

ABC

DEF

QWZ

KL

5

7

IN

St

uv

wxyz

QRST

@&!?,;:~

after

MARTIN HOLLOWAY

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[illegible]

ABC

DEF

E

QWZ

U N

5 7

St

uv

WXYZ

QRST

@&! ? ; , " * ' ~

after

MARTIN HOLLOWAY

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[illegible][illegible]



SO MANY
TYPEFACES.
SO LITTLE
TIME.

REMEMBER...

TYPEFACE IS THE TERM
DESCRIBING A VISUALLY UNIFIED
COLLECTION OF TYPE CHARACTERS
(LETTERS, NUMBERS, & SYMBOLS).
ALL CHARACTERS IN A SINGLE
TYPEFACE HAVE SHARED AND
IDENTIFIABLE DESIGN CHARACTERISTICS

CENTURY GOTHIC:

ABCDEFGG
abcdefgh 123456 . :
* & ^ % \$ #



ROCKWELL:

1
2
3
ABCDEFGG
abcdefgh
123456 * & ^ % \$ #



TENS OF THOUSANDS OF TYPEFACES.

A TYPEFACE MAY HAVE A CLEAR HISTORICAL REFERENCE LIKE

A **Gothic** BLACKLETTER,

A SENSE OF THE EXQUISITE LIKE

Edwardian SCRIPT,

OR THE

INDUSTRIAL FEELING OF

SOME **SLAB**

SERIFS.

STUDYING THE ANATOMY OF TYPE ESTABLISHES A VOCABULARY FOR TALKING ABOUT TYPE, AND A BASIS FOR COMPARATIVE VISUAL EXAMINATION ACROSS

LOOK CLOSELY @: STROKE THICKNESS, X-HEIGHT OF DESCENDER, LENGTH OF ASCENDER, LETTERFORM'S PROPORTIONS, AND THE OVERALL PROPORTIONS, ETC.

SENSITIVITY TO ANATOMICAL DETAILS, TYPE SIZES, AND SPACING BETWEEN & AROUND LETTERFORMS LEADS TO BEST PRACTICE IN TYPOGRAPHY (DESIGN OF TYPE).



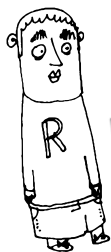


een kleine keuze uit onze lettercollectie

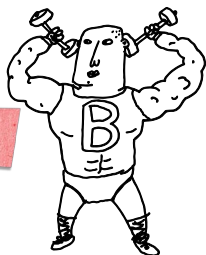
after PIET ZWART (1885-1977)

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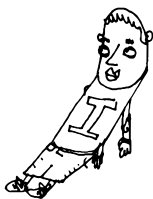
STUDY CONTINUES WITH EXAMINATION
OF INDIVIDUAL TYPEFACES,
THEIR STYLE VARIATIONS,
AND SYSTEMATIC
CATEGORIZATION —
KNOWN AS TYPE
CLASSIFICATION.



Regular



Bold



Italic

A
TYPE STYLE IS A VARIANT OF A
TYPEFACE THAT DIFFERS IN WEIGHT,
AND/OR STROKE THICKNESS, OR STRESS
BUT NOT IN ITS BASIC &
CHARACTERISTIC DESIGN.

NECESSITY WAS THE
MOTHER OF NEW
TYPESTYLES. NEED
SOME CONTRAST
FROM UPRIGHT
ROMAN STYLE?
ITALIC IS BORN.
NEED TO STAND
OUT? BOLD COMES
ALONG. NOT SO
MUCH CONTRAST?
CREATE SEMI-BOLD.
CURRENTLY, TYPE
DESIGNERS STILL
CREATE STYLE
VARIATIONS TO
EXPAND FUNCTIONALITY
OF THEIR BASIC
DESIGNS.

TYPEFACE:

ITC GALLIARD STD

ROMAN, BOLD & ITALIC

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STYLES of TYPE

ITALICS:

DERIVED FROM HANDWRITING, USUALLY SLANTED. COUNTERPARTS TO ROMANS, BUT OFTEN FEATURING DIFFERENT STYLES OF SERIFS & TERMINALS. DECORATIVE.



Howdy

REGULAR OR ROMAN:

BASIC. UPRIGHT, MEDIUM-WEIGHT, MEDIUM-WIDTH.

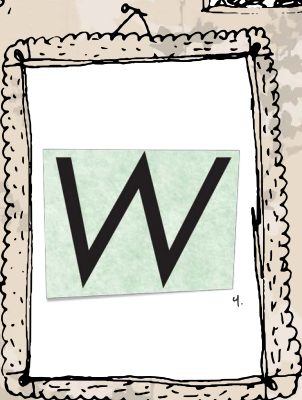
SEMI-BOLD:

BOLD, EXTRA-BOLD, BLACK: THE HEAVYWEIGHTS. STROKES GET PROGRESSIVELY THICKER.



OBLIQUES:

NOT TRUE ITALICS. → OBLIQUES ARE SLANTED ROMANS. CAVEAT: DON'T APPLY ITALIC PROPERTIES TO A ROMAN FORM. INSTEAD, USE A TRUE ITALIC OR TRUE OBLIQUE TYPEFACE.



CONDENSED:

LETTER FORMS OF NARROW PROPORTION.



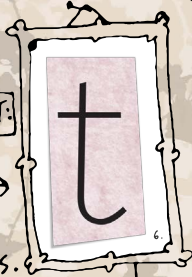
EXTENDED:

LETTER FORMS OF WIDENED PROPORTION.



THIN/LIGHT:

ROMANS ON A DIET. → OVERALL THINNER STROKES.



Side Note:

CHANGES FROM ROMAN TO ITALIC CAN BE DRAMATIC, SUCH AS THE LOWERCASE "a."



Palatino (2 STOREYS)
= Palatino (1 STOREY)
=

TYPEFACES:

1. GEORGIA ITALIC
2. MINISTER
3. ADOBE JENSON PRO SEMIBOLD
4. FUTURA BOOK OBLIQUE
5. BIRCH STD
6. ARCHER EXTRA LIGHT
7. UNIVERS LT STD
8. EXTENDED

The List can go on & on...

BOLD CONDENSED.
MEDIUM OBLIQUE.
SEMI-BOLD.
SEMI-EXTENDED.
LIGHT ULTRA-
CONDENSED OBLIQUE.
BOLD EXTENDED
ULTRA GRANDE.
PIQUEÑO LIGHT
OBLIQUE.
VENTI ITALIC.
ULTRA EXTENDED
SICILIAN BOLD.
SUPER-LIGHT
OBLIQUE.
MEGA-ULTRA
BOLD ITALIC.
VENTI ICED
CARAMEL
MACCHIATO w/
WHIPPED CREAM.

(I MAY HAVE MADE
THAT LAST ONE UP.)

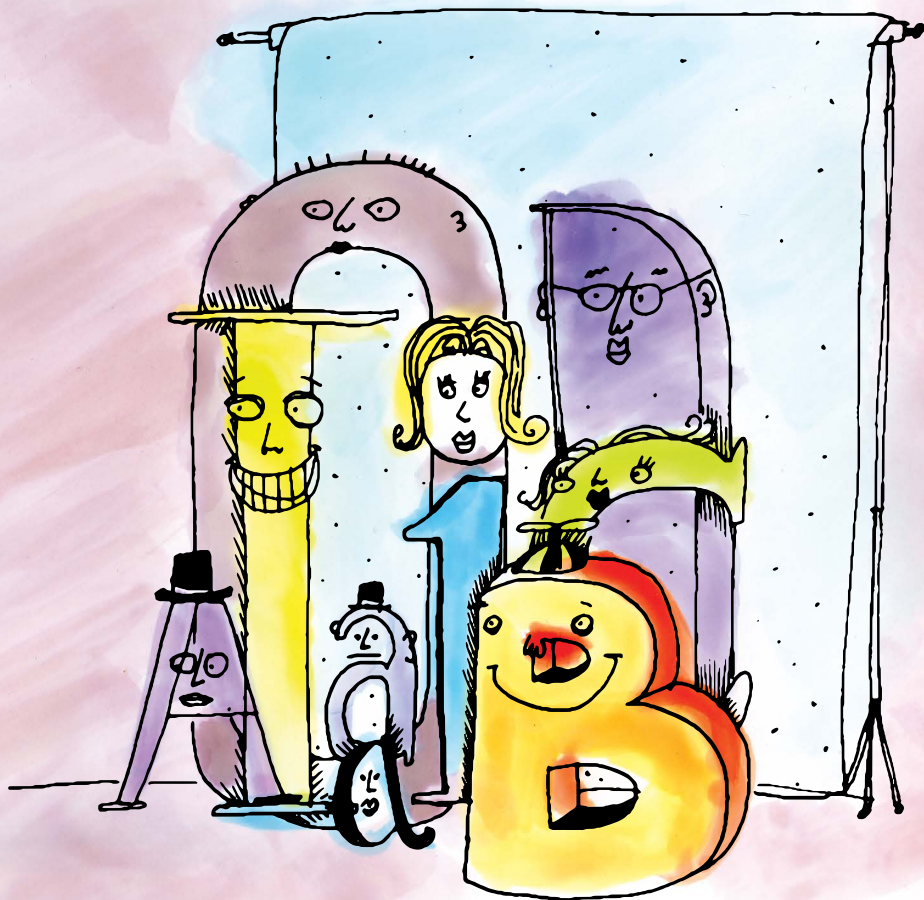


NOT JUST SIBLINGS, COUSINS TOO.

ALL THE STYLES DESIGNED FOR A
SINGLE TYPEFACE COMPRISE A
TYPE FAMILY.



MANY TYPE FAMILIES ARE NUCLEAR—JUST TWO OR THREE BASIC STYLES (THE REGULAR OR ROMAN PARENT AND THE ITALIC & BOLD SIBLINGS). BUT SOME TYPEFACES CAN HAVE NUMEROUS COUSINS, TO THE POINT OF CALLING THE GROUP A **SUPERFAMILY** OR A **MEGAFAMILIA!** (SERIOUSLY.)

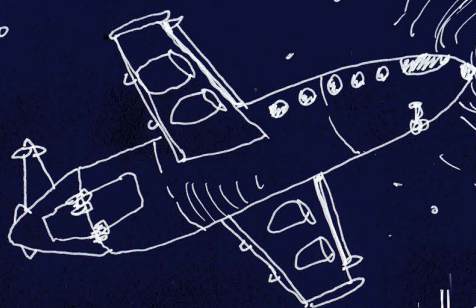


EXTENDED FAMILIES HAVE MORE COMPLEX FEATURES. SUPERFAMILIES & MEGAFAMILIES HAVE A MULTITUDE OF FEATURES, AND CAN EVEN INCLUDE BOTH SERIF & SANS SERIF VERSIONS OF THE TYPEFACE.

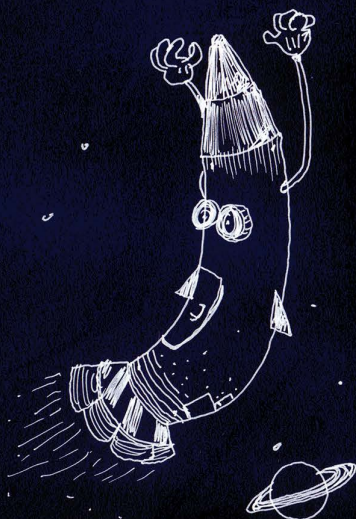
UNIVERS MEGAFAMILY

DESIGNED BY
ADRIAN FRUTIGER

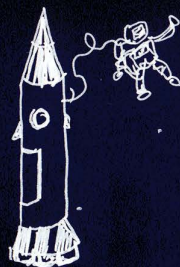




A



- U 39 THIN ULTRA CONDENSED
- U 49 LIGHT ULTRA CONDENSED
- U 59 ULTRA CONDENSED
- U 47 LIGHT CONDENSED
- U 47 LIGHT CONDENSED OBLIQUE
- U 57 CONDENSED OBLIQUE
- U 57 CONDENSED
- U 67 BOLD CONDENSED
- U 67 BOLD CONDENSED OBLIQUE
- U 45 LIGHT
- U 45 LIGHT OBLIQUE
- U 55 ROMAN
- U 55 OBLIQUE
- U 65 BOLD
- U 65 BOLD OBLIQUE
- U 75 BLACK
- U 75 BLACK OBLIQUE
- U 85 EXTRABLACK
- U 93 EXTRABLACK EXTENDED
AND MORE!



What is Type

TYPE

450
(103)



REPLY TO
ATTENTION OF

DEPARTMENT OF TYPE
TYPOGRAPHIC INVESTIGATION TASKFORCE
BENTON MILITARY BASE, MILWAUKEE, WISCONSIN

ITC-AM/TYP

CLASSIFIED

19 August

MEMORANDUM FOR NCC-1701/A

SUBJECT: CLASSIFICATION INTERROGATION

Printers began classifying [redacted] type in [redacted] the 19th century. The classifications established [redacted] now provide a [redacted] quick and (fairly) easy system [redacted] for recognizing and [redacted] [redacted] appropriately selecting a typeface.

The basis for typeface classifications is [redacted] chronological order and [redacted] the [redacted] accompanying hallmark visual features. b(7)E

Type designers use the classifications as [redacted] a foundation and [redacted] guide for designing new [redacted] typefaces.

N.b.: Studios that design and digitize type for mass [redacted] distribution are [redacted] called type houses or [redacted] type foundries.

Frank Lynn Gothic
Frank Lynn Gothic,

Chief Typographic Officer, USDOT

Printed on ♻ Recycled Paper

5320

TOP SECRET NOTES ON TYPE
(103) 164732

ITC American Typewriter Std

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

Good morning, Mr. Friedman.

Your mission, should you choose to accept it, is **type relevancy**. Learn the evolution of type from hand to screen and in-between, to use it appropriately.

Simply put, don't use a Swiss typeface designed in 1927 for a movie poster about 18th century Wyoming cowboys.

This message will self-destruct.

Good luck.

HISTORICAL CONTEXT INFORMS CONCEPT.

Max,
Must investigate
these men:

Joel Kaden,
Tony Stan.

-CJM

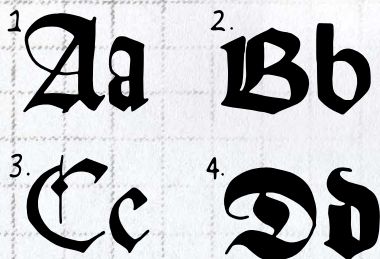


CLASSIFICATIONS

TYPEFACE EXAMPLES

GOTHIC

13th to 15th c. origins



GOUDY TEXT,
ENGRAVERS OLD ENGLISH

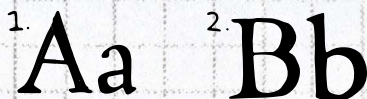
SAN MARCO, PALADIN

HENCHE, SCHWABACHER,
DUC DE BERRY

WALBAUM FRAKTUR,
FETTE FRAKTUR

OLDSTYLE roman

Late 15th c. origins



KENNERLEY,
CENTAUR, JENSON

BEMBO, GARAMOND,
CASLON, SABON

TRANSITIONAL roman

18th c. origins



FOURNIER, MRS EAVES,
BASKERVILLE

MODERN roman

19th c. origins



BODONI, BULMER,
DIDOT, FILOSOFIA

Design Characteristics and Variations



BASED ON MEDIEVAL MANUSCRIPT BLACKLETTER
VERTICAL; HEAVY STROKE WEIGHT, CONDENSED FORM

1. TEXTURA: GUTENBERG'S FIRST PRINTING TYPES;
MOST DEFINITIVE GOTHIC STYLE.
 2. ROTUNDA: ROUNDER, LESS-CONDENSED THAN TEXTURA.
 3. SCHWABACHER: CURSIVE, ROUNDER GOTHIC.
 4. FRAKTUR: DECORATIVE WITH FLOURISHES; POPULAR AFTER 16TH C.
-

DERIVED FROM 15TH C MINUSCULE FORMS, WRITTEN W/ VARYING
STROKE THICKNESS MADE BY AN OBLIQUELY-HELD FLAT PEN.

1. VENETIAN: AXIS INCLINES TO LEFT; NO GREAT CONTRAST BETWEEN
THIN AND THICK STROKES; BRACKETED SERIFS.
 2. GARALDE: AXIS INCLINES LEFT; CONTRAST IN THICKNESS OF STROKE;
BRACKETED SERIFS.
-

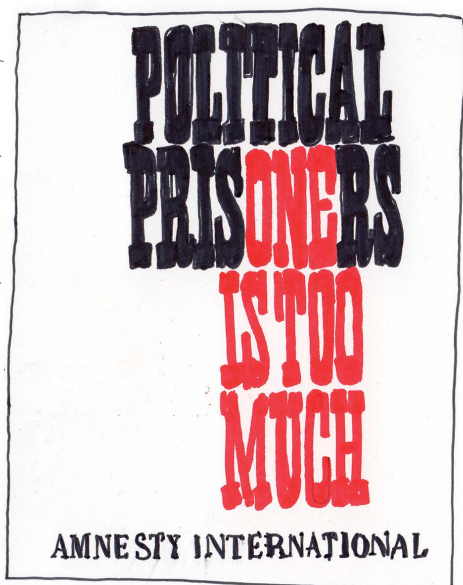
INFLUENCED BY COPPERPLATE ENGRAVED LETTERS. TRANSITION FROM
GARALDE TO MODERN, HAVING CHARACTERISTICS OF EACH.

1. AXIS VERTICAL OR SLIGHTLY INCLINED LEFT; CONTRASTING THICK &
THIN STROKES; BRACKETED SERIFS.
-

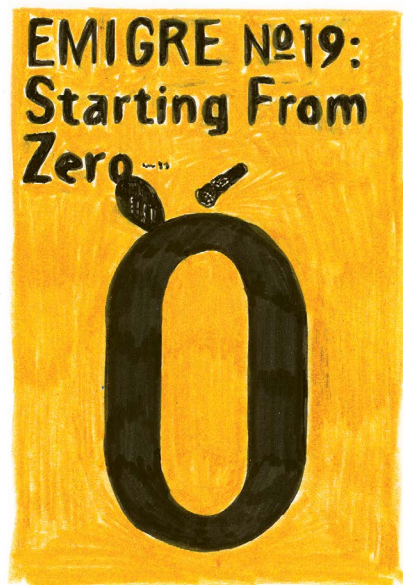
NEO-CLASSICAL + INDUSTRIAL ERA SPIRIT CELEBRATING MECHANICAL
FORM. MOST GEOMETRIC OF ROMANS.

1. AXIS VERTICAL; HIGHLY CONTRASTING THIN & THICK STROKES;
OFTEN WITHOUT BRACKETS.

after RALPH PRINS (1926-2015) SLAB SERIF / STENCIL / POSTER



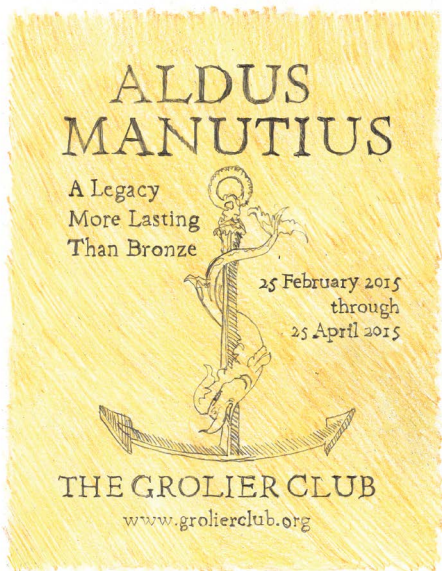
after RUDY VANDER LANS (1955-) DISPLAY ECLECTIC / COVER



after RUDOLF MEYER (1913-) MODERN / POSTER

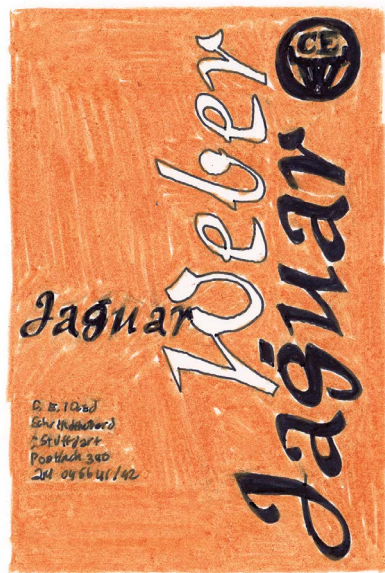


after GROLIER CLUB OLD STYLE / EXHIBIT





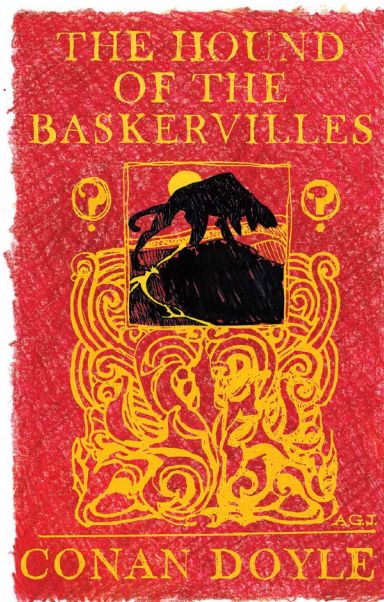
after PAULA SCHER (1948 -) SANS SERIF / POSTER



after GEORGE TRUMP (1896 - 1985) SCRIPT / POSTER



after HEADS OF STATE POSTER / BLACK LETTER



homage to ALFRED GARTH JONES (1872-1955) TRANSITIONAL / COVER

The New York Times

after MORRIS FULLER BENTON (1872-1948) BLACK LETTER

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CLASSIFICATIONS

SLAB SERIF

TYPEFACE EXAMPLES

19th C. ORIGINS

1. **Aa** 2. **Bb**

ARCHER, ROCKWELL,
SERIFA, STYMIE BOLD

CENTURY SCHOOLBOOK,
CHELTENHAM, CLARENDON

SANS SERIF

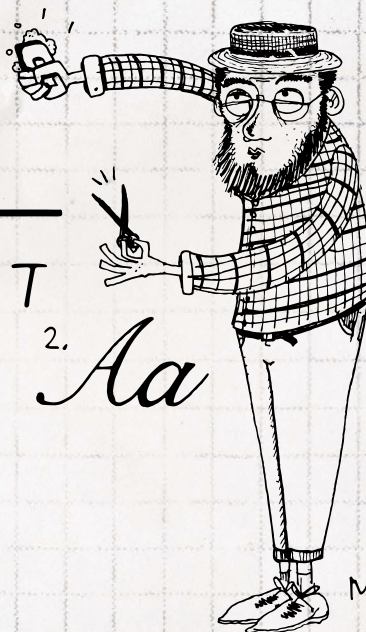
19th C. ORIGINS

1. **Aa** 2. **Bb**

FRANKLIN GOTHIC, UNIVERS,
NEWS GOTHIC, HELVETICA

STONE SANS,
OPTIMA, FRUTIGER

3. **Cc**



FUTURA, KABEL,
BAUHAUS, EUROSTILE

SCRIPT

1. **Aa** 2. *Aa*

ONDINE, MARIGOLD,
SCOTFORD UNCIAL

3. *Aa*

SNELL ROUNDHAND,
KUENSTLER SCRIPT,
EDWARDIAN SCRIPT

MURRAY BOLD, VISIGOTH

Design Characteristics and Variations



BOLDLY INDUSTRIAL AESTHETIC.

AXIS VERTICAL; OVERALL THICK STROKES, HEAVILY-BRACKETED SERIFS

1. **EGYPTIAN (GEOMETRIC SLAB):** INFLUENCED BY EARLY 19TH C. CRAZE FOR ALL THINGS EGYPTIAN; LITTLE THICK-THIN CONTRAST; EXTREMELY HEAVY SERIFS WITH SLIGHT OR NO BRACKETING.
2. **CLARENDON (GROTESQUE SLAB):** SOME THICK-THIN CONTRAST; THINNER BRACKETED SERIFS; BALL TERMINALS COMMON. WEDGED SHAPED SERIFS & SOME CURVE SEEN IN HUMANIST FORMS OF SLAB.

TYPEFACES WITHOUT SERIFS.

1. **GROTESQUE:** CALLED GROTESQUE AS A REACTION TO ITS HARSH AUSTERITY. AXIS VERTICAL; ABSENCE OF THICK-THIN CONTRAST; HORIZONTAL TERMINALS; CLOSED APERTURE; CURVED LEGS.
2. **HUMANIST:** INSPIRED BY OLD STYLE FORMS BUT WITHOUT SERIFS AND THICK-THIN CONTRAST; SOME TERMINALS FLARED.
3. **GEOMETRIC:** CONSTRUCTED OF GEOMETRIC FORMS (CIRCLE "O"). AXIS VERTICAL; SINGLE STOREY "A"; MINIMAL THICK-THIN CONTRAST.

TYPEFACES THAT IMITATE HANDWRITING. LETTERFORMS OFTEN JOINED. SUBCATEGORIZED BY THE WRITING TOOL:

1. **FLAT-EDGED PEN:** TOOL THAT MOST INFLUENCED ROMAN & ITALIC TYPE.
2. **FLEXIBLE POINTED PEN:** REPLACED FLAT-EDGED PEN FROM 17TH - 19TH CENTURIES. OFTEN CALLED COPPERPLATE. FORMAL ELEGANCE; THICK SWELLS; DELICATE HAIRLINES AND ELABORATE FLOURISHES.
3. **BRUSH:** INFLUENCED BY SIGN PAINTING. INFORMAL; ASSOCIATED WITH SIGNAGE AND POSTERS FROM THE EPHEMERAL WORK OF COMMERCE.

MORE CLASSIFICATIONS

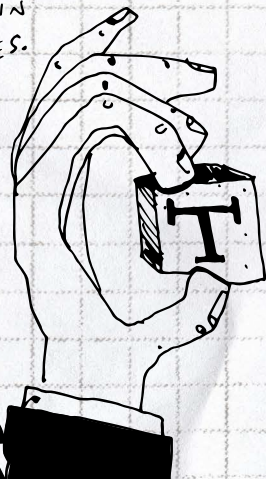
DISPLAY, SIGNAGE, SPECIALTY, HEADLINES, TITLES, AND BEYOND.

"WONDERFUL PLURALISM"

SOME TYPEFACES ARE PRIMARILY LARGE IN SIZE FOR USE IN HEADLINES, TITLES, AND OTHER SPECIALTY PURPOSES.

THESE LETTERFORMS COMMAND ATTENTION AND CAN BE DECORATED, ELABORATED, & ILLUSTRATED — BUT HAVE THE UNDERLYING

STRUCTURE OF ANY OF THE STANDARD CLASSIFICATION CATEGORIES. THEIR DECORATIVE VISUAL QUALITIES USUALLY PRECLUDE THEIR USE AS TEXT, AS THEY ARE TYPICALLY DIFFICULT TO READ IN SMALL SIZES.



SERIF

SERIFS ARE A PROMINENT DESIGN FEATURE, OFTEN OVERTLY STYLED AS LATIN, SLAB, BIFURCATED, & TUSCAN.

KEY

SANS SERIF

DISTINGUISHED BY ITS LACK OF SERIFS, AND WITH A MONOLINE STROKE (BUT NOT ALWAYS).

ate

DECORATIVE

PRIMARY DESIGN CHARACTERISTIC IS LETTERFORM EMBELISHMENT. MAY BE ABSTRACT OR PICTORIAL, EVOCATIVE OF TIME, PLACE, OR STYLE, OR PURELY FORMAL.

Handmade

EVIDENCE OF THE HUMAN HAND IS CENTRAL. MAY BE REFINED OR CRUDE, CALLIGRAPHIC, SCRIBBLED, CUT, TORN, PASTED OR PAINTED.

there

MISCELLANEOUS

LETTERFORMS THAT DO NOT FIT THE OTHER CATEGORIES.

EGYPTOMANIA
NOUVEAU

ဗီယက်နမ်စာလုံး: ဗီယက်နမ်စာလုံး
ဗီယက်နမ်စာလုံး: ဗီယက်နမ်စာလုံး

TYPEFACE BY SARAH STROGER (1976-)

OTHER J.R.R. TOLKIEN (1892-1973)



TYPE JEOPARDY!

TYPE 101. WEEK 3 QUIZ. 1800 POINTS.

**IN YOUR
(TYPE)FACE**

**HIGHLY
CLASSIFIED**

**JUST MY
(TYPE)STYLE**

UNIVERS, A
RENOWNED SANS
SERIF TYPEFACE WITH
OVER 40 STYLES,
WAS CREATED BY
THIS DESIGNER

STUDIOS THAT
DESIGN AND DIGITIZE
TYPE FOR MASS
DISTRIBUTION ARE
KNOWN AS THESE

\$100

WHO IS _____ ?

WHAT ARE _____ ?

WHAT IS _____ ?

\$200

THESE LATE 15TH
CENTURY TYPEFACES
LOOK LIKE THEY
WERE ADAPTED
FROM LETTERS
WRITTEN WITH A
BROAD-EDGED PEN

A MORE DECORATIVE
COUNTERPART
TO ROMAN, THIS
SLANTED STYLE
IS DERIVED FROM
HANDWRITING

WHAT IS _____ ?

WHAT IS _____ ?

WHAT IS _____ ?

THIS UNBRACKETED
SLAB SERIF TYPEFACE
FEATURES THICK
GEOMETRIC FORMS
THAT CONVEY AN
INDUSTRIAL FEELING

\$300

AN EXTRA-LARGE
GROUP OF STYLES AND
VARIATIONS OF ONE
TYPEFACE, SOMETIMES
CONSISTING OF BOTH
SERIF AND SANS SERIF

WHAT IS _____ ?

WHAT IS _____ ?

WHAT IS _____ ?

SUMMARY

How do you get to be good at typographic design?

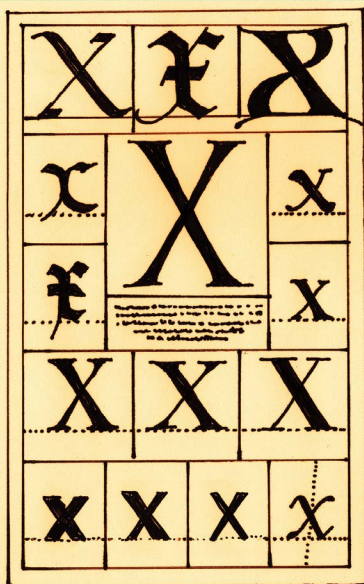
Practice.

Typefaces and type families number in the tens of thousands. To help designers select just the right typeface for a particular job, printers organized all of this type into classifications based on visual characteristics and historical relevance.

How do you get to the point where you can recognize and expertly choose the right font for a project out of the tens of thousands of typefaces out there? Start small. Limit yourself to a small group of typefaces and styles—fewer than 100. Look for both the obvious and subtle defining characteristics of a single typeface. Use that typeface in a design. Redesign the piece. Do it again. Select another typeface. Use it in a design. Select another and another—practice, practice, practice. Look at and learn from the masters. Practice leads to smart (and sometimes great) typographic design.

How to win awards in the Type Directors Club?

Practice for years.



homage to FREDERIC GOUDY

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EXERCISES & PROJECTS

1. KNOW THY TYPE

INDIVIDUAL ACTIVITY

A. BUILD A TYPE TOOLKIT: Designing starts with and requires great sensitivity to the individual parts, the whole, and spaces in between letterforms—along with the look and feel of the massed type. To gain sensitivity and control in designing with type, build a “type toolkit”—a limited selection of typefaces with which to practice. By limiting the number of typefaces, you become more intimately aware of the visual tone, texture, and rhythm of type on the page and screen.

SUPPLIES: Access to professional typefaces such as those distributed by ITC, Adobe, Emigre, etc.

COMPOSE AND SHARE RESULTS

- Select one or two typefaces in each major type classification: old style serif, transitional, modern, slab serif, sans serifs (humanist, geometric), a script, and one display or decorative.
- Separate these typefaces from all others you may have and practice designing only with those in the toolbox.

INDIVIDUAL ACTIVITY

B. TYPE PAIRS: Type design looks most professional when more than one typeface is used to distinguish information and set the visual tone and communication. Generally, use one typeface for headers and another for running text. It is tempting to employ many typefaces (and styles). More than three typefaces in a small document will start to cause confusion. Practice type design by limiting to complementary type pairs. Less is more.

SUPPLIES: Access to professional typefaces such as those distributed by ITC, Adobe, Emigre, etc.

COMPOSE AND SHARE RESULTS

Think contrast for clarity. Pair two to three typefaces that are complementary in form, style, and/or classification.

Suggestions include but are not limited to:

- Old Style serif + sans serif light
- script + geometric sans serif
- Modern + grotesque sans serif
- one Modern + a light humanist sans
- keep going. . .

