Análise digital do bloco textual com recurso a histogramas computacionais

Densidade tipográfica como componente da legibilidade

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Projeto para obtenção do Grau de Mestre
em Design Gráfico e Projectos Editoriais

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Dedicado à minha mãe, Helena.

Um muito obrigado aos meus pais e irmãos. Devo-vos tudo. Por todas as chamadas, pelo apoio e porque sem eles nada disto seria possível.

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Resumo

Este projeto exploratório foca-se na análise do bloco textual e na criação de um método de afinação da legibilidade de texto em suportes digitais, através da manipulação dos valores de entrelinha-mento e, consequentemente, da densidade do parágrafo. O projeto tem como finalidade, a produção de uma ferramenta digital que ajudará o designer editorial no seu processo de tomada de decisão. Esta ferramenta realiza uma análise digital com recurso a histogramas e calcula a relação de proporção existente entre os pixéis negros dos caracteres tipográficos e os pixéis brancos de todo o espaço envolvente. Utilizando pequenos parágrafos como amostra, produzidos através de diferentes tipos de letra e com diferentes valores de entrelinhamento, foi possível perceber se essa relação de proporção poderá ser utilizada como base para sugerir valores de entrelinhamento aquando da composição de texto.

Através da atividade prática, os designers e tipógrafos desenvolvem sensibilidade para o acto de compor texto. As definições do bloco textual variam de acordo com as diferentes combinações de variáveis como o tipo de letra, o tamanho, o comprimento de linha e o entrelinhamento. A escolha dos valores de entrelinhamento depende da escolha tipográfica. Isto deve-se às características do tipo de letra (como a altura de x, ou a grossura das hastes). Isto significa que, ao escolher dife-rentes tipos de letra, o designer deve ajustar as definições da composição, melhorando a sua legibilidade.

Optamos por uma abordagem qualitativa e, utilizando um procedimento de design de pesquisa quase experimental, analisamos as opções de design e propusemos um protótipo para uma ferramenta digital. A análise é baseada numa amos-

tra de 220 parágrafos, compostos em 20 tipos de letra humanistas diferentes, com e sem serifas. Cada tipo de letra possui 11 parágrafos, com o entrelinhamento a variar de composição para composição. Posteriormente, foram enviados questionários com um total de 80 parágrafos de todos os tipos de letra para uma amostra de 24 indivíduos, onde estavam incluídos designers editoriais profissionais e estudantes de design, para identificarem os parágrafos mais legíveis – os parágrafos que possuíssem os valores de entrelinhamento mais adequados. Estes 80 parágrafos eram uma seleção de 4 parágrafos por tipo de letra, todos eles dentro de um intervalo de 15,5% a 20,5% de texto, na relação de proporção entre texto e espaço em branco.

Comparando as respostas dadas pelos respondentes com os resultados na análise com recurso a histogramas e considerando a relação de proporção entre os caracteres tipográficos e todo o espaço em branco que os envolve, descobrimos que, independentemente da escolha tipográfica, e considerando as diferentes relações de proporção em cada tipo de letra, manipular os valores de entrelinhamento de forma a obter um rácio de 1:5 mostra melhorias a nível da legibilidade do bloco textual (n= 24; a=18.79; sd=2.47).

Considerando os resultados obtidos até agora, estamos confiantes de que é possível, através de uma análise com recurso a histogramas, apresentar melhorias a nível de legibilidade no bloco de texto. Será possível projetar e implementar um assistente de design online que servirá de auxílio para os estudantes e designers não especialistas. Expandir a amostra analisada, projetar e implementar o assistente de design como um

software ou extensão para que possa ser utilizado pelo público são as próximas etapas para o desenvolvimento do projeto.

Palavras-chave: design editorial, entrelinhamento, densidade textual, análise computacional, histograma, p5.js

Abstract

This research project focuses on text block analysis and the creation of a method of finetuning the legibility of digital text, through the manipulation of leading and consequent adjustment of the text density. Specifically, through the development of a custom digital tool that will help the designer's editorial decision-making process. This tool performs a computational histogram analysis of the contrast between the black pixels of the letterforms and the overall white space area of the text frame. Using small paragraphs as our sample, produced with different typefaces and leading values, we'll be able to understand if the contrast between text and overall white space can be used as a base to suggest leading values when setting up text.

Through training, designers and typographers develop an enhanced sense of the fine-setting of text. Paragraph-level text settings vary in the combination of variables such as the typeface, body, line length, and leading. Optimal leading options vary according to the chosen typeface. This is due to the specific typeface design parameters (such as the x-height, or the weight of the stems). And it means that when choosing different typefaces, a designer must finetune the composition to adjust the legibility.

We've employed a qualitative approach using a quasi-experimental research design approach to evaluate the design options and propose a prototype for a digital tool. The analysis is based on a corpus of 220 paragraphs set in 20 different humanist serif and sans-serif typefaces: 11 compositions per typeface, varying the leading in each. We then presented a survey with a subset of 80 paragraphs of all the typefaces

to a sample of 24 individuals, including professional editorial designers and design students, to identify and cross-check the most legible options. These 80 paragraphs were a selection of 4 paragraphs per typeface that were all within a range of 15,5% to 20,5% ink to space contrast. Comparing the selections made by the evaluators with the different results from the histogram analysis and considering the relation of proportion between the white counter space and the black letterform shape pixels, we have found that, despite the selection of different typefaces, and considering the different type designs contrast ratio, manipulating leading to obtaining a 1:5 contrast ratio seems to improve the perceived legibility of any given text composition (n= 24; a=18.79; sd=2.47). Considering the results obtained so far, we are confident that a specific computational histogram analysis is possible. Therefore, it will be possible to design and implement an online digital assistant to assist students and non-specialized designers. Expanding the sample analysis and designing the prototype for a digital tool that can be implemented as a DTP software panel and, therefore, used by the general public are the next steps for the future development of this project.

Keywords: editorial design, leading, text density, digital analysis, histogram, p5.js

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Introdução

A educação e consequente atividade prática dos designers gráficos e tipógrafos incide em diferentes áreas e aspetos visuais, como por exemplo o branding, o design de tipos e especialmente o design editorial. Um dos aspetos fundamentais no campo do design gráfico e mais especificamente do design editorial, é a edição de texto.

Quando o designer edita uma composição textual e todas as suas componentes, deve ter como objetivo primário, alcançar os níveis essenciais de legibilidade[1] (Hochuli, 2008), fazendo com que "todo o esforço requerido pela leitura seja direcionado para a leitura." (Bicker, 2010). A legibilidade é um campo do design com grande diversidade de opiniões, opiniões estas baseadas nas suas próprias experiências e não em dados estatísticos. (Beier, 2009)

[1] Existem outros aspectos importantes a considerar, como o contexto, estética, público-alvo e as suas características e os media.

No contexto europeu, continua a existir uma grande influência de algumas referências visuais como a Bauhaus (Lupton, 2014), designers editoriais com abordagens clássicas como Jan Tschichold ou até designers autores como Robert Bringhurst ou Irma Boom. Seguindo as ideologias impostas por estas referências, a própria experiência profissional e a educação que receberam, os designers profissionais e educadores da área aplicam os seus conhecimentos sem questionar a sua origem. É esta falta de questionamento, de procurar perceber a origem, que faz com que os alunos e designers não especialistas, quando confrontados com a necessidade de editar texto, acusem falta de conhecimento e cometam erros que resultam em blocos textuais com pouca legibilidade. Erros não devem ser confundidos com escolhas, projetos como as revistas Post-Millenium Tension, produzidas para o Porto

Design Biennale, focam-se na estética em detrimento da legibilidade, mas nunca por falta de conhecimento (figura 1).

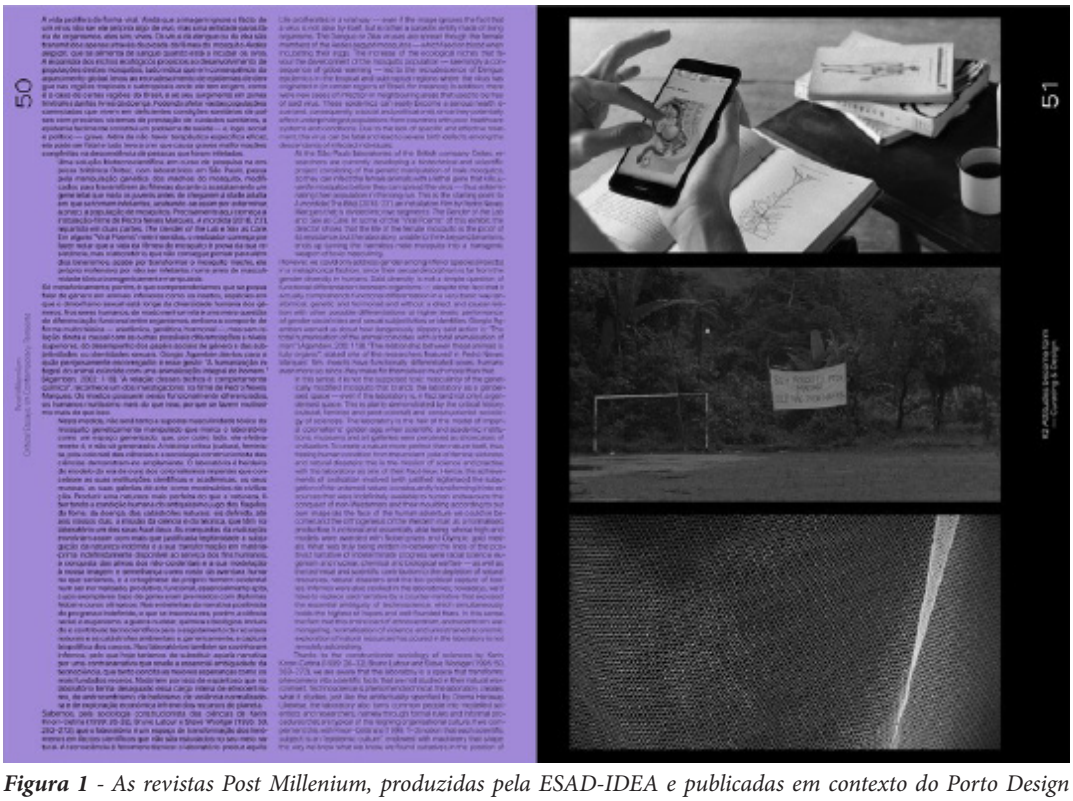
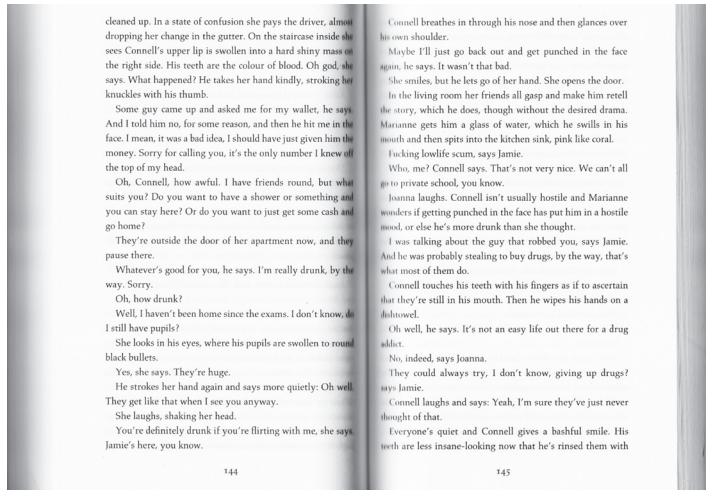


Figura 1 *- As revistas Post Millenium, produzidas pela ESAD-IDEA e publicadas em contexto do Porto Design Biennale.*

Depois de analisar o interior de diferentes livros de origem nacional e internacional, de editoras mais e menos populares, apercebi-me que a mancha textual, não tanto na escolha tipográfica, mas a nível da densidade textual, pode não estar tão otimizada como deveria. Ainda assim, a densidade de uma mancha textual é uma característica subjetiva, existindo

leitores com preferência por manchas mais claras (figura 2) ou por manchas mais escuras (figura 3)[2].

[2] *Os livros apresentam formatos similares, A5, aproximadamente.*



cleaned up. In a state of confusion she pays the driver, almost dropping her change in the gutter. On the staircase inside she sees Connell's upper lip is swollen into a hard shiny mass on the right side. His teeth are the colour of blood. Oh god, she says. What happened? He takes her hand kindly, stroking her knuckles with his thumb.

Some guy came up and asked me for my wallet, he says. And I told him no, for some reason, and then he hit me in the face. I mean, it was a bad idea, I should have just given him the money. Sorry for calling you, it's the only number I knew off the top of my head.

Oh, Connell, how awful. I have friends round, but what suits you? Do you want to have a shower or something and you can stay here? Or do you want to just get some cash and go home?

They're outside the door of her apartment now, and they pause there.

Whatever's good for you, he says. I'm really drunk, by the way. Sorry.

Oh, how drunk?

Well, I haven't been home since the exams. I don't know, do I still have pupils?

She looks in his eyes, where his pupils are swollen to round black bullets.

Yes, she says. They're huge.

He strokes her hand again and says more quietly: Oh well. They get like that when I see you anyway.

She laughs, shaking her head.

You're definitely drunk if you're flirting with me, she says. Jamie's here, you know.

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Connell breathes in through his nose and then glances over his own shoulder.

Maybe I'll just go back out and get punched in the face again, he says. It wasn't that bad.

She smiles, but he lets go of her hand. She opens the door.

In the living room her friends all gasp and make him retell the story, which he does, though without the desired drama. Marianne gets him a glass of water, which he swills in his mouth and then spits into the kitchen sink, pink like coral.

Fucking lowlife scum, says Jamie.

Who, me? Connell says. That's not very nice. We can't all go to private school, you know.

Joanna laughs. Connell isn't usually hostile and Marianne wonders if getting punched in the face has put him in a hostile mood, or else he's more drunk than she thought.

I was talking about the guy that robbed you, says Jamie. And he was probably stealing to buy drugs, by the way, that's what most of them do.

Connell touches his teeth with his fingers as if to ascertain that they're still in his mouth. Then he wipes his hands on a dishtowel.

Oh well, he says. It's not an easy life out there for a drug addict.

No, indeed, says Joanna.

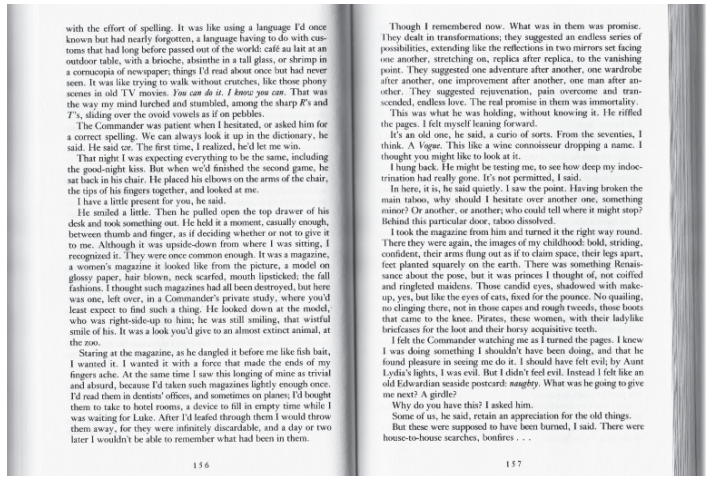
They could always try, I don't know, giving up drugs? says Jamie.

Connell laughs and says: Yeah, I'm sure they've just never thought of that.

Everyone's quiet and Connell gives a bashful smile. His teeth are less insane-looking now that he's rinsed them with

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Figura 2 *- Normal People, de Sally Rooney, publicado por Faber & Faber*



with the effort of spelling. It was like using a language I'd once known but had nearly forgotten, a language having to do with customs that had long before passed out of the world: café au lait at an outdoor table, with a brioche, absinthe in a tall glass, or shrimp in a cornucopia of newspaper; things I'd read about once but had never seen. It was like trying to walk without crutches, like those phony scenes in old TV movies. *You can do it. I know you can.* That was the way my mind lurched and stumbled, among the sharp *R*'s and *T*'s, sliding over the ovoid vowels as if on pebbles.

The Commander was patient when I hesitated, or asked him for a correct spelling. We can always look it up in the dictionary, he said. He said OR. The first time, I realized, he'd let me win.

That night I was expecting everything to be the same, including the good-night kiss. But when we'd finished the second game, he sat back in his chair. He placed his elbows on the arms of the chair, the tips of his fingers together, and looked at me.

I have a little present for you, he said.

He smiled a little. Then he pulled open the top drawer of his desk and took something out. He held it a moment, casually enough, between thumb and finger, as if deciding whether or not to give it to me. Although it was upside-down from where I was sitting, I recognized it. They were once common enough. It was a magazine, a women's magazine it looked like from the picture, a model on glossy paper, hair blown, neck scarfed, mouth lipsticked; the fall fashions. I thought such magazines had all been destroyed, but here was one, left over, in a Commander's private study, where you'd least expect to find such a thing. He looked down at the model, who was right-side-up to him; he was still smiling, that wistful smile of his. It was a look you'd give to an almost extinct animal, at the zoo.

Staring at the magazine, as he dangled it before me like fish bait, I wanted it. I wanted it with a force that made the ends of my fingers ache. At the same time I saw this longing of mine as trivial and absurd, because I'd taken such magazines lightly enough once. I'd read them in dentists' offices, and sometimes on planes; I'd bought them to take to hotel rooms, a device to fill in empty time while I was waiting for Luke. After I'd leafed through them I would throw them away, for they were infinitely discardable, and a day or two later I wouldn't be able to remember what had been in them.

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Though I remembered now. What was in them was promise. They dealt in transformations; they suggested an endless series of possibilities, extending like the reflections in two mirrors set facing one another, stretching on, replica after replica, to the vanishing point. They suggested one adventure after another, one wardrobe after another, one improvement after another, one man after another. They suggested rejuvenation, pain overcome and transcended, endless love. The real promise in them was immortality.

This was what he was holding, without knowing it. He riffled the pages. I felt myself leaning forward.

It's an old one, he said, a curio of sorts. From the seventies, I think. A Vogue. This like a wine connoisseur dropping a name. I thought you might like to look at it.

I hung back. He might be testing me, to see how deep my indoctrination had really gone. It's not permitted, I said.

In here, it is, he said quietly. I saw the point. Having broken the main taboo, why should I hesitate over another one, something minor? Or another, or another; who could tell where it might stop? Behind this particular door, taboo dissolved.

I took the magazine from him and turned it the right way round. There they were again, the images of my childhood: bold, striding, confident, their arms flung out as if to claim space, their legs apart, feet planted squarely on the earth. There was something Renaissance about the pose, but it was princes I thought of, not coiffed and ringleted maidens. Those candid eyes, shadowed with make-up, yes, but like the eyes of cats, fixed for the pounce. No quailing, no clinging there, not in those capes and rough tweeds, those boots that came to the knee. Pirates, these women, with their ladylike briefcases for the loot and their horsy acquisitive teeth.

I felt the Commander watching me as I turned the pages. I knew I was doing something I shouldn't have been doing, and that he found pleasure in seeing me do it. I should have felt evil; by Aunt Lydia's lights, I was evil. But I didn't feel evil. Instead I felt like an old Edwardian seaside postcard: *naughty*. What was he going to give me next? A girdle?

Why do you have this? I asked him.

Some of us, he said, retain an appreciation for the old things.

But these were supposed to have been burned, I said. There were house-to-house searches, bonfires . . .

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Figura 3 *- The Handmaid's Tale, de Margaret Atwood, publicado por Anchor Books*

Em conversa com algumas pessoas mais chegadas, todas sem qualquer experiência a nível de design editorial, mas com bastante frequência de leitura, apercebi-me que chegam mesmo a comprar livros que acabam por não ler por serem, segundo elas, "desconfortáveis", "demasiado escuros" ou "cansativos". Uma mancha textual escura, com bastante densidade, pode dever-se a diversas decisões visuais, como a escolha de um tipo de letra com contra formas muito fechadas e / ou hastes muito grossas ou a utilização de valores de entrelinhamento inferiores ao necessário, considerando as características do tipo de letra.

A observação de que existe, em alguns livros, uma abordagem que resulta em textos com baixa legibilidade, acabou por ser a origem do projeto. A tentativa de encontrar uma forma de calcular essa densidade e tentar providenciar o maior conforto possível a um leitor do nosso contexto cultural. Tentar encontrar um novo método de abordagem à edição de texto, de análise e de avaliação de algumas variáveis, fundamentais nessa busca pela legibilidade de uma composição textual. O projeto tem como objetivo, a prototipagem de uma ferramenta de análise digital de blocos textuais que fornece feedback ao utilizador sobre o uso do entrelinhamento, de forma que o utilizador possa controlar a densidade da composição textual. Esta ferramenta será relevante pelas suas características experimentais e especulativas. Servirá de auxílio aos designers não especialistas, alunos de design, professores de design e designers profissionais. Isto deve-se à sua capacidade de promover a reflexão e discussão sobre os diferentes processos e características da edição textual, bem como da sua influência no quotidiano do leitor comum.

O projeto tem por principal objetivo compreender de que forma a manipulação dos valores de entrelinhamento, independentemente da escolha tipográfica, afeta a legibilidade e densidade do bloco de textual, através de um estudo de casos.. Para realizar este estudo de caso, desenvolveu-se uma ferramenta de análise digital com recurso a histogramas computacionais e analisou-se diferentes composições textuais. Esta análise comprovou a nossa premissa inicial de que existe uma relação de proporção entre texto ou tinta[3] e espaço em branco que pode ser utilizado como base para a escolha adequada dos valores de entrelinhamento aquando da formatação de texto. Utilizando essa relação de proporção como base, pretendemos desenvolver um protótipo de uma ferramenta digital online, que possa ser implementado futuramente como um plug-in para softwares que trabalhem com formatação de texto, como o Adobe InDesign ou o Microsoft Word. Este plug-in servirá de auxílio ao utilizador, informando-o dos valores dessa proporção texto / espaço na composição que está a editar. Ao ser informado dos valores presentes na sua composição, o utilizador pode testar diferentes opções visuais e ajustar variáveis como o tamanho do corpo de texto, o comprimento de linha, o número de linhas e o entrelinhamento. Tudo isto considerando sempre a relação de proporção apresentada pela ferramenta.

Considerando a pesquisa realizada no início do projeto, entende-se que a legibilidade é um conceito complexo. A legibilidade é dependente, não só das diferentes variáveis tipográficas, mas também do contexto em que ocorre o processo de leitura e de todos os fatores humanos relacionados com o leitor.

[3] O termo "tinta" é utilizado apenas como referência à atividade prática. Durante o projeto, todas as composições analisadas apresentavam-se em formato digital.

As características do meio de leitura, o ambiente, o barulho em redor e características como a iluminação têm grande influência no processo de leitura. As preferências de leitura, a acuidade visual e a capacidade de leitura são características relacionadas com o próprio leitor, que também podem ter influência. Perante todas as variáveis existentes, perante a complexidade que um conceito como a legibilidade apresenta, o assistente de design computacional, assim como todos os assistentes de design, não devem ser vistos como substitutos do designer, mas sim como processos auxiliares. Assim como aconteceu com diferentes tecnologias e processos utilizados no passado, os melhores resultados são obtidos quando profissionais especializados são auxiliados por ferramentas computacionais especializadas de modo a tomarem as melhores decisões possíveis (Maedche et al., 2019; Menges & Ahlquist, 2011).

O projeto estrutura-se em diferentes secções. Na primeira secção, apresenta-se uma introdução teórica da legibilidade. São introduzidos os principais conceitos e problemáticas relativos à legibilidade de texto, as principais variáveis que afetam o estudo da legibilidade e a relevância do entrelinhamento como fator influente na legibilidade de texto.

Na segunda secção apresenta-se e define-se o estado da arte dos assistentes de design, composto por ferramentas digitais e serviços online contemporâneos que auxiliam no processo de design, tanto a profissionais como a designers não especialistas e estudantes da área. A análise do estado da arte permite perceber os diferentes modos e tipos de interação com o utilizador – o tipo de feedback fornecido pelas ferramentas,

inputs e outputs. A análise do estado da arte também serve para perceber que tipo de características não se adequam ao tipo de ferramenta que queremos projetar e que melhorias podem ser feitas em relação a ferramentas com características similares.

Na terceira e última secção apresentam-se as metodologias de investigação, a análise das diferentes composições que foram produzidas, os resultados obtidos através dessas mesmas análises e a proposta do assistente de design que pretende auxiliar o designer profissional, o designer não especialista, o educador e o estudante no processo de design e tomada de decisão, informando sobre a relação de proporção texto / espaço presente na composição textual.

I. ENQUADRAMENTO

Legibilidade no contexto de leitura

A legibilidade pode ser definida como propriedade ou um atributo fundamental da tipografia ou da composição textual. A legibilidade é dependente de dois importantes componentes: um componente subjetivo onde vemos inserido o leitor e as suas características; e outro componente objetivo, composto pelas características visuais da superfície de leitura (Unger, 2007; Beier, 2009; Quelhas, 2017).

Assim, de forma objetiva[4], a legibilidade, como propriedade, varia dependendo das características do tipo de letra e do design editorial em que está envolvido, da composição textual, da perceção das suas formas e da compreensão do conteúdo por parte do leitor (Hooper & Hannafin, 1986; Brideau, 2013; Ferreira, 2014).

[4] A análise subjetiva / análise do leitor não faz parte do âmbito deste estudo. Também não foram analisadas características como o ecrã/papel devido a constrangimentos provocados pela pandemia COVID-19.

As principais variáveis, vistas como determinantes para a definição da legibilidade como conceito são:

Componentes subjetivas:

- Características mentais e físicas do leitor;
- Contexto de leitura.

Componentes objetivas:

- Características do tipo de letra;
- Composição textual;
- Especificidades técnicas da superfície de leitura.

As componentes subjetivas apresentam ainda uma subdivisão rizomática das quais destacamos as características mentais e físicas referentes ao processo de leitura e que definem o leitor, como:

- Proficiência de leitura;
- Presença de hábitos e / ou preferências que têm influência no processo de leitura;
- Contexto de leitura;
- Acuidade visual.

Esta última que pode estar diretamente relacionada com a idade ou até problemas de saúde. Ainda como subcomponentes, no contexto de leitura inclui-se todas características referentes ao ambiente de leitura, das quais se destacam:

- Tipo de iluminação;
- Distância a que a superfície de leitura se encontra do leitor.

As componentes objetivas também podem ser escrutinadas nas suas subcomponentes. Por exemplo, as características do tipo de letra incluem:

- Particularidades específicas da anatomia do tipo de letra;
- Atributos da sua classificação como hastes com aparências características, a forma, a proporção, o peso, a largura e os ajustes óticos presentes.

A composição textual abrange todas as especificidades relativas ao bloco e elementos tipográficos como:

- Valores relativos ao espaçamento entre letras;
- Entrelinhamento;
- Indentação ou espaços que delimitem parágrafos;

- Margens;
- Alinhamento do texto;
- Estrutura e hierarquia;
- Extensão ou o comprimento do conteúdo – aqui estão inseridos o comprimento da linha e o comprimento médio do parágrafo;
- Especificidades técnicas como a cor tipográfica, a proporção entre elementos e o fundo e a sua resolução (Amado, 2015).

De todas as variáveis apresentadas, estão excluídos todos os tipos de letra com propósito meramente decorativo e o uso de várias cores (matiz) e / ou outas soluções gráficas que não sejam meramente tipográficas, sendo classificadas como inadequadas, considerando o seu objetivo de alcançar a máxima legibilidade no seu propósito editorial.

A legibilidade tem sido um tópico bastante estudado, estudos esses que, pese embora tenham sido alvo de reflexão e discussão prévia, começaram a ser alvo de publicações científicas nos finais do século XIX. No entanto, a origem dos estudos científicos no campo da legibilidade — aplicada no contexto do design editorial e da tipografia — está muitas vezes atribuída a Albert Tinker (1969), visto por muitos como uma autoridade no campo da legibilidade. Esta ligação ao design editorial é realizada por Tinker porque até então a optometria era o principal campo de reflexão deste conceito, através de autores como Ovink (1938) ou Luckiesh & Moss (1939)

Tinker explica que legibilidade é a área que se preocupa com a perceção das letras e palavras, e com a leitura de material

tipográfico com alguma extensão. Para os devidos valores de legibilidade serem atingidos, as formas dos caracteres tipográficos devem ser distintivas, e as formas das palavras, os padrões, devem ser reconhecidos de forma a que a leitura seja confortável, rápida e que o conteúdo seja absorvido de forma eficiente. Estes objetivos são alcançados quando existe um controlo adequado de todos os fatores tipográficos como o tamanho do corpo de texto, o comprimento da linha e o uso adequado de entrelinhamento.

Posteriormente, Walter Tracy (1986) fornece-nos uma visão objetiva sobre a área, mas desta vez interligando-a com o campo do design gráfico. Tracy foi também o responsável por popularizar a adoção do termo "leiturabilidade" (*readability*) nesta área, contribuindo e aumentando a confusão que existe entre os dois termos. Tracy acabaria por ter duas definições diferentes para cada um dos termos. O escritor inglês define legibilidade como a velocidade a que um caracter consegue ser reconhecido, explicando que o caracter estará mal desenhado se o leitor hesitar perante o mesmo. Já leiturabilidade refere-se à compreensão e ao contrário da legibilidade que tinha a velocidade como a sua unidade de medida, a leiturabilidade tem como unidade de medida o período de tempo que o leitor consegue dedicar a determinada composição textual sem grande esforço (Tracy, 1986).

Readability é muitas vezes traduzida para "conforto na leitura", no entanto, e como acontece em grande parte das línguas, este conceito não existe de forma singular e é incluído no conceito geral de legibilidade (Unger, 2007). O conforto na leitura é alcançado quando, através da edição do bloco tex-

tual, se alcança a chamada "invisibilidade tipográfica". (Unger, 2007) A invisibilidade tipográfica é referida em *While you're reading* (2007), quando Gerard Unger apresenta o que aparenta ser o maior paradoxo do campo da leitura e da legibilidade. Unger explica que apesar do processo de leitura exigir o reconhecimento e perceção dos caracteres tipográficos quando estamos a ler, quando lemos de forma concentrada não vemos efetivamente as letras, mas sim um conjunto de padrões que estão memorizados (Unger, 2007; Ferreira, 2014). Os autores referem ainda que isto acontece devido ao facto do nosso cérebro conseguir, através da experiência adquirida, desempenhar o processo de leitura em "modo automático" (Unger, 2007).

Larson (2004) explica que o processo de reconhecimento das formas das letras, (bounma shapes) é realizado em paralelo com a interpretação do conteúdo, mas em diferentes partes do córtex cerebral. Percebemos assim que o trabalho do designer editorial é adequado quando o leitor não repara nele. Os tipos de letra devem apresentar neutralidade e a edição do bloco textual deve trazer o maior nível de conforto possível ao leitor.

Fred Smeijers (2011) refere também o processo de leitura e as suas derivantes, falando em visão consciente e visão inconsciente. O autor explica que estes dois tipos de visão correspondem a dois diferentes processos do ato de ver, mas que podem ocorrer simultaneamente (Smeijers, 2011; Ferreira, 2014). Este mecanismo é essencial, não só no processo de leitura, mas no nosso dia a dia. Ferreira (2014) exemplifica que ao caminharmos na rua, o nosso cérebro processa de forma inconsciente as árvores, as casas ou carros pelos quais pas-

samos, impedindo apenas que não choquemos com os mesmos. No entanto, ao chegarmos ao nosso destino, não somos capazes de nos lembrarmos por quantos carros azuis passamos. O mesmo acontece com os tipos de letra e o processo de leitura. É importante que o tipo de letra seja um elemento processado de forma inconsciente, que não nos seja possível reparar em características como o peso e o tamanho do tipo de letra ou a densidade do bloco e que o conteúdo seja interpretado de forma eficiente. A frequência espacial tem grande importância no processo de leitura. A frequência espacial é o ritmo com que dois valores de alteram numa imagem bidimensional, sendo neste caso, o preto do texto e o branco do espaço envolvente (Ferreira, 2014). Letras grandes são identificadas pelas características de alta frequência, daí terem maior probabilidade de chamar a atenção. Enquanto que as letras pequenas são reconhecidas pelas suas características de baixa frequência (Ahrens, 2008), o que resulta num ritmo de leitura mais elevado (Morris, 1988).

Beatrice Warde (1955) refere também a invisibilidade tipográfica através de uma comparação que faz entre tipografia e um copo de cristal. A autora mostra a importância da invisibilidade tipográfica e o papel fundamental do designer editorial na escolha do tipo de letra indicado. Warde escreve:

> *You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way*

> *or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintag- es, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.*[5] *(Warde, 1955)*

O mesmo acontece com a escolha adequada de tipos de letra. Seguindo o exemplo desta comparação, o designer deve ver o conteúdo como o vinho e perceber que tipo de letra deixará o conteúdo brilhar aos olhos do leitor. Tipos de letra que façam com que o leitor se distraia com particularidades dos caracteres tipográficos estarão a falhar o seu maior propósito: tornar o processo de leitura eficiente, fazer com que o conteúdo seja compreendido com o menor esforço possível.

Atualmente, a pesquisa no campo da legibilidade origina uma enorme diversidade de estudos teóricos e experimentais, inseridos num amplo grupo de áreas, como as Ciências Médicas, a Psicologia, a Educação, a Literatura, o Design de Comunicação, o Marketing e o Neuromarketing, as Ciências de Informação e o Desenvolvimento de Software e Interação com o Utilizador.

Apesar da quantidade de estudos académicos, a legibilidade continua a ser um conceito com múltiplas interpretações. A pesquisa é muitas vezes baseada num pequeno corpo de amostras, o que faz com o que o estudo acabe por não trazer qualquer relevância estatística. Para além da amostra, os estudos incluem muitas das vezes tipos de letra irrelevantes

[5] *Um é de ouro maciço, forjado nos mais requintados padrões. O outro é de vidro cristalino, fino e transparente como uma bolha. Derrame e beba; e de acordo com o cálice que escolher, saberei se é ou não um apreciador de vinho. Porque se não tiver qualquer tipo de sensação em relação ao vinho, vai preferir a sensação de bebê-lo de um recipiente que pode ter custado milhares de libras; mas se for um membro dessa tribo em extinção dos amadores das finas colheitas, escolherá o cristal, pois tudo nele é calculado para revelar em vez de esconder a coisa bela que foi concebido para conter. (Tradução livre)*

ou desatualizados e utilizam premissas inadequadas para a pesquisa em questão.

Como resultado, especificamente para design editorial e de livros didáticos, continua a existir grande diversidade de opiniões e o único consenso parece ser a utilização de tamanhos apropriados do corpo de texto para os diferentes contextos ou leitores (Cabral, 2014; Tarasov, Sergeev, & Filimonov, 2015).

Entrelinhamento

Ao considerar uma abordagem experimental ao projeto, podemos controlar variáveis importantes de natureza objetiva da legibilidade, o entrelinhamento sendo uma delas, conforme relatado por pesquisadores como Patterson e Tinker (Patterson et. al, 1932) ou por designers (McKaughan, 2016). Tinker (1969) diz ainda que o entrelinhamento, o tamanho do tipo de letra e o comprimento da linha são variáveis interdependentes, enfatizando a importância e influência do entrelinhamento na legibilidade. A tonalidade cinza de um bloco de texto, resultado do entrelinhamento aplicado, é um indicador da sua densidade e, por consequência, da necessidade de aumentar ou diminuir os valores do entrelinhamento[6]. Esta densidade é uma componente gráfica que se altera dependendo do seu contexto cultural. O conforto que os leitores de países de origem latina ou ocidentais sentem com determinada densidade pode não ser a mesma que sente um leitor de países do Leste. Ainda assim, a manipulação do entrelinhamento com o objetivo de controlar a densidade do texto mostra melhorarias a nível de legibilidade quando comparado com uma composição *set solid*, onde as descendentes de uma linha entram em contacto com as ascendentes da linha seguinte (Dobres et al., 2018). Além dessa observação, os leitores mostram preferir textos com a presença de algum entrelinhamento – com menos densidade do que os textos a set solid. Assim, com esta pesquisa, pretende-se chegar à conclusão de qual o valor adequado de entrelinhamento para determinada composição textual e tipo de letra.

O entrelinhamento nem sempre foi visto como um factor tipográfico essencial para as boas práticas do design editorial. Pyke (1926) expõe que pelo menos 25% dos escritores, viam

[6] *Existem outros factores que alteram a densidade textual, como as características tipográficos e todo o espaçamento aplicado (kerning, tracking e entrelinhamento)*

o entrelinhamento como um factor tipográfico pouco importante, enquanto parte dos restantes 75% mostravam alguma incerteza. No entanto, algumas cartas enviadas por editoras para Tinker (1969), mostraram consenso a favor do entrelinhamento. Através de um estudo analítico, com recurso ao método da leitura à distância e ao método da velocidade de leitura, percebeu-se que o uso de entrelinhamento melhorou a legibilidade de blocos de texto a 6, 9 e 12 pontos (Tinker, 1969).

Na manipulação dos valores de entrelinhamento, existem algumas regras visuais que devem ser consideradas. Quanto maior for a linha de texto, maior deverá ser o entrelinhamento, já que a distância entre o fim da linha e o início da linha seguinte se torna maior, o que faz com que o leitor possa voltar a ler a mesma linha no momento de transição. Já linhas mais curtas, como nas colunas de um jornal, não necessitam de tanto espaço, considerando que quando o leitor chega ao final de uma linha, a sua visão parafoveal consegue alcançar o início da linha seguinte. A legibilidade da composição tipográfica também pode ser prejudicada quando o entrelinhamento é excessivo, produzindo o efeito de fita branca (white ribbon effect). Este efeito, este espaço em branco, ganha atenção em detrimento da própria forma tipográfica. (Ruder, 1977). Tipos de letra mais claros, com contra-formas mais abertas necessitam de valores de entrelinhamento superiores a tipos de letra mais escuros. (Hochuli, 2008).

O mesmo diz Bringhurst (1992), dando o exemplo de que tipos de letra como a Bauer Bodoni, com cor forte e eixo vertical rígido, necessitam de valores de entrelinha superi-

ores aos de tipos de letra como a Bembo, que tem uma cor clara e um eixo oblíquo por ser um tipo de letra humanista. Bringhurst diz também que tipos de letra sem serifa — de uma forma geral — necessitam de mais entrelinha do que tipos de letra serifados. O autor americano avisa ainda que grande parte dos textos requer uma entrelinha positiva e que combinações específicas como 9, 10, 11 e 12 pontos para 11, 12, 13 e 15 pontos de entrelinha, respectivamente, são algumas das combinações mais utilizadas que acabaram por se tornar padrão. A linguagem a que o texto está escrito também é um fator importante. Uma composição textual escrita a alemão necessita de uma entrelinha maior do que exatamente a mesma composição escrita a português ou francês, devido a uma maior frequência de letras maiúsculas.

Estado da arte

Assistentes de design online

Os assistentes de design são ferramentas de grande qualidade para quem necessita de selecionar um problema visual. No entanto, podem não ser soluções viáveis. Os assistentes de design são, como o nome indica, assistentes. O utilizador não pode esperar que um assistente de design resolva um problema da mesma forma que um designer gráfico profissional o faria. A inteligência, a experiência e a sensibilidade visual fazem com que o profissional de design gráfico tenha sempre uma abordagem superior à de qualquer assistente de design.

Assistentes de design são ferramentas que ajudam os designers profissionais e não especializados no seu processo de tomada de decisão. Existe um grande número de aplicativos, sites, *plug-ins*, extensões e modelos que podem ser utilizados nesse mesmo sentido (Websites como SquareSpace, Wix, TheGrid, Proto.io ou Method of action, aplicações como o Logo Maker ou o Shoutem, templates como os Indesign Boilerplates ou Microsoft Word e PowerPoint Templates ou Plug-ins como o Elementor ou o Guide Guide são alguns exemplos.)[7]

Dentro de todos os tipos de assistentes de design, os modelos ou "*templates*" são os mais utilizados. Os modelos são ferramentas associadas a outros softwares. Estes assistentes de design fornecem uma visão completa do resultado final, permitindo ao utilizar completar, substituir ou remover partes de um layout visual definido, transformando-o de modo a servirem o propósito visual definido. Existem modelos para todos os tipos de peças de design: que vão desde websites, a apresentações e até logotipos. Os *plug-ins* ou extensões também estão associados a outros softwares mas funcionam de

[7] *SquareSpace disponível em:* https://pt.squarespace.com/

Wix disponível em: https://pt.wix.com/

TheGrid disponível em: https://thegrid.io/

Proto.io disponível em: https://proto.io/

Method of Action disponível em: https://method.ac/

Logo Maker disponível em: https://www.logomaker.com/pt/

Shoutem disponível em: https://shoutem.com/

Elementor disponível em: https://elementor.com/

Guide Guide disponível em: https://guideguide.me/

forma independente. Enquanto que os templates estão inseridos dentro dos softwares e são produzidos, em grande parte, pelos mesmos, a maioria dos *plug-ins* são independentes e podem ser inseridos em determinado software para colmatar uma deficiência ou para auxiliar algum processo. Os *plug-ins* requerem download e instalação se forem utilizados num software offline mas também podem ser utilizados online, como o caso do Elementor. Já os websites e aplicações, por não dependerem de outros softwares, podem apresentar soluções mais imersivas, já que controlam todo o conteúdo. Os websites têm a vantagem de poderem ser consultados a qualquer altura e em qualquer máquina já que não é necessário fazer download de nenhum tipo de software.

O Elementor é um *plug-in*, que funciona através do wordpress e que fornece ao utilizador diversas formas de construir um website e torna-lo completamente funcional. Este *plug-in* auxilia o utilizador sugerindo layouts, paletas de cor, tipos de letra, hierarquias de informações e animações. Como assistente de design, o Elementor proporciona a alguém com pouco ou nenhum conhecimento de programação a capacidade de construir um website responsivo[8], com todas as funcionalidades necessárias e uma aparência profissional. A abordagem do Elementor como assistente apresenta um bom equilíbrio entre produção e auxílio. O software tem a capacidade de dar respostas visuais consistentes com as suas sugestões, mas também consegue auxiliar e deixar o utilizador tomar as decisões mais importantes. A ferramenta utiliza a funcionalidade *drag and drop*, o que torna a construção de websites uma tarefa extremamente intuitiva. Embora esta abordagem faça sentido para o tipo de *plug-in* que é, per-

[8] *Responsive Website*

cebemos que não seria a abordagem mais adequada para a ferramenta que projetamos, já que o objetivo e relevância da ferramenta passa por informar o utilizador das suas decisões e das consequências visuais que as mesmas produzem.

O Method of Action tem uma abordagem diferente do Elementor. Este website funciona como assistente de design mas vocacionado para uma aprendizagem de forma lúdica. Através do Method of Action, o utilizador pode aprender algumas tarefas fundamentais do designer gráfico, bem como alguns conceitos importantes da área, através de minijogos e exercícios. Corrigir as formas de caracteres tipográficos, utilizar adequadamente o *kerning*, aprender a teoria da cor ou utilizar a ferramenta *bézier* são algumas das tarefas que o utilizador tem acesso no assistente Method of Action. Esta aprendizagem, baseada na atividade prática, é o que pretendemos implementar na nossa ferramenta, permitindo ao utilizador tomar as suas próprias decisões, independentemente da informação fornecidas pela ferramenta. Os exercícios funcionam de forma bastante intuitiva. O utilizador seleciona o jogo ou exercício que quer realizar e é apresentado um tutorial que mostra como solucionar o exercício / como jogar. O utilizador deve então seguir as orientações fornecidas pelo website. Alguns jogos têm um cariz mais exploratório, deixando o utilizador experimentar várias ferramentas e/ou soluções. Quando o exercício é resolvido, o utilizador recebe feedback da sua prestação, através de estrelas (1 a 3) ou de um *score* (0 a 100).

A inteligência artificial é um campo cada vez mais popular entre os assistentes de design. Websites como o The Grid, que

utilizam a inteligência artificial como forma de auxiliar o utilizador, possuem a capacidade de construir websites através de algumas direções fornecidas pelo utilizador. Estas direções indicam as preferências visuais do utilizador e as necessidades visuais do projeto. O The Grid tem ainda a capacidade de adaptar o conteúdo a diversos formatos, mantendo a devida coerência visual.

> *The Grid harnesses the power of artificial intelligence to take everything you throw at it – videos, images, text, urls and more – and automatically shape them into a custom website unique to you. As your needs grow, it evolves with you, effortlessly adapting to your needs.*[9] *(The Grid, 2014.)*

Para começar um novo projeto, o utilizador responde a algumas perguntas do website, como por exemplo, quais os objetivos com aquele projeto (ganhar seguidores, fazer mais dinheiro, utilizá-lo como portefólio). Depois de perceber o objetivo do utilizador, o The Grid utiliza a informação que recebe (imagens, texto, vídeos) e organiza-os de forma independente. Se o utilizador pretender adicionar novas imagens ou blocos de texto, o The Grid adapta o website de modo a receber esses novos componentes, continuar responsivo e visualmente coerente. A coerência visual é um dos focos do website. O The Grid edita as imagens fornecidas através de filtros para que todas se relacionem entre si.

Proto.io é outro assistente de design com inteligência artificial. Considerado por muitos como uma espécie de versão mobile do The Grid, o Proto.io utiliza os elementos fornecidos

[9] *O The Grid utiliza o poder da inteligência artificial para organizar tudo o que lhe enviar - vídeos, imagens, texto, urls e muito mais - transformando-os automaticamente num site personalizado para si. Conforme as suas necessidades aumentam, ele evolui consigo, adaptando-se facilmente às suas necessidades. (Tradução livre)*

pelo utilizador como imagens, vídeos, texto ou cores e constrói aplicativos *mobile* com uma aparência profissional e toda a funcionalidade. Seguindo a mesma linha de funcionamento do The Grid, o utilizador pode não possuir qualquer conhecimento sobre os fundamentos da programação em formato *mobile* e ainda assim, ser capaz de construir um aplicativo Android ou iOS. The Grid e Proto.io são assistentes de design populares, mas sua abordagem não faculta ao utilizador grande poder de escolha. Esse é um ponto fundamental da ferramenta que pretendemos projetar, a capacidade de ensinar através da atividade prática, permitindo ao utilizador que tome as suas decisões.

A nível de composição visual, o painel de manipulação de peso tipográfico desenvolvido pelo estúdio Underware para a sua fonte variável "Zeitung" é a nossa principal referência (figura 4). Este painel foi desenvolvido como uma CC – Extension e pode ser aplicado no Illustrator e Indesign. Depois de estar instalado, o utilizador seleciona uma composição textual e pode manipular o peso do tipo de letra variável Zeitung Flex.



***Figura 4** - Painel Zeitung Flex, desenvolvido pela Underware*

Utilizando este Plug-in como referência visual, a grande diferença entre esta ferramenta e a ferramenta que estamos a projetar, será a escala. A escala presente no painel da Underware é utilizada para alterar o peso do tipo de letra e no painel que pretendemos desenvolver, a escala será meramente informativa, o utilizador não terá qualquer forma de interagir com o painel. A escala informará o utilizador dos valores de preto presentes no texto e, consequentemente, da tonalidade cinza do mesmo. Esta informação mostrará a neces- sidade de

manipular, ou não, os valores de entrelinhamento da composição textual.

De forma a distinguir os assistentes de design que foram mencionados, dividimo-los em 4 categorias: Produção, Cooperação, Didática e Exploração. O The Grid e o Proto.io estão inseridos na categoria de produção. Ambos necessitam apenas que lhes sejam fornecidos os elementos necessários para a composição do website. O produto é então construído através da inteligência artificial e re-adaptado sempre que as necessidades do utilizador se alterem.

O Elementor está na categoria de cooperação. Apesar de todos os softwares serem cooperativos, o plug-in consegue auxiliar o utilizador, coopera com o utilizador mas não apresenta resultados de forma independente como no caso do softwares com inteligência artificial, deixando que seja o utilizador a tomar as decisões visuais. Existe um bom equilíbrio entre auxílio e produção de conteúdo visual.

Na categoria de didática, o melhor representante é o Method of Action. Este website, de todos os assistentes de design presentes, tem a abordagem mais singular. Ao invés de auxiliar o utilizador na produção de conteúdo, este assistente fornece as bases de design gráfico através de mini-jogos e exercícios. É esta vertente lúdica e prática que o identifica.

Na categoria da exploração, o painel / extensão desenvolvido pela Underware para a fonte variável Zeitung, bem como o Method of Action apresentam importantes características exploratórias.

Os softwares - o Method of Action de cariz mais didático e o Painel Zeitung de cariz mais informativo - deixam que o utilizador explore e experimente diversas opções. Entre os dois, o Method of Action é o único que fornece feedback e evidencia o erro do utilizador. Para a proposta do assistente de design computacional, pretendemos que a ferramenta tenha um cariz exploratório mas que não evidencie e informe o utilizador de estar a cometer erros visuais. Pretendemos que o utilizador esteja informado das análises realizadas e perceba quais são os intervalos adequados de entrelinhamento para uma composição textual com características editoriais, mas, não queremos inibi-lo de testar as opções que achar mais propícias. Sendo assim, vemos a ferramenta com o cariz didático do Method of Action mas com um feedback informacional e não tanto como um exercício que o utilizador está a resolver, ou não, de forma eficiente. Apesar da sua importância e bom funcionamento como assistentes de design, o The Grid, Proto.io ou o Elementor auxiliam em demasia o utilizador, características que não vemos como uma mais-valia para esta ferramenta.

II. PROJETO

Metodologia

Este projeto consiste numa pesquisa de design quase-experimental (Bryman, 2012), que pretende, através de uma pesquisa exploratória, analisar diferentes tipos de letra e composições textuais produzidas a partir dos mesmos, para perceber em que medida a proporção entre os elementos tipográficos e o espaço em branco que os envolve influencia a legibilidade e a densidade de uma composição textual. Muitas vezes chamada de tonalidade cinza de uma composição textual, este conceito visual consiste no equilíbrio entre o tipo de letra e todo o espaço que o envolve, especificamente o espaçamento entre linhas ou entrelinhamento.

Será através da manipulação dos valores de entrelinhamento como uma variável independente, que pretendemos explorar a proporção existente entre a cor negra do texto e o espaço em branco que o envolve, utilizando essa proporção como um novo conceito para definir a legibilidade e para agregar à discussão sobre o tema e a sua investigação.

Um dos elementos fundamentais para a análise desenvolvida ao longo do projeto é o histograma. O histograma consiste num gráfico de barras que exibe uma distribuição de frequências (figura 5).

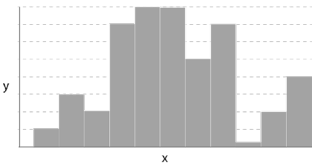


***Figura 5** - Um gráfico histograma. O eixo x, cada uma das barras representa um intervalo ou "bin". O eixo y apresenta as frequências, o nº de vezes que cada bin se repete.*

Neste tipo de gráfico, a base de cada barra representa um *bin* – no caso da análise representará um valor de cor – e a sua altura representa a quantidade de vezes que esse valor aparece / frequência absoluta desse valor.

Nesta análise serão utilizados histogramas computacionais, que ao analisar os ficheiros JPEG das composições textuais

produzidas, contabilizarão a frequência de vezes que cada cor aparece na imagem, o que equivale ao número que pixéis que possui aquela mesma cor. Através de histogramas computacionais, pretendemos realizar uma análise digital dos valores de tonalidades ou de contraste, onde o pixel será a nossa medida base e definir, através da divisão dos elementos, a área do parágrafo que é ocupada por elementos tipográficos e a área que é ocupada pelo espaço que os envolve. Tendo acesso a essa proporção entre as duas áreas, que aparecerá em valores percentuais, analisamos diferentes parágrafos, construídos em diferentes tipos de letra e com diversos valores de entrelinhamento e tentamos encontrar uma relação direta entre essa proporção texto/espaço e os parágrafos que possuem valores de entrelinhamento adequados, considerando o padrão europeu atual. Esta relação direta é utilizada para comprovar a hipótese da premissa inicial: de que existe uma relação entre a proporção texto/espaço e a escolha adequada dos valores de entrelinhamento.

Tipos de letra

Para iniciar esta pesquisa e entender de que forma os valores de entrelinhamento influenciam a legibilidade das composições, definimos como seria nossa amostra. A amostra pretende mostrar a relação entre o tipo de letra e os valores de entrelinhamento e, posteriormente, entender de que modo essa relação influencia a legibilidade, visto que a manipulação dos valores de entrelinhamento altera a relação de proporção entre o tipo de letra e o espaço, proporção esta que é essencial para que a composição textual esteja devidamente otimizada.

Este estudo foi desenvolvido em duas etapas. A primeira etapa consistiu na análise preliminar de uma amostra de 20 fontes digitais heterogêneas, serifadas e não serifadas, clássicas e contemporâneas, relevantes para a conceção de projetos editoriais e seleccionadas a partir de uma lista de Bringhurst (1992) Desta seleção de 20 tipos de letra, 10 são serifados e 10 não serifados. Os serifados são constituídos por: Bell, Bembo, Carmina, Centaur, Deepdene, Jenson, Minion, Palatino, Quadraat e Sabon. Os não serifados por: Caspari, Frutiger, Gill Sans, Haarlemmer Sans, Legacy Sans, Lucida Sans, Optima, Quadraat Sans, Scala Sans e Syntax.

Os tipos de letra humanistas são vistos como ideais para a projeção de peças editoriais já que possuem características que remetem para a escrita. Com esta amostra, foram produzidas um conjunto de 11 composições por tipo de letra (anexo 1), variando o entrelinhamento como a variável independente e mantendo o mesmo tamanho de corpo de texto, comprimento de linha e número de linhas.

Métodos e instrumentos

Depois de observar todos os parágrafos / composições, limitamos a amostra para 4 composições por tipo de letra - correspondendo a uma gama aceitável de valores definidos pela equipa de pesquisa - e implementamos um formulário online (anexo 2) que foi enviado a uma amostra pertinente de designers profissionais e estudantes. O objetivo do formulário foi verificar, junto de uma amostra de estudantes e designers profissionais qual a perceção do intervalo ideal de entrelinhamento, dentro da gama de possibilidades de intervalos definidos pela equipa durante as primeiras observações.

O tipo de letra é a nossa variável independente. O espaçamento interlinear de cada tipo de letra - também conhecido como entrelinha ou entrelinhamento - é a variável dependente. Cada tipo de letra tem características únicas, como a espessura das hastes, abertura das contra formas, altura x, proporções de altura e largura, ascendentes e descendentes, que devem ser consideradas variáveis dependentes adicionais ou como variáveis parasitas. Para expor as diferentes tonalidades cinzas que resultam da manipulação dos valores de entrelinhamento no tipo de letra, foi definido um intervalo de +0, ou set solid, a +10 pontos, o dobro do tamanho de corpo. Desse intervalo, foram produzidas 11 amostras para cada tipo de letra, o que gerou uma amostra total de 220 parágrafos, considerando os 20 tipos de letra analisados. Todos os parágrafos têm um tamanho de corpo de 10pt, 25 linhas e aproximadamente 55 caracteres por linha (exemplo na figura 6).

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is

***Figura 6** - O parágrafo acima está formatado no tipo de letra Bell, com 10 pontos de tamanho, 11 pontos de entrelinhamento, 25 linhas e, aproximadamente, 55 caracteres por linha*

1ª fase - Adobe Photoshop

Na primeira abordagem a esta análise, utilizamos o Adobe Photoshop como ferramenta analítica. O processo metodológico consistia em dividir o parágrafo em duas camadas, uma para os elementos tipográficos e outra para o fundo. Depois desta divisão, foi feita uma seleção manual dos elementos tipográficos e procedemos a uma contagem da seleção realizada (figura 7). Esse procedimento foi realizado com recurso à ferramenta de histograma, que faz uma contagem de pixéis por cor, dentro de cada camada.

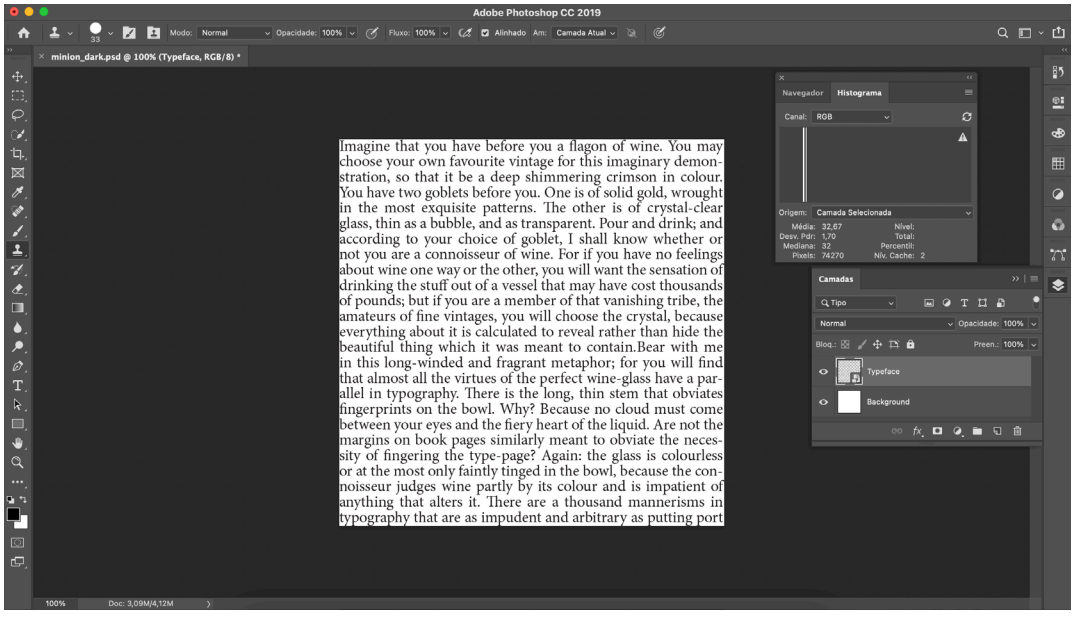


***Figura 7** - Através do Adobe Photoshop, era realizada uma seleção manual dos elementos constituintes da camada e contabilização através da ferramenta histograma.*

Após analisar o número total de pixéis na imagem, bem como o número total de pixéis pretos (0.0.0 na escala RGB) — correspondente à imagem positiva dos caracteres tipográ-

ficos —, e pixéis brancos (255.255.255 na escala RGB) — correspondente a todo o espaço negativo envolvente—, tornou-se possível, recorrendo à fórmula matemática da regra de três simples, calcular a área da imagem ocupada por cada uma das partes. Independentemente de ter sido através do Adobe Photoshop que testamos as nossas premissas iniciais, o software mostrou-se ineficiente e esse processo teve de ser abandonado. Para além da contagem dos pixéis ter de ser feita de forma manual, a contagem era realizada considerando apenas as duas tonalidades referidas anteriormente, o que se tornou um problema devido ao anti-aliasing do software, que produz pixéis cinzentos para auxiliar na rasterização das curvas presentes nos caracteres tipográficos (figura 8).

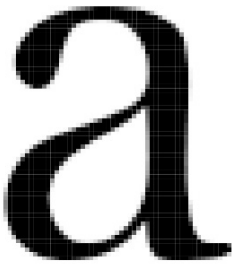


Figura 8 *- A letra minúscula "a" do tipo de letra Bell e a influência do anti-aliasing no Adobe Photoshop*

2ª fase - p5.js

Fazendo uma seleção manual, muitos dos pixéis cinzentos, que faziam parte dos caracteres tipográficos, acabavam por não ser contabilizados por não apresentarem os valores 0.0.0 na escala RGB.

Para ultrapassar esta adversidade, utilizamos a plataforma de programação criativa p5.js. O p5.js é uma biblioteca JavaScript que está disponível, não só como *stand-alone file*, mas também integrada numa plataforma online, parte de uma inciativa maior da fundação Processing. Esta biblioteca *open-source* tem como objetivo tornar a programação acessível e inclusiva para os profissionais criativos como artistas, designers e educadores de campos artísticos.

Através da linguagem JavaScript, iniciamos a prototipagem de uma ferramenta de análise, inserida no browser, que conseguisse contabilizar todas as cores presentes na escala cinza. Este algoritmo (figura 9), recebe um input em formato de imagem bitmap em JPEG[10] da composição textual / parágrafo a ser analisado e produz um histograma onde expõe os bins / todos os valores de cor presentes na escala RGB – 0.0.0 até 255.255.255 e as suas frequências – a quantidade de pixéis existentes em cada bin.

Desta forma, ao aceder aos resultados, é possível saber instantaneamente quantas cores existem e que quantidade de pixéis possuem cada uma das cores. Depois de ser lançado o histograma, o algoritmo que foi desenhado/implementado fornece-nos os resultados de duas formas: um ficheiro de texto simples, que possui os 255 valores de informação, correspondentes na escala RGB ao intervalo de cores que vai de

10 *De forma a melhorar a análise, deveria ter sido utilizado o formato png para melhorar algumas questões técnicas como a compressão de arestas nos caracteres tipográficos.*

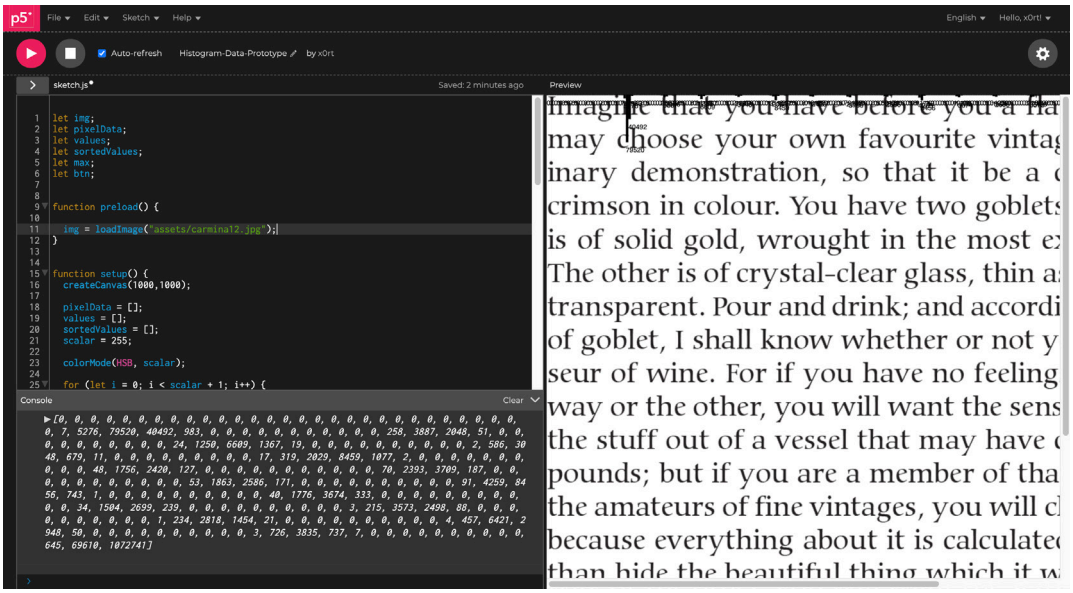


Figura 9 - Algoritmo utilizado para a análise computacional com recurso a histograma, através do *p5.js. Disponível em: https://editor.p5js.org/x0rt/sketches/JP2R5LMpi*

0.0.0 até 255.255.255. Ou, em primeira instância, a consola da ferramenta, que nos fornece exatamente os mesmos dados, mas que não nos permite guardar aqueles valores. Com este método, fomos capazes de isolar todos os valores de cinza e obter toda a informação quantitativa necessária. Todos estes valores foram pré-programados no *sketch* mas podem ser personalizados — o número e o limiar dos *bins* na análise.

Após realizada a contagem de todos os pixéis, é possível utilizar uma folha de cálculo para calcular a área do parágrafo ocupada pelos elementos tipográficos e, consequentemente, pelo espaço que os envolve. Com esta informação, utilizamos a fórmula[11] matemática da regra de três simples para calcular a área ocupada pelos elementos tipográficos.

[11] Considerando que todos os pixéis pretos e cinzas pertencem ao texto, devido à influência do anti-aliasing, servimo-nos apenas da quantidade de pixéis brancos e do total de pixéis presentes na imagem para chegar à fórmula que nos dará as áreas ocupadas por cada um dos elementos

Após o cálculo das áreas, é estabelecida a relação entre a área ocupada por texto e a área ocupada pelo espaço que os envolve, também referido como espaço em branco. Após executar o código do algoritmo JavaScript para cada um dos 220 parágrafos, os dados adquiridos são colocados num ficheiro Excel e organizados em tabelas. Podemos observar na tabela referente ao tipo de letra Minion, que existe uma oscilação na proporção texto / espaço devido à manipulação dos valores de entrelinhamento (figura 10 / anexo 3).

Minion											
Leading values	10	11	12	13	14	15	16	17	18	19	20
Width px	1005	1005	1005	1005	1005	1005	1005	1005	1005	1005	1005
Height px	1042	1141	1242	1341	1442	1541	1642	1742	1842	1941	2041
Total px	1047210	1146705	1248210	1347705	1449210	1548705	1650210	1750710	1851210	1950705	2051205
White px	776032	876276	976069	1065158	1165516	1265391	1363559	1469352	1566709	1668588	1767678
Black and grey px	271178	270429	272141	282547	283694	283314	286651	281358	284501	282117	283527
White space area %	74,10471634	76,41686397	78,19749882	79,03495201	80,42423113	81,70639341	82,62942292	83,92892027	84,63161932	85,53769022	86,17753954
Typeface area %	25,89528366	23,58313603	21,80250118	20,96504799	19,57576887	18,29360659	17,37057708	16,07107973	15,36838068	14,46230978	13,82246046

Figura 10 - Tabela com todos os dados das composições produzidas para o tipo de letra Minion.

Recolha e análise de dados

Durante a observação e análise dos dados, a equipa era composta por dois professores – especialistas nas áreas de design editorial e tipografia - e pelo aluno de mestrado. Com acesso aos dados da análise dos 220 parágrafos, procedemos à escolha dos valores de entrelinhamento mais adequados para cada um dos tipos de letra.

Uma análise preliminar dos resultados sugere que a relação tinta / espaço mais adequada para as composições formatadas com tipos de letra humanistas está à volta dos 18% de texto (+ - 2%). O principal objetivo de toda a pesquisa é perceber se é possível utilizar essa relação texto / espaço para sugerir os valores adequados de entrelinhamento para qualquer tipo de letra humanista e, utilizando essa mesma proporção, programar um algoritmo que auxilie o designer não especialista e o estudante de design no processo de tomada de decisão, aquando da edição e formatação de composições textuais.

Para validar as descobertas iniciais, implementamos um formulário onde inserimos um subconjunto das composições produzidas com os valores de entrelinhamento correspondentes ao intervalo de 15,5 a 20,5% de texto e enviamo-lo para uma amostra pertinente de designers profissionais nacionais que trabalham na área de design editorial e/ou tipografia e a alunos com licenciaturas, pós-graduações e/ou mestrados na área do design.

No formulário, foram exibidos os parágrafos produzidos para a análise e pedimos que selecionassem as composições que exibiam os valores de entrelinhamento adequados. Para cada tipo de letra, fornecemos quatro composições com diferentes

valores de entrelinhamento. Os tipos de letra e valores de entrelinhamento de cada parágrafo foram omitidos para que as respostas não fossem baseadas em conhecimento previamente adquirido. O anexo 3 contém as tabelas com todos os dados sobre as composições, bem como o número de seleções que obteram da amostra de respondentes.

Apreciação crítica dos resultados

Analisando os dados adquiridos através do formulário que foi produzido, podemos observar que todas as composições produzidas acabaram por ser selecionadas por alguns dos respondentes, o que de certa forma mostra que a escolha dos valores de entrelinhamento e a densidade textual são carac- terísticas subjetivas às preferências do leitor e, neste caso, do designer também. No entanto, conseguimos perceber que as composições que foram selecionadas pela maioria dos respondentes dos 24 resultados de pesquisa válidos, correspondem a um intervalo que vai de 18% a 20% de texto.

O valor inicial que apontávamos como percentagem ideal de texto encontrava-se entre os 15,5% e os 20,5% correspondente à hipótese avançada pela equipa no lançamento do inquérito. Este intervalo tinha sido definido para que o respondente tivesse uma margem de escolha com algum tamanho, sendo que na maior parte dos casos, os 16% equivalem a uma composição que já se encontra no limite de se tornar uma composição com pouca densidade, enquanto que os 20% equivalem a uma composição com bastante densidade. No entanto, sendo o intervalo menor do que o que previámos inicialmente, comprova-se uma vez mais que existe realmente uma proporção texto / espaço que pode ser utilizada como uma base para manipular o entrelinhamento e alcançar a densidade adequada na composição textual.

Este valor não é preciso, mas sendo um intervalo ainda menor do que o previsto, torna-se mais fácil utilizá-lo como base para a sugestão de valores adequados de entrelinhamento. A média do valor percentual de tinta, considerando todas as composições selecionadas - um total de 80 composições apre-

sentadas a cada respondente - é de 18,79% (n = 24, média = 18,79%, std = 2,25). De todas as composições mais selecionadas, a Jenson foi a que apresentou a média mais alta de valores de preto (20,22%) com um entrelinhamento de 13 pontos e Bembo o que apresentou a média mais baixa de valores de preto (17,62%) com um entrelinhamento de 12 pontos (figura 11).

Os resultados obtidos, segundo as composições que foram mais vezes selecionadas, parecem implicar que existe realmente uma relação de proporção entre tinta e espaço em branco que se encontra nos 20 - 18% de texto para 80-82% de espaço em branco. Dentro deste intervalo, podemos ver que os valores de entrelinhamento variam bastante de tipo de letra para tipo de letra. De todas as composições mais vezes selecionadas podemos ver que a Centaur que tem um valor percentual de 18,47 % de preto apresenta um entrelinhamento de 12 pontos mas já a Optima, com uma valor percentual de 18,51 % de preto – muito similar ao da Centaur – apresenta um entrelinhamento de 15 pontos. Isto mostra que, mesmo dentro de um intervalo que parece curto, podemos ver valores de entrelinhamento muito diferentes. Deste modo, os resultados confirmam a hipótese inicial de que, para formatar composições textuais com valores de entrelinhamento adequados, devemos considerar este intervalo como relação de proporção ideal para qualquer composição textual formatada em tipos de letra humanistas.

Typeface	Leading	Black %	SD
Bell	13	18,75	-0,0365
Bembo	12	17,62	-1,1665
Carmina	15	17,98	-0,8065
Centaur	12	18,47	-0,3165
Deepdene	13	20,09	1,3035
Jenson	13	20,22	1,4335
Minion	14	19,58	0,7935
Palatino	15	19,1	0,3135
Quadraat	15	19,54	0,7535
Sabon	14	18,83	0,0435
Caspari	15	19,22	0,4335
Frutiger	16	17,75	-1,0365
Gill Sans	13	18,98	0,1935
Haarlemmer Sans	12	18,36	-0,4265
Legacy Sans	14	17,75	-1,0365
Lucida Sans	13	18,02	-0,7665
Optima	15	18,51	-0,2765
Quadraat Sans	13	19,33	0,5435
Scala Sans	14	19,06	0,2735
Syntax	15	18,57	-0,2165

Figura 11 - O entrelinhamento, quantidade de preto e desvio padrão das composições mais vezes escolhidas para cada um dos tipos de letra pelos respondentes

Proposta Assistente de design

Considerando todo o processo metodológico realizado, bem como as entrevistas iniciais com alguns leitores e os resultados obtidos, que indiciam que existem similaridades entre os valores calculados, a perceção da equipa e a perceção dos respondentes – sendo eles estudantes e profissionais de design – entendemos que seria pertinente projetar um assistente de design que tem esta metodologia como base e serve de auxílio à comunidade gráfica.

De modo a auxiliar designers profissionais, designers não especialistas, estudantes e educadores, pretendemos desenvolver uma ferramenta que funcione como um *plug-in* em formato painel para outros softwares, como o InDesign ou o Microsoft Word. Esta ferramenta online, ou painel integrado tem como base a metodologia do histograma. Ao selecionar uma composição textual, o utilizador tem acesso ao painel que possui uma escala informativa. Por estarmos a lidar com uma variável que acaba por ter um determinado nível de subjetividade, decidimos avançar para a ferramenta com uma abordagem mais informativa.

O painel possui um único elemento, uma escala informativa que contém um ponteiro que se move segundo as alterações feitas à composição textual que está naquele momento selecionada (figura 12). O painel apresenta o valor percentual da quantidade de texto / tinta que a composição textual selecionada contém. Para além do valor de texto que a composição possui, a escala mostra o intervalo de valores que deve ser considerado, isto para que o utilizador possa explorar e testar esse intervalo, aumentando e diminuindo o entrelinhamento, o tamanho do corpo, número de linhas e compri-

mento de linha, podendo até ir além desse mesmo intervalo se assim o desejar.

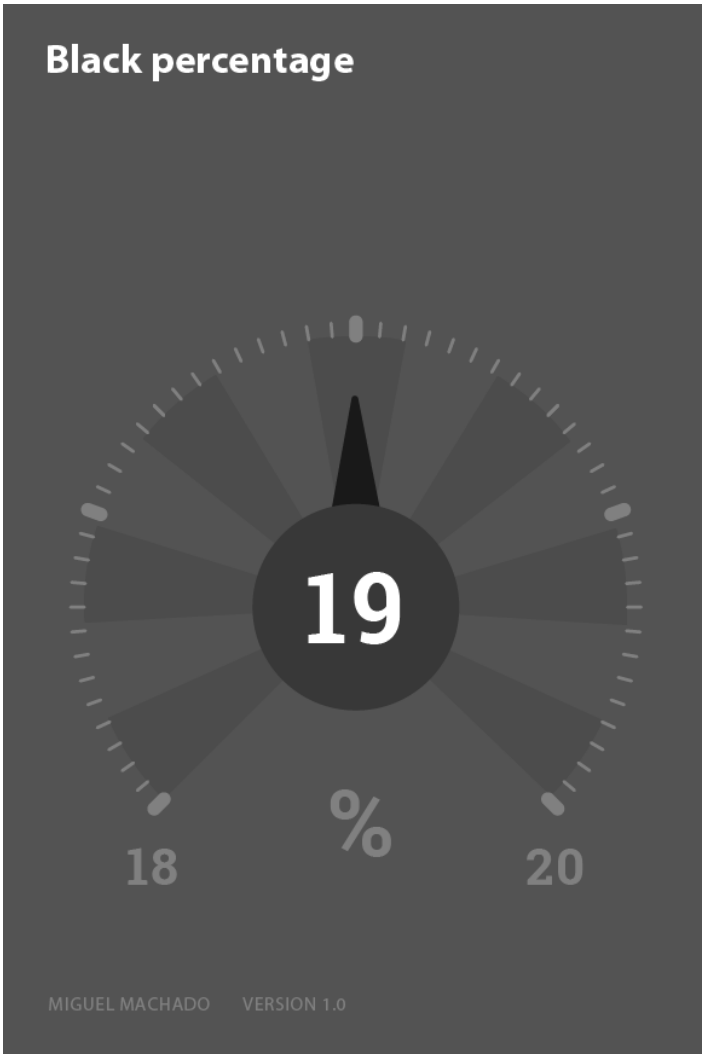


Figura 12 - Proposta para o painel de controlo da quantidade de texto na relação de proporção texto / espaço de uma composição textual

Quando o utilizador seleciona uma caixa de texto, o painel fica ativo. O algoritmo calcula os limites da caixa de texto e faz uma contagem de todos os pixéis existentes dentro desses mesmos limites assim como as suas tonalidades. Caixas de texto que não estejam completamente preenchidas apresentarão relações de proporção não tão precisas, pois todos os pixéis são contabilizados e a parte que ainda não foi preenchida será calculada como espaço em branco. Para contextualização, na figura 13, conseguimos ver um exemplo de uma caixa de texto que apresentará uma proporção entre texto e espaço que não reflete a realidade das suas características editoriais.

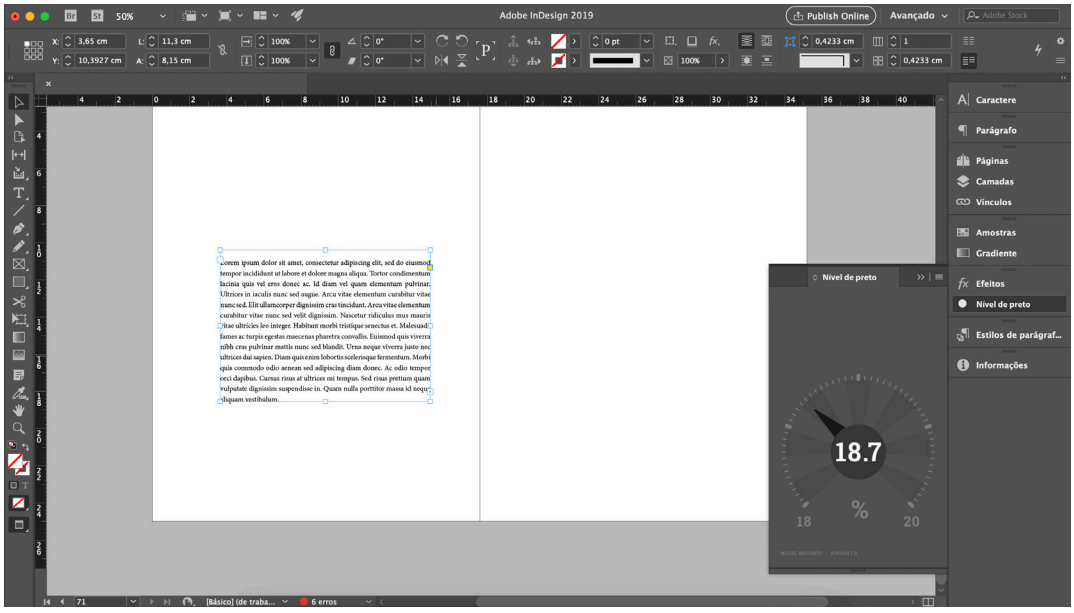


***Figura 13** - Se o texto não preencher a totalidade da caixa, o painel contabilizará o espaço por preencher como espaço em branco.*

Este painel foi desenvolvido tendo em consideração as características de uma mancha textual otimizada para texto em pequena escala, com determinado número de linhas, determinado número de caracteres por linha e apenas uma categoria de tipos de letra, os humanistas. Independentemente dessas características, a ferramenta pode ser utilizada para testar outro tipo de composições textuais, bem como outras categorias de tipos de letra. O estudo foi realizado considerando as características referidas anteriormente mas, os próximos passos para este método de análise computacional, passam por analisar diferentes tipos de composição, como títulos ou legendas.

A ferramenta foi desenvolvida para informar em vez de corrigir ou restringir o utilizador de tomar as suas próprias decisões. Este assistente de design deve ser visto como uma espécie de recreio editorial. Um espaço onde o utilizador pode testar e manipular todas as variáveis, considerando claro todo o estudo que foi realizado para a projeção do mesmo. Para além de permitir que o utilizador tenha total liberdade sobre os processos de tomada de decisão, a ferramenta, através das suas características exploratórias, promove a discussão e a pesquisa sobre as opções visuais tomadas.

Conclusão

Todo o projeto resulta da ideia inicial de que existe uma relação de proporção entre tinta e espaço que pode ser utilizada como base para a escolha adequada dos valores de entrelinhamento de composições textuais formatadas a tipos de letra humanistas. Esta premissa deu origem à análise inicial, primeiro através do Adobe Photpshop e depois através do p5.js. Foram analisados um total de 20 tipos de letra, através de 220 parágrafos com características otimizadas para projetos editoriais. Após esta análise ficou explícito que existe de facto uma relação entre a relação de proporção texto / espaço e valores de entrelinhamento. De forma a validar esta opinião, construímos um questionário e enviamo-lo para uma amostra pertinente de designers profissionais e estudantes de design, pedindo que, dentro de cada tipo de letra, selecionassem as composições que apresentavam entrelinhamento adequado. Esta seleção acabou por confirmar a ideia inicial de que uma relação de proporção 18-20% texto para 82-80% espaço em branco apresenta melhorias a nível de densidade e, consequentemente, legibilidade na composição textual.

Estes resultados são relevantes, não só pela descoberta de uma possível variável que pode ser contabilizada quando se fala de legibilidade numa composição textual mas também pela possibilidade de poder desenvolver uma ferramenta que auxiliará, não só designers não especialistas e estudantes, mas toda a comunidade do design gráfico, editorial e de tipos. Como perspetivas para o projeto, pretendemos incluir o desenvolvimento e a implementação da ferramenta e continuar a pesquisa, aumentando a amostra analisada e a amostra de respondentes. Analisando uma maior amostra de tipos de letra, o projeto passará a ter uma maior relevância estatística.

Em seguida, seria importante expandir a pesquisa para outras categorias e tamanhos de tipos de letra. Na primeira fase, o foco da investigação foram os tipos de letra humanistas, já que são conhecidos pelas suas características editoriais. Seria agora oportuno testar o processo analítico em diferentes categorias tipográficas, como moderno, clássico ou geométrico e em tamanhos de corpo que não correspondam apenas a corpos de texto. Seria interessante analisar as composições com as margens incluídas.

Outro objetivo importante será a melhoria da análise com recurso a histogramas computacionais para que seja possível considerar os recursos de alta e baixa frequência espacial, bem como os valores da escala de cinza resultantes do *anti-aliasing*, considerando-os possíveis variáveis parasitas. A amostra de respondentes mostrou ser a maior limitação do projeto: 9 respondentes eram designers gráficos nacionais, de tipos ou editoriais e 15 eram alunos da mesma universidade, o que pode ter sido um fator contextual que contribuiu para suas escolhas visuais. Em pesquisas futuras, será necessário aumentar e estratificar a amostra de respondentes. Será também importante realizar este formulário num ambiente controlado, para que as resoluções de ecrã e condições de iluminação sejam iguais para todos os respondentes, ou até mesmo para que seja possível imprimir e realizar esta pesquisa com recurso a materiais impressos. Condições estas que, devido à pandemia do COVID-19, não puderam ser colocadas em prática.

Este trabalho marca o início de um projeto que visa não só auxiliar o designer, mas também servir como ferramenta de

ensino para alunos da área. Não pretendemos criar uma ferramenta que possa ocupar o lugar do designer, mas sim uma ferramenta que possa ser utilizada pelo designer, pelo educador, pelo aluno e pelos designers não especialistas, como uma forma de informar o utilizador sobre as decisões visuais tomadas. Também vemos esta ferramenta como uma grande implementação no ensino do design gráfico pelas suas características especulativas e exploratórias.

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Anexo 1

O anexo 1 contém todas as composições produzidas, um total de 220 composições, 11 por cada um dos 20 tipos de letra.

Bell com 10 pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in

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Anexo 2

No questionário enviado, cada tipo de letra era representado por uma letra (A,B,C,D) e cada uma das suas composições por um número (A1, A2, A3, A4). O tipo de letra e os valores de entrelinhamento foram omitidos para que os respondentes não utilizassem conhecimento previamente adquirido para realizarem as suas escolhas.

No entanto, o questionário anexado, mesmo que apresentando o mesmo formato, foi devidamente editado e apresenta os dados de cada composição.

Melhoria da legibilidade através da manipulação dos valores de entrelinhamento

Ao longo do inquérito serão exibidas diferentes composições textuais. Para cada tipo de letra foram produzidas 4 versões com diferentes valores de entrelinhamento. Os tipos de letra são representados por letras (A, B, C, D...) e as diferentes versões por números (A1, A2, A3, A4). Considerando o padrão europeu atual, selecione as composições que apresentem os valores de entrelinhamento adequados para as caracteristicas do seu tipo de letra.

A1 Bell - 12pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in

A2 Bell - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in

A3 Bell - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in

A4 Bell - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in

1. Escolha uma:

   Marcar apenas uma oval.

   - ◯ A1
   - ◯ A2
   - ◯ A3
   - ◯ A4

B1 Bembo - 11pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

B2 Bembo - 12pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

B3 Bembo - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

B4 Bembo - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

2. Escolha uma:

Marcar apenas uma oval.

- ◯ B1
- ◯ B2
- ◯ B3
- ◯ B4

C1 Carmina - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is

C2 Carmina - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is

C3 Carmina - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is

C4 Carmina - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is

3. Escolha uma:

Marcar apenas uma oval.

- C1
- C2
- C3
- C4

D1 Centaur - 11pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

D2 Centaur - 12pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

D3 Centaur - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

D4 Centaur - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

4. Escolha uma:

Marcar apenas uma oval.

- D1
- D2
- D3
- D4

E1 Deepdene - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

E2 Deepdene - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

E3 Deepdene - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

E4 Deepdene - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

5. Escolha uma:

Marcar apenas uma oval.

- E1
- E2
- E3
- E4

F1 Jenson - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

F2 Jenson - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

F3 Jenson - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

F4 Jenson - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

6. Escolha uma:

Marcar apenas uma oval.

- F1
- F2
- F3
- F4

G1 Minion - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as

G2 Minion - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as

G3 Minion - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as

G4 Minion - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as

7. Escolha uma:

Marcar apenas uma oval.

- G1
- G2
- G3
- G4

H1 Palatino - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

H2 Palatino - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

H3 Palatino - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

H4 Palatino - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

8. Escolha uma:

Marcar apenas uma oval.

- H1
- H2
- H3
- H4

l1 Quadraat - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thou-

l2 Quadraat - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thou-

l3 Quadraat - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thou-

l4 Quadraat - 18pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thou-

9. Escolha uma:

Marcar apenas uma oval.

- I1
- I2
- I3
- I4

J1 Sabon - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

J2 Sabon - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

J3 Sabon - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

J4 Sabon - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

10. Escolha uma:

Marcar apenas uma oval.

- J1
- J2
- J3
- J4

K1 Caspari - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

K2 Caspari - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

K3 Caspari - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

K4 Caspari - 18pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

11. Escolha uma:

Marcar apenas uma oval.

- K1
- K2
- K3
- K4

L1 Frutiger - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

L2 Frutiger - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

L3 Frutiger - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

L4 Frutiger - 18pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

12. Escolha uma:

Marcar apenas uma oval.

- L1
- L2
- L3
- L4

M1 Gill Sans - 12pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

M2 Gill Sans - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

M3 Gill Sans - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

M4 Gill Sans - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

13. Escolha uma:

Marcar apenas uma oval.

- ◯ M1
- ◯ M2
- ◯ M3
- ◯ M4

N1 Haarlemmer Sans - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

N2 Haarlemmer Sans - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

N3 Haarlemmer Sans - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

N4 Haarlemmer Sans - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

14. Escolha uma:

Marcar apenas uma oval.

- N1
- N2
- N3
- N4

O1 Legacy Sans - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly

O2 Legacy Sans - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly

O3 Legacy Sans - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly

O4 Legacy Sans - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly

15. Escolha uma:

Marcar apenas uma oval.

- 01
- 02
- 03
- 04

P1 Lucida Sans - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

P2 Lucida Sans - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

P3 Lucida Sans - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

P4 Lucida Sans - 18pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

16. Escolha uma:

Marcar apenas uma oval.

- P1
- P2
- P3
- P4

Q1 Optima - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

Q2 Optima - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

Q3 Optima - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

Q4 Optima - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters

17. Escolha uma:

Marcar apenas uma oval.

- ◯ Q1
- ◯ Q2
- ◯ Q3
- ◯ Q4

R1 Quadraat Sans - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

R2 Quadraat Sans - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

R3 Quadraat Sans - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

R4 Quadraat Sans - 18pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

18. Escolha uma:

Marcar apenas uma oval.

- R1
- R2
- R3
- R4

S1 Scala Sans - 13pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

S2 Scala Sans - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

S3 Scala Sans - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

S4 Scala Sans - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impa-

19. Escolha uma:

Marcar apenas uma oval.

- S1
- S2
- S3
- S4

T1 Syntax - 14pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

T2 Syntax - 15pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

T3 Syntax - 16pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

T4 Syntax - 17pt de entrelinhamento

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are

20. Escolha uma:

Marcar apenas uma oval.

- T1
- T2
- T3
- T4

Anexo 3

Este anexo contém os dados obtidos através do P5.JS, com recurso aos histogramas computacionais. Cada tabela contém os dados de todas as composições produzidas para aquele tipo de letra, bem como a quantidade de vezes que cada composição foi seleccionada no questionário.

Bell												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1023	1022	1022	1022	1022	1022	1022	1022	1023	1023	1023	963
Height px	1040	1139	1240	1340	1440	1539	1640	1740	1840	1940	2040	39
Total px	1063920	1164058	1267280	1369480	1471680	1572858	1676080	1778280	1882320	1984620	2086920	37557
White px	820935	921434	1025625	1112660	1215994	1316574	1421505	1521157	1626272	1728331	1830809	28624
Black and grey px	242985	242624	241655	256820	255686	256284	254575	257123	256048	256289	256111	8933
White space area %	77,16134672	79,15705231	80,93120699	81,24689663	82,62625027	83,70583994	84,81128586	85,54091594	86,39721195	87,08624321	87,72779982	76,21482014
Typeface area %	22,83865328	20,84294769	19,06879301	18,75310337	17,37374973	16,29416006	15,18871414	14,45908406	13,60278805	12,91375679	12,27220018	23,78517986
Respondent selections			4	12	8							

Bembo												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	975	975	975	975	975	975	975	975	975	975	975	963
Height px	1038	1138	1238	1338	1439	1539	1638	1738	1839	1939	2038	38
Total px	1012050	1109550	1207050	1304550	1403025	1500525	1597050	1694550	1793025	1890525	1987050	36594
White px	799183	896405	994420	1079510	1177428	1275108	1371477	1469326	1567582	1664716	1761821	28564
Black and grey px	212867	213145	212630	225040	225597	225417	225573	225224	225443	225809	225229	8030
White space area %	78,96675065	80,78995989	82,38432542	82,74960714	83,92067141	84,97745789	85,87564572	86,70891977	87,42666722	88,05575171	88,66515689	78,056512
Typeface area %	21,03324935	19,21004011	17,61567458	17,25039286	16,07932859	15,02254211	14,12435428	13,29108023	12,57333278	11,94424829	11,33484311	21,943488
Respondent selections		1	15	6	2							

Carmina												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1101	1101	1101	1101	1101	1101	1101	1101	1101	1101	1101	1094
Height px	1040	1141	1241	1340	1441	1541	1640	1741	1840	1941	2041	40
Total px	1145040	1256241	1366341	1475340	1586541	1696641	1805640	1916841	2025840	2137041	2247141	43760
White px	861578	965110	1072741	1169586	1281574	1391518	1514404	1610519	1728122	1834126	1941163	32808
Black and grey px	283462	291131	293600	305754	304967	305123	291236	306322	297718	302915	305978	10952
White space area %	75,24435828	76,82522701	78,51195273	79,27569238	80,77786833	82,01605407	83,87076051	84,01943615	85,30397267	85,82549422	86,38367597	74,9725777
Typeface area %	24,75564172	23,17477299	21,48804727	20,72430762	19,22213167	17,98394593	16,12923949	15,98056385	14,69602733	14,17450578	13,61632403	25,0274223
Respondent selections					8	12	4					

Centaur												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	890	890	890	890	890	890	890	890	890	890	890	845
Height px	1041	1140	1241	1340	1441	1540	1640	1741	1841	1940	2041	40
Total px	926490	1014600	1104490	1192600	1282490	1370600	1459600	1549490	1638490	1726600	1816490	33800
White px	723189	811433	900491	977703	1067324	1156168	1245143	1334191	1423725	1511480	1601971	26139
Black and grey px	203301	203167	203999	214897	215166	214432	214457	215299	214765	215120	214519	7661
White space area %	78,05685976	79,97565543	81,53002743	81,98079826	83,22279316	84,35488107	85,30713894	86,10517009	86,89250468	87,54083169	88,19046623	77,33431953
Typeface area %	21,94314024	20,02434457	18,46997257	18,01920174	16,77720684	15,64511893	14,69286106	13,89482991	13,10749532	12,45916831	11,80953377	22,66568047
Respondent selections		6	14	4								

Deepdene												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	935	935	935	935	935	935	935	935	935	935	935	907
Height px	1045	1144	1245	1344	1444	1545	1644	1744	1844	1944	2045	44
Total px	977075	1069640	1164075	1256640	1350140	1444575	1537140	1630640	1724140	1817640	1912075	39908
White px	736411	828157	921605	1004124	1096951	1191275	1285114	1377413	1471199	1565192	1658939	30577
Black and grey px	240664	241483	242470	252516	253189	253300	252026	253227	252941	252448	253136	9331
White space area %	75,36893278	77,42389963	79,17058609	79,90546218	81,24720399	82,46543101	83,60422603	84,47069862	85,3294396	86,11122114	86,76118876	76,61872306
Typeface area %	24,63106722	22,57610037	20,82941391	20,09453782	18,75279601	17,53456899	16,39577397	15,52930138	14,6705604	13,88877886	13,23881124	23,38127694
Respondent selections				16	7	1						

Jenson												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	914	917	917	917	917	917	917	917	914	914	914	905
Height px	1043	1143	1243	1343	1443	1543	1643	1743	1843	1943	2043	42
Total px	953302	1048131	1139831	1231531	1323231	1414931	1506631	1598331	1684502	1775902	1867302	38010
White px	715553	810596	901404	982488	1073677	1164994	1258405	1350673	1434819	1525804	1616843	29039
Black and grey px	237749	237535	238427	249043	249554	249937	248226	247658	249683	250098	250459	8971
White space area %	75,06047402	77,3372794	79,08224991	79,77777254	81,14055671	82,33574641	83,52443299	84,505212	85,17763707	85,91712831	86,58711874	76,39831623
Typeface area %	24,93952598	22,6627206	20,91775009	20,22222746	18,85944329	17,66425359	16,47556701	15,494788	14,82236293	14,08287169	13,41288126	23,60168377
Respondent selections				19	4	1						

Minion												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1005	1005	1005	1005	1005	1005	1005	1005	1005	1005	1005	906
Height px	1042	1141	1242	1341	1442	1541	1642	1742	1842	1941	2041	41
Total px	1047210	1146705	1248210	1347705	1449210	1548705	1650210	1750710	1851210	1950705	2051205	37146
White px	776032	876276	976069	1065158	1165516	1265391	1363559	1469352	1566709	1668588	1767678	27359
Black and grey px	271178	270429	272141	282547	283694	283314	286651	281358	284501	282117	283527	9787
White space area %	74,10471634	76,41686397	78,19749882	79,03495201	80,42423113	81,70639341	82,62942292	83,92892027	84,63161932	85,53769022	86,17753954	73,65261401
Typeface area %	25,89528366	23,58313603	21,80250118	20,96504799	19,57576887	18,29360659	17,37057708	16,07107973	15,36838068	14,46230978	13,82246046	26,34738599
Respondent selections					19	3	2					

Palatino												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1081	1078	1078	1078	1078	1078	1078	1078	1081	1081	1081	1003
Height px	1043	1143	1244	1344	1444	1544	1643	1744	1842	1943	2043	43
Total px	1127483	1232154	1341032	1448832	1556632	1664432	1771154	1880032	1991202	2100383	2208483	43129
White px	839422	928967	1035740	1131965	1238080	1346558	1455136	1565635	1688911	1798001	1905722	31892
Black and grey px	288061	303187	305292	316867	318552	317874	316018	314397	302291	302382	302761	11237
White space area %	74,45096733	75,39374137	77,23454772	78,12948637	79,53581836	80,90195334	82,15750861	83,27703997	84,81866732	85,60348279	86,29099703	73,94560505
Typeface area %	25,54903267	24,60625863	22,76545228	21,87051363	20,46418164	19,09804666	17,84249139	16,72296003	15,18133268	14,39651721	13,70900297	26,05439495
Respondent selections					9	13	2					

Quadraat												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	995	995	995	995	995	995	995	995	995	995	995	1004
Height px	1041	1140	1241	1340	1441	1541	1640	1740	1841	1941	2041	39
Total px	1035795	1134300	1234795	1333300	1433795	1533295	1631800	1731300	1831795	1931295	2030795	39156
White px	750685	848999	949275	1033350	1134751	1233624	1335599	1431225	1533603	1633899	1731662	28651
Black and grey px	285110	285301	285520	299950	299044	299671	296201	300075	298192	297396	299133	10505
White space area %	72,47428304	74,84783567	76,87713345	77,50318758	79,14318295	80,45575052	81,84820444	82,66764859	83,72132253	84,60121318	85,27015282	73,1714169
Typeface area %	27,52571696	25,15216433	23,12286655	22,49681242	20,85681705	19,54424948	18,15179556	17,33235141	16,27867747	15,39878682	14,72984718	26,8285831
Respondent selections						20	3	1				

Sabon												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1034	1034	1034	1034	1034	1034	1034	1034	1034	1034	1034	1002
Height px	1042	1142	1242	1342	1442	1542	1642	1742	1842	1942	2042	42
Total px	1077428	1180828	1284228	1387628	1491028	1594428	1697828	1801228	1904628	2008028	2111428	42084
White px	810091	914665	1016671	1109118	1210236	1314895	1417353	1520192	1624491	1728280	1830829	31477
Black and grey px	267337	266163	267557	278510	280792	279533	280475	281036	280137	279748	280599	10607
White space area %	75,18748353	77,45963002	79,16592692	79,9290588	81,16789222	82,46813277	83,48036432	84,39753324	85,29177351	86,06852096	86,71046325	74,7956468
Typeface area %	24,81251647	22,54036998	20,83407308	20,0709412	18,83210778	17,53186723	16,51963568	15,60246676	14,70822649	13,93147904	13,28953675	25,2043532
Respondent selections				4	11	9						

Caspari												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	947	947	947	947	947	947	947	947	947	947	947	918
Height px	1043	1143	1243	1343	1443	1543	1643	1743	1843	1943	2043	43
Total px	987721	1082421	1177121	1271821	1366521	1461221	1555921	1650621	1745321	1840021	1934721	39474
White px	717083	812247	906635	991341	1085748	1180340	1273021	1368922	1463979	1559947	1652480	29168
Black and grey px	270638	270174	270486	280480	280773	280881	282900	281699	281342	280074	282241	10306
White space area %	72,59975236	75,03984124	77,02139372	77,94658211	79,45344418	80,77765102	81,81784294	82,93375645	83,88021459	84,77876068	85,41179839	73,89167553
Typeface area %	27,40024764	24,96015876	22,97860628	22,05341789	20,54655582	19,22234898	18,18215706	17,06624355	16,11978541	15,22123932	14,58820161	26,10832447
Respondent selections						20	3	1				

Frutiger												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1115	1115	1115	1115	1115	1115	1115	1115	1115	1115	1115	1134
Height px	1041	1141	1241	1341	1441	1541	1641	1741	1841	1941	2041	41
Total px	1160715	1272215	1383715	1495215	1606715	1718215	1829715	1941215	2052715	2164215	2275715	46494
White px	841374	952134	1069029	1164642	1275520	1388067	1504954	1612344	1721560	1834391	1944531	34524
Black and grey px	319341	320081	314686	330573	331195	330148	324761	328871	331155	329824	331184	11970
White space area %	72,48756155	74,84065193	77,25788909	77,89127316	79,38682343	80,78540811	82,25073304	83,05849687	83,86746334	84,76010932	85,44703533	74,25474255
Typeface area %	27,51243845	25,15934807	22,74211091	22,10872684	20,61317657	19,21459189	17,74926696	16,94150313	16,13253666	15,23989068	14,55296467	25,74525745
Respondent selections						7	14	3				

Gill Sans												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	964	965	965	965	965	965	965	965	964	964	964	918
Height px	1039	1139	1238	1338	1438	1539	1639	1739	1838	1939	2039	38
Total px	1001596	1099135	1194670	1291170	1387670	1485135	1581635	1678135	1771832	1869196	1965596	34884
White px	768409	864223	960007	1046091	1143193	1241374	1343700	1433351	1527726	1626280	1722477	26065
Black and grey px	233187	234912	234663	245079	244477	243761	237935	244784	244106	242916	243119	8819
White space area %	76,71845734	78,62755712	80,35750458	81,01884337	82,38219461	83,58660997	84,95639006	85,41333087	86,22296019	87,0042521	87,63128334	74,71906891
Typeface area %	23,28154266	21,37244288	19,64249542	18,98115663	17,61780539	16,41339003	15,04360994	14,58666913	13,77703981	12,9957479	12,36871666	25,28093109
Respondent selections				12	9	3						

Haarlemmer Sans												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	964	965	965	965	965	965	965	965	964	964	964	956
Height px	1043	1143	1243	1342	1443	1543	1642	1743	1842	1943	2042	42
Total px	1005452	1102995	1199495	1295030	1392495	1488995	1584530	1681995	1775688	1873052	1968488	40152
White px	744058	840369	936646	1020224	1118364	1215585	1306796	1407687	1502091	1601364	1694859	30286
Black and grey px	261394	262626	262849	274806	274131	273410	277734	274308	273597	271688	273629	9866
White space area %	74,00233925	76,18973794	78,08669482	78,77995104	80,31368156	81,63795043	82,47215263	83,69150919	84,59205671	85,49490351	86,09953426	75,42837219
Typeface area %	25,99766075	23,81026206	21,91330518	21,22004896	19,68631844	18,36204957	17,52784737	16,30849081	15,40794329	14,50509649	13,90046574	24,57162781
Respondent selections					11	12	1					

Legacy Sans												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	965	966	966	966	966	966	966	966	965	965	965	957
Height px	1041	1141	1241	1341	1441	1541	1641	1741	1841	1941	2041	40
Total px	1004565	1102206	1198806	1295406	1392006	1488606	1585206	1681806	1776565	1873065	1969565	38280
White px	751087	848104	941827	1032182	1128450	1226297	1323335	1420971	1513059	1610488	1707080	28136
Black and grey px	253478	254102	256979	263224	263556	262309	261871	260835	263506	262577	262485	10144
White space area %	74,76738688	76,94605183	78,56375427	79,68019293	81,06646092	82,37888333	83,48031738	84,49077955	85,16766907	85,98142617	86,67294555	73,50052247
Typeface area %	25,23261312	23,05394817	21,43624573	20,31980707	18,93353908	17,62111667	16,51968262	15,50922045	14,83233093	14,01857383	13,32705445	26,49947753
Respondent selections				6	12	6						

Lucida Sans												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1162	1171	1171	1171	1171	1171	1171	1171	1162	1162	1162	1133
Height px	1041	1140	1241	1341	1440	1541	1641	1740	1840	1940	2040	40
Total px	1209642	1334940	1453211	1570311	1686240	1804511	1921611	2037540	2138080	2254280	2370480	45320
White px	875047	999113	1115967	1222852	1339444	1457814	1575307	1689399	1791656	1907977	2023819	33030
Black and grey px	334595	335827	337244	347459	346796	346697	346304	348141	346424	346303	346661	12290
White space area %	72,33933676	74,84328884	76,7931842	77,87323658	79,43376981	80,78720495	81,97845454	82,91366059	83,79742573	84,63797754	85,37591543	72,88172992
Typeface area %	27,66066324	25,15671116	23,2068158	22,12676342	20,56623019	19,21279505	18,02154546	17,08633941	16,20257427	15,36202246	14,62408457	27,11827008
Respondent selections						8	11	3	2			

Optima												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1092	1086	1086	1086	1086	1086	1086	1086	1092	1092	1092	1035
Height px	1043	1143	1243	1343	1443	1543	1643	1743	1843	1943	2043	44
Total px	1138956	1241298	1349898	1458498	1567098	1675698	1784298	1892898	2012556	2121756	2230956	45540
White px	843776	945365	1053172	1149050	1258419	1365475	1477142	1583472	1703148	1814792	1921928	33907
Black and grey px	295180	295933	296726	309448	308679	310223	307156	309426	309408	306964	309028	11633
White space area %	74,08328329	76,15939122	78,01863548	78,78310426	80,3025082	81,48693858	82,78561092	83,65331888	84,62611724	85,53254945	86,14818042	74,4554238
Typeface area %	25,91671671	23,84060878	21,98136452	21,21689574	19,6974918	18,51306142	17,21438908	16,34668112	15,37388276	14,46745055	13,85181958	25,5445762
Respondent selections					2	13	5	2				

Quadraat Sans												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	983	980	980	980	980	980	980	980	983	983	983	956
Height px	1041	1141	1240	1341	1440	1541	1640	1741	1840	1940	2040	40
Total px	1023303	1118180	1215200	1314180	1411200	1510180	1607200	1706180	1808720	1907020	2005320	38240
White px	743004	837422	935372	1021754	1119655	1218241	1312497	1413107	1516477	1615460	1712196	27805
Black and grey px	280299	280758	279828	292426	291545	291939	294703	293073	292243	291560	293124	10435
White space area %	72,60840631	74,89152015	76,97267939	77,74840585	79,34063209	80,6685958	81,66357641	82,82285574	83,84255164	84,71122484	85,38268207	72,71182008
Typeface area %	27,39159369	25,10847985	23,02732061	22,25159415	20,65936791	19,3314042	18,33642359	17,17714426	16,15744836	15,28877516	14,61731793	27,28817992
Respondent selections						17	7					

Scala Sans												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	983	983	983	983	983	983	983	983	983	983	983	956
Height px	1041	1141	1242	1341	1441	1541	1641	1742	1840	1940	2040	41
Total px	1023303	1121603	1220886	1318203	1416503	1514803	1613103	1712386	1808720	1907020	2005320	39196
White px	761552	862722	962503	1049021	1146519	1246707	1340779	1442884	1534522	1632654	1730474	29282
Black and grey px	261751	258881	258383	269182	269984	268096	272324	269502	274198	274366	274846	9914
White space area %	74,42096818	76,91866017	78,83643518	79,57962469	80,9401039	82,30159301	83,118003	84,26160924	84,8402185	85,61284098	86,29415754	74,70660271
Typeface area %	25,57903182	23,08133983	21,16356482	20,42037531	19,0598961	17,69840699	16,881997	15,73839076	15,1597815	14,38715902	13,70584246	25,29339729
Respondent selections				3	15	6						

Syntax												
Leading values	10	11	12	13	14	15	16	17	18	19	20	Baseline
Width px	1064	1055	1055	1055	1055	1055	1055	1055	1064	1064	1064	1056
Height px	1042	1142	1242	1342	1442	1542	1642	1742	1842	1942	2042	42
Total px	1108688	1204810	1310310	1415810	1521310	1626810	1732310	1837810	1959888	2066288	2172688	44352
White px	818340	913572	1021396	1114154	1219763	1324771	1434119	1536450	1658418	1766536	1871882	33647
Black and grey px	290348	291238	288914	301656	301547	302039	298191	301360	301470	299752	300806	10705
White space area %	73,81156827	75,82705987	77,95071395	78,69375128	80,17846461	81,43366466	82,7865105	83,60222221	84,61799858	85,49321295	86,15512213	75,86354618
Typeface area %	26,18843173	24,17294013	22,04928605	21,30624872	19,82153539	18,56633534	17,2134895	16,39777779	15,38200142	14,50678705	13,84487787	24,13645382
Respondent selections					5	14	5					