

Typography



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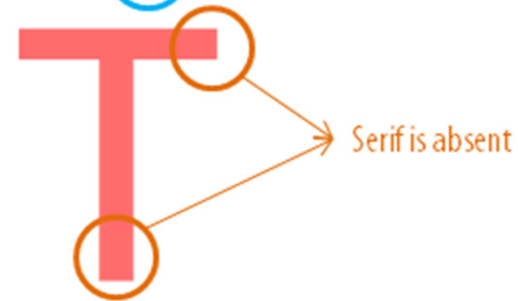
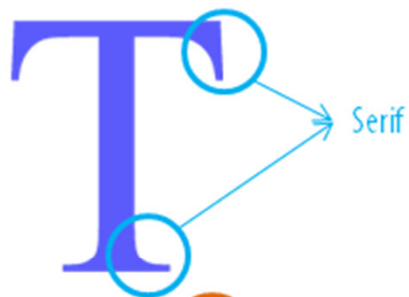
The art and science of using letterforms for communication

TYPOS
GRAPHIA

:to Strike

:to document or write

Greek Words



Serif Fonts

Times New Roman
Bodoni
Georgia
Courier

Sans Serif Fonts

Univers
Helvetica
Trebuchet
Myriad

'No Serif'



Serif fonts are better for body copy (4000 words in a page)
as in a newspaper.

Script Fonts

Brush Script

Edwardian Script

Lucida Handwriting

Monotype Corsiva

Capline

Baseline

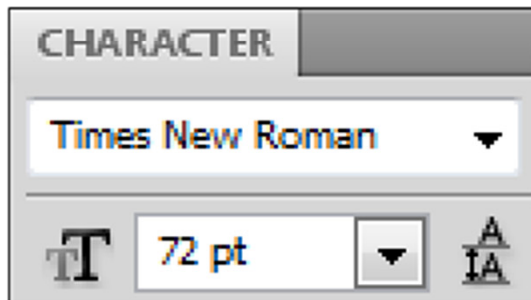
X height

Ascender

Descender

Axahy

Font size in points (pt) = Ascender +
X height +
Descender



72 pt = 1 inch (25.40 mm)

Same point size can have different X heights.

Axahy Axahy

Garamond Times New Roman

For a same point size, if the X height is more, the font appears to be bigger.

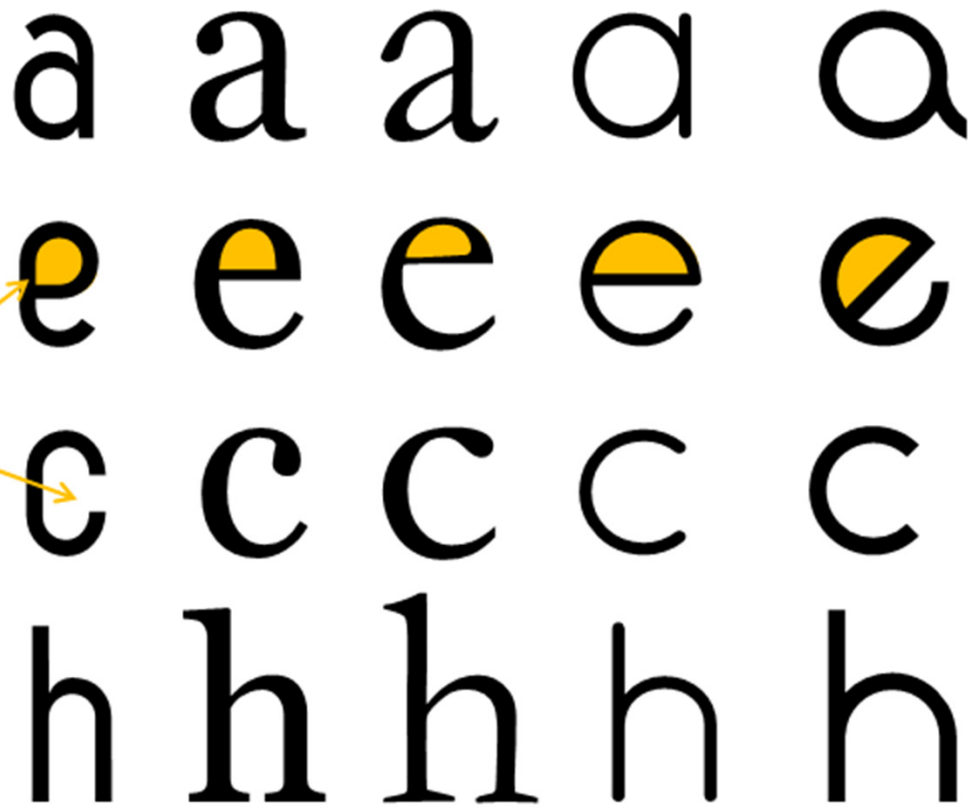
Axahy Axahy

Tahoma IMPACT



IMPACT font has an unusually higher X height.
For better readability, use Impact font in **ALL CAPS**.

Counter or Aperture
is the enclosed or
partially enclosed space



Contrasting stroke is the difference between the thinnest and the thickest strokes in a font.

Bodoni

Minion

High Contrast

Low Contrast



For display fonts (72 pt or more), high contrast fonts can be used.

For a small point size font as in body copy, a low contrast font is preferred for better readability.

Weight axis
From light to Bold

Quicksand Light
Quicksand Book
Quicksand Bold

Width axis
From Condensed to Expanded

Covington Condensed
Covington
Covington Exp

Font design features

- X height
- Counter space
- Contrast

These features are fixed for a particular font.

Once a font is selected, we have no control on any of the above.

Text setting features

- Leading
- Letter Spacing
- Kerning
- Word Spacing

We can control the above while setting a block of text.



Verdana and **Tahoma** are designed for low resolution displays. So they are rarely used in print.

Text setting features

- Leading
- Letter Spacing
- Kerning
- Word Spacing

Univers enjoyed great popularity in the 1960s and 1970s because many corporations adopted it for usage. It is used in a modified version by the new Swiss International Air Lines (previously, Swissair used the typeface Futura), Munich Re Group (which also uses a personalized version), Deutsche Bank and for signage all over the world. General Electric used the font from 1986 to 2004 before switching to GE Inspira.

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These two blocks of text have the same font and leading (distance between successive baselines), but the second one has a larger letter and word spacing.

“a manuscript should have no widows and orphans”

Widow:
A paragraph-ending line that falls at the beginning of the following page/column, thus separated from the rest of the text.

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Ordnance Survey also adapted Univers for use on their maps (added tails on the lowercase l and t, and other small changes to help distinguish the type from the map details) of which they

own all rights to.

In 2006, the Office of Fair Trading adopted Univers as its corporate typographic voice in size 12-point so that visually impaired people can more easily read its publications. The Montreal Metro, San Francisco BART, various Toronto Transit Commission subway stations, Frankfurt airport and the Walt Disney World road system also make extensive use of this typeface. Some but not all London boroughs use Univers Bold Condensed for street signs. The Royal Air Force adopted the font for all merchandising material in 2006 to complement its new corporate logo.

Orphan:
A word that appears by itself at the end of a paragraph.

“left is right”

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Left aligned text is better than 'Justify' as 'bubbles' and 'rivers' can appear in justified text.

W I D E S C R E E N

Expressive Typography

- Orientation
- Size
- Position
- Weight
- Width
- Style

CLIMB

DEAD

ra!n

JU^MP

weak

strong

Miss ng

m!stake

mitsake

isolate *q*

INCOMPLETE

Expressive Typography

- Orientation
- Size
- Position
- Weight
- Width
- Style

Please
d
n t
rem ve
f d
fr m
the
dining
halls.

Typographic Logos

~~WRONG~~ RIGHT



1|NE

FOOT

ZEP

<*))) > {
CodeFish

X

M A S

One

FIVE ONE DESIGN

BONES

“
Typography exists
to honor content”

- Robert Bringhurst

The Elements of Typographic Style

by Robert Bringhurst

Hartley & Marks Publishers (2005)

ISBN: 0881792055

ISBN-13: 9780881792058, 978-0881792058

Stop Stealing Sheep & Find Out How Type Works

by Erik Spiekermann, E. M. Ginger

Adobe Press (2002)

ISBN: 0201703394

ISBN-13: 9780201703399, 978-0201703399

http://plusthought.org/beta/our_learning/Typography_Monograph.pdf

<http://www.aiga.org/medalist-herblubalin/>

<https://www.fontfont.com/designers/phil-baines>

<http://www.thinkingforaliving.org/archives/932>

<http://www.graphicmania.net/creative-examples-of-typographic-logo-designs/>

Based on the material presented by Prof. G V Sreekumar, IDC, IIT Bombay at Expo PDi, 29-Sep-2012.

Some content is removed as well as some new material is added.

www.idc.iitb.ac.in/gvsree/bio.html