

Tipografia Digital

Introdução & Aplicações:

- » Expressividade
- » Funcionalidade
- » Legibilidade

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FBAUL | PMI 2012

Tipografia Digital

Expressividade

Classificação | Categorias | Terminologia

Exemplos: sequências de abertura

Funcionalidade

Genealogia | Famílias | Fontes | Estilos | Hierarquias |
Formatação

Exemplos: sequências finais de créditos | Fichas técnicas

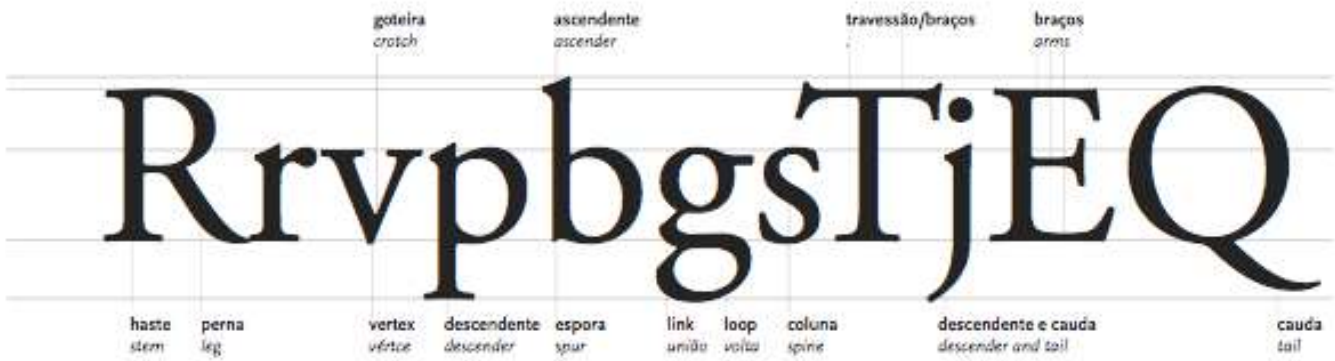
Legibilidade Legibilidade

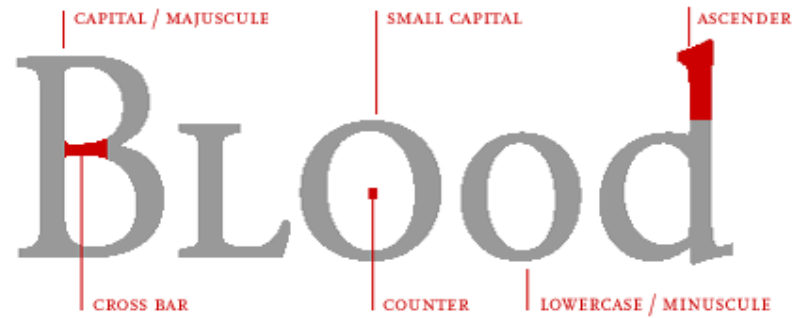
Anatomia | Características dos tipos otimizados para ecrã

Exemplos: websites_títulos, subtítulos, textos, links

Letras, tipos de letra e famílias

Caracterização
anatômica, morfológica
e genealógica





CAPITALES
bas de casse

Maiúsculas | Caixa Alta
Minúsculas | caixa baixa

Galliard Italique
Galliard Italique

Itálico
Inclinado

BEMBO PETITES CAPITALES

Versais e versaletes
Small Caps

ff fi fl ft fff ffi ffl

Ligações

0123456789
0I23456789

Números alinhados
Números não alinhados



Oficina tipográfica do séc. XVI

Da letra de mão à letra de forma: percursos da caligrafia nas artes e nas técnicas, Francisco Cunha Leão, s/d | <http://issuu.com/pedrofalconnier/docs/daletrademao>

!"#\$%&'()*+,-./0123456
789:;<=>?@ABCDEFGH
IJKLMNOPQRSTUVWXYZ
[\]^_`abcdefghijklmnop
ghijklmnopqrstuvwxyz{|}
~,f,,†‡^ ^ % 00Š<Œ“”•—
~™š>œÿ,f,,...†‡^ % 00Š<Œ
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¹º¼½¾¿ÀÁÂÃÄÅÆÇÈÉ
ÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙ
ÚÛÜÝÞßàáâãääåæçèéêë
ìíîïðñòóôõö÷øùúûüýþÿ

Fonte [Letras maiúsculas
e minúsculas, números, sinais
de pontuação, ligatures]
Sabon | Jan Tschold, Bitstream

Baskerville

Baskerville Italique

Baskerville Gras

Baskerville Gras Italique

Família [Normal ou romano + Itálico
+ Negro + Itálico Negro + ...]

!"#\$%&'()*+,-./0123456
789:;<=>?@ABCDEFGH
IJKLMNOPQRSTUVWXYZ
[\]^_`abcdefghijklmnop
ghijklmnopqrstuvwxyz{|}
~,f,,†‡^ ^ % 00Š<Œ“”•—
~™š>œÿ,f,,...†‡^ % 00Š<Œ
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¹º¼½¾¿ÀÁÂÃÄÅÆÇÈÉ
ÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙ
ÚÛÜÝÞßàáâãääåæçèéêë
ìíîïðñòóôõö÷øùúûüýþÿ

Fonte [Letras maiúsculas
e minúsculas, números, sinais
de pontuação, ligatures]
Sabon | Jan Tschold, Bitstream

Baskerville

Baskerville Italique

Baskerville Gras

Baskerville Gras Italique

Família [Normal ou romano + Itálico
+ Negro + Itálico Negro + ...]

12 point

18 point

36 point

72 point

32 point Helvetica

32 point Park Avenue

Tamanhos das letras

Times

Regular

Italic

Bold

Bold Italic

Adobe Garamond

Regular

Italic

Semibold

Semibold Italic

Bold

Bold Italic

Myriad

Light Condensed

Regular Condensed

Semibold Condensed

Bold Condensed

Black Condensed

Light Normal

Regular Normal

Semibold Normal

Bold Normal

Black Normal

Light Extended

Regular Extended

Semibold Extended

Bold Extended

Black Extended

Variações

TYPE FAMILY: ADOBE GARAMOND

Adobe Garamond was designed by Robert Slimbach in 1988.

The idea of organizing typefaces into matched families dates back to the sixteenth century, when printers began coordinating roman and italic faces. The concept was formalized at the turn of the twentieth century.

The roman font is the core or spine from which a family of typefaces derives.

ADBE GARAMOND REGULAR

The roman form, also called "plain" or "regular," is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic fonts, which are based on cursive writing, have forms distinct from roman.

ADBE GARAMOND ITALIC

The italic form is not simply a mechanically slanted version of the roman; it is a separate typeface. Note that the letter *n* has a different shape in the roman and italic variants of Adobe Garamond.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO *the lowercase* X-HEIGHT.

ADBE GARAMOND EXPERT (SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADBE GARAMOND BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADBE GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar in contrast to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes.

A full type family has two sets of numerals: *lining* (123) and *non-lining* (123).

ADBE GARAMOND REGULAR AND EXPERT NUMERALS

Lining numerals occupy uniform units of horizontal space, so that the numbers line up when used in tabulated columns. Non-lining numerals, also called "text" or "old style" numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A *type family* CAN BE faked by *slanting*, or **inflating**, or SHRINKING letters.

ITALIC BOLD SMALL CAPS

TYPE CRIME:

PSEUDO ITALICS
The wide, ungainly forms of these skewed letters look forced and unnatural.

TYPE CRIME:

PSEUDO BOLD
Padded around the edges, these letters feel blunt and dull.

TYPE CRIME:

PSEUDO SMALL CAPS
These shrunken versions of full-size caps are gony.

Adebe Garamond was designed by Robert Slimbach in 1988.

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Bold (and semibold) typefaces each need to include an italic version, too.

ADBE GARAMOND BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the bold versions feel similar to the roman, without making the overall form too heavy. The counters need to stay close and open at small sizes.

A full type family has two sets of numerals: *lining* (123) and *non-lining* (123).

ADBE GARAMOND BOLD AND SEMIBOLD NUMERALS

Lining numerals occupy uniform units of horizontal space, so that the numbers line up when used in tabulated columns. Non-lining numerals, also called "text" or "old style" numerals, have a small body size plus ascenders and descenders, so that they mix well on a line with lowercase letters.

A **type family** CAN BE faked by *slanting*, or **inflating**, or **shrinking** letters.

ITALIC

BOLD

SMALL CAPS

TYPE CRIME:

PSEUDO-ITALIC
The wide, ungainly forms of these skewed letters look forced and unnatural.

TYPE CRIME:

PSEUDO-BOLD
Padded around the edges, these letters feel flimsy and dull.

TYPE CRIME:

PSEUDO-SMALL CAPS
These shrunken versions of full-size caps are puny.

Sistemas de classificação de tipos de letra

Principais propostas,
critérios e
características

Classificação BS

SERIF
Handgloves

MxB Siroane

SANS SERIF
Handgloves

Thesis Sans S

SCRIPT
Handgloves

Froastyle Script

DISPLAY
HANDGLOVES

Iranwood

SYMBOLS
Handgloves

Carta



There are seven deadly sins, seven seas, and seventh sons of seventh sons, but thousands of typefaces. Someone had to come up with a system to classify them, since describing how different type designs express different emotions just isn't exact enough. Unfortunately, there is not only one system, but quite a few, all of them too

The unofficial type classification – do not confuse with the official one on this page.

involved for anyone but the most devoted typomaniac. So here's the most rudimentary method of classifying type. It's not historically

correct, nor does it give a complete overview of the available choice of fonts. It simply shows that with just a few basic principles, hundreds of ways of designing typefaces become possible, the same way a few basic emotions evoke a million ways to make a face.

In case anyone wants it for the record: here's the official Adobe type classification. We have chosen a typical typeface for each category, trying to avoid all the best-known ones.

53
ROMANIAN
Handgloves

Contour

SERIFED
Handgloves

Saban

TRANSITIONAL
Handgloves

Jurvan Text

SIBEROUS
Handgloves

ITC Bodoni

YEAR SERIF
Handgloves

Memphis

LEANS SERIF
Handgloves

Synxex

SLYPHIC
Handgloves

Friz Quadrata

SCRIPT
Handgloves

Le Fonto

DISPLAY
HANDGLOVE

Charlemagne

BLACKLETTER
Handgloves

Wilhelm Kilguspar Gottsch

SYMBOLS
Handgloves



Universal News and Commercial Pl

Classificação BS [British Standard]

53
SERIFIAN
Handgloves
Contour

SARIFLOE
Handgloves
Saban

TRANSITIONAL
Handgloves
Janson Text

BIDONE
Handgloves
ITC Bodoni

SLAB SERIF
Handgloves
Memphis

SANS SERIF
Handgloves
Syntax

SLYPHIC
Handgloves
Fritz Quadrata

SCRIPT
Handgloves
Ex Fente

DISPLAY
HANDGLOVE
Charlemagne

BLACKLETTER
Handgloves
Wilhelm Klingspor Gotsch

SYMBOLS

Universal News and Commercial Pi

Classificação Catherine Dixon

1. Fontes (influências)
2. Atributos formais (construção, forma, modulação, terminais, proporção, espessura, caracteres-chave, ornamentação)
3. Modelos (referências Históricas)

Classificação por contraste

1. Translaccão

(broad nib pen. bon-flexible)

2. Expansão (pointed pen, flexible)

3. Híbrido (uma mistura dos dois)

typeNavigator

http://typenav.fontshop.com/index.asp?s=2

Blackle utp_id: FCT: Bolsas UTA P BEACHCAM Surfing WindGURU:Ribeira Surftotal WindGURU: Ribeira Meteorologia Hi-Life TV CNN Weather

TypeNavigator

form	font name	designer
a a a a a a		
E e @ λ		

To find a font that fits your specific needs start by choosing one of the categories pictured above.

Introduction

Meet TypeNavigator: the world's first interactive visual font search system. "Visual" means you needn't know anything about what you're looking for – all you need is that image in your head. This system is unique in that you can identify fonts by memory alone.

To begin, select from the forms on the left the category which best describes the sort of font you're looking for. Once you've picked a form, more attributes will appear. Clicking the radio buttons, define as many characteristics as you can and click "Search". Your results will appear in this frame.

[? Detailed Instructions](#)

TypeNavigator developed by Hansjörg and Robert Stulle, presented by FontShop
[Help](#) :: [Contact](#)

Cinema & Video
Genéricos e Ficha Técnica
Sequência de abertura
Sequência final de Créditos

Forget the film,
Watch the Titles

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE
MAN
WITH
THE
GOLDEN
ARM



A FILM BY OTTO PREMINGER · FROM THE NOVEL BY NELSON ALGREY · MUSIC BY ELMER BERNSTEIN · PRODUCED & DIRECTED BY OTTO PREMINGER

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE
MAN
WITH
THE
GOLDEN
ARM



A FILM BY OTTO PREMINGER • FROM THE NOVEL BY NELSON ALDRICH • MUSIC BY ELMER BERNSTEIN • PRODUCED & DIRECTED BY OTTO PREMINGER



BUNNY LAKE IS MISSING



AN OTTO PREMINGER FILM STARRING LAURENCE OLIVIER • CAROL LYNLEY
KEIR DULLEA • THE ZOMBIES AND NOEL COWARD AS WILSON • SCREENPLAY
BY JOHN & PENELOPE MORTIMER • FROM THE NOVEL BY EVELYN PIPER
MUSIC BY PAUL GLASS • PHOTOGRAPHED IN PANAVISION BY DENYS COOP
A COLUMBIA RELEASE • PRODUCED AND DIRECTED BY OTTO PREMINGER

Above Poster for Otto Preminger's film *Bunny Lake is Missing*. Torn paper adds emotion to the idea. Saul Bass, USA, 1965.



LINE PRODUCER
MARY ALICE DRUMM

PRODUCTION MANAGER
LIZBETH VELASCO



