KNOW YOUR TYPE ?

RESEARCH ELECTIVE PROJECT DOCUMENT

GUIDE: TARUNDEEP GIRDHER

VARSHA MEHTA

[typography] is a craft by which the meanings of text (or its absence of meaning) can be clarified, honored and shared....

—Robert Bringhurst

CONTENT

INTRODUCTION

"KNOW YOUR TYPE" was an small attempt to overcome my fear of type. I wanted to provide typeface representative of the major historical and functional classifiactions so that I could better discuss those classifications.

ON CHOOSING TYPE

What typeface should I use for such and such ? Typography is not a science. Typography is an art. There are those who'd like to 'scientificize'; those who believe that a large enough sample of data will somehow elicit good typography. Typography and choosing type is not a science trammeled by axioms and rules is a cause to rejoice.

Fundamentally, the responsibility we bear is two-fold: first we owe it to the reader not to hinder their reading pleasure, but to aid it; second, we owe a responsibility to the typeface or typefaces we employ. Good typefaces are designed for a good purpose, but not even the very best types are suited to every situation.

What follows is not a set of rules, but rather a list of guiding principles.

SANS OR SERIF?

Which one is better than the other for setting extended text. I suggest that you ignore the vague and inconclusive findings of such ramblings and decide for yourself. Oh, but seriffed types are better for extended text because the serifs lead your eye along... Stop! Nonsense.

Rather than write another ten paragraphs on this topic, I'll simply say that we read most easily that which we are most familiar with. (feel free to disagree in the comments below). And if you're in any doubt as to whether sans serif typefaces can be used for body text, then turn left at the end of aisle three and make your way over to the Swiss Typography department.

MATCH THE TYPEFACE TO CONTENT

Before choosing typeface, examine it, print out some samples of it, and be aware of any images it brings to mind. What is the first thing it reminds you of? Chances are the typeface will have similar effect on your readers. So then, logically select the set of typefaces which have similar qualities . Playful fonts like Hobo or Ad Lib suits well for kids, while fonts like Zapf Chancery or Vivaldi would be more appropriate for designing wedding invitations.

CONSIDER THE BASIC BEFORE THE EXOTICS.

For most text such as newsletters, reports, books, correspondence, amd so on, its its ahrd to go wrong with oldstyle design such as Garamond, Bembo, or Sabon, to name a few, but these fonts might look somewhat stuffy if used in a rock magzine or techn-trendoid publication. The choice is never easy, nor is anyone going to be able to offer the ultimate suggestion without having seen the text printed with it. If you start with basic fonts its easy to make changes and substitutions. There are more options available to you in terms of alternate font choices, style changes, leading options, and so on.

PICK TYPEFACE AND GET TO KNOW IT.

use it for everthing. memeos, corespondence, fax covers, flyers, whatever. Try using it for every type of document you might have to create . set it i wide coulmns and narrow, at large point sizes and small, with lots of leading and with minimal leading. choose it for every conceivable situation. Better yet, try to avoid combining it with other fonts if you can, instead using the same font in a different style(bold or italic) or point size where you might otherwise opt to combine it with another font. This might otherwise be for headlines, subheads, pagefooters, captions for illustrations, and so on. for example, if you wer to choose an extended typeface family such as franklin gothic, you could use the
Heavyweight for headlines and subheads, the Lights to regular weights for body text, and the regluar to bold weights for caption and callouts. Its important to use the same typeface family,and push it to limits.

X HEIGHT

 Althought the x height is not a fixed unit of measurement, as are points and picas, it is of a great significance to designer because the x height–not the point size of typeface converys the visual impression of the type size.
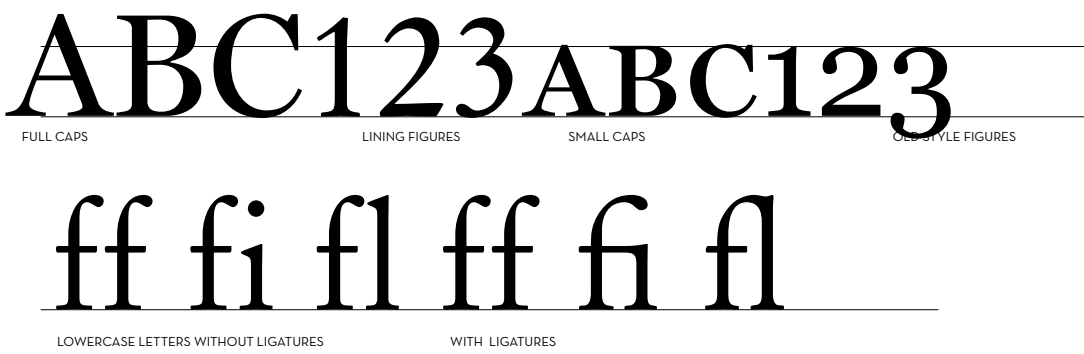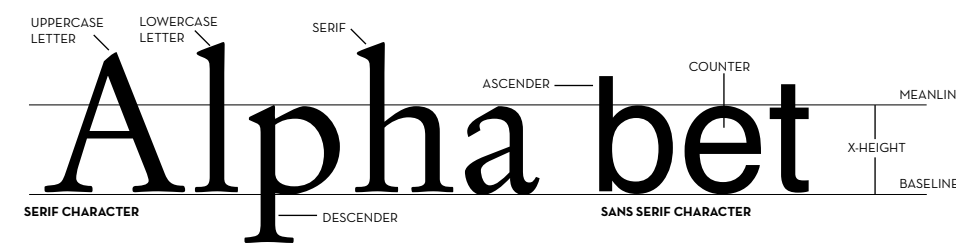
TYPE
The letter of the alphabet and all the other characters used singly or collectively, to create words, sentences, blocks of text etc.

TYPOGRAPHY
The art of designing with type. by mechanizing much of the art, technology is rapidly making typography a science as well as an art.

Alpha bet

UPPERCASE LETTER | LOWERCASE LETTER | SERIF | ASCENDER | COUNTER | MEANLINE | X-HEIGHT | BASELINE | DESCENDER

SERIF CHARACTER | SANS SERIF CHARACTER

ANATOMY OF TYPE:

Characters:
The individual letters, punctuation, numerals, and elements that are used when setting type.

Uppercase:
The capital letter, or caps, of the alphabet. The term derives from the early days of handset type when capital letters were stored in the upper section of the typeface.

Lowercase:
The small letter of the alphabet often indicated as /c. when combined with the uppercase they are indicated as U/lc

Baseline:
An imaginary line upon which the character seem to be standing.

Meanline:
An imaginary in that runs along the top of most lowercase letter such as a, c, e, i, m, n, u, v, w and x

x-height:
The height of lowercase letters, excluding ascenders and descenders; often measured by the lowercase x.

Ascender:
The part of some lowercase letter, such as the strokes on the letter b, d, or h, that rises above the meanline.

Descender:
The part of some lowercase letter that fall below the baseline , such as the strokes on the letter p. y.and g

Counter:
The space entirely or partially enclosed within a letterform, such as the enclosed "bowl" of the letter b,d,and p.

ABC123 ABC123

FULL CAPS | LINING FIGURES | SMALL CAPS | OLDSTYLE FIGURES

ff fi fl ff fi fl

LOWERCASE LETTERS WITHOUT LIGATURES | WITH LIGATURES

Lining Figures:
Numerals identical in size to capital and aligned on the baseline: 1 2 3 4 5 6 7 8 9 0

Ligatures:
A typographic charcter produced by combining two or more letters.

Leading:
In early typesetting, strips of lead were placed between lines of type for spacing, hence the term refers to the spatial distance between letters.

Kerning:
In typesetting , kerning refers to the process of subtracting space between specific pairs of chracters so that the overall letterspacing apperas to be even.

FONT FORMAT:
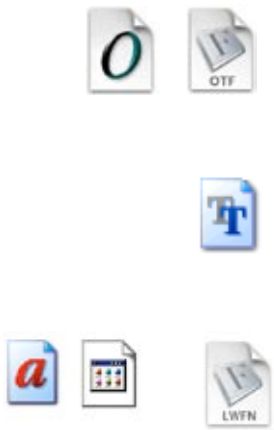
OpenType:
An initiative between Adobe Sysyems and Microsoft in 1996 to combine Type One and True Type digital font reperesntations into a compatible format. Open Tpye may be poised to be the emerging digital type standard. **Filename extension- .otf, .ttf**

TrueType
Digital font representation developed jointly by Apple Computer and Microsoft in response to Adobe Systems's Type One format. \ **Filename extension - .ttf**

PostScript
A page- description programiing language created by Adobe System that handles teaxt and graphics, placing them on a page with mathematical precision.

TYPE MEASUREMENTS

Point size
The size of type is usually measured in points, a unit of length in use since 1735, with various values.

72 points = 1 inch

12 points = 1 pica

6 pica = 1 inch

TYPE HISTORY: TIMELINE

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 letter forms 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. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

§ 2008
Typewriter
Iza W

● 2003
Fedra
Peter Bilak

● 1993
Georgia
Matthew Carter
Tom Rickner

● 1993
Scala
Robert Slimbach

● 1990
Minion
Robert Slimbach

1987
Stone Serif
Sumner Stone

1937
Peignot
A. M. Cassandre

1934 §
Rockwell
Monotype foundry's

1931 ●
Times New Roman
Stanley Morison

1929 ●
Perpetua
Eric Gill

1977 ■
Cochin
Matthew Carter

1967
Sabon
Jan Tschichold

1955 §
Courier
Max Miedinger

1757 ●
Baskerville
John Baskerville

1798 Ⓜ
Bodini
Gaimbattista Bodoni

1896 ■
Cheltenham
Bertram Grosvenor Goodhue
Ingalls Kimball

1937 ■
Janson

1928
GARNJON
Monotype foundry's

1560 ■
Palatino
Hermann Zapf

1540 ■
Stempel Garamond
Claude Garamond

1470 ■
Jenson
Nicolas Jenson

1496 ■
Bembo
Francesco Griffo

1800 Ⓜ
Walbaum
Justus Erich Walbaum

1858 ■
Bookman
Alexander Phemister

Chauncey H. Griffith

1919 ■
Century Schoolbook
Morris Fuller Benton

Ⓜ 1853
Didot
Hermann Eidenbenz

1853 ■
Centaur
Hermann Eidenbenz

1847 §
Clarendon
Hermann Eidenbenz

1916 ■
Goudy
Frederic W. Goudy

1799
Nicholas-louis Robert invents the paper-making machine

1815
Vincent Figgins designs the first slab-serif typeface

| 1400 | 1500 | 1600 | 1700 | 1800 | 1900 | 2000 |

1470
Nicolas Jenson began printing.

1450
Johann Gutenberg invents movable types

1540
Garamond came to prominence in the 1540s, first for a Greek typeface he was commissioned to create for the French king Francis I, to be used in a series of books by Robert Estienne

1760
Industrial Revolution begins, setting the stage for advances in graphic design production.

1702
Philippe Grandjean creates Romain du Roi, the first transitional typefaces of 18th century

1761-1728
William Caslon creates old typefaces which are the model of several typefaces today

1816
William Calson IV designs the first sans serif typeface

1784
Francois Ambroise Didot creates the first true modern style typefaces

1796
Aloys Senefelder invents lithography

1909 ●
News Gothic
Morris Fuller Benton

✳ 1898
Akzidenz Grotesk
H. Berthold AG Foundry

✳ 1926
Gill Sans
Eric Gill

1926 ▲
Franklin Gothic
Morris Fuller Benton

▲ 1927
Kabel
Rudolf Koch

1927 ▲
Futura
Paul Renner

▲ 1930
Bank Gothic
Morris Fuller Benton

1982
✳ **Arial**
Robin Nicholas
Patricia Saunders

✳ 1987
Stone
Sumner Stone

▲ 1988
Avenir
Adrian Frutiger

▲ 1991
Century Gothic
Monotype Imaging

✳ 1991
Meta
Eric Spikermann

✳ 1992
Myriad
Max Miedinger

✳ 1993
Scala Sans
Martin Majoor

2000 ✳
Gotham
Tobias Frere-Jones

2001 ✳
Fedra
Peter Bilak

2005 ✳
Vista
Xavier Dupré

● 1937
Bell Gothic
Chauncey H. Griffith

1957 ✳
Helvetica
Max Miedinger

● 1958
Univers
Adrian Frutiger

1958 ✳
Optima
Hermann Zapf

▲ 1962
Eurostile
Aldo Novarese

1965 ✳
Impact
Geoffrey Lee

▲ 1975
Bauhaus
Edward Benguiat

✳ Humanist   ● Transitional   ▲ Geomteric   ■ OldStyle   Ⓜ Modern   § Slab Serif

Classification is not as important to the field of typography as it is so to say biology, but it is important. Its important to now your Old styles from your Modern, your Geometries from your Humanists, not just for understanding typefaces but for the effects these designs have on our type selection decisions. Type is central to design. The two cannot be separated. Type must work with the personality, character of the subject of design. Serif fonts have been around for 500 years and they tend to fall into historical classification schemes quiet nicely. Type face from 15th and 16th centuries are known as Old styles, and share many similar charcteristics; typefaces form 18th century fall into a category known as Transitional and typefaces from the late 18th and early 19th centuries are known as Moderns. The lines of classifiaction are fairly apparent, and a familiarity with them help us to take there selection decision.

SERIF FONTS

OLD STYLE

Old style or humanist typefaces date back to 1465, and are characterized by a diagonal stress (the thinnest parts of letters are at an angle rather than at the top and bottom), subtle differences between thick and thin lines (low line contrast), and excellent readability. Old style typefaces are reminiscent of the humanist calligraphy from which their forms were derived.

TRANSITIONAL

They are in between modern and old style, thus the name "transitional." Differences between thick and thin lines are more pronounced than they are in old style, but they are still less dramatic than they are in modern serif fonts.

MODERN

Characterized by extreme contrast between thick and thin lines. Modern typefaces have a vertical stress, long and fine serifs, with minimal brackets. Serifs tend to be very thin and vertical lines are very heavy. Most modern fonts are less readable than transitional or old style serif typefaces.

SLAB SERIF

Slab serif or Egyptian typefaces usually have little if any contrast between thick and thin lines. Serifs tend to be as thick as the vertical lines themselves and usually have no bracket.

CHARACTERISTICS:

Old Styles: friendly, warm, romantic, classical yet quirky

Transitional: rational, matter of fact and more even in terms of design and emotion.

Modern: stylized, refined, cool and sophisticated.

Slab Serif: authoritative, bold, geometric

Sans Serif on other and have only been around for the past century, so instead of historical classify them is not as important as knowing ther functional aspect.Classification of Sans serif types ia based entirely on form. Sans serif appear more linear and less fuild than serif designs, there is little variation in stroke width, and the stress is nearly vertical.

| a | a | a | a |
| Franklin Gothic Grotesque | Helvetica Neo Grotesque | Gill Sans Humanist | Futura Geometric |

SANS SERIF FONTS

GROTESQUE

Grotesque typefaces are sans serif typefaces that originate in the nineteenth century. There is some degree of contrast between thick and thin strokes. They generally have a spurred "G", an "R" with a curled leg, and the terminals of curves are usually horizontal.

NEO-GROTESQUE

Neo-Grotesque typefaces are derived from the earlier Grotesque faces, but generally have less stroke contrast and a more regular design. Unlike the Grotesque, they generally do not have a spurred "G", and the terminals of curves are usually slanted. Many Neo-grotesque faces have a large degree of subtlety and variation of widths and weights to accommodate different means of production

GEOMETRIC

Geometric typefaces are sans serif faces constructed from simple geometric shapes, circles and/or rectangles. The same curves and lines are often repeated throughout the letters, resulting in minimal differentiation between letters.

HUMANIST

Humanist typefaces, instead of deriving from the 19th century Grotesque faces, relate to the earlier, classical hand written monumental Roman capitals.

CHARACTERISTICS:

Grotesque: formal, display

Geometric: industrial , display, structure

Modern: warm, display, friendly

BASED ON HUMANIST WRITING
STYLE AND ROMAN INSCRIPTIONS

LEFT-INCLINING CURVE
AXIS WITH WEIGHT STRESS

SMALL X-HEIGHT

HEAD SERIFS ARE
OFTEN ANGLED

SERIFS ARE ALMOST
ALWAYS BRACKETED

OLD STYLE

USE FOR LETTERPRESS

EXCELLENT READABILITY

SUBTLE DIFFERENCES BETWEEN
THICK AND THIN LINES

In Claude Garamond's time (the early 1600s), all papers where handmade and printing technology was still somewhat primitive. A typestyle that we now call Oldstyle was created that complimented the technology. The old style typefaces has relatively thick stroke and heavily bracket serifs.

GARAMOND

Claude Garamond
1540

- Garamond is the original typographic naming disaster a source of ongoing confusio there are many types called "Garamond", almost to the point where garamond has emerged as a category among serif text faces. What most of the Garamonds have in common is that they are more-or-less accurate revivals either of type cut by *Claude*
- *Garamond* in the late fifteenth century, or of type cut by *Jean Jannon* in the mid-16th century.
- Garamond's letterforms convey a sense of fluidity and consistency
- Long extenders and top serifs have a downward slope
- Garamond is considered to be among the most legible and readable serif typefaces for use in print (offline) applications

Garamond regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Garamond regular 7 pt

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Garamond regular 8 pt

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A M N Q

slightly rounded apex; centerd cross-bar; inner portions of serifs are longer than outer portions

Slab serif on top of stems. the vertex is slightly above the line.

diagonal stroke curves at lower angle

long claw shape tail

R T W a

short tail commonly used in all cap composition

upturned serifs on cross-bar,

center stroke crosses all stroke posses serif

it has large counter

e g i n

smooth tear drop ear, flat lower loop

JENSON

Nicolas Jenson
1496

- Jenson is an organic, somewhat idiosyncratic font,
- Low x-height, and inconsistencies that help differentiate letters to make it a highly readable typeface appropriate for large amounts of text.
- Use of oblique aspices imitate the calligarphic penstroke
- The original jenson font did not have an italic version.

Jenson regular 6 pt

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A G O Q

diagonal intersect in stepped

central junction is flat

less smooth

excusively long tail

a c e j

small bowl

calligraphic stroke

angled crossbar; ends in a crisp, pen formated terminal

loop is not rounded up, but instead has a downward taper

PALATINO

Hermann Zapf
1560

- Palatino is the name of a large typeface family that began as an old style

- It is based on the humanist fonts of the Italian Renaissance, which mirror the letters formed by a broadnib pen; this gives a calligraphic grace

- Palatino has larger proportions, and is considered much easier to read

- The fonts also include many different sets of figures, ligatures, and historical ligatures.

SAMPLE TEXT

Palatino regular 6 pt

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IDENTIFYING CHARACTERISTIC

D P R Q

slight bulge or pull to the right

the loop is not closed

the loop is not closed

tail sticks at the bottom of circle

h m n e

typical foot serifs extend to the right but not to the left

typical foot serifs extend to the right but not to the left

typical foot serifs extend to the right but not to the left

serif rise on thin cross-bar and slant away form each other

CASLON

William Caslon
1722

- William Caslon's types of the early 18th century were extremely popular then, and strongly revived in the late19th century, producing many versions

- It is characterized by short ascenders and descenders, bracketed serifs, moderately-high contrast, robust texture, and moderate modulation of stroke, individual letters have a simple charm, and are interesting and legible

- A versatile typeface with a friendly, homey quality. While the individual letterforms are not particularly elegant, the face has altogether a pleasing aspect.

- Caslon's italics have a rhythmic calligraphic stoke

SAMPLE TEXT

Caslon regular 6 pt

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IDENTIFYING CHARACTERISTIC

A E J S

extreme difference between thick and thin lines; right stem overlaps left hairline; cupped apex

longer lower horizontal stroke

hook on lower terminal

thin; appear raised above the remaining body alignment when in mass

T a c e

serif rise on thin cross-bar and slant away form each other

ball on end of upper loop; straight back

ball on end of upper loop

light, high cross bar

g t y

smooth tear drop ear, flat lower loop

top filled

arrow shaped counter; bulbous ending at lower end of hairline

BEMBO

Francesco Griffo
1496

- Bembo was a frequently used book typeface from the 1930s so long as books were printed letterpress, and many found (and find) it one of the most satisfactory types for extended texts: elegant without being prissy.

- The type has a serene quality. It calls attention to itself by refusing to call attention to itself, and yet it is elegant.

- It has moderate x-height, neither too condensed nor too expanded

- It did not survive adaptation to photocomposition very well, though; nor, in due course, digitization

SAMPLE TEXT

Bembo regular 6 pt

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IDENTIFYING CHARACTERISTIC

A
flat top;
crossbar is wide

E
Long center stroke with large serif; lower serif of vertical stroke projects far to the left

T
wide horizontal stroke

W
Diagonals cross with noticeable counter; continuous serif on top of diagonal

a
Small, flattened loop; small counters

e
high, thin cross-bar; small counters

f
kerned top

n
right stem bows in

r
calligraphic ear; hairline on ear turns up

y
short descender

CENTAUR

Hermann Eidenbenz
1853

ABOUT

- Originally drawn as titling capitals by Bruce Rogers in 1914 for the Metropolitan Museum of Art.

- The typeface is based upon several Renaissance models

- Centaur is at its best when set with generous (25–50%) leading

SAMPLE TEXT

Centaur regular 6 pt

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Centaur regular 7 pt

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IDENTIFYING CHARACTERISTIC

M
upper serifs are single-sided, pointing out

E
serifs on center bar

e
rising crossbar, perpendicular to the stroke axis

a
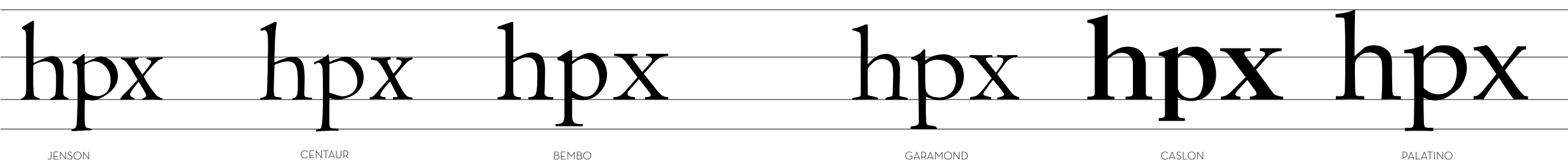pen-formed terminal

j
calligraphic pen formed terminal

o
axis inclined to left

r
splayed;, bilateral foot

y
flat foot serif

COMPARING X-HEIGHT

1 | All display specimens are 72-point type

hpx   hpx   hpx   hpx **hpx** hpx

JENSON   CENTAUR   BEMBO   GARAMOND   CASLON   PALATINO

(1) Different typeface having same point size may appear larger or samller because of variations in thier x- height. Although they are all 72 points, the x-height of each typeface varies. Jenson and Centaur have smaller x-height. type with lower x-height generally have longer ascenders and descender and vice versa. Design decisions such as x-height, are made by the typeface designers for the parctical and esthetic reasons.

2 | All text specimens are 9-point type

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GARAMOND

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CASLON

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

PALATINO

(2) The effect of the x-height are very noticeable when type is set as text.Although all are set in 9-point type the Garamond appear smaller than either bembo or palatino with their larger x-heights. X-height also effects the number of character per line and the amount of space between the lines. Typef ace with smaller x-height appear to have more space between lines than do typefaces with large x-height.

COMPARING CHARACTERISTIC FEATURES

A A A A A **A**

E E E E E **E**

G G G G G **G**

J J J J J **J**

K K K K K **K**

M M M M M **M**

Q Q Q Q Q **Q**

R R R R R **R**

a a a a a **a**

c c c c c **c**

d d d d d **d**

e e e e e **e**

g g g g g **g**

r r r r r **r**

s s s s s **s**

t t t t t **t**

The End

RELEASED THRU UNITED ARTISTS

LITTLE FOOT
children footwear
www.thebusinesslogo.com

Rogers Bruce

Philippine Airlines

PARACETAMOL 500 mg

香港 HONG KONG
國際機場 INTERNATIONAL
AIRPORT

Apple
invents the
personal
computer.
Again.

DAVE AND D&B BUSTER'S

V&A

· · T · ·Mobile·

A|A
AmericanAirlines®

Linux

MOTHER
CHILD

New Google Mockup
Google™
Gmail
Google
Old Google Logo

WordPress

Think different.

E&A

DreamWorks
SKG

THE EAGLES
MERCHANDISE

WIKIPEDIA
The Free Encyclopedia

JAMES BOND
007

02

CONTRAST BETWEEN THICK AND
THIN STROKES IS PRONOUNCED

STRESS OF ROUNDED
FORMS UPRIGHT

TRANSITIONAL

MEDIUM CONTRAST
BETWEEN THICK AND
THIN STROKES

SERIFS MORE
RATIONALISED

By John Baskerville's time (around 1750), technological advances made it possible to produce smoother papers, better printing presses and impoved links. Therefore Transitional typefaces reflect a trends toward greater refinement; there is an incresed contrast between the thick and thin strokes, and the serif are more sculpted.

PERPETUA

Eric Gill

1929

- The type, based on Gill's inscriptional lettering, is intended to have a chiselled quality characteristic of engraving. A dignified, somewhat cold face with a feeling of authority.

- Good, strong, individual book face, leaning towards an old style appearance .

- Its small in the body letters and fits compactly

- Sharp, small, horizontal serifs

SAMPLE TEXT

Perpetua regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Perpetua regular 7 pt

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Perpetua regular 8 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

IDENTIFYING CHARACTERISTIC

A — flat top

E — equal length strokes; serifs on center bar

M — vertical stem slope outward; upper serifs of M are single-sided, pointing out

u — uncial

a — unusual tapered top; small bowl curve

f — wide at top

g — long link

j — abrupt ending of terminal

r — calligraphic ear; hairline on ear turns up

o — despite a general old face character, stress is vertical

TIMES NEW ROMAN

Stanley Morison

1931

- It was a typeface design for newspaper **The Times** so a typeface that reflects the ideals of oldstyle type and also addresses issues of legibility , economy, and the demanding production condition of the modern world

- It was made with thinner, more refined serifs and a deeper contarst between thin and thick strokes. It was better adapted to newspaper production

- The even weight of the type is a good design for offset, and compact letter makes it a good space saver.

- The high legibility and versatile masculinity face, simple in design and medium in weight.

SAMPLE TEXT

Times regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

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IDENTIFYING CHARACTERISTIC

G — thin top curve, high vertical stem

J — Short, bulbous terminal

N — diagonal projects and rest on left stem

R — diagonal stroke joins loop rather than stem

b — bottom on mains tem is serif less; uneven thickning in loop

e — thickened curve; high cross bar, small counters

j — short, tapered terminal

g — short horizontal flag to the right of the upper bowl; link connects to left of samll loop

p

y — stubby tail with bulbous ending

BASKERVILLE

John Baskerville
1757

- Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position.

- The curved strokes are more circular in shape, and the characters became more regular. These changes created a greater consistency in size and form.

- The type was crisp, the paper smooth and pale

Baskerville regular 6 pt

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Baskerville regular 7 pt

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Baskerville regular 8 pt

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A	C	E	G
high crossbar and pointed apex	top and bottom serifs	thin top curve, high vertical stem; long lower arm	diagonal projects and rest on left stem

T	R	Q	W
crossbar is wide	diagonal stroke joins loop rather than stem	decorative swoosh	no middle stroke

b	e	g	t
bottom on mains tem is serif less; uneven thickning in loop	thickened curve; high cross bar, small counters	the lower loop is open and the tail is curled	high thin crossbar and concave fillets between the crossbar and the stem

COMPARING CHARACTERISTIC

PERPETUA	BASKERVILLE	TIMES NEW ROMAN	PERPETUA	BASKERVILLE	TIMES NEW ROMAN
A	A	A	a	a	a
E	E	E	c	c	c
G	G	G	d	d	d
J	J	J	e	e	e
K	K	K	g	g	g
M	M	M	r	r	r
Q	Q	Q	s	s	s
R	R	R	t	t	t

COMPARING X-HEIGHTS

1 | All display specimens are 72-point type

hpx hpx hpx

PERPETUA   TIMES NEW ROMAN   BASKERVILLE

(1) Different typeface having same point size may appear larger or samller because of variations in thier x-height. Although they are all 72 points, the x-height of each typeface varies. Perpetua have smaller x-height compare to Baskerville and Times New Roman.

2 | All text specimens are 9-point type

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

PERPETUA

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

TIMES NEW ROMAN

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

BASKERVILLE

(2) The effect of the x-height are very noticeable when type is set as text.Although all are set in 9-point type the Perpetua appear smaller thanBaskerville due to smaller x-heights. Test set in Times New Roman appears larger due to larger x-height. X height also effects the number of character per line and the amount of space between the lines.

03

STRESS OF ROUNDED FORMS
UPRIGHT/VERTICAL

CONTRAST BETWEEN THICK AND
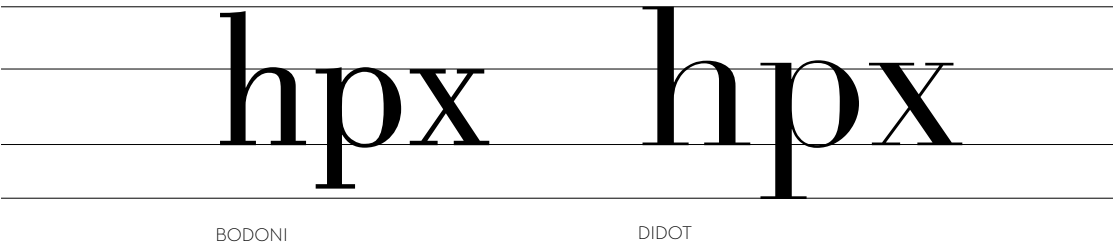THIN STROKES IS EXTREME

MODERN

HAIRLINE SERIFS

The extremes of typographic refinement were achieved in
the late eighteenth century when the Italian typographer
Giambattista Bodoni further reduce the thin strokes
and serif to fine hairlines and virtually eliminated the
brackets.This modification created and elegant typeface
with extreme contrast between the thin and thick strokes.

BODONI

Gaimbattista Bodoni

1798

ABOUT

- The unique style and very pronounced contrast between thin and thick strokes make Bodoni suitable for displays (Poster Bodoni), headlines or logos. The book versions are, as their name implies, also used for body text.

- It is an organic, somewhat idiosyncratic font, low x-height, and inconsistencies that help differentiate letters to make it a highly readable typeface appropriate for large amounts of text.

- Its an aggressive typeface which looks good when printed on smooth hard finish surface

- the letter are geometric in design and are machine like precision with rigid regularity, causing each letter to appear mechanical

- The long ascenders and descenders gives great contrast between thick and thins and flats and unbracketed serif

SAMPLE TEXT

Bodoni regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Bodoni regular 7 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Bodoni regular 8 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

IDENTIFYING CHARACTERISTIC

C — serif on top and bottom terminals

G — large counters; low cross serif

J — wide seif on top of stem; stem tapers to hairline; bulbous end on terminal

W — counter between centre of diagonals; serif connect and diagonals

T — very thin top; long , tapered serif

Q — claw like tail

c — large ball terminal

g — small upper bowl

r — concave stem top, ball terminal at end of fine line

t — long right side of crossbar

i — top of stem is concave

y — bottom half of the hair line breaks to the left and end is bulbous tail

---

DIDOT

Hermann Eidenbenz

1853

ABOUT

- Didot is a name given to a group of typefaces named after the famous French printing and type producing family. The classification is known as modern, or **Didone**

- The typeface takes inspiration from John Baskerville's experimentation with increasing stroke contrast and a more condensed armature. The Didot family's development of a high contrast typeface with an increased stress

- The strong clear forms of this alphabet display objective, rational characteristics and are representative of the time and philosophy of the enlightenment.

SAMPLE TEXT

Didot regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Didot regular 7 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Didot regular 8 pt

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IDENTIFYING CHARACTERISTIC

C — serif on top and bottom terminals

G — large counters; low cross serif

J — wide seif on top of stem; stem tapers to hairline; bulbous end on terminal

W — counter between centre of diagonals; serif connect and diagonals

T — very thin top; long , tapered serif

Q — claw like tail

a — large ball terminal

g — small upper bowl

COMPARING X-HEIGHTS

1 | All display specimens are 72-point type

hpx   hpx

BODONI   DIDOT

(1) Different typeface having same point size may appear larger or samller because of variations in thier x- height. Although they are all 72 points, the x-height of each typeface varies. Bodoni have smaller x-height compare to Didot.

2 | All text specimens are 9-point type

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

BODONI

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DIDOT

(2) The effect of the x-height are very noticeable when type is set as text.Although all are set in 9-point type the Bodoni appear smaller than eitherDidot due to there different x-heights. X-height also effects the number of character per line and the amount of space between the lines.

04

VERTICAL STRESS

UNIFORM THICKNESS

SLAB SERIF

SLAB SERIFS

The extremes of typographic refinement were achieved in the late eighteenth century when the Italian typographer Giambattista Bodoni further reduce the thin strokes and serif to fine hairlines and virtually eliminated the brackets.This modification created and elegant

CLARENDON

Hermann Eidenbenz
1845

- **Clarendon is considered the first registered typeface**
- **Open, clear and legible face**

Clarendon regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Clarendon regular 7 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

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A G J R

high thin crossbar and concave fillets between the crossbar and the stem

crossbar is wide

bulbous end

curled and thick serif

Q a g

curled tail crossing the counter

ball on the end of loop and curled terminal

ball at the ear

COURIER

Howard "Bud" Kettler
1955

- Courier is a monospaced slab serif typeface designed to resemble the output from a strike-on typewriter
- Being a fixed pitch font, which means that every character has the same width and therefore requires no kerning, Courier did not require much memory and was desirable to be included on the first personal computers
- Kettler said, "A letter can be just an ordinary messenger, or it can be the courier, which radiates dignity, prestige, and stability."

Courier regular 6pt

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Courier regular 7pt

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Courier regular 8pt

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A G J R

rounded edge serifs

COMPARING X-HEIGHTS

1 | All display specimens are 72-point type

hpx hpx

CLARENDRON   COURIER

(1) Different typeface having same point size may appear larger or samller because of variations in thier x- height. Although they are all 72 points, the x-height of each typeface varies. Bodoni have smaller x-height compare to Didot.

2 | All text specimens are 9-point type

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CLARENDRON

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COURIER

(2) The effect of the x-height are very noticeable when type is set as text.Although all are set in 9-point type the Bodoni appear smaller than eitherDidot due to there different x-heights. X-height also effects the number of character per line and the amount of space between the lines.

05

NO SERIFS
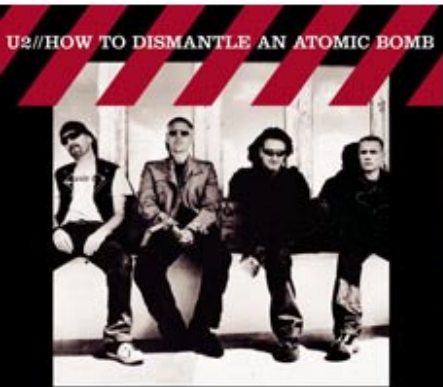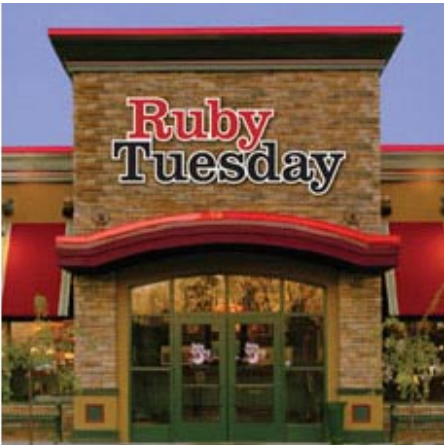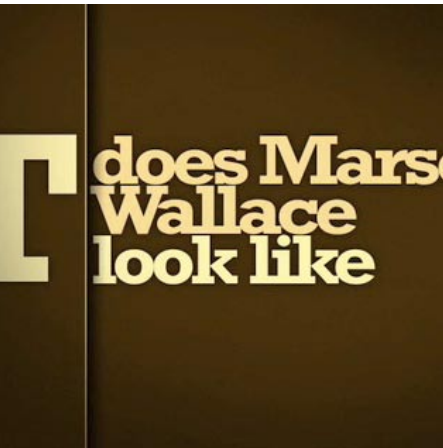
SANS SERIF

The extremes of typographic refinement were achieved in the late eighteenth century when the Italian typographer Giambattista Bodoni further reduce the thin strokes and serif to fine hairlines and virtually eliminated the brackets.This modification created and elegant

AKZIDENZ GROTESK

H. Berthold AG Foundry
1898

ABOUT

- It was the first sans serif typeface to be widely used and influenced many later neo-grotesque typefaces.

- It was the first sans serif typeface to be widely used and influenced many later neo-grotesque typefaces. Max Miedinger at the Haas Foundry used it as a model for the typeface Neue Haas Grotesk released in 1957, and renamed Helvetica in 1960

- It sometimes at first glance mistaken for the Helvetica or Univers typeface, Helvetica appears more oblong while Akzidenz-Grotesk maintains circular counters and bowls

SAMPLE TEXT

Akzidenz Grotesk 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Akzidenz Grotesk 7 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

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IDENTIFYING CHARACTERISTIC

A — diagonal intersect in stepped

G — weird right-angle bar and spur at base

J — does not descend below baseline

Q — tail sticks to the circle

M — middle of M descends to baseline

S

a — double-story

c

FRANKLIN GOTHIC

Morris Fuller Benton
1957

ABOUT

- Franklin Gothic was originally designed as a typeface with a single weight and only two variations in width.

- Franklin Gothic has been used in many advertisements and headlines in newspapers. The typeface continues to maintain a high profile appearing in a variety of media from books to billboards.

- Franklin Gothic has an extra bold weight with a combination of subtle irregularities, tapering of strokes near junctions, in its roman form.

- Franklin Gothic has several widths and weights including Franklin Gothic book, medium, demi, heavy, condensed, and extra condensed.

SAMPLE TEXT

Franklin Gothic Regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Franklin Gothic Regular 7 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Franklin Gothic Regular 8 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

IDENTIFYING CHARACTERISTIC

S — terminals ends at an angle

Q — tail curls down

k — angled junction

t — angled junction

a — curved leg

g — raised ear

1 — slab serif base

HELVECTICA

Max Miedinger
1957

ABOUT

- The most popular typefaces of all time
- A large x-height to improve legibility than many others which gives letter forms an increased volume, allowing better legibility
- Known for the variety of weights and set-widths included in the family
- Possess many subtle organic features that distinguish it from geometric typefaces
- Its sturdy yet subtle and avoid plainness never becoming stiff or stuff
- Originally designed as display face
- Tapering of strokes near junctions

SAMPLE TEXT

Helvetica regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Helvetica regular 7 pt

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Helvetica regular 8 pt

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IDENTIFYING CHARACTERISTIC

K — diagonal intersect in stepped

G — angled spur

C — narrow aperture with flat terminals

Q — narrow aperture with flat terminals

R — curved leg

S — flat terminals

M — junction is resting on base line

W — central junction is flat

a — hooked tail

e — flat terminals

i — square dot

g — oval counters

UNIVERS

Adrian Frutiger
1958

ABOUT

- Well crafted , well proportioned leterforms
- Optically even stroke weights and a large x-height in relation to cap height enhances legibility
- Known for the variety of weights and set-widths included in the family
- Univers is a more evolved design; Frutiger completely adapted it for 20th-century use
- Extremely diverse typeface that has the ability to work for different applications
- Spaced for text, it more suitable for small sizes
- Distinctive feature of univers is the strong horizontal flow created by lines of text.

SAMPLE TEXT

Univers regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Univers regular 7 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Univers regular 8 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

IDENTIFYING CHARACTERISTIC

A — diagonal intersect in stepped

G — central junction is flat

O — less smooth and more square

Q — narrow aperture with flat terminals

R — junction is resting on base line

S — square countours

a — square contours

c — terminals are horizontal

e — junction is resting on base line

g — square countours

i — square contours

n — terminals are horizontal

GILL SANS

Eric Gill
1926

ABOUT

- The design is reminiscent of the work from the 1920s German Bauhaus movement

- Gill Sans became popular when in 1929 Cecil Dandridge commissioned Eric Gill to produce Gill Sans to be used on the London and North Eastern Railway for a unique typeface for all the LNER's posters and publicity material

- Its letterforms are built of circles and clean lines and highly effective for headlines and short texts.

- The Gill Sans typeface family contains fourteen styles and has less of a mechanical feel than geometric sans-serifs like Futura, because its proportions stemmed from Roman tradition

- Gill Sans serves as a model for several later humanist sans-serif typefaces including Syntax and FF Scala Sans.

SAMPLE TEXT

Gill sans regular 6 pt

Individual letter makes words and words make up sentences (or lines) and lines make up paragraphs. Paragraphs make up columns of text and columns of text make up pages. When handling type we are dealing with designed letterforms. Only very few experienced typographers take the time and considerable effort to design a new typeface have been designed so the choice of us is enormous.

Gill sans regular 7 pt

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Gill sans regular 8 pt

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IDENTIFYING CHARACTERISTIC

A V J Q

diagonal intersect in stepped

pointed base

hooked terminal just below

joinery at the tail

O i a e

perfect circle

circular dot

hoooked finial

lowered bar, larger counter, wider bowl

g p

double storeyed

bowl meet percisely at the top of their stems.

FRUTIGER

Adrian Frutiger
1958

ABOUT

- It was commissioned in 1968 by the newly built Charles De Gaulle International Airport at Roissy, France, which needed a new directional sign system

- Frutiger's goal was to create a sans serif typeface with the rationality and cleanliness of Univers, but with the organic and proportional aspects of Gill Sans

- The weight of the forms are much less monotone than Univers, and due to these subtle thicks and thins the typeface has far more character

- Frutiger is a distinctive and legible typeface. The letter properties were suited to the needs of Charles De Gaulle – modern appearance and legibility at various angles, sizes, and distances

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Frutiger regular 6 pt

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IDENTIFYING CHARACTERISTIC

A G O Q

flat apex

central junction is flat

less smooth and more square

narrow aperture with flat terminals

R S a c

junction is resting on base line

square countours

square contours

terminals are horizontal

e g i n

junction is resting on base line

square countours

square contours

terminals are horizontal

META

Erik Spiekermann
1986

ABOUT

• Designed to be a readable, sturdy, basic sans serif typeface

• Easily readable from an angle, and in smaller point sizes

• Known for the variety of weights and set-widths included in the family

• More condense font thN HELVETICA slightly lower x- height

• Thin shoulders

• Nuanced construction of fonts

•Unique combination f ease and eccentricity

SAMPLE TEXT

Meta regular 6 pt

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Meta regular 8 pt

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IDENTIFYING CHARACTERISTIC

E — etendented spur

C — wider opening and angled finials

M — central junction is flat

J — no loop

Q — wavy tail

G — no spur

W — junction and base are flat

R — terminals are horizontal

l — angled finials

g — open bowl

i — circular dot

y — offset junction

FUTURA

Paul Renner
1927

ABOUT

•Stimulated by the Bauhaus experiments in geometric form

•An appearance of efficiency and forwardness

•Simple geometric forms (near-perfect circles, triangles and squares)

•Strokes of unvarying evenness throughout every letter in alphabet

•It the paradigm of geometic sans serif its constructed with little stroke contrast and usually

•Used with care it bring precision and clarity to visual comunication

•It not geometrically perfect nor all strokes are of uniform width

•Optical correction were also sucessfully incorporated that are difficult to notice

SAMPLE TEXT

Futura regular 6 pt

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IDENTIFYING CHARACTERISTIC

A — diagonal intersect in stepped

G — central junction is flat

O — Perfectly round circle

C — Perfectly round circle

F — junction is resting on base line

E — square countours

R — square contours

M — terminals are horizontal

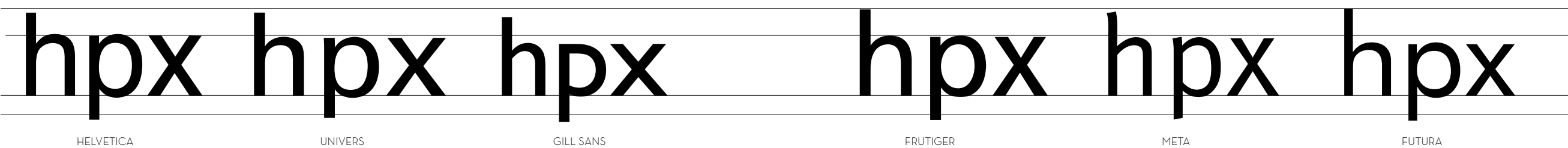e — junction is resting on base line

g — square countours

i — square contours

n — terminals are horizontal

COMPARING X-HEIGHT

1 | All display specimens are 72-point type

hpx hpx hpx   hpx hpx hpx

HELVETICA   UNIVERS   GILL SANS   FRUTIGER   META   FUTURA

(1) Different typeface having same point size may appear larger or samller because of variations in thier x- height. Although they are all 72 points, the x-height of each typeface varies. Jenson and Centaur have smaller x-height. type with lower x-height generally have longer ascenders and descender and vice versa. Design decisions such as x-height, are made by the typeface designers for the parctical and esthetic reasons.

2 | All text specimens are 9-point type

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HELVETICA

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UNIVERS

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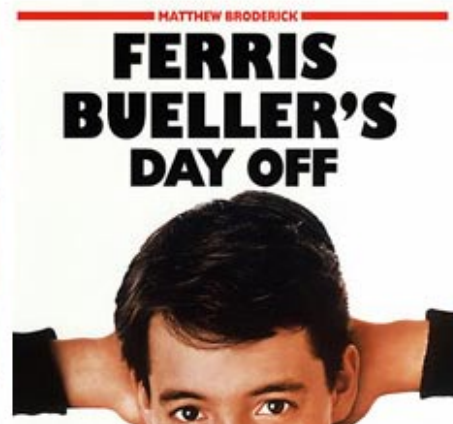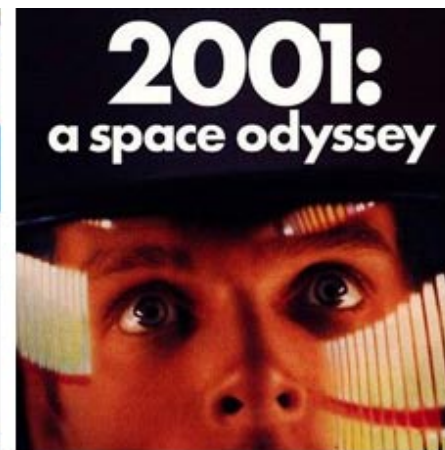
GILL SANS

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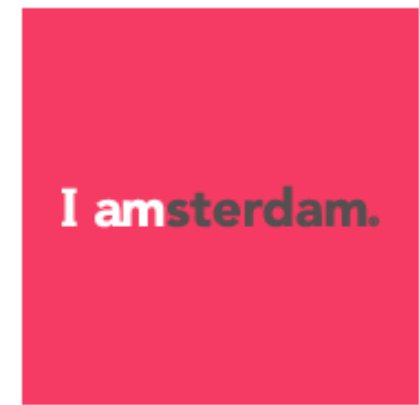
FRUTIGER

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META

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FUTURA

(2) The effect of the x-height are very noticeable when type is set as text.Although all are set in 9-point type the Garamond appear smaller than either bembo or palatino with their larger x-heights. X-height also effects the number of character per line and the amount of space between the lines. Typef ace with smaller x-height appear to have more space between lines than do typefaces with large x-height.

20th Century Fox

STARBUCKS COFFEE

abc

hp

Nintendo®

ATARI

CNBC

amazon.com

Adobe

facebook

CHEVROLET

YouTube
Broadcast Yourself

QANTAS

A&E

FedEx
Express

at&t

LG
Life's Good

talkmore

MOTOROLA

Artemide®

AOL

McDonald's

firedog℠

ROLLS
ROYCE

Bluetooth®

adidas

HBO

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MTV
MUSIC TELEVISION®

myspace

LEARNING

BIBLIOGRAPHY