WHERE DOES TYPOGRAPHY COME FROM?

The earliest typography

The first alphabets — and with them the first attempts to create reusable, "readable" characters — date from about 1800 B.C.

The Phaistos Disc, 2nd Millennium B.C.

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160,000
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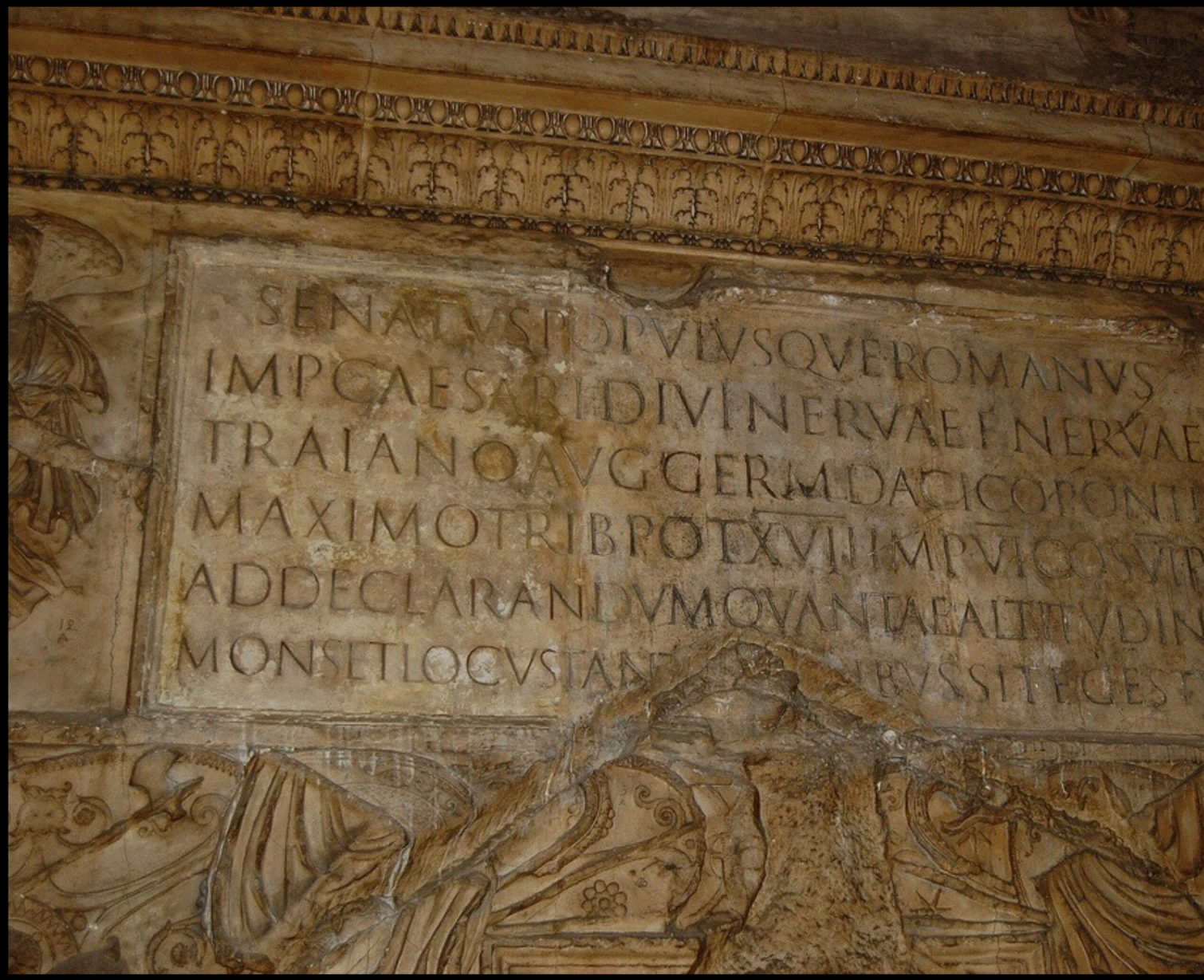
WRITING

The Roman alphabet

The rapid spread of the Roman Empire in 500 B.C. brought their letterforms to their conquered nations, creating an "international" written language. The Romans originally used square, capital letters with few curved strokes (which were difficult to chisel) and finishing strokes to the terminals — or serifs. Later, as chiseling technology improved, the Romans developed graceful alphabets that are still with us today.



Trajan's Column (plaster cast), 113 A.D.

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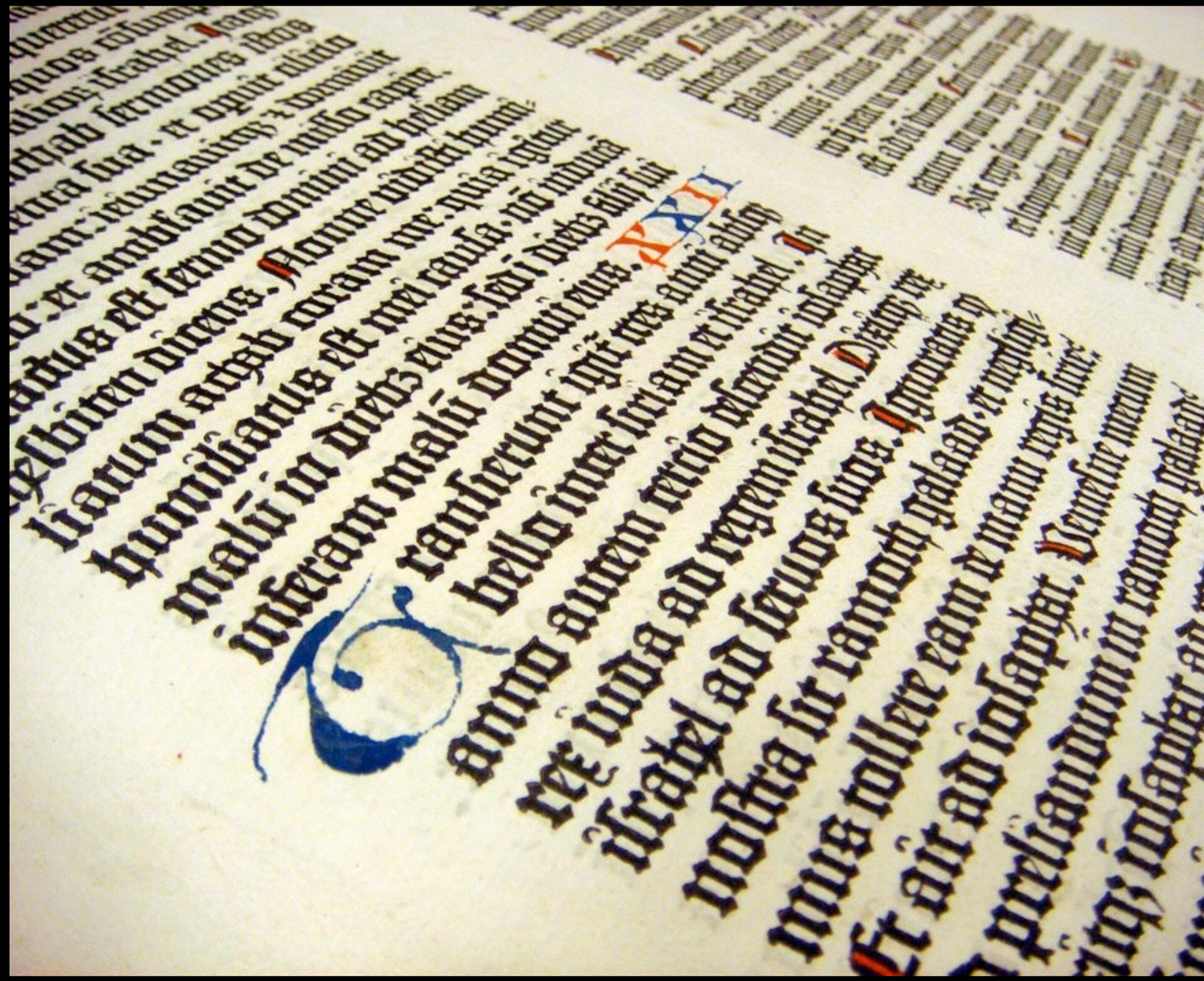
TRAJAN

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890

Gutenberg

The invention of movable type — reusable, metal characters that could be assembled into lines of text — by Johann Gutenberg in about 1440 revolutionized printmaking and publishing. But the first typefaces used by Gutenberg were Blackletter: condensed, heavy-looking and difficult to read.



Gutenberg Bible, 1455

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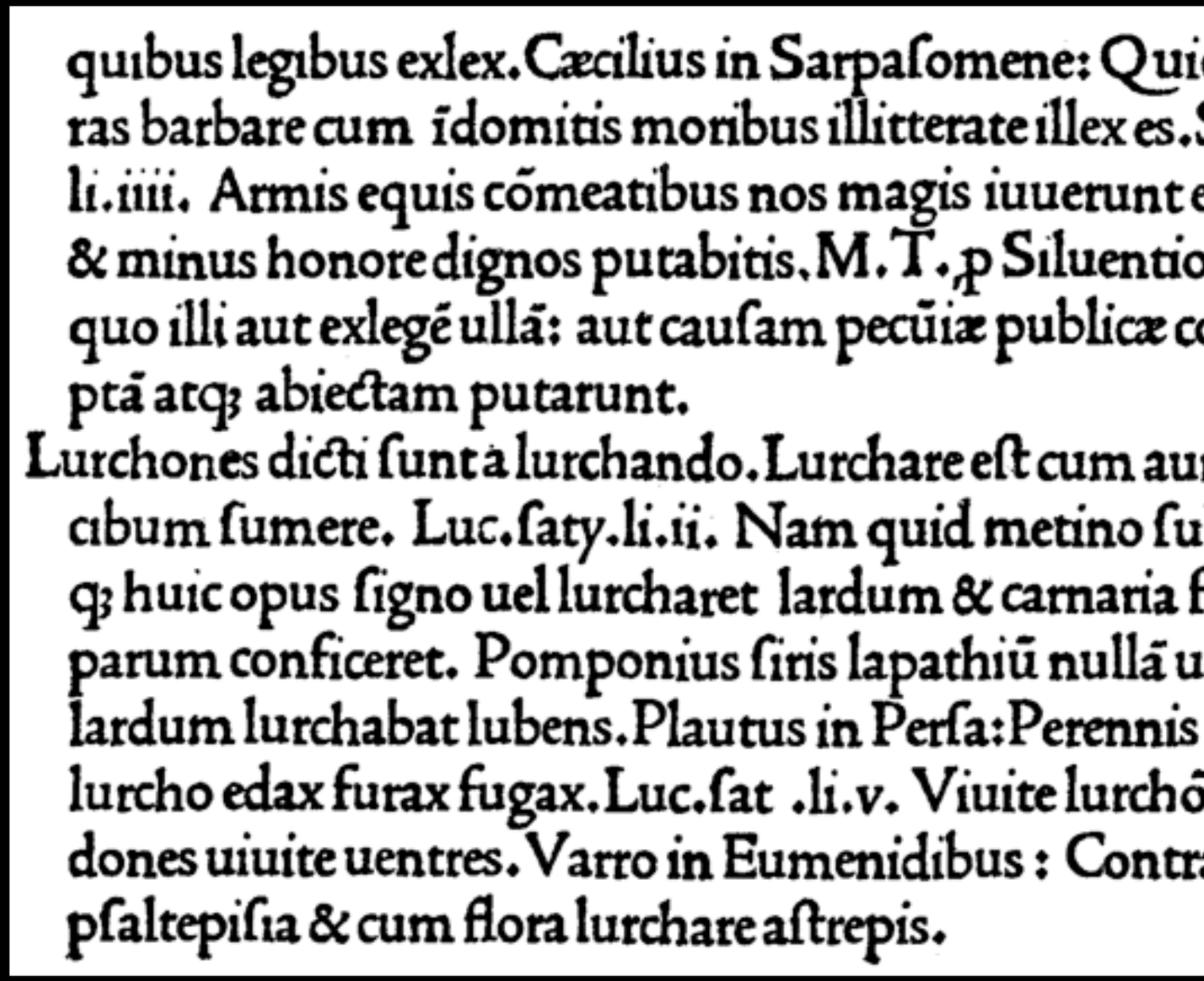
Blackmoor

abcdefghijklmnopqrs

tuvwxyz1234567890

Humanist type

The Romans had used minuscule lettering for informal purposes, and indeed the Humanist typefaces that were developed in Venice, Italy, in about 1470 were more closely based on actual handwriting. Humanist typefaces are distinguished by their relatively small x-height, upward slope of the "e" crossbar and low contrast between thick and thin strokes.


quibus legibus exlex. Cæcilius in Sarpaſomene: Qui
ras barbare cum īdomitis moribus illitterate illex es.
li.iiii. Armis equis cōmeatibus nos magis iuuerunt e
& minus honore dignos putabitis. M. T. p Siluentio
quo illi aut exlegē ullā: aut cauſam pecūiæ publicæ c
ptā atq; abiectam putarunt.
Lurchones dicti ſunt à lurchando. Lurchare eſt cum au
cibum ſumere. Luc. ſaty. li. ii. Nam quid metino ſu
q; huic opus ſigno uel lurcharet lardum & carnaria f
parum conficeret. Pomponius ſiris lapathiū nullā u
lardum lurchabat lubens. Plautus in Perſa: Perennis
lurcho edax furax fugax. Luc. ſat .li. v. Viuite lurchō
dones uiuite uentres. Varro in Eumenidibus: Contr
pſaltepiſia & cum flora lurchare aſtrepis.

Jenson typeface, about 1480

Old Style

Though they shared some of the same roots as the Humanist typefaces, Old Style was less mimicking handwriting and more refined and perpendicular. It developed in several countries in Europe — Italy, France, England and the Netherlands — across a 250-year span. Its chief characteristics include wedge-shaped serifs and a horizontal crossbar on the lowercase "e."

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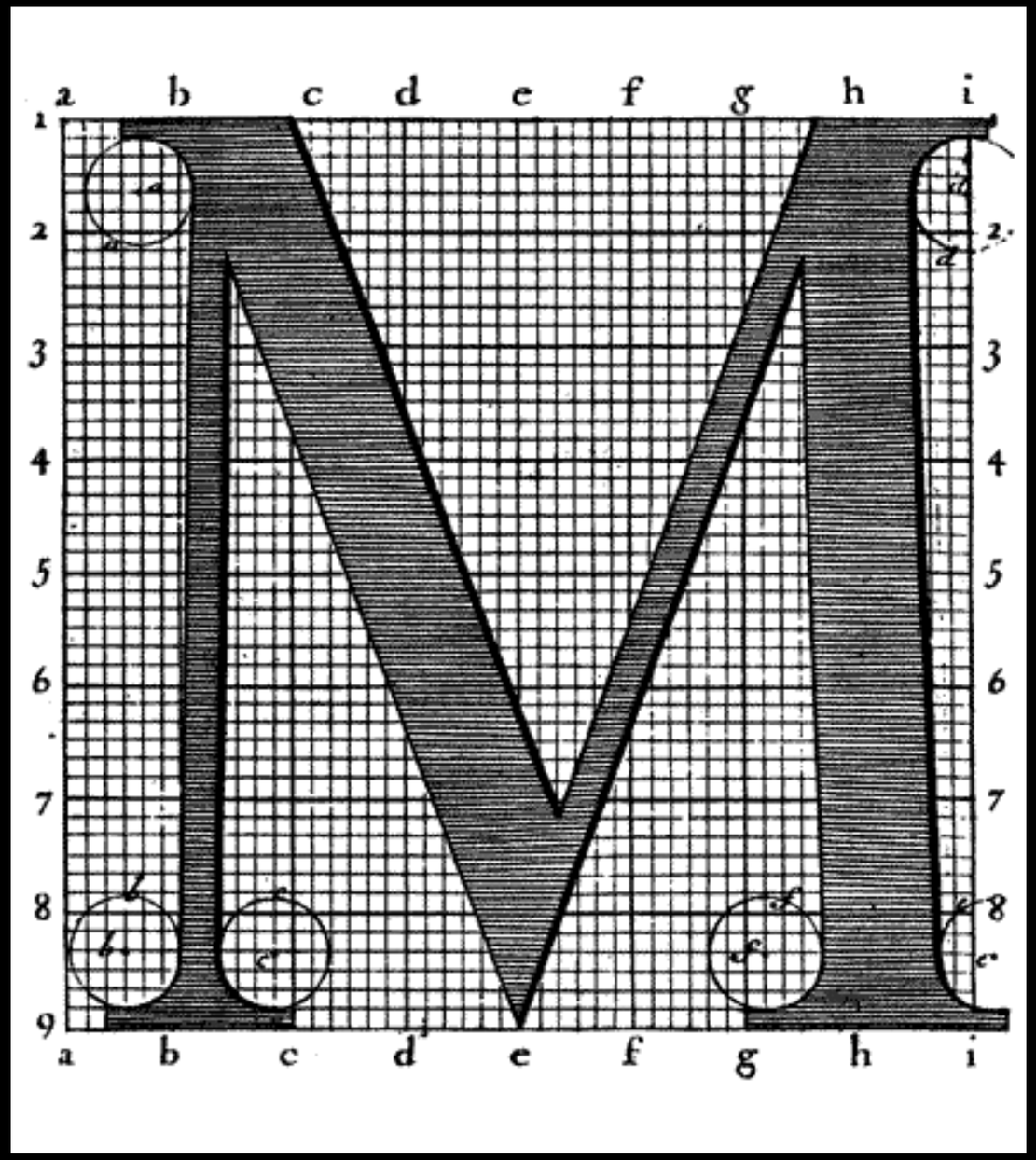
Goudy
Old Style

abcdefghijklmnopqrs
tuvwxyz1234567890

Caslon
Garamond
Palatino

Transitional

In 1692, after more than 200 years of dominance by Old Style typefaces, change was in the air — at least in France, where Louis XIV commissioned a new royal typeface. The "Romain du Roi" is widely considered the first Transitional typeface. This was the Age of Enlightenment, so it is no surprise that typography, too, would be based strongly on science.



Roman du Roi capital "M", Philippe Granjean, 1692

Transitional

Transitional typefaces are marked by flat, unbracketed serifs, good contrast between thick and thin strokes, and a much more vertical stress. Transitional typefaces were slow to take hold, however. They would have greater influence in later years but would be widely ignored in their own time.

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Baskerville

abcdefghijklmnopqrs
tuvwxyz1234567890

Bookman

Century Schoolbook

Modern

The first modern typeface is generally considered to be the one created by Firmin Didot in 1784. Strongly influenced by the Transitional designs of John Baskerville, the Modern typefaces went to greater extremes: contrasts were greater, serifs were abrupt, stress was completely vertical.

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Didot

abcdefghijklmnopqrs
tuvwxyz1234567890

Bodoni

Modern No. 20

Fat faces and slabs

The Industrial Revolution of the 19th Century ushered in an era of machine manufacturing and with it, the emergence of advertising. Fat faces came into being in an effort to grab the reader's attention on posters rather than to make their reading flowing and comfortable. Square serifs, or slab serifs, first appeared in 1817, looking heavy and industrial, in the spirit of the new age.

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Rockwell

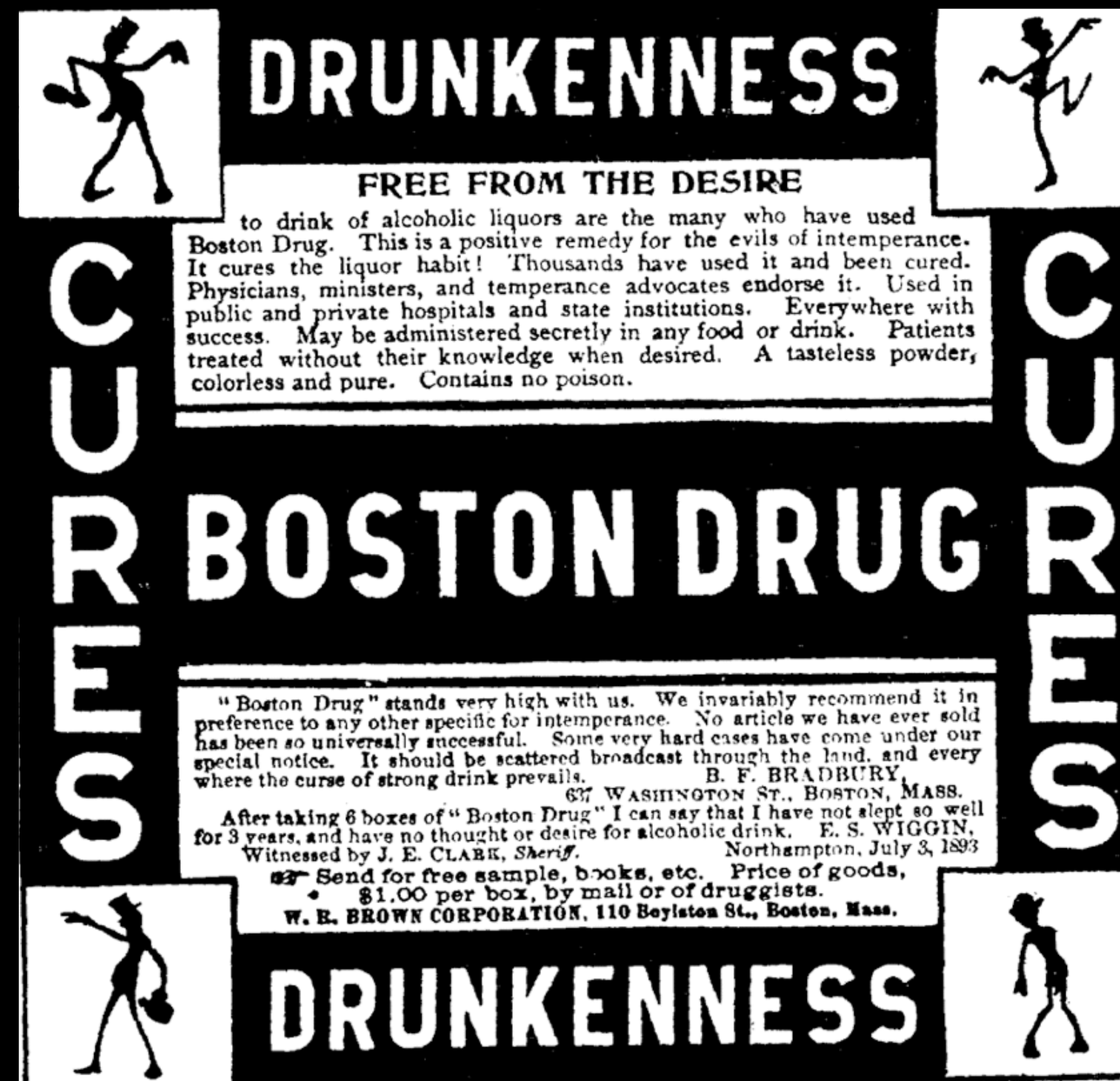
abcdefghijklmnopqrs
tuvwxyz1234567890

American Typewriter

Servo Extra Condensed

Sans serif

The first Sans Serif typeface is thought to have been produced by the Caslon factory in 1816. *Sans* serif means, literally, without serifs, or terminals. By the middle of the 18th century, sans serif typefaces had become popular in advertising and display type in the U.S. and much of Europe, based on their simplicity, flexibility (sans serif typefaces often have many weights and widths) and modernity.



Sans serif advertisement, 1890s

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Helvetica

abcdefghijklmnopqrs
tuvwxyz1234567890

Franklin Gothic

Gill Sans

Avenir Book

Decorative

The first decorative typefaces grew out of the Arts & Crafts movement and William Morris's efforts to preserve high standards in design and craftsmanship that were sorely lacking in Victorian Britain. Today, there are thousands of decorative typefaces designed to evoke an emotional response from the viewer.

Bauhaus 93

Edwardian Script

Chalkduster

Jazz

Noteworthy

Curlz

SYNCHRO

MESQUITE

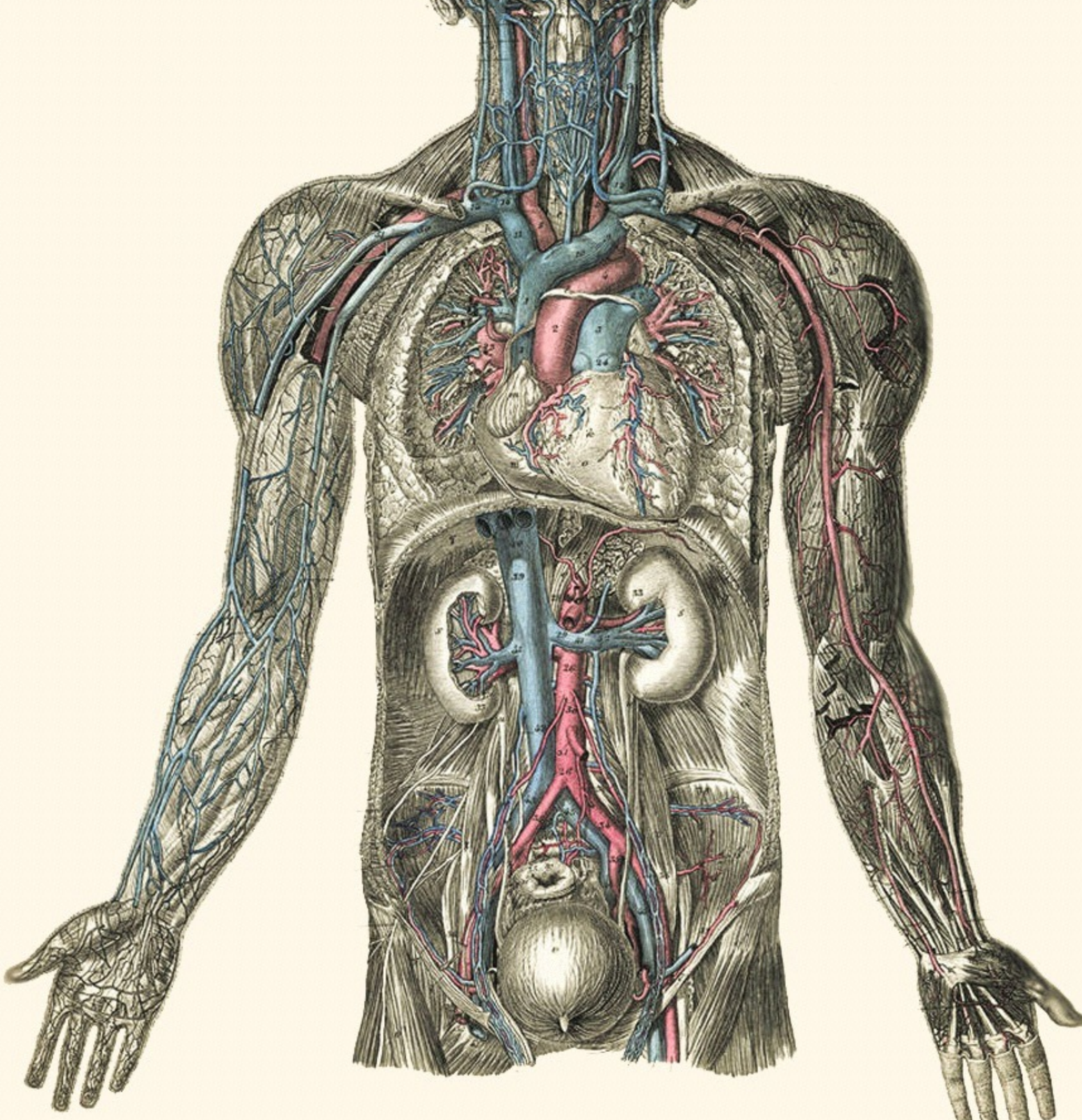
HERCCULANUM

THE ABCS OF TYPOGRAPHY

THE ABCS OF TYPOGRAPHY

Type anatomy
Classification
Style, width, weight
Letter spacing
Size
Leading
Column width
Alignment
Paragraphs
Readability

Type anatomy

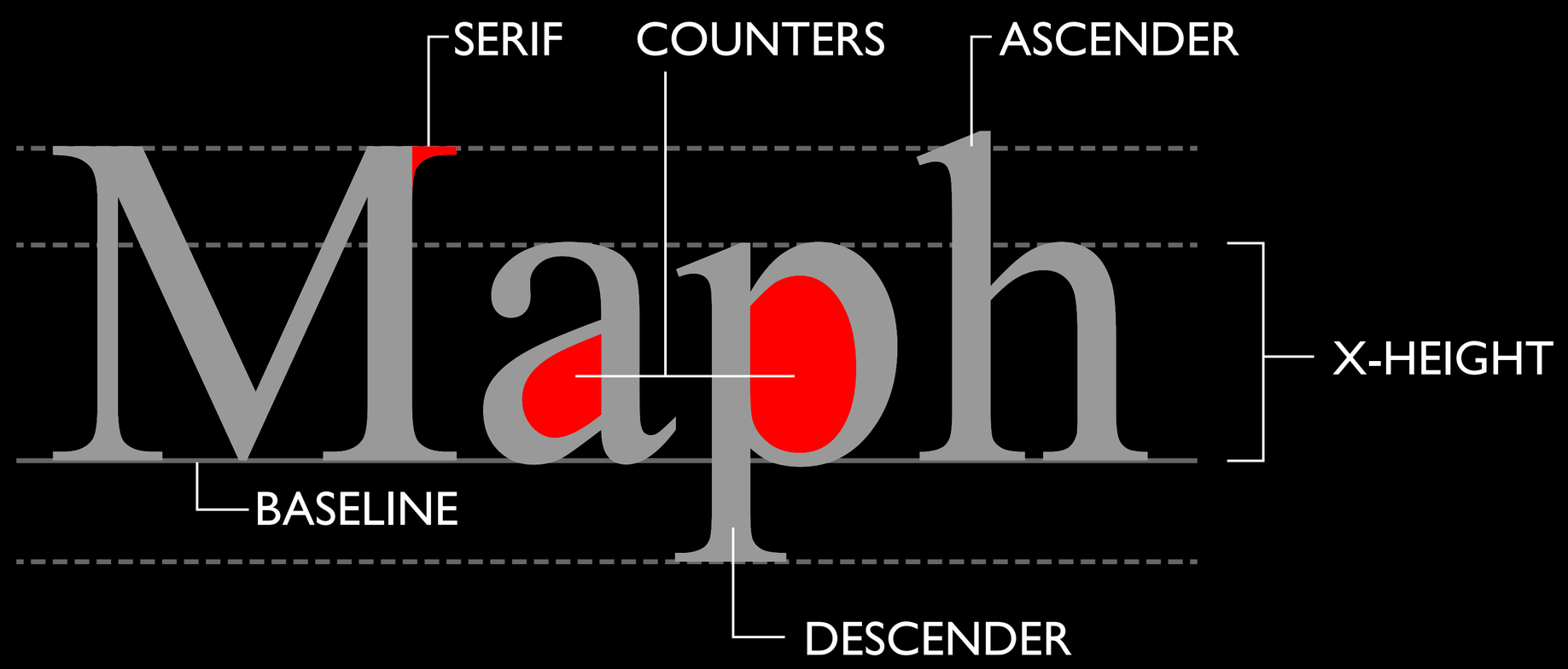


The Anatomy of Type

Type anatomy

Arm
Bowl
Ear
Finial
Leg
Link
Lobe
Overshoot
Shoulder
Spine
Spur
Stem
Tail

Type anatomy



Classifications

Serif

Sans serif

Slab serif

Decorative

Symbol

Which of the following are examples of sans serif?

Antenna Light • Baskerville • Bauhaus 93 • Blackmoor • Britannic Bold • COPPERPLATE GOTHIC • Boomer Extra Condensed • ENGRAVERS BOLD • Franklin Gothic Book • Eurostile Bold • Poplar Black • Goudy • Stag Bold • Trebuchet

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Style, weight, width

"Font" has become a common term that almost everyone is aware of. The pure definition of a font is …

The complete set of all characters that comprise a given typeface in a specific point size: capital (uppercase) letters, common (lowercase) letters, small caps, numbers, and mathematical and other symbols.

Glyphs

Show: Entire Font U+004d

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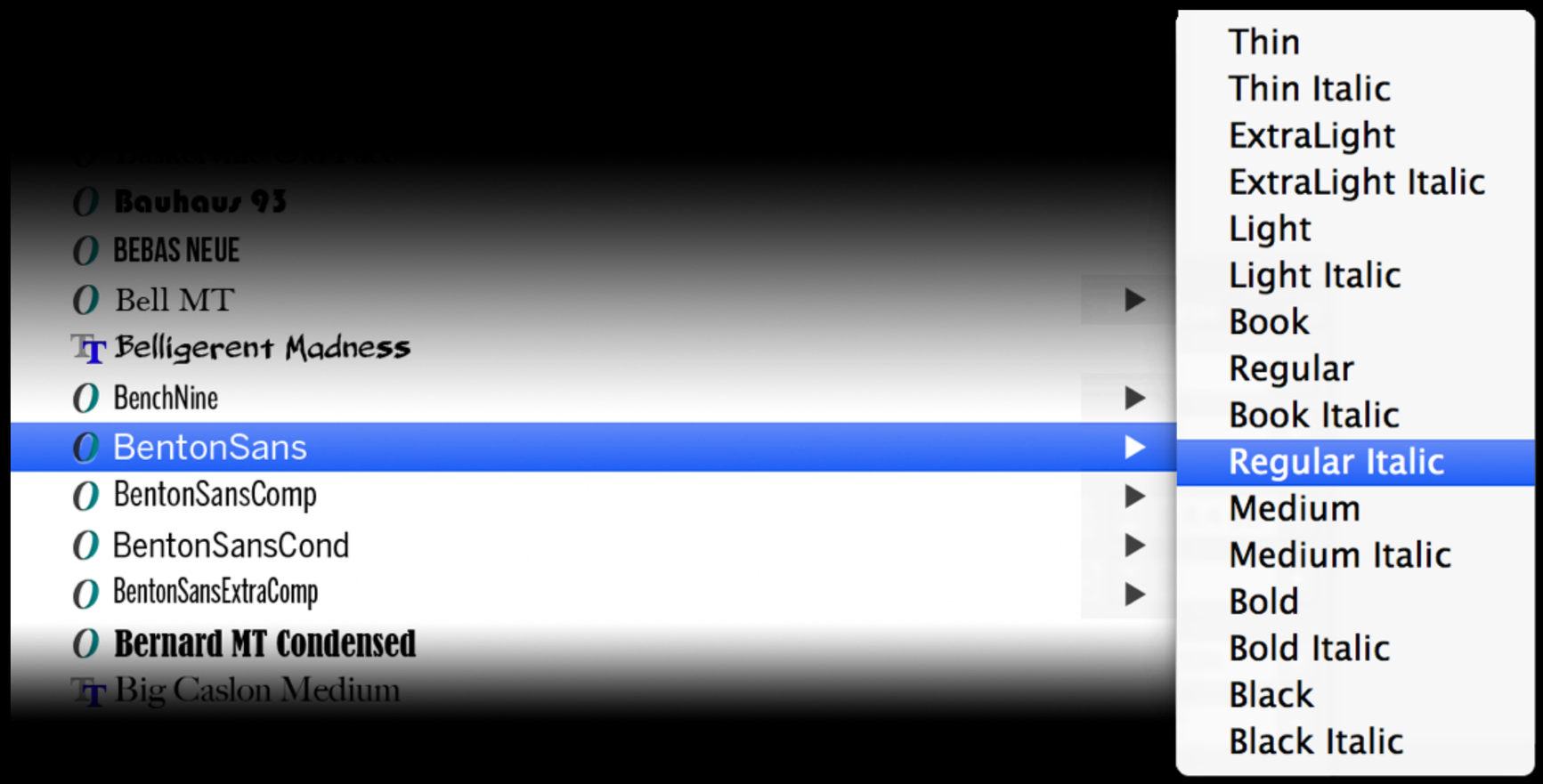
Goudy Old Style Regular

Style, weight, width

Because of this "at a particular size" definition, we will refer loosely to, say, Benton Sans Regular Italic as a **typeface**. And with many typefaces, there are a number of available variations, based primarily on styles, weights and widths.



Style, weight, width

These variations, by definition, go together well in most designs because they are similarly structured and drawn. We'll refer to these collections of variations as typeface *families*. But like any family, there are some key differences.

Style,
weight,
width

a. Roman

a. Italic

a. Oblique

a. Bold

Style,
weight,
width

Thin
Light
Book
Medium
Semibold
Bold
Black

Style,
weight,
width

Knockout 46
Knockout 47
Knockout 48
Knockout 49
Knockout 50
Knockout 51
Knockout 52
Knockout 53
Knockout 54

LETTER SPACING

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Tracking: The amount of horizontal space between letters in a line or block of text.

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Kerning: The amount of horizontal space between any two *individual* letters — to adjust for uneven spacing

Tracking: The amount of horizontal space between letters in a line or block of text.

VAST VAST

Mercury at -50 tracking *Mercury at +50 tracking*

Kerning: The amount of horizontal space between any two individual letters — to adjust for uneven spacing

VAST VAST

Mercury with no kerning *Mercury with kerning applied*

Letter spacing

MATHEMATICAL

Maphord

OPTICAL

Maphord

Letter spacing

LOOSE

Maphord

TIGHT

Maphord

Letter spacing

WHAT DOES **THIS** MEAN?

Letter spacing

Display type can be set loose to achieve an effect of isolation or expanse. This works far better with uppercase (capital) letters.

Letter spacing

WHAT DOES **THIS** MEAN?

Letter spacing

… or set too tight to create a mood of claustrophobia or accidental collision.

New & improved

Today's autos are different than the collectibles — and that's a good thing

By Mark Phelan
MCCLATCHY/TRIBUNE NEWS

"They don't make 'em like they used to. They're way better now," said Anne Fleming, senior vice president for communications at the Insurance Institute for Highway Safety.

It's the kind of statement that will torque some car fans tighter than a lug nut, and it's indisputably true.

The subject is the astonishing video showing a recent institute crash test of a '59 Chevy Bel Air and a 2009 Chevy Malibu, the Bel Air's nearest equivalent among today's cars.

The Bel Air's driver probably would have died. The person behind the Malibu's wheel would walk away, sore and limping, but alive.

The video is chilling and encouraging. Anybody who has been in a collision has to flinch as the Bel Air crash-test dummy driver's head and torso snap forward and the car's doors fly open on impact.

If you're on the road, though, take heart from the fact that the Malibu's computer-designed chassis did its job, sacrificing itself so you would survive.

The two cars were each traveling at 40 mph when they collided. That's an exceptionally violent crash, the sort guaranteed to leave people maimed or dead just a few years ago.

	1959 CHEVROLET BEL AIR SEDAN	2009 CHEVROLET MALIBU SEDAN
WHEELBASE / LENGTH	119 inches / 211 inches	112.3 inches / 191.8 inches

Letter spacing

TOO LOOSE

Type that is set with spacing that is too loose is difficult to read over long passages and paragraphs because there’s too much space and the eye has significant trouble keeping up a comfortable reading pace.

Letter spacing

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TOO TIGHT

Type that is set with spacing that is too tight is difficult to read over long passages and paragraphs because there's too little space and the eye has significant trouble keeping up a comfortable reading pace.

Letter spacing

Amazing fact

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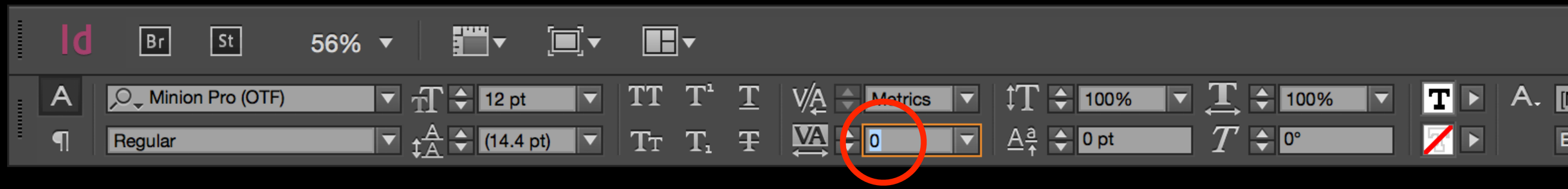

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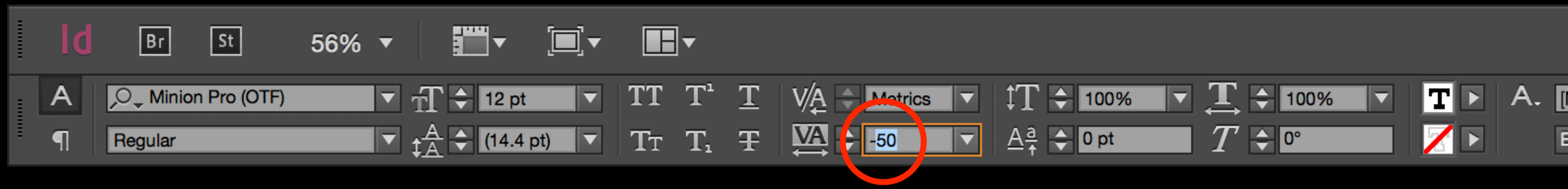

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Letter spacing

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Amazing fact

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Letter spacing

Amazing fact

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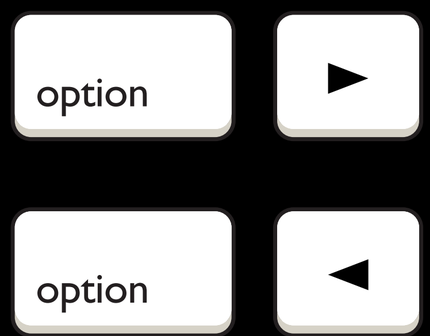
Letter spacing

Amazing fact

INCREASE



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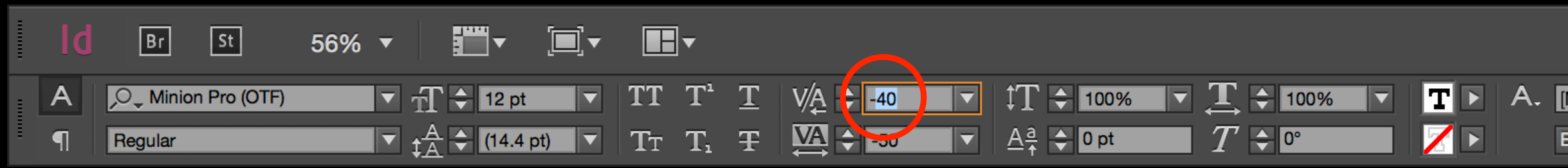

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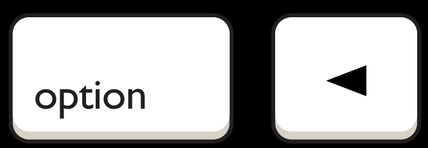

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Letter spacing

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L E T T E R S P A C I N G

Amazing fact

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L E T T E R S P A C I N G

“Anyone who would letterspace lowercase would steal sheep.”
–Frederick Goudy

L E T T E R S P A C I N G

“Anyone who would letterspace Blackletter would steal sheep.”
–Frederick Goudy

Amazing fact

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http://type.method.ac/

http://type.method.ac/

THE MATH PART OF TYPOGRAPHY

MEASUREMENTS
(for print)

MEASUREMENTS
(for print)

1 inch = 6 picas • 1 pica = 12 points

MEASUREMENTS
(for print)

Pop quiz: How many points in 3 inches?

MEASUREMENTS
(for print)

Pop quiz: How many points in 3 inches?

1 inch = 6 picas • 1 pica = 12 points

Size

Type is measured in points, from the top of the ascent line to the bottom of the descent line.

Size

Here is a typical breakdown of type sizes used by a typical newspaper. The smallest type is for such uses as agate and credit lines. Between 8 and 14 points is considered text size. Type larger than 14 points is considered to be display type.

Agate (5 points) M

Small type (7 points) M

Graphics text (8 points) M

Story text (8.7 points) M

Intro type (10 points) M

Story label (10 points) M

Subhed (12 points) M

Deck hed (18 points) M

Headline (36 points) M

Lead headine (72 points) M

Size

12-point type
is 12-point type

Size

12-point type
is 12-point type

Size

12-point type
is 12-point type

12-point type
is 12-point type

Size: It’s mostly x-height

Size: It's mostly x-height

Setting type: Leading

Setting type: Leading

Leading is the amount of vertical space between lines of text. It is measured from baseline to baseline.

Setting type: Leading

Rule of thumb:
set leading at 120 percent of the point size. So 12-point type would have 14.4 points of leading.

Setting type: Leading

12-point type is set on leading that is also 12 points, or “solid” leading.
12-point type is set on leading that is also 12 points, or “solid” leading.

Setting type: Leading

A long passage of type that is set on solid leading can quickly become difficult to read, and force the reader to lose his or her place as he or she moves from line to line. Within a few seconds of attempting to read type that is set in this way, most readers will decide that there is too much hard work involved for them to continue with the effort. A long passage of type that is set on solid leading can quickly become difficult to read, and force the reader to lose his or her place as he or she moves from line to line. Within a few seconds of attempting to read type that is set i this way, most readers will decide that there is too much hard work involved for them to contin-

Setting type: Leading

But it’s different for your headline

Setting type: Leading

As negative leading can improve space

Setting type: Leading

As negative leading can improve space

Setting type: Leading

As negative leading can improve space

Setting type: Leading

Chicago Tribune

SECTION 3

BUSINESS

THURSDAY
MARCH 1, 2007

Icahn may up Motorola holdings

$2 billion would give more leverage

By Mike Hughlett
Tribune staff reporter

Carl Icahn disclosed Wednesday he may buy an additional $2 billion in Motorola Inc. stock, potentially giving the controversial financier more leverage in forcing Motorola to fork over billions in cash to its shareholders.

In fact, Icahn could become Motorola's second-largest shareholder if he invests $2 billion. Such a purchase could raise his current 1.4 percent stake in Motorola to between 5 and 6 percent.

With Motorola reeling from a terrible fourth quarter, Icahn in January shelled out roughly $600 million for 33.5 million shares of the company. He also notified Motorola he planned to run for a seat on its board of directors.

Icahn has told the press that he wants Motorola to tap its trove of $11.4 billion in cash and

Tempers fly, plane doesn't

Flight 907 from Chicago to San Francisco was to be one of United Airlines' last out of O'Hare before a winter storm was to hit Saturday. Instead, its 181 passengers were stuck on the ground for eight hours. Tribune reporter **Julie Johnsson** tells what went wrong. **SEE STORY, PAGE 3.**

4:20 p.m.
After the type of aircraft is changed to a 757 from a 767, passengers begin to board the plane.

5:20
The plane is de-iced for the first time at the gate. Crews temporarily halt their work as a storm arrives.

Investors wary in rebound

No clear signals on what action to take

Bill Barnhart
Market report

- Fed chairman says markets "working well." **SEC. 1, PAGE 1**
- Shanghai stock market bounces back. **PAGE 4**

Picking through the rubble of Tuesday's stock market slide, you look up and say, "What was that?"

Wednesday's modest rebound in stock prices did not restore what was lost, but it did look more like a normal day. That's good news.

Not surprisingly, investors appeared to favor defensive stocks in the food and healthcare sectors. But, unlike Tuesday's selling, Wednesday's buying was anything but kneejerk. Among defensive stocks, Merck and Abbott Laboratories did well; Pfizer and Eli Lilly lost ground.

"We kind of bounce along here in a normal economy, fair growth that could last for many quarters," said John Calamos, chief executive of Calamos Asset Management in Naperville. "We're not fearing a recession. I don't think you have a recession with so much money around."

Neither Tuesday's hectic

PLEASE SEE **BARNHART,** PAGE 4

Setting type: Leading

Investors wary in rebound

Setting type: Leading

Investors wary in rebound

Setting type: Leading

Investors wary in rebound

Setting type: Leading

The default for setting leading in body copy is 120 percent, or for 10-point type, 12 points of leading. This is a versatile amount of leading that will keep the flow of reading comfortable and prevent a reader from getting lost as he or she ends one line and goes back to the left to pick up the next line. The default for setting leading in body copy is 120 percent, or for 10-point type, 12 points of leading. This is a versatile amount of leading that will keep the flow of reading comfortable and prevent a reader from getting lost as he or she ends one line and

Setting type: Leading

If you are setting type for a newspaper, however, the leading will, for most uses of body copy, be tighter. Newspapers generally allow for leading of 1 point more than the typeface. The text will run small — usually between 8 and 9 points, and the column widths will be much narrower.

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If you are setting type for a

Setting type: Leading

For setting text in book, however, where a column width would usually equal the width of the page, making the character count in each line much higher, greater leading is needed so that lines separate and readers don't accidentally re-read the same line over and over.

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Setting type: Column width

Column width depends on the size of the type you choose, but generally a per-line character count of between 50 to 80 can be comfortably read by most readers. The previous line, for example, comprises 65 characters, putting it toward the upper edge of text that the average reader will tolerate. The leading for this is loose, because if it was as tight as newspaper leading, readers would have a hard time finding where to start reading again as their eyes moved from the end of one line back across the page to the beginning of the next one.

Setting type: Column width

Newspaper type, by contrast, because it is so small and needs to be packed into tighter spaces, the column width range is between 9 and 18 picas. As pages have shrunk over the last 10 years, column widths are getting tighter and tighter, forcing some columns below a 9-pica minimum. This column is set at 9p2, which is a standard column measure for a six-column grid.

This column is set at that 18-pica maximum, and you might notice that it's not very easy to read. Setting a column this wide means you would probably want to adjust the leading from one additional point to something a little looser.

Like this.

The benefit of this width, though, is that the justified type tends to look a little better. Nine picas of justified type means you'll create rivers or ponds of space , as you can see in the column at the left.

Loose leading like the paragraph above, however, is only an option for brief "intro" copy. Longer stories are going to have to tighten up, and for these uses, 15 picas probably wants to be the maximum; that's the approximate size for type on a four-column grid.

Setting type: Alignment

There are four different ways to **align** a paragraph of type: flush-left, flush-right, centered and justified. In the case of the first three, of these, the non-aligned side of the paragraph creates an irregular shape known as a "rag."

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Flush left

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Flush right

Setting type: Alignment

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Centered

Setting type: Alignment

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Centered

Setting type: Alignment

There are four different ways to align a paragraph of type: flush-left, flush-right, centered and justified. In the case of the first three, of these, the non-aligned side of the paragraph creates an irregular shape known as a "rag."

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Justified

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Justified

Setting type: Alignment

Newspaper type, by contrast, because it is so small and needs to be packed into tighter spaces, the column width range is between 9 and 18 picas. As pages have shrunk over the last 10 years, column widths are getting tighter and tighter, forcing some columns below a 9-pica minimum. This column is set at 9p2, which is a standard column measure for a six-column grid.

This column is set at that 18-pica maximum, and you might notice that it's not very easy to read. Setting a column this wide means you would probably want to adjust the leading from one additional point to something a little looser.

Like this.

The benefit of this width, though, is that the justified type tends to look a little better. Nine picas of justified type means you'll create rivers or ponds of space , as you can see in the column at the left.

Loose leading like the paragraph above, however, is only an option for brief "intro" copy. Longer stories are going to have to tighten up, and for these uses, 15 picas probably wants to be the maximum; that's the approximate size for type on a four-column grid.

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Setting type: Alignment

Which alignments do you see on this magazine cover? Why did the designer decide on this?

Setting type:
Alignment

How about this one?

Setting type:
Alignment

Or this newspaper page?

Favorite moment

Kim lives up to billing, smashing own record with brilliant free skate to bring Korea gold

By Philip Hersh
TRIBUNE OLYMPIC BUREAU

VANCOUVER — They already called her "Queen Yuna" in South Korea.

And her omnipotent reign over the women's figure skating world officially began in the Olympic final Thursday night.

Yuna Kim ended a streak of three Olympics that had not been kind to the favorite, instead becoming the first South Korean to win a figure skating medal of any kind.

Michelle Kwan of the United States had fallen short of the gold medal she was expected to win in both 1998 and 2002, as Irina Slutskaya of Russia did in 2006.

So here was Kim, who began the season as an overwhelming favorite for the 2010 title and justified that status with a brilliant performance in Tuesday's short program, even as she bore the weight of a nation's hopes.

But she had a lead of less than five points over Japan's Mao Asada going into Thursday's long program, which lasted 90 seconds longer, plenty of time for the expectations to lead to crushing mistakes.

Not this time.

FIGURE SKATING

When Kim cried after finishing her free skate, they were tears of joy, the kind that come with winning a gold medal.

There were three skaters left, including Asada, but this was game over.

The South Korean national hero may have been a little tight on some of her early jumps, but she was flawless on all and floated through the accompaniment of Gershwin's Concerto in F like a feather in the wind.

"If this was track and field, we just watched an 8-second 100 meters," said Jamie McGrigor, a skating analyst doing in-house radio commentary.

The judges thought so. They gave her a free skate score of 150.06, an astonishing 13 percent higher than her previous world record of 133.95. That gave her a total of 228.56 and what would be victory over silver medalist Asada by 23.06 points.

"I still can't believe the score that I received. I'm really surprised," Kim said.

"In the past, I was afraid that I wouldn't be able to do what I wanted, but I am really happy that I was able to show everything I did in

Please turn to ***Page 12***

Yuna Kim competes in Thursday night's free skate, in which she scored a record 150.06.
MATTHEW STOCKMAN/GETTY PHOTO

Survivors will play to their strength

Each semifinalist has exhibited consistent pattern in tournament

form, starting with host Canada straining to beat Switzerland and stumbling against the U.S. in the first round, a loss which sent the team to a

ICE HOCKEY

players, perseverance and lack of egos.

"The best part of our team is that we know we have to do it together as a team. It's going to be

istic they've shown for a young team is boundless patience, as in their quarterfinal victory over Switzerland. Goaltender Jonas Hiller stopped them 42 times but their never wavered.

WOMEN'S HOCKEY

Canada shuts down U.S.

Americans settle for silver

Setting type: Paragraphs

Ancient texts had no paragraph breaks. They evolved within the last 500 years as a means of helping readers navigate pages.

You can separate paragraphs with:

- an indent,
- space between paragraphs
- with some kind of "stopping point," like a square or paragraph mark.

Setting type: Paragraphs

For a first-line indent, a good rule of thumb is that the indent should be equal to the point size.

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Setting type: Paragraphs

For wider columns, though, it is best to have the first-line indent be larger.

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Setting type: Paragraphs

Another way to delineate paragraphs is by adding space between them. This has become common on the Web, but doesn't work well with multiple columns of text.

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Setting type: Paragraphs

Use either space between paragraphs or first-line indents, *but not both!*

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Setting type: Paragraphs

In some cases, you may find it effective to use a simple graphical element, like a colored square, or perhaps a stylized Paragraph mark, to separate paragraphs in copy. This is a feature-y touch that is best used in a short introduction; it would be a headache to read a long passage set this way.

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Setting type: READABILITY IS KING!

Making type readable, is not an exact science. Choosing the right typeface and setting it in a way that both allows for easy reading AND evokes the thematic content of the content is something of an art. But there are a number of findings about legibility research that are generally agreed upon:

Text set in lower case is more readable than text that is set in upper case, or capital letters.

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