

Stress da letra

Contraste Tipográfico

Anatomia da Letra

Classificação (categorias)

Aprígio Morgado

Contraste Tipográfico

Aa

Aa

Aa

Sem contraste

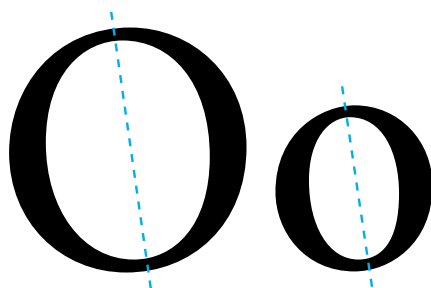
Médio

Alto

O contraste tipográfico é a relação formal entre as espessuras grossas e finas da letra

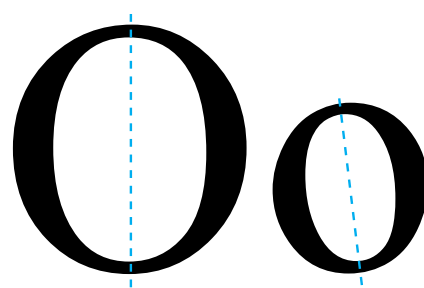
Stress refere-se ao eixo
segundo o qual a letra
é desenhada ou escrita.

O Stress pode ser oblíquo
ou vertical.



Oblíquo

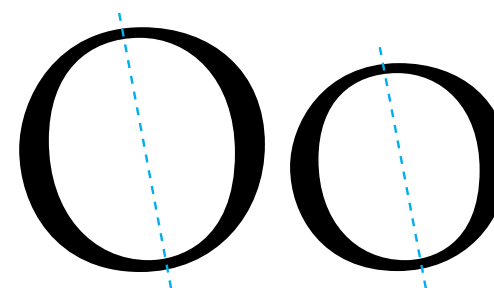
Tipo de Letra: Minion Pro



Vertical

Oblíquo

Tipo de Letra: Times New Roman



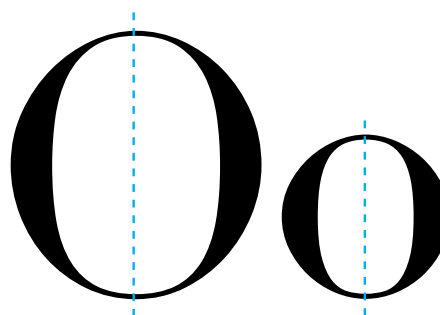
Oblíquo

Tipo de Letra: Trajan Pro



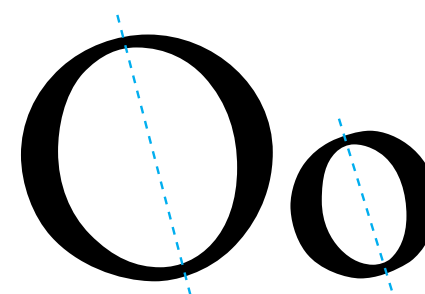
Não tem

Tipo de Letra: Helvetica



Vertical

Tipo de Letra: Didot



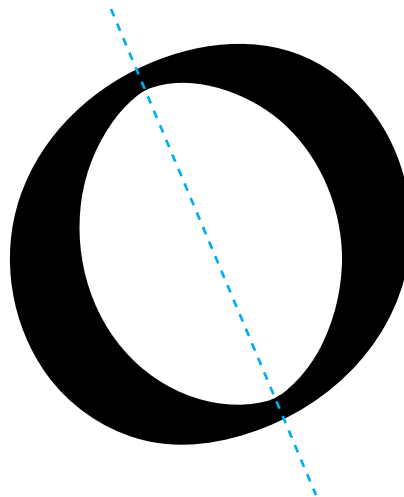
Oblíquo

Tipo de Letra: Adobe Jenson

Stress da letra

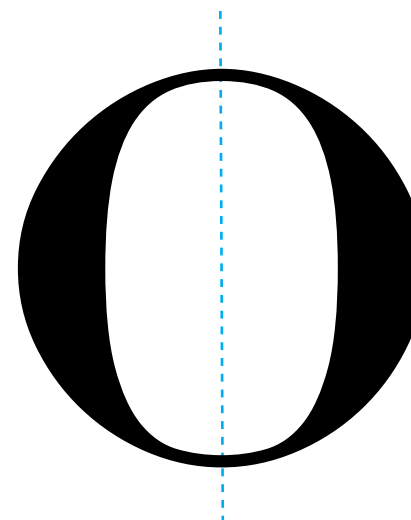
Formas Caligráficas

Stress oblíquo

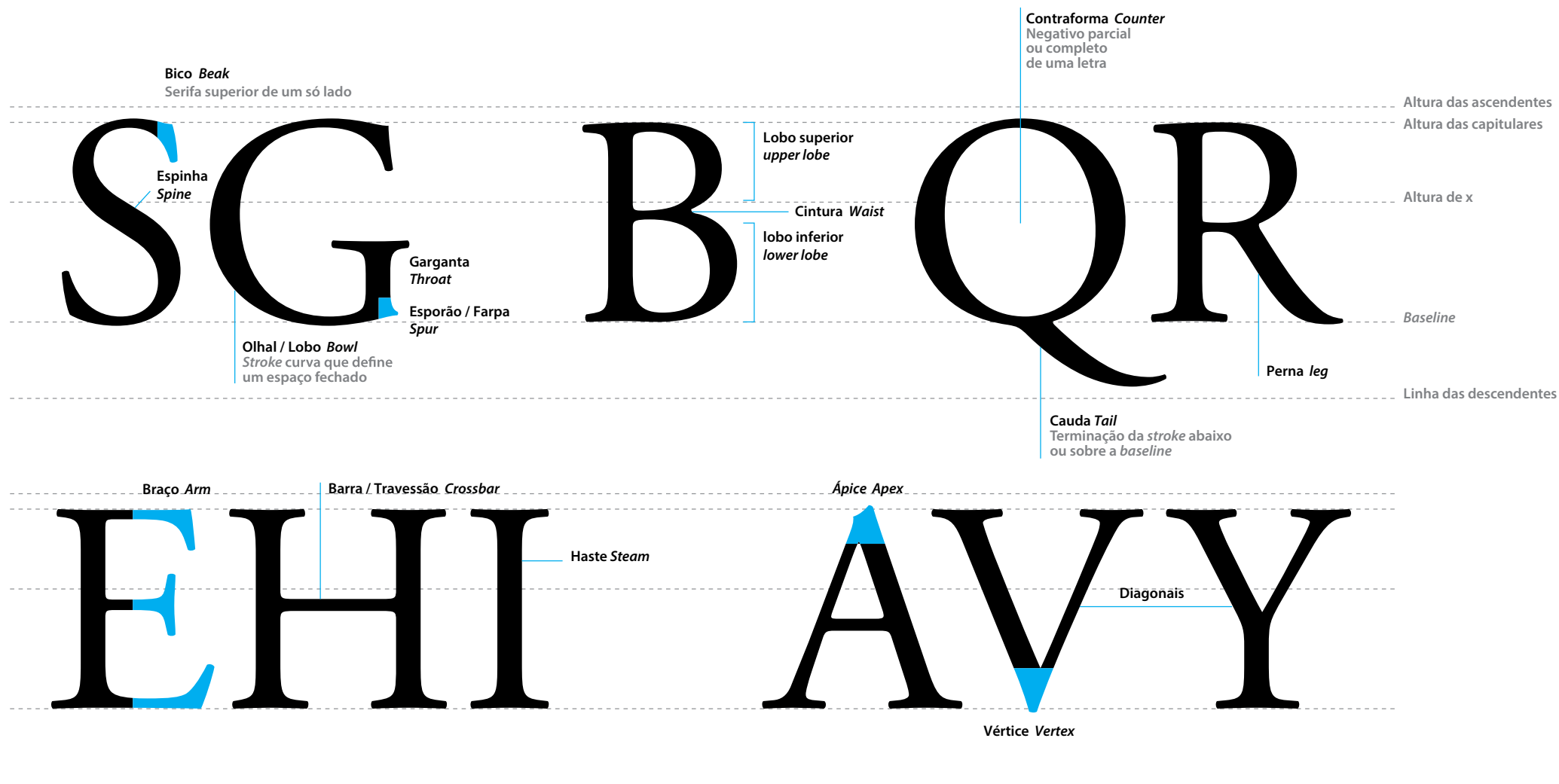


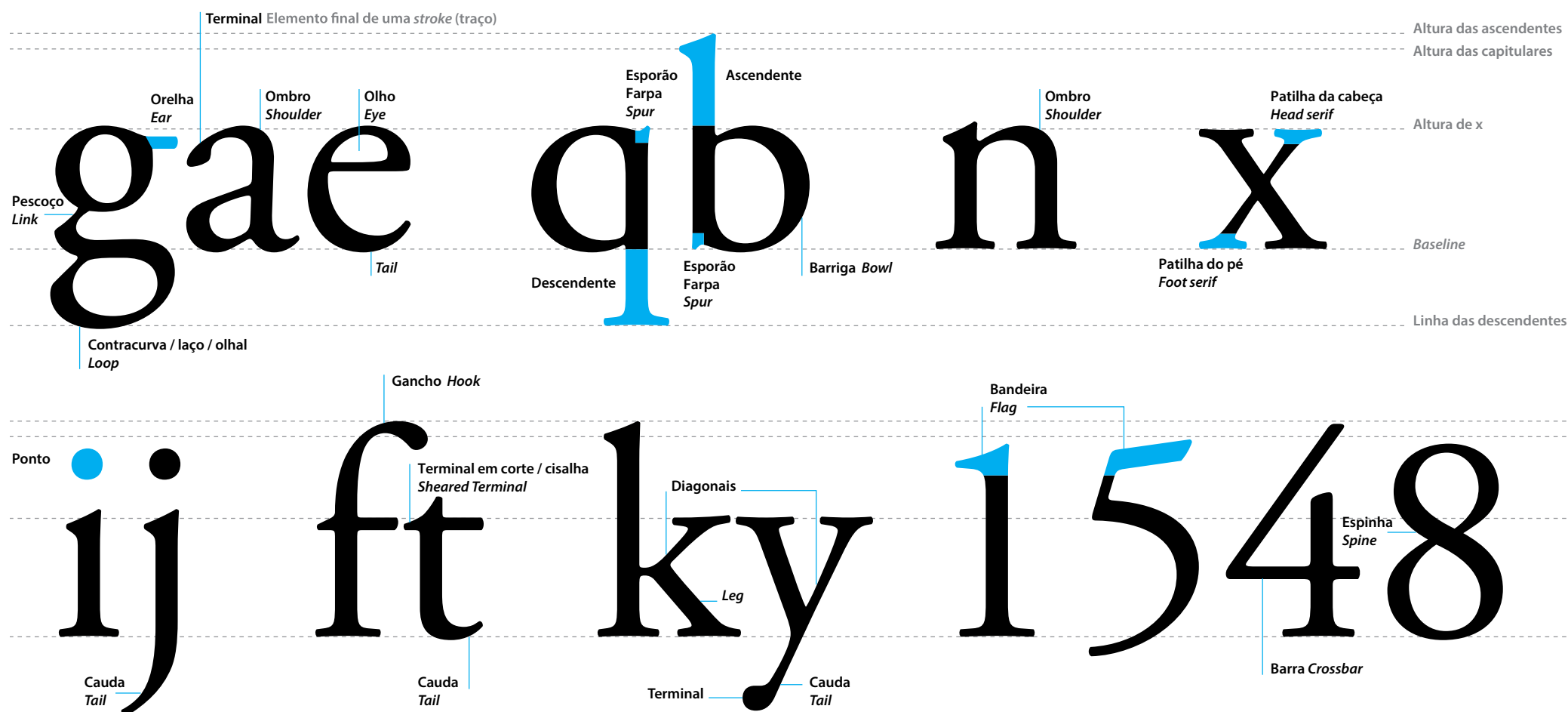
Formas Racionais (construção geométrica)

Stress Vertical



Anatomia da Letra





HgX HGX

Altura das ascendentes
Altura das capitulares
Altura dos versaletes
Altura de x
Baseline
Linha das descendentes

Versaletes Small Caps
formas maiúsculas desenhadas
para funcionar visualmente
com as formas minúsculas

1356 Qa fi

Lining figures
non lining figure
Swash letters Uma swash
é uma terminação em florão que
substitui um terminal ou serifa
Ligadura
forma resultante da união de duas ou mais
letras por razões práticas e estéticas

Patilha/Serif



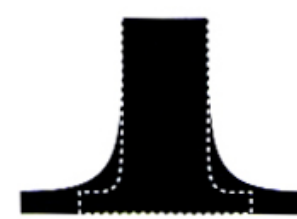
Patilha em copa
Cupped serif



Patilha redonda
Rounded serif



Patilha Filiforme
Hairline serif



**Patilha
Mistiforme / Enlaçada**
Bracketed

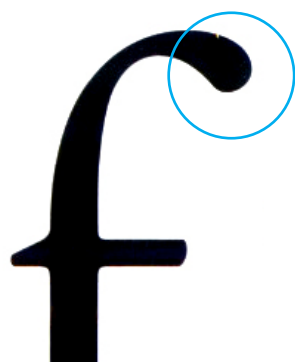


Rectiforme / Cunha
Wedge serif

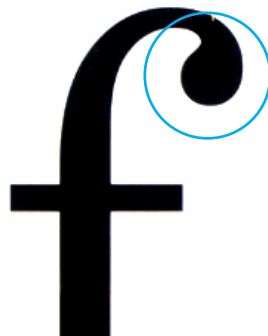


**Patilha
Quadrangular / Egípcia**
Slab serif

Terminais / Terminals



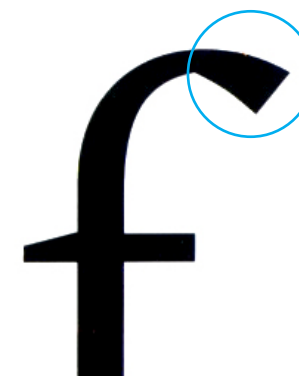
Gota
Teardrop



Bola, enlaçado
Ball, bracketed



Bola, abrupto
Ball, unbracketed



Corte / Cisalha
Sheared terminal



Bico
Beak

Classificação categórica

Maximilian Vox (1954 – 5)
Association Typographique Internationale (ATypI)

1. Humane (Humanistas)
2. Garalde (Geraldos)
3. Réale (Reais)
4. Didone (Didones)
5. Mécanes (Mecânicas)
6. Linéale (Lineares)
7. Incise (Incisos)
8. Script (Caligraficos)
9. Manuaire (Manuais)

Vox (1954 – 5)	BS (GB)	French	German	US	Other
Medieues	Blackletter		Gebrochen Schriften	Text	Gothic
Garaldes	(Old Face)	Elzevir	Antíqua	Old Style	
Lineales	(Sans serif)	Antique	Grotesk	Gothic	Grotesque
Mécanes	Slab serif	Egyptienne	Egyptienne		

BRITISH STANDARDS CLASSIFICATION OF TYPEFACES (BS 2961: 1967)			
Category		Description	Examples
No.	Name		
I	Humanist	Typefaces in which the cross stroke of the lower case e is oblique; the axis of the curves is inclined to the left; there is no great contrast between thin and thick strokes; the serifs are bracketed; the serifs of the ascenders in the lower case are oblique. NOTE. This was formerly known as 'Venetian', having been derived from the 15th century minuscule written with a varying stroke thickness by means of an obliquely-held broad pen.	Verona, Centaur, Kennerley
II	Garalde	Typefaces in which the axis of the curves is inclined to the left; there is generally a greater contrast in the relative thickness of the strokes than in Humanist designs; the serifs are bracketed; the bar of the lower case e is horizontal; the serifs of the ascenders in the lower case are oblique. NOTE. These are types in the Aldine and Garamond tradition and were formerly called 'Old Face' and 'Old Style'.	Bembo, Garamond, Caslon, Vendôme
III	Transitional	Typefaces in which the axis of the curves is vertical or inclined slightly to the left; the serifs are bracketed, and those of the ascenders in the lower case are oblique. NOTE. This typeface is influenced by the letter-forms of the copperplate engraver. It may be regarded as a transition from Garalde to Didone, and incorporates some characteristics of each.	Fournier, Baskerville, Bell, Caledonia, Columbia
IV	Didone	Typefaces having an abrupt contrast between thin and thick strokes; the axis of the curves is vertical; the serifs of the ascenders of the lower case are horizontal; there are often no brackets to the serifs. NOTE. These are typefaces as developed by Didot and Bodoni. Formerly called 'Modern'.	Bodoni, Corvinus, Modern Extended
V	Slab-serif	Typefaces with heavy, square-ended serifs, with or without brackets.	Rockwell, Clarendon, Playbill

BRITISH STANDARDS CLASSIFICATION OF TYPEFACES (BS 2961: 1967)			
Category		Description	Examples
No.	Name		
VI	Lineale	Typefaces without serifs. NOTE. Formerly called 'Sans-serif'.	
	<i>a</i> Grotesque	Lineale typefaces with 19th century origins. There is some contrast in thickness of strokes. They have squareness of curve, and curling close-set jaws. The R usually has a curled leg and the G is spurred. The ends of the curved strokes are usually horizontal.	SB Grot. No. 6, Cond. Sans No. 7, Monotype Headline Bold
	<i>b</i> Neo-grotesque	Lineale typefaces derived from the grotesque. They have less stroke contrast and are more regular in design. The jaws are more open than in the true grotesque and the g is often open-tailed. The ends of the curved strokes are usually oblique.	Edel/Wotan, Univers, Helvetica
	<i>c</i> Geometric	Lineale typefaces constructed on simple geometric shapes, circle or rectangle. Usually monoline, and often with single-storey a.	Futura, Erbar, Eurostyle
	<i>d</i> Humanist	Lineale typefaces based on the proportions of inscriptional Roman capitals and Humanist or Garalde lower-case, rather than on early grotesques. They have some stroke contrast, with two-storey a and g.	Optima, Gill Sans, Pascal
VII	Glyphic	Typefaces which are chiselled rather than calligraphic in form.	Latin, Albertus, Augustea
VIII	Script	Typefaces that imitate cursive writing.	Palace Script, Legend, Mistral
IX	Graphic	Typefaces whose characters suggest that they have been drawn rather than written.	Libra, Cartoon, Old English (Monotype)

Cronologia

Antes de 1400	1400 — 1500	1600	1700	1700 — 1800	1900
Pre-Venetian (Ancient) Fraktur (Blackletter) Incise (Antique)	Venetian (Antiqua ou Antiqua Renascentista)	Garalde (Old Roman ou Old Style)	Transitional (Neoclássica ou Racionalista)	Didone (New Roman ou Modern) Slab Serif Egyptians Claredons (Ionics) New Transitional Sans Serif Grotescas Geometric Sans serif Humanist Sans Serif	Display Glyphic (Wedged Serif) Scripts Typewriter/ Monospaced Decorativos Outros

Aa

Humanist / Old Style

- Sec. XV e XVI
- Forte influência da caligrafia humanista
- Baixo / médio contraste
- Forte *Stress* – eixo oblíquo

Ex: Sabon, Jan Tschichold (1966)
Inspirada nos tipos de Claude Garamond (séc. XVI)

Aa

Transitional / Neoclássica

- Sec. XVII e XVIII
- Serifas aguçadas e simétricas
- Menor *Stress* do que as humanistas – eixo vertical ou próximo da vertical
- Grande contraste

Ex: Baskerville

Aa

Modern / Didone

- Final do sec. XVIII, princípio do sec. XIX
- Mais racionais
- Patilhas rectilíneas e finas
- Eixo vertical
- Alto contraste
- Terminais arredondados

Ex: Bodoni, Giambattista Bodoni

Aa

Egyptian / Slab Serif

- Surgem no sec. XIX como resposta às exigências da publicidade
- Peso forte
- Patilhas muito marcadas e geometrizadas
- Eixo vertical
- Baixo contraste

Ex: Claredon

Aa

Grotesk

- Sec. XIX e XX
- Contraste reduzido ou nulo
- Eixo vertical

Ex: Helvetica, Max Miedinger (1957)

Aa

Humanist Sans Serif

- Sec. XX
- Características humanistas
- Cunho caligráfico

Ex: Gill Sans, Eric Gill (1928)

Aa

Geometric Sans Serif

- Sec. XX
- Com base em formas geométricas simples
- Desenho monolinear (Contraste subtil)

Futura, Paul Renner (1927)

Os tipos de letra humanistas estão estruturalmente ligados à caligrafia e ao movimento da mão, ao passo que os tipos de transição e modernos são mais racionais, abstractos e pouco orgânicos.

