TYPO
GRAPHY
TYPO
GR
AP
HY
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.
SIGNAGE
PRINTED TYPE
TYPE IS EVERYWHERE
TYPE IS EVERYWHERE
You cannot *not* communicate.

Paul Watzlawick (1922-)
*Pragmatics of Human Communication*
SUCCESSFUL TYPE?
SUCCESSFUL TYPE?
SUCCESSFUL TYPE?
“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 /tə'pɑːɡrəfi/ n.
1. The art or process of setting and arranging types and printing from them.
2. The style and appearance of printed matter.

Oxford English Dictionary
LETTERING \ˈle-tə-rin\ 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-ə-ˈɡra-fē\ n.
1 Artistic, stylized, or elegant handwriting or lettering
2 The art of producing such writing

Merriam-Webster
TYPOGRAPHY /tə'pɒɡrəfi/ n.
3 The mechanical notation and arrangement of language.

Banes et al., *Type and Typography*
<table>
<thead>
<tr>
<th>ALPHABET</th>
<th>CHARACTERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arabic</td>
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<td>Etruscan</td>
<td>17</td>
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<tr>
<td>Greek, Early</td>
<td>21</td>
</tr>
<tr>
<td>Greek, Classical</td>
<td>20</td>
</tr>
<tr>
<td>Hebrew, Old</td>
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<tr>
<td>Latin, Early</td>
<td>20</td>
</tr>
<tr>
<td>Phoenician</td>
<td>19</td>
</tr>
<tr>
<td>Roman</td>
<td>26</td>
</tr>
</tbody>
</table>
ORIGINS OF TYPE
ORIGINS OF TYPE

UPPERCASE & lowercase

49 AB AB
1000 BCE - 500 CE

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

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

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

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

Rustica (fifth century), written with reed pen. Dots represent early punctuation
700 CE – 1500 CE

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

Carolingian minuscules (ninth century), written with reed pen.

Black Letter (fifteenth century), written with reed pen.

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

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

Roman typeface designed by Nicholas Jensen (1475), based on Humanistic Cursive.
ORIGINS OF TYPE

1000 BC

Insular Uncials
ORIGINS OF TYPE

1000 BC

Carolingian Minuscles
Bi-cheng's Moveable Type
PRINT 1400 A.D.

Gutenberg Press
BLACKLETTER 1400 BC

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

ABC abc
HISTORY OF TYPE 1894

Century: American  Egyptian

ABC abc
HISTORY OF TYPE  1957

Helvetica: Swiss     Contemporary

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

HANDGLOVES
b
p
b
p

ANATOMY
b p b p
Kerning – the adjustment of spacing between letter pairs.
VOCABULARY

Type at the school of information

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

LEADING – the adjustment of vertical spacing between lines of type.
**VOCABULARY**

**CAP LINE** – The imaginary line supporting the top serifs of capitals and lowercase.

**BASE LINE** – The imaginary line supporting the bottom 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.
VOCABULARY

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.
SMALL CAPS are available in serif typefaces.

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

BOTH REQUIRE LETTER SPACING.
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
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
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.

The leading, tracking, font-size, and line-weight all impact legibility.
trained eye
APPLE
operating syste
no-one knows
Microsoft
quizzical

http://www.iliveonyourvisits.com/helvetica/
<table>
<thead>
<tr>
<th>Font</th>
<th>Font</th>
<th>Font</th>
<th>Font</th>
<th>Notes</th>
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<td>Calibri</td>
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<td>Cambria</td>
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<td>0123456789@</td>
</tr>
<tr>
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<td>Candara</td>
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<tr>
<td>Consolas</td>
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<tr>
<td>Constantia</td>
<td>Constantia</td>
<td>Constantia</td>
<td>Constantia</td>
<td>0123456789@</td>
</tr>
<tr>
<td>Corbel</td>
<td>Corbel</td>
<td>Corbel</td>
<td>Corbel</td>
<td>0123456789@</td>
</tr>
</tbody>
</table>

from: www.SuperWasp.net/weblog
Existing Typefaces Used for U.S. Guide Signs

FHWA Series Em
FHWA SERIES D

Alternates Reviewed for Possible Use

DIN 1451 Mittelschrift
Transport D Bold
Univers 65 Bold
Helvetica 75 Bold
Syntax Bold

FHWA Series E-m
Clearview 5-W