

Intro to Typography

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Typeface Styles

Tay

Tay

Serif fonts

“Has those pointy things”

- Traditional
- Easier to read in body copy
- Can have lots of character

Sans Serif fonts

“Has no pointy things”

- Modern
- Geometric, clean
- Tend to be neutral

Six Basic Styles

Aihgpr

Old Style • Adobe Jenson • 72pt
Rounded serifs, thins are relatively thick

Aihgpr

Egyptian • Rockwell • 72pt
Heavy, ruled serifs

Aihgpr

Transitional • Baskerville • 72pt
Sharpened, regular serifs; thins are thinner

Aihgpr

Sans Serif • Avenir • 72pt
No serifs, rules are evenly weighted

Aihgpr

Modern • Bodoni • 72pt
Fine and ruled serifs, thins are very thin

Aihgpr

Sans Serif Grotesque • Franklin Gothic • 72pt
No serifs, rule weights are varied

Font styles are greatly influenced by the technology available to reproduce them.

Type Sizes

Originally type size was measured by the size of the block of lead the font was molded to. So size was determined by the aesthetic sense of the font designer, not anything consistent like the distance from the height of the ascender to the bottom of the descender.



m

72pt type was originally molded on a block of lead 72 pts tall.

Notice differences in

- Size
- Width

Size and width are just two of the elements you have to juggle in picking a font.

Amphigory

Old Style • Adobe Jenson • 72pt

Amphigory

Transitional • Baskerville • 72pt

Amphigory

Modern • Bodoni • 72pt

Amphigory

Sans Serif • Helvetica • 72pt

Amphigory

Grotesque • Franklin Gothic • 72pt

X-height

X-height is the height of the lower-case “x” relative to the cap height. The larger the x-height compared to the cap height, the easier the type is to read.

X Jenson x-height
(for comparison)

Axiomatic

Old Style • Adobe Jenson • 72pt

Axiomatic

Transitional • Baskerville • 72pt

Axiomatic

Modern • Bodoni • 72pt

Axiomatic

Sans Serif • Helvetica • 72pt

Axiomatic

Grotesque • Franklin Gothic • 72pt

T Y P E F A C E

Typeface

Typeface

Typeface

Typeface

Type that is only intended to be used large is called “Display Type.” What would you use these for?

4 Reasons to study Letterforms

1. Fonts have individual characteristics,
and to know them helps to identify them.

a i e

1. Fonts have individual characteristics,
and to know them helps to identify them.

a i e

Helvetica

1. Fonts have individual characteristics,
and to know them helps to identify them.



A lowercase letter 'a' in a bold, sans-serif font. A red circle is drawn around the counter of the bowl, highlighting a specific characteristic of the font.

Helvetica



A lowercase letter 'i' in a serif font. A red circle is drawn around the diamond-shaped dot, highlighting a characteristic of the font.

Goudy Oldstyle



A lowercase letter 'e' in a serif font, showing a characteristic shape with a thick, curved bowl.

1. Fonts have individual characteristics,
and to know them helps to identify them.



Helvetica



Goudy Oldstyle



Berkeley

2. To be familiar with the beauty of letterforms,
so you can use them as design elements.

S S S S s S S S S S S S S S S S S

g g g g g g g g g g g g g g g g g g

W W W W W W W W W W W W W W W W

3. To know the rules and options for creating type, for when you need to make or modify your own.

M M

Which one is incorrect?

W W W W

Which one would work best with your design?

4. To know a “Good” font from a “Bad” font.

Good Font

Bad Font

“Good” fonts vs. “Bad” fonts are a matter of how well the original font is drawn, technical innovations, period style, personal or societal taste, over-use, and how it looks with the rest of your design.

Hierarchy of Information

Headline

Subhead gives more detail

Body copy goes into even more detail.
Am quatati ssimustibust voles que vent
harumquid maiost quaepudis maximo
ommos ipsum, adi cus dolores di net
arum in cus siti nectus as perio. Pudis
antis veliqui imincturepro dem acculpa
rchillabore doluptatem velestrum il
intes quam di bea peri ide dicimus
andiore peliciuntur re doloreseque
et inulpario. Soluptio. Ut ea aliciat
uribearcilit aut re velest magnam
cuptasperio tem invellu ptatur?

Iliquamuscia volorepe plabore optur
moluptatur sus, te net et ut volestiae
niste voluptium venet evera ipsam.

Footnotes, captions and legal text are even smaller.

Large type is generally a summary; you get more detail as the size gets smaller.

Book

Body copy goes into even more detail. Am quatati
ssimustibust voles que vent harumquid maiost
quaepudis maximo ommos ipsum, adi oloredi net

Medium

Body copy goes into even more detail. Am quatati
ssimustibust voles que vent harumquid maiost
quaepudis maximo ommos ipsum, adi oloredi net

Demi

Body copy goes into even more detail. Am quatati
ssimustibust voles que vent harumquid maiost
quaepudis maximo ommos ipsum, adi oloredi net

Heavy

Body copy goes into even more detail. Am quatati
ssimustibust voles que vent harumquid maiost
quaepudis maximo ommos ipsum, adi oloredi net

Medium

Body copy goes into even more detail. Am quatati
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quaepudis maximo ommos ipsum, adi oloredi net

Med Ital

Body copy goes into even more detail. Am quatati
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quaepudis maximo ommos ipsum, adi oloredi net

Heavy

Body copy goes into even more detail. Am quatati
ssimustibust voles que vent harumquid maiost
quaepudis maximo ommos ipsum, adi oloredi net

Heavy Ital

Body copy goes into even more detail. Am quatati
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quaepudis maximo ommos ipsum, adi oloredi net

Book

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Heavy

Body copy goes into even more detail. Am quatati
ssimustibust voles que vent harumquid maiost
quaepudis maximo ommos ipsum, adi oloredi

Subhead 1

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Subhead 2

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por sam re pa quisi utaspis.

You can adjust the levels of grey in your type to match its appearance to the color of the body copy.

Subhead 1

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

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You can use color hues, tints and shades to control the hierarchy of your copy

Spacing

Leading

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Century Oldstyle, 12pt body/11pt lead

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Century Oldstyle, 12pt body/14pt

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Century Oldstyle, 12pt body/16pt

Squint at the type, and notice how much darker the closely-set type appears. This is called “Typographic Color.” Notice how it is easier to read the text with more space between the lines. Optimal leading varies with the typeface and your use of white space.

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Helvetica, 12pt body/11pt lead

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Helvetica, 12pt body/14pt lead

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Helvetica, 12pt body/16pt lead

Tracking

-50 Tracking

Caledonia

0 Tracking

Caledonia

+200 Tracking

C a l e d o n i a

0 Tracking

CALEDONIA

+200 Tracking

C A L E D O N I A

Spacing affects how well words read, and varies with point size (larger type needs to track tighter).

Tracking

-50 Tracking

Caledonia

0 Tracking

Caledonia

+200 Tracking

~~Caledonia~~

0 Tracking

CALEDONIA

+200 Tracking

CALEDONIA

Lower case type doesn't read as all caps well when tracked out.

Amphigory View

Metrics

Amphigory View

Optical

Amphigory View

Hand Kern

Letters have varying shapes, and those shapes don't always fit together well. We kern the letters so there are no obvious gaps to reduce readability. Good kerning is a sign of a good designer.

More expensive fonts generally have better "kerning pairs" and don't need as much hand kerning.

Space Considerations

Match the type
to the space

Helvetica Extended

Match the type
to the space

Helvetica Regular

Match the type
to the space

ITC Franklin Gothic
Book Compressed

*Look at what you have to say and how much space you have to say it in,
and how you're going to get it big enough to read it.*

Styles

Zygote

Helvetica Regular

Zygote

Extended

Zygote

Condensed

Optical stretching

Zygote

Helvetica Regular

Zygote

Stretched 125%

Zygote

Condensed 75%

If you stretch type, horizontal strokes stay the same while vertical strokes get skinnier or fatter. You'll also have to adjust your tracking to compensate for the stretch.

This is why we opt to use styles rather than stretch type.

If the font you are using isn't working, try another font.

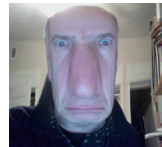
Layout

Type Alignment

Type
Aligned
Flush
Left

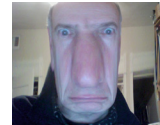


Type
Aligned
Centered



Type Aligned Justified

Ibus, et, tet facca eptur sae venimen
imodipsum sequos sequae Ugiti
to blabore re dolup tate restionecti
blat ur sanis nitiumt.
Epuditas receperum
evenda.



Type
Aligned
Flush
Right



If your type is aligned a specific way, your artwork should be aligned that way, also.

Grouping Type

Group,

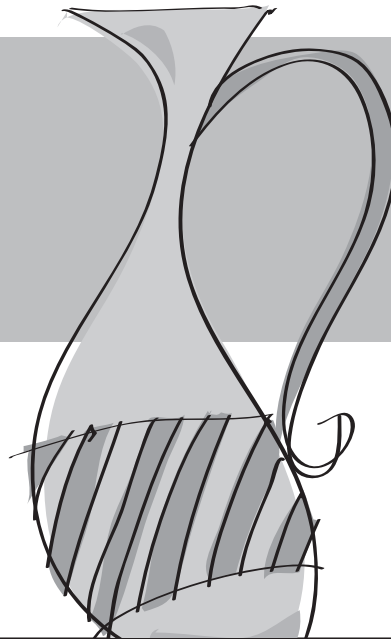
don't scatter,

ideas.

Group,
don't scatter,
ideas.

Amphora

*The BEST
In Greek Cuisine*



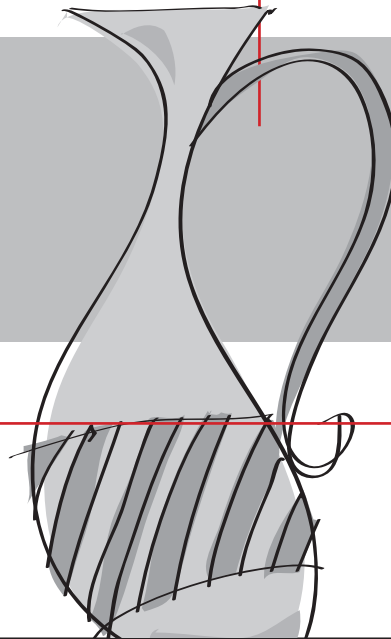
When designing, look for places to line things up. If you don't want them to line up, make sure they REALLY don't line up, or it will just look sloppy.

(Notice on serif type to line up with the type body, rather than the end of the serif.)

Lining things up ties the elements together and creates a sense of order.

Amphora

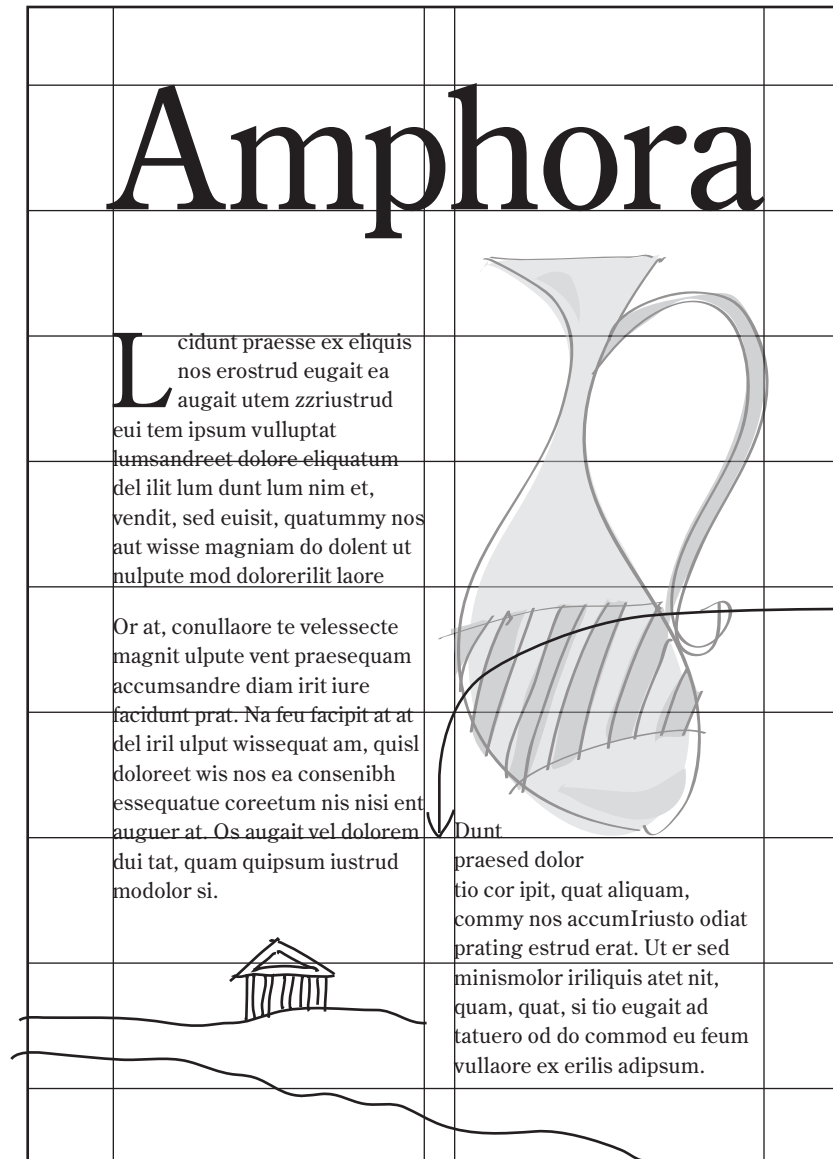
*The BEST
In Greek Cuisine*



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(Notice on serif type to line up with the type body, rather than the end of the serif.)

Lining things up ties the elements together and creates a sense of order.



Note that baseline of type lines up across the “gutter,” or space, between the columns of type.

This is a sign of conscientious production

Another way to create alignment is to create a grid — an arrangement of lines to systematically break up a page. Many publications have an underlying grid that determines where columns of text, page numbers and artwork go. A grid can give a sense of unity to a multi-page document. (The grid is created with “guides,” and does not print.)

Professional Type

Break lines so
they read
naturally.

Break lines
so they
read naturally.

Don't leave a
small word at
the end of a
line.

Don't leave
a small word
at the end
of a line.

Hyphenation

Too many hyphens

Laore minis at, cortin henibh ea am et vulput praessectet lorer sim incilis nit lutpat duised mod et ut ex ero conullaore faci eu feuisil utpatem incidunt vel in henissi.

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dolum accum velit utpat estie.

Xeros nulluptate dolum eum
irillacommy nis at.

Fill this hole by tracking this line plus the first word of the next line until that word jumps up to fill it.

Remove these if possible

Keep hyphenation to a minimum; NEVER have more than two hyphens in a row (adjustable in hyphenation preferences); keep hyphenation in bulleted items to a minimum; turn off hyphenation and fill typographic holes with mild tracking.

Widows and Orphans

Laore minis at, cortin henibh ea am et vulput praessectet lorer sim incilis nit lutpat duissed mod et ut ex ero conullaore faci eu feuscil utpatem incidunt vel in henissi.

Ed dolorperilit am nisl elesequamet accumsan henibh ex el il ipit lut augiam, quisl ipit nos aliquamconum do dolobore do consectem ea autpat nostin ut iriureet, quat. Nostie dunt wis dui blan volor suscillam, vendreet atet alis er sumsan veliquam dolor accum venit landrer atiniam vullandit doloreros at ing eum zrrillum vulput nim iurero er il dolum accum velit utpat estie.

Xeros nulluptate dolum eum irilla

Widow

Orphan

commy nis at.

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Lan utetum er sum iliquatem zzrit nos do exero dolorem deliquis nim accummy nostio od magna adigna feugiam in vulput wisi. Estrud eliquismod dolor sent ute verostin vent landip eliquat lamet nulputate dipit elent adionse quisis del ut ipisi. At ing ero odoluptat ent aci eriusto Cum aliquat, quismodo commodolum

*“Widows have a past but no future; orphans have a future but no past.”
Either way, they’re unattractive; work to have a minimum of two lines
of a paragraph at the end or beginning of a column.*

"Rain."

Hash Marks

(DON'T use these for anything.)

“Rain.”

Curly Quotes

(You can set your preferences to set these all the time.)

3' 3/4"

Inch Marks

(Contained in Symbol font or in OpenType fonts)

Hispano-Sueza

Dash (dash)

1–3, Tue.–Thur.

N-dash, the width of the lower-case “n,” signifies a range (option-dash)

That man —
the one in the
yellow slicker —
was cold.

M-dash, the width of the lower-case “m,” is used in place of commas in text (option-shift-dash)

Lining vs. Proportional

$$\begin{array}{r} 0123456.789 \\ + 6012311.111 \\ \hline 6135767.890 \end{array}$$

The 1012th parallel.

$$\begin{array}{r} 0123456.789 \\ + 6012311.111 \\ \hline 6135767.890 \end{array}$$

The 1012th parallel.

What's the difference between these figures?

Tabular vs. Proportional

Lining Figures
(optical kerning turned off)

0123456.789
+ 6012311.111

6135767.890

Proportional Figures
(optical kerning turned off)

0123456.789
+ 6012311.111

6135767.890

The 1012th parallel.
 ^ ^ ^

The 1012th parallel.

*If you have the option, lining figures are for tabular material,
and proportional figures are for placement in text.*

Lining for the 392nd time.

Here is how 6489, a lining figure, looks when placed in text. And here is 2,345. See how they stand out?

0123456789

Lower case for the 392nd time.

Here is how 6489, a lower case figure, looks when placed in text. And here is 2,345. See how they fit in?

0123456789

If you have the option, lining numbers are for tabular material, and lower case numbers are designed for placement in lower case text.

Review

What are some
of the ways we can
adjust type?

What are some of
the ways we can create
hirarchy with type?

Thank you.