

Kompilat

Aa

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

!"#\$%&'()*+,-./:;<=>?@_

~€,,,...<"“”•—→©«®°±»

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

(),-.,;@_...---

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789
 !"#\$%&'()*+,-./:;<=>?@_
 ~€,,,...<"“”•—>©«®°±»

14/16

FONT, TYPEFACE AND TYPE FAMILY — A font is a set of glyphs images representing the characters from a particular character set in a particular typeface. In professional typography the term typeface is not interchangeable with the word font, which is defined as a given alphabet and its associated characters in a single size. For example, 8-point Caslon is one font, and 10-point Caslon is another. Historically, fonts came in specific sizes determining

10/12

orientation, width, etc, but not design. For example, Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family. Font families typically include several fonts, though some, such as Helvetica, may consist of dozens of fonts. Helvetica, Century Schoolbook, and Courier are examples of three widely distributed typefaces. **HISTORY** — Type foundries have cast fonts in lead alloys from the 1450s until the present, although wood served as the material for some large fonts called wood type during the 19th century, particularly in the United States of America. In the 1890s the mechanization of typesetting allowed automated casting of fonts on the fly as lines of type in the size and length needed. This was known as continuous casting, and remained profitable and widespread until its demise in

12/14

the size of characters, and in quantities of sorts or number of each letter provided. The design of characters in a font took into account all these factors. As the range of typeface designs increased and requirements of publishers broadened over the centuries, fonts of specific weight (blackness or lightness) and stylistic variants—most commonly regular or roman as distinct to italic, as well as condensed – have led to font families, collections of closely-related typeface designs that can include hundreds of styles. A font family is typically a group of related fonts which vary only in weight,

8/10

the 1970s. The first machine of this type was the Linotype invented by Ottmar Mergenthaler. During a brief transitional period (circa 1950s – 1990s), photographic technology, known as phototypesetting, produced fonts which came on rolls or discs of film. Photographic typesetting permitted optical scaling, allowing designers to produce multiple sizes from a single font, although physical constraints on the reproduction system used still required design-changes at different sizes—for example, ink traps and spikes to allow for spread of ink encountered in the printing stage. Manually-operated photo-composition systems using fonts on rolls of film allowed fine kerning between letters without the physical effort of manual typesetting, and spawned an enlarged type-design industry in the 1960s and 1970s. The mid-1970s saw all of the major typeface technologies and all their fonts in use: letterpress, continuous casting machines, phototypesetters, computer-controlled phototypesetters, and the earliest digital typesetters—hulking machines with tiny processors and CRT outputs. From the mid-1980s, as digital typography has grown, users have almost universally adopted the American spelling font, which nowadays nearly always means a computer file containing

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789
 (), - . ; @ _ . . . - - -

14/16

FONT, TYPEFACE AND TYPE FAMILY —
A font is a set of glyphs images representing the characters from a particular character set in a particular typeface. In professional typography the term typeface is not interchangeable with the word font, which is defined as a given alphabet and its associated characters in a single size. For example, 8-point Caslon is one font, and 10-point Caslon is another. Historically, fonts came in specific sizes determining

12/14

the size of characters, and in quantities of sorts or number of each letter provided. The design of characters in a font took into account all these factors.

As the range of typeface designs increased and requirements of publishers broadened over the centuries, fonts of specific weight (blackness or lightness) and stylistic variants—most commonly regular or roman as distinct to italic, as well as condensed – have led to font families, collections of closely-related typeface designs that can include hundreds of styles. A font family is typically a group of related fonts which vary only in weight,

10/12

orientation, width, etc, but not design. For example, Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family. Font families typically include several fonts, though some, such as Helvetica, may consist of dozens of fonts. Helvetica, Century Schoolbook, and Courier are examples of three widely distributed typefaces.

HISTORY — *Type foundries have cast fonts in lead alloys from the 1450s until the present, although wood served as the material for some large fonts called wood type during the 19th century, particularly in the United States of America. In the 1890s the mechanization of typesetting allowed automated casting of fonts on the fly as lines of type in the size and length needed. This was known as continuous casting, and remained profitable and widespread until its demise in*

8/10

the 1970s. The first machine of this type was the Linotype invented by Ottmar Mergenthaler. During a brief transitional period (circa 1950s – 1990s), photographic technology, known as phototypesetting, produced fonts which came on rolls or discs of film. Photographic typesetting permitted optical scaling, allowing designers to produce multiple sizes from a single font, although physical constraints on the reproduction system used still required design-changes at different sizes—for example, ink traps and spikes to allow for spread of ink encountered in the printing stage. Manually-operated photo-composition systems using fonts on rolls of film allowed fine kerning between letters without the physical effort of manual typesetting, and spawned an enlarged type-design industry in the 1960s and 1970s. The mid-1970s saw all of the major typeface technologies and all their fonts in use: letterpress, continuous casting machines, phototypesetters, computer-controlled phototypesetters, and the earliest digital typesetters—hulking machines with tiny processors and CRT outputs. From the mid-1980s, as digital typography has grown, users have almost universally adopted the American spelling font, which nowadays nearly always means a computer file containing scalable outline letterforms. Digital font-, in one of several common formats. Some fonts, such as Verdana, are designed primarily for use on computer screens.

14/16

FONT, TYPEFACE AND TYPE FAMILY — A font is a set of *glyphs* representing the characters from a particular *character set* in a particular typeface. In professional typography the term *typeface* is not interchangeable with the word *font*, which is defined as a given alphabet and its associated characters in a single size. For example, *8-point Caslon* is one font, and *10-point Caslon* is another. Historically, fonts came in specific sizes determining

10/12

orientation, width, etc, but not design. For example, *Times* is a font family, whereas *Times Roman*, *Times Italic* and *Times Bold* are individual fonts making up the *Times family*. Font families typically include several fonts, though some, such as *Helvetica*, may consist of dozens of fonts. *Helvetica*, *Century Schoolbook* and *Courier* are examples of three widely distributed typefaces.

HISTORY — Type foundries have cast fonts in lead alloys from the *1450s until the present*, although wood served as the material for some large fonts called wood type during the 19th century, particularly in the United States of America. In the 1890s the *mechanization of typesetting allowed automated casting* of fonts on the fly as lines of type in the size and length needed. This was known as *continuous casting*, and remained profitable and widespread until its demise in

12/14

the *size of characters*, and in quantities of sorts or number of each letter provided. The design of characters in a font took into account all these factors. As the range of typeface designs increased and *requirements of publishers* broadened over the centuries, fonts of specific *weight (blackness or lightness)* and *stylistic variants*—most commonly *regular* or *roman* as distinct to *italic*, as well as *condensed* — have led to font families, collections of closely-related typeface designs that can include *hundreds of styles*. A font family is typically a group of related fonts which vary only in weight,

8/10

the 1970s. The first machine of this type was the *Linotype* invented by *Ottmar Mergenthaler*. During a brief transitional period (circa 1950s – 1990s), *photographic technology*, known as *phototypesetting*, produced fonts which came on rolls or discs of film. Photographic typesetting permitted *optical scaling*, allowing designers to produce *multiple sizes from a single font*, although physical constraints on the reproduction system used still required *design-changes at different sizes*—for example, ink traps and spikes to allow for spread of ink encountered in the printing stage. *Manually-operated photo-composition* systems using fonts on rolls of film allowed fine kerning between letters without the physical effort of *manual typesetting*, and spawned an enlarged type-design industry in the 1960s and 1970s. The mid-1970s saw all of the major typeface technologies and all their fonts in use: *letterpress*, *continuous casting machines*, *phototypesetters*, *computer-controlled phototypesetters*, and the earliest *digital typesetters*—*hulking machines with tiny processors and CRT outputs*. From the mid-1980s, as digital typography has grown, users have almost universally adopted the American spelling font, which nowadays nearly always means a computer file containing *scalable outline letterforms*. Digital font-, in one of

A B C D E F G

H I J K L M N O

P Q R S T U V

W X Y Z a b c d

e f g h i j k l m

n o p q r s t u v

w x y z 1 2 3 4

5 6 7 8 9 0

! " # \$ % & ' () *

+ , - . / : ; < = >

? @ \ _ ~ € , „

... < ‘ ’ “ ” • — —

> © « ® ° ± »

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z a b c d e f g

h i j k l m n o p

q r s t u v w x y

z 1 2 3 4 5 6

7 8 9 0