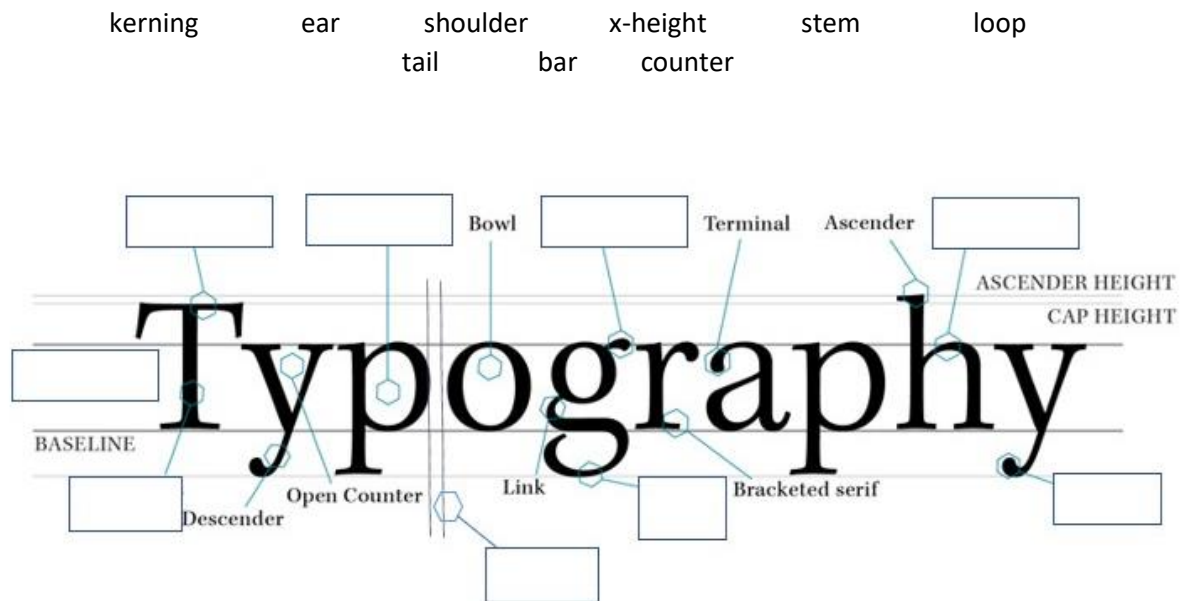


24 DESIGN III

- 24.1 Complete the diagram below with the terms from type design and typography. If you have no previous experience in these fields, bear in mind that terminology is rather descriptive.



Gornji red: bar, counter, bowl, ear, terminal, ascender, shoulder

Levo (iznad baseline): x-height

Donji red: stem, descender, open counter, kerning, link, loop, bracketed serif, tail

- 24.2 Read the text carefully and fill in the blanks with the correct forms of the words in brackets. After completing that task, answer the following questions:

1. What field could the author of the text be working in?
2. What is their opinion on the importance of professional designers?
3. Cite three pieces of advice they give.

How to design your self-published book cover – even though you really shouldn't

Many of us know a person who DIYs everything. If there's ever a problem, they come **EQUIPPED** (EQUIP) with duct tape, a mop bucket, and Windex. They're scrappy. They save money. And their work is a great temporary fix. It might keep your kitchen from **FLOODING** (FLOOD) for a week. But anyone can look at a DIY **SOLUTION** (SOLVE) and tell it from a professional one. Almost all self-publishing resources will **RECOMMEND** (RECOMMENDATION) that you hire a designer – specifically one familiar with publishing – to **PRODUCE** (PRODUCT) your cover design. Great

designers make design look easy, and great covers often appear **EFFORTLESS** (EFFORT). Despite this **ADVICE** (ADVISE), many authors believe in the power of DIY. Design is hard. But sometimes you need to try your hand at it to figure that out.

Be different, but don't **CONFUSE** (CONFUSION) people. You don't want your sci-fi novel to be **MISTAKEN** (MISTAKE) for a self-help book or vice versa. Design is not necessarily **INTUITIVE** (INTUITION), but recognizing good design can be. Even covers with a seemingly simple **APPEARANCE** (APPEAR) can be much more layered than you think. Make sure you use a high-resolution image. Images under 300 dpi are not **SUITABLE** (SUIT) for print, and will appear **PIXELLATED** (PIXEL) or out of focus. Finally, if you find yourself saying that a font is "fun" or that it communicates something about your book, it's probably time to let that font go. **HAVING** (HAVE) your typeface explain your book is like **EXPLAINING** (EXPLANATION) the punchline of a joke. It ruins it for everyone.

24.3 *Students' own answers.*

Follow-up

24.4 *Students' own answers.*

+ Basic terms: Typeface, Typography, Graphic Design, Book Design

Typography (*типографија*)

Typeface design (*пројектовање, обликовање типографског писма*)

Type designer (*аутор, дизајнер писма*)

Uppercase, majuscule, capital, versal, large letter (*мајускула, капитала, верзал, велико слово*)

Lowercase, minuscule, small letter (*минускула, мало слово, курент*)

Small caps (*мала капитала*)

Script (*писмо, рукопис*)

Type (*слово, штампарско слово*)

Type (*слог*)

Glyph (*глиф, пиктограм*)

Character (*знак, словни знак*)

Face (*писмо*)

Typeface (*типографско писмо*)

Font (*фонт*)

Font family (*фамилија фонтова*)

Baseline (основна линија)

Point (тачка, типографска точка)

x-height (висина малог слова, основна висина)

Ascent, ascender height (асцент, висина горњих продужетака)

Descent, descender height (десцент, висина доњих продужетака)

Line height, line spacing (висина реда, проред)

Line gap, leading (размак између редова)

Stem (стуб, дуктус)

Stroke (потез)

Bowl (заобљени потез)

Aperture (отвор)

Serif (сериф, стопица)

Slab-serif (слабсериф)

Terminal (завршетак)

Stress (акцент, угао осе)

Ascender (горњи продужетак)

Descender (доњи продужетак)

Slant (нагиб)

Kern (керн)

Spacing (одређивање размака)

Tracking (размицање, шпационирање)

Node (спој, точка)

Extremes (крајње тачке, екстрими)

Anchor (анкер)