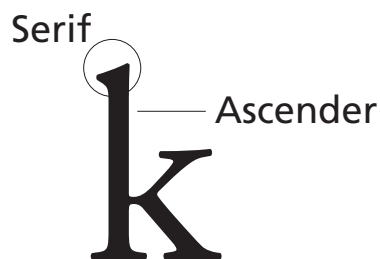
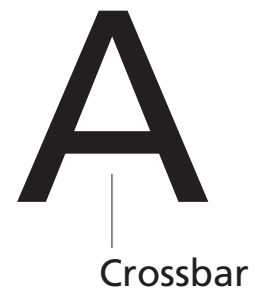
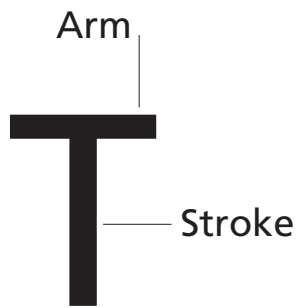


Type Anatomy



"The quality of typography is dependent on the relationship between the printed and unprinted parts. It is a sign of professional immaturity to ignore the decisive contribution of the unprinted area."
– Emil Ruder



Type Anatomy: x-height



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12pt Bodoni

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Morbi non est in sem blandit mattis. Morbi lacinia nonummy mauris. Integer sit amet libero. Aenean porta, sapien interdum consectetur elementum, ligula odio feugiat quam, ac blandit enim purus et ante. Fusce pretium. Mauris neque lectus, convallis non, faucibus non, facilisis sit amet, eros. Vivamus tellus.

12pt Univers 55

Type Classifications

Old Style

Garamond
Goudy
Sabon

Caslon
Palatino
Janson

"Pretentious [typfaces] oppose the utilitarian task of typography. The more uninteresting a letter is in itself the more useful it is in typography"
-Piet Zwart

Transitional

Stone Serif
Baskerville

Times New Roman
New Century Schoolbook

Modern

Bodoni

Slab-Serif (Egyptian)

City Medium Memphis Bold
Oblong

Sans Serif

Univers Helvetica
Futura Franklin Gothic
News Gothic Gill Sans Light
Stone Sans Bell Gothic
Optima Frutiger

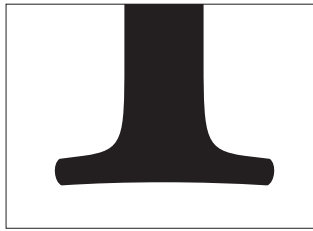
Script

Berthold Script
Brush Script

Decorative/Stylized

Dogma Hey Stupid!
Elektrix **Old 54**
B A C K S P A C E R

Type Classifications



old style

- minimal thick/thin contrast
- heavily bracketed serifs
- oblique stress
- capital height is shorter than lowercase ascenders



transitional

- medium thick/thin contrasts
- finely bracketed serifs
- almost vertical stress
- capitals same height as lowercase ascenders
- lowercase letters are short and wide



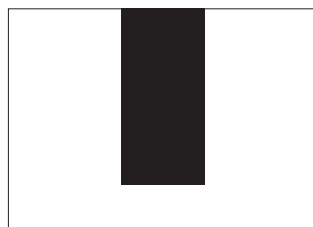
modern

- extreme thick/thin contrast
- no bracketing of serifs
- vertical stress



slab serif

- little or no thick/thin contrast
- square serifs
- vertical stress



sans serif

- no serifs
- no or minimal thick/thin stress
- large x-height

Type Classification: Absolutely Awful

Don't Use Comic Sans,
Don't Use Jokerman,
Don't Use Kidprint,
Don't Use Methy1,
Don't Use Party,
Don't Use Textile,
Don't Use Techno,
Don't Use Serpentine,
And Don't Use Sand!

(unless you want to look like an amateur)

"Let's say a French person comes up to you and starts talking. The first thing you notice is that he's speaking French – not the words that he's said. Just set a piece of text, first in Garamond, then in several different faces and observe exactly how the message changes. The choice of typeface is critical to the emotional response of the words."
– Neville Brody

Typographic Weight, Width & Slant

Typographic Weight: Regular/Roman, Light, Bold, Ultra Bold

Univers Regular Garamond Roman

Univers Bold

Futura Ultra Bold

Univers Light

True and Faux Weight

Garamond Faux Bold

Garamond True Bold

Typographic Width: Normal, Condensed, Extended

Univers Normal

Univers Bold

Univers Extended

True and Faux Weight

Univers Stretched

Univers Extended

Typographic Slant: Italic, Oblique

Sabon Italic

Univers Oblique

Fonts & Type Families

Font

A complete set of characters in one design, size, and style. In traditional metal type, a font meant a particular size and style; in digital typography a font can output multiple sizes and even altered styles of a typeface design.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

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Typeface

The design of alphabetical and numerical characters unified by consistent visual properties.

Type Family

The complete range of variations of a typeface design, including roman, italic, bold, expanded, condensed, light, black and other versions.

Adobe Garamond Roman

Adobe Garamond Bold

Adobe Garamond Italic

Adobe Garamond Bold Italic

Adobe Garamond Semibold

Adobe Garamond Semibold Italic

univers family

Typographic Measurements

6 Point
8 Point
10 Point
12 Point } Text Type (10pt Standard)

12 Points = 1 Pica

14 Point

18 Point

24 Point

30 Point

36 Point

42 Point

48 Point

54 Point

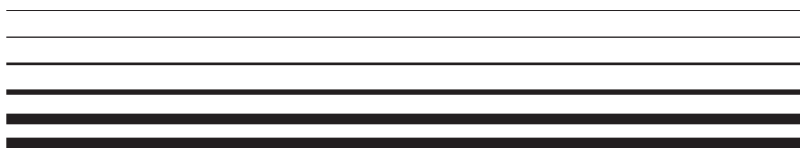
60 Point

Display Type

72 Points = 1 Inch

72 Point

Horizontal Rules: .25pt, .5pt, 1pt, 2pt, 4pt, 6pt, 72pt



Typographic Measurements: Letterspacing, Wordspacing & Kerning

Letterspacing (Tracking)

Abstracted

Tight letterspacing makes reading difficult for text-type but tighter than normal letterspacing is needed for display type.

Expeditious

L a g u b r i o u s

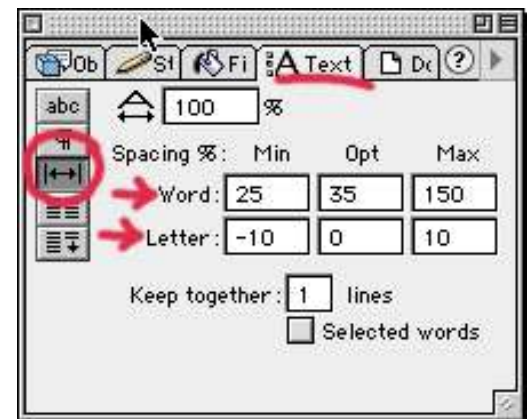
Loose letterspacing slows reading in text-type, but is often used for display type and other creative purposes.

Word Spacing

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When word spacing is greater than the linespacing the eye reads down through the gaps rather than left to right.

“You can do a good ad with poor typography, but you can’t do a great ad with poor typography”
– Herb Lubalin

“The essence of typography is clarity”
– Alex White

Typographic Measurements: Letterspacing, Wordspacing & Kerning

Letterspacing Display Type

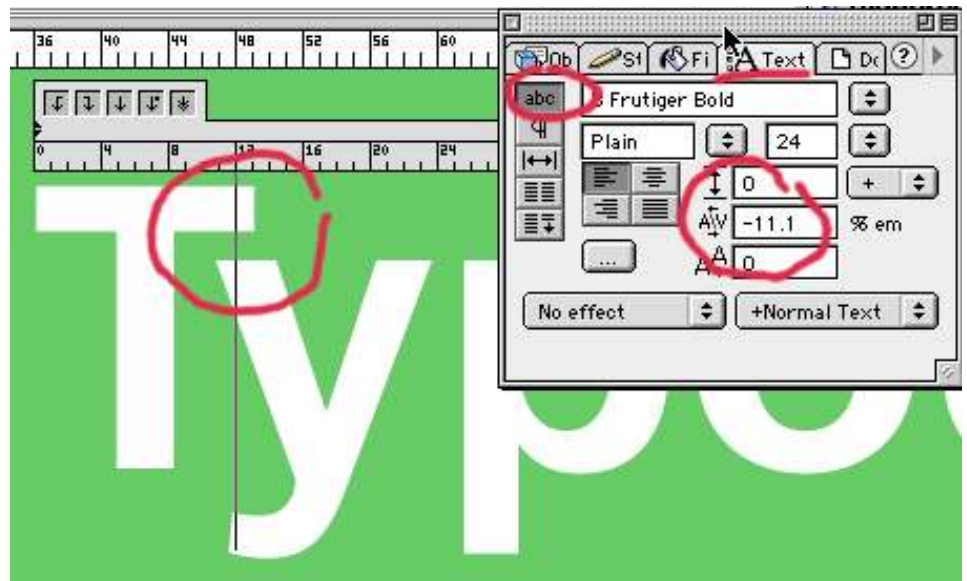
Display Type Display Type

Kerning

Typographic Sushi with Soy Sauce and Wasabi. } **Kerned**

Typographic Sushi with Soy Sauce and Wasabi. } **Un-kerned**

Yoda
Yoda



AC AT AV AW AY FA Fa Fe Fi Fo Fu LT LV LW LY OA
OV OW OY PA Ta Te Ti To Tr Tu Tw Th Ty Wo Wi Wr
We Wu Wy Wa W. Wh W: W; W- W- Ya Ye Yi Yo Yu
Al An AG AO AQ AU AV AJ IO IG IC OI OL OX

Typographic Measurements: Leading/Linespacing

Leading/Linespacing

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12/14

Easy to read with even medium grey value.

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12/12 (Set Solid)

Too dense and confusing to the eye.

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12/16

Increased leading eases reading and creates a lighter value on the page. Too much leading will disconnect lines of text, especially if the paragraph spacing is the same or less than the leading.

Display type needs negative leading as well as less letter-spacing to maintain the text as a visual unit.

Left: 48/50

Right: 48/42

**STEALS
CLOCK,
FACES
TIME**

**STEALS
CLOCK,
FACES
TIME**

Project 1: Personal Typographic Symbol

