

Typography II

28th June 2005

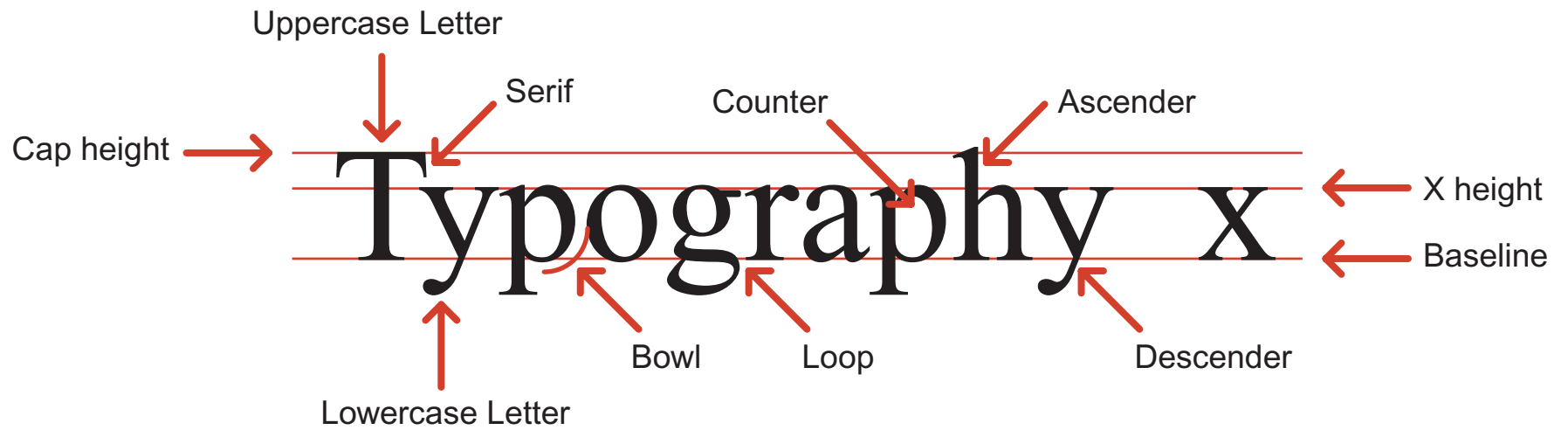
Computer Graphics & Design 1

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Typography II : The Anatomy of Type



Typeface

The design of a single set of letterforms, numerals and punctuation marks unified by consistent visual properties. Typeface designs are identified by name, such as Arial or Palatino

Typeface ← Arial

Typeface ← Palatino

Type Style

Modifications in a typeface that create design variety while maintaining the visual character of the typeface. These include variations in weight (light, medium, book, bold, heavy and black) width (condense or extended) or angle (italic or oblique VS. roman or upright)

Arial Regular

Arial Bold

Arial Italic

Condense

Extended

Type Family

A range of style variations based on a single typeface. Style attributes of type families can contain a number of modifications but will always retain a distinct visual continuity.

Arial condensed light

Arial Regular

Arial Bold

Arial Bold Italic

Arial Black



Arial Family

Type Font

A complete set of letterforms (uppercase and lowercase), numerals and punctuation marks in a particular typeface that allows for type setting by keystroke on a computer or other means of typographic composition.

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

a b c d e f g h i j k l m n o p

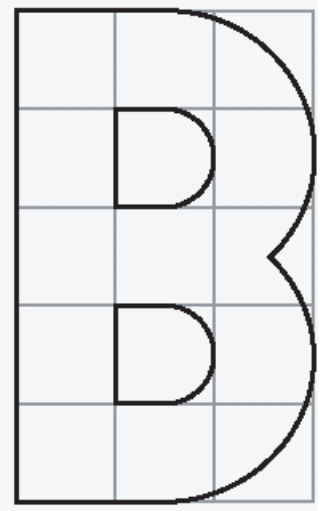
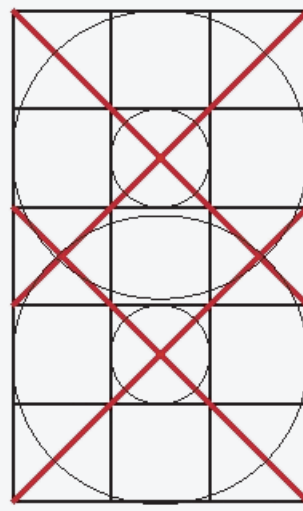
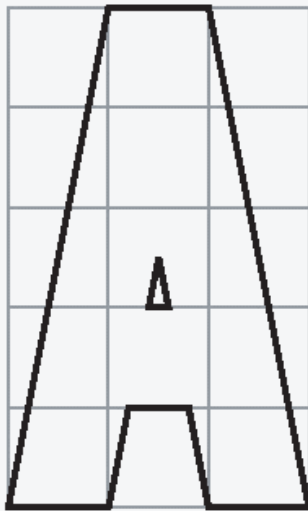
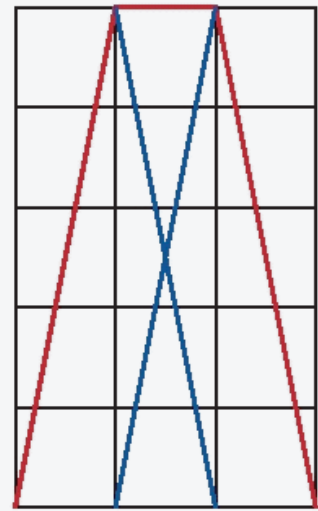
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0 1 2 3 4 5 6 7 8 9 / * - + ! @ # \$

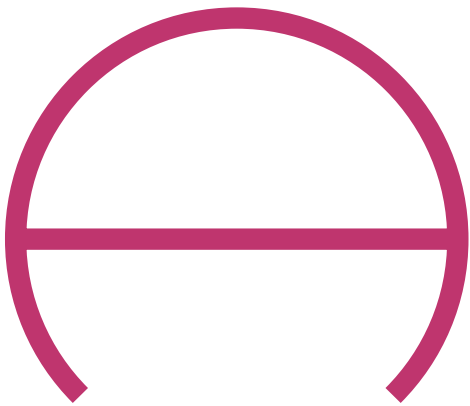
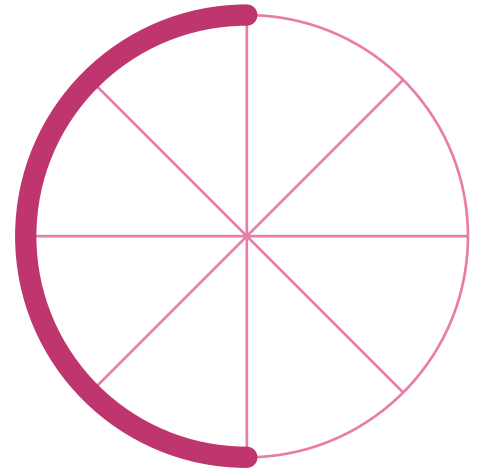
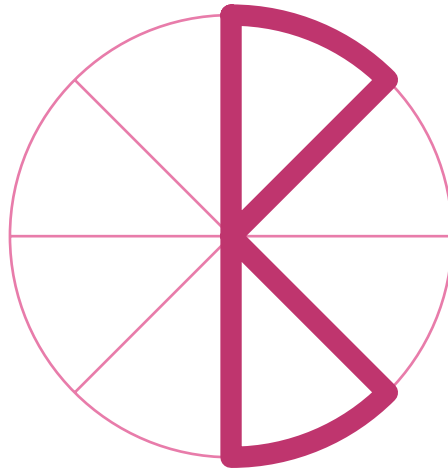
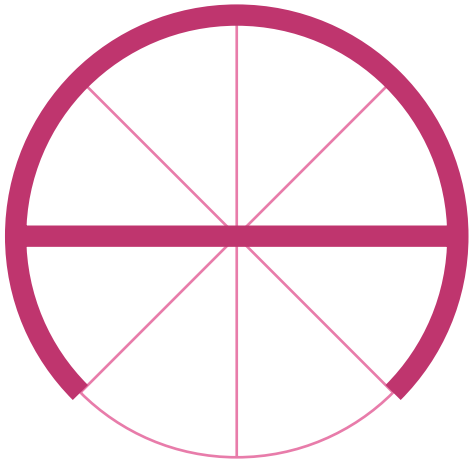
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Times New Roman Type Fonts

Anatomy of a Letter in Details



Anatomy of a Letter in Details



Anatomy of a Letter in Details

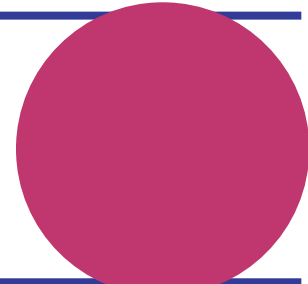
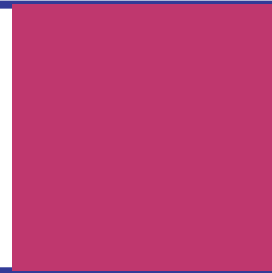
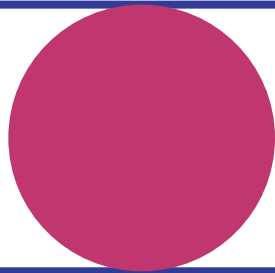
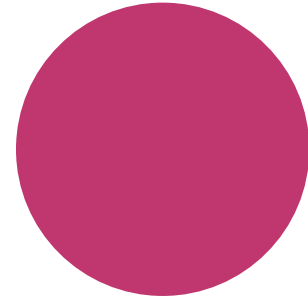
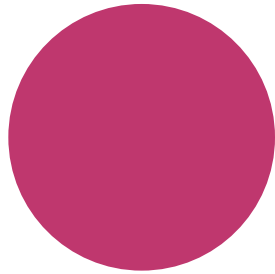
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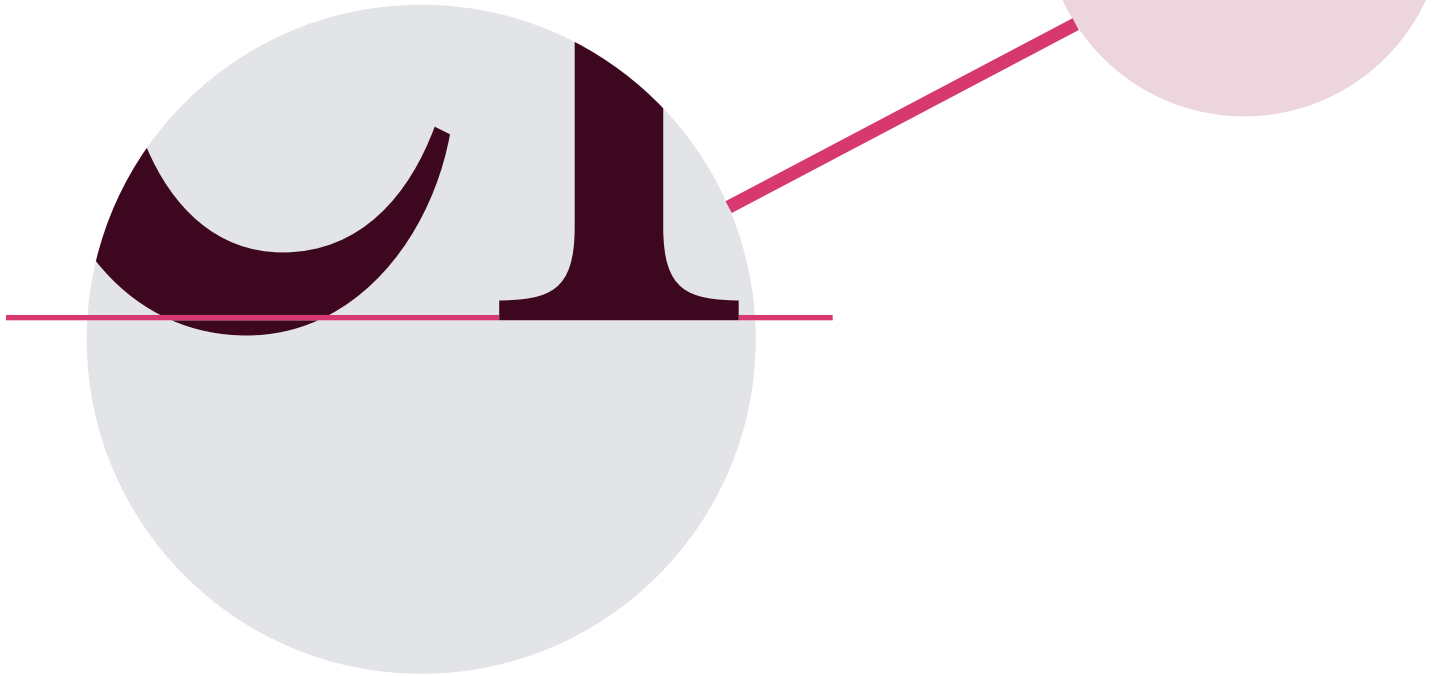
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Anatomy of a Letter in Details



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Five Families of Type

Garamond

Old Style

1617

Baskerville

Transitional

1757

Bodoni

Modern

1788

Century

Egyptian

1894

Helvetica

Contemporary 1957

Garamond

Originally credited with the design of this elegant French Typeface. Later, it has recently discovered that the face was design by Jean Janon in 1615. However, this typeface still called Garamond

- Very little contrase between the ticks and thins / Round / Heavily bracketed Serif and the capital letters are shorter than the ascenders of the lowercase letter

Baskerville

Designed by the Englishman John Baskerville in 1757. It's a sample of a Transitional Typeface (a bridge between Old Style and Modern)

- Greater contrast between the ticks and thins / Serifs are less heavily bracketed / Wide Letter

Bodoni

Modern Typeface, designed in the late 1700s' by the Italian typographer, Giambattista Bodoni. This typeface made all the older faces became "Old Style"

- Very Strong contrast between ticks and thins / unbracketed serif / Strong vertical stress

Century

An Egyptian typeface, designed by L.B. Benton and T.L. DeVinne for the century magazine in 1894.

- Thick slab serif / Thick main stroke / Little contrast between ticks and thins / Very popular for children's books.

Helvetica

Contemporary typeface that comes from Swiss. It was introduced in 1957 by the Haas typefoundry and was first presented in the US in the early 1960's

- Sans Serif letter / Both stroke are equal / comfortable for reading

Garamond

Old Style

1617

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

& 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 1 2 3 4 5 6 7 8 9 0 \$

“ ” - : ; ! ?
 , - : ; ! ?

other fonts : Bembo, Centaur, Poliphilus, Plantin, Van Dijck, Caslon.

Baskerville

Transitional

1757

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 & abc

defghijklmnopqr

stuvwxyz1234567

890\$. , - : ; ‘ ’ ! ?

other fonts : Fournier, Fontana, Bell

Bodoni

Modern

1788

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 &

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 1 2 3 4 5 6 7 8 9 0

\$. , ' - : ; ! ?

other fonts : Didot, Walbaum, Scotch Roman

Century

Egyptian

1894

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZ & abcdef
 ghijklmnopqrstuv
 wxyz1234567890
 \$., " - .: ! ?

other fonts : Clarendon, Cheltenham, Egezio, Consort, Columbia

Helvetica

Contemporary 1957

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

& abcdefg

hijklmnopqrstuvw

xyz1234567890

\$. , " - : ; ! ?

other fonts : Futura, News Gothic, Venus, Univers, Folio

Display Type

Display Types are not easily categorized, either historically or esthetically. They are more obviously individual. However, we can create five general categories of display types and will what are perhaps the most widely used.

Roman

Egyptian

Sans Serif

Scripts

Miscellaneous

Roman

This faces are based on a traditional letterform. They are dignified, classical and generally very legible. The Roman faces are similar in style to Garamond, Baskerville and Bodoni.



Egyptian

These faces are generally uniform in weight throughout and their serifs are slabbed. They are generally bold in character. The Egyptians are similar in concept to Century Extended, except much bolder.



Sans Serif

These faces have a uniform weight and no serifs. They are contemporary in feeling, efficient and rather impersonal. Helvetica is a typical sans serif typeface.

A A A A A

Scripts

These faces resemble handwriting and are as varied and individual. They can range from traditional to contemporary, from delicate to rugged.



Miscellaneous

Here we have placed display faces that successfully create a mood, but do not fit comfortably in to any of the previous categories.



Rose Flower

University of Minnesota

Baked Cookie

Let's Fly

City Life

Economy Today

Bank of Asia

TECHNOLOGY UPDATE

Have a Long Vacation...

AFTERSHOCK
DEBRIS

vt. 0 Created by ShyWedge, 1999.

SF
AUTOMATON

©2000 ShyFonts Type Foundry

Americana
Iceams

vt. 0 Created by ShyWedge, 1999.

ALIEN
ENCOUNTERS

vt. 0 Created by ShyWedge, 1999.

SF
Baroqueesque

©2000 ShyFonts Type Foundry

SF
Chrome Fenders

©2000 ShyFonts Type Foundry

Spacing and Alignment

Letter Spacing

Letter Spacing

tight

l o o s e

Spacing and Alignment

Leading

Invitations are for all the TUSEF Board of Directors, alumni and grantees to see

Invitations are for all the TUSEF Board of Directors, alumni and grantees to see for themselves the new facelift with more work space and pleasant atmosphere. On this occasion, we will also welcome Dr. William Bate, Chief of East Asia and Pacific Fulbright Branch who will be visiting Thailand during this time.

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Spacing and Alignment

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Align Left

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Align Right

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Align Center

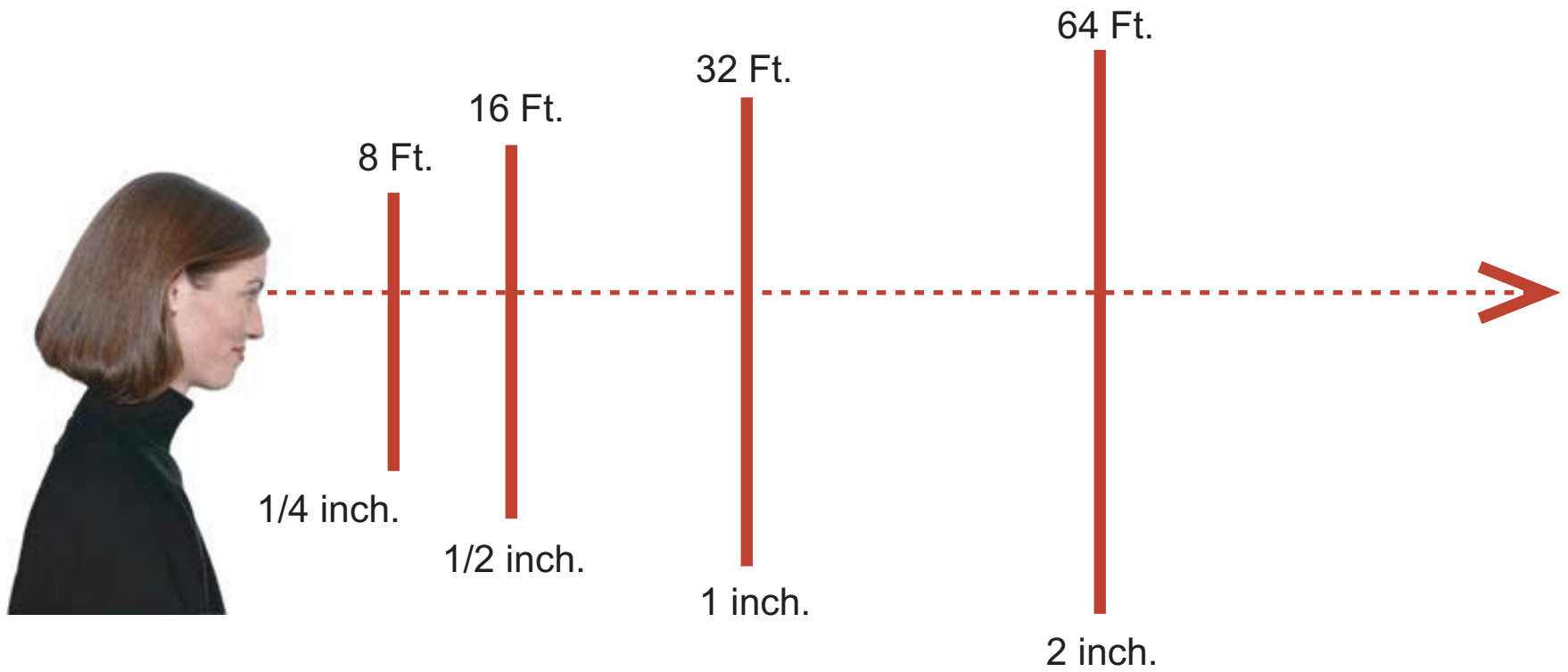
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Justify Full Lines

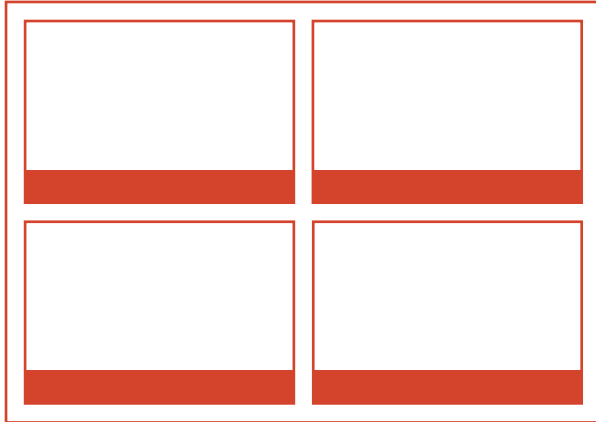
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Justify All Lines

Text Size



Studio Works



* Good **typography**

helps the *reader* distinguish
among *different things*.

motto

Dormitory Works

