

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

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.

YOUR ROLE AS A TYPOGRAPHER

**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.

YOUR ROLE AS A TYPOGRAPHER

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

If the text is 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.

YOUR ROLE AS A TYPOGRAPHER

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.

YOUR ROLE AS A TYPOGRAPHER

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.

YOUR ROLE AS A TYPOGRAPHER

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

EARLY SCRIBAL FORMS: GREEK

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

CHARLAMAGNE
CAROL TWOMBLY

Carolina
GOTTFRIED POTT

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.

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

PALATINO: HERMANN ZAPF

The Expressionist Letter

AaBbCc

JOURNAL: ZUZANA LICKO

Postmodern

AaBbCc

ESPRIT: JOVICA VELJOVIC

Postmodern Geometri

AaBbCc

OFFICINA: ZUZANA LICKO

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED BASED ON PHYSICAL ATTRIBUTES



four main classifications of type

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED BASED ON PHYSICAL ATTRIBUTES

Serif

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

Modern (*Bodoni*)

- 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.

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED BASED ON PHYSICAL ATTRIBUTES

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

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED BASED ON PHYSICAL ATTRIBUTES

Script

Zapfino

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

THE TYPOGRAPHIC LATIN LETTER AS CLASSIFIED BASED ON PHYSICAL ATTRIBUTES

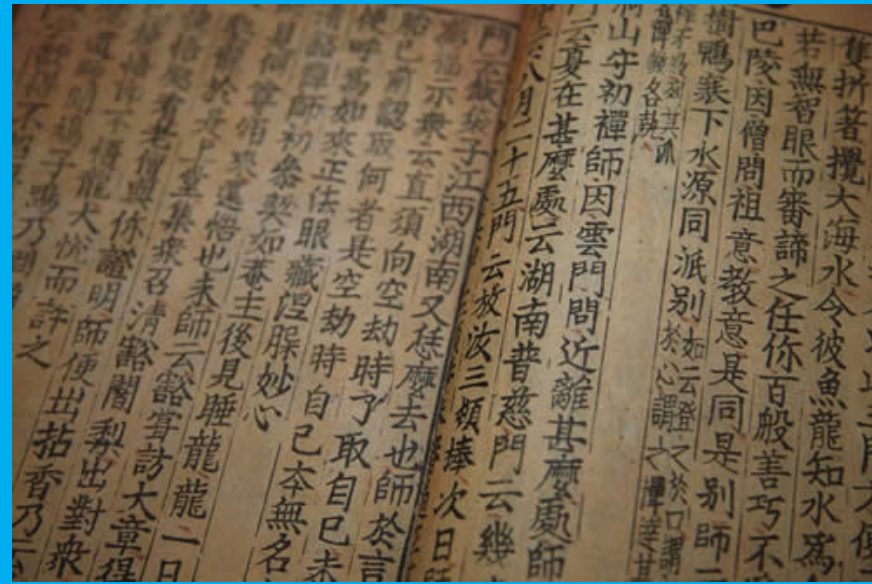
The word "DISTRICT" is rendered in a highly stylized, white, outlined font with a 3D effect, set against a solid blue background. The letters are interconnected and feature sharp, angular shapes.The word "ZOOHOUSE" is rendered in a stylized, black, outlined font with a 3D effect, set against a light grey background. The letters are interconnected and feature sharp, angular shapes.

- 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

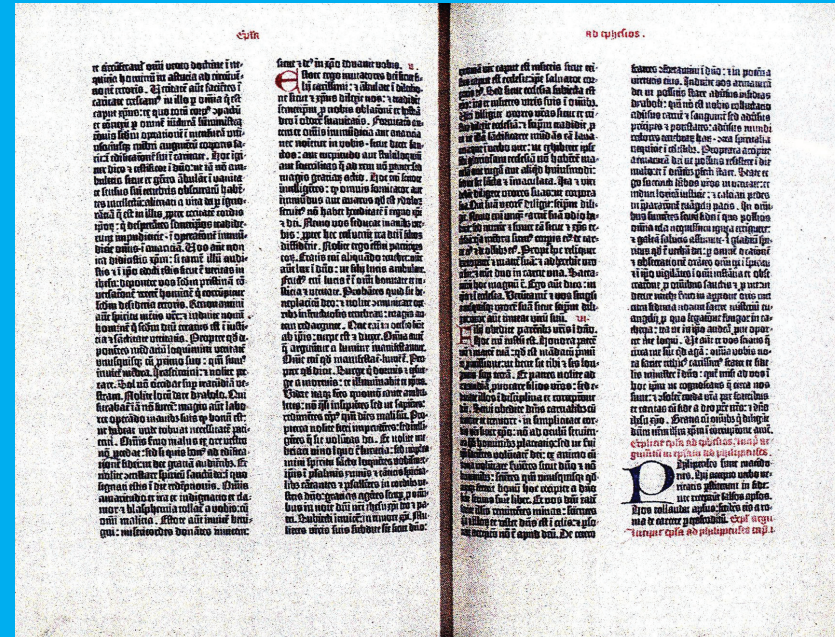
The Invention of Movable Type



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.

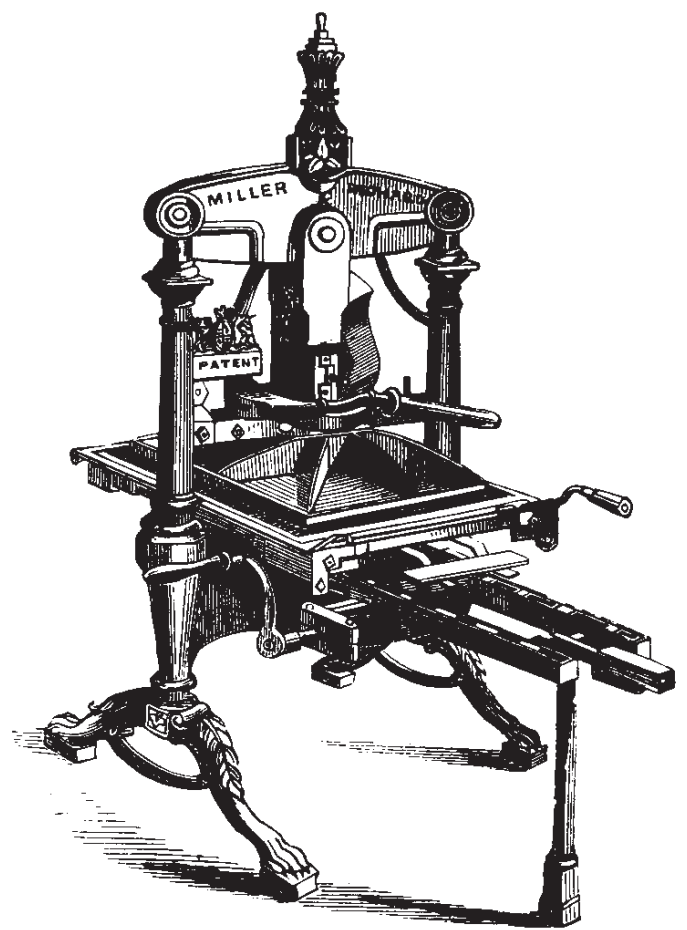
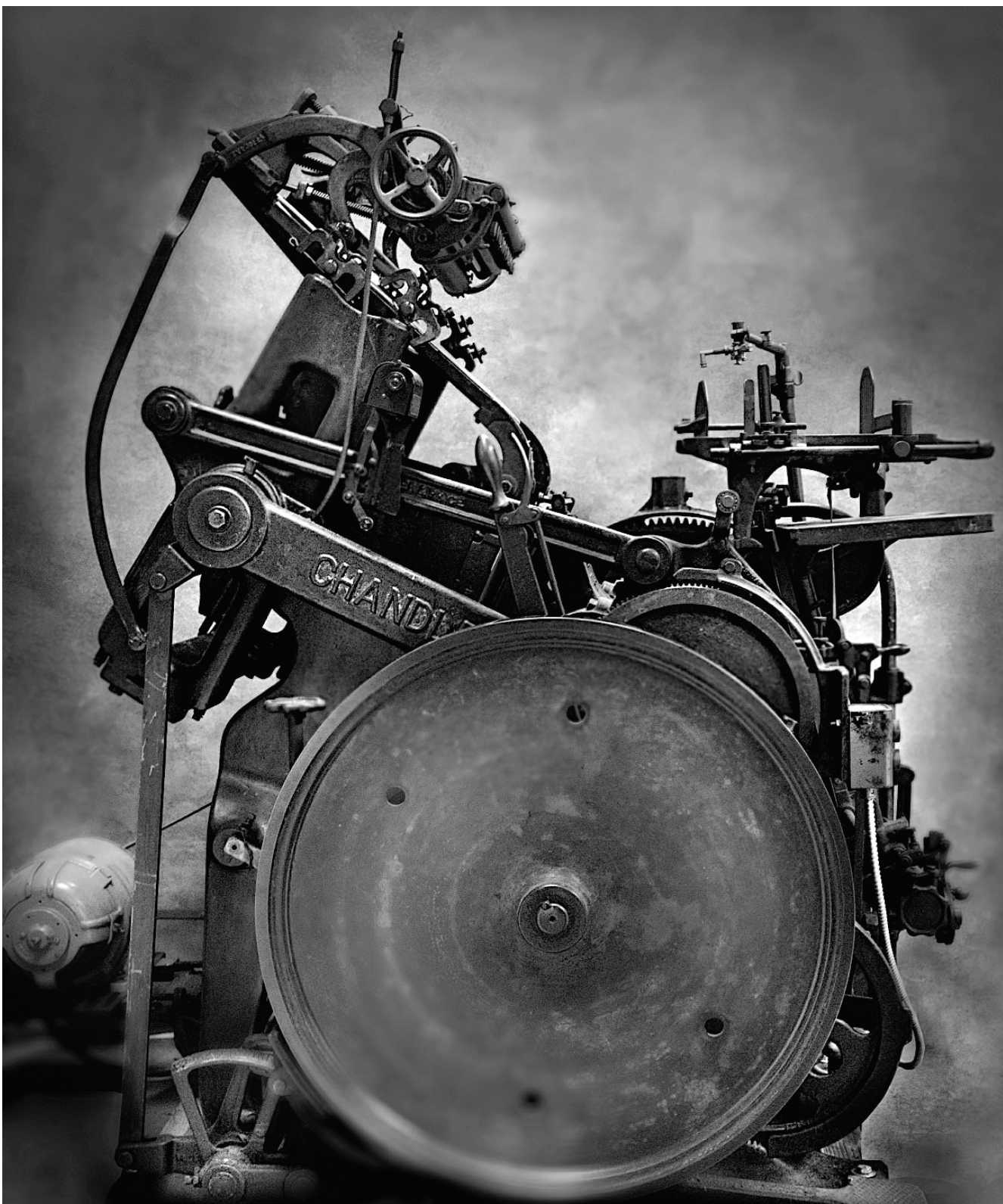
Metal movable type was first invented in Korea during the Goryeo Dynasty (around 1230). This led to the printing of the Jikji in 1377 - today the world's oldest extant movable metal print book.

The Invention of Movable Type



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.





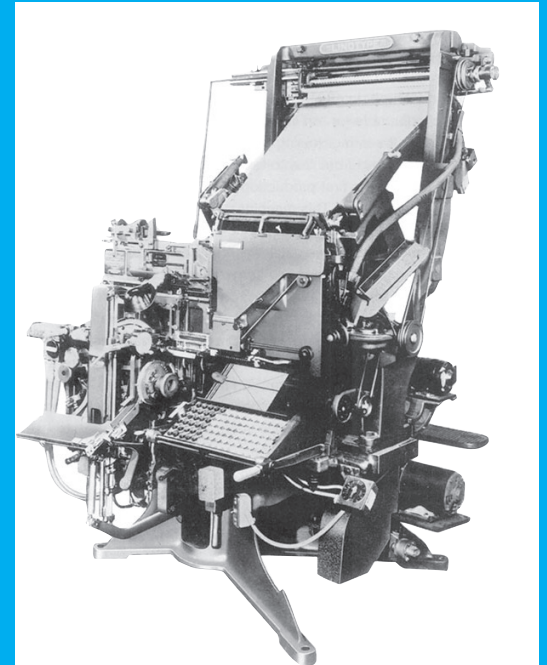
The quick promise to
god and fees as if he were in the seventh
heaven of typography together with Her-
man Esch, the most famous artist of the
year and over the last

Escher



MECHANICAL TYPESETTING

Linotype

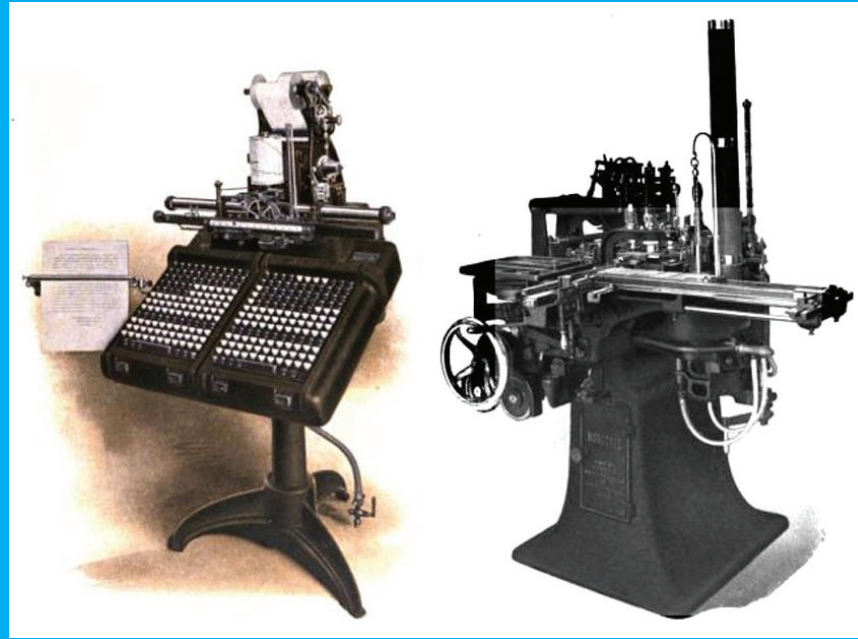


A trade name for a typesetting process in which type to be placed in a letterset form could be cast in lines rather than individual letters. After use these metal lines of type could be melted down and reused.

It cut down dramatically on labor costs in typesetting. But, its typesetting capabilities were limited.

MECHANICAL TYPESETTING

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.

MECHANICAL TYPESETTING

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=XUIBueqStg4>