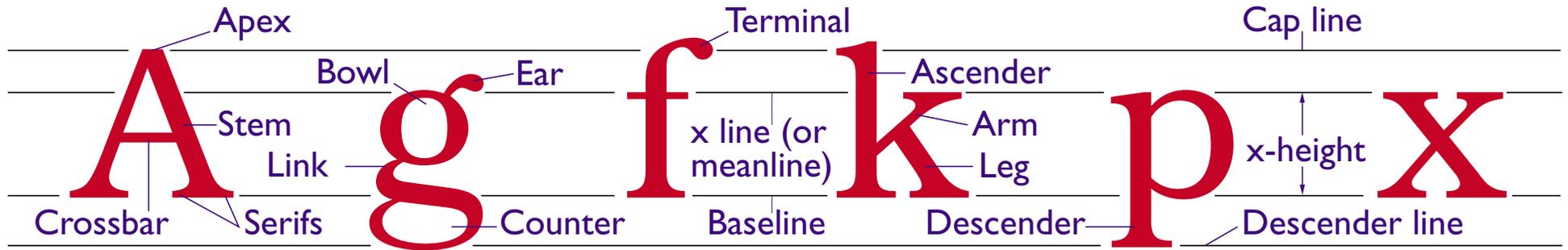
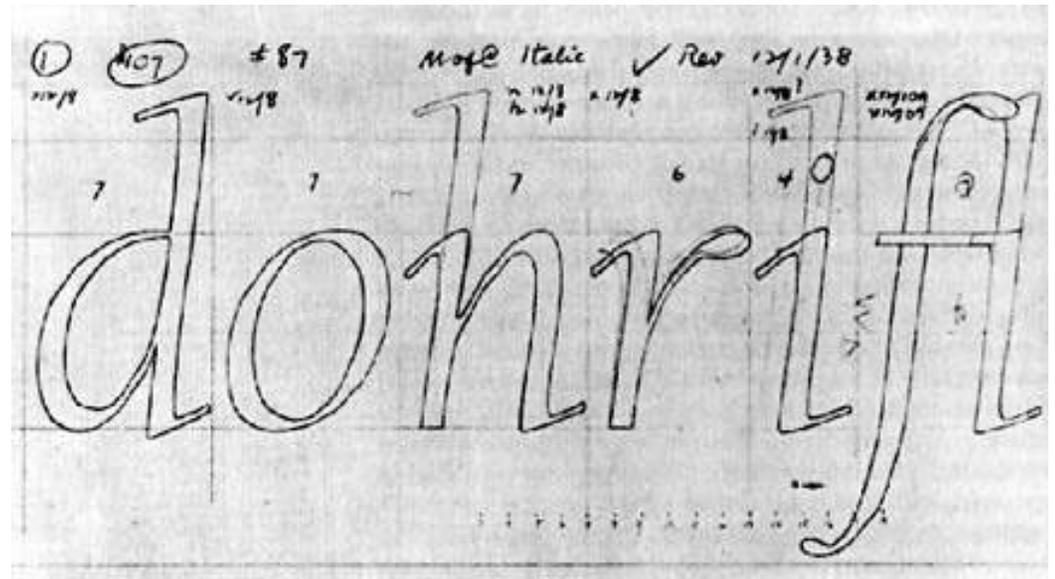


ANATOMY OF TYPE



Typefaces get
'personality' from
the characteristics
designed into them.
Type is classified
based on anatomy.



Sketch and notes of a design by Frederic Goudy.

TYPE PERSONALITY

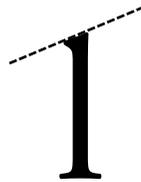
‘Stress’
placed on
the bowls,
cross
strokes and
serifs of
some
letters af-
fects ap-
pearance



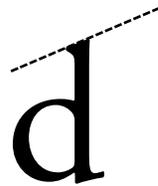
Handglove



Handglove



Handglove

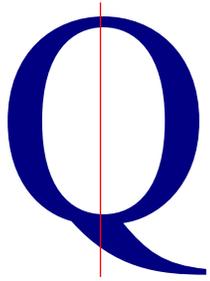


Handglove

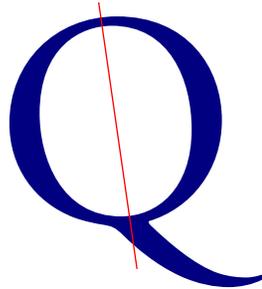
KEY IDENTIFIERS

Axis

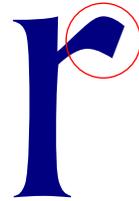
Terminals



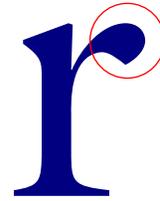
Vertical axis
(Times)



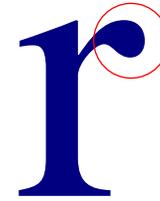
Oblique axis
(Garamond)



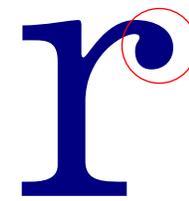
Pen-formed terminal
(Tiepolo)



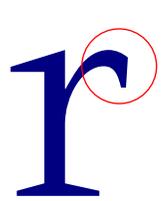
Modeled terminal
(Garamond)



Lachrymal terminal
(Times)



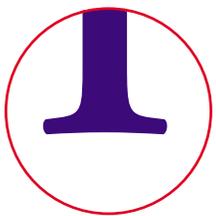
Rounded terminal
(Excelsior)



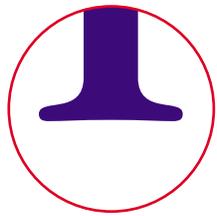
Sharply modeled
(Veljovic)

Serifs

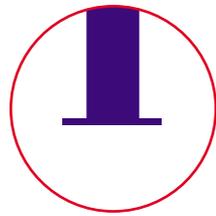
Stroke



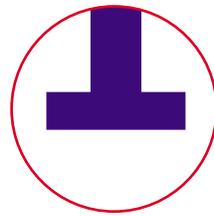
Bracketed serif
(Garamond)



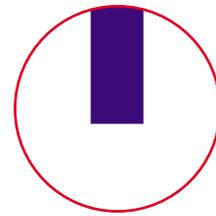
Modeled or adnate
(Caslon)



Thin or hairline
(Bodoni)



Square or slab
(Boton)



Sans serif
(Helvetica)



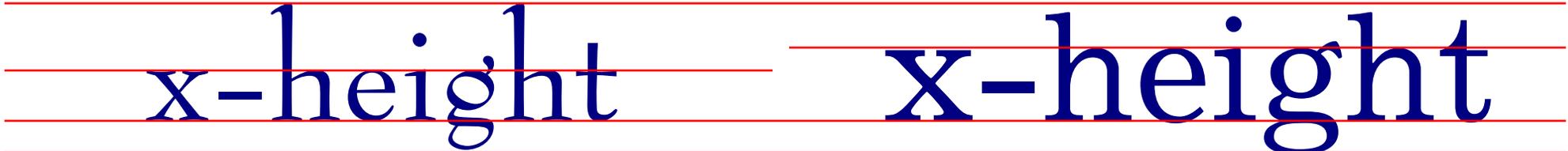
Modulated, moderate contrast
(Garamond)



Lineal, no contrast
(Avante Garde)

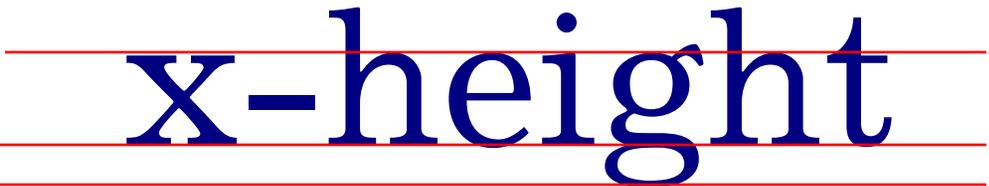
KEY IDENTIFIERS

x-height: The distance from the baseline of a typeface to meanline; the height of a typeface without ascenders or descenders.



The diagram shows the word "x-height" in a blue serif font. It is positioned between two horizontal red lines. A vertical red line extends from the top red line down to the bottom red line, passing through the top of the letter 'x'. This vertical line represents the x-height of the typeface.

x-height



The diagram shows the word "x-height" in a blue serif font. It is positioned between two horizontal red lines. A vertical red line extends from the top red line down to the bottom red line, passing through the top of the letter 'x'. This vertical line represents the x-height of the typeface.

x-height

x-height contributes to a typeface's personality and to its readability

CLASSIFYING TYPE

Old Style

Humanist: Giovanni

Garalde: Garamonde

Handglove

Handglove

Transitional

Baskerville

New Century Schoolbook

Handglove

Handglove

Modern,
or Didone

Fenice

Times

Handglove

Handglove

Mechanistic
or Slab serif

Boton

City

Handglove

Handglove

CLASSIFYING TYPE

Lineal

Neo-grot sans serif: Helvetica

Geometric sans serif: Gill Sans

Handglove Handglove

Glyphic

Albertus

Eras

Handglove Handglove

Script

Kauffman

Mistral

Handglove Handglove

Graphic

Brody

Hobo

Handglove Handglove

OLD STYLE, NOT OLD FASHIONED

Humanist: Giovanni

Handgloves

- Inclined bar on the lowercase 'e' points to origin in handwriting
- Light in weight with bracketed serifs and an oblique (slanted) stress
- Pen-formed terminals

Garalde: Garamonde

Handgloves

- Garalde: contraction of 'Garamond' and 'Aldus'
- Still with an inclined stress, but less like script, with crossbar on 'e' horizontal
- Pen-formed terminals

TRANSITIONAL

Baskerville

New Century Schoolbook

Handgloves Handgloves

- Axis of the curves such as bowl of 'o' have become vertical
- Bracketed oblique serifs
- Lachrymal terminals

The shape of each letter is determined by a mathematical formula based on ideal proportions. x-heights are somewhat larger

MODERN, OR DIDONE

Fenice

Capelli

Handgloves Handgloves

- Abrupt contrast between thick and thin strokes
- Axis of curves completely vertical
- Serifs horizontal, hairline, unbracketed
- Called ‘modern,’ but Bodoni designed the first of these fonts 200 years ago
- ‘Didone’ is contracted from ‘Didot’ and ‘Bodoni’

MECHANISTIC, OR SLAB SERIF

Boton

City

Handgloves Handgloves

- Heavy, square, unbracketed serifs
- Many of these typefaces have ‘lineal’ strokes, meaning the strokes are uniform in weight
- These typefaces reflect their heritage in stamping machines and typewriters

LINEAL SANS SERIF

Neo-grot sans serif: Helvetica

Geometric sans serif: Gill Sans

Handgloves Handgloves

- The original sans serif fonts from the 19th century were called ‘grotesques’
- Helvetica reflects its origin in the Bauhaus
- ‘Lineal’ means these typefaces have uniform strokes; they’re more rounded and open than the original grotesques
- Some follow precise geometric shapes, such as circles, squares, triangles

GLYPHIC, SCRIPT, GRAPHIC

Glyphic: Albertus

Handgloves

- Designed to look 'chiseled'
- Blunt 'elephant foot' serifs

Glyphic: Eras

Handgloves

Script: Kauffman

Handgloves

Imitate cursive or engraved writing; reserve for special occasions

Graphic: Brody

Handgloves

Made to look drawn rather than written

FAMILY

All the weights and styles:

Times

Franklin Gothic

Roman or
regular

Handgloves

Handgloves

Bold, or
demibold

Handgloves

Handgloves

Italic, or
oblique

Handgloves

Handgloves

Bold italic
or bold
oblique

Handgloves

Handgloves

Heavy (for
display
purposes)

Handgloves

TYPEFACE

All the characters,
symbols and numerals

Times Roman

abcdefghijklmnopqrstuvwxyz ABC
DEFGHIJKLMNOPQRSTUVWXYZ
Z1234567890, . ? ! ; : ... “ ” ‘ ’ “ ” () { } []
@ # \$ % & - — _ ¡ ¢ £ ¤ ¥ ¦ § ¨ • ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
© ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

FONT

All the characters of one size. In computer typesetting, typeface and font are synonymous.

SERIES OR SCALE

Traditionally, a set of fonts in a variety of sizes in distinct steps.



RULE 1

Read text before designing it.

TIP I

1. Insert only a single space after all punctuation.
2. Use proper em and en dashes where appropriate.

Tip II

3. Use true quote marks and apostrophes.

Tip III

4. Use a smaller point size for all-uppercase text.
5. Add letterspacing to capitalized text and small caps.

Tip IV

6. Use oldstyle figures when available and where appropriate.
7. Use a slightly smaller point size for numbers (when Oldstyle numerals are not available).

Tip V

8. Using boldface text sparingly.
9. Avoid using underlined text.

Tip VI

10. Using boldface text sparingly.
11. Avoid using underlined text.

Tip VII

12. Decrease the size of the ballot boxes.
13. Consider using other characters beside bullets.

Tip VIII

14. Increase line spacing to improve readability in body text.
15. Sans serif typefaces are often less legible than serif typefaces.
16. You can probably set body text to a point size smaller than you think.

RULE 1

Read text before designing it. Discover the inner logic of a text, exploit outer logic of type.

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RULE 2

Choose a typeface or group of typefaces that bring out the character of the text.

Beowulf

An excerpt translated by Seamus Heaney

Beowulf's name was known through the north.

And a young prince must be prudent like that,
giving freely while his father lives

so that afterwards in age when fighting starts
steadfast companions will stand by him

and hold the line. Behaviour that's admired

is the path to power among people everywhere.

RULE 2

Letterforms have tone, timber, character,
just as words and sentences do.

BEOWULF

AN EXCERPT TRANSLATED BY SEAMUS HEANEY

Beowulf's name was known through the north.
And a young prince must be prudent like that,
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so that afterwards in age when fighting starts
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RULE 3

Start out with only one type family. Two serif (or sans serif) families won't provide contrast but will muddy type personality.

Garamond & Times

Styling Life: A Declaration

One of the revelations in the studio has been that life doesn't simply happen to us, we produce it. That's what style is. It's producing life. It's inverting the energy flow. Rather than accepting that life is something that we passively receive, accept, or endure, I believe that life is something we generate. We use our capacities. And that all boils down to style. Style may be presented as theory, serendipity, or happenstance. It may be presented as all these different things. But, for the most part, style is a decision about how we will live. Style is not superficial. It is a philosophical project of the deepest order.

Garamond alone

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RULE 4

Before using bold, italics or especially bold italics, ask if you really need it. Bold and italics are tiring to read in large blocks.

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RULE 5

Give full typographic attention to even small details — or especially small details!

Notes on the Bauhaus

In 1919 Walter Gropius (1883-1969) was appointed to head a new institution called the Bauhaus in Weimar, the German capital. Germany had been crushed in the war and humiliated at Versailles. The economy was collapsing. Mobs of unemployed men roamed the streets waiting for a Soviet-style revolution to erupt.

Against this background Gropius, chairman of the Working Council for Art, sought to bring all of the arts together under the wings of a great architecture. The Bauhaus style of architecture would proceed from certain assumptions:

- (1) The new architecture was to be created for the workers,
- (2) The new architecture was to reject all things bourgeois; and
- (3) The new architecture would return to the original Classical principles of Western architecture.



New architectural materials dominate the building. The walls — almost entirely glass — are divided by slender brick piers. The lightness of the building is enhanced through cantilevering and by the elimination of structural supports at the corners.

The Bauhaus, dedicated to utopian collectivism, chose Expressionism as its form of communism, not Marxism, and the idea of art as a quasi-religion was dominant. Buildings soon became theories constructed in the form of concrete, steel, wood, stucco, and glass. A building must have a flat roof and a sheer façade, with neither cornices nor eaves. As color was considered bourgeois, buildings were white, gray, beige, or black.

AN EXPERIMENT

On the next three pages, you'll see headline sets in six typefaces. Look at them closely, then rank them 1 (most appropriate) to 6 (least appropriate).

1. Man kills wife, then self

2. *Man kills wife, then self*

3. Man kills wife, then self

4. Man kills wife, then self

5. *Man kills wife, then self*

6. Man kills wife, then self

1. Wedding bells ring out in Skokie

2. *Wedding bells ring out in Skokie*

3. Wedding bells ring out in Skokie

4. Wedding bells ring out in Skokie

5. *Wedding bells ring out in Skokie*

6. Wedding bells ring out in Skokie

1. Expect more snow this weekend

2. *Expect more snow this weekend*

3. Expect more snow this weekend

4. Expect more snow this weekend

5. *Expect more snow this weekend*

6. Expect more snow this weekend

THE RESULTS

This experiment is similar to one performed years ago by Miles Tinker. He found that readers did find certain typefaces significantly more appropriate for some news categories than for others.

For 'Man kills wife, then self,' 1. Times Roman and 3. Franklin Gothic Heavy come out as most appropriate, with 5. Mistral and 6. Bernhard Modern in last place.

For 'Wedding bells ring out in Skokie,' 6 and 2. Times Italic are the top choices with 3 last.

For 'Expect more snow this weekend,' no clear choice emerges between 1, 2 and 4. Franklin Gothic Regular, but 3, 5 and 6 are usually deemed inappropriate.

This exercise teaches us that:

1. Typeface must fit the subject matter.
2. Typefaces with unusual designs can't serve a wide variety of information such as that found in a daily newspaper.
3. Type families with straight-forward designs in several weights and styles provide the most flexibility.

Note in the example at right how each font alters the meaning of the word 'tragedy.' Sometimes you'll choose a typeface for that meaning.

1. Tragedy
2. *Tragedy*
- 3. Tragedy**
4. Tragedy
5. *Tragedy*
6. Tragedy