The Role of Typography

THE ROLE OF TYPOGRAPHY

In a world rife with unsolicited messages, typography must often draw attention to itself before it will be read. Yet in order to be read, it must relinquish the attention it has drawn. Typography with anything to say therefore aspires to a kind of statuesque transparency.

ROBERT BRINGHURST THE ELEMENTS OF TYPOGRAPHIC STYLE

The primary role of typography is legibility.

The secondary role of typography is to give life to the space in which it lives.

Your Role as a Typographer

Read the text before designing it.

It is your task to interpret and communicate the text. You need to know its tone, tempo, structure, and physical size. All of these will affect its typographic form.

Discover the outer logic of the typography in the inner logic of the text.

You need to analyze the text in order to map it. This is where typographic interpretation begins. You will need to create a typographic hierarchy for the reader to understand the layers of type. This is especially important when dealing with several different kinds of type in a layout: chapter heads, section heads, subheads, pull quotes, running text, folios, lists, etc.

Make the visible relationship between the text and other elements clear.

If the text it tied to other elements, such as photographs, illustrations or charts, it is your job to make the connection between the text and the image clear to the reader.

Choose a typeface or group of faces appropriate for the text.

Choose and use type with sensitivity and intelligence. Letterforms have tone and character just as words and sentences do. Choose your typefaces wisely with consideration for the content with which you are working.

Give full typographic attention to even the incidental details

Typography requires that the typographer polish the text. The subtle details such as proper spacing, kerning and the use of alphabetic characters will result in a well designed final piece.

Summary

- invite the reader into the text
- reveal the tenor and meaning of the text
- clarify the structure and the order of the text
- link the text with other existing elements
- induce a state of energetic repose, which is the ideal condition for reading

A BRIEF HISTORY OF TYPOGRAPHY

The Evolution of the Letterform

LITHOS

CAROL TWOMBLY (1988)

HERCULANUM AND RUSTICANA

ADRIAN FRUTIGER (1990, 1991)

The above are examples of modern-day typefaces based on Greek inscriptions

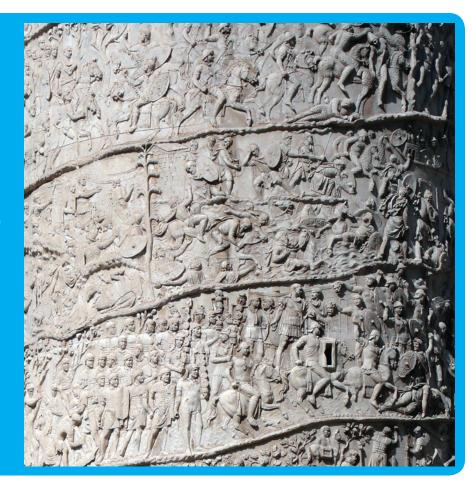
The earliest surviving European letterforms are Greek capitals scratched into stone. The strokes are boney and thin and the letters are made primarily of straight lines.

- * Drawn freehand, not constructed with a compasses and rule
- * Extremely open apertures (as seen in the S, C, M)
- * No serifs

EARLY SCRIBAL FORMS: ROMAN

TRAJAN (CSM)

CAROL TWOMBLY (1988)



Trajan's Column, Rome, Italy carved in AD 113

The Roman inscription letters were formed with a flat brush, held at an angle which introduced varying weights in letterforms. The letters were then carved in stone with a mallet and chisel.

- * Modest aperture
- * Modulated stroke (varying thickness of strokes)
- * Full and formal serifs

EARLY SCRIBAL FORMS: ROMAN



Carolina

Writing spread across Europe which brought on a rise in regional scripts and alphabets. Monastic scribes kept many of the older letterforms alive using them for titles, subheads and initials. They chose newer and more compact scripts for running

text. Out of the multiplicity of letters, large formal letters and smaller, more casual ones developed. We now know them as upper and lower case.

implozamie ir trato irgrod trand contificze nio mimie minir ciche uir pinia con topu moramur. pr d'Anna

in contro de la fatam atava la fatam atawa la fatawa la fatam atawa la fatam ataw

nuar gantur angti a collantanir filium tr. D. Sommen inni.

Cusqui lodimia dir unandimi ingui co unandimi ammans glia i lonore coronalti: faccios gs ira anni noman in fins. it anni co fanpa regnare pollim in cus ad opta Endicho domini e contra dia data ginmabir, somana

Final action molate mag mate to man content of most of monoral particles most minimal qui nos agu qui nos diar tor tonoran opia. Caus man nobis forman i munich monoma man nobis forman i munich popia.

of ab annis minis Lagno mins mount into ad tocumic necolorsi ürm ünms B willam bunr ng tellozar spin inter ratozar in figure tommus Tommum formum n lame muraur ügnum bin mp pimar onums In ir monum ngr mating tad his mor mitim park or mouning & mitare dum fe per comes offe quitu por ferious ob me mmil uthin mes million legi qui tirm piona mas ur divamus tunnilis Qui connamin non ab tour feb possible facility fear paup mum nobilis . Dimmar triani to mini i trainito mpi mperato (1) an funci alia que namar bistoria te angrenano Il agretana paer dana nang gais in in famini A ingo mantir fire nantir et cirpalanun erge tir aduptate term afters commer aubi per finpliani do er dang in comia minos inge mitrefmia m um labmanilum. 21mm-1. 511 Fat and commo as i force appli amb in minim. off Donah

the altants affilm the nos comme quis formus (a luce phunte un qui non un tomose tran mais color di miore offiminis notis



sepul om s legun tioms cur a

r distillatural tentis somo bashinari tasquent criteria. Si pintura alla fastitura i
quent criteria. Si pintura alla fastitura i
centrate tricaria. Si pintura alla fastitura i
centrate tricaria si pintura alla fastitura i
centrate tricaria si pintura di sun distilura
di pintura pintura di pintura di sun distilura
di pintura di pintura pintura di sun distilura
di pintura di pintura pintura di pintura di pintura
tri tri su statitura di pintura di pintura di pintura
tri tri su statitura di pintura di pintura di pintura
tri tri su statitura di pintura di pintura di pintura
tri tri pintura di pintura di pintura di pintura
tri pintura di pintura di pintura di pintura di pintura
tri pintura di pintu

For the contract with the contract was a contract with the contrac

the trappetions.

I was sear of whether four oil and the sear of t



A BRIEF HISTORY OF TYPOGRAPHY

Classification of Type

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED USING HISTORICAL MOVEMENTS

Renaissance Roman Letter

AaBbCc

BEMBO: MONOTOYPE

Renaissance Italic Letter

AaBbCc

BEMBO ITALIC: MONOTOYPE

The Mannerist Letter

AaBbCc

POETICA: ROBERT SLIMBACH

The Baroque Letter

AaBbCc

ADOBE CASLON: CAROL TWOMBLY

The Rococo Letter

AaBbCc

BODONI: GIAMBATTISTA BODONI

The Neoclassical Letter

AaBbCc

BASKERVILLE: JOHN BASKERVILLE

The Romantic Letter

AaBbCc

DIDOT: ADRIAN FRUTIGER

The Realist Letter

AaBbCc

AKZIDENZ GROTESK: BERTHOLD

Geometric Modernism

AaBbCc

FUTURA: PAUL RENNER

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED USING HISTORICAL MOVEMENTS

Lyrical Modernism

AaBbCc AaBbCc

PALATINO: HERMANN ZAPF

The Expressionist Letter

JOURNAL: ZUZANA LICKO

Postmodern

AaBbCc

ESPRIT: JOVICA VELJOVIC

Postmodern Geometri

AaBbCc

OFFICINA: ZUZANA LICKO



four main classifications of type



Old Style (Garamond)

- Little thick/thin contrast between stem and hairline weight.
- Heavily bracketed serifs
- Oblique stress in the characters.
- Capital height is shorter than the height of the lowercase ascenders.
- Often cupped serifs
- Terminals on some lowercase letters are shaped like teardrops.

Transitional (Palatino)

- Strong thick and thin contrast in weight of stem and hairline.
- Finely bracketed serifs.
- Almost vertical stress.
- Capitals are same height as lowercase ascenders.
- Lowercase letters are very short and wide, and almost appear extended

$egin{aligned} \operatorname{Modern} \ (Bodoni) \end{aligned}$

- Extreme contrast of thick and thin in weight of stem and hairline.
- No bracketing of serifs.
- Strong Vertical Stress.
- Lowercase letters have small body height in proportion to cap height.
- Terminals on some letters are circular.

Egyptian (Rockwell)

- Little contrast of thick and thin in weight of stem and hairline.
- Large body height to lowercase letters.
- Thick squarish or slab serifs.
- No bracketing between stem and serif.
- Vertical stress.

Sans Serif

Helvetica

- No serifs.
- Little stress because weights of stem and hairline optically appear even.
- Large body height in proportion to capital height.
- Often squared-off terminal.

* There are further classifications of sans serif typefaces, but for our purposes, we will keep it simple

Script

Zapjeno

Any typeface that alludes to the hand-written form of letters.



SECONDANG

- Inline, outline, countour, shaded
- Ornate faces
- Historic faces
- Illuminated initial
- Rustic, textured faces
- Highly condensed faces
- Extremely extended faces
- "Western" faces
- "Circus" Faces

A BRIEF HISTORY OF TYPOGRAPHY

Mechanical Typesetting

The Invention of Movable Type





Movable type for automated printing was first developed in China by Bi Sheng around 1050. Sheng created the characters out of ceramic or wood that could be repositioned, inked and pressed into paper.

Metal movable type was first invented in Korea during the Goryeo Dynasty (around 1230). This led to the printing of the Jikji in 1377 - today the world's oldest extant movable metal print book.

The Invention of Movable Type



r dimitiscant quiti urano hachieri invessiois homarini in adhati chi monito parini par

emailine coquit di referito ficur reisengat di redifficije falorare cuesengat di redifficije falorare cuesini de Neili interestica fatelita di
serito Neili interestica fatelita di
serito di Neili interestica fatelita di
serito rediffici ficijim anabibir p

are il di deliberare vitibi nei la lascia di
seginifica rediffici inti quinti cualsengati interestica inti quinti cualsengati interestica inti quinti cualsengati interestica inti quinti cualsengati interestica inti quinti cual
sengati interestica inti quinti cual
sengati cual
sen

bassos - Destamini (1) bis; 'tin porina surcurso irus, findaric colo armanuri bir un politici bare ribitina siduaria solution politici bare ribitina siduaria siduaria solution produce a productiva del produce a porta del produce del produce a porta del produce a por

Around 1450, Johannes Gutenberg introduced what is generally regarded as an independent invention of movable type in Europe. Gutenberg was the first to create his type pieces from an alloy of lead, tin and antimony. Compared to woodblock printing,

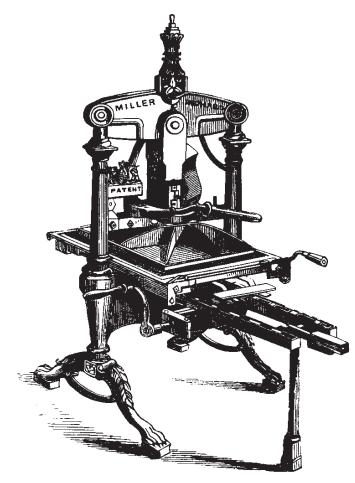
movable type pagesetting was quicker and more durable for alphabetic scripts. The metal type pieces were more durable and the lettering was more uniform, leading to typography and fonts.



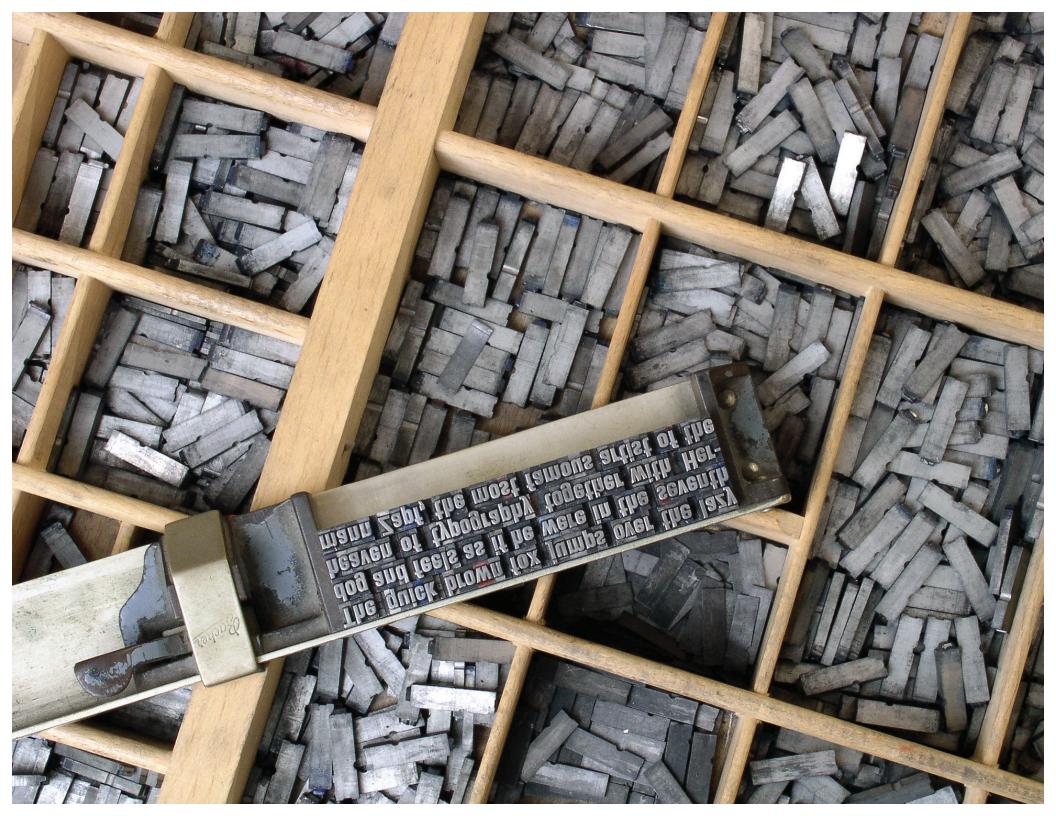
The high quality and relatively low price of the Gutenberg Bible (1455) established the superiority of movable type, and printing presses rapidly spread across Europe, leading up to the Renaissance, and later all around the world. Today, practically all

movable type printing ultimately derives from Gutenberg's movable type printing, which is often regarded as the most important invention of the second millennium.







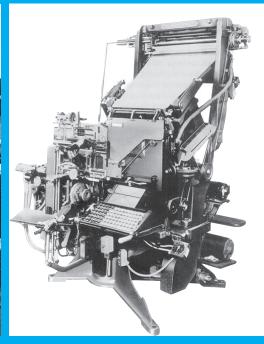




Linotype

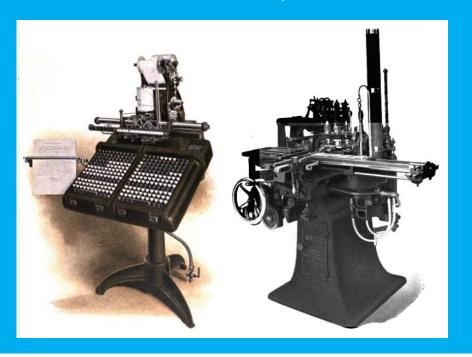






A trade name for a typesetting process in which type to be placed in a letterset form could be cast in lines rather than individual letters. After use these metal lines of type could be melted down and reused. It cut down dramatically on labor costs in typesetting. But, its typesetting capabilities were limited.

Monotype



The Monotype machine was the first fully mechanical typesetter. It consists of a terminal with a large mechanical keyboard (including 7 full alphabets) and an output device. The keyboard punches holes in

paper tape, which is read by the output device which casts and assembles the letters.

Offset Printing





Offset printing is a commonly used modern printing technique where the inked image is transferred (or "offset") from a plate to a rubber blanket, then to

the printing surface. Offset printing enabled 4-color process printing as opposed to only spot colors.

http://www.youtube.com/watch?v=XUlBueqStg4