

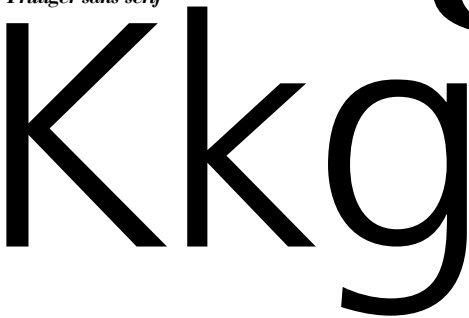


Type pictured above is a script font: Notice how the letters flow from one to the next. Kerning is very important a script so that the joins are exact.

Garamond light is a serif face



Frutiger sans-serif



Notice the Frutiger font is more condensed than the Garamond.

notice below that the rounded characters go slightly above and below the x-height. This will ensure proper visual appearance

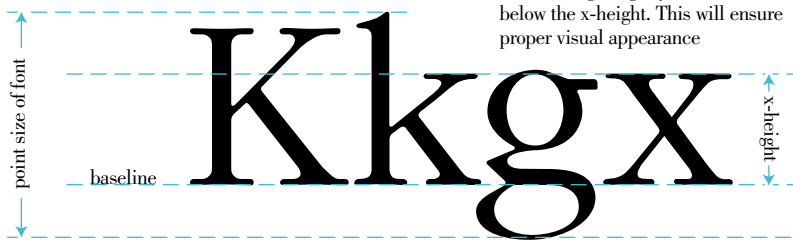


figure 37A

Serif, or sans-serif? Bold, light, or medium? Roman or italic? By exploring these different styles you will begin to develop a sense for their best use. Like with everything related to design and art, your own personal preferences will determine your particular style.

The font you use for your emails is called Garamond. It was first designed in Europe during the 1500s. It is quite a beautiful and versatile font with many variations to work with, it is one of my favorites and I use it frequently. There are some basic terms that you should become familiar with regarding type. First is *point size*, a point is simply a unit of measure which is universal to all typefaces, there are approximately 72 points in one inch. The point size of a particular font is measured from the very bottom of a *descending* character, such as a lower case “g”, to the very top of an *ascending* character, such as a lower case “k”.

Notice that in almost all cases the ascending character is just slightly taller than one of the capital letters, also notice that a rounded character, such as an “o” is slightly taller than a flat character such as an “x”. This is done for visual reasons. The eye perceives the rounded character smaller than the flat character if they were exactly the same size. So, for this reason, they are slightly larger. You will notice the circle next to the first square looks smaller than the square, even though it actually is the same size (figure 37A). Once the circle is enlarged just a bit, they appear equal.

Another term that is important to know is *leading* (pronounced leding). It comes from the very early days of setting type with a composing stick. When the printer needed more space between the lines of the metal type, he simply put a thin piece of lead between these lines. So, leading refers to the space of each line of type. It is measured from *baseline to baseline*, this is how everything in typography is measured. For instance, these pages are set in the Bodoni Book typeface. The point size is 12, meaning the bottom of a descender to the top of an ascender is 12 points. The leading is set for 13, meaning 13 points from baseline to baseline. This is considered fairly tight leading, because there is only one point of space when a descender and ascender or on top of each other. To give the text a more open look, you simply adjust your leading. We will spend more time on this later on.

When you hear the term *x-height*, what do you think it means? Exactly, it is the height of a *lower case* “x”. Every type style has a different proportion for its x-height. Because of this difference, the same amount of words may take a different amount of space.

When you hear the term x-height, what do you think it means? Exactly, it is the height of a lower case “x”. Every type style has a different proportion for its x-height. Because of this difference, the same amount of words may take a different amount of space. Notice when I switched to Garamond it took more space, the x-height is greater in Garamond.

ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZa  
 bcdefghijklmnopqrstu  
 vwxyz&0123456789Æ  
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figure 38A

The eye of a designer... *So, What is Your Type?* (continued)

All right then, did you figure out what a serif is? Maybe you already knew, but in case you did not, here is a brief explanation. A serif is a small *foot* on the flat strokes of each character of a particular font. Look back on the previous page and you will see that the Garamond typeface has these, so it is a serif typeface. The Frutiger typeface does not have these, so it referred to as sans-serif. Sans is latin for without, so it simply means without serif. All type is divided into these two groups, so whenever you hear someone refer to a type as serif or sans-serif, you will get a picture in your mind. Of course, like everything in life, there are a few exceptions. These would include some of the very decorative specialty fonts as well as script faces, but these are used sparingly.

It is said that a serif face is more easily read when there is a considerable amount of text. You will start to notice this when you read a newspaper or book, the vast majority of which use a serif face. When you get a project to do a large brochure or book keep this in mind. Also, you will want to choose a font that has a large variety styles within it. For instance in this book we are using the Bodoni font, but it has several weights to choose from. These include Book, Bold, and Poster (extra bold), as well as italics in each of these weights. With this variety available I can emphasize and separate my thoughts by simply changing the weight or making it italic. By the way, is Bodoni a serif face? Correct, it most certainly is.

Now lets talk some about specialty characters, notice in *figure 38A* that you have the full alphabet as well as accents, copyright symbols, large dot, which is known as a bullet, and so on. Where do you think these are? Well they are in your keyboard, you just have to command the computer to use them. If you go to the small apple logo in the top left corner and click on it, you will get a menu (*figure 38B*). Select key caps and you will get a little keyboard on your screen (*figure 38C*), press the shift key and all of the characters are capitals, neat. Now press the option key, wow! all kinds of new characters, press the shift and option keys together, even more characters. This is how you access the specialty characters.

For example, we want the register symbol so we need to hold down the option key and press the “r”. Bingo! Now for a bullet hold down the option key and press the “8”, for a degree symbol hold down the shift and option keys together and press the “8”, how cool is that? Now we can include these in our text:

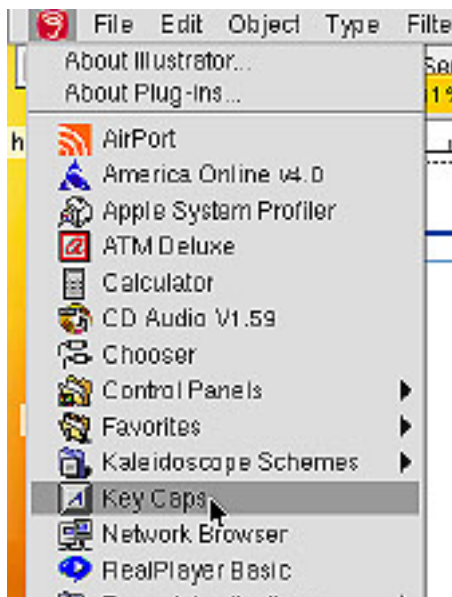


figure 38B

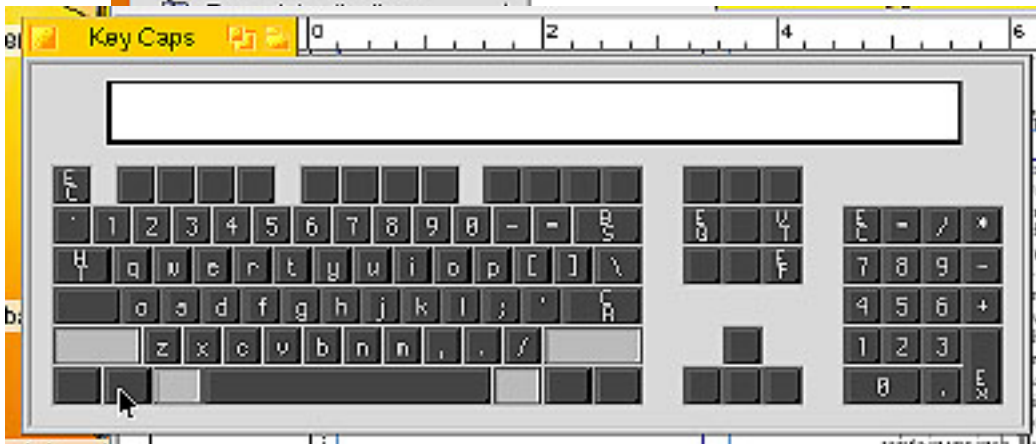
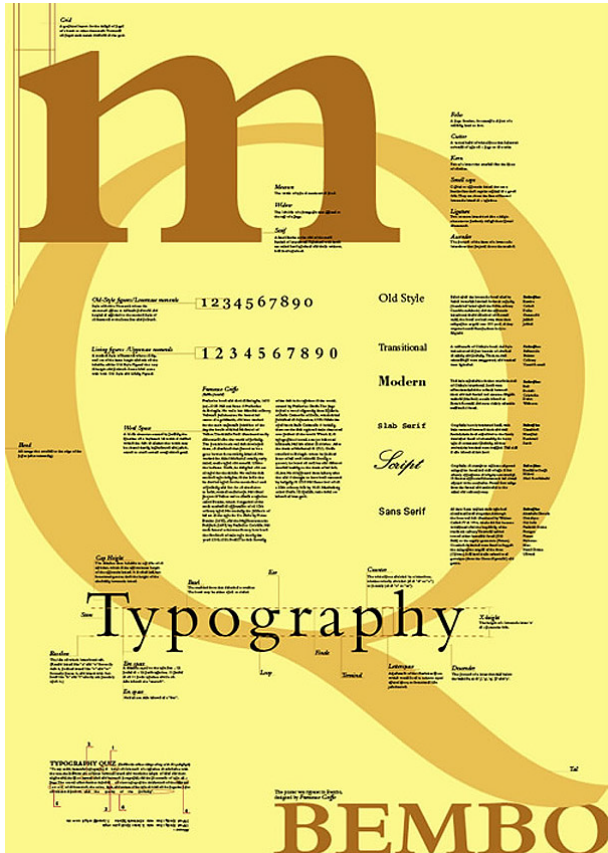


figure 38C

We have been working with Adobe® Photoshop and we have learned the following tools:

- Magic Wand
- Lasso (all the different styles)
- Pen Tool (just beginning)

We will soon learn how to rotate objects 90°, 180°, and so on.



The eye of a designer... So, What is Your Type? (continued)

Do you think the previous page looked a bit boring? I do. It lacked interest and nothing drew you in. Look at the type sample page to the left, this is a much more creative way to show various styles and so on. That is what typography is all about, it is the art of type. Also notice on the previous page, where the paragraph ended it left a single word on the last line, this is a no-no. It is referred to as a *widow*, and we will learn later on how to avoid them.

Look at the sample ads below, the group of SinuSpray ideas are pretty good, I like the one in the middle best. Although, none of them really excite me, and if I was flipping through a magazine I would not stop at this ad. The LearnFrame 2-page ad in the bottom left does get my attention with the bold image and the simple phrase, "you will never be able to do this". It goes on to support the analogy with the text, which is fairly long. I would stop and read this ad, it builds intrigue and makes me curious. The designer did a great job creating an ad for a product that was not very exciting on its own.

The best one by far is the golf ad. It is excellent! The image tells the whole story and the typography is simple, yet elegant. They say a picture is worth a thousand words and this is truly an example of that.

Which one do you like best? Which one do you think took the longest to come up with? I would suspect the golf ad was the longest in developing, but look at the end result. It follows all the rules of great design.

