

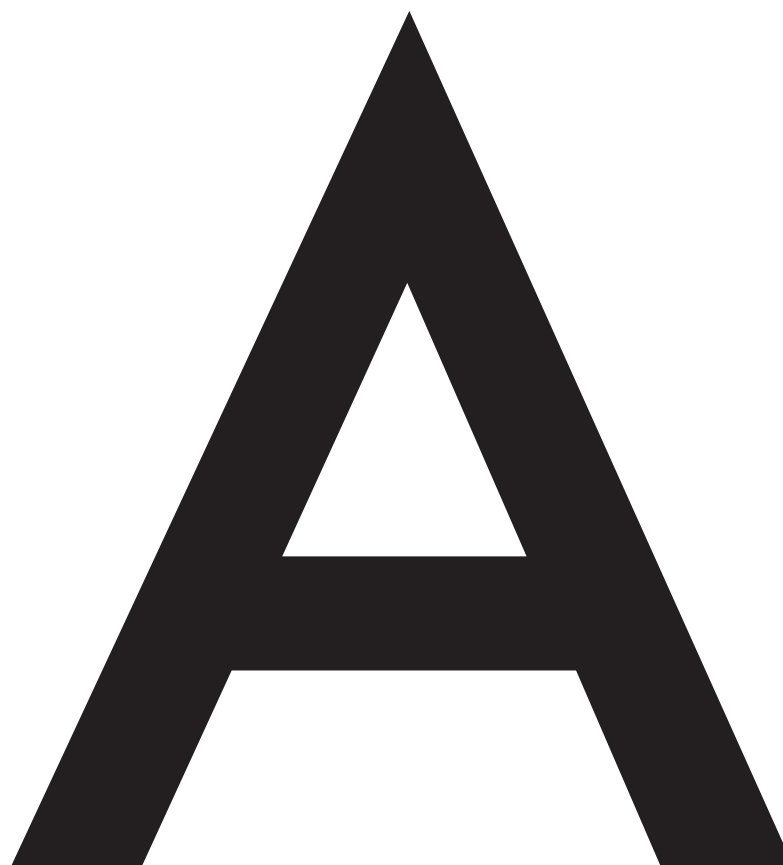
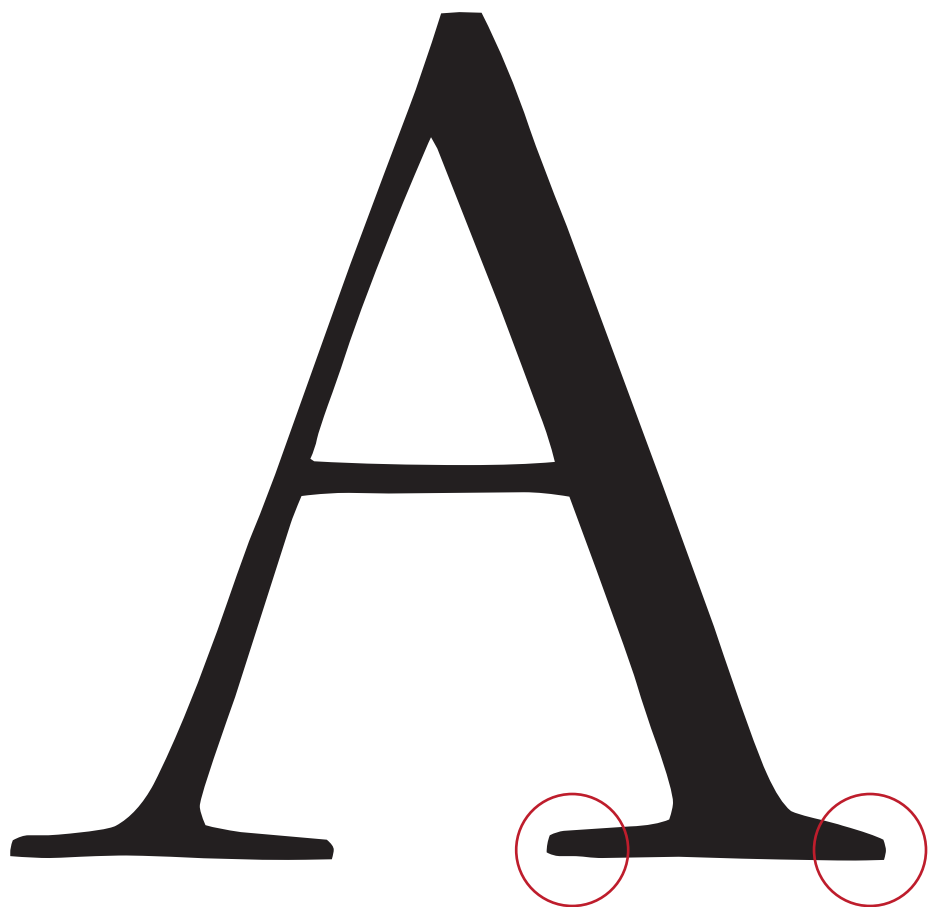
# *Anatomia da Letra*

## The Anatomy of Type



**serif ou serifada**

**sans serif ou não serifada**



patilha ou serifa

Garamond

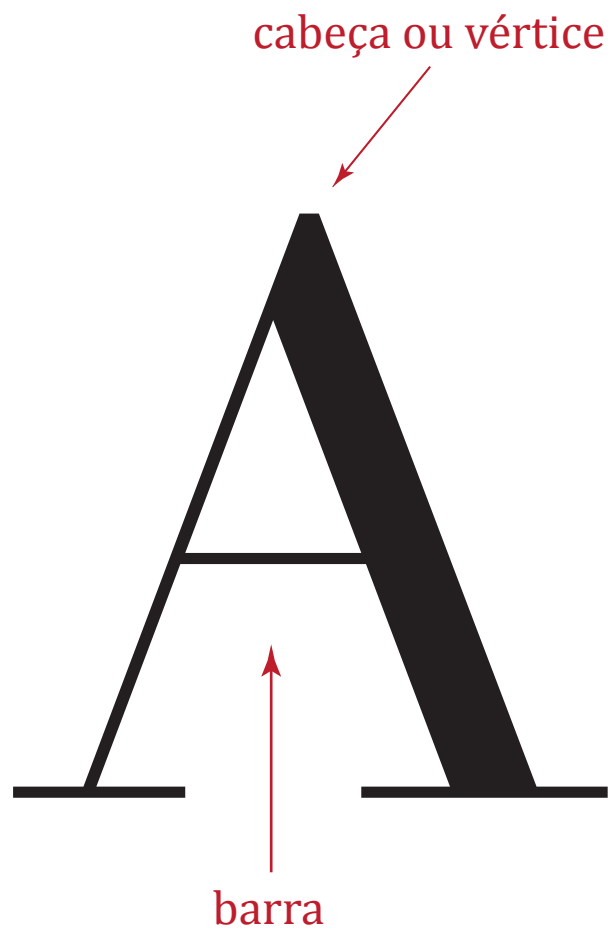
Futura

caixa alta

caixa baixa

M

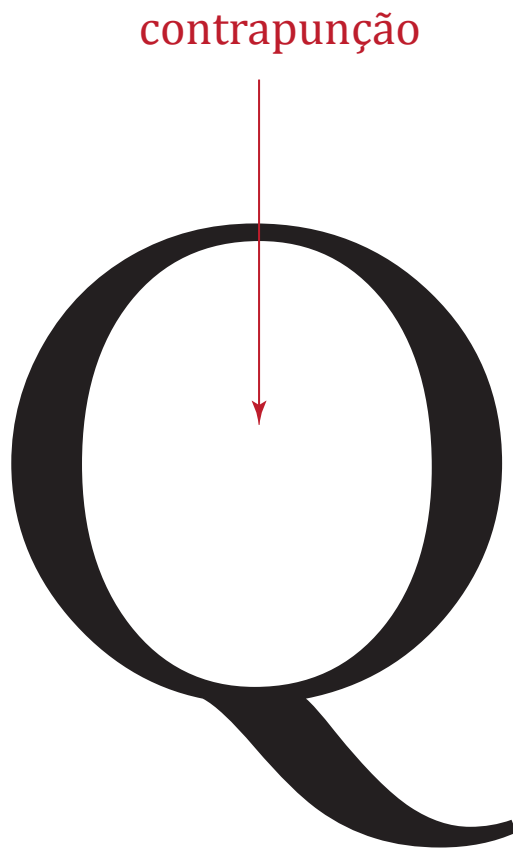
m



Didot



Georgia

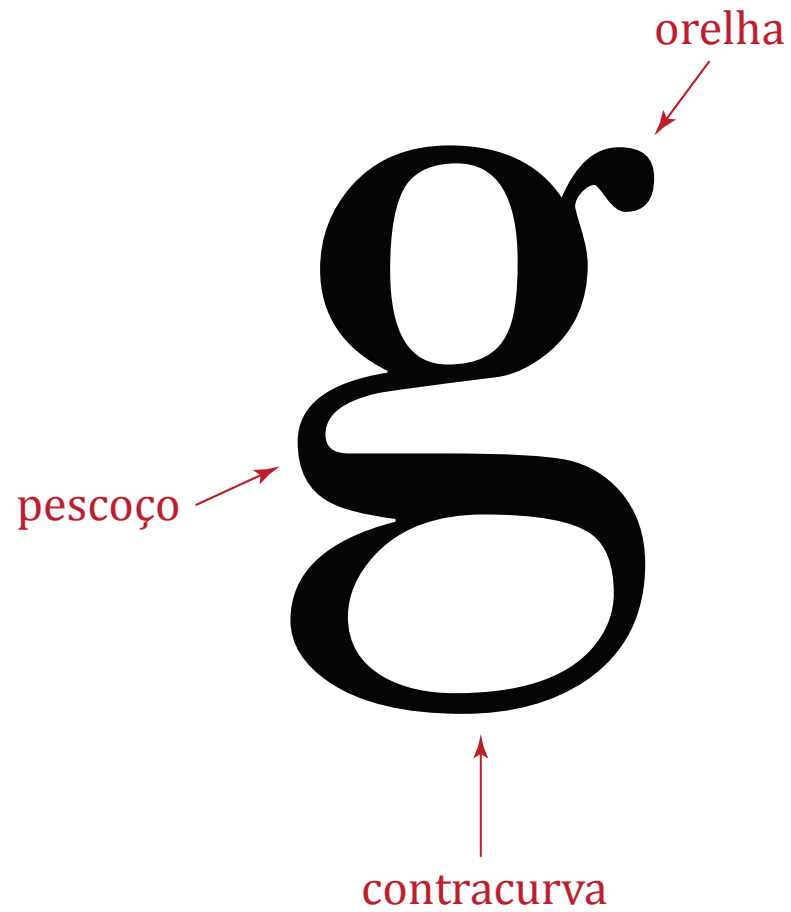
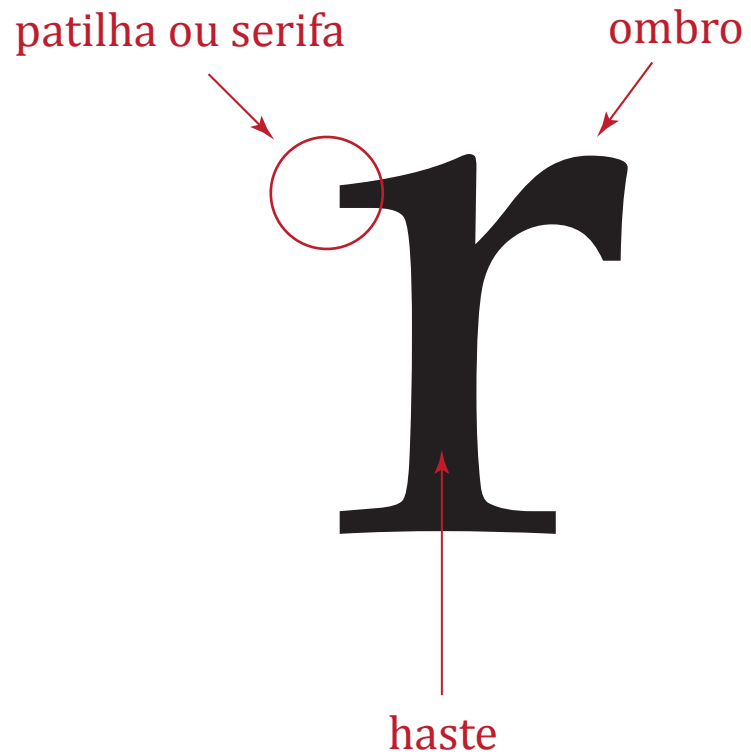


contrapunção

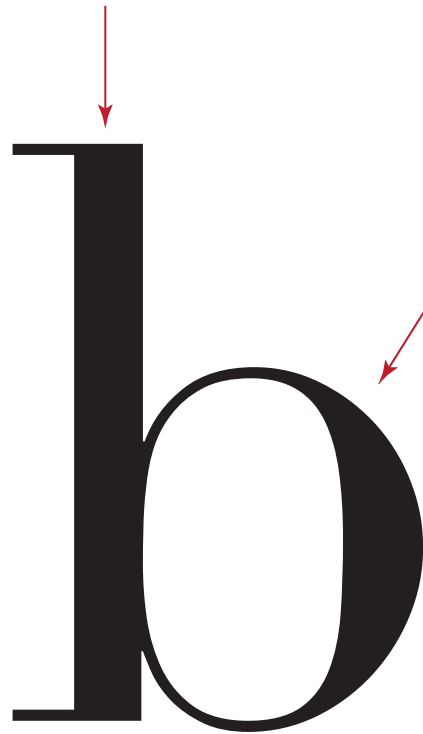


← barriga

← cauda



haste ascendente



barriga



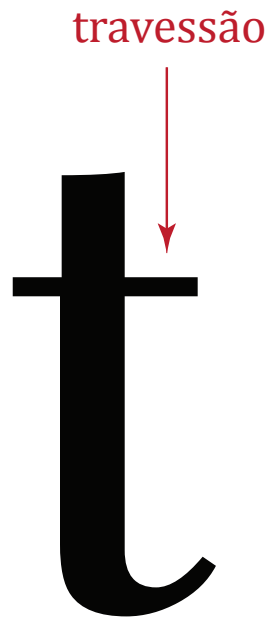
barriga



haste descendente

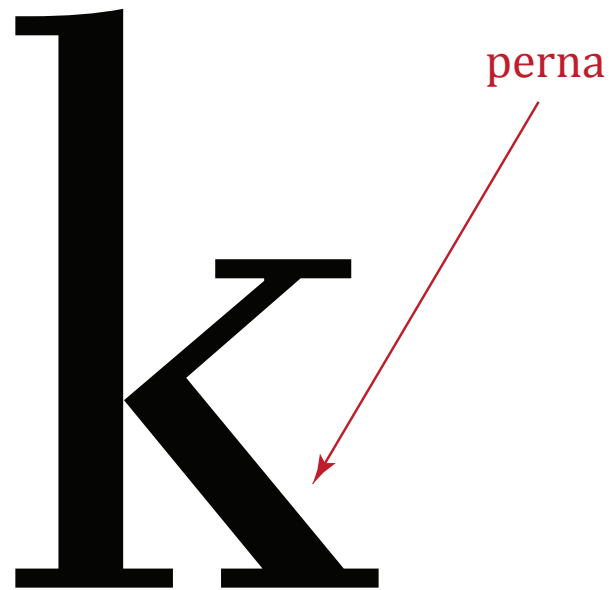


travessão



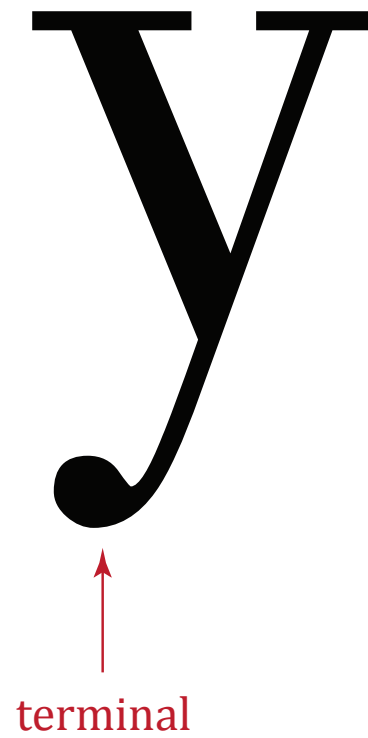
A lowercase letter 't' in a black serif font. A red arrow points from the word 'travessão' above to the horizontal crossbar of the letter.

perna



A lowercase letter 'k' in a black serif font. A red arrow points from the word 'perna' above to the diagonal stem of the letter.

terminal



A lowercase letter 'y' in a black serif font. A red arrow points from the word 'terminal' below to the curved tail of the letter.



A x g b p



linha de base  
[ baseline ]









variações de peso



fino [light] condensado

fino [light]

fino [light] expandido

regular condensado

regular

regular expandido

negro [bold] condensado

negro [bold]

negro [bold] expandido

extranegro [black]  
condensado

extranegro  
[black]

extranegro [black]  
expandido

variações de ângulo



fino [light] itálico

regular itálico

negro [bold] itálico

extranegro [black]  
itálico

variações  
de espessura >

אלבדבדקא is לרט יזכר

אבדבדקא יזכר לרט. אבדבדקא יזכר לרט

Brian Coe

(in "The Visible World", de Herbert Spencer, Londres 1969)

דאס איז א פארוואנדלונג  
וואס איז א פארוואנדלונג  
וואס איז א פארוואנדלונג.

Brian Coe

(in "The Visible World", de Herbert Spencer, Londres 1969)



SABON

Aa

The humanist serif type was the first expression of the Latin letterform and raised type design from craft to an artform in its own right. A few reasons why to use a serif humanist typeface is because it relates to elegance and history as well as it can communicate a fragility and project us back to the craft and the hand made. It is the roman typeface of the fifteen and sixteen centuries emulated

BASKERVILLE

Aa

The transitional is a serif typeface it first appeared in the mid eighteenth century. One of the most common typeface is Baskerville designed in 1757, at the time it was stated that their sharp and high contrast were considered shocking.

BODONI

Aa

Modern or Didone serif typefaces, which first emerged in the late 18th century, are characterized by extreme contrast between thick and thin lines. Modern typefaces have a vertical stress, long and fine serifs, with minimal brackets. Serifs tend to be very thin and vertical lines are very heavy.

HELVETICA

Aa

Transitional Sans Serif, Helvetica, designed by Max Miedinger 1957, is one of the world's most famous typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as 'anonymous sans serif.'

GILL SANS

Aa

Humanist Sans Serif typeface became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, liling counter in the letter a and the calligraphic variations in the line weight.

CLARENDON

Aa

A slab serif can also be called a square serif or Egyptian is a typeface characterised by thick, block like serifs. With terminals serifs that can be either very blunt and angular. The Slab serif is a bold and decorative typeface that was introduced in the nineteenth century for the use in Advertising. Slab serifs have generally no brackets that is the feature connecting the stroke to the serifs.

FUTURA LT STD

Aa

Geometric Sans Serif type are built around geometric forms. In Futura, designed by Paul Renner in 1927, the O's are perfect circles, and the peaks of the A and M are sharp triangles.

# classificação tipográfica

# TYPE CLASSIFICATION PERSONIFICATION

TYPE CLASSIFICATION IS A BASIC SYSTEM OF GROUPING TYPEFACES, PROVIDING DESIGNERS A POINT OF REFERENCE. THESE ARE THE MOST COMMON CLASSES.

**OLD STYLE**  
THEY HAVE A SHARP STRESS (THE THICK PART OF THE LETTER) AND ARE ON THE ANGLED. THEIR O LINES ARE THICKER THAN THE OTHER LETTERS AND THEIR SERIFS ARE SLANTING OUTWARDS. EXAMPLE: Garamond

**TRANSITIONAL**  
THEY ARE IN BETWEEN OLD STYLE AND MODERN. THE DIFFERENCE BETWEEN THICK AND THIN LINES IS MORE PROPORTIONAL THAN IN OLD STYLE, BUT HAVE SLANTY AND FINER SERIFS. EXAMPLE: Baskerville

**MODERN**  
THEY HAVE VERY HIGH CONTRAST BETWEEN THICK AND THIN LINES. THE SERIFS ARE VERY THIN AND FINISHED. THEY ARE LESS PROPORTIONAL TO THE OLD STYLE AND TRANSITIONAL. EXAMPLE: Didot

**SLAB**  
THEY HAVE VERY LITTLE CONTRAST BETWEEN THICK AND THIN LINES. THE SERIFS ARE VERY THICK AND FINISHED. THEY TAKE ON AN ALMOST SANE NEW APPEARANCE BECAUSE OF THE LOW CONTRAST. EXAMPLE: Rockwell

**HUMANIST**  
THEY ARE THE MOST CALIBRATED OF THE SANS SERIF FONTS. WITH MORE CHARACTER AND MORE HUMAN AND MORE CALIBRATED THAN OTHER SANS SERIF FONTS. EXAMPLE: Gill Sans

**TRANSITIONAL**  
THEY ARE THE MOST COMMON SANS SERIF FONTS. THE LETTERS ARE MORE REGULAR STRAIGHT IN APPEARANCE AND HAVE LITTLE TO NO SERIF. EXAMPLE: Helvetica

**GEOMETRIC**  
THEY ARE BASED ON GEOMETRIC SHAPES: THE SQUARE, SQUARE, TRIANGLE, BUT ARE MORE DIFFICULT TO READ IN SMALL BODY TEXT BECAUSE OF THE LACK OF SERIF. EXAMPLE: Futura

**MONOSPACED**  
THEY ARE A FIXED WIDTH WHERE EACH CHARACTER OCCUPIES THE SAME AMOUNT OF HORIZONTAL SPACE. THE LETTERS ARE LINED UP TO THE ALIAS ONE ON TOP OF THE OTHER. EXAMPLE: Courier

**BLACKLETTER**  
THEY WERE DEVELOPED BY MONASTRIES AND EARLY PRINTERS. THEY ARE CALLED BY THE NAME OF THE LETTERS AND ARE CALLED BY THE NAME OF THE MONASTRY. EXAMPLE: Main Germanica

**SCRIPT**  
THEY ARE GENERALLY VERY FLUENT AND CURVED. THEY ARE CALLED BY THE NAME OF THE CALLIGRAPHER AND ARE CALLED BY THE NAME OF THE CALLIGRAPHER. EXAMPLE: Garamond

**SCRIPT**  
THEY ARE GENERALLY VERY FLUENT AND CURVED. THEY ARE CALLED BY THE NAME OF THE CALLIGRAPHER AND ARE CALLED BY THE NAME OF THE CALLIGRAPHER. EXAMPLE: Garamond

**DINGBAT**  
THEY ARE A SPECIALTY TYPE WHERE EACH CHARACTER IS A SMALL GRAPHIC AND CAN BE DECORATIVE OR FUNCTIONAL. EXAMPLE: Dingbat

ladd



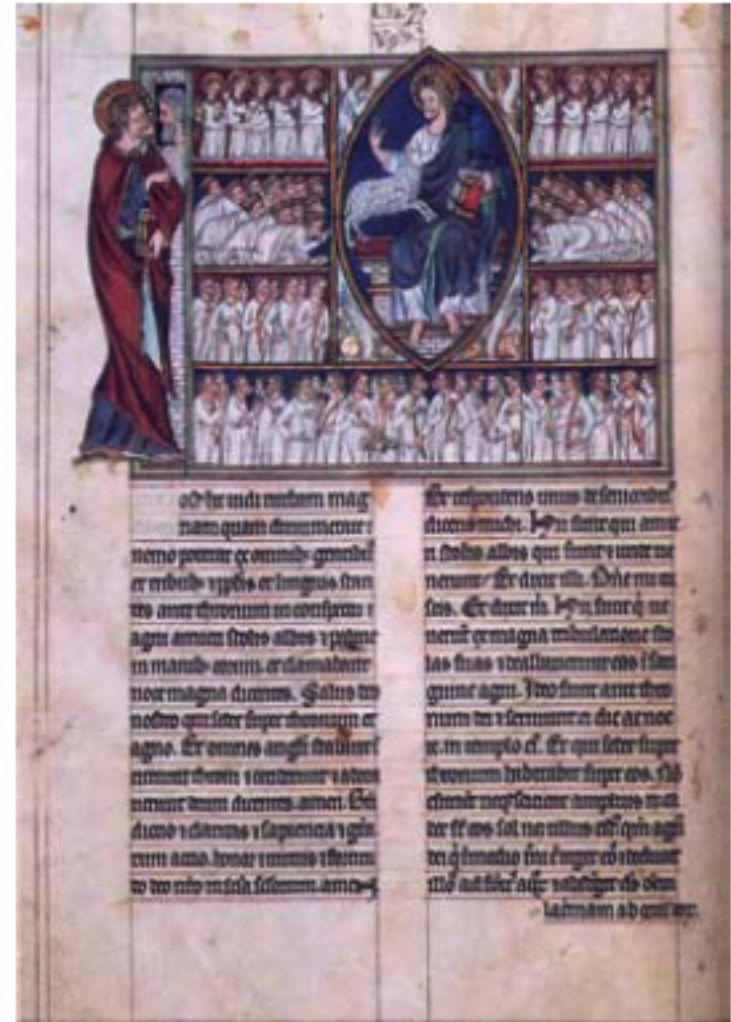
Escrita Ras Shamra, a partir  
de um alfabeto semita. 1500 a.C.



Inscrição de vaso corinto,  
talvez de 750 a.C.



Leitora lê rolo  
de pergaminho. Séc.V a.C.



Página de códice  
O Apocalipso de Douce. 1265 d.C.



Johann Gensfleisch Gutenberg (1397 ?-1468)

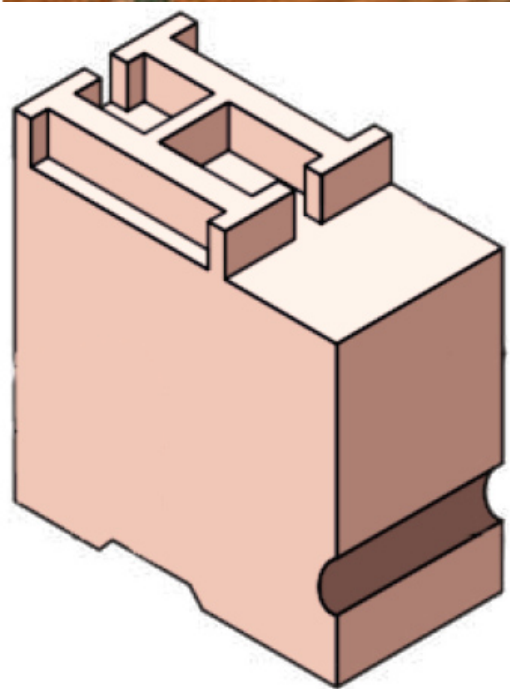
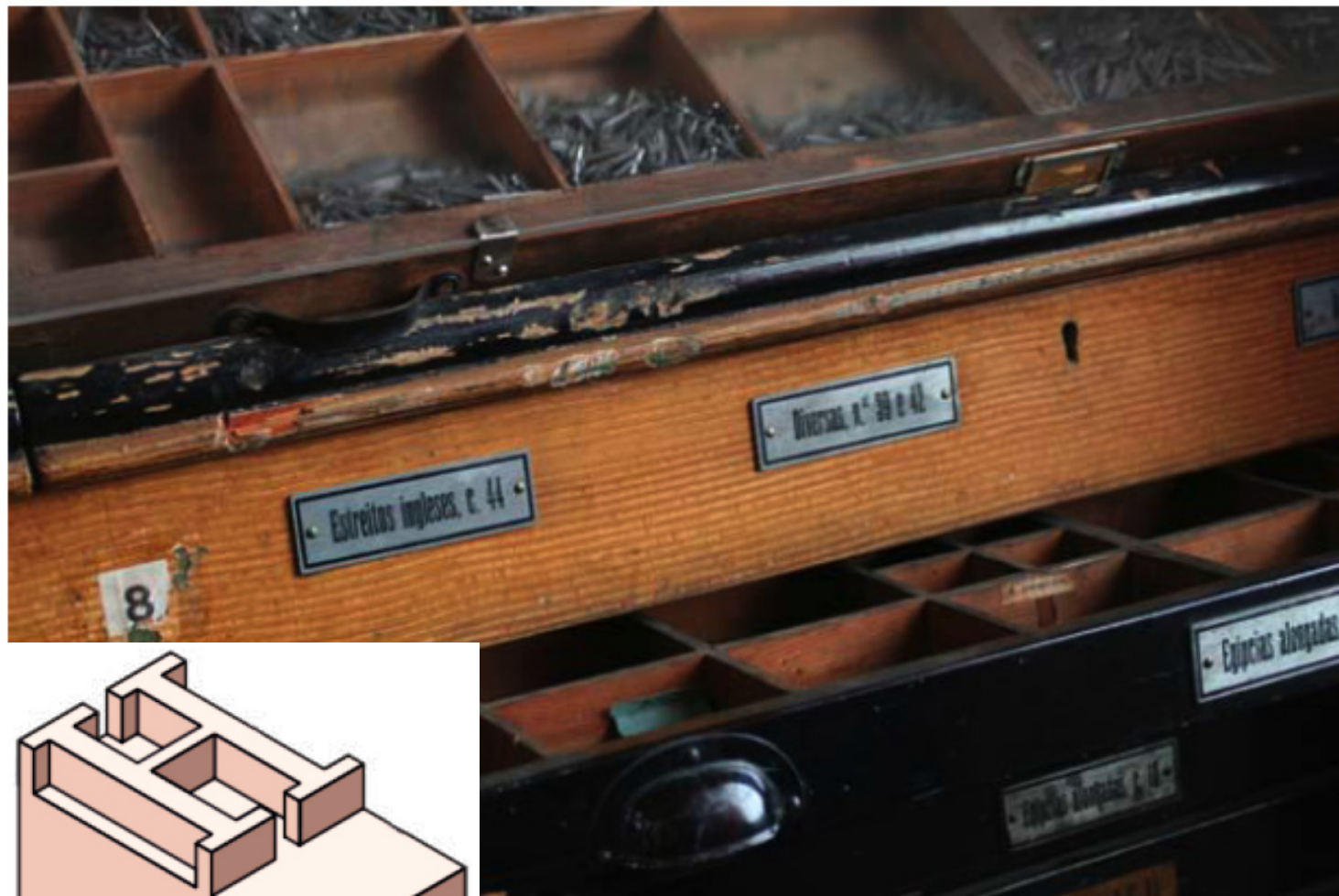
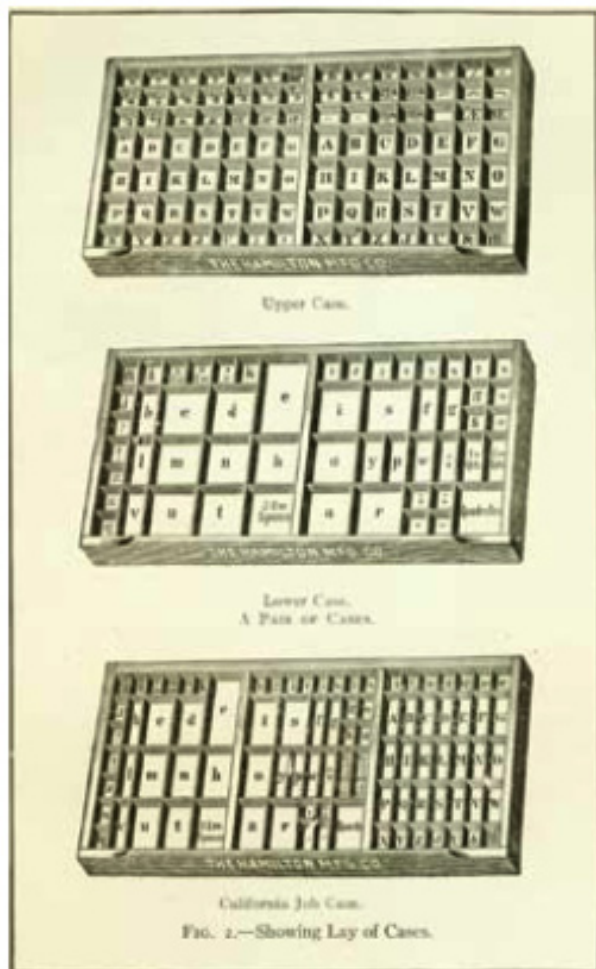
PROLO

una basilica congregatos contulisse  
scribat non phrasile. Aliud e esse  
uatum: aliud e esse interpret. Ibi spiritus  
uenera pōit: hic rudiō et uerborū  
copia ea que intelligit transfer. Nisi  
forte puerū est nullius pconōmicū  
pōsonis i platonis piragorū et de  
mōsteno pherisonenū affatus rēpō  
rio spiritū trāstulisse. Aut aliter de e  
isdem libris per septuaginta interpre  
tatione p apōstolos spiritus sanctus rē  
simonia requir: ut q illi eacurū hī  
scipnū esse mentis sint. Quid igitur?  
Dammā? uerū? Minimū: sed post  
pōtōri rētia in domo dñi quod pos  
sumus laborare? Illi interpretati sūt  
āe ad uerū xpī et qd nesciōr dubio  
proulterā sententijs: nos post pasto  
nem nūc nou tam phrasē qz hīstori  
am scribim? Aliter enim audita: ali  
ter uisā narrantur. Nō mel? intelligi  
mus mel? et proficim? Audi igitur  
enūle: obertator auscultā. Non da  
mmo nou reprehendo septuaginta:  
sed considerate cūctis illis apōstolos  
pōtō. Per istos os michi spūs sonat  
quos aut phrasas ipse spiritualia  
causimata pōtō lego: i quibus ultimū  
pōtō gōadu interpretē reat. Quid limo  
re conquireo? Quid ipentōqz aīo dca  
me dōtas? Sicubi i trāstulōr tibi uī  
deat rēatē interpretē hēbētos: dīstulā  
uēbū nūcōs cōstulē. Nō illi habē de  
pōtō tui cōdico nō habent. Aliud e si  
cōma se pōstra ab apōstō uōstulā rēti  
monia pōauerit: i eūndētorā sunt  
rēplānā latinā qz grēca: grēca qz hē  
brēa. Hē hē dca uēbōs. Nūc te dēp  
cōs dēstōtī cōstulimē: ut qā me tūcū op  
sūre scēcti i a gēnēti rēordū caper. cō  
nūbō iūuō: qz pōtō rēdē spū quo scēpri  
sūt libri i lannū eōs trāstulē rētonē.

GENESIS

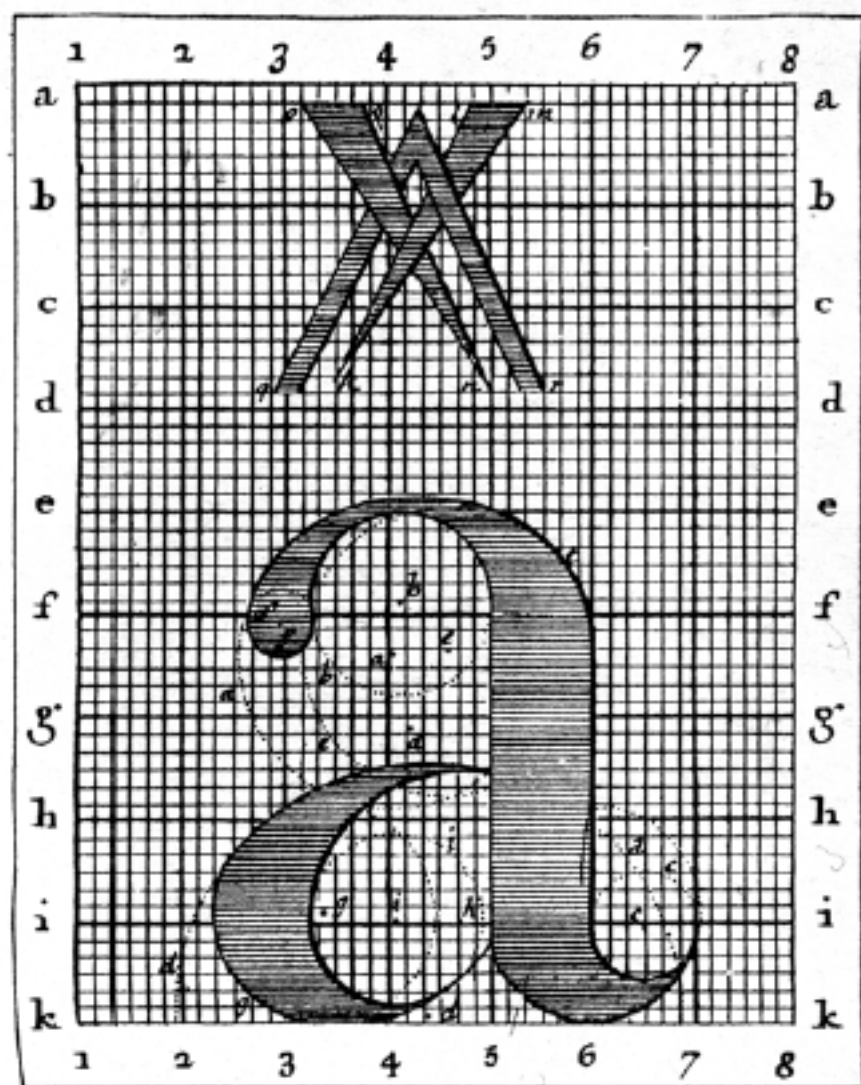
**F**uror libe: dicitur que nos Gene  
A principio creatur dno colū suū uō?  
et creatam. Terra autem erat inanis et  
uacua: et tenebre erant sup facie abyssi:  
et spiritus dñi ferebatur super aquas.  
Dixitq; deus. Fiat lux. Et facta ē lux.  
Et uidit deus lucem qd esset bona: et  
diuisit lucem a tenebris appellauitq;  
lucem diem et tenebras noctem. factū  
qz est uespere i mane dies unus. Dixit  
quoq; deus. Fiat firmamentū in me  
dio aquarū: et diuisat aquas ab a  
quis. Et fecit deus firmamentū: diui  
sinq; aquas que erant sup firmamen  
tū ab hīs que erant sub firmamen  
tū: i factum est ita. Hōcauinq; deus  
firmamentū celū: i factum est uespere  
et mane dies secundus. Dixit uero de  
us. Congregentur aque que sub celo  
sunt in locum unū et appareat arida.  
Et factum est ita. Et uocauit deus ar  
idam creatam: cōgregatōnēsq; aquas  
appellauit maria. Et uidit deus qd es  
set bonū. Et ait. Germinet terra herbā  
uicentem et facientem sēmen: et lignū  
pōmētū faciens sēctum iuxta gēnū  
suū: cuius sēmen in sēmenpō sit super  
terram. Et factum est ita. Et prouulit  
terra herbam uicentem et spōntem sē  
men iuxta gēnū suū: lignūq; faciens  
sēctū et habēs unūq; sēmen sēctū  
spēctū suū. Et uidit deus qd esset bonū:  
et factū ē uespere et mane dies tertius.  
Dixitq; autē deus. Fiant luminaria  
in firmamento celī: i diuisat diem ac  
notē: i sint in signa i tēpora: i dies i  
annōs: ut luceat in firmamento celī et  
illuminet terrā. Et factū est ita. Fecitq;  
deus duo luminaria magna: lumē  
maius ut pōtōt diē et lumē ac mīn?  
ut pōtōt noctē: i stellās: i pōtōt eas in  
firmamento celī ut luceant sup terrā: et

pōtōt diē ac noctē: i diuisat lucem  
ac tenebras. Et uidit d? qd esset bonū:  
et factū ē uespere et mane dies quartus.  
Dixit etiam deus. Producantur aque  
repleat animas uiuentis et uolāntē sup  
terram: sub firmamento celī. Cōcauinq;  
deus terre grandia: et omniē animā ui  
uentem atq; uolāntē quā produca  
rant aque in speculo suo: i omne uo  
lāntē sēctū gēnū suū. Et uidit de  
us qd esset bonū: benedixitq; n dicens.  
Benedicite et multiplicamini: et replete a  
quas maris: auēsq; multiplicentur  
super terram. Et factū ē uespere i mane  
dies quintus. Dixit quoq; deus. Pro  
ducat terra animas uiuentem in gēn  
ere suo: numerata i reptilia: i bestias ter  
re sēctū gēnū suas. factū ē ita. Et  
fecit deus bestias terre iuxta species su  
as: numerata i omne reptile terre in gē  
nere suo. Et uidit deus qd esset bonū:  
et ait. Faciam? hōmīnē ad pōmaginē i  
similitudinē nostrā: i pōtōt pisces maris  
i uolāntes celī: i bestias uolūntēq; terre:  
omīsq; reptilia qd mouēt i terra. Et crea  
uit deus hōmīnē ad pōmaginē et simi  
litudinē suam: ad pōmaginē tē crea  
uit illū: masculū et feminā creauit eos.  
Benedixitq; illis deus. et ait. Benedicite  
et multiplicamini i replete terram: et  
subite eam: i dominamini piscibus maris  
i uolāntibus celī: i uniuersis animābus que  
mouentur sup terrā.  
Dixitq; deus. Ecce dedi uobis omniē  
herbam afferentem sēmen sup terram:  
et uniuersa signa que habēt i sēmentis  
sēcti gēnū suū: ut sint uobis i cōstā  
i cōstōtā aiāmbus terre: omīsq; uolūntē  
celī i uniuersis q; mouentur in terra: et i  
quibus ē anima uiuō: ut habēt ac  
uolūntē. Et factū est ita. Uespereq; tūc  
cūcta que fecerat: et rēat ualde bona.



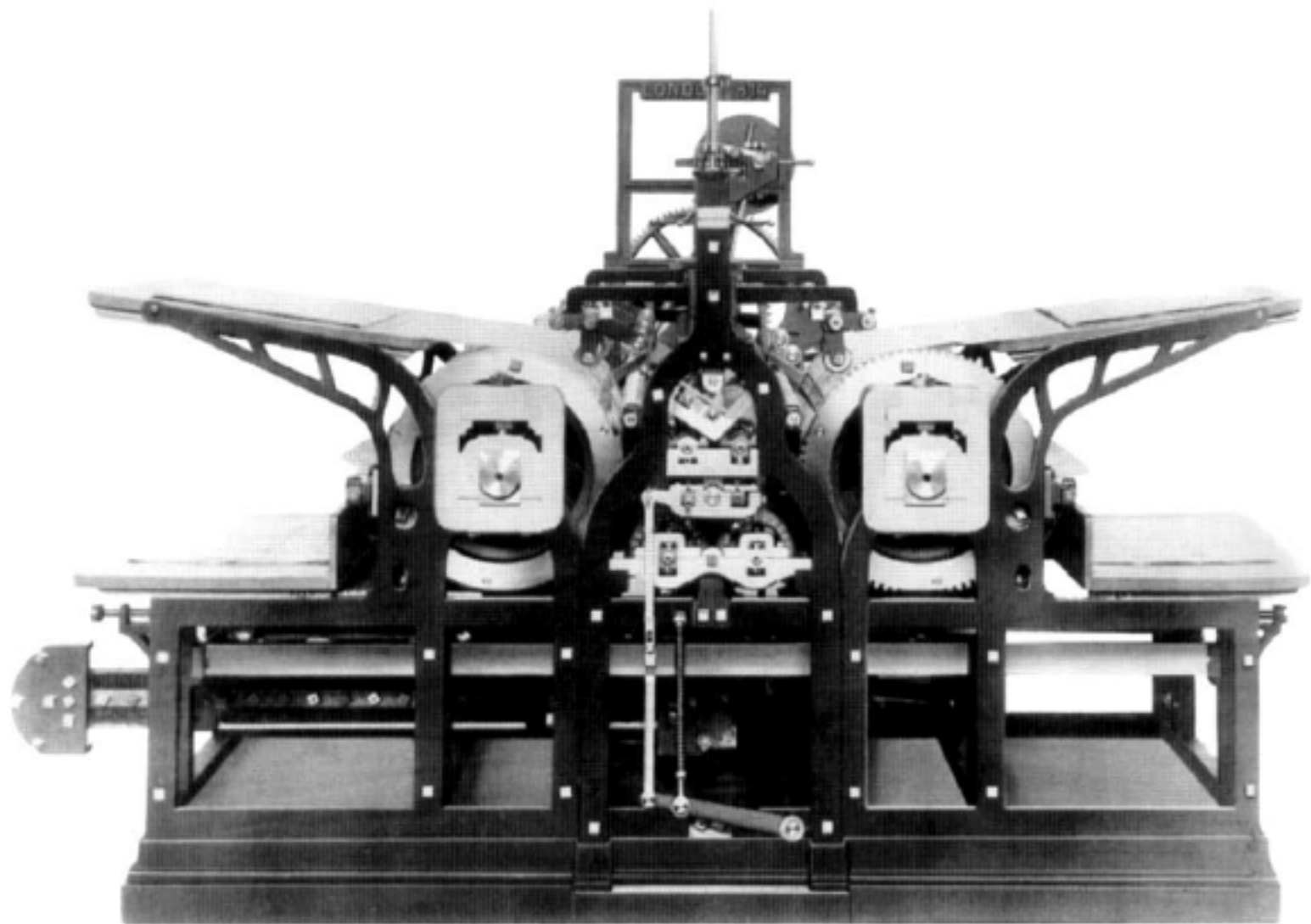
caixas de tipos

*Detail from plate XXVI (actual size)*



*De Rochefort Sculp.*

Desenhos de Louis Simonneau, um estudo encomendado por Luís XIV em 1692, e que estiveram na base do tipo "Roman Du Roi" (de Phillippe Grandjean).



Primeira máquina a vapor de impressão  
no sistema de plano cilíndrico. 1814

in thoffyce of the chirche of this tyme. And therfor the faytynges that ben in this tyme, ben of gladnes and of joye in one partie, & that other partie is in bitternesse of herte. Because of the comynge of our lorde in our nature humayne, they ben of joye and gladnes. And by cause of the comyng at the day of Jugement they be of bitternes and heuynes.



Stowchyng the comyng of our lord in our body in flesh, we may considre thre thynges of this comyng. That is to wete the oportunyte, the necessyte & the vtylyte. ¶ The oportunyte of comyng is taken by the reson of the man that first was vanquysshed in the lawe of nature of the default of the knowledge of god, by whiche he fell in to euyl errour & therefore he was constrayned to crye to god. ¶ Illumina oculos



**DON'T KNOW MUCH ABOUT HISTORY?**

**don't know much about history?**

**DEAD HISTORY**

*Dead History [Emigre], de Scott Makela*

"What magazine are you from again?"

# mixed S

To tell or not to tell: that was the question. There we were, two women, reading for 6003 a Burbank radio station that is home to among other things a local phenomenon called *Love*. It airs six times a week, at 11 P.M., and has become famous for its array of celebrity guest stars and a rated phone call.

The show's premise is simple: a celebrity, "Love Doctor," such as marriage therapist Robert Spurr, Emilio Serrano or Ugoastik Lottstein, a witty surgeon, Paarmen, and an upright physician, Dr. Drew, answering questions about everything from masturbation to suicide. Although originally a novelty when it started two years ago,

# S a i, g

"What are you thinking of doing?"  
"Vandalizing suicide."

## Love on the Airwaves

# e S:

To tell or not to tell: that was the question. There we were, two women, headed for 6003 a Burbank radio station that is home to among other things a local phenomenon called *Love*. It airs six times a week at 11 P.M., and has become famous for its array of celebrity guest stars and a rated phone call.

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BY KAREN SHILMAN AND ARI J. COHEN

ILLUSTRATION

David Carson

enlace arredondado      serifas acentuadamente  
inclinadas nas caixas baixas

Estilo Antigo



serifa      modulação  
[tensão oblíqua]

Influências caligráficas

Contraste moderado entre hastes finas e grossas

Altura x pequena e caixa baixa estreita

Os numerais variam de dimensões e têm ascendentes e descendentes

Ex. Goudy, Garamond, Palatino, Bembo

serifas menos “angulosas”, mais horizontais e mais refinadas

modulação  
[tensão oblíqua não muito acentuada]

# Transição

Maior contraste entre hastes finas e grossas

Eixo ligeiramente inclinado ou vertical

Altura x média e caixa baixa mais larga

Ex. Baskerville , Times, Caslon, Fournier

serifas horizontais e finas modulação  
[tensão vertical]

# Moderno

Muito contraste entre hastes finas e grossas

Muito vertical [exige uma entrelinha generosa]

Altura x pequena

Ex. Bodoni, Didot, Walbaum

*serifas quadradas e pesadas*

# **Serifa egípcia**

*Pouco contraste entre hastes finas e grossas*

*Altura x grande*

*Ex. Clarendon, Courier, Rockwell, Volta, Memphis, Serifa*

# Sem serifa

Hastes uniformes [pouca ou nenhuma variação]

Altura x grande

3 tipos de tipografia não serifada:

**Grotesca** ex. Helvetica, Franklin Gothic, Univers, Swiss

**Geométrica** ex. Century Gothic, Futura, Avant Garde

**Humanista** ex. Gill Sans, Optima, Frutiger, Albertus, Myriad



**Decorativas**

*caligráficas*

Eixo inclinado

Caracteres caixa baixa ligados, como na escrita manual

# ASCENDER (HEAD) SERIFS

*e.g. b, d, h, k, l*

## STROKE CONTRAST



OLD STYLE  
*Bembo*

TRANSITIONAL  
*Baskerville*

Bembo



Baskerville



<http://ilovetypography.com/2008/01/17/type-terms-transitional-type/>

## A STRESSFUL TIME

*e.g. b, c, d, e, g, o, p, q*



HUMANIST  
*Jenson*



OLD STYLE  
*Bembo*



TRANSITIONAL  
*Baskerville*