

TYPE BOOK

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Claude Garamond

Born: Paris, 1480
Died: Paris, 1561

French punchcutter, typefounder and printer from the first half of the sixteenth century, the best known of those who introduced Aldus' roman into Paris, establishing the style familiar to us all. Trained by Antoine Augereau. Garamond is an unsurpassed classical designer and craftsman.

Fonts by Claude Garamond
Garamond No. 3, Garamond No. 5, ITC Garamond, Adobe Garamond, Simoncini
Garamond, Granjon

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abcdefghijklmnopqrstuvwxyz
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William Caslon

Born: Cradley, Worcestershire, 1692
Died: Bethnal Green, London, 1766

Mid-eighteenth century British punchcutter and typefounder, who solidly established British typefounding with well-crafted copies of earlier Dutch designs.

Caslon started work as apprentice to a London gunsmith, and set up his own business in 1716 engraving gunlocks and bookbinding tools. His great reputation stems largely from his specimen of 1734, showing types that were (and often still are) reckoned to be superior to the Dutch types that inspired them. His success meant the English reliance on Dutch types came to an end. His types were just as highly regarded in colonial America, and the Declaration of Independence was set in Caslon. His work influenced John Baskerville.

Fonts by William Caslon I
ITC Founder's Caslon, ITC Founder's Caslon Ornaments, Caslon Graphique,
ITC Caslon No. 224, Caslon Old Face, Big Caslon

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John Baskerville

Born: Wolverley, Worcestershire, 1706

Died: Birmingham, 1775

English writing master, stonecutter, letter designer, typefounder and printer. Although in his lifetime he was under appreciated compared with his close contemporary William Caslon, he is now recognized as the other half of the duo that transformed English printing and type founding.

His font Baskerville stands as the classic example of the transitional font; a beautiful font with serifs thinner than old style fonts like Garamond and Caslon but thicker than Didot and Bodoni. He was much admired, notably by Fournier, Bodoni and Benjamin Franklin. The modern revival of Baskerville's designs began in the 1920s, championed by Bruce Rogers.

Fonts by John Baskerville
Baskerville

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Firmin Didot

Didot is the name of a family of French printers, punch-cutters and publishers. Through its achievements and advancements in printing, publishing and typography, the family has lent its name to typographic measurements developed by François-Ambroise Didot and the Didot typeface developed by Firmin Didot.

Along with Giambattista Bodoni of Italy, Firmin Didot is credited with designing and establishing the use of the “Modern” classification of typefaces. The types that Didot used are characterized by extreme contrast in thick strokes and thin strokes, by the use of hairline serifs and by the vertical stress of the letters. (Wikipedia)

Fonts by Firmin Didot
Linotype Didot and HTF Didot

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GIAMBATISTA BODONI

Born: Saluzzo, Piedmont, 1740

Died: Parma, 1813

Italian punchcutter, typefounder and printer of Parma, admirer of Baskerville. He led in the development of the letterform we call 'modern' or 'didone', in the last years of the eighteenth century. Bodoni is still one of the most identifiable type faces in the Western World.

Fonts by Giambattista Bodoni

ATF Bodoni, Bodoni, Bodoni Classico, Bodoni EF, ITC Bodoni Six, ITC

Bodoni Twelve, ITC Bodoni Seventy-Two, Bauer Bodoni, Linotype Gianotten

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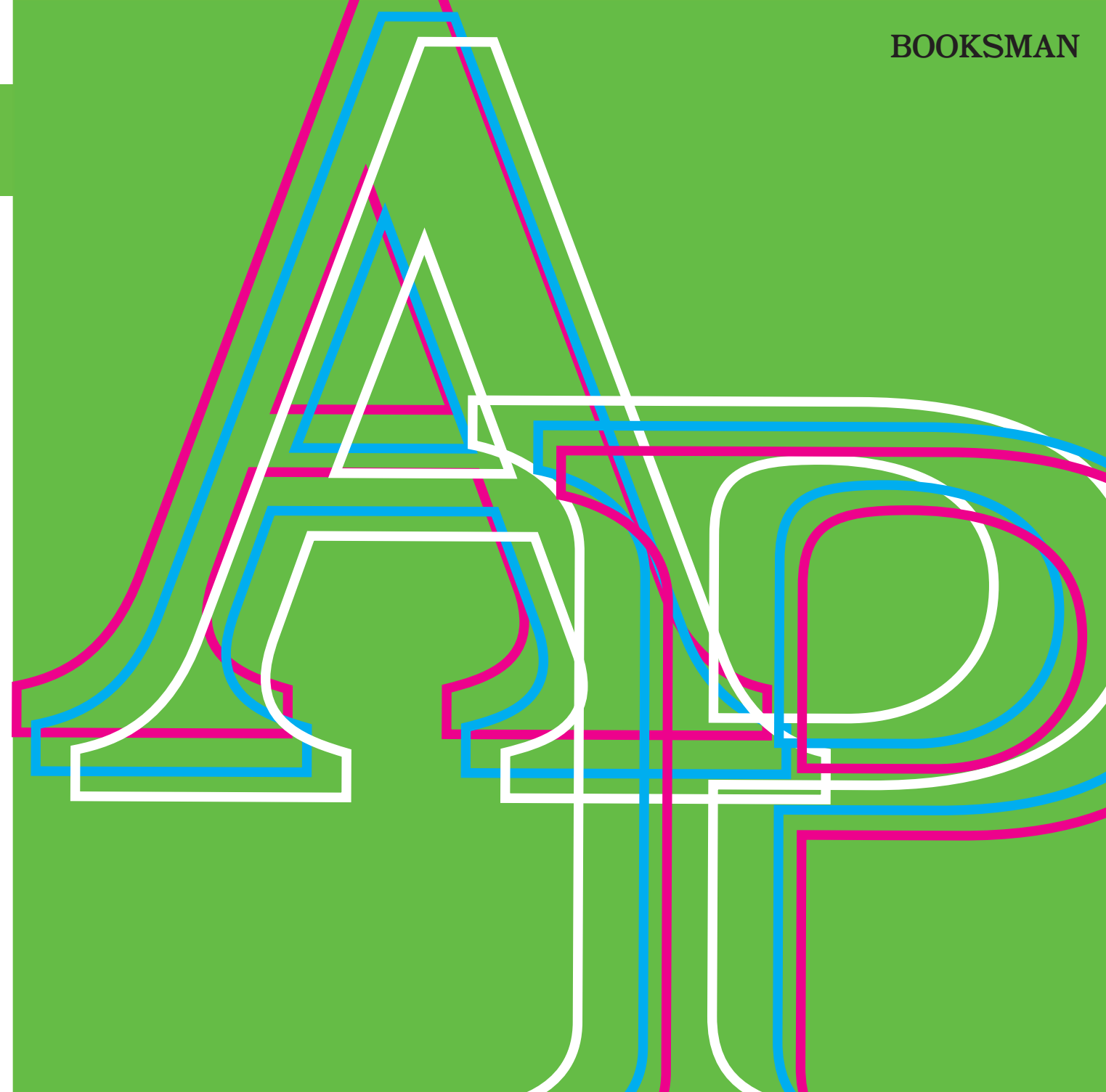
Alexander Phemister

Alexander Phemister (Miller & Richard) United Kingdom 1830s
Edinburgh

Bookman or Bookman Old Style is a serif typeface derived from Old Style Antique designed by Alexander Phemister in 1858 for Miller and Richard foundry. Established by William Miller in Edinburgh in 1809, became Miller & Richard in 1838. Miller & Richard built a strong tradition of typographic innovation; their biggest successes were: the Miller & Richard Oldstyle and its boldface, which we know as Old Style or Century Oldstyle; and Antique Old Style, or Bookman. Bookman was designed as an alternative to Caslon, with straighter serifs, making it more suitable for book and display applications. It maintains its legibility at small sizes, and can be used successfully for headlines and in advertising. ITC Bookman is a revival designed by Ed Benguiat in 1975, for the International Typeface Corporation. Benguiat developed a full family of four weights plus complementary cursive designs. Benguiat also drew a suite of swash and alternate characters for each of the members of the family. This version adds a large x-height and moderate stroke contrast to improve legibility.

Fonts by Alexander Phemister
Bookman

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abcdefghijklmnopqrstuvwxyz
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F R E D E R I C W . G O U D Y

BORN: BLOOMINGTON, ILLINOIS, 1865

DIED: MARLBORO ON HUDSON, NEW YORK, 1947

PROLIFIC AMERICAN BOOK AND TYPE DESIGNER ACTIVE 1896-1941 WHOSE CONSCIOUSLY ARCHAIC STYLE IS READILY RECOGNIZABLE, ASSOCIATED WITH ATF, CONTINENTAL AND LANSTON MONOTYPE. GOUDY TAUGHT HIMSELF PRINTING AND TYPOGRAPHY WHILE WORKING AS A BOOKKEEPER. IN 1895, IN PARTNERSHIP WITH A TEACHER OF ENGLISH, C. LAUREN HOOPER, HE SET UP THE CAMELOT PRESS IN CHICAGO, WHICH PRINTED THE CHAPBOOK, WIDELY PRAISED AS THE BEST AMERICAN GRAPHIC DESIGN MAGAZINE...

FONTS BY FREDERIC W. GOUDY

ITC BERKELEY OLDSTYLE, FB CALIFORNIAN, **COPPERPLATE**, COPPERPLATE GOTHIC, GOUDY 38 RR, GOUDY CATALOGUE, GOUDY HANDTOOLED, GOUDY HEAVYFACE, GOUDY MODERN MT, GOUDY OLD STYLE, ITC GOUDY SANS, GOUDY SORTS, GOUDY STOUT CT, GOUDY TEXT MT, GOUDY TRAJAN, GOUDY WTC, HADRIANO, ITALIAN OLD STYLE, KENNERLEY, VILLAGE

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M o r r i s F u l l e r B e n t o n

Morris Fuller Benton USA

Born: Milwaukee, Wisconsin, 1872

Died: Morristown, New Jersey, 1948

His father, Linn Fuller Benton, was a type-founder and the inventor of the matrix-cutting machine, which revolutionized printing. Morris graduated as a mechanical engineer from Cornell and went to work with his father in the newly established type design department of the American Typefounders Company. He went on to become the most prolific designer in America, producing more than 180 types of great diversity. These include Cloister Old Style, Franklin Gothic, Bulmer, and Century Schoolbook. He became known for his humorous novelty designs such as Hobo, Stymie, and Broadway.

Benton is also accredited with creating some order out of chaos in the typographical world, by establishing the concept of dividing up typefaces or fonts into families. He was also responsible for some of the most successful revivals in typographic history when he interpreted the Bodoni and Garamond typefaces.

Fonts by Morris Fuller Benton

Agency FB, Alternate Gothic, American Text, Bank Gothic, Basic Commercial LT, Bodoni, ATF Bodoni, Bodoni No 2, FB Bodoni, Broadway, Bulmer MT, Canterbury Old Style RR, Century, Century Expanded, ITC Century Handtooled, Century Oldstyle, Century Schoolbook, Century Schoolbook Monospaced, New Century Schoolbook, FB Cheltenham, Clearface Gothic, Cloister Black, Cloister Open Face, Commercial Script, Constructa, Empire, Engravers' Old English, ATF Franklin Gothic, Franklin Gothic, ITC Franklin Gothic, Garamond No. 3, Hobo, Lightline Gothic, LinoScript, Linotext, News Gothic, Parisian, Piranesi, ITC Souvenir, Stymie

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Paul Renner

Paul Renner Germany
 Born: Wernigerode, 1878
 Died: Hödingen, 1956

German typographer Paul Renner [1878-1956] is best known as the designer of the typeface Futura, which stands as a landmark of modern graphic design. This title is the first study in any language of Renner's typographic career. It details his life and work to reveal the breadth of his accomplishment and influence.

Renner was a central figure in the German artistic movements of the 1920s and 1930s, becoming an early and prominent member of the Deutscher Werkbund while creating his first book designs for various Munich-based publishers. As the author of numerous texts such as *Typografie als Kunst* (Typography as Art) and *Die Kunst der Typographie* (The Art of Typography) he created a new set of guidelines for balanced book design. Renner taught with Jan Tschichold in the 1930s and was a key participant in the heated ideological and artistic debates of that time. Arrested and dismissed from his post by the Nazis, he eventually emerged as a voice of experience and reason in the postwar years. Throughout this tumultuous period he produced a body of work of the highest distinction.

Fonts by Paul Renner
Futura, Futura Black, Plak, Tasse

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Eric Gill

Eric Gill United Kingdom
 Born: Brighton, 1882
 Died: Uxbridge, 1940

An English sculptor, sign painter, type designer, wannabe social reformer, devout Catholic with unusual sexual behavior (pedophile). His best known type designs were produced by the Monotype corporation, although he also designed type for private presses. His most widely used type Gill Sans, strongly influenced by the London Transport lettering of his teacher Edward Johnston, was the first successful sans type based on the humanist models of the Renaissance. Other of his designs are the intricate Perpetua and Joanna, named after his daughter.

Fonts by Eric Gill
 Aries, Gill Display Compressed, **Gill Sans**, ITC Golden Cockerel, ITC Golden Cockerel Initials & Ornaments, Joanna, Perpetua

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 abcdefghijklmnopqrstuvwxyz
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TIMES ROMAN

Stanley Morison United Kingdom
Born: Wanstead, Essex, 1889
Died: London, 1967

British typographer, typographic theoretician and type designer, Typographic Advisor to The Times of London, Typographic Advisor to the Monotype Corporation, responsible for the imaginative growth of its type library from 1920 until after the Second World War. Times Roman is one of the most popular fonts in the Western World.

Fonts by Stanley Morison
Blado, Times Europa, Times Roman

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ANISETTE

A. M. CASSANDRE UKRAINE
BORN: KHARKOV, RUSSIA, 1901
DIED: PARIS, FRANCE, 1968

A PSEUDONYM OF ADOLPHE-JEAN-MARIA MOURON GRAPHIC ARTIST, STAGE DESIGNER, AND PAINTER WHOSE POSTER DESIGNS GREATLY INFLUENCED ADVERTISING ART IN THE FIRST HALF OF THE 20TH CENTURY. FAMOUS AS A POSTER ARTIST ETC "ÉTOILE DU NORD" (1927) AND "DUBO DUBON DUBONNET" (1932). THE DUBONNET

FONTS BY ADOLPHE MOURON CASSANDRE
ANISETTE, CASSANDRE, EF CASSANDRE INITIALS, PEIGNOT

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vwxyz
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OPTIMA

Hermann Zapf Germany
Born: Nuremberg, Germany 1918
Died: Darmstadt, Germany 2015

Contemporary German calligrapher, teacher, book designer and type designer associated with Stempel, Linotype, Hell, ITC, and Bitstream.

Zapf has designed some of the 20th century's most important fonts, including Palatino and Optima. He recently worked with David Siegel, Apple, and Linotype to create Zapfino, a font of his calligraphic handwriting; special features enable it to adapt itself to the text it is displaying. Redesigned Palatino

Fonts by Hermann Zapf
Aldus, Aurelia, Edison, Kompakt, Marconi, Medici Script, Melior, Noris LT, **Optima**, Optima Nova LT, Orion LT, Palatino, Saphir, Sistina, Vario, Venture LT, ITC Zapf Book, ITC Zapf Chancery, ITC Zapf Dingbats, Zapf Essentials LT, ITC Zapf International, Linotype Zapfino, Zapf Renaissance

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AVANT GARDE GOTHIC

Herb Lubalin USA
Born: New York, New York, 1918
Died: New York, New York, 1981

New York graphic designer, dean of American art directors since World War II, type designer since 1970. A founder of ITC, he edited its magazine U&lc until his death in 1981.

In 1984 he was posthumously awarded the TDC Medal, the award from the Type Directors Club presented to those “who have made significant contributions to the life, art, and craft of typography”.

Fonts by Herb Lubalin
ITC Avant Garde Gothic, ITC Busorama, ITC Lubalin Graph, ITC Ronda, ITC Serif Gothic

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HELVETICA

Edouard Hoffmann Switzerland
Max Miedinger Switzerland
Born: Zurich, 1910
Died: Zurich, 1980

Swiss director who in the fifties established the Haas Typefoundry as the center of the Swiss movement in design of typefaces; he directed Max Miedinger in the design of Helvetica and Hermann Eidenbenz in Clarendon.

Fonts by Edouard Hoffmann and Max Miedinger
Helvetica, Helvetica Inserat, Helvetica Monospaced, Helvetica Rounded, Neue Helvetica

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Ed Benguiat

ITC BENGUIAT

Ed Benguiat USA
Born: New York, 1927
Died: New York, 2020

Ed Benguiat joins the International Typeface Corporation in 1970 and works with Herb Lubalin on the in-house magazine "U&LC". In 1989 he was awarded the TDC Medal, the award from the Type Directors Club presented to those "who have made significant contributions to the life, art, and craft of typography".

Fonts by Edward Benguiat

ITC Avant Garde Gothic, ITC Barcelona, ITC Bauhaus, ITC Benguiat, ITC Benguiat Gothic, ITC Bookman, Caslon Italic, ITC Caslon No. 224, ITC Century Handtooled, ITC Cheltenham Handtooled, ITC Edwardian Script, ITC Korinna, ITC Lubalin Graph, ITC Modern No. 216®, ITC Panache, ITC Souvenir, ITC Tiffany

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Adrian Frutiger

Adrian Frutiger, Swiss

Born: Unterseen, Canton of Bern, Switzerland 1928

Died: Bremgarten bei Bern, Switzerland 2015

Adrian Frutiger is one of the twentieth century's most important and influential typeface designers. Frutiger is best known for his typefaces Univers and Frutiger.

Univers is based on the 1896 face Akzidenz Grotesk and is made of a few basic shapes, composed on a simple grid, relatively unvarying in their strokes and highly modular, comprising, in total, a family of 21 basic variants, keyed by an index number (unlike the normal designation i.e. regular, bold, italic etc.) to stroke thickness, slope, and character width.

Fonts by Adrian Frutiger

Meridien, Egyptienne, Univers, Serifa, OCR-B, Iridium, Frutiger, Glypha, Icone, Breughel, Versailles, Avenir, Vectora, Didot revised

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

AVENIR

Matthew Carter

Matthew Carter United Kingdom
Born: London, England 1937

Contemporary British type designer and ultimate craftsman, Carter co-founded Bitstream with Mike Parker in 1981. In 1991 he formed Carter & Cone with Cherie Cone.

He has in recent years designed Verdana and Georgia for Microsoft; these fonts are tuned to be extremely legible even at very small sizes on the screen.

In 1997 he was awarded the TDC Medal, the award from the Type Directors Club presented to those "who have made significant contributions to the life, art, and craft of typography".

Fonts by Matthew Carter

Auriol, Bell Centennial, Cascade Script, Big Caslon, New Century Schoolbook, Bitstream Charter, Cochin, ITC Galliard, Gando, Georgia, Helvetica, Helvetica Compressed, Mantinia, Miller, Olympian, Shelley Script, Skia, Snell Roundhand Script, Sophia, Tahoma, Verdana

VERDANA

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Susan Kare

Susan Kare
Born Ithaca, New York, USA 1954

Kare joined Apple Computer, Inc. She was Creative Director for Apple from 1982 to 1985.

She is the designer of many typefaces, icons, and original marketing material for the original Macintosh OS. Indeed, descendants of her groundbreaking work can still be seen in many computer graphics tools and accessories, especially icons such as the Lasso, the Grabber, and the Paint Bucket. An early pioneer of pixel art, her most recognizable works from her time with Apple are the Chicago typeface (the most prominent user interface typeface seen in Classic Mac OS, as well as the typeface used in the first three generations of the Apple iPod interface), the Geneva typeface, the Monaco typeface (co-creator) From Wikipedia, the free encyclopedia

Fonts by Susan Kare
Chicago, Geneva, New York and Monaco (Current TrueType versions were developed by Bigelow and Holmes)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()

GENEVA

Robert Slimbach

Robert Slimbach
Born Evanston, Illinois USA 1956

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font since 2002. Myriad is easily distinguished from other sans-serif fonts due to its special "y" descender (tail) and slanting "e" cut. Myriad is similar to Frutiger.

Fonts by Robert Slimbach
Minion, Adobe Garamond, Myriad (with Carol Twombly), Adobe Clean, Adobe Garamond

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1234567890!@#\$%^&*()

GARAMOND



Carol Twombly

Myriad

Carol Twombly

Born Concord, Massachusetts USA 1959

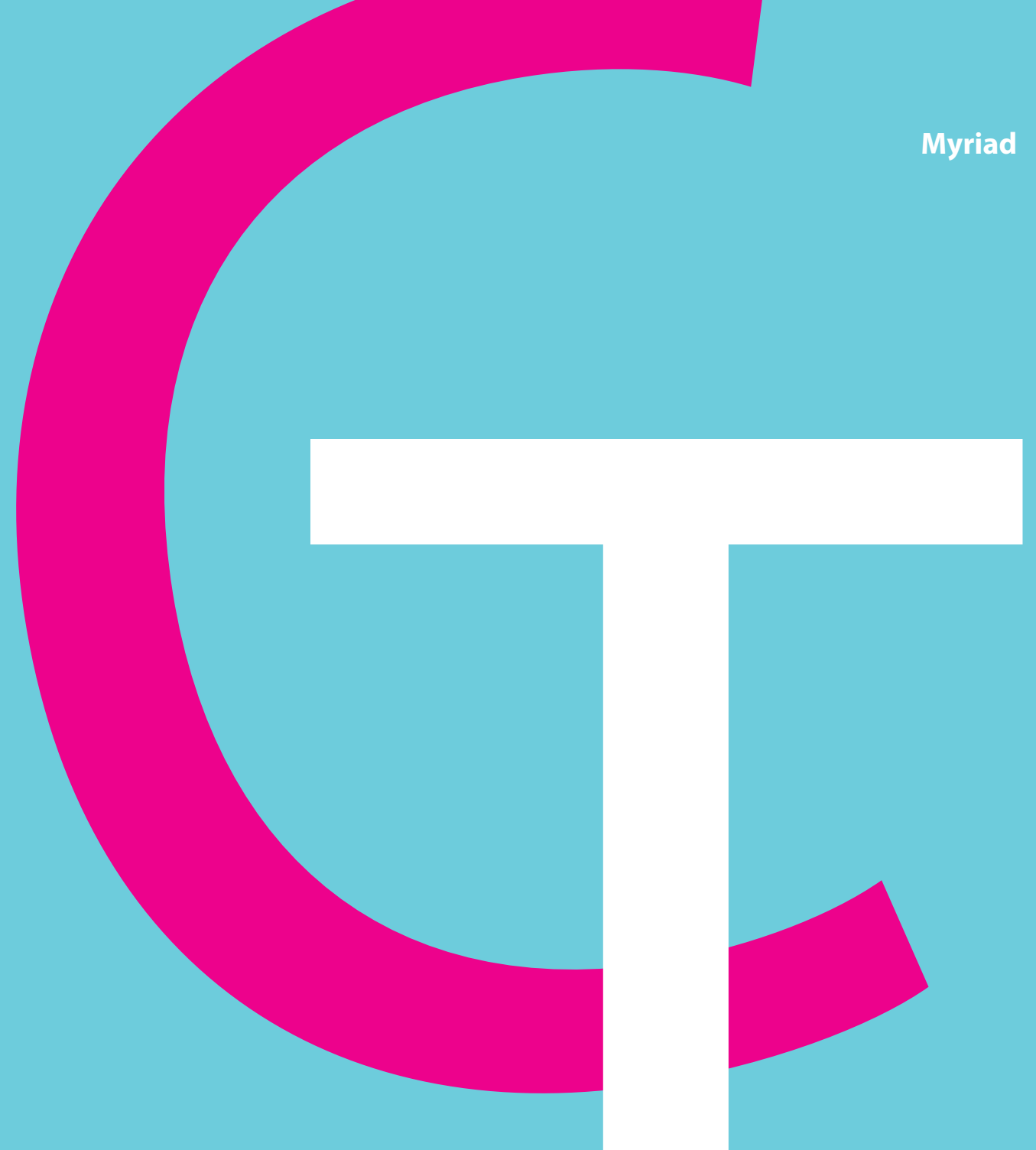
Trajan is a serif typeface designed in 1989 by Carol Twombly for Adobe.[1]

"The design is based on the letterforms of capitalis monumentalis or Roman square capitals, as used for the inscription at the base of Trajan's Column from which the typeface takes its name. Trajan is an all-capitals typeface, as the Romans did not use lower-case letters. Twombly created the design taking inspiration from a full-size picture of a rubbing of the inscription. It is well known for appearing on many movie posters."— Wikipedia

Fonts by Carol Twombly

Trajan, Myriad with Robert Slimbach and Adobe Caslon

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GLOSSARY

Ascender. The part of some lowercase letters, such as the strokes on the letters *b*, *d*, or *l*?, that rises above the meanline.

Baseline. An imaginary line upon which the characters seem to be standing.

Bold. A thicker, heavier version of the regular typeface, commonly used for increased emphasis. Among the various designations for bold typestyles and heavier weights are *semibold*, *heavy*, *black*, *extrabold*, and *ultra*.

Characters. The individual letters, punctuation, numerals, and other basics that are used when setting type.

Condensed. A narrower version of the regular typeface. Condensed type fits more letters or a larger type size into a given space. Also referred to as compressed.

Counter. The space entirely or partially enclosed within a letterform, such as the enclosed “bowl” of the letters *b*, *d*, and *p*.

Curly quotes

Punctuation marks that surround a quote. They are often confused with inch and ft marks, which are straight up and down **characters**.

Descender. The part of some lowercase letters that falls below the baseline, such as the strokes on the letters *p*, *y*, and *g*.

Extended. A wider version of the regular typeface. Also known as expanded.

Fonts

Traditionally, a font was one size of one type style in a particular typeface. Garamond roman was one font and Garamond italic another. A font consisted of all the characters required to set type in a single size: uppercase and lowercase letters, punctuation marks, numerals, and special reference marks.

Greek Alphabet

The Greeks began to adopt the Phoenician alphabet around 800 B.C. The alphabet they acquired had no vowels, only consonants so the Greeks added five vowels. They also formalized the letterforms, and in 403 B.C., a revised alphabet of only capital letters was officially adopted by Athens.

Johannes Gutenberg

In 1455 Johannes Gutenberg perfected the craft of printing from individual pieces of movable type that could be reused.

Ideographs

Are images that communicate abstract thoughts example: the skull and crossbones are seen for what they represent death, pirates, or poison.

Initial Cap

The first letter in a paragraph with some embellishment applied to it. Most commonly two or more lines tall can also be bold or in color.

Italic. The second most common typestyle. A true italic typeface is not merely roman characters slanted to the right but is specifically created to be a companion to the roman. Italic is used mainly for quiet emphasis. If a roman typeface is simply slanted to the right, it is referred to as oblique. These words are oblique.

Kerning.

Adjusting the spacing between specific letters is referred to as kerning.

Ligatures. Two or more characters joined as a single unit. Ligatures are a typographic refinement that compensates for certain letters that set poorly when combined, such as fi, ff, fl, ffi, ffl.

Light. A lighter or thinner version of the regular typeface. An extremely light version is often referred to as *thin*.

Linespacing, Leading

The distance between lines of type measured baseline to baseline in points.

Letterspacing and Wordspacing

The terms letterspacing and wordspacing refer to the space between letters and words respectively. The looser the setting, the fewer characters per line; the tighter the setting, the more characters per line. Spacing was traditionally specified with the following general terms: normal, loose, foundry, tight, very tight, or tight no touch and touching.

Lowercase. The small letters of the alphabet, often indicated as lc.

Meanline. An imaginary line that runs along the top of most lowercase letters, such as a, c, e, i, m, n, u, v, w and x.

Modern Figures. Also called *lining figures*, these are numbers that resemble caps by being uniform in height: 1, 2, 3,

4, 5, 6, 7, 8, 9, 0. Modern figures are most often used for annual reports, charts, tables, and any application where numbers are meant to stand out or supply critical information. Another feature of modern figures is that they align vertically, making them prefer-able for setting tables and charts.

Old Style Figures. Also called nonlining figures, these are similar to lowercase characters in the way they vary in size and may have ascenders and descenders: l, 2, 3, 4 5, 6, 7, 8, 9, o.

Phoenician Alphabet

Around 1200 B.C., the Phoenicians developed a new concept in writing: using symbols to represent the sounds made in speaking rather than using symbols to represent ideas or objects.

Picas, which are the larger unit, are used to measure the length of a line of type. There are 12 points in 1 pica and approximately 6 picas in 1 inch.

Pictographs

Images are symbols representing an object (male/female images on restroom doors).

Points are very small units used to measure both the type size and the size of the space between lines of type. There are 12 pts to a pica 6 picas to an inch. There are 72 pts to the inch.

Punctuation

In early Greek and Roman writing, there was no punctuation. Words were either run together or separated with a dot or slash. It was not until the fifteenth century, with the advent of printing, that the rules of punctuation began to become formalized.

Regular. The standard weight of a typeface also referred to as normal. Regular is the basic form and weight from which all the other variations are derived.

Roman. The upright letterforms derived from the historic characters developed by the Romans. The majority of typeset copy is roman. Regular would be a more accurate name (see above).

Roman Alphabet

The Romans adopted and modified the Greek alphabet. Thirteen letters were accepted unchanged from the Greek: *A, B, E, H, I, K, M, N, O, T, X, Y, Z*. Eight letters were revised: *C, D, G, L, P, R, S, V*. Two letters were added: *F* and *Q*. The letters *U* and *W* were added to the alphabet about a thousand years ago, and J added five centuries later.

Serif and Sans Serif. The finishing strokes that project from the main stroke of a letter are called the serifs. Serifs originated with the Roman masons, who terminated each stroke of a letter carved into a slab of stone with a serif to enhance its appearance. Type having no serifs at all is called sans serif meaning without serif.

Small Caps. A complete alphabet of caps that are the same size as the body, or x-height, of the lowercase letters: *A, B, c, D, E, F, G*, etc.

Small Letters

Small (minuscule) letters were a natural outgrowth of writing and rewriting capital letters with a pen. At first only a few minuscules were consistently written, but eventually a full set of majuscules and minuscules was being used. There were two popular schools of writing in Western Europe: Black Letter in Germany and the North and the round Humanistic hand in Italy. It was the Black Letter forms that were used as the models for the typeface designed by Gutenberg in 1455. The Humanistic hand was a revival of the Carolingian minuscule of the ninth century and is the basis of our small letters. A flowing form of this same hand is the basis of our italic.

Typefaces

Typeface refers to the specific design of an alphabet. Each typeface is identified by a name. A typeface may be named after the individual who designed it (Baskerville, Bodoni, Caslon) or refer to a country (Caledonia, Helvetica), or be named to describe its appearance or character (Futura, Eurostyle, Modern).

Type Families

If we combine all the fonts of all the tpestyles of a given typeface (roman, italic, bold, condensed, etc.) we have a family of type. Most type families are relatively small, containing roman, italic, and bold tpestyles.

Typestyles

Most of these typestyles are distinguished by variations in the weight or width of the letterforms. Although some typefaces are available in a wide variety of styles, the majority offers only a few variations, such as roman, italic, and bold.

Type Classifications

A typical type classification contains typefaces sharing similar visual characteristics. The most familiar type classifications are Old Style, Transitional, Modern, Slab Serif, Sans Serif, Script, Black Letter, and Decorative.

Uppercase. The capital letters, or caps, of the alphabet. The term derives from the early days of handset type when capital letters were stored in the upper section of the typecase. The small letters were kept in the lower portion and called lowercase. When abbreviated, capital letters are indicated as *Caps, U.C.* or simply *C*.

X-height. The height of the body, or main element, of the lowercase letterform, which falls between the meanline and baseline. This measurement is called the x-height because the strokes of the lowercase x end at the baseline and the meanline.

Widow. Widows and orphans are words or short lines at the beginning or end of a paragraph, which are left dangling at the top or bottom of a column, separated from the rest of the paragraph.

Tracking. Letter-spacing, also called tracking, refers to the amount of space between a group of letters to affect density in a line or block of text.

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