Typography Fundamentals

Measurements
Families & Styles

serif / san serif / slab serif

A a

san serif

A a

serif

A a

slab serif

points/picas/inches

12 points = 1 pica

6 picas = 1 inch

72 points = 1 inch

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9 pica = 9p

**9 points = p9 or 9pts**

9 picas 6 points = 9p6

**9 points of Helvetica Bold Italic
with 12 points of leading**

9/12 Helvetica Bold Italic
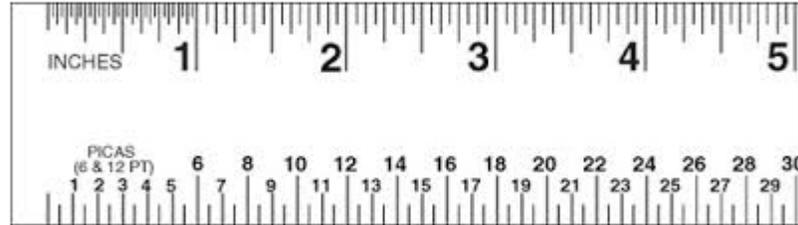
inches
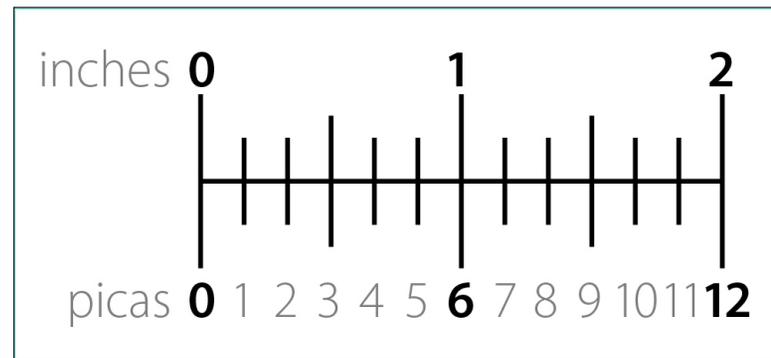
points and picas
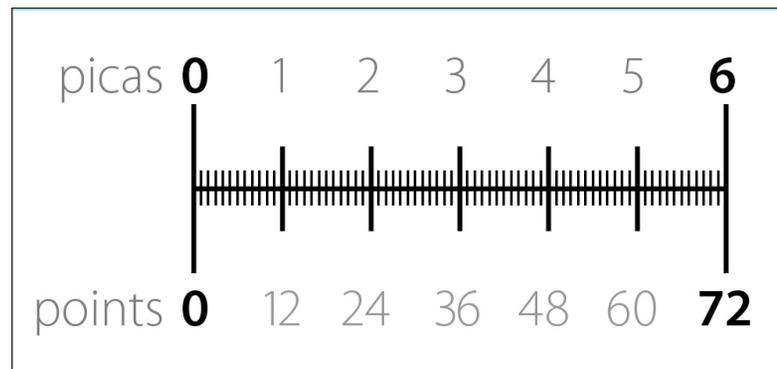
*12 points
equal 1 pica*

*6 picas
(72 points)
equal 1 inch.*

Big

*A typeface is measured
from the top of the capital
letter to the bottom of
the lowest descender, plus
a small buffer space.*
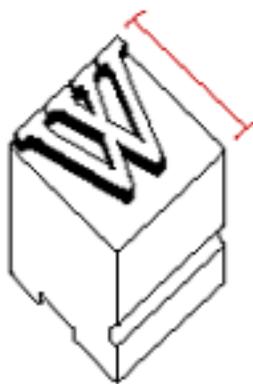
*In metal type,
the point size
is the height
of the type slug.*

Make it bigger. Paula Scher

*Amateur typographers
tend to make their type
too big. In contrast,
experienced typographers
tend to make it too small.
Clients will often ask you to
"Make it bigger."*

Type
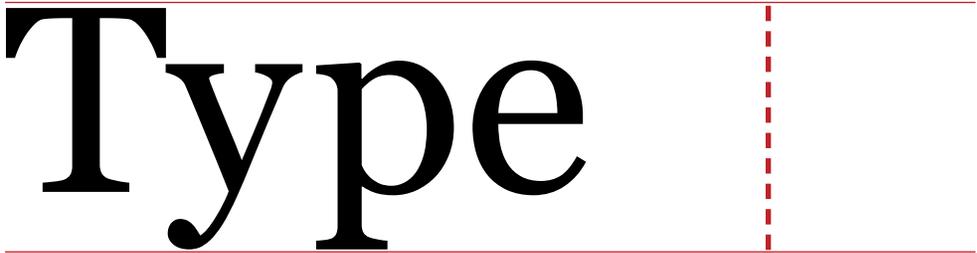
A typeface is measured from the top of the cap to the bottom of the descender plus a bit of buffer

x X x X X

adobe garamond pro   **helvetica**   **bodoni**   **gill sans**   **georgia**

x heights vary from typeface to typeface

Do I look fat in this paragraph?

These letters are all the same point size, but they have different x-heights, line weights, and proportions.

When two typefaces are set in the same point size, one often looks bigger than the other. Differences in x-height, line weight, and character width affect the letters' apparent scale.

Mrs Eaves, designed by Zuzana Licko in 1996, rejects the twentieth-century appetite for supersized x-heights. The font, inspired by the eighteenth-century designs of John Baskerville, is named after Sarah Eaves, Baskerville's mistress, housekeeper, and collaborator. The couple lived together for sixteen years before marrying in 1764.

nice x-height

Bigger x-heights, introduced in the twentieth century, make fonts look larger by maximizing the area within the overall point size.

Every typeface wants to know, "Do I look fat in this paragraph?" It's all a matter of context. A font could look perfectly sleek on screen, yet appear bulky and out of shape in print. Some typefaces are drawn with heavier lines than others, or they have taller x-heights. Helvetica isn't fat. She has big bones.

Every typeface wants to know, "Do I look fat in this paragraph?" It's all a matter of context. A font could look perfectly sleek on screen, yet appear bulky and out of shape in print. Some typefaces are drawn with heavier lines than others or have taller x-heights. Mrs Eaves has a low waist and a small body.

set widths

horizontal measurement of
the width of the letters is
called the set width

it includes the body of the
letter and a sliver of space that
protects it from other letters

the set width is determined
by the design of the letter
and varies from typeface to
typeface

the set width is measured in
units
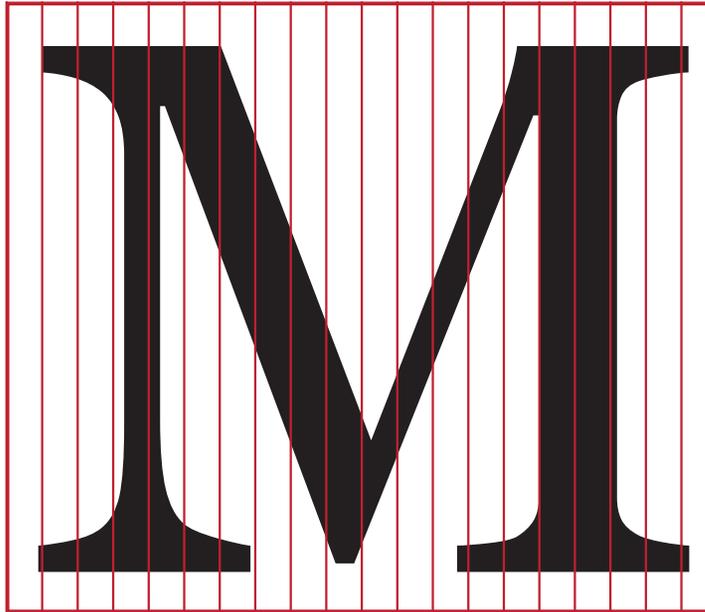
above:

The uppercase M is 20 units

at left:

The lower case a is 9 units

e e e e e

adobe garamond pro   **helvetica**   **bodoni**   **gill sans**   **georgia**
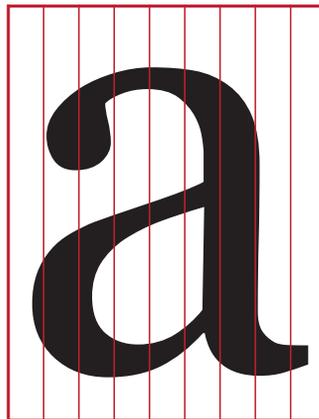
measurement of the width of the letters is called the set width.

the set width is measured in units

width of letters varies from typeface to typeface

m m m m m m

adobe garamond pro   **helvetica**   **bodoni**   **gill sans**   **georgia**

set widths affect how many characters will fit in a line which is measured in picas

Ebisquam ipsaeri busam, eos nihit veles vent auditassit earcit, quamusdae in non parum doluptusaes nis sume optatur ecestorehene am vel is assi cus aborrorit, te de dolores min con rerum que pe voluptur a velent explia dolupta sum eventot atempor mi, nis enimus dem aceptiam hiliqui duciisth ghjdfgnon cuptatibus aborepe rro

Adobe Caslon 13/14 /20 picas wide

Ebisquam ipsaeri bus sit tyuearcit, quamusdae in non hujdf yu partyrum hdolgrwedcfuptusaes nis sume fgo optatur ecestorehene am vel is assi cus aborrorit, te de dolores min con rerum que pe voluptur a velent explia dolupta quas voluptaspe non re omnis non et doma

American Typewriter 13/14 /20 picas wide

numbers

123456789

123456789

Adobe Garamond Premier Pro / Numerals

123456789

Adobe Garamond Premier Pro / Tabular Lining

123456789

Adobe Garamond Premier Pro / Proportional Oldstyle

123456789

Adobe Garamond Premier Pro / Proportional Lining

123456789

Adobe Garamond Premier Pro /Tabular Oldstyle

123456789

Adobe Garamond Premier Pro / Default Figure Style

type families
weight / width / slope

The naming convention is (generally) : **WEIGHT WIDTH SLOPE**

Scout
Scout Black

Scout
Scout Black Italic

Scout
Scout Condensed Black

Scout
Scout Condensed Black Italic

Scout
Scout Heavy

Scout
Scout Heavy Italic

Scout
Scout Condensed Heavy

Scout
Scout Condensed Heavy Italic

Scout
Scout Regular

Scout
Scout Regular Itali

Scout
Scout Condensed Regular

Scout
Scout Condensed Regular Italic

Scout
Scout Light

Scout
Scout LightItalic

Scout
Scout Condensed Light

Scout
Scout Condensed LightItalic

Scout
Scout Extra Light

Scout
Scout Extra Light Scout

Scout
Scout Condensed Extra Light

Scout
Scout Condensed Extra Light

Scout
Scout Thin

Scout
Thin Italic

Scout
Scout Condensed Thin

Scout
Scout Condensed Thin Italic

22/28 pt

Advertising and design serve to amplify the value of useful things, *transforming functional tools into alluring* FETISHES *that promise to satisfy emotional as well as material needs.* A Eureka vacuum cleaner claims not only to sweep clean the rug, but to give its user all her heart desires.

Bold

Italic

Jewel (Pearl)

Regular

14/18 pt

Scholars of religion use the word FETISH to describe objects that societies invest with the magical ability to control the forces of nature. *The witch's broom, a* FETISH *appearing in European folklore, is a cleaning tool employed for magical purposes; the witch is a dangerously bad housekeeper, a single woman with cobwebs in every corner.* KARL MARX *borrowed the word* FETISH *to characterize the cult object of capitalism:* THE COMMODITY, a product manufactured primarily to be sold, and only secondarily to satisfy a human need. The object becomes a FETISH as its functional role gives way to psychological incentives.

Jewel (Diamond)

Jewel (Crystal)

Caps

12/17 pt

The commodity FETISH speaks through advertising, packaging, styling, and brand name recognition. *The corporate personality invoked by a familiar brand image such as logos for Hoover or Maytag can raise the value of an appliance, regardless of its functional difference from other brands. Marx assigned a feminine personality to the commodity* FETISH *by describing the alluring, extra-functional features of the consumer product as "amorous glances" that solicit the inner hopes and passions of the buyer.* Freud used the word FETISH to name an object or body part that stands in place of a forbidden sex object. A foot or a shoe, a hand or a handbag—each can become the target of desire, invested with emotional significance.

Jewel (Sapphire)

TYPE FAMILY: ADOBE GARAMOND

Adobe Garamond was designed by Robert Slimbach in 1988.

The idea of organizing typefaces into matched *families* dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The roman font is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND REGULAR

The roman form, also called "plain" or "regular," is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic fonts, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND ITALIC

The italic form is not simply a mechanically slanted version of the roman: it is a separate typeface. Note that the letter a has a different shape in the roman and italic variants of Adobe Garamond.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO *the lowercase* X-HEIGHT.

ADOBE GARAMOND EXPERT (SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar in contrast to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes.

A full type family has two sets of numerals: *lining* (123) and *non-lining* (123).

ADOBE GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform units of horizontal space, so that the numbers line up when used in tabulated columns. Non-lining numerals, also called "text" or "old style" numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A *type* **family** CAN BE faked by *slanting,* or **inflating**, or SHRINKING letters.

ITALIC   BOLD   SMALL CAPS

TYPE CRIME:
PSEUDO ITALICS
The wide, ungainly forms of these skewed letters look forced and unnatural.

TYPE CRIME:
PSEUDO BOLD
Padded around the edges, these letters feel blunt and dull.

TYPE CRIME:
PSEUDO SMALL CAPS
These shrunken versions of full-size caps are puny

In Praise | of Minor | Differences

60 pt ITC Garamond
Designed by Tony Stan, 1976

60 pt Adobe Garamond
Designed by Robert Slimbach, 1989

60 pt Garamond Premier Pro Display
Designed by Robert Slimbach, 2005

The quick brown fox ran over the lazy dog 2 or 3 times.

ITC Garamond

The quick BROWN fox ran over the *lazy* dog 2 or 3 (2 or 3) times.

Adobe Garamond

SMALL CAPITALS
(ADOBE GARAMOND EXPERT)

ITALIC

LINING
NUMERALS

OLD STYLE OR NON-LINING
NUMERALS (ADOBE GARAMOND
EXPERT)

The quick BROWN fox ran over the *lazy* dog 2 or 3 (2 or 3) times.

Garamond Premier Regular

The quick BROWN fox ran over the *lazy* dog 2 or 3 (2 or 3) times.

Garamond Premier Display

OPTICAL SIZES

The quick BROWN fox ran over the *lazy* dog 2 or 3 (2 or 3) times.

Garamond Premier Caption

Differences

56 pt ITC Garamond

Differences

56 pt Adobe Garamond

Differences

56 pt Garamond Premier Regular

Differences

56 pt ITC Garamond

Differences

56 pt Adobe Garamond

Differences

56 pt Garamond Premier Regular

A word set in ALL CAPS within running text can look big and bulky, and A LONG PASSAGE SET ENTIRELY IN CAPITALS CAN LOOK UTTERLY INSANE. SMALL CAPITALS are designed to match the x-height of lowercase letters. Designers, enamored with the squarish proportions of true SMALL CAPS, employ them not only within bodies of text but for subheads, bylines, invitations, and more. Rather than MIXING SMALL CAPS WITH CAPITALS, many designers prefer to use ALL SMALL CAPS, creating a clean line with no ascending elements. InDesign and other programs allow users to create FALSE SMALL CAPS at the press of a button; these SCRAWNY LETTERS look out of place.

JACQUES DERRIDA's theory of *deconstruction* asks how

small caps

representation inhabits reality. How does the external image of things get inside their internal essence? How does the surface get under the skin? WESTERN CULTURE since PLATO has

caps   caps

been governed by such oppositions as *inside/outside* and *mind/body*. If writing is but a copy of spoken language, typography is even further removed from the primal source of meaning in the mind of the author. Typography includes not only the letters of the alphabet but also numerals (1, 2, 3, 7, 8, 9 or 1, 2, 3, 7, 8, 9).

old style or non-lining numerals   lining numerals

DERRIDA used the term *grammatology* to name the study of writing

small caps, upper and lower case

as a distinctive form of representation.

WIDE LOAD

The set width is the body of the letter plus the space beside it.

TIGHT WAD

The letters in the condensed version of this typeface (Interstate) have a narrower set width.

WIDE LOAD

TIGHT WAD

TYPE CRIME:

HORIZONTAL OR VERTICAL SCALING

The proportions of the letters have been digitally distorted in order to create wider or narrower letters. This senseless torture alters the line weights of the font as well as its proportions.

body vs display

Headline Type should be set in **Display** Faces

The Sans Bold
48/51

Body Text. Ad moluptur sum net volorer itassit volore posaperum reiunde lescia videllisse liqui ut et, tem volor magnis ulpa conemol ecaessit, is repudis autatem re que volupta tioreperum eatur? Velendia dendam quid quis sunt. Xerro occus excearum inim que et, etur alignih illuptatur? Dolupta turibustis et ilit aut optibus.

Ribus corum qui digenit et et ullabo. Pelia volore, is assero iscid mo voluptatur? Equat que eatibus qui dunt quia qui delit officillabo. Ximinvelit hictem sedit quianissum ut atus etusapid molum simet aliqui volum hicideles eture iur?Os aliquatiori blamusae eatur se poressimusa dipicius et dolest, ullacit enis maximossita quossum veles que voluptae. Nam utemporist lit, eos ra is eatur magnit eic to dit, cusante vellic temolum deles alia arcilla ccullabo. Solo idi de prat utatur? Fugit ut idessunt vellaborum aut voluptatur?

Adobe Garamond
12/18

type case

california job case

LAYOUT OF CALIFORNIA JOB CASE