

TODAY

1. Discuss reading
2. Measuring type
3. More anatomy
4. Quick overview of type classification
5. Terminology Composition

READABILITY & LEGIBILITY

legible
AND READABLE

***Legible, but not readable
at small sizes or a whole
paragraph of text. This
typeface, “Bodoni Poster
Italic” is designed for, guess
what? Big poster displays.
Today we might use it
for large advertisements,
editorial headlines, or
possibly for a logo.***

“In typography we often judge typefaces to be more or less legible than other typefaces. Certain typefaces from the era of Renaissance and Baroque (Garamond, Jenson, Bembo, ...) are said to be some of the most legible typefaces. But if that is true, why is it, that road signs are never ever set in one of these typefaces? Isn't legibility a key issue for road signs? Shouldn't we then use the most legible typeface for road signs?”

EXIT 191

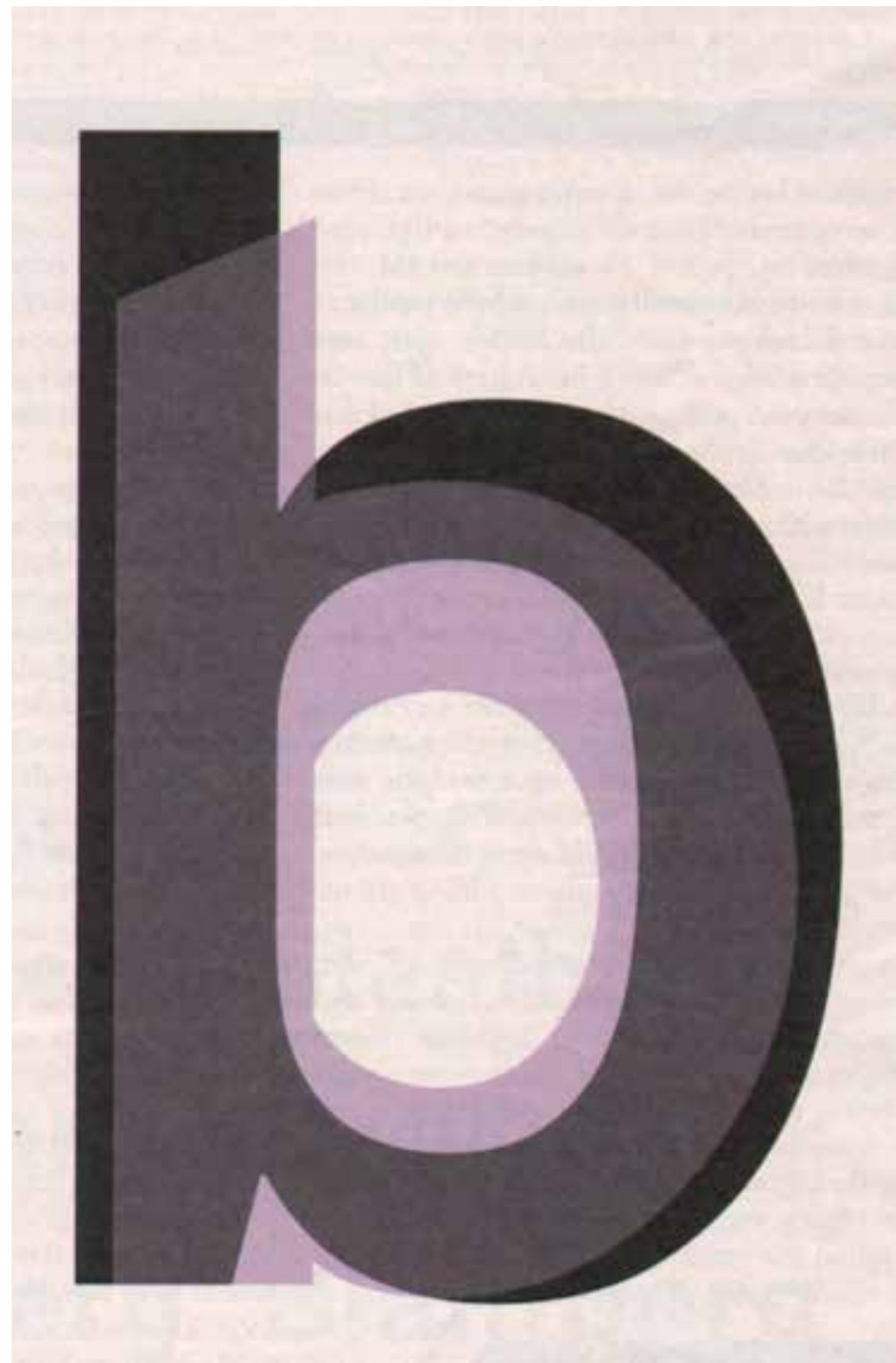


WEST

Lexington
Charleston







Michigan

Highway Gothic Series E-modified

Michigan

ClearviewHwy 3-B

HH BB OO 100.0 mm

aa ee ss 81.7 mm 75.0 mm

xx gg hh oo

■ FHWA Highway Gothic Series Em

■ ClearviewHwy 5-W



FHWA E-Modified



ClearviewHwy 5-W

TYPOGRAPHY

Typography



X-HEIGHTS

32-PT SCALA PRO

32-PT INTERSTATE REGULAR

32-PT BODONI

32-PT MRS EAVES

Do I look fat in this paragraph?

When two typefaces are set in the same point size, one often looks bigger than the other. Differences in x-height, line weight, and set width affect the letters' apparent scale.

Mrs Eaves rejects the twentieth-century appetite for supersized x-heights. This typeface, inspired by the eighteenth-century designs of Baskerville, is named after Sarah Eaves, Baskerville's mistress, housekeeper, and collaborator. The couple lived together for sixteen years before marrying in 1764.

The perceived size of a typeface is a function of its x-height as well as its cap height.

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

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30pt Helvetica & Mrs. Eaves

ASCENDER HEIGHT

Some elements may extend slightly above the cap height.

CAP HEIGHT

The distance from the baseline to the top of the capital letter determines the letter's point size.

DESCENDER HEIGHT

The length of a letter's descenders contributes to its overall style and attitude.

skin, Body

X-HEIGHT is the height of the main body of the lowercase letter (or the height of a lowercase x), excluding its ascenders and descenders.

THE BASELINE is where all the letters sit. This is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.

OVERHANG The curves at the bottom of letters hang slightly below the baseline. Commas and semicolons also cross the baseline. If a typeface were not positioned this way, it would appear to teeter precariously. Without overhang, rounded letters would look smaller than their flat-footed compatriots.

Bone

A a d

ADOBE GARAMOND PRO



TYPE MEASUREMENTS INCLUDE

- » size of the type measured in points (ascender to descender).
- » leading, (line spacing), measured in points, baseline to baseline.

WHAT'S THE POINT?

A point is unit of measurement, often used to measure type size, equal to 0.013837 inch (approximately equal to 1/72").

12 pt Adobe Caslon Pro

24 pt Adobe Caslon Pro

72 pt Adobe Caslon Pro

1 in

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20/24

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20/48

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20/18

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quam aborum estorpore
dolo to mo optatem quae.
20/48

Fancy

flesh fresh

UPPERCASE SMALL CAPITAL
Blood
LOWERCASE

CAP HEIGHT
X-HEIGHT
BASELINE

Fancy

STEM BOWL SERIF DESCENDER

A diagram of the word 'Fancy' in a serif font. Red lines and labels identify specific parts: 'CAP HEIGHT' points to the top of the 'F'; 'X-HEIGHT' points to the height of the 'a'; 'BASELINE' points to the bottom of the letters; 'STEM' points to the vertical part of the 'F'; 'BOWL' points to the curved part of the 'a'; 'SERIF' points to the small horizontal line at the end of the 'y'; and 'DESCENDER' points to the part of the 'y' that goes below the baseline.

LIGATURE ASCENDER TERMINAL ASCENDER

flesh fresh

FINIAL SPINE

A diagram showing the words 'flesh' and 'fresh'. 'flesh' is in a cursive script, and 'fresh' is in a serif font. Red lines and labels identify parts: 'LIGATURE' points to the 'f' in 'flesh'; 'ASCENDER' points to the 'l' in 'flesh' and the 'r' in 'fresh'; 'TERMINAL' points to the top of the 'h' in 'fresh'; 'FINIAL' points to the end of 'flesh'; and 'SPINE' points to the vertical part of the 'h' in 'fresh'.

UPPERCASE SMALL CAPITAL

Blood

CROSS BAR COUNTER LOWERCASE

A diagram of the word 'Blood' in a serif font. Red lines and labels identify parts: 'UPPERCASE' points to the 'B'; 'SMALL CAPITAL' points to the 'l'; 'CROSS BAR' points to the horizontal bar of the 'B'; 'COUNTER' points to the space between the 'l' and the 'o'; and 'LOWERCASE' points to the 'o'.

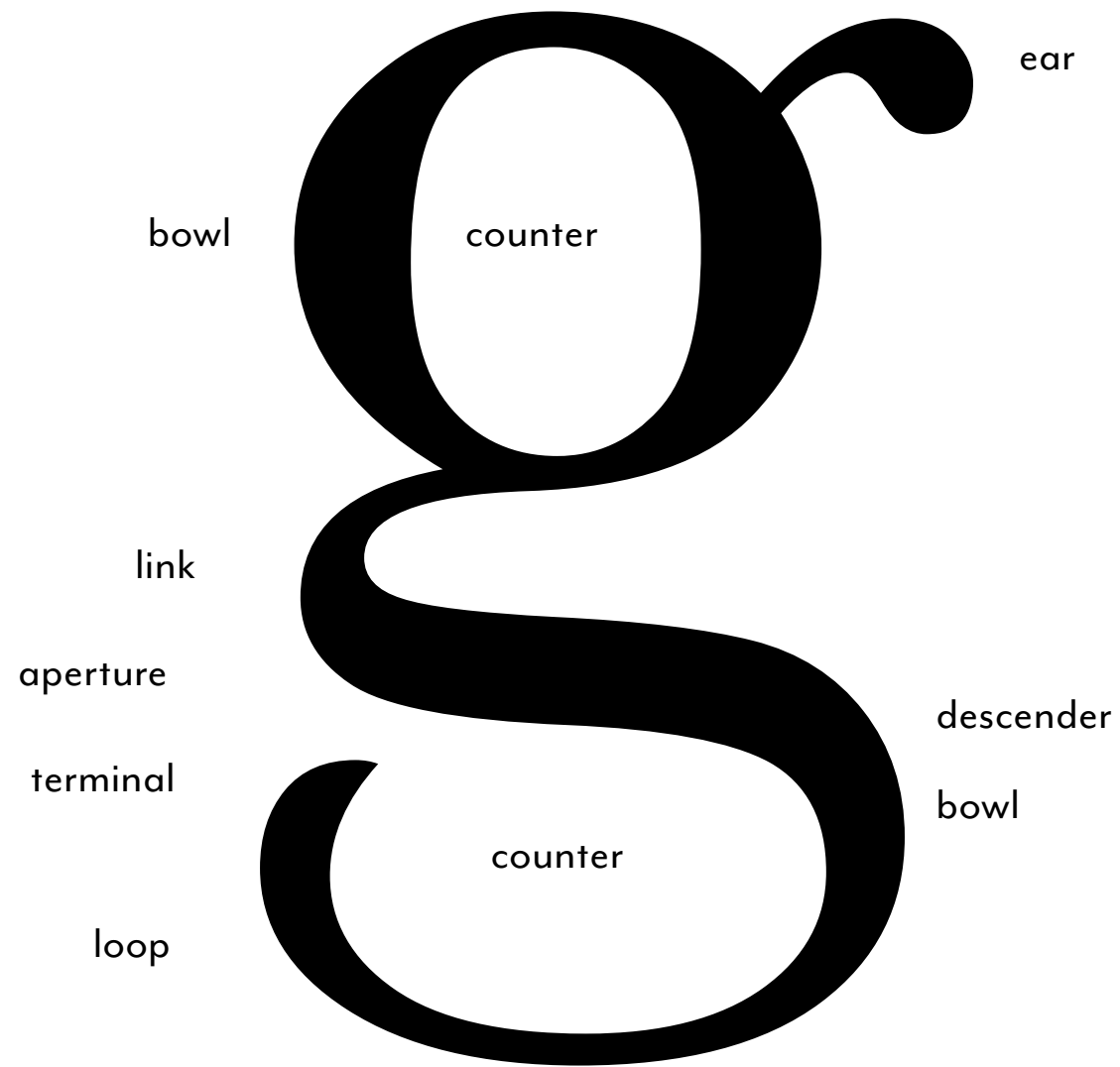
t f

cross stroke

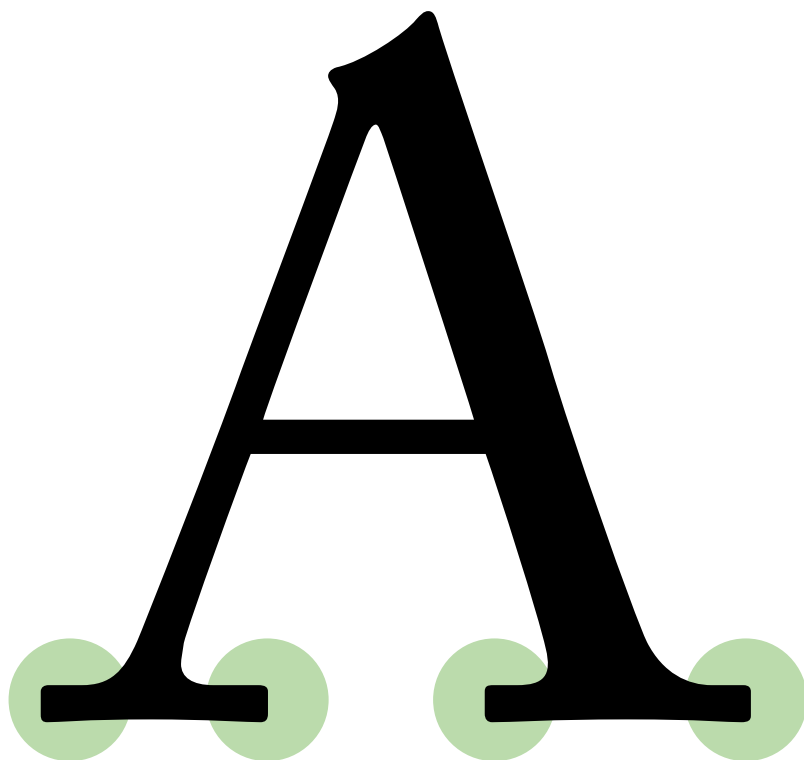
A H

cross bar

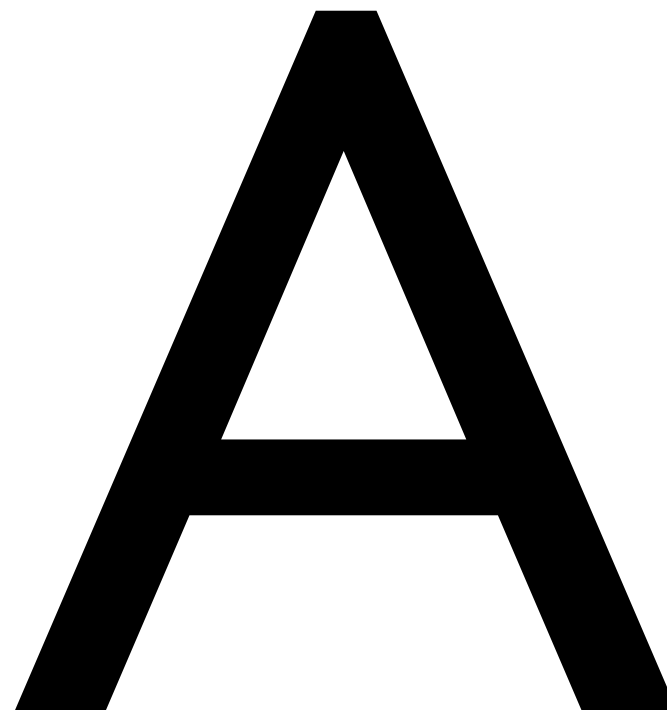
g



TYPES OF TYPE (TYPE CLASSIFICATION)



serif



sans serif

HH

HH



Gothic



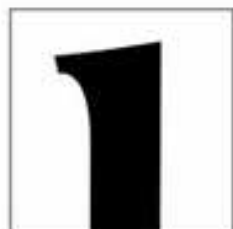
Transitional
serif



Bracketed
serif



Tuscan serif



Glyphic serif



Wedge serif



Slab serif
(bracketed)



Cursive serif



Oldstyle serif



Hairline serif



Slab serif
(unbracketed)



Sans serif

AaEeO

AaEeO

AaEeO

AaEeO

AaEeO

AaEeO

HOMEWORK

1. Type anatomy worksheet (in class)
2. Terminology composition (in class)
3. Type journal entry (Letter as focal point)
4. Reading “Letter” from book
5. Anatomy quiz!