T Y P O G R A P H Y

3000 BC
The Sumerians create *Cunieform*, a written system of communication using *Phonograms* (symbols designed to represent sounds)

1000 BC
The Greeks and Romans adapt the Phoenician system, refining the letterforms and adding characters representing vowel sounds.

1040
The Chinese develop an innovative movable type system using carved wooden blocks, though the vast number of characters makes this system impractical for widespread use.

1500's
The advent of mass communication through print helps bring about the Rennaisance, during which page design and typography are greatly refined.

1793
Giambattista Bodoni creates the first *Modern* typefaces.

Aa Bb

1928
Die Neue Typographie is published, which promotes Bauhaus and Constructivist ideas such as asymmetrical typography and extensive use of sans serif type.

1930's-1940's
Many nations utilize bold, innovative type in the form of printed wartime propaganda.

1957
Swiss style evolves, popularizing the use of grid structures and typographical hierarchy.

Aa Bb

The typeface Helvetica is also introduced.

1960's
Photosetting becomes the predominant method of typesetting, and continues until the mid 1980's.

1980's
The introduction of the personal computer revolutionizes many technical aspects of design, including typography.

1990's
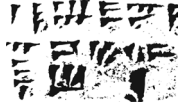The advent of digital typesetting and web design greatly influences typography.

4000 BC
Beginnings of written language. *Pictographs* (symbols used to represent objects in nature) evolve.

1800 BC
The Phoenicians create the precursor to the modern alphabet: a system comprised of twenty-two symbols that correspond to spoken sounds.

110 AD
Serifs evolve, as stone carvers strike perpendicular strokes to the edges of letterforms.

1454
Johannes Guttenberg heralds a revolutionary advance in printed communication with the invention of an efficient movable type system.

1760
John Baskerville develops the first *Transitional* typeface, which differs from the classical Roman in its upright slant and greater stroke contrast.
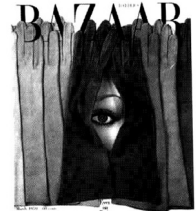
Aa Bb

1886
Ottmar Mergenthaler further innovates printing with the invention of the Linotype machine, which utlilizes molten metal pressed into lines of text.
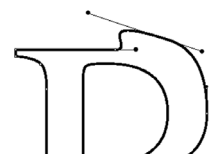
1932
Stanley Morison introduces Times (New) Roman.

Aa Bb

1954
Adrian Frutiger introduces Univers, an extensive and very influential sans serif typeface.

1959
The New York School ushers in an unprecedented period of experimentation in art direction and typography.

1977
Pierre Bezier, a French mechanical engineer, develops a mathematical system for creating and defining curves, which would become the basis for vector drawing programs.

1984
Apple introduces the Macintosh computer.

EMIGRE

Émigré develops the first type foundry centered on personal computer technology.

2002
Apple and Mircosoft jointly introduce Open Type.

T I M E L I N E

ANATOMY of TYPE

CAPLINE
The height of capital letters from the baseline to the top of caps, most accurately measured on a character with a flat bottom (E, H, I, etc.).

Spine
The backbone of the letterform. It provides structure.

Counter
The partially or fully enclosed space within a character.

Ear
The small stroke that projects from the top of the lowercase g.

Ascender
The part of a lowercase character (b, d, f, h, k, l, t) that extends above the x-height.

Shoulder
The curved stroke of the h, m, n.

The top of the capital letterforms.
ASCENDER LINE

MEANLINE
The imaginary line that marks the top of lower case letters that lack ascenders.

X–HEIGHT
The height of the body of the letterform. Or the height of the lower case x.

BASELINE
The imaginary line all capitals and most lower case characters appear to stand on.

Typography

Serif
The projections extending off the main strokes of the characters of serif typefaces.

Stem
A major vertical or diagonal stroke in the letterform.

Link
The stroke that connects the top and bottom part (bowl and loop) of a two–story lowercase g.

Bowl
A curved stroke which creates an enclosed space within a character (the space is then called a counter).

Descender
The part of a character (g, j, p, q, y, and sometimes J) that hangs below the baseline.

Point size–(typehigh) or Body size.

Measuring Type
The measurement of type is done in:

Points– 72 points = 1 inch
Points are used to measure the height of the characters and the distance between lines of type. Based on a wood or metal measurement system, the modern designer may not understand why different type set to the same size could look so different. The answer lies in the fact the the block of wood or metal that each letterform was carved into was one size (refered to as typehigh). Each letter block, had to accomidate the asceders and decenders as well as space aroung the letterform.

Picas– 6 picas=1 inch
Picas are used to measure the set width, which is the sum of all letters and the spacing around them. Letters "W" and "M" have the widest set witdth, while "i" and "l" have the least width.

Arm/leg
An upper or lower (horizontal or diagonal) stroke that is attached on one end and free on the other.

Bar
The horizontal stroke in characters such as A, H, R, e, and f.

Cap Height
The height of capital letters from the baseline to the top of caps, most accurately measured on a character with a flat bottom (E, H, I, etc.).

Loop
The lower portion of the lowercase g.

Spur
A small projection off a main stroke found on many capital Gs

Stress
The direction of thickening in a curved stroke.

Stroke
A straight or curved line.

Swash
A fancy flourish replacing a terminal or serif.

Tail
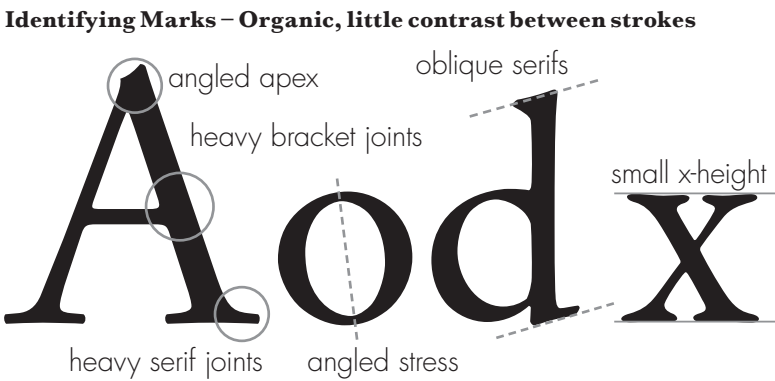The descender of a Q or short diagonal stroke of an R.

Terminal
The end of a stroke not terminated with a serif.

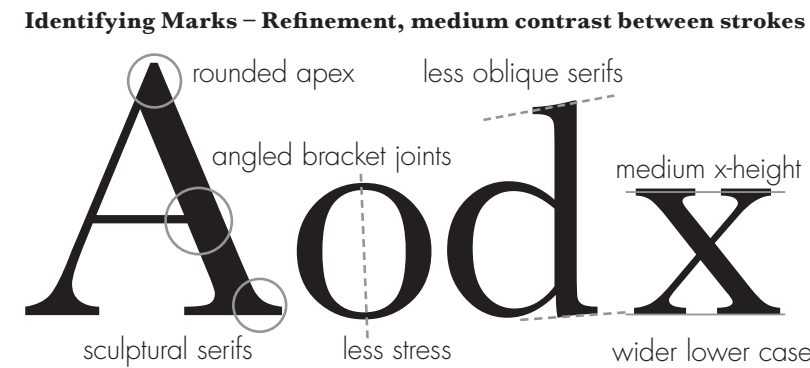# TYPE CLASSIFICATIONS – Old Style, Transitional –serifs

OLD STYLE
1615–Garamond

Garamond the type face best associated with this period, was designed by Jean Jannon, not Claude Garromond as originally thought. Rough hand made paper surfaces and crude printing materials and ink influenced the design of these Old Style faces. Relatively thick strokes, small x-heights and heavy bracketed serifs were indicative of this period of type development. Angled vertical stresses on the letter o was an attempt to mimic the angled letter forms of calligraphy. Old Style exhibits an organic nature much like the hand drawn letter forms of the day.

Identifying Marks – Organic, little contrast between strokes

angled apex
oblique serifs
heavy bracket joints
small x-height
heavy serif joints
angled stress

Aodx

Garamond – The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Bembo– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Adobe Caslon– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Galliard– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Trump Mediaeval– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

TRANSITIONAL
1757–Baskerville

The type face best associated with this period, was created by John Baskerville. Technological improvements in paper, presses and ink, all lead to a refinement in letter forms. The contrast between thin and thick strokes could now be delineated. Serifs and angles became more rounded and the over all appearance was more sophisticated. X-hieght and set-width became wider as interest legibility increased.
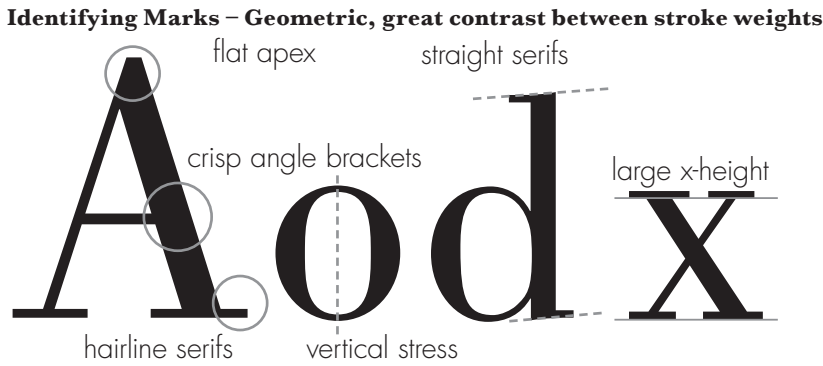
Identifying Marks – Refinement, medium contrast between strokes

rounded apex
less oblique serifs
angled bracket joints
medium x-height
sculptural serifs
less stress
wider lower case

Aodx

Baskerville– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Cochin– The quick Brown Fox jumped over the lazy dog. 12345
Janson Text– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Mrs Eves– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Perpetua– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

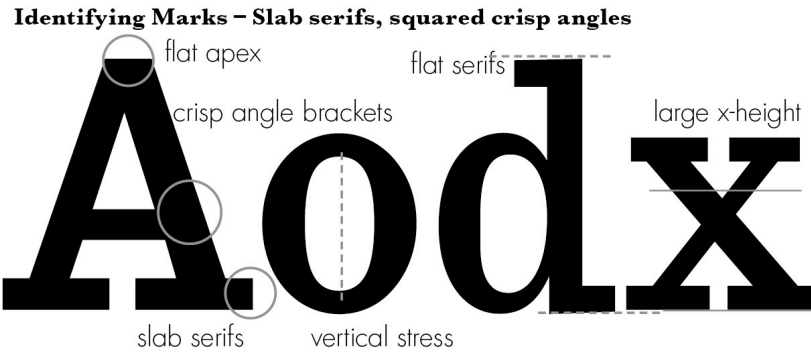# TYPE CLASSIFICATIONS – Modern serif, Egyptian or Slab serif

MODERN
1788–Bodoni

The type face best associated with the modern period was Bodoni, created by Giambattista Bodoni. Refinements, such as extreme contrast between strokes, serifs reduced to fine hairlines, and elimination of brackets, all defined the modernity of this new period. Geometric quality and verticality stressed an elegance that came into being even before the true modern age had come about as an art movement.

Identifying Marks – Geometric, great contrast between stroke weights

flat apex
straight serifs
crisp angle brackets
large x-height
hairline serifs
vertical stress

Aodx

Bodoni– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Didot The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Walbaum– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Berhard Modern– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Modern No. 20– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

EGYPTIAN OR SLAB SERIF
1894 – Egyptian

After the Modern period designers turned to very eclectic varieties of type. Egyptian or Slab Serif, shows very little contrast between strokes and use of heavy serifs, and large x-hieghts are indicative of this period. Poster design was in it's hayday and designers sought type that was bold and could be easily read from a distance.

Identifying Marks – Slab serifs, squared crisp angles

flat apex
flat serifs
crisp angle brackets
large x-height
slab serifs
vertical stress

Aodx

Egyptian– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Glypha– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Lubalin– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Serifa– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Swift– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

TYPE CLASSIFICATIONS – San Serif, Script

SAN SERIF

1957 – Helvetica

Designed by Max Miedinger and Eduard Hoffman, (original named Haas Grotesk), Helvetica, has become perhaps the most popular and often used type face today. It's popularity in part due to it's legibility and clean lines. Characterized by lack of serifs and even stroke weight. The Helvetica type family is also the most diverse in terms of available weights and styles.

Identifying Marks – Geometric, even strokes no serifs

flat apex

no serifs

X-large x-height

Aodx

No serifs

Helvetica– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Franklin Gothic– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Futura– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Gil Sans– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Univers– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

SCRIPT

1894 – Bickham Script

Script type faces attempt to mimic cursive handwriting. This category is usually divided between flowing script and non-flowing. Flowing characters have fluid connecting strokes between letter forms, while non-flowing do not.

While a good choice for invitations or other formal designs. It is not popular for designers as it doesn't substitute well for handwriting, as calligraphy would.

Identifying Marks – Conectiong letterforms

swirling apex

small x-height

Aodx

hairlines

diagonal stress

Mimic handwriting

Bickham Script– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Zapfino– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Snell Roundhand– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Shelly–The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

TYPE CLASSIFICATIONS – Blackletter, Display-Decorative, Ornaments

BLACKLETTER

1150-1500– Franktur

Descendant of the Roman style of letter form, Blackletter was a product of the middle ages and the ornate and lettering taking place at that time. Today they seem odd and difficult to read. Popular still in heavy metal and Goth style design.

Identifying Marks – Ornate Calligraphy

large x-height

Aofr

hairline serifs

vertical stress

Fette Fraktur– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Old English— The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Lucidia Blackletter– The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Blackmoor LET- The quick Brown Fox jumped over the lazy dog. 12345 "&%$"

DISPLAY-DECORATIVE

1900 – Century

Display and decorative type faces are best used in large sizes. Full of personality and visually stimulating, they must be chosen carefully as they can easily overwhelm and set the mood for the entire design. Decorative can be full of flourishes or pictographic at times.
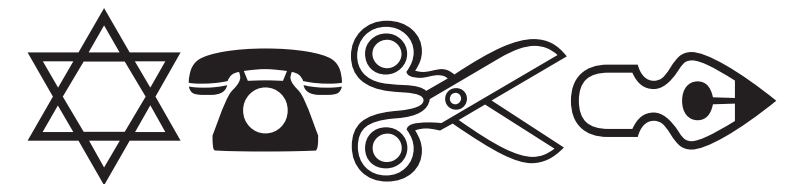
Identifying Marks – Eclectic

large x-height

AOSX

ROSEWOOD THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG. 12345 "&%$"
Bermuda LP The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
Jazz The quick Brown Fox jumped over the lazy dog. 12345 "&%$"
RAD THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG. 12345 "&%$"

DING BATS – ORNAMENTS

1894 – Zaph Dingbats

Ding Bats and Ornamental type, are pictographic in nature. Ranging from boxes and bullets to zodiacal signs, the variety available is large. Mainly used as punctuation to the overall design. They should be used sparingly and in harmony with the overall design. Many include bullets and check boxes for use in forms.

Identifying Marks – Pictographs

Zaph Dingbats ✳✺✳◆✤✳✶✝✲○✳✳✳✳❂✳✲✳✳❧➥➽➷✓✓✗☎☜✄☞➥✚✗

Webdings

Adobe Wood Type

Professional Typesetting is in the details

"Properly set type expresses the breath and intonation of every word, with eloquence."

"Open and closed quotes."
"Not Feet or Inches."

Quotation marks
Use real quotation marks, never the generic marks that symbolize inch or foot marks.

Punctuation inside the quote mark."

Punctuation Quote Marks
Punctuation used with quote marks, commas and periods are always placed inside the quote marks. Question marks and exclamation points go in or out, depending on whether they belong to the material inside the quote or not. If they belong to the quoted material, they go inside the quote marks, and vice versa.

Colons go outside":

Colons and semicolons
Belong outside the quotation marks.

"For a polished look, hang punctuation off the aligned edge."

Hanging the punctuation
If you have puncuation on the justified side of type it should hang out in the margins. This ensures the type optically aligns.
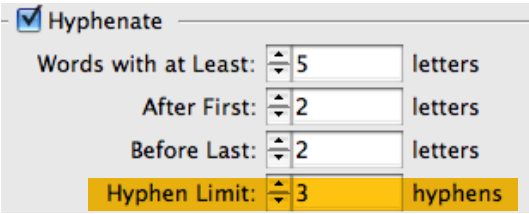
hyph-en-ating

Hyphen-
A hyphen is strictly for hyph-en-ating words.

Hyphenate
Words with at Least: 5 letters
After First: 2 letters
Before Last: 2 letters
Hyphen Limit: 3 hyphens

Hyphenation & line breaks
Accepted practice is no more than two hyphenations in a row. This can be avoided by adjusting the preferences for H&J's in most desktop publishing applications. If this does not result in perfect results, then the use of soft returns will correct the issue. Soft returns are created by holding the shift key while striking the return key.

Never Hyphenate Head-
line Type.

Never hyphenate a word in a headline
Doing so will result in poor readability.

thin space on either
side of a Hy-phen
No space with em-dash

Spacing for Em & En Dashes
Use with a thin space on either side, but do not use a full space. The double hyphen is not supposed to have a space on either side of it—neither is the em dash, as you can see in this sentence.

Em dash—
Is about the width of the letter "m" in the typeface. It twice as long as the en dash and is used to indicate an abrupt change in thought where a period is too strong and a comma is too weak.

October–November
7:30–9:45 a.m.
3–5 years of age

En dash –
The En dash is the width of the letter "n" in a type face and is used between words indicating a duration of time.

It's means it is or it has.
Its is a Possessive. Its color is red.
For contractions: the apostrophe
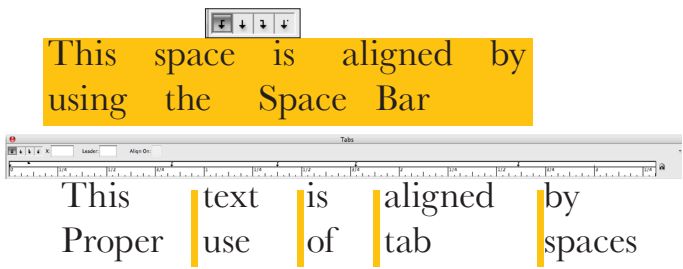replaces the missing letter.
Rock 'n' Roll.

Apostrophes
Use real apostrophes, not the foot marks: ' not '.
To know where the apostrophe belongs for possessives: Turn the phrase around. The apostrophe will be placed after whatever word you end up with. For example, in the phrase the boys' camp, to know where to place the apostrophe say to yourself, "The camp belongs to the boys." The phrase the boy's camp says "The camp belongs to the boy."

Washington   No kerning
Washington   Optical kerning
Washington   Manually kerned

Kerning
Is the space between two letter forms. Kerning values are built into most professionally designed type faces. Most professional applications like: the "Adobe Creative Suite" or "Quark Xpress" also have an Optical Kerning setting–**Use it!**
However it is still important to optically kern any display sized type. That includes any type above 16 points in size.
The goal is to get the type to look great to the eye.

"Typography is the fashion that words wear"
-50 tracking
"Typography is the fashion that words wear"
0 tracking
"Typography is the fashion that words wear"
+50 tracking

Tracking
Is the space between more than two letter forms. Set tight and set loose are ways of referring to the overall look, or Color of the type.

This space is aligned by
using   the   Space   Bar

This   text   is   aligned   by
Proper   use   of   tab   spaces

Tabs & indents
Never use the space bar to align text. Use the tab bar to space exact distances. Use the left align, center, right and decimal aligned stops where appropriate. You and also use the tab on character options to align on monetary units or any other symbol. Hitting the space bar does not consider the varying widths of letter forms. Therefore will not align text from line to line.

Use only one space after periods.
colons: exclamation points! and
question marks?—any punctuation
that separates two sentences.

One space between sentences
Use only one space after periods, colons, exclamation points, and question marks,—any punctuation that separates two sentences. Anyone who grew up on a manual typewriter has this bad habit which needs to be removed form professional typesetting.

Professional Typesetting is in the details

"Type should be set to please the eye and favor legibility."

Never justify the text on a short line. Research on readability shows that those disruptive, inconsistent gaps between words inhibit the flow of reading. There is a very strong trend to align type on the left and leave the right ragged.

Justified text
There are three kinds of justified text, justified with last line aligned left, justified with last line centered, and forced justified with all lines justified. Between 30-70 characters should appear in justified text. A minimum of thirty, ensures few hyphenations a Maximum of 70 makes the text easy to trace horizontally. Justified with last line left aligned is commonly used.

When a paragraph ends and leaves fewer than seven characters (not words, characters) on the last line, that last line is called a widow.

Widows
When a paragraph ends and leaves fewer than seven characters (not words, characters) on the last line, that last line is called a widow. Adjustments to tracking, margins widths and manual hyphenation can prevent this from happening.

When the last line of a paragraph won't fit at the bottom of a column and must end itself at the top of the next column, that is an orphan. Leave no widows or orphans.

Orphans
When the last line of a paragraph won't fit at the bottom of a column and must end itself at the top of the next column, that is an orphan. To prevent them, adjust tracking, word spacing and avoid short margin widths.

Use a one-em first-line indent or more on all indented paragraphs. Either indent the first line of paragraphs or add extra space between them, not both.

Use a one-em first-line indent or more on all indented paragraphs. Either indent the first line of paragraphs or add extra space between them, not both.

Indents &paragraphs
Use a one-em first-line indent or more on all indented paragraphs. Either indent the first line of paragraphs or add extra space between them, not both. Rarely use a full line of space between paragraphs in body text. Align the first baselines of juxtaposed columns.

The space between words can be adjusted to effect the overall look of the blocks of text.

The space between words can be adjusted to effect the overall look of the blocks of text.

Word Spacing
The space between the words can be adjusted to effect the overall look of blocks of text. Command-Option-Shift-Delete/Ctrl-Alt--Shift-Backspace closes word spacing by 20 units, in Indesign. While, Command-Option-Shift-* (backslash) or Ctrl-Alt-Shift-\ opens word spacing by the same amount.
* On Mac OS go to: preferences - keyboard & mouse - scroll to keyboard navigation and disable, or change "move focus to window drawer".

Leading is the blank space between lines of type. The word comes from the use of bars of lead in the spacing of lines of type. Keep the line spacing consistent. Tighten up the leading in lines with all caps or with few ascenders and descenders. Add leading between paragraphs if your are using space to indicate an new paragraph.

This Paragraph is set 9/15.

Leading
Leading is the blank space between lines of type. The word comes from the use of bars of lead in the spacing of lines of type. Keep the line spacing consistent. Tighten up the leading in lines with all caps or with few ascenders and descenders. Add leading between paragraphs if your are using space to indicate an new paragraph.

ALL CAPS IS TIRING ON YOUR EYES
All caps is tiring on your eyes.

Capitals
Never use all caps in body text; rarely use it in heads. All caps is tiring on your eyes and more difficult to read.

San Serifs, Great for Headlines
Serif type styles are a great choice for body copy . Most books are set this way, and the decoration of a serif flows optically from one letter form to the next. From the first book you ever read, you have been raised on them. They please the eye and give tone to the page.

Serif and sans serif fonts
Use serif type for body text unless you are going to compensate for the lower readability of sans serif. Typically you'll find headlines are set in sans serif and the main body of text is set in serif.

A A A A **A A A**
ultra light   extra light   light   normal   bold   extra bold   ultra bold

Weight
The ratio between the relative width and height of a letterform. Normal stroke width is about 15% of it's height. Bold type is 20%, and Light is approximately 10% of the type height.

A A A A A A A
ultra con.   extra con.   con.   normal   expanded   extra ex.   ultra ex

Width
The ratio between the black vertical strokes and the intervals of white space. Normal a letter whose width is 80% of it's height. Condensed letter is one whose letter form is 60% of it's height.Expanded is 110% of it's height.

S *S* *S* *S*
normal   italic   oblique   script

Posture
Roman letters that slant right are considered oblique. Italics are structurally different, drawn in a way to mimic handwritting. Italics are often used in quotes, where emphasis compliment the voice of the the person being quoted. Script takes that handwritten structure to the extreme.

é	option e & e again	Accent grave
...	option ;	Ellipsis
•	option 8	Bullet
©	option g	Copyright
™	option 2	Trademark
®	option r	Registered
°	option shift 8	Degree symbol (e.g., 102°F)

Special Characters
If a correctly–spelled word needs an acent mark, use it. Use résumé. The same follows for bullets,copyright,trademark and proper fractions. The chat on the left should give you many of the key board short cuts to do this properly.

Legibility & Readability

Interdependent but different

Legibility is the ease of which the eye can identify letter forms. There are many factors which effect this ability, they range from viewing conditons, size and viewing distance, positive and negative space, to cultural norms and color and contrast.

Readability, by extension, is the measure of how easily and quickly the readers eyes can connect, trace and absorb letter forms, as coherent words, continious sentences and paragraphs.

Good typography depends on the visual contrast between one font and another and between text blocks, headlines, and the surrounding white space. The point of typography, and to some extent page layout, is legibility, making something easily and clearly visible and readable. Key points for legibility are strong contrast, distinctive patterns, and careful design.

Strong contrast is easy to find in the tradition of black print on white pages. We could, for instance, and probably as easily, have printed everything in sepia tones on white paper.

Utopia: Is an excellent example of a Medium proportioned text face. Others include Adobe Garamond, Janson Text 55 roman, and ITC Stone Serif

The Best body copy has Medium proportions

Text type is more common than any other. Text makes up the acres of gray in books, magazines, reports, and hundreds of other documents. When reading is the primary goal, it's the designer's job to ensure that the text is smooth, flowing and pleasant to read. The hallmarks of good text type are legibility and readability. Legibility refers to clarity; it's how readily one letter can be distinguished from all others. Readability refers to how well letters interact to compose words, sentences and paragraphs. When evaluating the choices, the operative word is medium. An example of medium is Utopia. Text Medium x-height Medium height-to-width ratio Medium counters Medium stroke width variation

Medium x-height

Medium counters

Medium height-to-width ratio

Medium stroke width variation

1. Pick a typeface with similar character widths For the smoothest appearance, an alphabet's characters should have similar widths. Reading has a natural rhythm; an alphabet such as Ftura (below, top) with widely varying character widths disrupts it.
2. Medium height-to-width ratio We identify letters by their physical characteristics stems, bars, loops, curves and so on; the clearer they are the more legible the letter. As letters are compressed (or expanded), these features get dis tored—diagonal strokes, for example, become quite vertical—and so are harder to identify.

Miscellaneous rules

1. Use italic and bold sparingly.
2. Use proper punctuation with parentheses.
3. Encourage white space.
4. Don't crowd text inside a box—let it breathe.
5. Be consistent.
6. Use bullets when listing items, not a hyphen.

7. Avoid abbreviations.
8. Use small caps for a.m. and p.m.; space once after the number and use periods.
9. Reduce the size of the punctuation marks in headlines.
10. Set the space before an italic word also in italic.

Leading

Is the space between lines of type. It sets a color to the page, by

"There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly."

"There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly."

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— *Portrait Dorian Gray*, Oscar Wilde

Goudy 9/9 (Set Solid)

— *Portrait Dorian Gray*, Oscar Wilde

Goudy 9/12

— *Portrait Dorian Gray*, Oscar Wilde

Goudy 9/18

Alignment

gives type blocks a spine to orient the reader

"There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly."

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Flush Left / Rag Right   **Justified**   **Flush Right / Rag Left**   **Centered**

A well designed page contains no more than two different typefaces or four different type variations such as type size and bold or italic style.

10 Rules of Thumb

1. Body text should be between 10 and 12 point, with 11 point best for printing to 300 dot-per-inch printers. Use the same typeface, typesize, and leading for all your body copy.

2. Use enough leading (or line-spacing). Always add at least 1 or 2 points to the type size. Example: If you're using 10 point type, use 12 point leading. Automatic line height will do this for you--never use less than this or your text will be cramped and hard to read.

3. Don't make your lines too short or too long. Optimum size: Over 30 characters and under 70 characters.

4. Make paragraph beginnings clear. Use either an indent or block style for paragraphs. Don't use both. Don't use neither, either.

5. Use only one space after a period, not two.

6. Don't justify text unless you have to. If you jus-tify text you must use hyphenation.

7. Don't underline anything, especially not headlines or subheads since lines separate them from the text with which they belong.

8. Use italics instead of underlines.

9. Don't set long blocks of text in italics, bold, or all caps because they're harder to read.

10. Leave more space above headlines and subheads than be-low them, and avoid setting them in all caps. Use subheads liberally to help readers find what they're looking for.

Mixtures are possible in some cases.

Within one typeface. i.e. a mixtures of larger and smaller letter, but otherwise the same.

Within a family of styles: mixtures of roman and vari-ants of the font such as bold and italic.

Within a historic style: mixtures of :
Old Style roman and Fraktur
Old style or Modern with Transitional
Slab serif or Geometric with Modern
Slab Serif with Grotesque
Schwabacher and Textura

Avoiding the Boring

INSTEAD OF HELVETICA OR ARIAL USE:
Avenir, Gill Sans, Myriad, Optima, Rotis Sans, Univers Monotype Abadi, Avenir, Eras, Formata, Franklin Gothic, Frutiger, Gill Sans, ITC Goudy Sans, Lucida Sans, Optima (Zapf Humanist), Rotis Sans, Shannon, or Univers (Zurich).

INSTEAD OF AVANT GARDE USE:
Futura, Kabel, Metro

INSTEAD OF ITC BOOKMAN USE:
Americana, Bitstream Cooper, Cantoria, Caxton, Korinna, ITC Stone Informal, or ITC Souvenir.

INSTEAD OF PALATINO USE:
Bembo, Bitstream Arrus, Bodoni, Caslon, Centaur, Diotma (Calligraphic 810), ITC Galliard, Perpetua (Lapidary 333), Sabon (Classical Garamond), or Weiss.

INSTEAD OF TIMES ROMAN USE:
Baskerville, ITC Charter, Garamond, Goudy Old Style, Melior, Minion, Photina, ITC Stone Serif, or Utopia

INSTEAD OF ZAPF CHANCERY USE:
Cataneo (Bitstream), Corsiva (Monotype), LinoScript, Marigold, Mistral, Ovidius (FontHaus), Poetica (Adobe), Rage (Letraset), Shelley Script, Snell Roundhand, or Spring (LetterPerfect).

In a combination of condensed sans serifs, Egyptian, or modern styles that are written with a brush, and certain modern roman, sans serif, and neoclassical styles.

It is also possible to create a mixture of con-trasts, as in the combination of sans serif and Garamond or English script and sans serif.

For decorative capitals consider the style of the font. Ornamental creations that are based on neoclassical form match neoclassical types.

Combinations to avoid
•Historical fonts and their modern variations.
•Different types of Fraktur.
•Neoclassical and Renaissance fonts.

Type Combinations

Daniel Will-Harris TypeFace Combinations

● **Yes**
▲ **Caution**

Most Compatable (#Yes)

© **http://www.will-harris.com**

Hierarchy

Typographic hierarchy expresses an organizational system
for content, emphasizing some data and diminishes others.

Creating Emphasis

Boldface

Contrast in Scale

Color

Italic

Mixing Fonts

### Rules

Small Caps

Using A Grid System

for page and screen layout makes it easy to organize and balance all of your elements. Graphics, text, photos, navigation elements, anything that is going to be visible on a printed or web page can be organized using a grid. Grid systems have been in use for a long time and are strictly adhered to in the magazine and newspaper publishing industry, but graphic designers use them for all types of printed and on-screen media. Anyone who creates documents or screen designs should use this handy tool to make a visually pleasing and balanced layout.

What is a Grid?

A grid is a series of horizontal and vertical lines that evenly and symmetrically divide a page, whether it is a printed page or a "page" in a website, or an online /computer-based application.

When to Use a Grid?

Any type of communication that contains several elements such as graphics, photos, and text can benefit from the use of a grid. Use a grid for printed media (flyers, brochures, multi-page documents) and screen designs (websites, training applications).

Grid

2 Column Grid

3 Column Grid

4 Column Grid

5 Column Grid

6 Column Grid
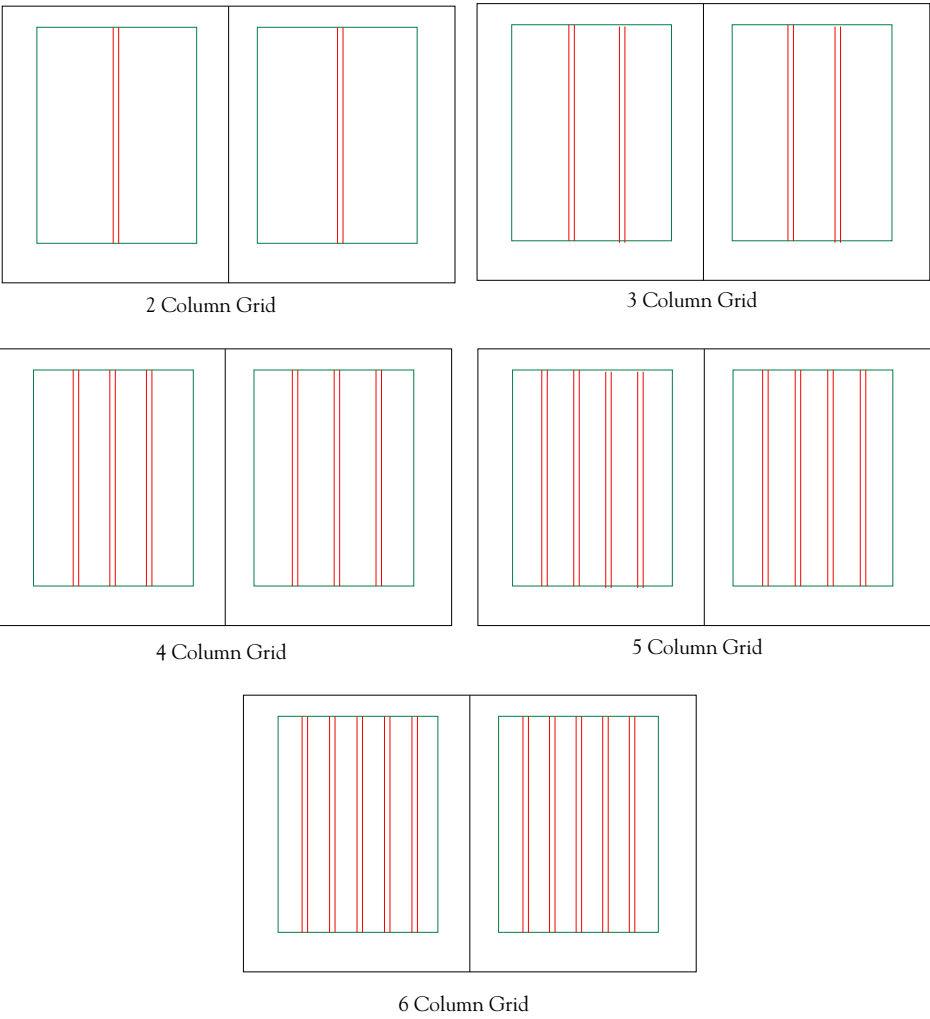
Indents

Are sign post for the eye. They flag the begin of new paragraphs.
They identify the hierarchy status of type, and they make pages easier to navigate.

4 Kinds of Indents

1. Running Indent

There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly.

— *Portrait Dorian Gray*, Oscar Wilde

2. Fist Line Indent

There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly.

— *Portrait Dorian Gray*, Oscar Wilde

3. Hanging Indent

There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live—undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor ever receive it from alien hands. Your rank and wealth, Harry; my brains, such as they are—my art, whatever it may be worth; Dorian Gray's good looks—we shall all suffer for what the gods have given us, suffer terribly.

— *Portrait Dorian Gray*, Oscar Wilde

4. Indent on a Point

Alignment: The positioning of text within the page margins. Alignment can be flush left, flush right, justified or centred. Flush left and flush right are sometimes referred to as left justified and right justified.

TYPE FAMILY: ADOBE GARAMOND

Adobe Garamond was designed by Robert Slimbach in 1988.

The idea of organizing typefaces into matched *families* dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The roman font is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND REGULAR

The roman form, also called "plain" or "regular," is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic fonts, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND ITALIC

The italic form is not simply a mechanically slanted version of the roman: it is a separate typeface. Note that the letter a has a different shape in the roman and italic variants of Adobe Garamond.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO *the lowercase* X-HEIGHT.

ADOBE GARAMOND EXPERT (SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar in contrast to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes.

A full type family has two sets of numerals: *lining* (123) and *non-lining* (123).

ADOBE GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform units of horizontal space, so that the numbers line up when used in tabulated columns. Non-lining numerals, also called "text" or "old style" numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A *type* **family** CAN BE faked by *slanting,* or **inflating**, or SHRINKING letters.

ITALIC   BOLD   SMALL CAPS

TYPE CRIME:
PSEUDO ITALICS
The wide, ungainly forms of these skewed letters look forced and unnatural.

TYPE CRIME:
PSEUDO BOLD
Padded around the edges, these letters feel blunt and dull.

TYPE CRIME:
PSEUDO SMALL CAPS
These shrunken versions of full-size caps are puny

This page from *Thinking with Type* is provided as a PDF to facilitate classroom discussions. The PDF can be viewed on screen and blown up as needed.

WEEK ONE: Choose two words from the list below. In two different compositions, arrange each word to express its meaning (one word per composition). The composition is 6 x 6 inches square. You may vary the size, spacing, placement, and orientation of the letters. You may execute your project by tracing letters, cutting and pasting photocopied letters, using a computer, or any combination of these methods. Use the typeface Futura Bold.

You may repeat, omit, slice, block, or overlap words or letters. Do not use drop shadows or horizontal/vertical scaling (distortion). Consider the entire space of the square.

Use tape or glue stick to mount your two trimmed 6 x 6 compositions to a sheet of 8.5 x 11-inch black museum board.

WEEK TWO: Adjust design in relation to feedback in class..

PRESENTATION: Mount your final printouts on a sheet of 8.5 x 11-inch black museum board. Use Scotch permanent double-stick tape. Glue Stick is not permanent! .

compression

transition

contraction

addition

subtraction

disruption

repetition

elimination

migration

expansion

PRINTING TIP
Crop marks

Crop marks allow you to easily trim a document to its custom size.

In InDesign, select Marks & Bleeds>Crop Marks in the PDF export dialog box.

In Quark, select "Registration-centered" in the Print dialog box.

When you are cutting, be sure not to slice off crop marks while you still need them. Make each cut just past each corner, leaving the "frame" of paper intact until you have made all your cuts.
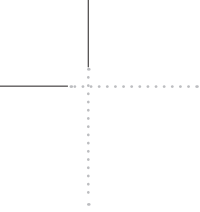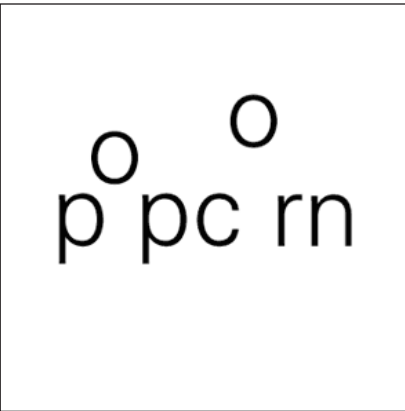
Assignment #1–Expressive Words

Purpose. To typographically enhance the meaning of a word while exploring the computer's typesetting potential.

Assignment. Select five words and explore their expressive quality by manipulating the letter forms. To achieve the desired effect, avoid simply repeating the words or creating an illustration from the letter forms. The best solutions not only enhance the word's meaning but are clever and aesthetically pleasing. Sometimes an unexpected effect can be achieved when the typographic solution contradicts the meaning of the word, setting "big" with small type, for example.

Alternate–Onomatopoeia. As an alternate assignment try using a sound word like, roar, pop, boom. Or a sensation work that conjures up smell, or touch in the mind of the viewer, examples: prickle, stink, sharp. Use a thesaurus to help you select great words.

Concept. As this exercise requires manipulating typefaces, styles, sizes, and positions, it is an excellent project for developing computer skills.

ALL Illustrations by Rick McCawley
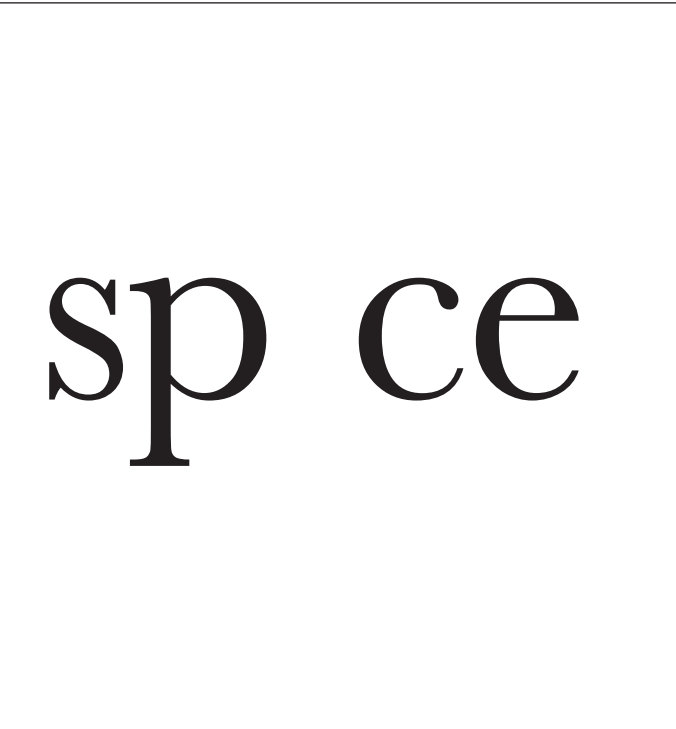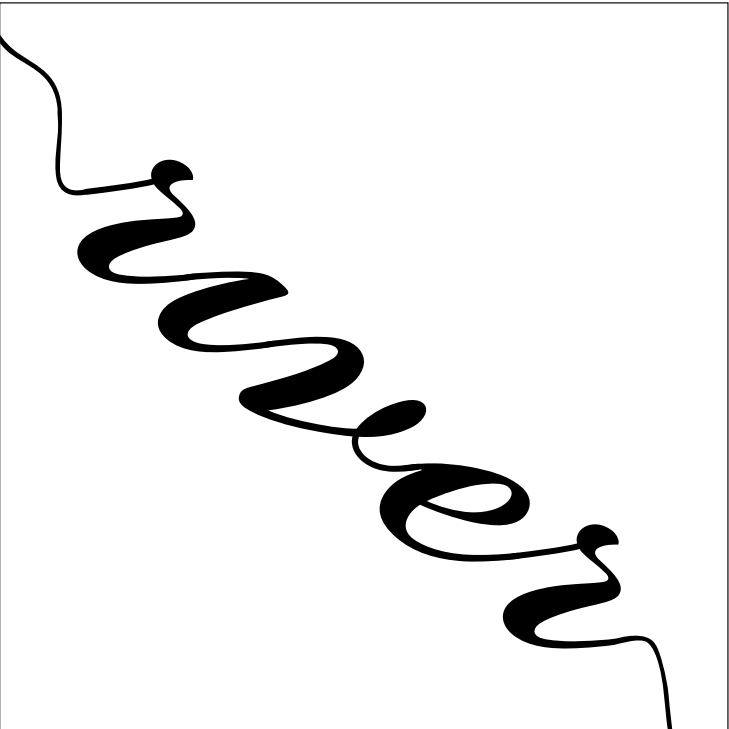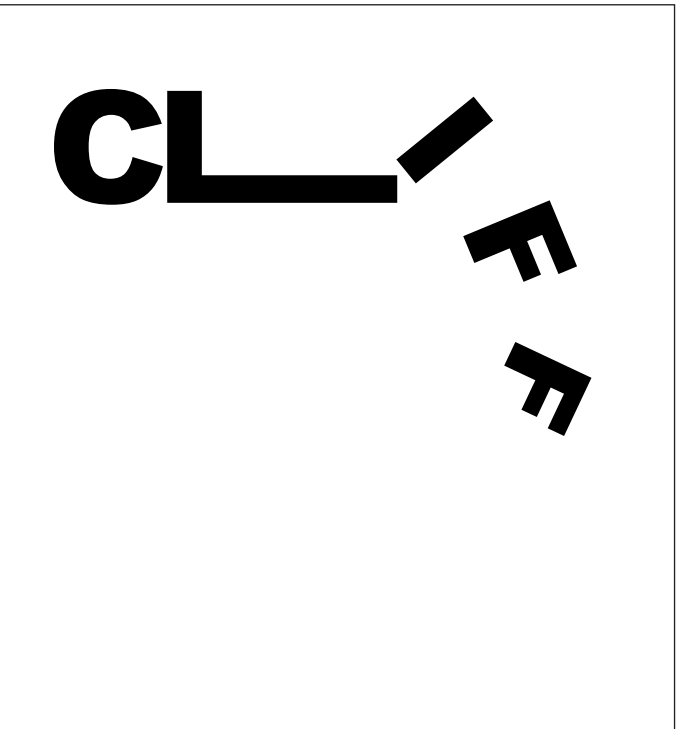
ALL Illustrations by Rick McCawley

Assignment #2–Song Lyrics

Purpose. To typographically enhance the meaning of song lyrics while explorng the computer's typesetting potential.

Assignment. Select Lyrics from one of your favorite songs. Chose a type family to use to illustrate the mood and rhythm of the song. Try to make the letterforms sing and express teh song. Listen to the music as you compose the work.

Concept. As this exercise expands to have you include a bit of alchemy, by turning a song into letterforms that sing the song. *Synesthesia*, is that psychological phenomenon whereby a particular sensory stimulus triggers a second kind of sensation. For example, reading the letter 'r' may trigger the visual sensation of the colour purple in the mind or the eye of the synaesthete. In this case the idea is to translate song to its visual counterpart.
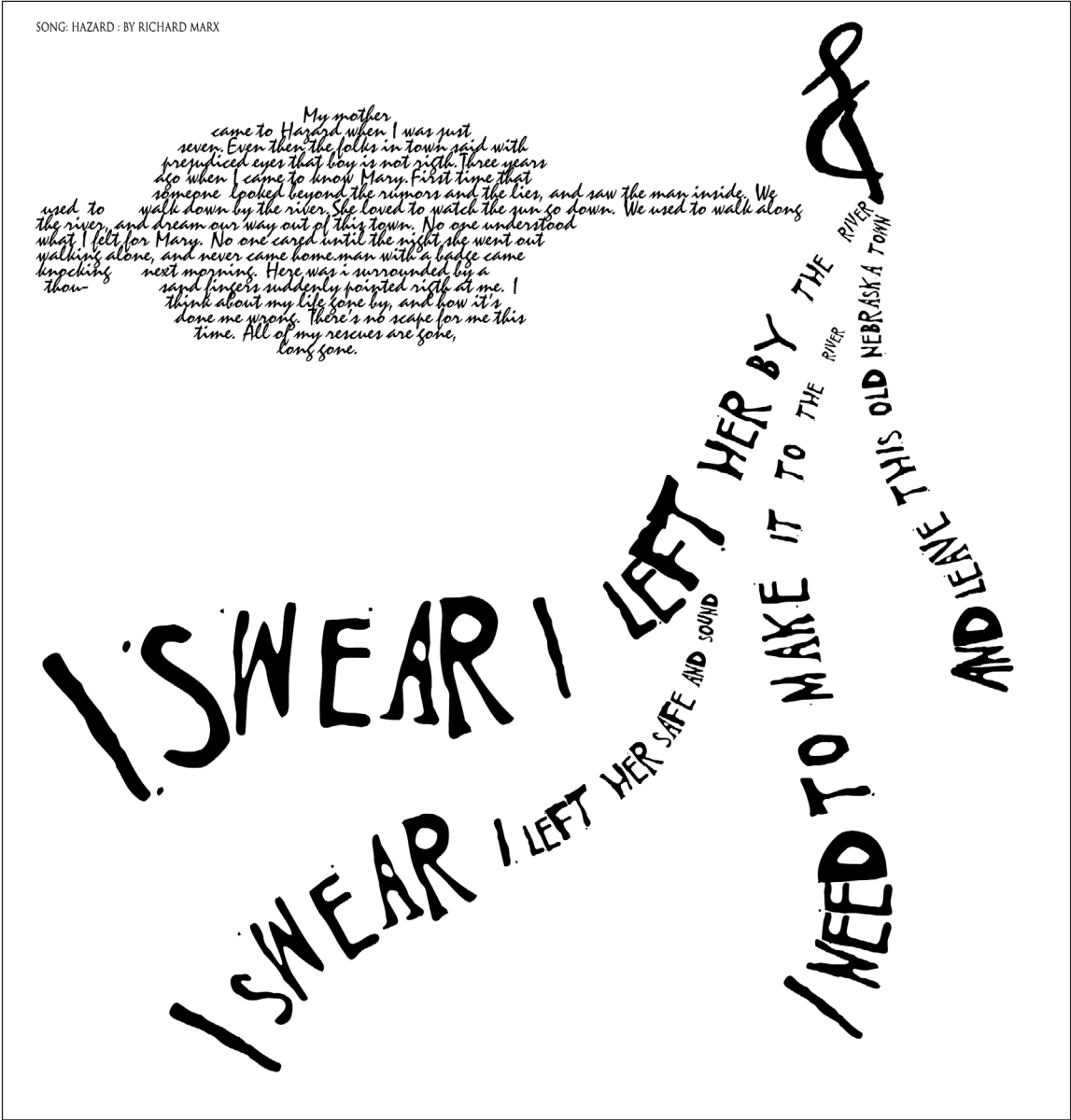
http://www.songlyrics.com
http://www.elyrics.net.

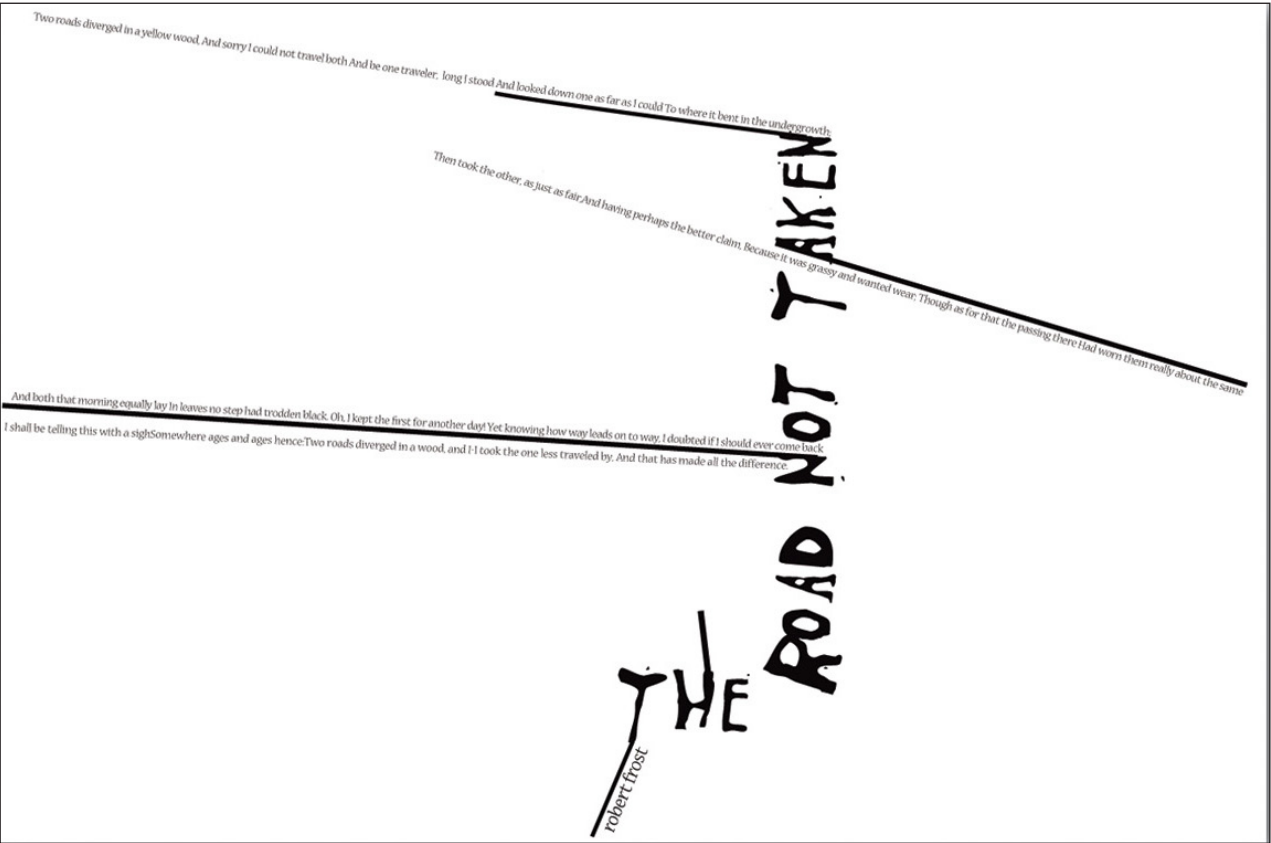Illustration by Natali Martinez

Illustration by Jennie Gallon
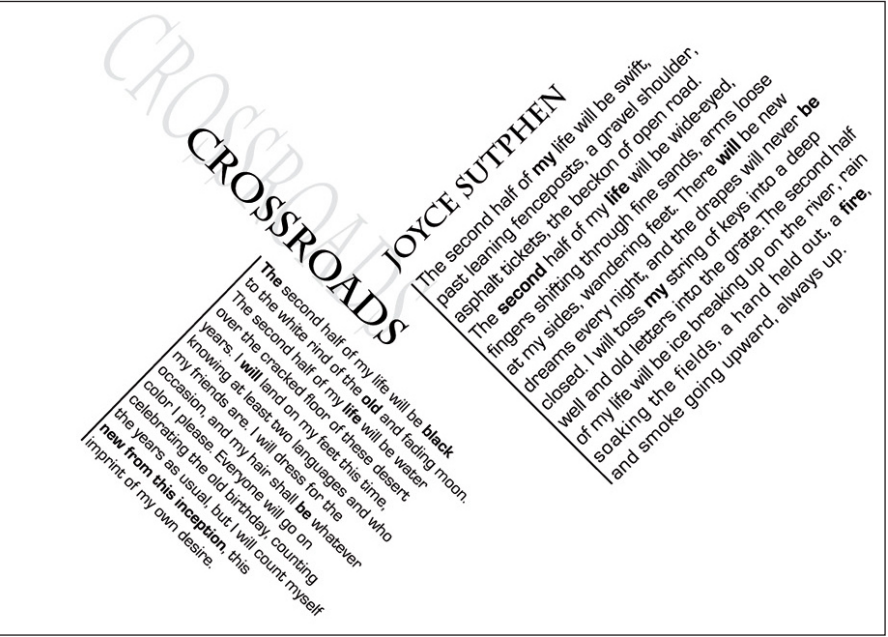

Illustration by Marlene Leslie

Illustration by DianneNilsson

Assignment #2–Initial Mark

Purpose. To play with the forms of your Initials as an Logo.

Assignment. Use the letters of your initials to create an initial mark. Type the letters and then duplicate **20** times on a page, change each example to a different typeface. Pick you favorite type styles that reflect you personality. Keep track of the type faces by writing the name under each example.

Part 2– Convert **6** of your favorite choices to outlines. Create a separate document for each typeface and then manipulate the letter forms, overlap, scale, outline, reverse, excertera to come up with as many variations as possible. Print the **12** best on a page. Since all logos start with a great form, use only black and white.

Final. For the final document choose your **3** best combinations of type face, and you favorite manipulation and place them on a horizontal sheet at equal size. Seek critique from fellow students, friends not in design, and strangers on the street.

Concept. Logo design is always a study in form first. By examining all the choices and making selections you learn to edit and choose the best solution for you design problem. Use a limited color palette you concentrate on form and the process of design. You final **3 solutions** will be critiqued, simulating a real client interaction. Listen to all opinions and see if you can convince the person pick your favorite, and hopefully best result.

20 Type styles that reflect you personality

Aachen Bold	Bodoni	ITC Anna	Antique Olive
Bank Gothic	Bauhaus	Santana	ITC Benguiat
Bernhard Modern	Book Antiqua Ital.	Colossalis	Adobe Caslon Pro Bold
Exocet	Blue Island	Helvetica Neue LT Std 57	Gill Sans Ultra Bold
Industria Solid	MrsEavesSmartLig	Trajan Pro	Triplex

6 Narrow down to six typefaces and label them.

Bodoni	Adobe Caslon Pro Bold
Bank Gothic	Helvetica Neue LT Std 57
Industria Solid	Exocet

12 Play with the six faces and manipulate scale, reverse,combine and create twelve variations

3 Select your three final to present in class.

Assignment #4–Expressive Quotes

Purpose. To typographically enhance the meaning of a quote while exploring the computer's typesetting potential.

Assignment. Select a short quote and one type face. Use the face to it's fullest expression to illustrate the quote.

Concept. As this exercise requires manipulating typefaces, styles, sizes, and positions, it is an excellent project for developing computer skills in Illustrator. Using scale rotation, line, shape and form to expand on the beauty of the words themself.

http://www.brainyquote.com
http://www.famousquotes.com
http://www.great-quotes.com

"Everyone will be famous for 15 minutes."

Illustrations by Rick McCawley

GUNS DON'T KILL People

People with GUNS KILL People

"Most of what matters in your life...

takes place in your absence."

–Salman Rushdie

I

Therefore I am!
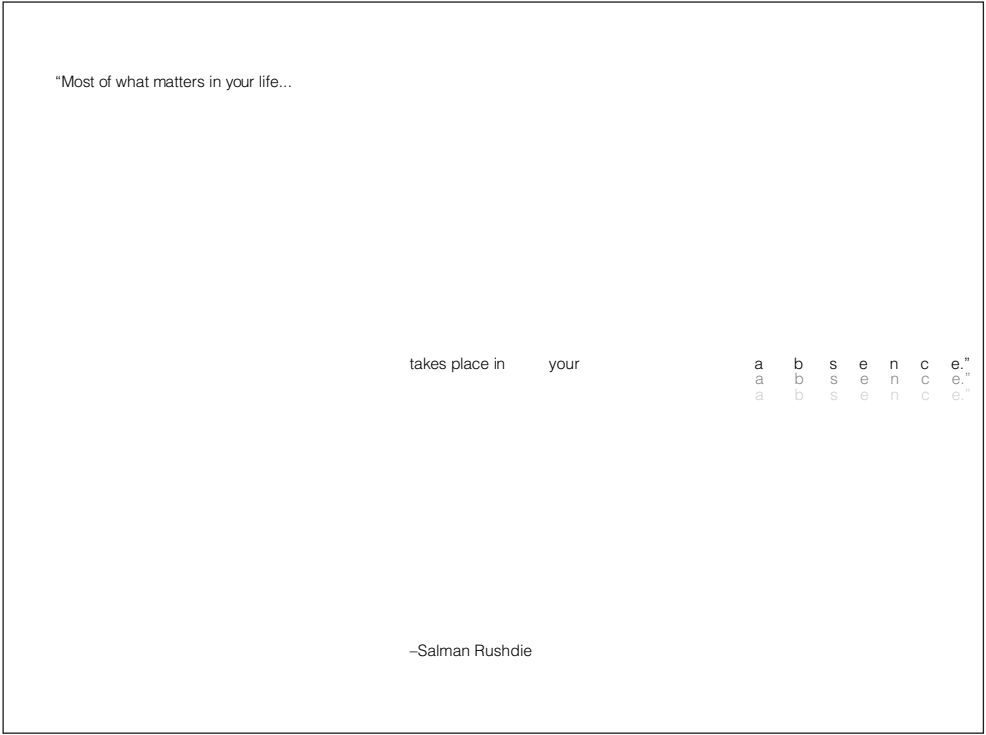
Illustrations by Rick McCawley
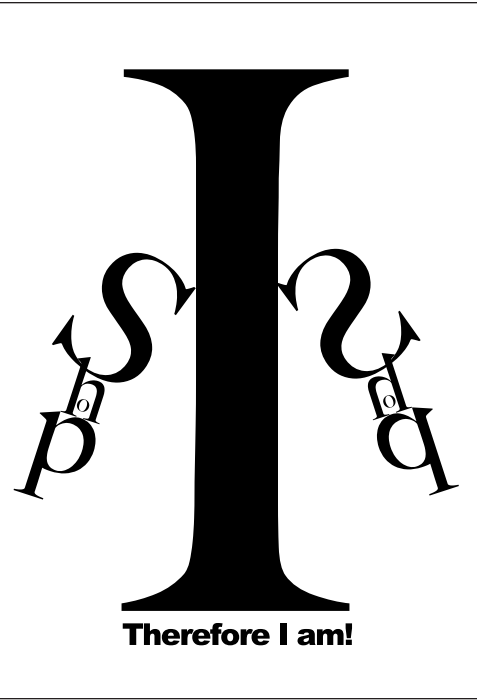
Assignment #3–Self Portrait

Purpose. To create a self portrait out of letter forms.

Assignment. Select one Type face family that you think best illustrates your personality. Ask 5 friends to give you 5 words that they feel best describes you. Take a self portrait with a the web camera on you computer and use it as a template to place the 25 words you were given in any way you wish to re-place your photograph with only the type family and words you were given. Weave the letters of your name into the portrait.

Concept. As this exercise requires manipulating type-faces, styles, sizes, and positions, it is an excellent proj-ect for developing computer skills, in Illustrator.
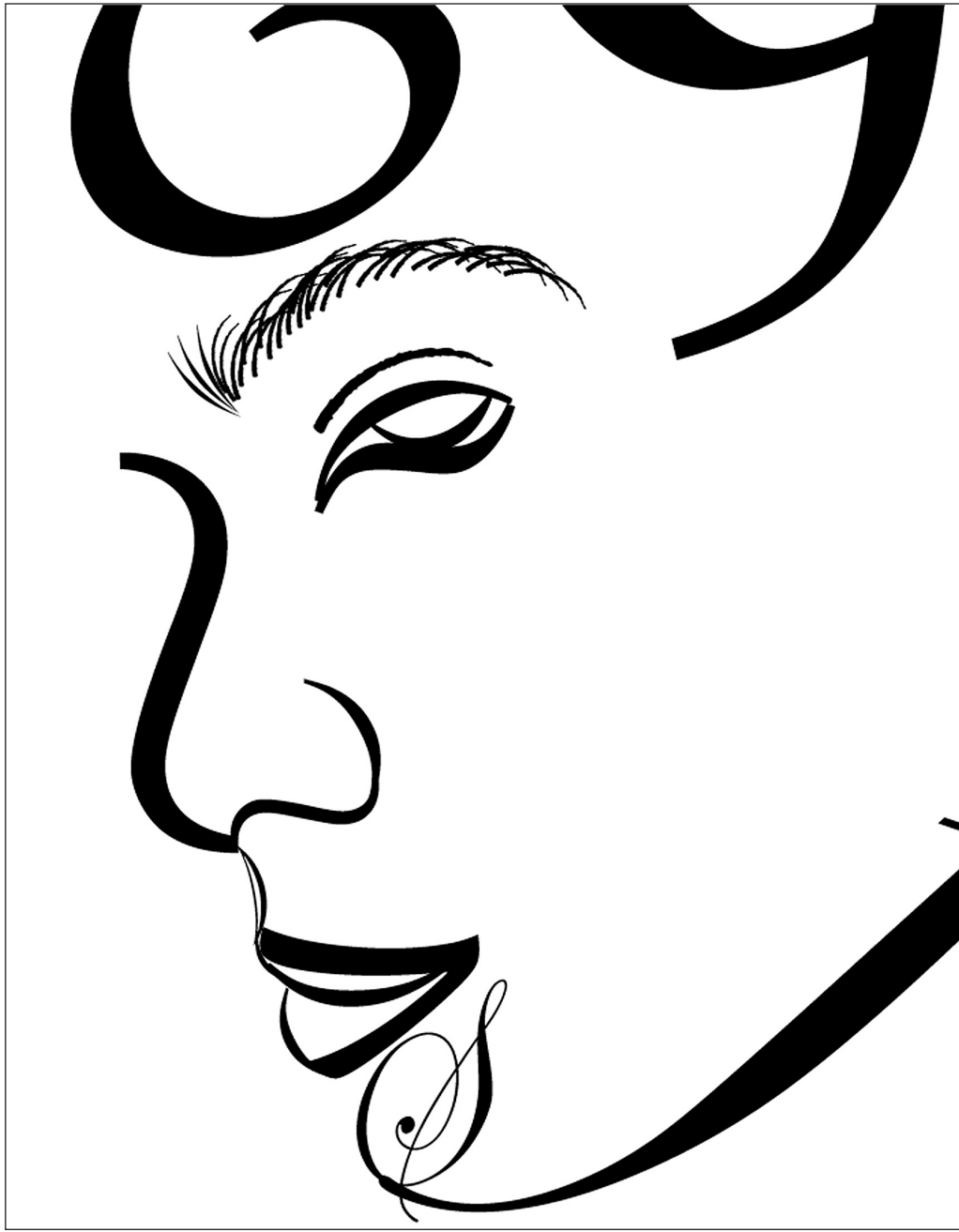
Type Portrait by Ethan Wongwichit
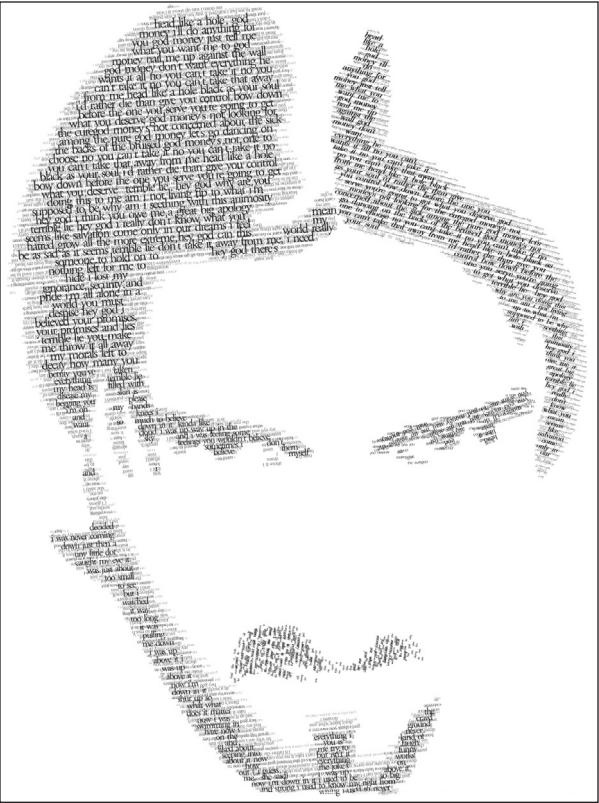
Type Portrait by Carlos Escobar
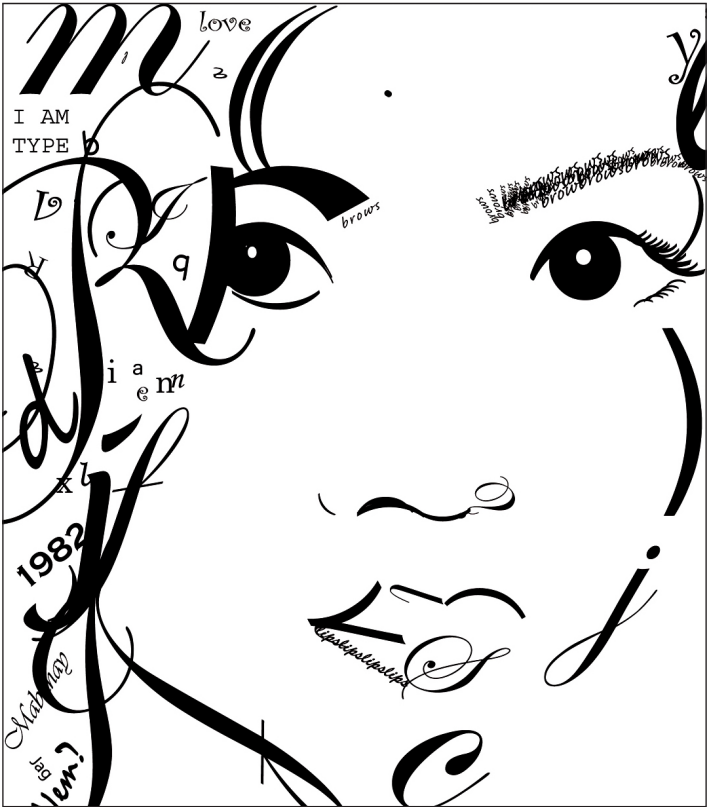
Type Portrait by Dianne Nilsson

Type Portrait by Peter Aymonin

Assignment #4–Letters out of Objects

Purpose. Find objects in your real world,and use them to spell out short words in an expressive way.

Assignment. You will be picking 5 words that have significance to you. Action words are best. Then stage found objects to spell out the words in a meaningful way. The finished project will be a photograph.

Concept. This is an exercise in creativity using found objects. Creating letter forms that express emotions, actions, and feelings. A photograph will be the record of this performance art piece. This project will also challenge your non computer skills.

Stefan Sagmeister was the inspiration for this project. Stefan often creates letters with objects in the real world.

Illustrations by Laura Bartick

Illustration by Erica Barrios

Illustration by Yinlam Fung

Illustration by Henry Mayhan

Terms

ALIGNMENT–The positioning of text within the page margins. Alignment can be flush left, flush right, justified or centred. Flush left and flush right are sometimes referred to as left justified and right justified.

AMPERSAND–A symbol (&) meaning and. The ampersand was originally a ligature for et (the Latin word for and), expressed as et per se, which gradually evolved to its present form.

ANSI The acronym for American National Standards Institute. Coordinates the process through which formal standards are written.

ASCENDER That portion of a lower case letter that rises above the letters x-height.

ASCII– the acronym for American Standard Code for Information Interchange. A standard method for computer coding of text using 8 bits per character.

BASE line–The imaginary line on which characters appear to rest in a line of type. Some characters drop somewhat below it for better visual base alignment.

BODY The main section of a book, brochure, article, or other text material.

BODY Text The type style used in the main text of a book, article, or other printed piece. Body type comes in sizes of 14-pts and smaller. Also referred to as Body Type.

BODY Size The depth of the characters being typeset. Can be different to type face size.

BOLD Type A generic description of type that is heavier than the text type with which it is used.

BULLET A common pi character usually used to draw attention to listed items.

CAP A contraction of capital, meaning an upper case character.

CAP Height The height of a point size from base line to the top of the upper case letter.

CENTRED Text placed at an equal distance from the left and right margins. Headlines are often centred. It is generally not good to mix centred text with flush left or flush right text.

CHARACTER Any printable symbol, including letters of the alphabet, numbers, punctuation, and special symbols.

CHARACTERS per pica An exact measurement on the number of characters of a given type face in a given size that will fit in one pica. This is a measurement for the lower case alphabet. Used for all types of copy-fitting calculations.

CONDENSED Type A narrow type face having proportionally less character width than a normal face of the same height.

COPY The original material from which type will be set. May be handwritten, typewritten or on floppy disk.

COPYFITTING The process of adjusting the size and spacing of type to make it fit within a defined area of the page.

DESCENDER That portion of a character that extends below the base line of the character.

DINGBAT Type faces that consist of symbol characters such as decorations, arrows and bullets. Also known as Pi characters.

DISPLAY Type Type faces, used for headlines and other attention-getting elements, as distinguished from body type. Display type starts at 14-pt upwards..

DROP Cap A single capital letter, larger than the standard text size, set into a block of text, with one or more lines indented to accommodate the capital.

EM A unit of measurement exactly as wide and as high as the body size of type being set. It is commonly used to measure spaces, indentions, column sizes, and pages, and can be used for copyfitting and costing. A measurement of area, it is often confused with the `Pica'. In 18-pt type the em is 18 points wide and 18 points high; in 12-pt type it is 12 points square.

EM DasH Also known as Em Rule. A dash centred on the x-height of characters, one em long, used to indicate a pause in the sentence.

EM Space A fixed amount of white space exactly one em wide, which will not be `stretched' for justification purposes as will a space band.

EN A unit of measurement exactly one-half as wide as the body size of type being set. In 18-pt type the en is 9 points wide and 18 points high; in 12-pt type it is 6 points wide and 12 points high

EN Dash Also known as En rule. A dash centred on the x-height of characters, one en long, used to indicate a range of values.

EN Space A fixed amount of white space exactly one en wide, which will not be `stretched' for justification purposes as will a space band.

FACE A unique design of letter, or one of the styles of a family of faces. For example, the italic style of the Times family is a face.

FAMILY Also known as a Font Family. A collection of faces that were designed and intended to be used together. For example, ITC Garamond family consists of roman and italic styles, as well as regular, semi-bold, bold and ultra bold weights. Each of the styles and weight combinations are call a Face.

FOLIO A common term for the page numbers of a printed publication.

FONT One complete set of letters, numbers, punctuation marks and special characters, etc., of a given typeface size and design.

GALLEY A length of phototypeset or electronically output material used for proofing before positioning the material in final camera-ready form.

GLYPH A shape in a font that is used to represent a character code on screen or paper. 2.A letter, but the symbols and shapes in a font like ITC Zapf Dingbats are also glyphs. .

GUTTER The white space which is between columns on a page.

HAIRLINE Rule The thinnest possible line or

rule (often ¼ point).

HANGING Indent A document style in which the first line of a paragraph is aligned with the left margin, and the remaining lines are all indented an equal amount.

HANGING Punctuation a style of typography which allows certain punctuation characters to `hang' or extend beyond the left and/or right margins giving a much sharper line to the margins.

HEADLINE The short lines of emphasized text that introduce detail information in the body text that follows.

HYPHENATION The practice of dividing words by leaving part of the word at the end of one

LINE and continuing it on to the next, with a hyphen at the end of the first part of the word. Many words have their own rules for hyphenation that are not consistent with the general rules of the language, and must be hyphenated according to an exception word dictionary.

HYPHENATION & Justification (H&J)The practice of adjusting blocks of type so that they are both left and right aligned, with hyphenation occurring as appropriate, word spaces adjusted for good fit, and overall appearance satisfactory. Although each are in fact separate processes, they are often used together so that the hyphenation may enhance the results of justification.

INDENT The positioning of text so that a margin of the line or lines appears a fixed distance from the left and/or right margin.

ITALIC Pertaining to type that is a `slanted' version of a type face. It is used primarily for emphasis within text. Most typesetters can produce pseudo-italic (oblique) versions of fonts electronically by skewing the digitised characters.

JUSTIFICATION The process of composing and adjusting line of type by adding space between the words and characters so that the lines are aligned on left and right margins.

UNJUSTIFIED Text which has not yet had line endings

DETERMINED. Vertical Justification The process of adding space between line or paragraphs to achieve alignment of the columns top and bottom.

KERN The process of subtracting space between two characters so that they appear closer together. This is usually done to improve the aesthetic appearance of most words that are set in all capitals especially in large display and headline text lines.

LEADING Pronounced ledding. The distance of the base line of a line of type from the base line of the line below it, measured in points.

EXTRA Leading A fixed amount of white space added between lines or blocks of type for visual purposes. Also known as Paragraph space.

LETTERSPACING The addition of thin spaces between the letters in order to achieve the desired appearance of text, and increase legibility.

LIGATURE Two or more letters tied together into a single letter. They are designed to improve the appearance of certain character combinations. The standard ligatures are: ff, fi, fl, ffi, and ffl.

LINE Length The width of a line of type, or column, or page (usually in picas and points) as set by typographic commands. The actual type on the line may not fill the entire line length. Also known as measure.

MARGIN The unprinted space on either side of a block of text. Usually refers to the space between text and the edge of the page, as opposed to space between columns.

MARK up The written specifications indicating the particulars of typography and measurement, used as guidelines or instructions for implementation of the work.

OBLIQUE The characteristic of a type face which has been skewed from a digitised character, thus looking like an italic typeface. The angle of skew is either 12° or 15°.

OPEN TYPE FONT Is a cross-platform font file format

OLD Style FiguresA set of numerals which do not line up along the base line of type. Also known as non-aligning figures.

ORPHAN An element of type (such as a word or a line) which leads into a larger block of type, but which has been left by itself at the end of a page or column. For instance, the first line of a paragraph, or a section head. Sometimes erroneously called a widow.

PAGINATION The process of performing page makeup automatically through a computer program according to page parameters designated by the operator or by a database (where multiple pages fit on to one Printing-Press sheet of paper).

2.THE numbering of the pages of a book.

PARAGRAPH rules

GRAPHIC lines associated with a paragraph that separate blocks of text. Rules are commonly used to separate columns and isolate graphics on a page.

PICA a unit of measurement used in printing and typesetting equal to 4.21mm and divided into 12 points. Used as a linear measurement.

POINT A unit of measurement used in printing and typesetting equal to 1/12 of a pica.

POINT Size The measurement of type, generally from the top of the highest ascender to the bottom of the lowest descender. Due to variances in type design, the designated point size of a particular font might be somewhat different from the actual measurement

PROOF A copy of typeset material used for proofreading, corrections, and alterations.

TRUETYPE Fonts. Proportional SpacingThe characteristic of a type face wherein each letter has its own width value. Most typewriters and line printers use only mono-spaced fonts.

RAISED Initial A design style in which the first capital letter of a paragraph is set in a large point size and aligned with the base line of the first line of text. Compare with Drop Cap.

REVERSE The technique of printing white or light-coloured text on a black or dark background for emphasis.

ROMAN A classical type style that is upright with serifs and is neither bold nor italic.

RULE A line of unvarying thickness. Used for forms, charts, graphs and other graphic material.

RUN-AROUND To set type to fit around a picture or another element of the design.

RUN-IN Referring to a heading or caption which does not stand apart from the text it heads, but acts as the first part of the text.

RUNNING Head and Foot a headline or chapter title or other identifying caption at the top of a page. Generally running heads and feet appear on a series of pages and may include folios.

SANS Serif Describing a type face whose characters do not have serifs.

SET Solid Type that has been set without the use of leading.

SET Width The width of a character, including minimal letterspacing on each side, measured in units.

SCRIPT Type faces designed with connecting characters in imitation of fine handwriting.

SERIF The tiny strokes at the end of a larger character stroke, used to provide visual balance to the character shape.

SMALL Caps Alphabet sets in which a smaller version of a type faces upper case letters are used in place of lower case letters. Traditionally used for letterhead, after drop caps, and for display type purposes.

TRACKING The average space between characters in a block of text. Sometimes also referred to a letter spacing.

TRUE Type Fonts that are scalable and sometimes generated as bitmaps or soft fonts, depending on the capabilities of the printer. Built into Windows 3.x/Windows95 and Apple's System 7. See also screen font, printer font.

TYPE Classification Grouping type designs related by common characteristics. There are essentially seven type styles: Roman, Italic, Lineale (Sans Serif), Slab Serif, Text, Script and Decorative.

TYPE Face A unique design of a set of characters, based on some overall design or desired appearance.

TYPE Family A collection of typefaces related in design but differing in character weights and styles.

TYPE Specification The formatting applied to type such as: size, leading, font, etc.

TYPE Style A collection of type families related by common characteristics. There are essentially seven type styles: Roman, Italic, Sans Serif, Slab Serif, Text, Script and Decorative. See Type Face.

TYPOGRAPHIC colour The apparent blackness of a block of text.

TYPOGRAPHY The art and practice of arranging type and other elements in pleasing ways by using combinations of fonts and layout, and adjusting the type in such a way as to produce the most aesthetic result.

WEIGHT The relative darkness of the characters in the various type faces with a type family. Weight is indicated by relative terms such as thin, light, bold, extra bold and black.

WHITE space The blank area on a page where text and illustrations are not printed. 2.In bookwork, the gap between the body text and the running head and folio.

WIDOW A single short line at the top of the page or column which is the end of a sentence or a paragraph.

WORD SPACE The space between words, which may be expanded for purposes of justification. 2.To adjust the spaces between words, making them larger than the minimum allowable size.

X-HEIGHT The height of the lower case letter excluding any ascenders and descenders. Type faces may be designed with small or large x-heights.

Type Foundries

www.adobe.com
www.agfamonotype.com
www.bertholdtypes.com
www.bitstream.com
www.chank.com
www.dutchtypelibrary.com
www.emigre.com
www.extensis.com/suitcase/18w.html
www.fontbureau.com
www.fontcraft.com
www.fontexplorer.com
www.fontfabrik.com
www.fontfont.com
www.fonthaus.com
www.fonthead.com

www.fontpool.com
www.fonts.com
www.fontshop.com
www.foundrytypes.co.uk
www.hollandfonts.com
www.houseind.com
www.identifont.com
www.itcfonts.com
www.linotype.com
www.lineto.com
www.lucasfonts.com
www.luth.no
www.macfonts.com
www.microsoft.com/typography
www.myfonts.com

www.p22.com
www.pampatype.com
www.secretonix.pt
www.stixfonts.org
www.stormtype.com
www.teff.nl
www.typebox.com
www.typofonderie.com
www.typographer.com
www.typonauten.de
www.typophile.com
www.typotheque.com
www.veer.com/products/type/
www.webfxmall.com/fonts
www.1001Fonts.com

Magazines

ABITARE: www.abitare.it

APPLIED Arts Magazine: www.appliedartsmag.com

AZURE: www.azureonline.com

BASELINE: www.baselinemagazine.com

CA (Communication Arts): www.commarts.com

CMYK: www.cmykmag.com

DESIGN Issues: www.mitpress.mit.edu

DESIGN Graphics: www.designgraphics.com.au

DESIGN Journal: mitpress.mit.edu/journals

DOMUS: www.edidomus.it

DOT dot dot: www.dot-dot-dot.org

EYE: www.eyemagazine.com

FORM: www.form.de

GRAPHIC Exchange: www.mail@gxo.com

GRAPHIS: www.graphis.com

HOW: www.howdesign.com

IDEA Magazine: www.idea-mag.com

INFORMATION Design Journal: www.benjamins.com

I.D. (International Design): www.idonline.com

IDPURE: www.idpure.ch

LENS Work: www.lenswork.com

LINO Magazine: www.linomagazine.com.au

METROPOLIS: www.metropolismag.com

NATIONAL Typographic: www.Fonts.com

NOVUM Gebrauchsgraphic: www.novumnet.de

PRINT: www.printmag.com

SHIFT: www.shift.jp.org

SPATIUM: www.spatium-newsletter.de

STEP Inside Design: www.dgusa.com

TIPOGRAFICA: www.tipografica.com

TYPO Magazine: www.magtypo.cz

TYPOGRAFISCHE Monatsblätter: www.comedia.ch

URBAN Collective: www.urbancollective.com

VISIBLE Language: www.id.iit.edu

VISUAL (España): www.visual.gi

WIRED: www.wired.com

Terms

Adobe Type 1

Adobe PostScript fonts launched desktop publishing and are used today by publishers, corporations, and government agencies for high-quality output to laser printers, imagesetters, and platesetters. Each PostScript font requires two files. One, called the screen font, contains the display information; the other, called the printer font, contains the PostScript outline, which can be rendered to the screen and to an output device.

Multiple Master

This special PostScript font allows variation of one or more font parameters (such as weight) to create a large number of custom styles, also known as instances. Mac OS X v10.3 can activate already- created instances of this font.

Mac TrueType & Windows TrueType

Most current RIPs support Mac TrueType fonts, which are typically used in home and office environments. A single file contains both screen and printer font information. Be sure to embed these fonts when making PDFs or PostScript files to avoid problems at the RIP. Windows TrueType,same as Mac TrueType, but with a different internal format.The extension is .ttf.

System (dfonts)

Introduced in Mac OS X, dfonts are specially packaged TrueType fonts that contain information in the data fork instead of in a separate resource fork. Many dfonts are high-quality fonts with extensive glyph sets that designers will love. (Note that applications must support Unicode and be revised to take advantage of these glyph sets.) Some of these names conflict with existing PostScript or TrueType fonts, so you might want to remove them when you prepare your system

OpenType

OpenType fonts (extension .otf) can contain 65,000 different glyphs, so type can be set in non-Roman languages such as Japanese, Chinese, and Korean. The inclusion of Ligatures, Ordinals, Swatches, and entire families, including dozens of weights are now possible, in one file. Most modern applications, such as Quark, Adobe InDesign,Illustrator, and Photoshop, support advanced OpenType layout. Non-Unicode supporting apps will get only the basic MacRoman character set from OpenType fonts.

Family

A number of typefaces that share the same name and the same basic design.

Font

All the characters, upper case and lower case, numbers, punctuation and special symbols that make up a specific style of type.

fi **Ligature**
Two or more letters tied together into a single character

Bc2367 **Old Style Figures**
Set of figures that usually align with lowercase letters

♦⊗⇔∇ **Ding Bats**
Assorted Signs and Symbols designed to use with a type font

ëãô **Accented Characters**
Characters with accents used for foreign language typesetting

$¢¥£ **Monetary Symbols**
Logograms used to signify monetary systems

Sans Serif: without serif; reduced to essential figures

• Harder to read; Must be read letter by letter
• Best Suited for Headlines and Footnotes
• Recommended to be used for text Smaller than 8pt

Serif: A line or curve that finishes off the end of a letterform

• Improve Readability
• Best Suited for Body Text
• More Difficult to Read Smaller than 8pt