
Typography is the craft of endowing human language with a durable visual form, and thus with an independent existence.

—Robert Bringhurst, *The Elements of Typographic Style*

PRINTING FROM MOVEABLE TYPE WAS FIRST INVENTED in China in the 1040s. The earliest surviving works belonging to Bi Sheng. The earliest surviving European letterforms are Greek (scratched in stone). In time, these thin, primarily straight lined forms with open apertures, developed thicker strokes, their aperture lessened, and serifs were created. These forms were the basis for the formal lettering of the Roman Empire.

KRISPY · KREME

DOUGHNUTS AND COFFEE

TRAJAN: designed by Carol Twombly in 1988, based on the inscription at the base of Trajan's column in Rome, which was carved in AD 113.

Typeface: A specific size and style of type within a type family. Usually intended to become a font.

Font: A set of sorts or glyphs. A given alphabet, with all its accessory characters, in a given size, for printing.

Serif: A stroke added to the beginning or end of one of the main strokes of a letter (for example Garamond).

Sanserif: without serifs, synonymous with unserifed (for example Akzidenz Grotesk).

Aperture: The opening of letters such as C, c, S, s, a, and e. Humanist faces (ie. Bembo) have large apertures, while Romantic (ie. Bodoni) and Realist (ie. Helvetica) faces have small apertures.

Axis: The axis of a letter generally means the axis of the stroke, which reveals the axis of the pen or tool used.

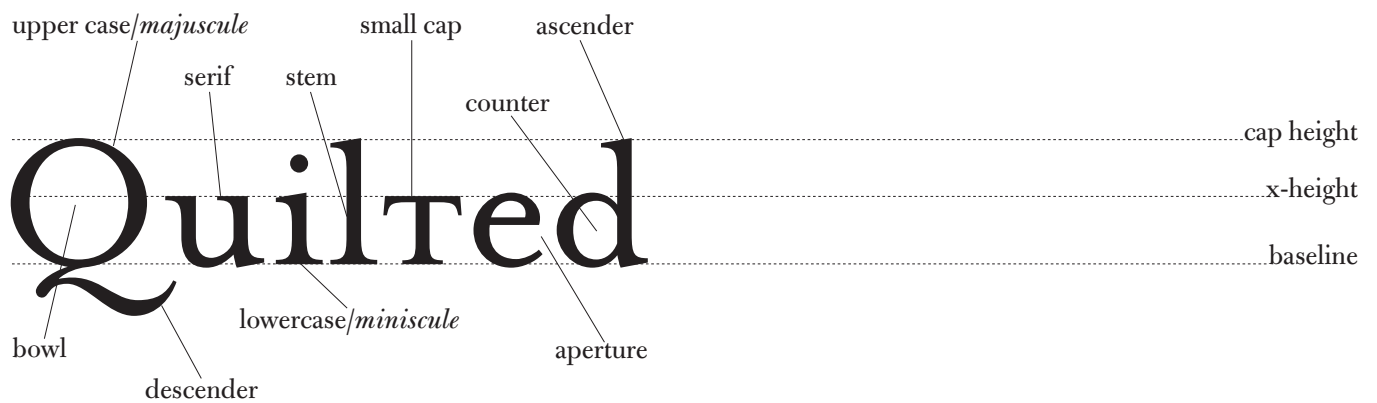
Bowl: The generally round or elliptical forms which are the basic body shape of letters such as C, G, O in the uppercase and b, c, e, o, p, in the lower case.

Point: In traditional British and American measure, a point is one twelfth of a pica, which makes it 0.3515 mm, or 0.01383 inch. In round numbers, there are 72 points per inch, or 28.5 points per centimeters.

Slope: The angle of inclination of the stems and extenders of letters. Most italics slope to the right at something between 2° and 20°.

Weight: The darkness (blackness) of a typeface, independent of its size.

The following visualization, utilizing the typeface Mrs Eaves, identifies parts of letters and relevant terms. Mrs Eaves was designed by Zuzan Licko in 1996, and is a revival of Baskerville. Named after Sarah Eaves, John Baskerville's housekeeper and mistress whom later became his wife.



When two typefaces are set in the same point size, one often looks bigger than the other. Bigger x-heights, introduced in the twentieth century, make a typeface appear larger. Differences in line weight and character width also affect the letters' apparent scale.

typefaces

50 point Baskerville, designed in 1757 by John Baskerville. Drawn from his edition of Virgil of 1757.

typefaces

50 point Bodoni, designed by Giambattista Bodoni of Parma, Italy in the late eighteenth century. This version produced in 1930 by the Berthold foundry.

Blackletter: Derived from the writing of cloisters in the Middle Ages. A blackletter typeface was carved by Johannes Gutenberg when he printed his 42-line Bible.

Fette Fraktur 20 pt.

Renaissance (15th & 16th centuries): Modulated stroke; humanist axis; crisp, pen-formed terminals; large aperture; italic equal to and independent of roman.

Palatino 20 pt.

Baroque (17th century): modulated stroke; variable axis; modelled serifs and terminals; moderate aperture; italic subsidiary to roman and closely linked with it.

Baskerville 20 pt.

Neoclassical (18th century): Modulated stroke; rationalist axis; adnate serifs; lachrymal terminals; moderate aperture; italic fully subjugated to roman.

Centaur 20 pt.

Romantic (18th & 19th centuries): high contrast; intensified rationalist axis; abrupt, thin serifs; round terminals; small aperture; fully subjugated italic.

Bodoni 20 pt.

Realist (19th & early 20th centuries): unmodulated stroke; implied vertical axis; small aperture; serifs absent or abrupt and of equal weight with main strokes;

Helvetica 20 pt.

Geometric Modernist (20th century): unmodulated stroke; bowls often circular (no axis); moderate aperture; serifs absent or of equal weight with main strokes;

Futura 20 pt.

Lyrical Modernist (20th century): modulated stroke; humanist axis; pen-formed serifs and terminals; large aperture; italic partially liberated from roman.

Sabon 20 pt.

Post Modernist (late 20th & early 21st centuries): Romantic or Baroque form; rationalist or variable axis; sharply modelled serifs and terminals; moderate aperture.

Eplica 20 pt.

Georgia, designed by Mathew Carter in 1996. Influenced by the Scotch Roman typeface, in Georgia, the uppercase characters are lightened, the x-height is increased, the ascenders rise above the cap height, and the numerals, often cut with a high degree of stress, have been evened out and made slightly non-aligning.

Georgia, *Georgia Italic* anti-aliased

Verdana, designed by Mathew Carter in 1996. Bearing similarities to humanist sans serif typefaces such as Frutiger, in Verdana there is a lack of serifs, large x-height, wide proportions, loose letter-spacing, large counters, and emphasized distinctions between characters with similar shapes.

Verdana, *Verdana Italic* anti-aliased

Bitmap typefaces (eg. Kare Six Dots) are designed for the screen and should be aliased for the best legibility. Aliasing, embedding an image or font, can be achieved in Photoshop by selecting the “none” from the type appearance menu (none, sharp, crisp, strong, smooth).

Georgia Verdana aliased

Kerning is the process of adjusting the space between two letters. Do not over-kern letters (especially lowercase) unless you are doing so with purposeful intention.

1873–1876

Kernined numerals.

1873–1876

Unkernined numerals.

Tracking is adjusting the spacing across a word, line, or column of text (also known as letterspacing). Capitals and small caps are often given tracking, especially when set as heads, as they appear more regal. Track sparingly. Do not negative track to save space.

CATALOGUE

Small caps with tracking.

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Text set with zero tracking.

CATALOGUE

Small caps without tracking.

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Text negatively tracked.

Leading is the distance from the baseline of one line of type to another. Relatively generous leading is desirable when setting bodies of text, as it promotes legibility.

Body text should avoid being “set solid,” which implies tight leading where the ascenders and descenders touch.

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Text set with appropriate leading :

13 point Bulmer on 19 points of lead

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Text “set solid” with poor leading :

13 point Bulmer on 13 points of lead

Alignment is how a line of text relates to the edge of a column. Justified and flush left has improved legibility in the context of the western codex. When justifying text, be sure to provide a long enough line length to avoid “river,” or large gaps, between words—if necessary, kern text appropriately for legibility and consistency.

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Flush left.

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Justified.

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Flush right.

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Centered.

Hierarchy is the use of size, weight, placement, color and spacing to express the parts of a page or document and their relative importance.

Hierarchy: the relative importance of the parts of a page.

Bread selection

White breads

Sourdough

Italian

French

Brown breads

Pumpernickel

Marble Rye

Rye

Bread selection

White breads

- Sourdough

- Italian

- French

Brown breads

- Pumpernickel

- Marble Rye

- Rye

BREAD SELECTION

White breads

Sourdough

Italian

French

Brown breads

Pumpernickel

Marble Rye

Rye

<i>Smart quotes:</i> The proper quotation marks to use with text. Often mistaken for inch and foot marks.	“ ” ‹ › smart quotes	” † inch and foot marks
<i>en dashes:</i> Used between digits to indicate a range of numbers or used spaced to set off phrases.	24–60 numeric range	he said – speaking in set off phrases
<i>em dashes:</i> Used to introduce speakers in narrative dialogue or to set off phrases.	—Mary lee introducing speaker	he said—speaking in set off phrases
<i>Numerals:</i> Use titling figures with full caps, and text figures in all other circumstances.	1234567890 lining figures	1234567890 text figures
<i>Ligatures:</i> Use fi and fl ligatures when setting text. Use any other ligatures included in a font respectively.	fi fl without ligatures	fi fl with ligatures

The Elements of Typographic Style

—Robert Bringhurst

Thinking With Type

—Ellen Lupton

<<http://www.thinkingwithtype.com>>

The Thames and Hudson Manual of Typography

—Ruari MacLean

