

Fundamentals of Typography

Graphic Design





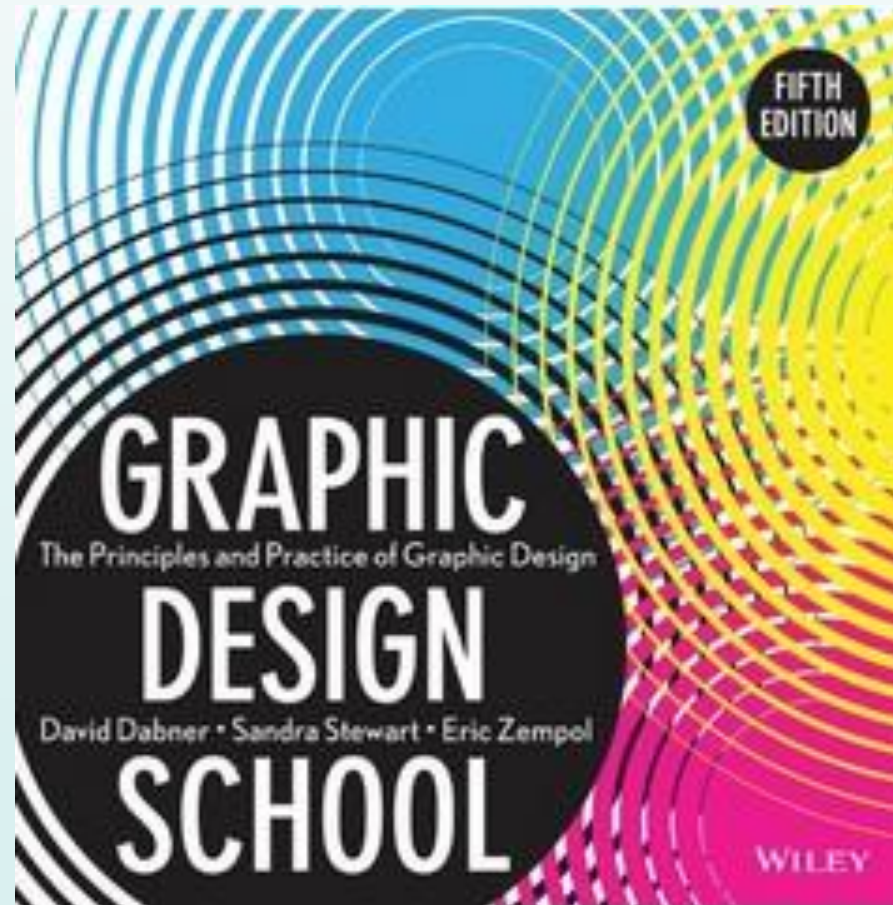
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- › SMP PGRI 5 Petarukan Pemalang (2000)
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Textbook





Course Outline

1. Typography and meaning
2. The anatomy of type
3. Understanding and selecting typeface
4. Spacing
5. Readability and legibility
6. Typographic emphasis and hierarchy
7. Typographic rules/boxes and ornaments
8. Text as image

1. Typography and meaning



1. Typography and meaning

What is **typography**
?

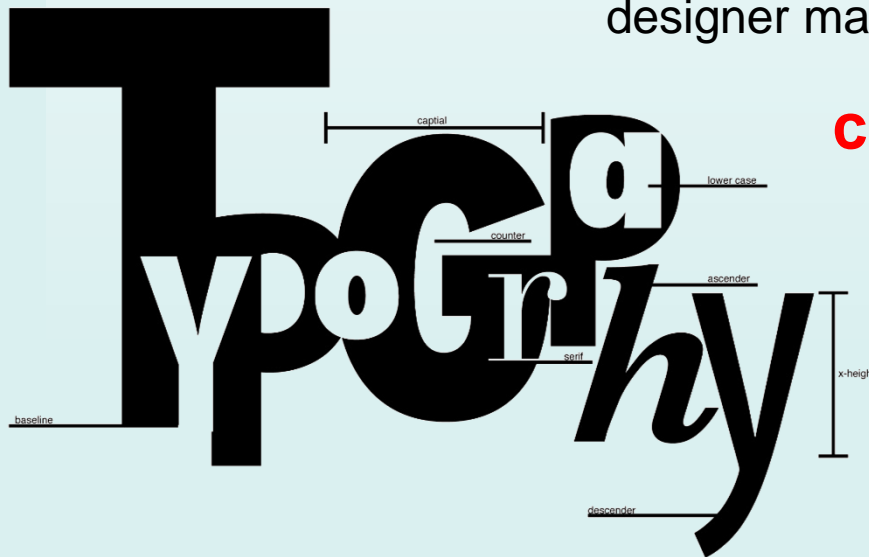


1. Typography and meaning

Typography is the process of arranging letters, words, and text for almost any context imaginable, and it is among the most important tools a

designer masters **for effective visual**

communication





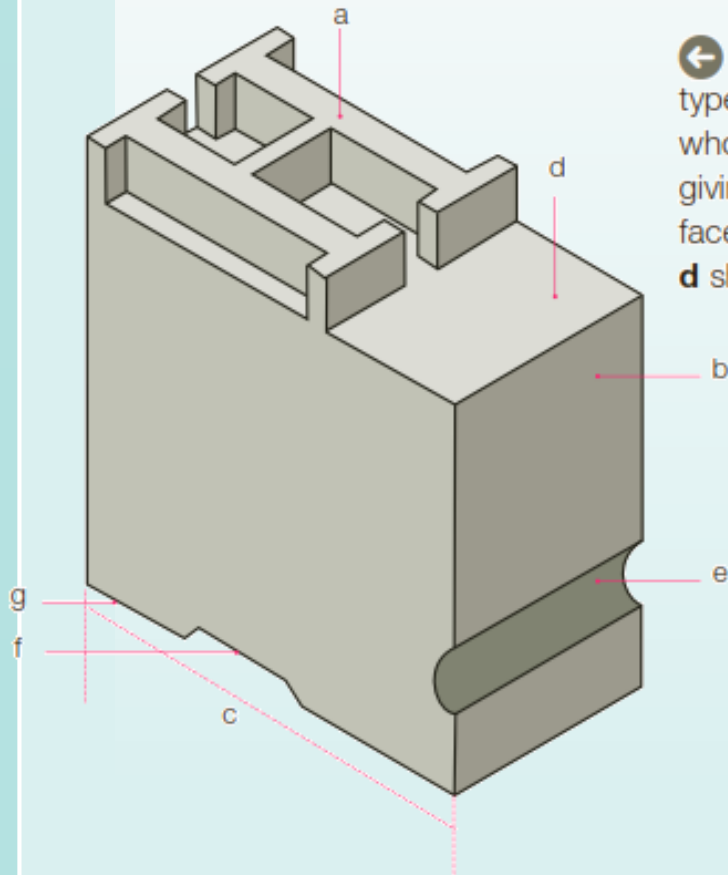
1. Typography and meaning

But what is “**meaning**”?

2. The anatomy of type



2. The anatomy of type



← **Typeface** A block of letterpress type, showing the face of the letter, whose surface is inked and printed, giving us the term “typeface.” **a** face, **b** body or shank, **c** point size, **d** shoulder, **e** nick, **f** groove, **g** foot.

Familiarity with the basic structure of letterforms, the anatomy of type, is essential to understanding how typefaces differ and what characteristics they share, and allows the designer to make decisions about selecting and using the multitude of typefaces now available



2. The anatomy of type



3. Understanding and selecting typefaces

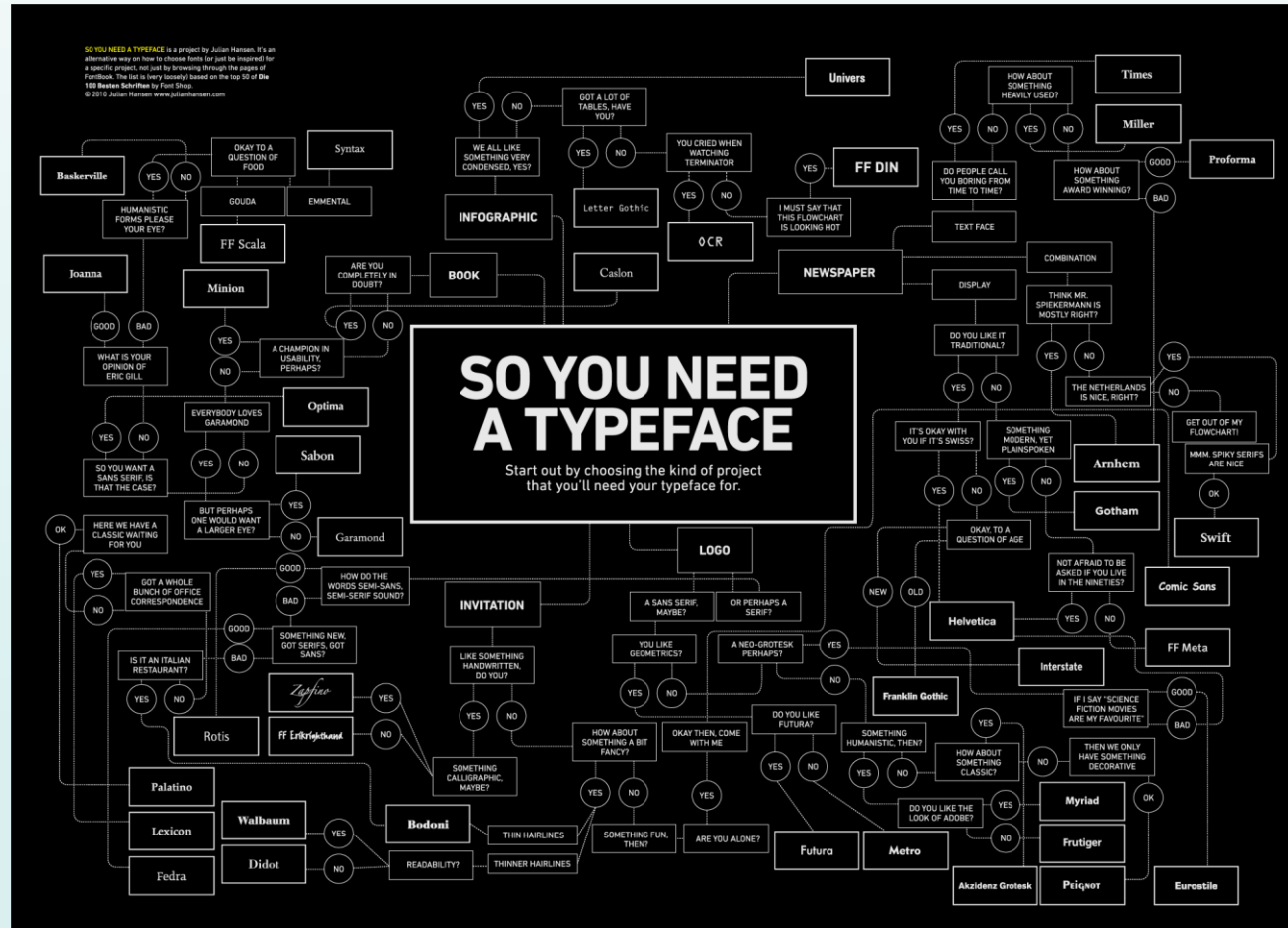
3. Understanding and selecting typefaces

Since the introduction of digital typefaces, **the number of fonts available has increased exponentially; it is virtually impossible to know them all**, or be able to reference all of their attributes

However, it is always advantageous to know a typeface's historical background, since this can help in relating its characteristics to the content of the text



3. Understanding and selecting typefaces





3. Understanding and selecting typefaces



3. Understanding and selecting typefaces



4. Spacing



4. Spacing

What is **Space**?



4. Spacing

Understanding how to **deal with**
space in typography is essential

4. Spacing



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My notes about the biography friends, knowledge and motivation

BERANDA

TENTANG SAYA

KULIAH

PUBLIKASI

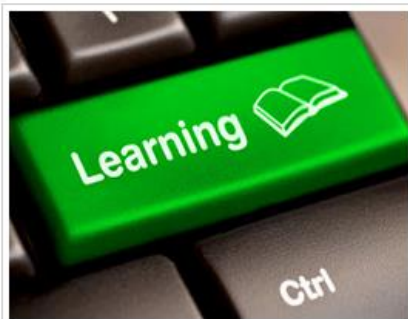
INSPIRATOR

ARTIKEL



KULIAH

Mata kuliah yang saya ajarkan, khususnya di berbagai universitas di Jakarta. Seluruh materi kuliah dibuat dengan berdasarkan referensi textbook dan paper ilmiah nasional maupun internasional, serta bisa diunduh dan digunakan dengan bebas.



1. Image Processing
2. [Graphic Design \(Applications Programs I\)](#)
3. Multimedia (Applications Programs II)
4. Web Design (Web Programming 1)
5. Management Information System
6. [Project Management Information System](#)
7. [Data Communications](#)
8. [IT Audit](#)
9. [Human Computer Interaction](#)
10. [Introduction to Information Technology](#)

PENCARIAN ARTIKEL BLOG

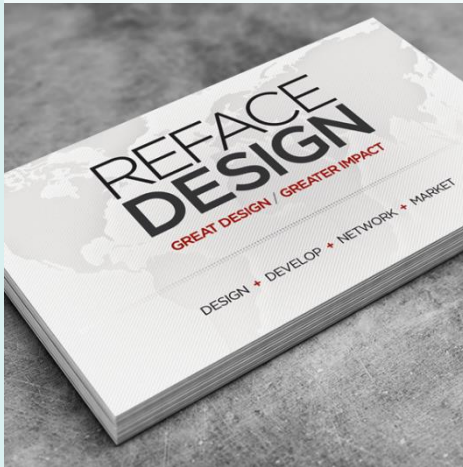
JEJARING SOSIAL



BANYAK DILIHAT



4. Spacing



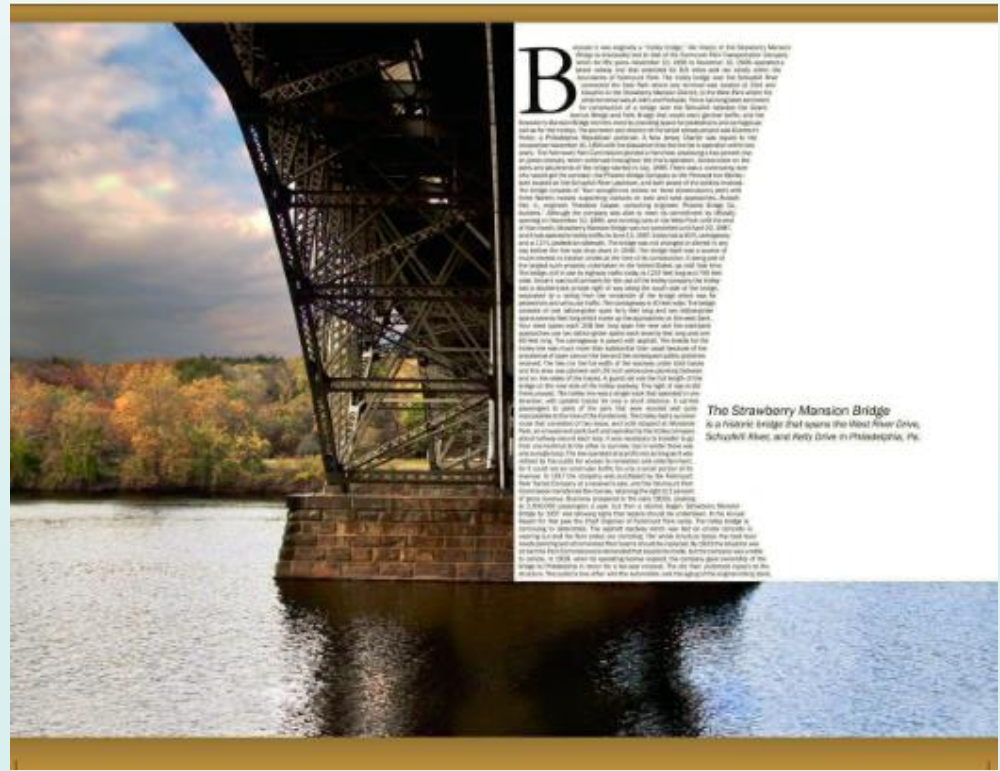
5. Readability and legibility



5. Readability and legibility

- › Debate continues between traditionalists and modernists as to whether sans-serif typefaces are more or less legible than serif faces

Structure and shape Justified type can be used decoratively, but the lines and the h & Js need to be managed line by line, as does the tracking and kerning on each word.



5. Readability and legibility

Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed elit metus, condimentum quis urna vel, consequat adipiscing mi. Cras ultrices, massa a porta fermentum, mi odio vestibulum lorem, a suscipit mi arcu at augue.

Bad

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed elit metus, condimentum quis urna vel, consequat adipiscing mi. Cras ultrices, massa a porta fermentum, mi odio vestibulum lorem, a suscipit mi arcu at augue.

6. Typographic emphasis and hierarchy

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Before starting any design, **it is crucial to understand** where the main points of emphasis fall in terms of headings, subheadings, intro copy, captions, quotes, and so on. these levels of importance are called hierarchies.

Tony Pritchard

Concepts:

Word Shape, Copy Analysis, Syntax, Semantics

Typographic hierarchy

People of note:

Emil Ruder

Wolfgang Weingart

Armin Hofmann

Josef Müller-Brockmann

Helmut Schmid

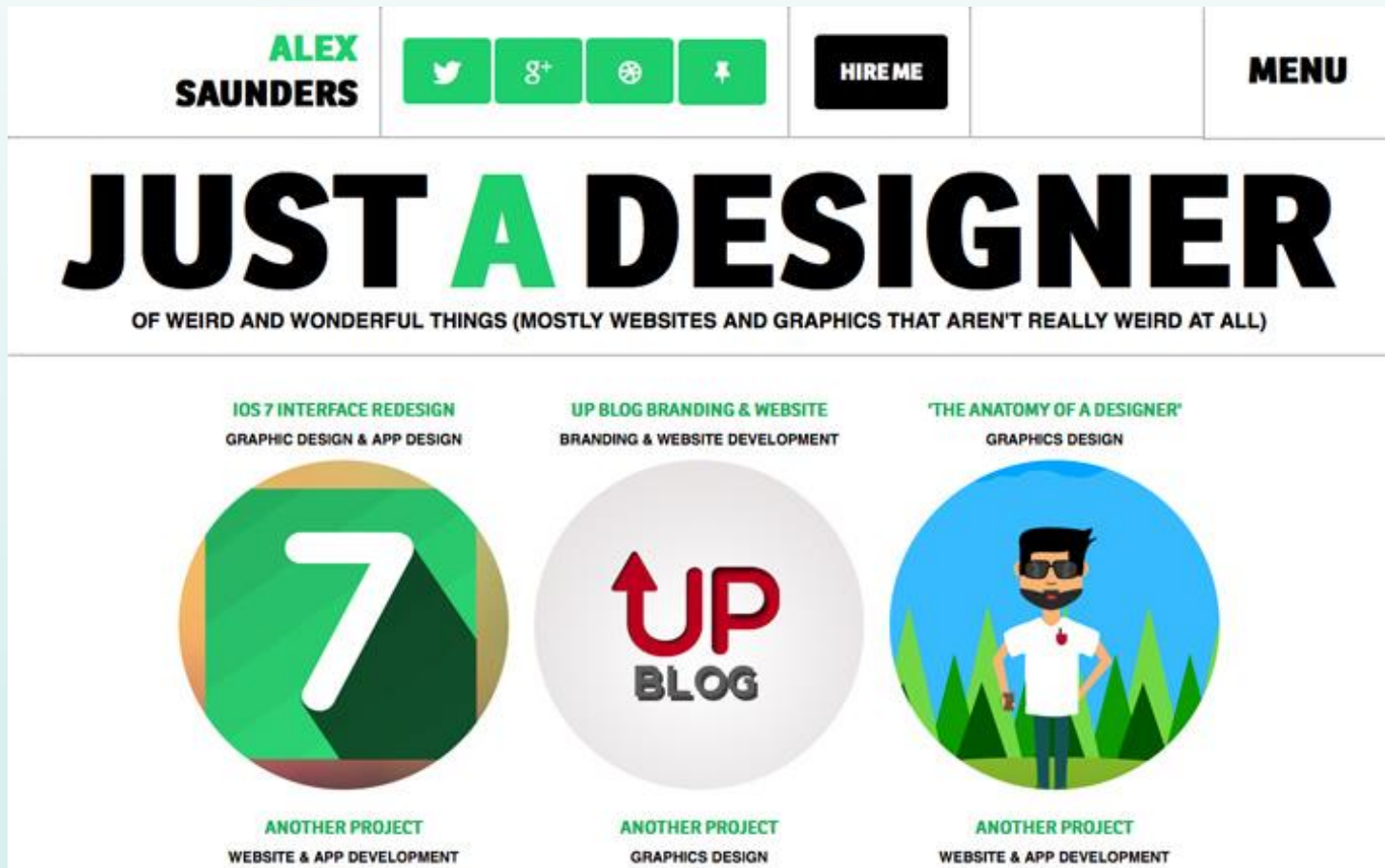


6. Typographic emphasis and hierarchy





6. Typographic emphasis and hierarchy



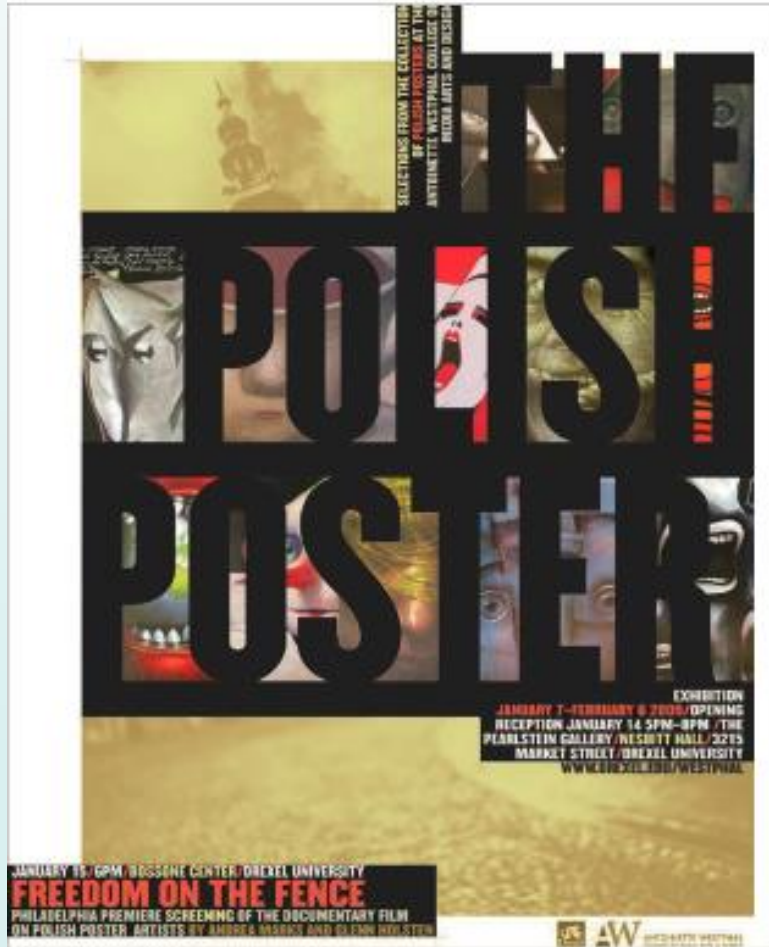
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6. Typographic emphasis and hierarchy



7. Typographic rules/boxes and ornaments

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Rules draw attention

to specific parts of copy and break it

into sections. **Vertical rules**

can be used to separate

blocks of text when other

means of division are neither

possible nor sufficient.

Horizontal rules work well

for organizing information and

aiding readability.



7. Typographic rules/boxes and ornaments



➡ **Construct** Powerful words in tightly fitted boxes add sharp diagonals to this composition, and build an interlocked urban landscape of image and text.



Poetica

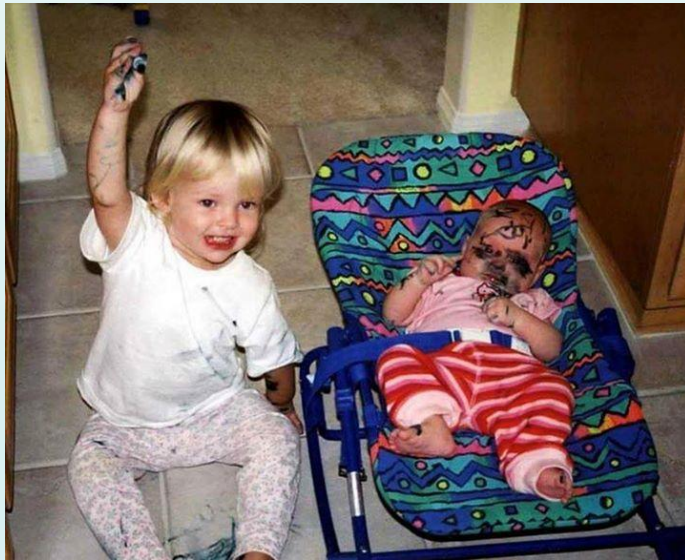


8. Text as image

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8. Text as image

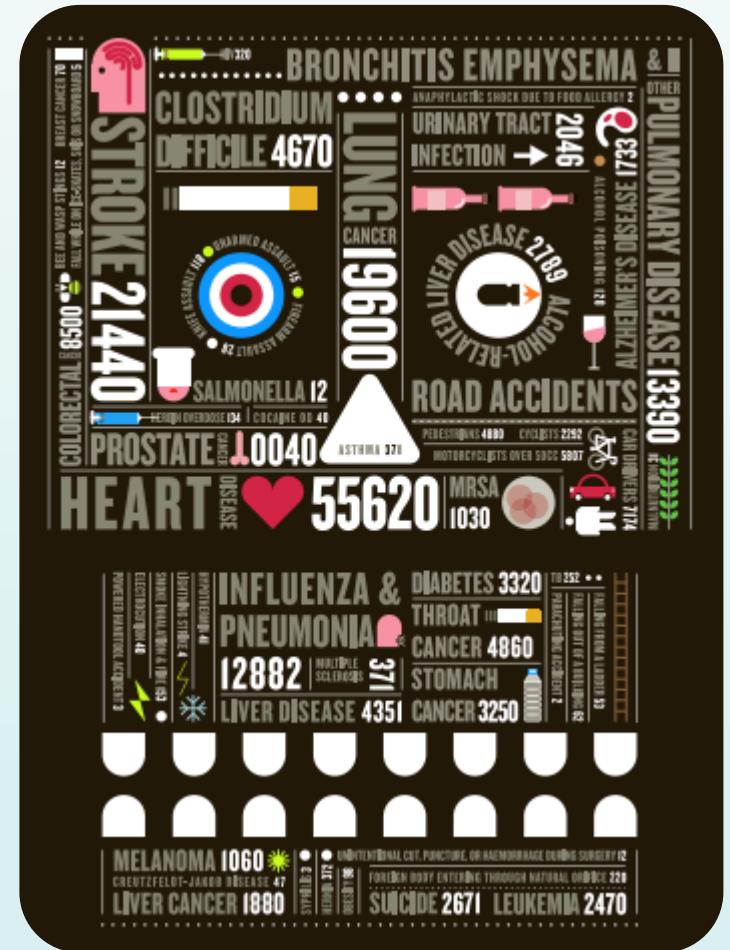
Contemporary designers **know that type not only communicates specific meaning, but also possesses aesthetically powerful characteristics in its own right**





8. Text as image

If you think about how many expressive fonts are now available, and the way in which one can apply **color**, **weight**, **form**, and spacing to customize **and** achieve specific effects, **it is possible to see type functioning as an image in its own right**





8. Text as image





8. Text as image





Reference

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