

The following is about contrast of the letterform shapes. Many of these concepts begin to overlap, depending on the letterforms. *Much of the text on this page is taken from Notes on Graphic Design and Visual Communication by Gregg Berryman. This is an old book (1990), but still very informative. Pick a up a copy (used for less than \$5) if you can!*



Large : Small

Contrast here is size. Big to little.
Scale (size comparison with familiar type style) also plays a role.
Caslon Regular, 100pt : Same, 40pt.



Thick : Thin

Contrast is weight.
Light to heavy. Black to gray. Strong to weak.
Century Schoolbook Bold, 80pt : Avenir Next Condensed Ultra Light, 80pt.



Soft : Hard

Contrast is tactile in a sense.
We “feel” the type edges and shapes.
Goldfinger Kingdom Regular 72pt : Helvetica Regular 72pt.



Narrow : Wide

Contrast is a horizontal measure.
Closed to open. Wide to Narrow. Loose to tight.
Bebas Neue Regular 90pt. : Engravers MT Regular 80pt.



Vertical : Inclined

Contrast is stable to dynamic.
Perpendicular to angular. Stop to go.
MonoMMM_5 Regular 80pt. : Cochin Italic 80pt.



Solid : Outlined

Contrast is full to empty.
Positive to negative. Off to on. Black to white. Yes to no.
Abraxeous Bold, 76pt. : Abraxeous Bold Hollow, 76pt.



Fragmented : Solid

Contrast is parts to whole.
Incomplete to complete. Disruption to tranquility.
Stale Marker, 150pt. : Arial Narrow Bold, 80pt.