

---

# Typography in New Media

Product of TiNM Learning Group 2013

---

---

---

## BASIC TOPICS

**1a. Typography Basics:** What is typography; The typographic principle; Movable type; Typographic Elements; Examples of layout;

**1b. Fonts:** Font Classification: Typical Font Families; Type Specimens, Weights; Kerning and Leading; Examples of Layouts with Typographic Elements;

**1c. Typography in Computer Communications:** History of Typography in Computer Communications; Monospaced Type; ASCII & ANSI; Alphabets of the World; Glyphs & Symbols; Unicode; Examples of Unicode character set;

**1d. Considerations in Typography:** Aim of Typography; Examples of Multilingual Signage, Braille, Musical & Mathematical Notation.

## 2. History of Typography

**Ancient:** from pictorial to cuneiform to Roman square capitals

<http://karenswhimsy.com/public-domain-images/cuneiform/images/cuneiform-2.jpg>; Roman cursive to gemena letters;

**500–1300s:** uncial, blackletter, ambiguity of naming conventions; [https://en.wikipedia.org/wiki/History\\_of\\_Western\\_typography](https://en.wikipedia.org/wiki/History_of_Western_typography);

**1400–1700s:** Famous examples of Renaissance to Baroque type such as Garamond, Jenson, Caslon, Baskerville; work of type engraver (Counterpunch) & printing press;

**1800s:** Egyptienne & woodtype; rise of type foundries;

**1900s:** Bauhaus & Sans serif: Tschichold and asymmetrical design, Futura by Paul Renner; difficulties of metal type as driver towards photosetting; -?-; 1980's desktop publishing: Raygun, Emigre et al; 1990's standards: Postscript; TTF vs. PS -(Multiple Masters)-> OTF;

**2000s:** online typography, Adobe typekit et al.

---

---

### 3. Style wars

calligraphy vs. lettering; "hamburgetonstiv"; "display" type (not computer display); script; serif vs. sans-serif (grotesk), humanist & geometric sans;

Use of contrasting typefaces;

punctuation <https://en.wikipedia.org/wiki/Punctuation>; conventions of different quotation marks, dashes and hyphens; empty spaces; tabulation;

### 4. Letterform design

composition of a letterform: <http://typomil.com/anatomy/index.html>; x-height & baseline; direction of stroke, stroke width; ligatures; darkness and white space: page tone; trapping; Display typography exclusives: kerning & anti-aliasing.

### 5. Software

Fontographer, Font Lab; Basics of vector design: Illustrator, Inkscape?

[http://www.typotheque.com/articles/typeface\\_as\\_programme\\_glossary](http://www.typotheque.com/articles/typeface_as_programme_glossary) <http://fontstruct.com/>

### 6. Good conduct and rules

weights, contrasts, headline levels, grids, spacing; width and height relations; baseline grid; paragraph style & character style menus; style coherence; readability vs. legibility; symmetric vs. asymmetric vs. dynamic layout design

### 7. Type Technologies

Basic perception aspects for both screen and print typography: DPI: "Retina/HiDPI"; point size as unit; bitmap screen sizes of conventional typefaces; Common type technologies and related standards: Postscript, UniCode, UTF-8, HTML, CSS, XML

---

---

## ADVANCED TOPICS

9. International writing systems, presented by students from those societies: Indian (Shakti & Palash); Dtomba of Naxi (Ninni Suni); Chinese?; Japanese?; Korean?; Cyrillic?; Arabic?; others?; <http://www.omniglot.com>
  10. Psychology of type: Errol Morris NYT experiment; Setting the mood; Revealing and creating fakes: evaluating the age and origin of typographic styles, spotting anachronisms, comparing typefaces by overlaying, checking the release date
  11. Typography in UI design: Games: Borderlands 2;
  12. Computational and generative typography: Karsten Schmidt: Type & Form sculpture; Michael Schmitz: Genotyp; Jonathan Puckey; Examples from Generative Design: P.2.3.3, P.3 Type; Typeface as programme: [http://www.typotheque.com/articles/typeface\\_as\\_programme](http://www.typotheque.com/articles/typeface_as_programme); <http://lettererror.com/writing/toolspace/>
  13. Mathematical Typography: Donald E. Knuth  
<http://projecteuclid.org/DPubS?service=UI&version=1.0&verb=Display&handle=euclid.bams/1183544082>
  14. Optical Character Recognition (OCR) and machine readable type
  15. Coding friendly typefaces: Monaco 10pt; customizing Terminal window preferences;
  16. Possibilities of OTF
  17. Moving typography, as on screen or in video
  18. Emerging type technologies - web type (fontsqureel and other ways of using custom fonts in web), colored type, animated type and layered type; Typesetter.js;
-

---

# 1. Typography Basics

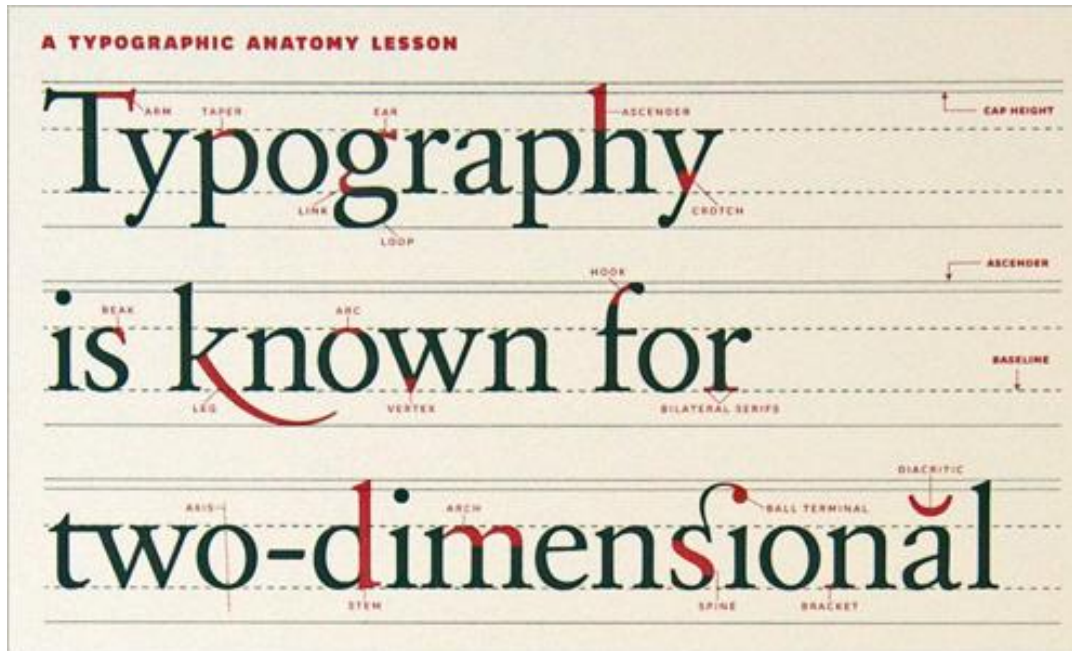
Product of TiNM Learning Group 2013

---

---

# What is Typography?

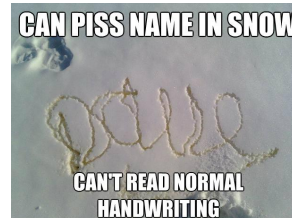
---



Typography is technology and art of modular adaptable arranging of type  
*(to make language visible)*

---

# What is Typography?



Calligraphy, lettering, engraving and stamping readymade word images are distinct from typography.

# Brekle's Typographic Principle

---

**"Movable type"**: is achieved through setting movable and reusable type elements into needed arrangements at will.

Herbert E. Brekle, a German typographer:  
"creation of a complete text by reusing identical characters"

---



# Movable Type

---



W W W FULL STOP

GOOGLE E-I-T Y FULL STOP

GO O

# Typographic Elements

---



Printing technology

**Glyph** character size;

**Word** character spacing;

**Line** line length; word spacing;

**Paragraph** line spacing; paragraph form, indentation;

**Text Block** margins;

**Page** layout; page effect of type;

**Sheet** ordering of pages; print marks.



Publication

---

# Typographic Elements

---



Printing technology

Glyph

Word

Line

Paragraph

Text Block

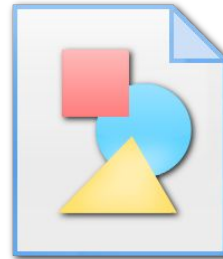
Page

Sheet

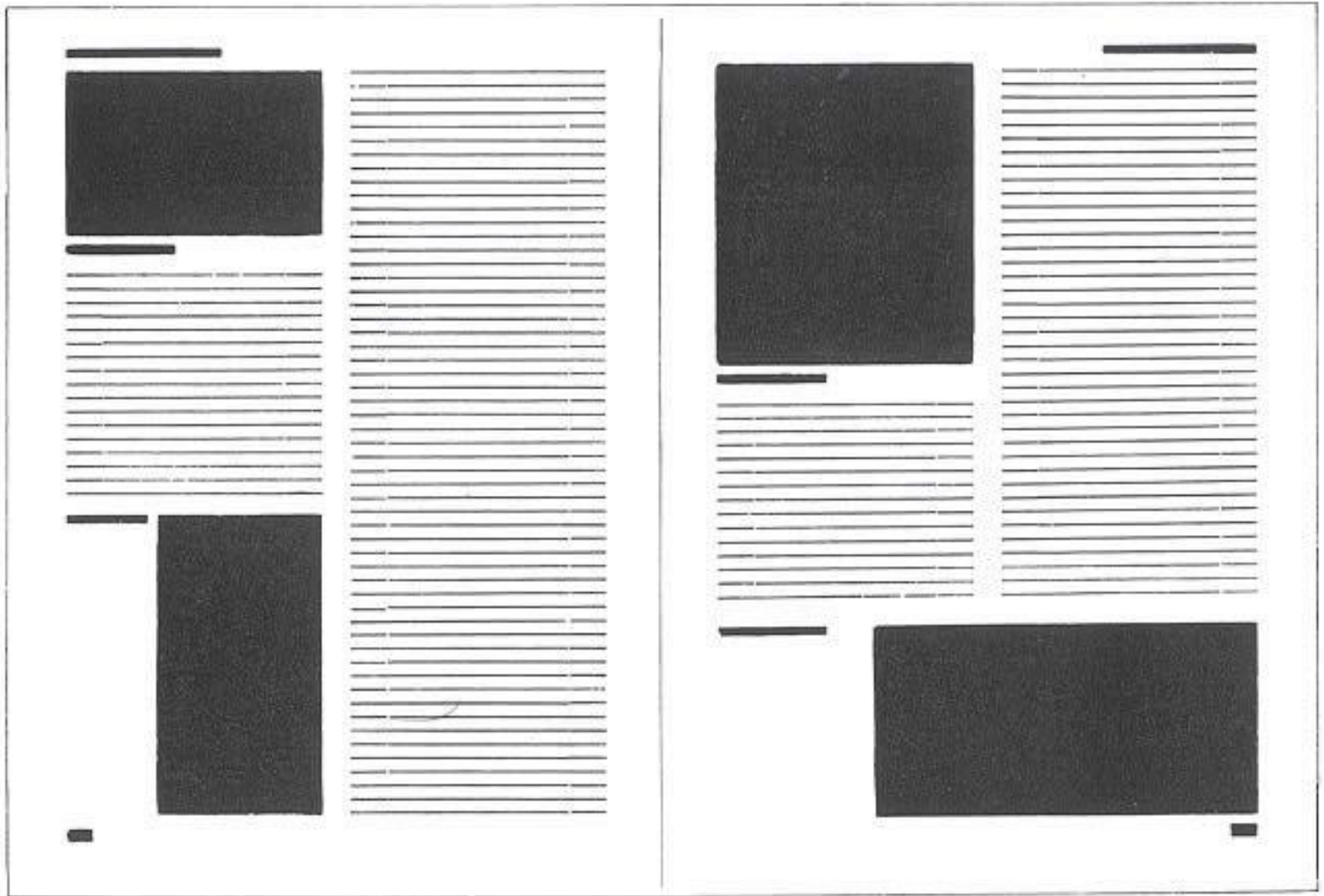


Publication

What about  
images?

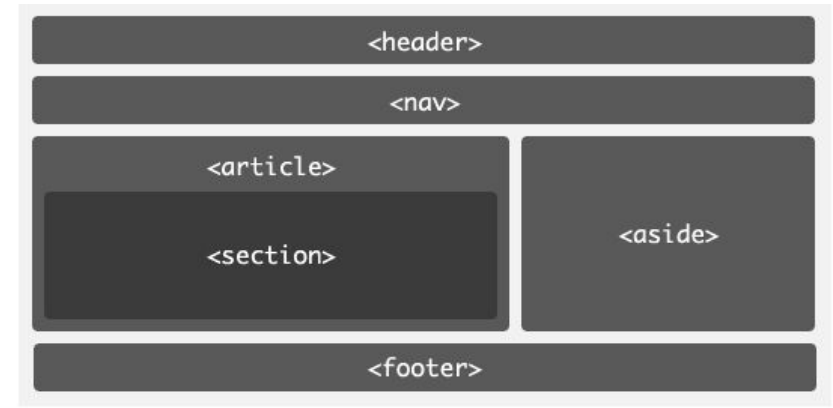
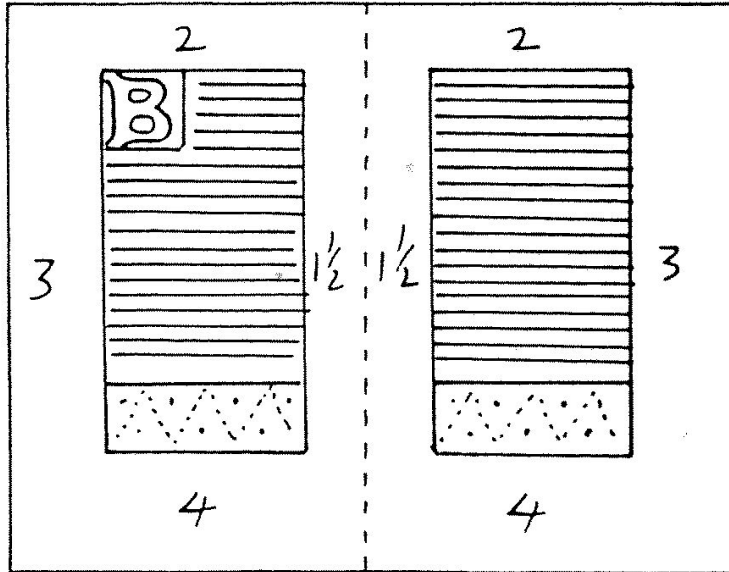


Or whitespace?

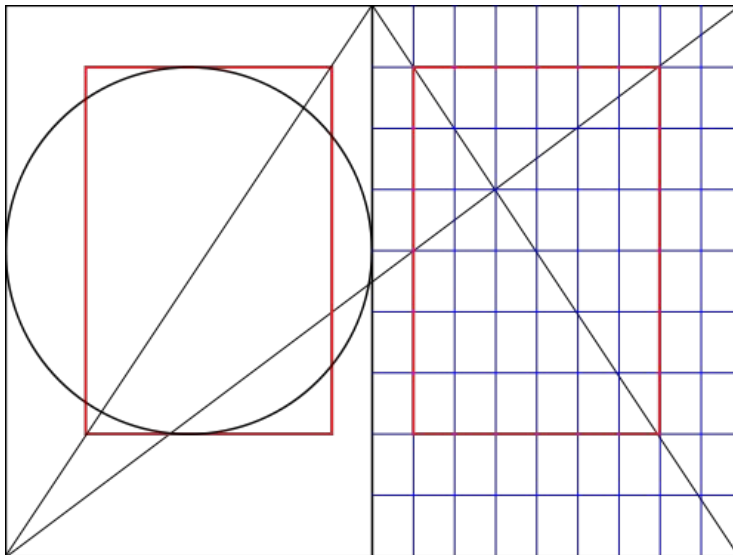


"Die Neue Typographie", Jan Tschichold (1928)





The `div` elements can be replaced with the new elements: `header`, `nav`, `section`, `article`, `aside`, and `footer`.





# Typefaces (Fonts)

## Periodic Table of Typefaces

Popular, Influential, & Notorious

<b>H</b> Helvetica 1959			<b>F</b> Futura 1928
<b>U</b> Univers 1984	<b>Ak</b> Akzidenz Grotesk 1928	Rank* and/or Class	
<b>Bg</b> Bell Gothic 1952	<b>Fg</b> Franklin Gothic 1952	Symbol	
		Typeface	
		Designers   Year Designed	
<b>Gs</b> Gill Sans 1928	<b>O</b> Optima 1982	<b>Fr</b> Frutiger 1977	<b>S</b> Syntax 1984
<b>Me</b> Metra 1984	<b>Ag</b> Avant Garde 1982	<b>B</b> Bodoni 1774	
<b>My</b> Myriad 1995	<b>Fo</b> Formata 1982	<b>Pr</b> Prokya 1982	<b>Mt</b> Metro 1984
<b>Ao</b> Antique Olive 1982	<b>E</b> Eurostile 1969	<b>D</b> Didot 1774	
<b>In</b> Interstate 1982	<b>Di</b> DIN 1982	<b>St</b> Stone 1982	<b>Th</b> Thesis 1982
<b>R</b> Roth 1982	<b>T</b> Times 1982	<b>Tr</b> Trinité 1982	<b>Ba</b> Baskerville 1757
<b>G</b> Garamond 1527	<b>C</b> Caslon 1752	<b>M</b> Minion 1982	<b>L</b> Lucida 1982
<b>Fl</b> Fleischmann 1982	<b>Da</b> Dax 1982	<b>Ts</b> Today Sans 1982	<b>If</b> Info 1982
<b>Go</b> Gotham 1982	<b>W</b> Walbaum 1804		
<b>Lg</b> Letter Gothic 1982	<b>Av</b> Avenir 1982	<b>Of</b> Officina 1982	<b>Sc</b> Scala 1982
<b>Bs</b> Bose 1982	<b>Ar</b> Arnhem 1982	<b>Le</b> Lexicon 1982	<b>Sr</b> Serif 1982
<b>Sa</b> Sabon 1982	<b>Be</b> Bembo 1982	<b>J</b> Jenson 1982	<b>Gr</b> Gothic Classics 1982
<b>Gc</b> Gothic 1982	<b>Ch</b> Cheltenham 1982	<b>Am</b> Amplitude 1982	<b>Bc</b> Bell Centennial 1982
<b>N</b> Neufraface 1982	<b>Ma</b> Matrix 1982		
<b>Tg</b> Trade Gothic 1982	<b>Ng</b> News Gothic 1982	<b>Fe</b> Fedra 1982	<b>Q</b> Quadrat 1982
<b>Cl</b> Clarendon 1982	<b>Ro</b> Rockwell 1982	<b>Io</b> Ionic No. 5 1982	<b>Sw</b> Swiss 1982
<b>Jo</b> Joanna 1982	<b>A</b> Aldine 1982	<b>K</b> Kis 1982	<b>Pa</b> Palatino 1982
<b>Cb</b> Cooper Black 1982	<b>Sp</b> Spectrum 1982	<b>Po</b> Proforma 1982	<b>CG</b> Companion Gothic 1982
<b>TA</b> Trajan 1982	<b>Ce</b> Century 1982		
<b>Oc</b> OCR 1982	<b>Ci</b> Chicago 1982	<b>P</b> Pica 1982	<b>Oa</b> Oakland 1982
<b>Bl</b> Blut 1982	<b>Eg</b> Egyptian 1982	<b>Co</b> Courier 1982	<b>Mm</b> Memphis 1982
<b>Ca</b> Caecilia 1982	<b>Hü</b> Hüter 1982	<b>Sf</b> Schwabacher 1982	<b>Uf</b> Ulmer 1982
<b>Alg</b> Allegretto 1982	<b>Bf</b> Bodoni 1982	<b>Sf</b> Schwabacher 1982	<b>Wg</b> Windsor 1982
<b>Wt</b> Windsor 1982	<b>Ss</b> Sans Serif 1982		

\*Ranking determined by sorting and combining lists and opinions from the following sites:  
 The 100 Best Fonts Of All Time - <http://www.100bestschriften.de/>  
 (to include top ten personal favorites from designers Jan Middendorp [jorpdot.com], Roger Black [rogerblack.com],  
 Bertram Schmidt-Friedrichs [tdc.org], Stephen Coles [typographic.org], Veronica Eisner [www.fontshop.com/fonts-foundry/eisner\_fakiv],  
 Ralf Herman [opentype.info] and Claudia Gurninski [fontshop.com])  
 Paul Shaw's Top 100 Typefaces survey - <http://www.tdc.org/view/type/typelist.html>  
 21 Most Used Fonts By Professional Designers - <http://www.instantshift.com/2008/10/05/21-most-used-fonts-by-professional-designers/>  
 Top 7 Fonts Used By Professionals In Graphic Design - <http://justcreativedesign.com/2008/09/23/top-7-fonts-used-by-professionals-in-graphic-design-2/>  
 30 Fonts That ALL Designers Must Know & Should Own - <http://justcreativedesign.com/2008/03/02/30-best-font-downloads-for-designers/>  
 Typefaces no one gets tired of using - <http://www.cameronmcl.com/archives/001168.html>  
 (to include all serious and reasonable opinions stated in the comments section)

<b>Z</b> Zaner 1982	<b>Mi</b> Miami 1982	<b>Ha</b> Herald 1982	<b>Sn</b> Snell 1982	<b>Sc</b> Schwabacher 1982	<b>Bi</b> Bodoni 1982	<b>un</b> Unica 1982	<b>Bo</b> Bodoni 1982
---------------------------	----------------------------	-----------------------------	----------------------------	----------------------------------	-----------------------------	----------------------------	-----------------------------

# Typeface Classification

---

Mix of Vox-ATypI, British Standards & Bringhurstian classifications:

## 1 Classical

- 1.1 Humanist ("Venetian")
- 1.2 Garalde ("Old Style")
- 1.3 Transitional ("Neoclassical, baroque")

## 2 Moderns

- 2.1 Didone ("Romantic")
- 2.2 Mechanistic
- 2.3 Lineal ("Sans Serif")
  - 2.3.1 Grotesque
  - 2.3.2 Neo-grotesque
  - 2.3.3 Geometric
  - 2.3.4 Humanist

## 3 Calligraphics

- 3.1 Glyphic
- 3.2 Script
- 3.3 Graphic
- 3.4 Blackletter ("Block", "Gothic", "Fraktur" " Old English")
- 3.5 Gaelic

## 4 Non-Latin ("Exotic")

Adobe Jenson

Aa Ee Rr **a**  
*Aa Ee Rr*

**Laertis**

abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Goudy Old Style

Aa Qq Rr **a**  
*Aa Qq Rr*

Adirondacks

abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Centaur

Aa Qq Rr **a**  
*Aa Qq Rr*

VASARI


abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Humanist

Caslon

Aa Ee Rr **a**  
*Aa Ee Rr*

*✿ Jacquard*

abcdefghijklm  
 nopqrstuvwxyz  
 1234567890  1234567890

Adobe Garamond

Aa Bb Cc **a**  
 Qq Ww Xx

Whitewasher

abcdefghijklmnpqrs  
 tuvxyz *æ œ à ó ž ñ ě š*  
 123457890  123457890

Sabon

Aa Ee Rr **a**  
*Aa Ee Rr*

*ı:ı In the beginning*

abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Garalde

Times New Roman

Aa Ee Rr **a**  
*Aa Ee Rr*

**Publisher**

abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Baskerville

Aa Bb Cc **Q**  
 Xx Yy Zz

*Nutgarden*

abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Century Schoolbook

Aa Qq Rr **a**  
*Aa Qq Rr*

Run, run, run!

abcdefghijklm  
 nopqrstuvwxyz  
 0123456789

Transitional



ABCD  
ABCDE  
ABCDEF  
ABCDEFG  
ABCDEFGH  
ABCDEFGHI  
ABCDEFGHIJK  
ABCDEFGHIJKL  
ABCDEFGHIJKLMN

French Cannon.

Quousque tandem abutere, Catilina, patientia nostra?  
*Quousque tandem abutere, Catilina, patientia nostra?*

DOUBLE PICA ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jac-  
ABCDEFGHIJKLMNOP

GREAT PRIMER ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil con-  
ABCDEFGHIJKLMNOPSQRS

ENGLISH ROMAN.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus  
ABCDEFGHIJKLMNOPSQRSTVUW

PICA ROMAN.

Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coequerent. Habemus enim senatusconsultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque autoritas huius ordinis: nos, nos, dico aperte, consules desumus. De-  
ABCDEFGHIJKLMNOPSQRSTVUWX

SMALL PICA ROMAN. NO1.

At nos viginti jam diem patimur hebetere aciem bonum auctoritate. habemus enim huiusmodi senatusconsultum, verumtamen inclusum si tabula, tanquam gladium in vagina reconditum: quo ex senatusconsulto consilium interfectum te esse, Catilina, convenit. Viva: & viva non ad deponendam, sed ad confirmandam salutem. Cupio, P. C., me esse clementem: cupio in tantis reipub. periculis non dif-  
ABCDEFGHIJKLMNOPSQRSTVUWXYZ

# CLOTHES HORSE

BOLD

Saturday Only: 50% Off All Custom-tailored Robes

BOLD

*Made Out of Whole Cloth*

ITALIC - WITH SWASH ALTERNATES

# Fashionable

REGULAR

Really, you can trust me on this

REGULAR

*WE'LL JUST NEED A \$1,496 DEPOSIT TO GET STARTED ON THESE*

ITALIC

# UNQUESTIONING

REGULAR

I believe your new clothes are ready, sire

BOLD

*You look marvelous!*

BOLD ITALIC - WITH CLASSIC ALTERNATES

Now there's something you don't see every day

REGULAR

*Elephant? What elephant?*

ITALIC

# Polite Fiction

BOLD

*I'M SURE THOSE ARE ALL STARES OF ADMIRATION*

BOLD ITALIC



**THANKFUL** **MC SWEENEY'S** **DEFENSIBLE**

FULL TO BURSTING! FULL TO BURSTING! FULL! BLOOD OF US ALL!

& **HOT-BLOODED** **PERPETUAL** &

**THE PRESUMPTION OF GOOD WILL**

**LIFE-SAVING**

**NO. 9**

**DOUG DORST**  
*Great [Last] The leader of being entirely wrong.*

**JEFF GREENWALD**  
*Confuse a whole nation or more. This is the problem.*

**A. M. HOMES**  
*A fine creature again. [A slight hint a bear life.]*

**GABE HUDSON**  
*Consultant [The product of lamb. [Bones a link?]*

**DENIS JOHNSON**  
*Deposits [The corner of a new corner] [For school?]*

**ROY KESEY**  
*The possibility of prevention, of rain. [Balance?]*

**K. KVASHAY-BOYLE**  
*Flashes [Warning] [The responsibility of accusation]*

**NATHANIEL MINTON**  
*Being for [Being limited] [Limping] [Bare] [Reproachfully]*

**ELLEN MOORE**  
*Listening in error with headphones next to the person you love.*


**VAL VINOKUROV**  
*Resistant looking [Resistant looking] [Resistant sounding]*

**W.T. VOLLMANN**  
*Caustic [Cynical] [Of course there are jobs]*

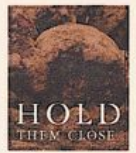
**IRRATIONAL (OR MORE LIKELY, IRREDUCIBLY RATIONAL)**

**NO. 9**

**PROMPTLY** **WITH GUSTO**



**TRUST**  
THIS GODDAMN LAND



**HOLD THEM CLOSE**

TAKE: *your aggression.* QUESTION: *your aggression.*  
REMOVE IT: *from the company of others.* WALK WITH IT: *to a faraway place.* ALONE? *Yes, alone.* LEAVE IT: *under a great wide sky, exposed, apart.* DO NOT: *bury it.* DO NOT: *live with it.* NEVER: *in your home.* NOT: *in your life.* IT IS: *viral.* IT GROWS: *like a shadow.* WE MUST: *carry it away.*

KNOW THEM. CANNOT. REMEMBERING!

KNOW THEM. WILL NOT. WRAP YOUR TINY AND WEAK ARMS! BUT YOURS

THEY CAN TALK! THEY CAN TALK!

CARRY IT. CARRY THEM. CANNOT. REMEMBERING!

KEEP IT SWEET. WILL NOT. YOU MUST —

DO NO HARM. CANNOT. REMEMBERING!

And yet: HARM IS HARM IS HARM. CANNOT. MORE FOR YOUR SAKE THAN THEIRS

HE IS GONE

**EFFLORESCENCE**

BLOOMING OR EASE? THE HIGHEST POINT. OR SOMETHING THAT ITCHES? HE IS GONE

**GEGENSCHNEIN**

Our motto this time: "WE GIVE YOU SWEATY HUGS."

Do you sense it?

\$15.00 U.S. \$22 CANADA

LATE SUMMER EARLY FALL 2002 WE WILL DO FOUR THIS YEAR

ISBN 0-9719047-5-8 90000 97809711904750

FRID 70F

To Theodore Sedgwick first—  
*(This Bible, origin after the property of his grandfather, Mr. Allen Redding, is given as a family relic, by his wife, Charlotte, to the Book. N.Y. Dec. 1835.)*

**THE HOLY BIBLE,**

CONTAINING THE

**Old and New Testaments:**

Translated out of

*The Original Tongues:*


AND WITH THE

**FORMER TRANSLATIONS**

Wigently Compared and Revised,

By His MAJESTY'S Special Command.

Appointed to be read in Churches.



O X F O R D,

Printed by T. Wright and W. Gill, Printers to the UNIVERSITY:  
And sold by S. Crowder, in Paternoster Row, London;  
and by W. Jackson, in Oxford. 1772.

CUM PRIVILEGIO.

# Bodoni

Aa Qq Rr a  
*Aa Qq Rr a*

✧ HORATII ✧

abcdefghijklmnop  
nopqrstuvwxyz  
0123456789

# Didot

Aa Qq Rr a  
*Aa Qq Rr a*

MOLIÈRE

abcdefghijklmnop  
nopqrstuvwxyz  
0123456789



01234  
56789

This became France's greatest contribution to the typographic field. After its design Didot was used religiously for body text in French books and is even still used today over Times New Roman.

Adrain Frutiger revised Didot's typeface in 1992 under the Linotype foundry. Frutiger kept the contrast between the thick and thin line strokes. He also kept Didot as the name of the typeface in honor of Didot.

Didot began working with the structure of typefaces in 1761. For him any typeface was available for reworking, as he also worked on re-fashioning his family's typefaces. Didot continued his work with creating new typefaces even after gaining the extra work that comes with owning the family print shop. He constructed the first modern roman typeface, Didot, as named after himself, in 1783. Characterized as a Modern typeface, Didot has an elegant switch between the thick and thin strokes as well as having thin serifs. The new use of more paper, paper with no fine lines across the grain.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792. Not to be confused with the psychological term for stereotyping, Didot's term comes from the Greek word stere, meaning solid or solid, and typos, meaning of course type, letter, or character.

# Didot

typographer, printer, publisher and author

family of printers  
thin and thick contrasting lines

Adrain Frutiger revised Didot's typeface in 1992 under the Linotype foundry. Frutiger kept the contrast between the thick and thin line strokes. He also kept Didot as the name of the typeface in honor of Didot.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792. Not to be confused with the psychological term for stereotyping, Didot's term comes from the Greek word stere, meaning solid or solid, and typos, meaning of course type, letter, or character.

Didot began working with the structure of typefaces in 1783. For him any typeface was available for reworking, as he also worked on re-fashioning his family's typefaces. Didot continued his work with creating new typefaces even after gaining the extra work that comes with owning the family print shop.

Although it would seem obvious that after creating possible type in 1812 some one would have thought of making half pages to make life printing easier, it was not until the early 1900's that people first tried creating a process for stereotyping.

This became France's greatest contribution to the typographic field. After its design Didot was used religiously for body text in French books and is even still used today over Times New Roman.

Adrain Frutiger revised Didot's typeface in 1992 under the Linotype foundry. Frutiger kept the contrast between the thick and thin line strokes. He also kept Didot as the name of the typeface in honor of Didot.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792. Not to be confused with the psychological term for stereotyping, Didot's term comes from the Greek word stere, meaning solid or solid, and typos, meaning of course type, letter, or character.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792. Not to be confused with the psychological term for stereotyping, Didot's term comes from the Greek word stere, meaning solid or solid, and typos, meaning of course type, letter, or character.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792. Not to be confused with the psychological term for stereotyping, Didot's term comes from the Greek word stere, meaning solid or solid, and typos, meaning of course type, letter, or character.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

Didot gets a patent for his stereotyping system in 1792. Not to be confused with the psychological term for stereotyping, Didot's term comes from the Greek word stere, meaning solid or solid, and typos, meaning of course type, letter, or character.

Hoefler & Froese-Jones has also made a variation of Didot's typeface and has named it HAFJ Didot. This version comes in a variety of different styles including light italic, bold italic, bold roman, as well as others.

In 1811, Didot started work as a printer for the Institut Français. It only took him two years to reach a higher title as royal printer for the company in 1813.

abcdef  
ghijklm  
nopqrst  
uvwxyz

the first modern roman typeface Didot

ABCDEF  
GHIJKLM  
NOPQRST  
UVWXYZ

# FLATTERING JACKETS

COMPRESSED SEMIBOLD

Soundtrack sewn into 873 garments

EXTRA CONDENSED LIGHT

# REGGAE

REGULAR

Sound system formulas

CONDENSED REGULAR ITALIC

EMITS 1,425 WATTS

EXTRA CONDENSED SEMIBOLD ITALIC

SPEAKER WIRE STITCHING ALONG SIDE VENT

CONDENSED LIGHT

MP3-streaming cuffs

REGULAR

# Volume

CONDENSED BOLD ITALIC

POLKA DOT PATTERN A SHAME

BOLD

Faille or piqué

CONDENSED SEMIBOLD

INSULATED PINKING SHEARS NECESSARY

COMPRESSED LIGHT



**SWEDISH**

BOLD CONDENSED

**PROPOSALS ACCEPTED**

BOLD CONDENSED

**Transcontinental**

BOLD COMPRESSED

**THE SEARCH FOR TASTY CROUTONS**

BOLD COMPRESSED

**Lasts for 72 months**

BOLD CONDENSED

**Barrier Reefs**

BOLD COMPRESSED

**UNDERSEA THEME PARK**

BOLD CONDENSED

**Souvenir Bucket o' Water - Only Thirty Dollars!**

BOLD CONDENSED

**GRAND OPENING**

BOLD COMPRESSED

Seven *'optical size'* masters

96PT MASTER

Seven *'optical size'* masters

64PT MASTER

Seven *'optical size'* masters

42PT MASTER

Seven *'optical size'* masters

24PT MASTER

Seven *'optical size'* masters

16PT MASTER

Seven *'optical size'* masters

11PT MASTER

Seven *'optical size'* masters

6PT MASTER

96PT  
MASTER

64PT  
MASTER

42PT  
MASTER

24PT  
MASTER

16PT  
MASTER

11PT  
MASTER

6PT  
MASTER

DIDOT

DIDOT'S

DIDOT'S S

DIDOT'S SEVEN

DIDOT'S SEVEN OPTI

DIDOT'S SEVEN OPTICA

DIDOT'S SEVEN OPTICAL MASTERS

DIDOT'S SEVEN OPTICAL MASTERS ENSU

DIDOT'S SEVEN OPTICAL MASTERS ENSURE THE

DIDOT'S SEVEN OPTICAL MASTERS ENSURE THE FONTS' FI

DIDOT'S SEVEN OPTICAL MASTERS ENSURE THE FONTS' FIDELITY AT A

DIDOT'S SEVEN OPTICAL MASTERS ENSURE THE FONTS' FIDELITY AT ANY SIZE.


Ee Ee

96PT MASTER

6PT MASTER




Akzidenz-Grotesk

Aa Ee Rr   
Aa **Ee Rr**

**Buchdruck**

abcdefghijklmnopqr  
stuvwxyz  
0123456789


Frutiger

Aa Ee Rr   
Aa **Ee Rr**

Accès aux avions

abcdefghijklmnopqr  
stuvwxyz  
0123456789


TheSans

Aa Qq Rr   
Aa **Qq Rr**

**Citizens**

abcdefghijklmnopqr  
stuvwxyz  
0123456789


Helvetica

Aa Ee Rr   
Aa **Ee Rr**

**Kunsthalle**

abcdefghijklmnopqr  
stuvwxyz  
0123456789


Univers

Aa Ee Rr   
Aa *Ee Rr*

**Ausstellung**

abcdefghijklmnopqr  
stuvwxyz  
0123456789

Futura

Aa Qq Rr   
Aa **Qq Rr**

**Zuführung**

abcdefghijklmnopqr  
stuvwxyz  
0123456789

# ROYAL ARCTIC LINES

A New Play *by Margot Tenenbaum*

EMERGENCY · EMERGENCIA

## African Wildlife Wing

The crickets and the rust-beetles scuttled among the nettles of the sage thicket. "Vámonos, amigos," he whispered, and threw the busted leather flintcraw over the loose weave of the saddlecock. And they rode on in the friscalating dusklight.

## PROTECT AND SURVIVE

<sup>1</sup>«Typisch für Berthold» und weltweit verbreitet: die «klassische»

- <sup>1</sup> Akzidenz-Grotesk schmalhalbfett
- <sup>2</sup> Akzidenz-Grotesk breit
- <sup>3</sup> Akzidenz-Grotesk halbfett
- <sup>4</sup> Akzidenz-Grotesk schmalfett
- <sup>5</sup> Akzidenz-Grotesk fett

<sup>2</sup>Akzidenz-Grotesk

Berthold <sup>4</sup>**Akzidenz-Grotesk**  
<sup>3</sup>Akzidenz-Grotesk,  
die Schrift der

Auf der Linotype: Linotype-Akzidenz-Grotesk mit halbfetter! Identische Handsatztypen

<sup>4</sup>**Typisch** unbegrenzten Möglichkeiten weltweit **verbreitet**

**Berthold Akzidenz-Grotesk** <sup>5</sup>**Akzidenz-Grotesk**





Ampersand conference

**AGENDA**

Open Doors  Round Tables

*Конференция*

stage

Ετήσιος συνδιάσκεψη

**Speed Geeking**

*Scientific*  *Society*

ANFANGSBUCHSTABEN FÜR ALLE!

**WANTED**

**STRONG-AS-AN-OX LETTERS**

— FOR THE —

**DARK SATANIC MILLS**

*FROM THE HEART OF THE INDUSTRIAL REVOLUTION*

**SEEKING**

ABCDEFGHIJKLM  
abcdefghijklm  
NOPQRSTUVWXYZ  
nopqrstuvwxyz  
[1234567890?!]

**AKZIDENZ  
GROTESK**

GÜNTHER G. LANGE

**MUST BE COMPLETELY FREE**

— FROM ALL SERIFS —

**SELF-MOTIVATION IN MASS CONSUMPTION  
CONSIDERED AN ASSET**

**THOSE INTERESTED PLEASE TO INQUIRE:**

**H. BERTHOLD FOUNDRY**

GRÜNDUNGSJAHR ACHTZEHN-NEUNZIG ACHT

arial

makes babies cry



helvetica

brings you prosperity and happiness





Egyptienne

Aa Ee Rr **a**  
Aa Ee Rr

*Campagne*

abcdefghijklm  
nopqrstuvwxyz  
0123456789

Rockwell

Aa Ee Gg **a**  
Nn Qq Rr

**TURBINE**

abcdefghijklm  
nopqrstuvwxyz  
0123456789

Courier

Aa Ee Qq **a**  
Aa Ee Qq

*Think.*

abcdefghijklm  
nopqrstuvwxyz  
0123456789

*Wedding Invitations*

Citadel Script

*Wedding Invitations*

Bickham Script

*Wedding Invitations*

Edwardian Script ITC

WEDDING INVITATIONS

Engravers MT

**Gotisch (Textur)**

**Rundgotisch (Rotunda)**

**Schwabacher**

**Fraktur**

**ŒÆLAC**



Eggshell White

---

Medium  
**Orange**

---

**Blackberry Wine**

---

**Dead History (Emigre)**

Designed by P. Scott Makela in 1990

---

# Font families

---

Helvetica Neue 25 Ultra Light

Helvetica Neue 35 Thin

Helvetica Neue 45 Light

Helvetica Neue 55 Roman

Helvetica Neue 65 Medium

Helvetica Neue 75 Bold

Helvetica Neue 85 Heavy

Helvetica Neue 95 Black

Frutiger 45 Light

*Frutiger 46 Light Italic*

Frutiger 55 Roman

*Frutiger 56 Italic*

Frutiger 65 Bold

*Frutiger 66 Bold Italic*

**Frutiger 75 Black**

***Frutiger 76 Black Italic***

**Frutiger 95 Ultra Black**

Frutiger 47 Light Condensed

Frutiger 57 Condensed

Frutiger 67 Bold Condensed

**Frutiger 77 Black Condensed**

**Frutiger 87 Extra Black Cond.**

39  
Univers

45  
Univers

46  
*Univers*

47  
Univers

48  
*Univers*

49  
Univers

53  
Univers

55  
Univers

56  
*Univers*

57  
Univers

58  
*Univers*

59  
Univers

63  
Univers

65  
Univers

66  
*Univers*

67  
Univers

68  
*Univers*

73  
Univers

75  
Univers

76  
*Univers*

83  
Univers



Self-explanatory classics.



---

ITC Garamond Light

ITC Garamond Book

**ITC Garamond Bold**

**ITC Garamond Ultra**

*ITC Garamond Light Italic*

*ITC Garamond Book Italic*

***ITC Garamond Bold Italic***

***ITC Garamond Ultra Italic***

ITC Garamond Light Condensed

ITC Garamond Book Condensed

**ITC Garamond Bold Condensed**

**ITC Garamond Ultra Condensed**

*ITC Garamond Light Condensed Italic*

*ITC Garamond Book Condensed Italic*

***ITC Garamond Bold Condensed Italic***

***ITC Garamond Ultra Condensed Italic***

ITC Garamond Light Narrow

ITC Garamond Book Narrow

**ITC Garamond Bold Narrow**

*ITC Garamond Light Narrow Italic*

*ITC Garamond Book Narrow Italic*

***ITC Garamond Bold Narrow Italic***

---

Georgia Regular

*Georgia Italic*

**Georgia Bold**

***Georgia Bold Italic***

---

KERNING

TYPE

TRACKING



The image shows the word "TYPE" in a large, bold, black serif font. Above the word, the word "KERNING" is written in a smaller, black, sans-serif font. A black arrow points from "KERNING" down to the space between the letters 'P' and 'E'. Below the word, the word "TRACKING" is written in a smaller, black, sans-serif font. Two black arrows point outwards from the word "TRACKING", one starting under the 'T' and ending under the 'Y', and another starting under the 'P' and ending under the 'E', indicating the overall spacing between the letters.

---

AWE

No Kerning

AWE

Automatic Kerning

AWE

Manually Adjusted

WAR

WAR

WAR

OPEN LETTER SPACING

TIGHT LETTER SPACING

kerning between  
two letters

add or delete space between individual letters using the kern panel of the type palette

add or delete space between all letters in a word or sentence using the track panel of the type palette

---

---

# Takes two

SCALA, WITH KERNING SUPPRESSED

*Spacing appears uneven, with gaps around the T and w.*

# Takes two

SCALA, WITH KERNING

*Spacing seems more even.*

# *nearly touch*

SCALA ITALIC, WITH KERNING SUPPRESSED

*A gap appears between the l and y.*

# *nearly touch*

SCALA ITALIC, WITH KERNING

*The intimacy of italic requires kerning.*

# LOVE LETTERS

*The VE and TT combinations make the whole word look mismatched.*

# LOVE LETTERS

*Kerning has been manually adjusted for a more even appearance.*

# rub my back

---

**TYPE CRIME:**

**TOO MUCH SPACE**

*Mind the gap,  
especially at larger  
sizes*



Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly *— default*

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Letters Spaced Uniformly

Arbitrary  
kerning

(both horizontal  
and vertical)

TEX

I23456789

БуЯ БЯК :-)



!"#\$%&'()\*+,-./0123456789:;<=>?  
@ABCDEFGHIJKLMNPOQRSTUVWXYZ[\]^\_  
'`abcdefghijklmnopqrstuvwxyz{|}~  
ıϕ£€¥ŠšŠ©ª«¬–®¯°±²³Žμ¶·ž¹²»Œœÿı  
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞß

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer eleifend tincidunt nisi sit amet ultricies. In et dui eu libero placerat egestas. Nunc a risus id lorem imperdiet venenatis sit amet sed metus. Duis pretium quam et diam aliquet et condimentum mi accumsan. Quisque et nunc at ligula varius fermentum. Phasellus ultricies, arcu ac dapibus accumsan, ligula orci tempor leo, in vestibulum erat risus vel tortor. Quisque cursus, purus nec porta posuere, orci dui lacinia leo, eu fringilla velit lacus et lorem. Quisque fermentum libero ut enim vulputate id dictum sem hendrerit. Nullam condimentum fermentum risus vel pellentesque. Fusce ultrices rutrum faucibus.

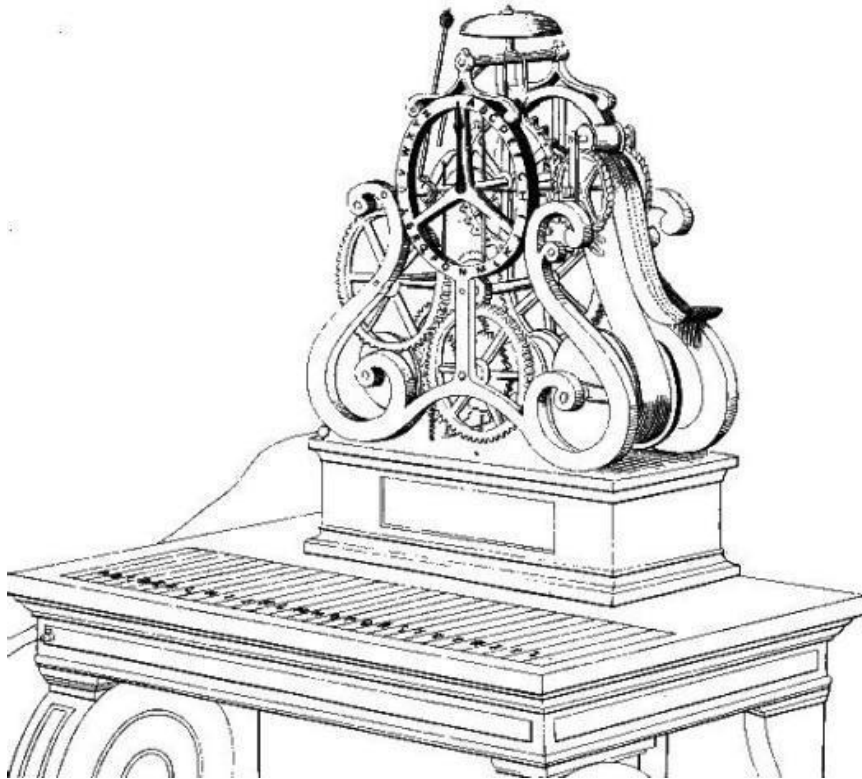
---

Exceptions to kerning are the monospaced fonts  
(Inconsolata & Monaco 10pt)

---

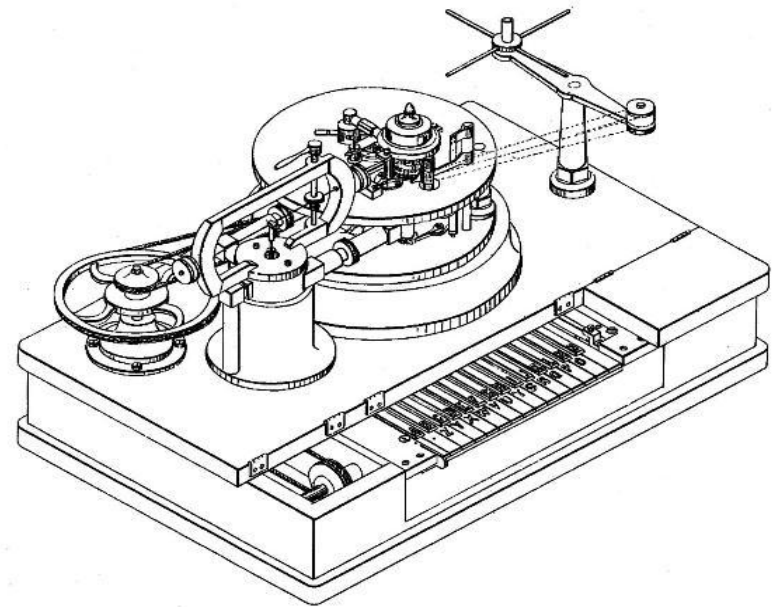
# Printing Telegraphs (1840s)

---



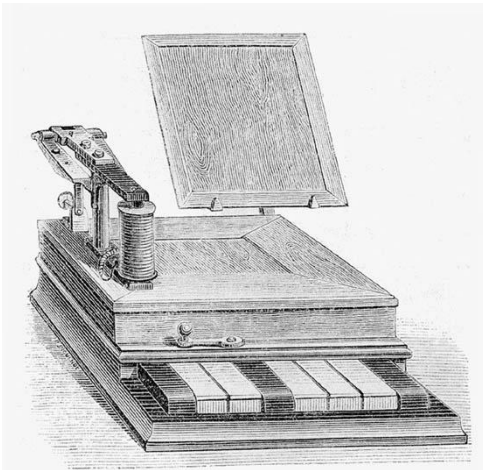
**Brett's Electric Type Printing Telegraph 1848**

Used by the European Telegraph Company in 1854.

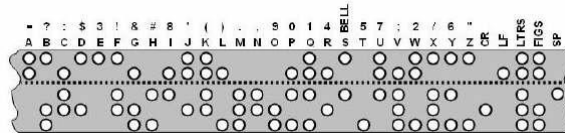


**House's Type Printing Telegraph 1849**

Royal Earl House's second and much improved type-printing instrument.

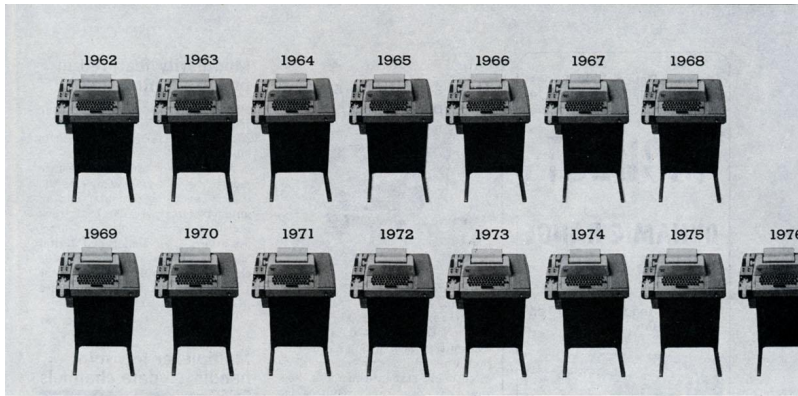


(Courtesy of Smithsonian Institution, Washington, D.C.)  
 1874 BAUDOT'S MULTIPLEX TELEGRAPH TRANSMITTER KEYBOARD



Baudot Code (1870) -> International Telegraph Alphabet No. 1 & 2:  
 "With an alphabet of 26 uppercase letters, the code had to be at least 5 bits long"  
 HAL DS-3100 ASR (1979): Still receiving and sending Baudot, Morse as well as ASCII.





## Just how much longer will the model 33 be around?

The moment economy, reliability and versatility in data communications go out of date, the model 33 will become obsolete. But the more we look at today's business and economic environment, the more it seems the model 33 will live forever.

Because where else can you get so much for so little?

When the model 33 was first introduced, it was a bargain. Today, it's still a bargain. But it's hardly the same machine.

We've got a team of engineers assigned to the model 33 and their job is to keep making it better. Every year, they come up with a number of new features and improvements. Some improvements make the 33 more

dependable and versatile. Others make it easier and more economical to manufacture.

Because of these changes, the model 33s we're building today are standard-duty terminals instead of light-duty units. And our manufacturing changes have enabled us to stay ahead of rising costs.

Since we feel the model 33 is going to be around for a long, long time to come, our parts support, quality service and continued product improvement programs are as strong as ever.

It takes more than manufacturing facilities to build the terminals Teletype® Corporation offers. It also takes commitment. From people who think service is as important as sales. In terminals for computers and point-to-point communications.



**The computerations people.**

For more information about any Teletype product, write or call: TERMINAL CENTRAL Teletype Corporation, Dept. 89U, 5555 Touhy Avenue, Skokie, Illinois 60076. Phone 312/982-2500. Teletype is a trademark registered in the United States Patent Office.

INFORMATION RETRIEVAL NUMBER 72

```

• EDIT      . is the disk monitor system prompt. Run the editor program.
•OUT-S:ST2 Output to file ST2 on system device and input from file STAT.
*
*IN-S:STAT
*
*OPT-      No options specified.

•R         Read the input file into the editor buffer.
          Large files had to be edited in small chunks.
          Search lines 8 to 10 for character typed ('2' typed but not echoed)
          DO 200 I=1,N Not line wanting to change, typed forfmed to find next 2.
          READ 2\1,110,V Type rubout to delete 2 and type 1. \ is echoed since 2 can't be erased.
110      FOR Control (^)g ^g typed to search for (non-existent) ^g then ^p to stop printing.
*E         This is how the search is completed without changing any more text.
          E to write buffer to disk and exit.
          Start Fortran compiler.
•FORT
•OUT-S:ST2 Output to ST2 binary file and read from ST2 source file.
*
*IN-S:ST2
*
*
*READY
*
ENTER THE NUMBER OF VALUES TO CALCULATE STATISTICS ON
5          Tell it to read 5 values.
VALUE 1   IS 0.123456E+2
VALUE 2   IS 0.134567E+1
VALUE 3   IS 0.563234E+1      Values read from paper tape then printed.
VALUE 4   IS 0.678455E+1
VALUE 5   IS 0.764752E+3
NUMBER OF VALUES 5      MEAN 0.158172E+3      STANDARD DEVIATION 0.303310E+3

!
•PALD      Now run the PAL disk assembler.
?
•PALD
•OUT-T:1   Output to paper tape punch and read from source file PUN
*
*IN-S:PIN
*
*OPT-
BP(
  (8      These funny characters are the binary data being punched.
  8          The ASR 33 can't punch without printing.
  ?>"$
  (?"$ (8
  8
  ?"$ (?"$ (?"$ (8)+<:=)"$)+<0&1.50<>?/

LEN      6051
LLOOP    6037
LOC      6050
PLOOP    6001      This is the address for all labels in the program. Useful for debugging.
PIN      6044
PINLDR   6034

•@        @ was junk printed when teletype turned off.

```

20	21	22	23	24	25	26	27	28	29	2A	2B	2C	2D	2E	2F
	!	"	#	\$	%	&	'	(	)	*	+	,	-	.	/
30	31	32	33	34	35	36	37	38	39	3A	3B	3C	3D	3E	3F
0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?
40	41	42	43	44	45	46	47	48	49	4A	4B	4C	4D	4E	4F
@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
50	51	52	53	54	55	56	57	58	59	5A	5B	5C	5D	5E	5F
P	Q	R	S	T	U	V	W	X	Y	Z	[	\	]	^	_
60	61	62	63	64	65	66	67	68	69	6A	6B	6C	6D	6E	6F
`	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
70	71	72	73	74	75	76	77	78	79	7A	7B	7C	7D	7E	
p	q	r	s	t	u	v	w	x	y	z	{		}	~	

---

US-ASCII/ANSI X3.4 (1963-68)

---



CT-1024 TV Typewriter (1974): US-ASCII QWERTY



Sinclair ZX81 (1981): Non-ASCII QWERTY



IBM Model M (1984): EBCDIC-US QWERTY



20	21	22	23	24	25	26	27	28	29	2A	2B	2C	2D	2E	2F
	!	"	#	\$	%	&	'	(	)	*	+	,	-	.	/
30	31	32	33	34	35	36	37	38	39	3A	3B	3C	3D	3E	3F
0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?
40	41	42	43	44	45	46	47	48	49	4A	4B	4C	4D	4E	4F
S	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
50	51	52	53	54	55	56	57	58	59	5A	5B	5C	5D	5E	5F
P	Q	R	S	T	U	V	W	X	Y	Z	Ä	Ö	Ü	^	_
60	61	62	63	64	65	66	67	68	69	6A	6B	6C	6D	6E	6F
c	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
70	71	72	73	74	75	76	77	78	79	7A	7B	7C	7D	7E	7F
p	q	r	s	t	u	v	w	x	y	z	ä	ö	ü	ß	

- CA Canadian CSA Z243.4
- CN Chinese GB 1988-80
- CU Cuban NC NC00-10
- ES Spanish
- FR French NF Z 62-010
- HU Hungarian MSZ 7795.3
- IT Italian
- JP Japanese JIS X 0201 Roman
- KR Korean KS C 5636
- NO Norwegian NS 4551-1
- PT Portuguese
- SE Swedish SEN 850200 B
- UK British BS 4730
- YU Yugoslavian JUS I.B1.002

...

"the socialist countries managed to substitute the international currency sign Ɱ for ASCII's capitalist dollar sign \$ in the the first international reference (1972)"

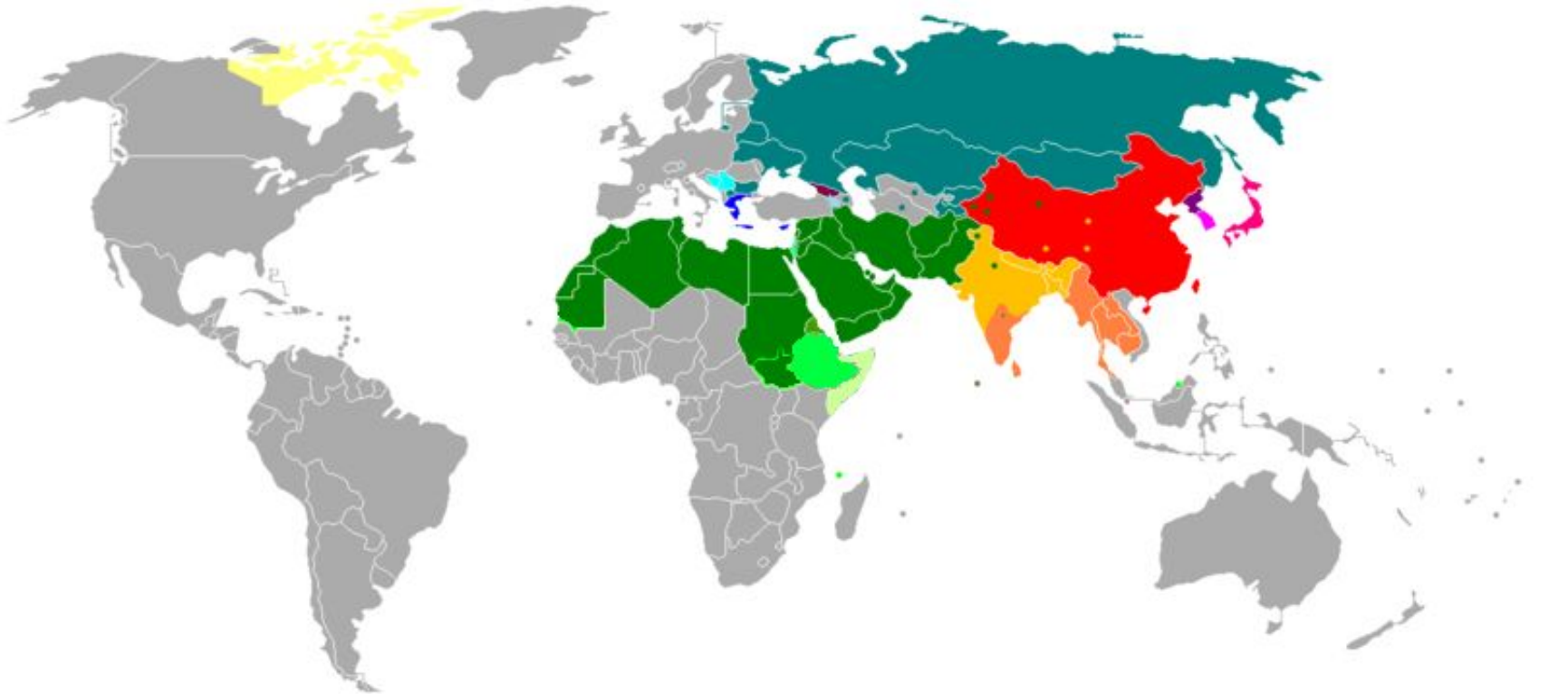
VISCII, ISCII, YUSCII...





# Alphabets of the World

---



Armenian , Cyrillic , Georgian , Greek , Latin , Latin (and Arabic) , Latin and Cyrillic; Abjads: Arabic , Hebrew; Abugidas: North Indic , South Indic , Ge'ez , Tāna , Canadian Syllabic and Latin; Logographic+syllabic: Pure logographic , Mixed logographic and syllabaries , Featural-alphabetic syllabary + limited logographic , Featural-alphabetic syllabary

---

# Alphabet & Writing Systems

---

**All alphabets are writing systems, but not all writing systems are alphabets.**

Writing systems can include alphabets, syllabarys, logographic, pictographic, semanto-phonetic systems...

---

# What About Glyphs?

---

*π* Я 音 æ∞





**UNICODE**

UTF-32, UTF-16, UTF-8

---





U+1F63D: KISSING CAT FACE  
WITH CLOSED EYES



U+1F46F: WOMAN WITH BUNNY  
EARS



U+1F4FC  
proposed VIDEOCASSETTE

---

# Considerations in Typography

---

Form & Function: construction and design

Style & Expressivity: hip or prestigious, know your fonts

Readability & Legibility: cognition and communication

Harmony & Weight: layout, alignment, spacing

Usability & Interoperability: easy application in practice, encodings, systems

---

# Aim of Typography

---

"Make every word tell"

"Omit needless words."

(Strunk, William (1918); *The Elements of Style*)

---



# Aim of Typography

---

"Make every element tell"

"Omit needless elements."

---