Typography

"Typography is to writing as soundtracks are to movies."

Hoefler typeface designer

Cultural Perspective

- Pre–Gutenberg (before 1456)

  ◦ Words and images were equal partners in communication

- Gutenberg (1456–1760)
  - The influence of the printed word – images as afterthoughts

- Artistic (1891–1983)

  ◦ Characterized by Art Nouveau decorative style and later artistic movements in the 20thcentury

▸ Digital (1984–present

  ◦ Characterized by technological tools and creation of typefaces based on computer software

Design & Typography

- Type works as a design element of composition

- Hierarchy/Dominance
- Unity
- Variety
- Balance
- Proportion

Hierarchy/Dominance

- The most important part of the verbal content is given the most prominence.

- Depending on the vehicle, the verbal content receiving the most prominence could be a headline, title, compelling sentence, word, phrase, etc.

  ◦ Color & Size

NOT IMPORTANT

please read this before the above

Unity

- Consistent use of typography is also a critical aspect

- The best way to accomplish a consistent look is to limit the number of typefaces used in the design.

- A good rule of thumb is to use a maximum of two or three typefaces per design.

- Designs that use a large number of jumbled fonts are difficult to read and detract from a site's sense of unity.

variety

- Trick to mixing typefaces is to make the difference look obvious and purposeful

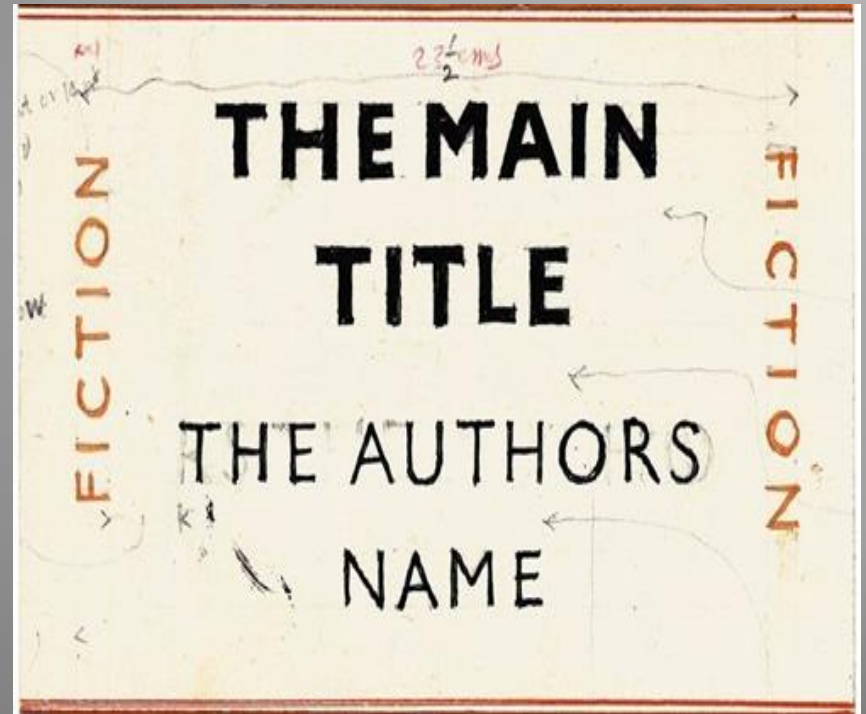- Using opposites – typefaces that have different but complementary typeface characteristics

Variety

Balance

▸ Balance determines the visual distribution of type and how it will appear in relation to the other visual elements

◦ Symmetrically
◦ Asymmetrically

Proportion

- When the proportions of your typography are harmonious, your content will have a natural flow

- the proportions of your typography are imbalanced, the content will seem cluttered and disorganized.

Proportion

- **proportional** typeface contains glyphs of varying widths

- **monospaced** (**non-proportional** or **fixed-width**) typeface uses a single standard width for all glyphs in the font.

a **glyph** is an elemental symbol within an agreed set of symbols, intended to represent a readable character

Type functions as:

- Letter and word forms
  - Line
  - Texture
  - Shape

Type as Line

A Line Is Not Merely An OutLine

Type as Texture

Type as Shape

Typeface Families & Attributes

- Blackletter
- Roman
- Script
- **Serif - Sans Serif - Square Serif**
- MISCELLANEOUS

Blackletter

- **Black letter**, also known as **Gothic script** or **Gothic minuscule**, was a script used throughout Western Europe from approximately 1150 to 1500.

- It continued to be used for the German language until the 20th century.
  - Fraktur is a notable script of this type, and sometimes the entire group of faces is known as Fraktur. Black letter is sometimes called Old English,

Roman

- **"roman"** type has two principal meanings, both stemming from the stylistic origin of text typefaces from inscriptional capitals used in ancient Rome:

  ◦ one of the major families of traditional typefaces as a synonym for serif or antiqua fonts.

Script

- **Script** typefaces are based upon the varied and often fluid stroke created by handwriting.

- They are organized into highly regular formal types similar to cursive writing and looser, more casual scripts.

Serif

- In typography, **serifs** are semi-structural details on the ends of some of the strokes that make up letters and symbols.

- A typeface that has serifs is called a **serif typeface** (or **seriffed typeface**). A typeface without serifs is called sans-serif, from the French *sans,* meaning "without".

Serif

Sans Serif
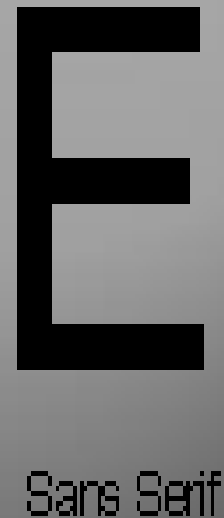
Square Serif

- In typography, a **slab serif** (also called *mechanistic*, *square serif* or *Egyptian*) typeface is a type of serif typeface characterized by thick, block-like serifs. Serif terminals may be either blunt and angular (Rockwell), or rounded (Courier).

- Slab serif typefaces generally have no bracket (feature connecting the strokes to the serifs). Some consider slab serifs to be a subset of modern serif typefaces.

Egyptienne

Aa Ee Rr
Aa Ee Rr
a

Campagne

abcdefghijklm
nopqrstuvwxyz
0123456789

Rockwell

Aa Ee Gg
Nn Qq Rr

TURBINE

abcdefghijklm
nopqrstuvwxyz
0123456789

Courier

Aa Ee Gg
Nn Qq Rr

Think.

abcdefghijklm
nopqrstuvwxyz
0123456789 0

Sans Serif

- In print, sans-serif fonts are more typically used for headlines than for body text.

- The conventional wisdom holds that serifs help guide the eye along the lines in large blocks of text. Sans-serifs, however, have acquired considerable acceptance for body text in Europe.

Helvetica!

ABCDEFGHIJKLMN
OPQRSTUVWXYZÀ
ÅÉÎÕabcdefghijklmn
opqrstuvwxyzàåéîõ&
1234567890($£.,!?)

▸ "I don't think that type should be expressive at all. I can write the word 'dog' with any typeface and it doesn't have to look like a dog. But there are people that [think that] when they write 'dog' it should bark."

◦ **Massimo Vignelli** in the documentaty *Helvetica*.

Typeface Attributes

- Size
- Color
- Font
- Text Block size
- Justification
- White space

Size

- Type is measured in points (1 point = .0138 inch) – printed text blocks are between 9 and 12 points

- Display text appear from 14 points
  - Banner type headlines can be up to 72 points

  - Combining upper and lower case flows better – upper case is useful for short text

Verdana 10pt   Times New Roman 10pt
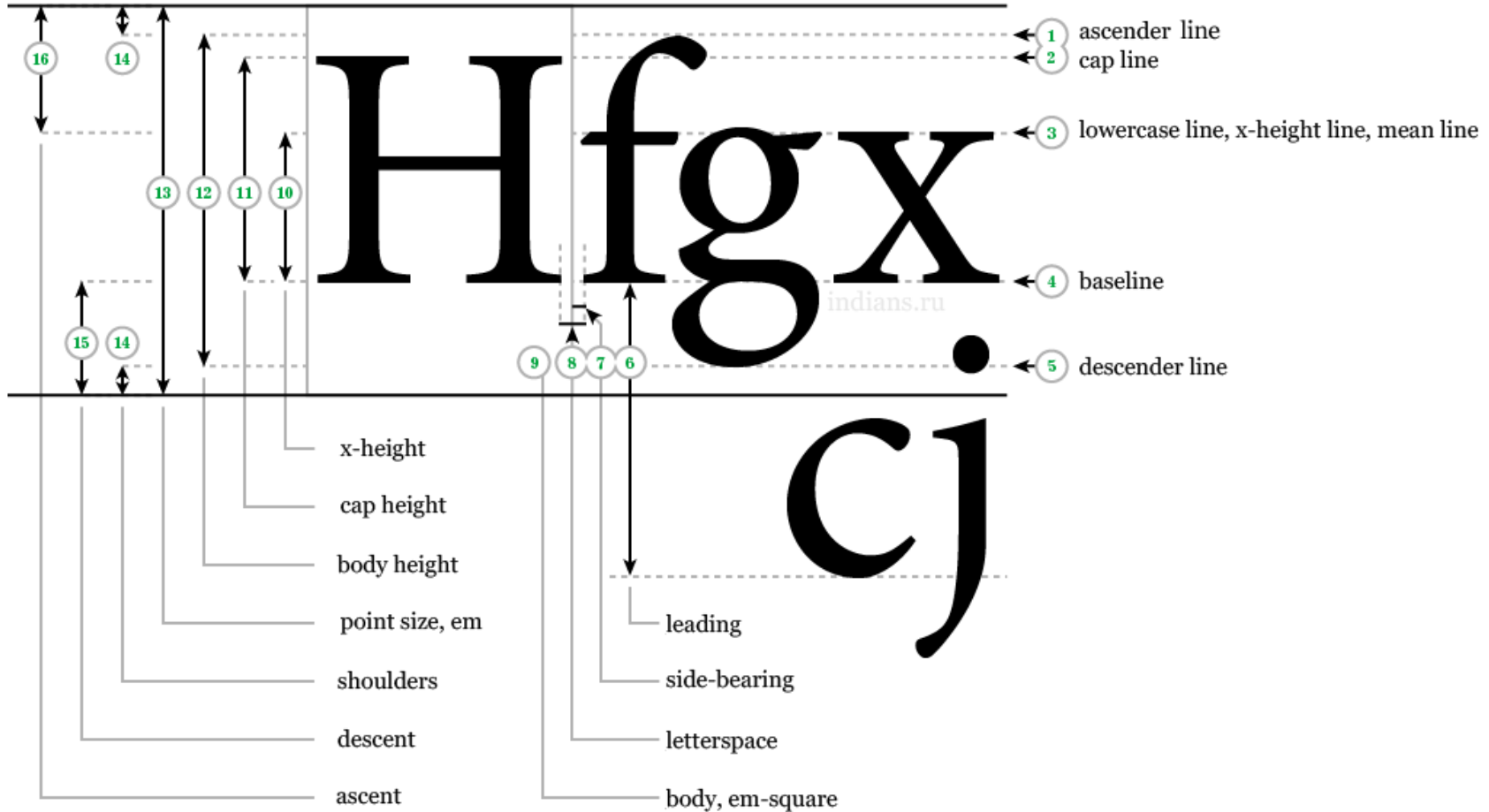
Verdana 12pt   Times New Roman 12pt

Verdana 14pt   Times New Roman 14pt

Verdana 16pt   Times New Roman 16pt

Font's measurement units

Color

- Implies type color and background color – black type over white background works best (other combinations are tiring to the eyes)

  ◦ stark contrast is most desired

Contrast in type
Lets you Control the Message

Contrast in type
Lets you Control the Message

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Lets you Control the Message

Font

- Refers to all the letters and symbols within a specific typeface

- Attributes such as plain text, bold, italic are considered part of available fonts

HELVETICA BOLD

HELVETICA BLACK

FUTURA HEAVY

FUTURA EXTRA BLACK

IMPACT

GARAMOND BOLD

COOPER BLACK

Brush Script

BODEGA SANS

BAUHAUS

BALLOON EXTRA BOLD

SERIFA BLACK

ROCKWELL EXTRA BOLD

TREBUCHET BOLD

OPTIMA BOLD
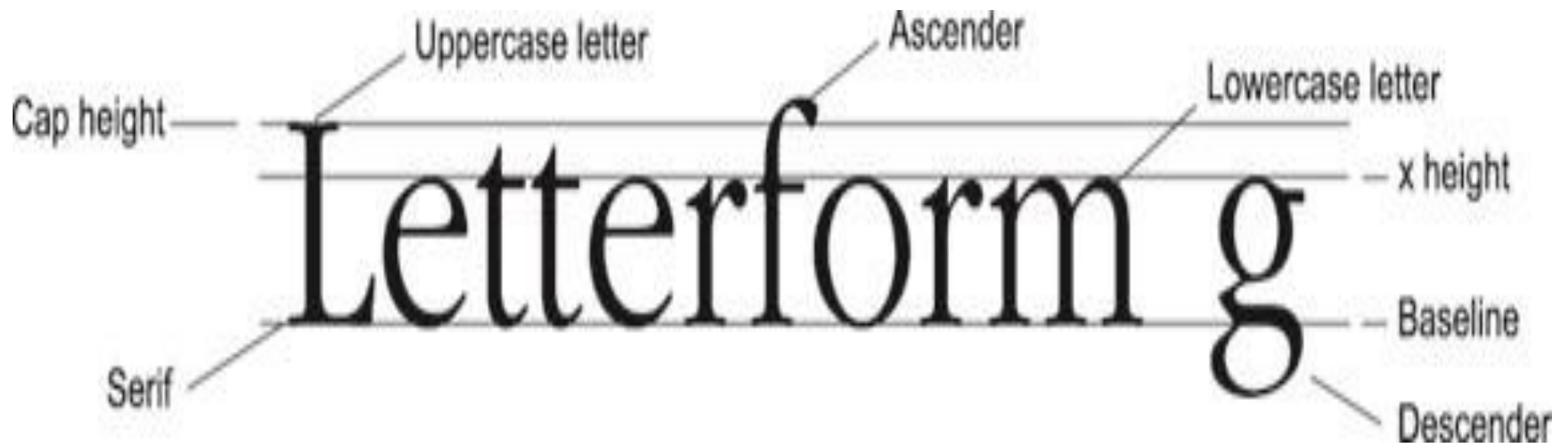
bracketed serif — **b** — wedge serif / splayed stem — less thick and thin contrast / gradual transition, thick to thin
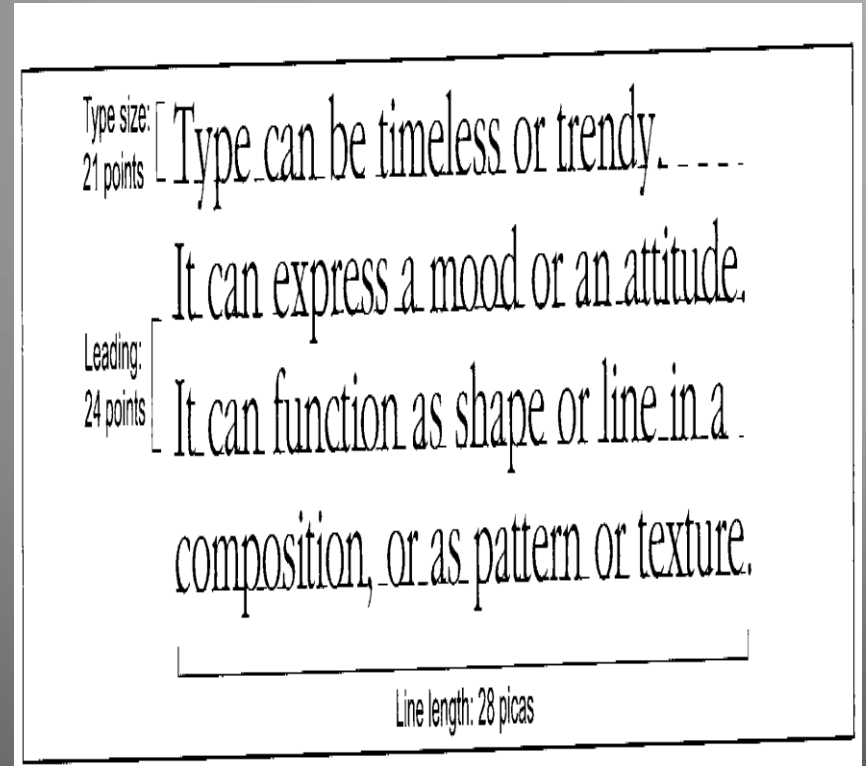
Oldstyle

Transitional **b**

unbracketed serif — **b** — horizontal serif / straight stem — extreme thick and thin contrast / abrupt transition, thick to thin

Modern

Text Block Size

▸ **This refers to line width and column length**

  ◦ Measured in picas (1 pica = 12 points) – average line width is 24 picas or about 12 words

Type size: 21 points — Type can be timeless or trendy.

It can express a mood or an attitude.

Leading: 24 points — It can function as shape or line in a composition, or as pattern or texture.

Line length: 28 picas

Text Block Size

- 2 columns are more readable than 1

Justification

▸ Text is left, center, or right justified

◦ Left is most common – but used without variation is formal and rigid

◦ Right also called "ragged" is associated with an informal or modern style

White Space

- Areas not filled with text or graphics

- Space between letters is called <u>kerning</u> – variations in kerning can be a design factor – giving a modern look

- The space between 2 columns is termed the <u>alley</u>

- The space between pages is called the <u>gutter</u>

Newspaper typography

- Nameplate: Most newspapers are identified by their nameplates. When people look at a newspaper, the first thing they see is the nameplate.

- First used in England and then in America, the most popular nameplate is in Old English style.

◦ Many newspapers today still have this style. Examples of newspapers that use this style include:

The New York Times

Los Angeles Times

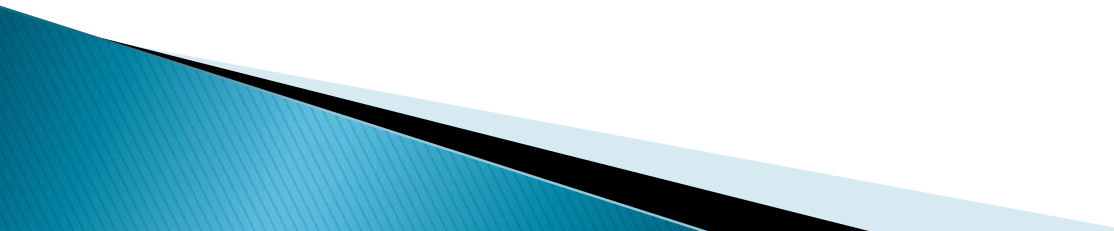Irish Examiner

The Sydney Morning Herald

Newspaper typography

- Text: The majority of all body text in newspapers is serif type, with most papers using one of four or five basic faces.

- Research has shown that it takes slightly longer to read sans serif type, and serif type is more visually pleasing to the eye as it has a horizontal flow.
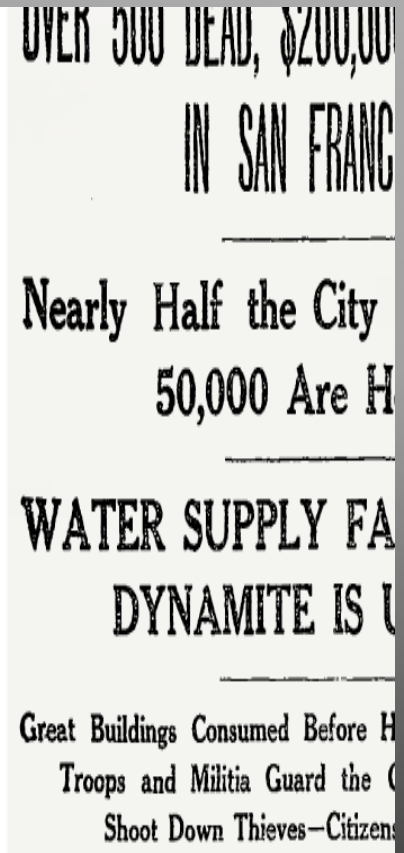
Newspaper typography

- Headlines: Headline type is the most dominant typographic element on the page. Headlines should be chosen to reflect the overall personality of the paper. Both serif and sans serif type are used for headlines.

- However, serif faces are seen to be more expressive and less impersonal (Aldrich-Ruenzel 79).

  ◦ "For the best legibility, headlines should have a tight leading to correspond to correct word-and letterspacing" (Aldrich-Ruenzel 80). There should be a little white space on either side of a headline in order to give the page some breathing room.

Newspaper typography

- Standard: Standard typography is used to announce regular features or daily columns. It aids readers by showing them where certain stories are as they glance through the paper.

- A good choice for standard typography would be a sans serif face to contrast with serif text. Sometimes standard typography is set apart with a different style (bold, italic, caps) or in reverse type (white letters on a dark background).
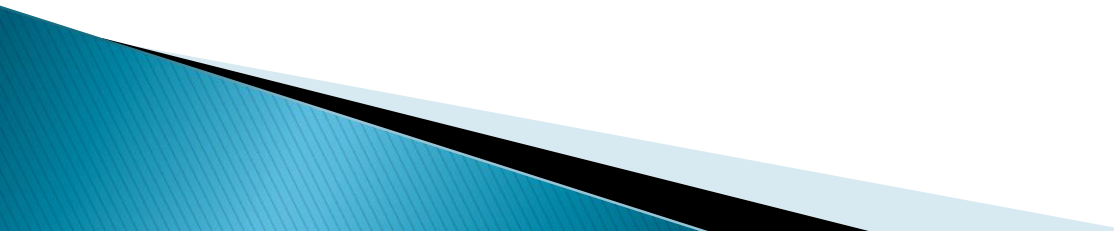
Historical Perspective Prior to Printing

- Drawings

- Writing
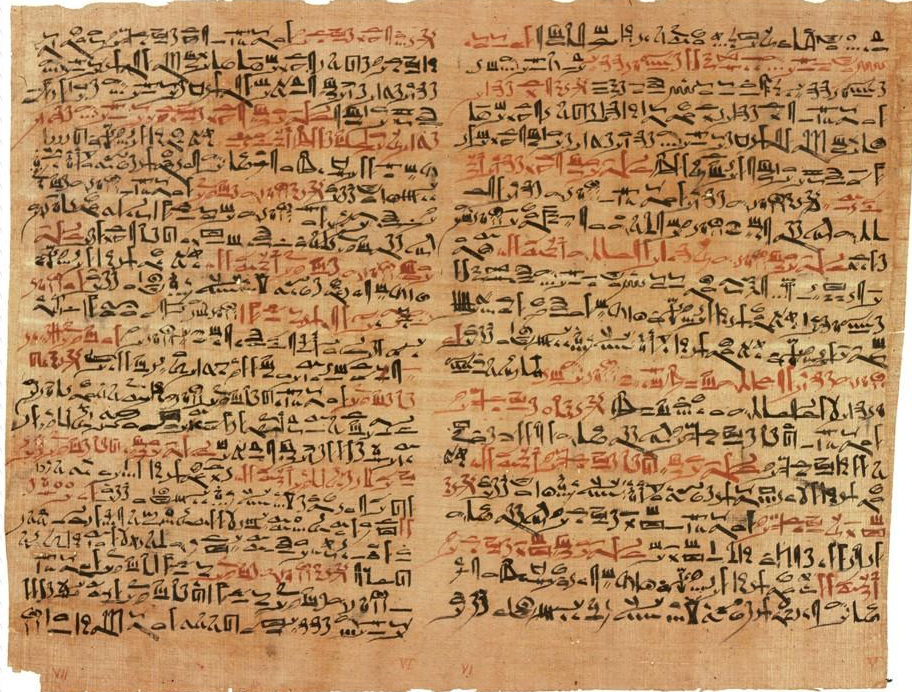
Drawings

- Drawings represent 2 kinds of visual messages:

- Pictographs – pictures that stand for objects

- Ideographs – images that represent abstract ideas

Pictographs & Ideographs

▶ Problems with iconic representation

◦ Lack of standardization

◦ Producing images requires an artist

African Petroglyphs
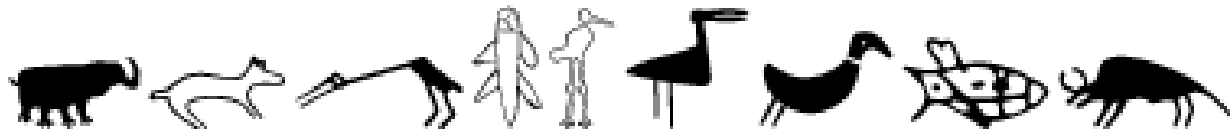
Writing

- Sumerians
- Egyptians
- Chinese
- Phoenicians
- Greeks

Sumerians

- Cuneiform = wedge shaped stylus – pushed into wet clay tablets

- Required strict schooling from childhood on – with 100's of characters to learn

Egyptians

- Much like the Sumerians but used papyrus reeds instead of clay tablets

- Hieroglyphs (hierglyphics)
  - Script difficult to translate as it could read from right to left – left to right – top to bottom or bottom to top

2 types of hieroglyphics

▸ Hieratic & Demotic

◦ Hieratic is the most familiar used for official business and religious documents

◦ Demotic – less illustrative and its characters were highly abstract and symbolic

Chinese

- Original Chinese was never reduced to symbols – it remained a written language comprising of more than 44,000 individual symbols for centuries.

  ◦ Scribes who knew the language were highly respected – possessed much political power because they controlled the information that became history

此印者才畢，則第二板已具，更互用之，瞬息可就。每一字皆有數印，如「之」「也」等字，每字有二十餘印，以備一板內有重複者。不用則以紙貼之，每韻為一貼，木格貯之。有奇字素無備者，旋刻之，以草火燒，瞬息可成。不以木為之者，木理有疏密，沾水則高下不平，兼與藥相粘，不可取；不若燔土，用訖再火令藥鎔，以手拂之，其印自落，殊不沾污。昇死，其印為予群從所得，至今寶藏。

Chinese Pictographs

- Pictographs known as logograms, are symbols that represent an entire word
  - None of the symbols represent the sounds of the language

  - 210 B.C. the language was simplified to about 1,000 basic characters – still used today

  - Their pictorial calligraphic style is considered an art form

The Phoenicians

- Phoenicians – greatest advance in history of communication – the alphabet
  - While the Egyptians used 5,000 symbols – the Phoenicians used only 22.
  - The compact easily learned alphabet ended the political power of the scribes
  - Most importantly – more individuals could produce writings that a large audience could read

Phoenicians: one of the greatest advances in history – the alphabet

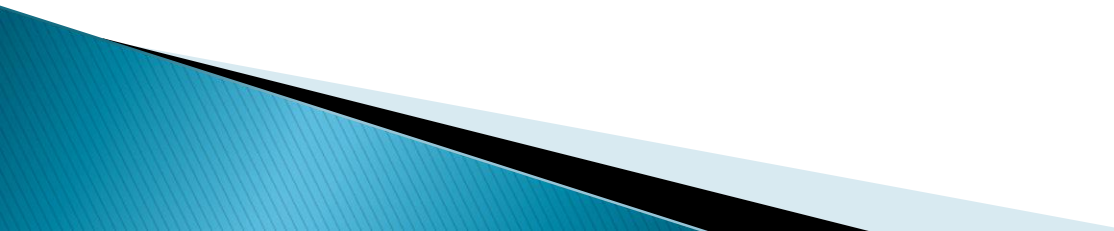| Z Zayin Weapon	W Waw Hook	H He Window	D Daleth Door	G Gimel Camel	B Beth House	Aleph Ox
N Nun Fish	M Mem Water	L Lamedh Ox-Goad	K Kaph Palm of Hand	Y Yodh Hand	T Teth Unknown	H Heth Fence
T Taw Mark	SH Shin Tooth	R Resh Head	Q Qoph Monkey	S Sadhe Fishhook	P Peh Mouth	Ayin Eye	S Samekh Support

The Greeks

▸ They increase the Phoenician alphabet to 24 letters

▸ Their sense of symmetry – promoted the idea that letters should be placed in an imaginary horizontal baseline – achieving a sense of order

▸ Introduced the elements of uppercase and lowercase – capitals were written in stone and lowercase were written in papyrus

▸ They were the first to recognize that alphabetic letters possessed both informational and aesthetic qualities

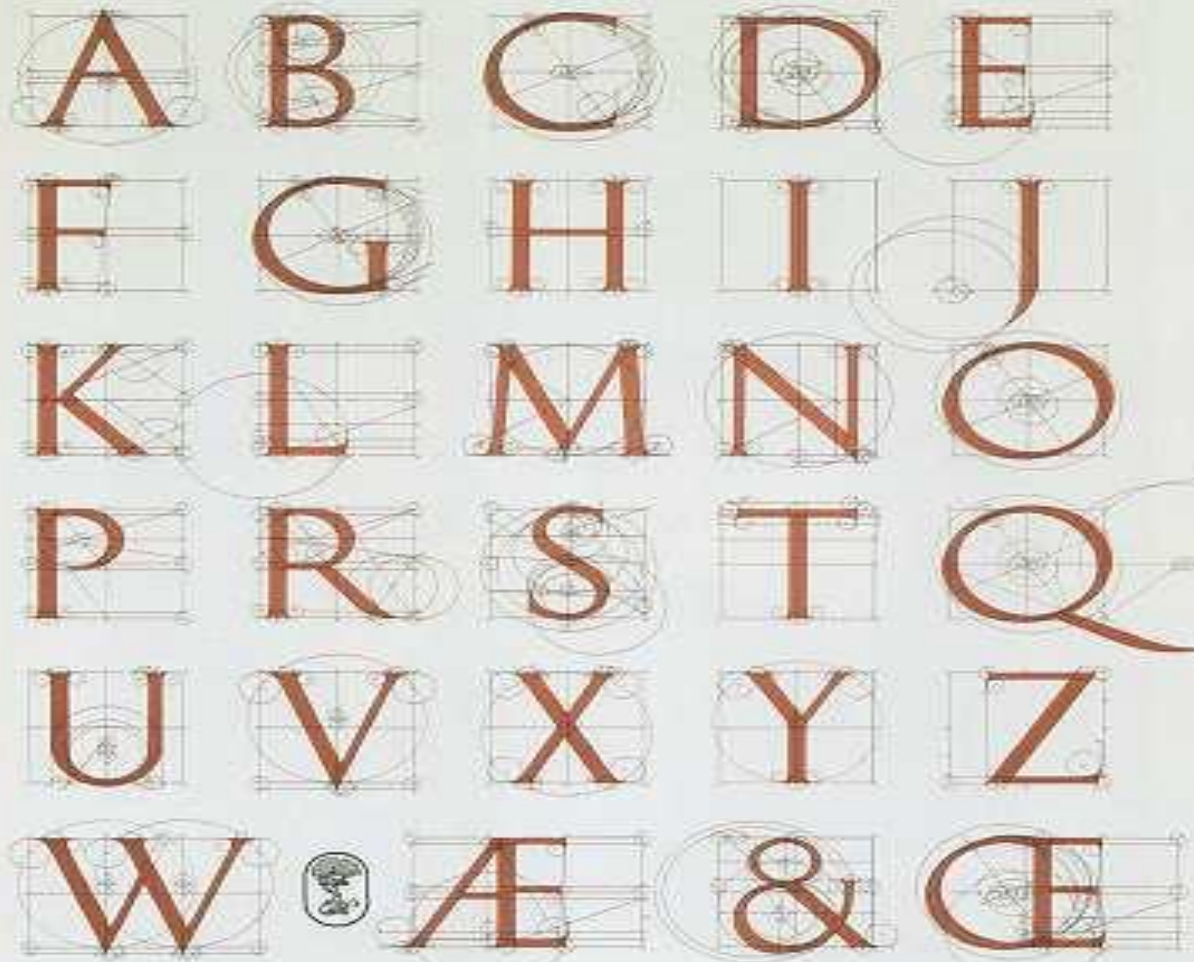| A Alpha (al-fah)	B Beta (bay-tah)	Γ Gamma (gam-ah)	Δ Delta (del-ta)	E Epsilon (ep-si-lon)	Z Zeta (zay-tah)
H Eta (ay-tah)	Θ Theta (thay-tah)	I Iota (eye-o-tah)	K Kappa (cap-pah)	Λ Lambda (lamb-dah)	M Mu (mew)
N Nu (new)	Ξ Xi (zie)	O Omicron (om-e-cron)	Π Pi (pie)	P Rho (roe)	Σ Sigma (sig-mah)
T Tau (taw)	Υ Upsilon (up-si-lon)	Φ Phi (fie)	X Chi (kie)	Ψ Psi (sigh)	Ω Omega (oh-may-gah)

The Romans

- Romans absorbed much of the Greek culture including the alphabet – and added the letters W and much later the letter J and thus our modern day alphabet of 26 letters takes its final form

Arabic

- **Modern Headline**

أبجد هوّز حطي كلمُن

- **Neue Helvetica® Arabic**
  Legendary typeface and its Arabic companion.

أبجد هوّز حطي كلمُن

-

Russian – Cryllic

Изобретение книгопечатания

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Гутенбергом в Майнце

знаки алфавитные

тысячи шестисот лет для опытов