

## TYPOGRAPHY AND VISUAL ANALYSIS TERMINOLOGY\*

### 4 approaches to typography

**Documentation**- Data, the message, generally provides the starting point. Records and preserves. A letter, a brief, a listing, a ticket, etc. Pure information. No concern for audience or aesthetic nicety.

**Analytical**- presentation of complex information and usually forms the basis for charts, diagrams, signage, timetables, maps, symbols, codes, indexing and so on. Rationalism, examination, dissection of data, understanding the whole through the analysis of the parts.

**Conceptual**- big idea that encapsulates the message. Associated with cartoons, advertising, promotion and branding. Use of pun, paradox, cliché and pastiche; visual similes metaphors and allegories. Use of two unrelated ideas to throw onto third. Appeal to the intellect and rely on designer and audience sharing subtlety of wordplay.

**Expressive**- appeals to the viewer's emotions. Like music, it appeals primarily to our heart. Through color, mark-making and symbolisms to emotionally reposition the viewer. Impressionistic, poetic and lyrical, inviting the viewer to reflect on the content.  
(not mutually exclusive)<sup>124</sup>

### 10 points of analysis and design:

1. **Typeface** -For text, the idea is to read the words more than notice the typeface. Adverts might use attention-grabbing, added meaning by employing a typeface with strong associative powers. Bold, Italics, Underline, etc
2. **Type size**- books and magazines typically have 8.5 - 10pt but children and young kids might have larger. Signage may have to have much larger size due to distance or speed of viewing. What does big and small text do to you? Hierarchies of text?
3. **Color**- Shade, actual color of text, background (contrast)
4. **Line length and horizontal space**- (kerning and tracking and word space)- Our eyes focus on three main things, type size, line length, and leading. Continuous reading should be around 65 characters per line, anything between 45 and 75 can work.
5. **Vertical space (leading)**- the distance from one baseline to the next.
6. **Alignment of text**- flush left, right, center, justified (conventional way to set copy for books. Allows words to be hyphenated. Can also change horizontal spacing)
7. **Paragraph articulation**- represents one unit of thought. Paragraph break and indent and drop lines.
8. **Column depth**- Only a real factor in books. Scrolls, web pages, and newspapers are not as affected. Relies heavily on page size.
9. **Position**- aesthetics of the page. Symmetry vs asymmetry. How much margin?
10. **Format**- could be physical format of the size of the page. Could be where it appears (book, magazine)
  1. (Shots)
  2. (Speed and movement)
  3. (Transitions)
  4. (Focus)
  5. (Lighting)
  6. (Sound)

-The parenthetical numbers are for kinetic and 3D applications

**Legibility:** refers to the typeform, how easy an individual character or alphabet is to recognize when presented in a particular font.

**Readability:** encompasses both typeform and arrangement (how easy to read)

Characteristics of the font, size, use of space, color, contrast, arrangement and structure of text. Medium of presentation, screen, page, or exhibition space and the ambient levels of light in the environment.

## IMAGE ANALYSIS

### Content

-The subject, information, or objects that are pictured. (all images are important, all impact the consciousness of the viewer.

### Framing

-What has been placed within the boundaries of the image. Whether by choice, by accident, or by necessity, certain objects are included in the image while other objects are left out. Impacts what is seen.

### Composition

-The way the visual elements of the image are arranged within the frame. Some objects stand in the foreground and background or the side. Objects may be crowded, touching, overlapping, far apart. Spatial relationships can be both aesthetic and meaningful. Light darkness, lines, shapes, focus etc.

### Focus

-The degree to which some areas of the image are sharp or blurry. Focus impacts the movement of the eye. Sharper automatically attract attention away from blurry or fuzzy.

### Lighting

-The degree to which some areas of the image are brightly lit and other areas are in low light or in shadows. An entire image may be dark or light, use shadows or bright light.

### Texture

-How the image or certain objects looks like it would feel if you could touch it. Images can suggest, or appear to have, texture.

### Angle and Vantage Point

-The angle at which the image is presented, or the vantage point or perspective from which a photograph, for example is taken. Every image suggests a perspective. Behind, in front, low angle, high angle.

### Significance

-The collective meaning or impact of all the elements. Our ultimate goal is to figure out how all these elements work together to express ideas, just as the elements of an essay, novel, poem, or

movie work together. When analyzing, we focus on one element at a time, but we are always looking at more than one element.

### **Text**

“When text accompanies an image, the two fuse into a single idea. But we can pull them apart and see how they work.”

“Many texts speak back to or depend on other texts to make meaning. That is, they exist in dialogue with other texts—a quality called intertextuality. If we know the original statement and its context, we are likely to see more significance in the sticker. “

“I see stupid people” “Got Faith”

### **Subtext**

Not all the meaning that comes from a text is stated. Some meaning is implied. The implication layer is sometimes called subtext. Could also be a collection of assumptions and hidden values, messages that are not obvious but are present nonetheless. Images also have subtext. Even if they have no written text, they still imply ideas. In advertising, images and text often work together to suggest a layer of subtext. Subtexts is invisible, so finding it is hard work. We have to look closely at all the elements of image and text and connect them with common values and assumptions.

### **Context**

Analyzing an image involves examining how the image relates to the things and the people around it. Both Specific context (physical space) and cultural context (Nothing exists without culture)

**C.R.A.P.** <http://www.glidedesign.com/website-design-crap/>

**Contrast:** “The difference in visual properties that make an object distinguishable from other objects and the background.” Help make things stand out more than others.

Group things that are the same together/Make unlike things stand out/Make visually appealing.

**Repetition:** “Repeat styles down the page for a cohesive feel” The more you use similar styles and elements the more comfortable the user feels understanding and interacting with your design. By using repeating styles you create usability, trust, and ultimately action.

Creates consistent feel/creates visual connection/reinforces meaning

**Alignment:** “lining up the top, bottom, sides, or middle of text or graphic elements on a page.” Rhyme or reason why something appears where it does. Gives professional feel.

Page elements should be visually connected to something else/attractive/underlying grids help make a design flow more naturally to users/left, center, or right not mixed/ match spacing or padding when aligned.

**Proximity:** Property of being close together. If something is grouped closely together, it should be similar items. Used to connect like items and separate site content into digestible chunks. Can also set apart many items that differ.

Proximity creates meaning/the more spacing, the clearer the difference

\*All information sourced from multiple sites and books. Information is used for reference material in the classroom.