TYPOGRAPHY
TYPO

contrast  balance
emphasis  unity
rhythm    texture

GRAPHY
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 /tɪˈpɒɡrəfi/ 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
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*
<table>
<thead>
<tr>
<th>Alphabet</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arabic</td>
<td>28</td>
</tr>
<tr>
<td>Etruscan</td>
<td>17</td>
</tr>
<tr>
<td>Greek, Early</td>
<td>21</td>
</tr>
<tr>
<td>Greek, Classical</td>
<td>20</td>
</tr>
<tr>
<td>Hebrew, Old</td>
<td>20</td>
</tr>
<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>
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
CALLIGRAPHY \, ka-ˈlə-ˈgra-fē\ n.

1 Artistic, stylized, or elegant handwriting or lettering

2 The art of producing such writing

Merriam-Webster
ORIGINS OF TYPE
UPPERCASE & lowercase

49 AB AB
Bi-cheng's Moveable Type
Print 1000 AD

Gutenberg Press
BLACKLETTER 1400

Gebrochene Schriften
Garamond: French     Old Style

ABC abc
Baskerville: English   Transitional

ABC abc
Century: American     Egyptian

ABC abc
Helvetica: Swiss  Contemporary

ABC abc
The term “serifs” refers to small features called at the end of strokes.
Contemporary Sans-serif

Handgloves

Handgloves

Handgloves

Handgloves

Handgloves
Egyptian *Slab-Serif*

Handgloves  

Handgloves  

Handgloves  

CENTURY

SERIFA

ROCKWELL
Transitional *Baroque*

Handgloves

Handgloves

Handgloves
Modern Didone

Handgloves  BODONI
Handgloves  DIDOT
Handgloves  WALBAUM
Old Style *Humanist*

Handgloves ———————————— BASKERVILLE
Handgloves ———————————— GARAMOND
Handgloves ———————————— SABON
Handgloves ———————————— CASLON
Handgloves ———————————— BEMBO
Handgloves ———————————— JANSON
historical perspectives
visual principles
practical guidelines
Don’t compose without a scale.

[Bringhurst 1999]
Interface Aesthetics

A course taught at

UC Berkeley
School of Information
Typography, like other arts, preys on its own past.

[Bringhurst 1999]
**kerning** – the adjustment of spacing between letter pairs.
Start with a single typographical family.

Handgloves

Handgloves

Handgloves

Handgloves

[Bringhurst 1999]
Respect the integrity of roman, italic and small caps.

Handgloves

Handgloves

HANDGLOVES
Respect bold faces on their own merits.

Handgloves
Handgloves
Handgloves
Handgloves

[BBringhurst 1999]
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

[Brinthurst 1999]
Choose titling and display faces that reinforce the structure of the text face.

Handgloves

Handgloves

Handgloves

Handgloves

[Brinhurst 1999]
Pair serifed and unserifed faces on the basis of their inner structure.

Handgloves  Handgloves  Handgloves  Handgloves

Futura  Bodoni  Trade Gothic  Perpetua

[Bringhurst 1999]
pairing type
pairing type
PAIRING type
pairing type
Balance the type optically more than mathematically.

Handgloves

Handgloves

[Bringhurst 1999]
historical PERSPECTIVES
visual PRINCIPLES
practical GUIDELINES
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.
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.

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

descneder – 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

[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. 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 old-fashioned because the ordinary man, seeking approval of his so-called personality, prefers to follow the dictates of his own peculiar style, rather than submit to any objective criterion of taste. In a masterpiece of typography, the artist’s signature has been eliminated. What some may praise as personal styles are in reality small and empty peculiarities, frequently damaging, that masquerade as innovations. Examples are the use of a single typeface—perhaps a sanserif font or a bizarre

[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 12:45PM
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.

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.

[Bringhurst 1999]
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.

[Bringhurst 1999]
Avoid beginning more than two consecutive lines with the same word.

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.

[Bringhurst 1999]
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.
Never end a paragraph with a single word (widow), particularly shorter than four letters.

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.
The shorter-dash sometimes requires kerning.

This longer dash—an elegant one—always requires kerning.
you can read this
but perhaps not this
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.
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