

CRIT 3: GRID

Aa

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

Aa

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the fonts of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

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HUMANIST OR OLD STYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

Type Classification

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EGYPTIANS

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptians fonts have heavy slablike serifs.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

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HUMANIST SANS SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, lifting counter in the letter a, and the calligraphic variations in line weight.

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TRANSITIONAL SANS SERIF

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

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GEOMETRIC SANS SERIF

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

Bodoni

14-pt BODONI

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

7.5/9

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

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Sabon

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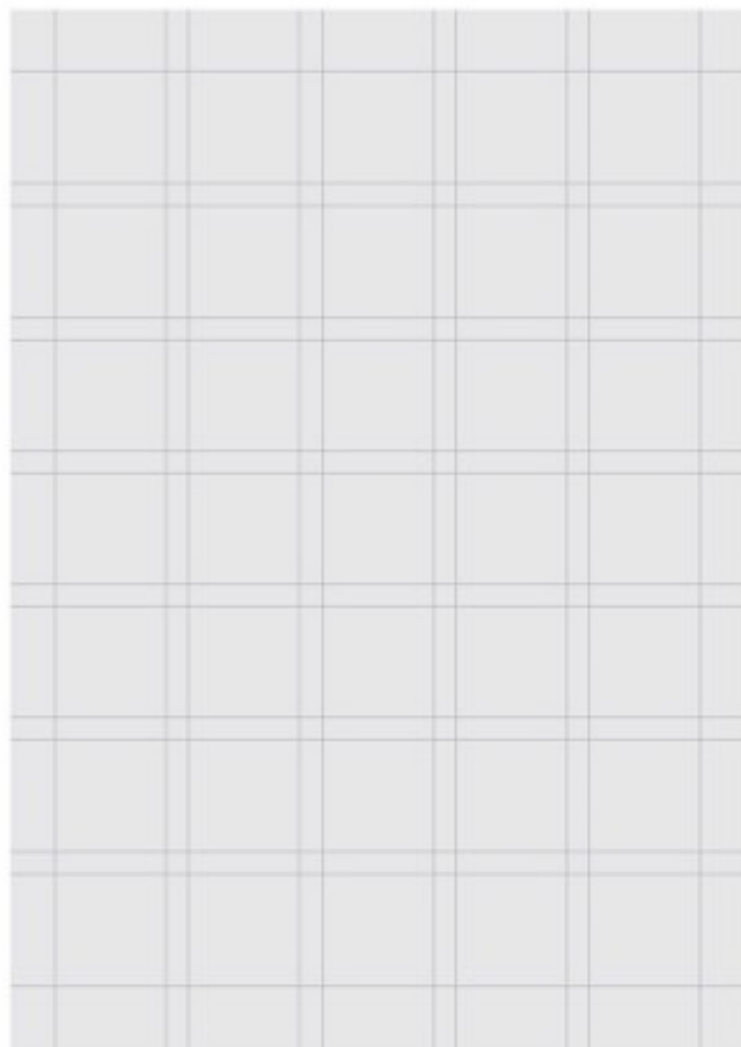
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INSPIRATION



from the director of 'waiting for happiness'

BAMAKO

Sed libero purus, imperdiet nec.
1234567890

2004 Integer suscipit aliquet eros. Pellentesque rutrum, risus quis feugiat convallis.

2005 Integer suscipit aliquet eros. Pellentesque rutrum, risus quis feugiat convallis.

2006 Integer suscipit aliquet eros. Pellentesque rutrum, risus quis feugiat convallis.

2007 Integer suscipit aliquet eros. Pellentesque rutrum, risus quis feugiat convallis.

a film by abberahmane sissoko

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Sam Anvari
Payman Hamed
Pouya Jahanshahi
**THE LOVE OF
ARABIC,
OTTOMAN,
AND
PERSIAN
CALLIGRAPHY**

The Society for Calligraphy
San Fernando Valley Regional



**SUNDAY
MARCH 18
2012**



LECTURE
10:00 - 11:30 AM
CALLIGRAPHY WORKSHOP
12:30 - 3:30 PM

Fire Station 87
Community Room
1024 Balboa Blvd.
Granada Hills,
CA 91344

LUPTON'S AFFECT

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REGIONAL ELEMENT

Sam Anvari

Payman Hamed

Pouya Jahanshahi

**THE LOVE OF
ARABIC,
OTTOMAN,
AND
PERSIAN
CALLIGRAPHY**

LECTURE

10:00 - 11:30 AM

CALLIGRAPHY WORKSHOP

12:30 - 3:30 PM

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