

COMPOSITION WITH TYPE

TYPOGRAPHY

COMPOSITION WITH TYPE

LEARNING OBJECTIVES

- › Understand how and why to set up a baseline grid when setting type.
- › Apply their understanding of contrast and hierarchy to typography.
- › Demonstrate an ability in basic typesetting on a baseline grid.

TYPOGRAPHY

**“A FEW HUNDRED YEARS OF TYPE AND TYPOGRAPHY
HAVE ESTABLISHED RULES THAT ONLY A FOOL WOULD
IGNORE.” — ERIK SPIEKERMANN**

TYPOGRAPHY

MATTHEW BUTTERICK

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- The four most important typographic choices you make in any document are **point size**, **leading**, **line length**, and **font**, because those choices determine how the body text looks.

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- Point size should be 10-12 points in printed documents, and 15-25 pixels on the web.

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- Leading should be 120–145% of the point size.

For most text, the optimal line spacing is between 120% and 145% of the point size. Most word processors, as well as CSS, let you define line spacing as a multiple. Or you can do the math—multiply your point size by the percentage. (The text in this paragraph has line spacing of 110%. It's too tight.)

For most text, the optimal line spacing is between 120% and 145% of the point size. Most word processors, as well as CSS, let you define line spacing as a multiple. Or you can do the math—multiply your point size by the percentage. (The text in this paragraph has line spacing of 135%. It looks fine.)

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

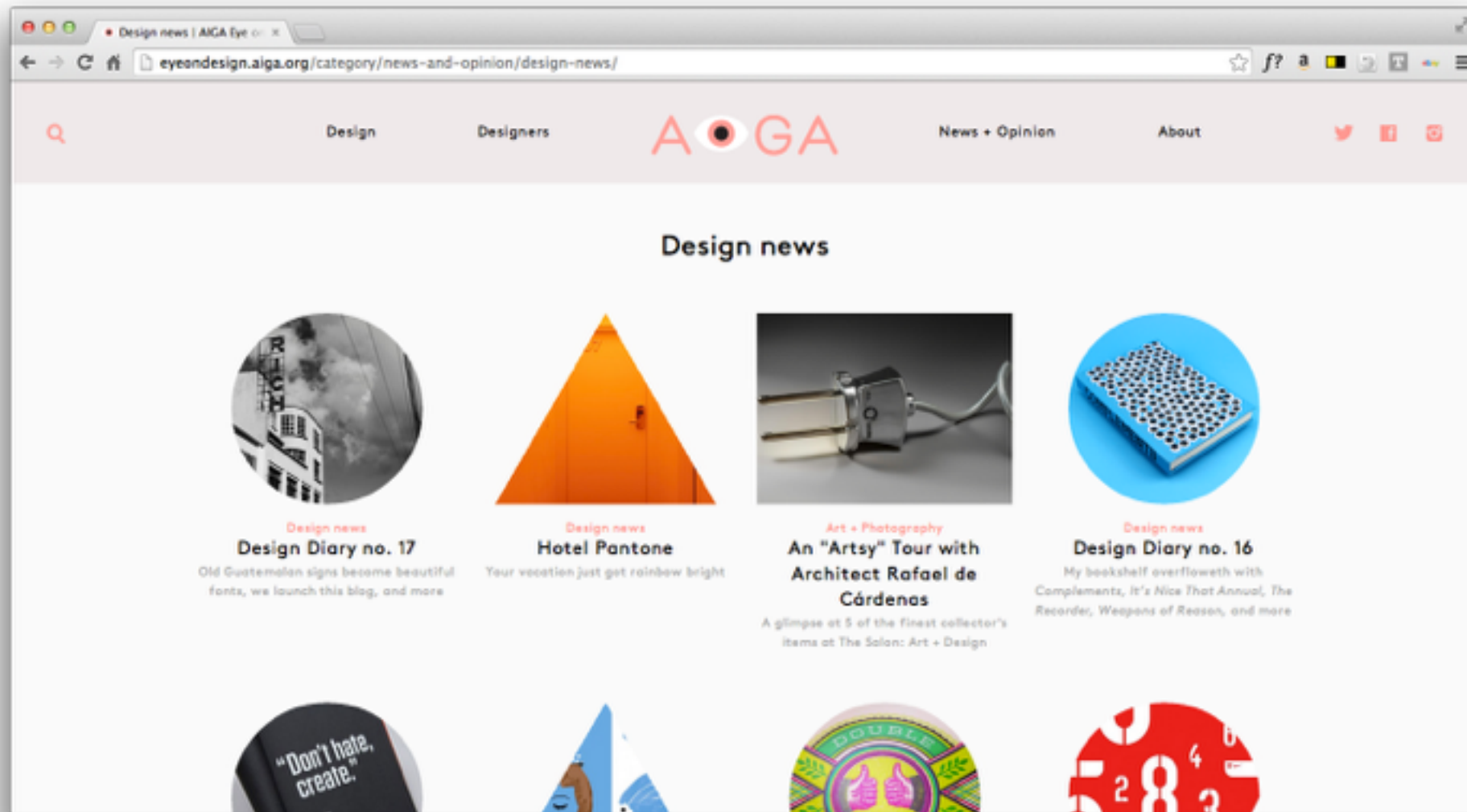
- The average line length should be 45–90 characters (including spaces).

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

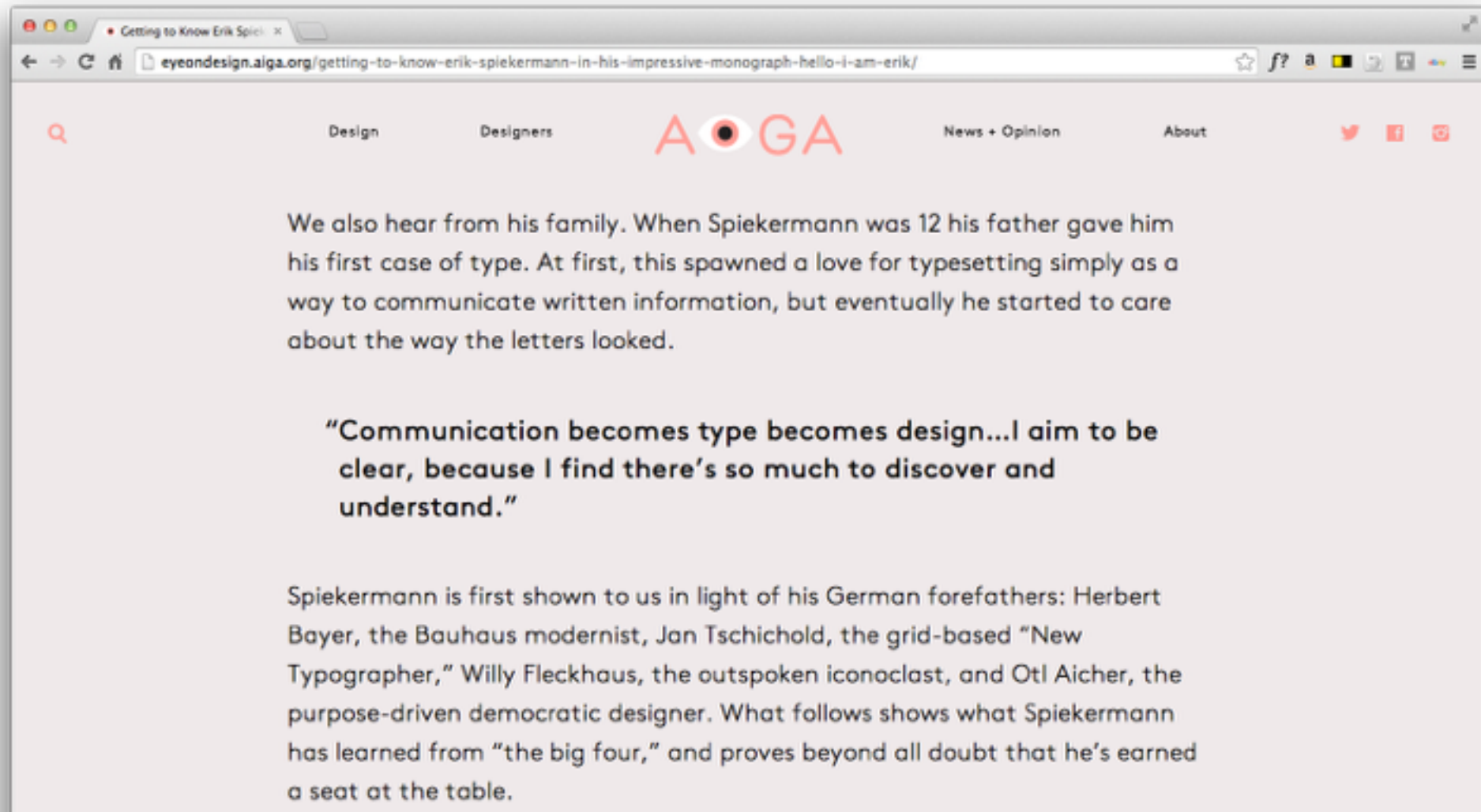
- The easiest and most visible improvement you can make to your typography is to use a professional font, like those found in font recommendations.

TYPOGRAPHY



<http://eyeondesign.aiga.org/>

TYPOGRAPHY



<http://eyeondesign.aiga.org/>

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BUTTERICK'S SUMMARY OF KEY RULES

- Avoid goofy fonts, monospaced fonts, and system fonts, especially Times New Roman and Arial.

TYPOGRAPHY

I once met a lawyer who had actually set his letterhead in a font called Stencil:

WILLARD N. KURTZ
ATTORNEY AT LAW

What was his target clientele? Army-surplus stores? He explained that he wanted something distinctive.

Distinctive is fine. Goofy is not.

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- › Use curly quotation marks, not straight ones.

"That's a 'magic' sock." **WRONG**

“That’s a ‘magic’ sock.” **RIGHT**

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- Put only one space between sentences.
- Don't use multiple word spaces or other white-space characters in a row.
- Never use underlining, unless it's a hyperlink.
- Use centered text sparingly.

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- Use bold or italic as little as possible.
- ALL CAPS are fine for less than one line of text.
- If you don't have real small caps, don't use them at all.
- Kerning should always be turned on.
- Use first-line indents that are one to four times the point size of the text, or use 4–10 points of space between paragraphs. But don't use both.

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- If you use justified text, also turn on hyphenation.
- Don't confuse hyphens and dashes, and don't use multiple hyphens as a dash. (know difference em-dash and en-dash)
- Use ampersands sparingly, unless included in a proper name.
- In a document longer than three pages, one exclamation point is plenty.
- Use proper trademark and copyright symbols—not alphabetic

TYPOGRAPHY

BUTTERICK'S SUMMARY OF KEY RULES

- Make ellipses using the proper character, not periods and spaces
(opt ;)
- Make sure apostrophes point downward. (’’)
- Make sure foot and inch marks are straight, not curly. (")

TYPOGRAPHY

THE GRID

evan robertson

shop owner and illustrator

*Lorem ipsum dolor sit amet,
consectetur adipiscing elit.
Etiam semper luctus neque sed
pulvinar.*

Lorem ipsum dolor sit amet,
consectetur adipiscing elit.
Mauris sodales dolor non
risus suscipit id tempor augue
mattis. Aliquam volutpat, nibh
a vestibulum volutpat, augue
arcu posuere ante, sed tincidunt
ante leo neast.

Curabitur conwallis mollis
libero, vitae tincidunt tortor
iaculis ut. Duis at est nisl.
Pellentesque pellentesque
molestie magna eu sagittis.
Phasellus nisl velit, posuere
ut dictum et, faucibus ac leo.
Curabitur condimentum tortor
in massa venenatis suscipit
viverra arcu egestas.

Mauris pellentesque mi
aliquam purus cursus tempor
eget ut nibh. Aenean sit amet
magna sit amet turpis eleifend
vehicula sed quis libero.
Praesent nulla est, viverra non
blandit in, pharetra sit amet
velit. Curabitur volutpat dictum
cursus. Vivamus id lectus eget
neque faucibus interdum.

Etiam bibendum vestibulum
diam, fermentum rutrum sem
sagittis et. Sed auctor tempus
fermentum. Mauris vel nisi

nisi, ut suscipit nulla. Sed risus
enim, mattis a viverra sed,
vestibulum ut dui. Suspendisse
sed justo erat. Praesent ut
tortor quis enim pellentesque
consectetur.

Morbi vulputate orci et metus
facilisis sit amet molestie eros
laoreet. Quisque mollis purus
nec est ornare eu malesuada
ligula lobortis. In hendrerit
tempus faucibus. Aenean
pretium posuere varius.
Vivamus eget imperdiet metus.
Ut id mi sed dui commodo
vulputate.

Curabitur odio enim, fringilla
eget interdum et, lacinia
malesuada nisl. Suspendisse
sem tellus, vestibulum a sagittis
eget, euismod nec lacus.

Morbi scelerisque varius
feugiat. Morbi sit amet urna
mi, a molestie erat. Curabitur
vulputate urna ac felis lacinia a
feugiat quam mollis. Aliquam
quis massa mauris, non
faucibus odio. Suspendisse
ligula sapien, auctor id
convallis vel, iaculis nec nisi.
Cras sollicitudin elementum
tortor, quis tempor nisl cursus



DORADE

by Maxime Buechi

Sorry, in English only

Interview with Philippe Jarrigeon and Emmanuel Crivelli

During this post-fanzine and perhaps even post-magazine period, the golden age of the Independent, self-financed, elitist, exclusive, edgy, avant-garde magazine, a time of dizzy conceptual heights where originality is more the rule than the exception, it is difficult to find a publication that causes surprise or astonishment, and provokes a reaction.

However, Dorade is one such magazine—some people will say that “it shouldn’t even exist,” but it does. Not only in the minds of its creators, Philippe, Sylvain or Emmanuel, but also in living rooms, libraries on desks, and who knows... maybe in the backseat of sports cars? Dorade is definitely for real. It is relevant because of its obscurity, original because of its lack of sensationalism, and disquieting because of its quality. Dorade, the brainchild of a group of three guys from Swit-

zerland, French-speaking region, is now available and looks set to emerge as a beautiful swan from among the other ugly ducklings. Aimed at attracting lovers of razor-sharp graphics, contemporary photography and critical essays, Dorade represents a hard-core group of well-educated, neo-dadaists who feel that they are very lucky finally to have access to a serious medium of communication, yet without taking themselves seriously.

INTERVIEW WITH PHILIPPE JARRIGEON, CO-EDITOR OF DORADE WITH SYLVAIN MERETIKES.

MAXIME BUECHI: Can you tell us about your career, not only the basic details such as childhood, studies, professional experience, but also in relation to your inner development that has led you to become an editor? **PHILIPPE JARRIGEON:** It would be wrong for me to say that I used to play around with my Dad's camera, my collection of Spiro comics gave me a taste for editing. It was quite late when I started showing an interest in these things, and I can definitely attribute a great deal to going to ECAL (Lausanne University of Art and Design—visual communication department—photography). I was first and foremost a photographer before being an editor. In fact, my pictures appear in the press and I receive commissions for them. However, I very much wanted to see things from the other side. Being an editor is like a form of freedom.

MB: How did the “editorial concept” for Dorade come about and then develop?

PJ: Dorade came about in the course of a conversation I had with Sylvain Meretikes, my co-editor, in a café in Paris. His background is in journalism, while mine is in photography. In terms of content, we wanted a half-way house between a literary review with a cool style and the necessary dose of cynicism, snarky and decadent humor, and very pop art, vivid visual writing in order to revive a certain surrealist, dadaist cliché appropriate for 2000, which was, most of all, absurd.



MB: Dorade? A fish on the menu, a creature that eats oysters. It's a word that gives the impression that there is another world hidden inside it. When do you say “I've got a new idea, it's more difficult when a fish is involved?”

PJ: It is when what has been said, seen or shown gives the impression of being new, but I don't believe in the “novelty” element. When the right time comes, you must be ready with the right tools. That's where fishing comes in handy. In terms of method, when a contributor gives the impression he has got something, he is he is invited to look at it from the other side and to see what happens. Remember, Dorade is an absurd review, after all.

MB: How was the Dorade team put together?

PJ: Dorade is coordinated by 2 editors, Sylvain Meretikes and myself, and Emmanuel Crivelli, a graphic designer. The contributors to edition 1 were fairly close acquaintances, people who are into the press, works of photographic genius and good writing, just like we are. This team is already working on edition 2, and the group is expanding.

MB: How did you design the actual content?

PJ: Dorade is presented as a theme-based review. We wanted this first edition to have a totally random theme, a kind of theme which isn't really one, but allows us to find the magazine's essence. We worked on the theme of “beginnings,” devising a glossary of terms, such as start, first tooth, COHOO... Dorade has been put together a bit like an exquisite corpse. There are almost no feature items. What we are interested in is how the projects bounce off each other. In fact, the pages should be viewed more as exhibition walls rather than a magazine with different sections in it.

MB: For this edition, you worked with Emmanuel Crivelli, whose background is in a fairly strict, typographical form of graphic design. How does this collaboration work with the construction of a product that is very sophisticated in terms of both its iconography and graphic design?

PJ: We wanted a graphic design with a particularly typographical force in more than 50% of Dorade is made up of text, which is another of its distinctive features. We wanted to give as much independence as possible to the images and texts so that neither one could be regarded as illustrations. We also got in touch with Emmanuel in order to provide a counterbalance to the ornate style which was a feature of the basic project, as well as to let the images do the talking.

MB: And on a more general level, how were the decisions made on purely design aspects like choice of fonts, format, paper?

PJ: During a discussion in a café of the swimming pool, last summer.

MB: Now that Dorade is a reality and has appeared in black and white, how would you describe it? How thinking in terms of immediate feedback on the product's content and visual aspects, but also in relation to the magazine press and artistic culture in French-speaking Switzerland, which your review discusses and represents.

PJ: French-speaking Switzerland and France are an additional desert. People are always saying that there's lots of competition and far too many magazines, especially fashion ones, but this is completely false. They are all the same, talking about the same things at the same time. Apart from a few exceptions (like *Sesq* flexing), this is a real problem. In other words, the public have to put up with the same themes being constantly rehearsed. Dorade is not revolutionary, but it has a little nugget of beauty that the others don't have, a small salad leaf between the teeth, a slight flow that makes you want to take a closer look in its pages. It's in a good position because there's plenty to read in Dorade, all year round. In a nutshell, Dorade is a review where even normalists, pretty though they are, would admit to their slightly fishy odor!

MB: I believe that you personally, and as a company, channel a great deal of energy into

all the peripheral aspects of the magazine as well, such as events, exhibitions... How do these different aspects work, fit in with and complement each other?

PJ: Dorade is a monstrous beast. Our contributors become our muses, objects answer questions instead of their creators, while fashion features become fixated on a single object, presenting just a single dress. These ever-changing rules also have to be introduced into a real world, for instance, by our image-decorating events (the last of which was organized on the fringes of the Paris Photo show) where images were taken from the review and printed in cakes before being eaten.

MB: Are you pursuing a specific objective or is this more an experimental platform?

PJ: Dorade, which is a refined review, testing photography and critical essays, defends photography and tries to enhance its value by giving it greater autonomy than is the case with illustrative photography. It is also a review featuring texts of a critical, analytical or poetic nature, promoting the absurd and counter-humor. We also regard Dorade as a platform for artists and collaborators whose work deserves support. We provide a platform for them to display their varied works.

MB: What kind of people do you think would read Dorade?

PJ: There are 3 types of Dorade readers: A James Bond girl, tired of being a gilded owner, relaxing on the sheepskin rug, with a Martini, in front of the fire, with just this review for company, which still manages to cheer her up. A forty something architect, who thinks he's trendy, with a lovely black cat, a smart suit, boots and, of course... a copy of Dorade on the bedside. All the old ladies who write poems and think about Lady Diana every day.

MB: What do you want for Dorade in the future?

PJ: An aquarium drawn by Mafat Stevens, Dorade no. 2, The Villain edition.





SERENITY
JACKSON

I love beautiful
beaches. Here are
some of my favo...



SOCIAL ACTIVITY WALL - NEW GK FEED
MODULE



THOMAS PRICE

Shot 100% on the
HD HERO® camera
from http://G...

[read more](#)



CHARLES
THOMPSON

Nunc libero ligula,
tincidunt hendr...



ISAAC ROBINSON

Enjoying a beautiful
summer day...

[read more](#)



JULIE
ALEXANDER

Looking forward to
this weekend...



SERENITY
JACKSON

I love beautiful
beaches. Here ...

DYNAMIT

BBC

DO YOU
LIKE IT
HOT?

TWITTER

Tablets & Smartphones Will
Truly Start Killing the PC in
2015, Says Report
<http://t.co/wktpCop>

*Posted on Mon, Sep 12
by phil_franks*



*Strong Medicine for Healthy
California Communities*

About CMA

Membership

News & Events

Issues &



TWITTER

How unique and trackable
is your web browser
config? Panoptieclick
explains fingerprinting and
tests your set up.
<http://t.co/Opf15WF>

*Posted on Sun, Sep 11
by ahut*



CHECK INS

Jonathan Poma is at N9NE
Steakhouse in Las Vegas,
NV

Sat, Sep 10

CHECK INS

Phil Franks and 2 others
are at McCarran
International Airport



CHECK INS

Phil Franks and 2 others
are at Chicago Midway
Airport






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BROADCASTS











LATEST EPISODES




THE TALK SHOW #29
February 9, 2011 at 3:00pm
John Gruber and Dan Benjamin discuss Dan's switch to the Verizon iPhone, bars and reception, wifi hotspots and plans, the Superbowl and its ads, the Motorola Xoom, Nokia's burning platform, competition reinforcing Apple as the top monkey in the tree, and Thunderball, the next installment of #5by5ond.




BUILD AND ANALYZE #12
February 9, 2011 at 12:00pm
Dan and Marco revisit The Daily and discuss performance and responsiveness as a feature, the competing tablet landscape, the sales of the Verizon iPhone, and the worst instant-coffee product ever devised.



THE DAILY EDITION #17
February 9, 2011 at 10:00am
Dan Benjamin talks with Sarah Parmenter about working as a freelancer, dumping bad clients, and a sneak peak at their upcoming new show together.



BACK TO WORK #4



THE PIPELINE #42



THE DAILY EDITION #16



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BACK TO WORK #4



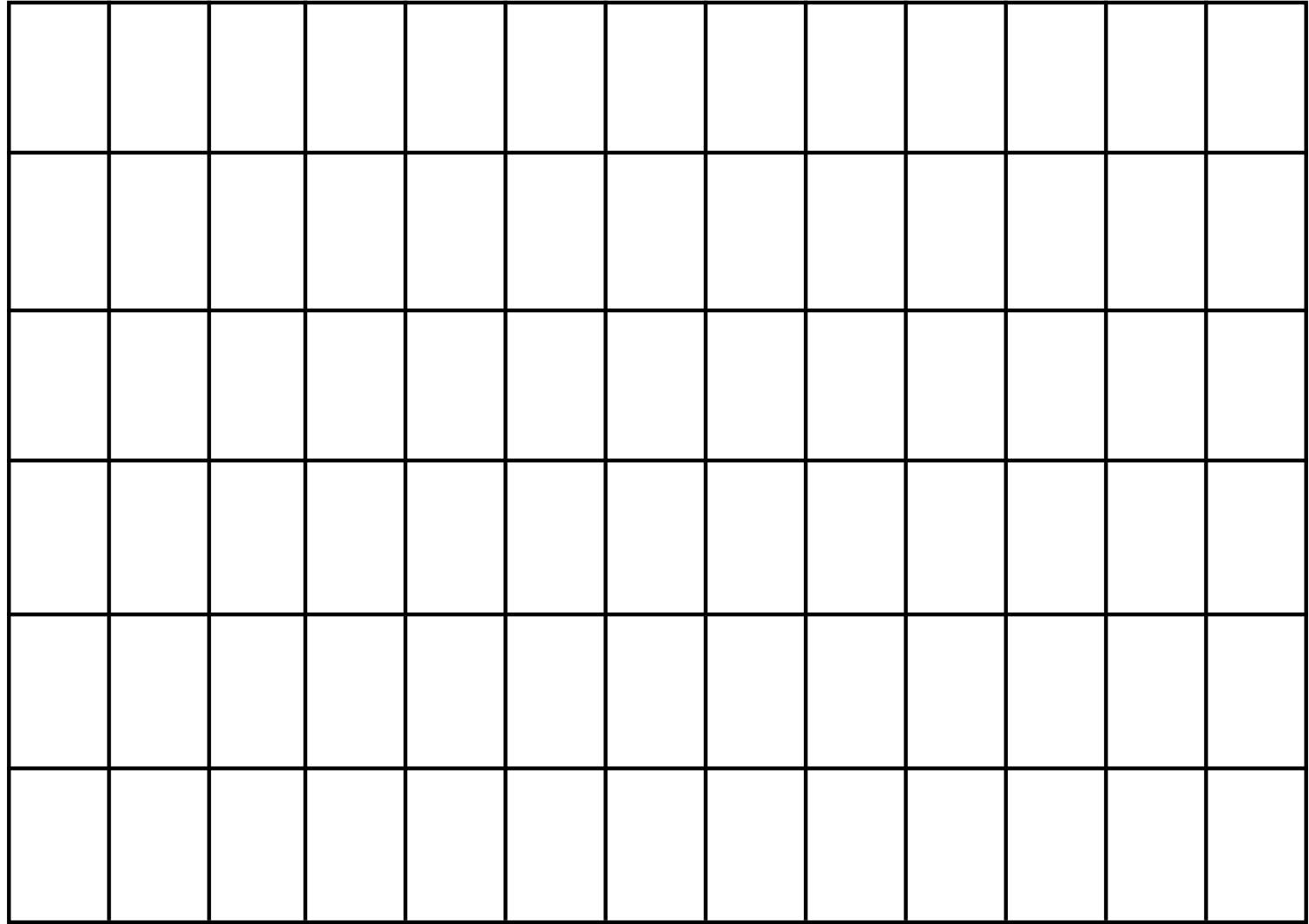
THE PIPELINE #42

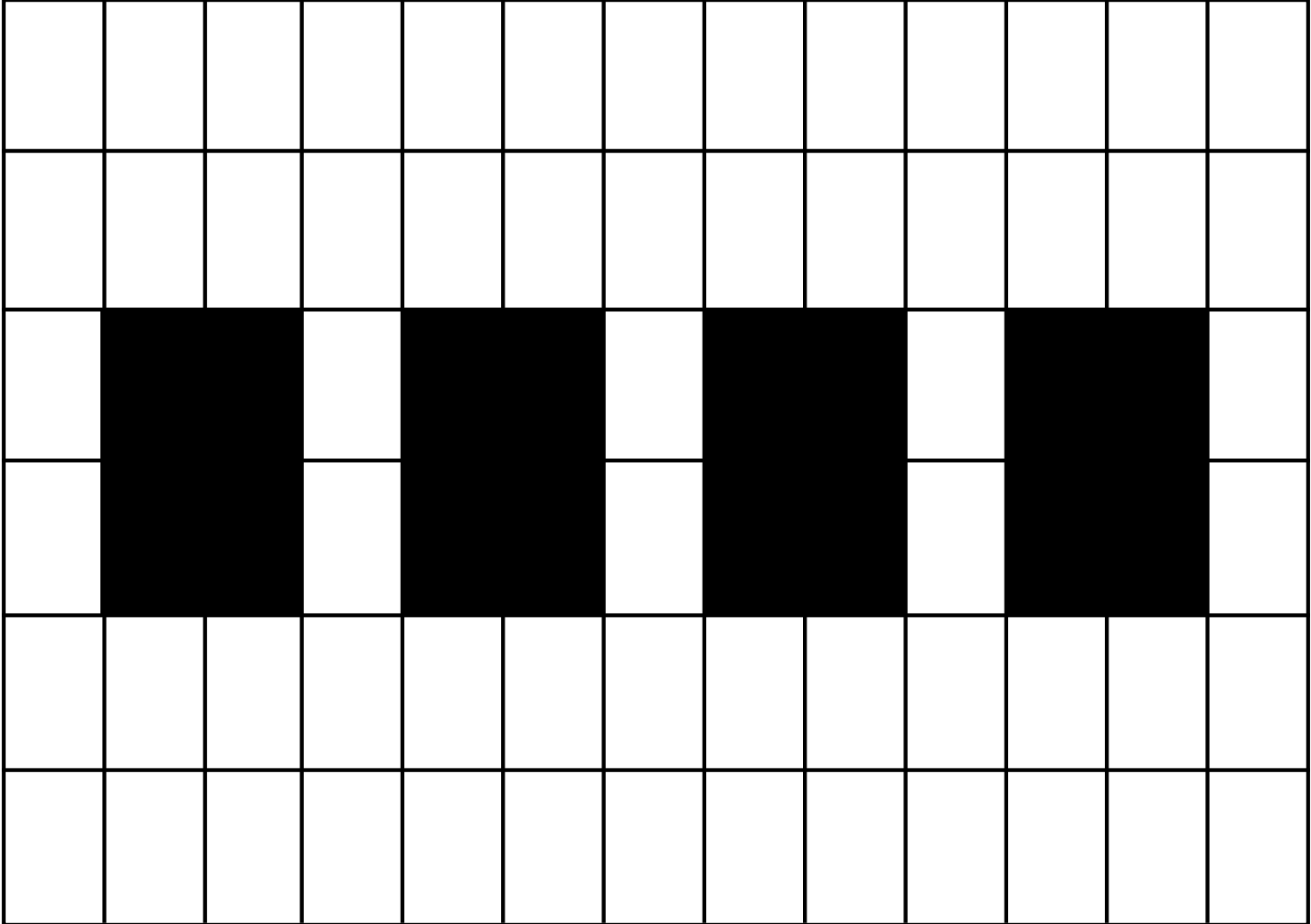


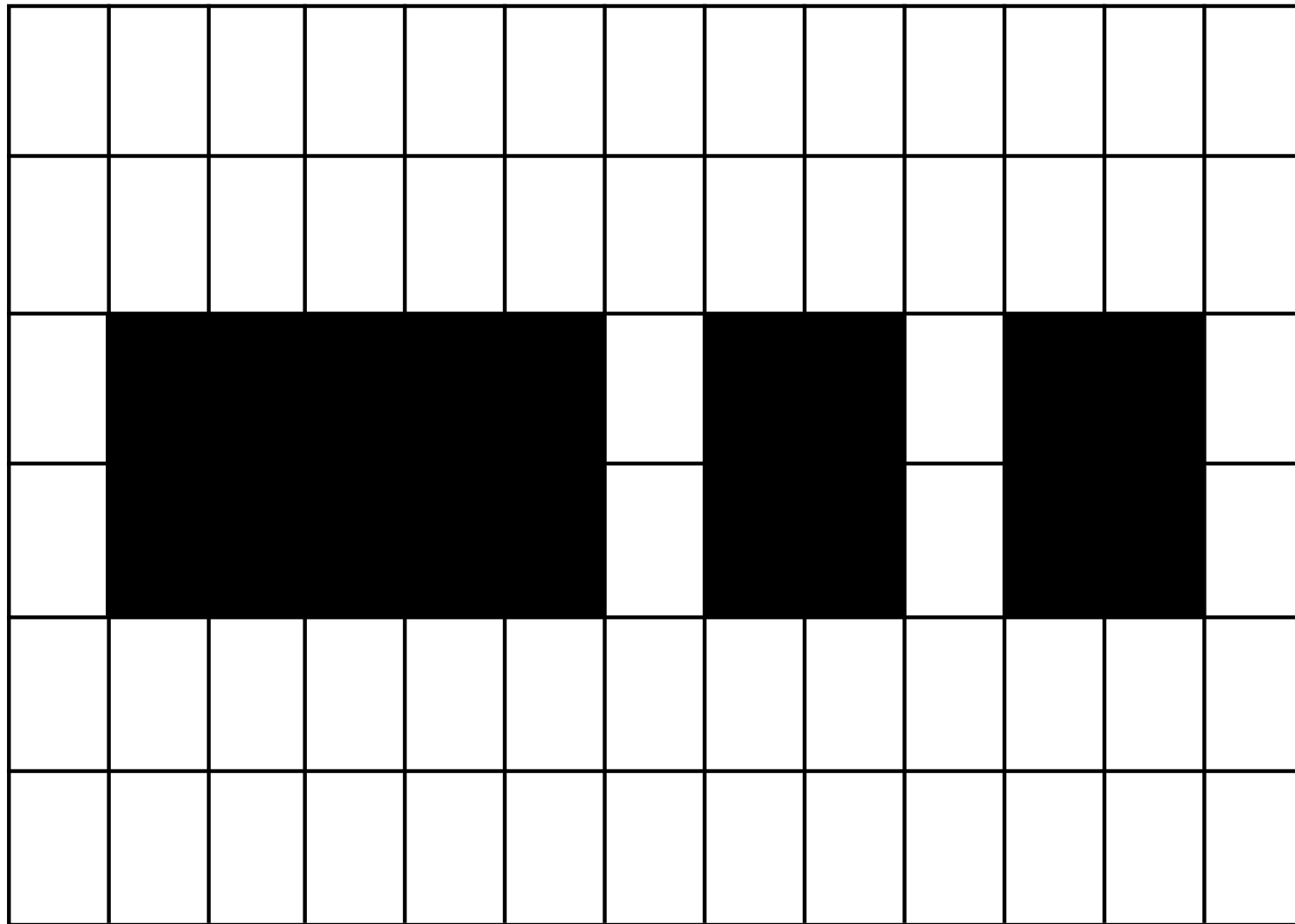
THE DAILY EDITION #16

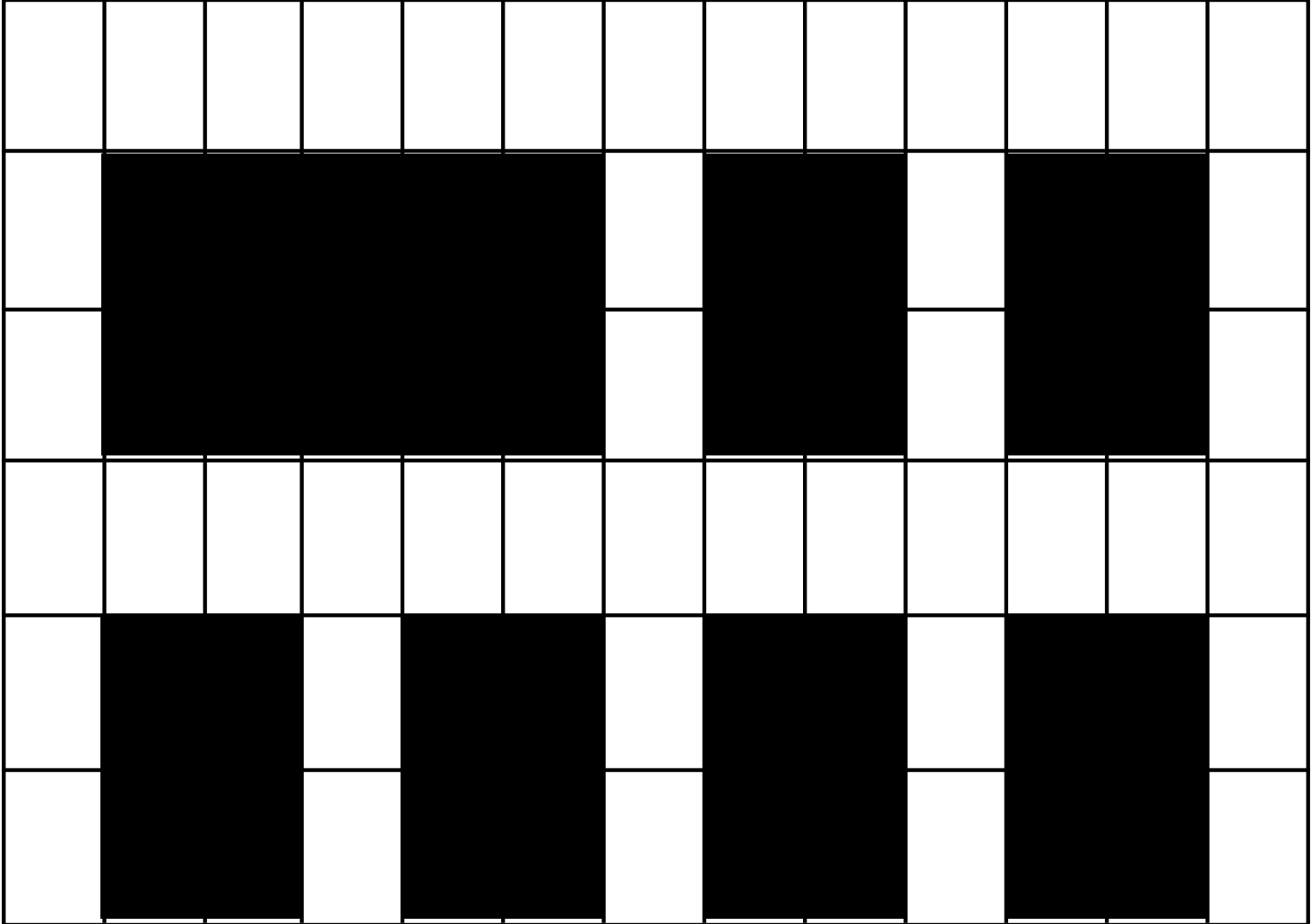
TYPOGRAPHY

**GRIDS ENHANCE
PROPORTION,
CONTRAST, HIERARCHY
& EVERYTHING ELSE**





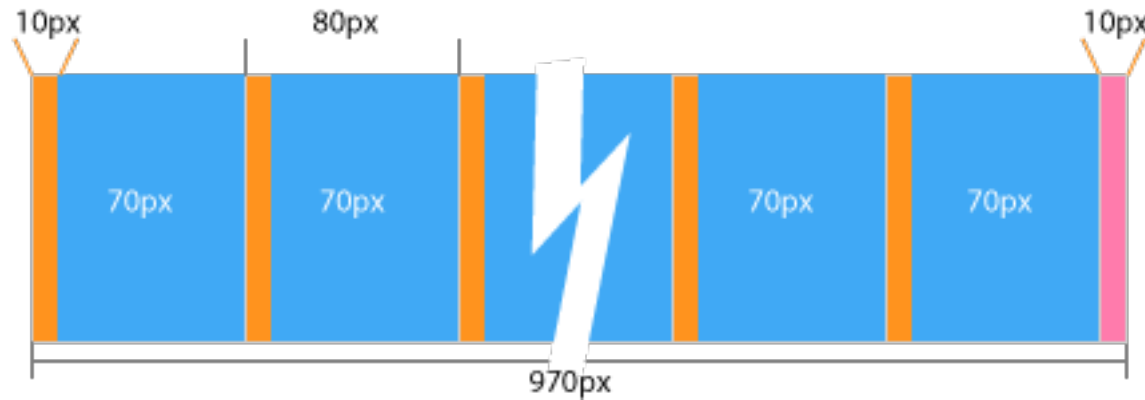




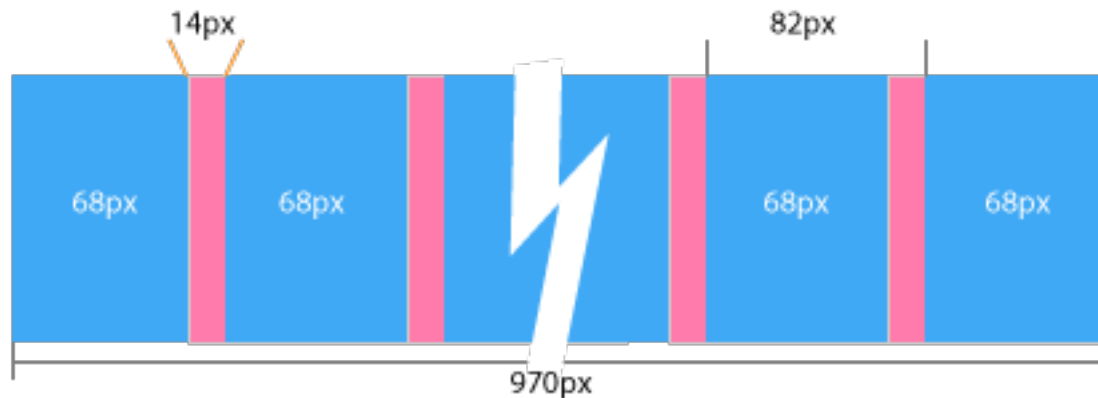
THE GRID

THERE ARE MANY TYPES OF GRID SYSTEMS

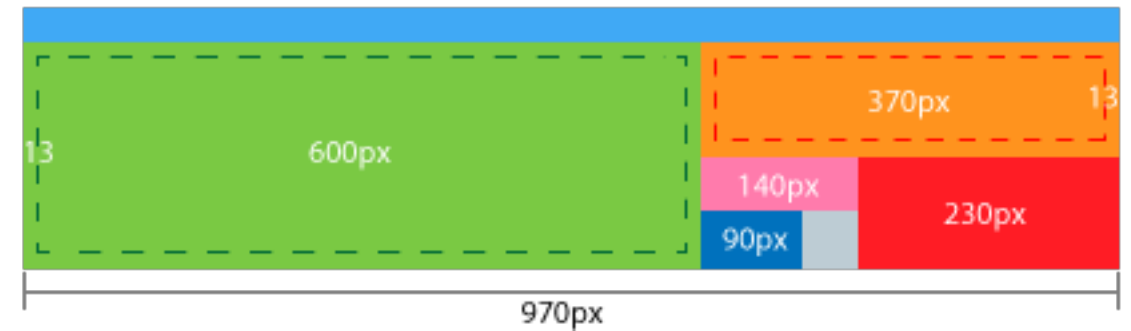
970 - 70 Grid System



970 - 68 Grid System

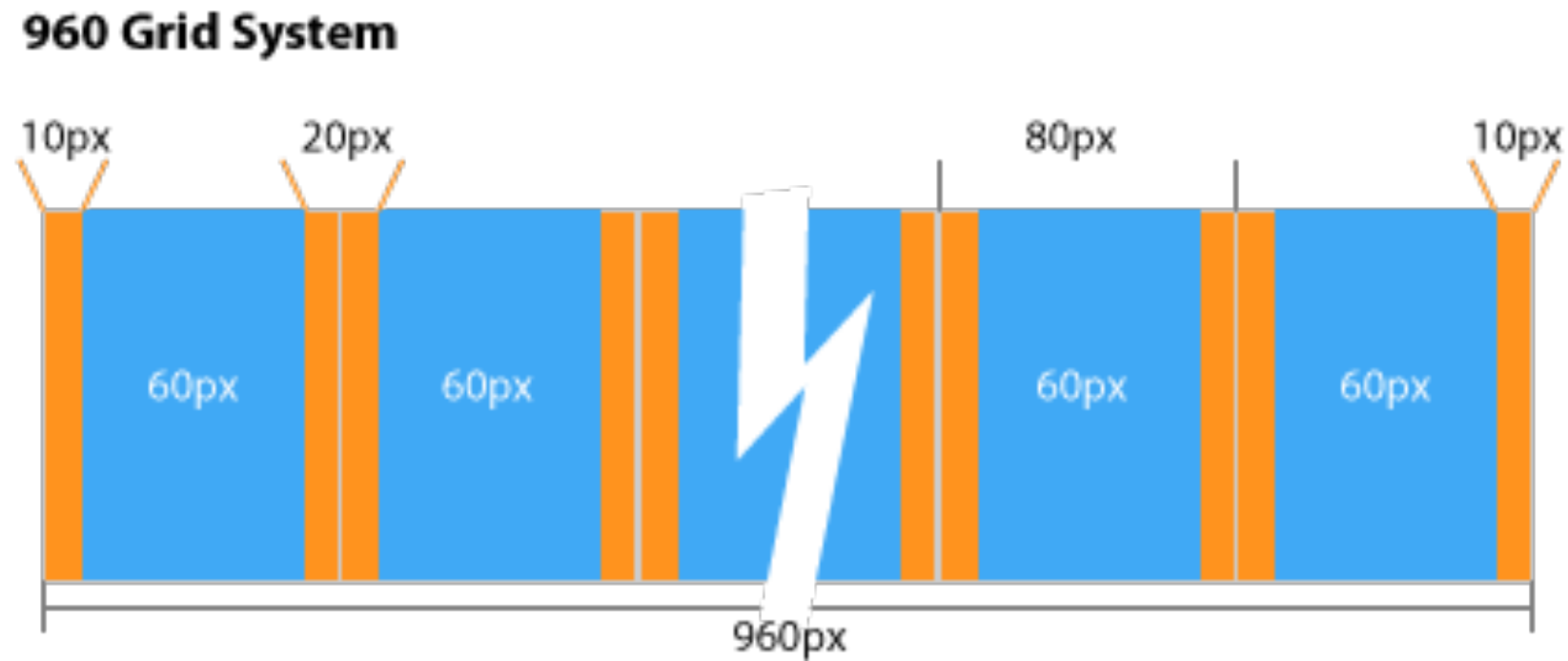


970 - Golden Ratio Grid System



THE GRID

THE "TRADITIONAL" 960 GRID SYSTEM



12 Column Grid

940											
60	860										
140		780									
220			700								
300				620							
380					540						
460						460					
220			220			60	380				
60	380				220			220			

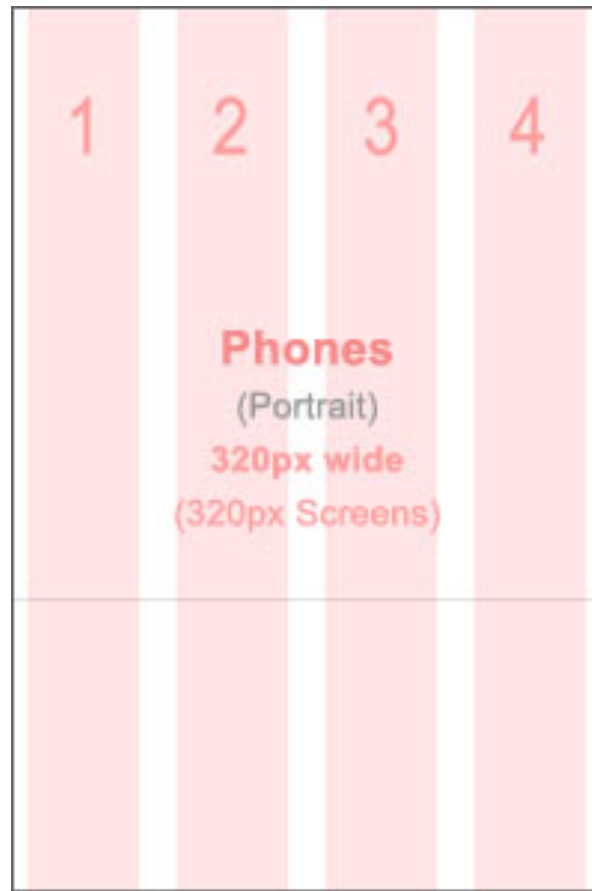
THE GRID

DESIGNING TO DIFFERENT SCREENS



THE GRID

THINKING MOBILE FIRST



TYPOGRAPHY

THE BASELINE GRID

LATIN
LITERATURE

MARCH

9

Lorem ipsum dolor sit amet
consectetur adipisicing elit,
sed do eiusmod tempor incididunt ut
labore et dolore magna aliqua.

Lorem ipsum dolor sit amet, sed do eiusmod tempor incididunt ut
labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco

Lorem ipsum dolor sit amet.

incididunt ut labore

nostrud exercitation

Duis aute irure dolor

nulla pariatur. Ex

officia deserunt

Sed ut perspiciatis

laudantium, totam

sed do eiusmod tempor

minim veniam, quis

a commodo consequat.

esse cillum dolore eu fugiat

idem, sunt in culpa qui

antium doloremque

tis et quasi

moribus.

enim ad minima veniam, quis nostrum exercitationem

nisi ut aliquid ex ea commodi consequatur? Quis autem vel

ea voluptate velit esse quam nihil molestiae consequatur, vel illum qui dolorem eum fugiat

quo voluptas nulla pariatur?

Print

Share

Bookmark

Nemo enim ipsam voluptatem

voluptas sit aspernatur aut

fugit, sed quia consequuntur

dolores eum fugiat qui

voluptatem.

TYPOGRAPHY

**BASELINE IS DICTATED
BY LEADING**

TYPOGRAPHY

**9, 10, 11, 12, 14, 16, 18, 21, 24, 30,
48, 60, 72**

TYPOGRAPHY

**ENSURE YOUR LEADING IS
DIVISIBLE BY 3**

TYPOGRAPHY

9/12

14/18

21/27

ACTIVITY



EXERCISE

KEY OBJECTIVE(S)

Follow-along typesetting tutorial.

TIMING

20 min 1. This exercise is meant to illustrate how to typeset.

TYPOGRAPHY

QUICK REVIEW

- using the type tool
- drawing a text box, linking text boxes
- selecting a font and variant
- setting font size
- set kerning, leading
- avoid stretching / squashing fonts
- avoid faux bold, faux italics
- paragraph options: hyphenation, justification

TYPOGRAPHY

ON YOUR OWN

ACTIVITY



EXERCISE

KEY OBJECTIVE(S)

For this exercise, you will be typesetting your own content

TIMING

- 60 min 1. Using the provided final project content and the grid file templates practice typesetting.

DELIVERABLE

Practice typesetting to become comfortable with the software tools and to achieve a skill for typesetting blocks of text.

TYPOGRAPHY

GO TO **HTTP://960.GS/**
AND PRESS THE BIG OL'
DOWNLOAD BUTTON

TYPOGRAPHY

HELPFUL HINTS

- › Start with the body text first, then move on to the headline, subheadline and other details.
- › Each of your designs should look different from each other, but both should honor the content.
- › Don't worry about what the rest of the webpage looks like, just concentrate on typesetting the content of your final project.

TYPOGRAPHY

CRITIQUE

TYPOGRAPHY

HOMEWORK

TYPOGRAPHY

Q&A

TYPOGRAPHY

EXIT TICKETS

[HTTP://GA.CO/VISTICKET](http://ga.co/visticket)