

FOUNDATIONS of DIGITAL ART AND DESIGN with ADOBE CREATIVE CLOUD

FOUNDATIONS

of **DIGITAL ART**

AND DESIGN

FOUNDATIONS of *with*
DIGITAL ART and DESIGN

SECTION 4

SECOND EDITION



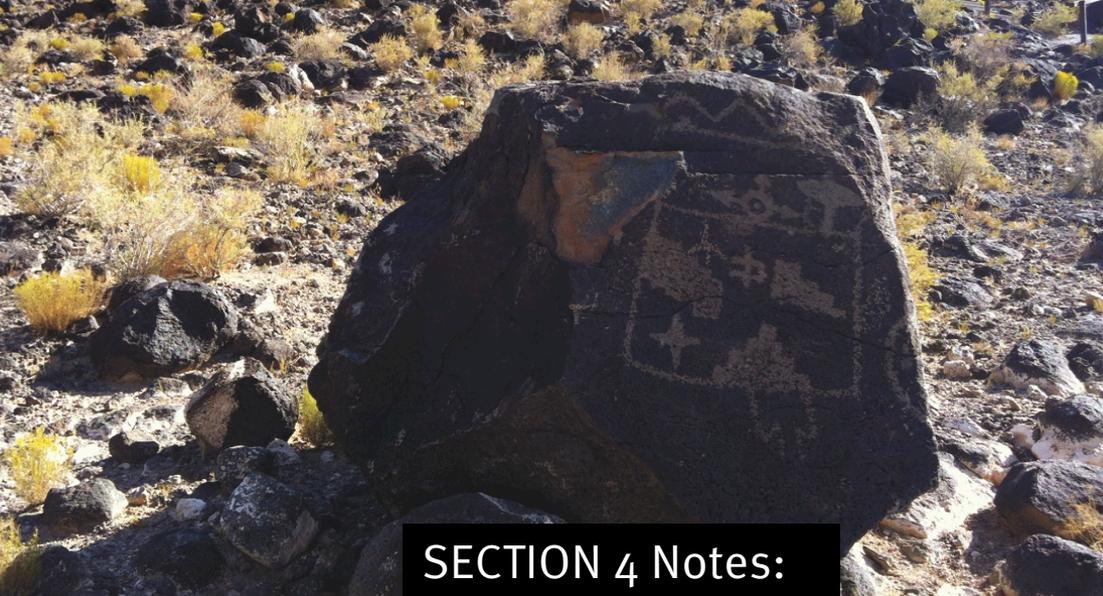
SECOND



SECTION 4

TYPOGRAPHY

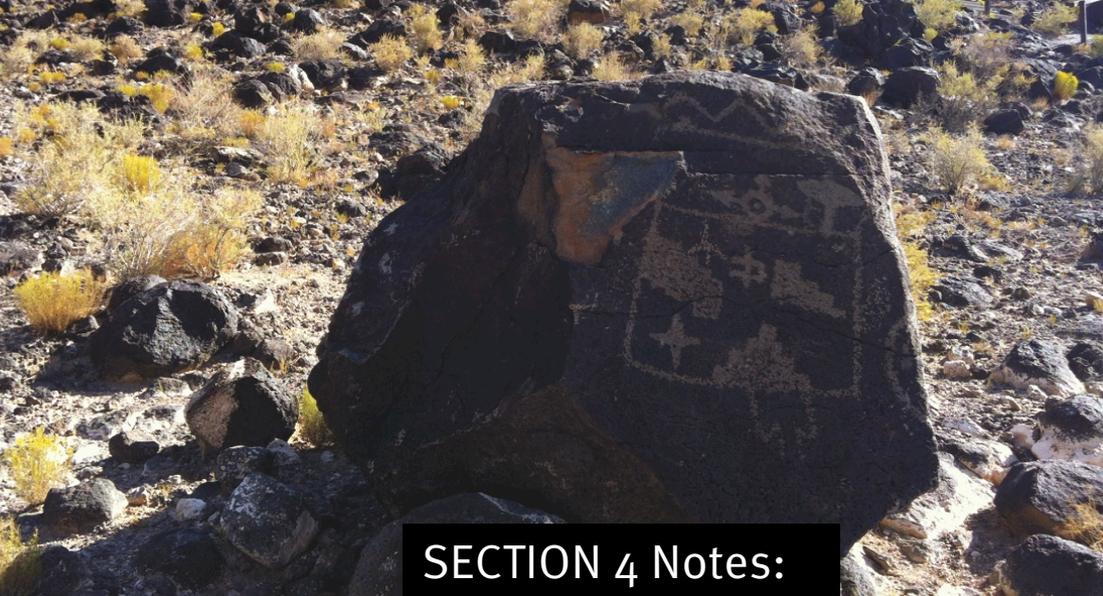




SECTION 4 Notes:



Typography is
the visual design
of language.

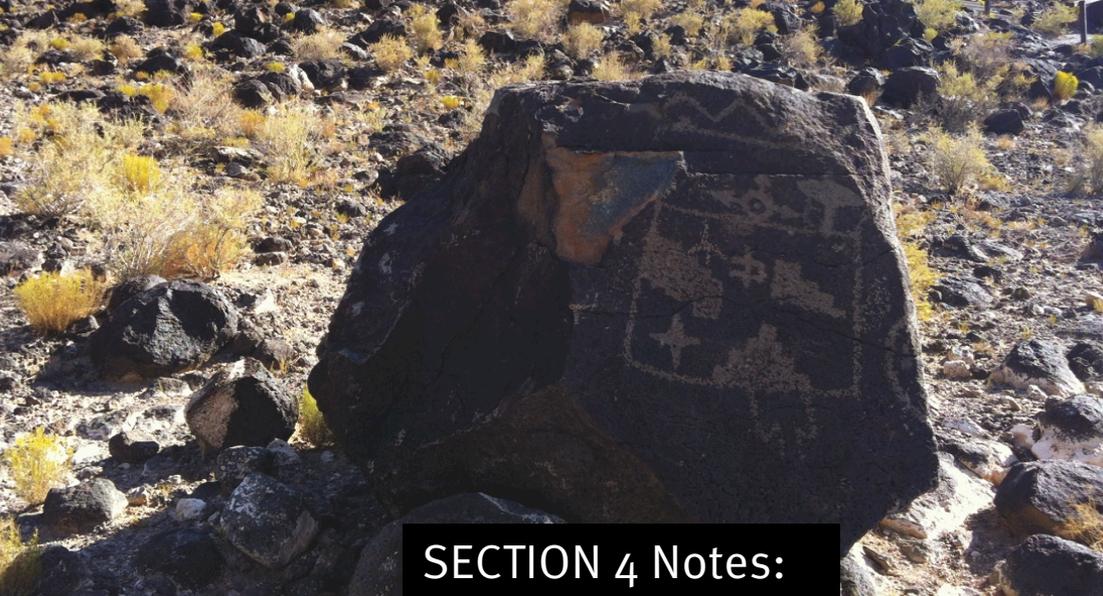


SECTION 4 Notes:



LETTERFORMS

- Typographers design letterforms
- Letterforms are comprised of relationships: thick and thin lines, positive and negative spaces, x-height to cap-height ratio, and more.
- A typeface has its own style, or “personality.”



SECTION 4 Notes:

LETTERFORMS

The more you know about the anatomy of a letterform and the classifications of type, the better you will be at selecting a typeface that best communicates your intended message to its audience.



CLASSIFICATIONS OF TYPE

CLASS/DATE	EXAMPLE	
Blackletter 1450		Designed to emulate handwriting styles of monks and scribes in northern Europe
Oldstyle 1475		Oldstyle was "based upon the lowercase forms used by Italian humanist scholars for book copying (themselves based upon the ninth-century Caroline miniscule)" [47].
Italic 1500		Although developed as a new classification of type, italic is now a common style addition to typeface families.
Script 1550		Meant to emulate engravings and are still used today in casual and formal typographic messages
Transitional 1750		Revision of Oldstyle to further define the contrast between thick and thin strokes
Modern 1775		Extreme contrast is achieved in Modern typefaces such as Bodoni and Didot
Square Serif 1825		Includes a new modification specifically to the serif, which appears blockish and heavy (sometimes referred to as <i>Egyptian</i> or <i>slab</i>)
Sans Serif Developed in 1816 by William Caslon but not used widely until the 1900s		The serif was eliminated completely so the letterforms appear even more geometric. Variations on the sans serif form include humanist, geometric, and calligraphic forms.

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the fourth of six advertisements
of Boston Printing, 1860.*

SERIF v. SANS SERIF

Help!

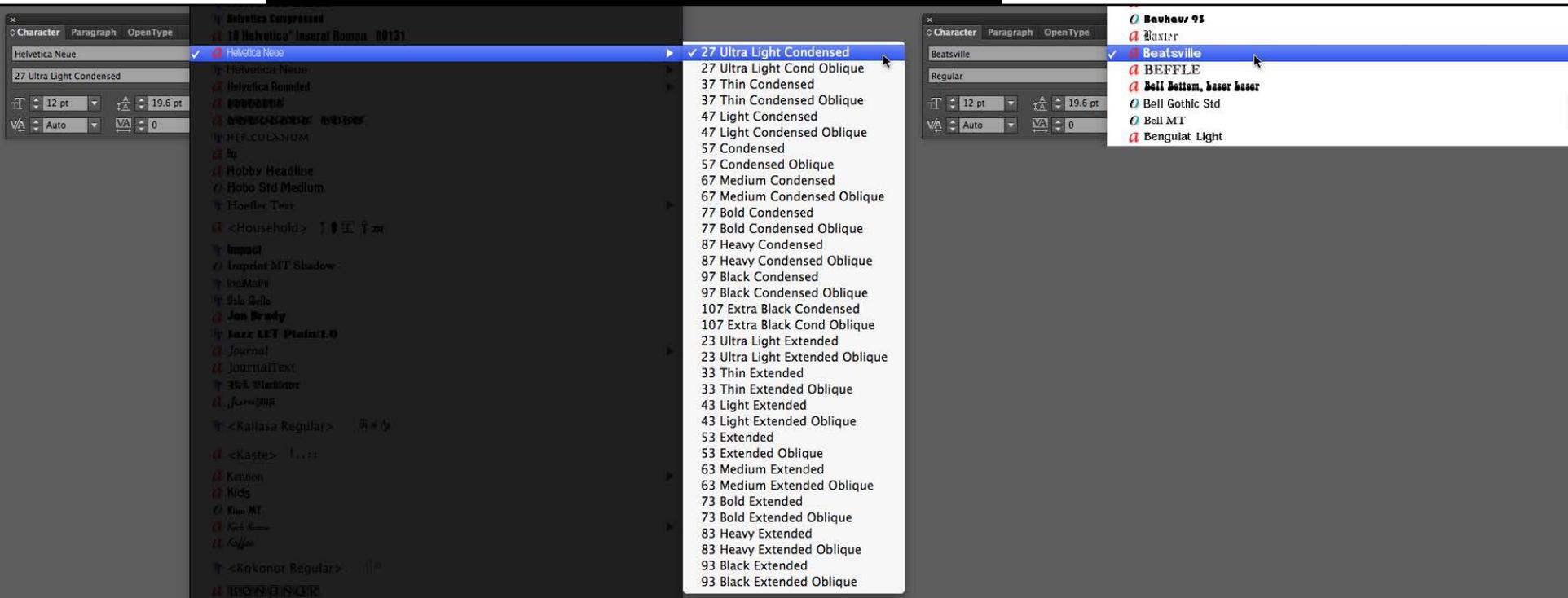
Examples of serif fonts (left):

Caslon, Garamond, Scala,
Goudy, Didot

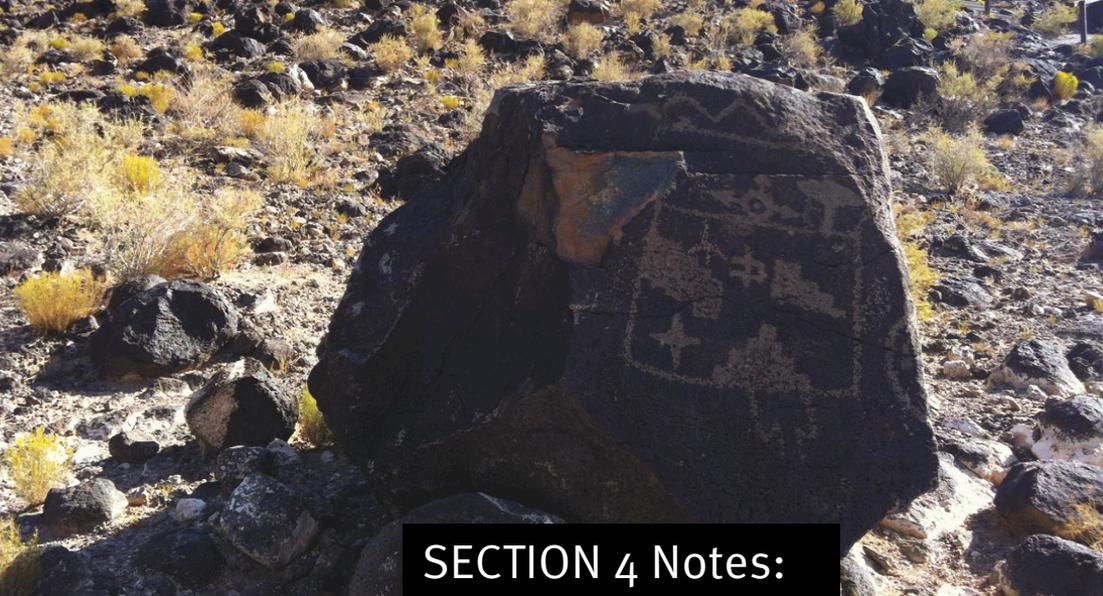
Examples of sans serif fonts (right):

Helvetica, Akzidenz Grotesk,
Franklin Gothic, News Gothic,
Univers

CONTRAST AND HIERARCHY ON THE GRID



Use a large typographic family for setting body copy. The family will maintain unity in the letterform, while its varieties provides contrast.



SECTION 4 Notes:



WHICH APPLICATION SHOULD I USE?

- Illustrator—
 - Great for posters, identity materials, and other single-page items.
- InDesign—
 - Great for multipage layouts, and the development of electronic books and mobile applications.