I rank type as the most powerful of all the elements in an ad because it carries both a visual and a verbal message. Typography is an aspect of design about which most designers become almost obsessive. They spend a lot of time considering which typeface to use because their choices affect not only how easily the words can be read, but also that it affects the whole mood of the ad and the tone of voice that the words convey.

Both designers and viewers have subtle emotional responses to typefaces. They are sensitive to the fact that they can amplify meaning through the visual characteristics of the words. When the typography in an ad is visually pleasing, pictorial element may be totally unnecessary. The reader get the entire message and mood from the type. The sooner you are able to recognize the visual potential of type, the more effectively you'll be able to use it. Even though Typography is the longest unit in this class, you'll barely be scratching the surface of the subject.

The typographic elements in advertisements include headlines, subheads, body copy and miscellaneous text such as the sponsor’s name, address lines, credits, captions, disclaimers and tags. Exclusive of any meaning that the letters of the alphabet carry when they are grouped as words, letter-forms are familiar and comfortable shapes. We learn to recognize them as part of our earliest learning experiences. Although the basic shapes of letters, numbers and other symbols associated with the printed language are static, there are thousands of variation in style. The term, typeface, is used generically to denote an alphabet having a particular style. More technically, it can refer to a category of alphabets having several common characteristics, a type family which is composed of several alphabets designed as a group or even an individual member of a type family called a font.