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

1000 BC
The Sumerians create Cuneiform, a written system of communication using symbols designed to represent sounds.

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

3000 BC
The Sumerians create Cuneiform, 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.

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

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

1928
The New Typography is published, which promotes Bauhaus and Constructivist ideas such as asymmetrical typography and extensive use of sans serif type.

1932
Stanley Morison introduces Times (New) Roman.

1934
Adrian Frutiger introduces Univers, an extensive and very influential sans serif typeface.

1954
The New York School usher in an unprecedented period of experimentation in art direction and typography.

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

1980's
The advent of digital typesetting and web design greatly influences typography.
**ANATOMY of TYPE**

**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, l, f, k, t) that extends above the x-height.

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

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

**Baseline**
The imaginary line all capitals and most lowercase characters appear to stand on.

**Spine Line**
The imaginary line all capitals and most lowercase characters appear to stand on.

**Meantine Line**
The imaginary line that marks the top of lower case letters that lack ascenders.

**Meanline**
The imaginary line that marks the top of lowercase letters that lack ascenders.

**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.).

**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.).

**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 t.

**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.

**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).

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

**Stem**
A major vertical or diagonal stroke in the letterform.

**Serif**
The projections extending off the main strokes of 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).

**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.

**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 that the block of wood or metal that each letterform was carved into was one size (referred to as typehigh). Each letter block had to accommodate the ascenders and descenders as well as space amongst the letterforms.

- **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 width, while “I” and “T” have the least width.

- **Point size**– (typehigh)
  or Body size.
TYPE CLASSIFICATIONS – Old Style, Transitional – serif

OLD STYLE
1615 – Garamond
Garamond, the typeface best associated with this period, was designed by Jean Jannon, not Claude Garamond 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. Angular 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
- sculptural serifs
- angled stress
- less stress
- wider lower case

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 typeface 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-height 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

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 “&%$”
Perpetua – The quick Brown Fox jumped over the lazy dog. 12345 “&%$”

MODERN
1788 – Bodoni
The typeface 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
- crisp angle brackets
- flat serifs
- large x-height
- flat apex
- vertical stress

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-heights 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
- crisp angle brackets
- slab serifs
- vertical stress

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 Hoffmann, (original named Haas Grotesk), Helvetica, has become perhaps the most popular and often used typeface today. Its popularity in part due to its 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.

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 “&%$”

Gill 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.

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 “&%$”

**BLACKLETTER**

1550–1600 – Fraktur

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.

**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.

**DING BATS – ORNAMENTS**

1894 – Zaph Dingbats

Ding Bats and Ornamental type, are pictographic in nature. Ranging from boxes and bullet points to astrological 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 – Geometric, even strokes no serifs**

<table>
<thead>
<tr>
<th>No serifs</th>
<th>Flat apex</th>
<th>X-large x-height</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Identifying Marks – Ornate Calligraphy**

<table>
<thead>
<tr>
<th>Large serif</th>
<th>Vertical stress</th>
<th>Hairline serifs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Identifying Marks – Eclectic**

<table>
<thead>
<tr>
<th>Large weight</th>
<th>Large serif</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Identifying Marks – Pictographs**

<table>
<thead>
<tr>
<th>Zaph Dingbats</th>
<th>12345</th>
<th>&amp;%$</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Adobe Wood Type

1904 – Bermuda LP

Webdings

The quick Brown Fox jumped over the lazy dog. 12345 “&%$”
Professional Typesetting is in the details

“Open and closed quotes.”
“Not Feet or Inches.”

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

“Hyphen-ating”

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

Punctuation inside the 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 and semicolons
Belong outside the quotation marks.

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

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 Headline Type.

thin space on either side of a Hyphen
No space with em dash

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

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 10 points in size.
The goal is to get the type to look great to the eye.

“Typeography is the fashion that words wear”
+30 tracking

“Typography is the fashion that words wear”
+0 tracking

“Typography is the fashion that words wear”
+50 tracking

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.

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

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

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 orphans.

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.

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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.

Justified text
There are three kinds of justified text, justified with last line aligned left, justified with last line centred, 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.

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.

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.

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

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. Tightens up the leading in lines with all caps or with few ascenders and descendents. Add leading between paragraphs if your are using space to indicate an new paragraph.

This Paragraph is set 9/15.

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

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

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.

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.

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.

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.

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 65% of it’s height. Expanded is 110% of it’s height.

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

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 keyboard shortcuts to do this properly.

- option v & e again
- option 1
- option 8
- option g
- Copyright
- TM
- option 2
- option r
* option shift 8
Accent grave
Ellipsis
Bullet
Copyright
Trademark
Registered
Degree symbol (e.g., 102°F)
Legibility & Readability

Interdependent but different

Legibility is the ease of which the eye can identify letter forms. There are many factors which affect this ability, they range from viewing conditions, size and viewing distance, positive and negative space, to cultural norms and color and contrast. Readability, by extension, is the ease and quick- 

ly the readers eyes can connect, trace and absorb letter forms, as coherent words, continuous sentences and paragraphs.

Good typography depends on the visual contrast between one letter form and another and between text blocks, headlines, and the sur-

rounding white space. The point of typography, and to some ex-
treme 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.

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, the designer’s job is to ensure that the text is smooth, flowing and pleasant to read. The hallmark of great 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 in Utopia, Text Medium weight Medium height-to-width ratio Medium counters 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 Frutiger (below), top, with widely varying character widths disrupts it.

2. Medium height-to-width ratio We identify letters by their physi-

cal 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 blurred—diagonal strokes, for ex-

ample, 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 cross text inside a box—let it breathe.
5. Be consistent.
6. Use bullets when listing items, not a hyphen.

Leading

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

1. There is a fatality about all physical and intel-

lectual 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 oth-

ers, 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.”

3. Encourage white space.
4. Use proper punctuation with parentheses.
5. Use italic and bold sparingly.
6. Don’t cross text inside a box—let it breathe.
7. Be consistent.
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Utopia: Is an excellent example of a Medium proportioned text face. Others include Adobe Garamond, Janson Text 55 ro-

man, and ITC Stone Serif

Text Text a height Medium counters Medium stroke width variation

Medium a height Medium height-to-width ratio

Medium stroke width variation

6. Use bullets when listing items, not a hyphen.

Alignment gives type blocks a spine to orient the reader

1. There is a fatality about all physical and intel-

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9. Reduce the size of the punctuation marks in headlines.

— Oscar Wilde

— Oscar Wilde

— Oscar Wilde

9/9/15

Goudy 9/9 (Set Solid)

Goudy 9/12

— Portrait Dorian Gray, Oscar Wilde

— Portrait Dorian Gray, Oscar Wilde

Goudy 9/18

Flush Left / Rag Right

Justified

Flush Right / Rag Left

Centered

— Portrait Dorian Gray, Oscar Wilde

— Portrait Dorian Gray, Oscar Wilde

— Portrait Dorian Gray, Oscar Wilde

“...”
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, type size, 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 indented or block style for paragraphs. Don’t use both. Use neither, either.

5. Use only one typeface per a period, not two.

6. Don’t justify text unless you have to. If you justify text you must use hyphenation.

7. Don’t undertype 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 below 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 mixture of larger and smaller letter, but otherwise the same.

Within a family of styles: mixtures of roman and variants 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
- Unicrus

INSTEAD OF AVANT GARDE USE:
- Futura
- Kabel
- Metro

INSTEAD OF ITC BOOKMAN USE:
- Americana
- Bitstream Cooper
- Canterbury
- Caslon
- Korinna
- ITC Stone Informal
- ITC Souvenir

INSTEAD OF PALATINO USE:
- Bembo
- Bitstream Arrus
- Bodoni
- Caslon
- Centaur
- Ditmas
- Calligraphic
- ITC Galliard
- Perpetua
- Ludolphi
- Salomon
- Classical Garamond
- Weiss

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

INSTEAD OF ZAPF CHANCERY USE:
- Cataneo
- Corsiva
- LineScript
- Marigold
- Mistral
- Odalisque
- Portica
- Rage
- Letrasys
- Shelley Script
- Snell Roundhand
- Spring

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 contrasts, 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.

Daniel Will-Harris

Typeface Combinations

© 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 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).

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 gaze 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 gaze 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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3. Hanging Indent
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—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 centered. Flush left and flush right are sometimes referred to as left justified and right justified.

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The roman font is the core or spine from which a family of typefaces derives. 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 (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small caps are slightly taller than the x-height of lowercase letters.

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.). 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.

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.

Type face family: Adobe Garamond

Adobe Garamond was designed by Robert Slimbach in 1988.
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 word 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.
Purpose. To typographically enhance the meaning of song lyrics while exploring the computer's typesetting potential.

Assignment. Select lyrics from one of your favorite songs. Choose a type family to use to illustrate the mood and rhythm of the song. Try to make the letterforms sing and express the 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 'i' 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.

Assignment #2–Song Lyrics

[Illustration by Marlene Leslie]
[Illustration by Dianne Nilsson]
[Illustration by Jennie Gallon]
[Illustration by Natali Martinez]

http://www.songlyrics.com
http://www.elyrics.net.
Purpose. To play with the forms of your initials as a 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 your favorite type styles that reflect your 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, excercita 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 your 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 your design problem. Use a limited color palette you concentrate on form and the process of design. Your 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.
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 its 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 themselves.

http://www.brainyquote.com
http://www.famousquotes.com
http://www.great-quotes.com
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 your computer and use it as a template to place the 25 words you were given in any way you wish to replace 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 project for developing computer skills, in Illustrator.

Type Portrait by Ethan Wongwichit
Type Portrait by Carlos Escobar
Type Portrait by Peter Aymonin
Type Portrait by Dianne Nilsson
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.

Assignment #4–Letters out of Objects

Illustration by Henry Mayhan

Illustration by Erica Barrios

Illustrations by Laura Bartick

Illustration by Yinlan Fong

Illustration by Henry Mayhan
TYPOGRAPHY – HISTORY

Terms

ALIGNMENT - The positioning of text within the page margins. Alignment can be flush, left, right, justified, center, or ragged. Flush right is sometimes referred to as left-justified and right justified.

ANGLED Type faces that are not perpendicular to the page. Slanted, italicized, or oblique typefaces are examples of angled type.

APPROXIMATE The character is approximating and not precise. The ampersand was originally a ligature for e and ampersand, expressed as pt or mm, which is the horizontal measurement.


BASE LINE The imaginary line on which characters appear to rest in a line of type. Some characters drop below it and others extend above it for better visual balance.

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

BODY TEXT The 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 typset. Can be larger than the point size.

BOLD Type A generic description of type that is heavier than the text type with which it is used. Bold type can be used to emphasize text.

BULLET marker A symbol or character usually used to draw attention to 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. It is generally not good to mix centered and flush text. Use centered text sparingly.

CHARACTER Any printable symbol, including letters of the alphabet, numerals, punctuation, and special characters.

CHARACTERS per line An exact measurement of the number of characters on a given line of type that will fit in one line. This is a measurement for the lower case alphabet.

CLASSIFICATION Grouping type designs related by common characteristics. There are essentially seven style types: Roman, italic, sans serif, slab serif, script, decorative and decorative.

COLOR The apparent blackness or whiteness of a block of text.

TYPOGRAPHY The art and practice of arranging type and other elements in pleasing combinations for visual impact and for the production of the most aesthetic result. Typefaces may be designed with small or large character stroke, used to provide visual emphasis within text. Most typographers can create pseudo-italic (oblique) characters electronically by skewing the digitized characters.

JUSTIFICATION The process of composing and adjusting line of type by adding space between the words and characters so that the lines are adjusted to fit the space available.

UNJUSTIFIED Text which has not yet had line endings.

VERTICAL Justification The process of adding space between line or paragraph 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 capital letters especially in large display and headline text lines.

GRAPHIC lines associated with a paragraph that separate blocks of text. Rules are commonly used as decorative elements in a block of text. Also referred to as line extensions.

PICASSO A unit of measurement used in printing and typesetting equal to 1/12 of an em. Also referred to as picas.

POINT Size The measurement of type, generally from the top of the highest ascender to the baseline. Justified to center. Due to variances in type design, the designated point size of a particular font might be somewhat different than the visual measurement.

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

TRUETYPE Fonts. Proportional spacing between characters of a face wherein each letter has its own width. Most typographers and line printers use only non-squared fonts.

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

STYLE A collection of typefaces related in design but differing in character weights and widths.

SPECIFICATION The formatting applied to type such as size, leading, font, etc.

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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, imagersetters, and plate setters. 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 (.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 Mac Roman 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.