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COURSE BROCHURE

Advanced Typography and Kinetic Typography Training Course

11 – 22 October 2027
London

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Registered in the United Kingdom and Saudi Arabia

Advanced Typography and Kinetic Typography Training Course

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Typography and Kinetic Typography is a 2-week advanced training course for graphic, brand and motion designers who shape how an organisation's words look in print, on screen and in video, and it ends with a Brand Type and Motion Toolkit. Brand communication now runs across bilingual signage, reports, social video and campaigns, so consistent, legible and expressive type has become a core reputation asset. Jupiter Prime Training offers this course in its communications design series.

Why Typography and Kinetic Typography Matters Now

Three shifts shape typography for brand communication today. Audiences read on phones, screens and moving video more than on paper, so legibility at small sizes and in motion decides whether messages land. Many organisations communicate in Arabic and Latin scripts side by side, which demands careful pairing and bidirectional layouts. Short-form campaign video relies on animated type to carry meaning when sound is off. Brands that handle type well look coherent and credible across every channel; those that do not appear inconsistent and hard to read. The course rests on established typographic practice, accessible text principles and recognised animation principles applied to letterforms.

Who Gains Most from Typography and Kinetic Typography

- Graphic designers who set type for reports, campaigns and corporate publications
- Brand designers responsible for typographic guidelines and asset consistency
- Communications designers who produce bilingual Arabic and Latin materials
- Motion designers who animate titles, captions and campaign type for video
- Creative leads who review agency work and approve brand type use

An in-house communications design studio that sends its brand, print and motion designers together gains most, because they leave with one shared type and motion system.

Typography and Kinetic Typography Capabilities

Participants move from choosing fonts by taste to building a typographic and motion system that keeps every brand message legible and consistent.

- Assess letterform anatomy and typeface fit for brand character — for brand managers and creative leads
- Design typographic scales and grids that hold across print and screen — for publication and web teams
- Build bilingual Latin-Arabic layouts with matched typefaces — for audiences reading in either script in government and banking
- Apply animation principles, timing and easing to kinetic type — for motion designers and video producers
- Specify a type and motion style guide for agencies and partners — for procurement and brand governance
- Test readability in motion with hold times and caption styles — for viewers watching social video without sound

Key Typography and Kinetic Typography Terms

- Kinetic typography — the animation of text in which movement, timing and transformation of letters reinforce the meaning of the words.
- X-height — the height of lowercase letters such as x, which strongly affects how large and legible a typeface appears.
- Kerning — adjusting the space between specific pairs of letters so words look evenly spaced and read smoothly.
- Easing — the acceleration and deceleration of a motion curve that makes animated text feel natural rather than mechanical.
- Bidirectional layout — a design that handles right-to-left Arabic and left-to-right Latin text together without breaking alignment.
- Variable font — a single font file containing a continuous range of weights, widths or other styles controlled by axes.

Typography and Kinetic Typography Day by Day

Day 1: Type in Brand Communication

- Typeface Personality Audit — How Letterforms Signal Brand Character
- Communication Context Mapping — Print, Screen, Signage and Video
- Reading Behaviour Research — Scanning, Skimming and Deep Reading
- Brand Type Inventory — Current Fonts, Licences and Inconsistencies
- Accessibility Requirements for Text — Contrast, Size and Legibility

Day 2: Type Anatomy and Letterform Detail

- Letterform Anatomy — X-Height, Counters, Stems and Terminals
- Optical Sizing and Weight Selection — Display Versus Text Use
- Kerning and Tracking Control — Even Rhythm in Headlines
- Leading and Line Length Rules — Comfortable Paragraph Reading
- Numerals, Punctuation and Special Characters — Detail That Builds Trust

Day 3: Hierarchy and Grid Systems

- Typographic Scale Construction — Modular Ratios for Heading Levels
- Visual Hierarchy Testing — Squint and Scan Checks
- Modular and Baseline Grids — Alignment Across Layouts
- Responsive Type Behaviour — Scaling From Mobile to Billboard
- Layout Templates for Reports and Campaigns — Repeatable Structures

Day 4: Typeface Pairing

- Contrast and Harmony Principles — Serif, Sans and Display Combinations
- Superfamily Strategy — Consistency Through Related Styles
- Variable Font Axes — Weight, Width and Optical Size Control
- Pairing Test Boards — Comparing Options on Real Copy
- Licensing and Distribution Checks — Desktop, Web and App Rights

Day 5: Bilingual Latin-Arabic Typesetting

- Arabic Script Structure — Joining Forms, Baselines and Kashida Decisions
- Matching Latin and Arabic Typefaces — Weight, Colour and Proportion
- Right-to-Left and Left-to-Right Layout Mirroring — Bidirectional Grids
- Mixed-Script Line Setting — Numbers, Brand Names and Acronyms
- Bilingual Template Testing — Signage, Social Posts and Reports

Day 6: Brand Typography Systems

- Type Specification Sheet — Styles, Sizes and Usage Rules
- Typographic Voice Guidelines — Tone Expressed Through Type
- Component Library for Type Styles — Design System Tokens
- Governance of Type Use Across Agencies — Approvals and Audits
- Common Misuse Catalogue — Errors to Prevent in Brand Assets

Day 7: Kinetic Typography Principles

- Kinetic Type Purpose Test — When Motion Clarifies the Message
- Animation Principles Applied to Type — Anticipation, Squash and Follow-Through
- Motion Vocabulary for Letters — Reveal, Build, Morph and Exit
- Readability in Motion — Hold Times and Reading Speed
- Storyboarding Text Animation — Sequencing Words to Narrative Beats

Day 8: Timing, Easing and Rhythm

- Easing Curves Selection — Linear, Ease-In, Ease-Out and Custom
- Timing to Voice-Over and Music — Syncing Text to Audio
- Rhythm and Pacing Patterns — Building Energy Without Overload
- Transitions Between Type Scenes — Continuity in Motion
- Motion Specification Notes — Hand-Off to Animators and Developers

Day 9: Motion Type for Social Video and Campaigns

- Vertical and Square Format Layouts — Safe Zones for Captions
- Animated Caption Styles — Accessibility for Muted Viewing
- Campaign Title Sequences — Opening Seconds That Hold Attention
- Bilingual Motion Type — Animating Arabic and Latin Together
- Export and Compression Settings — Sharp Text on Every Platform

Day 10: Practising the Brand Type and Motion Toolkit

- Hierarchy and Grid Review — Applying Scale to Live Brand Layouts
- Bilingual Typesetting Exercise — Arabic and Latin Campaign Poster
- Kinetic Type Sequence Production — Short Campaign Clip With Easing
- Peer Critique of Motion and Static Work — Readability and Brand Fit
- Brand Type and Motion Toolkit — Final Specification for Sign-Off

Applying Typography and Kinetic Typography After the Course

- Run a brand type audit across current reports, social posts and signage and present the inconsistencies to the creative lead.
- Produce a short bilingual kinetic type clip for an upcoming campaign using the agreed easing and hold-time rules.

Typography and Kinetic Typography Questions FAQ

What is Typography and Kinetic Typography and why does it matter now?

Typography and Kinetic Typography is the craft of setting and animating text to communicate clearly and express brand character. It matters now because audiences read on screens and in video, often bilingually, and inconsistent type weakens credibility.

Which roles gain most from Typography and Kinetic Typography training?

Graphic, brand, communications and motion designers gain most. Creative leads who approve agency work also benefit, especially when an in-house design studio sends several designers together to build one shared system.

How does Typography and Kinetic Typography differ from a general graphic design course?

It goes deep on type alone rather than covering colour, imagery and layout broadly. You work on letterform detail, bilingual typesetting, typographic systems and animated type, where a general course spreads time across many visual design topics.

What do you bring back from Typography and Kinetic Typography training?

You bring back a Brand Type and Motion Toolkit. It contains type specifications, scale and grid rules, bilingual pairing guidance, motion principles, easing and timing notes and export settings your studio can apply at once.

Typography and Kinetic Typography: The Way Forward

The Brand Type and Motion Toolkit first informs which typefaces, scales and motion rules the organisation approves for its next campaign. Brand, print and motion designers use it with agencies to keep assets consistent. After its first campaign, revisit the bilingual pairings and motion hold times against audience feedback, because legibility on new screens and platforms keeps changing.