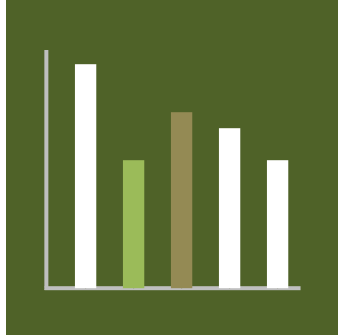


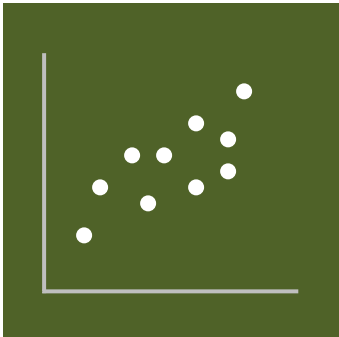
FUNDAMENTALS OF DATA VISUALIZATION

(Tables) and fonts!

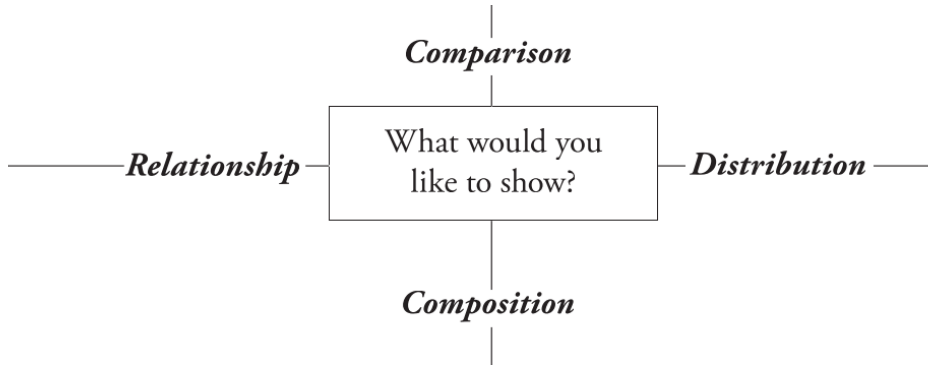
COMPARE ITEMS



TRENDS OVER TIME



CORRELATION



DISTRIBUTION

PROPORTIONS

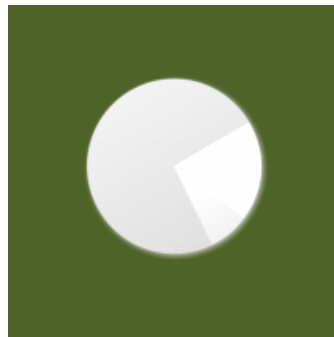
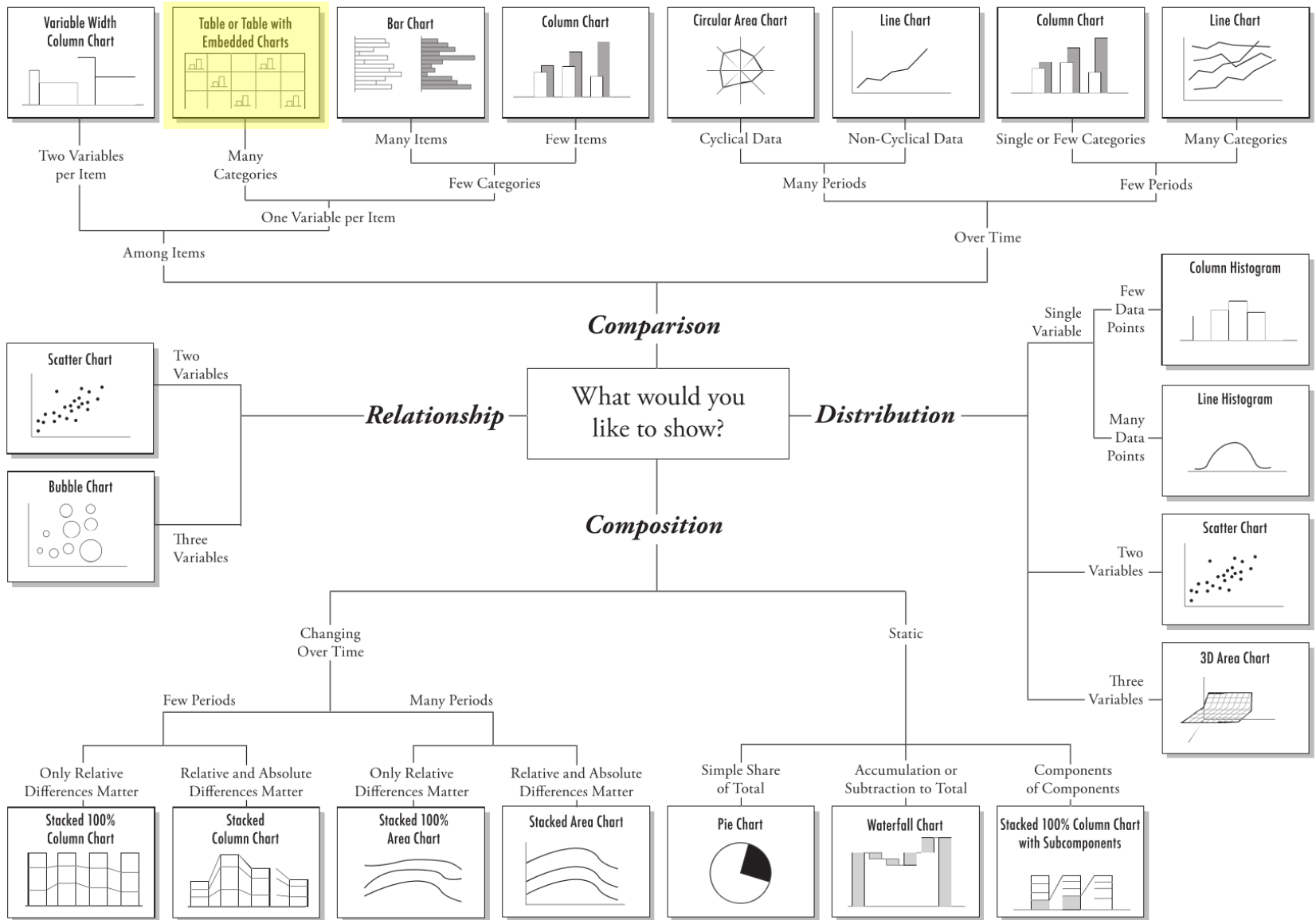
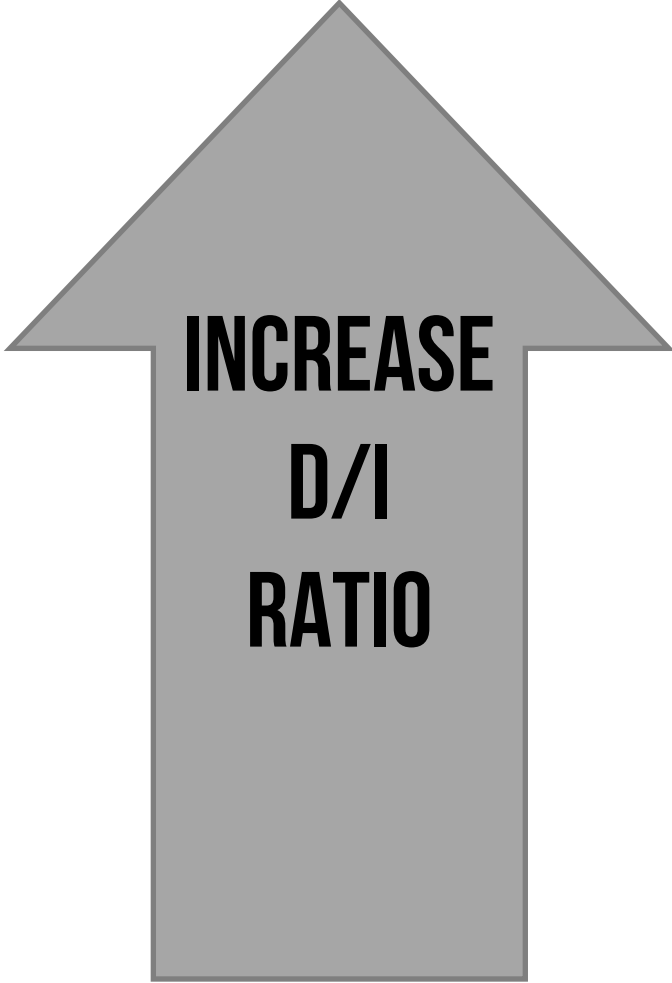
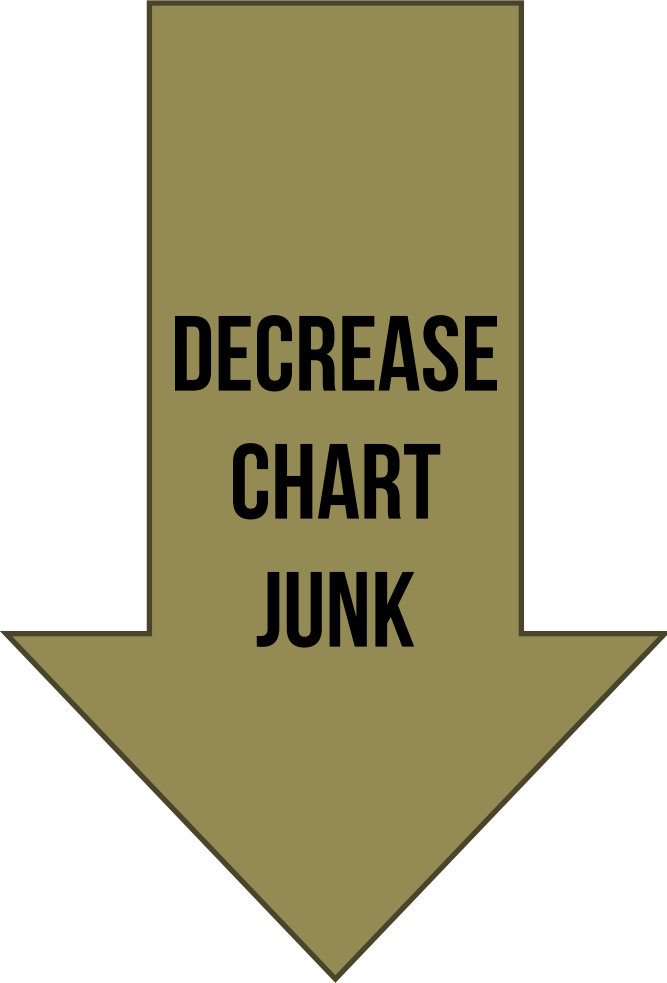
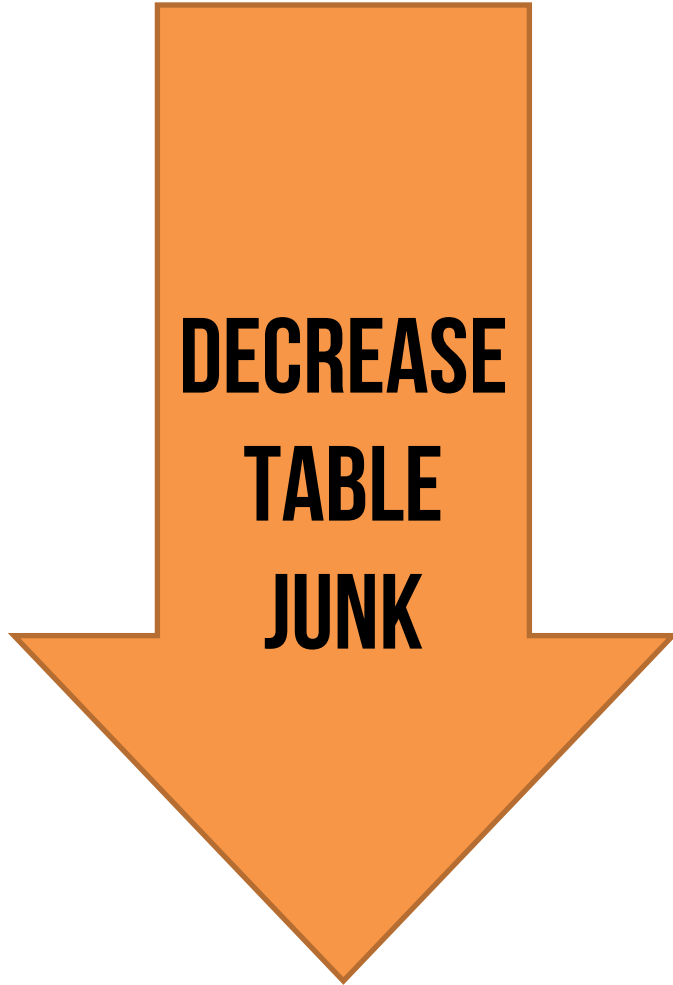


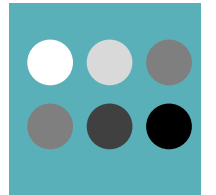
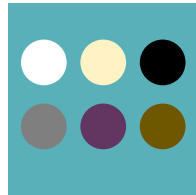
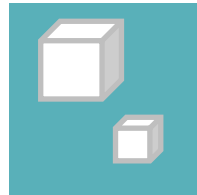
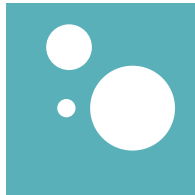
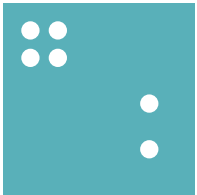
Chart Suggestions—A Thought-Starter













closure



proximity



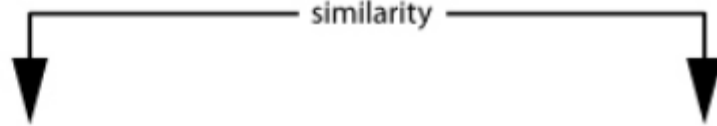
continuation

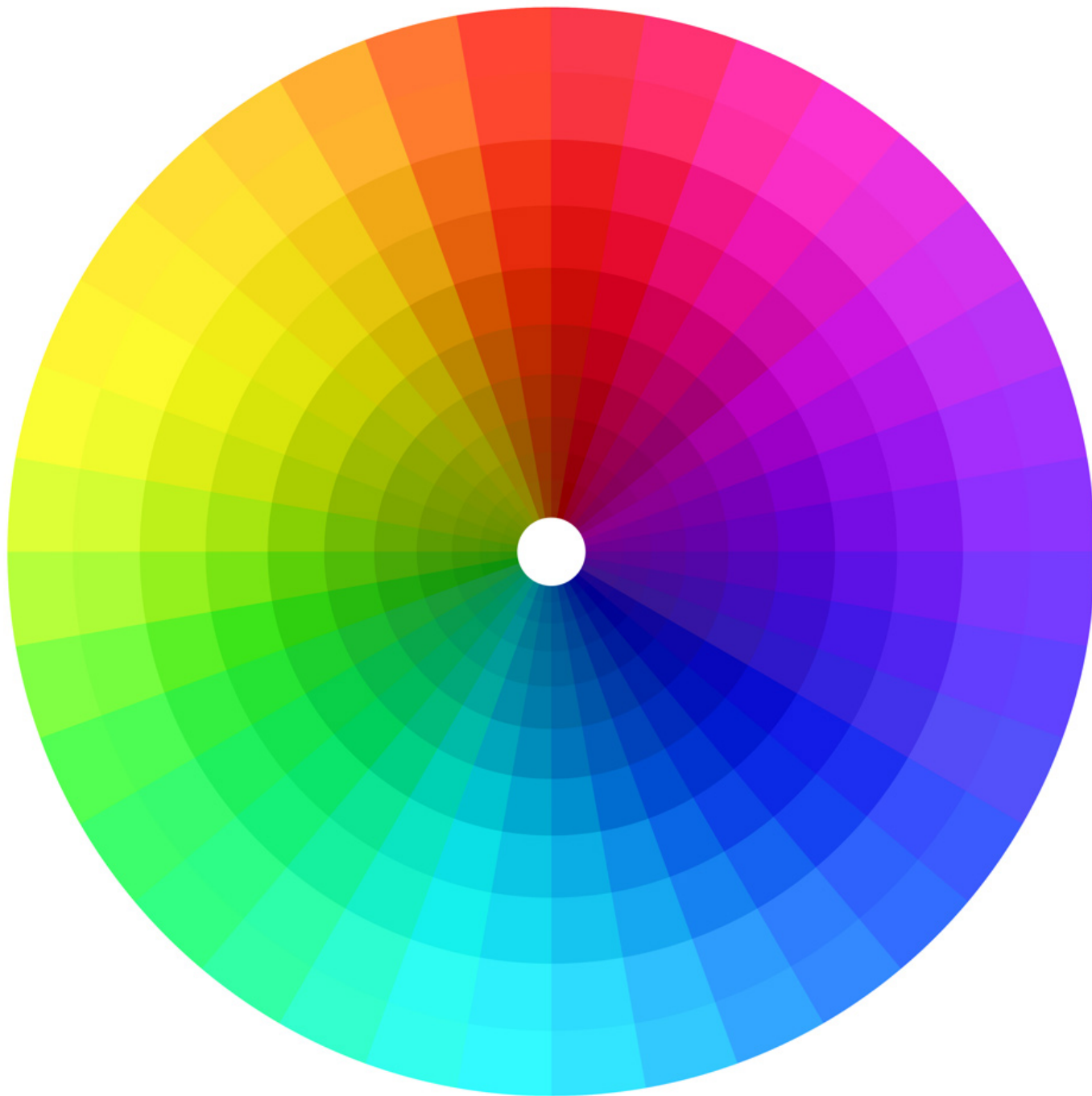


figure and ground
(tree within the letter "A")



similarity





FONT MAKES A DIFFERENCE

**CHOOSE WISELY, FOR AS THE TRUE FONT WILL BRING YOU LIFE, THE FALSE FONT WILL TAKE IT FROM
YOU.**

Font Makes a Difference

Choose wisely, for as the true font will bring you life, the false font will take it from you.

Font Makes a Difference

Choose wisely, for as the true font will bring you life, the false font will take it from you.

Font Makes a Difference

Choose wisely, for as the true font will bring you life, the false font will take it from you.

font Makes a Difference

Choose wisely, for as the true font will bring you life, the false font will take it from you.

Font Makes a Difference

Choose wisely, for as the true font will bring you life, the false font will take it from you.

Font Makes a Difference

Choose wisely, for as the true font will bring you life, the false font will take it from you.

TYPEFACE | A *typeface* is a single set of characters that share stylistic unity. A typeface usually comprises an alphabet of letters, numbers, punctuation and diacritical marks.

FONT | Old school typographers defined a *font* as a complete character set of a particular typeface in one size. When type made the leap to the digital realm, a font became an electronic file that rendered the typeface in all sizes.

FONT IS TO TYPEFACE

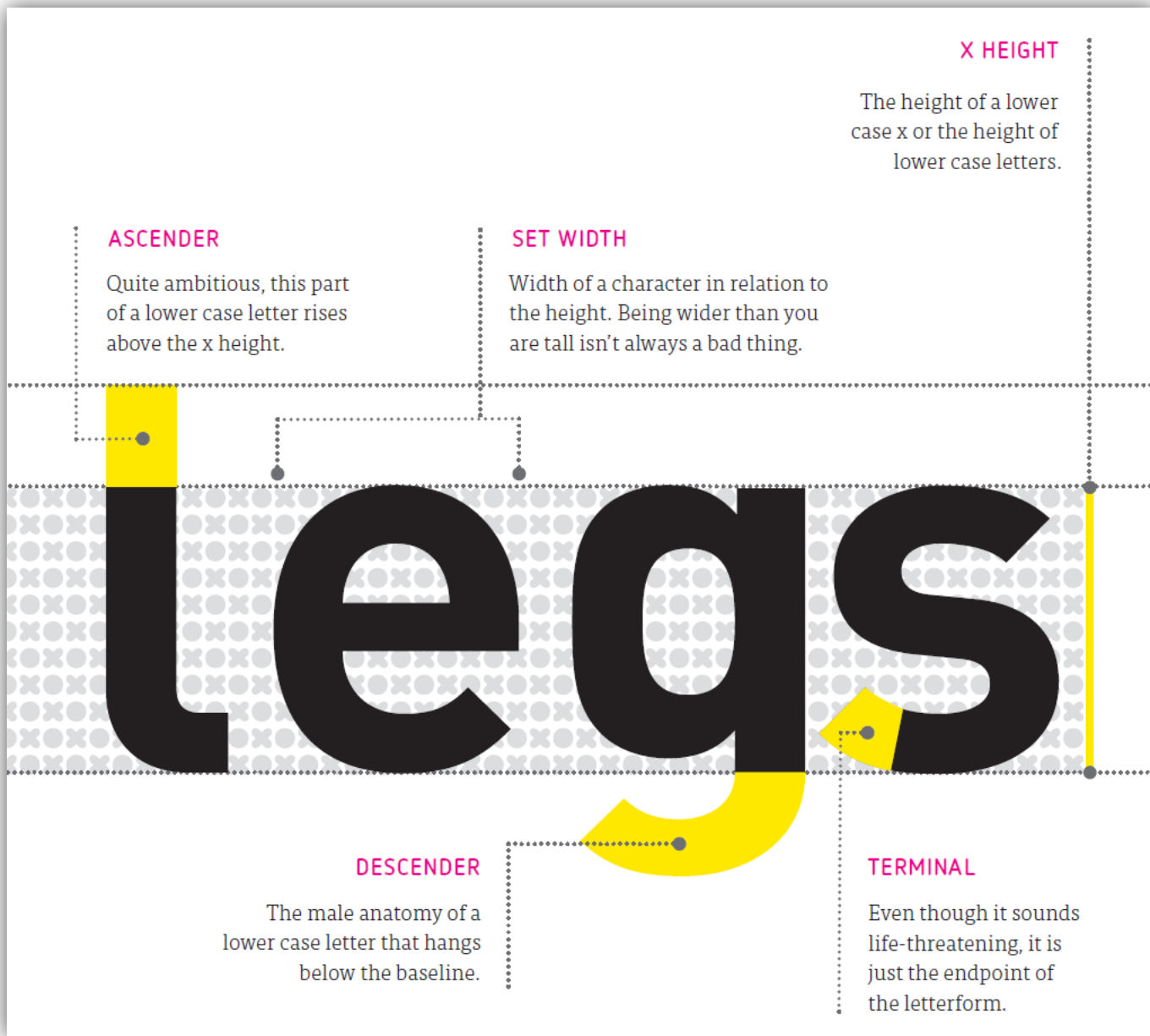
AS

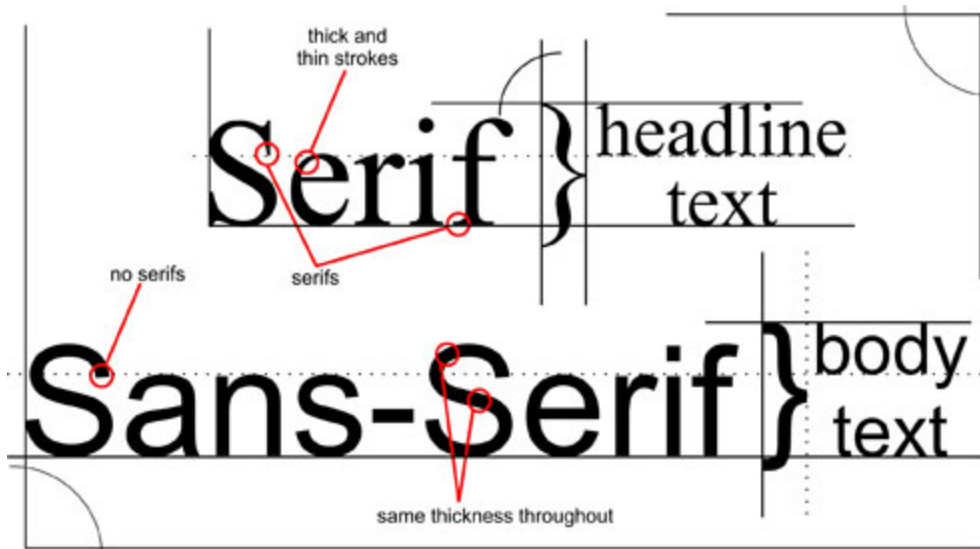
SONG IS TO ALBUM

YOU JUST WANT ME FOR MY BODY

type anatomy







Serif - Cambria

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

.,?!” ; ; @ # \$ % ^ & * () _ + / [] \ { } |

Sans-Serif - Calibri

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

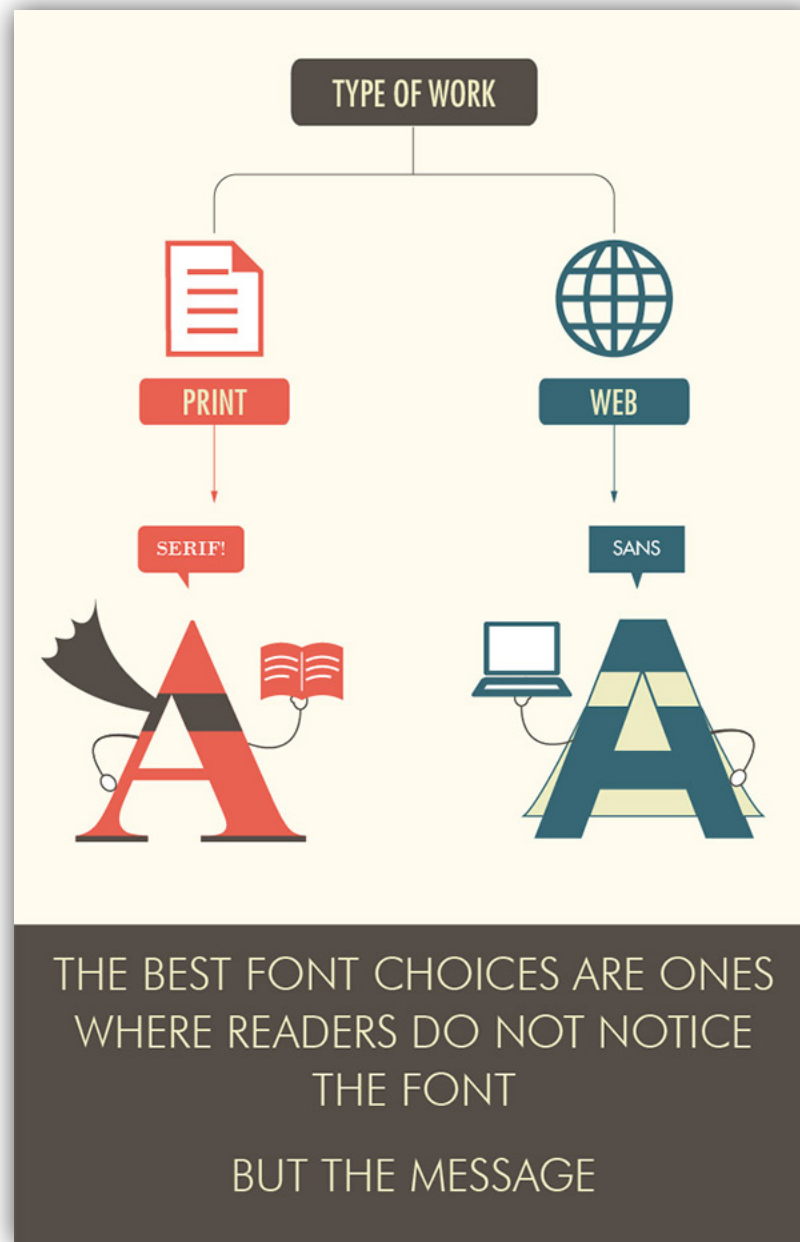
.,?!” ; ; @ # \$ % ^ & * () _ + / [] \ { } |

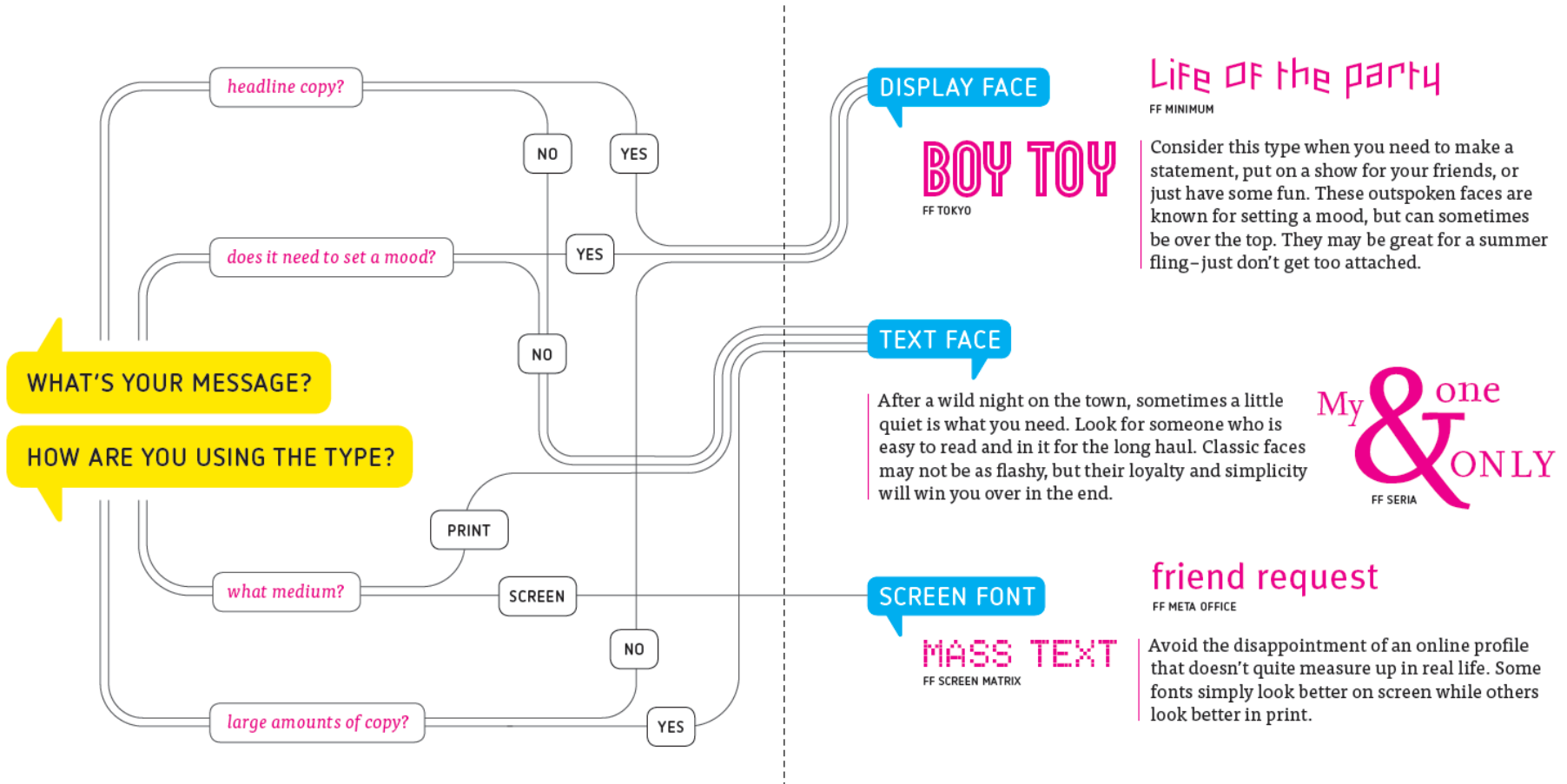
Monospaced serif - Courier

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
. , ? ! " ; ; @ # \$ % ^ & * () _ + / [] \ { } |

Monospaced Sans-Serif - Calibri

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
. , ? ! " ; ; @ # \$ % ^ & * () _ + / [] \ { } |





HOW CLOSE IS TOO CLOSE?

kerning, leading, letterspacing

LEADING | The amount of horizontal space between two lines of text—*leading* is measured from baseline to baseline. A healthy balance between point size and leading can keep things together and moving ahead smoothly.

KERNING | Adjusting the space between individual letters when awkward pauses come between them.

LETTERSPACING | The overall spacing between letters in a block of text, it is also known as tracking. Generally, the larger the type, the less letterspacing required.

LEADING

XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX

UPTIGHT AND HARD TO READ

XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX

PLAYING TOO FAST AND LOOSE

XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX

AHH, PERFECTION

CORPULENT

LETTERSPACING

lonely

WE'RE DRIFTING APART

healthy

LOVE AT FIRST SIGHT

smother

I NEED SOME SPACE



Generally, larger type requires tighter kerning.

Lust

IT'S GETTING AWKWARD

Love

COMPATIBLE CHARACTERS

FF META PRO MEDIUM

KERNING

DELICATO BOLD

2001: A SPACE ODYSSEY

V FOR VENDETTA

F R I N G E

What works for **emphasis**?

What works for *emphasis*?

What works for **emphasis**?

What works **less well** for emphasis?

What works **less well** for emphasis?

What doesn't work for emphasis?

What **doesn't work** for emphasis?

READABILITY Columns that are too short or too wide are hard to read. An ideal measure is 60–70 characters per line, or 40 when romancing online.

CLUTTER Avoid distracting background patterns or busy photos behind the type.

POINT SIZE Always choose the body copy size first, and make everything else work with it.

SPACING ISSUES Tighten up the letterspacing when using large type, such as in a headline.

BOREDOM Consider adding drop caps, rules, or other special graphic devices into the mix.

HIERARCHY Design a clear visual path for the viewer to follow. Just like your significant other, the most important text should get the most attention.

Use fewer fonts and typeface styles in your project. The old adage 'two's company three's a crowd' works with type as well.

WIDOWS & ORPHANS Show compassion to orphans (words abandoned at the beginning of a column) and widows (words left alone at the end of a paragraph).



From Matt Robinson and Tom Wrigglesworth via Flowingdata.com



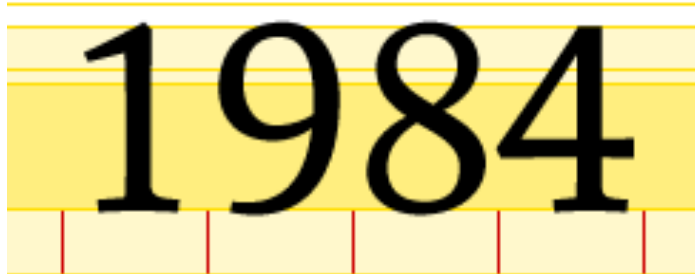
From Matt Robinson and Tom Wrigglesworth via Flowingdata.com



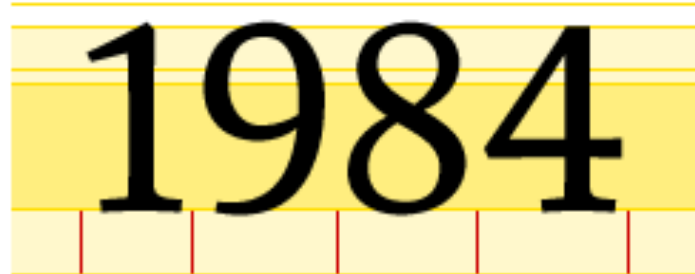


From Matt Robinson and Tom Wrigglesworth via Flowingdata.com

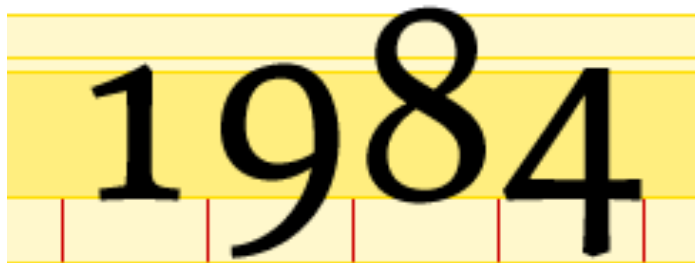
NUMBERS When set in body copy, numbers can look large. Try reducing the point size of the numbers slightly so they blend in better.

The image shows the number '1984' in a modern, clean font. The numbers are perfectly aligned on a yellow background with horizontal lines. Below the numbers, a red vertical line marks the start of each digit's width, showing they are all the same width.

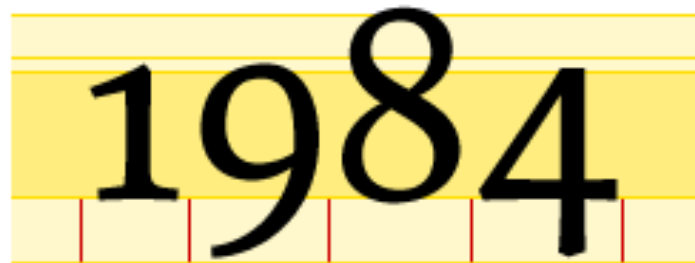
Tabular lining

The image shows the number '1984' in a modern, clean font. The numbers are perfectly aligned on a yellow background with horizontal lines. Below the numbers, a red vertical line marks the start of each digit's width, showing they are proportional to their height.

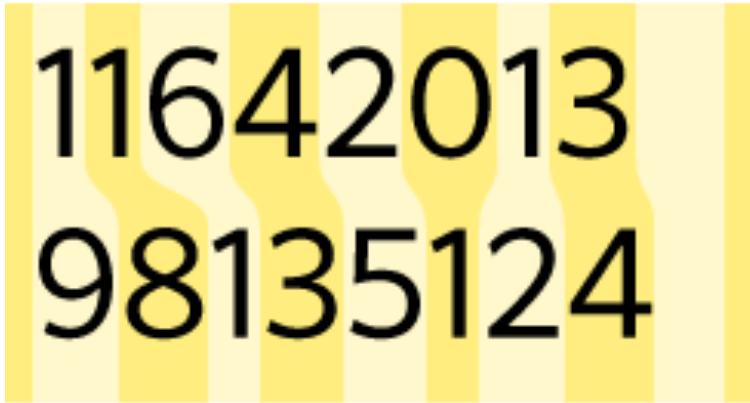
Proportional lining

The image shows the number '1984' in an oldstyle font. The numbers are perfectly aligned on a yellow background with horizontal lines. Below the numbers, a red vertical line marks the start of each digit's width, showing they are all the same width.

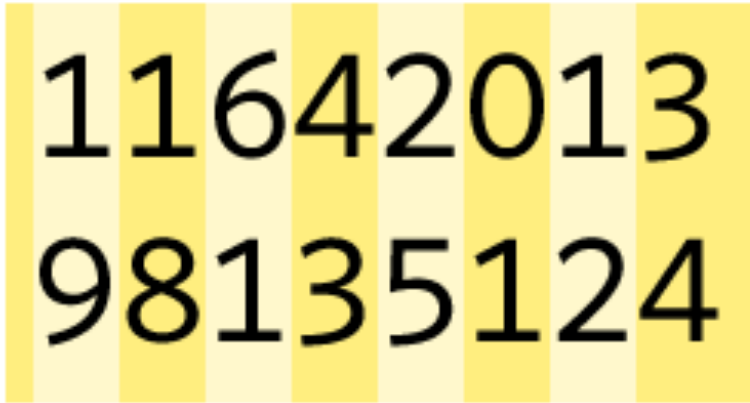
Tabular oldstyle

The image shows the number '1984' in an oldstyle font. The numbers are perfectly aligned on a yellow background with horizontal lines. Below the numbers, a red vertical line marks the start of each digit's width, showing they are proportional to their height.

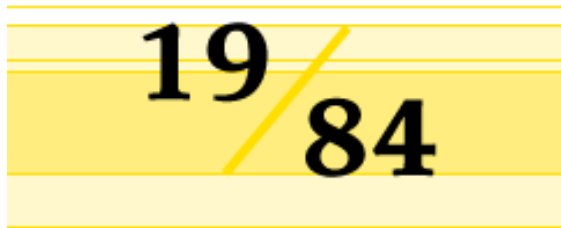
Proportional oldstyle

A graphic showing two rows of numbers: '11642013' and '98135124'. Each digit is centered within a vertical yellow bar of varying width, illustrating proportional spacing. The bars for '1' and '0' are narrow, while bars for '6' and '9' are wide.

Proportionally spaced figures

A graphic showing two rows of numbers: '11642013' and '98135124'. Each digit is centered within a vertical yellow bar of uniform width, illustrating fixed-width or monospaced spacing.

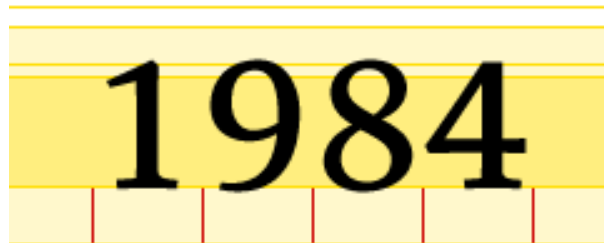
Fixed-width (monospaced) figures



Numerator & denominator



Subscript & superscript



Small cap figures

WWW.FONTSQLIRELL.COM

WWW.DAFONT.COM

[HTTPS://WWW.GOOGLE.COM/FONTS](https://WWW.GOOGLE.COM/FONTS)

BEBAS NEUE

↓ DOWNLOAD OTF

🖥️ 🌐 📱 | Dharma Type | Display | 1 Style

Specimens

Test Drive

Glyphs

License

Webfont Kit

Bebas Neue Regular ▾

This is Jackie's Favorite Font

48 ▾

THIS IS JACKIE'S FAVORITE FONT

Optima

Aa Qq Rr a
Aa Qq Rr

MEMORIAL

abcdefghijklm
nopqrstuvwxyz
0123456789

This is Steven's
Favorite Font

Lato

Aa Ee Nn

Aa Ee Nn

a

Humanist

abcdefghijklm

nopqrstuvwxyz

0123456789

This is Allison's
Favorite Font



**USE PRE ATTENTIVE,
GESTALT AND COLOR
CHOICES WISELY,
PADAWAN**



**REMOVE GRIDLINES
ADD HAIRLINES
HOW SIG IS SIG?**

FUNDAMENTALS OF DATA VISUALIZATION

(Tables) and fonts!