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¿Cómo elegir el tipo de letra perfecto para un sitio web?

MIÉRCOLES 8 ABRIL

18:00 (HORA PENINSULAR ESPAÑOLA)

mowomo events

#YoMeQuedoEnCasa

Ana Cirujano

@acirujano

www.anacirujano.com

Ana Cirujano

Diseñadora especializada
en tipografía web y WordPress

Sígueme en @acirujano

Proyectos: anacirujano.com

Videocast: unbilleteachattanooga.com

Mis servicios

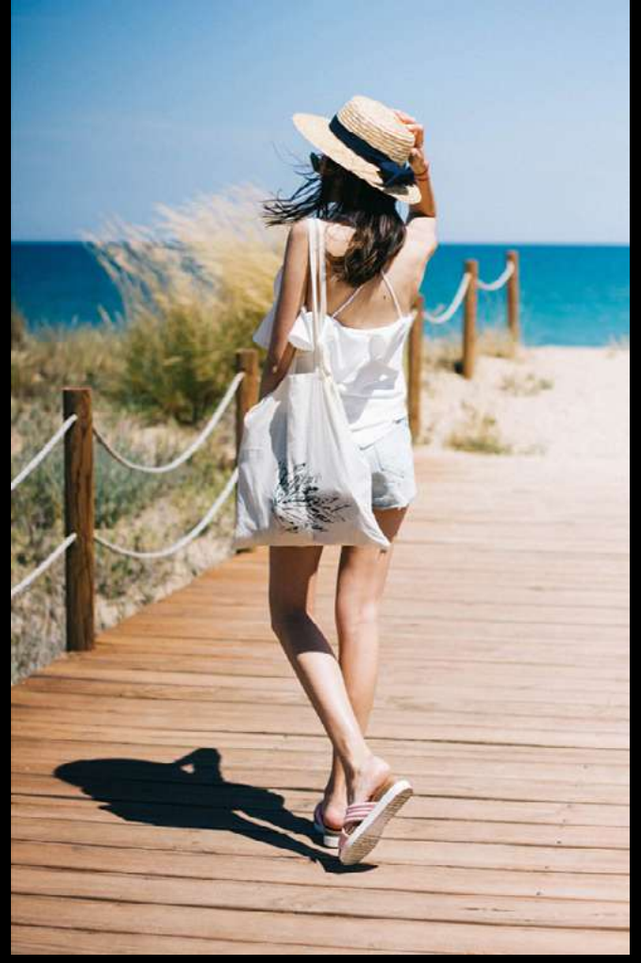
Proyectos web WordPress

Mantenimiento WordPress

Diseño y maquetación editorial

Branding

Formación



La tipografía es el traje con el que vestimos a las palabras.

La tipografía

es el traje con el que vestimos

a las palabras.

La tipografía es el traje con el que vestimos a las palabras.

THE TYPE CLASSIFICATION SYSTEM

THE VOX-ATYPI CLASSIFICATION SYSTEM

CLASSICAL

HUMANIST

Also known as: Humanistic, Humanes, or Venetian

Humanist typefaces represent the handwriting within renaissance manuscripts. Humanes include the first Roman typefaces created by Venetian printers (such as Nicolas Jenson) during the 15th century.

Characteristics:
- Low contrast between strokes
- Heavy and short bracketed serifs
- Slanted serifs on ascenders
- The lowercase 'e' features a diagonal cross stroke

Examples include:
Centaur, Cloister, Jenson

CLASSICAL

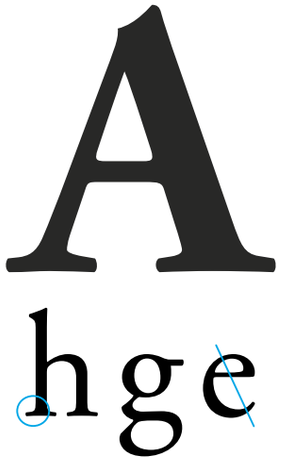
GARALDE

Also known as: Aldine

The garaldes are named after typeface designer Claude Garamond and printer and publisher Aldus Manutius. In the mid 16th century, under the rein of King Francis I, garaldes were used to support the official grammar and orthography used across France.

Characteristics:
- Stronger contrast between strokes
- Slanted axis
- Finer proportions than those of the Humanist category

Examples include:
Bembo, Garamond, Sabon



CLASSICAL

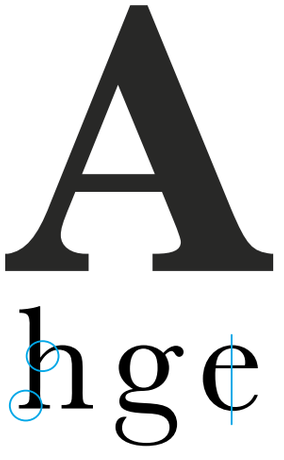
TRANSITIONAL

Also known as: Realist, Réales, or Baroque

In the mid 18th century, the printer and type designer John Baskerville established transitional typefaces. These typefaces take inspiration from both old style and neoclassical type designs, and use characteristics from both of these styles. Baskerville's developments with calendered paper and printing methods, opened up opportunities to create typefaces that maintained finer strokes and shapes.

Characteristics:
- Contrast is more distinctive
- Vertical axis on the strokes and inclined axis for curved strokes
- Bracketed serifs and slanted serifs on ascenders

Examples include:
Baskerville, Perpetua, Times New Roman



MODERN

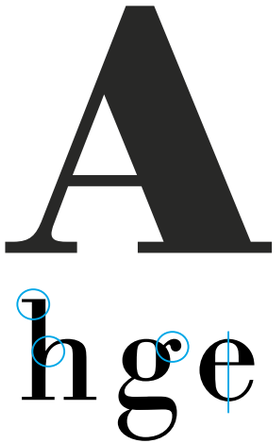
DIDONE

Also known as: Modern

First created in the late 18th century, didones are named after type-founders Didot and Bodoni, masters of this style. These typefaces provided the First French Empire with a new letterforms. The contrast between the thick and thin strokes are dramatic and the designs look completely different to any other typeface that had come before.

Characteristics:
- Very strong contrast between thick and thin strokes
- Vertical axis for curved strokes
- Very little to no bracketing on serifs
- Terminals often have "ball" shapes

Examples include:
Bodoni, Didot, Walbaum



MODERN

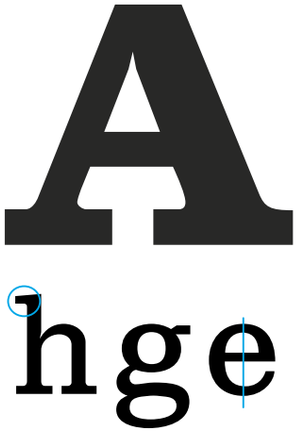
MECHANISTIC

Also known as: Mechanical, Slab Serif, or Mécanes

The design of mechanistic typefaces coincides with the Industrial Revolution at the start of the 19th century. This mechanical style, with thick and rectangular serifs became very popular at the time for display advertising. In the Thibaudeau classification system these Mechanicals are named Egyptiennes.

Characteristics:
- Low contrast between thick and thin strokes
- Heavy strokes with rectangular thick serifs
- Very little or no bracketing on serifs

Examples include:
Clarendon, Egyptienne, Ionic No. 5, Rockwell



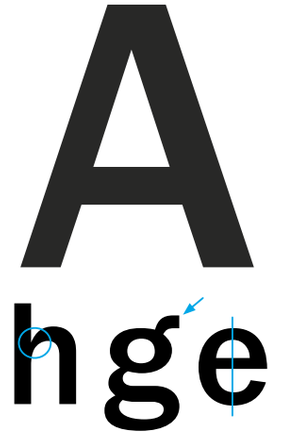
MODERN: LINEAR

GROTESQUE

Originating in the 19th century, this category contains early sans serifs, many of which become commercially popular. The grotesques feature many awkward characteristics and quirks, including an odd distribution of line thicknesses on curved letterforms. A double story lowercase g, a spur on the uppercase G and a curled leg on the uppercase R are also common characteristics.

Characteristics:
- Noticeable contrast between thick an thin strokes
- Vertical axis
- The lowercase 'g' often is double story or 'bowl and loop'
- 'R' commonly has a curled leg and the 'G' usually has a spur

Examples include:
Headline, Monotype 215, Monotype Grotesque, Grot no. 6



MODERN: LINEAR

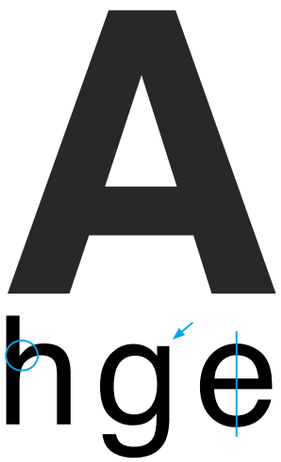
NEO-GROTESQUE

Also known as: Transitionals

Based on the earlier grotesque typefaces, the neo-grotesques category contains some of the most famous sans serif designs. Developing on the grotesque designs, the letterforms are much more refined and simplified. There is less variation in stroke weight and the lowercase g is now a single story.

Characteristics:
- Less variation between thick and thin strokes than in Grotesques
- Single story lowercase g
- No spur on the uppercase G

Examples include:
Bell Gothic, DIN 1451, Helvetica, Univers



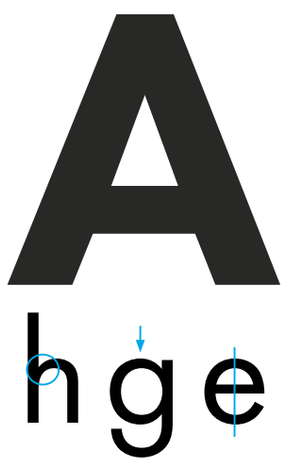
MODERN: LINEAR

GEOMETRIC

Geometric typefaces are created with an equal or almost equal stroke width and are designed using simple geometric forms, which are repeated and used throughout the design. As a result, geometric typefaces are less readable and letters are harder to differentiate from one another.

Characteristics:
- Little to no contrast between the vertical and horizontal strokes
- Character shapes are influenced by geometric forms

Examples include:
Avenir, ITC Bauhaus, Eurostile, Futura, Harmonia Sans



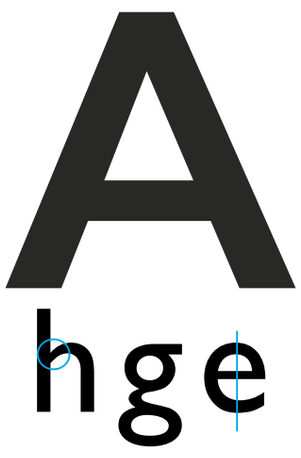
MODERN: LINEAR

HUMANIST

Humanist typefaces are not inspired by the Grotesque faces of the 19th Century but by earlier classical letterforms. The uppercase of humanist typefaces relate to Roman inscriptional letters and the characteristics of the lowercase are similar to those of Carolingian script. Because of this, humanist typefaces are said to be the most legible and readable of all the sans serif classifications.

Characteristics:
- Noticeable contrast between strokes
- Proportions and characteristics match serif typefaces and are influenced by calligraphic forms

Examples include:
Gill Sans, Optima, Tahoma



CALLIGRAPHIC

GLYPHIC

Also known as: Incised, or Incise

Glyphic typefaces are based on engravings or chiselings of letterforms within materials such as stone or metal. Because of this, they have small triangular shaped serifs or flared terminals. These typefaces particularly focus on the uppercase characters, and many of which don't contain any lowercase letters altogether.

Characteristics:
- Minimal contrast between thick and thin strokes
- Vertical axis for curved strokes
- A tapering effect at the terminals or triangular shaped serifs

Examples include:
Albertus, Copperplate Gothic, Trajan

CALLIGRAPHIC

SCRIPT

Also known as: Scriptes

Scripts represent the formal penmanship and cursive writing, as a result they have strong sloping forms and letterforms can often be connected together. Included in this category are typefaces that imitate copperplate scripts.

Characteristics:
- Appear to be written with a quill
- Strong slope
- Letters can often be connected together

Examples include:
Francesca, Mistral, Shelley

CALLIGRAPHIC

GRAPHIC

Also known as: Manual, or Manuaires

By far the broadest type category, these typefaces are not intended to be used for body copy but for display purposes. They often reflect a particular time, period or theme but can also be based on hand-drawn designs written with a wide range of writing instruments.

Examples include:
Banco, Klang

CALLIGRAPHIC

BLACKLETTER

Also known as: Gothic script, Gothic minuscule, or Textura

Based on the medieval scribe hands written with broad-nibbed pens, blackletter types were first used by Gutenberg. They were used to print body text until eventually Humanist typefaces took over with the invention of movable type in the early 20th Century.

Examples include:
Fracktur, Schwabacher, Textur

CALLIGRAPHIC

GAELIC

Also known as: Irish character, Irish type, or Gaelic script

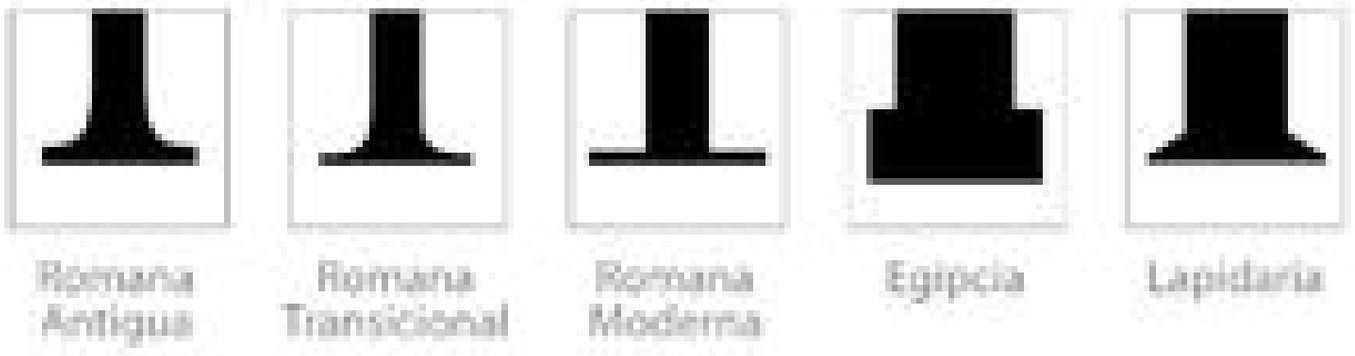
Used as early as the 16th Century, these typefaces originated from Irish insular scripts found on medieval manuscripts. Gaelic type was used for mainly setting body text and was used throughout Ireland before falling out of favour in the mid 20th Century. In modern times, Gaelic type is used for decorative purposes, commonly found on pub signs, greeting cards and display advertising.

Examples include:
Ceanannas, Corcaigh, Doire, Duibhlinn

OTHER

NON LATIN

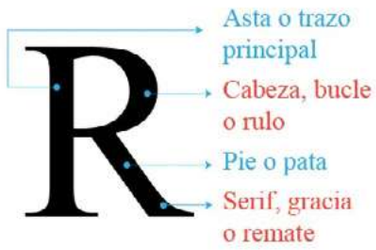
This category includes all non-latin typefaces (regardless of style) for example; Greek, Cyrillic, Hebrew, Arabic, Chinese, etc. As the Vox type classification system is very Latin based, non-latin types are very underrepresented. As a result, it is worth taking some time to discover the other writing systems and their typographic designs and considerations.

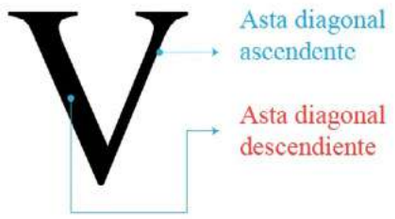

Romana Antigua
Romana Transicional
Romana Moderna
Egipcia
Lapidaria

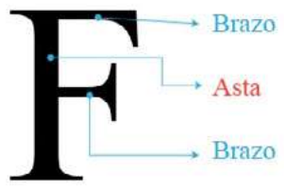
San Serif o Palo Seco
Gótica
Manuscrita
Ornamentadas

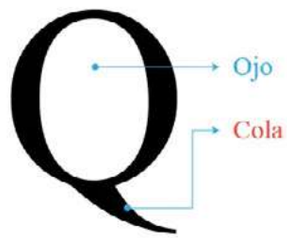
PARTES DE LA LETRA

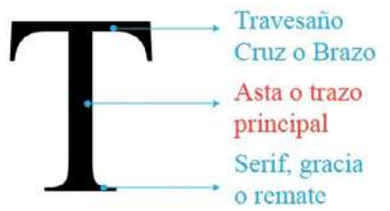
Encuentra las definiciones desde el blog de diseño: RafaelTuduri.com

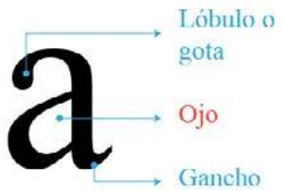


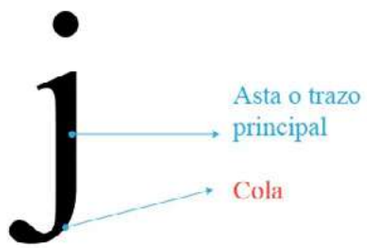


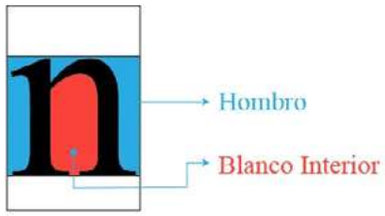


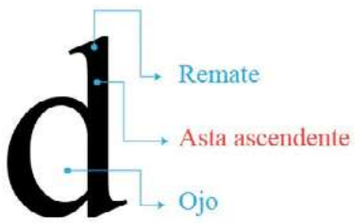


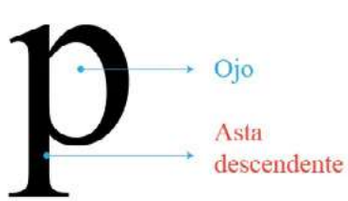


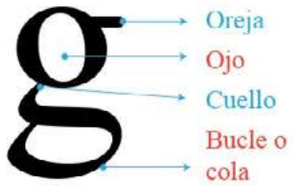


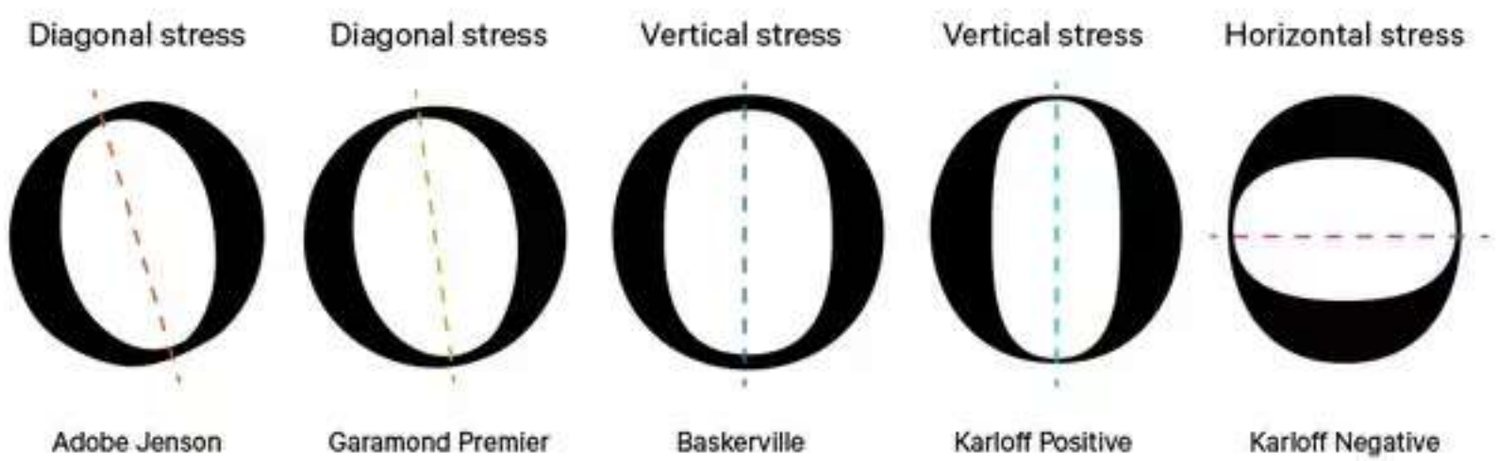











Diagonal stress
Diagonal stress
Vertical stress
Vertical stress
Horizontal stress
Adobe Jenson
Garamond Premier
Baskerville
Karloff Positive
Karloff Negative

yomequedoencasa

Arial

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Helvetica

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Categories

Language

Font Properties

Categories

- [x] Serif
- [x] Sans Serif
- [x] Display
- [x] Handwriting
- [x] Monospace

ipment and
are alive.

Sigmar One

Vernon Adams (1 style)

A RED FI
SILHOUE
JAGGED
WING.

Merriweather
Sorkin Type (8 styles)

All their equipment and instruments are alive.

Roboto Slab
Christian Robertson (9 styles)

A red flare silhouetted the jagged edge of a wing.

Playfair Display
Claus Eggers Sørensen (12 styles)

It was going to be a lonely trip back.

PT Serif
ParaType (4 styles)

Silver mist suffused the deck of the ship.

Lora
Cyreal (4 styles)

The face of the moon was in shadow.

Slabo 27px
John Hudson (1 style)

The sky was cloudless and of a deep dark blue.

Roboto
Christian Robertson (12 styles)

All their equipment and instruments are alive.

Open Sans
Steve Matteson (10 styles)

Almost before we knew it, we had left the ground.

Lato
Łukasz Dziedzic (10 styles)

A shining crescent far beneath the flying vessel.

Montserrat
Julieta Ulanovsky, Sol Matas, Juan Pablo del Peral, Jacques Le Bailly (18 styles)

Mist enveloped the ship three hours out from port.

Source Sans Pro
Paul D. Hunt (12 styles)

Silver mist suffused the deck of the ship.

Roboto Condensed
Christian Robertson (6 styles)

The face of the moon was in shadow.

Sigmar One
Vernon Adams (1 style)

A RED FLARE SILHOUETTED THE JAGGED EDGE OF A WING.

Bangers
Vernon Adams (1 style)

IT WAS GOING TO BE A LONELY TRIP BACK.

Uncial Antiqua
Astigmatic (1 style)

My two natures had memory in common.

Bebas Neue
Ryoichi Tsunekawa (1 style)

I WATCHED THE STORM, SO BEAUTIFUL YET TERRIFIC.

Bowlby One SC
Vernon Adams (1 style)

SHE STARED THROUGH THE WINDOW AT THE STARS.

Lobster
Impallari Type, Cyreal (1 style)

The spectacle before us was indeed sublime.

AFTER PARTY

Swung Note

MILITAR

Stencil Antiqua EF Rough

TERRORÍFICO

Horror Show

UNIVERSIDAD

Undergrad

Zhi Mang Xing
Wei Zhimang (1 style)

I watched the storm, so beautiful yet terrific.

Indie Flower
Kimberly Geswein (1 style)

A red flare silhouetted the jagged edge of a wing.

Dancing Script
Impallari Type (4 styles)

Almost before we knew it, we had left the ground.

Pacifico
Vernon Adams, Jacques Le Bailly, Botjo Nikoltchev, Ani Petrova (1 style)

A shining crescent far beneath the flying vessel.

Shadows Into Light
Kimberly Geswein (1 style)

Then came the night of the first falling star.

Amatic SC
Vernon Adams, Ben Nathan, Thomas Jockin, Cyreal (2 styles)

ALL THEIR EQUIPMENT AND INSTRUMENTS ARE ALIVE.

Roboto Mono
Christian Robertson (10 styles)

The spectacle before us was indeed sublime.

Inconsolata
Raph Levien (2 styles)

The face of the moon was in shadow.

Source Code Pro
Paul D. Hunt (14 styles)

I watched the storm, so beautiful yet terrific.

Courier Prime
Alan Dague-Greene (4 styles)

My two natures had memory in common.

PT Mono
ParaType (1 style)

Mist enveloped the ship three hours out from port.

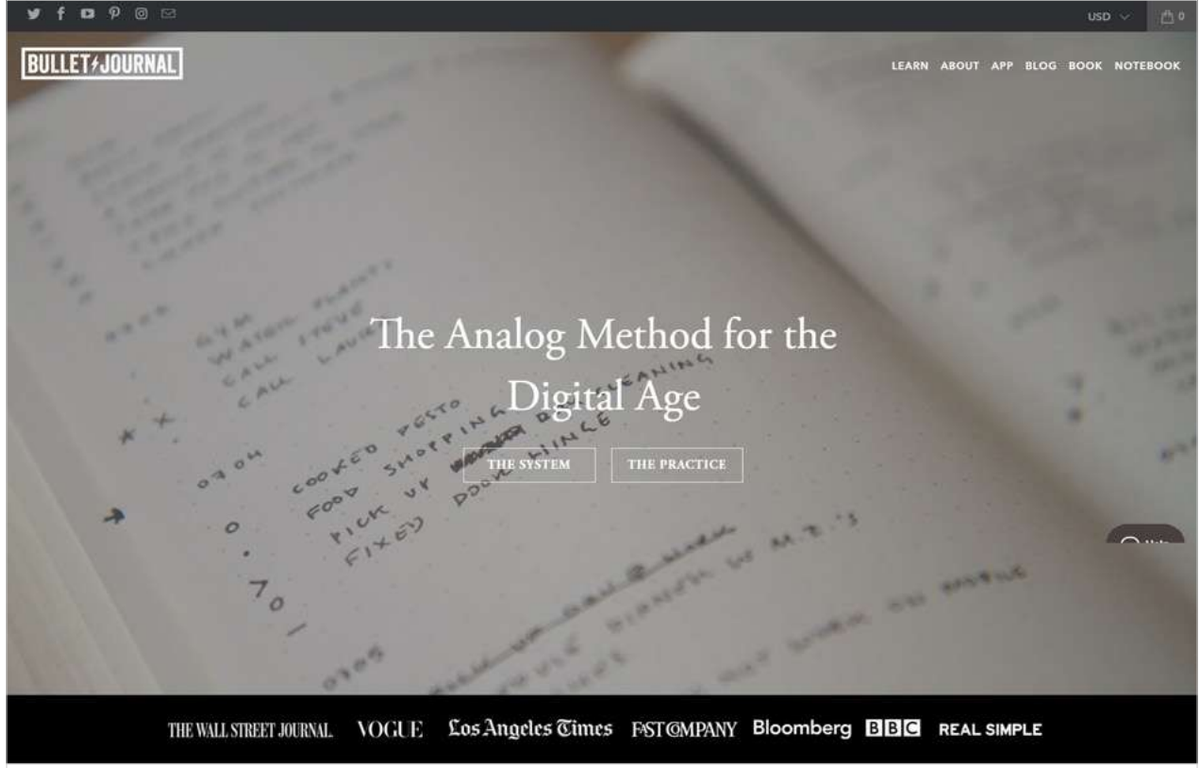
IBM Plex Mono
Mike Abbink, Bold Monday (14 styles)

Then came the night of the first falling star.

Confía en nosotros
para adaptar tu
web al RGPD

Confía en nosotros
para adaptar tu
web al RGPD

Confía en nosotros para adaptar tu web al RGPD



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– Hal Elrod, Author of *The Miracle Morning*

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NO SUGAR ADDED
RAW
MISFIT
LESS WASTE MORE JUICE
PEAR TO THE PEOPLE
pear cucumber spinach lemon

NATURÅ by Anne

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~~159.90TL~~ Sold out

Berry Chia Bar
BOX OF 24
~~159.90TL~~ Sold out

Cacao Chia Bar
BOX OF 24
~~159.90TL~~ Sold out

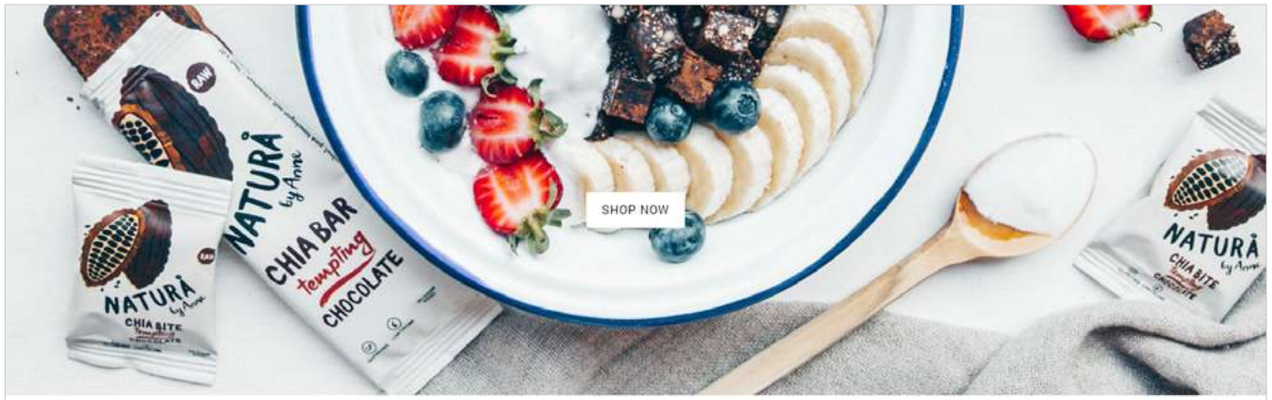
Mixed Chia Bar
BOX OF 12*3
~~239.90TL~~ Sold out

VIEW ALL

Read our story

Natura by Anne was founded by Anne Tutar, a Norwegian health coach and nutritionist living in Istanbul.

READ THE FULL STORY



YOUR FEEDBACK

“

Hi Anne, we received your bars and they are DELICIOUS! We absolutely love them.. <3

– Alison A.

“

Finally something that's healthy and tasty, and easy to carry around. I love it!!

– Birgitte L.

“

Transparency about the ingredients, and a healthy, fresh, yummy snack that is easily portable :D

– Katherine G. P.

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Ana Cirujano
Diseño visual y de interacción

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SOMOS UNA EMPRESA DE ROTULADORES
Y como vendemos sprays para graffiti, le ponemos este tipo de letra a los párrafos, para darle a la web un rollito alternativo y molón. Se lee fatal, pero nosotros vamos a la moda y nos acercamos a nuestro público objetivo.
Comprar ahora

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SOMOS UNA EMPRESA DE ROTULADORES

Y como vendemos sprays para graffiti, le ponemos este tipo de letra a los párrafos, para darle a la web un rollito alternativo y molón. Se lee fatal, pero nosotros vamos a la moda y nos acercamos a nuestro público objetivo.

¡COMPRAR AHORA!

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Servicios
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Un título diferente para ser más interesante
Montserrat es un tipo de letra que se ha utilizado mucho en los últimos años, es extremadamente popular. Combina una apariencia geométrica con proporciones modernas. Se ha usado demasiado, es omnipresente. La verdad es que es una tipografía excelente, de ahí su popularidad. Está disponible en 9 pesos, con sus cursivas, y también tiene VERSALITAS.
Comprar ahora

Playfair Display

Designed by Claus Eggers Sørensen

Download family

Select styles Glyphs About License Pairings

Styles

Type here to preview text

Almost before we knew it, we had left the ground.

Size 30 px

Regular 400

Almost before we knew it, we had left the ground.

+ Select this style

Regular 400 italic

Almost before we knew it, we had left the ground.

+ Select this style

Medium 500

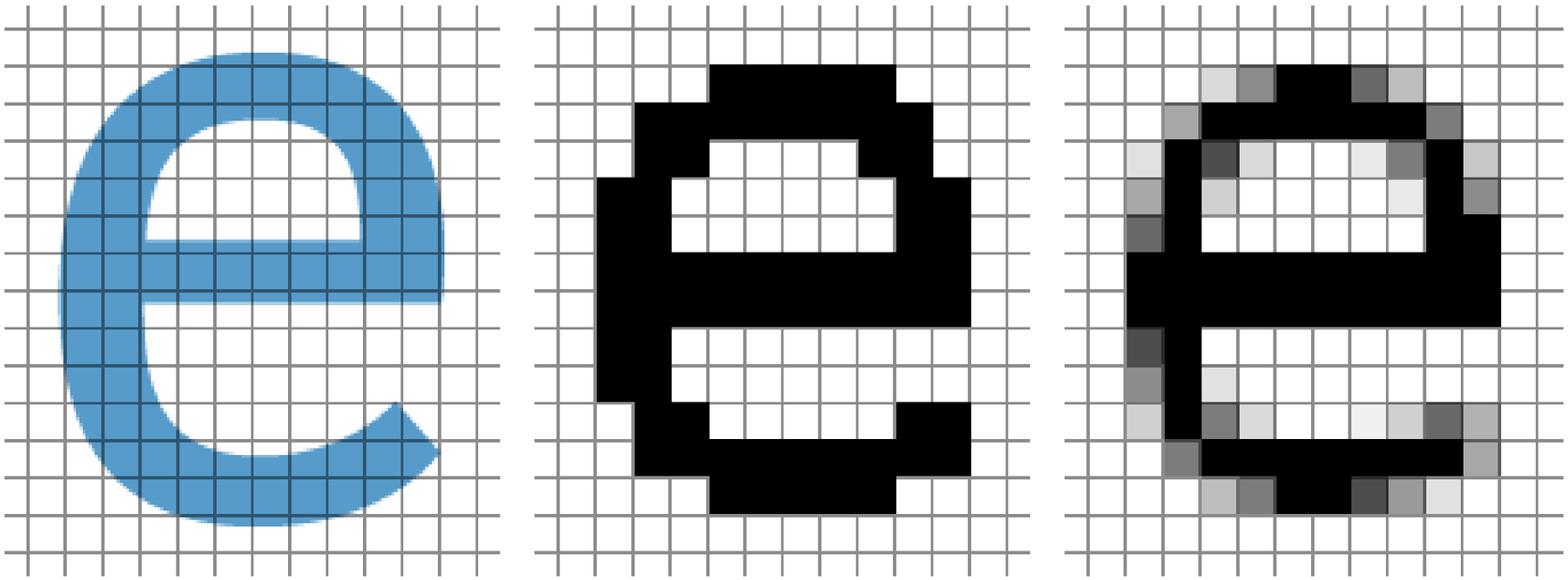
Almost before we knew it, we had left the ground.

+ Select this style

Medium 500 italic

Almost before we knew it, we had left the ground.

+ Select this style



ae ae ae ae

Roboto Open Sans Montserrat Helvetica

yomequedoencasa

Merriweather

yomequedoencasa

Baskerville

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

Playfair Display es un tipo de letra que me gusta mucho para encabezados pero no para párrafos porque tiene mucho contraste y eso hace que pierda legibilidad en tamaños más pequeños. Su propio nombre lo indica.

En este terreno se mueve mucho mejor, por ejemplo, Georgia, que es un tipo de letra que diseñó Matthew Carter, uno de los mejores tipógrafos de la Historia.

yo me qu edo en casa ✗

yomequedoencasa ✓

Verdana

Droid Sans

FF Meta

National

Heinemann

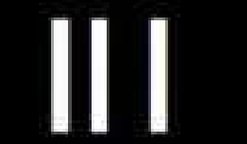
Avenir

Futura

Gotham

Benton Sans

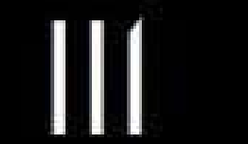
Helvetica



Gill Sans

The Ilı Test

Not the ultimate legibility determiner, but helps



Proxima Nova

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greater	question	at	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	bracketleft	backslash
>	?	@	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	[	\
bracketright	asciicircum	underscore	grave	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	braceleft
]	^	_	`	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	{
bar	braceright	asciitilde	---	Euro	---	quotesinglbase	florin	quotedblbase	ellipsis	dagger	daggerdbl	circumflex	perthousand	Scaron	guilsinglleft	OE	---	---	---	---	quoteleft	quoteright	quotedblleft	quotedblright	bullet	endash	emdash	tilde	trademark	scaron
|	}	~		€		‚	ƒ	„	…	†	‡	ˆ	‰	Š	‹	Œ					‘	’	“	”	•	–	—	~	™	š
guilsinglright	oe	---	---	Ydieresis	uni00A0	exclamdown	cent	sterling	currency	yen	brokenbar	section	dieresis	copyright	ordfeminine	guillemotleft	logicalnot	minus	registered	macron	degree	plusminus	twosuperior	threesuperior	acute	mu	paragraph	periodcentered	cedilla	onesuperior
›	œ			Ÿ		¡	¢	£	¤	¥	¦	§	¨	©	ª	«	¬	–	®	¯	°	±	²	³	´	µ	¶	·	¸	¹
ordmasculine	guillemotright	onequarter	onehalf	threequarters	questiondown	Agrave	Aacute	Acircumflex	Atilde	Adieresis	Aring	AE	Ccedilla	Egrave	Eacute	Ecircumflex	Edieresis	Igrave	Iacute	Icircumflex	Idieresis	Eth	Ntilde	Ograve	Oacute	Ocircumflex	Otilde	Odieresis	multiply	Oslash
º	»	¼	½	¾	¿	À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê	Ë	Ì	Í	Î	Ï	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×	Ø
Ugrave	Uacute	Ucircumflex	Udieresis	Yacute	Thorn	germandbls	agrave	aacute	acircumflex	atilde	adieresis	aring	ae	ccedilla	egrave	eacute	ecircumflex	edieresis	igrave	iacute	icircumflex	idieresis	eth	ntilde	ograve	oacute	ocircumflex	otilde	odieresis	divide
Ù	Ú	Û	Ü	Ý	Þ	ß	à	á	â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï	ð	ñ	ò	ó	ô	õ	ö	÷
oslash	ugrave	uacute	ucircumflex	udieresis	yacute	thorn	ydieresis	.notdef	.null	CR	ct.liga	st.liga	th	qu.liga	ee	ea	ea2	ts	sts	fe	sm.liga	fk2.liga	ft2.liga	fb2.liga	fh2.liga	fj2.liga	ff2.liga	fft2.liga	ffi2.liga	f2.liga
ø	ù	ú	û	ü	ý	þ	ÿ				ct	st	th	qu	œ	ea	ea	ts	sts	fe	sm	fk	ft	fb	fh	fj	ff	fft	ffi	f
ffh2.liga	im.liga	si.liga	it.liga	in.liga	gi.liga	ig.liga	ia.liga	ci.liga	ip.liga	ir.liga	ri.liga	cr.liga	jm.liga	jn.liga	ligs	jh.liga	sp.liga	fflalt.liga	gr.liga	su.liga	sa.liga	sn.liga	sr.liga	cl.liga	ck.liga	quit.liga	ch.liga	cb.liga	ca.liga	cu.liga
ffh	im	si	it	in	gi	ig	ia	ci	ip	ir	ri	cr	jm	jn	ligs	jh	sp	ffl	gr	su	sa	sn	sr	cl	ck	quit	ch	cb	ca	cu
di.liga	dr.liga	du.liga	sk.liga	sl.liga	gh.liga	gl.liga	sh.liga	li.liga	lu.liga	utalt.liga	www.liga	il.liga	guides	ga.liga	ur.liga	ffe.liga	ra.liga	ui.liga	ib.liga	ih.liga	ik.liga	ampersand	qui.liga	ealt	egravealt	eacutealt	ecircumflexalt	edieresisalt	oealt	aealt
di	dr	du	sk	sl	gh	gl	sh	li	lu	utalt	www	il	guides	ga	ur	ffe	ra	ui	ib	ih	ik	&	qui	e	è	é	ê	ë	œ	æ
zero.onum	one.onum	two.onum	three.onum	four.onum	five.onum	six.onum	seven.onum	eight.onum	nine.onum	A.smcp	B.smcp	C.smcp	D.smcp	E.smcp	F.smcp	G.smcp	H.smcp	I.smcp	J.smcp	K.smcp	L.smcp	M.smcp	N.smcp	O.smcp	P.smcp	Q.smcp	R.smcp	S.smcp	T.smcp	U.smcp
0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
V.smcp	W.smcp	X.smcp	Y.smcp	Z.smcp	Dalt	aealt3	aealt2																							
V	W	X	Y	Z	D	æ	æ																							

yomequedoencasa ✗

yomequedoencasa ✓

yomequedoencasa ✗

yomequedoencasa ✓

Roboto Thin

Roboto Light

Roboto Regular

Roboto Medium

Roboto Bold

Roboto Black

Roboto Condensed Light

Roboto Condensed

Roboto Condensed Bold

¡Gracias!