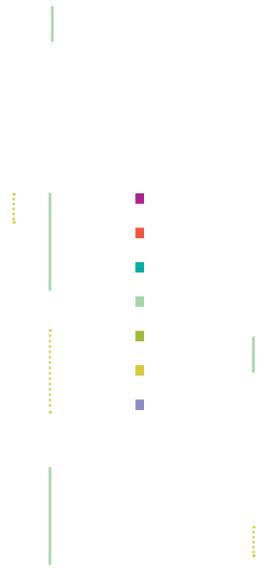


ı Ÿ ρ e օ 9 R Æ ρ Η Υ



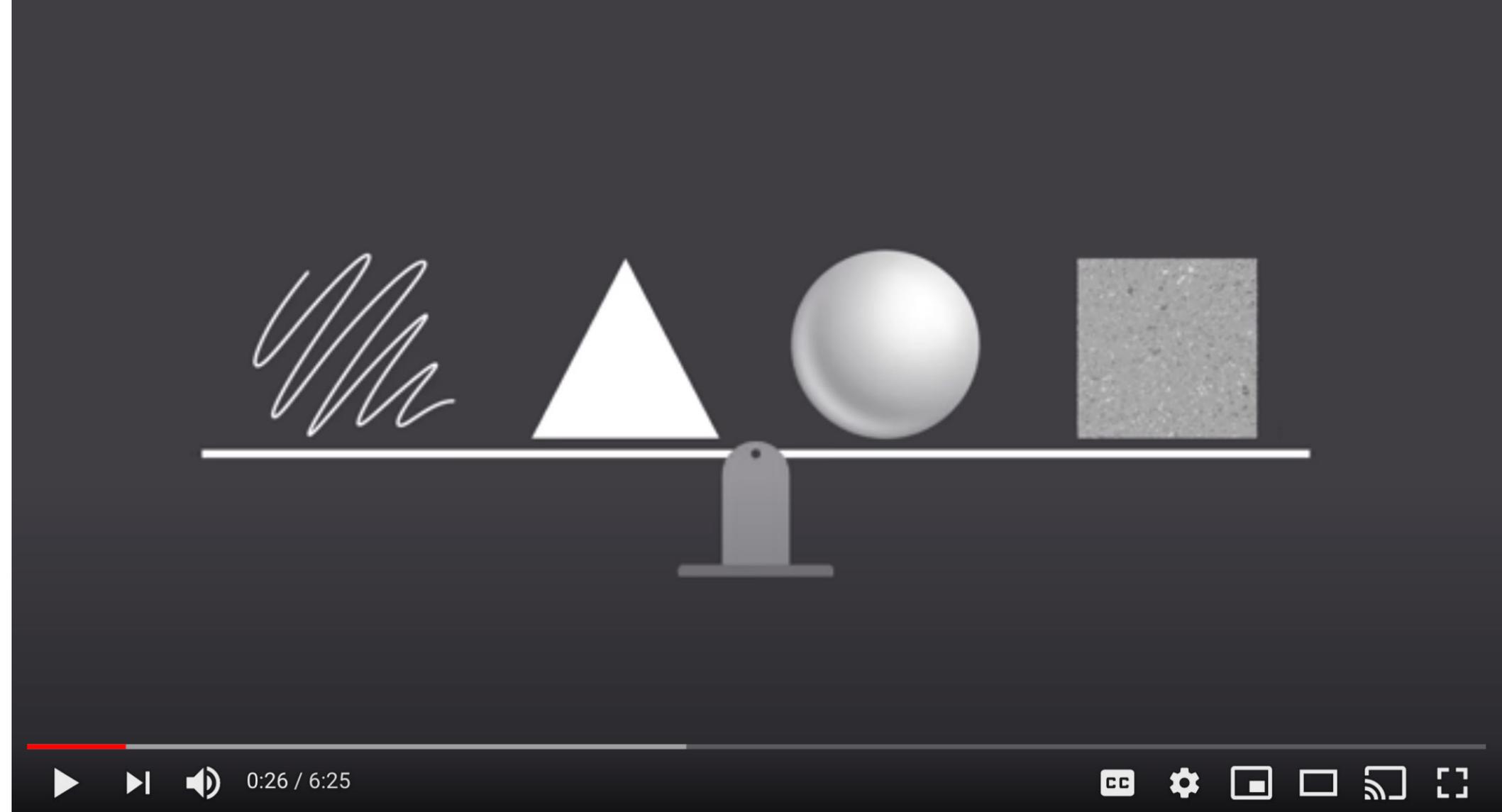
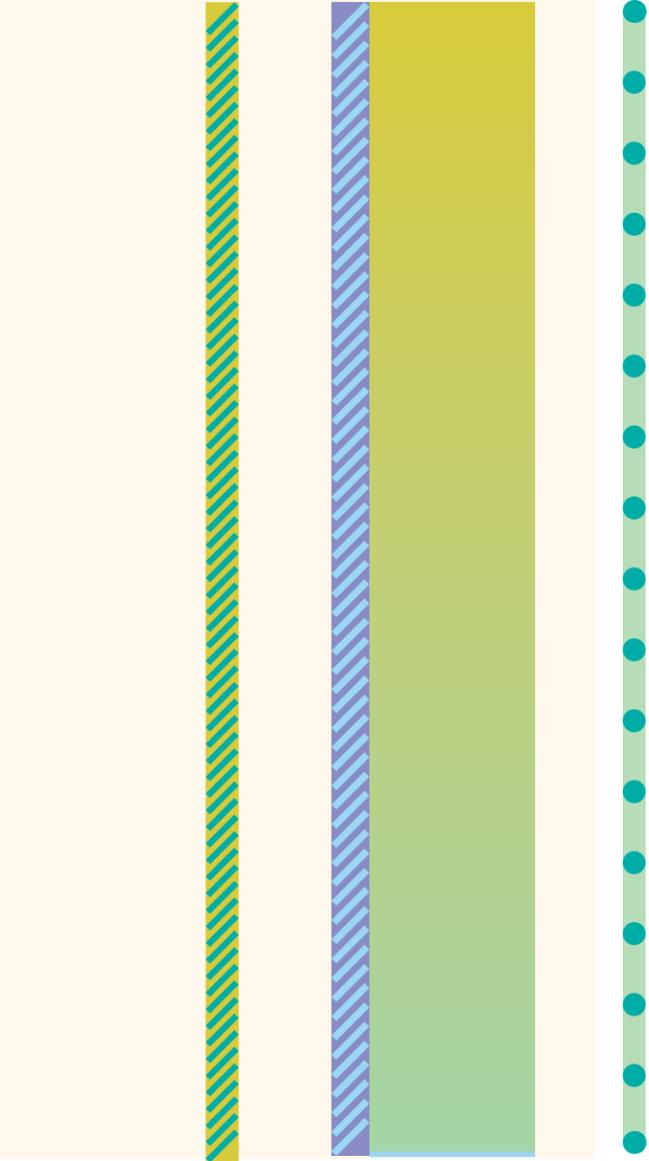
>

WHAT IS TYPOGRAPHY?

Typography is the art of designing letterforms, and/or arranging these forms in space, including styling the typography and adjusting kerning, tracking, and leading.

Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed.

On originating from Greek words of “ typos ” (form) and “ graphis ” (writing), typography means to write in accordance with form.



01..

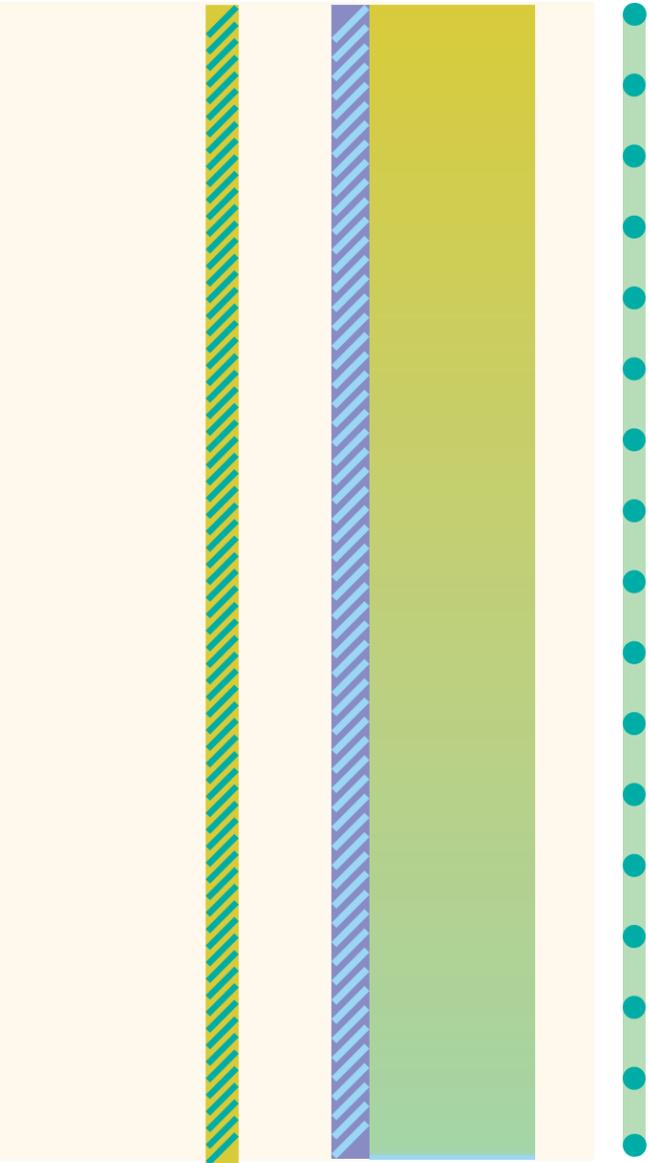
Q: What are the FUNDAMENTALS of GRAPHIC DESIGN?

.....

WATCH:

BEGINNING GRAPHIC DESIGN: FUNDAMENTALS

[HTTPS://YOUTU.BE/YQQX750PRA0](https://youtu.be/YQQX750PRA0)



02.

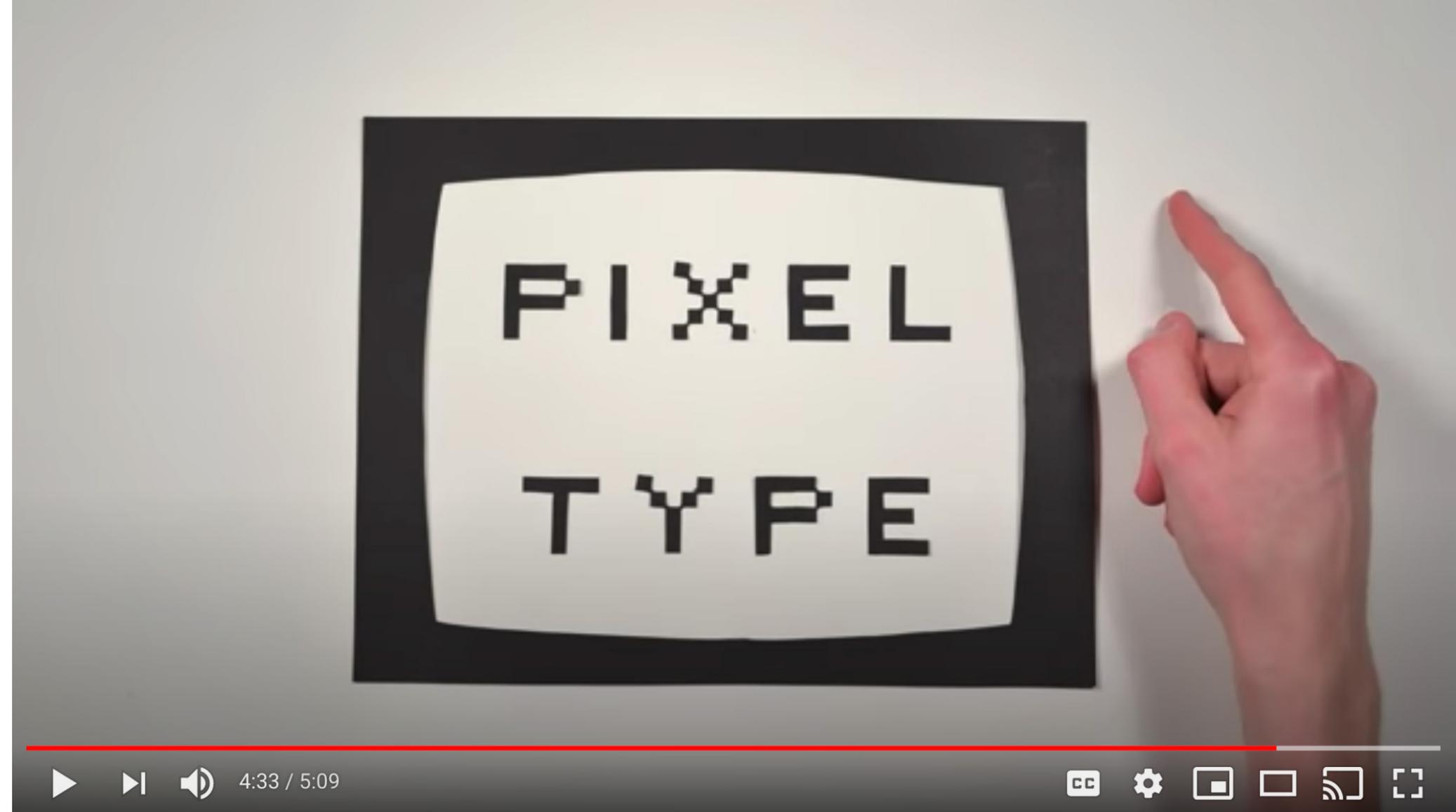
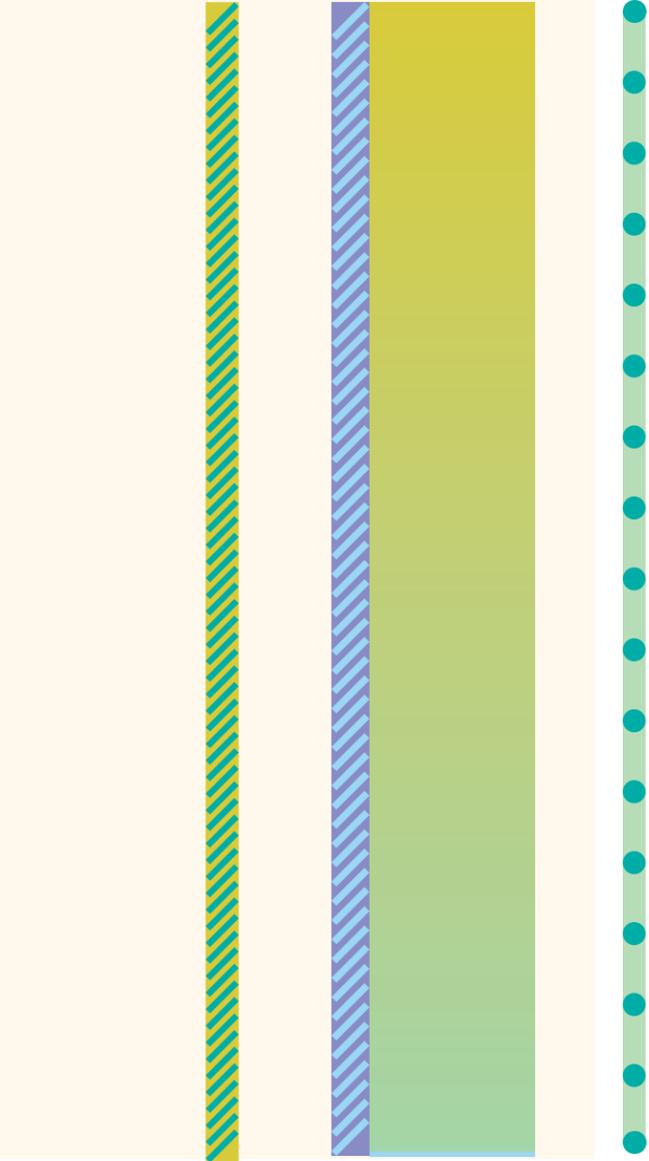
Q: WHAT is TYPOGRAPHY?

.....

WATCH:

BEGINNING GRAPHIC DESIGN: TYPOGRAPHY

[HTTPS://YOUTU.BE/SBYZH0IYFX0](https://youtu.be/sbyzh0iyfx0)



03.

What is the HISTORY OF TYPOGRAPHY?

.....

WATCH:

THE HISTORY OF TYPOGRAPHY - ANIMATED SHORT

[HTTPS://YOUTU.BE/WOGIKXAFJSK](https://youtu.be/WOGIKXAFJSK)

T Y P O G R A P H I C
H I E R A R C H Y .



>

WHAT IS HIERARCHY?

Typography Hierarchy is a kind of system to help establish emphasis. Creating a series of levels of importance within a composition can help information stand out and tell the viewer what the eye should look at first.



Label

Font-weight: Bold
Font-size: Label
Letter spacing: 200 pt
Case: All caps

ARTICLE

Headline

Font-weight: Bold
Font-size: L or XL
Letter spacing: -30pt
Case: Sentence case

Helping smallholder farmers face challenges on many fronts

Subheadline

Font-weight: Regular
Font-size: Paragraph or M
Letter spacing: 0pt
Case: Sentence case

72-year-old grandmother gives East African fintech startup Apollo Agriculture a try.

Body Copy

Font-weight: Regular
Font-size: Body
Letter spacing: 0pt
Case: Sentence case

When Virginia first met Apollo agents in her area, she was a little wary. “I told [them] I didn’t want to risk losing my farm! But we talked some more until I understood the product,” she says. Soon convinced, she enrolled. “I paid for the registration and like a boss, waited for the fertilizer delivery,” she says. Apollo provided both fertilizer and guidance on how to use it. Planting was delayed due to drought, but once the rains came, Virginia reaped an exceptional harvest.

Small Label

Font-weight: Bold
Font-size: Label-S
Letter spacing: 200 pt
Case: All caps

DATE

March 20, 2019

Metadata

Font-weight: Bold
Font-size: XS
Letter spacing: 0pt
Case: Sentence case

GEOGRAPHY

Kenya

E L E M E N T S *of*
T Y P O G R A P H Y



ELEMENT OF

SIZE :

A COLORLESS, TRANSPARENT,
ODORLESS, TASTELESS LIQUID
THAT FORMS THE
SeaS, LAKES, RIVERS, AND RAIN
AND IS THE BASIS OF THE FLUIDS OF
LIVING ORGANISMS.

ELEMENT OF

FORM :

TYPEFACE SELECTION:

O C E A N

O C E A N

O C E A N

O C E A N

O C E A N

O C E A N

O C E A N

O C E A N

O C E A N

O C E A N

ELEMENT OF

SPACING :

KERNING

O|C o|c e a n

TRACKING

O C E A N
O C E A N

LEADING

A COLORLESS, TRANSPARENT, ODORLESS,
TASTELESS LIQUID THAT FORMS THE SEAS,
LAKES, RIVERS, AND RAIN AND IS THE BASIS
OF THE FLUIDS OF LIVING ORGANISMS.

ELEMENT OF
LINE:



WATER. A COLORLESS,
TRANSPARENT, ODORLESS,
TASTELESS LIQUID THAT
FORMS THE SEAS, LAKES,
RIVERS, AND RAIN AND IS
THE BASIS OF THE FLUIDS
OF LIVING ORGANISMS.

behind the ocean and into
where ^{water} is kept
& 05152009
a field of dust under the
boom behind the ocean
and into the sea

RADIAL

05152009
05152009
between
A red string glides
through a land-
scape made of dust.
Fluttering it went
through a door, a
home, a bed of rust.
What once was, now
undone.

RANDOM

A FIELD
OF DUST
UNDER THE
OCEAN

In a field of dust
under the boom
behind the ocean
and into the sea

0509

3:45 PM

05.15.2009

3:46 PM

MODULAR

T Y P O G R A P H I C
F O R M & C O N T R A S T .



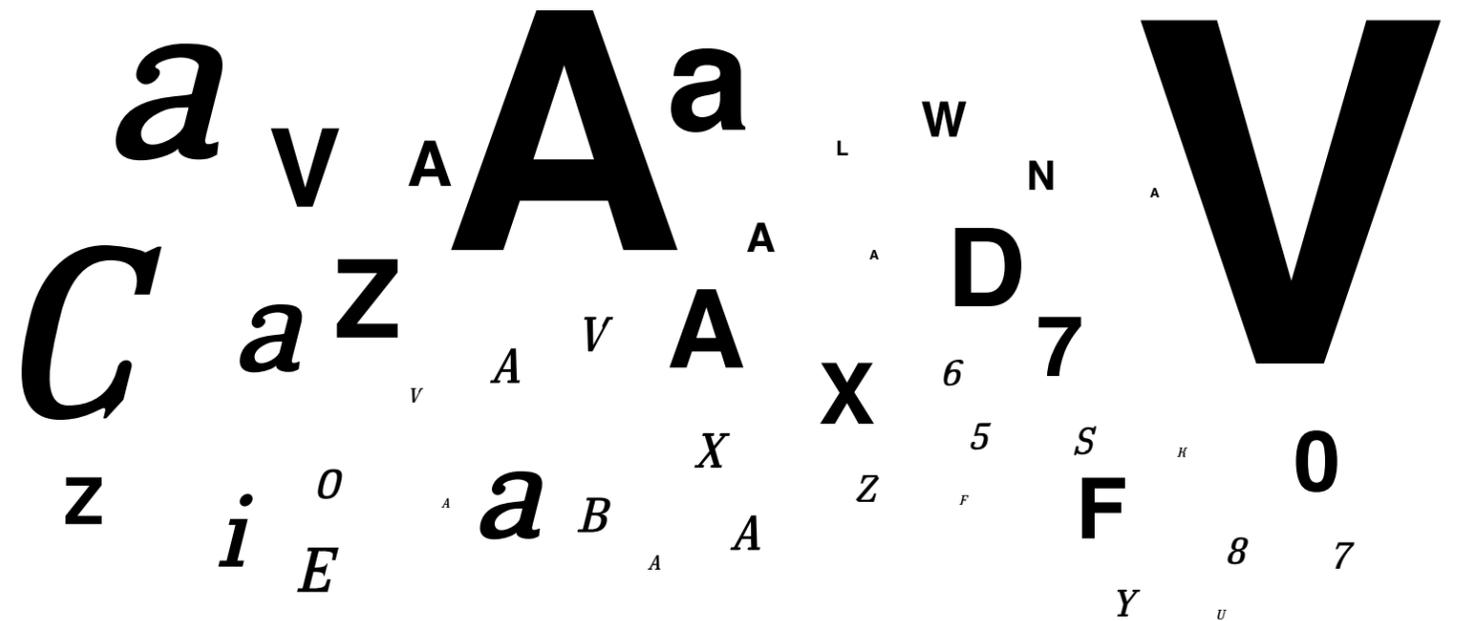
C O N T R A S T &
O R G A N I Z A T I O N



CONTRAST *of*

SCALE :

Consider working with Typographic size as a form of contrast. Size can draw wanted and unwanted attention when organizing compositions. Examples of size include the contrast of headings, subheadings, body text, captions, and page numbers. Each example has a distinct purpose and use at different scales.



WATER. A COLORLESS, TRANSPARENT, ODORLESS, TASTELESS LIQUID THAT FORMS THE SEAS, LAKES, RIVERS, AND RAIN AND IS THE BASIS OF THE FLUIDS OF LIVING ORGANISMS.

WATER. A COLORLESS, TRANSPARENT, ODORLESS, TASTELESS LIQUID THAT FORMS THE SEAS, LAKES, RIVERS, AND RAIN AND IS THE BASIS OF THE FLUIDS OF LIVING ORGANISMS.

CONTRAST *of*

WEIGHT:

Contrast of visual weight can be established through adjusting typographic styling and selection of typefaces. Common examples of shifts in weight can include selecting different styles in the same family. This can include Light, Light Oblique, Regular, Oblique, Bold, Bold Oblique, Black, Ultra Light, etc.

LIGHT
LIGHT OBLIQUE
REGULAR
OBLIQUE
BOLD
BOLD OBLIQUE

A A A A A A A Y Y Y Y B B B T T T T A A 4
C C C C C X X X X 4 4 4 4 4
Q Q Q G G G

WATER.

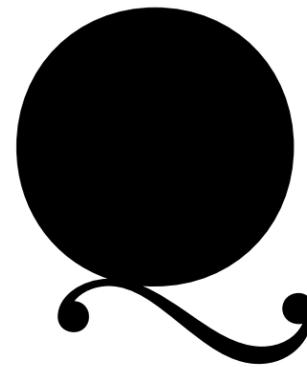
A COLORLESS, TRANSPARENT, ODORLESS, TASTELESS LIQUID THAT FORMS THE SEAS, LAKES, RIVERS, AND RAIN AND IS THE BASIS OF THE FLUIDS OF LIVING ORGANISMS.

WATER. A COLORLESS, TRANSPARENT, ODORLESS, TASTELESS LIQUID THAT FORMS THE **SEAS, LAKES, RIVERS,** AND RAIN AND IS THE BASIS OF THE FLUIDS OF LIVING ORGANISMS.

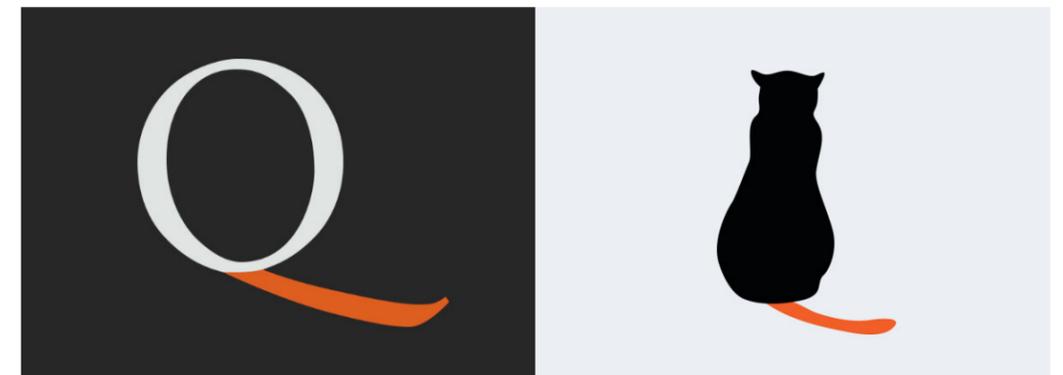
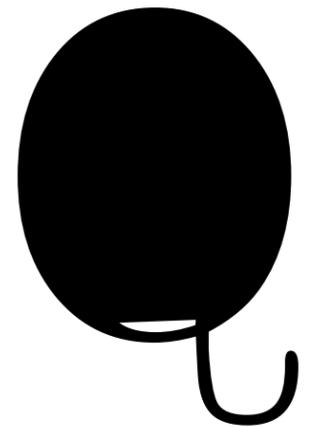
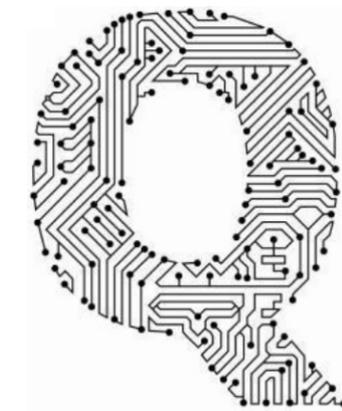
CONTRAST *of*

FORM :

Typographic shapes that push a level of exaggeration through form can create areas of focus and contrast. There are many different methods where form can provide contrast. Some include dense illustrative elements that focus the eye emphasizing visual weight.



Tt Bb Bb Kk
Tt Tt Bb Bb Kk Tt
Cc Ss Oo Cc
q Qqq Qqq
Tt B t Bb
b Sss t Bb
B qq t qq sss S
b S SS t Bb
S Kk Tt T t Bb
sss S



ELEMENT OF

FORM :

TYPEFACE
PAIRING:

OCEAN
INTO THE BLUE

OCEAN
INTO THE BLUE

OCEAN
INTO THE BLUE

OCEAN
INTO THE BLUE

OCEAN
into the blue

OCEAN
INTO THE BLUE

OCEAN
INTO THE BLUE

TYPEFACE
SELECTION:

OCEAN

OCEAN

OCEAN

OCEAN

OCEAN

OCEAN

OCEAN

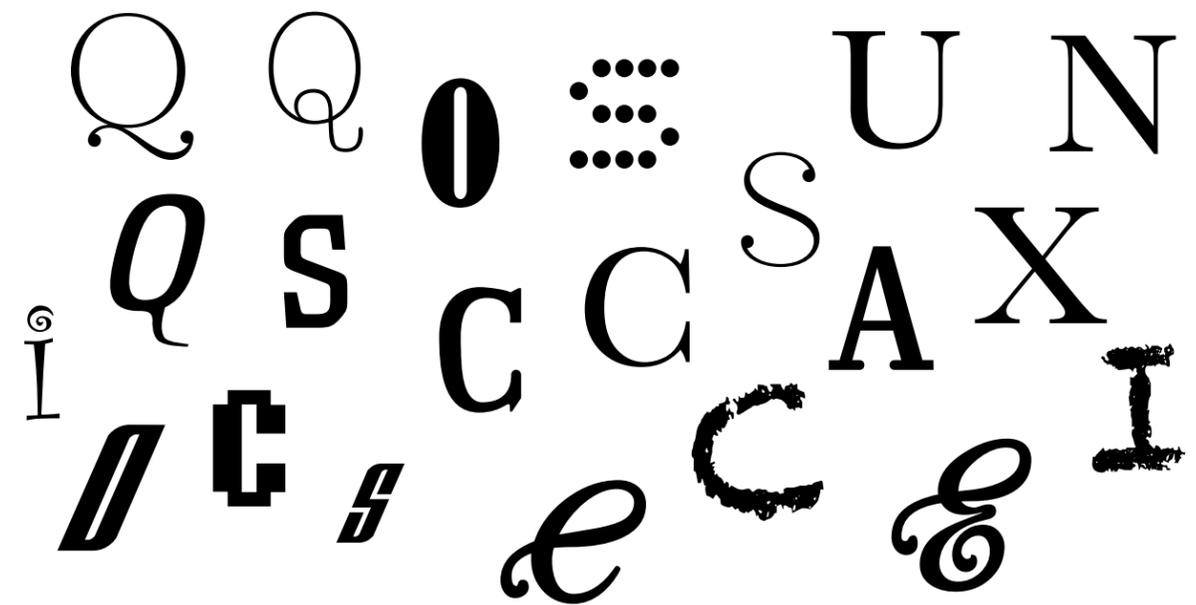
OCEAN

OCEAN

OCEAN

CONTRAST *of*
STRUCTURE:

Identifying structure can be significant when selecting typefaces, pairing styles, and juxtaposing type in any composition. Type that exaggerates and pushes differentiation in structure can touch viewers on an emotional level considering experience, mood & authenticity.



Q U E S T I O N

N E P T U N E
R I S I N G

STRUCTURE:

OCEAN
| INTO THE BLUE

OCEAN
| INTO THE BLUE

OCEAN
| INTO
THE
BLUE

OCEAN
| IN -
TO
THE
BL -
UE

OCEAN
| IN -
TO
THE
BL -
UE

OCEAN
| IN -
TO
THE
BL -
UE

OCEAN
| INTO
THE
BLUE

OCEAN
| INTO the BLUE

OCEAN
| IN
TO
THE
BL
UE

CONTRAST *of*

TEXTURE:

Creating a sense of dimension through digitally set text can help the viewer feel sequence, narrative, as well as enrich a message and take it out of a template desktop Microsoft Word posture. A field of type can form a landscape. It can be styled to elevated our senses sense. This can be achieved by adjusting spacing including kerning, tracking, and leading.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A colorless, transparent, odorless, tasteless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms.

A COLORLESS, TRANSPARENT, ODORLESS, TASTELESS LIQUID THAT FORMS THE SEAS, LAKES, RIVERS, AND RAIN AND IS THE BASIS OF THE FLUIDS OF LIVING ORGANISMS.

A COLORLESS, TRANSPARENT, ODORLESS, TASTELESS LIQUID THAT FORMS THE SEAS, LAKES, RIVERS, AND RAIN AND IS THE BASIS OF THE FLUIDS OF LIVING ORGANISMS.

CONTRAST *of*

COLOR:

Adjusting color is important to remember. Color can create significant areas of emphasis and can lead the viewers eye through a typographic landscape. From adjusting color using bold choices like red to choosing a more subtle approach by adjusting typographic elements to shades of gray can elevate the sense of hierarchy in a build or composition.

U^N A^E
8^X B^P W² 7^A V
1^R O^N 1⁸ U^I 6^L T^Q

CONTRAST *of*

DIRECTION:

Although we are taught to stay in the lines and keep everything straight and aligned as we style our research papers, typography in most graphic design contexts is different. Designers are expected to boldly style form using direction and to style typographic systems that think outside the box.

behind the ocean and into
the sea

where ^{water} is kept
3:45pm

& 05152009

a field of dust under the
boom behind the ocean
and into the sea

A FIELD OF DUST UNDER THE OCEAN

A field of dust.
A bed of rust.
An ocean &

A red string glides

Fluttering it went

THROUGH A LANDSCAPE MADE
OF DUST.

04

3:45 PM

through a door,

a home,
a bed of rust.
What once
X marks the spot
was, now undone.

T Y P O G R A P H I C
S Y S T E M S :

in a field of dust
under the boom
behind the ocean
and into the see

where water is kept

05152009
3:45pm

1 AXIAL

where water is kept

A red string glides
through a land-
scape made of dust.
Fluttering it went
through a door, a
home, a bed of rust.
What once was, now
undone.

05152009
3:45pm

A field of dust,
A bed of rust,
An ocean &
through the sea

GRID

Between
the silence

&
the echo

BILATERAL

05152009
05152009
05152009
3:45pm

Between

A red string glides
through a land-
scape made of dust.
Fluttering it went
through a door, a
home, a bed of rust.
What once was, now
undone.

RANDOM

time: 3:45pm

&

05152009

where water is kept

in a field of dust
under the boom

behind the ocean
& into the see

GRID

in a field of dust
under the boom
behind the ocean
and into the see

where water is kept

05152009
3:45pm

in a field of dust
under the boom
behind the ocean
and into the see

GRID

in a field of dust
under the boom
behind the ocean
and into the see

where water is kept

05152009
3:45pm

7 AXIAL

behind the ocean and into
the see

where water is kept

05152009
3:45pm

&

05152009

a field of dust under the
boom behind the ocean
and into the see

RADIAL

on a mountain with trees
 water is kept
 water is kept
 water is kept

9 DILITATIONAL

oceans in the
 05
 3:45 PM
 U B E O O
 S K Y

10

A FIELD
 OF DUST
 UNDER THE
 OCEAN

0509

3:45 PM

In a field of dust
 under the boom
 behind the ocean
 and into the sea

05.15.2009

3:45 PM

11 MODULAR

04

WHERE water is Kept

WHERE the MOON is hidden

WHERE the SKY is burning

12 GRID

where is kept
 where is kept
 where is kept
 where is kept

13 DILITATIONAL

A red string glides
 through a land-
 scape made of dust.
 Fluttering it went
 through a door, a
 home, a bed of rust.
 What once was, now
 undone.

A field of dust,
 A bed of rust,
 the ocean &
 through a sea

05

3:45 PM

05.15.2009

3:45 PM

04

14 MODULAR

A FIELD
 OF DUST
 UNDER THE
 OCEAN

05

3:45 PM

A field of dust,
 A bed of rust,
 An ocean &
 through the sea

A red string glides
 through a land-
 scape made of dust.
 Fluttering it went
 through a door, a
 home, a bed of rust.
 What once was, now
 undone.

15 MODULAR

05

3:45 PM

OCEANS in THE

SKY

& beetween

16 GRID

04
3:45 PM

A FIELD OF DUST UNDER THE OCEAN
A red string glides through a landscape made of dust.

Fluttering it went through a door, a home, a bed of rust.

A field of dust, a bed of rust.

What once was, now undone.

X marks the spot

25 RANDOM / TRANSITIONAL

3:45 PM

A FIELD OF DUST UNDER THE OCEAN

A red string glides through a landscape made of dust. Fluttering it went through a door, a home, a bed of rust. What once was, now undone.

0101 PwU 0500 047 P0TH0q 05182009

3:45 PM

A FIELD OF DUST UNDER THE OCEAN

25 RANDOM / TRANSITIONAL

05

A FIELD OF DUST UNDER THE OCEAN

A red string glides through a landscape made of dust. Fluttering it went through a door, a home, a bed of rust. What once was, now undone.

3:45 PM

A FIELD OF CRUST UNDER THE MOUNTAIN

A RED LINE OF FAIT UNDER THE MOUNTAIN

A PINK STRING GLIDING IN THE WIND OF FAIT UNDER THE MOUNTAIN

21 MODULAR

04
3:45 PM

A red string glides through a landscape made of dust.

Fluttering it went through a door, a home, a bed of rust.

A FIELD OF DUST UNDER THE OCEAN

A field of dust, a bed of rust.

What once was, now undone.

X marks the spot

A FIELD OF DUST UNDER THE OCEAN & THROUGH THE SEA

25 RANDOM / TRANSITIONAL

A red string glides through a landscape made of dust. Fluttering it went through a door, a home, a bed of rust. What once was, now undone.

A PINK STRING GLIDING IN THE WIND OF FAIT UNDER THE MOUNTAIN

A RED LINE OF FAIT UNDER THE MOUNTAIN

A FIELD OF CRUST UNDER THE MOUNTAIN

A FIELD OF DUST UNDER THE OCEAN

05

3:45 PM

21 MODULAR

A red string glides through a landscape made of dust. Fluttering it went through a door, a home, a bed of rust. What once was, now undone.

A FIELD OF DUST UNDER THE OCEAN

3:45 PM

A FIELD OF CRUST UNDER THE MOUNTAIN

A RED LINE OF FAIT UNDER THE MOUNTAIN

A PINK STRING GLIDING IN THE WIND OF FAIT UNDER THE MOUNTAIN

05

21 MODULAR

T Y P E F A C E

P E R S O N A L I T Y :

HISTORICAL

OLD ESTABLISHED

OLD FASHIONED

AUTHENTIC

C L E A N

C O N T E M P O R A R Y

N E W E D U C A T E D

K N O W L E D G E A B L E

M O D E R N

C L A S S Y

E L E G A N T

MIXTURE

TEAM SPORT

SCIENTIFIC

CONTEMPORARY

D I G I T A L

B R E A K I N G D O W N

G R A P H I C

AIRY

ATMOSPHERIC

INTRICATE

DELICATE

E D C Y

N E W A G E

S C I F I

H I S T O R I C

C O N T E M P O R A R Y

T Y P O G R A P H I C
T E R M S :

0A.

FONT vs. TYPEFACE:

A *typeface* is the particular design of a collection of letterforms and *font* is the way that these letterforms are delivered to be installed on your computer or device.



OB.

GLYPH vs. CHARACTER

A individual *character*,
like a lowercase b, can
be assigned different
alternates *glyphs*
(within the Glyph panel,
numbered by Unicode).

b, b, B, B, B



OC.

Typographic Grid:

Typographic Grid is the underlying invisible structure used to build a layout or poster design. There are many different ways a grid can be established



OD.

Typographic Hierarchy:

Typographic Hierarchy is establishing a system for how the viewer interprets the text based elements within a design work. Hierarchy helps the viewer know where to look first.



OE.

Typefaces TO Avoid:

Professional designers
avoid the following
typefaces:

Comic Sans

Apple Chancery

Papyrus

Curlz

Hobo

Bradley Hand



OF.

KERNING

When you adjust *Kerning* you are adjusting the spacing between two individual letterforms.

AV AV



OG.

TRACKING

When you adjust *Tracking* you are adjusting the spacing across a combination of multiple letterforms -sometimes a whole paragraph.

AVENUE



OH.

LEADING

Leading is adjusting the spacing between lines of letterforms.

He lived at the end of Oak
Avenue. It was a brisk
morning and he still had
not heard from her.



01.

ALIGNMENT

He lived at the end
of Oak Avenue.
It was a brisk
morning and he
still had not heard
from her.

CENTERED

He lived at the end
of Oak Avenue. It
was a brisk morning
and he still had not
heard from her.

LEFT
ALIGNED

He lived at the end
of Oak Avenue. It
was a brisk morning
and he still had not
heard from her.

RIGHT
ALIGNED



OJ.

RAG / RIVER

→ He lived at the end
of Oak Avenue. It
was a brisk morning
and he still had not
heard from her.

RAG

He lived at the end
of Oak Avenue. It
was a brisk morning
and he still had not
heard from her.

RIVER



OK.

WIDOW / ORPHAN

He lived at the end of
Oak Avenue. It was a
brisk morning and he
still had not heard from
her.

← WIDOW

He lived at the end of
Oak Avenue. It was
a brisk morning and
he still had not heard
from her.

He lived at the end of
Oak Avenue. It was
a brisk morning and
he still had not heard
from her.

from her.



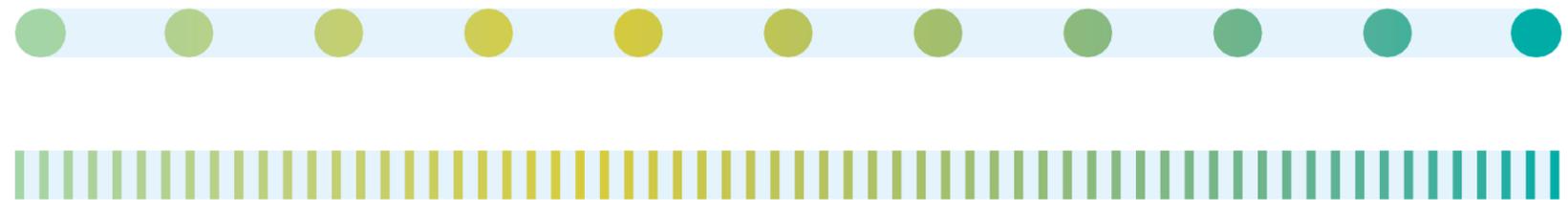
ORPHAN

He lived at the end of
Oak Avenue. It was a
brisk morning and he
still had not heard

He lived at the end of
Oak Avenue. It was
a brisk morning and
he still had not heard

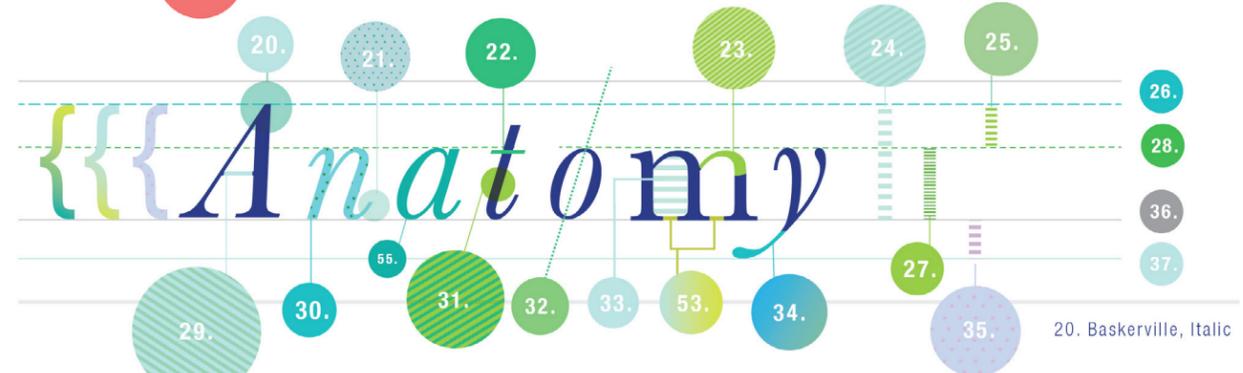


T Y P O G R A P H I C
A N A T O M Y :





01. Baskerville, Regular

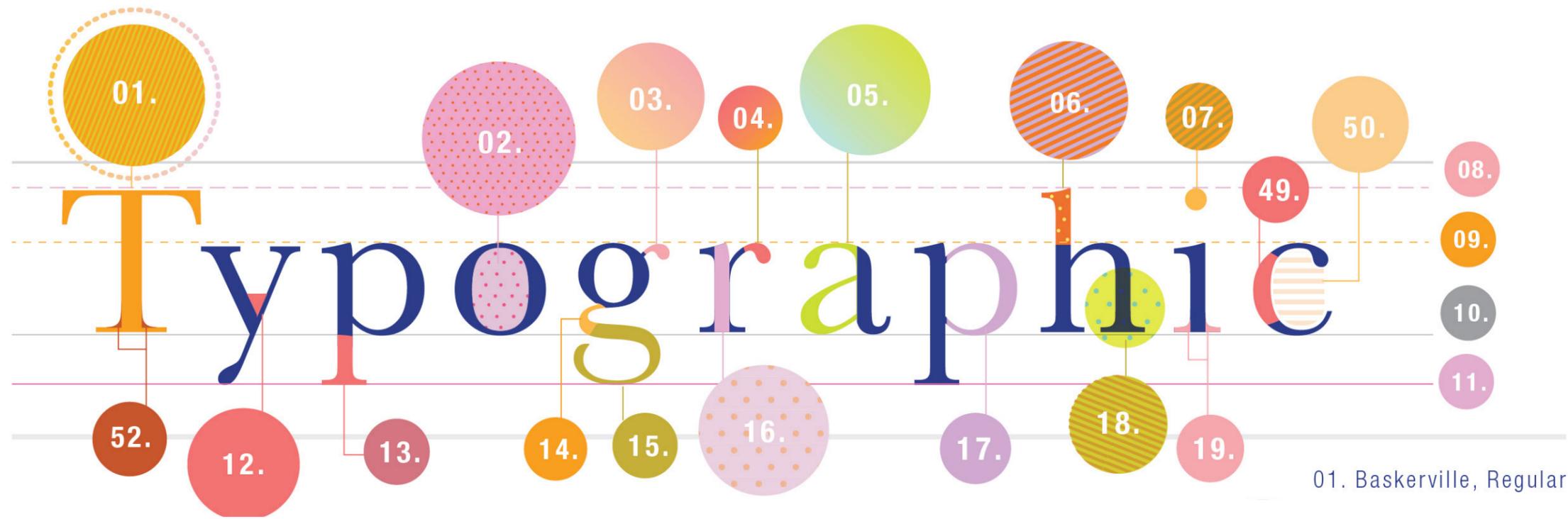


20. Baskerville, Italic



38. Bodoni SvtyTwo ITC TT
39. Adobe Caslon Swash Italic

- 01. / MAJUSCULE / CAPITAL / UPPERCASE
- 02. COUNTER
- 03. EAR
- 04. TEAR-DROP TERMINAL
- 05. TWO-STORY LETTER
- 06. ASCENDER
- 07. TITTLE
- 08. ASCENDER LINE
- 09. X-HEIGHT
- 10. BASELINE
- 11. DESCENDER LINE
- 12. CROTCH
- 13. DESCENDER
- 14. LINK / NECK
- 15. LOOP / LOBE
- 16. STEM
- 17. BOWL
- 18. LEG
- 19. BILATERAL SERIF
- 20. APEX
- 21. FINIAL
- 22. CROSSBAR
- 23. SHOULDER
- 24. CAP HEIGHT
- 25. ASCENDER
- 26. ASCENDER LINE
- 27. X-HEIGHT
- 28. X-HEIGHT
- 29. CROSSBAR
- 30. MINUSCULE / LOWERCASE
- 31. STEM
- 32. AXIS
- 33. APERTURE
- 34. TAIL & DESCENDER
- 35. DESCENDER
- 36. BASELINE
- 37. DESCENDER LINE
- 38. PANGRAM
- 39. SWASH
- 40. EYE
- 41. SPINE
- 42. AMPERSAND
- 43. STROKE
- 44. TAIL
- 45. SPUR
- 46. BEAK
- 47. APERTURE
- 48. VERTEX
- 49. STRESS
- 50. OPEN COUNTER
- 51. EXAMPLES OF LIGATURES
- 52. BRACKET



01. Baskerville, Regular

01. / MAJUSCULE /
CAPITAL / UPPERCASE

02. COUNTER

03. EAR

04. TEAR-DROP TERMINAL

05. TWO-STORY LETTER

06. ASCENDER

07. TITTLE

08. ASCENDER LINE

09. X-HEIGHT

10. BASELINE

11. DESCENDER LINE

12. CROTCH

13. DESCENDER

14. LINK / NECK

15. LOOP / LOBE

16. STEM

17. BOWL

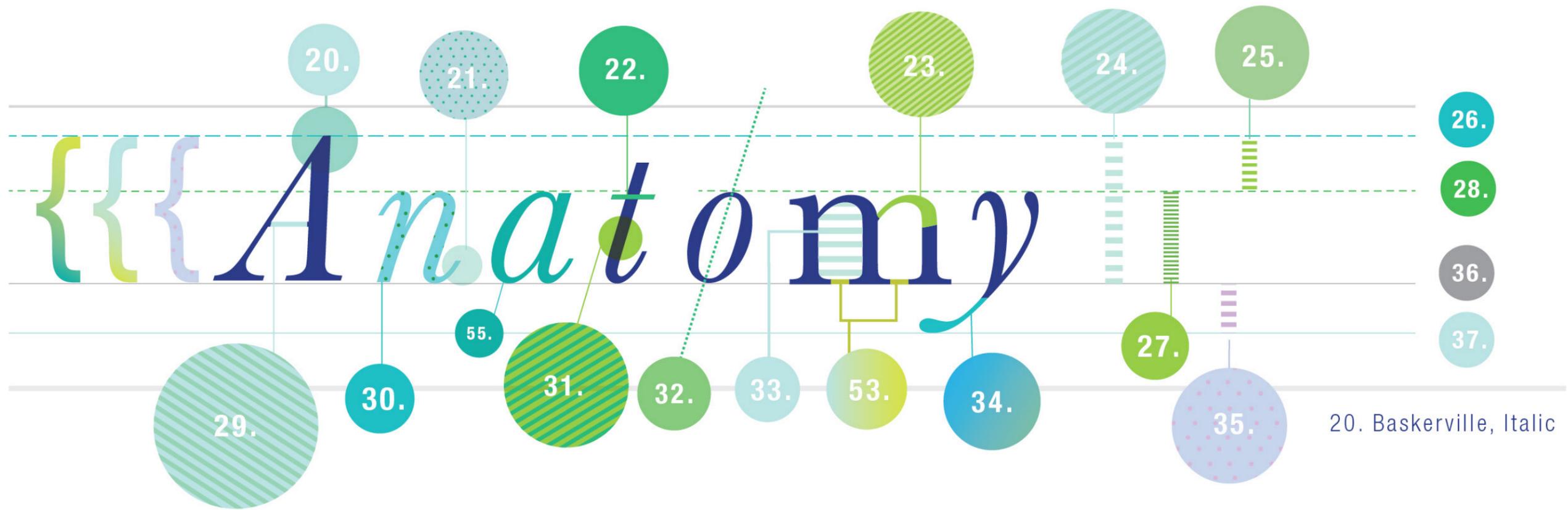
18. LEG

19. BILATERAL SERIF

49. STRESS

50. OPEN COUNTER

52. BRACKET



20. Baskerville, Italic

20. APEX

21. FINIAL

22. CROSSBAR

23. SHOULDER

24. CAP HEIGHT

25. ASCENDER

26. ASCENDER LINE

27. X-HEIGHT

28. X-HEIGHT

29. CROSSBAR

30. MINUSCULE / LOWER-CASE

31. STEM

32. AXIS

33. APERTURE

34. TAIL & DESCENDER

35. DESCENDER

36. BASELINE

37. DESCENDER LINE

38.

The quick brown
fox jumps over
the lazy dog

38. PANGRAM



- 20. APEX
- 38. PANGRAM
- 39. SWASH
- 40. EYE
- 41. SPINE
- 42. AMPERSAND
- 43. STROKE
- 44. TAIL
- 45. SPUR
- 46. BEAK
- 47. APERTURE
- 48. VERTEX
- 49. STRESS
- 50. OPEN COUNTER
- 51. EXAMPLES OF LIGATURES
- 52. BRACKET

T Y P O G R A P H I C

R U L E S :

[[TYPOGRAPHIC RULES.]]

EDITED BY: CARRIE A. DYER

#.	The Rule.	Description.
01.	What is a FONT vs. TYPEFACE ■	<p>__Font = "a font is the delivery mechanism..." A Font is the digital format that enables the printing and functionality of typefaces.</p> <p>__Typeface = "A typeface is the design of the letterforms..."</p> <p>http://thinkingwithtype.com/letter/#font-formats</p>
02.	The 3 Typefaces RULE ■	As a beginner it's a good idea to start with 2 or 3 typefaces total for one layout or design. It's also important to pay attention to how the typefaces are paired.
03.	USE HIERARCHY ■	Use typographic hierarchy and emphasis to mix different typographic weights, color, spacing, capitalization, etc. Working with these elements creates hierarchy, contrast, rhythm, movement, and visual interest.
04.	CONTRAST is IMPORTANT ■	Consider trying a typeface that was created as a typographic family that has different sub-styles like Thin, Light, Bold, Black, Italic, etc. You can also achieve contrast many other ways including orientation, color (black vs. gray, red), negative space, placement, pairing, etc.
05.	DISPLAY vs. BODY ■	Display text is decorative, stylized, and typically more intricate and less legible. Do not use display type as body type. Body Type should be legible and readable. Typically, Body text is more minimal in style and is a traditional Serif or San Serif.
06.	TYPEFACE SELECTION ■	Selecting an appropriate typeface is not easy at first. It takes a trained eye and studying numerous typefaces. There are many successful and well designed typefaces but there are many more typefaces that are not well designed.
07.	USE NEGATIVE SPACE ■	As designers Negative Space (or Negative Noise) is very important. Utilizing negative Space, Margins, and other moments of pause helps the viewer see the compositional components more clearly.
08.	SCREEN vs. PRINT ■	Type on the screen is most legible as a San Serif typeface. While large bodies of printed type is most legible as a Serif typeface.
09.	DISPLAY TYPEFACES ■	Display Typefaces are for headlines or specific areas of interest or even typographic illustration.
10.	SCRIPT vs. HAND-WRITING ■	If you want something to appear handwritten then hand write it and scan it in. It's very difficult to select a typeface that is designed to look hand written and make it look sophisticated.
11.	ALL CAPS ■	Setting type in All Caps makes the text less legible. There are some situations where All Caps can be used successfully -including headings. practicaltypography.com/all-caps.html
12.	LEADING ■	<p>If you set the type using traditional calculations the leading should be set at 120-145% of the point size. Examples below:</p> <p>Text Size = 9 Calculation: 9 x 1.20= 10.8 Leading = 10.8 (120%)</p> <p>Text Size = 7 Calculation: 7 x 1.20= 8.4 Leading = 8.4 (120%)</p>
13.	OLD STYLE NUMERALS ■	Old Style numerals improve Legibility.
14.	AVOID THESE ■	Avoid typefaces that are not designed well. Some of these include: Papyrus, Curiz, Comic Sans, & others...
15.	DISTORTING TYPE ■	Distorting type is a type crime. Don't distort, stretch, squish typographic elements.

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16.	TYPE SIZE & SCALING ■	<p>Type size depends on the specific typeface. Several examples of typographic scaling is below. There are many ways that you can apply typographic rules to achieve successful hierarchy.</p> <p>Typical Ranges: __Body Type = 8-12 pt. __Subhead = 14-18 pt. __Headline = 24-72 pt.</p> <p>Other Specific Examples: BASED ON THE GOLDEN RATIO: Footnote = 6pt Endnote = 6.75pt Caption = 7.5pt Body Text = 8pt Byline = 9pt Subheading = 9.75pt Blockquote = 12pt Subheading 1 = 15.75pt Title = 25.5pt Big Title = 34pt</p> <p>BASED ON 1:2: Footnote = 5.5pt Endnote = 6.25 Caption = 7pt Body Text = 8pt Byline = 9.25pt Subheading = 10.75pt Blockquote = 14pt Subheading 1 = 21.25pt Title = 42.25pt Big Title = 64pt</p> <p>www.layoutgridcalculator.com/typographic-scale/</p>
17.	DEFAULT FONTS ■	Generally adjust default fonts. Select a legible, minimal typeface for Body Text.
18.	MIXING MOODS ■	Be careful about mixing typographic moods. Although it's possible to mix aesthetics you want to create unity and harmony in a layout.
19.	Avoid WIDOWS & ORPHANS ■	Know the terms typographic Orphan and typographic Widow and avoid these scenarios like the plague. Widows and Orphans are amateur mistakes.
20.	Avoid RIVERS ■	Rivers are to be avoided. When looking at a body of text avoid sporadic spacing between words that create "rivers". Typographic Rivers are commonly created when justifying a paragraph of type. Be careful about justifying type.
21.	CENTERING TYPE ■	Centering type is a beginners mistake. Although centering type can be a beautiful and sophisticated choice. It's very hard to do until you have an advanced knowledge of visual spacing.
22.	SPACED TYPE ■	Spaced type, like adjusting the tracking, can add an atmospheric effect to the aesthetic of the typographic styling. It's safe to space type in situations like headlines. Be careful about dramatically spacing out body type, although you can typically slightly adjust the tracking to create increased legibility.
23.	SERIF with SAN SERIF ■	Try combining Serif with San Serif.
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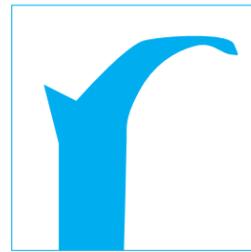
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C L A S S I F I C A T I O N :

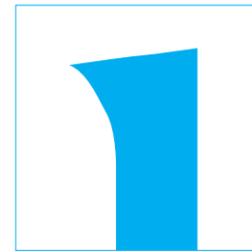
TYPES OF
SERIF STYLES:



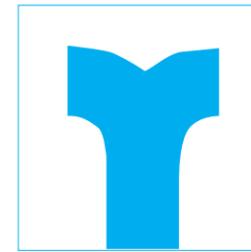
GOthic



TRANSITIONAL
SERIF



BRACKETED
SERIF



TUSCAN
SERIF



GLYPHIC
SERIF



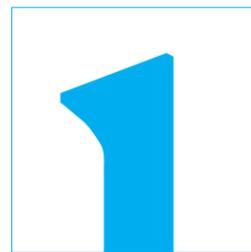
WEDGE
SERIF



SLAB SERIF
(BRACKETED)



CURSIVE
SERIF



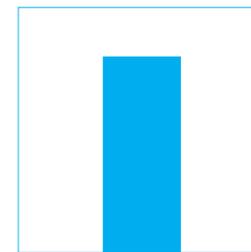
OLDSTYLE
SERIF



HAIRLINE
SERIF

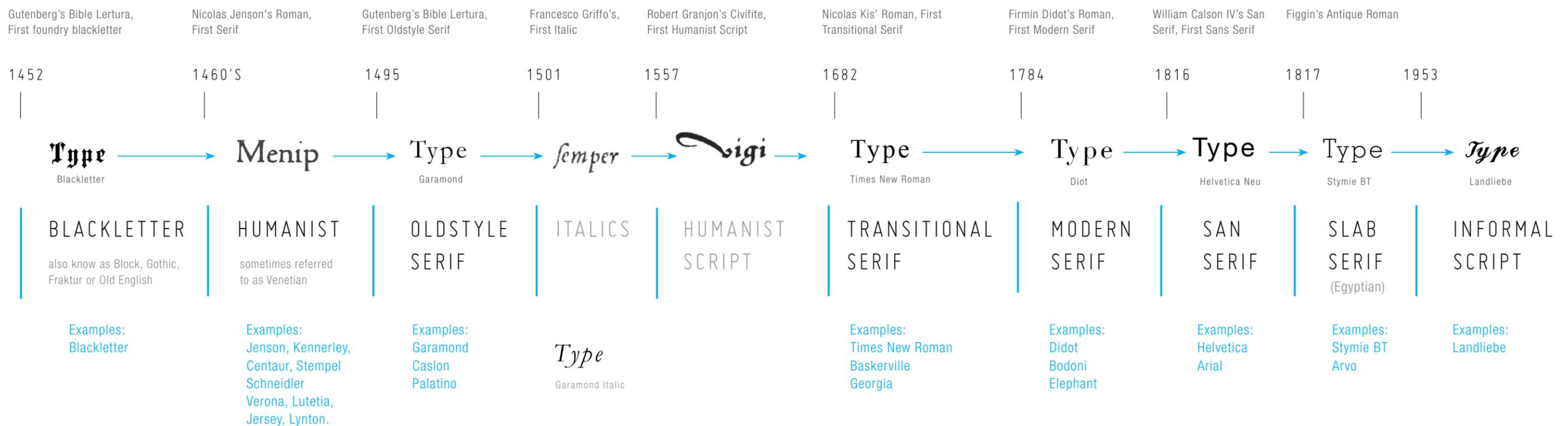


SLAB SERIF
(UNBRACKETED)



SANS SERIF

PROGRESSION OF *TYPOGRAPHIC STYLES*



1452 Gutenberg's Bible Lertura,
First foundry blackletter

Type

BLACKLETTER

also know as Block, Gothic,
Fraktur or Old English

Examples:
Blackletter

1460'S Nicolas Jenson's Roman,
First Serif

Menip

HUMANIST

sometimes referred
to as Venetian

Examples:
Jenson, Kennerley,
Centaur, Stempel
Schneidler
Verona, Lutetia,
Jersey, Lynton.

1495

Gutenberg's Bible Lertura,
First Oldstyle Serif

Type

Garamond

OLDSTYLE
SERIF

Examples:
Garamond
Caslon
Palatino

1501 Francesco Griffo's,
First Italic

semper

ITALICS

Type

Garamond Italic

1557 Robert Granjon's Civifite,
First Humanist Script

vigi

HUMANIST
SCRIPT

1682 Nicolas Kis' Roman, First
Transitional Serif

Type

Times New Roman

TRANSITIONAL
SERIF

Examples:
Times New Roman
Baskerville
Georgia

1784 Firmin Didot's Roman,
First Modern Serif

Type

Didot

MODERN
SERIF

Examples:
Didot
Bodoni
Elephant

1816 William Calson IV's San
Serif, First Sans Serif

Type

Helvetica Neu

SAN
SERIF

Examples:
Helvetica
Arial

1817 Figgin's Antique Roman

Type

Stymie BT

SLAB SERIF

(Egyptian)

Examples:
Stymie BT
Arvo

1953

Type

Landliebe

INFORMAL
SCRIPT

Examples:
Landliebe