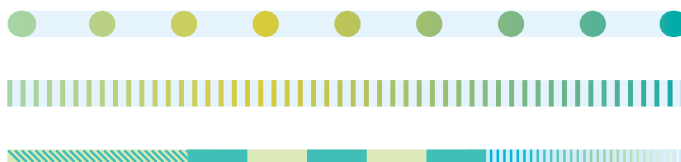




DESCRIPTION:	<p>Develop a Typographic Anatomy Diagram using Adobe Illustrator on an 11x17" Artboard. Try your best to utilize 20-50 terms within typographic anatomy. See diagram example. Please <u>do not copy the visual aesthetic of the examples provided.</u></p> <p>Watch: Typographic Anatomy. <a href="https://www.dailymotion.com/video/x366w58">https://www.dailymotion.com/video/x366w58</a></p> <p>Watch: Typographic Terminology A to Z: <a href="https://youtu.be/WzVI_ATHUQ0">https://youtu.be/WzVI_ATHUQ0</a></p> <p>Watch: Tutorial by Carrie is located here: Typographic Anatomy Diagram Process <a href="https://youtu.be/MW6039ww0uo">https://youtu.be/MW6039ww0uo</a></p>
OBJECTIVES:	<ul style="list-style-type: none"> <li>-- a. Students will study and create references for a typographic anatomy diagram</li> <li>-- b. Students will apply a range of typographic</li> <li>-- c. terminology to design work</li> <li>-- d. Students will use form [elements and principles of design to develop a visual aesthetic for the diagram.</li> </ul>
CONSIDERATIONS:	<ul style="list-style-type: none"> <li>-- 1. What are typographic forms?</li> <li>-- 2. Why is understanding typographic forms important?</li> <li>-- 3. What are the elements of Typographic Anatomy?</li> </ul>
READING:	<p>Reference the following texts:</p> <ul style="list-style-type: none"> <li>1.1 <i>Thinking with Type</i>, 2nd, by Ellen Lupton, ISBN-10: 1568989695</li> <li>2.1 <i>Lettering &amp; Type</i>: by Bruce Willen, ISBN-10: 156898765X</li> <li>3.1 <i>Graphic Design Thinking</i>, by Ellen Lupton, ISBN-10: 1568989792</li> </ul>
RESEARCH:	<p>SEE ALL PINTERST BOARDS: <a href="https://www.pinterest.com/carrieadyer/">HTTPS://WWW.PINTEREST.COM/CARRIADYER/</a></p> <ul style="list-style-type: none"> <li>-- 1. TYPOGRAPHIC ANATOMY: <a href="https://www.pinterest.com/carrieadyer/typographic-anatomy/">HTTPS://WWW.PINTEREST.COM/CARRIADYER/TYPGRAPHIC-ANATOMY/</a></li> <li>-- 2. \ T Y P 3 _CANDY: <a href="http://www.pinterest.com/carrieadyer/t-y-p-3-_candy/">WWW.PINTEREST.COM/CARRIADYER/T-Y-P-3-_CANDY/</a></li> <li>-- 3. TYPOGRAPHIC COLLAGE <a href="http://www.pinterest.com/carrieadyer/typographic-collage/">WWW.PINTEREST.COM/CARRIADYER/TYPGRAPHIC-COLLAGE/</a></li> <li>-- 4. LAYOUT DESIGN: <a href="http://www.pinterest.com/carrieadyer/layout-d3sign/">WWW.PINTEREST.COM/CARRIADYER/LAYOUT-D3SIGN/</a></li> <li>-- 5. BOOKS-ZINES: <a href="http://www.pinterest.com/carrieadyer/books-zines/">WWW.PINTEREST.COM/CARRIADYER/BOOKS-ZINES/</a></li> </ul>

TYPOGRAPHIC ANATOMY.



RUBRIC.



# TYPOGRAPHIC ANATOMY.

## RUBRIC OVERVIEW

Within this assignment work to develop your understanding of typographic anatomy and applying this knowledge to a design layout. The most successful student work for this assignment considered margins [spaces around the edges] and spacing, developed negative space as an important compositional component, experimented with typographic styling and weight, and communicated a sense of originality or visual language using unique forms or methods of organization.

#	Criteria	% of grade	Draft Quality	Developing	Meets Expectations	Above Average	Stellar
1.	<b>Formal Qualities.</b> [Elements & Principles of Design]. Examples include: ___ Compositional qualities (layering & balance). ___ Line Shape, Texture, Space, Color, Balance, Symmetry, Space, Rhythm, Scale, Contrast, Value.	20%	0	1	2	3	4
2.	<b>Experimentation, Originality, &amp; Visual Language.</b> Examples include: ___ Experimentation with Pattern, Unique Shapes, Forms, Illustrations. ___ Formal experimentation with cohesive shape, size, scale, line, weight, etc. ___ Range & Variation in form, line, pattern. ___ Uniqueness of Form and implementation of successful design decisions. ___ Are objects / compositions sophisticated? ___ Do compositions avoid branded elements like logos or other trite elements? If universal forms are utilized are they visually different with their own sense of visual language? ___ How are compositional aspects balanced? ___ Is there an attempt at developing Visual Language, individual voice, and aesthetic from the student's unique point of view? ___ Are there unique elements that express voice.	10%	0	1	2	3	4
3.	<b>Typefaces, Styling, &amp; Pairing.</b> Examples include: ___ Is there a thoughtful selection of well designed typefaces that were chosen for the layout? ___ Was there an effort to try different orientations, and adjustments mixing typefaces considering size and scale.	3%	0	1	2	3	4
4.	<b>Kerning, Leading, &amp; Tracking.</b> Examples include: ___ Did student experiment with a wide selection of spacing options considering Kerning, Leading, and Tracking? ___ Did student try different spacing options and adjustments mixing different types of spacing together to create a sophisticated aesthetic.	3%	0	1	2	3	4
5.	<b>Weight &amp; Contrast.</b> Examples include: ___ Did student try different weights and styles like Bold, Light, Condensed, Italic, Thin, Ultra Thin, etc.	3%	0	1	2	3	4
6.	<b>Typographic Hierarchy.</b> Examples include: ___ Is there a sense of hierarchy and scale in the overall layout and within each individual micro composition? ___ Was scale used as an important factor to distinguish this order of hierarchy? ___ Does the hierarchical order make sense?	6%	0	1	2	3	4
7.	<b>Presentation + Overall finished Layout.</b> Examples include: ___ Work implements consideration of negative space, hierarchy, margins.	10%	0	1	2	3	4
8.	<b>Overall Process + Design Thinking.</b> Examples include: ___ Is student working on process and developing their work. ___ Did student work on sketches? ___ Did student perfect compositions to completion considering the Elements and Principles of Design.	10%	0	1	2	3	4
9.	<b>Self Driven Critique, Peer Critique, &amp; Studio Culture.</b>	10%	0	1	2	3	4
10.	<b>Professionalism + Positive Thinking.</b>	5%	0	1	2	3	4
11.	<b>Followed Submission Instructions?</b>	10%	0	1	2	3	4
12.	<b>Requirements.</b> Did student diagram all required terms?	10%	0	1	2	3	4



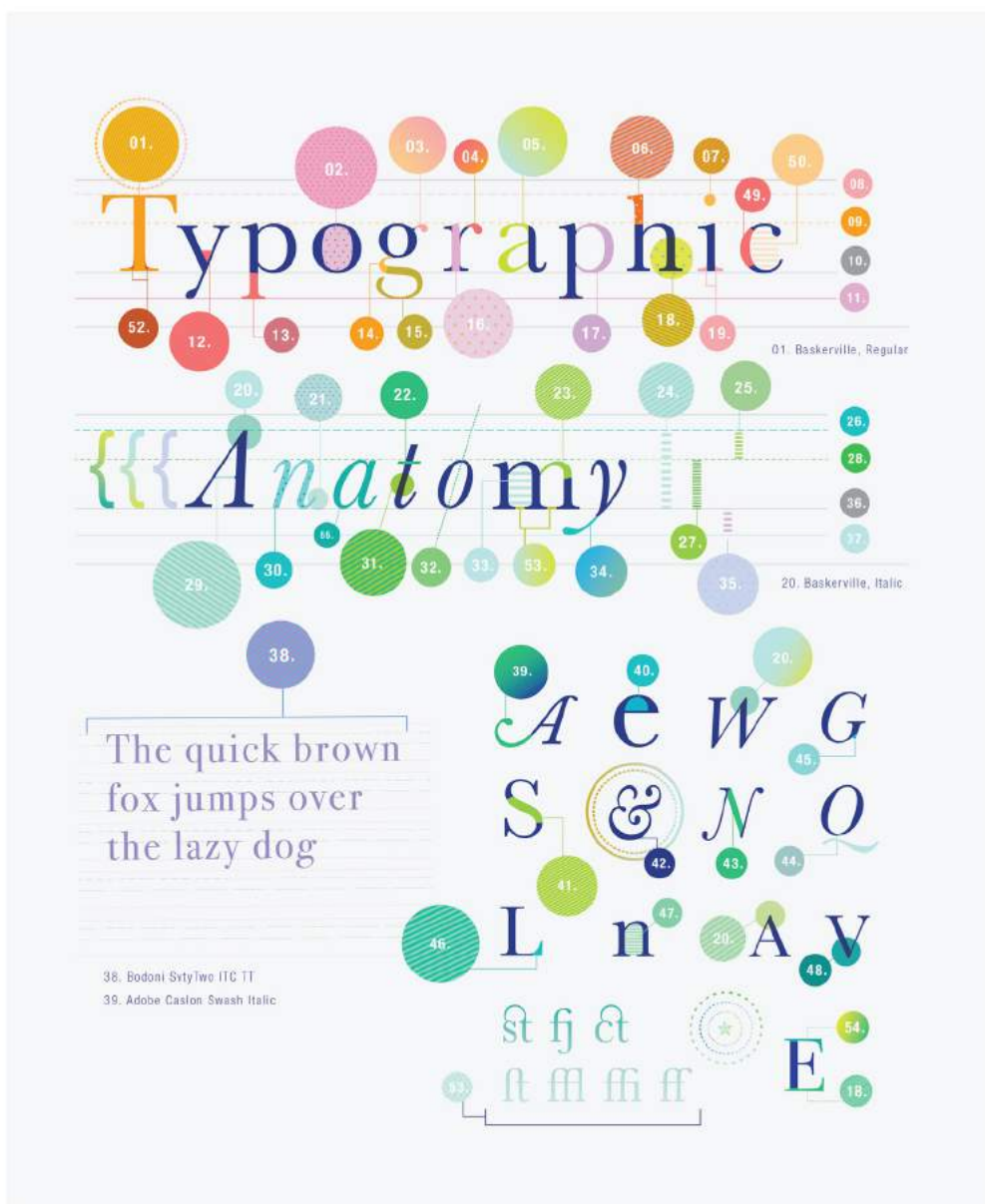
## Assignment Process / Typographic Anatomy:

> > > Watch: Tutorial by Carrie is located here:

Typographic Anatomy Diagram Process  
<https://youtu.be/MW6039ww0uo>

- \_\_a. Open Adobe illustrator.
- \_\_b. Make a Print document at 11"x17", Portrait.
- \_\_c. Draw a text box.
- \_\_d. Type out a phrase or the words "Typographic Anatomy". \*\*Type each word in a separate text box.
- \_\_e. Apply a typeface to each text box.  
[I used *Baskerville Regular* and *Baskerville Italic*.]
- \_\_f. Edit tracking in the Character Panel. Space out letterforms under tracking.
- \_\_g. Duplicate the text boxes -leave originals untouched to the side of your Artboard, out of the way.
- \_\_h. After the text is styled, select text boxes. Go to >Type, Create Outlines. Now go to >Object, Ungroup. Click to the side. You should be able to select typeforms individually.
- \_\_i. Using the Knife Tool, Scissors Tool, or Pathfinder Panel, break down elements of the typographic forms to illustrate each element of anatomy. So, you will literally slice up parts of the forms change the color to illustrate each typographic anatomy term.
- \_\_j. Continue this process for each term. Reference in-class demonstrations.





GLOSSARY OF TERMS:

- |                                     |                           |                           |
|-------------------------------------|---------------------------|---------------------------|
| 01. MAJUSCULE / CAPITAL / UPPERCASE | 19. BILATERAL SERIF       | 30. PANGRAM               |
| 02. COUNTER                         | 20. APEX                  | 39. SWASH                 |
| 03. EAR                             | 21. FINIAL                | 40. EYE                   |
| 04. TEAR-DROP TERMINAL              | 22. CROSSBAR              | 41. SPIRE                 |
| 05. TWO-STORY LETTER                | 23. SHOULDER              | 42. AMPERSAND             |
| 06. ASCENDER                        | 24. CAP HEIGHT            | 43. STROKE                |
| 07. TITILE                          | 25. ASCENDER              | 44. TAIL                  |
| 08. ASCENDER LINE                   | 26. ASCENDER LINE         | 45. SPUR                  |
| 09. X-HEIGHT                        | 27. I-HEIGHT              | 46. BEAK                  |
| 10. BASELINE                        | 28. I-HEIGHT              | 47. APERTURE              |
| 11. DESCENDER LINE                  | 29. CROSSBAR              | 48. VERTEX                |
| 12. CHOTCH                          | 30. MINUSCULE / LOWERCASE | 49. STRESS                |
| 13. DESCENDER                       | 31. STEM                  | 50. OPEN COUNTER          |
| 14. LINK / NECK                     | 32. AXIS                  | 51. EXAMPLES OF LIGATURES |
| 15. LOOP / LOBE                     | 33. APERTURE              | 52. BRACKET               |
| 16. STEM                            | 34. TAIL & DESCENDER      | 53. LIGATURE              |
| 17. BOWL                            | 35. DESCENDER             |                           |
| 18. LEG                             | 36. BASELINE              |                           |
|                                     | 37. DESCENDER LINE        |                           |

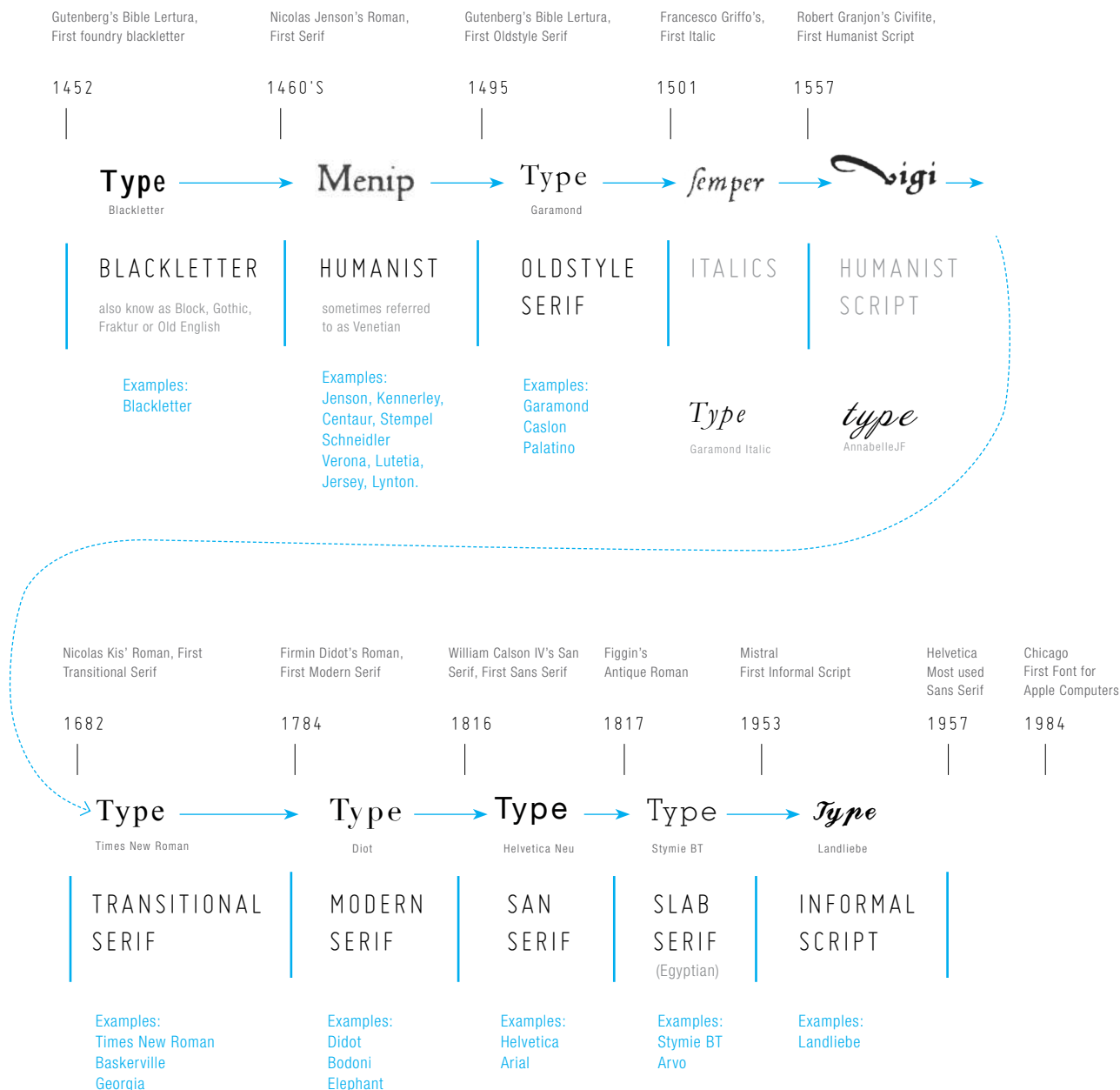


# OTHER RESEARCH.



# PROGRESSION OF *TYPOGRAPHIC STYLES*

This is a reference:  
<https://lovelytypography.com/2007/11/06/type-terminology-humanist-2/>



## SERIF TYPES DIAGRAM:



GOthic



TRANSITIONAL  
SERIF



BRACKETED  
SERIF



TUSCAN  
SERIF



GLYPHIC  
SERIF



WEDGE  
SERIF



SLAB SERIF  
(BRACKETED)



CURSIVE  
SERIF



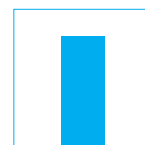
OLDSTYLE  
SERIF



HAIRLINE  
SERIF



SLAB SERIF  
(UNBRACKETED)



SANS SERIF

## TYPE CLASSIFICATION REFERENCES:

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DESIGN IS HISTORY : [HTTP://WWW.DESIGNISHISTORY.COM/1450/TYPE-CLASSIFICATION/](http://www.designishistory.com/1450/type-classification/)

TYPEDIA : [HTTP://TYPEDIA.COM/LEARN/ONLY/TYPEFACE-CLASSIFICATIONS/](http://typedia.com/learn/only/typeface-classifications/)

THINKING WITH TYPE : [HTTP://WWW.PAPRESS.COM/THINKINGWITHTYPE/LETTER/CLASSIFICATION.HTM](http://www.papress.com/thinkingwithtype/letter/classification.htm)

## WHERE TO DOWNLOAD FONTS:

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(FREE) FONT SQUIRREL : [HTTP://WWW.FONTSQIRREL.COM/](http://www.fontsquirrel.com/)

(FREE) DAFONT.COM : [HTTP://WWW.DAFONT.COM/](http://www.dafont.com/)

(FREE) FONTSFACE : [HTTP://WWW.FONTSPACE.COM/](http://www.fontspace.com/)

T.26 : [HTTPS://WWW.T26.COM/](https://www.t26.com/)

MYFONTS : [HTTP://WWW.MYFONTS.COM/](http://www.myfonts.com/)

## INDESIGN TUTORIALS:

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01 - Preparation For Adobe Indesign Projects  
<http://youtu.be/qTli6F69zdY>

02 - Photoshop Action / Image Processing In  
Adobe Bridge - Changing Colour Profiles  
[http://youtu.be/\\_wnnGz8WLW4](http://youtu.be/_wnnGz8WLW4)

03 - Creating a Scamp, Designing For Your  
Composition  
<http://youtu.be/3Z1no8aITU8>

04 - Document SetUp In Adobe Indesign  
[http://youtu.be/RrpJ-ga\\_wpl](http://youtu.be/RrpJ-ga_wpl)

05 - Adobe Indesign Interface Introduction  
[http://youtu.be/Zo\\_SLhK3-y8](http://youtu.be/Zo_SLhK3-y8)

06 - The Links Panel In Adobe Indesign  
<http://youtu.be/Rid0VPNyoiG>

### STEP 2 - IMPLEMENTATION:

07 - Laying Out Frame Box's / Build Composition  
Structure In Adobe Indesign  
<http://youtu.be/fIAQvORG8cM>

08 - Managing / Formatting Text & Tables in  
Adobe Indesign  
<http://youtu.be/9pe-1KxFxr0>

09 - Placing Images Into Adobe Indesign  
<http://youtu.be/k5xTXKyrU6Q>

10 - Modifying Indesign Images In Photoshop &  
Illustrator.  
<http://youtu.be/FIOA9a1kZ7M>

11 - Objects In Adobe Indesign  
<http://youtu.be/SmGn9-stcCY>

### STEP 3 - FINALISATION:

12 - Export to PDF In Adobe Indesign  
<http://youtu.be/rLt0iCyxPNs>

13 - Preflight In Adobe Indesign  
<http://youtu.be/OHdQKrSS1n8>



Source: <https://www.behance.net/gallery/56412715/Best-typefaces-poster>

Chris Do, Founder, CEO, Blind

<https://www.behance.net/chrisdo>

## Jessica Hische teaches you type!

I'm asked quite a bit how I come up with a different letter every day for Daily Drop Cap. It's not as difficult as you'd think because of the multitude of ways there are to draw a letter. Below is a little exploration of the components of the letter "A" and how you can customize each element to make it special. This is of course just a taste of the endless things you can do to decorate a letter.

