

Styles

Roman	the quick brown fox jumps over the lazy dog
Underscore*	the quick brown fox jumps over the lazy dog
Oblique*	the quick brown fox jumps over the lazy dog
Italic	the quick brown fox jumps over the lazy dog
Bold	the quick brown fox jumps over the lazy dog

Weights

Light	the quick brown fox jumps over the lazy dog
Book	the quick brown fox jumps over the lazy dog
Semibold	the quick brown fox jumps over the lazy dog
Bold	the quick brown fox jumps over the lazy dog
Black	the quick brown fox jumps over the lazy dog

Widths

Condensed	the quick brown fox jumps over the lazy dog
Scaled-in*	the quick brown fox jumps over the lazy dog
Default	the quick brown fox jumps over the lazy dog
Scaled-out*	the quick brown fox jumps over the lazy dog
Extended	the quick brown fox jumps over the lazy dog

Cases

UPPER CASE	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
FAUX SMALL CAPS*	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
SMALL CAPITALS	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Title Case	The Quick Brown Fox Jumps Over the Lazy Dog
lower case	the quick brown fox jumps over the lazy dog

* Items in strike-out text are negative examples for comparison, and should never be used in actual practice.

Typographic Classifications

The Vox-ATypI type classification system adopted in 1962 by the Association Typographique Internationale is one of the most widely used in the world. The current version uses eleven categories, although an additional category is included here to cover specialty typefaces not normally considered.

Humanist (serif) Based on earliest roman typefaces, created in the fifteenth century by Venetian printers. Tend to be rounded, with limited contrast between horizontal and vertical strokes. Serifs are short, thick, and bracketed, and slanted on ascenders. Lower-case *e* generally has slanted cross-stroke.

Adobe Jenson Berkeley Oldstyle

Garald (serif) Named for Claude Garamonde and Aldus Manutius. Finer proportions than Humanist faces, with stronger contrast in stroke weight, falling along an oblique axis.

Caslon Garamond

Transitional (serif) This category rose during the Enlightenment. Even greater contrast in stroke weight than Garaldes, but falls along a quasi-vertical axis.

Baskerville Times Roman

Didone (serif) Named after the Didot family and Giambattista Bodoni. Contrast between full and connecting strokes is

strong, the latter being extremely fine, and falls along a vertical axis. Serifs are hairline-fine and unbracketed.

Bodoni Didot

Slab Serif Serifs are heavy, often squared off, but may or may not be bracketed. Strokes tend to be uniform in thickness.

Courier Playbill Rockwell

Sans Serif: Grotesque The name derives from Italian *grottesco*. These began to appear in the nineteenth century. Stroke weight varies somewhat, and terminals of curves usually are horizontal. Generally have spur on *G* and curved leg on *R*.

Franklin Gothic

Sans Serif: Neo-Grotesque Derived from earlier Grotesque faces, but generally with less stroke contrast and more regular design. Terminals of curves usually are slanted. Generally do not have spurred *G*.

Helvetica Univers

Oblique a

Italic a

~~Scaled in~~ Q

Extra Cond. Q

~~Scaled~~ Q

Extd. Q

~~FAUX~~ M

REAL M

Leading

This is loose leading (10/18, or “10 over 18”). It provides a luxurious, easy-to-read feel. The first number is the text size in points, and the second number is the leading in points.

This is typical body-text leading (10/12). Leading at 120% of text size is common because it is a good compromise between readability and economy, maximizing text on a page.

This is tight leading (10/10). It is hard to read in body text, but can be useful for design effects or when space is at an absolute premium. Of course, these are only examples.

Tracking

This is loose tracking (+0.1 em). It can look luxurious in headlines or other short blocks of large text, but is not recommended for body text.

This is normal tracking. A well-designed typeface should look neither crowded nor sparse when set using default values. However, at small point sizes, some faces can run together.

This is tight tracking (-0.1 em). Used judiciously in small amounts, tightening can help eliminate problems like widows and orphans. It should be avoided for large blocks of text or in excessive amounts. Tracking is measured in ems.

Kerning

Without kerning:

AVALON LTD. HOLDINGS

With kerning:

AVALON LTD. HOLDINGS

Without kerning:

Tracking Aviation Across the Sky

With kerning:

Tracking Aviation Across the Sky

Sans Serif: Geometric These are formed from simple geometric shapes. Strokes tend to be uniform in thickness.

Eurostile Futura

Sans Serif: Humanist Instead of deriving from nineteenth-century Grotesque faces, these relate to classical hand-written monumental Roman capitals, with lower cases similar in form to Carolingian script.

Gill Sans Optima

Glyphic These evoke engraving or chiseling of characters in stone or metal. Serifs tend to be small and triangular, and downstrokes may taper. Emphasis is on capital letters; some typefaces may have no lower-case letters.

COPPERPLATE GOTHIC TRAJAN

Script These evoke formal penmanship or cursive writing using quill or fountain pens. Letters slope sharply and in most typefaces are connected.

Kerning is the tucking of certain letters (and other character) closer together for a consistent visual appearance. Without kerning, certain pairs of letters would look awkwardly far apart, like “AV”. A quality typeface provides a large library of “kerning pairs”, telling the application program how closely to place those pairs of characters when they occur in text.

Reversed Text

This is light type on a dark background. It should be used sparingly and should be set bolder than corresponding text elsewhere on the page. This is because it's harder to read and because the ink soaking into the paper will tend to fill in the text a little bit. Visually, it also holds its own better against the dark background.

By comparison, this is an example of what that corresponding text might look like—in this case, a book weight rather than the semibold used in the reversed text above.

Justification

This is left-justified or ragged-right text. It is informal and readable, a common choice for text containing many interruptions in the flow of text for in-line graphic elements.

This is centered text. While good for titles, captions, and similar short blocks of text, it is not recommended for body copy, because it is hard to read.

This is right-justified or ragged-left text. Even harder to read than centered text, it should be avoided for anything but short blocks of text carrying a specific design element.

This is (fully-) justified text. It is very readable but considered more formal than left-justified text, and is most commonly used for long blocks of body text, such as in a novel.

Mistral

Zapfino

Graphic These evoke block letters drawn with brush or pen, and are intended for display or headline rather than body use.

Banco Klang

Blackletter These evoke medieval hands using broad-nib pens. Fraktur typefaces (similar to Barron) were used in Germany for body text until after the Second World War.

Barron Old English

Non-Latin Any typeface for a writing system not based on the Latin alphabet goes into this category, regardless of style.

Dingbat If it is not a letter, numeral, or punctuation mark, it is a dingbat. Some typefaces consist entirely of dingbats.

Adobe Wood Type Ornaments Zapf Dingbats

✚ * ✨ ☒ ♣ ♠ ↩ ⏪ ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁

Cheat sheet courtesy of
Catspaw DTP Services
dave@catspawdtp.com
Tel. 408 234 9002

Most PostScript®, TrueType®, and OpenType® typefaces of good quality should contain the special characters below. The newer OpenType standard supports a large character set, so an OpenType typeface may offer additional characters or variations. A character noted as “not available” thus may be accessible through utilities in the operating system or application.

Character Map in Windows is found in System Tools via the Start Menu. Character Palette and Keyboard Viewer in Mac OS are activated through the International item in System Preferences. Most word processors and design programs also include menu items to display complete character sets, often called “show glyphs” or some variation. Use 'em!

Typographic symbols	Win	Macintosh
... False ellipsis (see notes at end)	0133	;
† Dagger	0134	t
‡ Double dagger	0135	shift-7
• Bullet	0149	8
– En-dash (see notes at end)	0150	hyphen
— Em-dash (see notes at end)	0151	shift-hyphen
Non-breaking space	0160	space
‡ Broken vertical stroke	0166	not available
- Soft hyphen	0173	not available
¶ Pilcrow (paragraph symbol)	0182	7
◊ Lozenge	na	shift-v
Typographic quotation marks	Win	Macintosh
‘ Open single quotation mark	0145	}
’ Close single quote/apostrophe	0146	shift-}]
“ Open quotation mark	0147	[
” Close quotation mark	0148	shift-[
Legal symbols	Win	Macintosh
™ Trademark	0153	2
§ Section	0167	6
© Copyright	0169	g
® Registered trademark	0174	r
Ligatures	Win	Macintosh
Œ OE	0140	shift-q
œ oe	0156	q
Æ AE	0198	shift-apostrophe
æ ae	0230	apostrophe
fi fi	na	shift-5
fl fl	na	shift-6
Superscript numerals	Win	Macintosh
² Superscript two	0178	not available
³ Superscript three	0179	not available
¹ Superscript one	0185	not available
Math, science, and logic symbols	Win	Macintosh
‰ Per mille (per thousand)	0137	shift-r
¬ Logical not	0172	l (ell)
° Degree	0176	shift-8
± Plus or minus	0177	shift-equal sign
∞ Inifinity	na	5
1 Small numeral one	na	shift-b
∫ Integral	na	b
∂ Partial differential	na	d
√ Square root	na	v
Arithmetic operations	Win	Macintosh
· Multiplication	0183	shift-9
× Multiplication	0215	not available
÷ Division	0247	/

Equality and inequality signs

≠ Not equal to
≈ Approximately equal to
≤ Less than or equal to
≥ Greater than or equal to

Vulgar fractions

¼ One-quarter
½ One-half
¾ Three-quarters
/ Solidus (fraction slash; see notes)

Currency symbols

f Florin
¢ Cent
£ Pound
¤ Currency
¥ Yen

Greek letters (see notes at end)

Δ Upper-case delta
μ Lower-case mu
Π Upper-case pi
π Lower-case pi
Σ Upper-case sigma
Ω Upper-case omega

Foreign punctuation and symbols

, Base-aligned single close quote
„ Base-aligned close quote mark
‹ Single guillemot left
› Single guillemot right
¡ Inverted exclamation mark
ª Feminine ordinal indicator
« Double guillemot left
º Masculine ordinal indicator
» Double guillemot right
¿ Inverted question mark

Diacritical marks and accents

^ Circumflex
˘ Tilde
¨ Diacritic (umlaut)
ˉ Macron
˙ Acute
˘ Cedilla
˘˘ Double acute
˙ Dot above
˚ Ring above
ˇ Caron
˛ Ogonek
˘ Breve

Accented consonants

Š S caron
Ž Z caron
š s caron
ž z caron
ÿ Y diaeresis
Ç C cedilla
Ñ N tilde
Ý Y acute
ç c cedilla
ñ n tilde
ý y acute
ÿ y diaeresis

Win Macintosh

na equal sign
na x
na comma
na period

Win Macintosh

0188 not available
0189 not available
0190 not available
na shift-1 (one)

Win Macintosh

0131 f
0162 4
0163 3
0164 shift-2
0165 y

Win Macintosh

na j
0181 m
na shift-p
na p
na w
na z

Win Macintosh

0130 shift-o (zero)
0132 shift-w
0139 shift-3
0155 shift-4
0161 1 (one)
0170 9
0171 \
0186 o
0187 shift-\
0191 shift-/

Win Macintosh

0136 shift-i
0152 shift-n
0168 shift-u
0175 shift-comma
0180 shift-e
0184 shift-z
na shift-g
na h
na k
na shift-t
na shift-x
na shift-period

Win Macintosh

0138 not available
0142 not available
0154 not available
0158 not available
0159 u, shift-y
0199 shift-c
0209 n, shift-n
0221 not available
0231 c
0241 n, n
0253 not available
0255 u, y

Accented vowel: A

À A grave
Á A acute
Â A circumflex
Ã A tilde
Ä A diaeresis
Å A with ring
à a grave
á a acute
â a circumflex
ã a tilde
ä a diaeresis
å a with ring

Accented vowel: E

È E grave
É E acute
Ê E circumflex
Ë E diaeresis
è e grave
é e acute
ê e circumflex
ë e diaeresis

Accented vowel: I

Ì I grave
Í I acute
Î I circumflex
Ï I diaeresis
ì i grave
í i acute
î i circumflex
ï i diaeresis

Accented vowel: O

Ò O grave
Ó O acute
Ô O circumflex
Õ O tilde
Ö O diaeresis
Ø O with slash
ò o grave
ó o acute
ô o circumflex
õ o tilde
ö o diaeresis
ø o with slash

Accented vowel: U

Û U grave
Ú U acute
Û U circumflex
Ü U diaeresis
ù u grave
ú u acute
û u circumflex
ü u diaeresis

Miscellaneous foreign letters

Ð Icelandic upper-case eth
Þ Icelandic upper-case thorn
ß German ess-tset (double s)
ð Icelandic lower-case eth
þ Icelandic lower-case thorn

Win Macintosh

0192 ` , shift-a
0193 shift-y
0194 shift-m
0195 n, shift-a
0196 u, shift-a
0197 shift-a
0224 ` , a
0225 e, a
0226 i, a
0227 n, a
0228 u, a
0229 a

Win Macintosh

0200 ` , shift-e
0201 e, shift-e
0202 i, shift-e
0203 u, shift-e
0232 ` , e
0233 e, e
0234 i, e
0235 u, e

Win Macintosh

0204 ` , shift-i
0205 shift-s
0206 shift-d
0207 shift-f
0236 ` , i
0237 e, i
0238 i, i
0239 u, i

Win Macintosh

0210 shift-l (ell)
0211 shift-h
0212 shift-j
0213 n, shift-o
0214 u, shift-o
0216 shift-o
0242 ` , o
0243 e, o
0244 i, o
0245 n, o
0246 u, o
0248 o

Win Macintosh

0217 ` , shift-u
0218 shift-semicolon
0219 i, shift-u
0220 u, shift-u
0249 ` , u
0250 e, u
0251 i, u
0252 u, u

Win Macintosh

0208 not available
0222 not available
0223 s
0240 not available
0254 not available

How to type special characters

Win (Windows): While holding down the *alt* key, type the indicated four-digit code on the numeric keypad. For example, the em-dash is created with the key combination alt-0151. These codes cannot be typed on the regular alphanumeric keypad; the keyboard simply will ignore any such attempts.

Macintosh: While holding down the *option* key, hold down the *shift* key if necessary and type the indicated character. For example, a bullet is created with the key combination option-8 and an em-dash is created with option-shift-hyphen. In some cases another character must be typed immediately after, indicated by a comma and another key combination. For example, an *n*-tilde (ñ) is created with option-*n* followed by an *n*.

Some notes on character usage

False ellipsis: Do not use this character. It was created for the operating system to indicate file or directory names too long to display fully. A true typographical ellipsis separates the periods with spaces . . . like that. If an ellipsis might break across lines, use non-breaking spaces to prevent it.

En-dash: Use this character to indicate date and other ranges (such as “1990–2000” or “A–Z”) or for a negative sign or subtraction sign (as in “3 – 5 = –2”). An *en* is a unit of measure half the point-size of the type being used. For twelve-point type, an en would be six points; for ten-point type, an en would be five points. It is called an en because the upper-case N is, in many typefaces, about half as wide as it is tall.

Em-dash: This is the classic “dash”, used to indicate a sudden change in the rhythm of text—for example, setting off a clause or breaking off dialog. An *em* is a unit of measure equal to the point-size of the type being used. For twelve-point type, an em would be twelve points; for ten-point type, it would be ten points. It is called an em because the upper-case M is, in many typefaces, about as wide as it is tall.

Greek letters: The Greek alphabet has come into wide use in science and engineering. Many letters mean specific things; definitions for some of the more common ones follow.

Upper-case delta (Δ) indicates amount of change. For example, if the low is 45° F and the high is 80° F, the Δ*t* (*delta-t*, or change in temperature) would be 35°.

Lower-case mu (μ) in metric measurements indicates the prefix *micro-*, such as in *microgram*.

Lower-case pi (π) in geometry designates the value 3.14159265358 . . . that figures in calculations involving circles.

Upper-case omega (Ω) in engineering is the symbol for the *ohm*, the unit of electrical resistance.

Solidus: Used as the separator in “vulgar” fractions—diagonally-oriented fractions found in ordinary text—it is more oblique than a true slash. Unicode incorrectly describes the slash as “solidus” and the solidus as “fraction slash”.

Written by Dave Bryant, © 2009. Every effort has been made to provide reliable, accurate information, but no guarantee of its veracity is offered. The reader is urged to consult more detailed and up-to-date references for answers to specific questions or requirements.

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Cheat sheet courtesy of
Catspaw DTP Services
dave@catspawdtp.com
Tel. 408.234.9002

