

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

History of Styles

Aihgpr

Old Style, 1495 • Adobe Jenson • 72pt
Rounded serifs, thins are relatively thick

Aihgpr

Transitional, 1757 • Baskerville • 72pt
Sharpened, regular serifs; thins are thinner

Aihgpr

Modern, 1798 • Bodoni • 72pt
Fine and ruled serifs, thins are very thin

Aihgpr

Egyptian/Slab Serif, 1800 • Rockwell • 72pt
Heavy, ruled serifs

Aihgpr

Sans Serif, 1896 • Akzidenz-Grotesque • 72pt
No serifs, rules are evenly weighted

Aihgpr

Sans Serif Geometric, 1927 • Futura • 72pt
No serifs, rule weights are varied

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

Script

STENCIL

Typewriter

ENGRAVING

These are only some of the more popular styles.

T Y P E F A C E

Typeface

Typeface

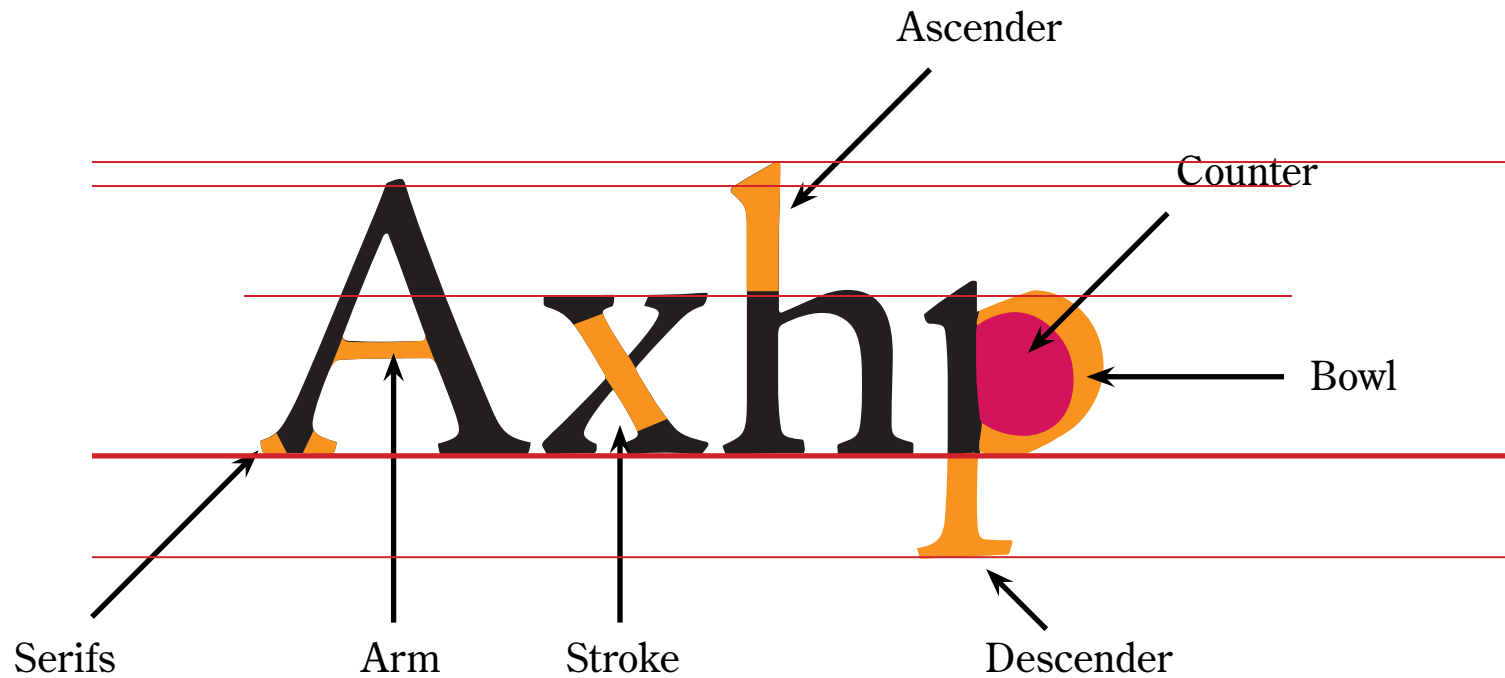
Typeface

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. Parts of Letters



Here are some of the names for parts of letters.

Vocabulary is useful for helping you become aware of the differences between fonts.

Many fonts look very similar, but there are subtle differences, and these words could help you explain those differences to their designers.

2. These parts have individual characteristics in different fonts, and to know them helps to identify the font.

a i e

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

a i e

Helvetica

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



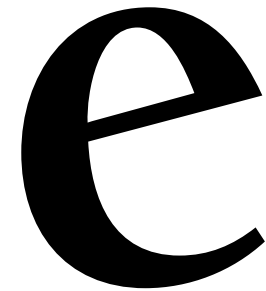
A lowercase letter 'a' in a bold, sans-serif font. A red circle is drawn around the counter of the bowl, highlighting its clean, open shape.

Helvetica



A lowercase letter 'i' in a serif font. A red circle is drawn around the diamond-shaped dot, highlighting its unique shape and placement.

Goudy Oldstyle



A lowercase letter 'e' in a serif font, showing its characteristic shape and the curve of the bowl.

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



Helvetica



Goudy Oldstyle



Berkeley

3. How those parts are put together creates the beauty of letters, and those letters can be used 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

4. Knowing the rules and options for creating those parts can help you when you need to make or modify your own.

M M

Which one is incorrect?

W W W W

Which option would work best with your design?

Measuring Type

There are four aspects
to measure type:

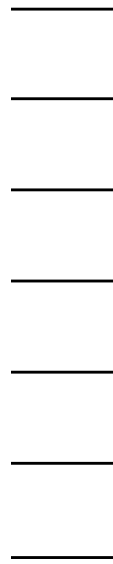
- 1) Type Size and Proportion**
- 2) Kerning and Tracking**
- 3) Leading**
- 4) Character Counts**

All except the last are measured using
units called picas and points.

Picas and Points



1 inch



1 pica (pi) =

12 points

1/6 inch



1 point (pt) =

1/72 of an inch

If you have picas and points written together, such as 1 pica and 6 points (1 1/2 picas), it is written

1p6

Picas and Points

72pt Adobe Jenson



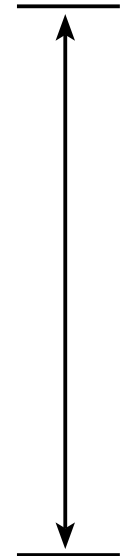
Points



Picas



Inches



Because type is so small relative to common units of measure such as the inch, in the mid-1700's, a French printer and typographer named Pierre Fournier le Jeune standardized the system of measuring typefaces. It became known as the pica and point system (or the Fournier system).

6 picas used to be a fraction more than one inch, but digital typography did away with that nonsense.

Type Size and Proportion

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. Though these examples of *body type* are relatively consistent, in *display type* there may be large differences.



60 point type was originally molded on a block of lead 60 points tall.

Notice differences in

→ **Size**

→ **Width**

→ **Spacing between letters**

Size, width and letter spacing are just three of the elements you have to juggle in picking a font.

Axiomatic

Old Style, 1495 • Adobe Jenson • 60pt

Axiomatic

Transitional, 1557 • Baskerville • 60pt

Axiomatic

Modern, 1798 • Bodoni • 60pt

Axiomatic

Sans Serif, 1896 • Akzidenz-Grotesque • 60pt

Axiomatic

Sans Serif Geometric, 1927 • Futura • 60pt

Type Size and Proportion

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 at small sizes.



Jenson x-height
(for comparison)

Axiomatic

Old Style, 1495 • Adobe Jenson • 72pt

Axiomatic

Transitional, 1557 • Baskerville • 72pt

Axiomatic

Modern, 1798 • Bodoni • 72pt

Axiomatic

Sans Serif, 1896 • Akzidenz-Grotesque • 60pt

Axiomatic

Sans Serif Geometric, 1927 • Futura • 60pt

Type Size and Proportion



Here are some of the characteristic measurements of a typeface. The measurements are taken from the baseline. Though we rarely take these measurements unless we are designing a typeface, the proportions of these measurements determine the character of a face. Notice that the cap height and the ascender height aren't always the same measurement.

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

C A L E D O N I A

Lower case type doesn't read as all caps well when tracked out because of the unevenness of the letters.

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.

Styles

Weights

Helvetica Neue Ultralight

Helvetica Neue Light

Helvetica Neue Regular

Helvetica Neue Bold

Helvetica Neue Heavy

Helvetica Neue Black

Some fonts have more variety of weights than others. Also, the names for the weights aren't consistent.

Helvetica Ultra Compressed

Helvetica Extra Compressed

Helvetica Compressed

Helvetica Heavy Condensed

Helvetica Heavy *

Helv Bold Extended

Some fonts have more variety of widths than others. Also, the names for the widths aren't consistent.

Condensed vs. Expanded

**Match the Style
to the Space**

Helvetica Heavy Extended

**Match the Style
to the Space**

Helvetica Heavy

**Match the Style
to the Space**

Helvetica Ultra 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.*

Don't Stretch Type

Using Condensed and Expanded

Zygote

Helvetica Regular

Zygote

Helvetica Extended

Zygote

Helvetica Condensed

Optical stretching

Zygote

Helvetica Regular

Zygote

Helvetica Regular, Stretched 125%

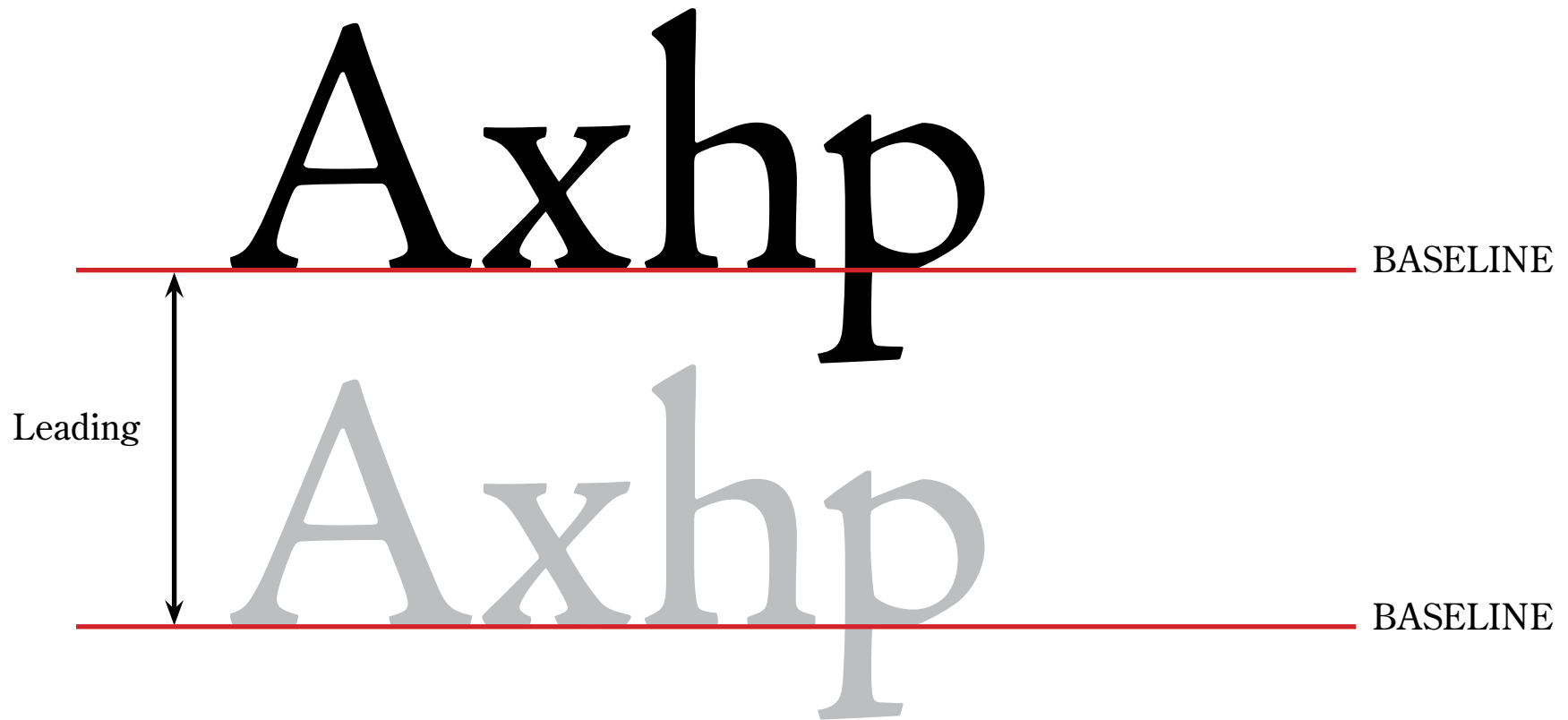
Zygote

Helvetica Regular, Condensed 75%

If you squish or stretch type, horizontal strokes stay the same while the vertical strokes get skinnier or fatter. You may not see the difference, but the designer who hires you will. Rather than squish or stretch, use a condensed or expanded font. (Also note how condensed “e” and “o” are redrawn.)

Blocks of Copy

Leading



The distance between two lines of type, from baseline to baseline, is known as leading.

How Leading Affects Appearance

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
(leading is less than body height)

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/14pt lead

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Century Oldstyle, 12pt body/16pt lead

Changing the leading affects how type looks. Squint at the type, and notice how much darker the closely-set type appears. This is called “Typographic Color.” Optimal leading varies with the typeface and how you are using white space on the page.

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
(leading is less than body height)

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Helvetica, 12pt body/16pt lead

Text Alignment

This type is Flush Left.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequue qui offictoresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Centered.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequue qui offictoresse occupa spedit ut opta natio beaquae pos eiunt.

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This type is Flush Right.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequue qui offictoresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Justified.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequue qui offictoresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit dollauda quatur.

Text aligned flush left, flush right and centered will have even spacing, while justified type will have variations in word and letter spacing. Sometimes this causes “rivers” in the type.

Text Alignment

This type is Flush Left.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequue qui offictoresse occupa spedit ut opta natio beaquae pos eiunt.

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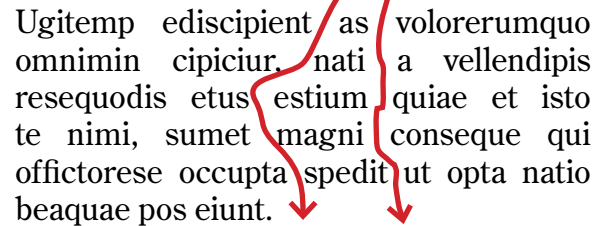
This type is Flush Right.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequue qui offictoresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Justified. *Rivers*

Ugitemp ediscipient as volorerumquo
omnimin cipiciur, nati a vellendipis
resequodis etus estium quiae et isto
te nimi, sumet magni consequue qui
offictoresse occupa spedit ut opta natio
beaquae pos eiunt.

The diagram shows the first paragraph of justified text. Red lines and arrows highlight the irregular spacing between words. A red line starts at the space between 'as' and 'volorerumquo', goes down, then right, then down again to the space between 'estium' and 'quiae'. Another red line starts at the space between 'quiae' and 'et', goes down, then right, then down again to the space between 'consequue' and 'qui'. A third red line starts at the space between 'quiae' and 'et', goes down, then right, then down again to the space between 'consequue' and 'qui'. These lines represent the 'rivers' or uneven spacing caused by justification.

Harumquunt id quuntur, esequia doles
et fugit pro exerum, acipsa ne net
eruptae laborehendae. Um cone autempe
rchiliquis eum est, odignim ut vero vit
quas earitam quidiores ium ut eos ad eum
velitinis plabore, od molori sequuntion
erchicimos imi, omnit dollauda quatur.

Text aligned flush left, flush right and centered will have even spacing, while justified type will have variations in word and letter spacing. Sometimes this causes “rivers” in the type.

Line Length

Body 100 characters. Too long a line length makes the type tiring to read.

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. 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

Body 56 characters, flush left

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

Body 56 characters, justified

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

30 characters flush left

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.

30 characters justified

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.

*If the line length is **too short**, and the text is **justified**, word spaces will make the **text look choppy**. If you have to go this narrow, use **flush left** text.*

Changing the line length affects both how well the type looks and how well it reads.

The ideal line length is between 45–75 characters — 66 characters is ideal.

If working with multiple columns, 40–50 characters is ideal.

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.

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?

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voluptium venet evera ipsam.

Footnotes, captions and legal text are even smaller.

Headline

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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.

Contrasting sizes, weights, and styles are more powerful than sameness.

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?

Subhead

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

Footnotes, captions and legal text are even smaller.

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?

Subhead

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

Footnotes, captions and legal text are even smaller.

Alternating sans serif and serif fonts also creates contrast.

Book

Book weight is the weight usually used designed for body text; it gives a lighter, easier to read look than medium weight would.

Medium

Medium weight changes the emphasis slightly. Usually, when we change weights, we want enough contrast for the difference to be easy to see.

Demi

Demi is a half weight; usually between medium and bold. So with this font, go up two weights — from *Book to Demi* or *Medium to Heavy*.

Heavy

Changing weight changes emphasis. Look at these headlines — which one seems most important? Which one is your eye drawn to the most?

More contrast gives more emphasis

Medium

Here is some body copy that tells you about what the product does. Here is some body copy that tells you about what the product does.

Med Ital

Italics change the emphasis *slightly*. It gives greater emphasis, but not as much emphasis as if I used a bolder weight. Also used for changes in meaning.

Heavy

Bolder or heavier weight type gives **more emphasis**. Use heavier weights for headlines or for drastic changes in emphasis that you don't want missed.

Heavy Ital

Bold italics are used for **even more emphasis** or to contrast with other uses of bold text.

Book

Here we can balance the headline and the body text, using weights in conjunction with values of gray.

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

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.

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.

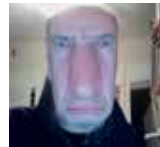
Layout

Type Alignment

Type
Aligned
Flush
Left



Type
Aligned
Centered



Type
Aligned
Flush
Right



Type Aligned Justified

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



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

Grouping Type

Group,

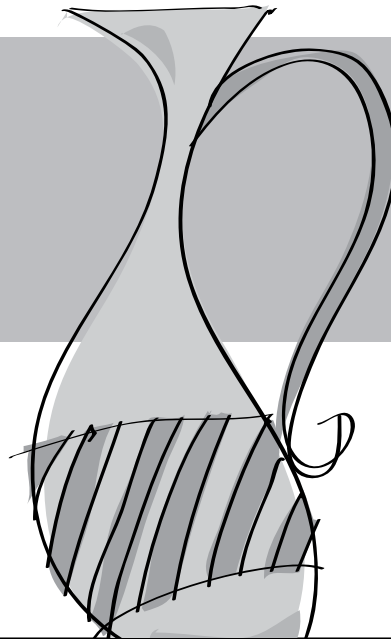
don't scatter,

ideas.

Group,
don't scatter,
ideas.

Amphora

*The BEST
In Greek Cuisine*



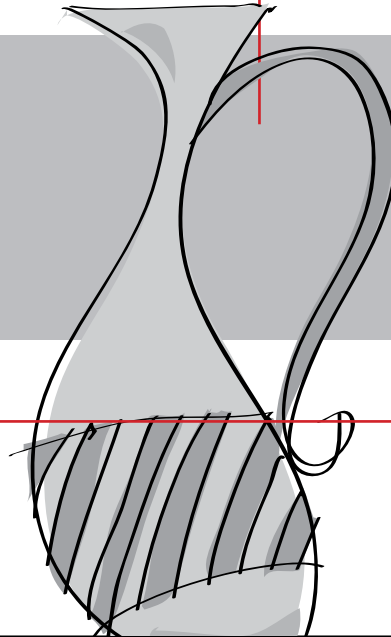
When designing, look for places to line things up. If you don't want them to line up, make sure they REALLY don't line up, or it will just look sloppy.

(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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Amphora

Lcidunt praesse ex eliquis
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vullaore ex erilis adipsum.

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

This is a sign of work by a competent designer.

Another way to create alignment is to use 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

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You can fill this hole by reducing the tracking of the underlined text (this line plus the first word of the next line) until the word on the second line jumps up to fill it.

Remove all hphens from bullets and captions if possible

Keep hyphenation to a minimum; AVOID having 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

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Widow

Orphan

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*“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 nicely 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
hierarchy with type?

How many hyphens
in a row should we allow
for a caption?

What's the matter with this text?