# Typography Terms-Mr Shelor's Class

### Ascender

Any part in a lowercase letter that extends above the x-height, found for example in 'b', 'd', 'f', 'h', 'k', etc. Some types of ascenders have specific names.

### Baseline

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

### Cap Height

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

### 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.

### Family

A collection of related typefaces which share common design traits and a common name. A type style means any given variant of this coordinated design and is the equivalent of a font or typeface. Super families are very extensive with a very large number of weights and widths. Type systems are collections of related type families that cross type classifications.
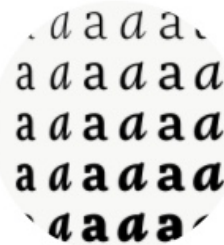
*See Styles, Weights, Widths - It's All in the (Type) Family on The FontFeed.*

## EULA (End User License Agreement)

As with most software, fonts are licensed to individuals and organizations. The EULA defines the terms and provisions for use of the font software. The EULA also indicates the number of CPUs the fonts may be installed on. The number of CPUs for which a font is initially licensed can vary depending on the manufacturer. Free fonts also come with a EULA.

## Italic

A (mostly) slanted type style which takes its basic shapes from a stylized form of handwriting, and is usually narrower than its roman counterpart. Italics are commonly used for emphasis in text. They are primarily found in serif designs, while obliques originally were associated with sans serifs.

*See Styles, Weights, Widths - It's All in the (Type) Family on The FontFeed.*

## Kerning

Kerning refers to the horizontal space between individual pairs of letters (a kerning pair), and is used to correct spacing problems in specific letter combinations like "VA". Well-spaced fonts need comparatively less kerning pairs. Fonts that are properly kerned appear evenly spaced without large open gaps of white space between any two characters.

## Leading

Its original meaning is increasing the vertical space between lines of metal type by literally inserting lead strips. In the digital age it now means the vertical space between lines of text, from baseline to baseline. Also known as linespacing.
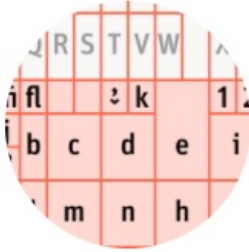
## Lowercase

The small letters in a typeface. The name refers to the days of metal type, as the small letters were kept in the lower part of the type case.

## Pixel

Originally, this word was short for the term "picture element". A pixel is a single rectangular point in a larger graphic image composed of many rectangular points. Computer monitors can display pictures because the screen is divided into millions of pixels arranged in rows and columns. Pixels are so close together that from a distance they appear to be connected.

Pixel fonts are modular type designs that take advantage of the pixel grid to render often very small type on screen. They are very popular in web design, but also became an aesthetic on their own.

## Tracking

Adding space between successions of characters, as opposed to kerning which only adds space between two consecutive characters.
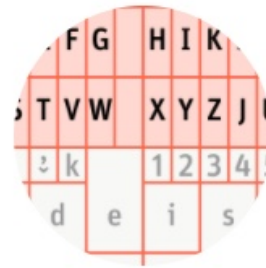
## Typeface

An artistic interpretation, or design, of a collection of alphanumeric symbols. A typeface may include letters, numerals, punctuation, various symbols, and more — often for multiple languages. A typeface is usually grouped together in a family containing individual fonts for italic, bold, condensed, and other variations of the primary design. Even though its original meaning is one single style of a type design, the term is now also commonly used to describe a type family (usually only with the basic styles regular, italic, bold, bold italic).

*See Font or Typeface? and Styles, Weights, Widths - It's All in the (Type) Family on The FontFeed.*

## Uppercase

The capitals in a typeface. The name refers to the days of metal type, as the capitals were kept in the upper part of the type case.
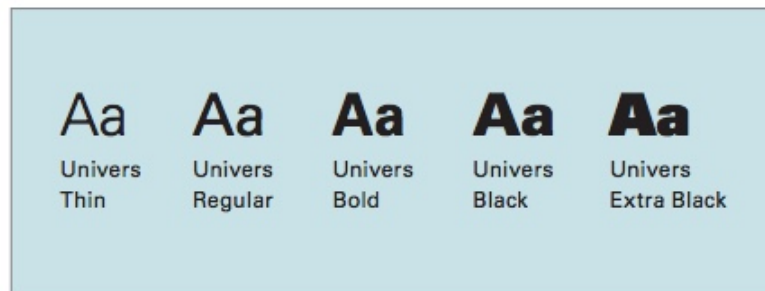
## Weight

A single style or iteration of a typeface. Strictly speaking the term "weight" refers specifically to the heaviness of the strokes in a typeface. However, it is often used as a general term for any style: Italic, Small Caps, Bold, Light Condensed, etc.

*See Styles, Weights, Widths - It's All in the (Type) Family on The FontFeed.*

## Weight

The amount of boldness in a stroke is called weight. Many fonts are available in different "weights", like Thin or Light, Regular, Bold, Extra Bold (or Extra Black) etc.

By changing the weight of the font, one can empasise or express the meaning of the word.

| Aa | Aa | Aa | Aa | Aa |
|----|----|----|----|----|
| Univers Thin | Univers Regular | Univers Bold | Univers Black | Univers Extra Black |

*Different weights of the same font family*

## Expressions Through Change of Weight

WEAK **STRONG**   LIGHT **HEAVY**   THIN **THICK**

ABC

*Uppercase*

abc

*Lowercase*

## Uppercase and Lowercase

Capital letters are called "Uppercase" letters in typographical terminology. During handcomposing, metal type of all capital letters were stored in the upper section of wooden boxes, kept in front of the person composing the text. Similarly, all small letters are called "Lowercase" letters, which were stored in the lower part of the composing box.
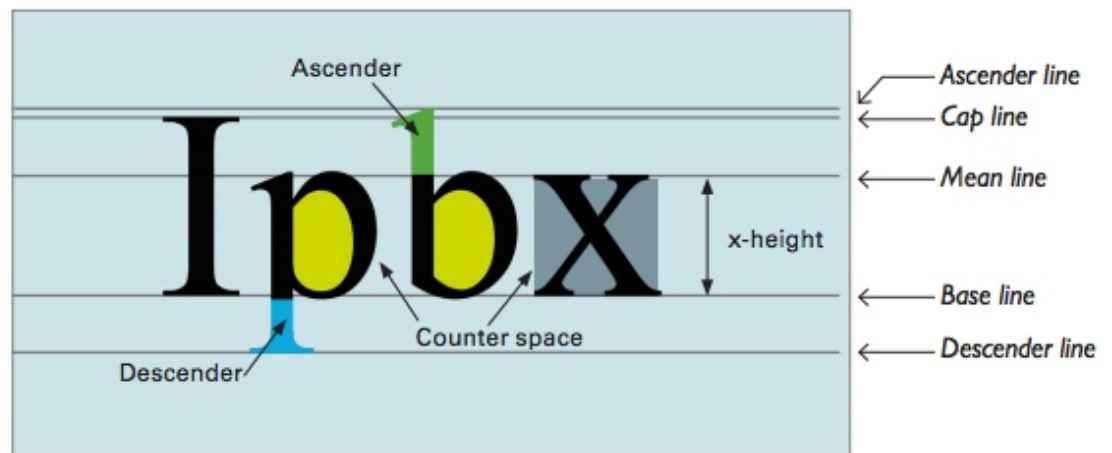
*Ascender*

Ipbx
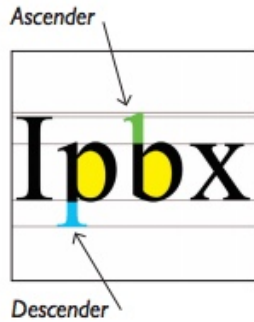
*Descender*

## Ascender

Ascender is the portion of the alphabet that 'ascends' or exceeds above the 'x' height of an alphabet as in b, d, t, l.

## Descender

Descender is that portion of an alphabet that goes below or extends downwards from the 'x' height of an alphabet as in g, j, q, p.

Ascender — Ascender line
— Cap line
— Mean line
Ipbx — x-height
— Base line
Descender — Descender line
Counter space

## X-height

Height of lowercase "x" is called "x-height". This varies considerably in typefaces. X-height contributes to the readability of fonts.

## 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.

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# Follow these **6 tips** to improve typography in your marketing

**GI Red** — data driven creative

## 1 Choose the right typeface

With a vast library of professional typefaces now available for free, there are no excuses for not having enough choice and you should be able to create a successful campaign from these.

But with great power comes great responsibility, so just because you can choose a free* typeface it doesn't mean you have to. If your budget allows, consider buying your typeface to gain access to more unique and sophisticated choices. The benefits of which are a professionally

designed typeface using various weights and styles which are not always found with a free option.

If you don't know your serif from your sans, or your mono from your slab, check out our examples opposite.

**SERIF**
CLASSIC / TRADITIONAL / FORMAL

**SLAB**
CONTEMPORARY / TRENDY / BOLD

*Script*
ELEGANT / STYLISH / CREATIVE

**SANS SERIF**
MODERN / ELITE / CLEAN

**MONO**
PRACTICAL / UNIVERSAL / MODERN

*Haud*
CLASSIC / VINTAGE / CASUAL

## 2 Avoid mixing too many typeface combinations

While there are no hard and fast rules to follow, it's important to apply some principles when combining typefaces in a design.

The most popular choice of combination is to pair a sans serif header with a serif body typeface or vice versa, very often this works well and very rarely goes wrong. If in doubt, keep it simple – try just two typefaces or stick to one and adjust its style and weight.

# Avoid mixing your typefaces
### keep it simple
don't use too many typefaces

## 3 Experiment with style to create the right impression

Any variations in a type family can be called styles or weights, which are used to highlight areas of text or single words, and can also determine hierarchy of your page.

Too much of the same style will make your page look dull and uninteresting, but be careful not over style otherwise you will put off your readers.

Also consider the use of capital letters, which in some cases can be difficult to read. Experimentation of your chosen typeface is key.

Light
## Regular
## Bold
*Italic*
CAPITALS
lowercase

## 4 Improve readability with the right leading

In the old days of metal typesetting, strips of lead were originally used to separate lines of type, which is where the term 'leading' comes from.

Leading describes the vertical space between each line of type. Increasing the leading will make your words easier to scan on blocks of text, but equally tightening of leading can create great visual impact on headings.

Get your leading right to avoid your blocks of text looking crowded.

**Try increasing your leading space on blocks of text to allow the text to breath.**

Tighten up for display headings.

## 5 Achieve perfection with tracking and kerning

These are clever skills used by designers to adjust the look and feel of blocks of text or are often used in logo creation to add a unique look.

Tracking is the control of the uniform space across a range of characters or paragraphs, to create a more pleasing visual result.

Kerning refers to the spacing between two specific letters and is necessary because some letters don't naturally kern as well as others within a word.

Consistent letter-spacing across a range of characters or paragraphs

# TRACKING
VERSUS
# KERNING

The spacing between individual letters

## 6 Carefully control the hierarchy of your type on the page

For reader experience consider the typography hierarchy to give a clear sense of structure to your page because if its all the same size it would be difficult to know which was the most important information.

As a general rule, headings are usually large, sub-headings are smaller, and body type is smaller still. Size however is not the only way to define hierarchy – it can also be achieved with your chosen style of colour, spacing or weight.

## Start **reading** this text first.
NOW READ THIS NEXT.
*...and lastly read this text.*

Need some more a + e?
GI Red will be delighted to help.
Email marketing@_____.com, or call 01_ ___ 711.

*Free typefaces allow unrestricted use, including use for commercial projects but be aware they can sometimes be illegally copied. Always check where they have come from and make sure that they are coming from a trusted source and that you understand your rights and obligations.

## Text Alignment

Text can be composed in different allignments. Usually, text is alligned in one of the following ways:

1. Left aligned   2. Justified   3. Centralised   4. Right aligned

Justified setting forces all composed lines to start and end in a specific area, which results in the final composition look like a box. Justified text is also called "box setting". This setting is very popular in textbooks, newspapers and magazines and helps to fit more text in a given space. However, this can cause ugly white spaces between words and letters, called "River" and "Bubble".

| Left aligned | Justified | Centralised | Right aligned |
|---|---|---|---|
| Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading. | Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading. | Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading. | Leading is the space between lines of text. In digital typography, leading is the space between successive baselines. For text composition, leading is also specified in points. For example, if you need a space of two points between lines of text, you have to add that to the point size of the text and specify leading. |

a.   **Dont Use More Than 2 Different Typeface In Your Design**

## B. Beware of Font Communication

When designing, you want to make sure that your type is communicating to your audience.

C. Alignment makes or breaks your design

D. Choose a good secondary font when font pairing

# CLASSIFICATION

In English, fonts are classified into several groups. There are three main groups.

1. **Serif**
2. **Sans-Serif**
3. **Script**

**Serif:** A serif is the pointed ending of a stroke as in "I" or "T". This is inspired by the letters carved on stone, using chisels. Thickness of the strokes also changes in these letter forms, like those drawn by flat brushes. Serif fonts are known for their readability and is widely used in text composition for books, newspapers, magazines etc, where a large amount of text is to be composed in small point sizes.

**Sans Serif:** Sans means without. Sans serif means without Serif. Sans serif fonts have blunt endings to the strokes. Almost all the strokes look like equal thickness, as if drawn by a marker pen. Sans serif fonts give a modern look and is widely used in logos and symbols, packaging, signages, websites, mobile phone interfaces, gaming consoles etc.

**Script:** Script fonts recreate the visual styling of calligraphy. The letters imitate the feeling of calligraphic nibs, with a slant to the right and changing thickness of strokes. These fonts give a festive and personal look to the reader and are very commonly used in wedding invitations.

## India India *India*

**Serif font:** *Times Roman*      **Sans serif font:** *Helvetica*      **Script font:** *Brushscript*

Font classification: Examples

c.