

AHJ Urbano Regular



Ascender
The part of lowercase letters that extends above the x-height.

Cap height
The distance between the baseline and the top of a capital letter.

Baseline
The imaginary line where the bottom of letterforms rest.

X-height
The height of lowercase letters, measured per typeface by its 'x' character.

Counter
Negative space enclosed within a letter.

Set width
Width of a character in relation to the x-height.

Descender
The part of lowercase letters that extends below the x-height.

CATEGORIES OF TYPE

Deciding what type you want to use in your publication is not to be taken lightly. You should look at every character of a font, and how they interact with each other, before you know if it will be a good choice.

When evaluating a typeface to use for the most used copy on the page, consider its:

- ▶ Legibility — clarity/letter distinguishability.
- ▶ Readability — how well letters interact to compose words, sentences, paragraphs.

Oldstyle ^{serif}

Original typeface based off the handlettering of scribes writing with a wedge-tipped angled pen. This style has angled serifs, or feet, on the end of letters and has a moderate transition from thick to thin through the stroke of the characters. The slight angles in serifs and strokes make it easy for the eye to move from character to character, making this style best for long blocks of text, such as body copy.

AHJ Baskerville

Sans Serif

Sans means “without” in French, so this style has no serifs on the end of letters. This style is usually monoweight, meaning the strokes are the same width all the way around, unlike others where you can see the transition from thick to thin in the characters. This contrasts well with most serif fonts and is most used for captions because the point size of the font can typically be smaller and more compact while still being readable.

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Modern

The modern style has serifs on the characters that are flat horizontally, but very thin compared to the rest of the letterform. There is a radical transition from thick to thin in the stroke of the characters, which is clearly seen in the top and sides of the “o” character. Because of the thin parts of the characters, this style is best used for large purposes, such as headlines, rather than in body copy.

AHJ Onyx

Slab Serif

Slab serifs are also typically monoweight, having little to no transition in the strokes of the characters. Think of the serifs as thick slabs sitting horizontal on the characters with no angles.

AHJ Glytus

Script

The script style is any typeface that has a handwriting feel from a calligraphy brush or pen. These should be used sparingly and for headlines only as they do not read well in long form.

AHJ Pierce Hand

Decorative

The decorative, or display, style of type is anything that does not fit in the other categories. This style is best used to express a feeling, as their personalities are so distinct from other styles. These should also be used sparingly for headlines and never for body copy.

AHJ Boyle