

# Inter/type face:

*Typography Matters*

## *Apa yang bakal kita bicarakan:*

- Mengapa peduli *typography*?\*
- Tipografi di *web*
- Bagaimana cara *typesetting* supaya teks tampil *ciamik*

\* Belum ada kata serapan yang baku untuk Bahasa Indonesia. Kita pakai 'tipografi' untuk sementara.

## *Apa yang bakal kita acuhkan:*

- Klasifikasi *typeface*
- Tipografi di *print*
- Comic Sans\*

\* Semoga dengan seringnya diacuhkan, maka *font* tersebut akan lenyap dengan sendirinya.

# Mengapa tipografi?

*Perwujudan ide*

**Mari kita kutip dari salah satu tulisan terpopuler yang pernah dibuat manusia:**

**Mari kita kutip dari salah satu tulisan terpopuler yang pernah dibuat manusia:**

*The Scripture.*

“In the beginning God  
created the word,  
**typography**, and  
then the heaven &  
the earth.”

— *Genesis 1:0*



Just kidding.



# Mengapa tipografi?

Transisi dari zaman  
**prasejarah** ke **sejarah**,  
ditandai oleh  
terciptanya tulisan, dan  
tentunya **tipografi**.



### Proto writing



### Greek Alphabet

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ  
αβγδεζηθικλμνξοπρστυφχψω

𐎶 𐎵 𐎴 𐎳 𐎲 𐎱 𐎰 𐎯 𐎮 𐎭 𐎬 𐎫 𐎪 𐎩 𐎨 𐎧 𐎦 𐎥 𐎤 𐎣 𐎢 𐎠 𐎟 𐎞 𐎝 𐎜 𐎛 𐎚 𐎙 𐎘 𐎗 𐎖 𐎕 𐎔 𐎓 𐎒 𐎑 𐎐 𐎏 𐎎 𐎍 𐎌 𐎋 𐎊 𐎉 𐎈 𐎇 𐎆 𐎅 𐎄 𐎃 𐎂 𐎁 𐎀

### Cuneiform

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

### Latin Alphabet

Apa **efek tipografi**  
terhadap pembaca?

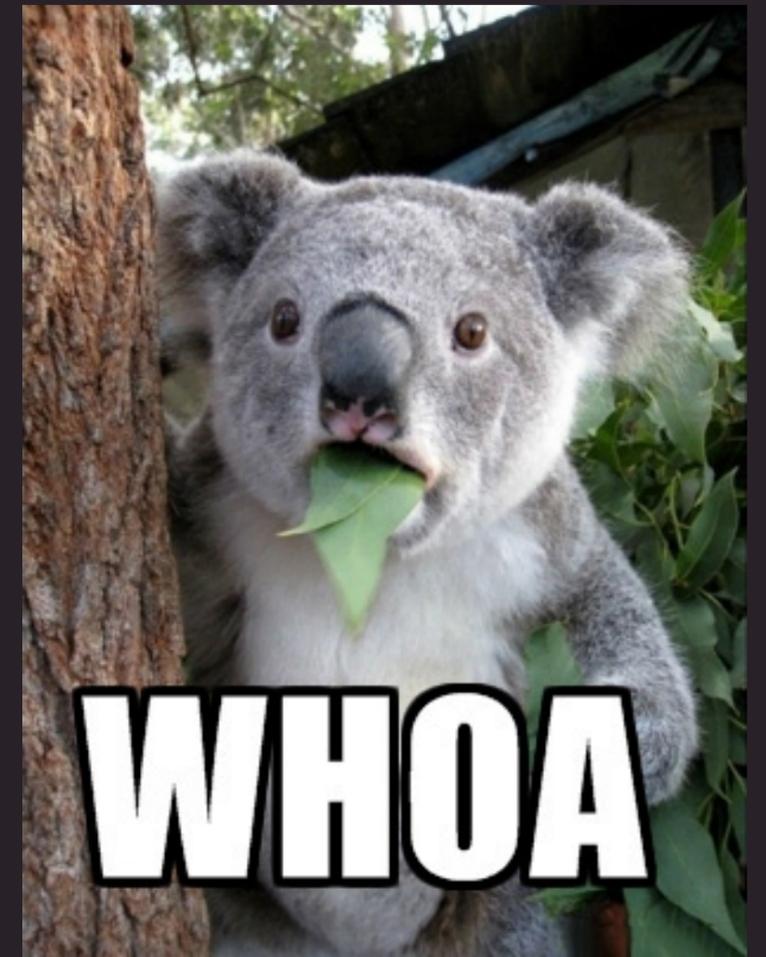
*Type*

“the differences between good and poor typography appear to have **little effect** on common performance measures such as reading **speed** and **comprehension**.”

“Perbedaan antara tipografi yang baik dan buruk hanya memberi efek kecil terhadap tolok ukur [kemampuan baca] secara umum, seperti kecepatan membaca dan pemahaman [teks].”

“the differences between good and poor typography appear to have **little effect** on common performance measures such as reading **speed** and **comprehension**.”

Sumber: [The Aesthetics of Reading](#)  
Dr. Kevin Larson & Dr. Rosalind W. Picard



**Tapi...**

**“high quality  
typography  
appears to induce  
a positive mood.”**

“tipografi berkualitas tinggi tampaknya  
menimbulkan suasana hati positif.”

“high quality typography appears to induce a positive mood.”

Sumber: [The Aesthetics of Reading](#)

Dr. Kevin Larson & Dr. Rosalind W. Picard

“Creative cognitive tasks have shown performance improvements when participants were induced into a positive mood.”

“Kinerja peserta menunjukkan peningkatan dalam tugas kreatif kognitif saat suasana hati positif.”

Sumber: Positive Affect facilitates creative problem solving  
A.M. Isen, K.A. Daubman, G.P. Nowicki



PENELITIAN MENUNJUKAN

Tipografi yang baik membuat  
pembaca *tidak bete*



PENELITIAN MENUNJUKAN

Tipografi yang baik *mencerdaskan*  
*dan membahagiakan*



TIPOGRAFI YANG BAIK



*Menggugah selera membaca*



TIPOGRAFI YANG BAIK



*Menggugah perasaan*



TIPOGRAFI YANG BAIK



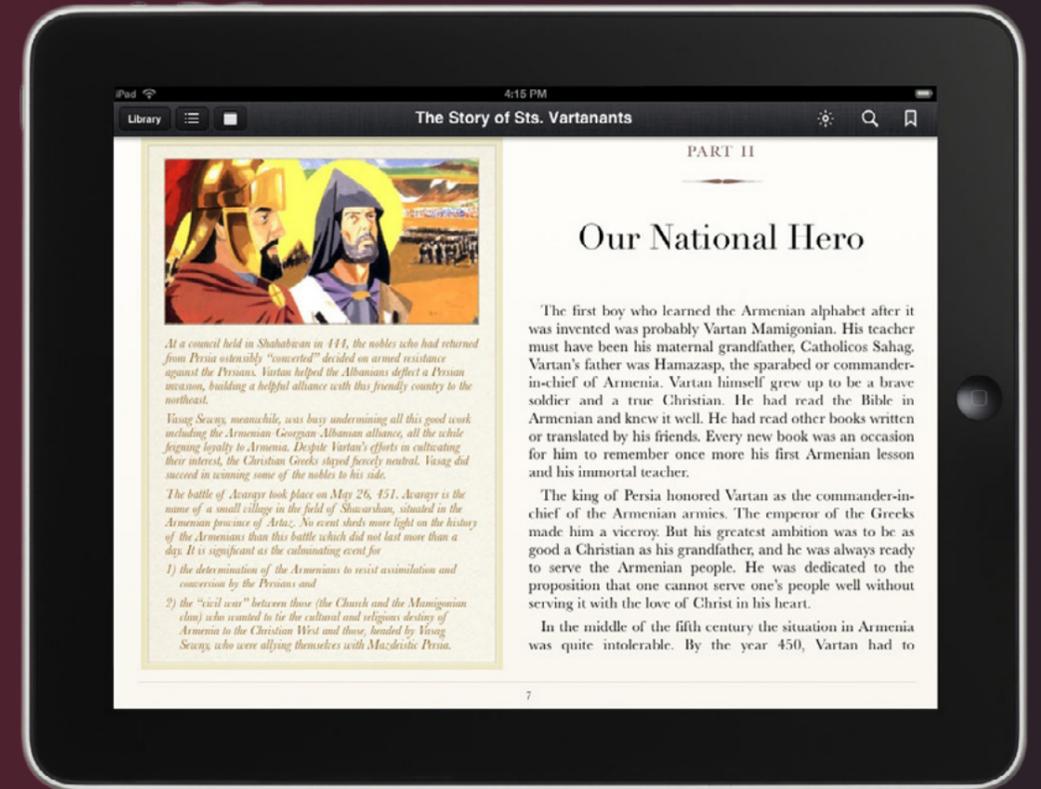
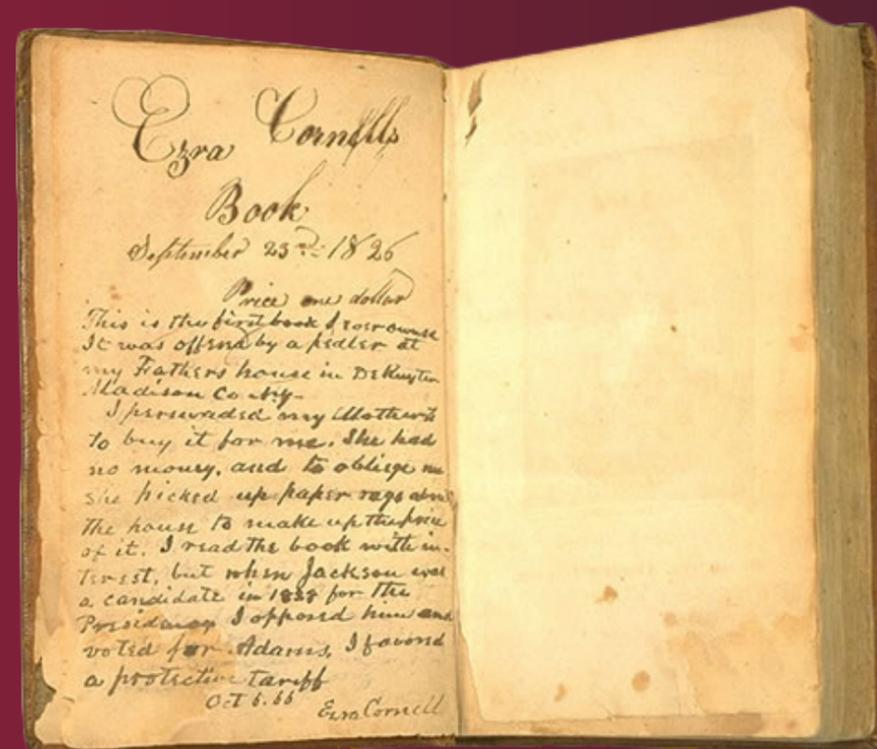
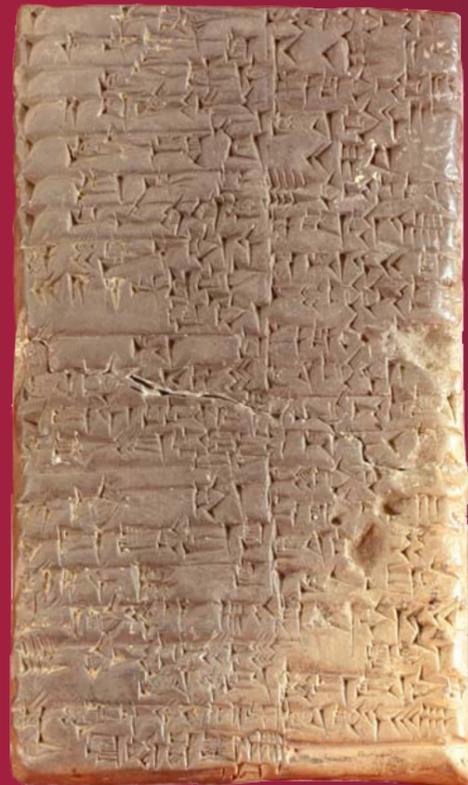
*Mewujudkan bahasa*

# Tipografi di Web

*Dari ukiran, tinta, pixel, dan selanjutnya*

ANALOG

DIGITAL



Ezra Cornell  
Book  
September 23<sup>rd</sup> 1826

Price one dollar  
This is the first book of our course  
It was offered by a pedler at  
my Father's house in DeKuyter  
Madison County  
I persuaded my Mother  
to buy it for me, she had  
no money, and to oblige me  
she picked up paper rags about  
the house to make up the price  
of it. I read the book with in-  
terest, but when Jackson was  
a candidate in 1824 for the  
Presidency I opposed him and  
voted for Adams. I favored  
a protective tariff  
O.T. 6. 66 Ezra Cornell

Library 4:15 PM The Story of Sts. Vartanants PART II

## Our National Hero

The first boy who learned the Armenian alphabet after it was invented was probably Vartan Mamigonian. His teacher must have been his maternal grandfather, Catholicos Sahag. Vartan's father was Hamazasp, the sparabed or commander-in-chief of Armenia. Vartan himself grew up to be a brave soldier and a true Christian. He had read the Bible in Armenian and knew it well. He had read other books written or translated by his friends. Every new book was an occasion for him to remember once more his first Armenian lesson and his immortal teacher.

The king of Persia honored Vartan as the commander-in-chief of the Armenian armies. The emperor of the Greeks made him a viceroys. But his greatest ambition was to be as good a Christian as his grandfather, and he was always ready to serve the Armenian people. He was dedicated to the proposition that one cannot serve one's people well without serving it with the love of Christ in his heart.

In the middle of the fifth century the situation in Armenia was quite intolerable. By the year 450, Vartan had to

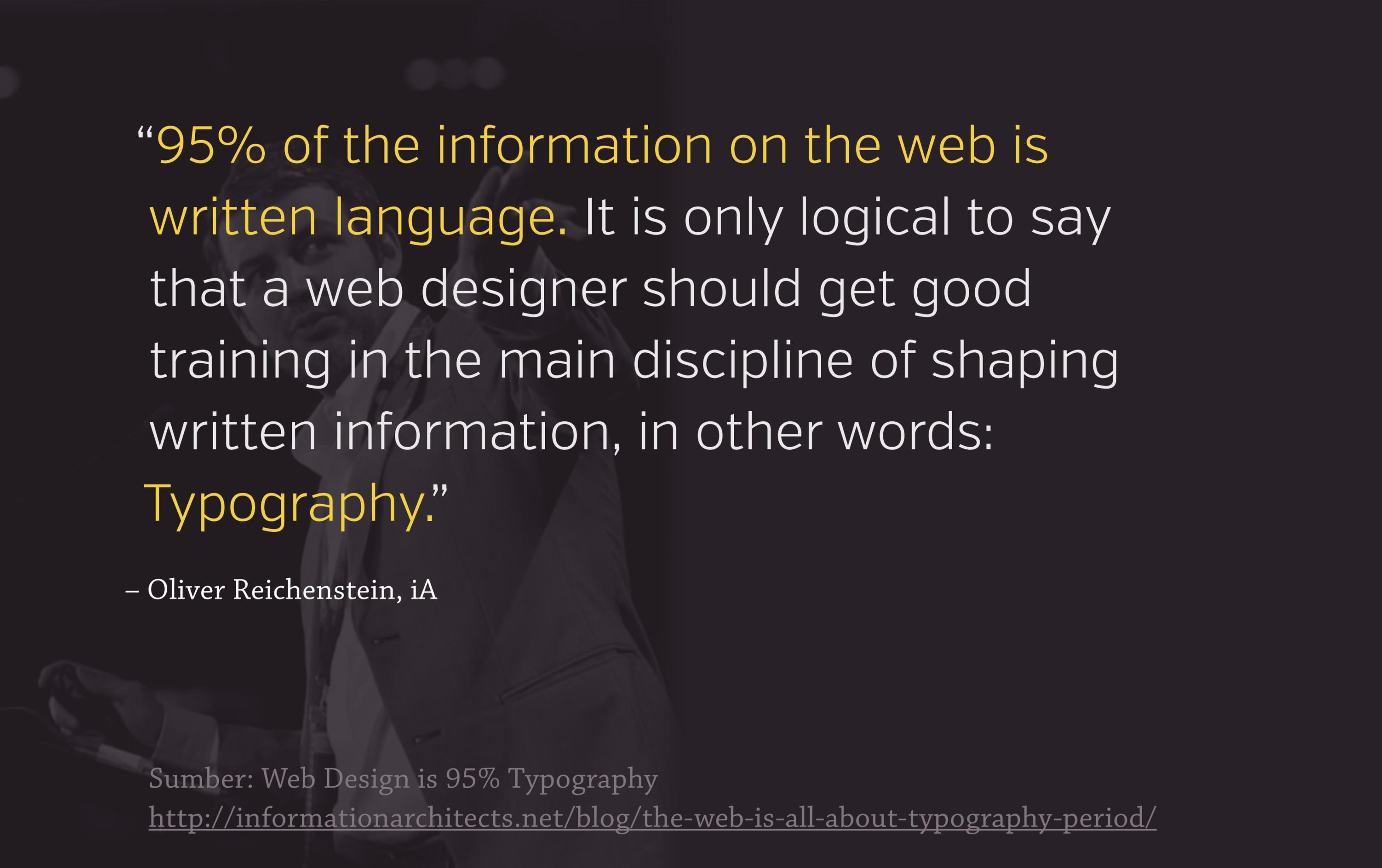
*At a council held in Shahabawan in 441, the nobles who had returned from Persia ostensibly "converted" decided on armed resistance against the Persians. Vartan helped the Albanians defeat a Persian invasion, building a helpful alliance with this friendly country to the northeast.*

*Visang Scarp, meanwhile, was busy undermining all this good work including the Armenian-Georgian-Albanian alliance, all the while feigning loyalty to Armenia. Despite Vartan's efforts in cultivating their interest, the Christian Greeks stayed fiercely neutral. Visang did succeed in winning some of the nobles to his side.*

*The battle of Avarayr took place on May 26, 451. Avarayr is the name of a small village in the field of Shavarshan, situated in the Armenian province of Artsakh. No recent deeds more light on the history of the Armenians than this battle which did not last more than a day. It is significant as the culminating event for*

- 1) the determination of the Armenians to resist assimilation and conversion by the Persians and*
- 2) the "civil war" between those (the Church and the Mamigonian clan) who wanted to tie the cultural and religious destiny of Armenia to the Christian West and those, headed by Visang Scarp, who were allying themselves with Mazdaistic Persia.*

7



“95% of the information on the web is written language. It is only logical to say that a web designer should get good training in the main discipline of shaping written information, in other words: **Typography.**”

– Oliver Reichenstein, iA

Sumber: Web Design is 95% Typography

<http://informationarchitects.net/blog/the-web-is-all-about-typography-period/>

**Mari kita buktikan...**



Art Blanc  
Edit Profile

FAVORITES

- News Feed
- Messages 5
- Events
- Photos

APPS

- App Center 20+
- MailChimp
- Games Feed 20+
- Music
- Notes
- Links
- Pokes

GROUPS

- ALUMNI DKV FSRD... 20+
- FSRD MARANATHA 20+
- FSRD Maranatha V... 20+
- Create Group...

PAGES

- Pages Feed 20+
- Like Pages 20+
- Create a Page...

MORE

Friends on Chat



Update Status Add Photos/Video

What's on your mind?

SORT



Roy Anthonius

The big day has arrive!!

Like · Comment · 7 hours ago via mobile

Norman Wijaya likes this.



Norman Wijaya Yeaah!

6 hours ago via mobile · Like



Ireneus Jordan Jenifin cihhuuyy..

4 hours ago via mobile · Like



Write a comment...



Willy Wahyudi and Gratiyas Garibaldi commented on a photo.



Gratiyas Garibaldi



Like · Comment · Share · February 21 at 5:50pm

Gita Mariana and 2 others

Create Event

1 request from Luci Ana

18 other app requests

People You May Know

See All



Marlyn Sitorus

Friends with Marvin Gunardi

Add Friend



LoVey Pey

12 mutual friends

Add Friend

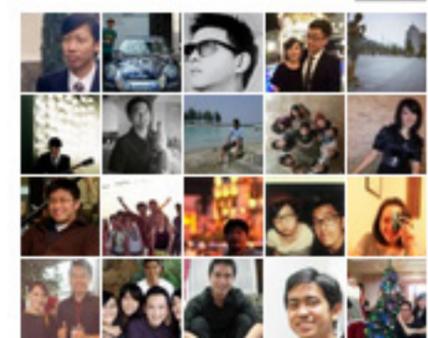
Facebook © 2013

English (US) · Privacy · Terms · Cookies · More



- Home
- Messages
- Calendar
- Photos
- Marketplace
- Groups
- Events
- Pages
- Watch
- Games
- Music
- Video
- Settings

Search bar for photos



Post creation text input field



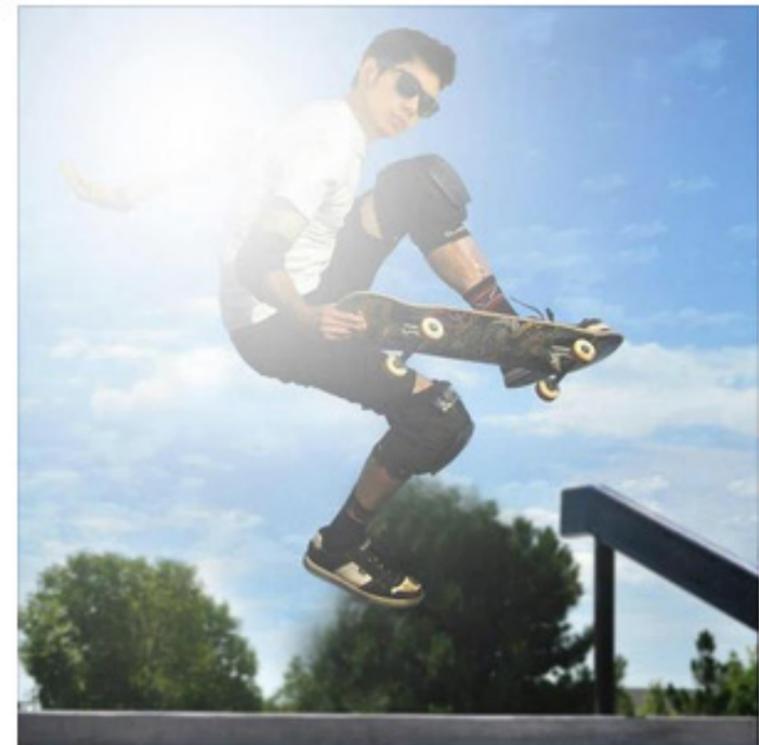
Like button

Comment input field

Comment 1: [Profile picture] [Text]

Comment 2: [Profile picture] [Text]

Comment 3: [Profile picture] [Text]



- Home
- Messages
- Calendar
- Photos
- Marketplace
- Groups
- Events
- Pages
- Watch
- Games
- Music
- Video
- Settings



## Pure Pleasure

Anna Wiener in [Going With It](#)



It was a Friday, and things were not going so well. I was feeling sad, as we all do sometimes. In an attempt to salvage the evening, I agreed to meet a friend at a ping-pong hall on East 23rd Street, a venue I had not previously heard of but whose owner was rumored to be Susan Sa...

## How Girls Is Changing Rape Culture

Michelle Haimoff in [Gender Justice/Feminism](#)



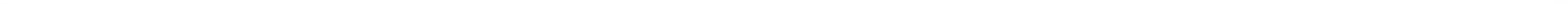
Until I started watching *Girls*, I had no idea how much I had internalized the victim-blaming, “she was asking for it” rape culture that dictates that if women wear skimpy outfits in dangerous neighborhoods, they are inviting harassment. I don’t know if it’s because my parents r...

## Knockabout space

Dan Hill in [on management](#)



I’m fortunate enough to be the CEO of a company—Fabrica—with an incredible space. It’s drop-dead gorgeous, it really is. And that’s the problem. It’s a 17th century villa in the north Italian countryside near Treviso, surrounded by vineyards, farms and light industrial buildings...



**Art Blanc**[View my profile page](#)**4,211**

TWEETS

**342**

FOLLOWING

**222**

FOLLOWERS

Who to follow · [Refresh](#) · [View all](#)**9GAG** @9GAGFollowed by [Andrew Wibowo](#) and ...[Follow](#)**Nate Silver** ✓ @fivethirtyeightFollowed by [Chris Henslin](#) and ot...[Follow](#)**Brian Warren** @mrwarrenFollowed by [Shawn Blanc](#) and oth...[Follow](#)[Browse categories](#) · [Find friends](#)Trends · [Change](#)[#OneMillionSoniQ](#)[#Happy25thTaeyeonDay](#)[#태연아생일축하해](#)[#QuizATV](#)[Trespassing](#)[#XtianBautista1million](#)[Kim Taeyeon](#)[GBK](#)[Teen Top](#)[Follback](#)

## Tweets

**Andre Pennycooke** @mastadre

13 secs

"I jump for cash bitch" [27bslash6.com/bob.html](http://27bslash6.com/bob.html)[Expand](#)**Open Culture** @openculture

23 secs

Pixar's Senior Scientist explains how math makes the movies and games we love. [cultr.me/XZnuVB](http://cultr.me/XZnuVB)[View summary](#)**Kreavi** @kreavi

41 secs

Lowongan Graphic Designer oleh PT. KUTA KREASI  
[kreavi.com/marketplace/26...](http://kreavi.com/marketplace/26...) [#KreaviMarketplace](#)[Expand](#)**Kreavi** @kreavi

1 min

Lowongan Graphic Designer oleh [kreavi.com/marketplace/26...](http://kreavi.com/marketplace/26...)  
[#KreaviMarketplace](#)[Expand](#)**oliviamunn** @oliviamunn

10 mins

San Diego, hope you got your tickets for [@whoisgambles](#) show tomorrow night! Gonna be just the best night of fun. Real talk.[Expand](#)**Kreavi** @kreavi

21 mins

Kamu bisa baca ketentuan dan kriteria desain [#KreaviChallenge](#) di [kreavi.com/marketplace/27...](http://kreavi.com/marketplace/27...)[Expand](#)**Kreavi** @kreavi

21 mins

Format Judul: KREAVI CHALLENGE 4 - JUDUL KARYA di upload ke [Kreavi.com](http://Kreavi.com) dgn format JPG & cantumkan deskripsi karyamu.[Expand](#)**Kreavi** @kreavi

26 mins

Ikuti kontes desain t-shirt "Tunjukkan Semangat Sepakbola Indonesia" krmkan ke [kreavi.com](http://kreavi.com) plg lambat 10 April 2013 pkl 23.59 WIB

Profile header area containing a profile picture and a text input field.

Media gallery area containing three image thumbnails with close buttons (x) on the right.

Large empty rectangular area, likely a placeholder for a main image or video.

Small empty rectangular area at the bottom of the left column.

Empty header area for the first tweet.

Profile picture of the user who posted the tweet.

Profile picture of the user who retweeted the tweet.

Profile picture of the user who retweeted the tweet.

Profile picture of the user who retweeted the tweet.

Profile picture of the user who retweeted the tweet.

Profile picture of the user who retweeted the tweet.

Profile picture of the user who retweeted the tweet.

Profile picture of the user who retweeted the tweet.

Yep, 95%.



typogra.phy



# Typesetting Ciamik

*Koreografi tekstual*

## *Rutin Standar typesetting:*

- Memilih *typeface*
- *Typesetting*

# Memilih *typeface*\*

\* *Typeface* mengacu ke *type family*, *font* mengacu ke *type* sebagai *software*.



TYPESETTING YANG BAIK



*Membutuhkan typeface yang baik juga*

Tipografi ga bisa membantu font jelek tampil bagus, sorry :(

## *Konsiderasi memilih typeface?*

- *Voice* (berkarakter)
- *Legibility* (keterbacaan)
- Kualitas Teknis (bukan dari Dafont)

Sama seperti manusia, typeface punya ciri khas layaknya suara manusia. *The voice.*

*Voice* menyiratkan perasaan dan makna,  
jadi pilihlah *typeface* yang sesuai dengan  
pesan yang hendak disampaikan.

Jadi huruf itu juga orang, punya perasaan, eh?

**GEMUJIAI**

*Gemulai*

**Gemulai**

**MIACHO**

*Macho*

**Macho**

**SUPPEL**

*Supel*

Supel

Sans vs Serif

Hamburger

SANS SERIF

Hamburger

SERIF

**Tidak ada perbedaan**  
berarti terhadap  
**keterbacaan teks**  
antara serif maupun  
sans serif.

Pilih *typeface* sesuai  
**konteks**, dan selalu  
utamakan **pembaca**.

*Legibility*\* mengacu pada mudahnya membedakan antara tiap karakter atau huruf, singkatnya non-ambigu.

\* Padanan kata yang tepat tidak ada di kamus kita, yang paling mendekati adalah “keterbacaan.”

*Legibility* juga bergantung pada pemilihan *typeface* dan juga *typesetting*.



ascender height

cap height

median

x-height

baseline

descender height

x-height rendah

Habq

Habq

x-height tinggi, lebih *legible*

Hase

Hase

Occe

open counters

(lebih mudah dibedakan)

Occe

closed counters

## Bentuk karakter non-ambigu

II100

I1100

I1100

**II100**

II100

I1100

*Kualitas teknis* font juga menjadi faktor penting pemilihan *typeface* yang baik.

# Kelengkapan *glyph set*?

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

.,:;:?!“”\_—

\_@©#\$£€^&\*

{ } [ ] % ‰ ‹ › + × ÷ ½ ¼ ¾

§ ¶ † ‡ •

*Kualitas tracking?*

My faxed joke won a pager in the cable TV quiz show.

*My faxed joke won a pager in the cable TV quiz show.*

My faxed joke won a pager in the cable TV quiz show.

*Kualitas kerning?*

**AVAST**

**AVAST**

**LOVE**

**LOVE**

**TrueType**

**TrueType**

## Kualitas *hinting*?

**Two driven** jocks help fax my big quiz. The brown fox jumps over the lazy Vamp fox held quartz duck just by wing. Cozy sphinx waves qua of bad milk. Woven silk pyjamas exchanged for blue quartz.

**/en** jocks help ta  
brown fox ju

Hinted di Mac OS X

**Two driven** jocks help fax my big quiz. The brown fox jumps over the lazy Vamp fox held quartz duck just by wing. Cozy sphinx waves qua of bad milk. Woven silk pyjamas exchanged for blue quartz.

**/en** jocks help ta  
brown fox ju

Unhinted di Windows

Lebih lanjut: A Closer Look At Font Rendering

<http://www.smashingmagazine.com/2012/04/24/a-closer-look-at-font-rendering/>

Pilih typeface yang

***Variatif***

dalam satu **family**

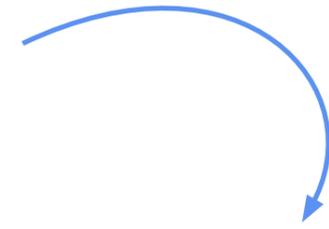
*Apakah mereka punya:*

- Condensed & wide?
- Berapa **pilihan weight**?
- *Italic asli*?
- Fitur-fitur opentype? **ck**, **sh**, **st**

*My faxed joke won a  
pager in the cable TV  
quiz show.*

Adobe Caslon Pro Bold Italic

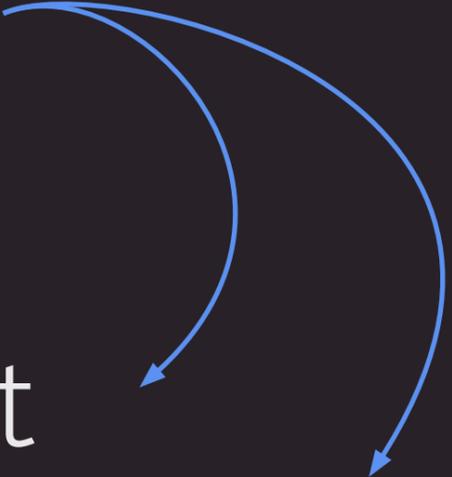
**Yuck!**



*My faxed joke won  
a pager in the cable  
TV quiz show.*

Adobe Caslon Pro **faux bold & italic**

**Gratis!**



*Penyedia webfont:*

- Typekit
- Fontdeck
- Webtype
- Fontspring
- Google Font
- Adobe Edge Webfont

Lebih lanjut: Review of Popular Web Font Embedding Services

<http://www.smashingmagazine.com/2010/10/20/review-of-popular-web-font-embedding-services/>

# ***Typesetting***

The quick brown fox jumps over the lazy  
dog and feels as if he were in the seventh  
heaven of typography together with Her-  
mann Zapf, the most famous artist of the

*Typesetting*\* mengacu ke bagaimana teks dikomposisikan di halaman, atau laman *web*.

\* Kurang lebih sama dengan definisi tipografi

**Tipografi adalah upaya  
kita menampilkan dan  
mewujudkan bahasa.**

## *Typsetting di web:*

- Unit pengukuran CSS
- *Line height, line length*
- Hierarki visual

## Konsiderasi unit pengukuran di CSS:

- Jangan menggunakan **unit fisik absolut (pt, in, cm, etc)** kecuali untuk CSS print
- Pixel sebenarnya, er, oke? **Pixel menyulitkan** kita mengatur **proporsi dan relasi** antar teks
- Gunakan **%, em, rem**

# unit em

Relatif kepada ukuran *parent element*

```
div      { font-size: 16px; }
div h1   { font-size: 2em; } /* 32px */
div p    { font-size: 0.75em; } /* 12px */
div p small { font-size: 0.75em; } /* 9px */
```

# unit rem

Relatif kepada *font-size* di `<html>` element

```
html      { font-size: 16px; }
div h1    { font-size: 2rem; } /* 32px */
div p     { font-size: 0.75rem; } /* 12px */
div p small { font-size: 0.5625rem; } /* 9px */
```

Tidak di support di `<IE8`



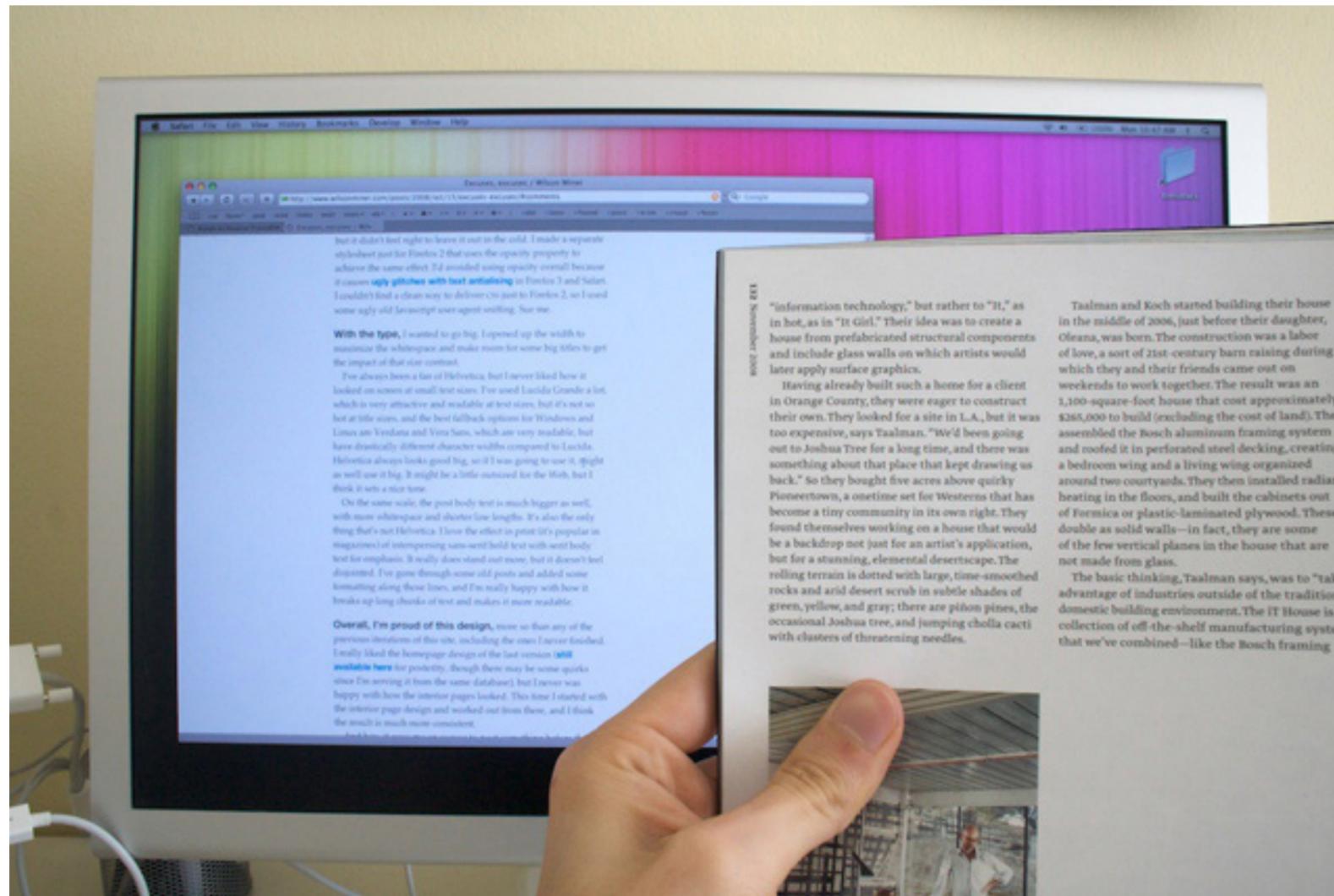
TYPESETTING YANG BAIK



**font-size**

px, em, rem

**16px** di layar  $\approx$  **12pt** di kertas



Sumber: Relative Readability

<http://wm4.wilsonminer.com/posts/2008/oct/20/relative-readability/>

**Protip:**

*Bigger is better.*

# Trent Walton <http://trentwalton.com/>

When making the transition to building **responsive** websites, the hardest part can be getting started.

I get my fair share of questions about how to choose a direction and chart out the first few steps from industry comrades and potential clients. It can seem daunting, so I thought I'd attempt to sum up a few of my own current thoughts on the matter.

## Consider RWD From the Beginning.

I believe this starts with **a shift in perception**. Whether massive or minute, this shift usually involves letting go of a lot of assumptions that center around desktop-centric browsing. There is so little that we can actually count on: **mouse pointers vs fat fingers, hover states**, screen sizes, connection speeds, device capabilities, etc. What good is initial planning (content strategy,



# The Great Discontent <http://thegreatdiscontent.com/>

PHOTO BY CLAUDIA ZALLA

## ABOUT OLIMPIA

Olimpia Zagnoli was born in 1984. After years of doodling, she became an illustrator and began collaborating with the *New York Times*, the *New Yorker*, *Marie Claire*, *Rolling Stone*, *Taschen*, and many others. Her style is characterized by soft shapes and chameleonic colors. She lives in Milan in a house with kaleidoscopic floors.

+ [olimpiazagnoli.com](http://olimpiazagnoli.com) + [@olimpiazagnoli](https://twitter.com/olimpiazagnoli)

Interview date: February 18, 2013

## INTRODUCTION

There's something whimsical, charming, and unique about Olimpia's illustration work that we just love. With artists for parents, Olimpia seemed destined to make a living doing something creative, but that didn't necessarily make for an easy path. In a family of artists, Olimpia had to carve out her own identity and find her outlet for self-expression, which led her into illustration. But that's not all; Olimpia has a multitude of interests and we can't wait to see what direction they lead her in in the future. Here's to exploring, creating, and ultimately, finding a path that is truly yours. Thanks, Olimpia!

### *Describe your path to becoming an illustrator.*

I started in a very liquid way. Since I was a kid, it was pretty normal for me to think about becoming whatever I wanted because I was lucky to have two artists as parents—my dad is a photographer and my mom is a painter. Nobody told me, but I knew from the beginning that I could be whatever I wanted and I never thought about making money or building a career—I just focused on what I liked, which was nice. I didn't realize the decisions that others had to make until I was an adult and saw my friends being forced to find their own path, with their parents being very present in the process.

I started drawing at a young age; it was a good meditation for me. There were so many personalities and egos in the family because we're all artists, so I needed to find my own space to make. In the beginning, it was the floor in my room where I would lay down and draw and invent stories for hours and hours.

Once I was attending middle school, I had to decide what I wanted to focus on for high school. Here, we have four choices of study: scientific, classical, linguistic, or

“Since I was a kid, it was pretty normal for me to think about becoming whatever I wanted because I was lucky to have two artists as parents...”



“Summer Reading” for *The New York Times*

# Signal vs. Noise <http://37signals.com/svn/>

Happy Friday.

You're reading [Signal vs. Noise](#), a publication about the web by [37signals](#) since 1999.

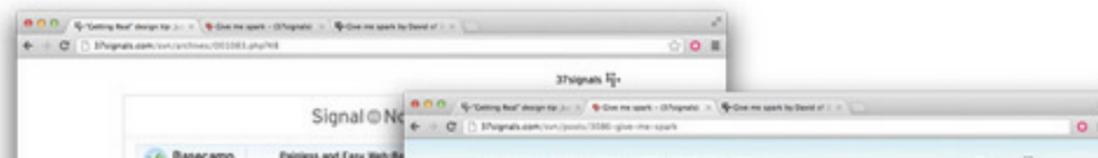
37signals 



## The Typography and Layout behind the new Signal vs. Noise redesign

*[Mig Reyes](#) wrote this on Oct 19 2012 / [64 comments](#)*

We've been sharing our process and company values on Signal vs. Noise since 1999. It's where we've planted the seeds for Getting Real and REWORK. And for many readers, it's their first taste of 37signals. Yet, we haven't given the look and feel any serious attention since 2005.



## *Bigger is better.*

- 16px menjadi standar ukuran minimum untuk bacaan panjang i.e., *body copy*
- Di mobile devices dapat diperkecil (~12px) karena jarak mata pembaca ke layar lebih dekat
- Pakai *typographic scale* untuk menentukan font-size

# Contoh *typographic scale*

THE TYPOGRAPHIC SCALE

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
6	7	8	9	10	11	12	14	16	18	21	24	36	48	60	72

Sumber: The Typographic Scale

<http://retinart.net/typography/typographicscale/>



TYPESETTING YANG BAIK



# `line-height`

rasio, %, em

`line-height: 1;`

terlalu mepet

Typography, I find, is still a bit of mystery to a lot of designers. The kind of typography I'm talking about is not your typical "What font should I use" typography but rather your "knowing your hanging punctuation from your em-dash" typography. Call me a little bit purist but this bothers me.

`line-height: 1.5;`

cakep

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`line-height: 2;`

terlalu longgar

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**Protip:**

**1,6**

Biasanya saya pakai rasio ini, cocok di banyak kasus

`line-height: 1.5;`  
terlalu longgar

**The Quick Brown  
Fox Jumps Over  
The Lazy Dog**

`line-height: 1.1;`  
cakep

**The Quick Brown  
Fox Jumps Over  
The Lazy Dog**

## Protip: *Gunakan proporsi yang sama untuk margin bawah paragraf*

```
p {  
  line-height: 1.6;  
  margin-bottom: 1.6em;  
}
```

Typography, I find, is still a bit of mystery to a lot of designers. The kind of typography I'm talking about is not your typical "What font should I use" typography but rather your "knowing your hanging punctuation from your em-dash" typography. Call me a little bit purist but this bothers me.

So, in an attempt to spread the word here's the first of five simple steps to better typography. To kick it off, part one is about the Measure.

The Measure is the name given to the width of a body of type. There are several units of measurement used for defining the Measure's width. The three basic units are:

Sumber teks: Five simple steps to better typography

<http://markboulton.co.uk/journal/five-simple-steps-to-better-typography>



TYPESETTING YANG BAIK



# `line-length`

rasio, %, em

**Protip:**

**52-78**

**Karakter (termasuk spasi)** per baris biasanya terlihat pas.

Angka ini didapat dari  **$2 \times 26$** (jumlah alfabet latin)=**52** dan  **$3 \times 26$** (jumlah alfabet latin)=**78**

## ~120 karakter

terlalu lebar

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## ~40 karakter

terlalu sempit

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## ~75 karakter

cakep

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## **Sadtip:(**

Sayangnya css saat ini belum bisa menentukan panjang baris, jadi untuk sementara kita hanya bisa memakai cara klasik: *mengeceng*.

Relasi antara *line height* dan *line length*

## Proporsional satu sama lain

Typography, I find, is still a bit of mystery to a lot of designers. The kind of typography I'm talking about is not your typical "What font should I use" typography but rather your "knowing your hanging punctuation from your em-dash" typography. Call me a little bit purist but this bothers me.

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Kolom sempit, kurangi  
*line-height*

Kolom lebar, tambahkan  
*line-height*

**Selain menceriakan  
pembaca dengan  
tekstur teks yang  
seimbang tipografi  
juga ...**

menetapkan

# ***Hierarki Visual***

saat semuanya sama persis  
maka tidak ada yang stand-out

## *Untuk hierarki visual kita punya:*

- Contrast, kontras
- Repetition, pengulangan
- Alignment, penjajaran\*
- Proximity, kedekatan\*

\* Dari Google Translate, maaf kalo ternyata salah atau tidak baku :p

## *Untuk hierarki visual kita punya:*

- Contrast (size, weight, italic, condensed/wide, small caps, voice)
- Repetition
- Alignment
- Proximity

## *Untuk hierarki visual kita punya:*

- **Contrast** (size, weight, italic, condensed/wide, small caps, voice)
- **Repetition** (konsistensi typesetting, repetisi elemen)
- **Alignment**
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- **Alignment** (semua blok teks sebaiknya sejajar, layout)
- **Proximity** (jarak untuk memisahkan/mengelompokan konten)



TYPESETTING YANG BAIK



**CRAP**

Contrast, repetition, alignment, dan proximity

Studi tipografi:

# Hierarki Tipografi

Terinspirasi dari Frank Chimero: Type study: Typographic hierarchy  
<http://blog.typekit.com/2011/03/17/type-study-typographic-hierarchy/>

Interaction Design  
Past, Present, Future  
Hotel the Akmani  
Sabtu, 16 Maret 2013 • 14:00–17:00  
Kumpul Kreavi  
Episode 3  
Danu Widhyatmoko  
Richard Fang  
Art Blanc  
Interaction design include user interface  
& user experience design in web and  
applications. Let's share knowledge &  
experience. Be inspired!

Tidak ada tipografi, hanya  
segerombolan teks.  
*Satu font, satu weight.*

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Mari kita tambahkan *margin*  
untuk pengelompokkan konten.  
(*proximity*)

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Judul acara sekarang kita  
jadikan *bold*. (*contrast*)

*Kita coba utak-atik urutan teks sehingga  
lebih masuk akal.*

Kumpul Kreavi  
Episode 3

# Interaction Design

Past, Present, Future

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experience design in web and applications.  
Let's share knowledge & experience. Be inspired!

Kita tambah ukuran dan *font weight* judul acara, menambah kontras lagi.

*Juga menambahkan jarak vertikal untuk lebih menekankan pengelompokan konten.*

**Kumpul Kreavi**  
Episode 3

# **Interaction Design**

## Past, Present, Future

**Hotel the Akmani**  
**Sabtu, 16 Maret 2013 • 14:00–17:00**

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Richard Fang  
Art Blanc

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Let's share knowledge & experience. Be inspired!

Perombakan drastis di  
ukuran dan *alignment* untuk  
mengarahkan pandangan  
pembaca ke judul acara.

Interaction Design

Past, Present, Future

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Sebelum.

**Kumpul Kreavi**  
Episode 3

# **Interaction Design**

## Past, Present, Future

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Sesudah.

*Semua ini dilakukan hanya dengan satu type family, Verb dari Yellow Design Studio.*

# Quick Recap:

*Typography Matters*

Setelah dasar-dasar tipografi tercapai maka kekuatan sebenarnya tipografi akan muncul, *menggugah respons emosional.*

Pilih *typeface* terbaik dengan *voice* yang tepat, pastikan *legible* dan *berkualitas baik*. Tekstur teks yang seimbang, dan juga terapkan *hierarki visual*.

*Typeset* sebaik-baiknya untuk memudahkan proses membaca bagi audiens, karena proses komunikasi antara teks dan mereka adalah yang terpenting, *everything else is secondary.*

ERTIGA  
Lebih mengerti keluarga

Fitur Keselamatan &amp; Keamanan



Interior Mewah &amp; Elegan



Mesin Bertenaga &amp; Irit



Kabin Luas &amp; Nyaman



To MAKE your dream **REAL...** All you need is **STAMINA!**

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Way of Life!

Suzuki  
ERTIGA  
Double Blower  
Dinglnnya  
Cepat Merata  
Hingga  
Baris  
Ketiga

**BARU!**  
AC Double  
Blower



Change  
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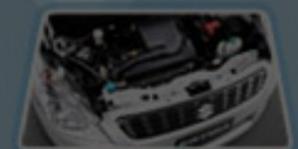
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 Lebih mengerti keluarga


Fitur Keselamatan &amp; Keamanan



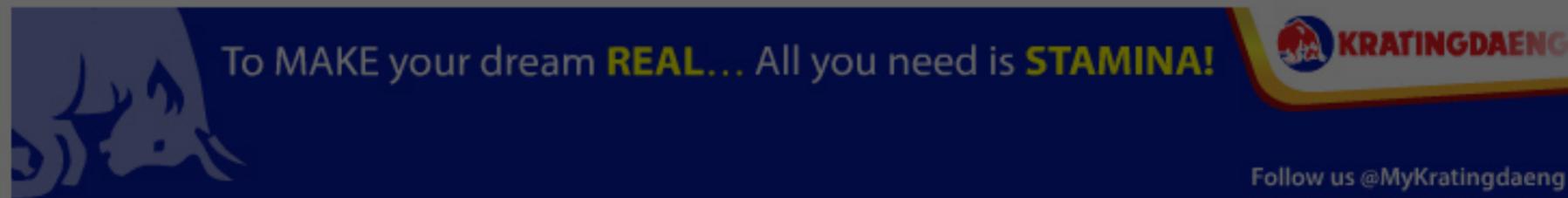
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Microsoft

Tablet Anda.


 Windows

**Jika bangsa yang besar  
adalah bangsa yang  
menghargai bahasanya,  
maka tipografi adalah salah  
satu cara kita menghargai  
Bahasa Indonesia.**

*Thank You*

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