

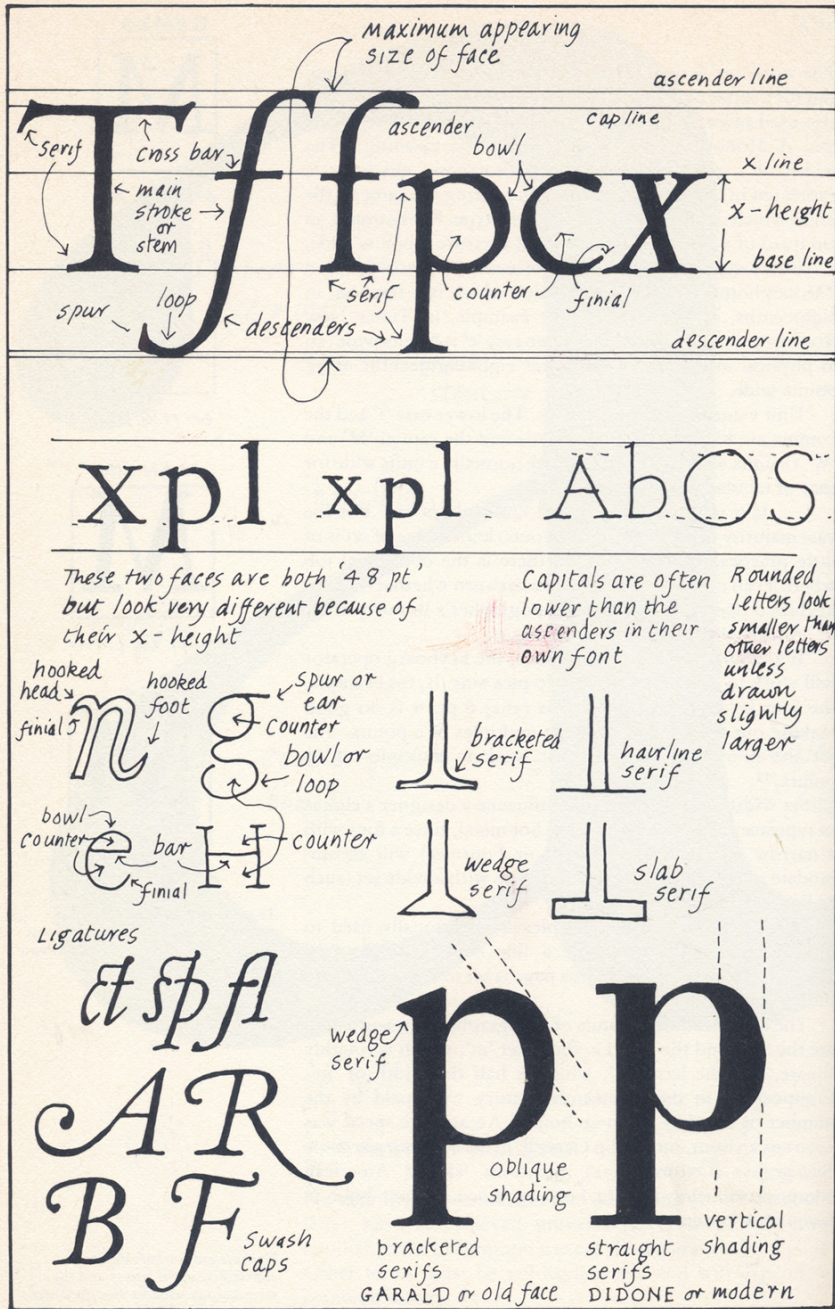


GRAPHIC DESIGN

Typography

Typography

- Study of letterform design
- <https://www.youtube.com/watch?v=eKKDL6lekmA>
- <https://www.youtube.com/watch?v=sByzHoiYFX0>
- http://create.adobe.com/2013/12/1/eight_tips_for_combining_typefaces.html
- <http://typeplate.com/>
- <http://identity.ucsf.edu/typography>
- <https://blog.29lt.com/2015/07/30/arabic-type-anatomy-typographic-terms/>
- <https://en.wikipedia.org/wiki/Typography>
- <http://www.creativebloq.com/typography/what-is-typography-123652>
- <http://ilovetypography.com/>

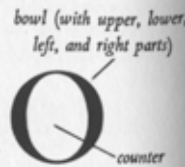
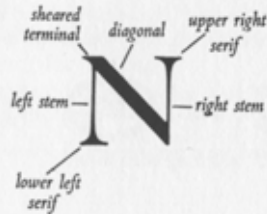
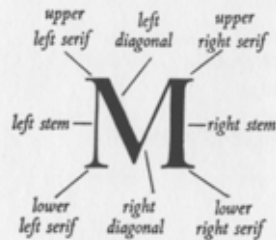
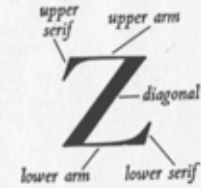
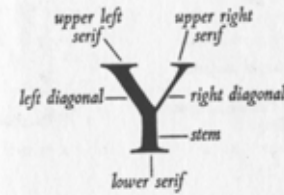
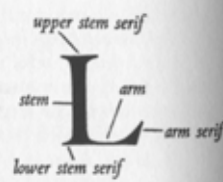
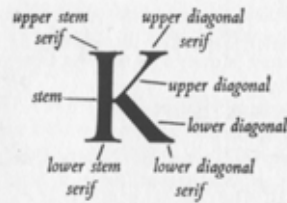
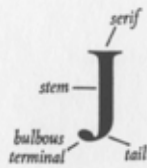
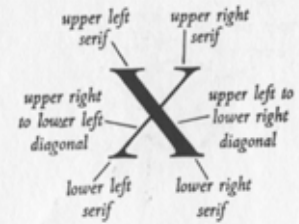
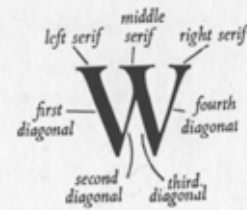
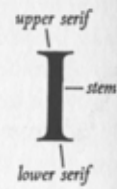
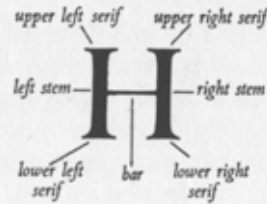
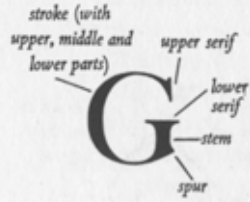
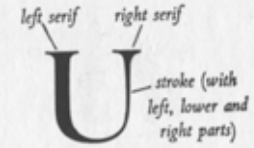
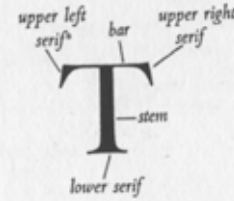
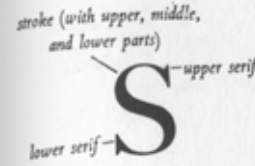
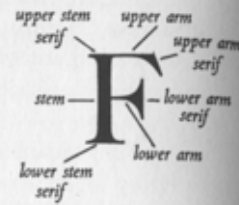
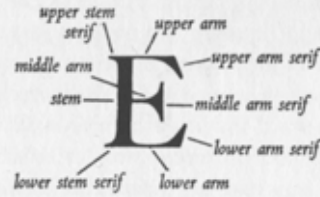
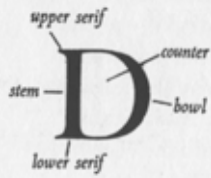
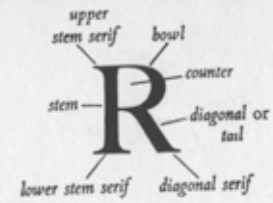
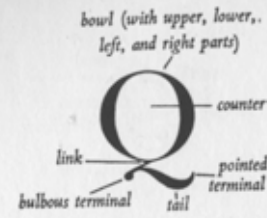
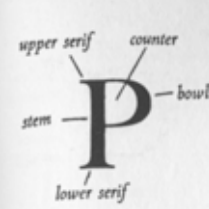
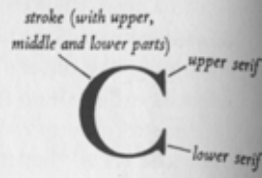
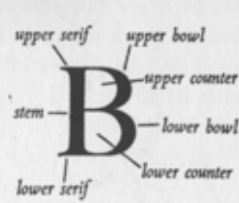


The Parts of a Letter

Note—Depending on the source, the usage may vary for terms given here, which are the ones used in this book. (Set in ITC Baskerville, except where noted.)



CAPITALS



(A splayed M would have 1st, 2nd, 3rd, and 4th diagonals; cf. W)

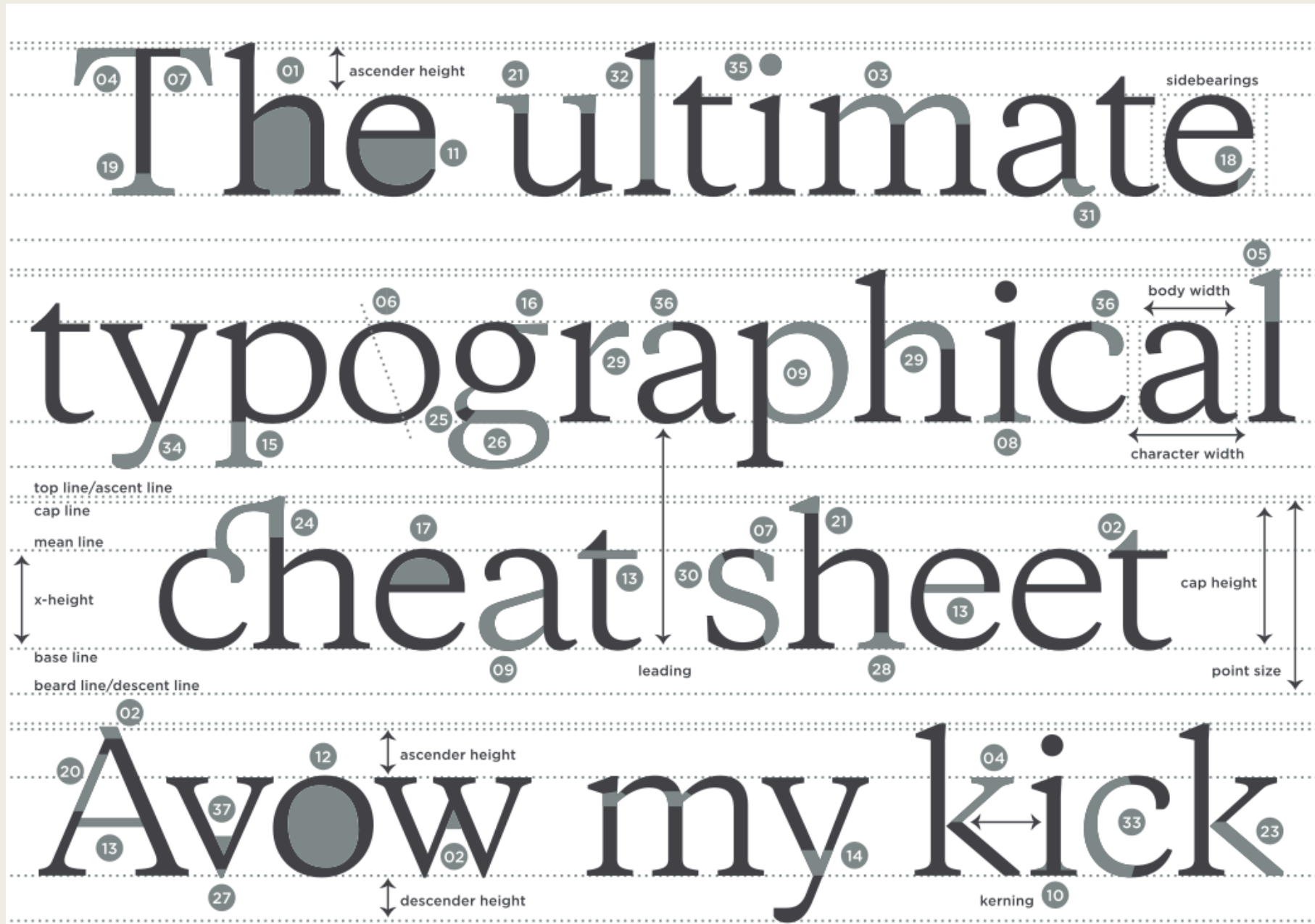
Glossary of terms

- | | |
|---------------------|----------------------|
| 01 APERTURE | 20 HAIRLINE (stroke) |
| 02 APEX | 21 HEAD SERIF |
| 03 ARC | 22 JOINT |
| 04 ARM | 23 LEG |
| 05 ASCENDER | 24 LIGATURE |
| 06 AXIS | 25 LINK/NECK |
| 07 BEAK | 26 LOOP |
| 08 BILATERAL SERIF | 27 OVERHANG |
| 09 BOWL | 28 SERIF |
| 10 BRACKET | 29 SHOULDER |
| 11 COUNTER (open) | 30 SPINE |
| 12 COUNTER (closed) | 31 SPUR |
| 13 CROSSBAR | 32 STEM |
| 14 CROTCH | 33 STRESS |
| 15 DESCENDER | 34 TAIL |
| 16 EAR | 35 TITTLE |
| 17 EYE | 36 TERMINAL |
| 18 FINIAL | 37 VERTEX |
| 19 FOOT | |

TYPEFACES USED

Galaxie Copernicus
Gotham

By Martin Silvertant



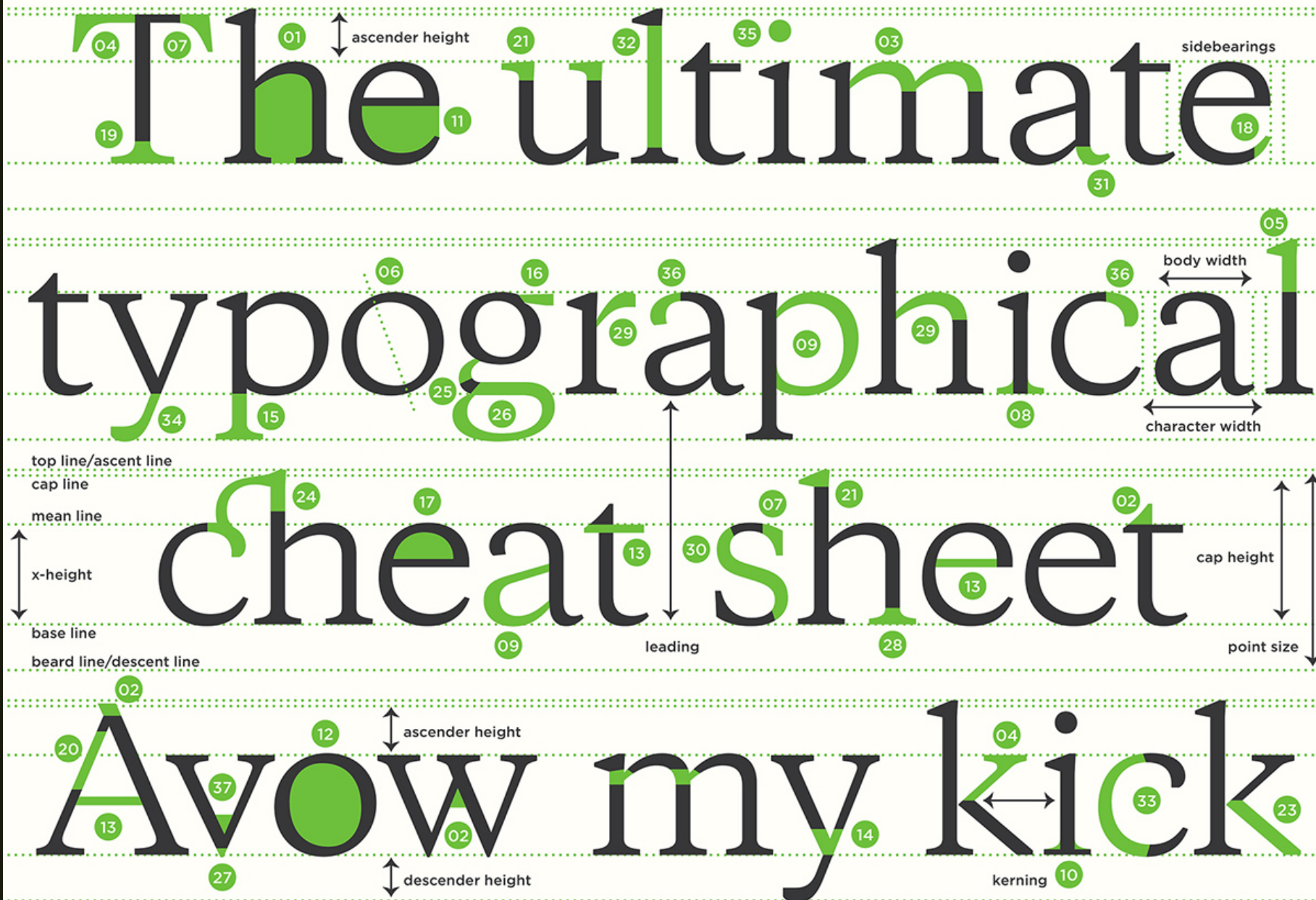
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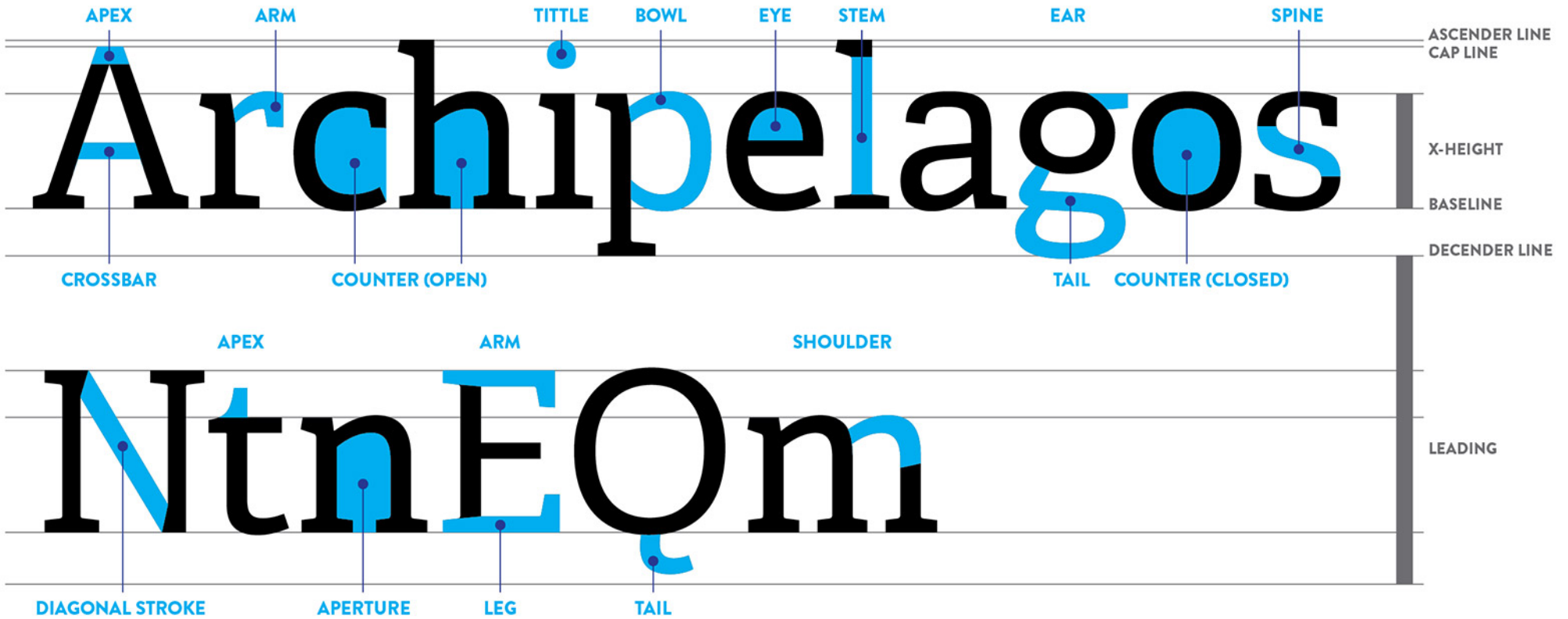
Galaxie Copernicus
Gotham

by Martin Silvertant



Anatomy of Typography

ckgd.net



Set Width
Width of a character in relation to the height.

Terminal
The endpoint of the letterform.

Ascender
Quite ambitious, this part of a lower case letter rises above the x-height.



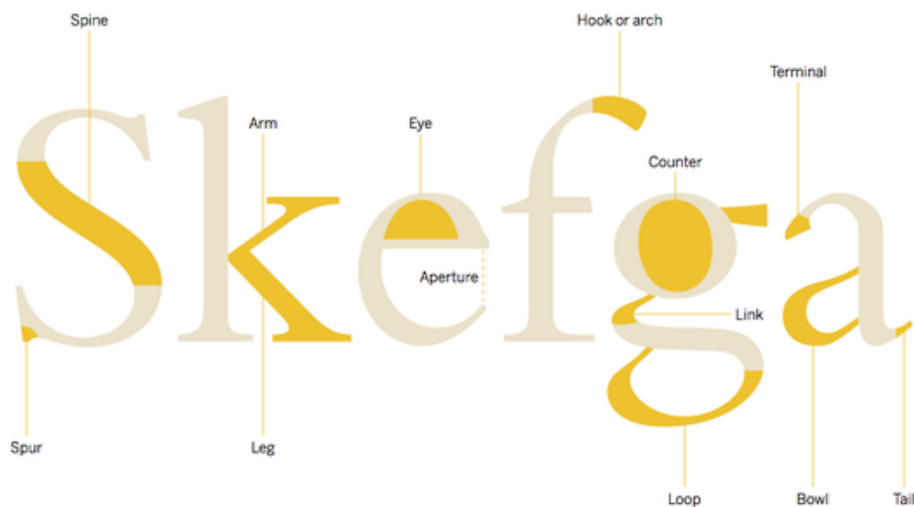
Cap height
The distance between the baseline and the top of a capital letter.

Counter
The enclosed negative space within a letter.

Baseline
The imaginary, yet crucial line where all obedient letterforms sit.

X - Height
The height of a lower case letter.

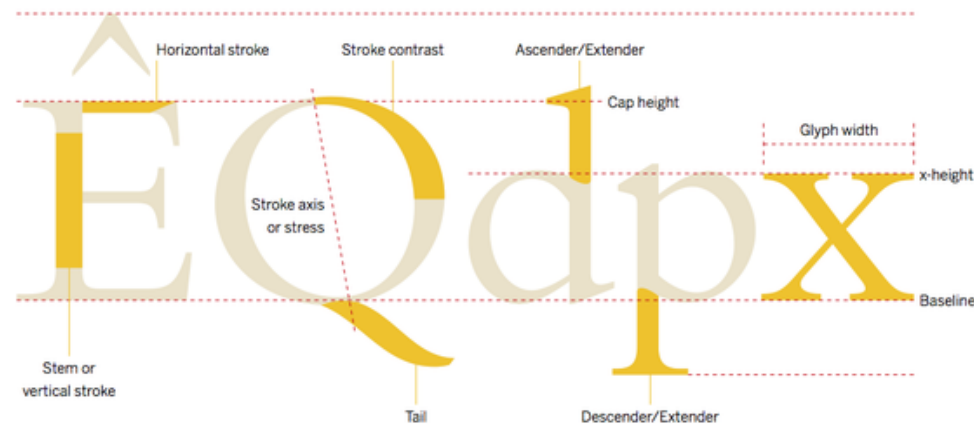
The Anatomy of Type



Just like the human body, the Latin alphabet can take on a surprising range of shapes and proportions. These varieties can come from diverging historical paths, differences in language or culture, or simply the tool used to make the letters—whether it's a pen, a chisel, or a compass.

But there are enough constants in roman (upright) letterforms that a standard vocabulary can label its parts. Using terms that are familiar to everyone who knows basic human anatomy, we can describe and compare typefaces. For example, most roman-based typefaces have an uppercase "R" with a leg. Some legs are perfectly straight, some are bowed, some have an undulating curve, and some end with a "foot" (or serif) on the ground (baseline). Each of these characteristics can contribute to the overall appearance of a typeface—how it changes the look of a word, a paragraph, or a page. And, just as importantly, they can be functional characteristics, telling us what a typeface is capable of.

There are many terms relating to type anatomy that have the same meaning across the typographic community. Chances are, when you say "leg," or "serif," or "baseline" everyone will know exactly what you mean. But there are other terms whose definitions vary, and there are designers and writers who will use different words for the same part of a letter. For this book, we use terms that are as widespread and common as possible, and that help us identify the distinguishing parts of each typeface.





Beak

The half-**serif** finish on some horizontal **arms**.



Cross Bar

The horizontal **stroke** in a letterform that joins two **stems** together.



Ear

The **stroke** extending out from the main **stem** or body of the letterform.



Bowl

The rounded form that describes a **counter**. The bowl may be either open or closed.



Cross Stroke

The horizontal **stroke** in a letterform that intersects the **stem**.



Em/en

Originally referring to the width of an uppercase M, an em is now the distance equal to the size of the typeface (an em in 48 pt. type is 48 points, for example). An en is half the size of an em. Most often used to describe em/en spaces and em/en dashes.



Bracket

The transition between the **serif** and the **stem**.



Crotch

The interior space where two **strokes** meet.



Finial

The rounded non-**serif terminal** to a **stroke**.



Counter

The negative space within a letterform, either fully or partially enclosed.



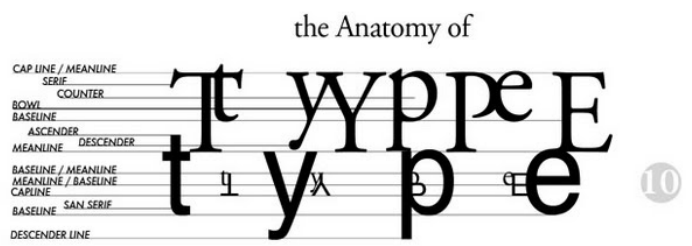
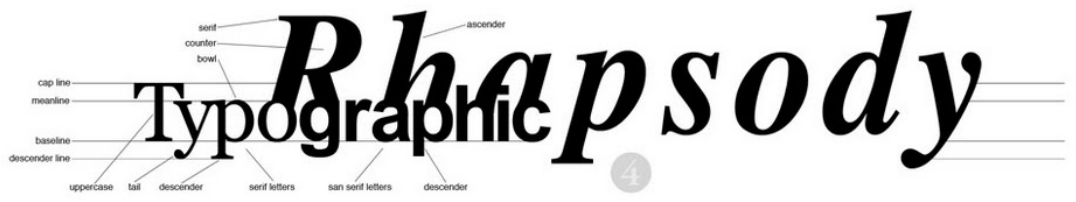
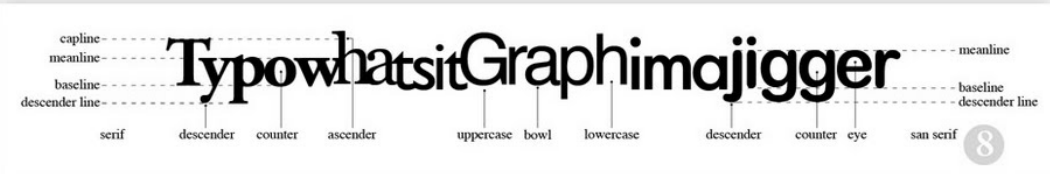
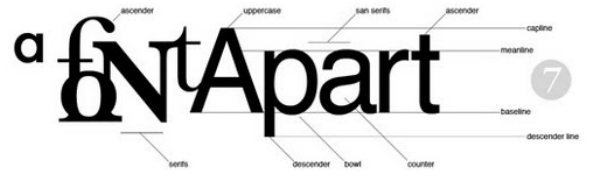
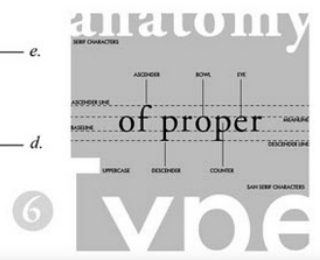
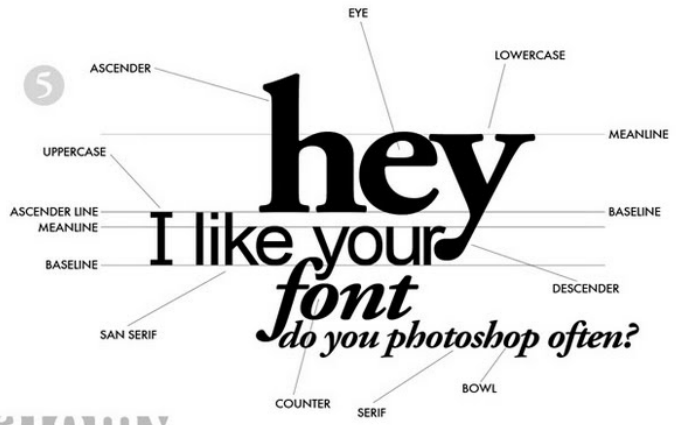
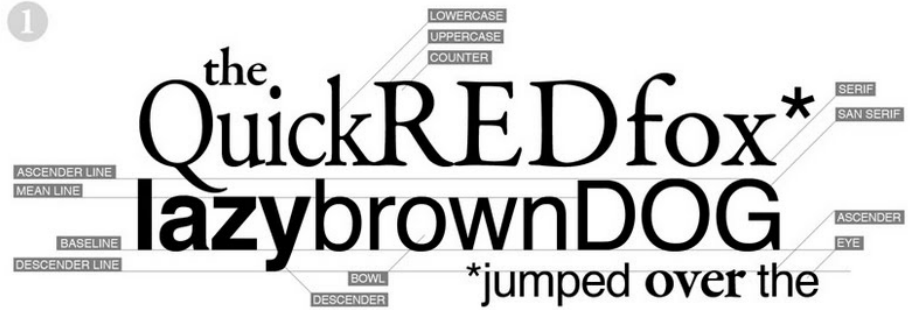
Descender

That portion of the **stem** of a lowercase letterform that projects below the **baseline**.



Leg

Short **stroke** off the **stem** of the letterform, either at the bottom of the stroke (L) or inclined downward (K, R).



Anatomy of the Hindi Font

