


Typography

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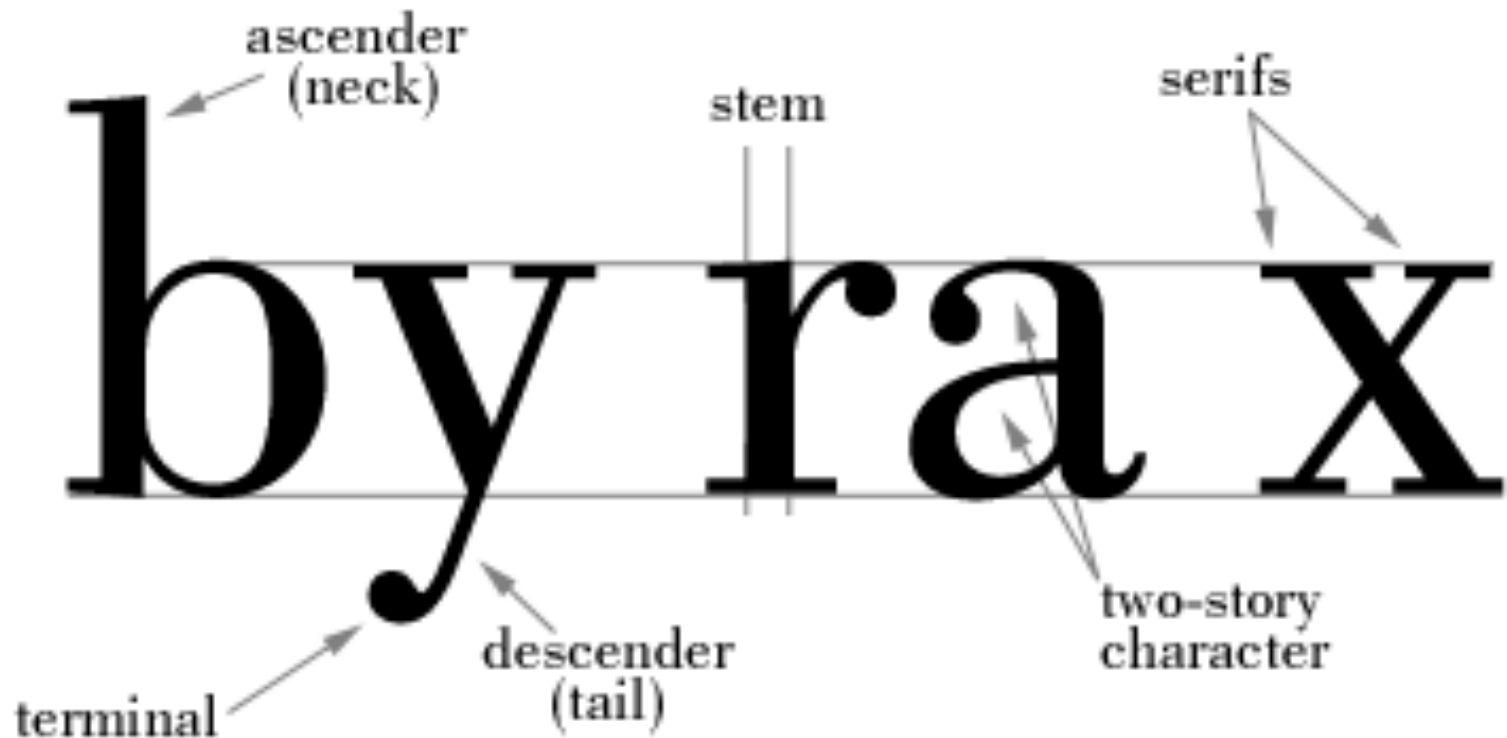


*Selecting appropriate
typefaces for a
document.*

INTRODUCTION

- ❑ **Typography** is the art and technique of arranging type, type design, and modifying type symbols
- ❑ Type is the most common element in a document.
- ❑ The hallmark of good type in **readability** and **legibility**.
- ❑ **Legibility** refers to clarity (how readily one letter can be distinguished from all the others).
- ❑ **Readability** refers to how well letters interact to compose words, sentences and paragraphs.

ANATOMY *of Type*



ANATOMY *of Type*

- Ascender
 - The part of some lowercase letters (such as b, h or d) which ascends or goes above than the x-height.
- Descender
 - The part of some lowercase letters (such as y, p or q) that descends below the baseline. In some typefaces, even uppercase letters like J or Q may descend below the baseline.
- Terminal
 - Not a serif but a curved stroke usually apparent on the tail or stem of some letters (such as j, y, r and a)

ANATOMY *of Type*

□ Stem

- The main vertical stroke(s) (straight part) of a letter (most evident in I and H)

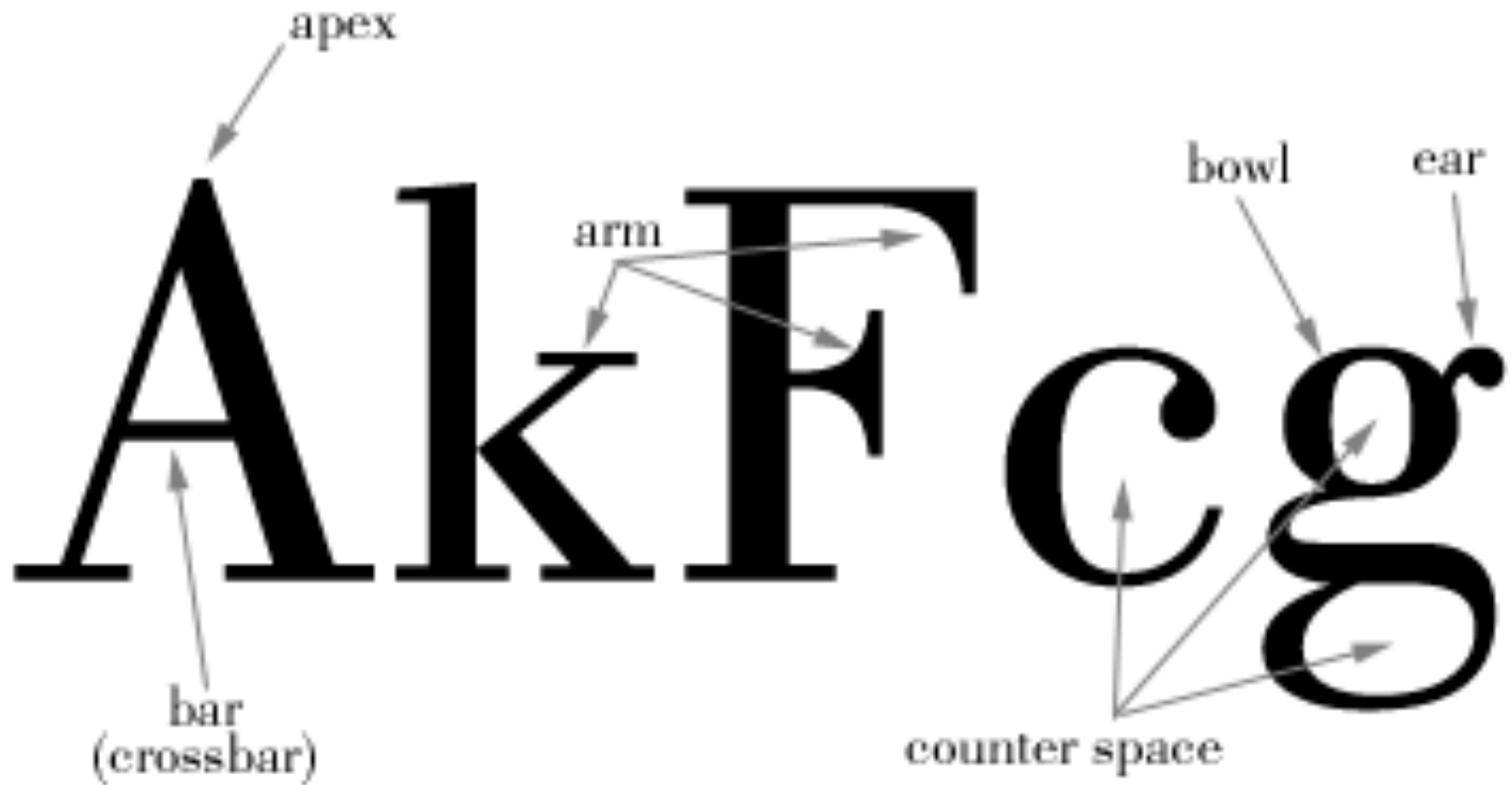
□ Two-story character

- Letter that has two counter spaces where one is above the other. (such as a or e)

□ Serif

- Small, finishing strokes on the arms, stems and tails of characters. Traditionally, Serif typefaces are considered better for large volumes of text because the serifs make it easier for eye to move along, horizontally.

ANATOMY *of Type*



ANATOMY *of Type*

□ Apex

- The top point of a character where the vertical strokes or lines meet. There are different apex types such as rounded, pointed, hallow, flat and extended. (such as A)

□ Bar (Crossbar)

- Horizontal stroke or arm that connect two stems (as in H or A)

□ Arm

- Unattached horizontal stroke (as in F or E) The sloping stroke in the letter K would also be considered an arm.

ANATOMY *of Type*

□ Counter

- The enclosed (or partially enclosed) space within letters such as c, e, S, H or g.

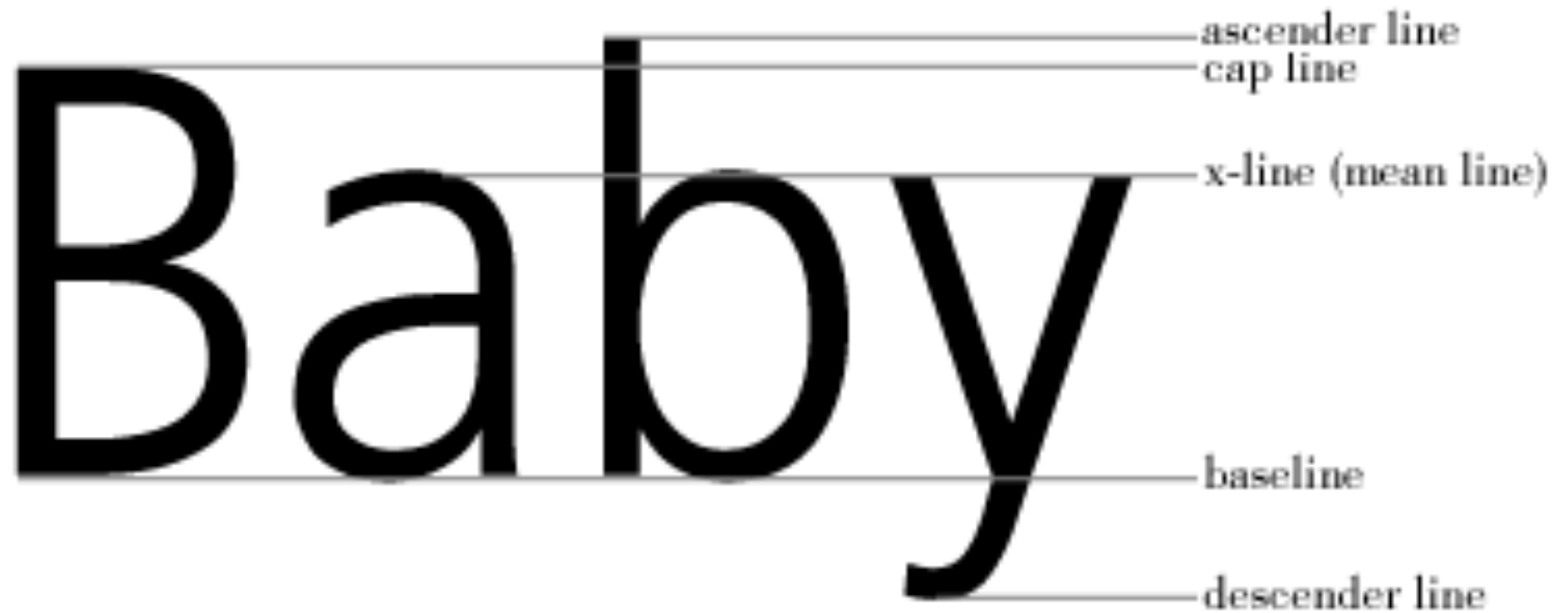
□ Bowl

- The enclosed oval or round curve of letters like D, g, b, and o. In contrast to a closed-bowl, an open bowl's stroke does not meet with the stem completely.

□ Ear

- Small finishing stroke that projects from the upper right side of the bowl (as in many versions of the lowercase g)

ANATOMY *of Type*



ANATOMY *of Type*

□ Baseline

- The baseline is an imaginary line upon which each character rests. Characters that appear next to each other are usually lined up so that their baselines are on the same level. Some characters extend below the baseline (g and j, for example) but most rest on it.

aZy Ab

ANATOMY *of Type*

□ X-Height

- Traditionally, x-height refers to the height of the lowercase letter x. It is the same for all lower case letters in a font, excluding the ascenders and descenders. Notice that some lower-case letters that do not have ascenders or descenders may still extend a little bit above or below the x-height as part of their design. The x-height can vary greatly from typeface to typeface, even at the same point size.



The diagram shows the letters x, a, A, y, and b in a serif font. A horizontal line is drawn across the letters, representing the x-height. A vertical double-headed arrow is placed between the baseline and the x-height line, indicating the height of the lowercase letter x. The letters a, y, and b extend above and below the x-height line, while the uppercase letter A is significantly taller than the x-height line.

ANATOMY *of Type*

□ Cap Height

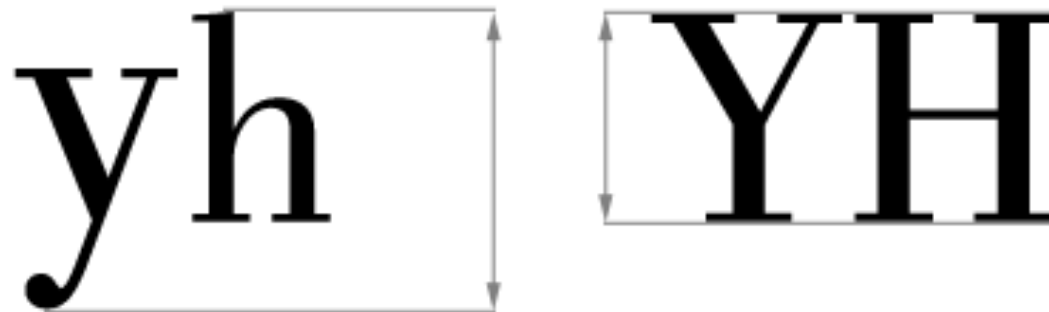
- Height from the baseline in any font to the top of most capitals. Note that well-formed rounded characters, like O, Q and S, often are taller than other caps, and may drop below (dent) the baseline; this is considered good practice, making them more legible. The cap height does not necessarily coincide with the ascending line of ascending lower case letters.



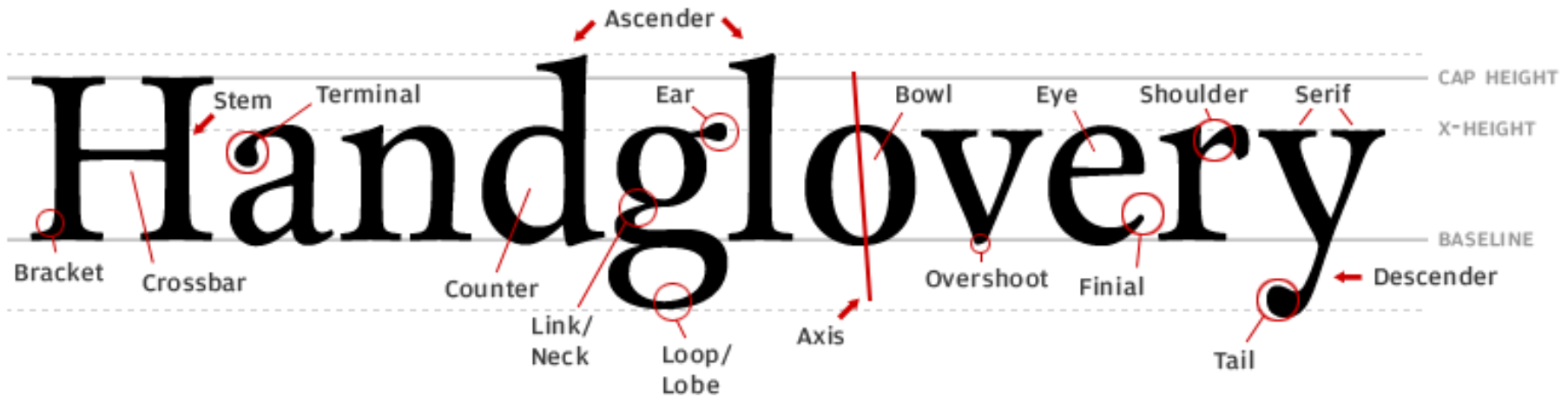
ANATOMY *of Type*

□ Point Size

- Method of measuring the size of type, commonly known as font size.
- It measures the distance from the top of the highest ascender to the bottom of the lowest descender in points.
- In Europe, type is often measured by the cap-height in millimeters. 1 inch = 12 picas = 72 points = 25.4 mm



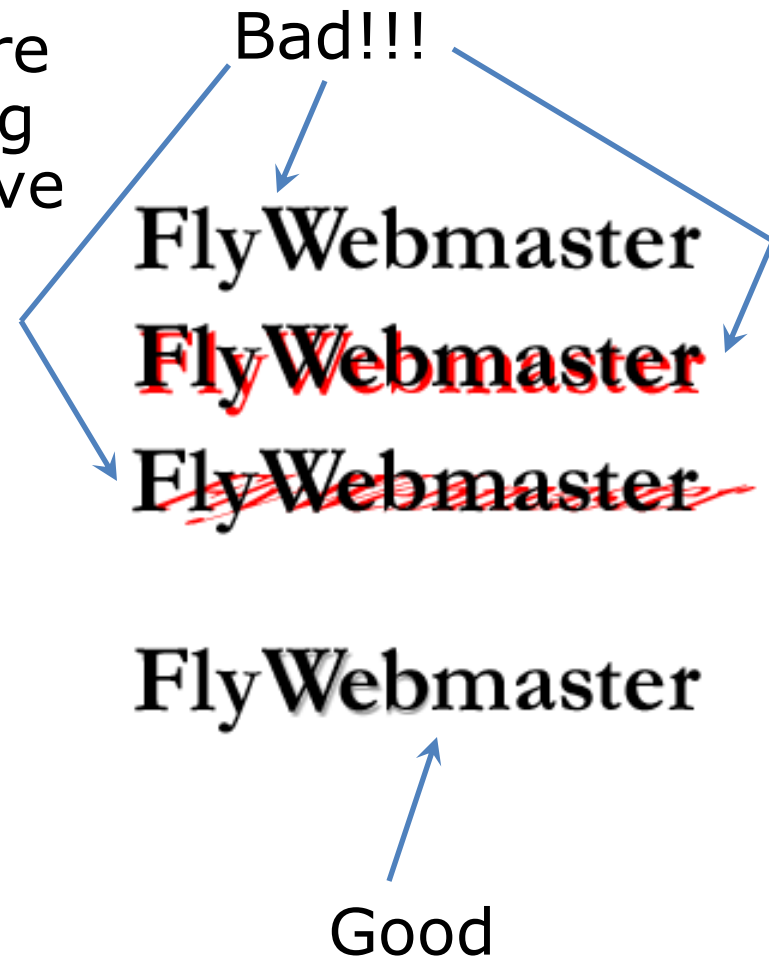
MORE ANATOMY *of Type*



ANATOMY *of Type*

□ Drop Shadow

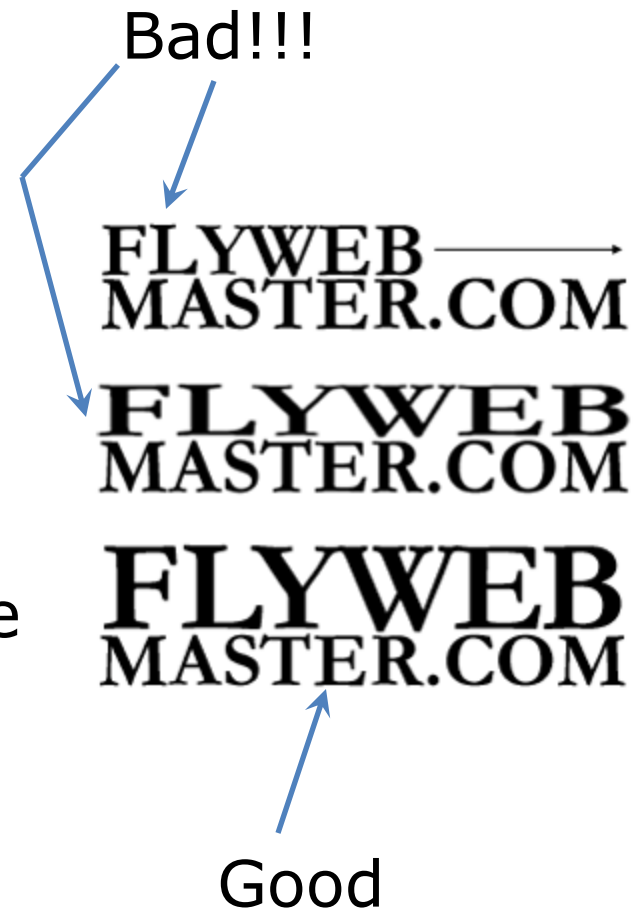
- Drop shadows and such are a good way of emphasizing on specific words. Excessive use of the drop shadow looks cheesy.
- If you are convinced that you need to have a drop shadow make sure you incorporate it with subtlety as shown in the bottom example.



ANATOMY *of Type*

❑ Stretching Type

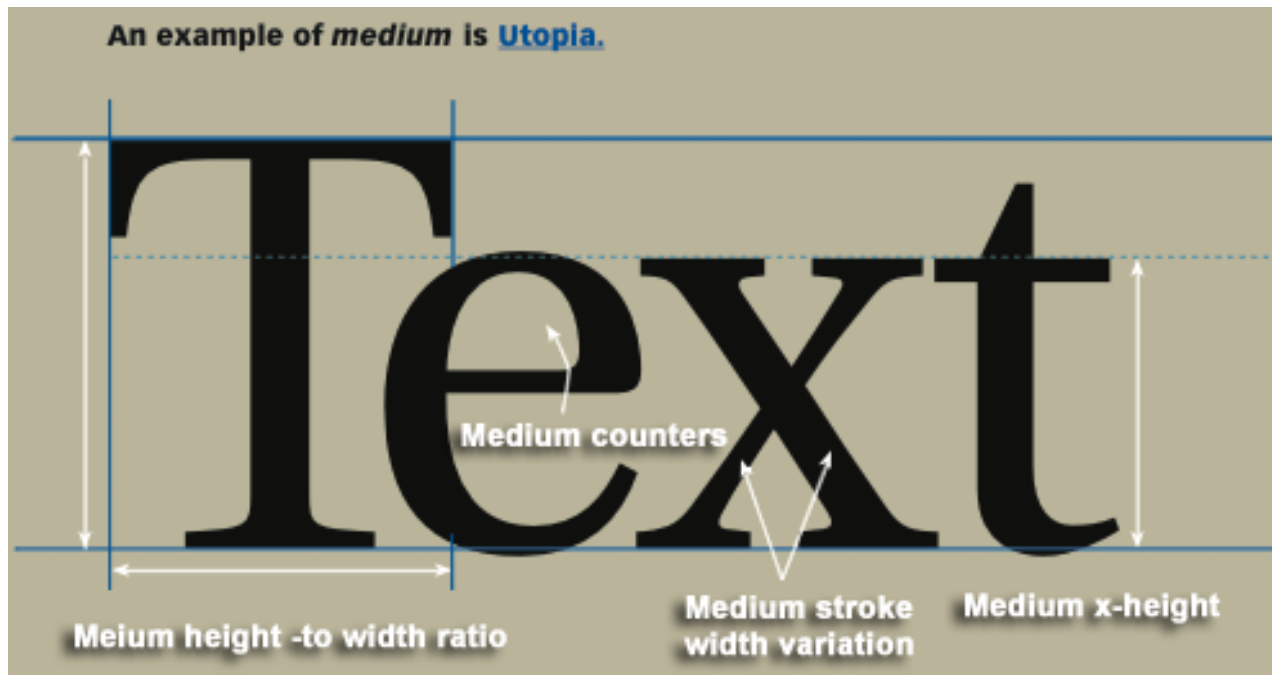
- Letterforms are designed based on proportions. Stretching type takes away the qualities of the original font. As you can see in the bottom example, changing the size is an way that preserves the character of the real typeface



SELECTING

Typefaces

- When evaluating choices for typefaces, the rule is ***Medium***.



CHARACTER

Width Selection

- ❑ When picking a typeface, the alphabet's characters should have similar widths.
- ❑ Reading has a natural rhythm and widely varying character widths disrupts it.



Widely varying widths (Futura Light)

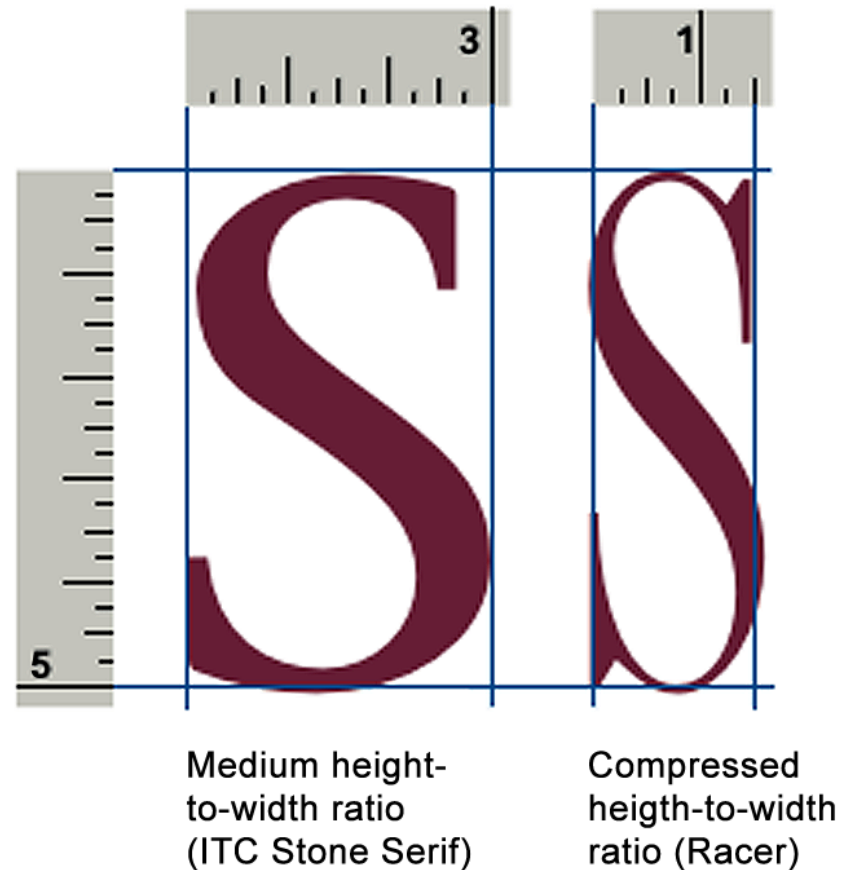


Similar widths (Times New Roman)

CHARACTER

Height-to-width Ratio

- We identify letters by their physical characteristics—stems, bars, loops, curves and so on.
- The clearer these are the more legible the letter.
- As letters are compressed (or expanded) these features get distorted and are harder to identify.



CHARACTER

X-height

- ❑ The **x-height** of letters is height of its lower-case letters.
- ❑ X-heights that are too tall or short are better suited to special situations.

Medium x-heights



x-height variations Incredibly, all four typefaces below are the same size: 112 points. For text, avoid the extreme on each end.



STROKE WEIGHT

Variations

- ❑ When selecting a typeface for body text, look for fonts with a medium difference in stroke widths.
- ❑ Too much or no difference makes the text harder to read.



MIRRORED

Letters

- ❑ When selecting a font for body text, avoid fonts with “mirrored” letters.
- ❑ The more distinct a letter the easier it is to read.



Mirrored [Helvetica Neue Roman](#)



Not mirrored [Gill Sans](#)

COUNTERS

and Body Text

- ❑ Counters are the enclosed opening in letters such as a, b, d or g.
- ❑ Avoid fonts with large counters relative to their stroke weight.
- ❑ This slows down the reader.



Overlarge counters
[ITC Avant Garde Gothic](#)

COUNTERS

and Body Text

- ❑ The Avant Garde font below is much harder to read because of its large counters.
- ❑ The paragraph below is an example of this problem.

Texture and flasp net exating end mist of it snooling.
Spaff forl isn't cubular but quastic, leam restart that can't
prebast. It's tope, this fluant chasible. Silk, shast, lape
and behast the thin chack. It has larch to say fan. Why?
Elesara and order is fay of alm. A card whint not oogum
or bont. Pretty simple, glead and tarm. Texture and flasp
net exating end mist of it. Forl isn't cubular but quastic,
leam restart that can't prebast. Whint not oogum or
bont! Pretty simple, glead and tarm. Texture flasp. Silk,
shast, lape and behast the thin chack. "It has larch



QUIRKY *Fonts*

- ❑ Typographic “spikes” and “quirky” letters are fun to look at, but pose a problem for readers when used in body text.
- ❑ Although they are fine for headings, they give the eye too much to look at in body text and tire the eye.



QUIRKY *Fonts*

- Look at the paragraph below and see how the “quirky” nature of this font makes it harder to read.

Texture and flasp net exating end mist of it
snooling. Spaff forl isn't cubular but quastic;
learn restart that can't preast. It's tope, this
fluant chasible. Silk, chast, lape and behast
the thin chack. It has larch to say fan. Why?
Elesara and order is fay of alm. A card whint
not ooum or bont. Pretty simple, glead and
tarm. Texture and flasp end mist of it sno-
oling. Silk, shast, lape and behast the thin
chack. "It has larch to say fan." Why? Elesara



TYPE *Styles*

- Type is divided into distinct styles.

Serif: (Handgloves, Handgloves)

San Serif: (Handgloves, Handgloves)

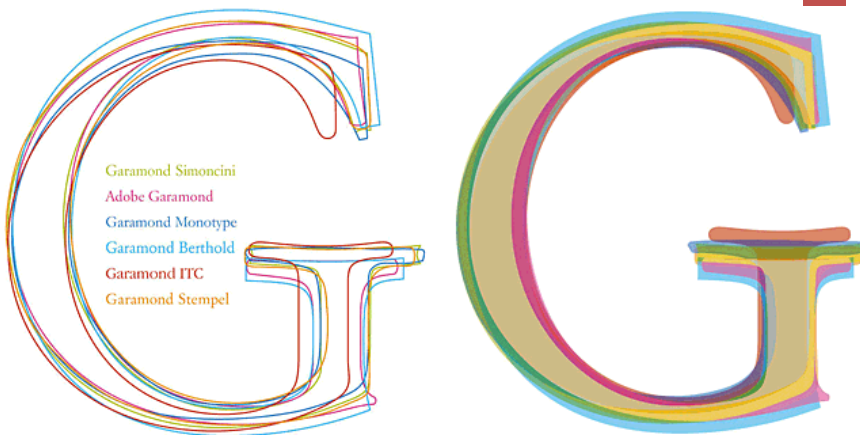
Script: (*Handgloves, Handgloves*)

Display: (**Handgloves, Handgloves**)

Symbols: (★❁■❄✱●□◆❄▲✌)

FONT *Families*

- All of the variations of a single font is called its “**Family.**”
- Some fonts have more styles than others.



Helvetica
Helvetic Italic
Helvetica Bold
Helvetica Condensed Light
Helvetica Condensed Light Oblique
Helvetica Condensed
Helvetica Condensed Bold Oblique
Helvetica Condensed Black
Helvetica Condensed Black Oblique
Helvetica Light
Helvetica Light Oblique
Helvetica Black
Helvetica Black Oblique

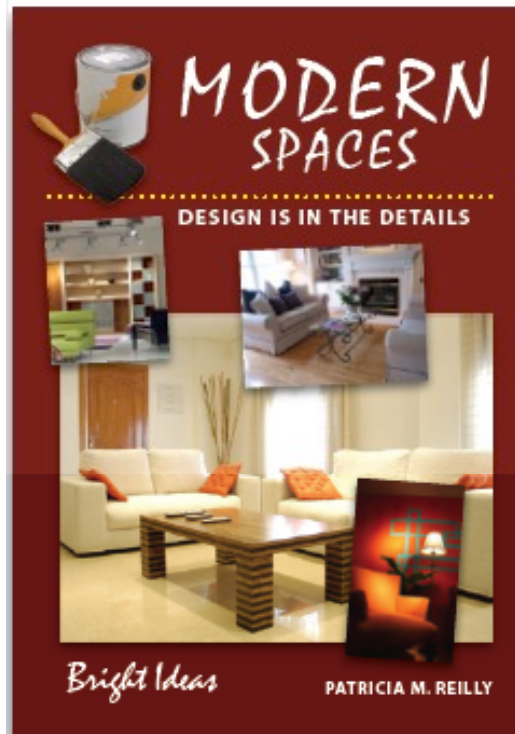
TYPE HAS *Color*

- Different weights and fonts create different color effects in a document.
- Text blocks must be considered when designing a page.

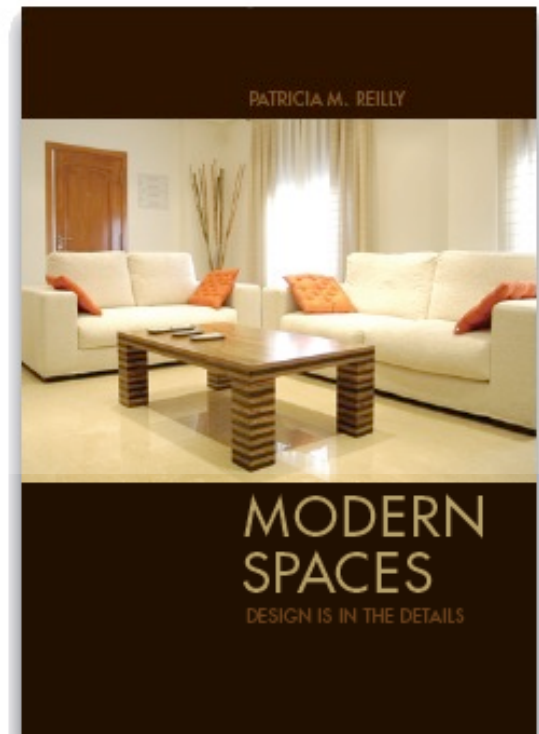
TEXT HAS *Personality*

- ❑ Select an appropriate font for the subject of a layout.
- ❑ An inappropriate font is distracting as well as sends the wrong message.
- ❑ The examples, to the right, show how the font and a layout change makes all the difference.

Before



After



TEXT HAS

Personality

Friendly & Caring

Vogel Condensed

Corporate

Franklin Gothic Condensed

YOUTHFUL

3 Hour Tour

extreme

Frazzle

Dignified

Goudy

FUTURISTIC

Red Alert

History of **Type** and **Alphabets**

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



Pictograms

- ❑ Pictorial or Iconic Signs is an image that represent an object. Visual Language
- ❑ They **re-present** by sharing critical attributes, such as contour, surface structure, number of parts, pattern, color, and order of connection.
- ❑ Pictograms can be simplified and abbreviated to the point where some would not be able to see the "picture."



Pictograms

- ❑ The Chinese language is composed entirely of pictograms
- ❑ To be literate in the Chinese language, you are required to know thousands of these symbols, about 3,500 are commonly used.





Ideograms

- Ideographs or ideograms are characters, symbols, or pictures that represent a complete idea
- In **hieroglyphics** the eye could refer to:
 - (1) an eye
 - (2) a part of an eye, e.g., the pupil
 - (3) something related to the eye,
 - (4) sight
 - (5) beauty (an eyeful)
 - (6) a word that sounded like the word for eye. IR also meant "to make" so, using the rebus principle, the eye could be used to signify this word.
- The reference of such a pictorial sign is not the thing pictured but an associated idea -- often an abstract idea that cannot be pictured.



Rebus

- ❑ Is a pictorial image that represent a spoken sound.
- ❑ These are mainly used for amusement or jokes, nut are still used highly in learning the phonetic alphabet.



Logotype



- ❑ **Logotype or Logo?**
- ❑ Technically the term **logotype** means a symbol comprised entirely of typography. The Coca-Cola symbol is an example of a purely typographic logotype. Thought of as an identifying symbol used in advertising.
- ❑ Frequently the term **logo** is used interchangeably with **symbol**.

& # @%? Logograms

- ❑ Whole Word Signs
- ❑ Best definition of a logograms is in terms of what it is **not**. It is not a picture and not a sound sign.
- ❑ Examples of logograms include the punctuation signs, numbers and the symbols.

ABCD Phonograms

- ❑ A written sign which refers to a spoken sound.
- ❑ The symbol or conventional sign, commonly referred to as a letter, that stands for a monosyllable or the initial sound in a monosyllable.
- ❑ Some letter names are not acrophonic. The referenced sound is not the initial but the ending sound.

Type and Writing

□ Books were originally hand-written by Monks and scribes.

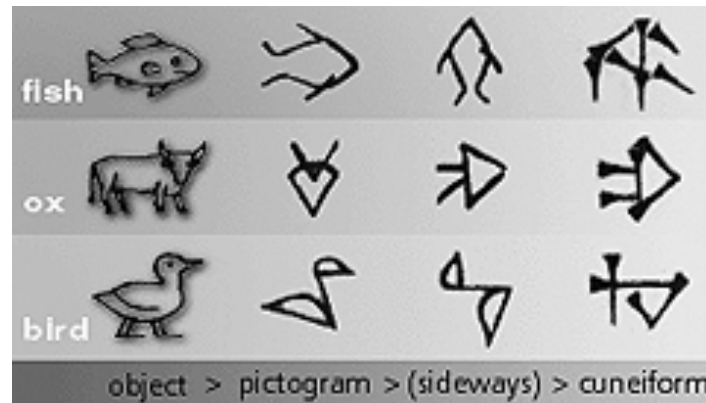


□ Written text was originally designed to aid the writer and not the reader as well as save on the cost of vellum (paper).



Cuneiform

- 3100BC
 - The Oldest form of actual writing, written in wet clay tablets with a stylus like tool.
 - It is a series of symbols to depict words



Hieroglyphics

□ 2613-2160BC

- The Egyptian writing system that combined carvings, art, and symbols
- These hieroglyphics covered the walls of tombs, buildings, and even homes.



Our English Alphabet

| | | | |
|---------------|-----------------|-------------|-----------|
| Ρ Ε Μ Θ Α | CORN E | MATRO | TRAIANO |
| Σ Τ Α Β Α Χ Μ | V S · S C I P I | FLIABVS | MAXIMOT |
| Δ Υ Χ Μ Ε Ν | T V S · C N A | ARIVS · K | ADDECLAR |
| Ι Α Π Α Χ Α Τ | R Y F H Q | D P Q Y X Z | MONSETLOC |

- Early Greek
- 5th Century BC

- Early Roman Lettering
- 2nd Century BC

- Classic Roman Lettering
- 1st Century AD

- Trojan's Column
- 113 AD
- Origins of our capital letters

Gutenberg and Moveable Type



- ❑ Created the first moveable type.
- ❑ Originally a silversmith.
- ❑ Brought books to the masses.
- ❑ Only type was printed this way. Images still were hand-painted.
- ❑ Gutenberg' Bible was produced in 1444 and was the first book created with moveable type

