

Type fonts, families and classifications



Type Basics 2

Fonts, faces and families



A type **font** used to be a set of characters of the same size and style that contained all the letters, numbers and marks.

This term has become less well defined with the use of the computer to set type at any size.

Frequently a font is now the same as a type face — a particular design.

Garamond Pro Regular

Garamond Pro Italic

Garamond Pro Semibold

GaramondPro Semibold Italic

Garamond Pro Bold

Garamond Pro Bold Italic

Warnock Pro Light

Warnock Pro Regular

Warnock Pro Italic Caption

Warnock Pro Semibold

Warnock Pro Semibold Italic

Warnock Pro Bold

Warnock Pro Bold Italic Caption

Warnock Pro Bold Italic subhead

A type **family** is a group of type faces related through similar design.

Some type families have only a few different members (or only one)...

Serifa Roman

Serifa Bold

Serifa Black

D I N G O S

R E G U L A R

Changes in weight and posture

Univers 45 Univers Light
Univers 45 Univers Light Oblique

Univers 55 Univers Regular
Univers 55 Univers Oblique

Univers 65 Univers Bold
Univers 65 Univers Bold Oblique

Univers 75 Univers Black
Univers 75 Univers Black Oblique

Univers 85 Univers Extra Black
Univers 85 Univers Extra Black Oblique

Changes in proportion and weight

Univers 39 Thin Ultra Condensed

Univers 49 Univers Light Ultra Condensed

Univers 59 Univers Ultra Condensed

Univers 47 Univers Light Condensed

Univers 57 Univers Condensed

Univers 67 Univers Bold Condensed

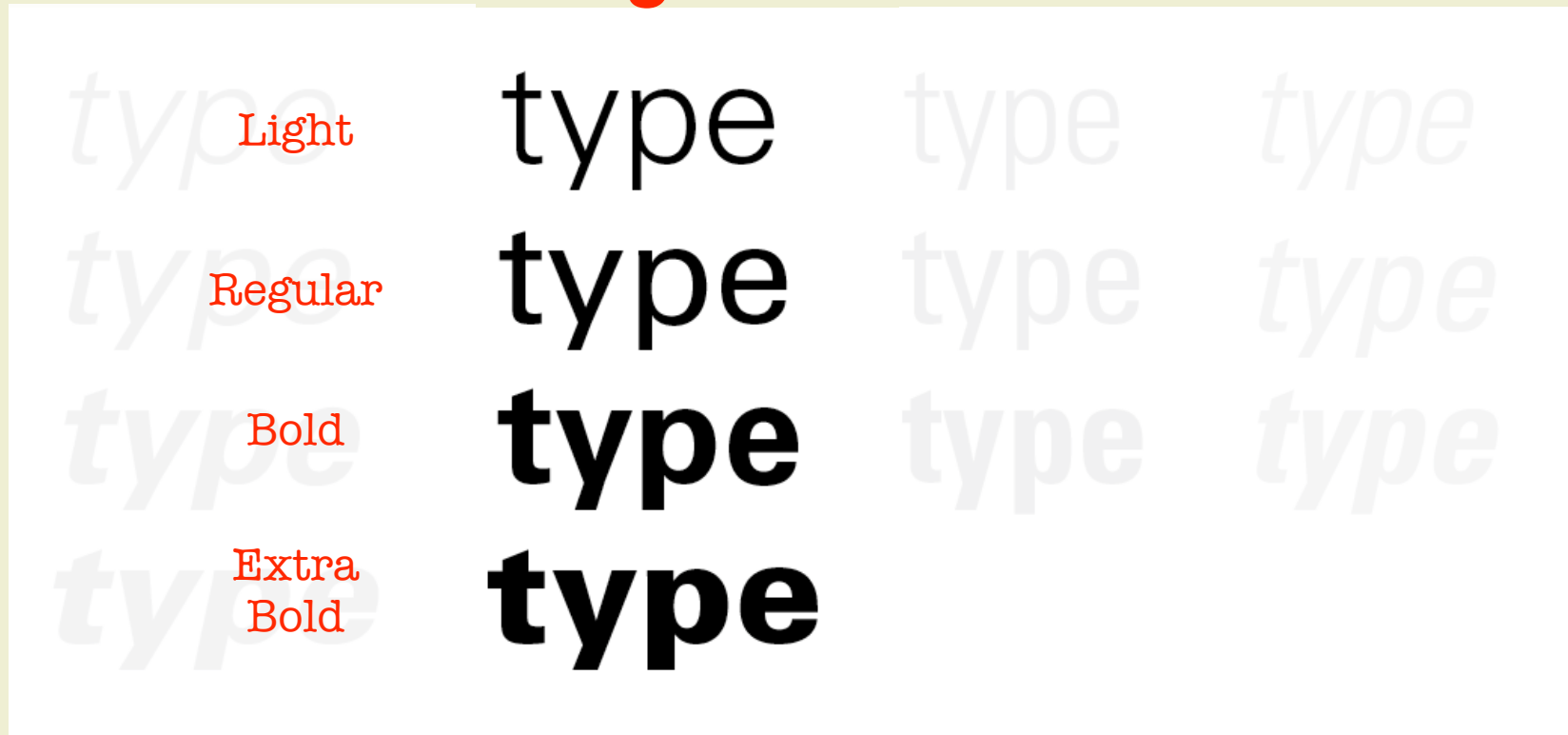
Univers 53 Univers Light Extended

Univers 53 Univers Light Extended Oblique

Univers 63 Univers Bold Extended

**And some families
are really big**

Weights

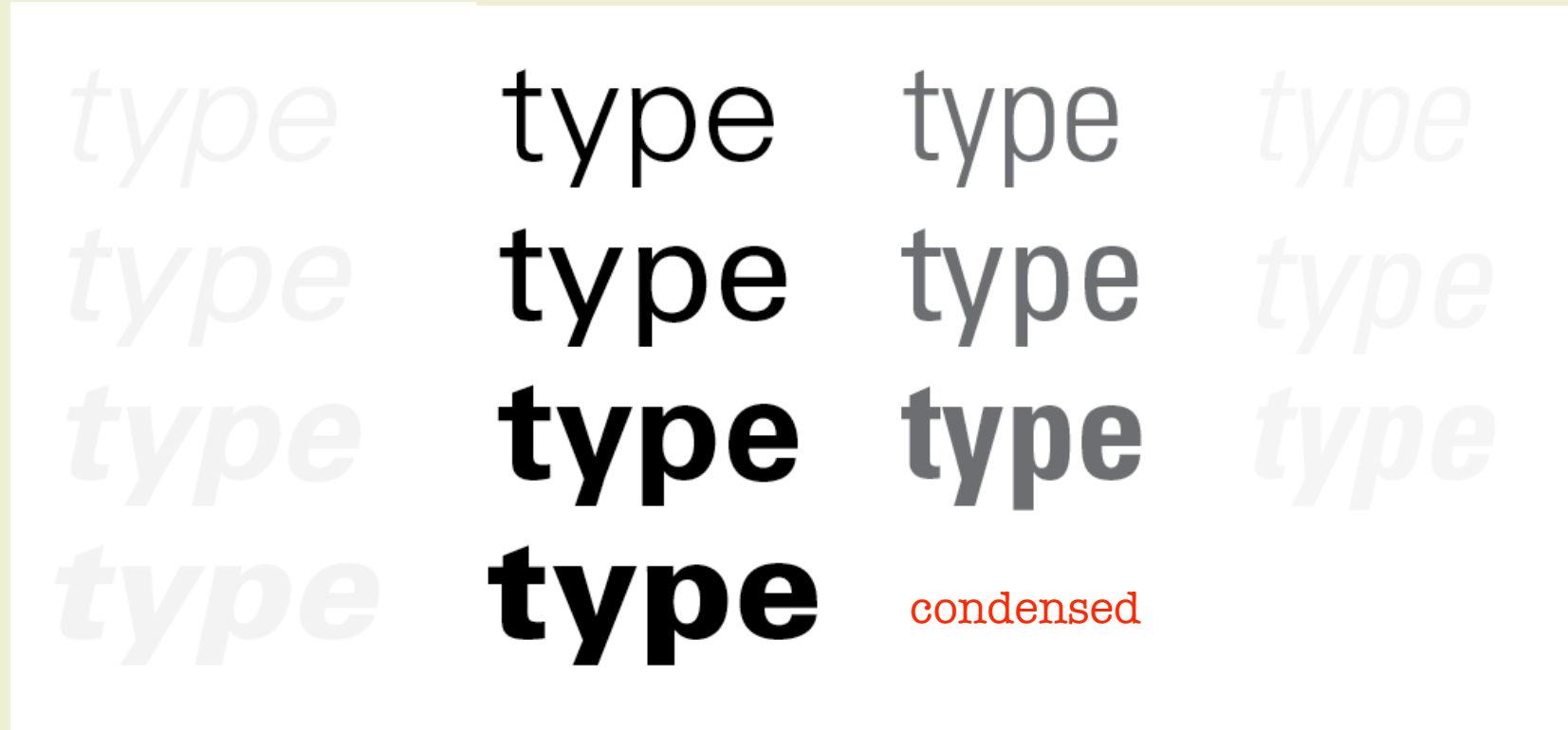


Increasing or decreasing the **stroke weight** of a font changes the weight of the font.

A variety of terms can be used to describe weights of type including extra light, light, regular, book, semibold, bold, extra bold, black.

Different fonts will use different terms.

Proportion



Increasing or decreasing the **width to height ratio** of a font changes the **proportion** of the font.

If you **decrease the ratio**, making the letters narrower for the same height, those are referred to as **condensed**.

If you **increase the ratio**, making the letters wider for the same height, those are referred to as **extended or expanded**.

Posture

<i>type</i>	type	type	<i>type</i>
<i>type</i>	type	type	<i>type</i>
<i>type</i>	type	type	<i>type</i>
<i>type</i>	type		

Letters that have the same shape and design but have been slanted are called **oblique**. This is different from italic.

We will cover these differences in a later lecture.

Light

type

type

type

type

Regular

type

type

type

type

Bold

type

type

type

type

Extra
Bold

type

type

oblique

regular/medium
(roman)

condensed

condensed
oblique

Or

original

Or

distorted
horizontally

Or

distorted
vertically

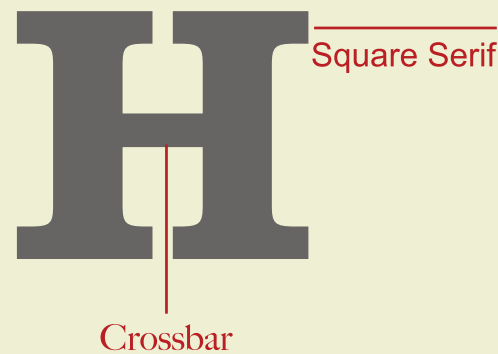
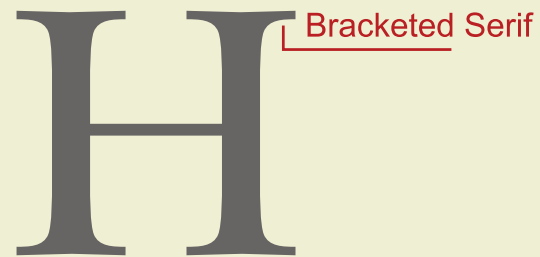
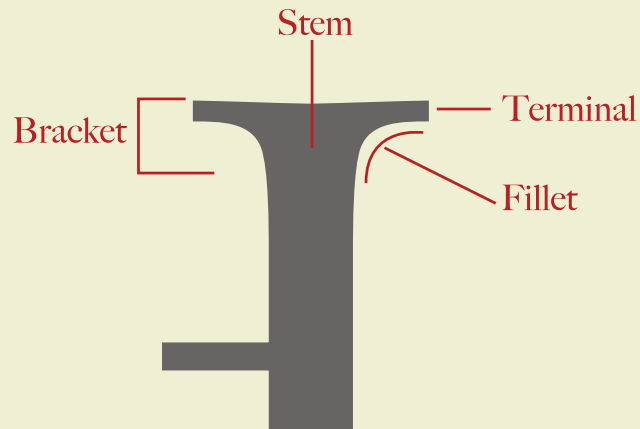
NEVER ... ever
distort type by
“stretching” or
“squashing”.

Always keep the font
in its original
proportions.

Type classifications

Type is grouped into a number of broad categories called **classifications** based on some common design characteristics.

Each classification includes many different type faces and families.



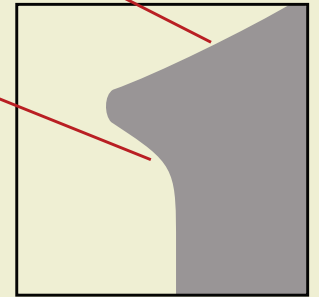
The design of the serif is one of the things that is used to classify type.

Top serifs of lower case letters at an angle

Smoothly bracketed serifs

Typography letter

Adobe Garamond



Weight stress of rounded forms at an angle

Not a great contrast between thick and thin strokes

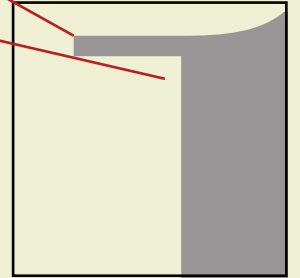
Old Style

Typography letter

Bauer Bodoni

Serifs of lower case letters are straight

Serifs are unbracketed



Weight stress of rounded forms is straight

Great contrast between thick and thin strokes

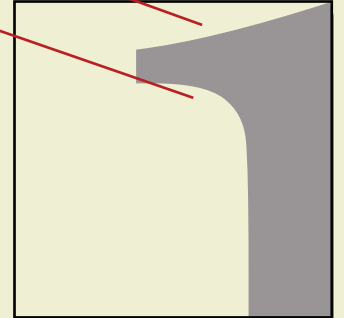
Modern

Typography letter

Baskerville

Top serifs of lower case letters at slight angle

Serifs are only slightly bracketed



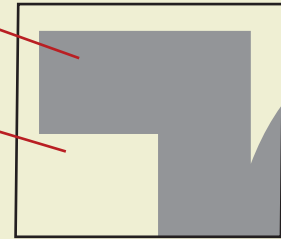
Weight stress of rounded forms is straight

More contrast between thick and thin strokes

Transitional

Serifs are the same weight as the main stroke weight

Unbracketed serifs



Typography letter

Rockwell

Little or no contrast in stroke weight

Slab Serif

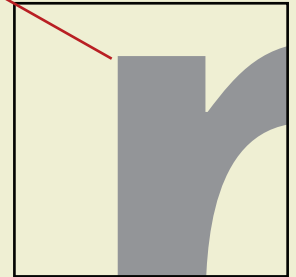
Sometimes Square Serif and sometimes Egyptian

Typography letter

Futura

No serifs

Look Mom,
no serif!



Stroke weights are visually uniform

No weight stress of rounded forms

Sans Serif

Typography letters

Typography letters

Typography letters

Typography letters

Graphic or Decorative

Old Style

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Transitional

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Modern

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The style of type has a large impact on the texture, value and ease of reading when used in text blocks.

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Type below about 14 points is **Text** type and should be selected for ease of reading.

Display type

Display type

display type

Type larger than about 18 points is **Display** type. These sizes sometimes permit the use of specialty or decorative type.

NEVER

use display or decorative type faces
for text, paragraphs or any type that
is intended to be read.

Display type faces are designed for
a letter or word or two.

That's all.

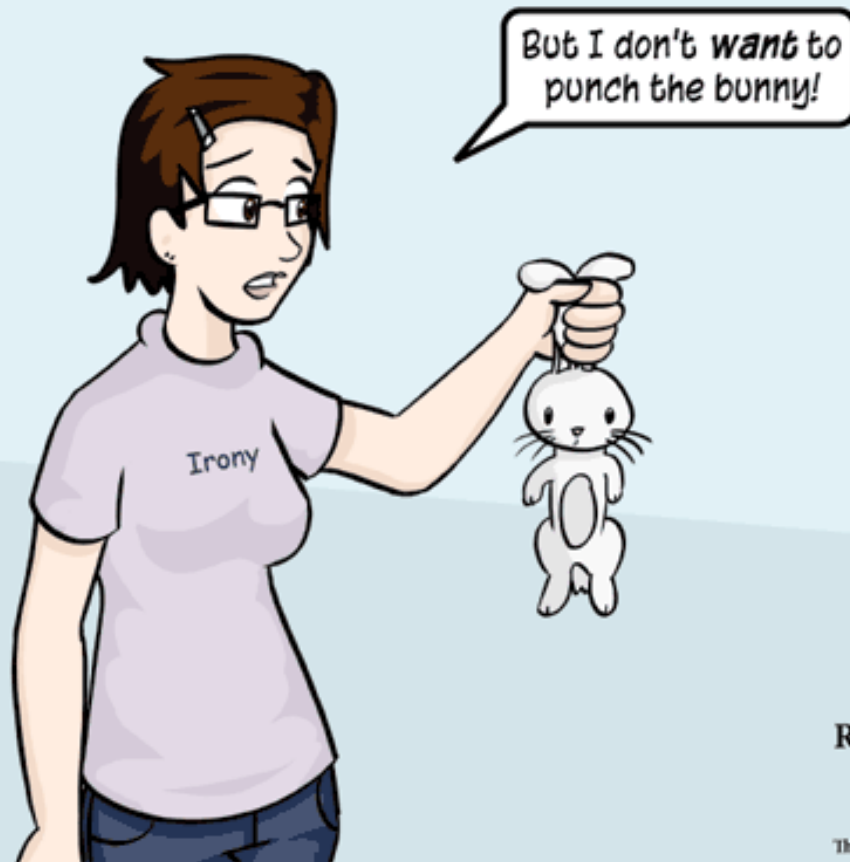


No Comic Sans.....EVER!



T-shirt from Bad Designer Threads

Every time you use Comic Sans,
Faye will punch this adorable little bunny.



**Remember: Only you can prevent bunny-punchings.
Boycott Comic Sans today.**

This message brought to you by the National Organization of Goddamn is Comic Sans an Ugly Font™