Cap height

H x

x-height

arm

asceder

bowl

E b A B e

bar

counter

ear

shoulder

j g i i n

link

descender   loop   serifs: bracketed
and unbracketed

spine

S G L C

stem

stress

spur

swash

stroke

N R Q t

tail   terminal*

*terminal: tails, links, ears and loops are considered as terminals.

U.

CLASSIFICATION: serif type*

old style | garamond goudy granjon janson minion palatino perpetua plantin sabon usherwood

AMOPRTW adefgo

garamond 1540 claude garamond

attributes |

Influenced by handwritten manuscripts | Semantic Qualities. | Serifs are frequently rounded |
Curved letters have a diagonal stress to mimic the cant (or angle) at which a reed pen was held |
Smaller x-height in relation to cap height. | Friendly warm romantic classical quirky.

TRANSITIONAL | baskerville bookman caslon 540 cochin joanna meridien times roman

AMOPRTW adefgo

baskerville 1750 john baskerville

attributes |

Diagonal stress is very close to vertical. | "Quirky" typographic shapes are replaced with more refined strokes.
Larger x-height in relation to cap height. | Serifs are bracketed. | Higher contrast between thick and thin strokes.
Serifs are less likely to be rounded. | Rational matter-of-ract. | Semantic Qualities.
Top serifs of lower case letters are at a less severe angle.

modern | Bodoni Ellington Fairfield Iridium Kelper Madison New Caledonia Didot Primer

AMOPRTW adefgo

bodoni 1800 giambattista bodoni

attributes |

Stress is vertical. | Extreme contrast between thick and thin strokes. | Serifs are NOT bracketed.
The width of uppercases letters is often stanardized. | Tops of serifs are usually horizontal or very close to it.
NOTE: Due to the extreme contrast between thick and thins, mordern faces are more difficult to read in body copy.
Semantic Qualities refined stylized elegant sophisticated

SLAB/EGYPTIAN | Clarendon Cheltenham Courier Glypha Lubalin graph Memphis Typewriter

AMOPRTW adefgo

clarendon 1845 robert beasley

attributes |

Heavy square or rectangular serifs. | **Semantic Qualities** Strong sturdy bold
Slab serif type faces have three basic categories: True slabs- square, unbrackted serifs, Clarendons- square, bracketed
serifs, Typewriter- similar weight stem and serifs.

U.

CLASSIFICATION: sans serif type*

GROTESQUE | Franklin gothic   Trade gothic   Monotype grotesque Syntax   Neuzeit s

AMOPRTW   adefgo

Franklin Gothic

attributes |

19th century origins as bulky display face.
Similar letter form structure to serif t ype faces, but thicknesses are usually even throughout.
Some contrast between thick and thin strokes.
A squareness to the curves.
Axis of curves is vertical.

NEO-GROTESQUE | DIN schriften   Doric   Folio   Frutiger   Helvetica

AMOPRTW   adefgo

Helvetica

attributes |

Letters more refined, less pen-drawn reference.
Less stroke contrast, more uniform look.
Lowercase "g" is an open stroke.
Letter widths are relatively consistent.
Axis of curves is vertical.

GEOMETRIC | Avant garde   Avenir   Eurostyle Kabel   Penumbra

AMOPRTW   adefgo

Avant Garde

attributes |

Very straight lines with little or no variation in line width.
Curved strokes are circular, or otherwise geometric.
Axis of curves is vertical.
Single story lowercase "a"

HUMANIST | Antique olive   Eras   Gill sans   Optima   Officina   Myriad   Rotis san Syntax

AMOPRTW   adefgo

Gill Sans

attributes |

Based on roman inscriptional letters.
Strokes often vary in thickness (modulated stroke).
Widely varying letter widths.
Relatively large apertures.
Usually a two-story lowercase "a" and "g".
Axis of curves is vertical and The most versatile of the sans serif fonts-can be used for both display and body copy.

MEASUREMENTS, letterspacing & leading*

measurements |

Point - a standard unit of measure for typography. There are 12 points in every pica. There are approximately 72 points in an inch.

Pica - a standard unit of measure in typography. There are approximately 6 pica in an inch.

Pint size - a standard unit of measure used in typography describing the height of a typeface.

Text type (body copy) - type that is 12 point or smaller.

Display type - type that is larger than12 points.

letterspacing |

Kerning - the adjusting of space between two specific characters. Most digital type faces come with kerning set (or pairs) that take into account unique letter from structures.
NOTE. kerning is especially important in display copy!
Also, pay special attention to kerning when type is on a curve.

TASTE

Tracking - the amount of letter space between numerous letters whether it be a word, an line or a paragraph. Positive and negative tracking are most often used to subtly imporve legibility in body copy.

"we are actually a long way along the path to what I have heard referred to as tribal types. These are typefaces that don't have to deal with the huge problems of legibility and universal acceptance in the latin reading world... They can be project specific." - Matthew Carter

Negative tracking - raely used in body copy, more difficult to read, can be used to stylize display copy

"we are actually a long way along the path to what I have heard referred to as tribal types. These are typefaces that don't have to deal with the huge problems of legibility and universal acceptance in the latin reading world... They can be project specific." - Matthew Carter

Positive tracking - rarely used in body copy. more difficult to read, can be used to stylize display copy

leading (line spacing) |

The vertical space from baseline to baseline.
The copy is 9.5 type on 14 point leading and would be marked by the type setter as: 9.5/14 Rotis Semi Serif.

Since the different between the point size and the leading is 4.5, this copy would be said to have +4.5 leading.

Set Solid - refers to lines that have no leading so the vertical space between lines is equal to the point size of the type, this paragraph is set solid which would be phrased 9.5/9.5.
Set solid is usually too tight for paragraphs.

Auto leading - in most computer programs is 120% of the point size.
(i.e. 10 point type has an auto leading 12point, or +2)

Measure - the width of a particular line or body of type. In a paragraph it is usually determined by measuring the longest line. For legibility issues, the ideal measure is considered to be about 65 charachters, with 45-75 being an acceptable range.

45 characters   65 characters   75 characters

Set Width - term that refers to the width of a particular letter.

LEGIBILITY & PUNCTUATION

legibility - uppercase VS. lowercase |

TYPEFACE   typeface

"THE RELATIONSHIP OF THE SIZES MUST IN ANY CASE BE CLEARLY VISIBLE, ITS EFFECT MUST BE LIVELY, AND IT MUST ALWAYS FOLLOW THE SENSE OF THE TEXT EXACTLY." - JAN TSCHICHOLD

"The relationship of the sizes must in any case be clearly visible, its effect must be lively, and it must always follow the sense of the text exactly." - Jan Tschichold

hanging punctuation |

"Any visual image may serve as a symbol irrespective of style, degree of abstraction, or relationship to the real thing."
Paul Rand

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"Any visual image may serve as a symbol irrespective of style, degree of abstraction, or relationship to the real thing."
Paul Rand

color & texture |

Color - The gray scale value or density of texture in a body of text.
Texture - The visual texture in a body of text.

Four variables that effect color & texture
Type design
Letterspacing (kerning & tracking)
Word spacing
Leading

"The relationship of the sizes must in any case be clearly visible, its effect must be lively, and it must always follow the sense of the text exactly."
- Jan Tschichold

"The relationship of the sizes must in any case be clearly visible, its effect must be lively, and it must always follow the sense of the text exactly." — Jan Tschichold

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GRAPHIC 01 DESIGN

widows |

A single word or very short line at the end of a paragraph.
Also used to describe the last line of a paragraph at the top of a column.

"The relationship of the sizes must in any case be clearly visible, its effect must be lively, and it must always follow the sense of the text exactly."

"Design as a way to inform, delight and even persuade... Assuming the designer is an artist and not just someone fcused on the nonsense of self-expression or on the fad

of the moment.
A logo is the distillation of the complex, the absence of the irrelevant, it is the visual essence of simplicity."

orphans |

A single word part of a word or very short line, expect it appears at the beginning of a column or a page.
The first line of a paragraph left at the end of a column.

"Design as a way to inform, delight and even persuade... Assuming the designer is an artist and not just someone fcused on the nonsense of self-expression or on the fad of the moment.
A logo is the distillation of

the complex, the absence of the irrelevant, it is the visual essence of simplicity."

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manuscript grid |

The block grid, or manuscript grid, is structurally the simplest form of organizational tool. Its basi structure is that of a large rectangle that takes up most of the page.

column grid |

A very flexible organizational method, the column grid allows for the mixing of disparate types of information in a vertical columnar format.The width of the columns usually depends on the size of the body copy. It is the best to find a width that can accommodate a comfortable number of characters as to not cause excess hyphenation.

the typographic unit grid |

A very flexible organizational method, the column grid allows for the mixing of disparate types of information in a vertical columnar format.The width of the columns usually depends on the size of the body copy. It is the best to find a width that can accommodate a comfortable number of characters as to not cause excess hyphenation.
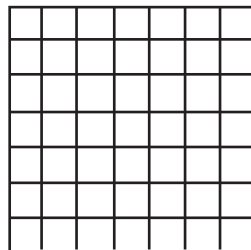
the composite grid or modular |

The composite grid is made by dividing the unit grid into a series of larger rectangles or modules. The size, number, position and proportion of these rectangles is determined by the needs of the content. This outcome is also referred to as a modular grid.
EX. composite 6x6 pica square, 1 pica interval
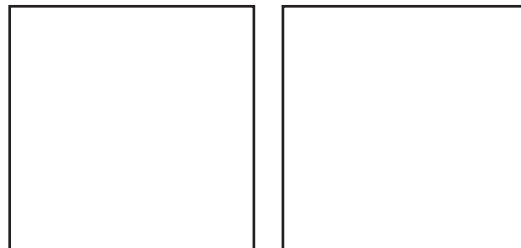
the auxiliary grid |

The Auxiliary grid is made by further dividing the composite grid into a series of intervals if greater flexibility is required.

history |

Ancient Greek mathematicians first studied because of its frequent appearance in Geometry and there are certain underlying laws of order and harmony in nature that directly relate to the science of numbers.
Modern history of the golden ratio starts at 1509 that captured the imagination of artists, architects, and scientists etc. Since the 20th century, the golden ratio has been represented by the Greek letter Phi.

other names |

Golden mean, Golden number, Extreme and mean ratio, Medial section, Divine proportion, Divine section, Golden proportion, Golden cut, etc.

divine proportion |

Mathematically, the golden ratio is appx. 1.61803
Total length A+B is to the longer segment A as A is to the shorter segment B.

| A	B
1.61803	1

definition |

Since the renaissance, many artist and architects believe this proportion to be aesthetically pleasing.
The best define the idea of a perfect proportion. The golden section is a ratio of the Divine Proportion.
Define the relationship between the relationship of the smaller element to the larger element squals, the relationship of the larger element to the whole.

square construction method |

01. Begin with a square.
02. Draw a line from the midpoint of one side to an opposite corner.
03. This diagonal becomes the radius of an arc that extends beyond the square to C.
04. The golden section rectangle can be subdivided.
05. The process of subdivision can endlessly continue, again and again producing smaller proportional rectangles and squares.

GRAPHIC 01 **DESIGN**
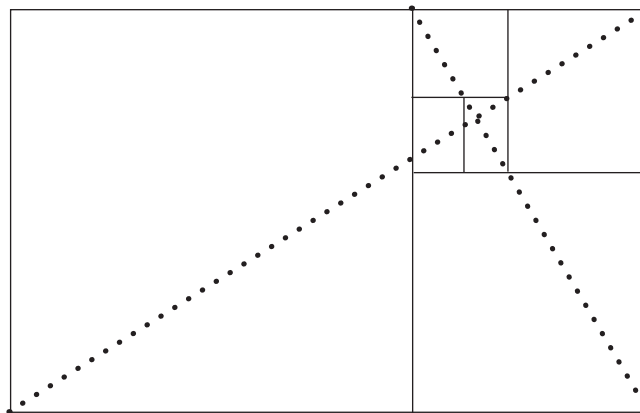
history |

It is designed by Leonardo Fibonacci.
The special proportioning properties of the golden section have a close relationship to a sequence of numbers. This is calculated by adding the two previous numbers to produce the third.

The early numbers in the sequence begin to approach the golden section. Any number beyond the 15th number in the sequence that is divided by appx. 0.618, and any number divided by appx. 1.618.

sequence |

1	1	2	3	5	8	13	21	34
		1+1=2	1+2=3	2+3=5	3+5=8	5+8=13	8+13=21	13+21=34

2/1 = 2.0000   34/21 = 1.61904
3/2 = 1.5000   55/34 = 1.61764
5/3 = 1.6666   89/55 = 1.61818
8/5 = 1.6000   144/89 = 1.61797
13/8 = 1.6250   233/144 = 1.61805
21/13 = 1.61538   377/233 = 1.61802 GOLDEN SECTION
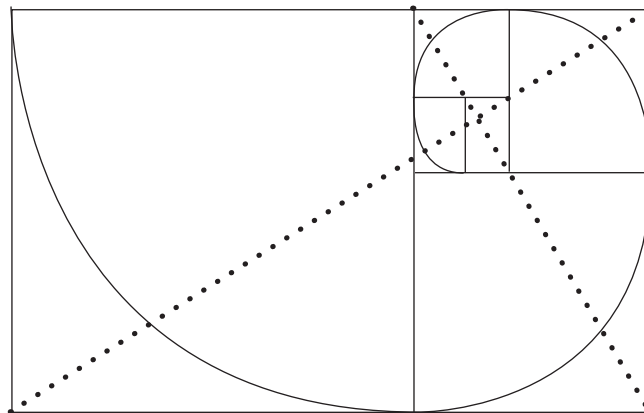
perfect proportion |

Many designers choose to use these measurement systems. Of course, these are not the only way to create "perfect" proportions, but they are very useful when laying out any design.

The proportions inherent within seems to have pleasing on viewers.
So allow the viewer to comfortably take in information.

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