



bracketed serif
joins at a curve

hairline serif
joins at a 90°

slab serif
blocklike serif

sans serif
no serif or detail

Serifs have detail or feet at the end of the letter's stem.

Sans-serif has no detail or feet at the end of the letter's stem.

light

roman

bold

black

oblique

B

B

B

B

B

B

B

B

B

light

condensed

roman

condensed

bold

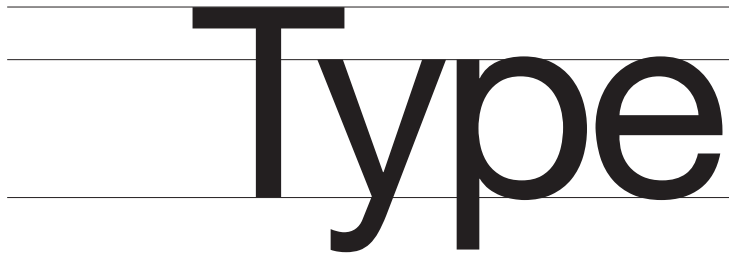
condensed

oblique

condensed

b b

There are different weights designed in a typeface. Choose a typeface with at least three weights. Axis is the direction of a letters thin stroke.

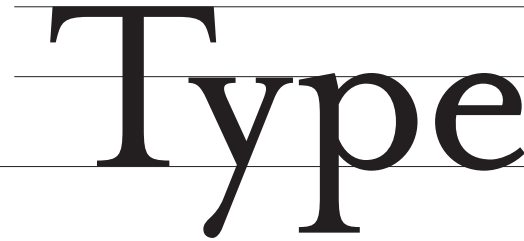


Type

helvetica 76 pts.

x-height larger

appears large



Type

mrs. eaves 76 pts.

x-height smaller

appears small

These texts are set in the same point size, but their perceived scale is completely different

X-HEIGHTS

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

Typefaces with small w-heights, such as Mrs Eaves, use space less efficiently than those with big lower bodies. However, their delicate proportions have lyrical charm.

Like his lovely wife, MR EAVES has a low waist and a small body. His loose letterspacing also makes him work well with his mate.

The perceived size of a typeface is a function of its x-height as well as its cap height.

type

blackoak 54 pts.

large set width

louder, more aggressive, greater importance

type

universe 54 pts.

condensed set width

softer, quieter

**The set width is the body of
the letter plus the empty space
around it.**

**A letter has a horizontal measure called its set width. Look for typefaces
that are condensed, compressed, wide, extended.**

type

type

t y p e

Negative tracking creates tightly spaced letters, loosely spaced letters look like individual letters. Space the letters for an easy read.

type type

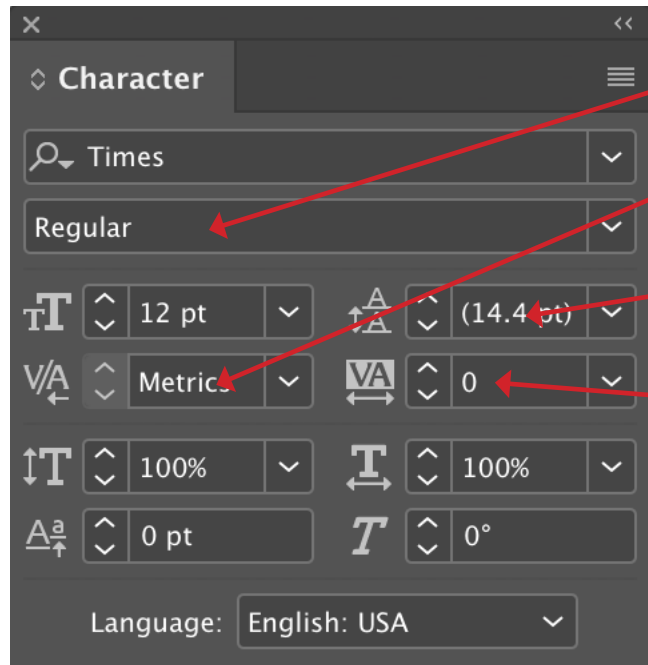
Manual kerning should be spaced visually not mathematically, so letters have rhythm.

Sad Sad Sad

Kerning is more noticeable when the word is larger, which is why designers kern headlines and subheads.

Metric kerning is using the space that was intended by the type designer. It usually looks good.

Optical kerning assesses the shapes of all characters and adjusts the spacing when needed.



weight thickness of letters stroke.

kerning space between individual letters.

leading distance from baseline to baseline.

tracking space between words and letters.

word spacing space between words.

(paragraph menu > justification)

Always use kerning, leading, tracking, and word spacing when working with type.

**THE
WORLD
IS FLAT**

**THE
WORLD
IS FLAT**

Scale is the size of design elements in comparison to other elements in a layout, hierarchy.

align center

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Centered text is formal and classical. It can look static and mournful, like a tombstone.

align left

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Flush left text respects the organic flow of language. A bad rag can ruin the relaxed appearance. Designers must strive to create the illusion of a random, natural edge without resorting to excessive hyphenation.

align right

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Flush right text can be a welcome departure from the familiar. Because flush right text is unusual, it can annoy cautious readers. Bad rags threaten flush right text.

justify left

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good.

justify right

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good.

justify center

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good.

justify all lines

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good.

Justified text makes a clean shape on the page. It has efficient use of space. Ugly gaps can occur as text is forced into lines of even measure. Avoid this by using a line length that is long enough in relation to the size of type.

DE

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VINCENTE MODERNA GIRA

Presentación de "FROM ATP" (All Tomorrow's Parties)
• Coloquio sobre "COLLECTION PETITES PLANÈTES"

MADRID
4 de marzo — 20:00h
Cineteca
Plaza de Legazpi, 8
(Matadero Madrid)
cinetecomadrid.com

BARCELONA
3 de marzo — 20:00h
Hangar
Emilia Caranyi, 16
(Can Ricart)
hangar.org

VERONICA

CINETECA

HANGAR.ORG

Combining different types of alignment can yield dynamic and surprising layouts.



Roman letters are not designed to sit on top of one another. Capital letters form more stable stacks than lowercase. Centering the column helps to even out the difference in widths.

Adjust the point size

create contrast small and dark

Strive for contrast rather than harmony.

Mixing typefaces on the same line, designers usually adjust the point size so the x-heights align.

Placing typefaces on separate lines, create contrast in scale as well as style or weight. Mix big, light type with small, dark type for contrasting textures.