

Design fundamentals

NOTES on

TYPE

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Design fundamentals

NOTES on TYPE




MORE ANATOMICAL FEATURES


(AND OTHER ABBY NORMAL THINGS.)

5  FLAG

t  CROSS
STROKE

w  ARM

k  LEG

l  BRACKET


A  APEX


 Cheese

e  EYE

 Roy

h  APERTURE

 FRANKFURTER

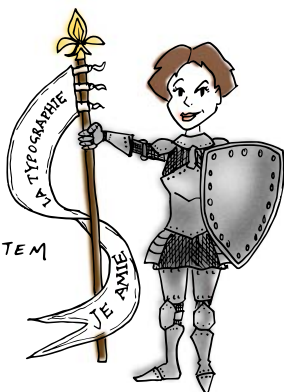
aa  SINGLE DOUBLE
STOREY STOREY

 EAR

ü  DIACRITIC



j (JOAN of)
ARC of STEM



AXIS
(STRESS)
EAR
LINK
CLOSED
LOOP

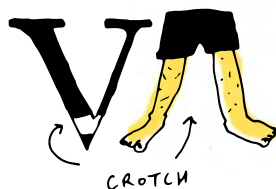
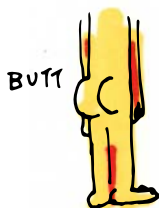
AXIS
(STRESS)
BOWL
OPEN
LOOP



TAIL



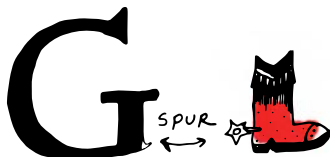
DIAGONAL
STROKE



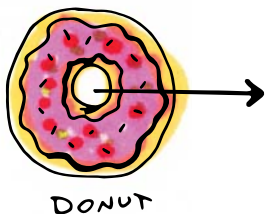
TITTLE
i

AXIS
(STRESS)
O

LIAGTURE
fi



NOSE



COUNTERS ARE THE NEGATIVE
SHAPES FORMED BY PARTIALLY OR
COMPLETELY ENCLOSED LETTERFORMS
(A.K.A.) COUNTERFORMS.


STROKES VARY, OR NOT.

FURTHER DISSECTION OF LETTERFORMS REVEALS STRUCTURAL DIFFERENCES IN THE WIDTH MODULATIONS OF THE STROKES.

THICK TO **THIN** & BACK AGAIN.

FIFTEENTH-CENTURY HUMANIST SCRIPT, WRITTEN WITH AN EDGED PEN HELD AT A CONSISTENT ANGLE TO THE HORIZONTAL GUIDELINES, WAS THE MODEL FOR THE 1ST ROMAN TYPES.

THE THICK TO THIN VARIATIONS (THE MODULATIONS) OF STROKES REMAINS AN IMPORTANT VISUAL FEATURE THAT AFFECTS THE VISUAL QUALITY OF THE SINGLE LETTERFORM AS WELL AS A GROUP OF TYPE.

Side Note:
HORIZONTAL STROKES TEND TO BE SLIGHTLY THINNER THAN THEIR VERTICAL COUNTERPARTS. WHILE ACTUALLY DIFFERENT, THESE STROKES LOOK TO BE THE SAME WEIGHT (AN OPTICAL PHENOMENON).  IF THEY WERE EQUAL THICKNESSES THE LETTERFORM WOULD FEEL UNBALANCED & CLUNKY.

ALIGNMENT OF THE THIN STROKES OF A LETTERFORM CREATES THE **STROKE AXIS** OR **STRESS**.


VENETIAN
HUMANIST


BODONI


BEMBO


OPTIMA


BASKERVILLE


HELVETICA



HUMANIST

IS THE TERM FOR LETTERFORMS WITH DIAGONAL AXES.

RATIONAL

IS THE TERM FOR VERTICAL AXES.



NO STRESS

BUT NOT ALL LETTERFORMS HAVE PRONOUNCED STROKE MODULATION.

MONO-WIDTH TYPEFACES HAVE NO VARIATION IN STROKE. (LUCKY STROKES. THEY'RE STRESS FREE.)

IN PROPORTION

PROPORTION REFERS TO THE HEIGHT TO WIDTH RELATIONSHIP WITHIN THE LETTERFORM. THERE ARE TWO GENERAL PROPORTIONS: COMPONENT IN WHICH WIDTHS VARY NOTICEABLY; AND EVEN-WIDTH IN WHICH LETTERFORM WIDTH VARIES AS LITTLE AS POSSIBLE.

TRASAN

SAXOPHONE

LETTER GOTHIC

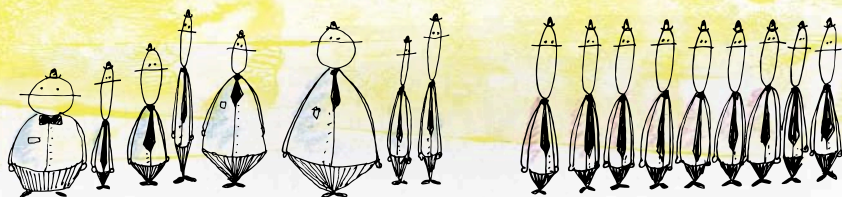
XYLOPHONE

COURIER

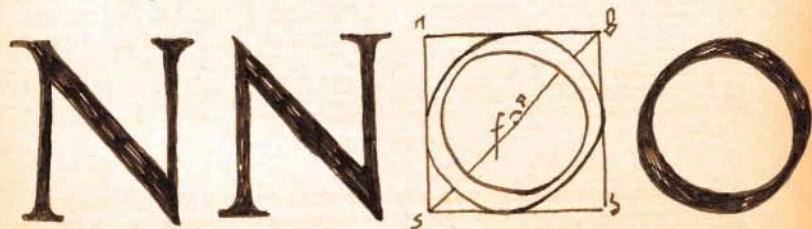
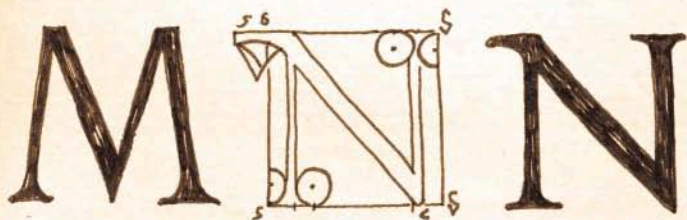
MELLOPHONE

- Proportions affect the visual rhythm — the
- beat & flow across a page of words.

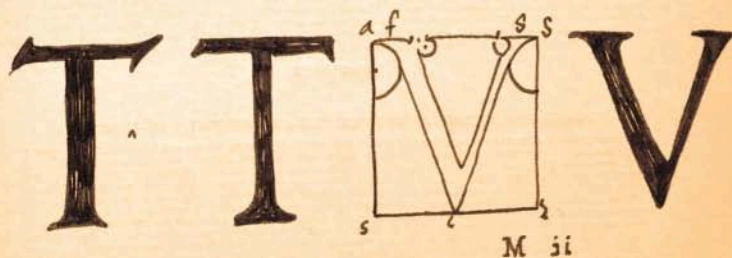
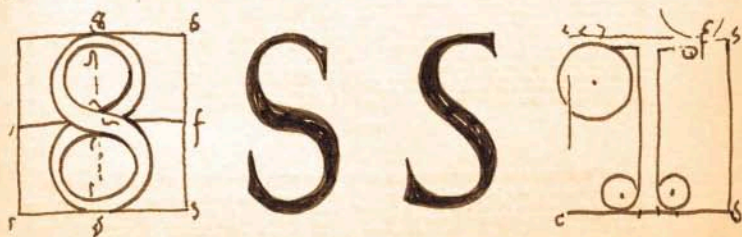
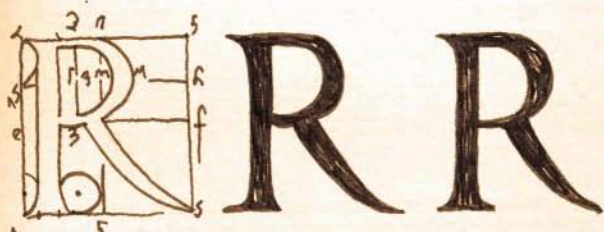
Note: FOR LOWERCASE, THERE IS LITTLE DIFFERENCE IN THE WIDTH OF THE LETTERFORMS.



ALBERTI DVERER



ILLUSTRATING A TYPEFACE CAN FAMILIARIZE A
DESIGNER WITH ITS ANATOMICAL FEATURES.



after ALBRECHT DÜRER (1471-1528)