

TODAY

1. Layout examples
2. Typographic sins
3. Crit page layout
4. Refine

Let me ask you this:

"What's wrong with this sentence?"

See if you can find 3-4 type
sins.

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Let me ask you this:
“What’s wrong with this sentence?”
See if you can find 3–4 type sins.

A typical vinyl banner is about 3'5" -- but they can be much larger. ■ You'd be surprised by the number of times I have been asked to design a finished piece twice that size.

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COMMONLY ABUSED PUNCTUATION MARKS

5'2" eyes of blue

PRIME OR HATCH MARKS INDICATE INCHES AND FEET

It's a dog's life.

APOSTROPHES SIGNAL CONTRACTION
OR POSSESSION

He said, "That's
what she said."

QUOTATION MARKS SET OFF DIALOGUE

L'ORÉAL
PARIS



LONG JOHN SILVER'S
we speak fish



urant **EVA'S** vit
MACHINE

L'OCCITANE
EN PROVENCE

ST. JOSEPH'S CH

**6" DEEP DISH
PIZZA**

Women'swear





“The thoughtless overuse” of quotation marks is a disgrace upon literary style—and on typographic style as well.

TYPE CRIME

Quotation marks carve out chunks of white space from the edge of the text.

See APPENDIX for more punctuation blunders.

“Hanging punctuation” prevents quotations and other marks from taking a bite out of the crisp left edge of a text block.

HANGING QUOTATION MARKS

Make a clean edge by pushing the quotation marks into the margin.

NERD ALERT: To create hanging punctuation in InDesign, insert a word space before the quotation mark. Pressing the option key, use the left arrow key to back the quotation mark into the margin. You can also use the Optical Margin Alignment or Indent to Here tools.

| | |
|------------------|----------|
| HYPHENS | - |
| EN DASHES | — |
| EM DASHES | — |





- HYPHEN

My mother-in-law is a good-hearted,
accident-prone woman.

She lives in a pre-war building decorated with doilies and where 250-year-old trees line the street.

– **EN DASH**

I've been to her house between 300–400 times. It's situated on the Massachusetts–New Hampshire border and she's lived there from 1980–today.

— **EM DASH**

But honestly—and I say this with love—
she drives me bananas.

I kid you not—she eats every meal with
a spork.

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.

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(AND it should use a baseline grid. But we haven't talked about that yet.)

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– *Someone on Wikipedia*

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The Shape of Colour

An Exhibition of Paintings by Sibylle Szaggars

August 3-10, Cortona, Italy

Abstract German born artist Sibylle Szaggars lives and works in Napa Valley, California. As a youth she was drawn to post-impressionists such as Gauguin and Van Gogh and diligently studied their work and techniques. After arriving in the USA in the late 80s, Szaggars became fascinated with old cultures and traditions; she learned about the Native Americans' spiritual connections to life, the land, and the world. In the 90s after moving to Sundance, Utah, her artistic focus turned to impending issues of extinction and environmental protection. In 2000 Szaggars travelled to Morocco where her new inspiration evolved from the silent beauty, dignity and sensuality of women, men and the landscape of the desert.

In her recent series of large painted abstracts, Szaggars is breaking free from confinement and is moving beyond borders into the abstract world of colour, space, light and texture. Szaggars work has been exhibited in England, Germany, Peru, Japan, USA, and for the first time in Cortona, Italy.

REMEMBER

Proper line length/columns
Readable leading
Appropriate typeface
Appropriate type size
Appropriate paragraph markers
Don't indent first paragraph
Don't over-indent
Kern headlines
Watch rags
Consider alignment
Develop hierarchy
Format numerals
Format small caps (for acronyms)

Hang punctuation
No widows
No orphans
Minimal hyphenation
One space after sentences
Proper em and en dashes
Smart punctuation
Even rags
Not too big; not too small

Use guidelines
Draw on design principles
Embrace white space
Simple and perfect always works