

Typography is one of the most important aspects of graphic design. Selecting an appropriate font and composing a block of text on a page is as important as placing an image or selecting a color palette. Typography may make a statement on its own or serve as a background to other elements or images. Spending the time to develop the typographic character of a composition is a necessary and sometimes, time-consuming endeavor. From creating a font or choosing it from a font foundry, to determining the appropriate, point size, style and orientation, typography can add to and support the overall design approach. Placing bold and colorful text will draw the eye to important aspects of the message, while smaller more subtle areas of text will allow one to read the message without distraction. The consistent placement of text on each page and its reference to other pages allows one to create a more cohesive impression.

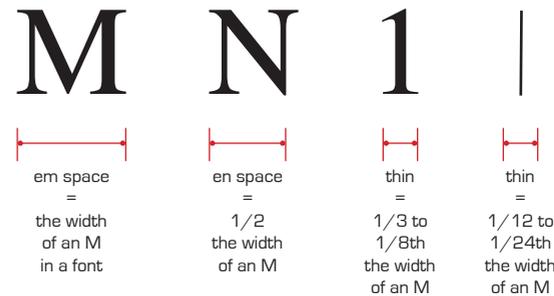
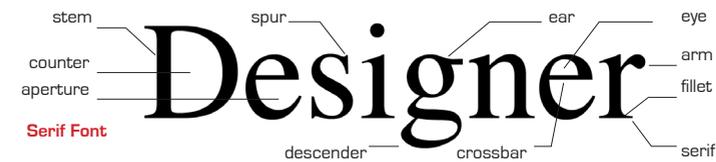
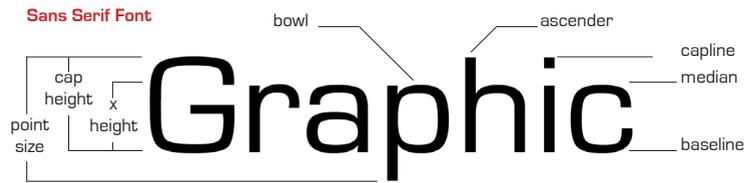
Overall, the typography should be legible when it is intended to be read and interesting when it is used to make a strong impact on the viewer. Each font has innate proportions that should be respected and carefully handled. Manipulating the tracking or kerning of the characters can change the entire aesthetic of the font. Maintaining its essence as it was originally designed is typically the most successful use of its style and quality.

TYPOGRAPHY EXERCISE

- select a word or phrase along with a font that may best represent its connotation.
- manipulate the typography to increase its "communicative" value or to make a purely "graphic" statement.
- consider the Elements and use them to make further enhancements to the overall composition.

TYPOgraphy

3



A drop cap may be used to announce a new paragraph or a new chapter. It draws the attention of the reader and adds emphasis or distinction to the typography. It may be decorative or simple in character. Drop caps are typically used in larger bodies of text.

TYPOGRAPHIC CHARACTERS

- see the "GLOSSARY OF TYPOGRAPHIC TERMS" for the definition of specific aspects of each typographic character.

TYPOGRAPHIC MEASUREMENTS

- **point size** - the common method of measuring type. The distance from the top of the highest ascender to the bottom of the lowest descender in points.
- **baseline** - the imaginary line on which the majority of the characters in a typeface will rest.
- **em space** - is traditionally defined as the width of the uppercase M in a typeface and point size.
- **en, en space, en quad** - is traditionally defined as the width of the uppercase N in the a typeface and point size.
- **x-height** - is the height of the lowercase letter x. It is also the height of the body of lowercase letters in a typeface, excluding the ascenders and descenders.



This is an example of single line leading.

This is an example of single line leading.

This is an example of double line leading.

This is an example of double line leading.

TRACKING

WITHOUT TRACKING

TRACKING

WITH TRACKING

SERIF & SANS SERIF

- **serif** - a small decorative flourish that is added to the end of a letter's main strokes. Serifs improve readability by leading the eye along the line of type.
- **sans serif** - is a typeface that does not have serifs. Sans serif typefaces lend a clean, simple appearance to documents.

LEADING

- spacing between lines of text. The term originally referred to the thin lead spacers that printers used to physically increase space between lines of metal type.

KERNING

- kerning is the spacing between individual letters or characters and is applied to an entire body of text to create readability and visually pleasure.

TRACKING

- tracking applies equal spaces between the letters or characters for emphasis and ease of the eye to move smoothly along a line of type.

subtle
CONTRAST

strong
CONTRAST

black text on a
white background

white text on a
black background

red text on a
white background

red text on a
black background

white text on a
red background

black text on a
red background

CONTRAST

- variable lightness or darkness of the typography may be used to create emphasis or hierarchy.
- too little contrast between the typeface and the background may create the perception that the type is receding or further back than other type or objects.
- conversely, too much contrast may create the perception that the type is further forward than other type or objects.
- in either case, the legibility of the type should be intentional and comprehensible.



3.1

COLOR

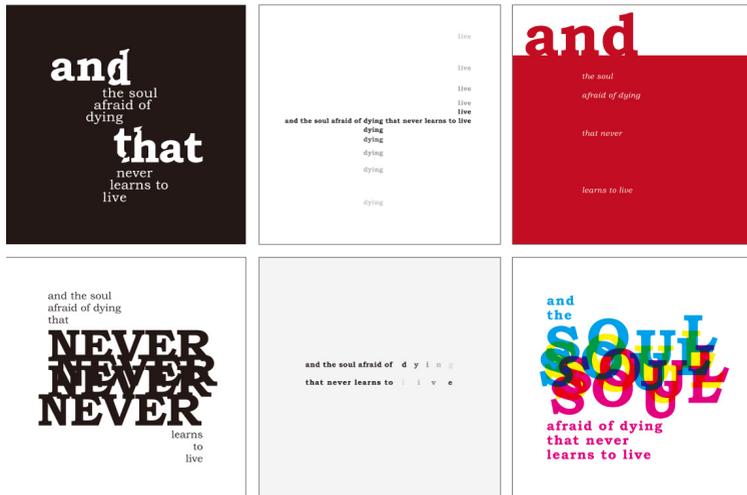
- the color of the typeface against the color of the background can be determined to create further impact or interest.
- certain color combinations create a vibrating or blurring as the effect of "color theory" takes hold.
- some color combinations, such as black on white or white on black remain legible, however, others, such as, red on black may be difficult to read.
- test your color combinations to ensure that legibility is maintained.



3.2



3.3



3.4

COMPLEX TYPOGRAPHY

- typography may consist of a number of typefaces arranged or combined with images, transparency, scale, orientation or superimposition.
- more recent trends in typography lean towards a reading of the text both as a composition in itself and as legible bodies of text.
- this approach enhances the overall experience of the reader and allows either a "quick" or "deep" read of the material.
- the focus may be on the words themselves or on the entire composition.



3.5



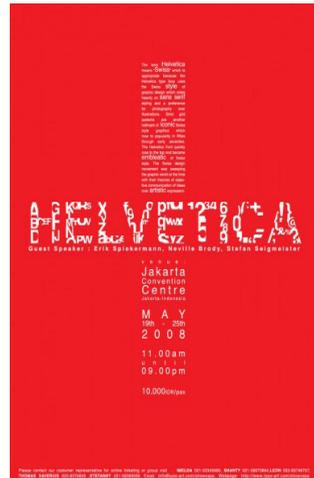
3.6

TYPOGRAPHY AS OBJECT

- individual characters may mimic the object they are meant to represent, compounding their effect or meaning.
- an icon [picture] and a symbol [letter] may be melded together, generating a pictorial signifier of the letter.



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3.8



3.9



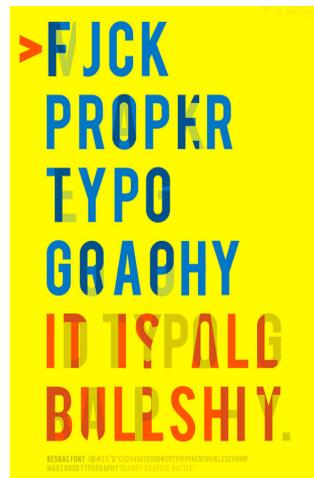
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3.10



3.11



3.12



3.15



3.16

MAKING A STATEMENT

- whether combined with expressive imagery, manipulated to emphasize a form or suggestive of an idea, typography is ultimately the most effective and direct way to make a "statement."
- typography may be elevated from simply a means of communication to deliberate and artful arrangements.

TEXT MANIPULATION

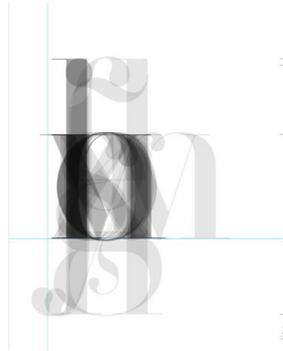
- studies in type transformation and juxtaposition should be practiced for a higher level interest
- type may be seen as a way of integrating multiple elements on a page and should act seamlessly within the overall composition.



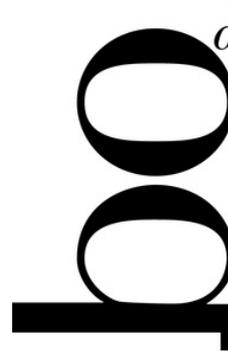
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3.19



modern! Bodoni is the name given to a series of serif typefaces first designed by Giambattista Bodoni (1740-1813) in 1796. The typeface is classified as didone modern. Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville of increased stroke contrast and a more vertical, slightly condensed, upper case, but taking them to a more extreme conclusion. Bodoni's typeface has a narrower underlying structure with fat, unbroken stems. The face has extreme contrast between thick and thin strokes, and an overall geometric construction. Bodoni advised the work of John Baskerville and studied with detail the designs of French typefounders Pierre Simon Fournier and Herman Didot. Although he drew inspiration all from Didot, no doubt Bodoni found his own style for his typesets, which deservedly gained worldwide acceptance among printers. Many digital versions of Bodoni suffer from a particular kind of legibility degradation known as "staircase," caused by the alternating thick and thin lines, particularly from the thin strokes being too thin at smaller point sizes. In *Typographic Design: Form & Communication*, the authors describe Bodoni's uppercase K as a "dazzling contrast and vigorous proportions of modern-style typography. The thick and thin stroke rules echo and complement the thick-and-thin stroke weights." There have been many revivals of the Bodoni typeface; ATF Bodoni and Bauer Bodoni are two of the more successful. ATF Bodoni was drawn by Morris Fuller Benton in 1907, and released by American Type Founders. The Bauer version was drawn by Heinrich Jost in 1926. The Bauer version emphasizes the extreme contrast between hairline and main stroke. ATF captured the flavor of Bodoni's original while emphasizing legibility rather than trying to push against the limits of printing technology. Other revivals include Bodoni Antiqua, Bodoni Old Face, TTC Bodoni Seventy Two, TTC Bodoni Six, TTC Bodoni Twelve, Bodoni MT, LTC Bodoni 175, WTC Our Bodoni, Bodoni EF, Bodoni Classics, TS Bodoni,

and Filofarda by Zuzana Licko. Digital Bodonis typically suffer from a particular kind of legibility degradation. Personal computers generate different sizes of type from a single design using mathematical scaling, while printers working with metal type use forms whose designs have been subtly adjusted to optically compensate for ideal legibility at particular sizes; for example opening up counters and expanding the width in small sizes. Typesets like Bodoni tend to highlight these differences of technological application. Many digital revivals are based on designs adjusted for relatively large sizes, making the already thin hairlines very thin when scaled down. Some digital type designers are rediscovering the older love of "optical scaling," and we can look out for new revivals designed more to please the eye than satisfy mathematical convenience. Zuzana Licko's Filofarda has none of the problems of dazzle, and meets the test of eye reversal even in

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3.30



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3.32

ELEMENTS

GRIDS

TYPOgraphy

vAriAtion

strategy

identity

comp
osit
ion

PACKAGING

get graphic!

GLOSSARY OF TYPOGRAPHIC TERMS

[<https://www.adobe.com/type/topics/glossary.html>]

alignment

The positioning of text within the page margins. Alignment can be left justified, right justified, justified [both edges] or centered.

ascender

The part of lowercase letters (such as k, b, and d) that ascends above the x-height of the other lowercase letters in a face.

baseline

The imaginary line on which the majority of the characters in a typeface rest.

body text

The paragraphs in a document that make up the bulk of its content. The body text should be set in an appropriate and easy-to-read face, typically at 10 or 12 point size.

boldface

A typeface that has been enhanced by rendering it in darker, thicker strokes so that it will stand out on the page. Headlines that need emphasis should be boldface. Italics are preferable for emphasis in body text.

bullet

A dot or other special character placed at the left of items in a list to show that they are individual, but related, points.

cap height

The height from the baseline to the top of the uppercase letters in a font. This may or may not be the same as the height of ascenders. Cap height is used in some systems to measure the type size.

centered

Text placed at an equal distance from the left and right margins. Headlines are often centered. It is generally not good to mix centered text with flush left or flush right text.

character, character code

The word character is used differently in different contexts. In the context of modern computer operating systems, it is often defined as a code with a meaning attached to it. For example, the decimal character code 97 represents the letter a. In most operating systems today, character codes are represented by an 8-bit unit of data known as a byte.

color

See typographic color.

condensed

A narrower version of a font, used to get a maximum number of glyphs into a given space.

contrast

A subjective feeling that graphic elements (such as fonts) are different but work together well. This gives a feeling of variety without losing harmony. Within a particular font, contrast also refers to the variety of stroke thicknesses that make up the characters. Helvetica has low contrast and Bodoni has high contrast.

copyfitting

The process of adjusting the size and spacing of type to make it fit within a defined area of the page.

descender

The part of lowercase letters (such as y, p, and q) that descends below the baseline of the other lowercase letters in a font face. In some typefaces, the uppercase J and Q also descend below the baseline.

dingbats

Typefaces that consist of symbol characters such as decorations, arrows and bullets.

display font

A font that has been designed to look good at large point sizes, often for use in headlines. Typically such a font is not as

readable at smaller sizes for large amounts of text. If a serif font with optical sizes, it will likely have lighter weight main stems and much lighter weight serifs and crossbars than a text-size version of the same typeface.

dpi [dots per inch]

An abbreviation for dots per inch. Refers to the resolution at which a device, such as a monitor or printer, can display text and graphics. Monitors are usually 100 dpi or less, and laser printers are 300 dpi or higher. An image printed on a laser printer looks sharper than the same image on a monitor.

drop cap

A design style in which the first capital letter of a paragraph is set in a larger point size and aligned with the top of the first line. This method is used to indicate the start of a new section of text, such as a chapter.

ellipsis

A punctuation character consisting of three dots, or periods, in a row. It indicates that a word or phrase has been omitted.

em, em space, em quad

A common unit of measurement in typography. Em is traditionally defined as the width of the uppercase M in the current face and point size. It is more properly defined as simply the current point size. For example, in 12-point type, em is a distance of 12 points.

em dash

A dash the length of an em is used to indicate a break in a sentence.

en, en space, en quad

A common unit of measurement in typography. En is traditionally defined as the width of the uppercase N in the current face and the current point size. It is more properly defined as half the width of an em.

en dash

A dash the length of an en is used to indicate a range of values.

face

One of the styles of a family of faces. For example, the italic style of the Garamond family is a face.

family

Also known as a font family. A collection of faces that were designed and intended to be used together. For example, the Garamond family consists of roman and italic styles, as well as regular, semi-bold, and bold weights. Each of the style and weight combinations is called a face.

flush left

Text that is aligned on the left margin is said to be set flush left. If the same text is not aligned on the right margin, it is said to be set flush left, ragged right. The term ragged right is sometimes used alone to mean the same thing.

flush right

Text which is aligned on the right margin is said to be set flush right. If the same text is not aligned on the left margin, it is said to be set flush right, ragged left. The term ragged left is sometimes used alone to mean the same thing.

font

One weight, width, and style of a typeface. Before scalable type, there was little distinction between the terms font, face, and family. Font and face still tend to be used interchangeably, although the term face is usually more correct.

font family

Also known as family. The collection of faces that were designed together and intended to be used together. For example, the Garamond font family consists of roman and italic styles, as well as regular, semi-bold, and bold weights. Each of the style and weight combinations is called a face.

glyph

The word glyph is used differently in different contexts. In the context of modern computer operating systems, it is often defined as a shape in a font that is used to represent a character code on screen or paper. The most common example of a glyph is a letter, but the symbols and shapes in a font like ITC Zapf Dingbats are also glyphs.

See character, character encoding, keyboard layout.

hanging indent

A document style in which the first line of a paragraph is aligned with the left margin, and the remaining lines are all indented an equal amount. This is sometimes referred to as outdenting. This is an effective style for displaying lists of information.

headline

The short lines of emphasized text that introduce detail information in the body text that follows. Also the category of faces that are designed to work best in headline text.

hints

The mathematical instructions added to digital fonts to make them sharp at all sizes and on display devices of different resolutions.

italic

A slanting or script-like version of a face. The upright faces are often referred to as roman.

justified

A block of text that has been spaced so that the text aligns on both the left and right margins. Justified text has a more formal appearance, but may be harder to read.

kerning

The adjustment of horizontal space between individual characters in a line of text. Adjustments in kerning are especially important in large display and headline text lines.

Without kerning adjustments, many letter combinations can look awkward. The objective of kerning is to create visually equal spaces between all letters so that the eye can move smoothly along the text.

Kerning may be applied automatically by the desktop publishing program based on tables of values. Some programs also allow manual kerning to make fine adjustments.

keyboard layout, keyboard mapping

Sometimes known as a character mapping, a keyboard layout or mapping is a table used by a computer operating system to govern which character code is generated when a key or key combination is pressed.

See character, character encoding, glyph.

leading (pronounced: ledding)

The amount of space added between lines of text to make the document legible. The term originally referred to the thin lead spacers that printers used to physically increase space between lines of metal type. Most applications automatically apply standard leading based on the point size of the font. Closer leading fits more text on the page, but decreases legibility. Looser leading spreads text out to fill a page and makes the document easier to read. Leading can also be negative, in which case the lines of text are so close that they overlap or touch.

letterspacing

Adjusting the average distance between letters in a block of text to fit more or less text into the given space or to improve legibility. Kerning allows adjustments between individual letters; letterspacing is applied to a block of text as a whole. Letterspacing is sometimes referred to as tracking or track kerning.

ligature

Two or more letters tied together into a single letter. In some

typefaces, character combinations such as fi and fl overlap, resulting in an unsightly shape. The fi and fl ligatures were designed to improve the appearance of these characters. Letter combinations such as ff, ffl and ffi are available in all Adobe OpenType Pro fonts and selected Adobe OpenType Standard fonts.

margin

The white spaces around text blocks. Margins typically need to be created on the edges of a page, since most printers can't print to the very edge. White space also makes a document look better and easier to read.

oblique

A slanting version of a face. Oblique is similar to italic, but without the script quality of a true italic. The upright faces are usually referred to as roman.

OpenType

The OpenType™ format is a superset of the earlier TrueType and Adobe® PostScript® Type 1 font formats. As jointly defined by Microsoft and Adobe Systems, it is technically an extension of Microsoft's TrueType Open format, which can contain either PostScript font outlines or TrueType font outlines in a single font file that can be used on both Macintosh and Windows platforms. It can also include an expanded character set based on the Unicode encoding standard plus advanced typographic intelligence for glyph positioning and glyph substitution that allow for the inclusion of numerous alternate glyphs in one font file.

paragraph rules

Graphic lines associated with a paragraph that separate blocks of text. Rules are commonly used to separate columns and isolate graphics on a page. Some desktop publishing programs allow paragraph styles to be created that include paragraph rules above and/or below the paragraph.

pica A unit of measure that is approximately 1/6th of an inch. A pica is equal to 12 points. The traditional British and American pica is 0.166 inches. In PostScript printers, a pica is exactly 1/6th of an inch.

point

A unit of measure in typography. There are approximately 72 points to the inch. A pica is 12 points.

point size. The common method of measuring type. The distance from the top of the highest ascender to the bottom of the lowest descender in points. In Europe, type is often measured by the cap-height in millimeters.

raised cap

A design style in which the first capital letter of a paragraph is set in a large point size and aligned with the baseline of the first line of text. Compare to a drop cap.

reverse

The technique of printing white or light-colored text on a black or dark background for emphasis. This technique greatly reduces legibility, especially with small type.

roman

Commonly refers to the upright version of a face within a font family, as compared to the italic version.

rule

A solid or dashed graphic line in documents used to separate the elements of a page. Rules and other graphic devices should be used sparingly, and only for clarifying the function of other elements on the page.

sans serif

A type face that does not have serifs. Generally a low-contrast design. Sans serif faces lend a clean, simple appearance to documents.

serif

Small decorative strokes that are added to the end of a

letter's main strokes. Serifs improve readability by leading the eye along the line of type.

set solid

Leading that is equal to the point size of the font in use. Generally used only with larger display sizes.

style

One of the variations in appearance, such as italic and bold, that make up the faces in a type family.

symbol

A category of type in which the characters are special symbols rather than alphanumeric characters.

tabular figures

Numerals that all have the same width. This makes it easier to set tabular matter.

tracking

The average space between characters in a block of text. Sometimes also referred to as letterspacing.

TrueType

A scalable type technology which, along with OpenType, is built into both Windows and Mac OS.

Type 1

The original international type standard for scalable type, invented by Adobe Systems. Type 1 is one of the most commonly available digital type formats and is often used by professional digital graphic designers. It is being superceded by OpenType.

typeface

The letters, numbers, and symbols that make up a design of type. A typeface is often part of a type family of coordinated designs. The individual typefaces are named after the family and are also specified with a designation, such as italic, bold or condensed.

typeface family

Also known as family. The collection of faces that were designed together and intended to be used together. For example, the Garamond font family consists of roman and italic styles, as well as regular, semibold, and bold weights. Each of the style and weight combinations is called a face.

typographic color

The apparent blackness of a block of text. Color is a function of the relative thickness of the strokes that make up the characters in a font, as well as the width, point size, and leading used for setting the text block.

unjustified

Depending on alignment, this term refers to text which is set flush left, flush right, or centered.

weight

The relative darkness of the characters in the various typefaces within a type family. Weight is indicated by relative terms such as thin, light, bold, extra-bold, and black.

white space

The blank areas on a page where text and illustrations are not printed. White space should be considered an important graphic element in page design.

width

One of the possible variations of a typeface within a type family, such as condensed or extended.

word spacing

Adjusting the average distance between words to improve legibility or to fit a block of text into a given amount of space.

WYSIWYG

An acronym for What You See Is What You Get. Macintosh, Windows, and some UNIX environments provide a WYSIWYG screen display. What you see on the screen is what you

will get on printed output, as accurately as the screen can render it.

x-height

Traditionally, x-height is the height of the lowercase letter x. It is also the height of the body of lowercase letters in a font, excluding the ascenders and descenders. Some lower-case letters that do not have ascenders or descenders still extend a little bit above or below the x-height as part of their design. The x-height can vary greatly from typeface to typeface at the same point size.

OTHER RESOURCES

articles, videos and books

ARTICLES

Anatomy of Type

<http://www.typographydeconstructed.com/category/type-glossary/>

VIDEOS

History of Typography [video]

<http://www.youtube.com/watch?v=wOgIkxAfJsk>

BOOKS

Typographic Design: Form and Communication,

Rob Carter, Ben Day, Philip Meggs, Van Nostrand Reinhold, 1993