FOUNDATIONS of
DIGITAL ART and DESIGN

Section 4 Notes

SECTION 4

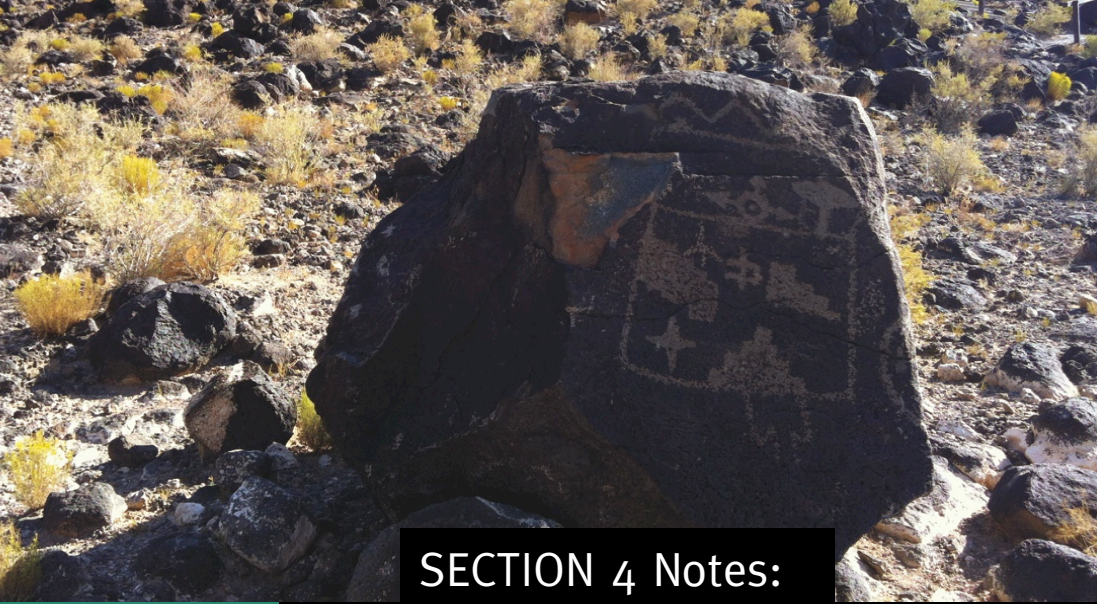# TYPOGRAPHY
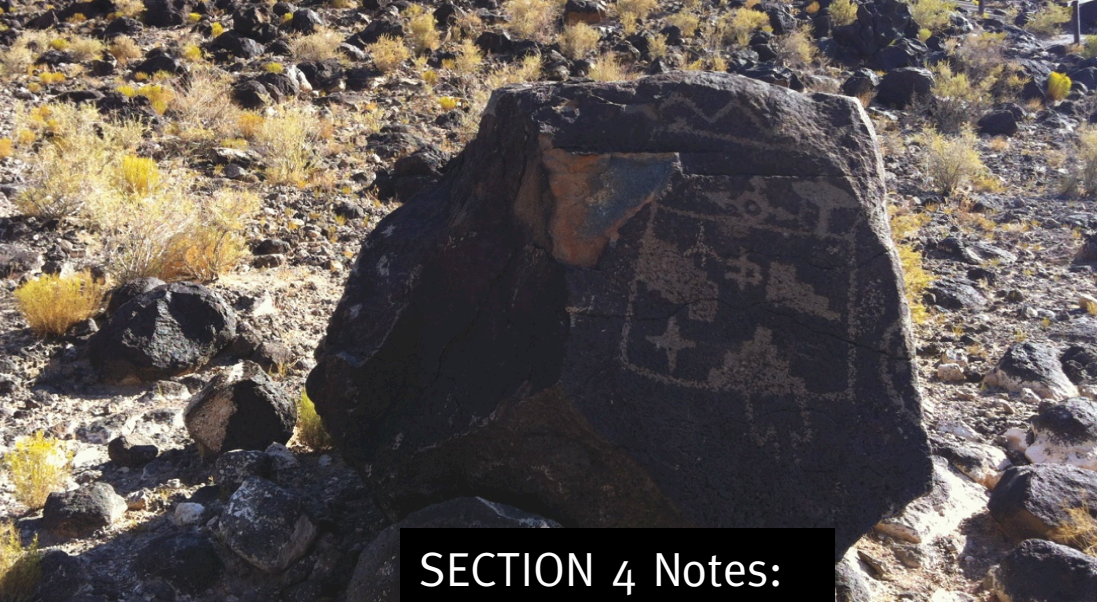
SECTION 4 Notes:

Typography is the visual design of language.
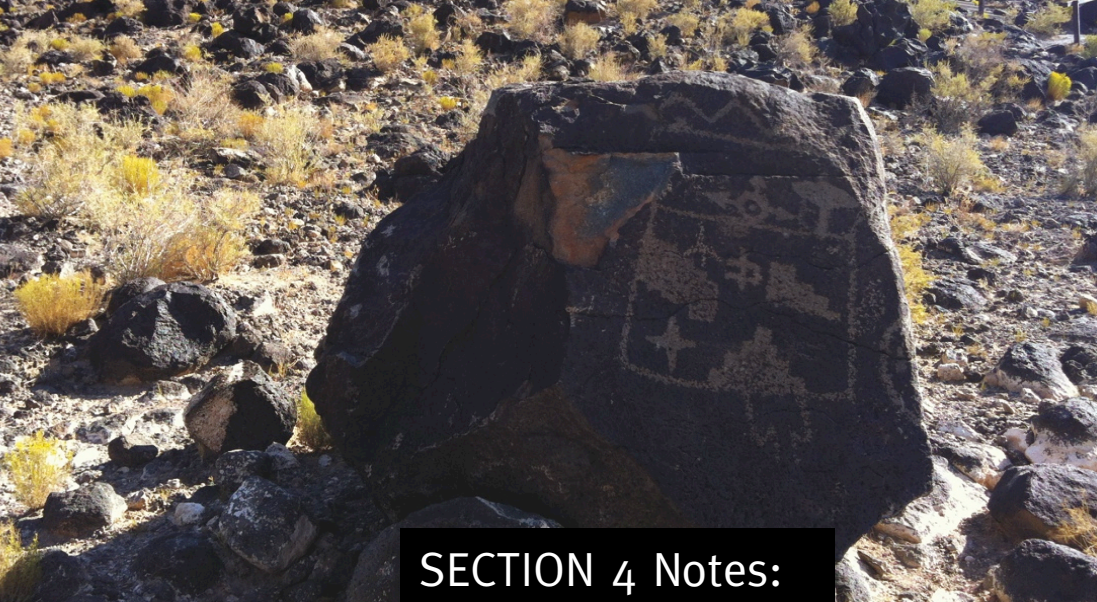
SECTION 4 Notes:

LETTERFORMS

- Typographers design letterforms
- Letterforms are comprised of relationships: thick and thin lines, positive and negative spaces, x-height to cap-height ratio, and more.
- A typeface has its own style, or "personality."

LETTERFORMS

The more you know about the anatomy of a letterform and the classifications of type, the better you will be at selecting a typeface that best communicates your intended message to its audience.

- Baseline: the invisible line a word sits on
- x-height: the length of a letter from its baseline to the top of a lowercase letter
- Cap Height: the length of a letter from its baseline to the top of an uppercase letter
- Can you define an ascender, descender, or serif?

CLASSIFICATIONS OF TYPE

CLASS/DATE	EXAMPLE	
Blackletter 1450	𝕩	Designed to emulate handwriting styles of monks and scribes in northern Europe
Oldstyle 1475	X	Oldstyle was "based upon the lowercase forms used by Italian humanist scholars for book copying (themselves based upon the ninth-century Caroline miniscule)" [47].
Italic 1500	X	Although developed as a new classification of type, italic is now a common style addition to typeface families.
Script 1550	X	Meant to emulate engravings and are still used today in casual and formal typographic messages
Transitional 1750	X	Revision of Oldstyle to further define the contrast between thick and thin strokes
Modern 1775	X	Extreme contrast is achieved in Modern typefaces such as Bodoni and Didot
Square Serif 1825	X	Includes a new modification specifically to the serif, which appears blockish and heavy (sometimes referred to as *Egyptian* or *slab*)
Sans Serif Developed in 1816 by William Caslon but not used widely until the 1900s	X	The serif was eliminated completely so the letterforms appear even more geometric. Variations on the sans serif form include humanist, geometric, and calligraphic forms.

An American Time Capsule: Three Centuries of Broadsides and Other Printed Ephemera, the fourth of six advertisements of Boston Printing, 1860.
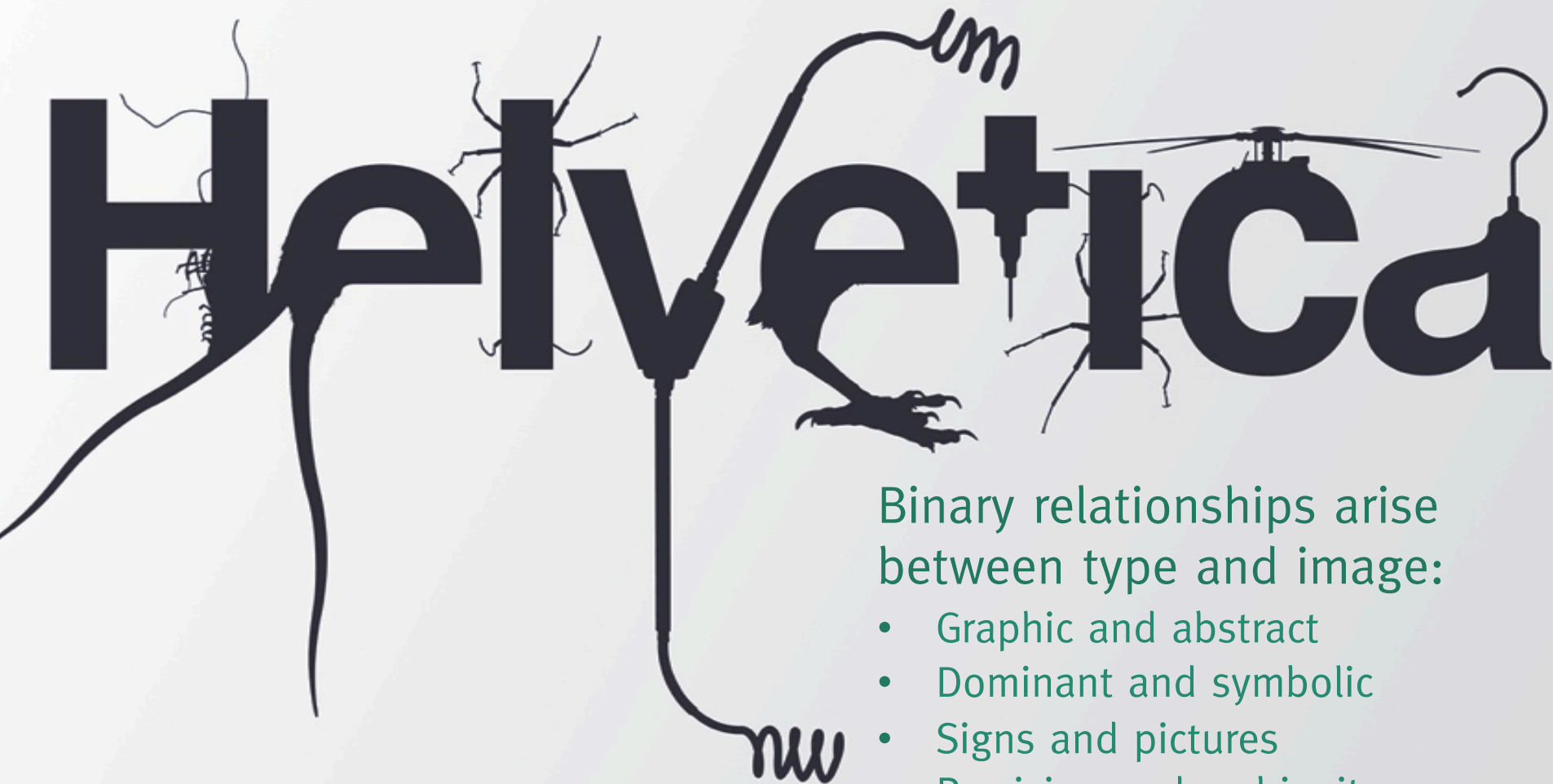
Examples of serif fonts (left):

Caslon, Garamond, Scala, Goudy, Didot

Examples of sans serif fonts (right):

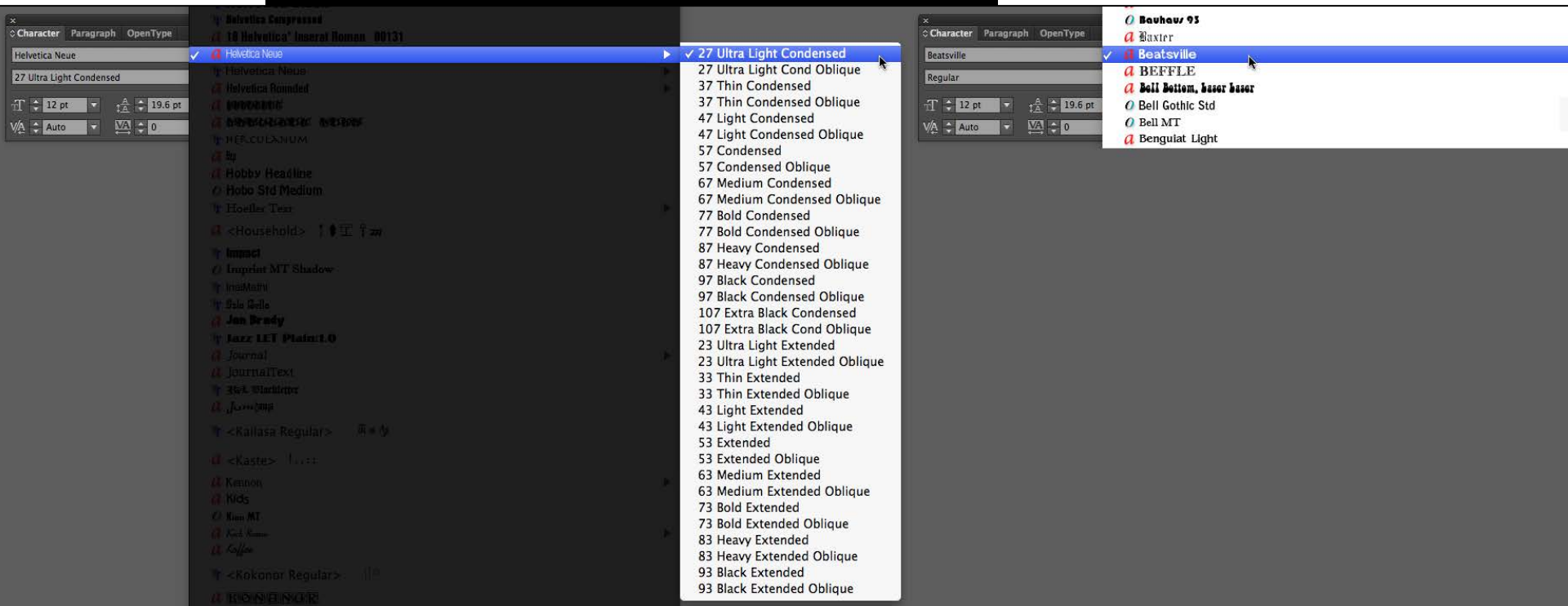Helvetica, Akzidenz Grotesk, Franklin Gothic, News Gothic, Univers
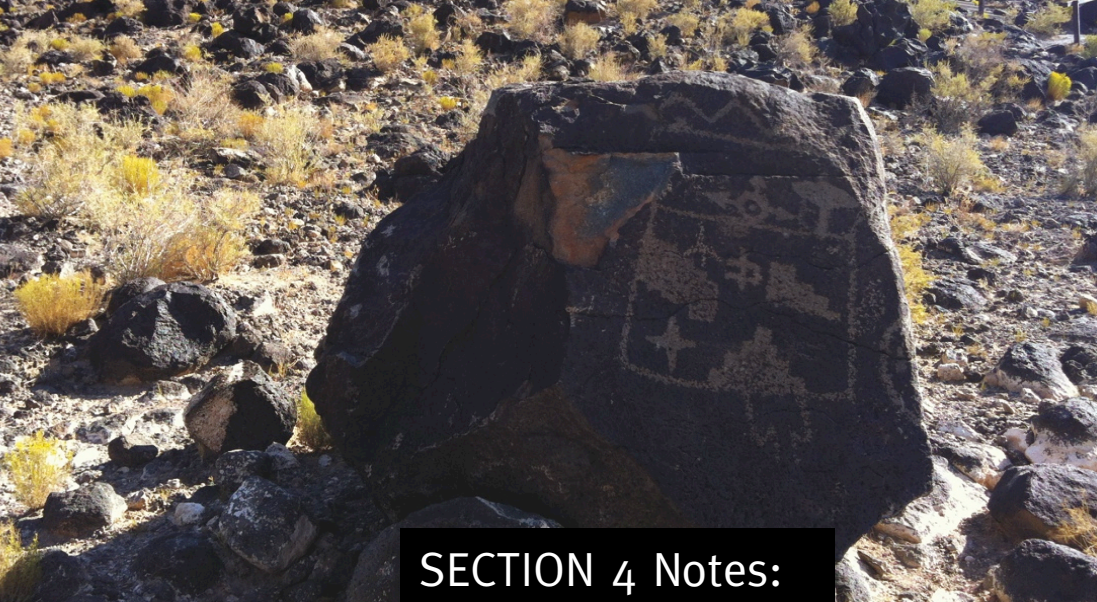
Binary relationships arise between type and image:
- Graphic and abstract
- Dominant and symbolic
- Signs and pictures
- Precision and ambiguity

Use a large typographic family for setting body copy. The family will maintain unity in the letterform, while its varieties provides contrast.

SECTION 4 Notes:

WHICH APPLICATION SHOULD I USE?

- Illustrator—

  - Great for posters, identity materials, and other single-page items.

- InDesign—

  - Great for multipage layouts, and the development of electronic books and mobile applications.