Ye

Without kerning

Ye

With kerning

ift

Without kerning

ift

With kerning

Yellow rifts

Normal tracking

Yellow rifts

Loose tracking (letterspacing)

Yellow rifts

Tight tracking (kerning)

step

Univers 55

ste

Normal tracking

stes

Tight tracking

st

Loose tracking

Designers often letterspace uppercase letters, but there has long been strong resistance within the type community to letterspacing lowercase letters within text. The reason for this resistance is quite clear if you look at the examples opposite. Uppercase forms are drawn to be able to stand on their own (consider their epigraphic origins). Lowercase forms require the counterform created between letters to maintain the line of reading (consider their origins in calligraphy).

Normal tracking

Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible—or from one of

Loose tracking

Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine

Tight tracking

Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress. Her hand and wrist were so finely formed that she could wear sleeves not less bare of style than those in which the Blessed Virgin appeared to Italian painters; and her profile as well as her stature and bearing seemed to gain the more dignity from her plain garments, which by the side of provincial fashion gave her the impressiveness of a fine quotation from the Bible—or from one of the elder poets—in a paragraph of today's newspaper.

Note that lowercase words, when displayed alone and not as text, allow for more play in tracking. Even in these cases, however, a moment occurs when readability is sacrificed for effect and meaning is lost.

IN MEMORIAM

In Memoriam

AFFLUENCE

affluence

EPISTEMOLOGY

epistemology

Flush left
This format most closely mirrors the asymmetrical experience of handwriting. Each line starts at the same point but ends wherever the last word on the line ends. Spaces between words are consistent throughout the text, allowing the type to create an even gray value.

Flush left, ragged right (fl, rr)

If you know Starkfield, Massachusetts, you know the post-office. If you know the post-office you must have seen Ethan Frome drive up to it, drop the reins on his hollow-backed bay and drag himself across the brick pavement to the white colonnade; and you must have asked who he was.

Centered
This format imposes symmetry upon the text, assigning equal value and weight to both ends of any line. It transforms fields of text into shapes, thereby adding a pictorial quality to material that is non-pictorial by nature. Because centered type creates such a strong shape on the page, it's important to amend line breaks so that the text does not appear too jagged.

Centered (cent.)

If you know Starkfield, Massachusetts,
you know the post-office. If you know the
post-office you must have seen Ethan Frome
drive up to it, drop the reins on his
hollow-backed bay and drag himself across
the brick pavement to the white colonnade;
and you must have asked who he was.

Flush right
This format places emphasis on the end of a line as opposed to its start. It can be useful in situations (like captions) where the relationship between text and image might be ambiguous without a strong orientation to the right.

Flush right, ragged left (fr, rl)

If you know Starkfield, Massachusetts, you
know the post-office. If you know the post-
office you must have seen Ethan Frome drive
up to it, drop the reins on his hollow-backed
bay and drag himself across the brick pave-
ment to the white colonnade; and you must
have asked who he was.

Justified
Like centering, this format imposes a symmetrical shape on the text. It is achieved by expanding or reducing spaces between words and, sometimes, between letters. The resulting openness of lines can occasionally produce 'rivers' of white space running vertically through the text. Careful attention to line breaks and hyphenation is required to amend this problem whenever possible.

Justified (just.)

If you know Starkfield, Massachusetts, you know the post-office. If you know the post-office you must have seen Ethan Frome drive up to it, drop the reins on his hollow-backed bay and drag himself across the brick pavement to the white colonnade; and you must have asked who he was.

All text, 10/13.5 Janson

Designers tend to set type one way or another depending upon several factors, not least of which are tradition and personal preference. Prevailing culture and the need to express play important, inevitable roles in any piece of communication. However, when setting a field of type, keep in mind the typographer's first job—clear, appropriate presentation of the author's message. Type that calls attention to itself before the reader can get to the actual words is simply interference, and should be avoided. Quite simply, if you see the type before you see the words, change the type.

Anna Klein, Mitchell King
and their families
invite you to join them
in the celebration of
their wedding.

23 June 2001
Village Hall
Framingham Center
1:30 p.m.
Reception to follow.

R.S.V.P.

Preconceptions about how something should look often interfere with effective, appropriate design of the message at hand. The formality of a wedding invitation, for example, is not necessarily tied to centered type—nor to script, for that matter.

Anna Klein, Mitchell King
and their families
invite you to join them
in the celebration of
their wedding.

23 June 2001
Village Hall
Framingham Center
1:30 P.M.
Reception to follow.

R.S.V.P.

Beyond learning about the unique characteristics of each typeface—and understanding its place in history—it's very important to understand how different typefaces feel as text. Different typefaces suit different messages. A good typographer has to know which typeface best suits the message at hand. On the next three pages, you can see how the ten typefaces we've just discussed compare with each other in identical text settings.

On pages 12-13 we discussed how typefaces 'felt' different from each other. Here you can see that the difference between typefaces is expressed not only in individual letterforms but also—and most importantly—in lines of type massed together to form blocks of text.

Consider, too, the different textures of these typefaces. Type with a relatively generous x-height or relatively heavy stroke width produces a darker mass on the page than type with a relatively smaller x-height or lighter stroke. Sensitivity to these differences in color is fundamental for creating successful layouts.

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping

10/13.5 Bembo

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from

10/13.5 Adobe Caslon

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the

10/13.5 Adobe Garamond

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong

10/13.5 Janson

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately

10/13.5 Monotype Baskerville

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong

10/13.5 Bauer Bodoni

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially

10/13.5 Serifa

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it

10/13.5 Futura Book

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially

10/13.5 Univers 55

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong

10/13.5 Meta Plus Normal

For the better part of the twentieth century, the distinctive forms of typewriter type (notably its single character width and unstressed stroke) characterized the immediacy of thought: getting the idea down without dressing it up. Now that computers have replaced typewriters, most word processing programs default to Helvetica or Times Roman (or their derivatives) as the typographic expression of simple typing (see below). E-mail—currently the most immediate form of typed communication—appears on our screens as an electronically neutered sans serif, any individuality scraped off in deference to the requirements of the pixel.

As a typographer, you should recognize the difference between typing and typesetting. Time and usage may ultimately make Inkjet Sans the expected typeface for letters. For now, however, on paper, typewriter type (like Courier, shown below) is still the best expression of the intimate, informal voice—direct address. Imitating the formalities of typesetting in a letter is always inappropriate because it suggests an undeserved permanence—the end of a discussion, not its continuation.

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her servants. Much I feared, as I was taken by her ladyship to wait upon her person, I should be quite destitute again, and forced to return to you and my poor mother, who have enough to do to maintain yourselves; and, as my lady's goodness had put me to

10/12 Courier

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her

10/12 Helvetica

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her servants. Much I feared, as

10/12 Times Roman

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off a bold conception—such as a man would not

10/10 Janson
10 pt. type
10 pt. line

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off

10/11 Janson
10 pt. type
11 pt. line

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off

10/10.5 Janson
10 pt. type
10.5 pt. line

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it

10/11.5 Janson
10 pt. type
11.5 pt. line

The goal in setting text type is to allow for easy, prolonged reading. At the same time, a field of type should occupy the page much as a photograph does.

Type size
Text type should be large enough to be read easily at arm's length—imagine yourself holding a book in your lap.

Leading
Text that is set too tightly encourages vertical eye movement; a reader can easily lose his or her place. Type that is set too loosely creates striped patterns that distract the reader from the material at hand.

Virtually every computer program assumes a default leading of 120% of type size (10 pt. type is set to a 12 pt. line, 12 pt. type is set to a 14.4 pt. line, and so on.). If your program says your type is leaded to 'default,' fix it.

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it

10/12 Janson
10 pt. type
12 pt. line

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal

10/13 Janson
10 pt. type
13 pt. line

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it

10/12.5 Janson
10 pt. type
12.5 pt. line

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal

10/13.5 Janson
10 pt. type
13.5 pt. line

Line length

Appropriate leading for text is as much a function of line length as it is a question of type size and leading. Shorter lines require less leading; longer lines, more.

In general text settings—specifically not including captions and headlines—a good rule of thumb is to keep line length somewhere between 35 and 65 characters. In practice, limitations of space or the dictates of special use may require longer or shorter lengths. In any event, be sensitive to that moment when extremely long or short line lengths impair easy reading.

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off a bold conception—such as a man would not have risen to—with singular serenity. "Simply ask them to take you in on the footing of a lodger"—I don't think that unaided I should have risen to that. I was beating about the bush, trying to be ingenious, wondering by what combination of arts I might have become an acquaintance, when she offered this happy suggestion that the way to become an acquaintance was first to become an inmate. Her actual knowledge of the Misses Bordereau was scarcely larger than mine, and indeed I had

10/12 Janson x 22p3

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off a bold conception—such as a man would not have risen to—with singular serenity. "Simply ask them to take you in on the footing of a lodger"—I don't think that unaided I should have risen to that. I was beating about the bush, trying to be ingenious, wondering by what combination of arts I might have become an acquaintance, when she offered this happy suggestion that the way to become an acquaintance was first to become an inmate. Her actual knowledge of the Misses

10/13 Janson x 22p3

- Using three of the ten typefaces we've discussed, typeset a selection of text (any text you like—no more than 200 words). In each case, pay close attention to type size, leading, and line length. Then determine which typeface best communicates the message in the text.

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off a bold conception—such as a man would not have risen to—with singular serenity. "Simply ask them to take you in on the footing of a lodger"—I don't think that unaided I should have risen to that. I was beating about the bush, trying to be ingenious, wondering by

10/12 Janson x 16p3

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off a

10/12 Janson x 10p4

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that they sometimes throw off a bold conception—such as a man would not have risen to—with singular serenity. "Simply ask them to take you in on the footing of a lodger"—I don't think that unaided I should have risen to that. I was beating about the

10/13 Janson x 16p3

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who severed the Gordian knot. It is not supposed to be the nature of women to rise as a general thing to the largest and most liberal view—I mean of a practical scheme; but it has struck me that

10/13 Janson x 10p4

Before desktop publishing, designers ordered type from their local typesetter. These vendors supplied their clients with type specimen books, showing samples of their typefaces at various sizes. Display sizes (typically above 14 pt.) were shown as full alphabets, numerals, and some punctuation. Sizes 12 pt. and below were generally shown as they would most often be used: as blocks of text.

Despite the fact that we work primarily on a monitor, fonts at hand with the click of the mouse, there is still great value in having a specimen book of one's own. Without printed pages showing samples of a typeface at different sizes, no one can make a reasonable choice of type. Typical text at actual size on a screen is simply impossible to read. Even on the best monitor, 8 pt. Bembo is indistinguishable from 8 pt. Garamond.

Your specimen book need not show every size of a typeface. Its purpose, after all, is to provide an accurate reference for what's available on your machine—a departure point.

Univers 55

34 pt.

ABCDEFGHIJKLMNOPQRS
TUVWXYZ
abcdefghijklmnopqrs
tuvwxyz
1234567890
!@#$%^&*()_+{}[]|\:;"'<>,.?/

26 pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#$%^&*()_+{}[]|\:;"'<>,.?/

21 pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#$%^&*()_+{}[]|\:;"'<>,.?/

16 pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#$%^&*()_+{}[]|\:;"'<>,.?/

Above and opposite: Reduced specimen pages on A4 sheets. The sizes chosen for display on the page above were taken from two Fibonacci sequences—base 1 and base 2. (See pages 118–119 for a further discussion of Fibonacci sequences.)

The nonsensical words used on the specimen page opposite are called 'greeking,' despite the fact that most of the words are Latin or corruptions of Latin words. Typesetters use greeking files to generate sample type for their clients, who often have to design a piece before it is written.

12 pt.

ABCDEFGHIJKLMNOPQRS
TUVWXYZ
abcdefghijklmnopqrstuvwxyz
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9 pt.

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8 pt.

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VWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#$%^&*()_+{}[]|\:;"'<>,.?/

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper. Suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu

7 pt.

ABCDEFGHIJKLMNOPQRSTU-
VWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#$%^&*()_+{}[]|\:;"'<>,.?/

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper. Suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan. Iusto odio

6 pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
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Compositional requirements
Text type should create a field that can occupy the page much as a photograph does. Think of your ideal text as having a middle gray value (above, left), not as a series of stripes (above, right).

It is often useful to enlarge type 400% on the screen to get a clear sense of the relationship between descenders on one line and ascenders on the line below. Here you can clearly see the difference one point of leading can make—a difference that is unrecognizable at 100% on most monitors.

Keep in mind that nothing replaces looking closely at an actual print-out of your work. The best screen is still an electronic approximation of the printed page.

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who invented the short cut, who

10/12 Janson @ 400%

I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips. It was she who

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Compositional requirements
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10/12 Janson @ 400%

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There are several options for indicating paragraphs. In the first example, we see the 'pilcrow' (¶), a holdover from medieval manuscripts seldom used today.

In the second example, paragraphs are indicated simply by the start of a new line. If you employ this method, keep in mind that a long line at the end of one paragraph may make it difficult to read the start of the next. Similarly, a sentence within a paragraph that happens to fall at the beginning of a line may be mistaken for a new paragraph.

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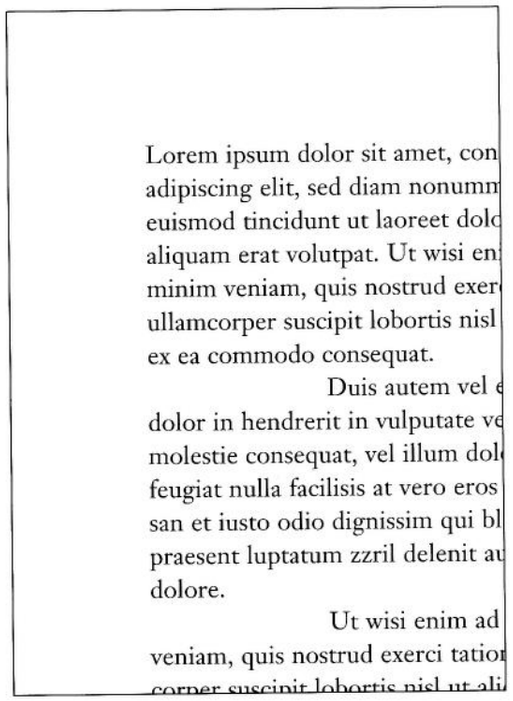
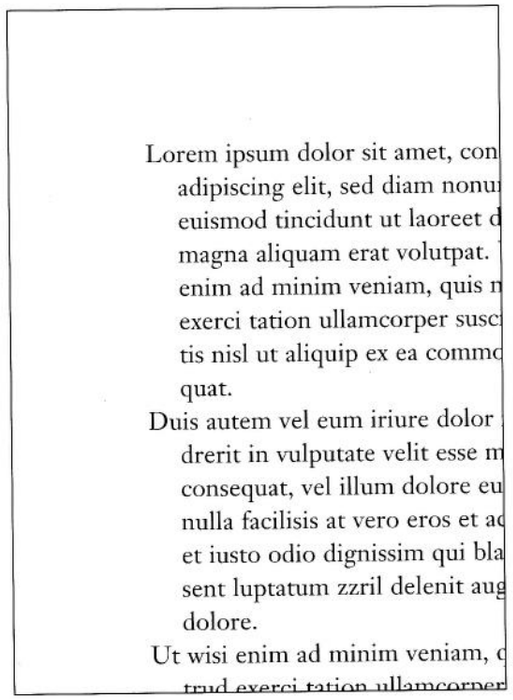
The example shown above left (and throughout this book) is a line space between paragraphs. Some designers occasionally set this space to be less than a full line, a solution that can be elegant in pages with a single column of text, but one that works against cross-alignment in layouts with multiple columns.

In the example above right, you can see the standard indentation. Typically, the indent is the same size as the leading (as shown above—in this case, 13.5 pts.) or the same as the point size of the text.





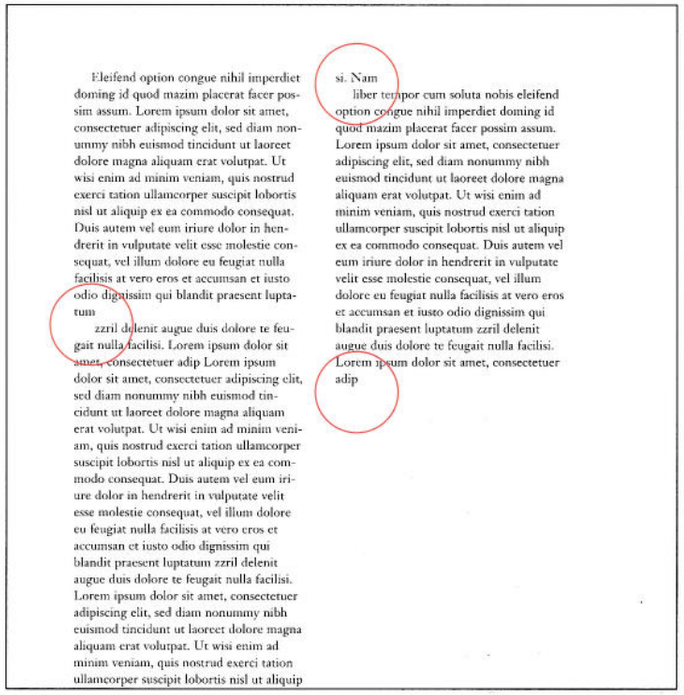
Here, two less predictable methods for indicating new paragraphs. In the first, type indents radically. This approach requires great care not to create widows (see page 97) at the end of the paragraph (as seen in the second paragraph). In the second example, the first line of the paragraph is exdented. This method creates unusually wide gutters between columns of text. Despite these problems, there can be strong compositional reasons for considering either option.

In traditional typesetting (the kind that still endures among fine book publishers and conscientious commercial publishers), there are two unpardonable gaffes—widows and orphans.

A widow is a short line of type left alone at the end of a column of text. An orphan is a short line of type left alone at the start of a new column. Consider the example opposite. You know already that text is meant to read as a field of a more-or-less middle tone. You can see how an unusually short line at the top or bottom of a paragraph disrupts that reading—in fact, creates a shape that draws attention away from simple reading.

In justified text, both widows and orphans are considered serious gaffes. Flush left, ragged right text is somewhat more forgiving towards widows, but only a bit. Orphans remain unpardonable.

The only solution to widows is to rebreak your line endings throughout your paragraph so that the last line of any paragraph is not noticeably short. Orphans, as you might expect, require more care. Careful typographers make sure that no column of text starts with the last line of the preceding paragraph.



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Two widows and an orphan (above).

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Boldface serif type

Some simple ways to highlight content within a column of text are shown here. Note that different kinds of emphasis require different kinds of contrast.

In the first example, type is highlighted with italic, in the second with boldface. In terms of 'color,' the contrast established by the bold is obviously clearer. In the third example, a sans serif bold (Univers 75) is used instead of the bold serif type (Janson) for even stronger contrast. In this example, the size of the Univers 75 has been reduced to 8.5 pts. to make its x-height match that of the 10 pt. Janson (see detail opposite). Finally, in the fourth example, the actual color itself is changed from black to red.

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Boldface sans serif type

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Colored type

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Matching x-heights between typefaces. Top, 8.5 pt. Univers 75 against 10 pt. Janson. Bottom, 10 pt. Univers 75 against 10 pt. Janson. (Examples at 400%.)

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Reversed type

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Reversed, indented type

Here, the type has been highlighted by placing it in a field of color. In the first example, the type has simply been dropped out of a field the same color as the text. In the third example, the type is surprinted over a field in a second color. In both instances, the left axis (or margin) of the type remains constant. The fields are expanded to accommodate the type. Keep in mind the importance of a gutter between columns large enough to allow space between two color fields.

Maintaining a consistent left type axis in these two examples facilitates reading, without compromising the purpose of the highlight. If the fields were to align with the text margins and the type subsequently indent (the second and fourth examples), readability suffers.

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Surprinted type

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tum zzril delenit augue duis dolo
gait nulla facilisi. Lorem ipsum d

Exdenting text
Sometimes it's necessary to place certain typographic elements outside the left margin of a column of type ('exdenting,' as opposed to indenting) to maintain a strong visual axis.

Notice, in the first example, that even though the bulleted list aligns with the left type margin, the bullets themselves produce obvious indents, thereby weakening the left axis. In the second example, the bullets have been exdented, maintaining the axis.

"Lorem ipsum dolor sit amet, con
adipiscing elit, sed diam nonumm
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odio dignissim qui blandit praese
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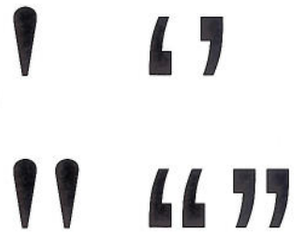
Quotation marks, like bullets, can create a clear indent when they're aligned with the text margin. Compare the exdented quote at the top of the column with the aligned quote in the middle.

This is a good time to point out that a prime is not a single quote or an apostrophe, nor are double primes quotes. Compare:



The prime is an abbreviation for feet or for the minutes of arc. The double prime is an abbreviation for inches or the seconds of arc. Because of the limited number of keys, they were used on typewriters as substitutes for single and double quotes and apostrophes, and came to be known as 'dumb quotes.' When used as quotes in typesetting, they aren't just 'dumb'—they're criminal.

Lorem ipsum dolor sit amet, con
adipiscing elit, sed diam nonumm
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A head

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A HEAD IN SMALL CAPS

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esse molestie consequat, vel illum
eu feugiat nulla facilisis at vero e
accumsan.
Iusto odio dignissim qui bland

Many kinds of text have subdivisions within major sections (like chapters), which are typically indicated by subheads within the text. These subheads are labeled according to the level of their importance: A heads, B heads, C heads, etc. (only the most technically written texts have three or more levels of subheads). The typographer's task is to make sure that these heads clearly signify to the reader, in regard both to their relative importance within the text and to their relationship to each other.

A heads
A heads indicate a clean break between topics within a section. They need to offer readers a palpable pause, a chance to catch their breath. Space—typically, more than one line space—between topics clearly suggests this sense of resting. In the first three examples here, A heads are set larger than the text, in small caps, and in bold. The fourth example shows an A head exdented to the left of the text.

Lorem ipsum dolor sit amet, con
adipiscing elit, sed diam nonumm
euismod tincidunt ut laoreet dolc
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ullamcorper.

A head in bold

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Iusto odio dignissim qui bland

A head in bold

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B HEAD IN SMALL CAPS
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B head in italics
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Iusto odio dignissim qui blanc
sent luptatum zzril delenit augue
dolore te feugait nulla facilisi. Lo

B heads
Subordinate to A heads, B heads indicate a new supporting argument or example for the topic at hand. As such, they should not interrupt the text as strongly as A heads do. Here, B heads are shown in small caps, italic, bold serif, and bold sans serif.

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ullamcorper.

B head in bold
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Iusto odio dignissim qui blanc
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B head in bold
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C HEAD IN SMALL CAPS Suscipit lo
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Iusto odio dignissim qui blanc
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dolore te feugait nulla facilisi. Lo
ipsum dolor sit amet, consectetue

C heads
Although not common, C heads highlight specific facets of material within B head text. They should not materially interrupt the flow of reading. As with B heads, these C heads are shown in small caps, italics, serif bold, and sans serif bold. C heads in this configuration are followed by at least an em space, to distinguish them from the text that follows.

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adipiscing elit, sed diam nonumm
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C head in bold Suscipit lobortis
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Iusto odio dignissim qui blanc
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ipsum dolor sit amet, consectetue

A.D.T.
Library

Putting together a sequence of subheads: hierarchy
Here are three examples of subhead treatment within text. In the first, hierarchy of subheads is indicated by size and style of type. In the second, a hierarchy of consistently bold subheads is indicated simply by the relationship of head to text. In the third, hierarchy is established by color of type (bold/italic) and position relative to text.

Obviously, there is no single way to express hierarchy within text; in fact, the possibilities are virtually limitless. Once clarity has been established, the typographer can—and should—establish a palette of weights and styles that best suits the material at hand and the voice of the author.

euismod tincidunt ut laoreet dolc
aliquam erat volutpat. Ut wisi en
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A head

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B HEAD IN SMALL CAPS
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A head in bold

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B head in bold
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7/9 Univers 75 x 10p4

10/13.5 Janson x 22p3

Cross-aligning headlines and captions with text type reinforces the architectural sense of the page—the structure—while articulating the complementary vertical rhythms. In this example, four lines of caption type (leaded to 9 pts.) cross-align with three lines of text type (leaded to 13.5 pts.).

Lorem ipsum dolor sit amet, consectetuer quam erat volutpat.

Ut wisi enim ad minim veniam, quis nostrud exercitation

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24/27 Janson x 16p (top)
14/18 Univers 75 x 10p4 (bottom)

10/13.5 Janson x 16p

Above (top left), one line of headline type cross-aligns with two lines of text type, and (bottom left) four lines of headline type cross-align with five lines of text type.