

TODAY

1. Logotypes!
2. Paragraphs
3. InDesign review
4. Paragraph exercise

EDITING SYMBOLS

delete		
delete and close up	delete and close up	
let it stand (stet)	let it stand	
insert text or character	insert	
run in paragraph	run in paragraph	
start new paragraph	start new paragraph	
insert punctuation	insert punctuation	
change punctuation	change punctuation	
insert hyphen	insert hyphen	
insert parentheses	insert parentheses	
insert en or em dash	insert en dash	
insert quotes	insert quotes	
capitalize	capitalize	
change to lowercase		
change to small caps	small caps	
change to bold	bold	
change to roman		
wrong font	wrong font	

letterspace	letterspace	(ls)
close up	close up)
insert space	insert space	#
reduce space	reduce space	less #
transpose	posetrans	(tr)
flush right] flush right	(fr)
flush left	[flush left	(fl)
indent 1 em	□ indent 1 em	□
move to next line	move to next line	(T.O.)
superscript	superscript	1
align vertically	align vertically	
align horizontally	align horizontally	==
spell out abbreviation	spell out abbrev.	(sp)
use ligature	use ligature (flour)	f
query that cannot be resolved by proofreader	query	(?)

Proofreader's marks derived from The Chicago Manual of Style and David Jury, About Faces: Reviving the Rules of Typography (East Sussex: Rotovision, 2001). Marking conventions do vary slightly from source to source.

Insert two short lines to hyphenate a word such as second⁼rate. When removing a hyphen, close up the left^oover space. To replace a hyphen with an em dash^m, a symbol that expresses a grammatical break^m—write a tiny m above the hyphen. If a manuscript indicates dashes with double hyphens—like this— the typesetter or designer is expected to convert them without being told. Use an en dash, not a hyphen, to connect two numbers, such as 1914^N–1918.

In addition to correcting grammar, spelling, punctuation, and clarity of prose, editors indicate typographic styles such as italic (with an underscore) and boldface (with a wavy line). Underlining, which is rarely used in formal typography, is removed like this. ~~Draw A line Through A Capital letter~~ to change it to lowercase. underline a letter with three strokes to capitalize it. Use two underlines to indicate small capitals.

MARKING PARAGRAPHS

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— *Jean Baudrillard, 1969*

INDENT AND LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— *Jean Baudrillard, 1969*

LINE BREAK AND 1/2 LINE SPACE (PARAGRAPH SPACING)

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— *Jean Baudrillard, 1969*

OUTDENT (HANGING INDENTATION) AND LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer. Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones. This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— *Jean Baudrillard, 1969*

EXTRA SPACE INSIDE LINE, WITHOUT LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer. ■ Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones. ■ This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— Jean Baudrillard, 1969

SYMBOL, WTHOUT INDENT OR LINE BREAK

The table is covered with a table cloth which itself is protected by a plastic table cloth. Drapes and double drapes are at the windows. We have carpets, slipcovers, coasters, wainscoting, lampshades. Each trinket sits on a doily, each flower in its pot, and each pot in its saucer.

Everything is protected and surrounded. Even in the garden, each cluster is encircled with wire netting, each path is outlined by bricks, mosaics, or flagstones.

This could be analyzed as an anxious sequestration, as an obsessional symbolism: the obsession of the cottage owner and small capitalist not only to possess, but to underline what he possesses two or three times. There, as other places, the unconscious speaks in the redundancy of signs, in their connotations and overworking.

— Jean Baudrillard, 1969

TYPE CRIME: TOO MANY SIGNALS *Using paragraph spacing and indents together squanders space and gives the text block a flabby, indefinite shape.*

TEXT SET WITH LINING NUMERALS

What is the cost of *War and Peace*? The cover price of the Modern Library Classics paperback edition is \$15.00, discounted 32% by Amazon to \$10.50. But what about the human cost in terms of hours squandered reading a super-sized work of literary fiction? If you can read 400 words per minute, double the average, it will take you 1,476 minutes (24.6 hours) to read *War and Peace*. Devoting just four hours per day to the task, you could finish the work in a little over six days. If you earn \$7.25 per hour (minimum wage in the U.S.), the cost of reading *War and Peace* will be \$184.50 (€130.4716, £11.9391, or ¥17676.299).

ADOBE GARAMOND PRO includes both lining and non-lining numerals, allowing designers to choose a style in response to the circumstances of the project. The lining numerals appear large, because they have the height of capital letters.

TEXT SET WITH NON-LINING NUMERALS

What is the cost of *War and Peace*? The cover price of the Modern Library Classics paperback edition is \$15.00, discounted 32% by Amazon to \$10.50. But what about the human cost in terms of hours squandered reading a super-sized work of literary fiction? If you can read 400 words per minute, double the average, it will take you 1,476 minutes (24.6 hours) to read *War and Peace*. Devoting just four hours per day to the task, you could finish the work in a little over six days. If you earn \$7.25 per hour (minimum wage in the U.S.), the cost of reading *War and Peace* will be \$184.50 (€130.4716, £11.9391, or ¥17676.299).

Non-lining numerals integrate visually with the text. Different math and currency symbols are designed to match the different numeral styles. Smaller currency symbols look better with non-lining numerals.

A word set in ALL CAPS within running text can look big and bulky, and A LONG PASSAGE SET ENTIRELY IN CAPITALS CAN LOOK UTTERLY INSANE. SMALL CAPITALS are designed to match the x-height of lowercase letters. Designers, enamored with the squarish proportions of true SMALL CAPS, employ them not only within bodies of text but for subheads, bylines, invitations, and more. Rather than MIXING SMALL CAPS WITH CAPITALS, many designers prefer to use ALL SMALL CAPS, creating a clean line with no ascending elements. InDesign and other programs allow users to create FALSE SMALL CAPS at the press of a button; these SCRAWNY LETTERS look out of place.

The DOM, the HTML syntax, and the XHTML syntax cannot all represent the same content. For example, namespaces cannot be represented using the HTML syntax, but they are supported in the DOM and in the XHTML syntax.

The DOM, the HTML syntax, and the XHTML syntax cannot all represent the same content. For example, namespaces cannot be represented using the HTML syntax, but they are supported in the DOM and in the XHTML syntax.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letter punches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world’s first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today.[28] Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world’s first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography

was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

Typography is the art and technique of arranging type in order to make language visible.

The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic design-

ers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same print-

ing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typograph-

ical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

Typography is the art and technique of arranging type in order to make language visible.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in

10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

TYPOGRAPHY IS THE ART and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). Type design is a closely related craft, which some consider distinct and others a part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. In modern times, typography has been put into motion—in film, television and online broadcasts—to add emotion to mass communication.

Typography is performed by typesetters, compositors, typographers, graphic designers, art directors, comic book artists, graffiti artists, clerical workers, and anyone else who arranges type for a product. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of visual designers and lay users, and David Jury states that “typography is now something everybody does.”

Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The typographical principle, the creation of a complete text by reusing identical characters, was first realized in the Phaistos Disc, an enigmatic Minoan print item from Crete, Greece, which dates between 1850 and 1600 BC. It has been proposed that Roman lead pipe inscriptions were created by movable type printing, but German typographer Herbert Brekle recently dismissed this view.

The essential criterion of type identity was met by medieval print artifacts such as the Latin Pruefening Abbey inscription of 1119 that was created by the same technique as the Phaistos disc. The silver altarpiece of patriarch Pellegrinus II (1195–1204) in the cathedral of Cividale was printed with individual letter punches. The same printing technique can apparently be found in 10th to 12th century Byzantine reliquaries. Individual letter tiles where the words are formed by assembling single letter tiles in the desired order were reasonably widespread in medieval Northern Europe.

Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg in mid-15th century Germany. His type pieces from a lead-based alloy suited printing purposes so well that the alloy is still used today. Gutenberg developed specialized techniques for casting and combining cheap copies of letterpunches in the vast quantities required to print multiple copies of texts. This technical breakthrough was instrumental in starting the Printing Revolution and printing the world's first book (with movable type) the Gutenberg Bible.

Typography with movable type was separately invented in 11th-century China. Metal type was first invented in Korea during the Goryeo Dynasty around 1230. Both hand printing systems, however, were only sporadically used and discontinued after the introduction of Western lead type and the printing press.

IN THIS PARAGRAPH, the enlarged capital sits on the same baseline as the text that follows. This simple solution is easy to implement on both page and screen. Setting the first few words of the text block in SMALL CAPITALS helps smooth the transition between the initial and the text.

AN ENLARGED LETTER cut into the text block is called a *dropped capital* or *drop cap*. This example was produced using the Drop Caps feature in InDesign. The software automatically creates a space around one or more characters and drops them the requested number of lines. The designer can adjust the size and tracking of the capital to match it to the surrounding text. Similar solutions can be implemented on the web in CSS. The space around the capital is rectangular, which can be visually awkward, as seen here with the sloping silhouette of the letter A.

WAS IT THE BEST OF TIMES, the worst of times, or just Times New Roman? The dropped capital used here (The Serif Bold) was positioned as a separate element. A text wrap was applied to an invisible box sitting behind the capital, so that the text appears to flow around the intruding right prow of the W. Likewise, the left prow extends out into the margin, making the character feel firmly anchored in the text block. Hand-crafted solutions like this one cannot be applied systematically.

**GRAB YOUR
READER BY
THE CAHUNAS
AND NEVER
EVER LET GO** DESIGNERS SOMETIMES ADAPT the drop cap convention for other purposes. An illustration or icon can appear in place of a letterform. Purely typographic alternatives are also possible, such as inserting a title or subtitle into space carved from the primary text block. Such devices mobilize a familiar page structure for diverse and sometimes unexpected uses.

EDITORIAL EXAMPLES

M

ore aut es alicili beatin re, consequas is peribus eihict
asincimagnit mint aut et prorend erspedis quam ut
voluptat estiatqui totasturemo dolor molpta sedior
porenimi, explabori aut poratis deliti cupia et oviti-
um renditi ecipic temporias concedi Edi aut es alicili
beatin re, consequas is peribus eihict asincimagnit
mint aut et prorend.

«*Ecte e
mi, illic*

«Ecte et opfias
mi, ilicietur?»

corru → magnam sublepta liganti brachia venis dole-
magi temporum quam eorum idem ferre spem rae
dent magni ligende ad deit lacia nam, omnihi-
caes eum qui iustem sinus amas.
It et emagila adis il lum coas. Ut
vendia vens habo. Ecto et optas mi,
licetur?

letur? » La simodi tem et vere volupta filicid ut acerit quid quis inimico qui doluptatque aspernateque ipsuicenis repeniatque dolupta simodi niotat debitem oluptat? letiuntur, quae milioris esse aciemem idetbi quator recum idigendigni perit. Umque momentis beaque dolosi inasimim veniam aut ipsamque allicum, veeida et harititur maliori il et omisit audit res, simaxim accepo dolupta tianspella exerum num resista solincid quidem il molupta sum quaque magnis quaium amellit cum voluorepores dist, eor aut odit, ad untiorem voluore aut latibex oro magime molupta ipsani herum venis doloequi cum qui hastem simus amus, il et euuquia adis il lum eorae. » Ut veeida veeis babo. Ecce et optas mi, illiciter? La simodi tem et vere volupta filicid ut acerit quid quis inimico qui doluptatque aspernateque ipsuicenis repeniatque dolupta simodi niotat de-

Efficient delivery means a better job and a well-implemented set of standards for your quality.

— *terapie*: sunt tratate prin proceduri care contribuie la schimbarea
— *evaluare*: sunt folosite pentru a afla gradul de schimbare

1

Indagando se a comunidade que
passava a utilizar o banheiro não
desenvolveria problemas de
saúde, verificamos que não
existiam maiores problemas, com
exceção de alguns casos de
doenças fúngicas.

Protophytes are unicellular, may multiply via budding or asexual, and are flagellated and photosynthetic or photosynthetic protists. They are greenish-yellow and green.

Other people believe that the
best way to deal with the
problem is to let the
government take care of it.
But the government is not
the only one who can
help. We can all do
something to make the
world a better place.

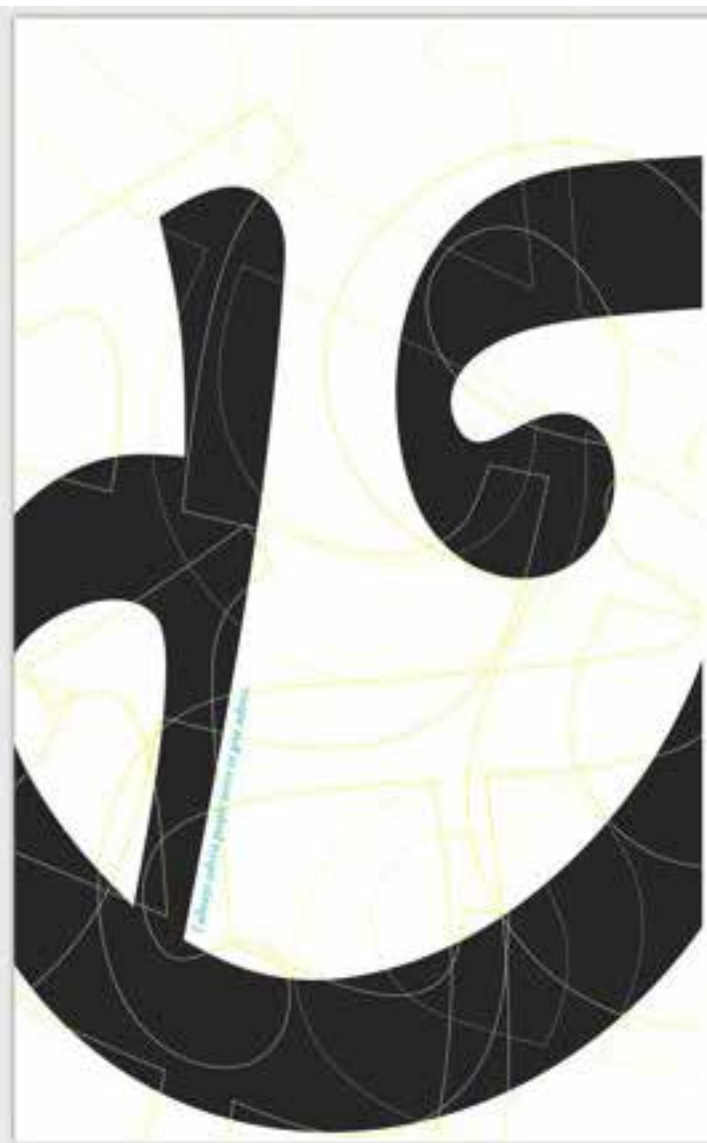
Management is responsible for
conducting the following programs:
recruiting, training, developing,
motivating, evaluating, and
rewarding employees. These
activities are the core of the
management process. The
management process is the
series of activities that
enable an organization to
achieve its purpose.

Strong associations, by a high
percentage of patients, are
also reported. The results suggest
that the use of a single
dental hygiene procedure
can be a very effective
method of preventing

of "strongly" and "moderately" agreeable people. People who strongly agree with the statement "I would never be involved in a relationship with someone who is not gay or lesbian" are more likely to be gay or lesbian themselves. People who strongly agree with the statement "I would never be involved in a relationship with someone who is not gay or lesbian" are more likely to be gay or lesbian themselves. People who strongly agree with the statement "I would never be involved in a relationship with someone who is not gay or lesbian" are more likely to be gay or lesbian themselves.

the importance of this is that it is the
best method of making a good impression
on a group of people, making you a
person who is not only a good person
but also a good person.

[illegible]



Claude Garamont of GARAMOND {BE}

Claude Garamont's real name is Claude Garamont. Evidence of this fact is a small engraving included by Léonard Gaultier in about 1600 in his 'Portraits of illustrious men who have flourished in France since the year 1500 until the present'. It is the only image we have of the maker of printing types. It is the form that appears in most of the surviving contemporary documents connected with Claude Garamont's working life in France, and it is in the imprint of the hundred of small format volumes that he published during 1543 in partnership with Jean Raulté, either as Garamont or Latissind as Garamontus.

Although not the inventor of movable type, Garamont was the first to make type available to printers at an affordable price. Garamont based his type on the human face of Galle. He was regarded as the best typesetter of his day. He was commissioned by King Francis First of France to make a new cast of type for his own exclusive use, now known as *Grèce du Roi*. He was also known as historian as the maker of the *grèce du roi*, the Greek types with complex ligatures, of which the *quiches*, still preserved, were known to have been cut during the 1540's.



The comma looks large to the eye of the true typographer. He cares as much about the placing and spacing and choosing of this small character, as he does about every other aspect of his craft that turns type into telling communication: the craft that impels people to think of Howarth & Smith when they talk about typography.

HOWARTH & SMITH MONOTYPE LIMITED, 216 BATHURST ST. W. TORONTO, CAN. M5T 1A1

INDESIGN REVIEW

HOMEWORK

IN CLASS NOW

1. Paragraph exercise

HOMEWORK

1. Read chapter, "Text"
2. Journal finding: Page layout
(magazine, newspaper, brochure,
or other print publication)