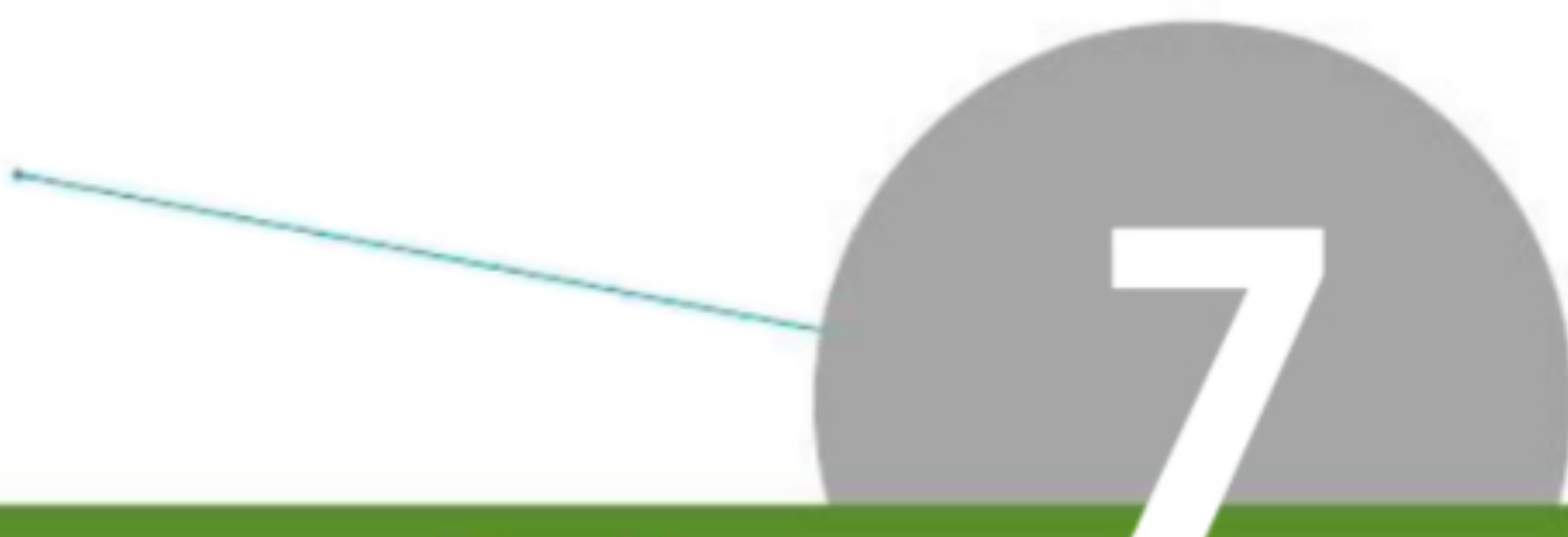


Type &Typography

ART301

Type and Typography



7



CHAPTER OBJECTIVES

AFTER READING THIS CHAPTER, YOU SHOULD BE ABLE TO:

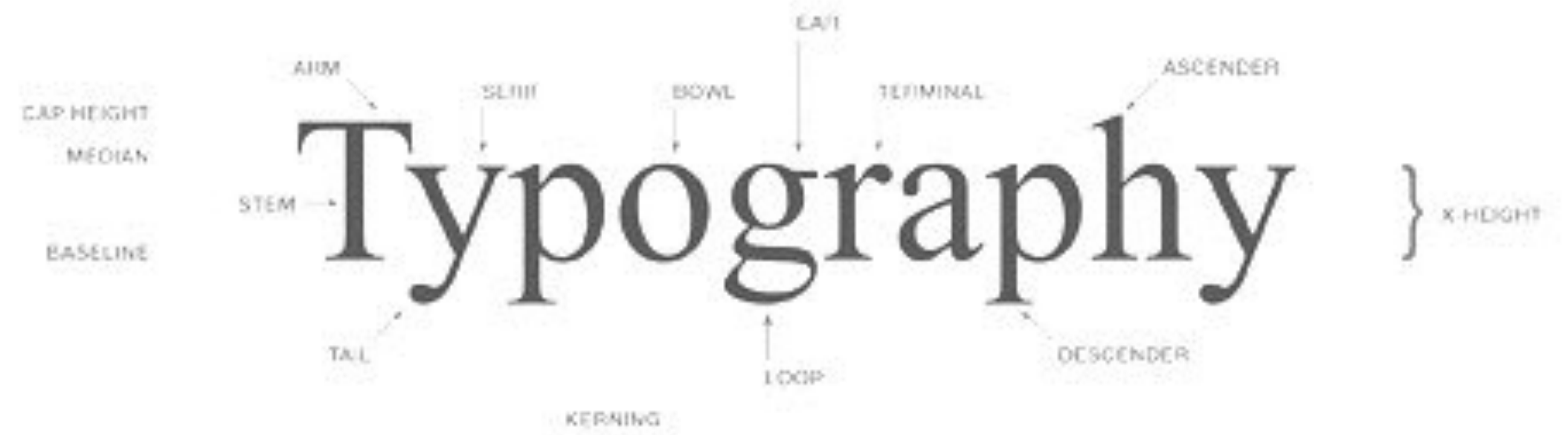
- Explain how meaning can be conveyed through typefaces.
- Summarize the history of type and typefaces.
- Describe the classifications of type.
- Analyze the components of type anatomy.
- Differentiate between typefaces and fonts.
- Discuss the formal issues of analytic typography.
- Discuss the elements that affect the readability of type.
- Explain how type used with metaphor enriches meaning.
- Discuss vernacular typography's effect on design.
- Apply older typefaces in new contexts.
- Manipulate type in the third dimension to expand meaning.

Typography

The art of composing type by means of the arrangement of letterforms.

Adds a compositional aspect to letters and words.

Views type not just as content, but as a design element, by utilizing principles including contrast, unity & rhythm.



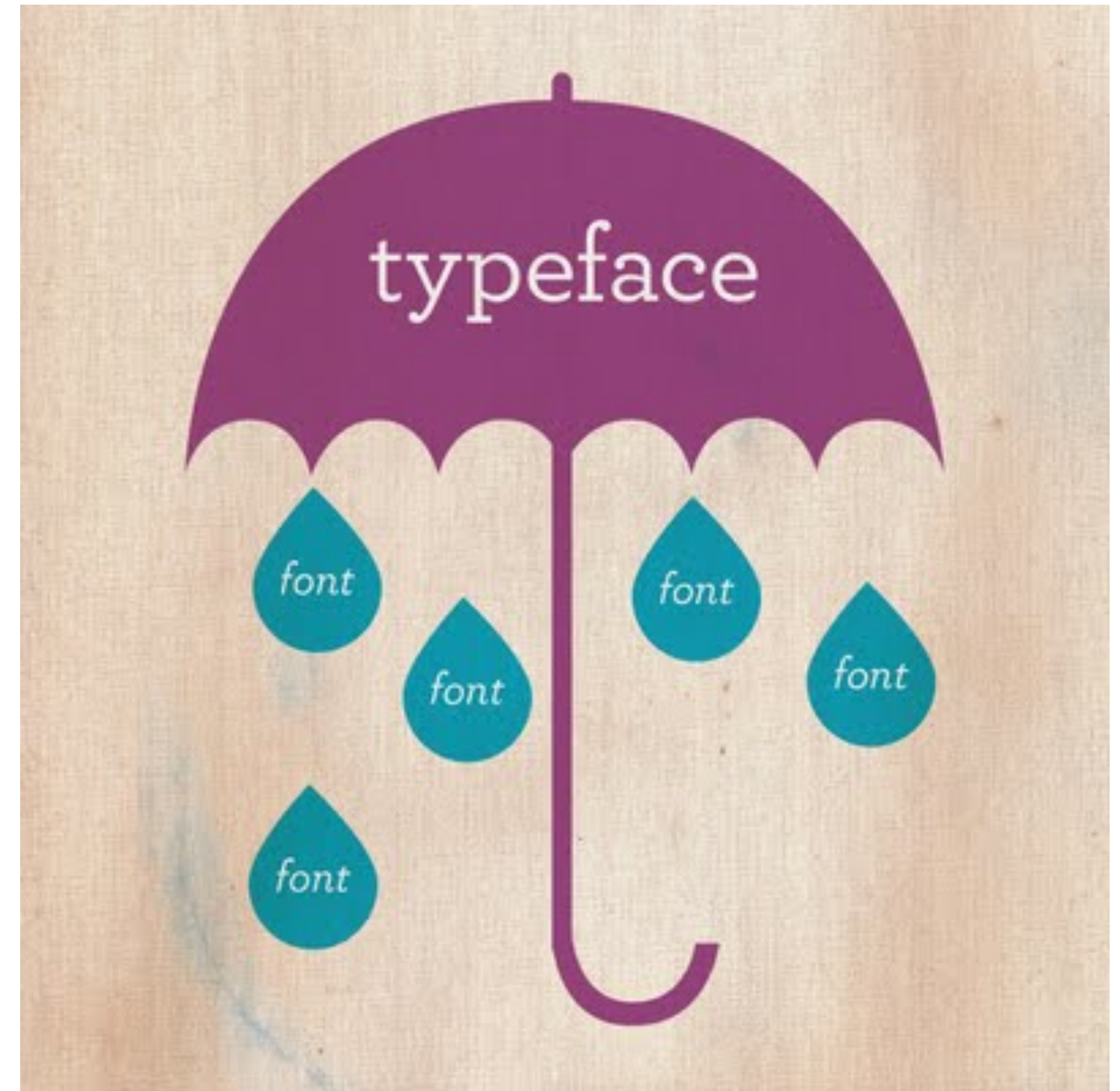
Where do the terms uppercase
and lowercase come from?



7.6 Typesetter at his composing stand of upper and lower case cast-metal letters.

Typeface vs. Font

- A typeface is a single design of type, created by a type designer, comprised of the full alphabet and all corresponding fonts. ex: Garamond, Baskerville, Helvetica
- Fonts are the things that allow the production of the typefaces. ex: machine-set fonts, digital fonts [TrueType, OpenType]
- Type has dual functions:
 - ⦿ To read as legible text
 - ⦿ To convey meaning



Typeface Example

Template Gothic Typeface,
designed by Barry Deck with
Emigre in 1990

Inspired by Vernacular Chinese
Laundromat sign

Used by Rudy VanderLans in
Promotional Band Poster

ABCDEFGHIJKLMNOPQRSTUVWXYZÀÁ
ÊËÏÏÏØabcdefghijklm
nopqrstuvwxyzàáé&
1234567890(\$£.,!?)



Font formats

OpenType [.otf]

- ⊙ The current and newest standard.
- ⊙ Screen and print version in single file.
- ⊙ Mac/PC compatible.

TrueType [.ttf]

- ⊙ Screen and print version in single file.
- ⊙ Majority of fonts that come automatically installed.

PostScript Font (Type 1) [.ps]

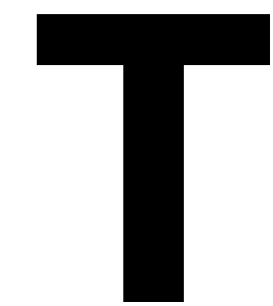
- ⊙ 2 parts (screen & print) – Must deliver both to printer.
- ⊙ Not cross-platform compatible.
- ⊙ Allows for high-quality, high-res. printing.
- ⊙ While it used to be the professional's choice, it has been widely replaced.

Serif vs. Sans Serif

Serif: typeface where the main stroke of a letter is finished off with a much shorter perpendicular stroke. “Feet”

A large, bold, black serif capital letter 'T'. The letter features a thick vertical stem and a horizontal crossbar. Both the stem and the crossbar have small, decorative horizontal strokes (serifs) at their ends, which are perpendicular to the main strokes.

Sans serif: typeface without serifs. Sans is French for “without.” Invented by the Greeks, reintroduced by British in 1816.

A large, bold, black sans-serif capital letter 'T'. The letter consists of a thick vertical stem and a horizontal crossbar. Unlike the serif version, there are no decorative horizontal strokes at the ends of the stem or the crossbar.

History of Type

Johannes Gutenberg (c.1398–1468) invented the printing press with wooden/metal movable type, and set the type for the first Bible in 1454.



Hot type: type created by molten hot lead injected into a mold to create a cast of letters.



Cold type (1950's): made by phototypesetting. Machine generates text on photographic paper, and then exposed the negative of that image onto a metal plate for printing.



Type Classifications

Type Classifications

During the 1800s a system of classifying type was developed including:

Old Style/Humanist

Transitional

Modern

Slab Serif

Sans Serif

Old Style/Humanist

- 15th–16th century
- Mimicked pen-based letterforms. Strong roots in calligraphy. Strokes have a backward-inclined stress.
 - ⦿ Little contrast
 - ⦿ Heavy bracketing



OLDSTYLE/
GARALDE/
HUMANIST

*Backward
inclined stress
with limited
contrast.*

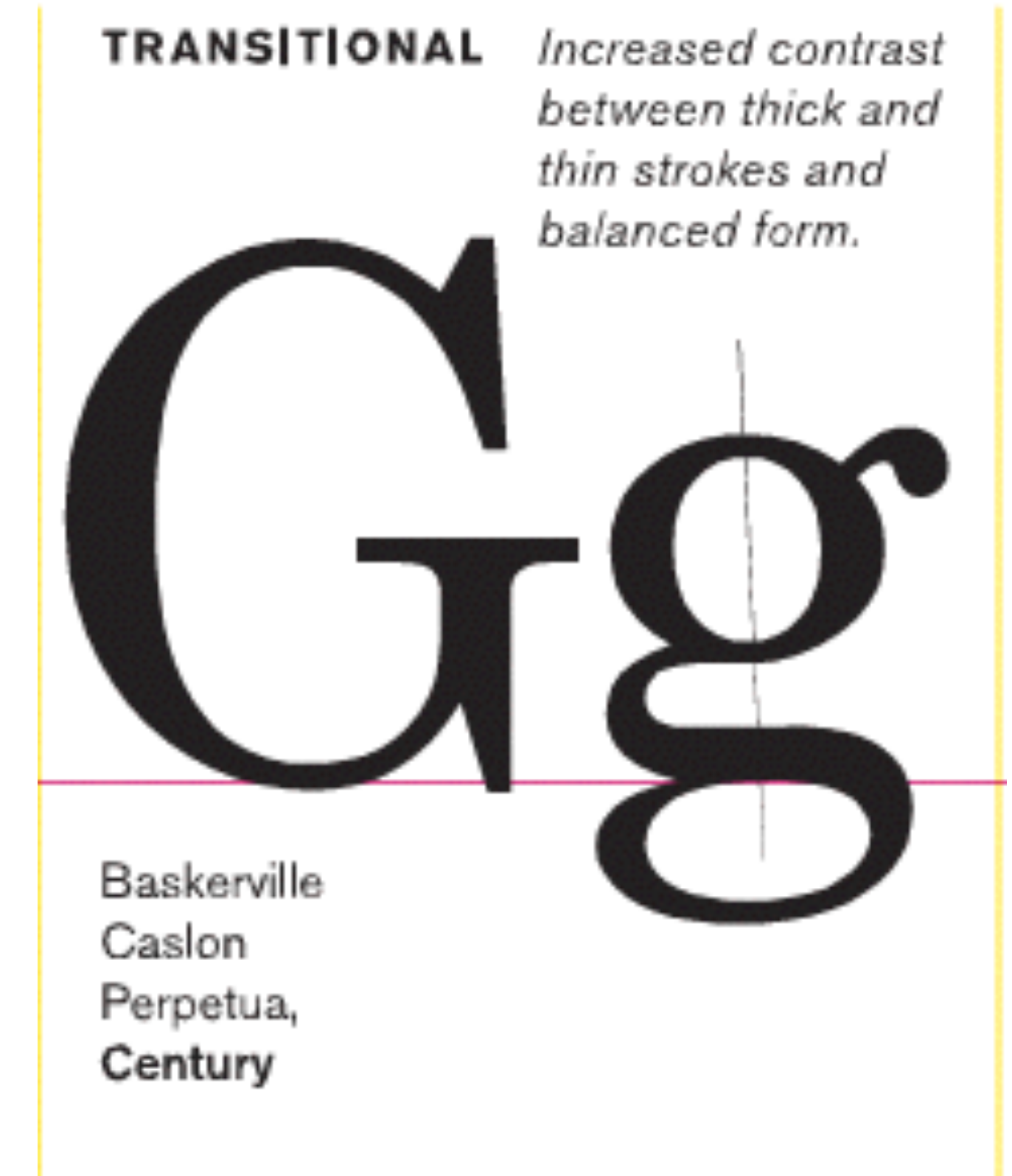


Centaur
Jansen
Garamond
Kennerly
Minion

Garamond

Transitional

- ⦿ Mid 18th cent.
- ⦿ Embraced printing technology.
Structured and consistent in stroke.
- ⦿ Bridged gap between Old Style & Modern.
 - Less heavily bracketed
 - Almost vertical axis



Baskerville

Modern

- ⊙ Late 18th cent.
- ⊙ A uniform and mechanically balanced shape with horizontal serifs.
 - Strong contrast between strokes
 - Vertical axis
 - Parts can be hairline thin



Bodoni
Linotype Centennial

Egyptian/Slab Serif

- ◉ Mid 19th century.
- ◉ Created during the Industrial Revolution. Typefaces that have thick rectangular finishes to their vertical strokes.
 - Created for advertising with BOLD headlines.
 - The typeface used for the slide titles: “Rockwell”

SLAB

*Industrial Revolution-
inspired type designed
for attention with stems
and serifs of near-equal
weight.*

Gg

Clarendon
Lubalin
Memphis
Rockwell

Clarendon
ITC Lubalin Graph

Grotesque/Sans Serif

- More constructed with vertical stress and squared-off curves.
- Considered “grotesque” – Italian for “from the cave.”
 - ⦿ Little contrast
 - ⦿ Sans Serif
 - ⦿ Large x-height
 - ⦿ Very little stress

GROTESQUE

More constructed with vertical stress and squared-off curves.

Gg

Bell Gothic
Franklin Gothic
News Gothic
Trade Gothic

Helvetica

News Gothic

g

Type Anatomy

Type Anatomy

- Every letter has a basic shape to it that can be manipulated, yet still recognizable.
- It is desirable to create a consistent look and feel throughout an entire typeface.

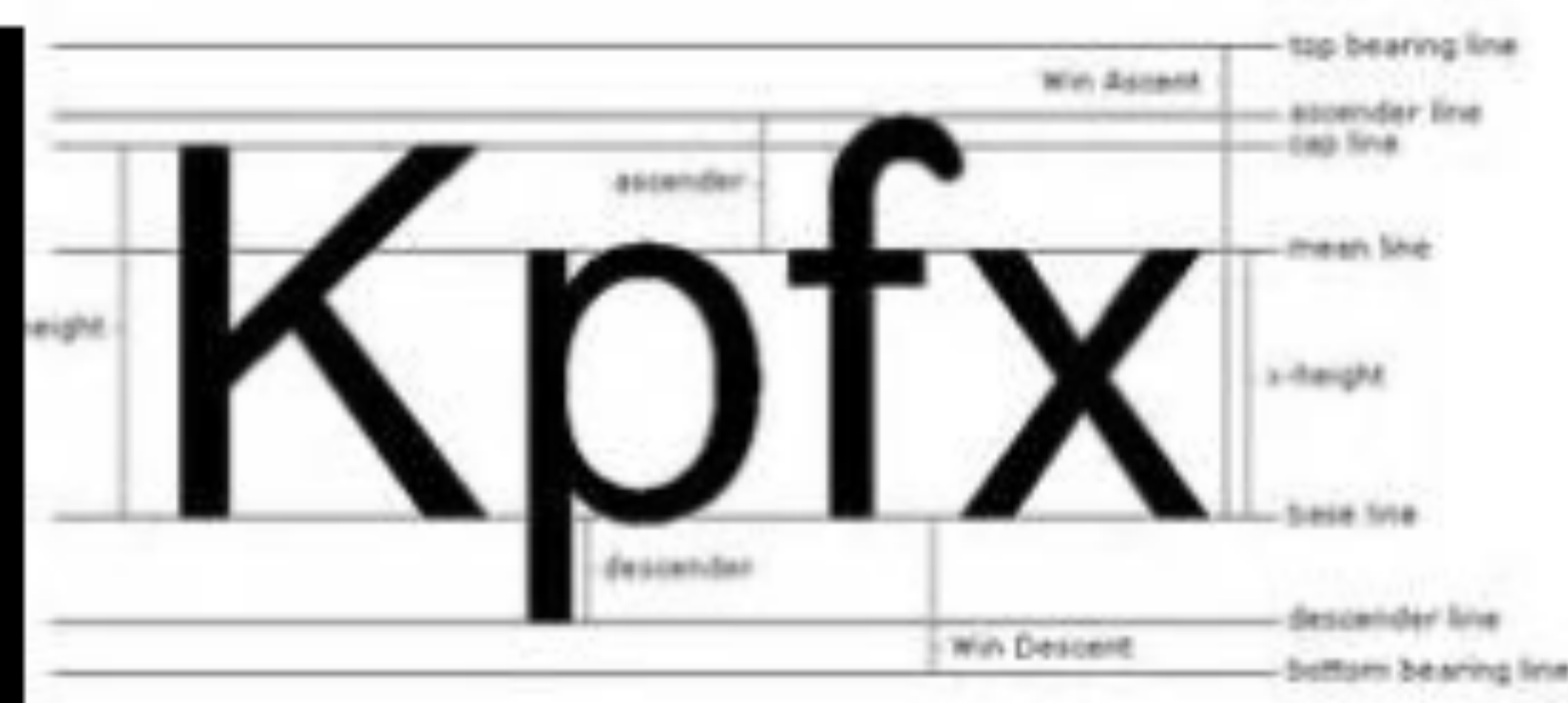
x-height: The height of the lowercase “x” not including ascenders and descenders.

baseline: The imaginary line that capital and lowercase letters sit on, not including descenders.

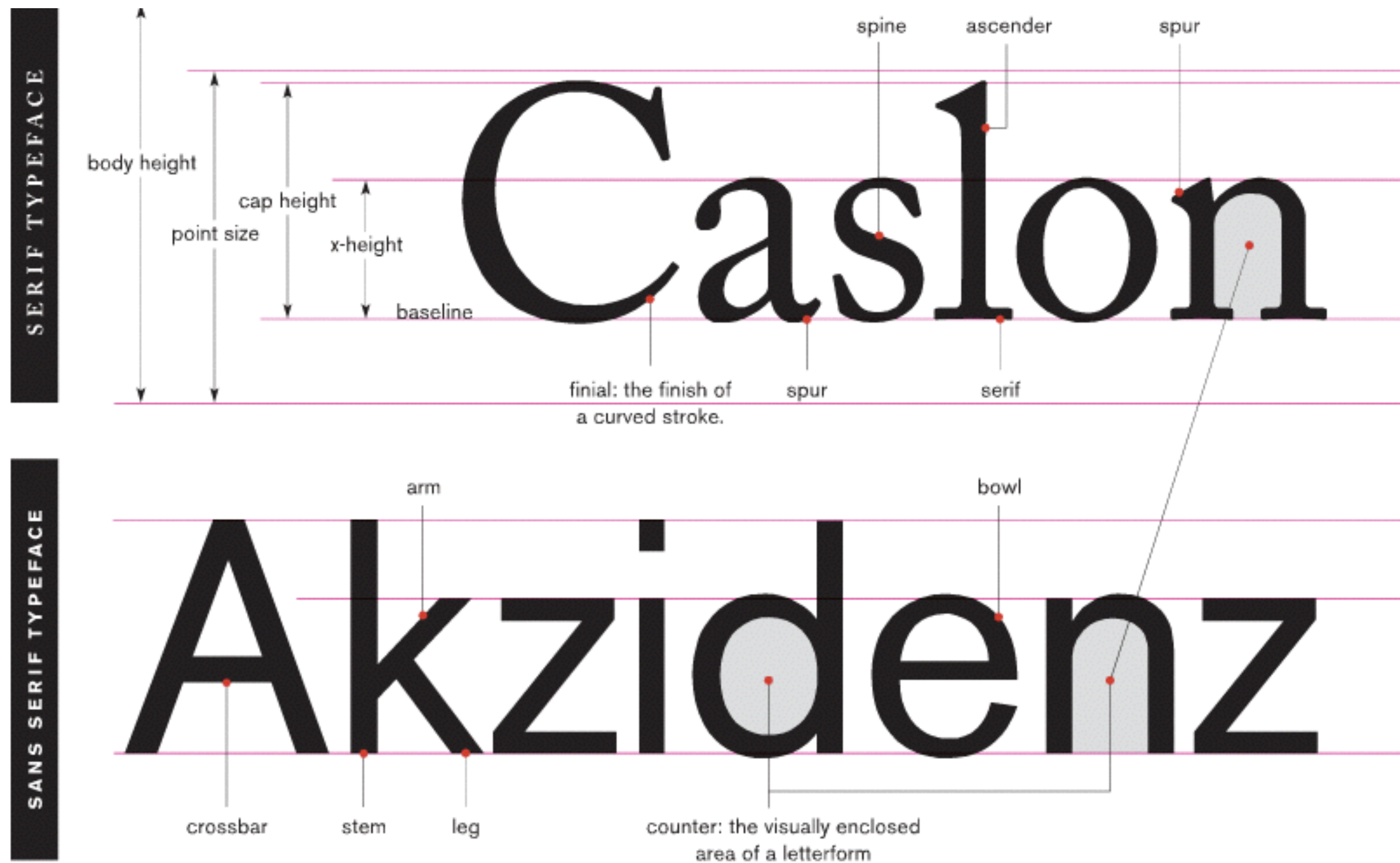
ascender: ascends above the x-height, (b, d, f, h, k, l)

descender: descends below the baseline (g, j, p, q)

point size: measured from the top of the ascender to the bottom of the descender



Type Anatomy

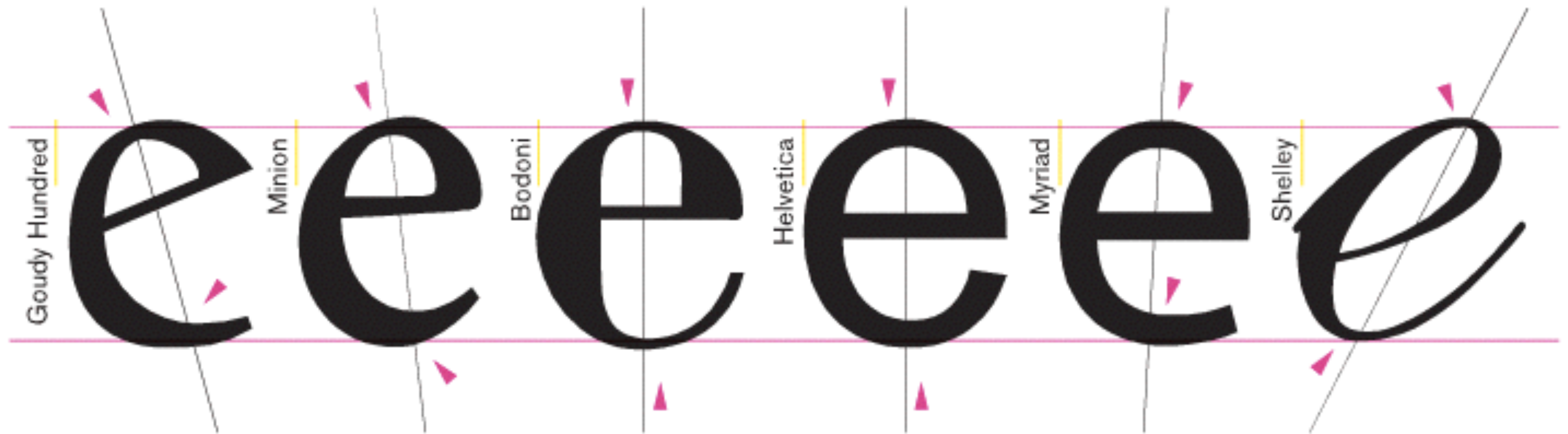


Anatomy Terms

- x-height: The height of the lowercase “x” not including ascenders and descenders.
- baseline: The imaginary line that capital and lowercase letters sit on, not including descenders.
- counter: The enclosed or partially enclosed negative space in letters such as o, p and q.
- bowl: The curved stroke enclosing the counter.
- crossbar: The horizontal stroke across the middle of an uppercase A or H.

Stress

- The thickness of stroke as it changes direction.
- Derived from the use of a calligraphic pen nib.
- Though type is created digitally today, stress plays a role in the personality of a typeface.



MEASUREMENTS & SPACING

*Ascender
Line*

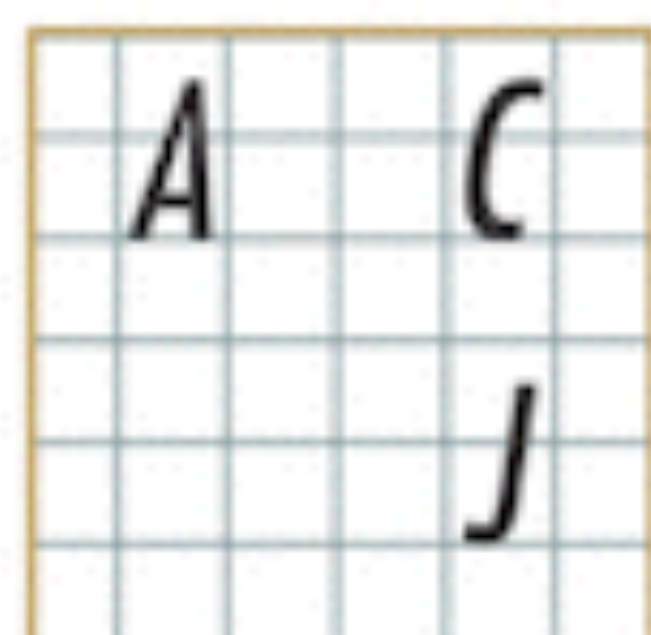


Line

Baseline

A B C D
E F G
H I J K

Baseline Grid



Body Height



Cap Height



X-Height

Cap Line



*Descender
Line*



Midline



Leading

THE QUICK
BROWN FOX
JUMPED

*Letter-spacing
(Tracking)*

E F G
H I J K

Minus Leading

THE QUICK
BROWN FOX
JUMPED
OVER THE
LAZY
DOG

Monospaced

A B C
D E F

Measuring Type

- Type is measured in points from the top of the ascender to the bottom of the descender.
- 1 point = 1/72" [there are 72 points in an inch]
- 12 points = 1 pica [there are 6 picas in a point]

Caslon in 7 point type

Caslon in 10 point type

Caslon in 12 point type

Caslon in 18 point type

in 24 point type

in 36 p



The typesize (36 pt.) is determined by a letter's full body height plus a smidgen.

in 42 point



7.23 Point size is based on the overall height of a letter's body plus a slight amount of clearance above and below.

Readability

Lorem Ipsum is simply dummy text of the printing and typesetting industry. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. It has survived not only five centuries, but also the leap into electronic typesetting, remaining essentially unchanged.

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Readability

- ⦿ Letter spacing, or “**kerning**”: The space between a pair of characters.
- ⦿ **Leading**: The space between lines of type, measure baseline to baseline.
- ⦿ **Tracking**: The space between a group of characters.



This type is set at 28pt with 40pt leading and is written as 28/40.

OBSESSION

before

OBSESSION

after

Where does the term
leading come from?

Readability

FLUSH LEFT, RAGGED RIGHT (FL, RR) is type that is lined up on the left edge, ragged on the right edge. Flush, ragged type is not justified and the word spacing remains consistent line to line.

FLUSH RIGHT, RAGGED RIGHT (FR, RL) is type that is lined up on the right edge, ragged on the left edge. Not usually used for large amounts of copy. It is difficult for the eyes to locate the beginning of each line. Often used for captions next to a photo.

CENTERED is type that is often used for titles and headlines.

JUSTIFIED lines are made equal in length on both sides of the column by adjusting word space. Be cautious of **rivers** (whitespaces) going through the column.

Text vs. Display Type

- **Text type** is typically used for body copy (think of paragraphs), usually 5pt to 12pt in size.
- **Display type** is used for headlines and subheads (think of titles), usually 14pt or larger in size.

Lobster, 1 Style by [Pablo Impallari](#)

Lobster as Headline

Normal 400

Grumpy wizards make toxic brew for the evil Queen and Jack. One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

Logotype Redesign

- Client needs:
 - ⦿ Not to alarm Wall Street – stay consistent.
 - ⦿ Communicate that the site had EVERYTHING.





If you work on a nice scratchy paper you can get an antique look. The sound made is a clue to how you're actually making things so you should listen to it.
—Paul Shaw



[Watch the Video on myartslab.com

Short Answer Questions

1. What is Mr. Shaw's definition of type? What constitutes and what does not constitute 'type'?
2. At the designer's behest, can you articulate once more the difference between typeface and font?
3. As a designer, can you imagine an occasion where you might resort to old-fashioned calligraphy?
4. Do you think it may be worth your while to devote one morning a week to "go look at stuff," as Mr. Shaw recommends?



Class Discussion Prompts

1. What does Mr. Shaw say of the designers trained in the 1980s and what does that reveal about his priorities for graphic design?
2. Mr. Shaw is of a generation that produced graphic design by hand. Do you believe there is any value today to a design education that precludes the computer?
3. What do you think of Mr. Shaw's idea of a designer first going to study liberal arts and only then design. Why does he recommend it and does it sounds attractive, useful, or feasible?
4. Why does Mr. Shaw recommend travel abroad?

