

Typography can be defined as designing **with** type and not designing **the** type. It is extremely important to keep this in mind while you are studying typography. Here are some useful definitions.

Typeface: The design of Alphabet and numbers unified by consistent visual properties.

Font: A font is a complete set of type of one size and one variation on a typeface.

Type Style: A type style is a specific family created within a typeface. The typefaces can be Roman, Condensed, Regular, Light, Bold, Semibold, Black, Italic, Script, among others and can also be a combination of styles like Light Italic or SemiBold Condensed.

Type Size: Type Size is the measure of a type's height. It is usually measured in points. One point is equal to 1/72 of an inch.

Uppercase letters: The uppercase letters are the capital, large letters of a typeface. They have this name because they used to be stored in the upper section of the printer's type case.

Lowercase letters: The lowercase letters are the small letters of a typeface. They have this name because they used to be stored in the lower section of the printer's type case.

Baseline: The baseline is the imaginary line upon which the text rests. It is also known as the "reading line". It is the line where the base of all capital letters and most lowercase letters are positioned.

X-height: The height of the body of a lowercase letter like the letter x or a. It is measured from the baseline to the top of the body of the letter. The x-height will vary in typefaces of the same size. For example, I use the same type size for the two words below, but the x-height is different for different typefaces.

abcdefghijklmnopqrstuvwxy1234567890
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
 abcdefghijklmnopqrstuvwxy1234567890
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Garamond Bold is a different font from *Garamond Italic*.

Bodoni MT
 Bodoni MT Poster Compressed
 Bodoni MT Condensed
Bodoni MT Condensed Italic
Bodoni MT Condensed Bold
Bodoni MT Condensed Bold Italic
Bodoni MT Bold
Bodoni MT Black

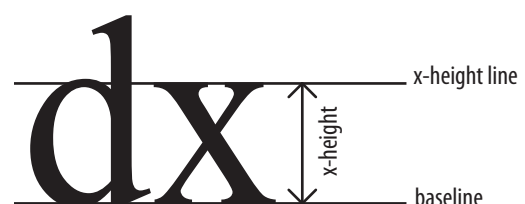
10 points - typography

20 points - typography

30 points - typography

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy



Ascender: The part of the lower case letter that rises above the x-height of the letter.

Descender: The part of the lower case letter that falls below the x-height of the letter.

Counter: The counter is the white space inside the letter.

Serif: It is the stroke that projects off the main stroke of the letter. Letters without serif are called **Sans Serif**.



GUIDELINES FOR TYPOGRAPHY

Line length: It is the length in picas of a line of text type. Pica and point are typographic units of measurement. Pica is used for measuring line length and column width. Point is used for type size, as mentioned before.

6 picas = 1 inch

12 points = 1 pica

72 points = 1 inch

A small size of type (8 points) on a line 44 picas long is hard to read.

A small size of type (8 points) on a line 41 picas long is hard to read. A small size of type (6 points) on a line 41 picas long is hard to read. A small size of type (6 points) on a line 41 picas long is hard to read.

The standard line length and point size ratio is a line of 50 to 70 characters long. To remember this ratio, keep in mind that line length should be about double the point size. For instance, if you use 8-point type, the line length should be 16 picas.

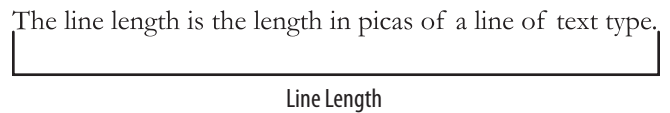
Style: There are a couple of principles regarding type style, as follows:

1. Stay away from styles with an excess of ornamentation, because they are hard to read.
2. Consider the printing process.
3. Consider the effect of the whole design.

Leading: The vertical spacing between lines of type. Leading strongly affects the look and readability of the layout. Type is considered to be "Set Solid" when there is no space inserted between the descender of the top line and the ascender of the bottom line. Several factors decide the leading:

1. Type Size
2. Line length
3. Type Style

Spacing: Letter spacing is the amount of space between letters of a word. When you design text type or display type, try not to use the equal volumes of white space between individual letters. "Kerning" is a term used to describe the adjustment of space between individual letters. The amount of space between words is called word spacing. It should not be too big or too small.



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(Arial 12 pt - leading 12 pt - Set Solid)

TY OC MN RA

Please cut the letters out and paste them on the paper. Try your best to make the distance between letters visually (not mathematically) consistent.

T y p o g

r a p h y

Choose 5 typefaces from the computer and print them out in different sizes and styles. Cut the letters out and create a composition with them, remembering that letters are shapes in the first place. Here is an example.



In two pages, please copy the most important parts of the "Legibility of type" text following and opposing all the rules listed below.

Choice of type

For good legibility a typeface should have the following characteristics:

1. Relatively large x-height in relation to the capital letter height.
2. Large, open counters.
3. Relatively generous set width.
4. Not too much variation between thick and thin strokes.
5. Thin strokes will disappear if the image is photographically reduced.
6. Serif typefaces emphasize the Gestalt principle of good "continuation".
7. Serifed letter shapes are more easily distinguishable.

Variations in Letterform

1. Text set in all capital lettering is less legible.
2. Capital Letters take more space, which slows reading.
3. Bold type reduces legibility when used for continuous text.
4. Italics are less legible than roman letters for continuous text
5. Condensed and extended styles are hard to read.

Type Size

1. If type is too small, letters and words will be difficult to discriminate.
2. If type is too large, less words will be perceived at each fixation.
3. For normal reading, distance of 12-15 inches, the optimum size for continuous text is 9 pt and 11 pt.

Arrangement of Type on the Page

1. The space between letters must be sufficient to separate them clearly.
2. The space between words must be perceptibly greater than the space between letters within a word.
3. The space between lines must be greater than the word spacing.
4. For continuous text, it is recommended to use a linefeed one or two points greater than the point size of the type.
5. If line length is too short we are unable to make use of our peripheral vision.
6. If line length is too long it is hard to read.
7. The optimum line length for continuous reading is between 60 to 65 characters.
8. The minimum line length for comfort is about 40 characters.
9. Unjustified settings give constant word spacing.
10. "Rivers" destroy the "good continuation".

Type and its Background

1. Small bright images on a dark background will appear to spread.
2. Sans serif typefaces withstand reversals better.
3. The contrast between type and its background should be at least 70%.

Legibility of Type

by Linda Reynolds

Linda Reynolds was previously Senior Research Fellow at the Graphic Information Research Unit of the Royal College of Art in London. She is currently a part-time tutor at the RCA and a visiting lecturer at the Department of Typography and Graphic Communication at the University of Reading.

Her work at the RCA on the legibility of type formed an important source of reference material for students and practising designers alike. Baseline asked Linda to provide background details of her earlier work and we feel sure that this will provide a fascinating insight into the detailed specification of type for our readers.

What makes type legible? This is often dismissed as merely a matter of common sense but, if indeed common sense is all that is needed, why is it that some of the basic rules for good legibility are so frequently flouted? True, legibility may not always be the first consideration, but for words that are intended to be read it cannot be ignored.

It has never been difficult to find instances of illegibility of various kinds, but examples abound now that desktop publishing systems have brought electronic typesetting within the reach of those with little or no knowledge of basic design principles. Legibility as an issue is perhaps more important than ever before. Some of the most important factors affecting it are outlined below.

CHOICE OF TYPE Typeface

For good legibility, a typeface should have the following characteristics:

A relatively large x-height in relation to the capital letter height. This will make the lowercase letters easier to discriminate. Large, open counters and a relatively generous set width. This will help to prevent letters from filling in and running together. Skilled readers recognize whole words by their outline and their internal shape, rather than reading letter by letter. If the spaces within a word are lost it will be difficult or impossible to recognize. Not too much variation between thick and thin strokes. Delicate thin strokes may disappear if the image is photographically reduced during reproduction.

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