an excerpt



an excerpt



# **CREDITS**

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66 Typography is the craft of endowing human language with a durable visual form. 99

**Robert Bringhurst** 

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### **Text Composition**

All text composition should be as closely word-spaced as possible.

As a rule, the spacing should be about a **middle space** or the **thickness of an 'i'** in the type size used.

Wide spaces should be strictly avoided. Words may be freely broken whenever necessary to avoid wide spacing, as breaking words is less harmful to the appearance of the page than too much space between words.

All major punctuation marks – full point, colon, and semicolon – should be followed by the same spacing as is used throughout the rest of the line. Allitexticompositionishouldibe asicloselyiword-spaced asipossible.

I speak English, iSpanish and French. iI don't often speak French; iI prefer to speak Spanish. iAt work I have two choices: ito translate conversations to English or lose my job.

indentation the width of 1 em

— Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister

no indentataion

### Down the Rabbit-Hole

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister

# **Indenting of Paragraphs**

The indent of the paragraph should be the **em of the font body**.

--> Omit indents in the first line of the first paragraph of any text and at the beginning of a new section that comes under a subheading.

It is not necessary to set the first word in small capitals, but if this is done for any reason, the word should be letter-spaced in the same way as the running title.

## **Punctuation Marks and Spelling**

If this can be done on the keyboard, put thin spaces before question marks, exclamation marks, colons, and semicolons.

Between initials and names, as in G. B. Shaw and after all abbreviations where a full point is used, **use a smaller (fixed) space** than between the other words in the line.

Marks of omission should consist of three full points. These should be set without any spaces, but be preceded and followed by word spaces.

Use single quotes for a first quotation and double quotes for quotations within quotations. If there is still another quotation within the second, return to single quotes. Punctuation belonging to a quotation comes within the quotes, otherwise outside. Opening quotes should be followed by a hairspace except before A and J. Closing quotes should be preceded by a hairspace except after a comma or a full point. If this cannot be done on the keyboard, omit these hairspaces, but try to get the necessary attachment.

When long extracts are set in small type do not use quotes.

Use parentheses () for explanation and interpolations; brackets [] for notes.

spacing

G. B. Shaw, known is known as Bernard Shaw.

no spacing

G.B.Shaw, known is known as Bernard Shaw.



### Quotation within a quotation

'I thought you did,' said the Mouse. '--I proceed. "Edwin and Morcar, the earls of Mercia and Northumbria, declared for him: and even Stigand, the patriotic archbishop of Canterbury, found it advisable--"'

parentheses used for explanantion

They wanted to have a holiday in Australia (Sarah's dream destination).

Ken was unsure about the day [Wednesday].

brackets used for notes

# Capitals, Small Capitals, and Italics

Words in **capitals** must always be letter-spaced. The spacing of the capitals in lines of importance should be very carefully optically equalized. The word spaces in lines either of capitals or small capitals should not exceed an en quad. All display lines set in the same font should be given the same spacing throughout the book.

Use **small capitals** for running headlines and in contents pages. They must always be slightly letter-spaced to make words legible. Running headlines, unless otherwise stated, should consist of the title of the book on the left-hand page, and the contents of the chapter on the right.

**Italics** are to be used for emphasis, for foreign words and phrases, and for the titles of books, newspapers, and plays which appear in the text. In such cases the definite article 'The' should be printed in roman, unless it is part of the title itself.





### SMALL CAPS

1	RUNNING HEADLINE
	Contents
	Chapter 1
	Chapter 3

# **Italics**

Down, down , down. Would the fall *never* come to an end? "I wonder how many miles I've fallen by this time?" she said alound. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think —" (for, you see, Alice has learnt several things of thise sort in her lessons in the schoolroom, and though this was not a *very good* opportunity for showing off her knowledge, as there was no

### **Figures**

Do not mix **old style text** composition with **modern face figures**. Either hanging or ranging figures may be used if they are cut in the fount used for the text.

In text matter, numbers under 100 should be composed in letters. Use figures when the matter consists of a sequence of stated quantities, particulars of age, &c. In dates use the fewest possible figures, 1946–7, not 1946–1947. Divide by an en rule without spaces.

Old style text 123

old style text and old style figure

Old style text 123

old style text and modern figure

### **Folios**

These should, as a rule, be set in the **same size and face as the text**, and in **Arabic numerals**. Pagination should begin with the first leaf in the book, but the first folio actually appearing is that on the verso of the first page of the text.

When there is preliminary matter whose extent is unknown at the time of making up the text into pages, it is necessary to use lower-case Roman numerals, numbered from the first page of the first sheet. Folios for any text matter at the end of the book, such as an index, should continue the Arabic numbering of the text pages.

\*asterskis are for when there are few footnotes

<sup>1</sup> superior fraction figure are for when there are many footnotes

# References and Footnotes

The reference to a footnote may be given by an **asterisk\*** of the fount body, if there are only a few footnotes in the book, and not more than one per page. But if there are two or more footnotes per page, use **superior fraction figures**<sup>1</sup> preceded by a thin space.

Do not use modern face fraction figures in any old style fount. Either hanging or ranging fraction figures may be used provided that they are in harmony with the face used for the text. Footnotes should be set two points smaller than the text. Indent the first line of these with the same number of points as the paragraphs in the text matter. Use equal leading between all lines of footnotes, use the same leading as in the text matter, and put 1–2 point lead underneath the last line in order to get register with the normal lines.

For the numbering of footnotes use normal figures followed by a full point and an en quad. These figures may run either throughout the chapter, or even through the whole book, according to the special instructions given by the typographer.

## **The Printing of Plays**

The same rules should apply to the printing of plays as to the printing of prose.

- Names of characters should be set in capitals and small capitals.
- The **text** following is indented.
- Stage directions should be in italics, enclosed in square brackets.
- The **headline** should include the number of the act and the scene.

Act 3, scene 1

[Enter Hamlet.]

#### **HAMLET**

indentation Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles

And, by opposing, end them.

### Ode to Pity by Jane Austen

Ode to Pity by Jane

Street The Paths of honour and the M

Whilst the pale Moon her bean The Paths of honour and the Myrtle Grove Whilst the pale Moon her beams doth shed On disappointed Love. While Philomel on airy hawthorn Bush Sings sweet and Melancholy, And the thrush Converses with the Dove.

Gently brawling down the turnpike road, Sweetly noisy falls the Silent Stream--The Moon emerges from behind a Cloud And darts upon the Myrtle Grove her beam. Ah! then what Lovely Scenes appear, The hut, the Cot, the Grot, and Chapel queer, And eke the Abbey too a mouldering heap, Cnceal'd by aged pines her head doth rear And quite invisible doth take a peep.

### **The Printing of Poetry**

For printing poetry use type of a smaller size than would be used for prose. All composition should be leaded and the words evenly spaced with middle spaces. The titles should be centred on the measure, not on the first line.

The beginning of each poem may be treated as a chapter opening, with small capitals, &c.

Extra leading, especially between verses of irregular length, may often be misleading, as it is impossible to see whether the verse ends at the bottom of the page or not. The safest way of recognizing the poet's intention is to indent the first line of every new verse, after which leading is not really necessary. Therefore, the first line of the second and following verses should be indented, unless the poet has indicated a shape not allowing for indentations.

### Make-up

Books should, with certain exceptions, be made up in the following order:

### I. Preliminary pages:

Half Title.

Frontispiece.

Title page.

Imprint or date of publication;

Dedication;

Acknowledgements;

Contents;

List of illustrations;

List of abbreviations;

Preface:

Introduction;

#### II. The text of the book.

#### III. Additional matter:

**Appendix** 

Author's notes

Glossary

Bibliography

Index.

The above should each begin on a right-hand page, imprint and frontispiece excepted. As a rule, chapter headings should be dropped a few lines.

The preliminary pages should be set in the same face and style as the book itself. Avoid bold faces.

The index should be set in two or more columns and in type two points smaller than the text. The first word of each letter of the alphabet should be set in small capitals with capitals.



# COLOPHON

# **Optima**

Optima has been used throughout the book for all main text as well as heading and subheading text. I appreciate the modern and yet classic in appearance of the font which was why I chose it as the primary font throughout the book.

German typeface designer Hermann Zapf, who also created Palatino, designed Optima between 1952-1955. His intent was to create a classic

roman without serifs. The typeface was commercially released in 1958 and became an instant success. Over the years many foundries released

look-alike fonts. In 2002 Hermann Zapf and Akira Kobayashia redesigned the font family. This new version is called Optima Nova.

### **Times New Roman**

The Times New Roman typeface is avery clasic typeface that has been widey used in literature. For this reason I utilized it when displaying diagrams of the penguin compositions od the reader could has a sense of understanding of when the typography principles are used in literature.

This typeface first appeared in 1932 in The Times of London newspaper, for which it was designed. It has subsequently become one of the worlds most successful type creations. The original drawings were made under Stanley Morison's direction by Victor Lardent at The Times. Widely used in books and magazines, for reports, office documents and also for display and advertising.

