

**TYPO**

**GR**

**AP**

**HY**

**TYPO**

**GR**

**AP**

**HY**

**T** **T** **Y** **P** **O** **P** **O**  
T Y P O T Y P O  
T Y P O G R G R  
G R G R  
A P P A P  
H Y H Y  
H Y H Y

**T** T Y P O T Y P O

T Y P O  
G R G

A P A

H Y H

H Y

**O**  
T Y P O

GR

T

**Break the rules.**  
**Break them beautifully.**  
**Break them well.**

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

# **This class**

**Look at type.  
Revisit its history.  
Learn the rules.**

# LETTERING

Welcome  
TO

BRONZEVILLE

BRONZEVILLE

SUPERMARKET

SUPERMARKE

Meats - FRESH PRODUCE - Full Line

of GROCERIES

4301

MENT SITE  
LABLE

WORK  
group, Ltd.  
-5540

WE BUY BRICKS  
FOR  
CASH  
TI  
773-858-1610

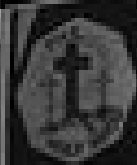
any way  
773-858-1610

NEW YORK  
REPRESENTATIVE  
AVAILABLE  
773-858-1610

CHECKS  
CASHED

UNION  
go. 50¢ way to  
not 3 months

ATM



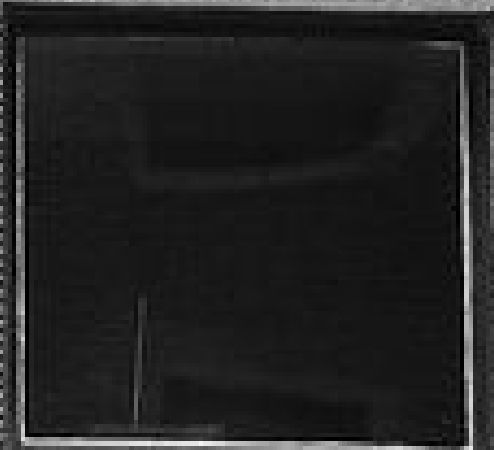
*Third Baptist Church  
of Chicago*



**SIGNAGE**



# PRINTED TYPE



TYPE IS EVERYWHERE



# TYPE IS EVERYWHERE

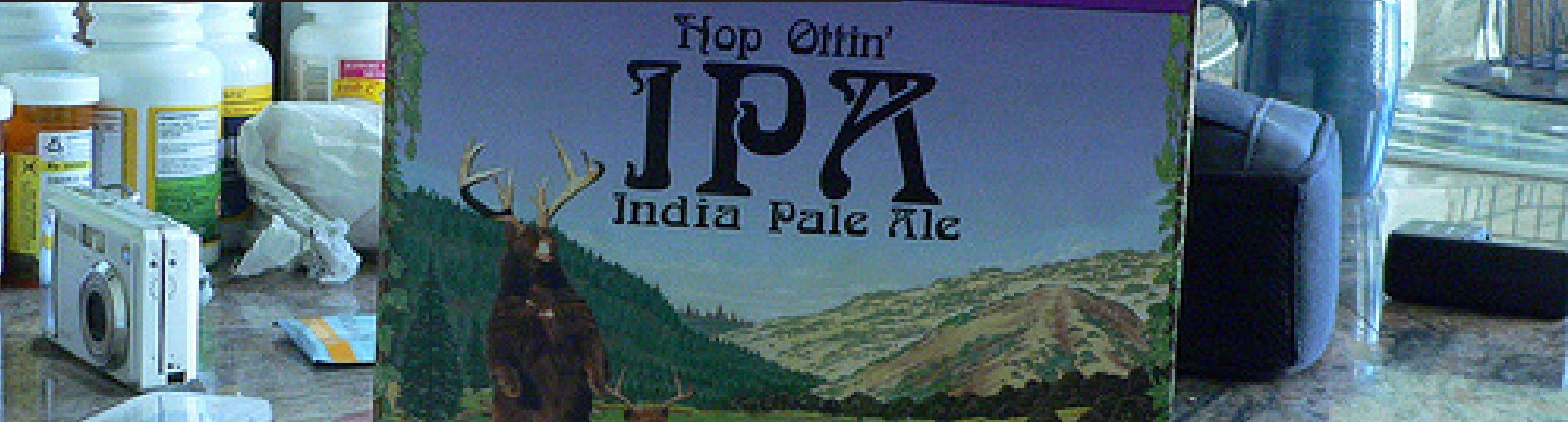


# You cannot *not* communicate.

Paul Watzlawick (1922-)

*Pragmatics of Human Communication*

# SUCCESSFUL TYPE?



# SUCCESSFUL TYPE?

تاريخنا مشترك مع العالمين

RONALD  
FLORENCE

EDITED BY  
MALCOLM  
BROWN

PALESTINE  
UNDER THE  
MOSLEMS

A MIDDLE  
EAST

## HEALTH WORKER

INFO: 

SUPPLIES  

A Harvest Book  
*Le  
Petit Prince*  
Avec dessins par l'auteur  
Antoine de Saint-Exupéry

# SUCCESSFUL TYPE?

THE PRODUCE CENTER

1500



**“Personal typography is defective typography.”**

Perfect typography depends on perfect harmony between all of its elements. We must learn, and teach, what this means. Harmony is determined by relationships or proportions.

Jan Tschichold, *The Form of the Book*  
*Essays written between 1937 -1975*



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

Wolfgang Weingart *Typography*



## **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.

**LETTERING** \ 'le-tə-riŋ\ n.

- 1 Letters used in an inscription
- 2 The process of inscription. The letters inscribed (especially words engraved or carved) on something

**Merriam-Webster**

**CALLIGRAPHY** \, ka-lə- 'gra-fē\ n.

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

**Merriam-Webster**

**TYPOGRAPHY** /tʌɪ'pɒgrəfi/ n.

- 3 The mechanical notation and arrangement of language.

Banes et al., *Type and Typography*

## ALPHABET

Aarabic

Etruscan

Greek, Early

Greek, Classical

Hebrew, Old

Latin, Early

Phoenician

Roman

## CHARACTERS

28

17

21

20

20

20

19

26

# ORIGINS OF TYPE



# ORIGINS OF TYPE

UPPERCASE & lowercase

49 AB AB



# 1000 BCE – 500 CE

ϣ Ϟ ϗ Ϙ ϙ Ϛ ϛ Ϝ ϝ Ϟ ϟ Ϡ ϡ Ϣ ϣ Ϥ ϥ Ϧ ϧ Ϩ ϩ Ϫ ϫ Ϭ ϭ Ϯ ϯ ϰ ϱ ϲ ϳ ϴ ϵ ϶ Ϸ ϸ Ϲ Ϻ ϻ ϼ Ͻ Ͼ Ͽ

Phoenician alphabet (circa 1000 B.C.E.) reads from right. Small letters indicate sounds.

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

ALPHA BETA GAMMA DELTA EPSILON ZETA ETA THETA IOTA KAPPA LAMBDA MU NU XI OMICRON PI RHO SIGMA TAU UPSILON PHI CHI PSI OMEGA

Greek alphabet (circa 403 B.C.E.), adapted from Phoenician around 900 B.C.E.

A B C D E F G H I K L M N O P Q R S T V X Y Z

Roman alphabet (circa 100 C.E.), adapted from the Greek alphabet

AIQILLVMINPRAECEPSREMIGIISV

Square capitals (fourth century), written with a reed pen

FELICESOPERVM·QVINIAMCOEVMOUVELA

Rustica (fifth century), written with reed pen. Dots represent early punctuation

# 700 CE - 1500 CE

INSTAURATIO · NULLA TRANSLATI · NON AURUM

Half-Uncials (seventh century), written with reed pen. Slashes indicate punctuation

búab quad uúátent · ersie thar tho mána

Carolingian minuscules (ninth century), written with reed pen

seniam nutiga dans pecta in secula seculorum ant

Black Letter (fifteenth century), written with reed pen

uid loquar de sedi hominibz · tu aphus paulus · vas de

Gutenberg typeface (circa 1455), derived from Black Letter above

igitur habet potestatem · cesse est eum qu

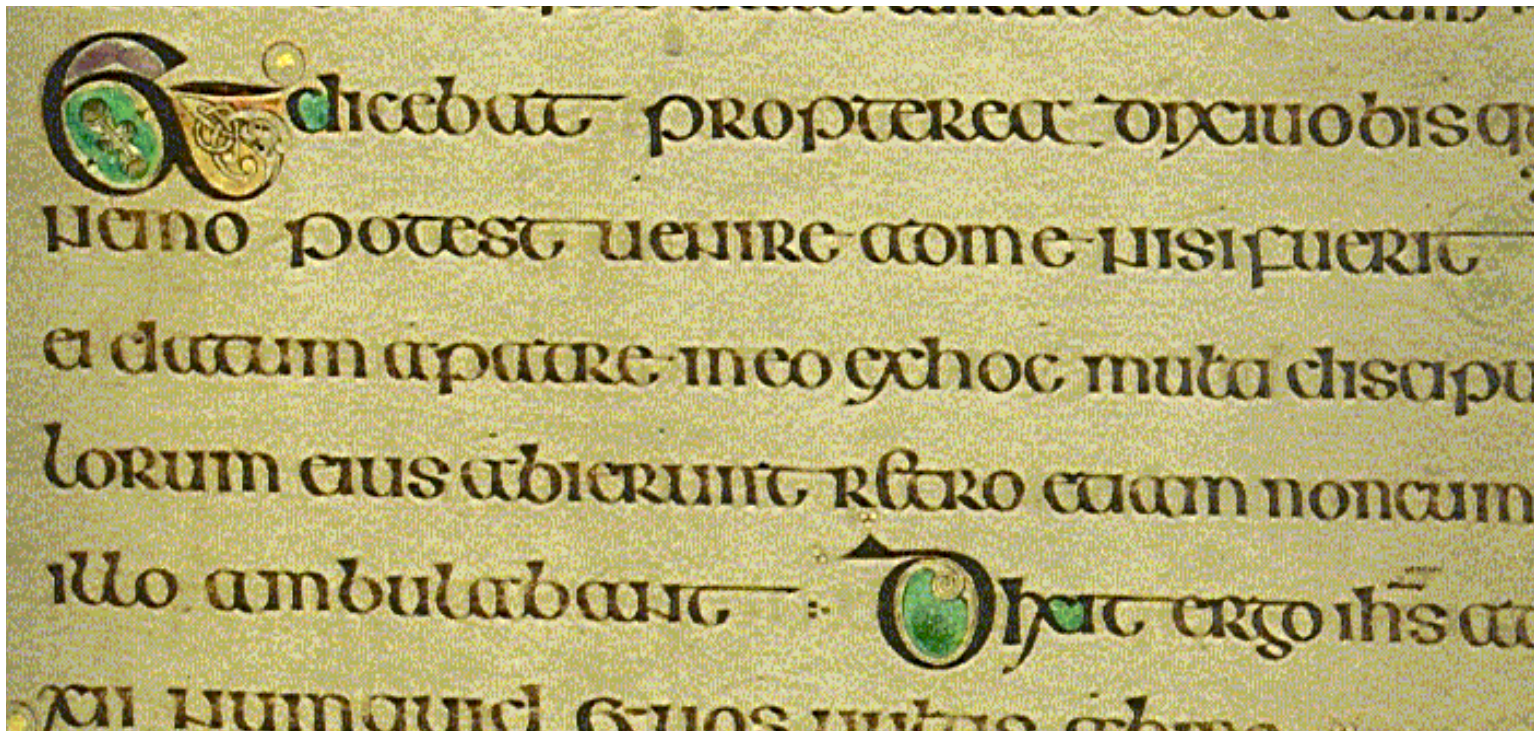
Humanistic Cursive writing (fifteenth century), based on Carolingian miniscule

Quidā eius libros nō ipsius esse sed Dionysii & Zophiri lophoniorū

Roman typeface designed by Nicholas Jensen (1475), based on Humanistic Cursive

# ORIGINS OF TYPE

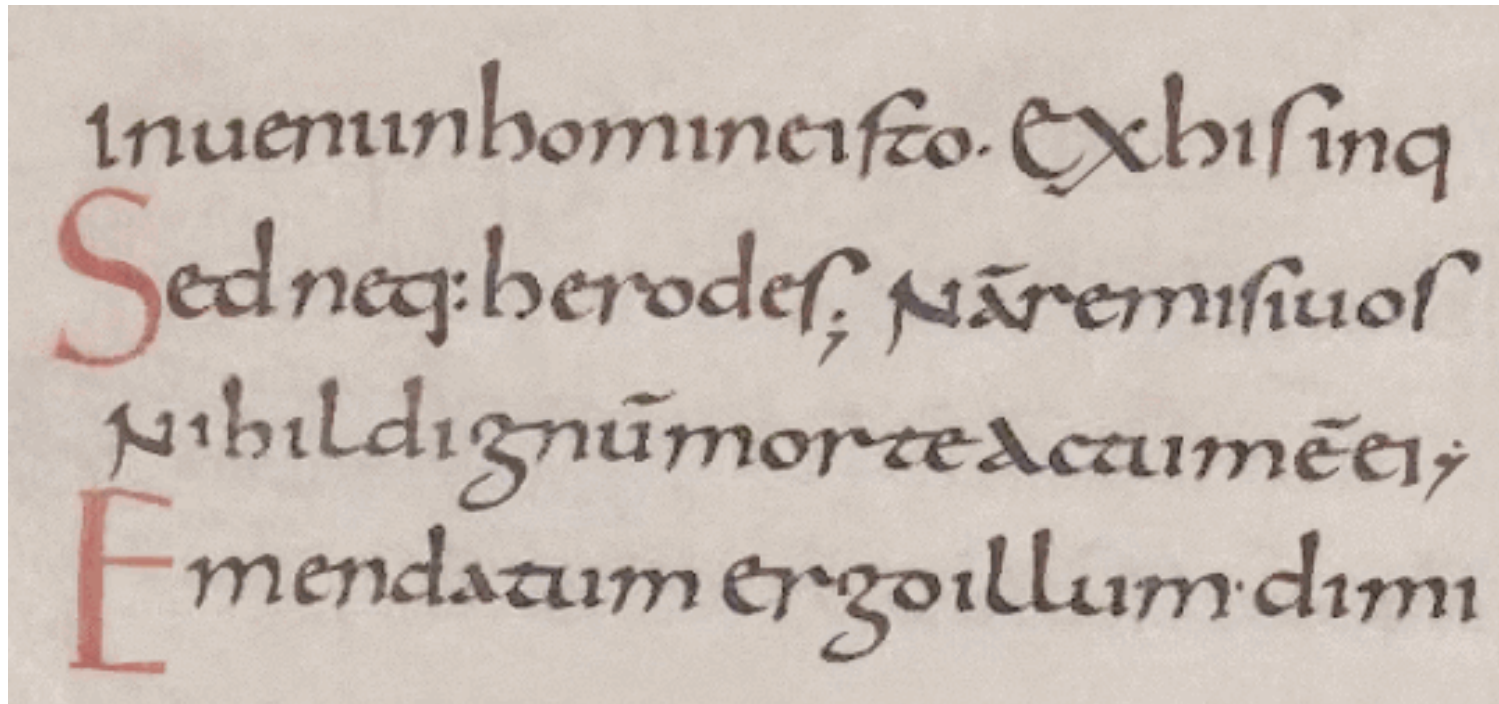
1000 BC



Insular Uncials

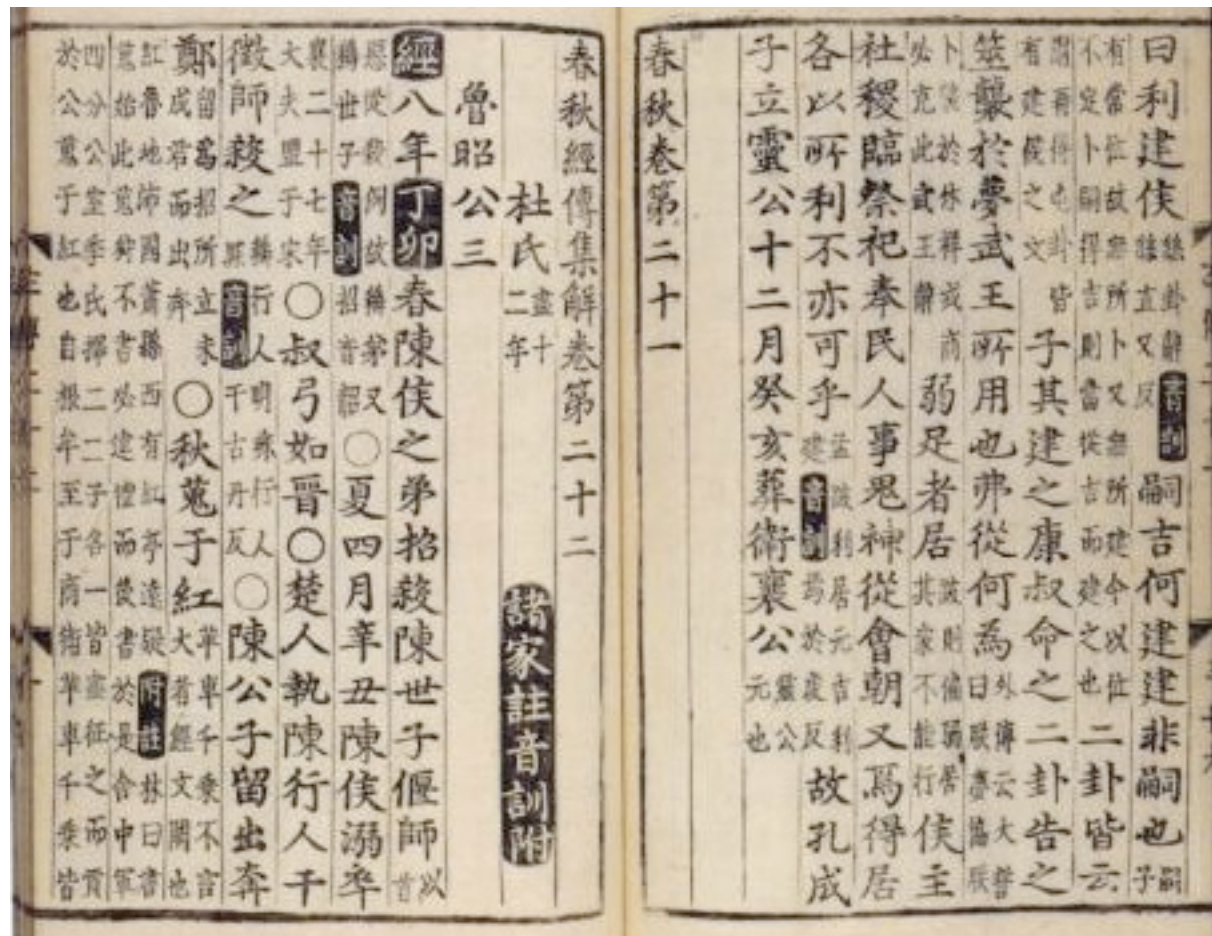
# ORIGINS OF TYPE

1000 BC



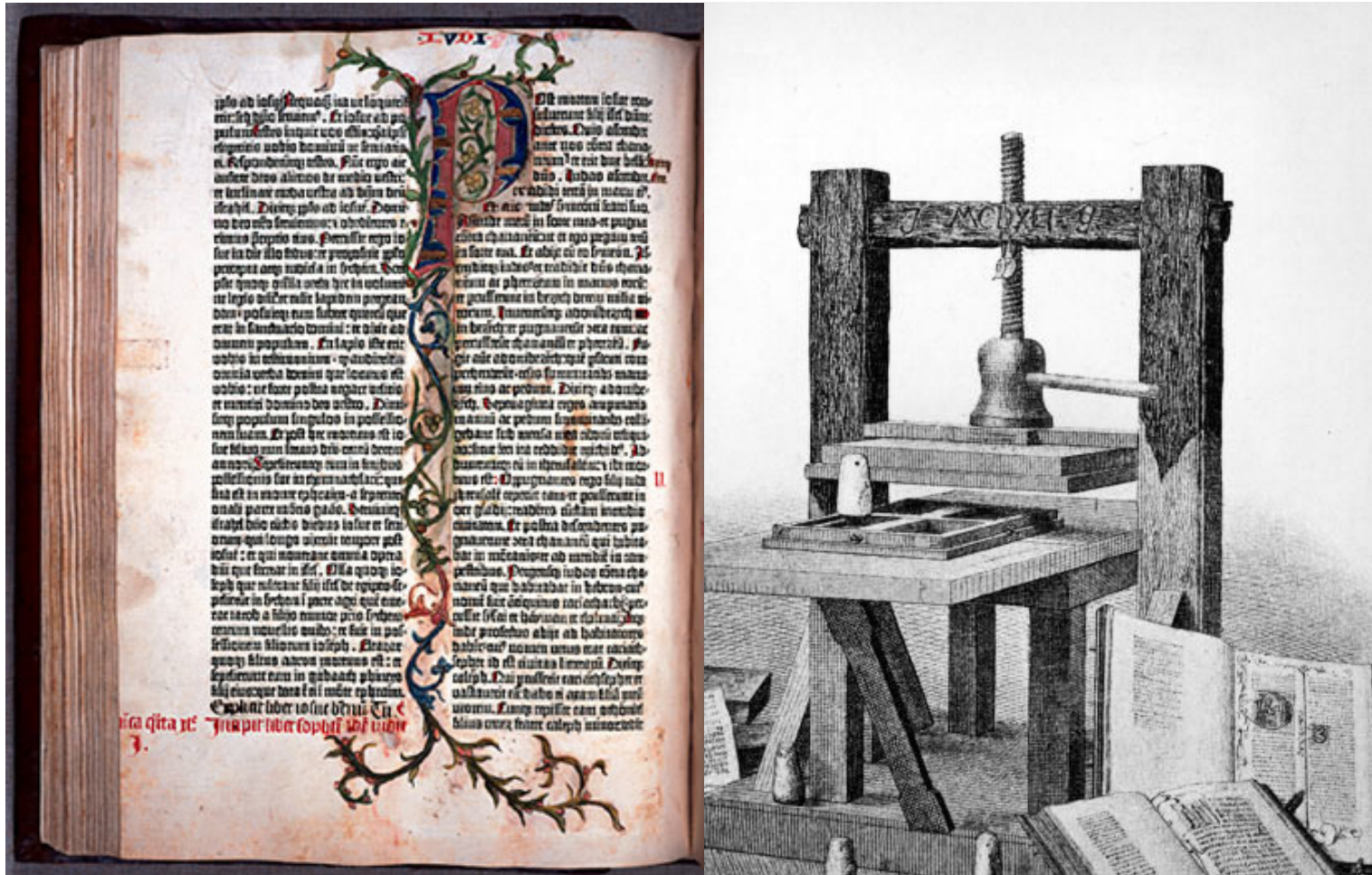
Carolingian Minuscules

# PRINT 1000 AD



Bi-cheng's Moveable Type

# PRINT 1400 A.D.



Gutenberg Press

# BLACKLETTER I400 BC

Aa Bb

Aa Bb

O O O

ad p̄rem. Dicun  
is. Ecce nūc pal  
uerbiū nullū dū  
ja scis om̄ia: et  
i ut q̄s te int̄rog  
m̄: n̄a a deo egi

ulcu propter  
salua me ne p̄  
plasmaſti me  
ne permittas r  
quem tu ex nu

Gebrochene Schriften

Printed Texura (Gothic)

Handwritten Texura (Gothic)

# HISTORY OF TYPE 1617

Garamond: French Old Style

ABC abc



# HISTORY OF TYPE *1757*

Baskerville: English      Transitional

ABC abc

# HISTORY OF TYPE 1780

**Bodoni: Italian      Modern**

**A B C      a b c**

# HISTORY OF TYPE 1894

Century: American Egyptian

ABC abc

# HISTORY OF TYPE 1957

Helvetica: Swiss

Contemporary

ABC abc

Serif

Sans Serif

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

# EXERCISE

HANDGLOVES

1 1 1 1 1 1

1 1 1 1 1  
0 0 0 0 0



e e e e e

œ œ

œ œ

œ œ

œ œ

œ œ

e

e

e

e

e

g

g

g

g

g

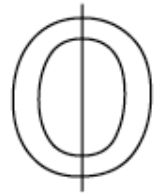
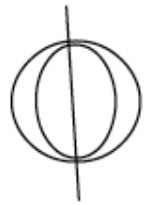
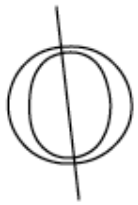
t

t

t

t

t



e

e

e

e

e



Perpetua  The uppercase letter 'M' in the Perpetua typeface is shown next to its negative space. The letter has a classic, slightly curved top and a thin, elegant stroke. The negative space is a solid black shape that is wider at the top and tapers to a narrow base, mirroring the letter's form.

Waldbaum  The uppercase letter 'M' in the Waldbaum typeface is shown next to its negative space. The letter has a more geometric, blocky appearance with a straight vertical stem and a sharp, angular top. The negative space is a solid black shape that is wider at the top and tapers to a narrow base, mirroring the letter's form.

Serifa  The uppercase letter 'M' in the Serifa typeface is shown next to its negative space. The letter has a classic, slightly curved top and a thin, elegant stroke. The negative space is a solid black shape that is wider at the top and tapers to a narrow base, mirroring the letter's form.

Futura  The uppercase letter 'M' in the Futura typeface is shown next to its negative space. The letter has a very geometric, blocky appearance with a straight vertical stem and a sharp, angular top. The negative space is a solid black shape that is wider at the top and tapers to a narrow base, mirroring the letter's form.

# ANATOMY

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

# ANATOMY

**b p**

b p

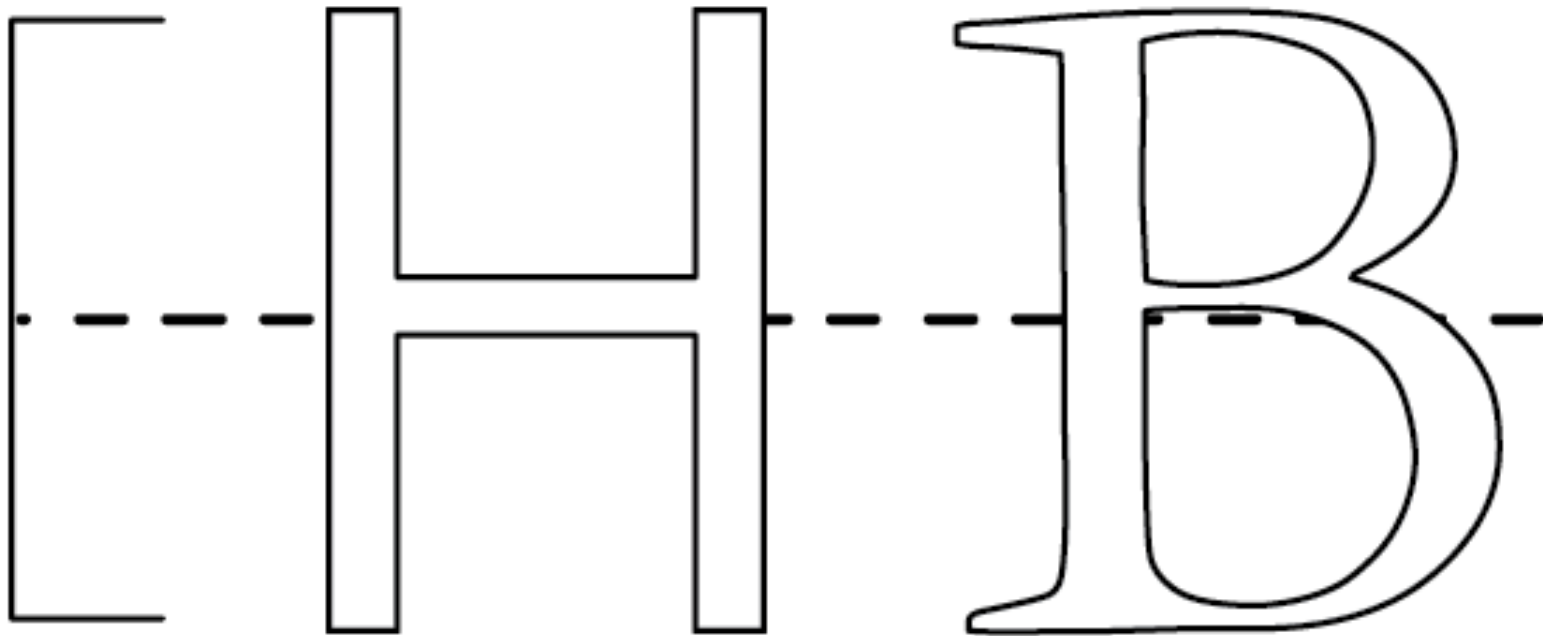


# ANATOMY

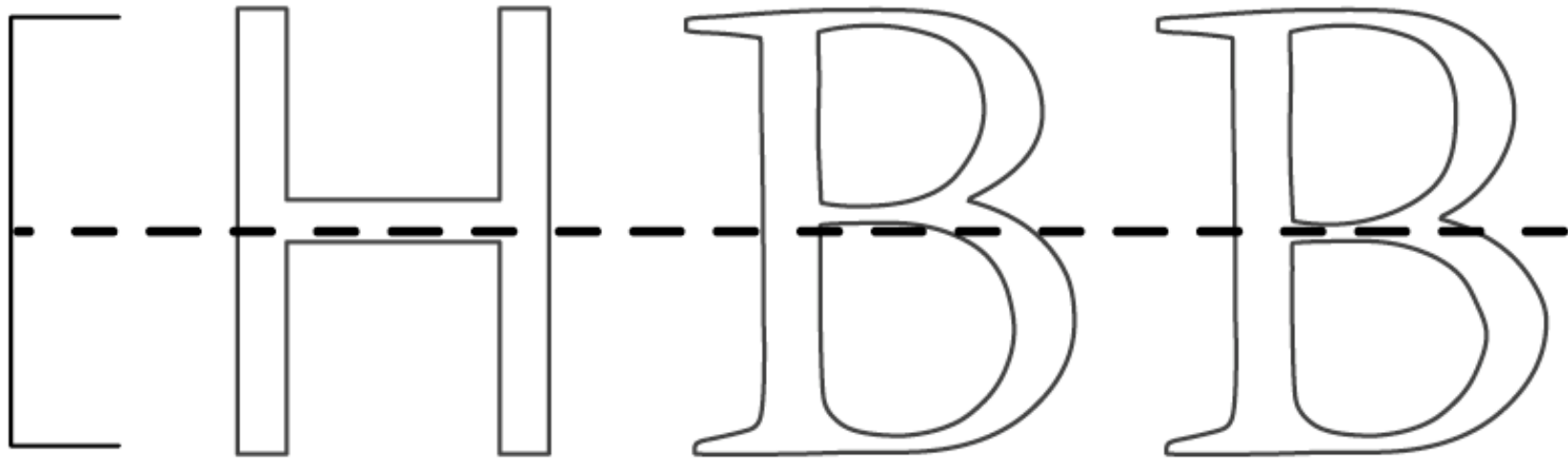
**b p**

b p

# ANATOMY



# ANATOMY



# VOCABULARY

KERNING – the adjustment of spacing between letter pairs.



# VOCABULARY

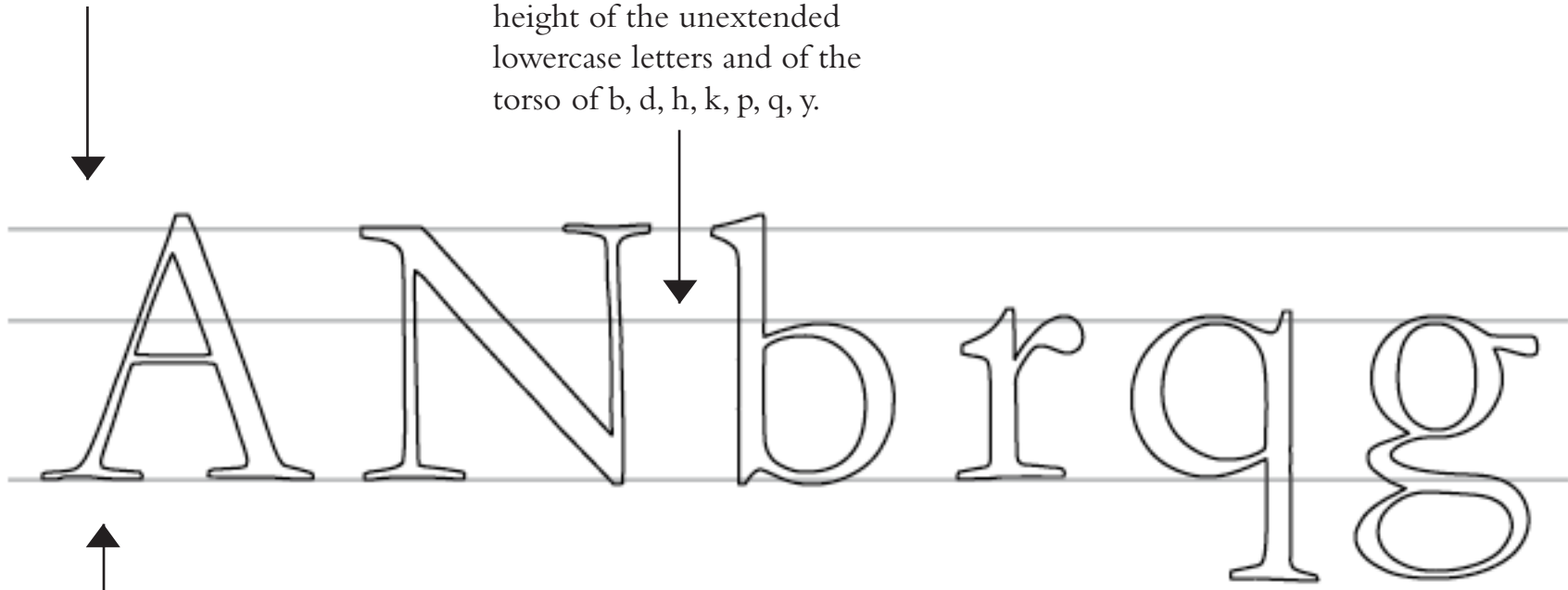
TRACKING – the adjustment  
of spacing between a group  
of letters.

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.

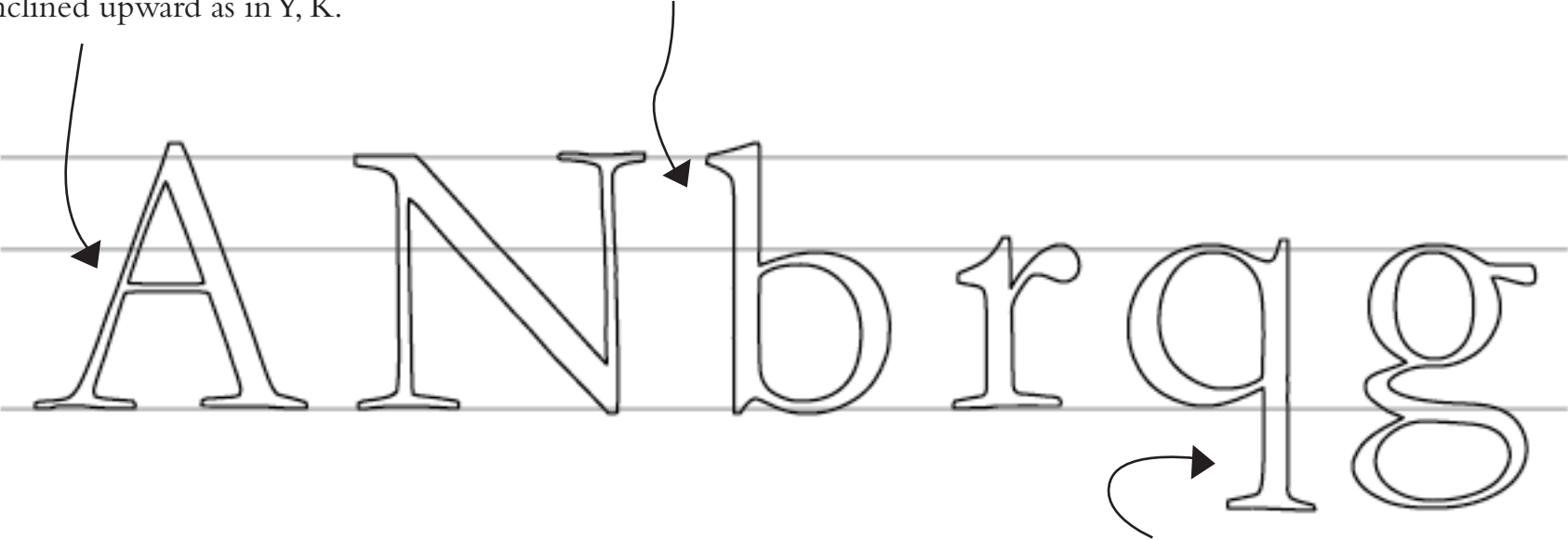


BASE LINE – The imaginary line supporting the bottom serifs of capitals and lowercase.

# VOCABULARY

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

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



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

# VOCABULARY

# SMALL CAPS

SMALL CAPS are available in serif typefaces.

**CAPS CAN BE USED instead of small caps in san-serif typefaces.**

BOTH REQUIRE LETTER SPACING.



# NUMBERS

SERIF NUMBERS include 1 2 3 4 5  
as well as 1 2 3 4 5

**SMALL NUMBERS 1 2 3 4 5 can be used  
in san-serif typefaces.**

SOME NUMBERS require letter spacing  
773 456 8332      77 34 56 83 32

# “m” & “n”

The shorter-dash sometimes requires kerning.

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

# TYPE RULES

PAIRING type

pairing TYPE

PAIRING type

PAIRING type

you can read this

but perhaps not this

**EMPHASIS**

*italic letters*

**bold letters**

SMALL CAPS

Emphasis in typography

Emphasis in typography

**Emphasis in typography**

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

# The leading, tracking, font-size, and line- weight all 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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# ANATOMY

trained eye

APPLE

operating syste

no-one knows

Microsoft

quizzical

<http://www.iliveonyourvisits.com/helvetica/>

# TYPE TODAY

Calibri	<b>Calibri</b>	<i>Calibri</i>	0123456789@
Cambria	<b>Cambria</b>	<i>Cambria</i>	0123456789@
Candara	<b>Candara</b>	<i>Candara</i>	0123456789@
Consolas	<b>Consolas</b>	<i>Consolas</i>	0123456789@
Constantia	<b>Constantia</b>	<i>Constantia</i>	0123456789@
Corbel	<b>Corbel</b>	<i>Corbel</i>	0123456789@

from: [www.SuperWasp.net/weblog](http://www.SuperWasp.net/weblog)

# TYPE TODAY

## Existing Typefaces Used for U.S. Guide Signs

Haspx  
HASPX

FHWA Series Em

FHWA SERIES D

Thin stroke width  
Small lower case  
Mono-weight stroke

Haspx

Alternates Reviewed for Possible Use

DIN 1451 Mittelschrift

Small lower case

Haspx

Transport D Bold

Constrained counters

Haspx

Univers 65 Bold

Closed terminals

Haspx

Helvetica 75 Bold

Slightly oblique  
& overly stylized  
for seamless  
integration

Haspx

Syntax Bold

R a a a a a R

FHWA Series E-m

Clearview 5-W