

INTRODUCTION TO TYPOGRAPHY

SOME OF THE BASICS



ANATOMY OF TYPE



TYPE CLASSIFICATION



TERMINOLOGY



SERIF CLASSIFICATIONS



SANS SERIF CLASSIFICATIONS



TYPE ARRANGEMENTS



TYPE SIZES



INDICATING PARAGRAPHS



LINE LENGTH



TYPOGRAPHIC SPACING



INTRODUCTION TO

TYPOGRAPHY

SOME OF THE BASICS

BASE LINE

The Base line is an imaginary line that runs along the base of most lowercase letters.

Typography

DESCENDER

The Descender is the part of some lowercase letters, such as p, y, g, which hang below the baseline.

Typography

DESCENDER LINE

The Descender Line is an imaginary line that runs along the bottom of the descenders.

Typography

MEAN LINE

The Mean line is an imaginary line that runs along the tops of most lowercase letters without ascenders.

Typography

X-HEIGHT

The X-Height is the mean height of the lowercase letters without ascenders or descenders and is measured from the base line to the meanline.

Typography

ASCENDER

The Ascender is part of some lowercase letters such as h, b, d, which are above the mean line.

Typography

ASCENDER LINE

The Ascender Line is an imaginary line that runs along the tops of the ascenders.

Typography

CAPITAL LINE

Where this does not coincide with the ascender line it marks the tops of capital letters (height is taken from the base line)

Typography

POINT SIZE

Point Size is measured from the ascender line to the descender line and is used to define any given type size.

Typography

SERIF

A Serif is a short finishing stroke at the end of stems, arms and tails of letters. They may be bracketed, hairline and slab.

SANS SERIF

Some font styles do not have serifs. These are classed as a Sans Serif. There is more information on font classifications later on.

BASE LINE

The Base line is an imaginary line that runs along the base of most lowercase letters.

Typography

DESCENDER

The Descender is the part of some lowercase letters, such as p, y, g, which hang below the baseline.



The word "Typography" is displayed in a black serif font. A horizontal red dashed line serves as a baseline. The lowercase letters 'p', 'y', 'g', and the final 'y' have parts that extend below this line, which are highlighted with a light blue glow to illustrate the concept of descenders.

DESCENDER LINE

The Descender Line is an imaginary line that runs along the bottom of the descenders.



Typography

MEAN LINE

The Mean line is an imaginary line that runs along the tops of most lowercase letters without ascenders.



The word "Typography" is displayed in a black serif font. A solid red horizontal line, representing the mean line, runs across the top of the lowercase letters. A dashed red horizontal line, representing the baseline, runs below the lowercase letters. The word is centered between these two lines.

X - HEIGHT

The X - Height is the mean height of the lowercase letters without ascenders or descenders and is measured from the base line to the meanline.



The word "Typography" is shown in a black serif font. Two horizontal dashed red lines are drawn across the word: the top line represents the meanline and the bottom line represents the baseline. A vertical double-headed red arrow on the right side of the word indicates the distance between these two lines, which is the X-height.

ASCENDER

The Ascender is part of some lowercase letters such as h, b, d, which are above the mean line.



Typography

ASCENDER LINE

The Ascender Line is an imaginary line that runs along the tops of the ascenders.



The word "Typography" is displayed in a large, black, serif font. A horizontal dashed red line runs through the middle of the word, representing the baseline. A solid red horizontal line is positioned above the word, specifically above the 'y', representing the Ascender Line. A small white number '1' is placed above the 'y' to indicate its position relative to the Ascender Line.

CAPITAL LINE

Where this does not coincide with the ascender line it marks the tops of capital letters (height is taken from the base line)



The word "Typography" is displayed in a black serif font. A solid red horizontal line is positioned above the capital 'T', representing the capital line. A dashed red horizontal line runs through the middle of the word, representing the baseline. The word is centered between two large, dark gray L-shaped brackets that frame the content.

POINT SIZE

Point Size is measured from the ascender line to the descender line and is used to define any given type size.



The word "Typography" is shown in a black serif font. It is enclosed within a red dashed rectangular box. On the left side of the box, there is a vertical red double-headed arrow indicating the height of the box, which represents the point size measurement from the ascender line to the descender line.

SERIF

A Serif is a short finishing stroke at the end of stems, arms and tails of letters. They may be bracketed, hairline and slab.

Typography

SANS SERIF

Some font styles do not have serifs. These are classed as a Sans Serif. There is more information on font classifications later on.

Typography

ANATOMY OF TYPE

SET WIDTH

The set width refers to the fixed width of a letter. These can be uniform or vary greatly.

M I

STEM

The stem is the straight vertical and full-length diagonal strokes, as in P, L, A.

P I A

COUNTER

Counter refers to the hollow shape that is enclosed by the strokes of letters such as C, U.

[cu] op

BOWL

Fully rounded open architectural forms, complete as in O. Open modified as in P, B.

cu [op]

ARM

Projecting or enclosed horizontal stroke as in F, P, L.

[EF] He

BAR

Closed horizontal strokes as in H, A, K.

EF [He]

CROSS STROKES

Cross strokes are short horizontal strokes that cut across the main stems of the letter, such as F, L.

ft

TAIL

Tails are strokes descending from letters, such as in K, G, R.

KQ

LINK

Link is the stroke connecting the bowl and loop parts of the lowercase g.

g

BECK

Beck is the name given to one solid stroke on the arms of letters such as E, F, C, G, T, Z.

CZ

EAR

Ear is a small stroke springing from the right of the bowl of letters such as g and the down of L.

gr

SHEARED

A term used to describe a clearly cut off terminal of a letter such as C, O.

cCC

SPUR

A short spike as at the base of a stem of E or S.

G

SPINE

The main member of S including the arms.

S

SET WIDTH

The Set Width refers to the fixed width of a letter. These can be uniform or vary greatly.



STEM

The Stem is the straight vertical and full-length diagonal strokes as in P, I, A.



COUNTER

Counter refers to the inside shape that is enclosed by the strokes of letters such as C,U.



BOWL

Fully rounded oval and circular forms, complete as in O, Q or modified as in P, B.

cu [op]

ARM

Projecting or enclosed horizontal stroke as in E, F, L.

[E F] H e

BAR

Closed horizontal strokes as in H, e, A.

EF [He]

CROSS STROKES

Cross Strokes are short horizontal strokes that cut across the main stem of the letter, such as f, t.



TAIL

Tail is a stroke descending from left to right as in K, Q, R.



LINK

Link is the stroke connecting the bowl and loop parts of the lowercase g.



BEAK

Beak is the name given to one sided serifs on the arms of letters such as E, F, C, G, T, Z.



EAR

Ear is a small stroke springing from the right of the bowl of letters such as a g and the stem of r.



SHEARED

A term used to describe a cleanly cut-off terminal of a letter such as C, G.



SPUR

A short spike as at the base of a stem of G or S.



SPINE

The main member of S excluding the arms.



TERMINOLOGY

CHARACTER

The term given to any single typographic sign or symbol of a font.

A 1 (f ? % . g

LOWER CASE

The term given to the small letters of a font.

abcdefghijklmnop...

UPPER CASE

The term given to the Capital letters of a font.

ABCDEFGHIJKL...

NUMERALS

The number characters of a font. Ranging numerals are the same height as capital letters. Non-ranging numerals have ascenders and descenders.

1234567890	Ranging
1234567890	Non-Ranging

AMPERSAND

The name of the character '&' used in place of 'and' in italic but never in body text.






LIGATURE

Two or three characters joined together as one to aid in the visual flow of a word.
However, not all fonts have this option.

Giraffe Giraffe
We're the Giraffe

ORPHAN

The last or first line of a paragraph that has flowed into the next column or page.

La nostra è una vera e propria
officina di idee. Ha
una grande competenza
progettuale, che si
esprime in un
cambiamento di
cultura. La nostra è
una vera e propria
officina di idee. Ha
una grande competenza
progettuale, che si
esprime in un
cambiamento di
cultura. La nostra è
una vera e propria
officina di idee. Ha
una grande competenza
progettuale, che si
esprime in un
cambiamento di
cultura.

WIDOW

The name given to a single word at the end of a paragraph.

Laurenzini e il suo gruppo sono tra i più attivi in Italia. Nel 2005, per esempio, hanno pubblicato 10 articoli su riviste internazionali. «Abbiamo una buona conoscenza della lingua inglese e della cultura americana», dice Laurenzini. «Abbiamo anche una buona conoscenza della cultura italiana e della lingua italiana». «Abbiamo una buona conoscenza della cultura italiana e della lingua italiana».

RIVERS

The term given to the white space that can run through a narrow column of Justified text.

[illegible]

CHARACTER

The term given to any single typographic sign or symbol of a font.

A 1 (f ? % . g

LOWER CASE

The term given to the small letters of a font.

abcdefghijklmnopqrstuvwxyz...

UPPER CASE

The term given to the Capital letters of a font.

A B C D E F G H I J K L ...

NUMERALS

The number characters of a font. Ranging numerals are the same height as capital letters. Non-ranging numerals have ascenders and decenders.

1234567890

Ranging

1234567890

Non-Ranging

AMPERSAND

The name of the character ‘&’ used in place of ‘and’ in titles but never in body text.



Helvetica



Times



Edwardian Script



BANK GOTHIC

LIGATURE

Two or three characters joined together as one to aid in the visual flow of a word.

However, not all fonts have this option.

Giraffe

Meta Plus Book

Giraffe

Meta Plus Book with Ligature

ORPHAN

The last or first line of a paragraph that has flowed into the next column or page.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In ut velit velit. Morbi sodales tellus at nisl commodo et rhoncus justo malesuada. Mauris a leo ut mi blandit consectetur in vel massa. Nam vel odio sed justo consectetur suscipit eget sit amet libero. Ut molestie pretium nulla at blandit. Fusce eu faucibus leo. Vestibulum ultricies dignissim consectetur ipsum nec corpor.

Maecenas consectetur congue mauris id gravida. Nullam luctus luctus venenatis. Cum sociis natoque penatibus et magnis

dis parturient montes, nascetur ridiculus.

Praesent eu metus sit amet elit fringilla luctus. Integer ac urna urna, eu pharetra arcu. Nunc sollicitudin pellentesque laoreet. Nullam lobortis nulla in sem auctor eu iaculis turpis suscipit. Ut interdum enim ac velit imperdiet nec euismod sapien volutpat. Etiam sed sem non eros elementum varius vitae eget lacus. Aliquam dignissim adipiscing neque, ut rhoncus arcu mollis quis.

Class aptent taciti sociosqu ad litora

torquent per conubia nostra, per inceptos himenaeos. Aliquam adipiscing gravida dolor in dictum. Morbi tellus neque, blandit ac pharetra ut, vehicula a sapien.

Donec magna libero, dapibus ut interdum sit amet, congue vel urna. In non dui ligula. Curabitur non diam non nulla vulputate suscipit ut blandit magna. Nam dapibus tellus vitae leo pretium lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean euismod ornare venenatis. Nullam a dolor ligula, in imperdiet justo. In non dui ligula.

widow

The name given to a single word at the end of a paragraph.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In ut velit velit. Morbi sodales tellus at nisl commodo et rhoncus justo malesuada. Mauris a leo ut mi blandit consectetur in vel massa. Nam vel odio sed justo consectetur suscipit eget sit amet libero. Ut molestie pretium nulla at blandit. Fusce eu faucibus leo. Vestibulum ultricies dignissim consectetur ipsum nec **corper.**

Maecenas consectetur congue mauris id gravida. Nullam luctus luctus venenatis. Cum sociis natoque penatibus et magnis

dis parturient montes, nascetur ridiculus.

Praesent eu metus sit amet elit fringilla luctus. Integer ac urna urna, eu pharetra arcu. Nunc sollicitudin pellentesque laoreet. Nullam lobortis nulla in sem auctor eu iaculis turpis suscipit. Ut interdum enim ac velit imperdiet nec euismod sapien volutpat. Etiam sed sem non eros elementum varius vitae eget lacus. Aliquam dignissim adipiscing neque, ut rhoncus arcu mollis quis.

Class aptent taciti sociosqu ad litora

torquent per conubia nostra, per inceptos himenaeos. Aliquam adipiscing gravida dolor in dictum. Morbi tellus neque, blandit ac pharetra ut, vehicula a sapien.

Donec magna libero, dapibus ut interdum sit amet, congue vel urna. In non dui ligula. Curabitur non diam non nulla vulputate suscipit ut blandit magna. Nam dapibus tellus vitae leo pretium lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean euismod ornare venenatis. Nullam a dolor ligula, in imperdiet justo. In non dui ligula.

RIVERS

The term given to the white space that can run through a narrow column of Justified text.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin non pretium felis. In commodo suscipit ipsum, eget vulputate nulla scelerisque sit amet. Cras congue lorem non rutrum fringilla. Proin vulputate suscipit lobortis.

Nulla cursus risus quis sem ornare feugiat. Nunc non ligula nec erat scelerisque pharetra.

Suspendisse a tincidunt dui. Mauris orci nunc, ullamcorper at lacinia ut, rhoncus et quam. Cras at

dictum massa, ac fermentum neque morbi sagittis enim, ullamcorper egestas.

Fusce a dui aliquam, venenatis nisl eget, egestas mauris. Integer placerat orci at mauris fermentum, eget iaculis eget purus vel,

feugiat euismod est. Sed tincidunt velit in ipsum pharetra, sed convallis velit rhoncus, tellus gravida consectetur aliquet, risus libero pellentesque nisl, at suscipit felis tellus id diam. Donec dignissim tortor quis dui

tempus, quis blandit nisi tincidunt. Sed faucibus luctus sapien a gravida. Curabitur et sem posuere, ultrices risus sit amet, semper sapien. Suspendisse a tincidunt dui. Mauris orci nunc, ullamcorper at

lacinia ut, rhoncus et quam.

Aliquam erat volutpat. Phasellus a viverra odio, nec venenatis dolor. Pellentesque turpis magna, adipiscing eu orci a, tempus lacinia tortor. Nul larius tincidunt.

TYPE CLASSIFICATION

CLASSIFICATION MINEFIELD

There are thousands of different typefaces available to the modern designer. Classifications help you to sift through and find a suitable one for your designs.

You will find that there are many different ways, views and opinions when organising type into classifications and sub-classifications.

GENERAL CLASSIFICATIONS

Here are five general classifications that will help you to categorise your fonts.

1. Graphic
2. Freehand
3. Blackletter
4. Serif
5. Sans Serif

GRAPHIC

A Graphic typeface is generally used on a title or poster and is used to grab attention and is almost never used in blocks of body text. Also referred to as Display Faces.

Eg: Cracked, Stencil, Old English.

GRAPHIC

Reverend Standard

FREEHAND

Typefaces that have a hand written feel and are rarely in their natural state. There are two main types of freehand typefaces: Brush Script and Copperplate.

BRUSH SCRIPT
Eg: *Brush Script*

COPPERPLATE SCRIPT
Eg: *Copperplate Script*

BLACKLETTER

The first movable type styles and they are based on the decorative manuscript handwriting of the time.

Eg: Fraktur.

Blackletter

Fraktur

SERIF

The global classification given to typefaces that have serifs. There are five main sub-classifications of serif typefaces. More on these in a moment.

SANS SERIF

The global classification given to typefaces that do not have serifs (Sans Serif - Without Serifs). There are four main sub-classifications of sans serif typefaces. More on these in a moment.

CLASSIFICATION MINEFIELD

There are thousands of different types faces available to the modern designer. Classifications help you to sift through and find a suitable one for your designs.

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2. Freehand.
3. Blackletter.
4. Serif.
5. Sans Serif.

GRAPHIC

A Graphic typeface is generally used on a title or poster and is used to grab attention and is almost never used in blocks of body text. Also referred to as Display Faces.

Eg: Cracked, Stencil, Old Dreadful.

GRAPHIC

Rosewood Standard

FREEHAND

Typefaces that have a hand written feel and are italic in their natural state. There are two main types of freehand typefaces: Brush Script and Copperplate.

BRUSH SCRIPT

Having the appearance of free-hand drawing with a brush.

Eg: Brush Script.

Brush Script

Brush Script

COPPERPLATE SCRIPT

A group of typefaces based on traditional 18th Century engraved letters.

Eg: Embassy.

Copperplate Script

Embassy

BRUSH SCRIPT

Having the appearance of free-hand drawing with a brush.

Eg: Brush Script.

Brush Script

Brush Script

COPPERPLATE SCRIPT

A group of typefaces based on traditional 18th Century engraved letters.

Eg: Embassy.

Copperplate Script

Embassy

BLACKLETTER

The first movable type styles and they are based on the decorative manuscript handwriting of the time.

Eg: Fraktur.

Blackletter

Fraktur

SERIF

The global classification given to typefaces that have serifs. There are five main sub-classifications of serif typefaces. More on these in a moment.

SANS SERIF

The global classification given to typefaces that do not have serifs (Sans Serif = Without Serif). There are four main sub-classifications of sans serif typefaces. More on these in a moment.

SERIF CLASSIFICATIONS

SERIF SUB-CLASSIFICATIONS

Here are five serif sub-classifications.

1. Humanist.
2. Old Style.
3. Transitional.
4. Modern.
5. Slab.

Old Style is more a general term as this classification includes Venetian and Transitional font types. However, there is a progression from early Old Style typefaces to later ones which shows a move away from the calligraphic influences, balanced and refined.

General Characteristics

- Less calligraphic influence.
- Greater stroke contrast.
- Horizontal or crossbar.
- Reduced angle of axis from vertical.

Caslon 100pt

Reduced angle of axis
Horizontal crossbar
Contrast in stroke weight

SERIF

These are the characteristics of the serif typeface. The contrast of stroke weights and push the caps, strong vertical stress they are not a good choice for they do work well at larger heading sizes.

General Characteristics

- Strong vertical stress.
- Extreme contrast in stroke weight.
- Very thin, unbracketed serifs.
- Tight apertures.

Didot 100pt

Extreme contrast in stroke weight

SERIF SUB-CLASSIFICATIONS

Here are five serif sub-classifications.

1. Humanist.
2. Old Style.
3. Transitional.
4. Modern.
5. Slab.

SERIF - HUMANIST

Also known as Venetian, these typefaces are based on handwritten scripts and have a strong calligraphic feel to the shape and flow the characters. A clear indicator for this style is the angled crossbar on the lower case 'e'.

General Characteristics

- Strong calligraphic influence.
- Contrast in stroke weight.
- High angle of axis from vertical.
- Angled 'e' crossbar.

Adobe Jenson Pro 100pt



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General Characteristics

- Strong calligraphic influence.
- Contrast in stroke weight.
- High angle of axis from vertical.
- Angled 'e' crossbar.

Adobe Jenson Pro 100pt



SERIF - OLD STYLE

Old Style is more a general term as this classification includes both Venetian and Transitional font types. However, there is a distinct progression from early Old Style typefaces to later ones. This middle period shows a move away from the calligraphic influences and the fonts are more balanced and refined.

General Characteristics

- Less calligraphic influence.
- Greater stroke contrast.
- Horizontal 'e' crossbar.
- Reduced angle of axis from vertical.

Caslon 100pt



Old Style is more a general term as this classification includes both Venetian and Transitional font types. However, there is a distinct progression from early Old Style typefaces to later ones. This middle period shows a move away from the calligraphic influences and the fonts are more balanced and refined.

General Characteristics

- Less calligraphic influence.
- Greater stroke contrast.
- Horizontal 'e' crossbar.
- Reduced angle of axis from vertical.

Caslon 100pt



SERIF - TRANSITIONAL

These later Old Style fonts are far more refined and were well suited to the advancements that were being made in printing during the mid-eighteenth century. The clarity of the character shapes and the introduction of the standardised point size system by Pierre Fournier, helped revolutionise the printing industry.

General Characteristics

- High amount stroke contrast.
- Almost vertical axis.
- More refined serifs.

Baskerville 100pt

1 h m o

High contrast
in stroke weight

Vertical
axis

Refined serifs



These later Old Style fonts are far more refined and were well suited to the advancements that were being made in printing during the mid-eighteenth century. The clarity of the character shapes and the introduction of the standardised point size system by Pierre Fournier, helped revolutionise the printing industry.

General Characteristics

- High amount stroke contrast.
- Almost vertical axis.
- More refined serifs.

Baskerville 100pt



SERIF - MODERN

Also referred to as Didone, these typefaces are developed in the late eighteenth and early nineteenth centuries. They continue to widen the contrast of stroke weights and push the capabilities of print. Due to their strong vertical stress they are not a good choice for small body copy but they do work well at larger heading sizes.

General Characteristics

- Strong vertical stress.
- Extreme contrast in stroke weight.
- Very thin, unbracketed serifs.
- Tight apertures.

Didot 100pt



Also referred to as Didone, these typefaces are developed in the late eighteenth and early nineteenth centuries. They continue to widen the contrast of stroke weights and push the capabilities of print. Due to their strong vertical stress they are not a good choice for small body copy but they do work well at larger heading sizes.

General Characteristics

- Strong vertical stress.
- Extreme contrast in stroke weight.
- Very thin, unbracketed serifs.
- Tight apertures.

Didot 100pt



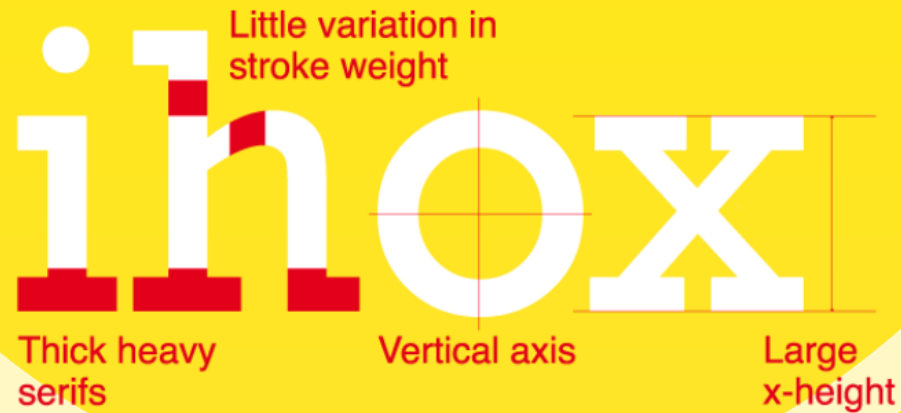
SERIF - SLAB

These are easily recognisable as a classification due to their thick heavy serifs. Slab serifs are primarily designed for use as headings and displays. They also share many visual similarities with sans serif design characteristics.

General Characteristics

- Thick heavy serifs.
- Little variation in stroke weight.
- Large x-height.
- Vertical axis.

Rockwell 100pt

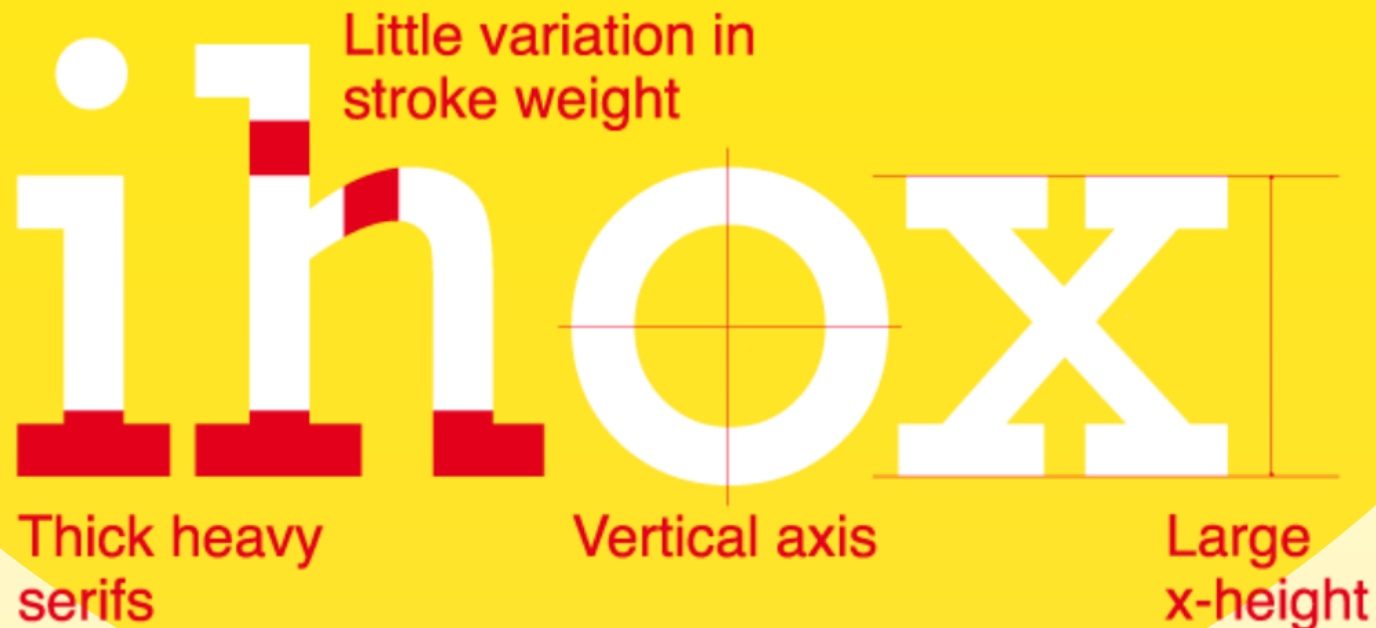


These are easily recognisable as a classification due to their thick heavy serifs. Slab serifs are primarily designed for use as headings and displays. They also share many visual similarities with sans serif design characteristics.

General Characteristics

- Thick heavy serifs.
- Little variation in stroke weight.
- Large x-height.
- Vertical axis.

Rockwell 100pt



SANS SERIF CLASSIFICATIONS

SANS SERIF SUB-CLASSIFICATIONS

Here are four serif sub-classifications.

1. Grotesque.
2. Neo-Grotesque.
3. Humanist.
4. Geometric.

characters. This is most noticeable in the 'u' and 'v' characters.

General Characteristics

- Contrast in stroke weights.
- Large x-height.
- More likely to have a swifty lower case 'g'.
- Spurred 'G'.

Franklin Gothic 100pt

Gg

Spurred 'G'

SANS SERIF - HUMANIST

This font style is based on the proportions of a strong calligraphic influence. The character is similar to that of a character drawn by hand, with noticeable contrast in stroke weight and the character stress away from the vertical. It is considered to be more legible for body copy.

General Characteristics

- Noticeable contrast in stroke weight.
- Open apertures.
- Less vertical stress.
- Calligraphic influences.

FF Meta 100pt

SANS SERIF SUB-CLASSIFICATIONS

Here are four serif sub-classifications.

1. Grotesque.
2. Neo-Grotesque.
3. Humanist.
4. Geometric.

SANS SERIF - GROTESQUE

These are the earlier versions of Sans Serif typefaces, specifically referring to those designed in the late 19th century and the early 20th century. Many of these early Grotesque fonts have an awkward appearance caused by the weight distribution around the bowls and irregular curves of the characters. This is most noticeable in the 'a' and 'g'.

General Characteristics

- Contrast in stroke weight.
- Large x-height.
- More likely to have a two story lower case 'g'.
- Spurred 'G'.

Franklin Gothic 100pt

Gghx

Contrast in stroke weight

large x-height

Spurred 'G'

These are the earlier versions of Sans Serif typefaces, specifically referring to those designed in the late 19th century and the early 20th century. Many of these early Grotesque fonts have an awkward appearance caused by the weight distribution around the bowls and irregular curves of the characters. This is most noticeable in the 'a' and 'g'.

General Characteristics

- Contrast in stroke weight.
- Large x-height.
- More likely to have a two story lower case 'g'.
- Spurred 'G'.

Franklin Gothic 100pt

The diagram shows the characters 'G', 'g', 'h', and 'X' in a large, white, sans-serif font. Red annotations highlight specific features: 'Contrast in stroke weight' points to the thick vertical stem of the lowercase 'h'; 'large x-height' points to the tall lowercase 'x'; and 'Spurred 'G'' points to the small horizontal tick at the top of the uppercase 'G'. The characters are set against a yellow background with a large, faint, stylized 'G' watermark.

Contrast in stroke weight

large x-height

Spurred 'G'

SANS SERIF - NEO-GROTESQUE

These fonts are based on the Grotesque style of typefaces and originate from the late 1950's. Their characteristics are similar to the Grotesque style but have a more refined construction. They have less variation in the stroke weight and have a more neutral overall appearance throughout each of the characters. This enables Neo-Grotesque typefaces to bring clarity to a design.

General Characteristics

- Reduced contrast in stroke weight.
- Large x-height.
- Single story Lower case 'g'.
- Tight apertures.

Helvetica 100pt

h g a x

Reduced contrast in stroke weight

Tight apertures

large x-height

These fonts are based on the Grotesque style of typefaces and originate from the late 1950's. Their characteristics are similar to the Grotesque style but have a more refined construction. They have less variation in the stroke weight and have a more neutral overall appearance throughout each of the characters. This enables Neo-Grotesque typefaces to bring clarity to a design.

General Characteristics

- Reduced contrast in stroke weight.
- Large x-height.
- Single story Lower case 'g'.
- Tight apertures.

Helvetica 100pt

h g a x

Reduced contrast
in stroke weight

Tight apertures

large
x-height

SANS SERIF - HUMANIST

This font style is based on the proportions of a roman typeface and has a strong calligraphic influence. The character shapes and flow displays similarities to that of a character drawn by a pen or brush. There is a noticeable contrast in stroke weight and there is a strong likelihood of character stress away from the vertical. Humanist typefaces are also considered to be more legible for body copy than other Sans Serif styles.

General Characteristics

- Noticeable contrast in stroke weight.
- Open apertures.
- Less vertical stress.
- Calligraphic influences.

FF Meta 100pt

b g a e o

Open apertures

Noticeable contrast of stroke weight

Less vertical stress

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SANS SERIF - GEOMETRIC

Based on modernist design principles as well as basic geometric shapes. These font styles display a more consistent stroke weight through both straight and curved sections of the characters. The upper and lower case 'o' will either appear to be a perfect circle or have an exaggerated squareness depending on the geometric origin of the typeface. Geometric typefaces are less legible for body copy than other Sans Serif styles.

General Characteristics

- Little or no contrast in stroke weight.
- Geometric appearance of characters.
- Large character widths.

Avant Garde Gothic 100pt



Large character
width



Geometric
appearance

Eurostile 100pt



Little or no contrast
in stroke weight

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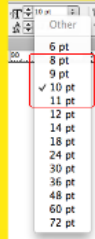
Little or no contrast
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TYPE SIZES

TYPE SIZES

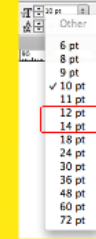
Type sizes up to 14pt are used mainly for the setting of body text. Although computers will allow you to have fractional point sizes it is general good practice to use whole point sizes.

Composition sizes range from 4pt to 14pt but 8pt to 11pt are the sizes generally used for body text.



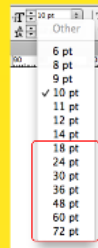
TYPE SIZES

12pt to 14pt in the Composition sizes are generally used for headings or sub-headings. In some instances these sizes are used for the visually impaired as body text.



TYPE SIZES

Type sizes larger than 14pt are classed as Display Sizes. Popular proportional sizes are indicated in the point size menu in most design applications such as InDesign and Illustrator.



APPEARING SIZE

Fonts that are the same point size can often have a visual appearance of being either larger or smaller than other fonts, this is called Appearing Size.

It is an optical effect created by the size of the X-height. Fonts with a small X-height will appear smaller than a font with a large X-height even though they are the same point size.

hpx hpx hpx

Helvetica 80pt

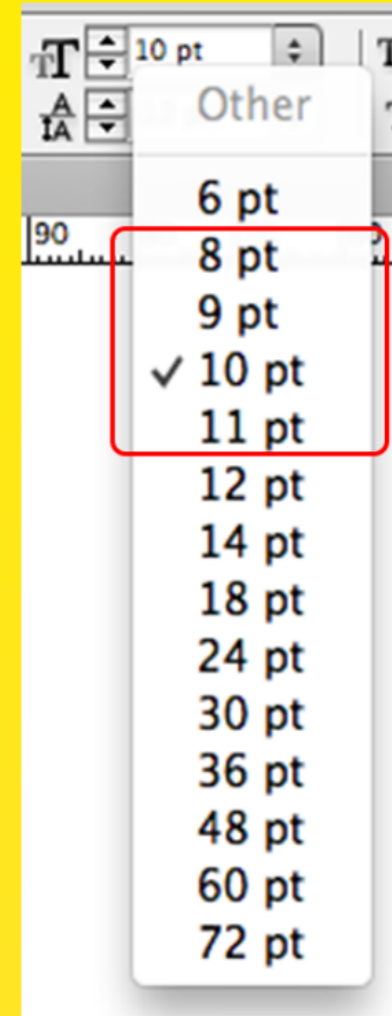
Times 80pt

Bodoni 80pt

TYPE SIZES

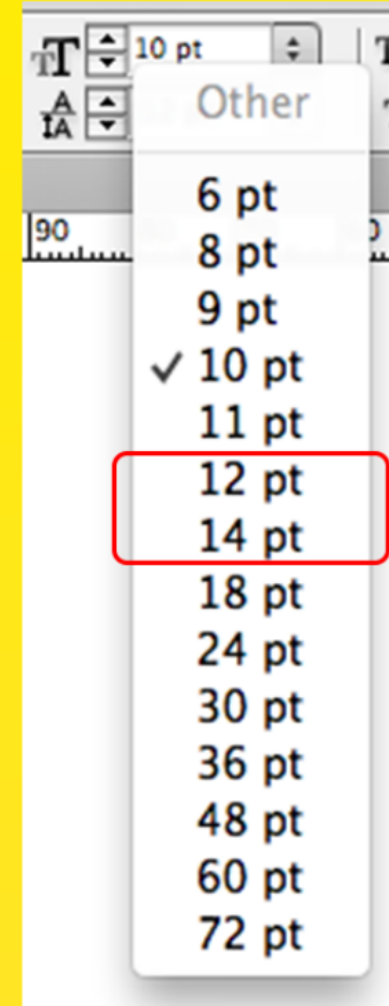
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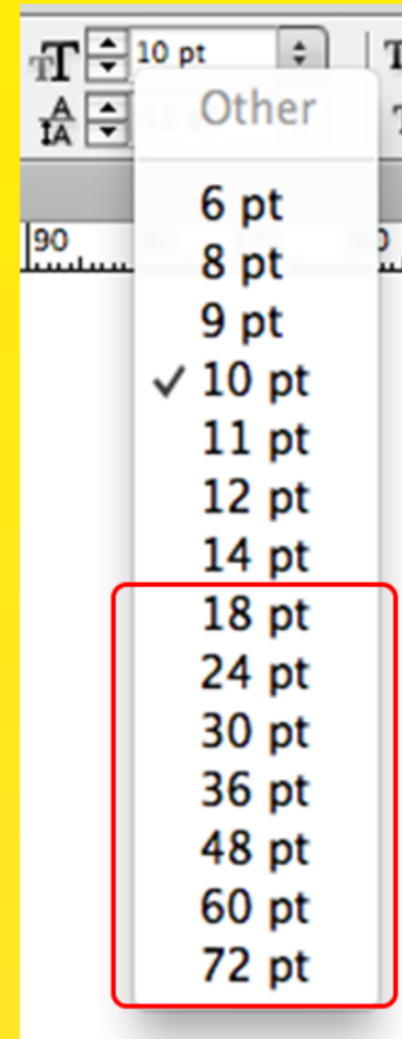
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hpx

Helvetica 80pt

hpx

Times 80pt

hpx

Bodoni 80pt

TYPE ARRANGEMENTS

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There are five basic way of arranging lines of type.

1. Justified
2. Range Left (Align Left)
3. Range Right (Align Right)
4. Centered
5. Asymmetrical

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1. Justified
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3. Range Right (Align Right)
4. Centered
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JUSTIFIED

Type set with all lines the same length and aligning on both the left and the right is referred to as Justified type.

Extra space is placed between the words on a line to allow it to fill the width of the column. This can cause Rivers to appear in narrow columns.

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RANGE / ALIGN LEFT

Type is set with varying line lengths and even word spacing. The lines of type Range (Align) on the Left and are uneven on the right.

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RANGE / ALIGN RIGHT

Type is set with varying line lengths and even word spacing. The lines of type Range (Align) on the Right and are uneven on the Left.

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CENTERED

Type is set with varying line lengths and even word spacing. The lines of type uneven on both the left and the right but are an equal distance from the center of the column.

This type arrangement can be 'molded' to create interesting shapes but is normally restricted to small amounts of copy.

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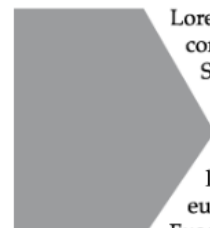
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ASYMMETRICAL

In this arrangement, each line is set with no predictable pattern in length or position. This occurs when incorporating an image into the body of text. The text will run around the image creating the asymmetrical type set.



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INDICATING PARAGRAPHS

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When a paragraph changes, the reader must be made aware of the fact. Indicating paragraphs allows for a steady pace and easy reading.

Without designed paragraph indicators, reading can become laborious and the only clue to a paragraph change is a short line of text.

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FIRST LINE INDENT

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PARAGRAPH SPACING

Another popular method is to use line spacing. This is usually in a half line or full line spacing but can be tailored to the size and style of font used in the copy.

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Another popular method is to use line spacing. This is usually in a half line or full line spacing but can be tailored to the size and style of font used in the copy.

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LINE LENGTH

Correct line length is one that compliments the point size and the type face that is being used. If the line length or measure is too narrow or too long it can have a negative effect on the flow of reading.

NARROW MEASURE - JUSTIFIED

It is very difficult to obtain good typesetting when working to a narrow measure, that is three or four average words or less.

In a Justified column layout large gaps are likely to appear between the words creating 'rivers' of white space.

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NARROW MEASURE - RANGED

It is very difficult to obtain good typesetting when working to a narrow measure, that is three or four average words or less.

Using Align Left can resolve the issue of rivers but it can create other issues as the ragged side becomes more noticeable and distracting.

Lorem ipsum dolor sit amet, id feugiat civibus cotidieque nam. Eos no temporibus efficiantur, usu at aliquando sententiae disputando. Cu has audire menandri, eu eam quem consetetur. Probo novum ancillae ius an, pro at eruditi fuisset mandamus. Ne

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WIDE MEASURE

Reading becomes labored and difficult when the measure is disproportionately wide for the type size being used. The readers eye can waver between the lines, particularly if there is not much space between the lines of type.

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OPTIMUM LINE LENGTH

A good readable line length is 50 to 65 characters and spaces per line. This will average out to about 8 to 12 words per line.

The line length should also remain proportional to the type size. The larger the type size, the wider the column measure. The smaller the type size the narrower the column measure.

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TYPOGRAPHIC SPACING

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Getting a good balance of space between lines of type is important to the composition. The eye of the reader should be able to run easily and naturally along a line of type and return to the following line without difficulty.

At larger type sizes the spacing between pairs of characters may need to be adjusted to improve the flow and appearance of the words.

TRACKING - LETTE

Tracking refers to the consistent adjustment to letter spacing along a full line of type or full word. Adding extra space between each character can give a lighter feel to a logo name or create a more solid block of colour if tracking is reduced.

Tracking is generally not used in body copy and composition sizes. However, it can be handy to tweak a paragraph to remove an orphan.

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At larger type sizes the spacing between pairs of characters may need to be adjusted to improve the flow and appearance of the words.

LEADING - LINE SPACING

Leading refers to the visible space between lines of type. Adding extra leading can help the reader if the text is set in a wide measure or if the chosen font has a large x-height. However, too much leading can inhibit the flow of reading so it is important to get the correct balance.

Palatino 10pt with 10pt leading

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer quis nisl nisi. Sed at mauris lacus. In in neque viverra, venenatis metus nec, fermentum odio. Pellentesque pharetra velit ut purus eleifend lobortis. Fusce ultricies aliquam quam, eget feugiat odio scelerisque eu. Integer vel molestie arcu. Fusce vel consectetur lacus, sed euismod risus. Aenean elementum volutpat libero, sit amet fermentum metus blandit et. Nunc nisl mi, varius sit amet bibendum quis, pulvinar ac leo. Praesent vitae ipsum venenatis, auctor tellus at, venenatis urna. Nam consequat urna iaculis mollis.

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KERNING

At large type sizes certain character pairings get a distorted amount of visual space between them. The process of reducing this space is referred to as Kerning. It is most likely to occur between upper case pairings that may be part of a heading.

Kerning could also be required between large sized lowercase pairings but is not needed at normal composition sizes.

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Helvetica

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TRACKING - LETTER SPACING

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Tracking is generally not used in body copy and composition sizes. However, it can be handy to tweak a paragraph to remove an orphan.

Palatino 20pt

Typography	-150
Typography	-100
Typography	-50
Typography	-25
Typography	0
Typography	25
Typography	50
Typography	100
Typography	150

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Palatino 20pt

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Typography -25

Typography 0

Typography 25

Typography 50

Typography 100

Typography 150



WORD SPACING

Word spacing is generally not altered as modern digital type has a good balance of space between words. In composition sizes the space between words should be equal to the thickness of the space used by a lower case 'i' of the typeface and point size being used.

Futura 12pt

Too much space between words hinders smooth reading by the spotty effect this has on the eye.

Too little space between words will slow down the reader because you cannot clearly see where one word ends and the next one starts.

The correct space varies according to the design of the letterform. However, a useful guide is the thickness of the lower case 'i' in the type size and font to be used.

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TYPOGRAPHY

Name: _____ Say it: My name	Name: _____ Say it: My name	Name: _____ Say it: My name
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Name: _____ Say it: My name	Name: _____ Say it: My name	Name: _____ Say it: My name
Name: _____ Say it: My name	Name: _____ Say it: My name	Name: _____ Say it: My name

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[illegible]

QUESTION

Which of the following is *not* a function of the endoplasmic reticulum?

1. Storage
2. Protein synthesis
3. Protein transport
4. Protein degradation
5. All of the above

ANSWER KEY

1. **ANSWER: A**

2. **ANSWER: B**

3. **ANSWER: C**

4. **ANSWER: D**

5. **ANSWER: E**

THE ANSWERS

1. *There is nothing in the world like this.*
a. *There is.*
b. *There isn't.*
c. *It's up to you, right?*
d. *Yes.*
e. *No.*

The comic strip consists of four panels. In the first panel, a character is looking at a 'No Smoking' sign. In the second panel, the character is looking at the sign with a confused expression. In the third panel, the character is looking at the sign with a more determined expression. In the fourth panel, the character is looking at the sign with a very determined expression, and the sign is now covered in a large, bold, black 'X'.

[illegible]

LM 2001

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CONCLUSIONE

La ricerca, pur essendo ancora in fase di sviluppo, ha permesso di individuare le aree di intervento più critiche e di individuare le strategie più efficaci per migliorare la qualità della vita dei bambini e delle loro famiglie.

Learned • Line printed

[EXERCISE]

Write down the following words in your notebook:

1. *the* 2. *a* 3. *an* 4. *some* 5. *any* 6. *every* 7. *each* 8. *all* 9. *most* 10. *few* 11. *many* 12. *much* 13. *little* 14. *no* 15. *not* 16. *very* 17. *so* 18. *too* 19. *such* 20. *as* 21. *like* 22. *than* 23. *at* 24. *in* 25. *on* 26. *from* 27. *to* 28. *of* 29. *with* 30. *without* 31. *by* 32. *for* 33. *about* 34. *against* 35. *between* 36. *among* 37. *under* 38. *over* 39. *above* 40. *below* 41. *beside* 42. *opposite* 43. *near* 44. *far* 45. *close* 46. *distant* 47. *next* 48. *across* 49. *through* 50. *into* 51. *out* 52. *up* 53. *down* 54. *back* 55. *forward* 56. *backward* 57. *sideways* 58. *round* 59. *around* 60. *along* 61. *across* 62. *underneath* 63. *on top of* 64. *in front of* 65. *behind* 66. *besides* 67. *except* 68. *but* 69. *and* 70. *or* 71. *nor* 72. *neither* 73. *both* 74. *either* 75. *neither* 76. *nor* 77. *and* 78. *or* 79. *nor* 80. *neither* 81. *nor* 82. *and* 83. *or* 84. *nor* 85. *neither* 86. *nor* 87. *and* 88. *or* 89. *nor* 90. *neither* 91. *nor* 92. *and* 93. *or* 94. *nor* 95. *neither* 96. *nor* 97. *and* 98. *or* 99. *nor* 100. *neither*

[illegible]

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WISSEN WIRKT SICH – ZEIT ZEIGT
[...]



【例題】
 1. 下列各句，哪一句是複句？
 (A) 他雖然很累，但是還是堅持完成了工作。
 (B) 他因為太累了，所以很快就睡着了。
 (C) 他不但會唱歌，而且還會跳舞。
 (D) 他為了完成工作，決定加班到深夜。

STRENGTHENING LEADERSHIP
 High potential talent
 High potential talent
 High potential talent
 High potential talent
 High potential talent



DEPARTMENT OF HEALTH & FAMILY WELFARE
GOVERNMENT OF KARNATAKA

