TOPICS

Type Selection

How do we make mindful typeface selections?

What does that mean?

g

g

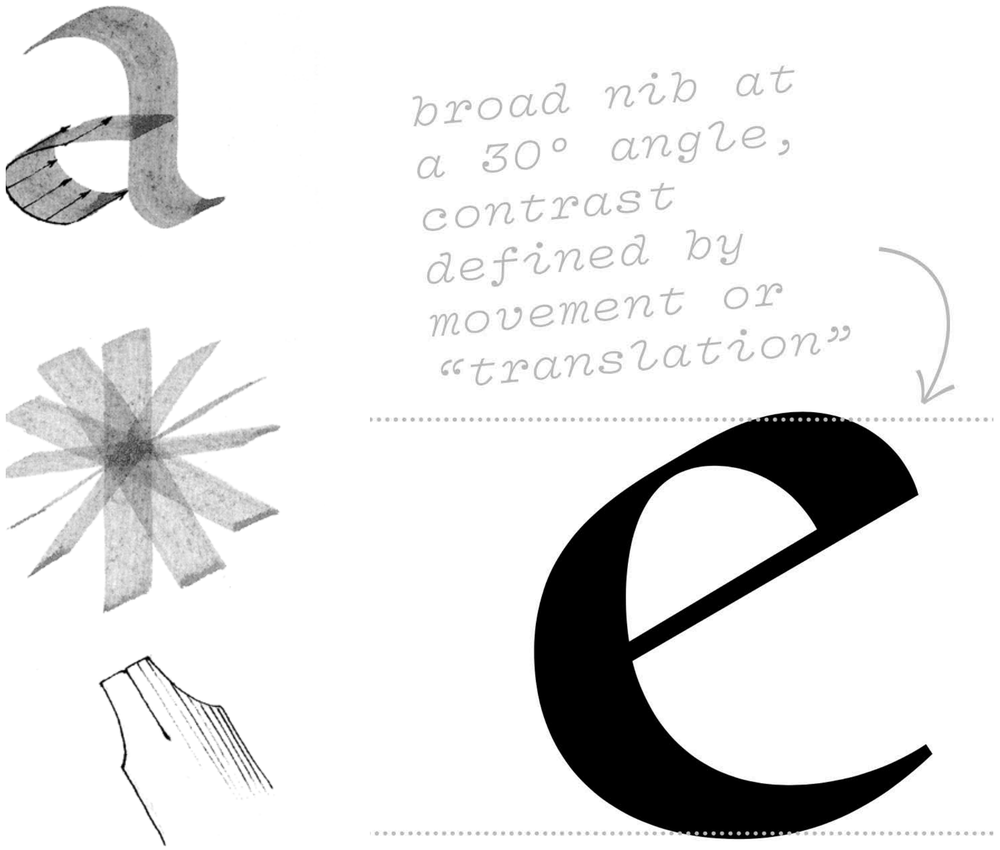


Fig. 1. Translation

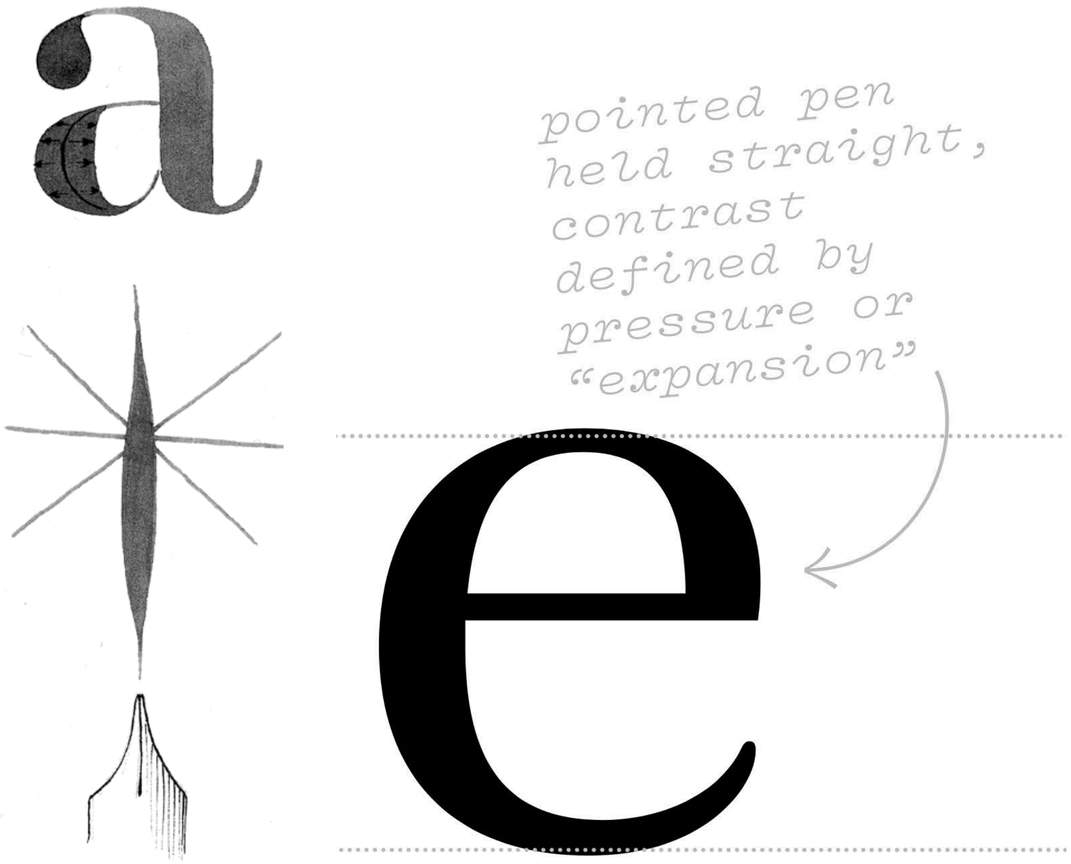
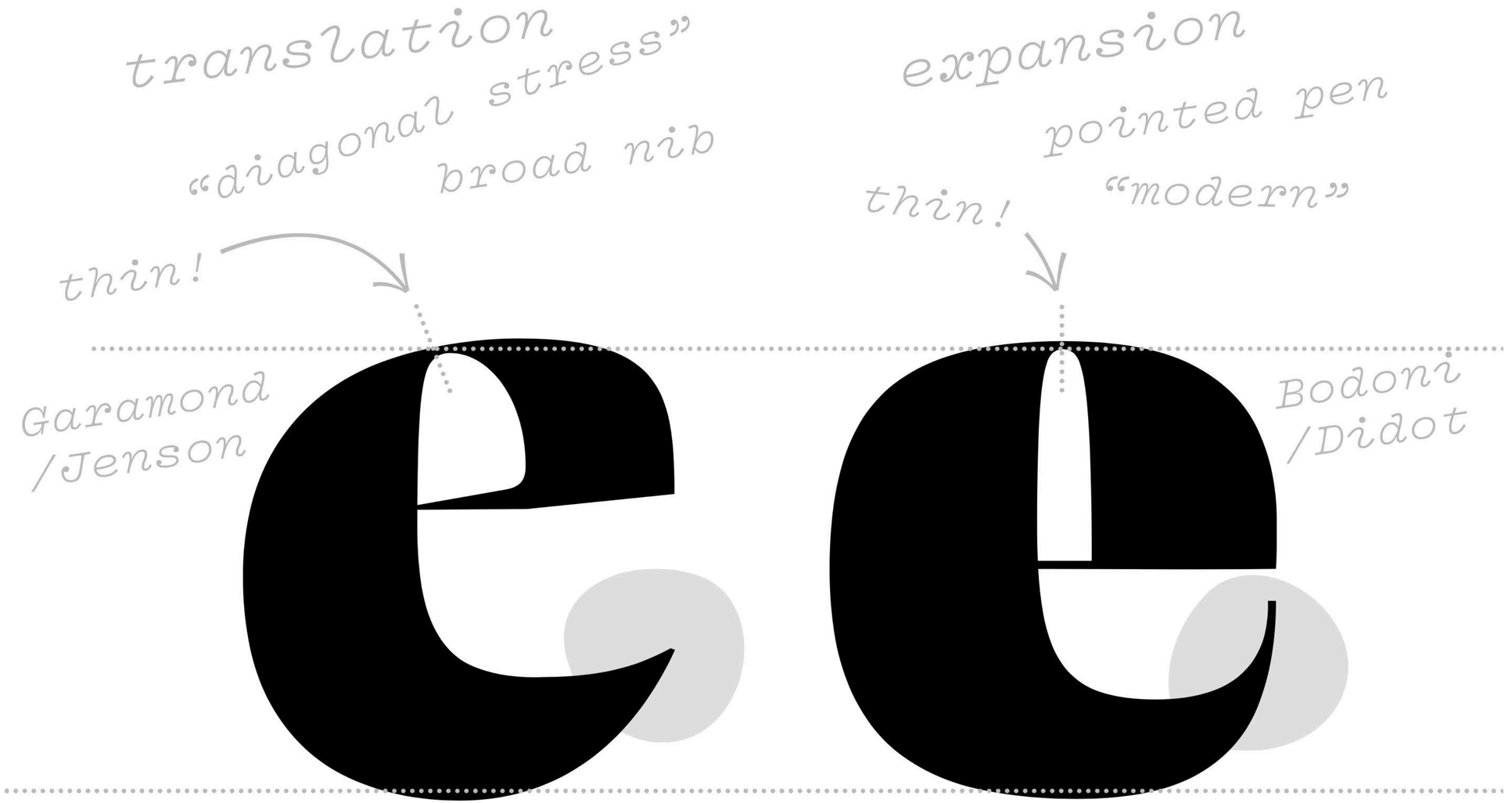
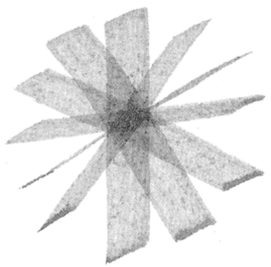


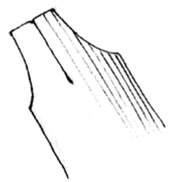
Fig. 2. Expansion

The pen and the angle of writing has affected the axis and the stress of most letters

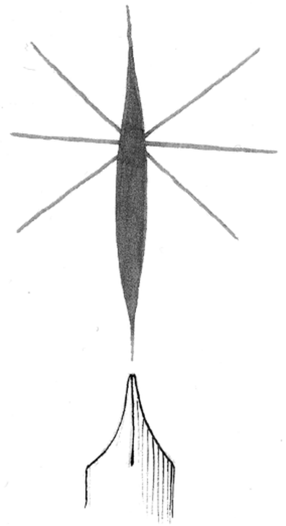


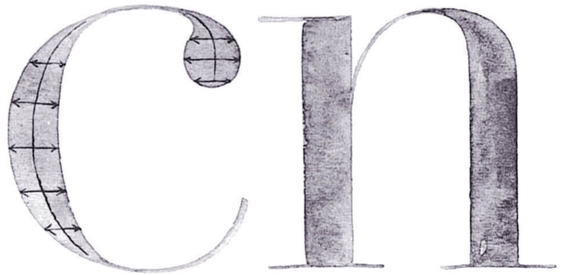
Translation vs. Expansion models, Gerrit Noordzij





Translation





Expansion

Translation vs. Expansion models, Gerrit Noordzij

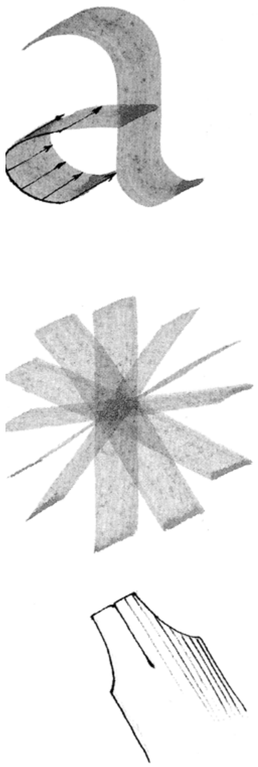


Fig. 1. Translation

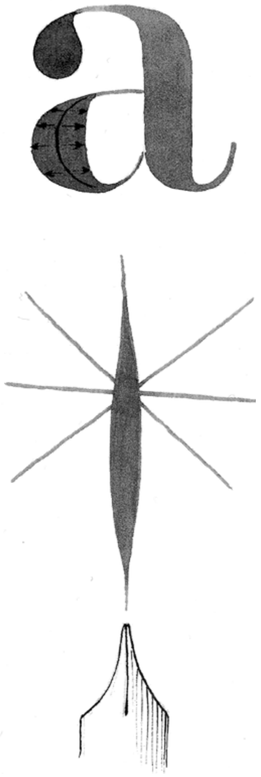
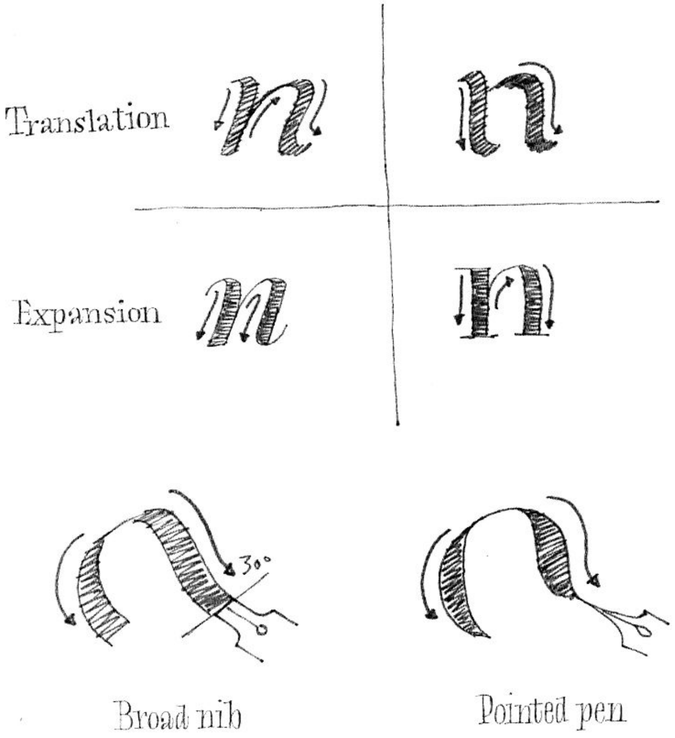
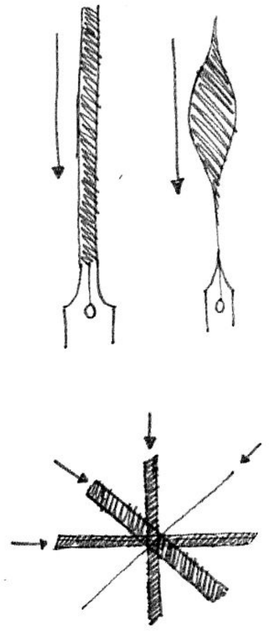
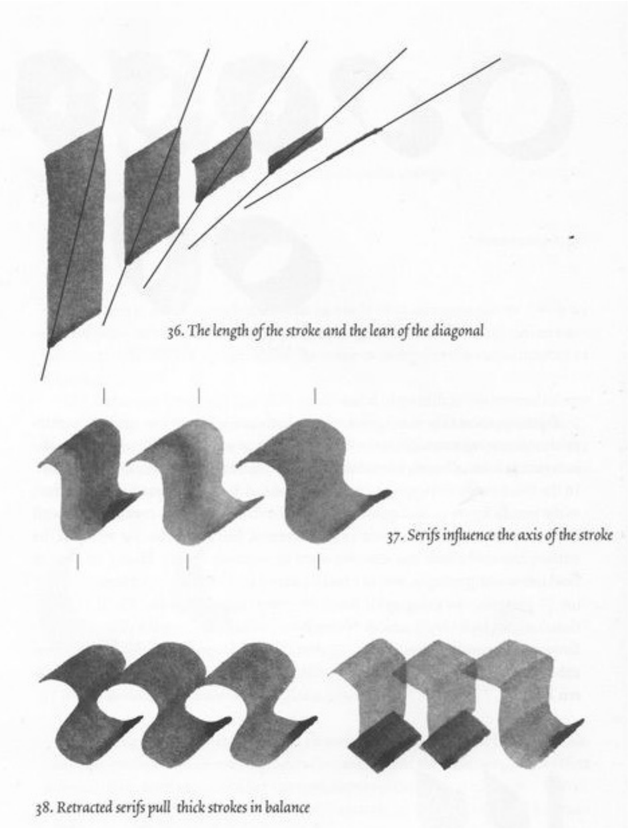


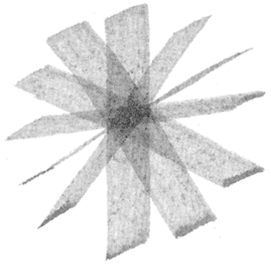
Fig. 2. Expansion

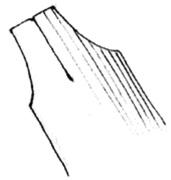




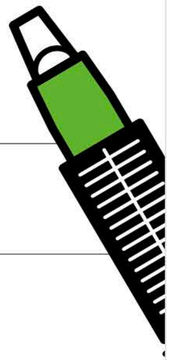


The writing tool has shaped the form of type and set the core design of the letters





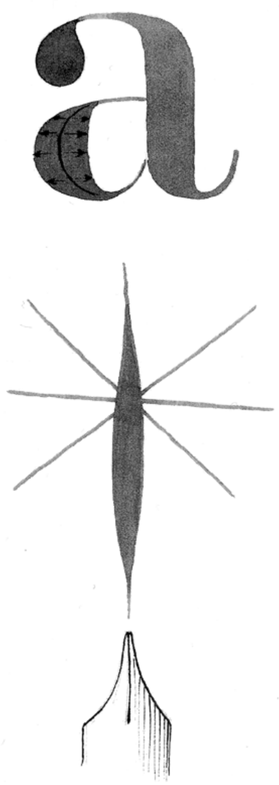
30 degrees
please



a b c d e f g h i

j k l m n o p q r

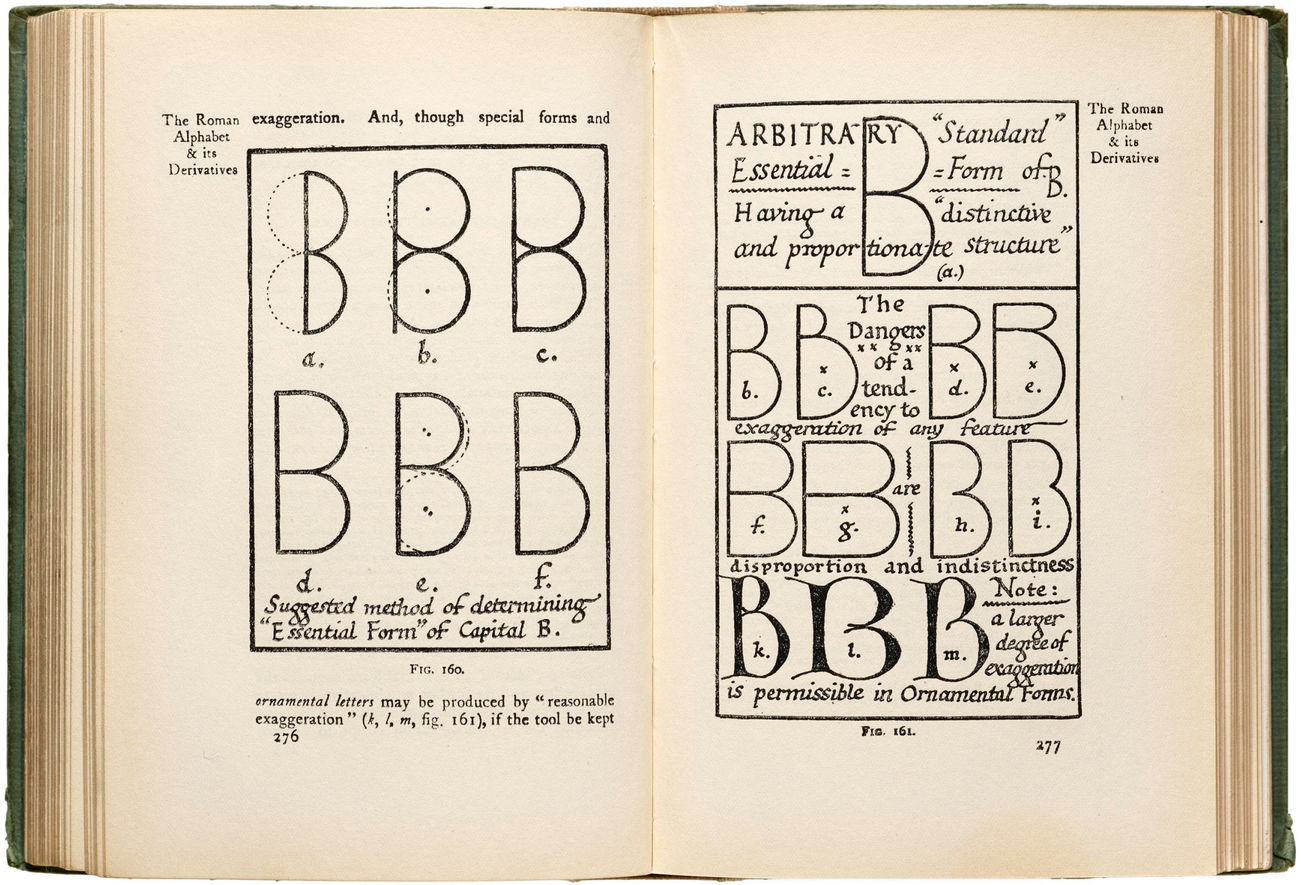
s t u v w x y z



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



The Roman Alphabet & its Derivatives

exaggeration. And, though special forms and

a. b. c.

d. e. f.

Suggested method of determining "Essential Form" of Capital B.

FIG. 160.

ornamental letters may be produced by "reasonable exaggeration" (*k*, *l*, *m*, fig. 161), if the tool be kept

ARBITRARY "Standard" Essential = = Form of B. Having a "distinctive and proportionate structure" (a.)

The Dangers of a tendency to exaggeration of any feature

b. c. d. e.

are

f. g. h. i.

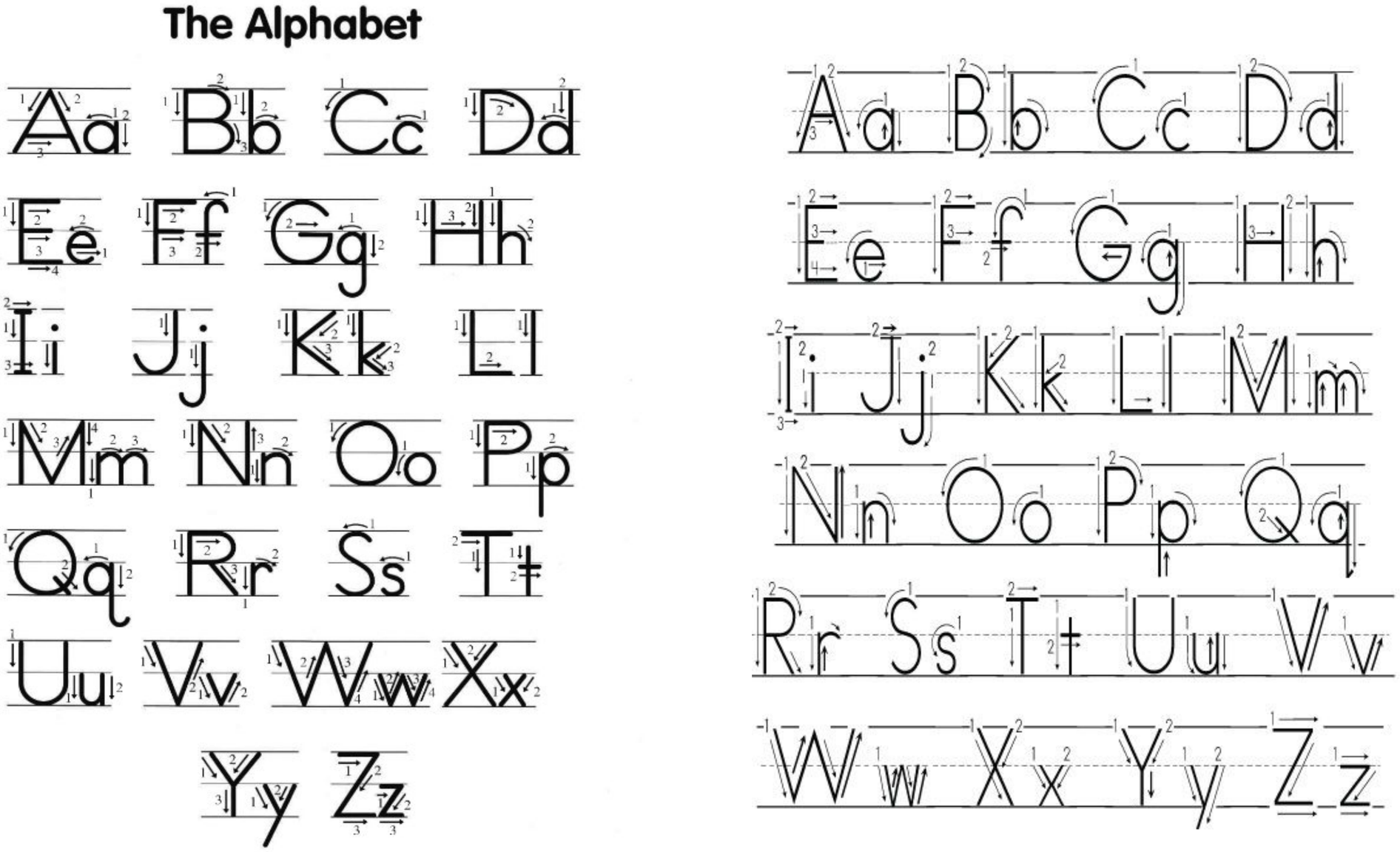
disproportion and indistinctness

Note: a larger degree of exaggeration is permissible in Ornamental Forms.

k. l. m.

FIG. 161.

You can see the basic shape of most letters of the alphabet as a skeletal form

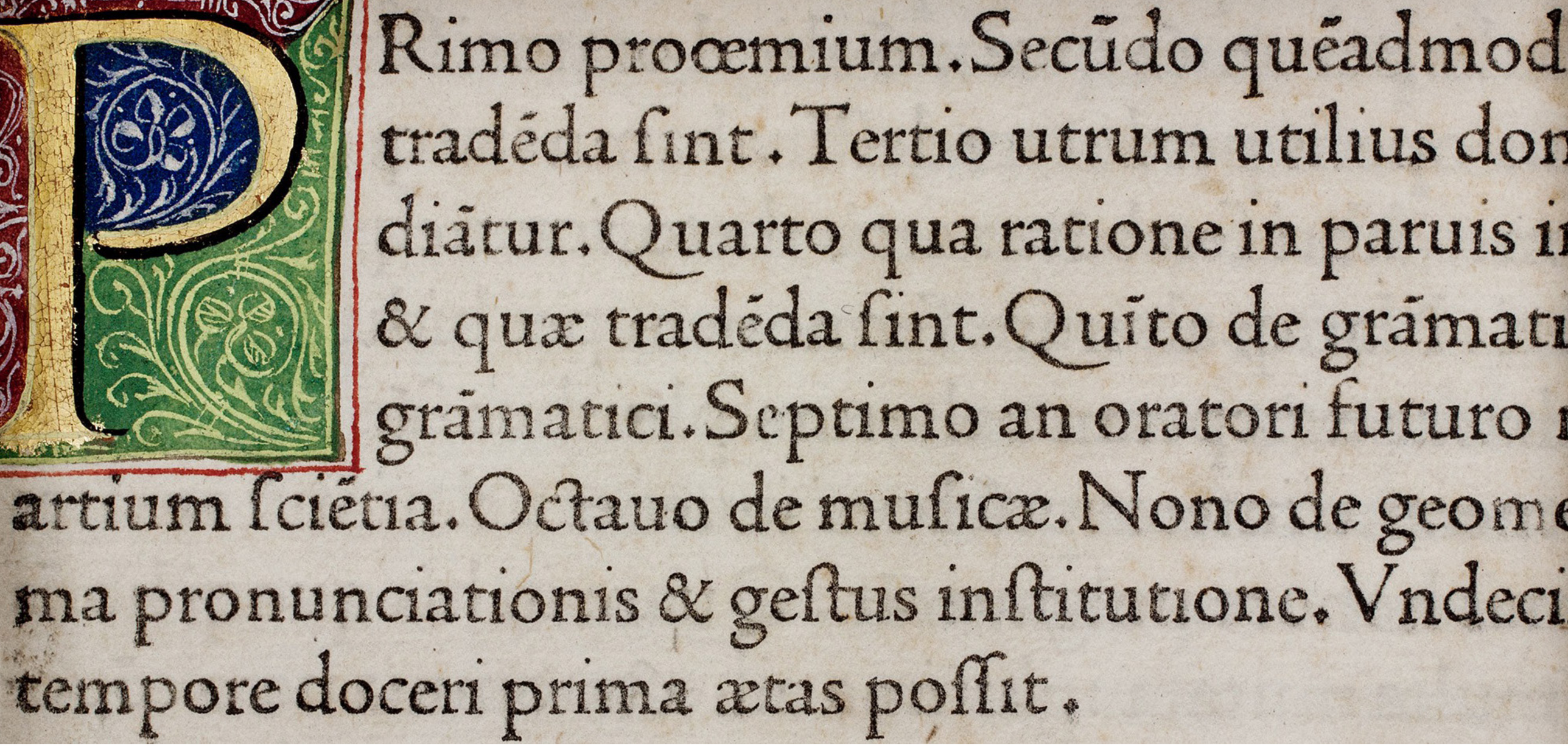


Teaching kids to write involves the skeletal form of letters

So there is a basic shape to each letter; its skeleton, so to speak.

But there are muscles/meat on those bones too. What is it and how does it work?

This meat is comprised of many elements that can vary quite extensively



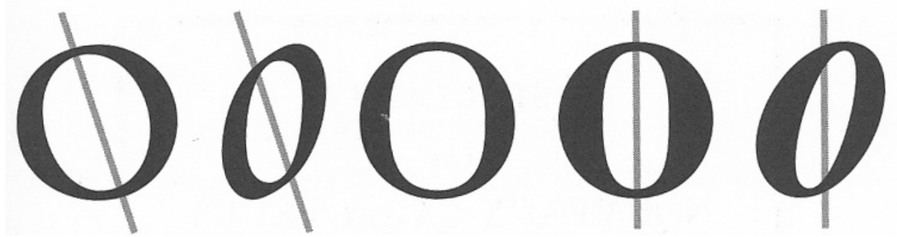
Nicolas Jenson's roman type from his 'Quintilianus', Venice 1471

Renaissance

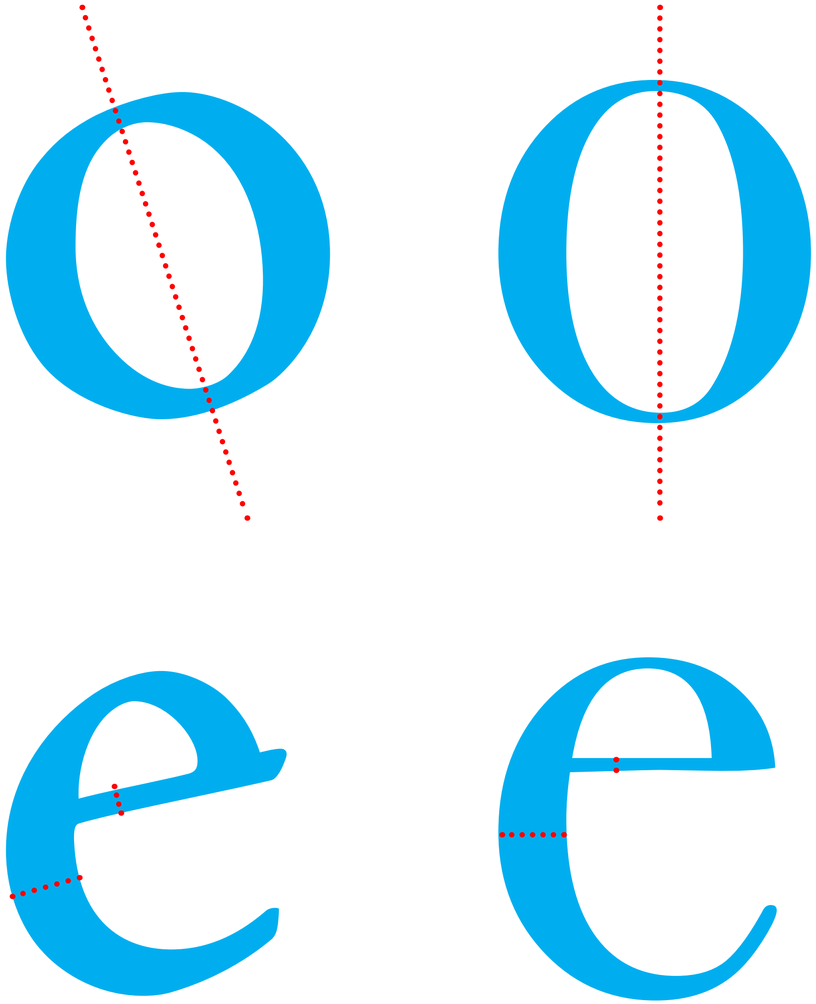
Neoclassical

Baroque

Romantic

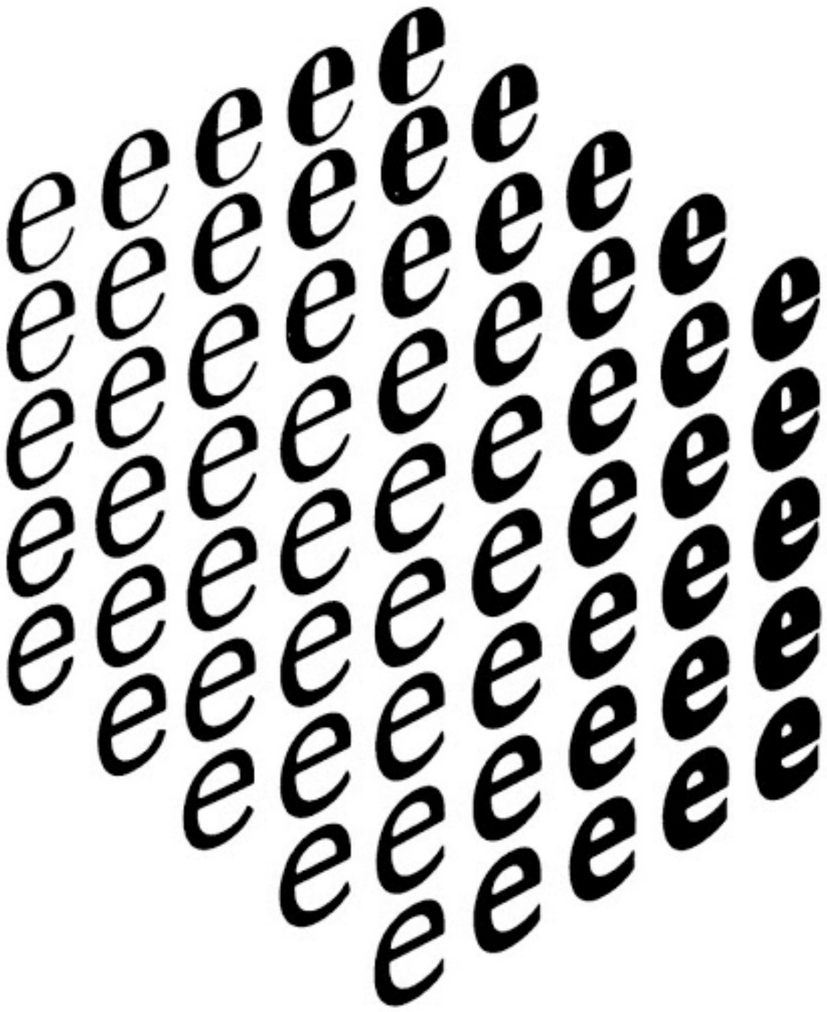


When we began in 1470 with Roman type it evolved to highlight the variables of contrast and axis

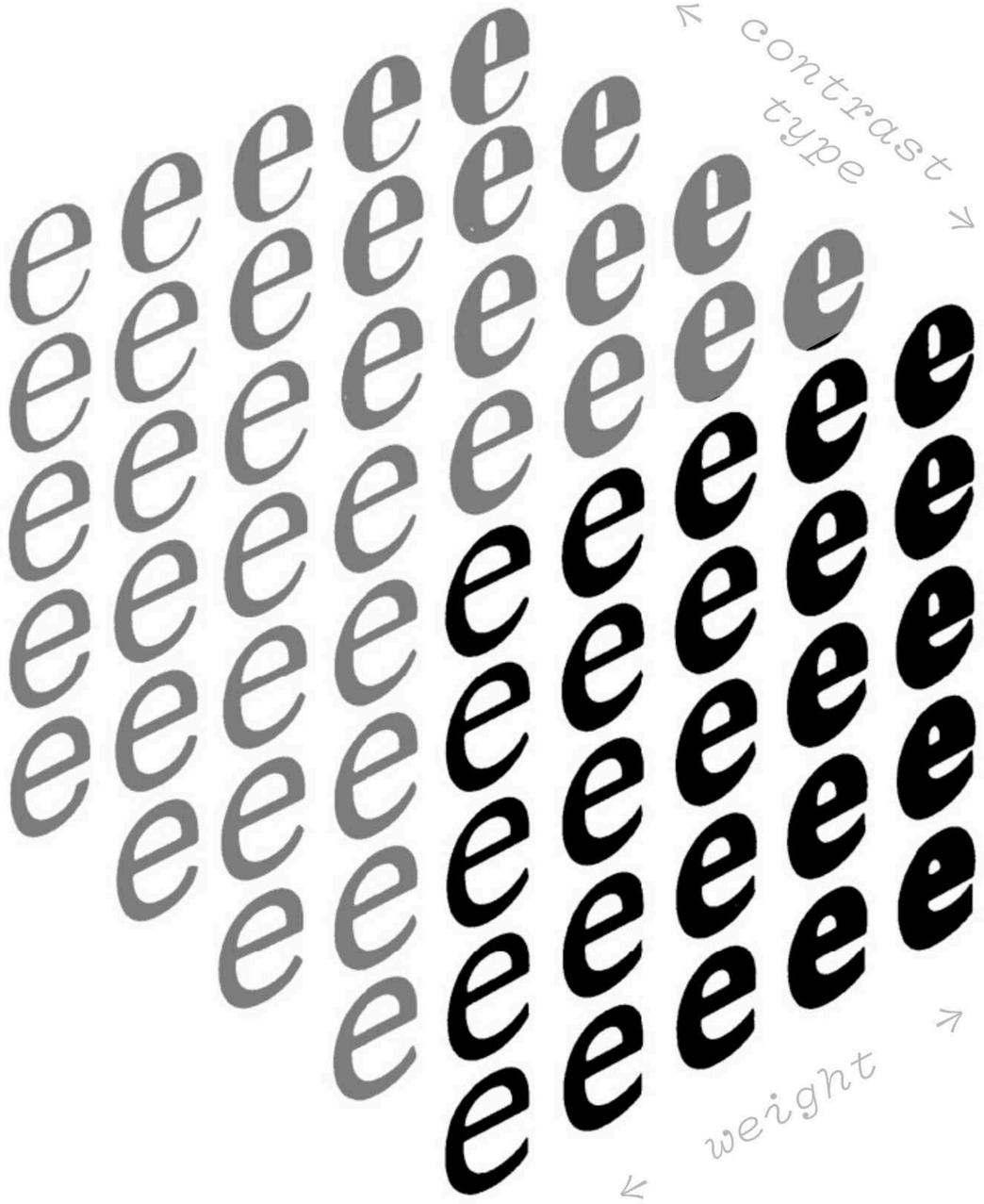


Jenson Bodoni

So, type has an axis, and contrast.



The Noordzij cube showing the changes in contrast across type



the noordzij cube!

this took me a really long time to fully understand

take your time

Marian 1554 Roman

Marian 1554 Italic

Marian 1565 Roman

Marian 1565 Italic

Marian 1571 Roman

Marian 1571 Italic

Marian 1680 Roman

Marian 1680 Italic

Marian 1740 Roman

Marian 1740 Italic

Marian 1742 Roman

Marian 1742 Italic

Marian 1757 Roman

Marian 1757 Italic

Marian 1800 Roman

Marian 1800 Italic

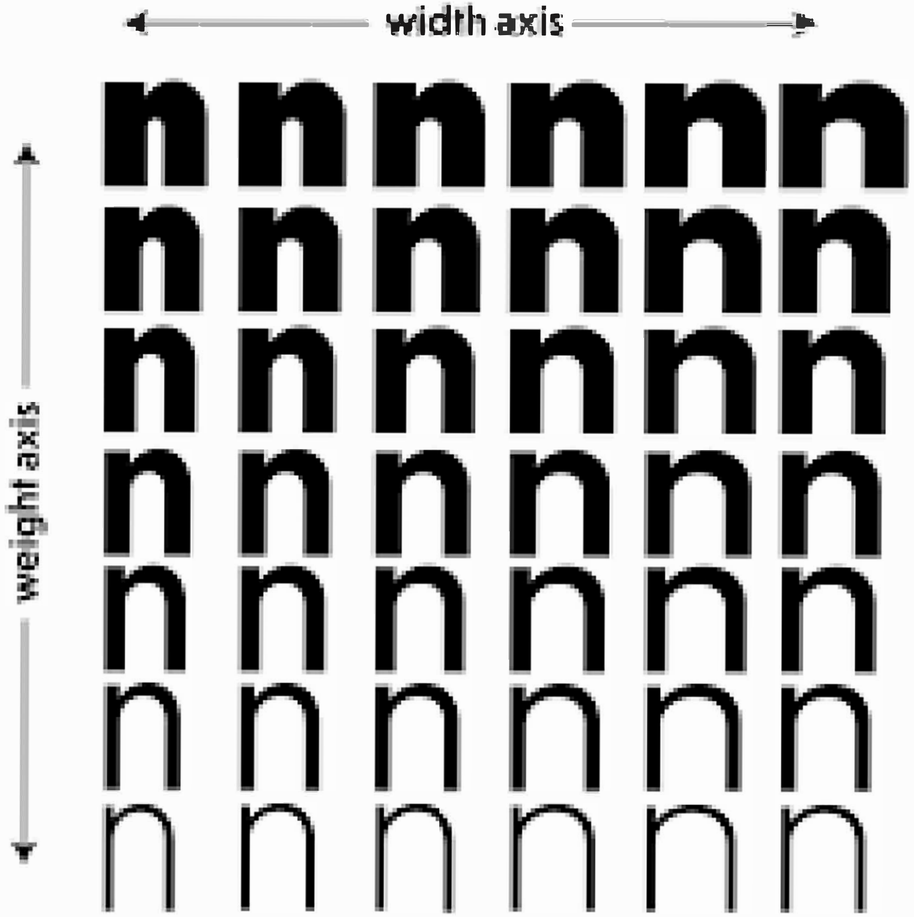
Marian 1812 Roman

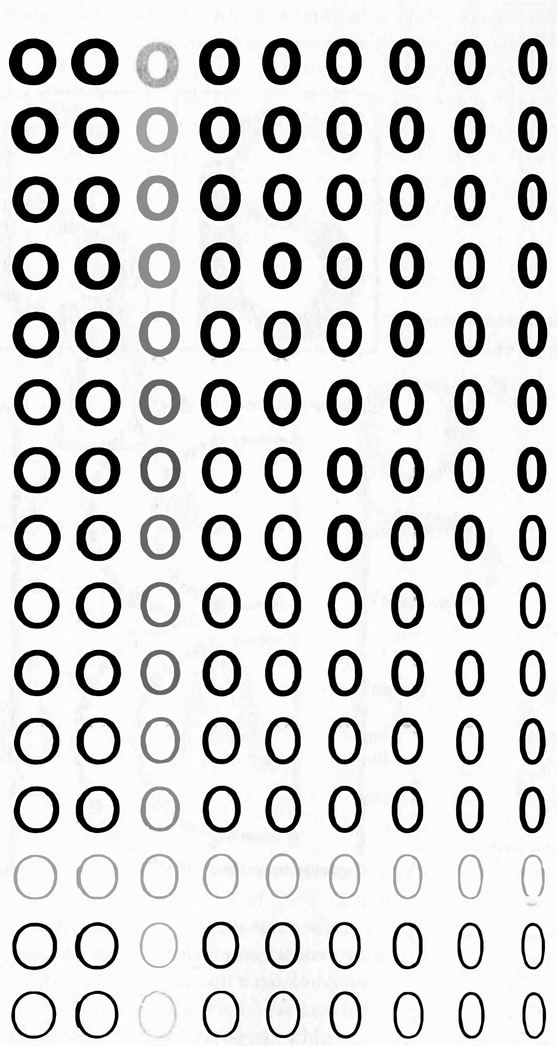
Marian 1812 Italic

The shape and proportions of type have also evolved over time

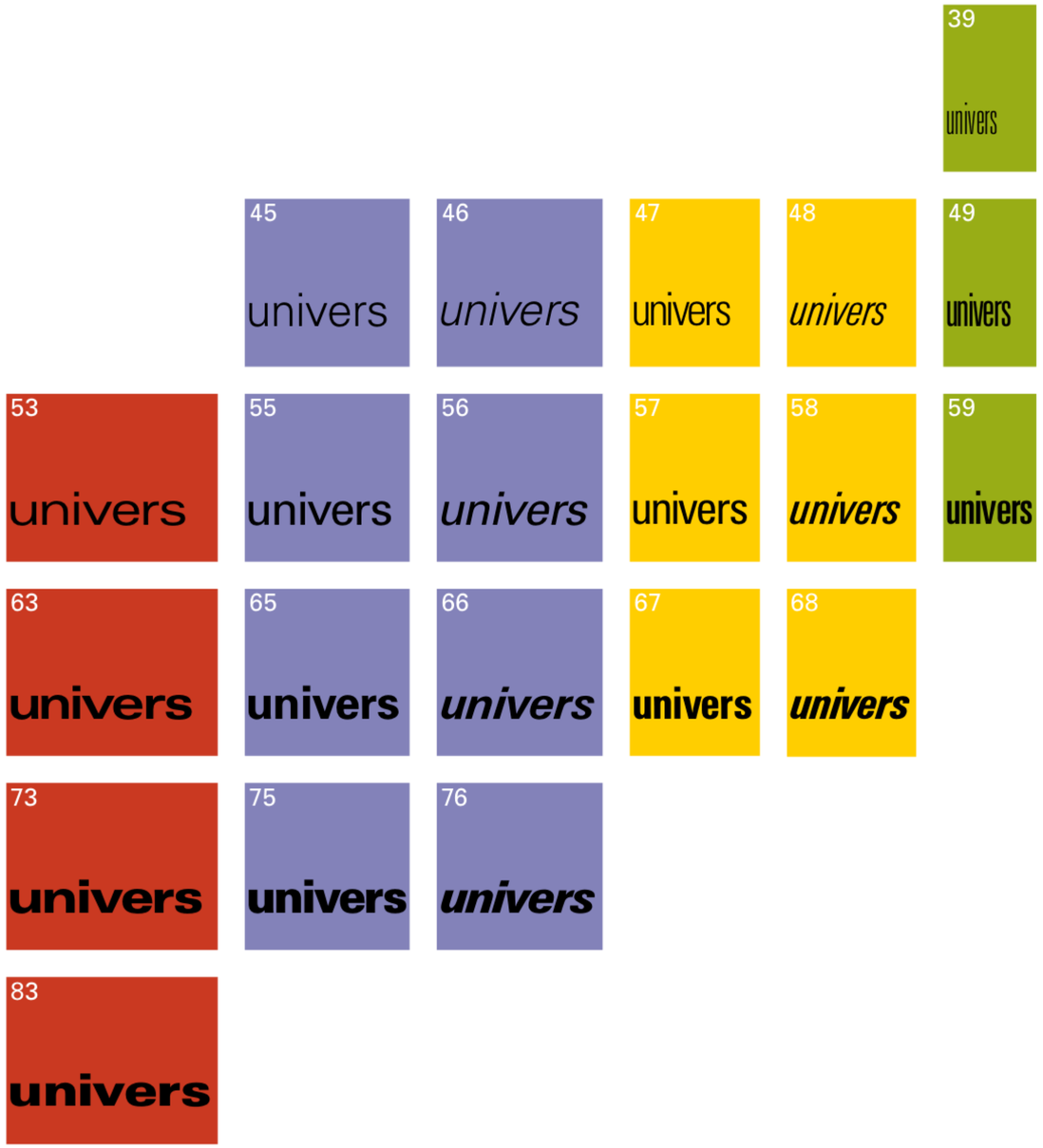
The two, main defining attributes of type are:

Width and Weight


width axis
weight axis



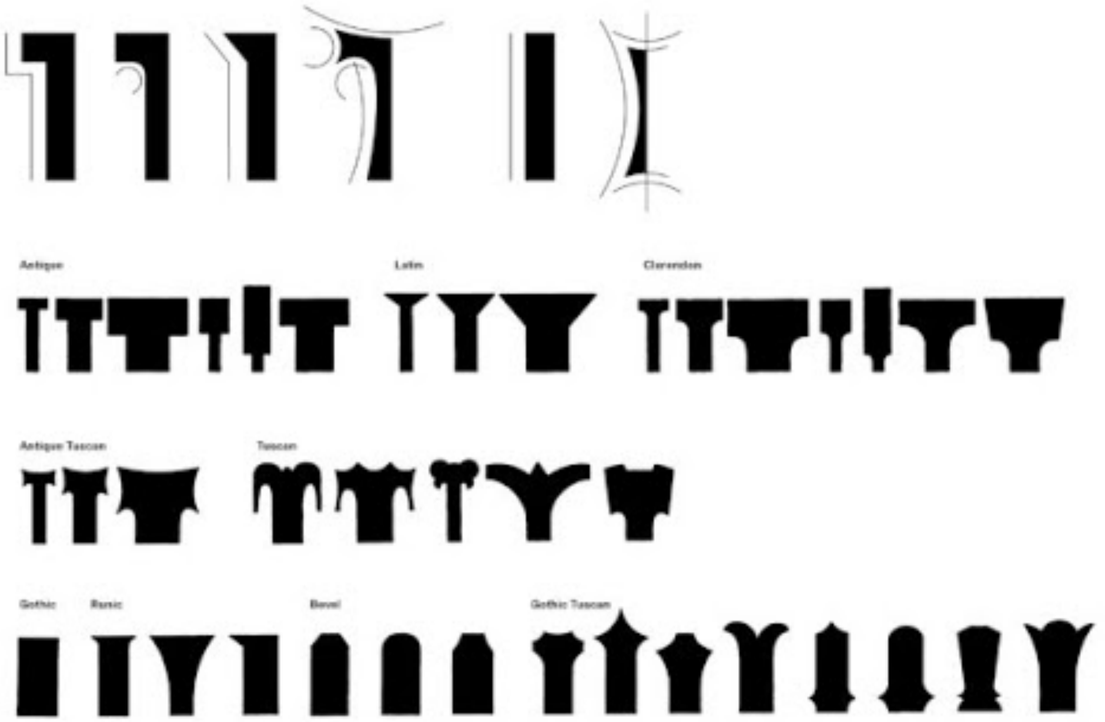
RRRRRRR
RRRRRRR
RRRRRRR



Univers designed by Adrian Frutiger, released in 1957

Sharp Grotesk designed by Lucas Sharp, released in 2017

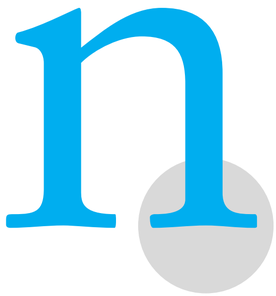
The shape and style of serif also plays a role, even as a sans serif.



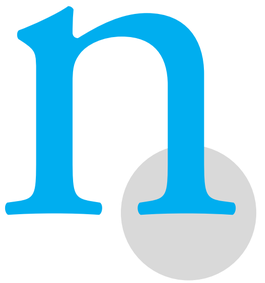
n n n n n n

Sabon

Berthold Garamond



Stempel Garamond

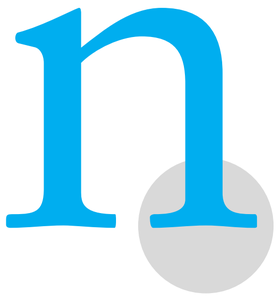


Adobe Garamond

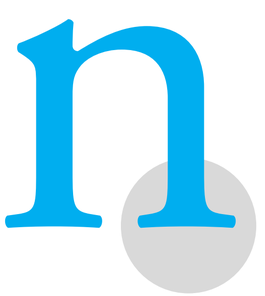
The wide range of the serif shapes, even in nearly identical styles

Sabon

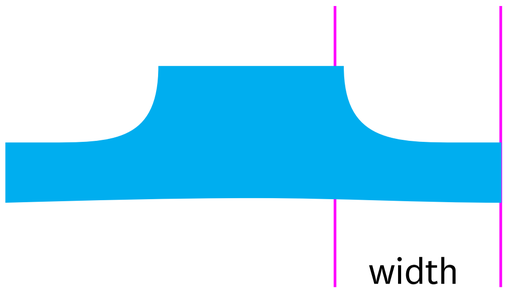
Berthold Garamond



Stempel Garamond



Adobe Garamond



width

height

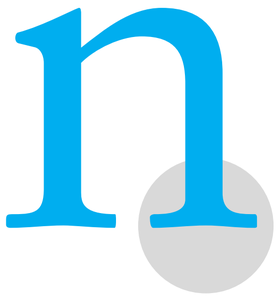
roundness

bracketing

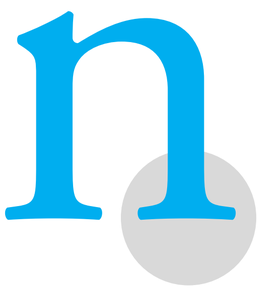
The width, height, roundness, bracketing all vary

Sabon

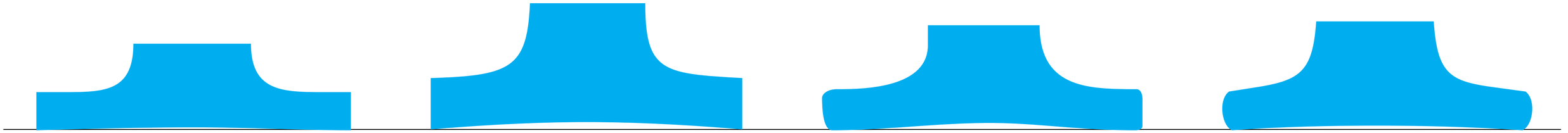
Berthold Garamond



Stempel Garamond



Adobe Garamond



The flatness/curvature along the baseline also varies

The width and weight variables alone can create a huge number of permutations.

Add to that axis, contrast, and the style & variables of the serif, and it gets nearly infinite.

Haxey Haxey Haxey Haxey

But… the x-height also varies.

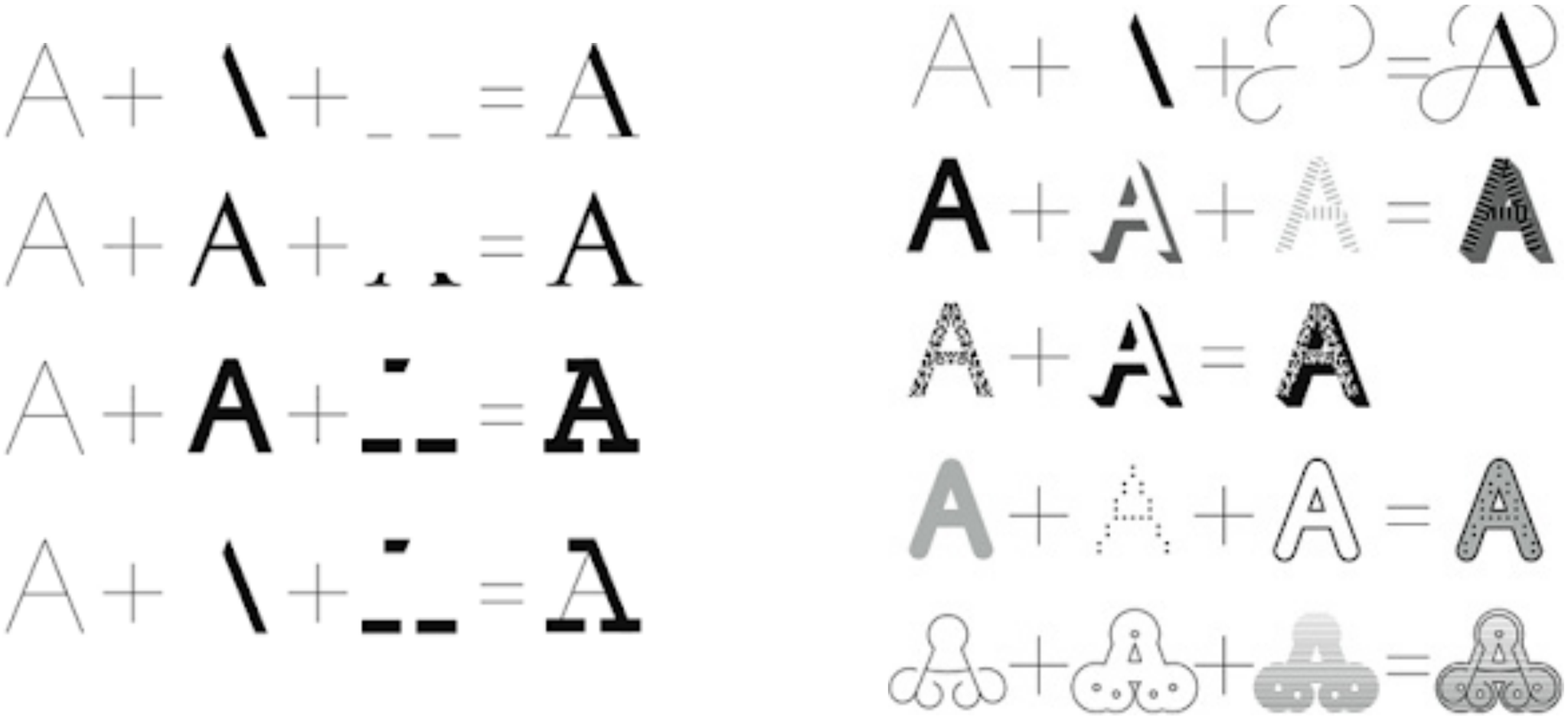
So does the relationship of cap-height to x-height.

Gazzette 63pt

ITC Galliard 72pt

Adobe Jenson 82pt

The length of extenders
also varies.



Peter Bilak's *History* typeface attempts to bring in the wide range of formal choices under one umbrella

The sheer number of choices a typeface designer can make when making type is nearly endless.

The graphic designers also want variety, which drives demand to make more typefaces.

The new
frontier in
all of this is
variable fonts.

Choose file AmstelvarAlpha-VF.ttf

Weight:

Width:

Optical Size:

x opaque:

x transparent:

y opaque:

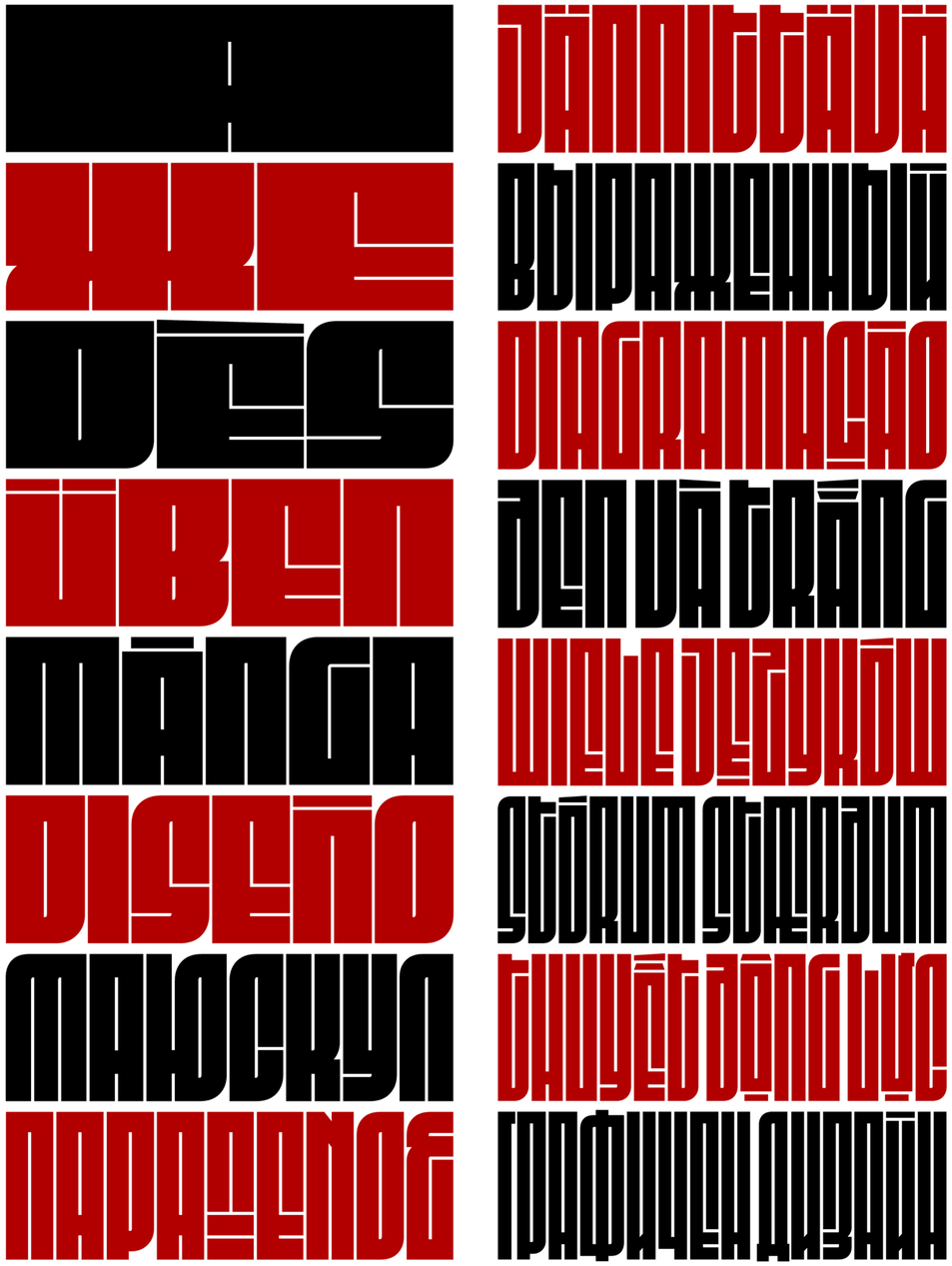
lc y transparent:

Serif height:

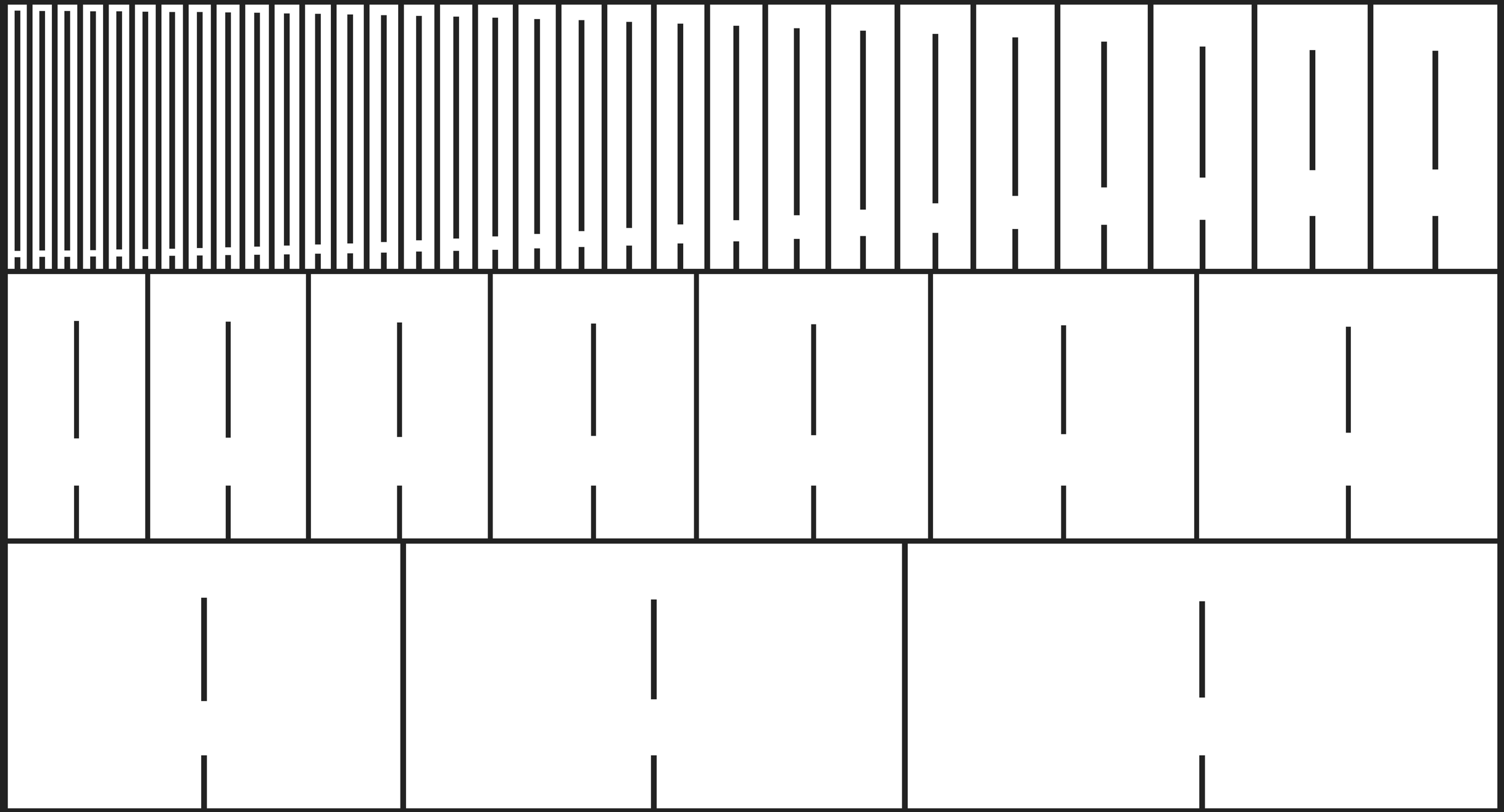
Grade:

Ristanbulp

Ristanbulp Size:



***Fit* by David Jonathan Ross**



djr.com/fit

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IMY SAUCE, USED FO

, THAT IS MADE FR

D OF MELTED CHE

VELVEETA OR AN

SED CHEESE, MO

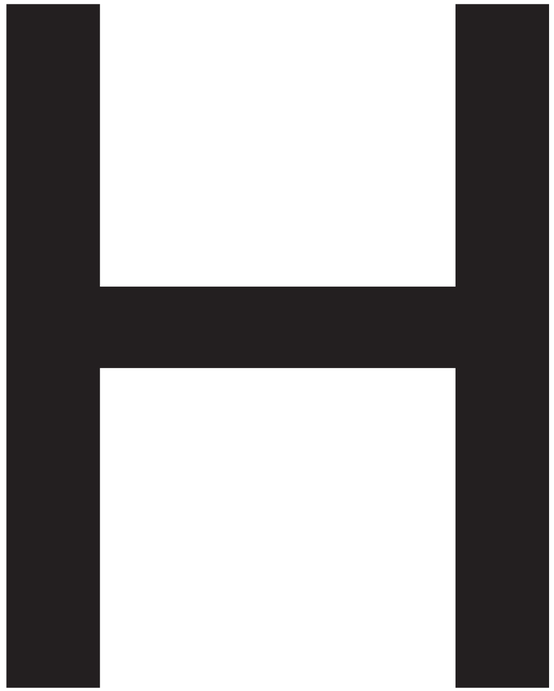
OR CREAM CHI

M, AND CHILI

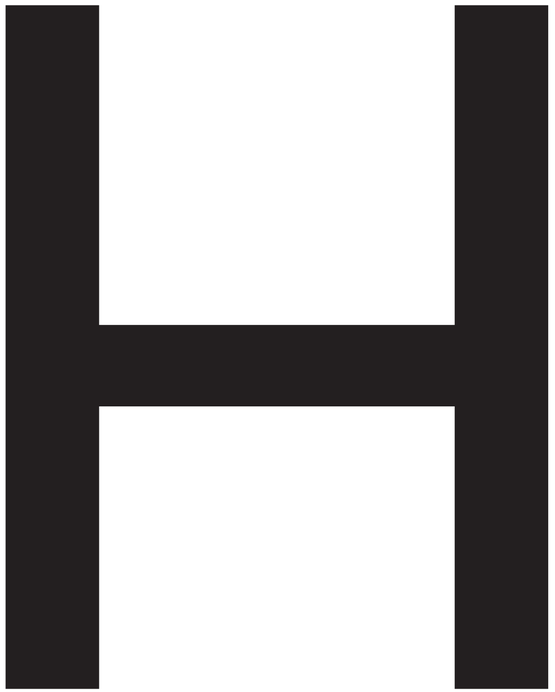
THE DUMB FONT
THAT KEEPS GETTING
DUMBER

***Chee* by James Edmonson, OHNO typefoundry**

The future
(and present)
of type
is really
exciting.

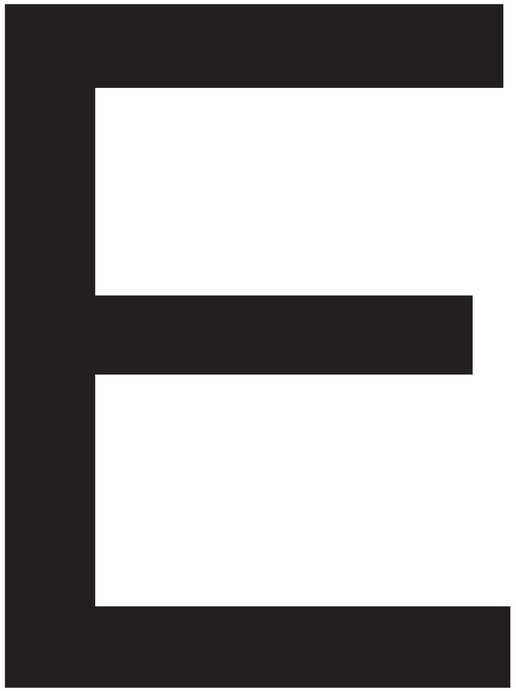


Correct



Turned 180˚

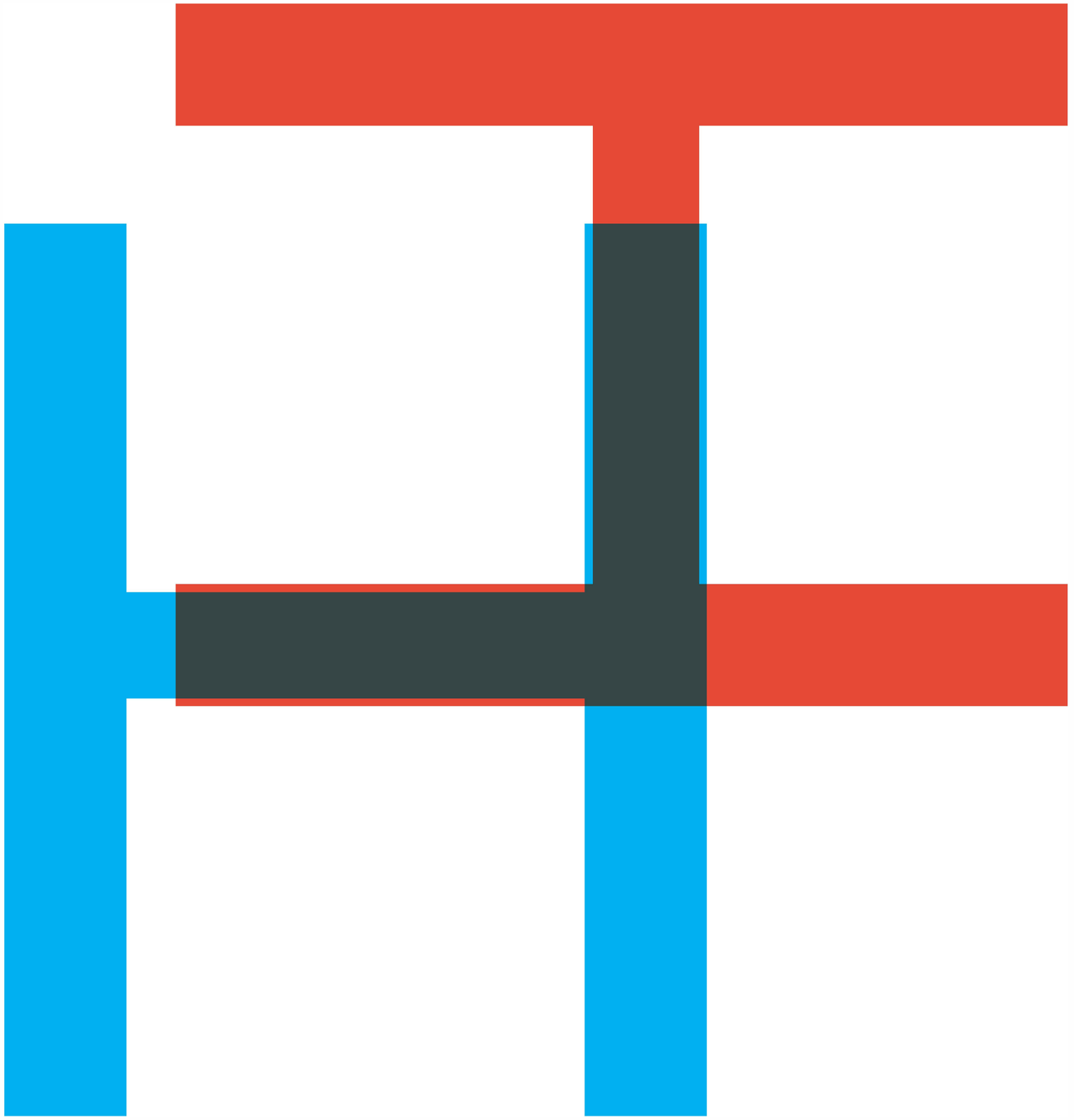
Turned 90˚

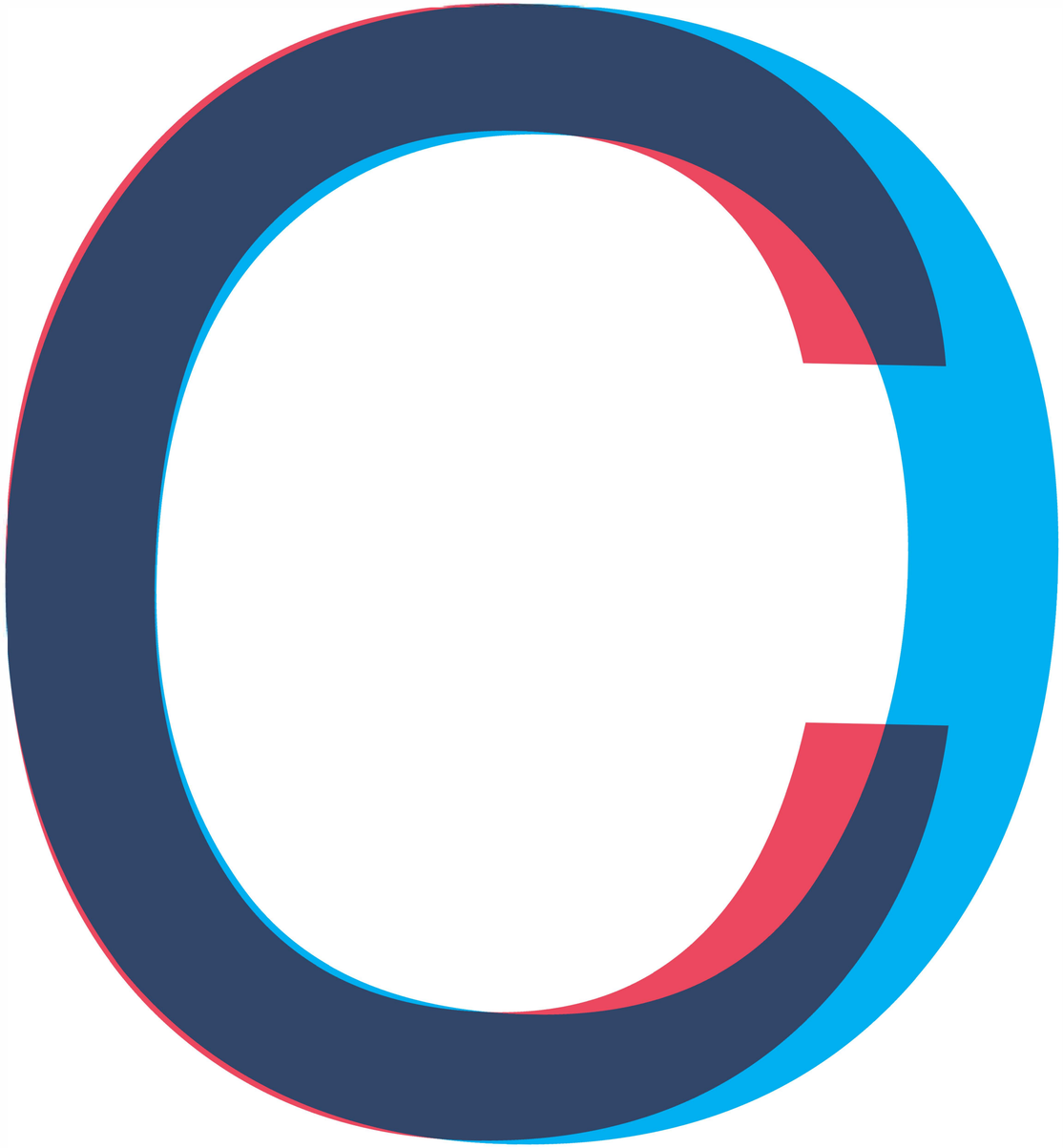


Correct

Turned 180°

Turned 90°





a

Helvetica

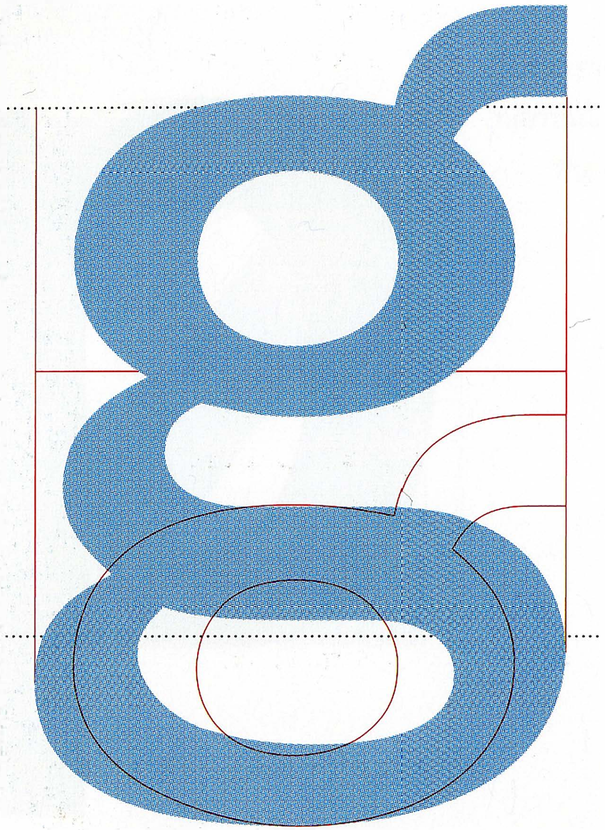
a

The balance of proportions among its three counter spaces defines the g's appearance. Even though their shapes differ, the color and enclosed areas of the two bowls roughly correspond.

The curves and angles of the lowercase s relate to (without necessarily duplicating) the slightly more condensed forms of the capital S.

Like the strokes of the e and the a, those of the two-story g are thinned to maintain even color.

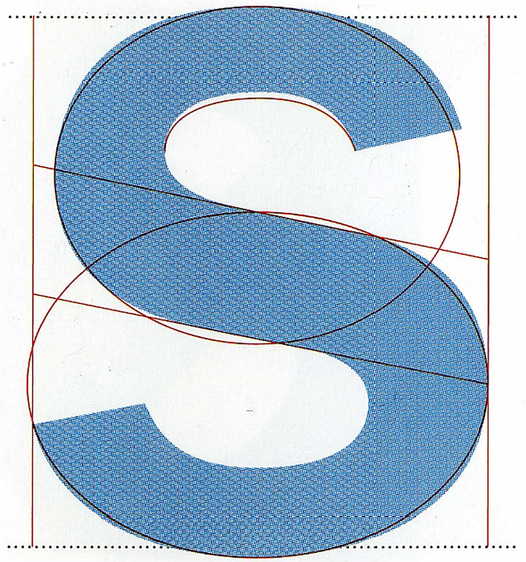
The top bowl of the g is more rounded and narrower than its lower loop.



The single-story version of the g, more common in italics and modernist sans serifs, is easier to construct than its two-story sibling. One-story gs usually share traits with the bowl of the q.

Fonts with long descenders frequently have gs with larger loops.

Thinning of the top and bottom horizontals keeps the s from appearing too dark.



The s is not two joined semicircles. The distinct curves of the bowls join through the s's straight spine.

The bottom bowl of the s is wider and taller than the top bowl.

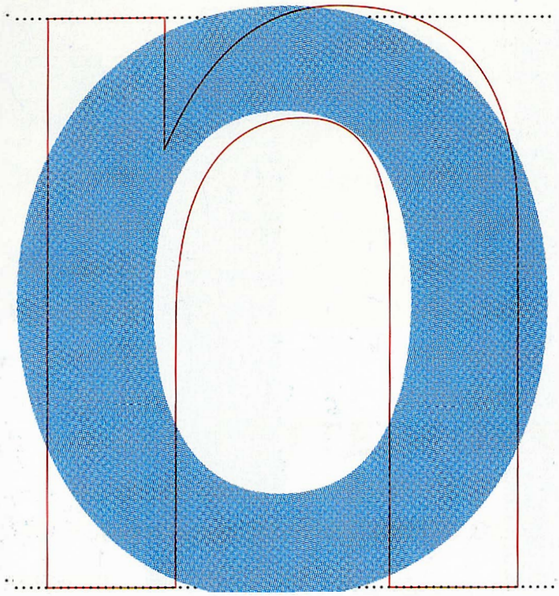
ggggggggssssssss

To avoid appearing small next to square and diagonal characters, the round lowercase letters all have overshoots and slightly broader widths.

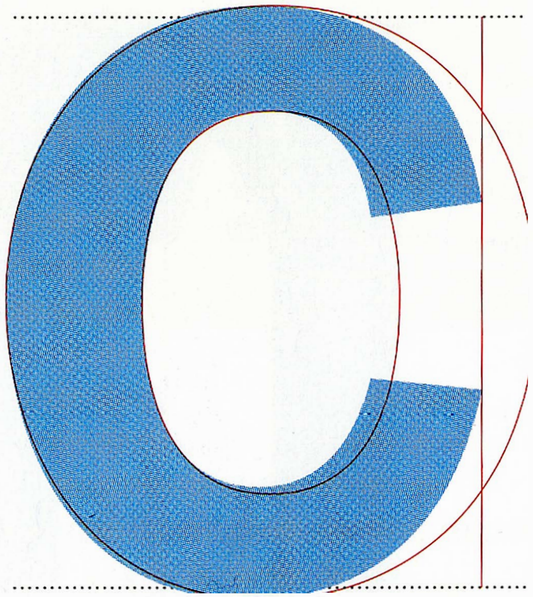
The lowercase o maintains more circular proportions in some typefaces, especially in geometric sans serifs and modern faces. Less common is a boxy and flat-sided o, which can reduce or even eliminate the need for overshoots.

The stroke emphasis of the o also determines the typeface's axis. Franklin Gothic has a vertical axis. Humanist typefaces typically have oblique stress, and the axis may vary from character to character.

The overhang of the c does not extend beyond the lower stroke.



Curved strokes thin at the top and bottom and thicken at the sides.



A c with an aperture that is too large may exhibit uneven color; however, apertures that are too small reduce legibility.

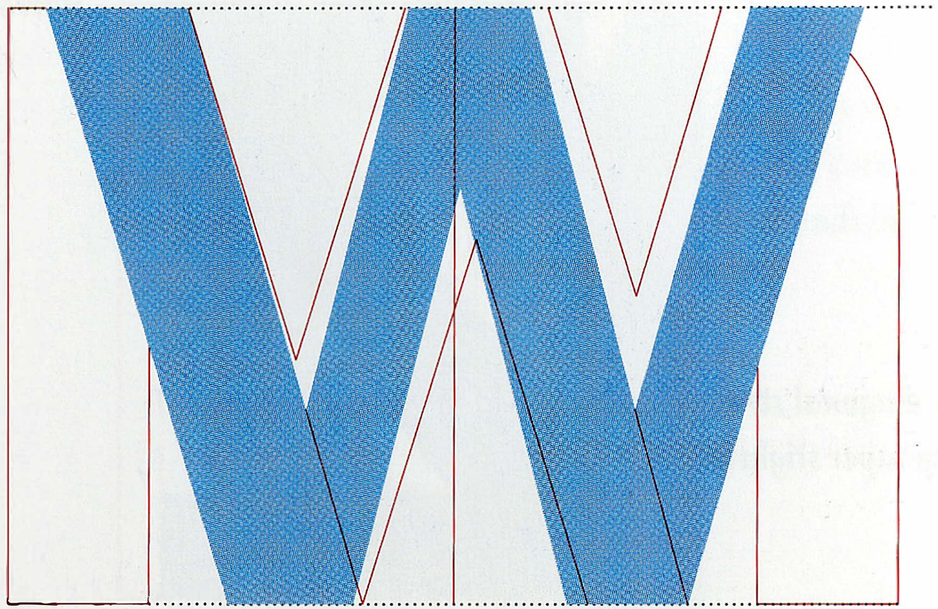
The shape of the counter and outside curves of the o establish the rounded forms that are carried throughout the typeface's system.

The c is narrower than the o to compensate for its added negative space.

The v*'s left diagonal is thicker than its right. This difference in stroke weight is more pronounced in faces with high contrast.*

The strokes of many vs *taper as they approach the join. Ink traps exist at the joins in some bolder typefaces.*

The w *is narrower than the* m *and is frequently asymmetrical.*



The angles of the w*'s two middle strokes differ from those of the outer strokes, to keep the character from becoming too wide.*

Thinning and tapering, especially noticeable on the middle strokes, maintain the w*'s even color.*

On some bold fonts, ink traps may be added to relieve heaviness at the joins.

All type is pure form. It is a compound set of subjective decisions.

“Type is a beautiful group of letters, not a group of beautiful letters.”

—Matthew Carter

The dreaded Illi1 test

The dreaded Illi1 test

What are digital revivals of typefaces?

What does that mean?

140.

Claude Garamont.

Romain Parangon de Garamond

m vulneratus & propter preu

[⁊ ⁊ ⁊

DVM SVAS TAMEN DIFFERENTIAS PRO-
POSITVM, TAM IPSIS LIBRORVM AVTORIBVS,,
QVAM TYPOGRAPHIS APPRIME VTILE
ET ACCOMMODATVM.

Esaiæ Capitu lo. LIII.

Canon de Ga ramond.

¶ Quis credidit Auditui noſtro: & brachium Iehouæ cui Re-
uelatum eſt, Et aſcendit ſicut virgultum CORAM eo, & velut
radix de terra deſerti: Non erat forma ei, neque decor. Æ. Œ.

Petit Canon de Garamond.

Aſpeximus autem eum, & non erat aſpectus, & Non deſideravimus eum videre. Deſpe
ctus fuit & Reiectus inter viros vir dolorum, & expertus Infirmitatem, & veluti abſconſio
faciei Ab eo, deſpectus inquam, & non putauimus eum. Verè languores noſtros ipſe tulit,
& dolores noſtros portauit, nos Autem reputauimus Eum plagis affectum, Percuſſum à
Deo & HVMILIATVM. W. H. S. G.

Romain Parangon de Garamond — Grec. Parangon de Robert Granion — Curſiff Parangon de Granion

Ipſe autem vulneratus & propter preuaricationes noſtras Attritus eſt [ ] propter iniquitates noſtras caſtigatio pacis noſtræ ſuper eum Et liuor eius ſanitas fuit nobis. Omnes nos ſicut oues errauimus, vnuſquiſque ad viam ſuam Declinauit, & Iehouah coniecit in illum iniquitates omnium noſtrum. Oppreſſus fuit, & ipſe afflictus, & non Aperuit os ſuum. Sicut agnus ad MACTATIONEM ductus eſt, et velut ouis coram tondente ſe obm.

Nec aperuit os ſuum. A carcere & iudicio ſublatus eſt: & Generationem eius Quis enarrabit, Quia abciſſus eſt è terra viuentium, propter præuaricationem populi Mei plaga fuit ei. Et dedit cum impijs ſepulturam eius, & cum diuite in Morte ſua: Quamuis iniquitatem non fecerit, Nec dolus fuerit in ore eius. Jehouah Autem voluit conterere eum & ægrotare fecit eum: Quum poſuerit ſeipſum ſacrificium pro delicto Anima eius.

The Egenolff–Berner specimen sheet showing work by Garamond (and Granjon), 1592.

Garamond | Adobe Garamond Premier Pro | Adobe Garamond Pro

Which of these is not like the other?

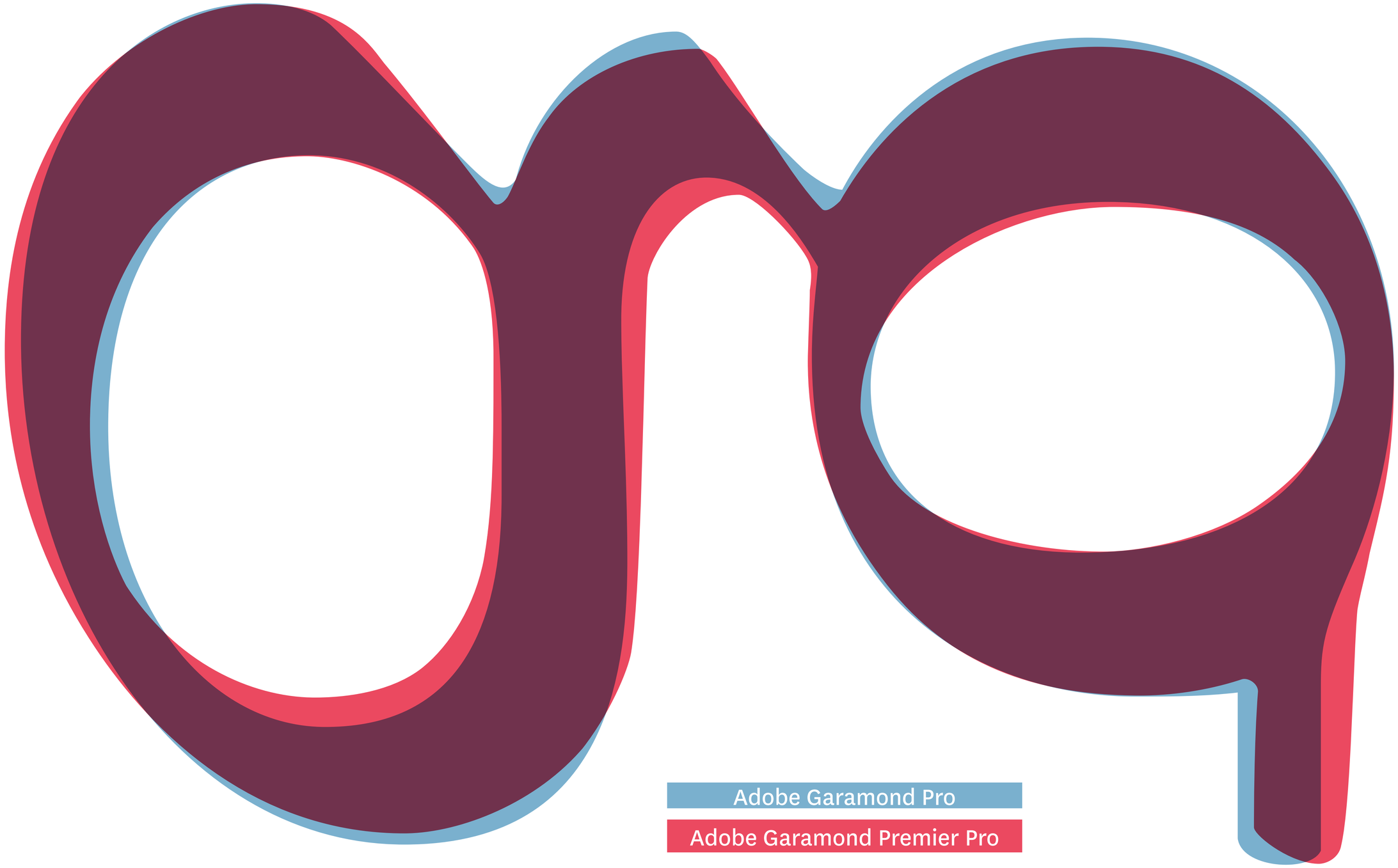
Garamond

Adobe Garamond Pro

Adobe Garamond Premier Pro

Adobe Garamond Pro

Adobe Garamond Premier Pro


Adobe Garamond Pro
Adobe Garamond Premier Pro

Most typefaces
are designed
to work
at text sizes.

That's anywhere
between
8 & 11
points in size.

a a

But I must explain to you how all this mistaken idea of denouncing pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but because occasionally circumstances occur in which toil and pain can procure him some great pleasure. To take a trivial example, which of us ever undertakes laborious physical exercise, except to obtain some advantage from it? But who has any right to find fault with a man who chooses to enjoy a pleasure that has no annoying consequences, or one who avoids a pain that produces no resultant pleasure?

Adobe Garamond 10/13

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Berthold Garamond 10/13

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Adobe Garamond 16/20

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Berthold Garamond 16/20

Let's take a closer look at four typefaces styled after the work of Claude Garamont

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz &
{[(1234567890)]}

ADOBE GARAMOND

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz &
{[(1234567890)]}

BERTHOLD GARAMOND

Aa Bb Cc Dd Ee Ff

Gg Hh Ii Jj Kk Ll

Mm Nn Oo Pp Qq

Rr Ss Tt Uu Vv Ww

Xx Yy Zz &

{[(1234567890)]}

STEMPEL GARAMOND

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz &
{[(1234567890)]}

SABON

Adobe Garamond

Berthold Garamond

Stempel Garamond

Sabon

Adobe Garamond

Berthold Garamond

Stempel Garamond

Sabon

Adobe Garamond

Berthold Garamond

Stempel Garamond

Sabon

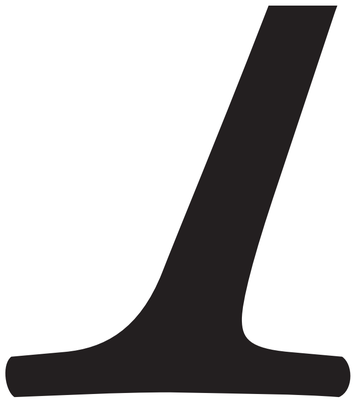
A

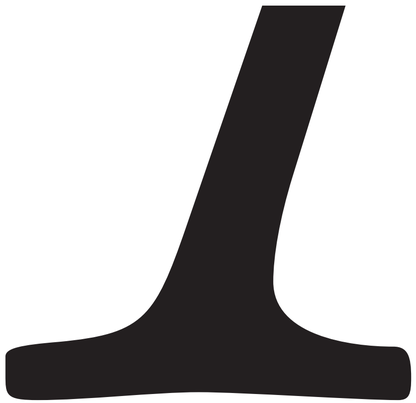
Adobe Garamond

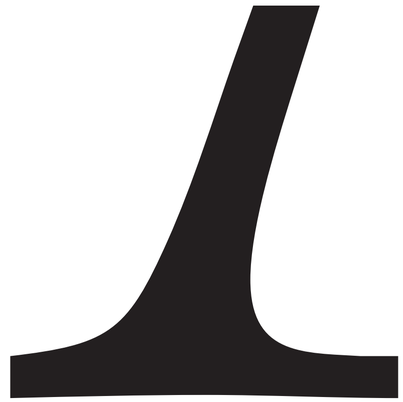
Berthold Garamond

Stempel Garamond

Sabon





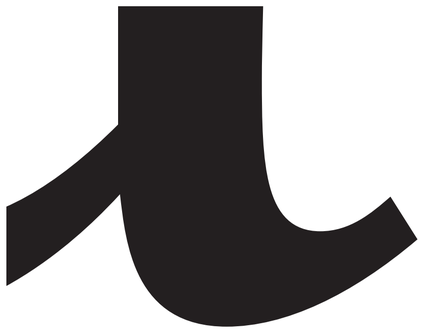


Adobe Garamond

Berthold Garamond

Stempel Garamond

Sabon



Adobe Garamond

Berthold Garamond

Stempel Garamond

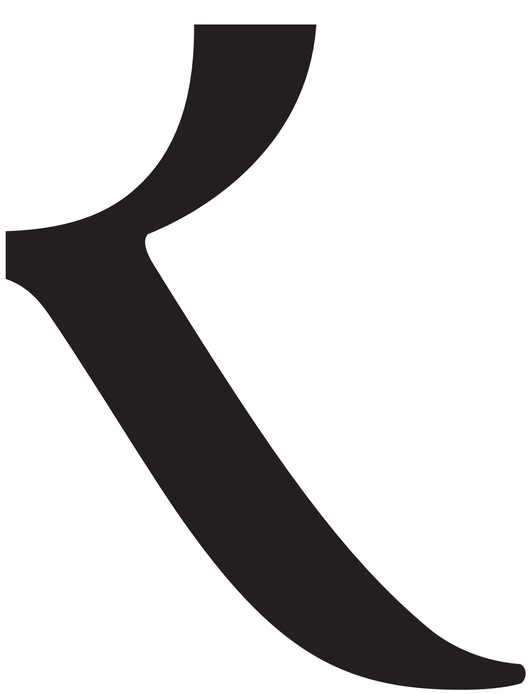
Sabon

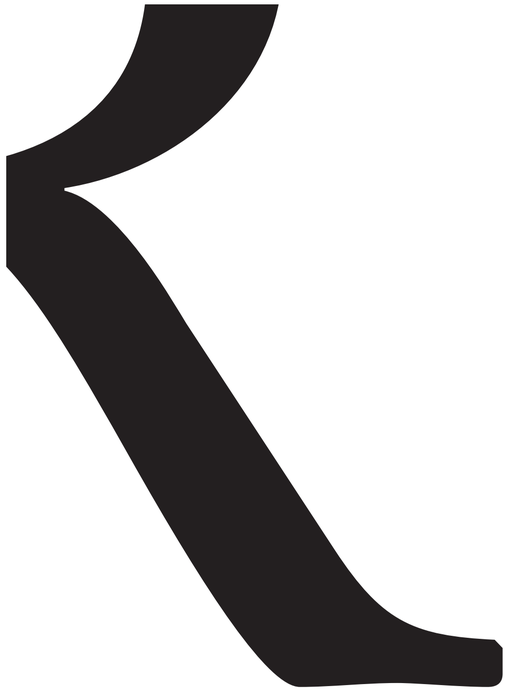
Adobe Garamond

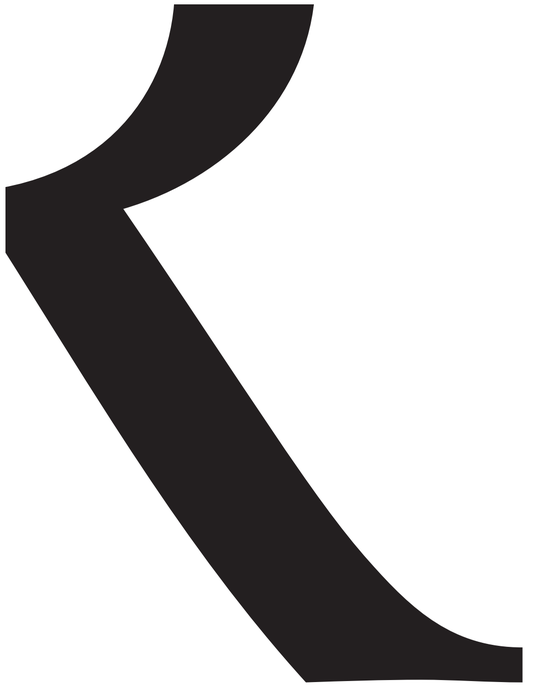
Berthold Garamond

Stempel Garamond

Sabon







Adobe Garamond

Berthold Garamond

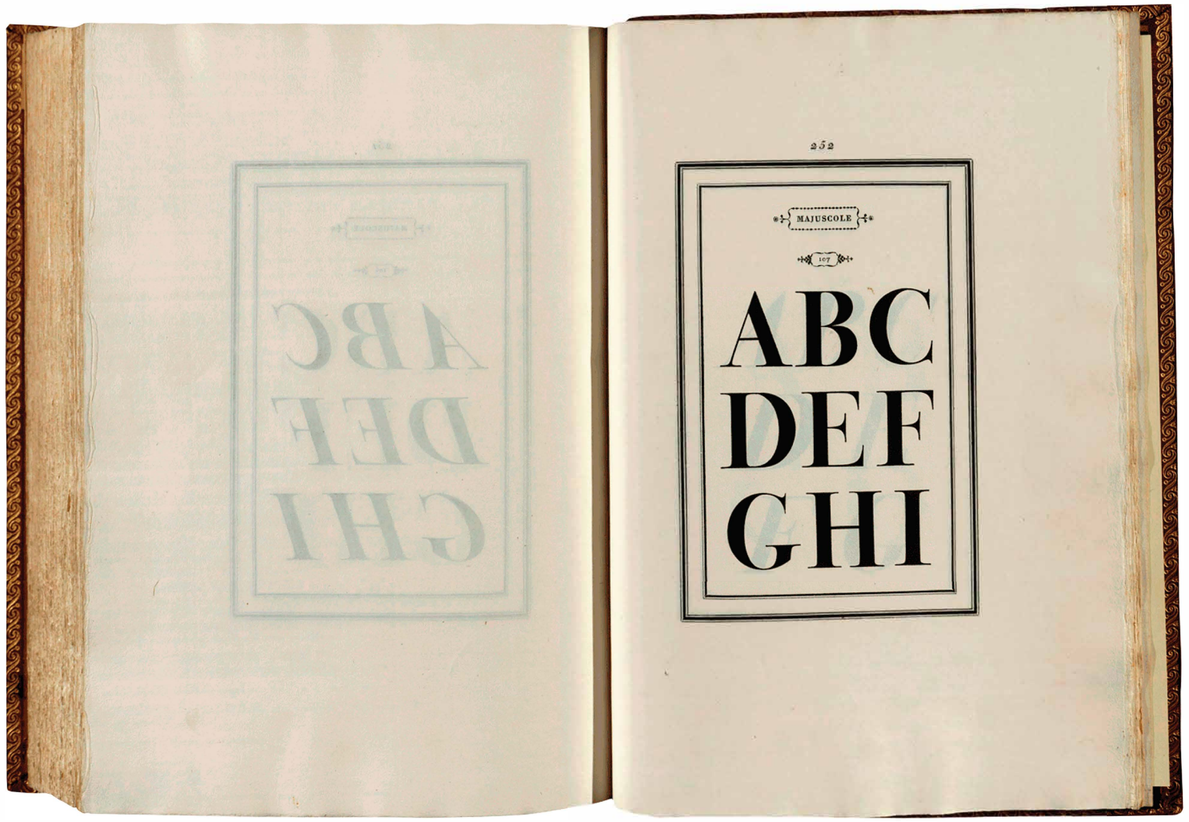
Stempel Garamond

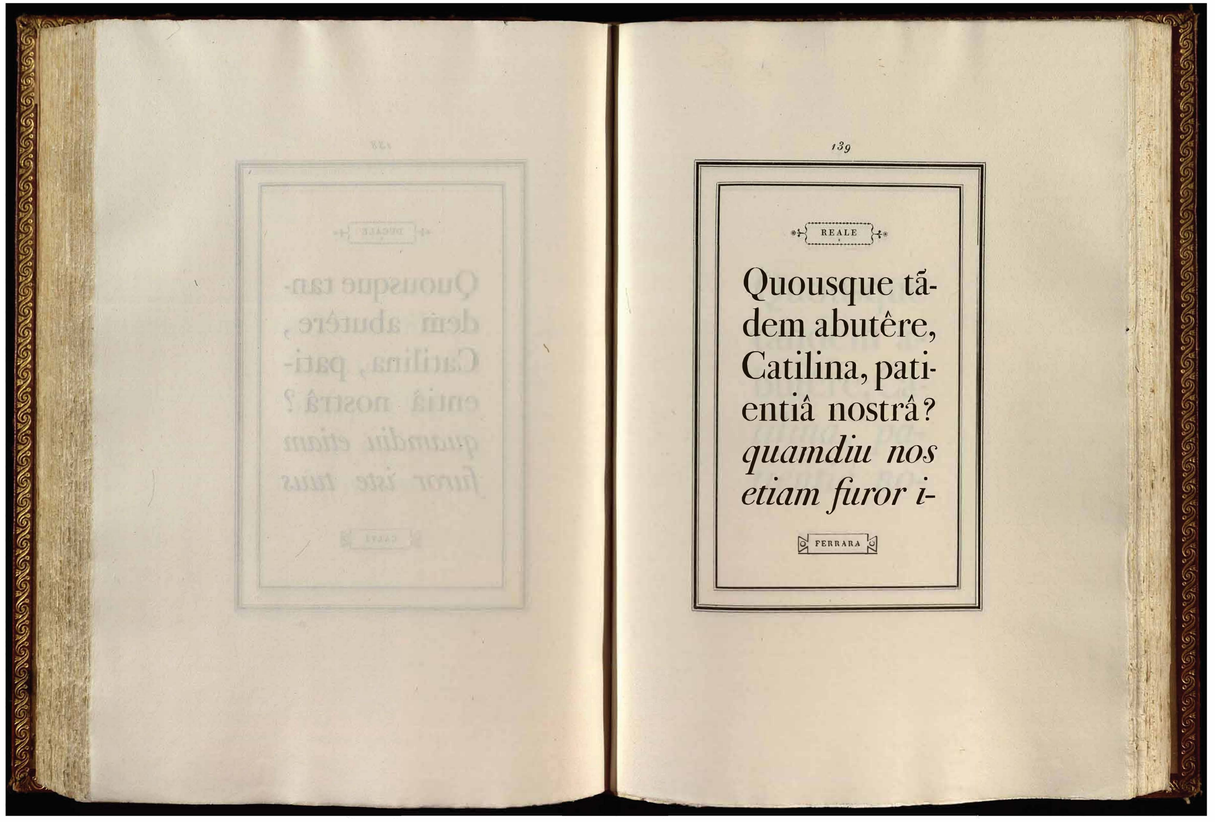
Sabon

Hic ille est Magnus, typica quo nullus in arte
Plures depromsit divitias, veneres.

MANUALE

TIPOGRAFICO


252
MAJUSCOLE
107
ABC
DEF
GHI


139
REALE
Quousque tã-
dem abutêre,
Catilina, pati-
entiâ nostrâ?
quamdiu nos
etiam furor i-
FERRARA

Let's take a closer look at some typefaces in the Modern serif (Didone) style

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz &
{[(1234567890)]}

Bauer Bodoni

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz &

{[(1234567890)]}

[Adobe's] Bodoni

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz &

{[(1234567890)]}

MT Bodoni

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz &
{[(1234567890)]}

Berthold Bodoni

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz &

{[(1234567890)]}

Linotype Didot

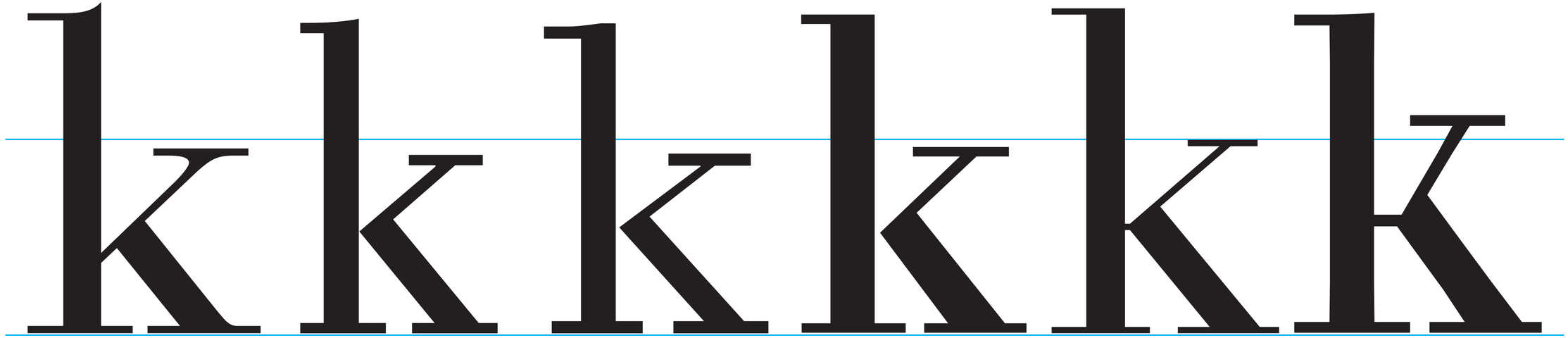
Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz &
{[(1234567890)]}

Berthold Walbaum

Bauer Bodoni | Bodoni (Adobe) | Bodoni MT (Monotype) | Bodoni BE (Berthold) | Linotype Didot | Berthold Walbaum

Bauer Bodoni | Bodoni (Adobe) | Bodoni MT (Monotype) | Bodoni BE (Berthold) | Linotype Didot | Berthold Walbaum

Bauer Bodoni | Bodoni (Adobe) | Bodoni MT (Monotype) | Bodoni BE (Berthold) | Linotype Didot | Berthold Walbaum



Bauer Bodoni | Bodoni (Adobe) | Bodoni MT (Monotype) | Bodoni BE (Berthold) | Linotype Didot | Berthold Walbaum

How
&
Why
is this
useful?

Here are two ways that this can help.

Victory Victory Victory

Victory Victory Victory

Victory Victory Victory

Cast a wide net

Victory

Victory

Victory

Victory

Victory

Victory

Victory

Victory

Victory

Narrow down

Victory

Victory

Victory

Victory

Victory

Victory

Victory

Victory

Victory

?

Victory → Victory

Victory

Victory

Think laterally

Victory

Victory

Victory

Victory

ASIDE:
Optical sizes

SPECIMEN
CHARACTERVM SEV
TYPORVM PROBATISSIMORVM,
INCONDITE QVIDEM, SED SECVN-
DVM SVAS TAMEN DIFFERENTIAS PRO-
POSITVM, TAM IPSIS LIBRORVM AVTORIBVS,
QVAM TYPOGRAPHIS APPRIME VTILE
AT ACCOMMODATVM.

Esaiæ Capitu lo. LIII.

Canon de Garamond

¶ Quis credidit Auditui noſtro: & brachium Iehouæ cui Reuelatum eſt, Et aſcendit ſicut virgultum CORAM eo, & velut radix de terra deſerti: Non erat forma ei, neque decor. Æ.

Petit Canon de Garamond.

Aſpeximus autem eum, & non erat aſpectus, & Non deſideravimus eum videre. Ductus fuit & Reiectus inter viros vir dolorum, & expertus Infirmitatem, & veluti abſcondita faciei Ab eo, deſpectus inquam, & non putauimus eum. Verè languores noſtros ipſe tulit & dolores noſtros portauit, nos Autem reputauimus Eum plagis affectum, Percuſſum

Deo & HVMILIATVM. W. H. S. G.

Romain Parangon de Garamond — Grec. Parangon de Robert Granjon — Cursif Parangon de Granjon

Ipſe autem vulneratus & propter preuaricationes noſtras Attritus eſt [Ὃ ἀποκριθεὶς αὐτοῖς ὁ Ἑκατόνταρχος, εἶπε καλῶν αὐτὸν, λέγων, Κύριε ὁ παῖς μου βέβληται] propter iniquitates noſtras caſtigatio pacis noſtræ ſuper eum Et liuor eius ſanitas fuit nobis. Omnes nos ſicut oues errauimus, vnuſquiſque ad viam ſuam. Declinauit, & Iehouah coniecit in illum iniquitates omnium noſtrum. Oppreſſus fuit, & ipſe afflictus, & non Aperuit os ſuum. Sicut agnus ad MACTATIONEM ductus eſt, et velut ouis coram tondente ſe obmutuit, non aperuit os ſuum.

Romain Gros Text de Garamond — Curſif Gros Text de Granjon

Videbit ſemen prolongabit dies, & voluntas Iehouæ in Manu eius proſperabitur. Propter laborem animæ ſuæ videbit fructum quo ſaturabitur, ſcientia ſui iuſtificabit iuſtus ſeruus meus multos, & iniquitates ipſorum ipſe portabit. Ideo partem dabo ei cum multis & cum fortibus diuidet ſpolia, Et quod effudit in MORTEM ANIMAM ſuam,

Romain S. Auguſtin de Garamond — Grec S. Auguſtin de

Ad dexteram enim & ſiniſtram dilataberis, ſemen quoq; tuum Gentes hæreditate accipi[illegible] & ciuitates [Ὅτι δεξιὰν καὶ εὐωνύμων ἐξαπλωθήσῃ, καὶ τὸ σπέρμα σου ἔθνη κληρονομήσει] deſolatas habitabit. Ne timeas, quia non afficieris pudore, nec erubeſces, Quia non afficieris ignominia: pudoris enim adoleſcentiæ tuæ obliuiſceris. SAMMARITVS tuus, eſt factor tuus, Iehouah exercitum nomen eius: Et redemptor tuus, Sanctus Iſraelis, Deus vniuerſæ terræ vocatur.

Romain Cicero de Garamond — Grec. Cicero de Granjon — Curſ. Cicero de Granjon

Nam vt aquæ Noha hoc michi, cui iuraui quod non tranſirent aquæ Noha vltra ſuper terram, ſic iurauí quod non iraſcar contra te, [ὅτι ὡς ὕδατα Νῶε τοῦτό μοι ἔσται ὡς ὤμοσα τοῦ μὴ ἐπιστρέψαι τὸ ὕδωρ Νῶε ἐπὶ τὴν γῆν, οὕτως ὤμοσα τοῦ μὴ ὀργισθῆναί σοι καὶ οὐ μὴ ἐπιτιμήσω σοι.] nec increpabo te. Montes enim mouebunt ſeſe, & colles metabunt miſericordia autem mea à te non recedet, & fœdus pacis meæ non metabit dixit miſerator tuus IEHOVAH Paupercula in turbine verſans Non accepit conſolationem, en ego iacere faciam in Carbunculis lapides tuos, & fundabo te in ſapphiris,

ℭ & hæc meliorū nota Litera Cicerōis Ciceroniana, artifice Roberto Granjone Gallo prodita, vulgo Scio

Grec Garamond — Roguin Garamond de Garamond — Grec. Garamond de Granjon — Curſ. Garamond ou Immortel de Granjon

Ecce ego creaui fabrum ferrarium, flantem in igne prunas & proferentem inſtrumentum in opus ſuum, & ego interfeci vaſtatorem ad interficiendum. Omne inſtrumentum quod formatum fuerit contra te non proſperabitur, & OMNE linguam quæ ſurget contra te in iudicium condemnabis, hæc eſt hæreditas ſeruorum Iehouah, & iuſtitia eorum à me eſt, dixit Iehouah.

Rom. Galliard de Granjon — Rom. Non pareil — Curſ. Petit Texte de G. — Curſ. Non pareil

Ecce teſtem populis dedi eum, ducem, & præceptorem populis. Ecce gentem quam non nouiſti vocabis ad te & gentes quæ non nouerunt te current propter Iehouam Deum tuum, & Sanctum Iſraelis, quia glorificauit

Proh und Abtruck Der fürnemſten und elterſchaden Schriften ſo jemals an tag kommen mit groſſer mühe und koſten aufangs durch Weiland Theodoro Egenolffen ſeligen Buchdrucker zu Franckfurt gebraucht worden, Nachmals aber durch deren Erben fort und fort gebeſſert, Jetzo aber durch mich Johann Carl und Conrad Berner mit allgemeiner gelegenheit gebeſſert und an vielen orten mehr dann vorhin vermehret worden, Alſo das dieſelbige nun mehr in die dritte Hand kommen, Und ſolches alles mit ſonderlicher Arbeit und groſſen koſten, Damit ſie nicht allein in Teutſchland, ſondern auch in den benachbarten Königreichen und Landen in gutem Chriſtlichem und Buchdruckeriſchem gebrauch bleiben, ſondern auch die Jugend deſto leichtlicher die Lateiniſche und Griechiſche auch Hebreiſche Sprachen lernen und begreiffen möge, Auch dem aber die Teutſchen und Lateiniſchen ſchriften nicht ſonderlich hoch gerahten als bleibt doch die Griechiſche und Hebreiſche Schrifft in ihrer Art, Und ſind die beſten unter denſelbigen in Augſpurg verborgen, Das man dieſelbe wieder zu Ehren bringen möchte, Damit ſie fürnemlich verſtanden, Durch Conrad Berner Anno 1598

Nec aperuit os ſuum. A carcere & iudicio ſublatus eſt: Quis enarrabit, Quia abciſſus eſt è terra viuentium, propter preuaricationem populi Mei plaga fuit ei. Et dedit cum impiis ſepulturam eius, & cum diuite in Morte ſua: Quamuis iniquitatem non fecerit, Nec dolus fuerit in ore eius. Iehouah Autem voluit conterere eum & ægrotare fecit eum: Quum poſuerit ſe pro delicto Anima eius

Curſ. Gros Text de Granjon

Et cum prauaricatoribus Annumeratus eſt, ipſe quoque peccatum

Quum rependatas fuerit, dixit Deus tuus. Momento parvo dereliqui te, at in miſericordiis magnis congregabo te. In momento iræ abſcondi faciem Meam ad momentum, in miſericordia ſempiterna Miſertus ſum tui, dixit Redemptor tuus Iehouah

Reponam ex Margaricis feneſtras tuas, & portas tuas ex lapidibus carbunculi, Atque omnes terminos tuos lapidibus deſiderabiles. [καὶ θήσω τὰ προμαχῶνά σου ἴασπιν καὶ τὰς πύλας σου λίθους κρυστάλλου καὶ πάντα τὸν κύκλον σου λίθους ἐκλεκτούς.] minimum tuum lapidibus deſiderabilibus, & omnes filij tui erunt docti à Iehouah, & Multiplicanti pacem filiorum tuorum. In iuſtitia fundaberis, longe abero ab oppreſſione, quia non timebis eam. & a contritione quia non appropinquabit tibi. Ecce congregando congregabit ſe populus contra te abſque Me. quiſquis congregatus fuerit contra te cadet.

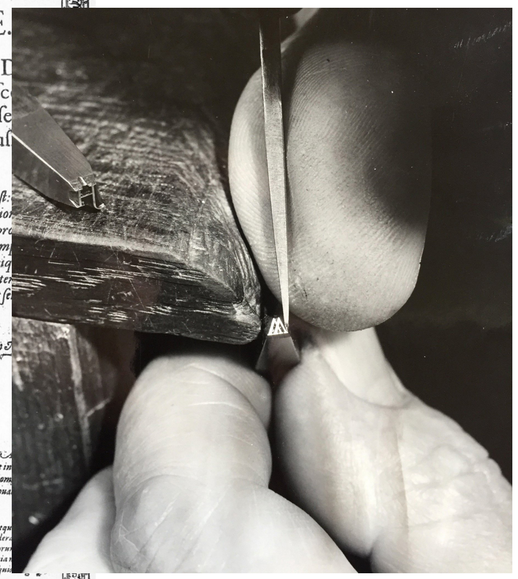
Curſ. Garamond ou Immortel de Granjon

Quoniam ſicuti imbres deſcendit & nix de cœlo, & illuc non reuertitur, ſed inebriat terram & facit eam germinare & gignere, & dare ſemen ſeminanti & panem comedenti, ita erit verbum meum quod egredietur de ore meo, non reuertetur ad me vacuum, ſed faciet quæcunque uolui, & proſperabitur in his ad quæ miſi illud. Quoniam in lætitia egredieris, & in pace deducemini, montes & colles cantabunt coram vobis laudem, & omnia ligna regionis plaudent manibus. Pro ſpina aſcendet abies, & pro urtica orietur myrtus, & erit Iehouæ in nomen, in ſignum æternum quod non delebitur.

Curſ. Petit Text de G.

Non enim cogitationes meæ, cogitationes veſtræ, nec viæ veſtræ viæ meæ, dixit Iehouah. [καὶ οὐ γὰρ αἱ ὁδοί μου ὁδοὶ ὑμῶν, καὶ οὐ τὰ διανοήματα ὑμῶν διανοήματα μου, λέγει κύριος.] Nam quanto altius ſunt cœli quam terra, tanto altiores ſunt viæ meæ, quam viæ veſtræ, & cogitationes meæ quam cogitationes veſtræ.

Curſ. Non pareil



Optical Sizes

Mercury Display

Optical Sizes

Warnock Pro Display

Optical Sizes

Mercury Text G1

Optical Sizes

Warnock Pro Subhead

Optical Sizes

Mercury Text G2

Optical Sizes

Warnock Pro Regular

Optical Sizes

Mercury Text G3

Optical Sizes

Warnock Pro Caption

Optical Sizes Optical Sizes

Optical Sizes Optical Sizes

Mercury Text G1

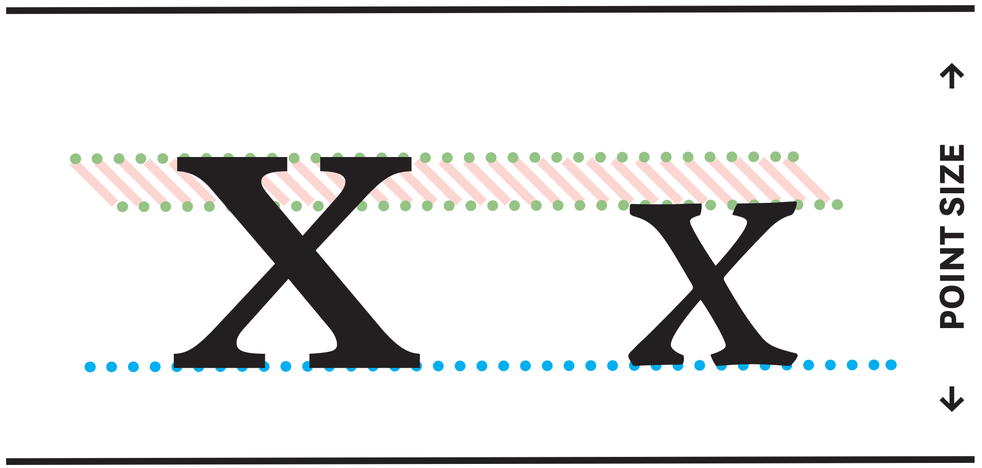
Optical Sizes Optical Sizes

Optical Sizes Optical Sizes

Mercury Text G1 & G2

Another useful detail to look at is the size of the extenders.

It can play a role in how your text sets.



Gazzette 312pt **Adobe Jenson 312pt**

Glyph space defines the overall point size, but the x-height can vary.

Gazzette 140pt **ITC Galliard 160pt** **Adobe Jenson 180pt**

Extenders (ascenders and descenders)
often vary from typeface to typeface

Photo booth squid semiotics, chambray freegan yr banjo Kickstarter Vice craft beer chillwave small batch tote bag. Kitsch blog mumblecore, disrupt photo booth single-origin coffee semiotics narwhal crucifix messenger bag gastropub. Flannel drinking vinegar keytar, literally fanny pack Intelligentsia Banksy synth banjo irony readymade cornhole. Craft beer biodiesel Tumblr chia, gentrify tote bag beard cornhole stumptown PBR swag master cleanse banjo. Farm-to-table before they sold out Odd Future post-ironic ethical. Four dollar toast meggings 3 wolf moon paleo Intelligentsia, jean shorts swag fashion axe shabby chic leggings +1 selvage aesthetic beard. Mlkshk single-origin coffee keytar, fashion axe banh mi quinoa Carles Intelligentsia typewriter pop-up.

Echo Park bespoke American Apparel flannel Wes Anderson. Banh mi Schlitz mustache, wayfarers mlkshk distillery wolf PBR cornhole Williamsburg skateboard. Ugh polaroid iPhone mustache Helvetica fap. Scenester fanny pack American Apparel hoodie, cliche Tumblr meh semiotics +1 typewriter artisan. Migas try-hard stumptown direct trade XOXO. Fanny pack stumptown keytar quinoa scenester. Polaroid chambray cronut authentic pug dreamcatcher, farm-to-table brunch trust fund banh mi 8-bit four dollar toast direct trade Williamsburg VHS. 2001

Gazzette 9/11

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Adobe Jenson 9/11

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Gazzette 7.5/9.5

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ITC Galliard 8.5/10.25

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Adobe Jenson 9/10.75

Pick the *right* typeface for the *right* job.

Look closely at the forms inherent in each typeface.