

T Y P O

G R

A P

H Y

T Y P O

contrast balance

emphasis unity

rhythm texture

G R A P H Y

T Y P O

Q

G R A P H Y

historical **PERSPECTIVES**

visual **PRINCIPLES**

practical **GUIDELINES**

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

— Robert Bringhurst (1999), **Elements of Typographic Style**

TYPOGRAPHY /tʌɪ'pɒgrəfi/ n.

- 1 The art or process of setting and arranging types and printing from them.
- 2 The style and appearance of printed matter.
- 3 *The mechanical notation and arrangement of language.*

Oxford English Dictionary 1 & 2

Banes et al., *Type and Typography* 3

type IS EVERYWHERE



AAD 06991135
BRUNELLO DI MONTEPULCIANO
DENOMINAZIONE DI ORIGINE CONTROLLATA E GARANTITA LITRI 0.75

AAD 06991135
BRUNELLO DI MONTEPULCIANO
DENOMINAZIONE DI ORIGINE CONTROLLATA E GARANTITA LITRI 0.75



*Typography makes two kinds of sense,
if it makes sense at all. It makes visual
sense and it makes historical sense.*

— Robert Bringhurst (1999), **Elements of Typographic Style**

ALPHABET

Aarabic

Etruscan

Greek, Early

Greek, Classical

Hebrew, Old

Latin, Early

Phoenician

Roman

CHARACTERS

28

17

21

20

20

20

19

26

The principles that unite these distant schools of design are based on the structure and scale of the human body — the eye, the hand and the forearm in particular — and on the invisible but no less real, no less demanding and no less sensuous anatomy of the human mind.

— Robert Bringhurst (1999), **Elements of Typographic Style**

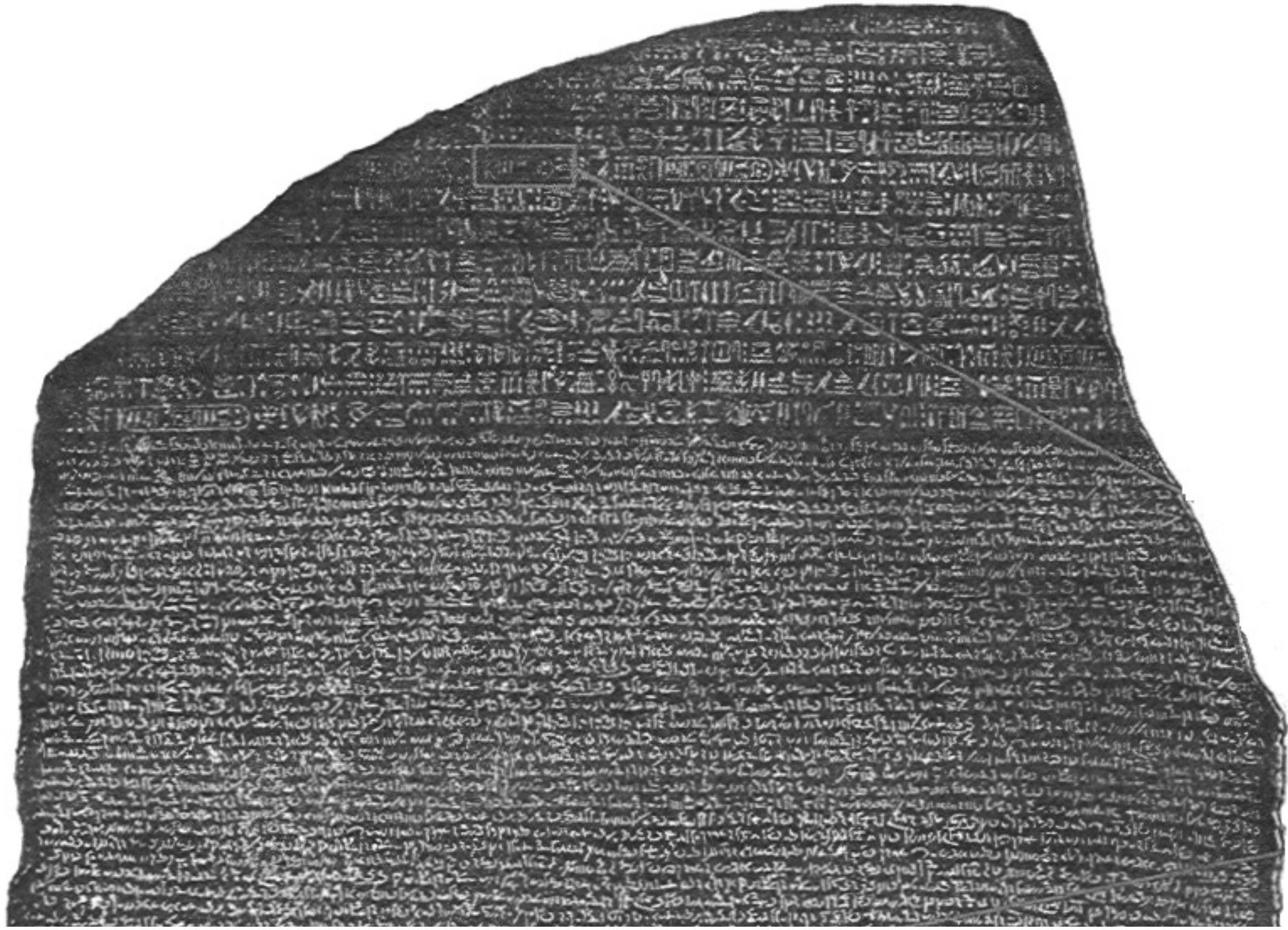
בלות הכל * לבדו ימלוד נורה : והוא הקה והוא הנח * והוא
בתפארה : והוא אחד ואין שני * להמשיל לו להחקירה : כל
のくり笑をか派せ恐とに風力で多のこ
菊獨人 ° 仗刺仗とららる於と量くく作え

CALLIGRAPHY \, ka-lə- 'gra-fē\ n.

- 1 Artistic, stylized, or elegant handwriting or lettering
- 2 The art of producing such writing

Merriam-Webster

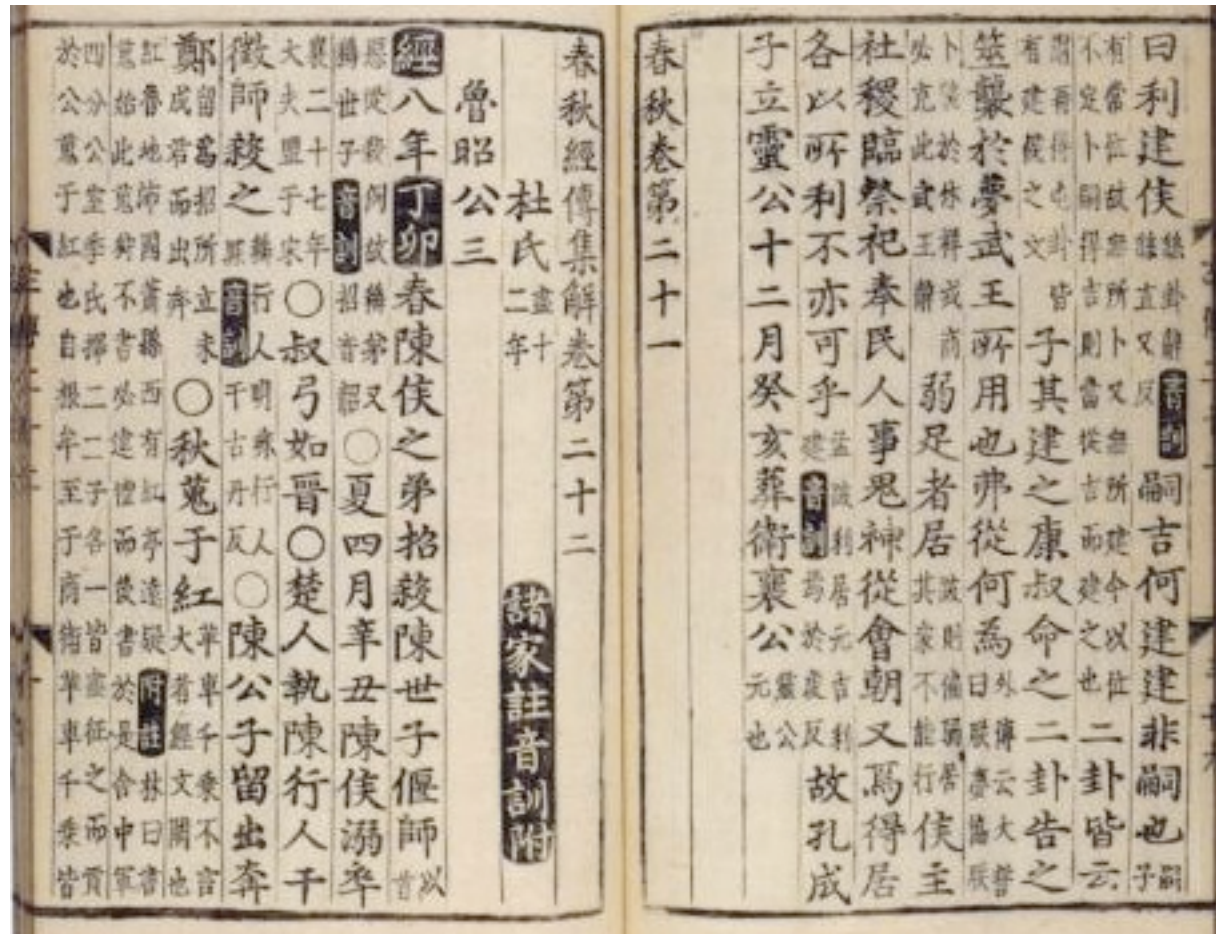
ORIGINS OF TYPE



UPPERCASE & lowercase

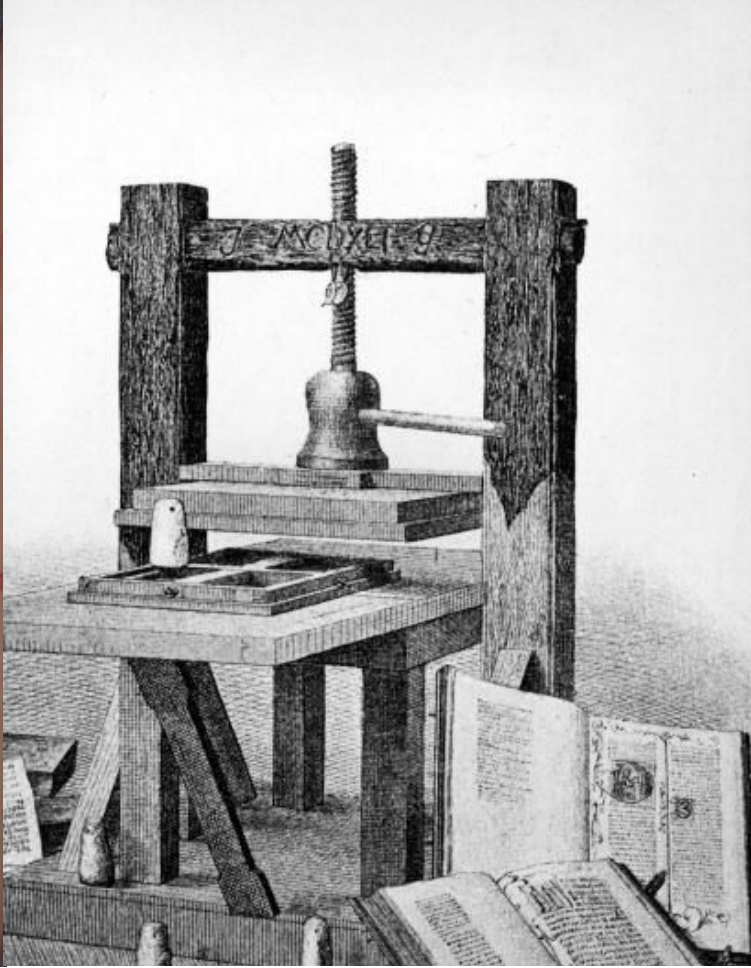
4A AB AB

Print 1000 AD



Bi-cheng's Moveable Type

Print 1000 AD



Gutenberg Press

BLACKLETTER 1400

Aa Bb Aa Bb

ooo

Gebrochene Schriften

Garamond: French

Old Style

ABC abc

Baskerville: English

Transitional

ABC

abc

Bodoni: Italian Modern

A B C a b c

Century: American

Egyptian

ABC

abc

Helvetica: Swiss

Contemporary

ABC

abc

Serif

Slab Serif

The term “serifs” refers to small features called at the end of strokes.

Contemporary **Sans-serif**

Handgloves _____ **HELVETICA**

Handgloves _____ **TRADE GOTHIC**

Handgloves _____ **FUTURA**

Handgloves _____ **UNIVERS**

Handgloves _____ **CALIBRI**

Egyptian *Slab-Serif*

Handgloves _____ CENTURY

Handgloves _____ SERIFA

Handgloves _____ ROCKWELL

Transitional *Baroque*

Handgloves _____ **PERPETUA**

Handgloves _____ **TIMES ROMAN**

Handgloves _____ **MRS. EAVES**

Modern *Didone*

Handgloves ————— **BODONI**

Handgloves ————— **DIDOT**

Handgloves ————— **WALBAUM**

Old Style *Humanist*

Handgloves ————— **BASKERVILLE**

Handgloves ————— **GARAMOND**

Handgloves ————— **SABON**

Handgloves ————— **CASLON**

Handgloves ————— **BEMBO**

Handgloves ————— **JANSON**

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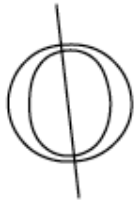
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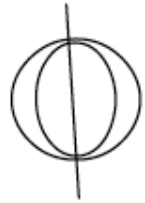
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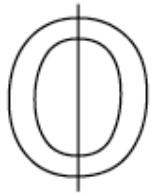
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Perpetua **M**



Wa Idbaum **M**



Serif a **M**



Futura **M**



historical PERSPECTIVES

visual **PRINCIPLES**

practical GUIDELINES

Don't compose without a scale.



[Bringhurst 1999]



8

Interface Aesthetics

A course taught at

UC Berkeley

School of Information

Typography, like other arts, preys on its own past.

b p b p

[Bringhurst 1999]

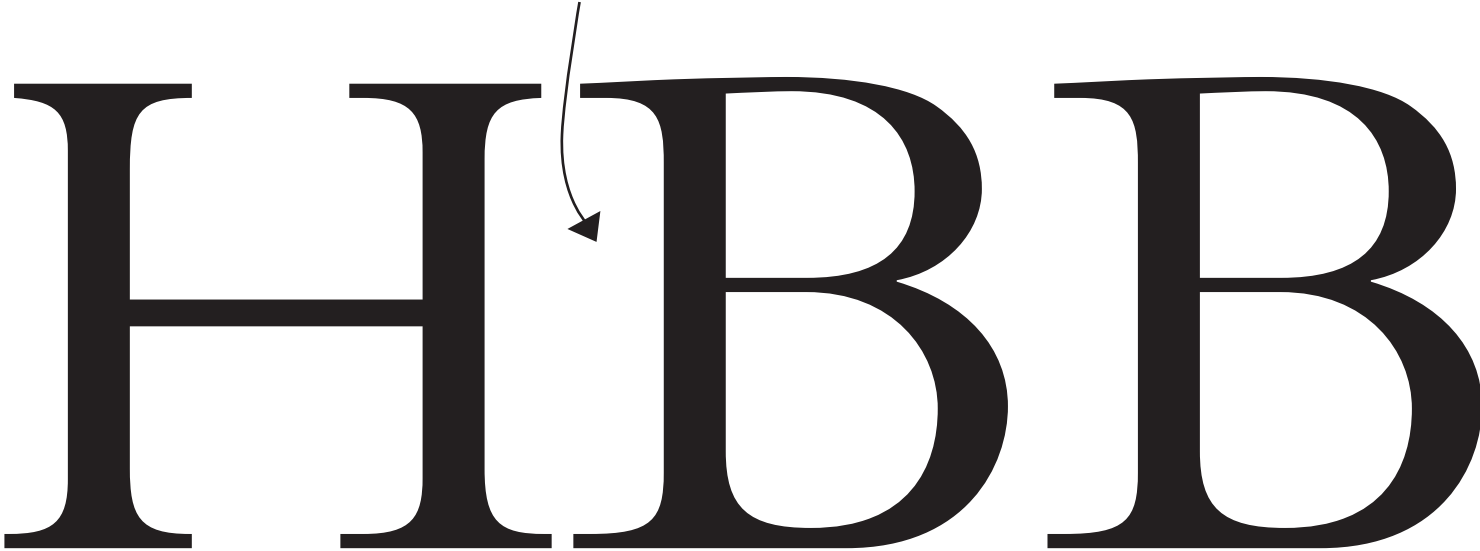
b p

b p

E H B

E H B B

kerning – the adjustment of spacing between letter pairs.



Start with a single typographical family.

Handgloves

Handgloves

Handgloves

Handgloves

Bodoni

[Bringhurst 1999]

Respect the integrity of roman, italic and small caps.

Handgloves

ROMAN

Handgloves

ITALIC

Saboon

HANDGLOVES

SMALL CAPS

Respect bold faces on their own merits.

Handgloves

BOLD

Sabon

Handgloves

BOLD-ITALIC

Handgloves

BOLD

Perpetua

Handgloves

BOLD-ITALIC

[Bringhurst 1999]

D d D d

D d D d

Perpetua

D d *D d* **D d**

D d *D d* ***D d***

Futura

Choose a typeface or a group of faces that will honor and elucidate the character of the text.

Handgloves

Handgloves

Handgloves

Handgloves

Handgloves

Handgloves

Handgloves

Handgloves

[Bringhurst 1999]

Choose titling and display faces that reinforce the structure of the text face.

Handgloves

TITLE

Frutiger

Handgloves

COPY

Univers

Handgloves

TITLE

Centaur

Handgloves

COPY

Janson

[Bringhurst 1999]

Pair seriffed and unseriffed faces on the basis of their inner structure.

Handgloves

Futura

Handgloves

Bodoni

Handgloves

Trade Gothic

Handgloves

Perpetua

[Bringhurst 1999]

pairing type

pairing type

PAIRING type

pairing type

Balance the type optically more than mathematically.

Handgloves

Handgloves

[Bringhurst 1999]

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tracking – the adjustment
of spacing between a group
of letters.

Type at the

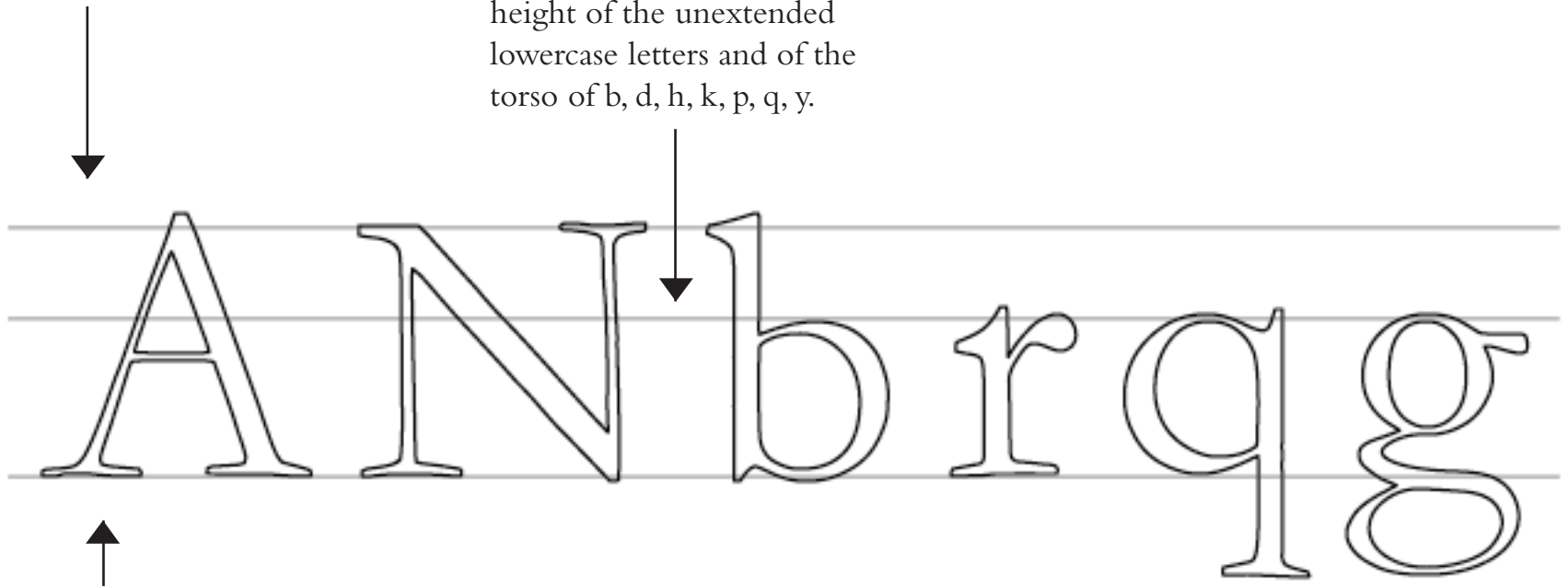
school of

information

leading – the adjustment
of vertical spacing between
lines of type.

cap line – The imaginary line supporting the top serifs of capitals and lowercase.

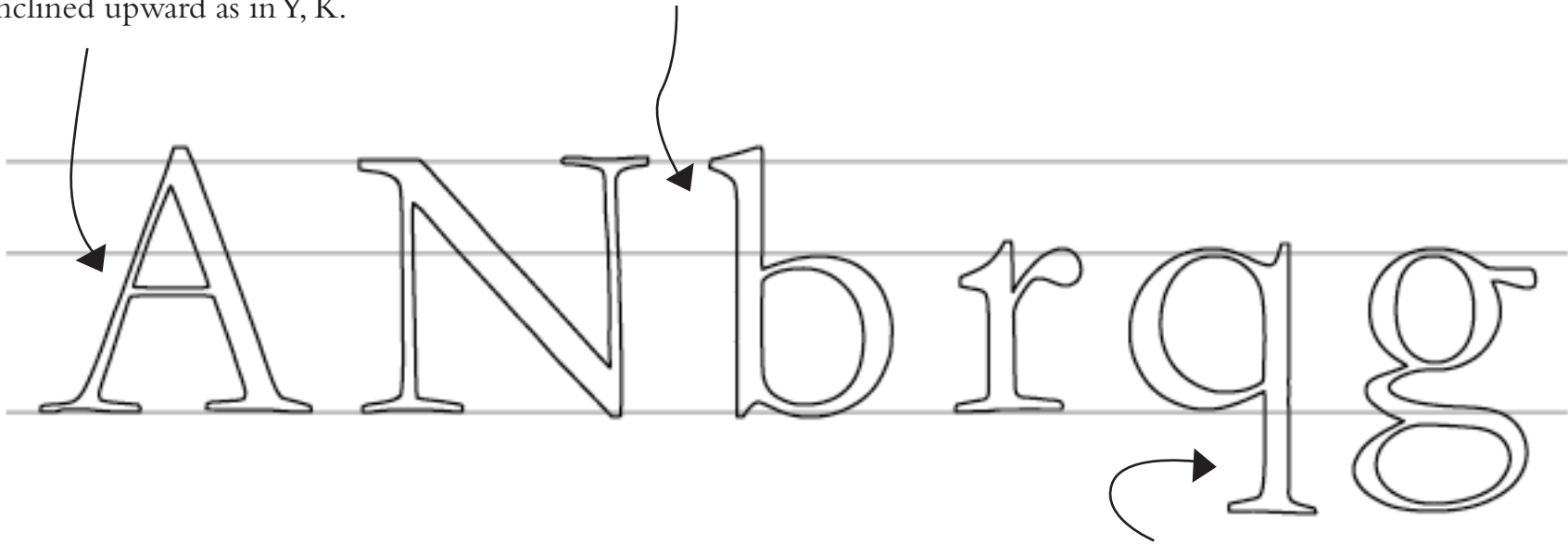
x height – The distance between the baseline and the midline of an alphabet, which is normally the approximate height of the unextended lowercase letters and of the torso of b, d, h, k, p, q, y.



base line – The imaginary line supporting the bottom serifs of capitals and lowercase.

arm – Short horizontal strokes, as in A,E, F, L, T, or inclined upward as in Y, K.

ascender – The stem of a lowercase letter projecting above the x-height. Ascenders and descenders are sometimes called extenders.



descender – The stem of a lowercase letter projecting below the x-height.

Word space (space between words) should be adjusted based on the size and letterfit of the font.

The hallmark of perfection

The hallmark of perfection

[Bringhurst 1999]

Measure (length of line) should be comfortable (45-75 characters; 66 is widely considered ideal). Short or long measures work well for small amounts of text.

Unerring taste, the hallmark of perfection, rests also upon a clear understanding of the laws of harmonious design. As a rule, impeccable taste springs partly from inborn sensitivity: from feeling. But feelings remain rather unproductive unless they can inspire a secure judgment. Feelings have to mature into knowledge about the consequences of formal decisions.

It is wrong to say that there is no arguing about taste when it is good taste that is in question. We are not born with good taste, nor do we come into this world equipped with a real understanding of art. Merely to recognize who or what is represented in a picture has little to do with a real understanding of art. Neither has an uninformed opinion about the proportions of Roman Letters. In any case, arguing is senseless. He who wants to convince has to do a better job than others. Good taste and perfect typography are suprapersonal. Today, good taste is often erroneously rejected as

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[Bringhurst 1999]

Kern consistently and modestly or not at all. Numbers often need slight kerning.

Unerring taste, the hallmark of perfection, rests also upon a clear understanding of the laws of harmonious design.

Unerring taste, the hallmark of perfection, rests also upon a clear understanding of the laws of harmonious design.

2009 12:45 PM

[Bringhurst 1999]

Negative leading often works in titles or short pros.

Just perfection

[Bringhurst 1999]

Subsequent paragraphs should be set back by at least one 'n' or given a bit more space between paragraphs. White square is the simplest way to mark a paragraph.

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[Bringhurst 1999]

Set the opening paragraph flush left.

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It is wrong to say that there is no arguing about taste when it is good taste that is in question. We are

[Bringhurst 1999]

Avoid beginning more than two consecutive lines with the same word.

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[Bringhurst 1999]

*Never begin a page with the last line of a paragraph
(orphan).*

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[Bringhurst 1999]

Never end a paragraph with a single word (widow), particularly shorter than four letters.

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[Bringhurst 1999]

“m” & “n”

The shorter-dash sometimes requires kerning.

This longer dash—an elegant one—always requires kerning.

you can read this

but perhaps not this

When type is structured in a paragraph format, the leading, tracking, font-size, and line-weight all impact legibility

The alignment and justification of text will impact legibility.

In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution with a minimum of distractions and anomalies are aimed at producing clarity and transparency.

Choice of font(s) is perhaps the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual and commercial writing all have differing characteristics and requirements. For historic material, established text typefaces are frequently chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap between historical periods. Contemporary books are more likely to be set with state-of-the-art seriffed “text romans” or “book romans” with design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly-fitted text romans specially designed for the task, which offer maximum flexibility, readability and efficient use of page space. Sans serif text fonts are often used for introductory paragraphs, incidental text and whole short articles. A current fashion is to pair sans serif type for headings with a high-performance seriffed font of matching style for the text of an article.

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Assignment 1 Typography (due February 9 in class)

In this typography assignment, you will integrate positive and negative form by creating a single element out of multiple letters:

Download pdfs at <http://people.ischool.berkeley.edu/~daniela/type>

Choose 2 or 3 letters (from the same or different fonts)

Cut, crop, shift, turn, repeat, or otherwise transform the letterforms to create your new form.

Preserve the integrity of all letters while creating a single unique form.

Post your compositions by Sunday Feb 8th. You will present your design to the class for critique on Monday March 2nd.

*The Simpler
the Assignment, the more
Difficult the Solution.*

Wolfgang Weingart *Typography*

