

**TYP
O
GRA
PHY**

WHAT IS YOUR

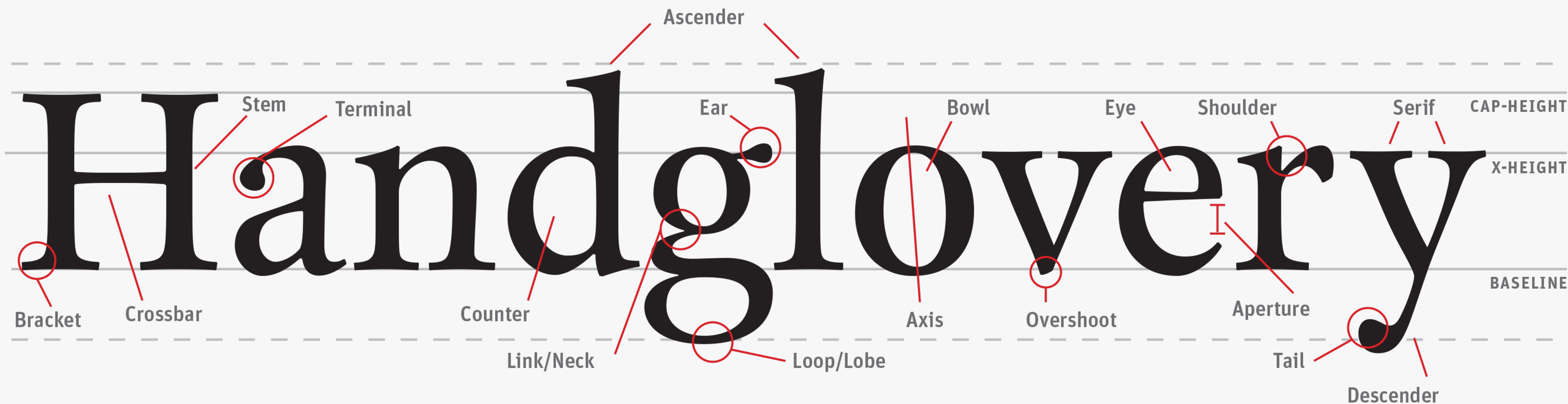
**T
T
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E** ?

ACTUALLY SAYING ●

TYP O GRA PHY

- **THE ANATOMY OF TYPE**
- **A BRIEF HISTORY OF TYPOGRAPHY**
- **WHAT IS YOUR TYPE ACTUALLY SAYING?**
- **OPEN FONT DISCUSSION**

TYPOGRAPHY ■ THE ANATOMY OF TYPE



Typeface Anatomy

— Basic parts of a typeface

ASCENDER

The upward vertical stem on some lowercase letters, such as 'h' and 'b', that extends above the x-height is the ascender.

APERTURE

The aperture is the partially enclosed, somewhat rounded negative space in some characters such as 'n', 'C', 'S', the lower part of 'e', or the upper part of a double-story 'a'.

AXIS

An imaginary line drawn from top to bottom of a glyph bisecting the upper and lower strokes is the axis.

BASELINE

The imaginary line upon which the letters in a font appear to rest.

BOWL

The curved part of the character that encloses the circular or curved parts (counter) of some letters such as 'd', 'b', 'o', 'D', and 'B' is the bowl.

BRACKET

The bracket is a curved or wedge-like connection between the stem and serif of some fonts. Not all serifs are bracketed serifs.

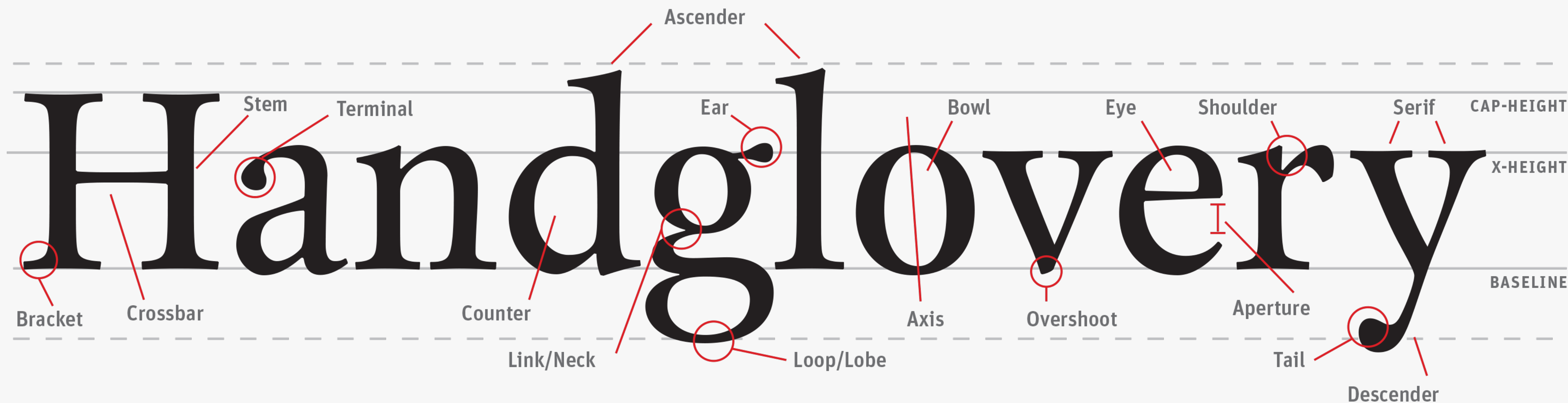
CAP HEIGHT

The height from the baseline to the top of the uppercase letters (not including diacritics).

COUNTER

The enclosed or partially enclosed circular or curved negative space (white space) of some letters such as 'd', 'o', and 's'.

TYPOGRAPHY ■ THE ANATOMY OF TYPE



Typeface Anatomy

— Basic parts of a typeface

CROSSBAR

The (usually) horizontal stroke across the middle of uppercase 'A' and 'H' is a crossbar.

DESCENDER

Any part in a lowercase letter that extends below the baseline, found for example in 'g', 'j', 'p', 'q', 'y', etc. Some types of descenders have specific names.

EAR

Typically found on the lower case 'g', an ear is a decorative flourish usually on the upper right side of the bowl.

EYE

Much like a counter, the eye refers specifically to the enclosed space in a lowercase 'e'.

LINK/NECK

The stroke, often curved, that connects the bowl and loop of a double-story 'g'.

LOOP/LOBE

In a double-story 'g', the loop is the enclosed or partially enclosed counter below the baseline that is connected to the bowl by a link. The enclosed or partially enclosed extenders on cursive 'p', 'b', 'l', and similar letters are also called loops.

TAIL

The descending, often decorative stroke on the letter 'Q', or the descending, often curved diagonal stroke on 'K' or 'R' is the tail.

TERMINAL

The end (straight or curved) of any stroke that doesn't include a serif.

X-HEIGHT

The height of the lowercase letters, disregarding ascenders or descenders, typically exemplified by the letter x. The relationship of the x-height to the body defines the perceived type size. A typeface with a large x-height looks much bigger than a typeface with a small x-height at the same size.

**TYP
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H
Y**

■ A BRIEF HISTORY OF TYPOGRAPHY



TYPOGRAPHY ENHANCES COMMUNICATION.

Typography is also something that goes way beyond what font we choose. If something is laid out properly, it can persuade your reader to think the way you want them to.

You can draw the viewer's eye to what is most important.

■ WHAT IS YOUR TYPE ACTUALLY SAYING?

ASK YOURSELF...

- **HOW CAN I AFFECT TONE AND MANNER?**
- **WHAT IDEA IS MOST IMPORTANT IN THIS TEXT?**
- **HOW CAN I EMPHASIZE THAT IDEA OR INFORMATION?**
- **HOW DOES COLOR AFFECT THIS IDEA?**
- **WHAT SPACE AM I FITTING THE TEXT IN?**
- **WHAT SHAPE IS THE TEXT CREATING?**
- **HOW CAN THE TYPE INTERACT WITH THE ARTWORK AND SPACE?**
- **WHAT IS THE HISTORY OF THE FONT I'M USING?**
- **HOW WOULD SOMEONE READ THIS OUT LOUD?**

HIERARCHY (noun)

An arrangement or classification of things according to relative importance or inclusiveness.

Define the hierarchy within a group of text by classifying the information and emphasizing the important points.

ASK YOURSELF...

WHAT IDEA IS MOST IMPORTANT IN THIS TEXT?

HOW CAN I EMPHASIZE THAT IDEA OR INFORMATION

**TYP
O
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Y**

■ HIERARCHY

DO. OR DO NOT.

THERE IS NO TRY.

**TYP
O
G
R
A
P
H
Y**

■ WHAT IS YOUR TYPE ACTUALLY SAYING?

FORM (noun)

The visible shape or configuration of something.

The form of a group of text can say just as much as the text itself.

ASK YOURSELF...

**HOW CAN I AFFECT TONE AND MANNER?
WHAT SHAPE IS THE TEXT CREATING?**

TYPGRAPHY ■ **SHAPE**

THESE
ARE NOT
THE
DROIDS
YOU ARE
LOOKING
FOR



SPACE (noun)

A continuous area or expanse that is free, available, or unoccupied.

The composition of the text and images can play a large role in the overall feeling and message.

ASK YOURSELF...

WHAT SPACE AM I FITTING THE TEXT IN?

HOW CAN THE TYPE INTERACT WITH THAT SPACE?

**TYP
O** ■ **SPACE**
**GRA
PHY**

**THAT'S
NO MOON**

**IT'S A
SPACE
STATION**



COLOR (noun)

The property possessed by an object of producing different sensations on the eye as a result of the way the object reflects or emits light.

& OPACITY (noun)

The condition of lacking transparency or translucence; opaqueness.

Color and opacity can play a large role in defining contrast, along with tone and hierarchy.

ASK YOURSELF...

HOW CAN I AFFECT TONE AND MANNER?

HOW DOES COLOR AFFECT THIS IDEA?

**TYPO
GRA
PHY**

■ **COLOR & OPACITY**

FEAR IS THE PATH TO THE DARK SIDE

FEAR LEADS TO **ANGER**

ANGER LEADS TO **HATE**

HATE LEADS TO **SUFFERING**

INTERACTION (noun)

Reciprocal action or influence.

Text interacting with the images can help refine the message and communicate tone in a powerful way.

ASK YOURSELF...

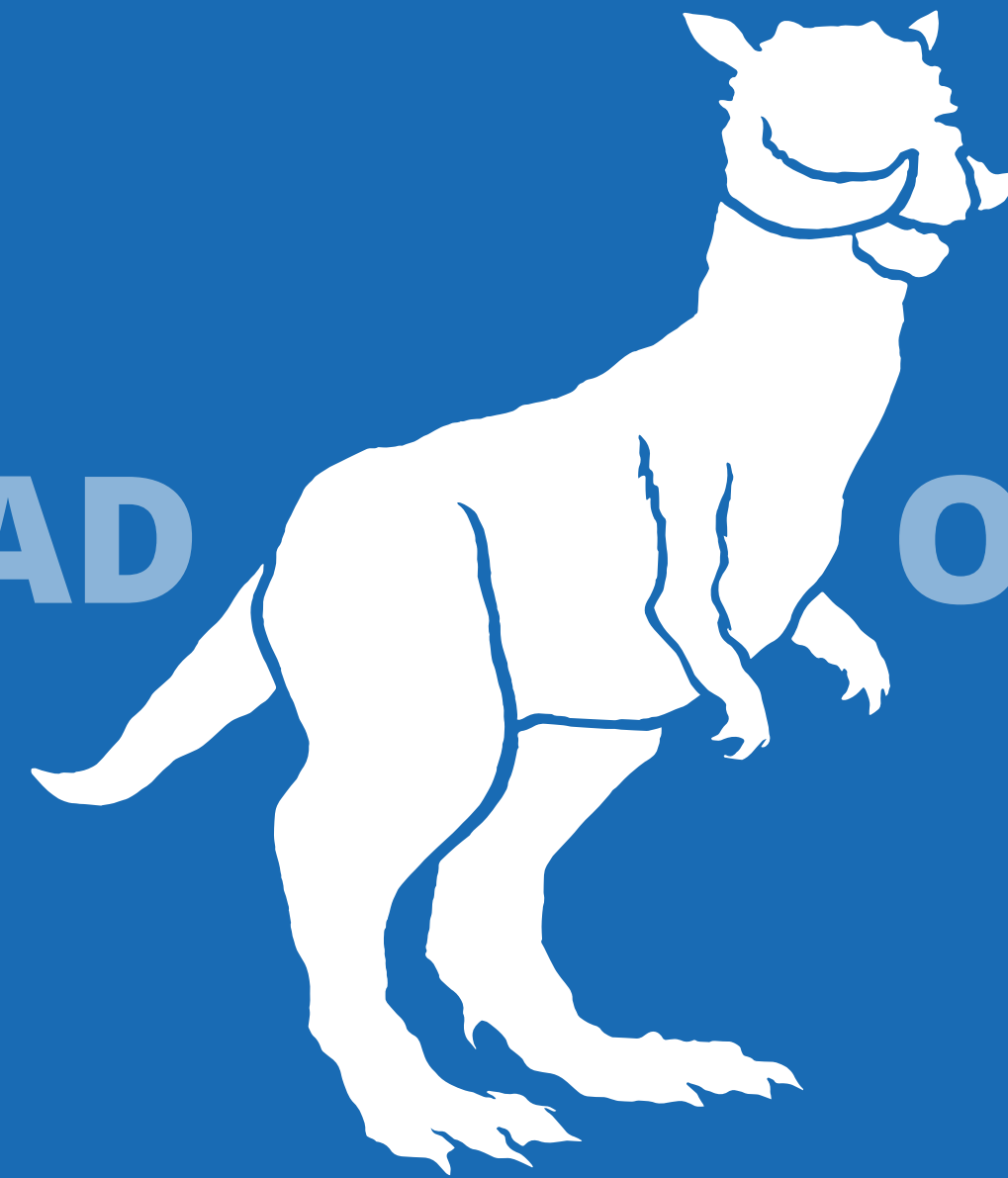
HOW CAN I AFFECT TONE AND MANNER?

HOW CAN THE TYPE INTERACT WITH THE ARTWORK?

**TYP
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■ INTERACTION

I THOUGHT THEY SMELLED BAD



ON THE OUTSIDE

FONT (noun)

A set of type of one particular face and size.

Correct font choices can make or break the tone and manner of a message.

ASK YOURSELF...

HOW CAN I AFFECT TONE AND MANNER?

WHAT IS THE HISTORY OF THE FONT STYLE I'M USING?

IT'S A

TRAP!

SIZE (noun)

The relative extent of something; a thing's overall dimensions or magnitude; how big something is.

Text size can play a large role in defining contrast along with tone and hierarchy.

ASK YOURSELF...

**WHAT IDEA IS MOST IMPORTANT IN THIS TEXT?
HOW WOULD SOMEONE READ THIS OUT LOUD?**

**TYP
O
G
R
A
P
H
Y**

■ **SIZE**

**WHY YOU
STUCK-UP**

HALF-WITTED

SCRUFFY-LOOKING

NERF

HERDER!

LINE BREAKS (noun)

A poetic device which is used at the end of a line and the beginning of the next line in a poem or group of text.

Proper line breaking can define how a viewer will read the intended message. It can affect tone, rhythm, and emphasis.

ASK YOURSELF...

HOW WOULD SOMEONE READ THIS OUT LOUD?

WHAT SHAPE IS THE TEXT CREATING?

**TYP
O
G
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A
P
H
Y**

LINE BREAKS

HELP

ME OBI-WAN

KENOBI

YOU'RE MY ONLY

HOPE



INCORRECT LINE BREAKING

TYPGRAPHY ■ **LINE BREAKS**

HELP ME

OBI-WAN KENOBI

YOU'RE MY ONLY HOPE



CORRECT LINE BREAKING