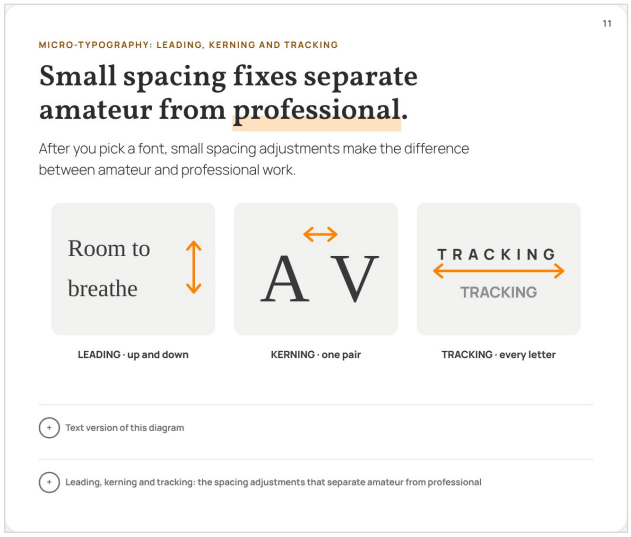

Slide 8



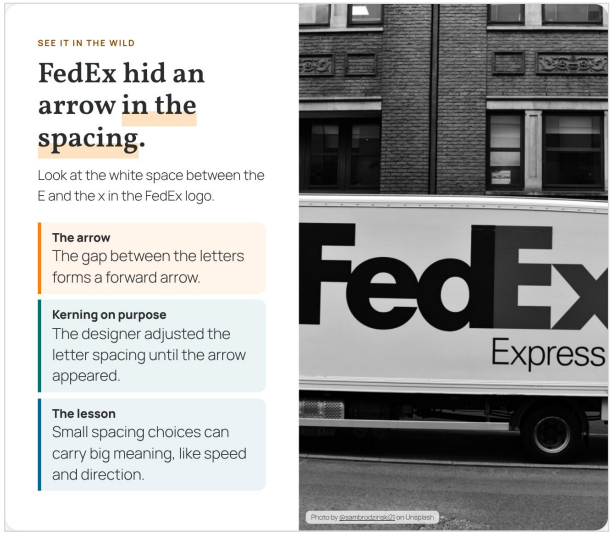

Slide 9



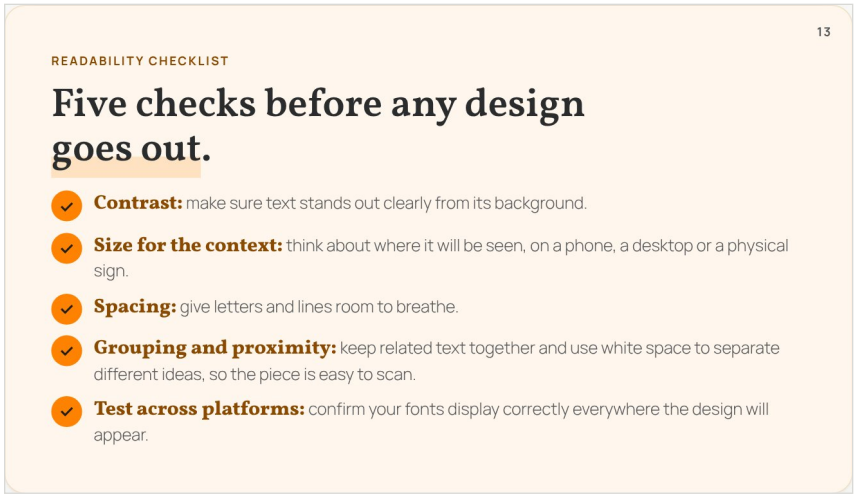

Slide 10



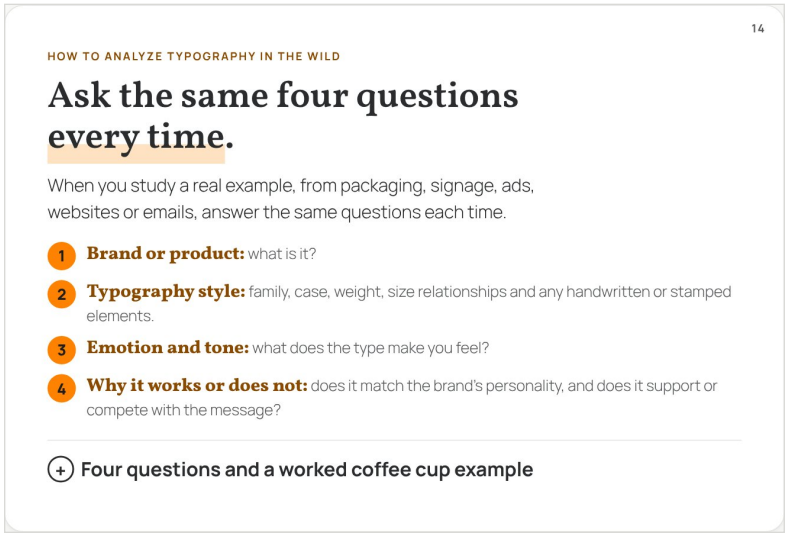

Slide 11



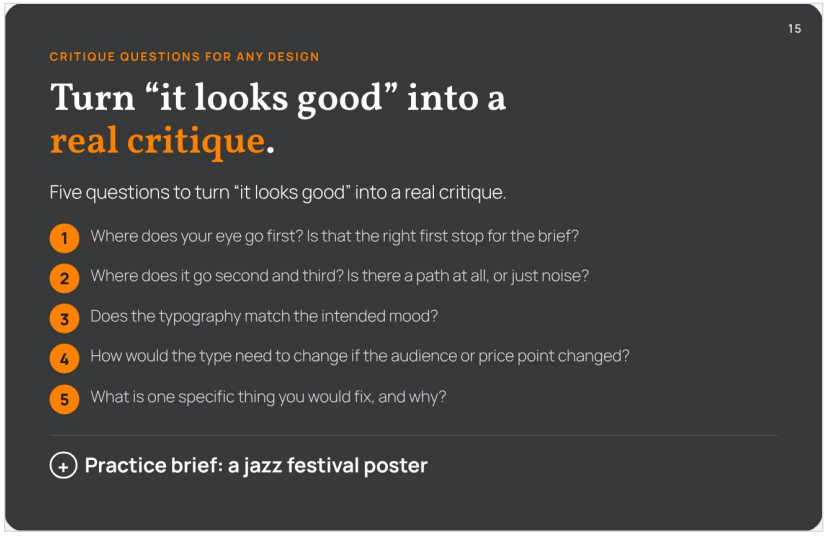

Slide 12




Slide 13




Slide 14




Slide 15

16

DO THIS, NOT THAT

## Two typefaces. A big, deliberate size jump.

Each card is a common mistake. Say the fix out loud, then tap.

**+3 fonts**
Not that: More fonts for variety
TAP TO REVEAL

**SCRIPT**
Not that: Script in all caps or body copy
TAP TO REVEAL

**Aa aa**
Not that: A flat size jump
TAP TO REVEAL

**27 in.**
Not that: Judging only on a big monitor
TAP TO REVEAL

⊕ Do this, not that: the type habits that work and the common mistakes

Slide 16

17

QUICK CHECK

## Diagnose the type problem.

Name what went wrong and the fix, then open the answers.

1 Every line on a bake sale flyer is the same size, so nobody knows where to start.

2 The Sweet Crumb menu uses five different fonts "for fun."

3 A wedding invitation sets the whole paragraph in script, in all caps.

4 Light gray text sits on a busy gray photo.

5 The jazz poster looked great on a big monitor and is unreadable on a phone.

⊕ Check your answers

Sweet Crumb and the jazz festival are invented.

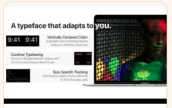
Slide 17

18

REAL BRANDS IN ACTION

## See it in real brands.

Each case study shows these ideas at work. Open one to read the full story.




**San Francisco: Why Apple Built a Typeface Instead of Borrowing One**

Apple designed its own typeface so it could control how text looks and reads on every screen it makes, turning type into a brand asset it owns.

**The lesson:** A typeface can be a brand asset worth owning.

Image courtesy of Apple

Read the case study →




**The New York Times: when a headline font becomes a signature**

By committing to one headline typeface, Cheltenham, and commissioning its own custom version of it, The New York Times turned a type choice into something readers recognize before they read a word.

**The lesson:** Long, consistent use of one typeface builds instant recognition.

Image courtesy of The New York Times

Read the case study →



**Vogue and the Didone: when type becomes the brand**

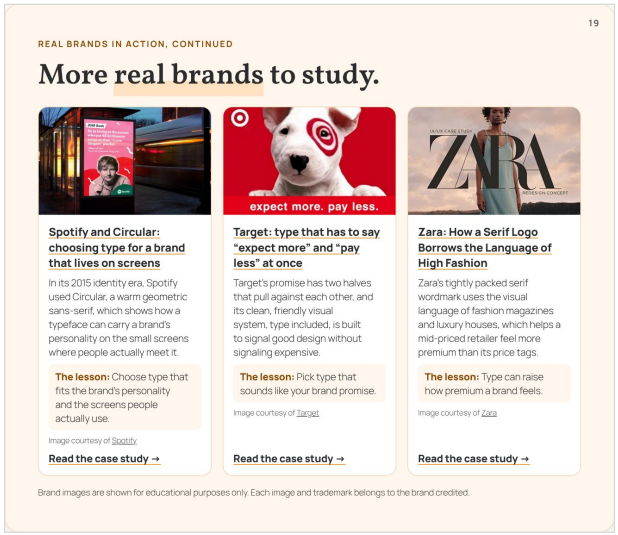
Vogue's high-contrast Didone lettering has stayed essentially fixed on its covers since the 1950s, and that consistency turned a typeface style into a signal of fashion authority.

**The lesson:** The right font is not decoration. It is the identity.

Image courtesy of Vogue

Read the case study →

Slide 18


19
REAL BRANDS IN ACTION, CONTINUED
More real brands to study.
expect more. pay less.
ZARA
Spotify and Circular: choosing type for a brand that lives on screens
In its 2015 identity era, Spotify used Circular, a warm geometric sans-serif, which shows how a typeface can carry a brand's personality on the small screens where people actually meet it.
The lesson: Choose type that fits the brand's personality and the screens people actually use.
Image courtesy of Spotify
Read the case study →
Target: type that has to say "expect more" and "pay less" at once
Target's promise has two halves that pull against each other, and its clean, friendly visual system, type included, is built to signal good design without signaling expensive.
The lesson: Pick type that sounds like your brand promise.
Image courtesy of Target
Read the case study →
Zara: How a Serif Logo Borrows the Language of High Fashion
Zara's tightly packed serif wordmark uses the visual language of fashion magazines and luxury houses, which helps a mid-priced retailer feel more premium than its price tags.
The lesson: Type can raise how premium a brand feels.
Image courtesy of Zara
Read the case study →
Brand images are shown for educational purposes only. Each image and trademark belongs to the brand credited.

Slide 19