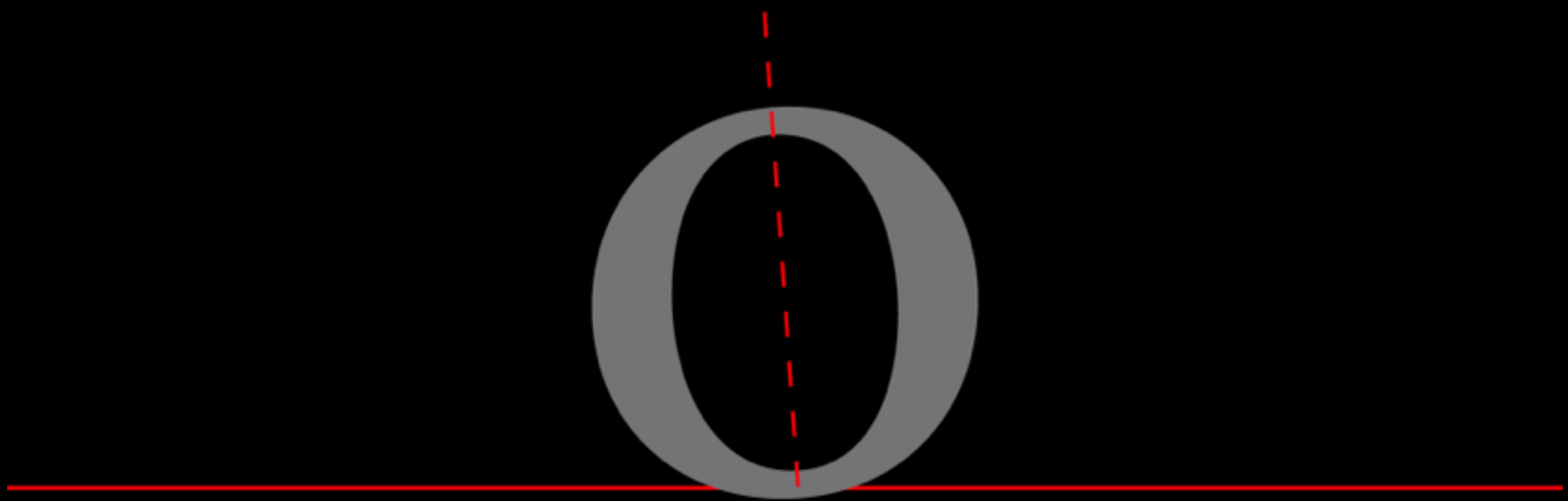


TYPOGRAPHY

Typeface vs. Font

http://nerdplusart.com/type-terminology-smackdown/

Agnóstick
garamond

Agnóstick
Garamond 3

Agnóstick
adobe garamond pro

Agnóstick
Garamond BE

Agnóstick
granjon

Agnóstick
ITC Garamond

«A typeface is like a song and a font is like a recording»

Terminals

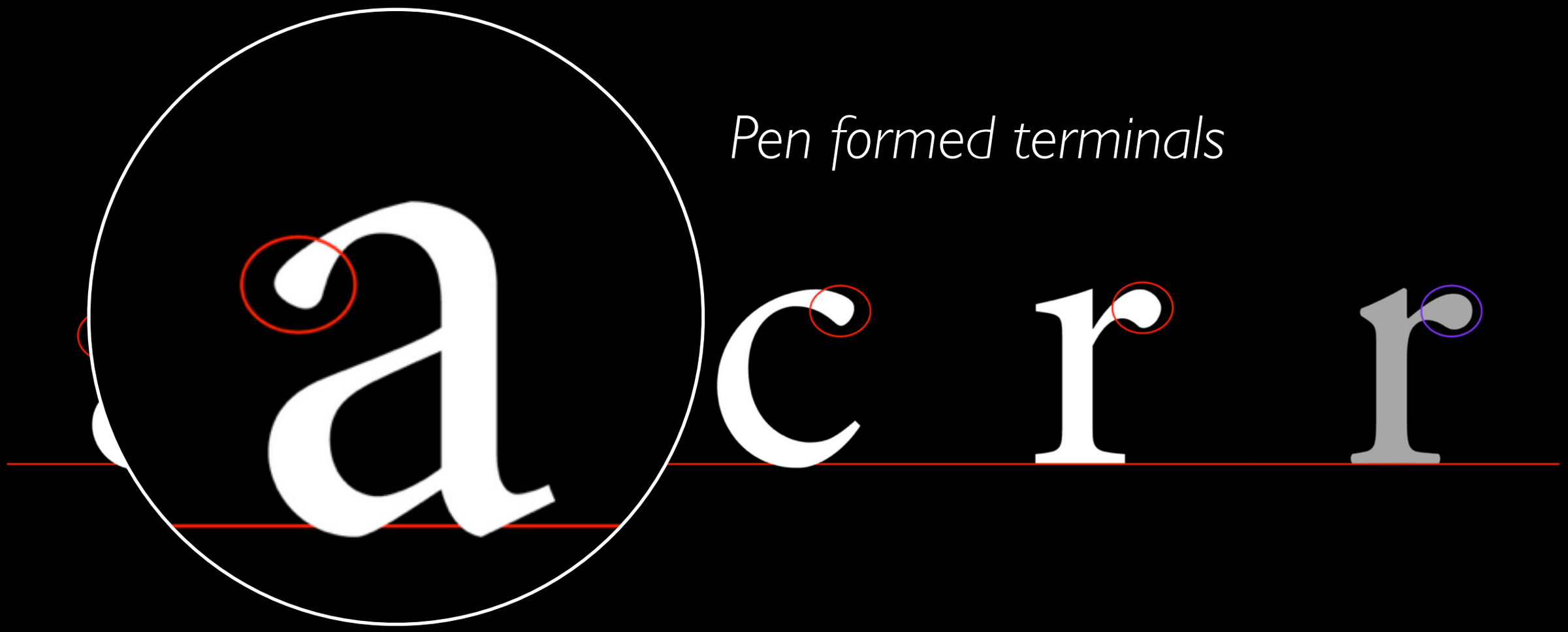
a f c r r

a f c r

http://showinfo.rietveldacademie.nl/minion/

Terminals

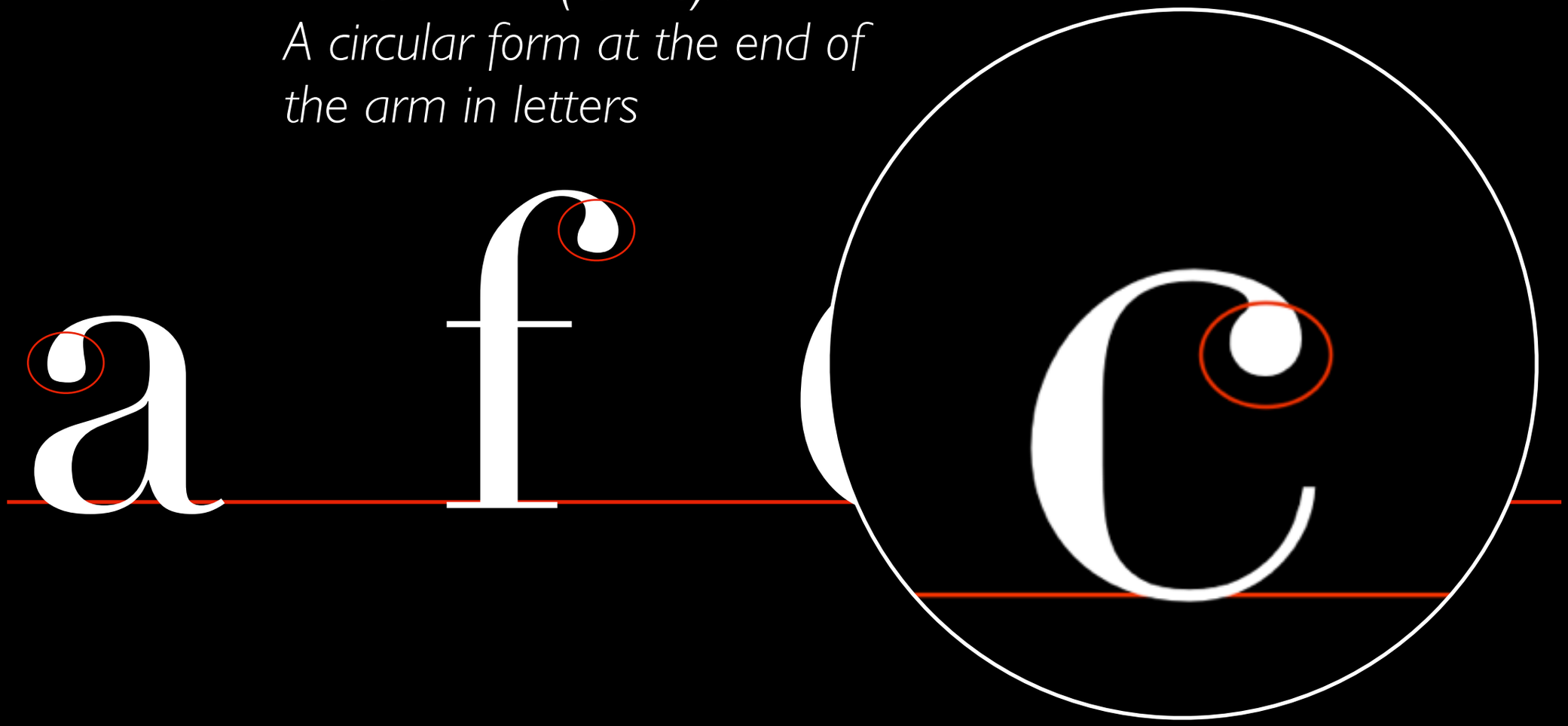
Pen formed terminals



http://showinfo.rietveldacademie.nl/minion/

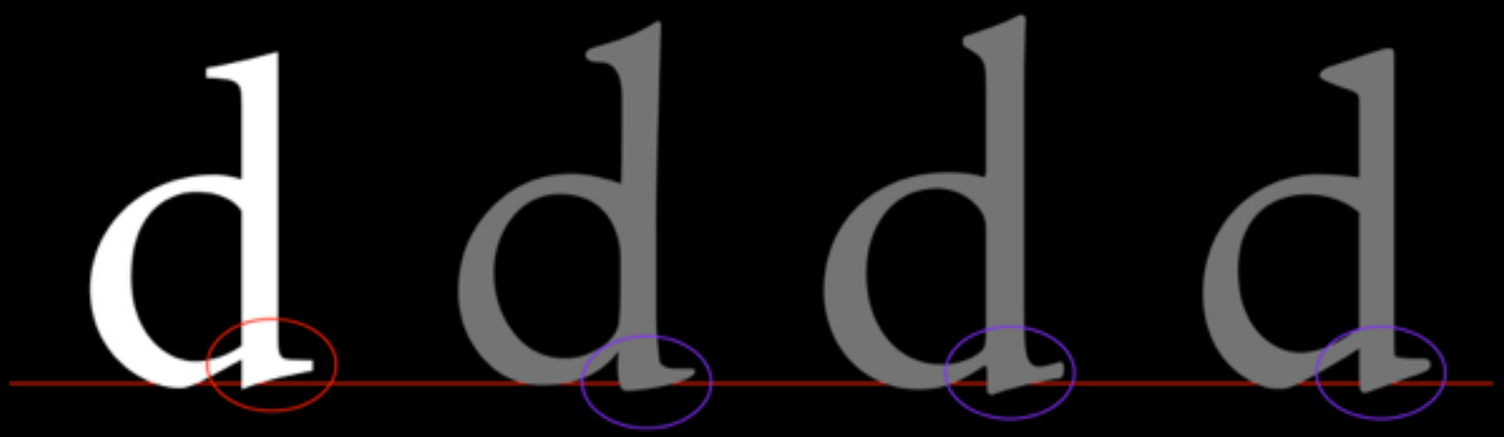
Terminals

Ball terminal (round) :
A circular form at the end of the arm in letters



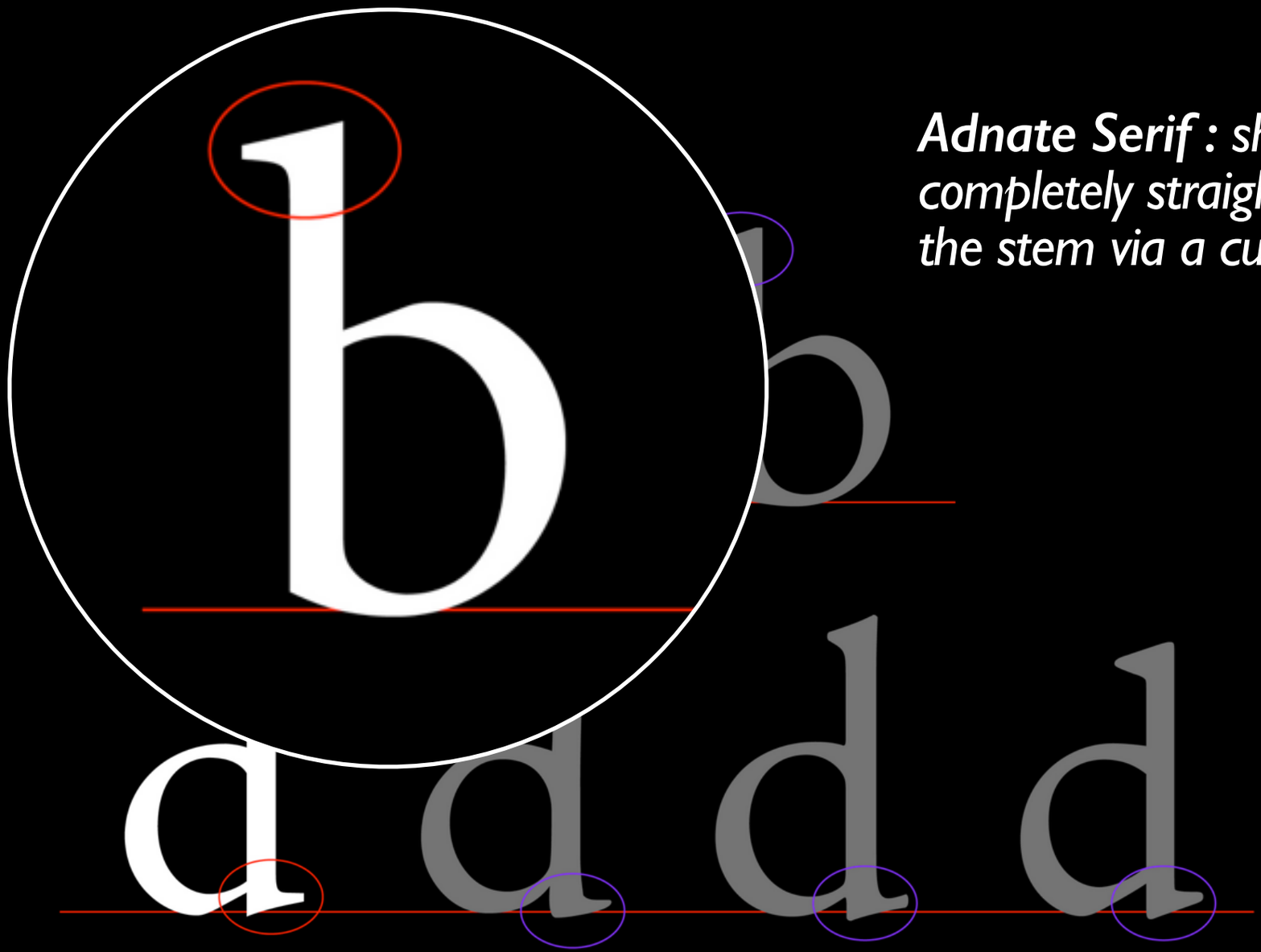
http://showinfo.rietveldacademie.nl/minion/

Serifs



http://showinfo.rietveldacademie.nl/minion/

Serifs



Adnate Serif : *sharp serif not completely straight. Flowing into the stem via a curves.*

http://showinfo.rietveldacademie.nl/minion/

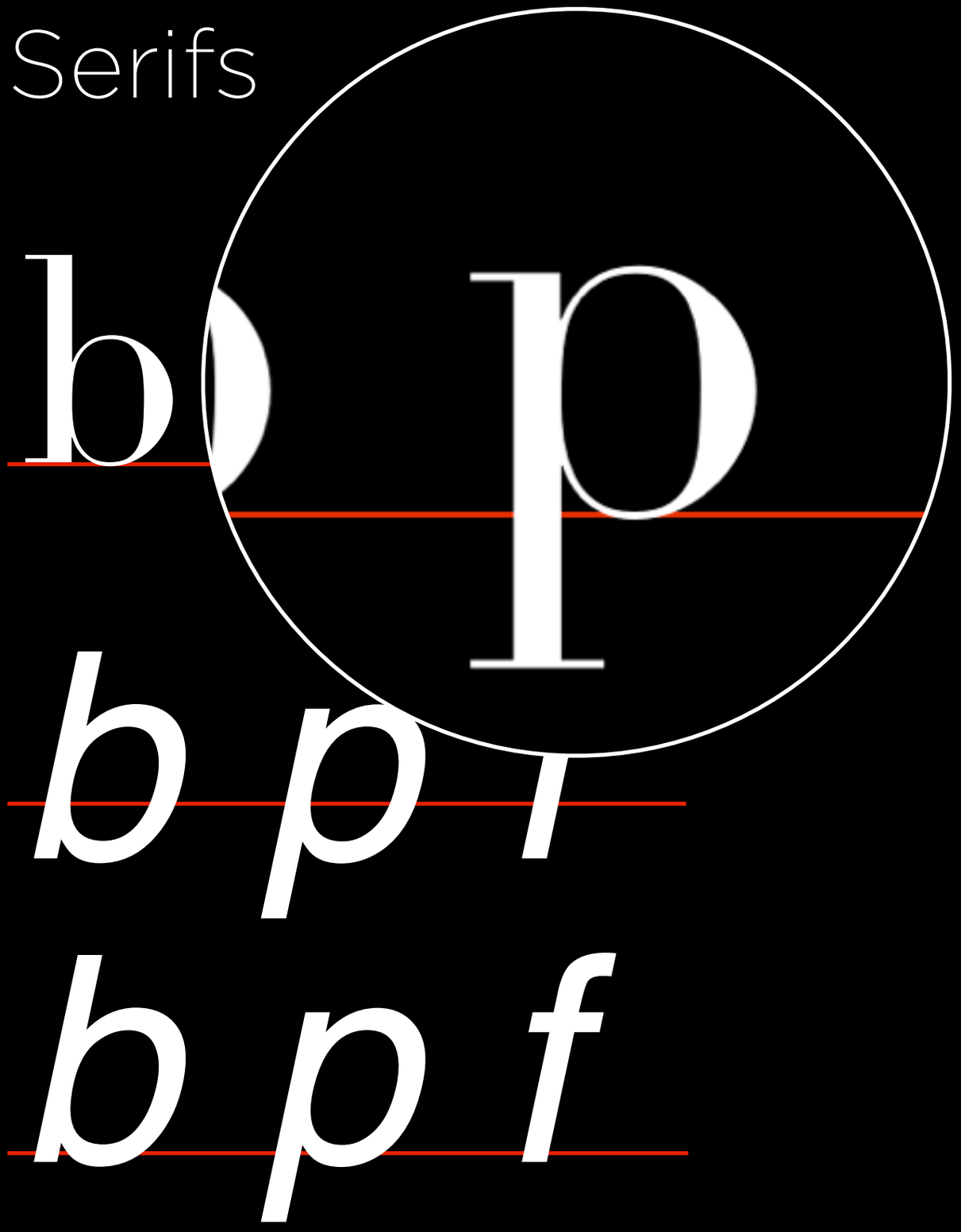
Serifs

b p f

b p f

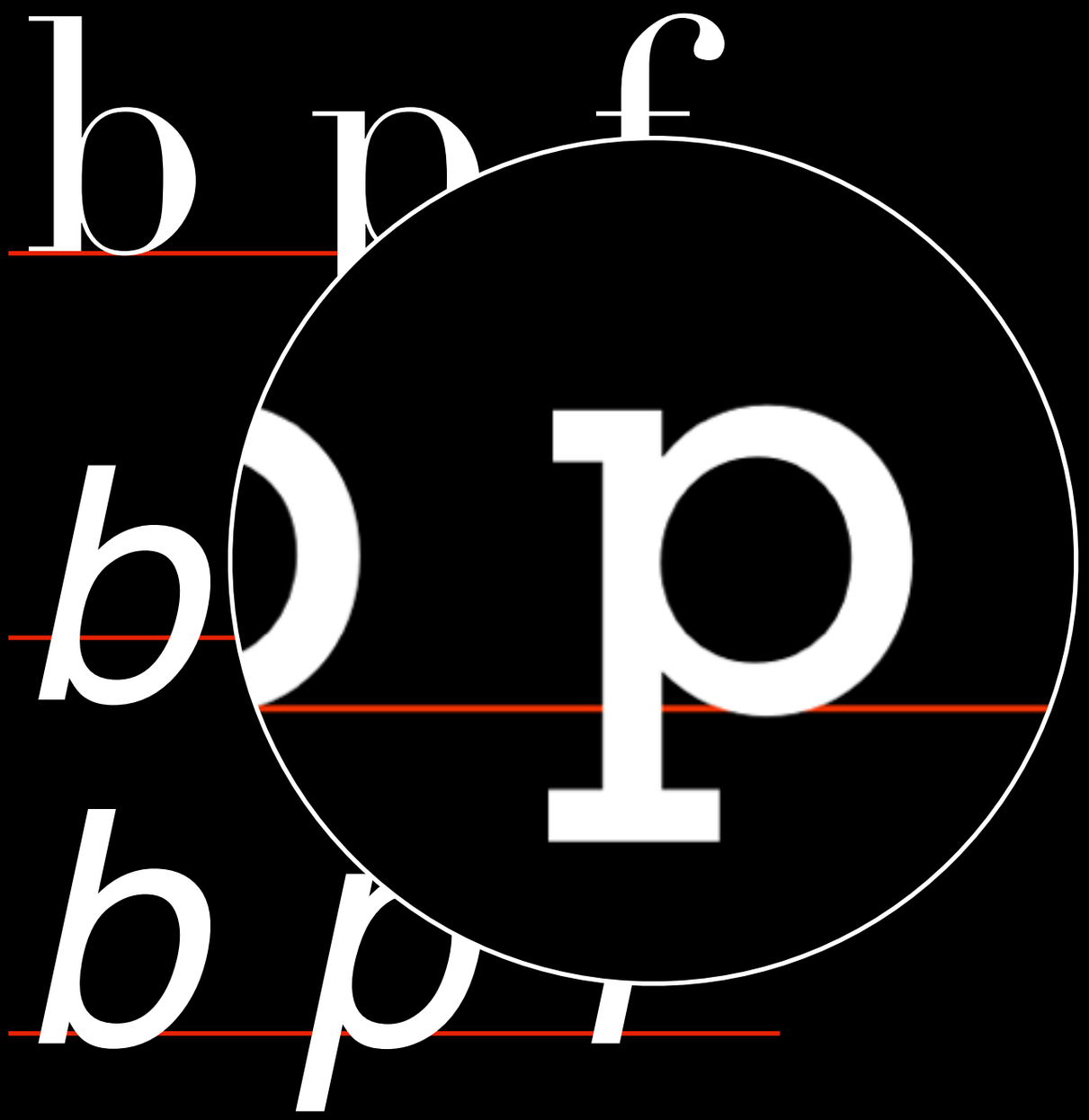
b p f

Serifs



Abrupt Serif (thin) :
Joining the stem at sharp angle

Serifs

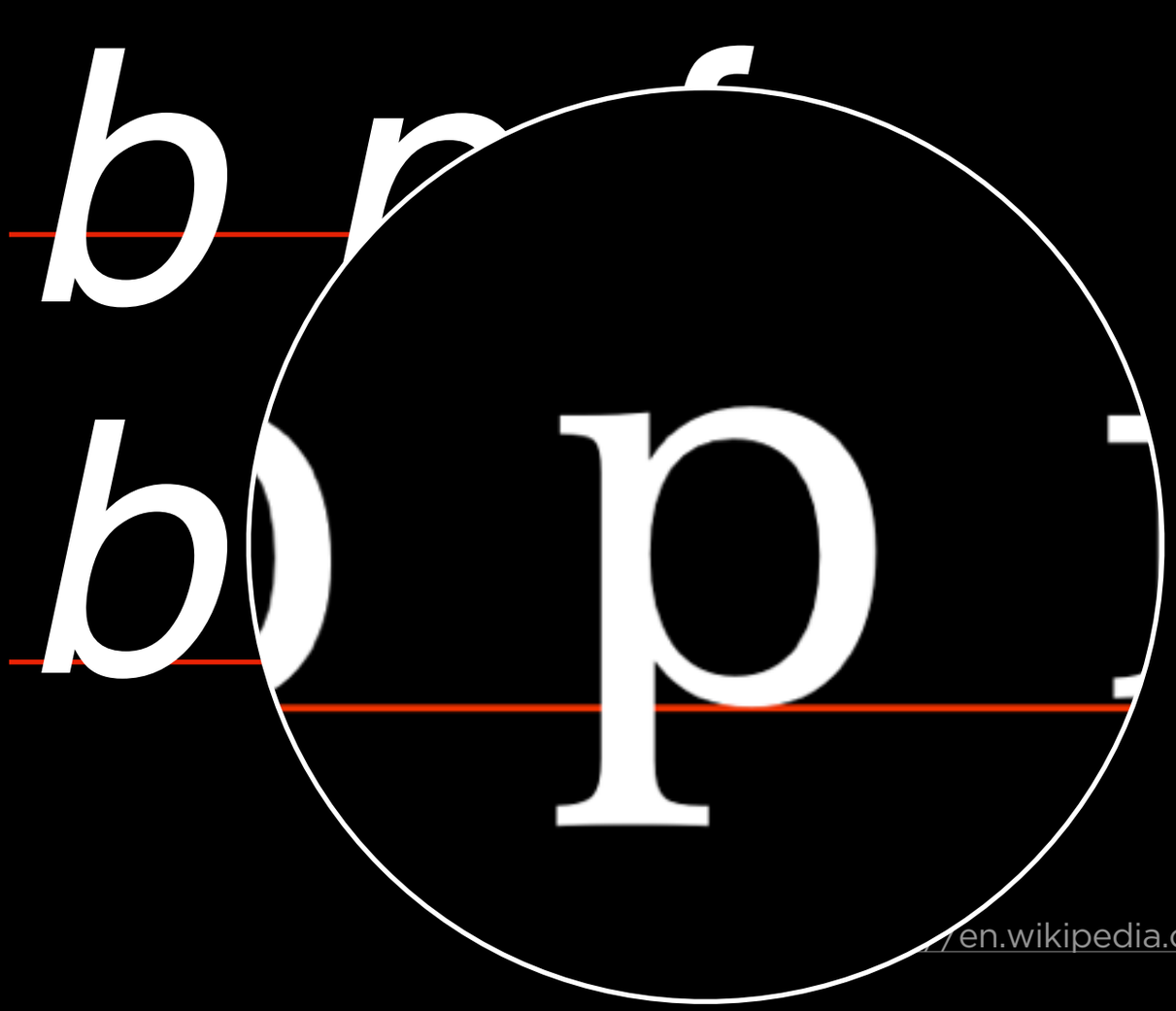


Slab Serif (neo grotesque model) : *Serif typeface characterized by thick, block-like serifs*

http://en.wikipedia.org/wiki/Slab_serif

Serifs

b p f



Slab Serif (neo egyptian model) : *Serif typeface characterized by thick, block-like serifs*

Strokes

a b p f o e

a b p f o e

a b p f o e

Strokes

a b f e

a b p j e

a b p f o e

Modulated stroke :
Cyclically varying from thick to thin

Strokes

a b p f o e

a b p f o e

a b f e

Hypermodulated stroke :
Cyclically varying from thick to thin.

Strokes

a b p f o e

a b p f o e

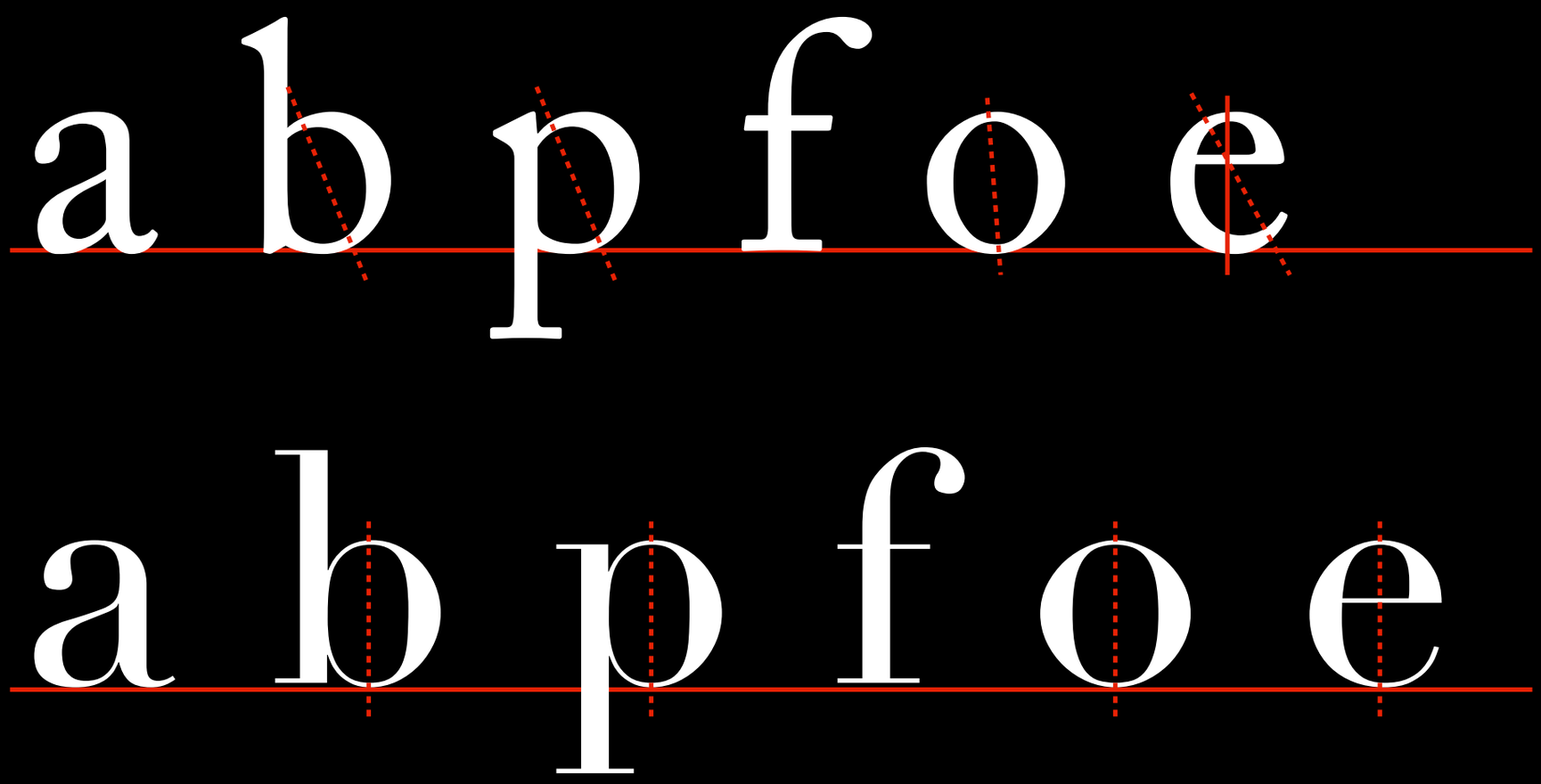
Strokes

Unmodulated stroke ***:*** *No thick and thin variations.*

a b r o

a b p r o e

Axis



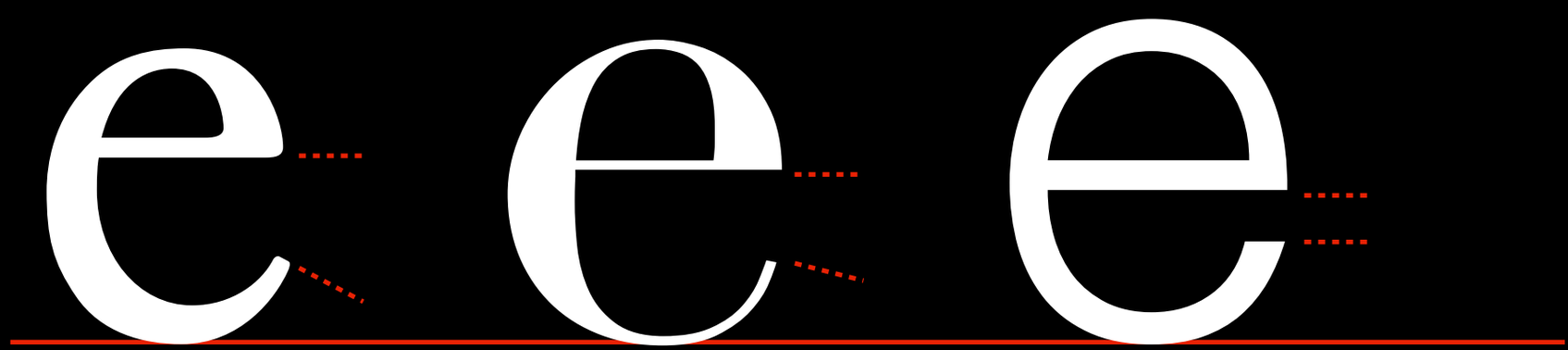
Axis

Oblique axis ***:*** *An imaginary line drawn from top to bottom of a glyph bisecting the upper and lower strokes.*

Axis

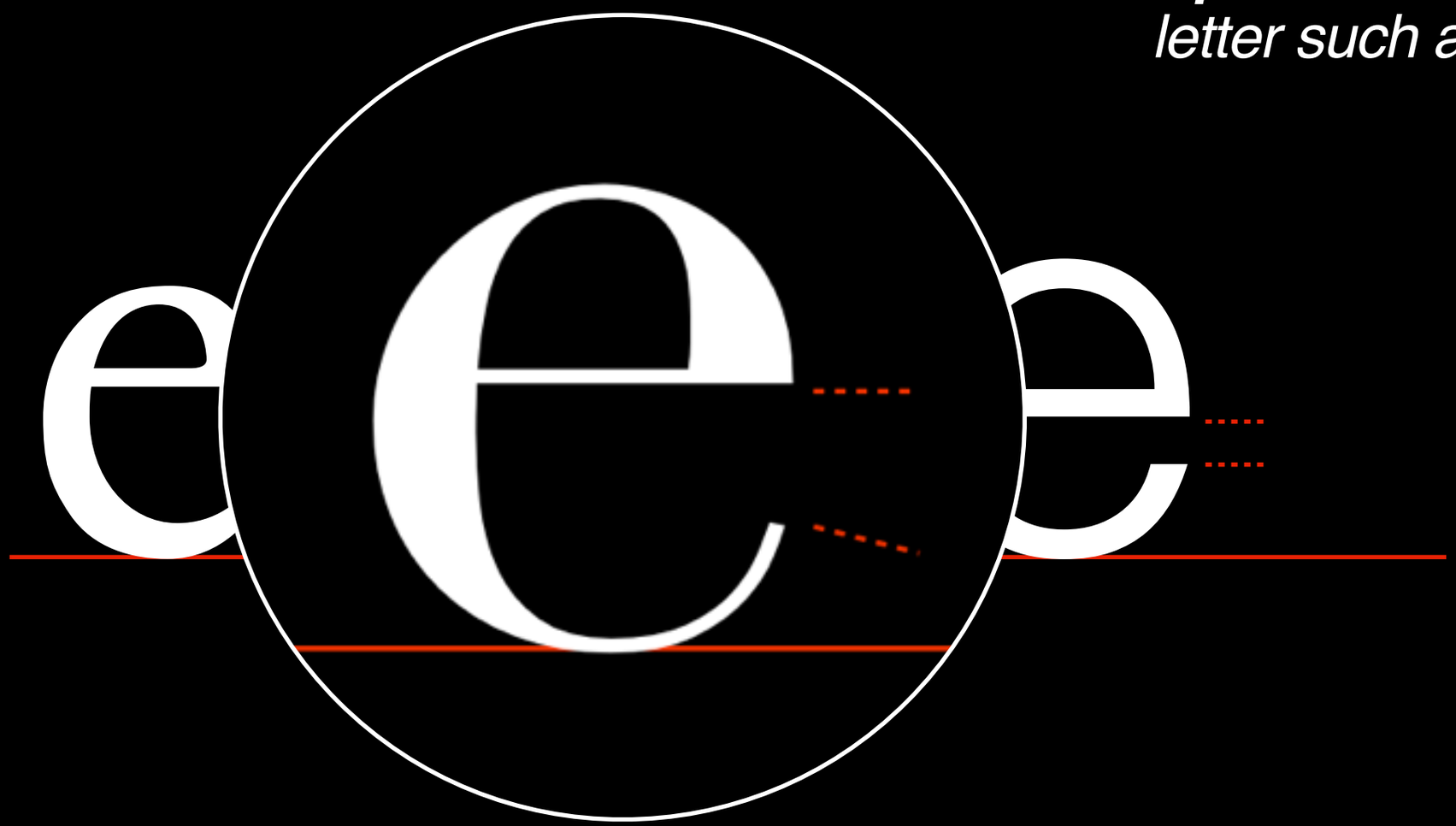
Vertical axis *: An imaginary line drawn from top to bottom of a glyph bisecting the upper and lower strokes.*

Aperture



Aperture

Aperture ***:*** *The opening in letter such as C, G, a, c, e, s*



Read the text before designing it

«The typographer is to the text as the theatrical director to the script»

Typography
should perform :

- Invite the reader into the text
- Reveal the tenor and meaning of the text
- Clarify the structure and the order of the text
- Link the text with other elements

The 66-character line

The length of line is usually around 30 times the size of the type.

Letter spacing

Letter spacing caps, small caps and all long string of digit

Optimal leading

So, once you have decided on your body copy font size, multiplying this value by 1.5 will give you the optimal line height.

Type Classification

«Type classification, while helpful, is often convoluted, confusing and even controversial.»

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/

Vox-ATypI Classification

Devised by Maximilien Vox in 1954, it was adopted in 1962 by the Association Typographique Internationale (ATypI).

http://en.wikipedia.org/wiki/VOX-ATypI_classification

http://luc.devroye.org/britishstandards.html

Elements of Typographic Style

Bringhurst, in his Elements of Typographic Style — perhaps the standard in typographic textbooks today — categorizes typefaces loosely after periods of art

http://en.wikipedia.org/wiki/The_Elements_of_Typographic_Style

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/

Sérifs

Humanist

(Venetian)

- Period : 1400s

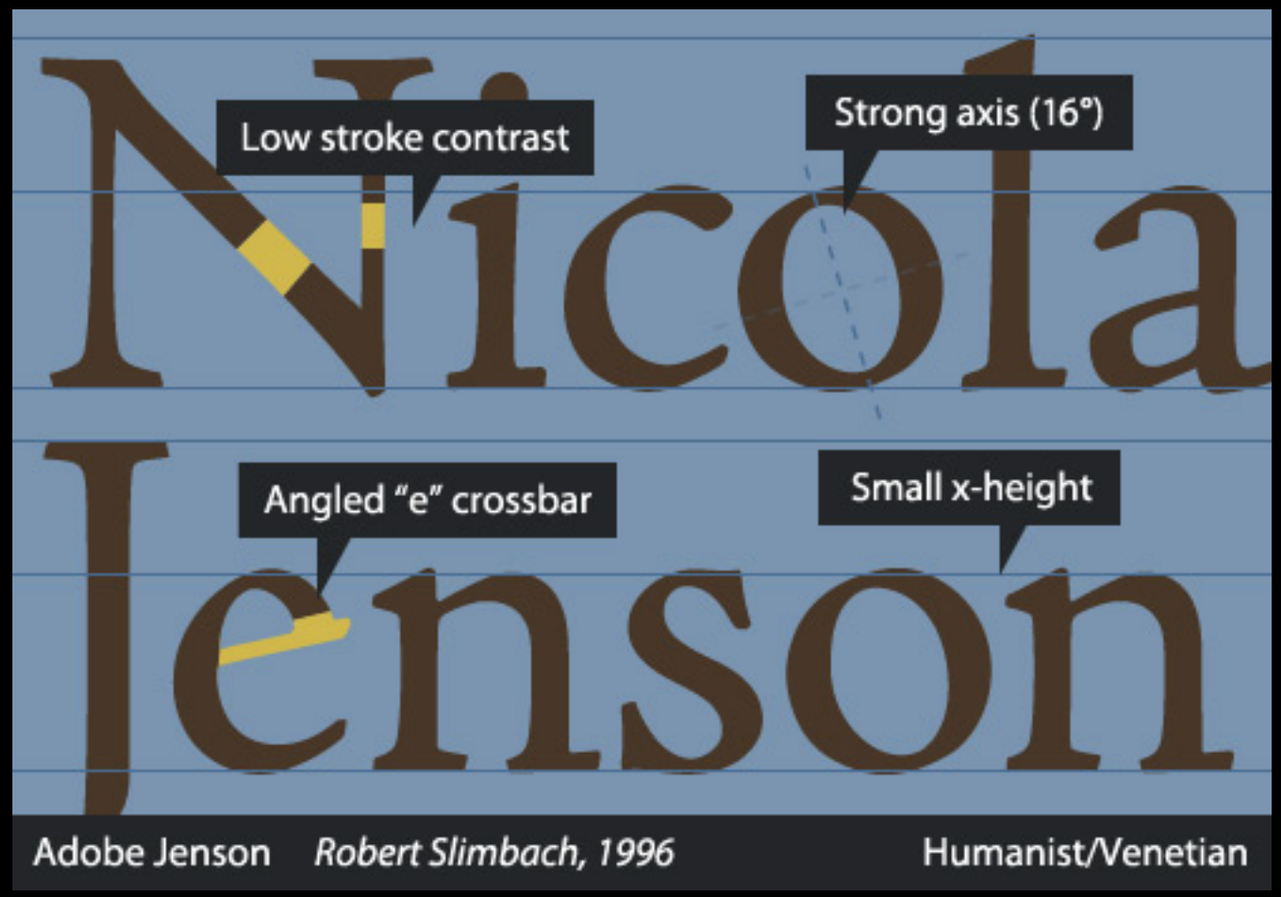
- Humanist faces were very calligraphic in nature

-Adobe Jenson, Guardi, Arno, ITC Berkeley and Stempel Schneidler

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/

Humanist

(Venetian)



Centaur

Aa Qq Rr

Aa Qq Rr

a

VASARI

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

0 1 2 3 4 5 6 7 8 9

Garalde

(Old-Style faces)

- Period : 15th Century to early 1700s

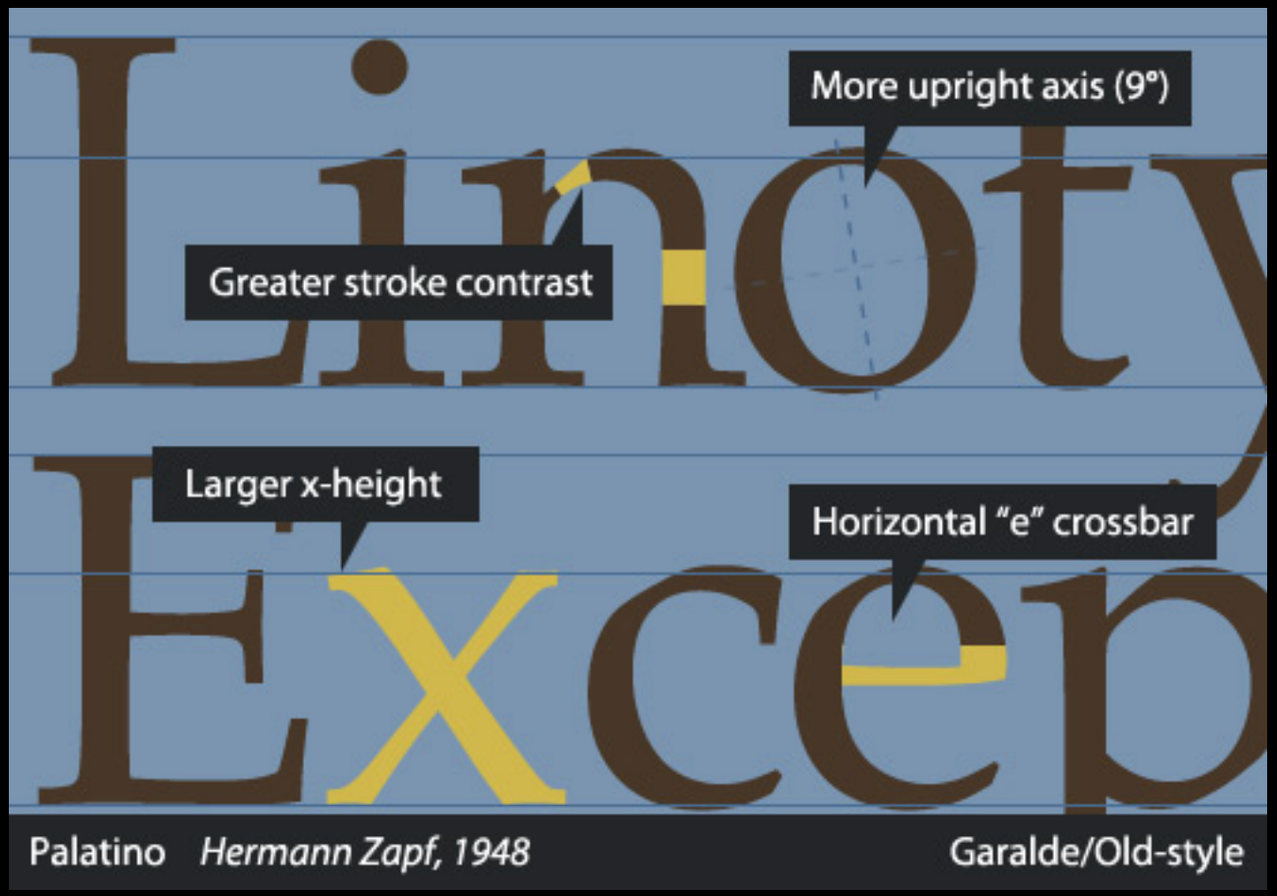
- Losing some of the idiosyncrasies of handwriting that the Humanist designers retained

- Caslon, Sabon, Palatino, Galliard and Janson

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/

Garalde

(Old-Style faces)



Garamond

Aa Ee Rr

Aa Ee Rr

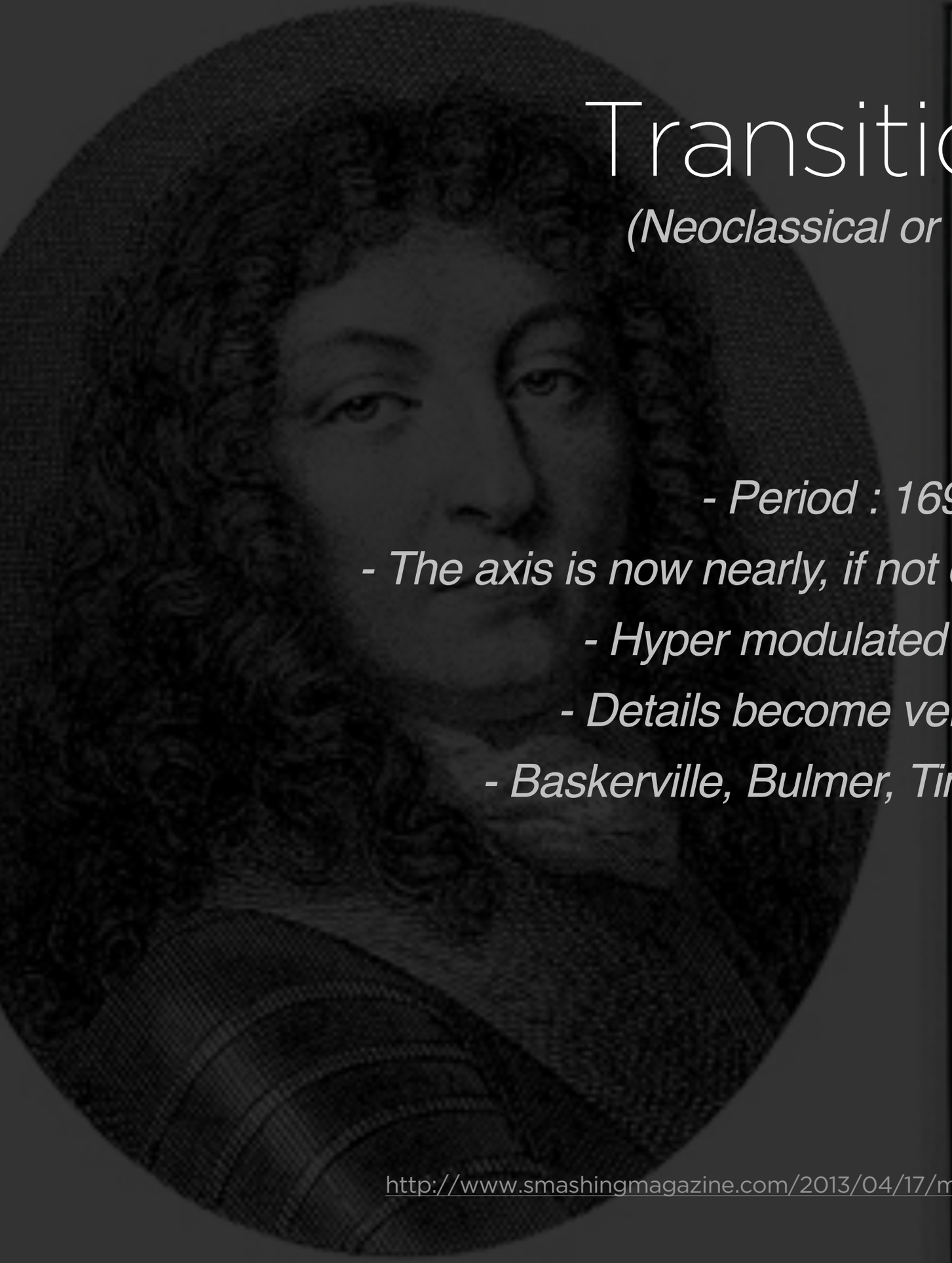
á

TRIANON

abcdefghijklm

nopqrstuvwxyz

0123456789



Transitional

(Neoclassical or Realist)

- Period : 1692

- The axis is now nearly, if not completely, vertical.

- Hyper modulated Strokes

- Details become very refined

- Baskerville, Bulmer, Times, Georgia

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/

Bulmer

Aa Qq Rr

Aa Qq Rr

a

King John

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

0 1 2 3 4 5 6 7 8 9

Times New Roman

Aa Ee Rr

Aa Ee Rr

a

Publisher

abcdefghijklm
nopqrstuvwxyz
0123456789

Didone

(Modern)

- Period : half of the 1700s

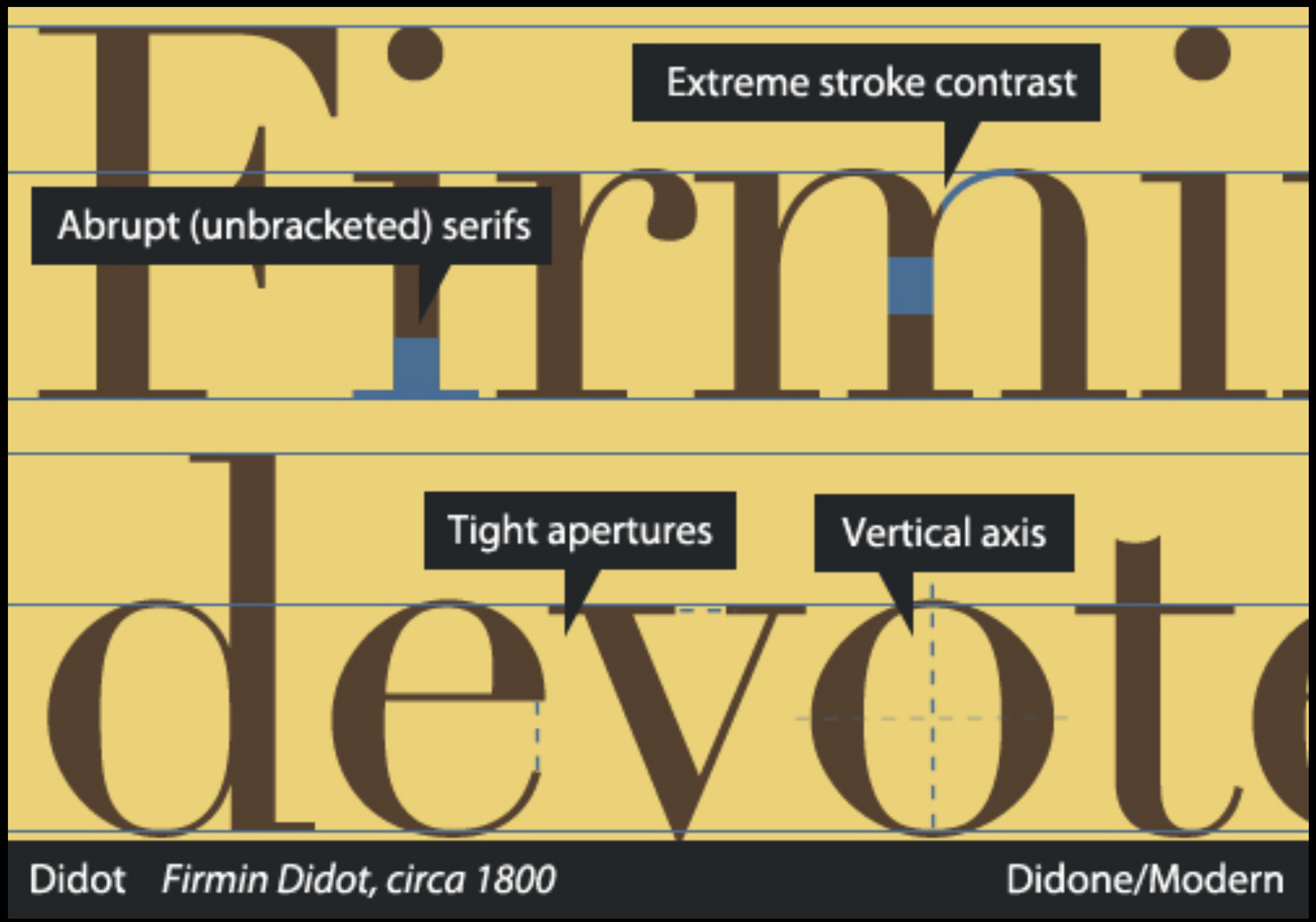
- The axis is now nearly, if not completely, vertical.

- Extreme modulated Strokes

- Vertical angle (0°)

- Bodoni, Didot,New Caledonia, Basilia, Aviano, Walbaum, Ambroise and Scotch

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/


Extreme stroke contrast
Abrupt (unbracketed) serifs
Tight apertures
Vertical axis
Didot
Firmin Didot, circa 1800
Didone/Modern

Didot

Aa Qq Rr

Aa Qq Rr

a

MOLIÈRE

abcdefghijklm
nopqrstuvwxyz
0123456789

Bodoni

Aa Qq Rr

Aa Qq Rr

a

HORATII

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

0 1 2 3 4 5 6 7 8 9

Slab Serif

(Egyptian or Mechanicals)

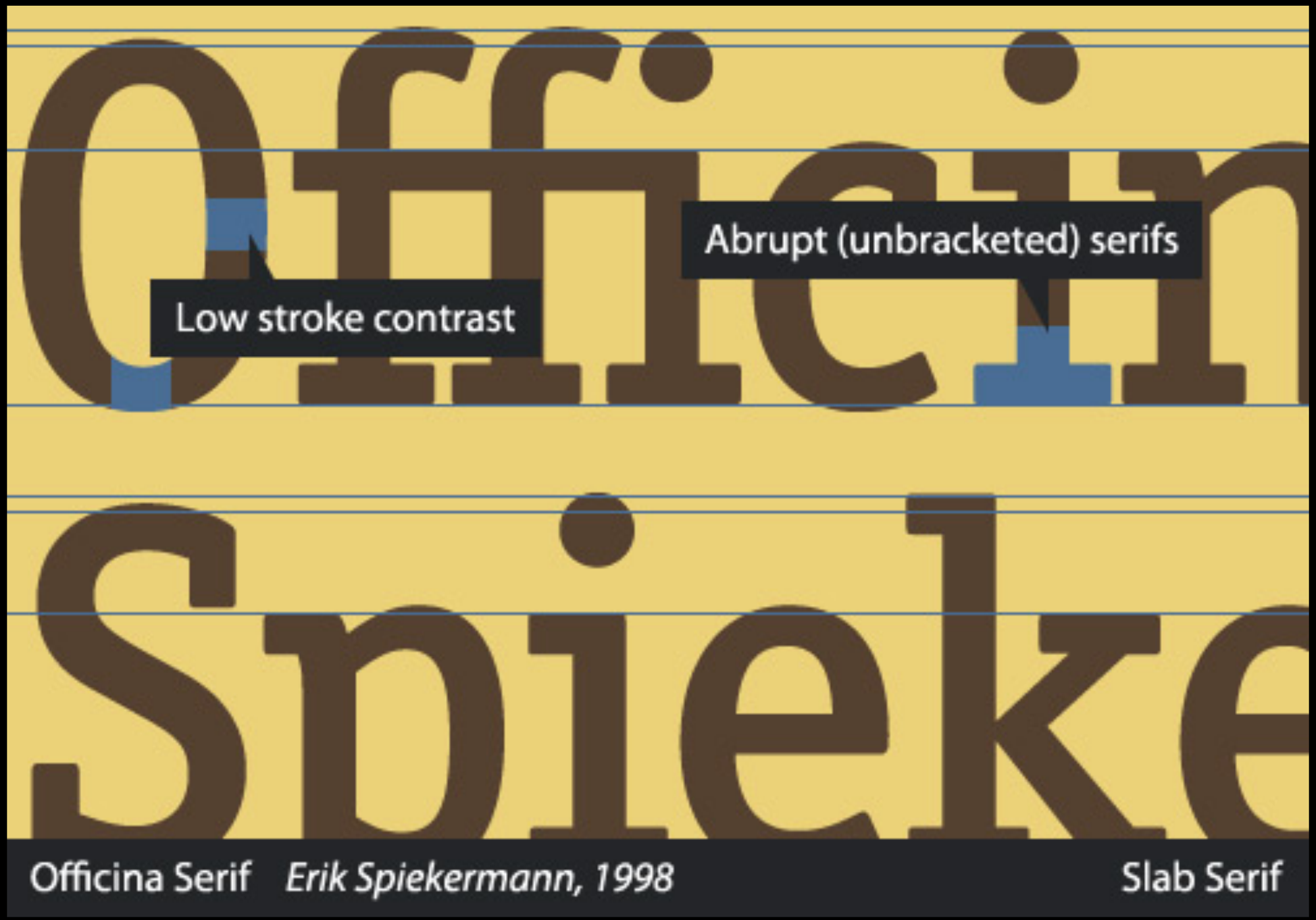
- Period : First in 1815

- Abrupt serifs

- Heavy blocks

- Rockwell, Courier, Clarendon, H&FJ's Sentinel (2009) ,David Berlow's Belizio

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/


Low stroke contrast
Abrupt (unbracketed) serifs
Officina Serif
Erik Spiekermann, 1998
Slab Serif

Heavy but bracketed serifs
Heav
Higher stroke contrast
Very large x-height
Clarendon
Hermann Eidenbenz, 1953
Slab Serif

Sans-Sérifs

Grotesque

- Period : 19th and 20th century

- awkward weight distribution around bowls

- irregular curves

- variation in the thickness of strokes

- Franklin Gothic, Monotype Grotesque and Schelter Grotesk.

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/

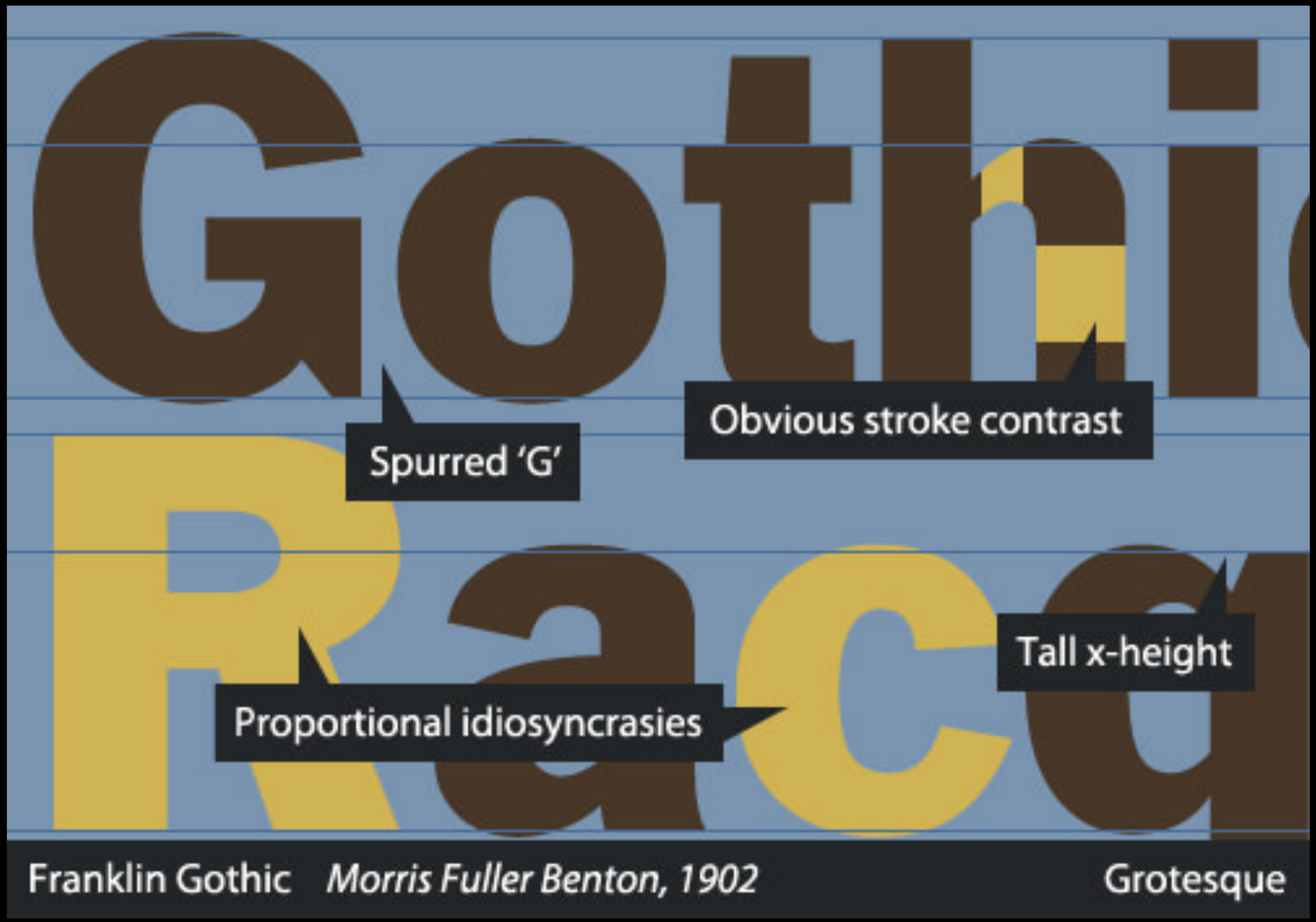
Forged
garden furniture

MONOTYPE
GROTESQUE

JIG
SAW
blades

Ironmongers
& KITCHEN SUPPLIERS

Monotype Grotesque *F. H. Pierpont, 1926* Grotesque


Spurred ‘G’
Obvious stroke contrast
Tall x-height
Proportional idiosyncrasies
Franklin Gothic
Morris Fuller Benton, 1902
Grotesque

Neo-Grotesque

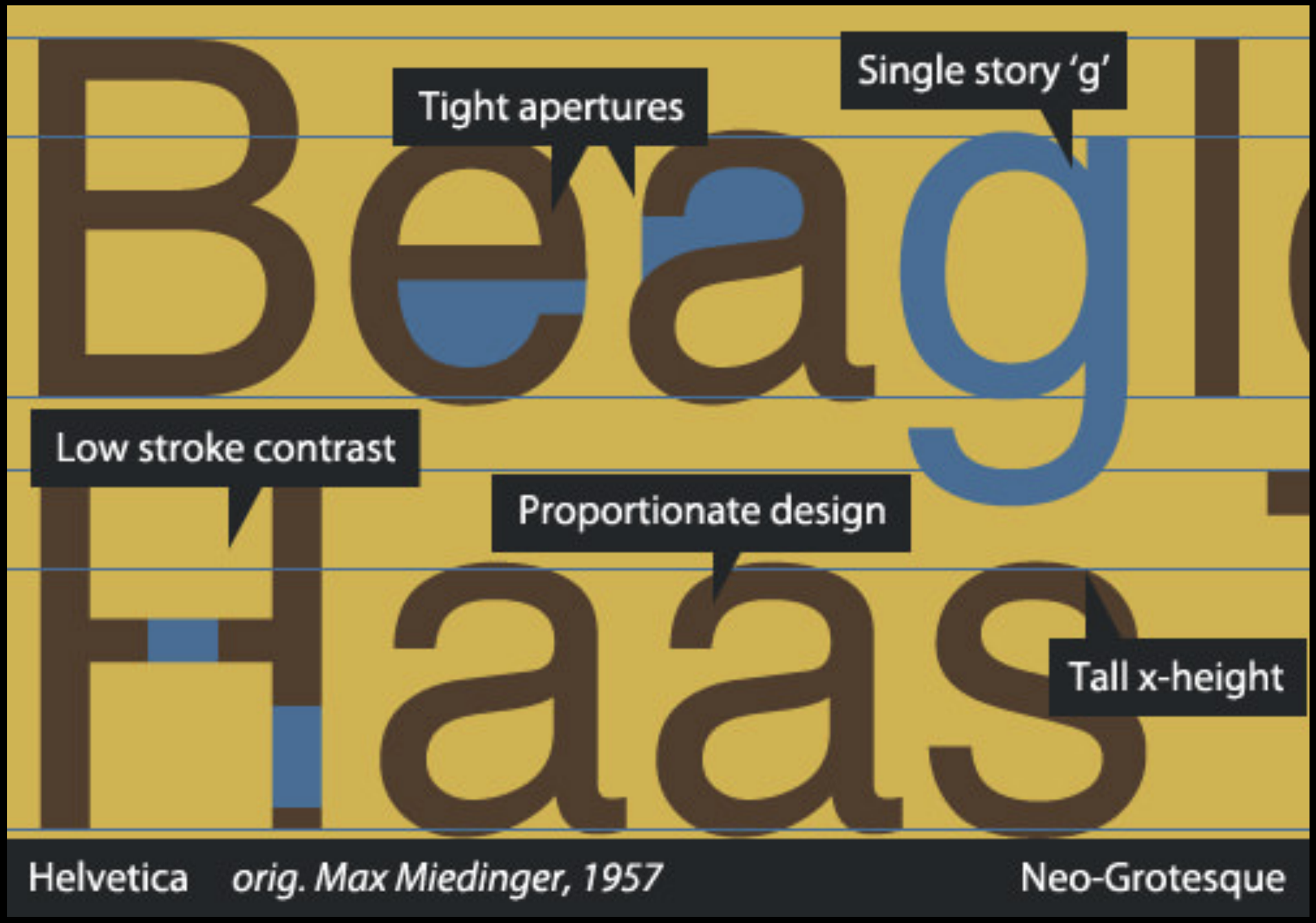
- Period : late 50s

- They lose many of the awkward curves and idiosyncrasies

- popular among the Modernists

- DIN 1451 and its derivatives, Helvetica, Neue Haas Grotesk

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/


Tight apertures
Single story ‘g’
Low stroke contrast
Proportionate design
Tall x-height
Helvetica
orig. Max Miedinger, 1957
Neo-Grotesque

A.1.3 Unterscheidbarkeit von Ziffern

Ziffern mit stärker eingeschlossenen Innenformen wie bei der Schriftart Helvetica (siehe Bild A.4, a)), sind bei ungünstigen Lesebedingungen (kleiner Visus, Überstrahlung, geringe Helligkeit oder geringer Leuchtdichtekontrast) schlechter zu erkennen als Ziffern mit offenen Innenformen wie bei der Schriftart Frutiger (siehe Bild A.4, b)). Schriftarten mit offenen Innenformen sind daher leserlicher und eignen sich besser für Signalisations-, Konsultations- und Lesetexte.

Bild A.4 — Unterscheidbarkeit von Ziffern

Light
Regular
Regular Italic
Medium
Bold
Bold Compact Italic
Regular Extended
Bold Extended
Extra Bold Extended
Regular Condensed
Bold Condensed
Extra Bold Condensed
helvetica
helvetica
D. Stempel AG
Typefoundry
Frankfurt am Main

Humanist sans

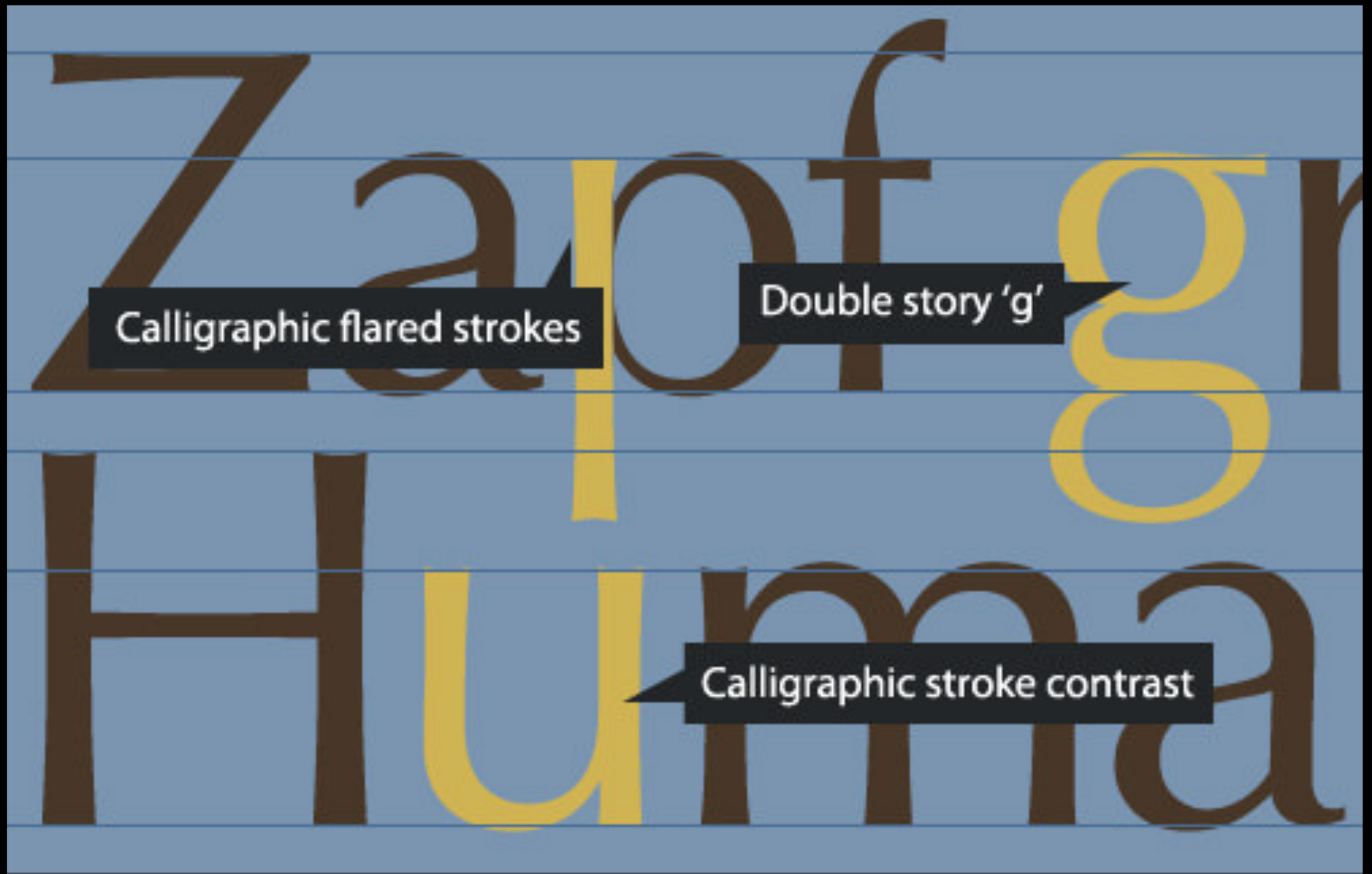
- Period : late 50s

- Strong calligraphic influence

- Some of them feature stress (non-vertical axis)

- Gill Sans, Frutiger, Myriad (1991), Trebuchet (1996) and Calibri (2005).

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/



Optima *Hermann Zapf, 1955* Humanist

Geometric

- Period : 1920s

- optically circular bowls

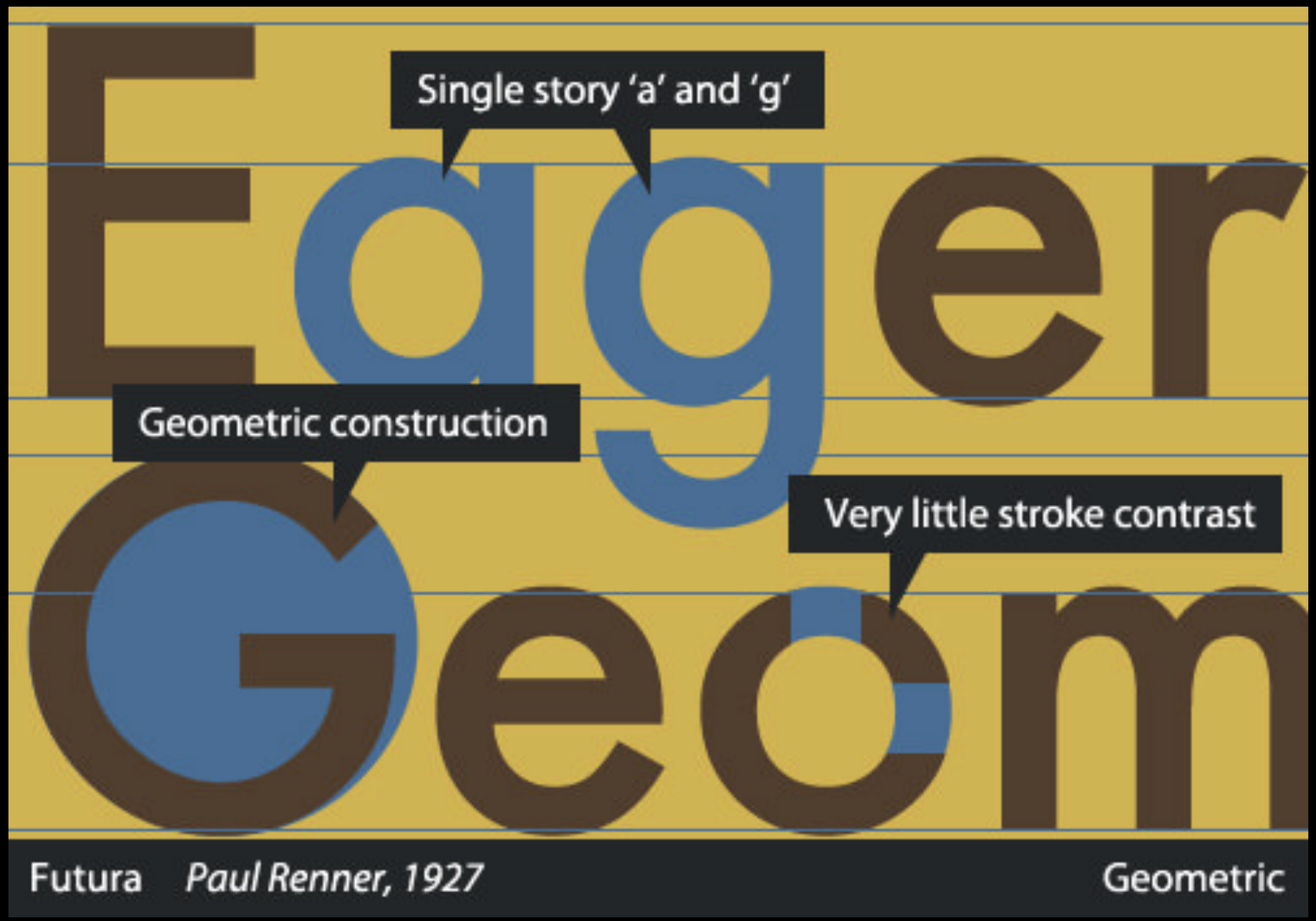
- rectangular

- unmodulated strokes

- Avant Garde are typical examples of the style.

H&FJ's Gotham is also a Geometric sans

http://www.smashingmagazine.com/2013/04/17/making-sense-type-classification-part/


Single story ‘a’ and ‘g’
Geometric construction
Very little stroke contrast
Futura
Paul Renner, 1927
Geometric

Scripts
Glyphic
Graphic
Blackletter
Gaelic

http://www.typegenius.com/