A STUDY INTO TYPOGRAPHY THROUGH HELVETICA OBLIQUE SCRIPT
4  x-height
6  cap height
8  baseline
10  capline
12  ascender
14  descender
16  serif
18  counterform
20  shoulder
22  character
24  capitals
26  lowercase
28  old style figures
30  ligature
32  swash letters
34  italic
36  old style
38  transitional
40  modern
42  egyptian
44  sans-serif
46  weight
48  roman
50  oblique
52  display type
x-height
The distance between the meanline and the baseline. This is most easily measured on a lowercase x.
WITHOUT
A
CONSISTANT
CAP
HEIGHT
Baseline is the line upon which most letters sit and which descenders descend below.
All other vertical typographic measurements extend from the baseline.
CAPLINE is an imaginary line that runs along the tops of capital letters. It shows the end of each letter.
The ascender is a stroke on a lowercase letter that rises above the midline. In contrast, the descender is a stroke that extends below the midline.
Stroke on a lowercase letterform that falls below the baseline. English letters with descenders are g, j, p, q, & y. The parts of characters that extend above the x-height of a font are called ascenders.
Serifs are decorative flourishes along letters. Types of serifs include transitional, old style, modern and slab serif. Having originated in antiquity, serifs are also known as "Roman" types.
Negative spatial shapes and areas defined by letterforms. What the other nomenclature won't tell you is that I am more important than any one of them.
A SHOULDER IS A CURVED STROKE PROJECTING FROM A STERN.
A term reserved for letters, another word for a "graphic symbol."
numbers, & punctuation.

Commonly accused of covering up words

we shouldn’t use.
Helvetica capitals, or uppercase letterforms as seen in a typeface, are almost always working in conjunction with their lowercase counterpart. The proper usage of capitals as: Weekday’s, “I”, specific people, locations or group organization.
lowercase: the smaller set of letters, so named because in metal typesetting these were stored in the lower drawer of the a type case.
“The Helvetica Medium lowercase a in the original foundry and linotype is the most beautiful two-dimensional form ever designed.”
—Katherine McCoy
Oldstyle figures are a style of numeral which approximate lowercase letterforms by having an x-height and varying ascenders and descenders. They are considerably different from the more common “lining” (or “aligning”) figures which are all-cap height and typically monospaced in text faces so that they line up vertically on charts.
Ligature (li-ge-chur) a stroke or a bond between two letters that form one entity or character. Primarily located in serif typefaces. An example would be between the two lowercase letters “f” and “i”. In this relationship a ligature would be formed by the dot of the i and the hook of the f, forming a more beautiful look.
A "swash" resembles a calligraphic stroke because it's fancy embellishments that replace one or more of the feet, terminals, or serifs on the letter.

**SWASH LETTERS**
are regular letters that are ornamented with elegant flourishes or flowing tails.
Swash letters elaborate on the normal, planer from by adding curves and other variations suggesting the pen stroke, conspicuously in the tail of the K, Q and R. The swash set maintains characteristics from the font’s original version, such as stroke width and variation, but also suggests an elegant calligraphic pen stroke.
Slanted posture to the right, italics are distinguished because of their structural difference from roman letters of the same family, reflecting the intention of its earliest form to emulate a handwritten aesthetic.
Using different degrees of structural difference and slant in posture present a transition between roman letters and scripts. Scripts are italic letters with connecting strokes.
Old Style fonts, such as Adobe Garamond, is distinct for having its lowercase “e” designed with a drastic crossbar.

For the lowercase letters, the serifs of ascenders are noticeably slanted and wedged shaped.

The terminal above the bowl is very pronounced, creating a heavy counter.

The history of Old Style typeface goes back beyond the printings from the Italian Renaissance, to an earlier time known as the Roman Empire. “Capitalis monumentalis”, or monumental capitals, from the Roman stone carvings were the first to influence Old Style’s capital letters. As for the lowercase letters, their inspiration comes from the 15th century the manuscripts of Caroline Minuscule.

Old Style type was designed in 1490, by the punchcutter, Francesco Griffo, who worked for the famous Venetian scholar-printer, Aldus Manutius. Today, Old Style is usually associated with Garamond, which was designed by, Claude Garamond. Like Griffo, Garamond was also a punchcutter who worked in Paris as an apprentice of, Simon de Colines. Colines was a Parisian printer, known for his Arithmetica, for its use of accented versions of roman, italic and Greek types, which were far more harmonious and superior than their predecessors.

In 1501, Griffo creates the first italic version for small pocket books. Since space was very limited, Griffo decided to “cut the capitals slightly shorter than ascending letters such as “b” and “d”, and by slightly reducing the stroke weight of the capitals”.
Transitional typefaces began to surface starting in the mid eighteenth century, halfway between Old Style and Modern typefaces. The contrast between thick and thin strokes in Transitional letterforms is greater than in Old Style, though Modern typefaces feature more. Weight is stressed on a vertical axis (such as Baskerville’s g on page 38), as opposed to Old Style, which is at more of an angle (such as Palatino, pictured in Figure A).

While Old Style typefaces traditionally feature angled serifs in lowercase letters, Transitional serifs are horizontal. Transitional letterforms are also more balanced and rounded (as shown in Figure B). Though characters in Transitional typefaces are usually harmonious, numbers can vary in style within the same typeface. The sole unifier is some width variation (Figure C).

Additionally, Transitional typefaces are generally wider and more consistent than Old Style (as shown below).
Modern
Characterized by high contrast between thick and thin strokes and flat serifs, Modern fonts are harder to read than previous and later typestyles. Some later variations include the Slab Serifs with bolder, square serifs and the related Clarendon style with less contrast and softer, rounded shapes.
In typography, a slab serif (also called mechanistic, square serif or Egyptian) typeface is a type of serif typeface characterized by thick, block-like serifs. Serif terminals may be either blunt and angular (Rockwell), or rounded (Courier). Slab serif typefaces generally have no bracket (feature connecting the strokes to the serifs). Some consider slab serifs to be a subset of modern serif typefaces. Because of their bold appearance, they are most commonly used in large headlines and advertisements but are seldom used in body text. The exception is those that are monospaced, because of their usage in typewriters, but that declining as electronic publishing becomes more common. Another recent exception is the typeface designed for The Guardian newspaper in the UK which is an Egyptian used through the paper as body text.
Sans Serif

Sans Serif is a type style that first became popular in the early nineteenth century in which the most notable characteristics is the lack of serifs in the typeface. Try to find the word 'sans serif' in the crossword puzzle. Hint: look for sans serif letters.
Weight

The thinness or thickness of a particular typeface, which is determined by the relationship of the stroke heaviness to the height of the character. Type weight is labeled by relative terms, such as thin, light, roman, medium, bold, extra bold, and black.
Upright letterforms, as distinguished from italics. More specifically, letters in an alphabet style based on the upright serifed letterforms of Roman inscriptions.
Oblique is defined as *slanted* text. It is meant to simulate italics, but is not cursive.
Oblique uses roman letterforms turned at a fifteen degree angle, creating slight slant.
Script typefaces are based on handwriting, usually having connecting strokes between the letters. There are two types of scripts, formal and casual. A majority of formal scripts are based on seventeenth & eighteenth century handwriting. Casual script shows a less formal, more active hand.
Letterforms whose horizontal width has been compressed. When type is condensed, a greater number of characters can fit into the space that would be used by regular type.
A variation of an existing typeface that is relatively wider than the original typeface. The horizontal widths of the letterforms are dramatically changed.
The design of alphabetical & numerical characters unified by consistent visual properties. Typeface refers to all characters contained in a specific variation of the type family. If the type family is Helvetica, the typefaces would include the bold, italic, condensed, light, and extended variations of the Helvetica family.

**Type family: Helvetica**

**Helvetica Typefaces:**
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789 !$&?

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789 !$&?

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789 !$&?

**Font examples:**
16 PT UPPERCASE REGULAR 10 pt lowercase heavy
Type Family

a complete range of variations of a typeface design including roman, italic, bold, expanded, condensed and other designs.
64 Point
36 Point
42 Point
48 Point
54 Point
60 Point
72 Point
78 Point
84 Point
96 Point
Point measures the size of type, leading and
CSS abbreviates picas as pc. Pica originated in 1785. A pica is... what a pica is...

**Pica**

Typographic unit of measure:

0.013837 ft.

A typographic measurement used in printing.

**Point**

1/6th of an inch, represented with an uppercase “P.”

Typographic measurement used in typography.

12 points typewriter picas are 0.3527 mm.

Different from 15.9402224 pixels.

There are three pica measures:

The default for InDesign is in Picas.
= Pica
Dissonance is a lack of agreement between two forces. In typography, dissonance is visual tension and contrast between typographic elements.
Kerning is the process of subtracting space between specific pairs of characters so that the overall letter spacing appears to be even. This is done to avoid the occurrence of what is called ‘rivers’, or irregular white spaces.

Kerning improves text legibility tenfolds! The key to legibility through kerning is subtlety. When you kern, you should quietly rearrange the spaces between particular characters in order to make it look like it has not been tweaked at all. Remember: subtlety is key!
The term **Leading** (pronounced “led·ding”) is named after the thin strips of lead that typesetters would place in between each line of type.

Since it can affect both the legibility and the perceived density of a body of text, it is very useful in type layout.

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between

IT'S

SPACEN

IT'S

THE

lines

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Type alignment is defined as the “precise arrangement of letterforms upon an imaginary horizontal or vertical line.” Type alignment breaks down into two distinct areas, justified and unjustified.
Before the 1920’s mainly all paragraphs were set as flush-left-and-right, better known as justified. The main reasoning behind this was due to the fact that it was more efficient, but also because it was what people were familiar with. A downside of justified alignment is the indiscriminate word spacing which varies in each line. Awkward gaps, “rivers”, can show up if the type isn’t carefully treated. Hyphenation can be used, but shouldn’t be overused. A maximum of two hyphenations should be used, and never should there be two hyphenations in a row, back to back.

In the early twenties unjustified alignment began to be accepted and became more common. Unjustified alignment, flush-left and ragged-right, promotes greater legibility since each line is of a different length. This creates visual cues and leads the eye to the next line with far more ease than justified alignment. The word spacing in unjustified lines is also even and creates a consistent texture for the reader’s eyes to follow. Right aligned type (flush-right and ragged-left), as well as center aligned type (ragged-left-and-right) also fall under the unjustified label.
navigation

The navigation element aligns with the natural corner of the top and right margin of the two pages. The width of this element generates column 5.

title

The title provides the locations for the main anchor points of the grid. From these points, columns 1-3 are generated. Furthermore, the margin between this element and the navigation generate column 4.

flow line

The dominant axis of alignment.

text element I

The primary text is aligned within columns 2 and 3. It also dictates where the flow line begins.

text element II

This text is aligned within columns 2 and 3. When the nested text is excluded, it sits within column 2.

baseline grid

The baseline grid signifies the end of the primary content on the page.
The art of

Grids

Grids are an unseen framework comprised of numerous groups of intersecting parallel lines. Grids help to assemble a foundation that designers use to align various elements. The use of a grid structure will substantially increase the organization and visual harmony between typographic and graphic elements for both print and web documents.

“the grid system is an aid, not a guarantee.”

Josef Müller-Brockmann
Lorem Ipsum

Greeking is used in typography to evaluate a certain typeface's appropriateness, overall style or type color. Because a viewer can sometimes be distracted by meaningful content, greeking unimportant text forces a viewer to focus on layout and design.

Dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.
Dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.
is a term used to describe many instances. Some of these instances include a knock in a tree, the bottom of a bowl, the scoop mark left in a freshly opened half gallon of ice cream, the shape of your body left on a memory foam mattress, the divot left in a boot that got stepped on, the hole in a punching bag from a list, the footprint in the lawn that needs to be mowed, the mark left in a computer chair after hours of work, the sunken shape of your face when you suck in your cheeks.

But in the instance of typography, we're simply talking about when you set back text from the margin, as in the first line of a paragraph.
dent is a term used to describe many instances. Some of these instances include a knick in a tree, the bottom of a bowl, the scoop mark left in a freshly opened half gallon of ice cream, the shape of your body left on a memory foam mattress, the divet left in a boot that got stepped on, the hole in a punching bag from a fist, the footprint in the lawn that needs to be mowed, the mark left in a computer chair after hours of work, the sunken shape of your face when you suck in your cheeks. But in the instance of typography, we’re simply talking about when you set back text from the margin, as in the first line of a paragraph.

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Accent

The small marks that can be found over, under, or through a letterform, indicating specific punctuation or change in stress. Marks are often found in languages outside of English.
Ich würde lieber bei Typ als Mädchen aussehen.
ampersand

a character that represents “and”;
derived from the ligature of e and t
ELLIPSIS

three dots used to indicate an omission in ... material.
“An **ellipsis** can also be used to indicate a pause in speech...

...an unfinished...

...thought...

...or, at the end of a sentence, a trailing off into **silence**...”
Dimensionally, the en dash is about the same width as that of the letter “n” and half the width of an “em” dash.

DASH

The en dash typically indicates a range between any two things, such as historical dates, pages of a document, or even the score of the game on television.
This unique, yet less frequently used dash, can be thought of as a substitute for the words “to” and “through” in many instances.
An em dash is a dash that is precisely the size of 1 em—a space equivalent to a square of the point size in a typeface.
Rule

Rule: in handset metal type, a strip of metal that prints as a line. Generally, any line used as an element in typographic design, whether handset, photographic, digital, or hand-drawn.
In typesetting, widows and orphans are words or short lines at the beginning or end of a paragraph, which are left dangling at the top or bottom of a column, separated from the rest of the paragraph. When a single word on a line, left over at the end of a paragraph it is called an orphan.
no one wants an orphan
In typesetting, a widow is a very short line of type that falls at the end of a paragraph and appears at the beginning of the next column or page, separated from the remainder of the text. These typographic configurations should be corrected editorially because of their tendency to leave too much white space and look awkward.
and lonely
Aspect Ratio

The ratio of an image, screen, or other medium’s height to its width. Images will become distorted if forced into a different aspect ratio during enlargement, reduction, or transfers. The above text is all the same size but it all has different aspect ratios.
CHARACTER SERIF
ACCENT CAPITALS
COUNTERFORM
PICA ELIPSE GRID
WIDOW POINT MODERN
ASCENDER BASELINE
AMPERSAND
GREEKING EXPANDED
CAPLINE EN DASH
LIGATURE