

**ATHARV BHAGWAT**

# Type Forms Spring 2024

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Project One  
Glyph Set

A B D  
K J L  
O M X

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Project Two  
Type Anatomy

Apex Tail Leg Shoulder Bracket Counter  
A Quick introduction  
Uppercase Baseline

Axis Ligature Eye Serif Bowl Crossbar Descender  
*to* letterform anatomy

Arm Ear Stem Ascender Spine  
& typography basics  
Hairline Link Loop Spur Terminal Stress

Garamond - 55pt  
Futura Md BT - 10pt

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Project Three  
Typesetting

ALIGN LEFT  
8/10 Garamond  
+10 Tracking

LETTERS HAVE A LIFE AND DIGNITY OF THEIR OWN

Letterforms that honor and elucidate what humans see and say deserve to be honored in their turn. Well-chosen words deserve well-chosen letters; these in their turn deserve to be set with affection, intelligence, knowledge and skill. Typography is a link, and it ought, as a matter of honor, courtesy and pure delight, to be as strong as others in the chain.

Typography is just that: idealized writing. Writers themselves now rarely have the calligraphic skill of earlier scribes, but they evoke countless versions of ideal script by their varying voices and literary styles. To these blind and often invisible visions, the typographer must respond in visible terms.

In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages they must occupy, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.

Simple as it may sound, the task of creative non-interference with letters is a rewarding and difficult calling. In ideal conditions, it is all that typographers are really asked to do—and it is enough.

—Robert Bringhurst, *The Elements of Typographic Style*

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JUSTIFIED ALIGNMENT  
8/10 Garamond  
  
+10 Tracking  
80/100/133

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CENTER ALIGNMENT  
8/10 Garamond  
+10 Tracking

-126 17 -23 -25 11 -23 -21 -41 -33

Typography

TYPOGRAPHY

13 19 -24 -12 -41 25 19 -44 19

Bauer Bodoni Roman  
60/100 U&lc  
+20 Tracking

60/100 Caps  
+10 Tracking

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Project Four  
Kerning

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Project Four  
Kerning

Berkeley  
48/72 U&lc  
+20 Tracking

48/72 Caps  
+20 Tracking

-66   -17   -19   -28   -22   -18   -27

Humanist

HUMANIST

-24   -9   -15   -23   -14   -12   -36

Garamond  
50/80 U&lc  
+30 Tracking

50/80 Caps  
+20 Tracking

8   7   -8   15   -16   -19

Garalde

GARALDE

-32   23   50   31   20   -32

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Project Four  
Kerning

-46 9 15 1 -18 -34 19 -26 -22 -12 19

| | | | | | | | | | | |

Baskerville  
40/65 U&lc  
+20 Tracking  
  
40/65 Caps  
+20 Tracking

Transitional

TRANSITIONAL

| | | | | | | | | | | |

22 74 51 -17 -20 -24 19 -30 -29 -7 46

-11 -31 -28 -26 -26

| | | | |

Didot  
50/70 U&lc  
+25 Tracking  
  
50/70 Caps  
+25 Tracking

Didone

DIDONE

| | | | |

-38 24 -20 -31 30

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Project Four  
Kerning

-24 -8 -23 -1 -26 -2 -4

Clarendon BT  
48/72 U&lc  
+20 Tracking  
  
48/72 Caps  
+20 Tracking

Slab-Serif  
SLAB-SERIF

-17 11 19 -17 -13 -3 3

-7 -7 -10 -10 -10 -21 -15

Gotham  
50/70 U&lc  
+25 Tracking  
  
50/70 Caps  
+25 Tracking

Sans-Serif  
SANS-SERIF

-27 -15 -6 -7 -1 -10 -6

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Project Five  
Type Hierarchy

August 10, 2020–January 15, 2022  
Cooper-Hewitt, National Design Museum  
New York, New York

National Design Triennial  
Why Design Now?

Designers around the world are answering this question by creating products, prototypes, buildings, landscapes, messages, and more that address social and Environmental challenges.

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## Project Six Grid Layout

## Common Typographic Disorders

Various forms of dysfunction appear among populations exposed to typography for long periods of time. Listed here are a number of frequently observed afflictions.

**Typophilia**  
An excessive attachment to and fascination with the shape of letters, often to the exclusion of other interests and object choices. Typophiliacs usually die penniless and alone.

**Typochondria**  
A persistent anxiety that one has selected the wrong typeface. This condition is often paired with OKD (optical kerning disorder), the need to constantly adjust and readjust the spaces between letters.

**Typophobia**  
The irrational dislike of letterforms, often marked by a preference for icons, dingbats, and—in fatal cases—bullets and daggers. The fears of the typophobe can often be quieted (but not cured) by steady doses of Helvetica and Times Roman.

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|                                                                                                                                                                                                           |  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
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|                                                                                                                                                                                                                  |  |  |
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Project Seven  
Stationary System

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1 415 910 3266  
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680 Sutter  
San Francisco  
94102

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GRAPHIC DESIGNER

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atharv.buis@gmail.com

680 Sutter Street,  
San Francisco, California  
94102

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Project Eight  
Posters

The Didone style, also known as Modern, is one of the categories within this system. Didone typefaces are characterized by their high contrast between thick and thin strokes, vertical stress, and hairline serifs. These typefaces emerged during the late eighteen and early nineteen centuries and are known for their elegance and refinement. Examples include typefaces like Bodoni and Didot, which were designed to embody the classical ideals of symmetry and proportion. Didone typefaces are often used in fashion, luxury, and high-end publications due to their sophisticated and striking appearance.

A

DIDONE

W

Pronounced and  
Pointed Apex

Vertical Stress

Crossed or Jointed

Hairline Serifs

O H

Aa Bb Cc Dd Ee Ff  
Gg Hh Ii Jj Kk Ll  
Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww  
Xx Yy Zz  
0 1 2 3 4 5 6 7 8 9

HUMANIST  
GARALDE  
TRANSITIONAL  
DIDONE  
SLAB-SERIF  
LINEALE

ATHARV  
BHAGWAT

Project Eight  
Posters

M

The Lineale classification in typography is a type of sans-serif font characterized by its clean, straightforward design and lack of decorative embellishments. Often referred to as grotesque or gothic in other classification systems, Lineale typefaces focus on clarity and legibility, making them popular for both digital and print applications. They typically feature consistent stroke widths and simple, geometric shapes, resulting in a modern and versatile appearance that suits a wide range of design contexts. Lineale typefaces are favored for their readability, especially in body text and headings, and their minimalist aesthetic complements contemporary design styles.

LINEALE

A

Monoline Stroke Width

Circular Counters

Geometric Construction

Minimal Contrast

re

Aa Bb Cc Dd Ee Ff  
Gg Hh Ii Jj Kk Ll  
Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww  
Xx Yy Zz  
0 1 2 3 4 5 6 7 8 9

HUMANIST  
GARALDE  
TRANSITIONAL  
DIDONE  
SLAB-SERIF  
LINEALE

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Project Eight  
Posters

Garalde, or Old Style, is a significant category in typography that encompasses typefaces rooted in the Renaissance era. These typefaces were inspired by classical calligraphy and the work of humanist scribes, particularly in Italy during the fifteenth and sixteenth centuries. Garalde typefaces are defined by their warm, organic appearance, with rounded, bracketed serifs and low contrast between thick and thin strokes. The axis of stress is typically inclined, often diagonal, creating a sense of movement and dynamism in the characters. Garalde fonts are revered for their excellent legibility and classic beauty, making them a staple in traditional book typesetting and other literary applications. The smooth, flowing lines and modest stroke variation lend themselves to comfortable reading over long passages of text. These fonts convey a sense of history and refinement, often evoking the charm and grace of early printed works.

Te

GARALDE

M

Pronounced and  
Pointed Apex

Inclined Stems

Generous Counters

Medium X-height

gA

Aa Bb Cc Dd Ee Ff  
Gg Hh Ii Jj Kk Ll  
Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww  
Xx Yy Zz  
0 1 2 3 4 5 6 7 8 9

HUMANIST

GARALDE

TRANSITIONAL

DIDONE

SLAB-SERIF

LINEALE