

MEASURE • INTRODUCTION

Measure is one of the key factors of *readability*—reader comfort and ease of comprehension of a typeset piece.

You should always make measure a conscious decision in your design work—never let the software decide for you!

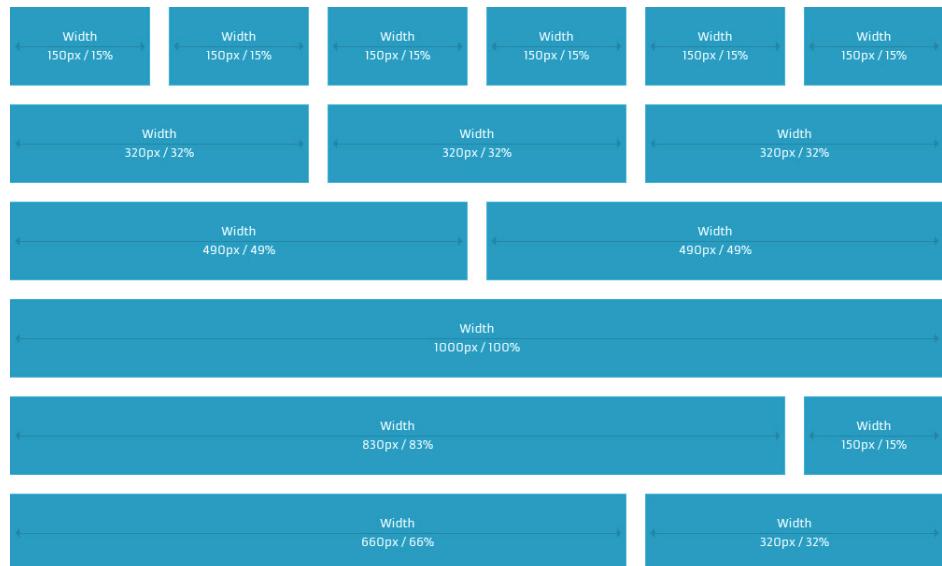
MEASURE • INTRODUCTION

Line Length and *Column Width* are related Measure terms. Line Length refers to the number of character per line. Column Width refers to the width of a block of type.

For print, measure is expressed in pica; for screen it might be pixels or ems.



Line length for print is measured in picas



Line length for screen is measured in pixels (the 960 grid)

MEASURE • INTRODUCTION

A measure that is too short interferes with comprehension by splitting the content into very short units.

Johannes Gutenberg was born in Mainz, Germany, sometime around 1397. Little is known about his early years, but it is clear that he was the right man in the right place at the right time.

Gutenberg was the right man because of his familiarity with the craft of goldsmith and the die maker. He was in the right place because Mainz was a cultural and commer-

*Garamond 14/16
10 pica measure*

MEASURE • INTRODUCTION

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A measure that is too long taxes the eye, by making it difficult to find the next line in a block. If you've ever been easily tired by a typeset page, it's likely due to an excessively long measure.

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*Garamond 14/16
49 pica measure*

MEASURE • FIGURING MEASURE

Optimal measure can be determined in many ways: you may see it specified as an specific number of words per line, or the average number of characters in a line.

We're going to use ***the average number of characters in a line*** to figure Line Length.

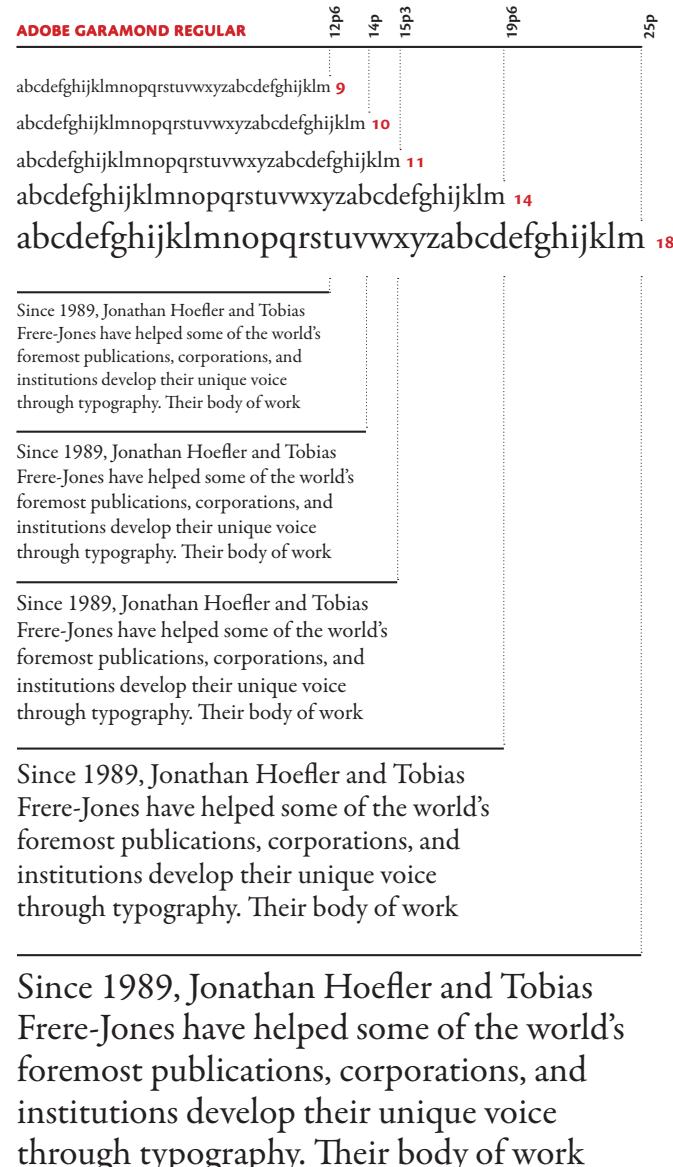
MEASURE • FIGURING MEASURE

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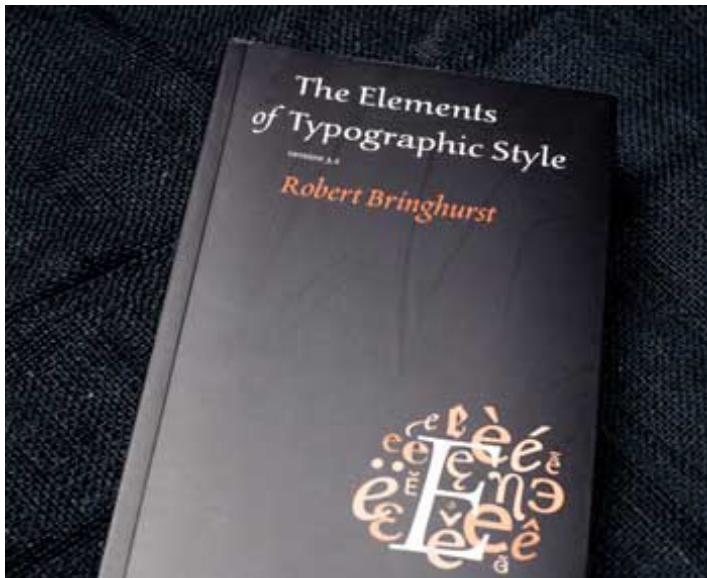
We're going to use ***the average number of characters in a line*** to figure Line Length.

A general rule of thumb is **1.5 to 3 alphabets** in length, or 39 to 78 characters (including spaces). Keep your measures within these guidelines, and you'll have no readability problems.

This illustration shows a framework for figuring a very traditional line length of 39 characters (1.5 alphabets)



MEASURE • USING CHARACTER COUNT

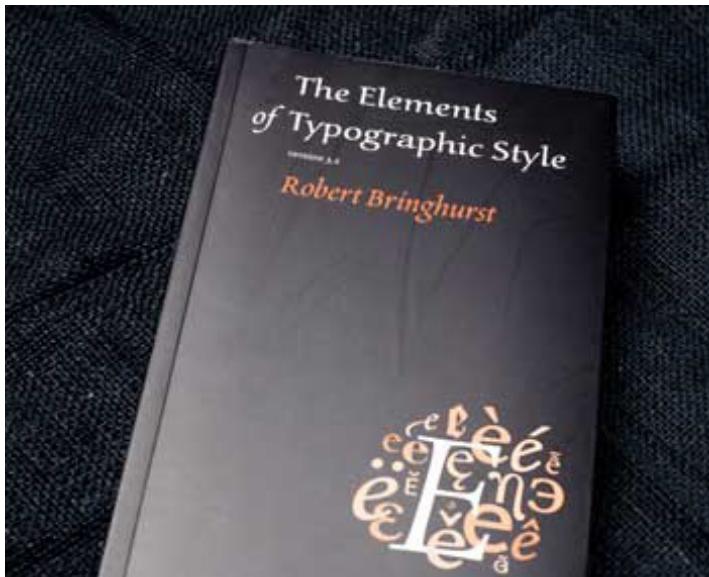


In his highly regarded book *The Elements of Typographic Style*, Robert Bringhurst discusses line length and character counts for measure.

He gives us a chart to use in figuring line length, based on the length of a lower-case alphabet.

We'll practice using this in our class exercise.

MEASURE • USING CHARACTER COUNT



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Anything from 45 to 75 characters is widely regarded as a satisfactory length of line for a single-column page set in a serifed text face in a text size. The 66-character line (counting both letters and space) is widely regarded as ideal. For multiple-column work, a better average is 40 to 50 characters.

If the type is well set and printed, lines of 85 or 90 characters will pose no problem in discontinuous texts, such as bibliographies, or, with generous leading, in footnotes. But even with generous leading, a line that averages more than 75 or 80 characters is likely to be too long for continuous reading.

MEASURE • LENGTH AND LEADING

Measure and Line Spacing are linked. As you read, your eye moves along the line to the end, then return to the beginning of the next line. If the measure is optimal, this can be done comfortably with normal leading (2–3 pts).

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It's useful to note both the Typeface Size/Leading and the Line length/Column width for your decision.

*Garamond 14/17
72 characters/29 pica*

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56 characters/23 pica*

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MEASURE · DETERMINING FACTORS

There are many factors to consider in determining measure for a layout:

THE TYPEFACE

The weight and width of individual glyphs and the overall design will affect the number of characters per line.

Sphinx of black quartz: judge my vow.

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Range of weights in the Helvetica Neue Family

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POINT SIZE:

The size of the type will affect how many words fit in a line.

Sphinx of black quartz: judge my vow.

Various typefaces at 16 point

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The size of the type will affect how many words fit in a line.

MEDIA/DIMENSIONS

Screen and print have different size considerations—with larger sizes needed for screen reading. Format has an influence as well—newspapers have very long columns, hence they use very short measures. Magazines and books have more varied proportions. The overall screen/ page dimension and layout grid should be taken into consideration when determining measure.

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THE CONTEXT

The audience and type of document plays a key role as well. What is the function or purpose of the layout—will it inform? Entertain? Persuade? Each requires a different approach.

All of these factors should be considered as you begin to design a layout.

MEASURE • NEWSPAPER

THE NEW YORK TIMES, TUESDAY, JANUARY 22, 2013

20

Well

Berries Lower Heart Risk

Loving berries is a plus of heart health. Berries contain heart-healthy nutrients, and studies show they can reduce risk of heart disease.

Facing Cancer, a Stark Choice

More women, considering breast cancer, are turning healthy breasts removed.

A Rise in Pregnancy Clogs

Having a personal history of blood clots increases risk of pregnancy complications.

Microbes Linked to Colic

Some colic cases may be linked to intestinal bacteria.

Turning to Web for Diagnosis

Using the Internet to self-diagnose can lead to unnecessary tests and treatments.

Sweating It Over Flu Vaccine

A single bout of exercise before or after inoculation might strengthen the shot's potency.

Thigh, Not Arm, for a Shot

According to a new study, thigh muscles are more efficient than arm muscles at absorbing a vaccine.

Well

Breast

Facing Cancer, a Stark Choice

A Check on Physicals

Muscle

Get Up, Stretch, Walk

Recipes for Health



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1.5 alphabets or 39 characters

MEASURE • NEWSPAPER WEBSITE

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Your Tuesday Briefing Here's what you need to know.

California Today Eric Swalwell is running for president. Who is he?

The Daily Listen to 'The Daily' In President Trump's eyes, Kirstjen Nielsen didn't go far enough.

S&P 500 -0.51% ↓ Dow -0.65% ↓ Nasdaq -0.38% ↓

56°F 68° 42° Santa Rosa, CA

CONGRESSIONAL TESTIMONY

Barr Tells Congress He Will Deliver Mueller Report Within a Week

Attorney General William P. Barr appeared before Congress for a routine budget hearing that has been overtaken by the Mueller report.

Democratic lawmakers grilled him about his handling of the special counsel's findings, calling it "unacceptable."

55m ago 323 comments

THE TRUMP ADMINISTRATION

Trump Says the U.S. Is 'Full.' Much of the Nation Disagrees.

President Trump's blunt new message suggests the nation can't accommodate higher immigration levels.

But demographers and economists see evidence that the U.S. isn't remotely "full," due to an aging population and declining birthrates.

37m ago 742 comments

The Trump Organization, facing questions about its staff, is quietly trying to remove undocumented workers in South Florida.

8h ago

Israel Elections 2019: Live Updates

After a campaign punctuated by polarizing and personal attacks, Israelis

Mnuchin Says White House and Treasury Discussed Trump Tax Return Request

Treasury Secretary Steven Mnuchin, who is testifying before House lawmakers, said it would be "premature" to comment on how the Treasury would respond.

1h ago 145 comments

Opinion >

Ross Douthat **Trump's Immigration Crisis**

Behind the flailing lies a potential disaster for immigration hawks.

1h ago 651 comments

Yaelle Azagury and Anouar Majid **The Moroccan Exception in the Arab World**

King Mohammed VI is carrying out a wide-ranging effort to revive his country's Jewish heritage.

2h ago

Michelle Goldberg **Cancel Kirstjen Nielsen**

Vicki Divoll **Subpoena Isn't the Only Way to Get the Mueller Report**

Jim Inhofe, Jack Reed, Jim Risch and Bob Menendez **A U.S. Fighter Jet or a Russian Missile System. Not Both.**

Priyamvada Narula **At Long Last, a Black Hole**

David Brooks **People Can Still Revive Their Social Norms**

Mustafa Akyuz **Stoning Gay People? The Brunei Doesn't Understand It**

Jamelle Bouie **Who Is Left to No to Trump**

The Upshot

Trump Says the U.S. Is 'Full.' Much of the Nation Has the Opposite Problem.

An aging population and a declining birthrate among the native-born population mean a shrinking work force in many areas.

By Neil Irwin and Emily Badger

April 9, 2019

Fewer Working-Age Adults

Nearly half of Americans live in a county where the prime working-age population (ages 25 to 54) shrank over the last decade.

Change, 2007 to 2017

Nearly half of Americans live in a county where the prime working-age population (ages 25 to 54) shrank over the last decade.

Sources: Economic Innovation Group; Moody's; Census Bureau

President Trump has adopted a blunt new message in recent days for migrants seeking refuge in the United States: "[Our country is full.](#)"

To the degree the president is addressing something broader than the recent strains on the asylum-seeking process, the line suggests the nation can't accommodate higher immigration levels because it is already bursting at the seams. But it runs counter to the consensus among demographers and economists.

They see ample evidence of a country that is not remotely "full" — but



26–39 characters / 1–1.5 alphabets

65 characters / 2.5 alphabets

MEASURE • MAGAZINE (CONTENT DRIVEN)

ANNALS OF COMMUNICATIONS

OUTSIDE THE BOX

Netflix and the future of television.

BY KEN AULETTA

In the spring of 2000, Reed Hastings, the C.E.O. of Netflix, hired a private plane and flew from San Jose to Dallas for a summit meeting with Blockbuster, the video-rental giant that had seventy-seven hundred stores worldwide handling mostly VCR tapes. Three years earlier, Hastings, then a thirty-six-year-old Silicon Valley engineer, had co-founded Netflix using a pair of emerging technologies: DVDs and a Web site from which to order them. Now, for twenty dollars a month, the site's subscribers could rent an unlimited number of DVDs, one at a time, for as long as they wished; the disks arrived in the mail, in distinctive red envelopes. Eventually, Hastings was convinced, movies would be rented even more cheaply and conveniently by streaming them over the Internet, and popular films would always be in stock. But in 2000 Netflix had only about three hundred thousand subscribers and relied on the U.S. Postal Service to deliver its DVDs; the company was losing money. Hastings proposed an alliance.

"We offered to sell a forty-nine-percent stake and take the name Blockbuster.com," Hastings told me recently. "We'd be their online service." Hastings, now fifty-three, has a trimmed, graying goatee and a slow, soft voice. As he spoke, he was drinking Prosecco at an outdoor table at Nick's on Main, a favorite Italian restaurant of his, in Los Gatos, an affluent community in the foothills of the Santa Cruz Mountains. The sounds of Sinatra carried across the patio.

Blockbuster wasn't interested. The dot-com bubble had burst, and some film and television executives, like those in publishing and music, did not yet see a threat from digital media. Hastings flew home and set to work promoting Netflix to the public as the friendly rental underdog. By the time Block-

buster got around to offering its own online subscription service, in 2004, it was too late. "If they had launched two years earlier, they would have killed us," Hastings said. By 2005, Netflix had 4.2 million subscribers, and its membership was growing steadily. Hastings had rented a house outside Rome for a year with his wife, Patty Quillin, and two children and was planning to leave Silicon Valley in two weeks' time. Hollywood studios began offering the company more movies to rent; the licensing arrangements presented a new way to make money from their libraries and provided leverage against Blockbuster.

By 2007, when Netflix began streaming movies and TV shows directly to personal computers, it had all but won the rental war. Last November, Blockbuster said that it was going out of business; the previous month, it filed for bankruptcy and claimed that it had thirty-one million subscribers in the United States, three million more than HBO, and that its stock was at an all-time high. In 2013, it launched an original-programming series, "House of Cards," which became a critical hit. During peak hours, Netflix accounts for more than thirty per cent of all Internet down-streaming traffic in North America, nearly twice that of YouTube, its closest competitor. The Netflix Web site describes the company as "the world's leading Internet television network."

How did this happen? The broadcast networks is a third what it was in the late seventies, lost to a proliferating array of viewing options. First came cable-television networks, which delivered HBO, ESPN, CNN, Nickelodeon, and dozens of other channels through a coaxial cable. Cable operators and networks charged monthly fees and sold ads, and even commercial-free premium networks such as

watch, uninterrupted, their choice of films or shows, whenever they want, on whatever device they want. "Think of it as entertainment that's more like books," Hastings said. "You get to control and watch, and you get to do all the chapters of a book at the same time, because you have all the episodes."

Television is undergoing a digital revolution, and, according to the company's annual "Long-Term View" report to shareholders, Netflix argued that "the linear TV experience, with its programs offered at set times, is ripe for replacement." Hastings told me, "We are to cable networks as cable networks were to broadcast networks." But Netflix is just one of many contenders. "It's like little termites eating away," Jason Hirschhorn, an Internet entrepreneur and a former Viacom executive, told me. "I don't think the incumbents are secure enough."

In the early days, television was both a box and the black-and-white world that issued from it: quiz shows, soaps, Ed Sullivan, Edward R. Murrow, "I Love Lucy." Until the nineteen-eighties, the vast majority of the shows were commissioned and carried by ABC, CBS, and NBC, which started out as radio networks and were granted television licenses by the F.C.C., with the expectation that they broadcast at no charge to viewers. Audiences were rapt, and broadcasters made money by selling spots to advertisers.

Then, little by little, the broadcast networks is a third what it was in the late seventies, lost to a proliferating array of viewing options. First came cable-television networks, which delivered HBO, ESPN, CNN, Nickelodeon, and dozens of other channels through a coaxial cable. Cable operators and networks charged monthly fees and sold ads, and even commercial-free premium networks such as

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ILLUSTRATION BY LEO ESPINOSA

THE NEW YORKER, FEBRUARY 3, 2014 55

1.5 alphabets or 39 characters

MEASURE · MAGAZINE (WEB)—CONTENT DRIVEN

The screenshot shows the homepage of A List Apart's magazine section. At the top, there's a navigation bar with links for ARTICLES, COLUMNS, BLOG, EVENTS, TOPICS, and WRITE FOR US. Below the navigation is the magazine's logo, "A LIST APART". The main content area is titled "The Articles".

The Articles

Issue № 419

Building Nonlinear Narratives for the Web

by SENONGO AKPEM · May 05, 2015 · 1 Comment

The web operates in ways that can conflict with our traditional view of what a “story” is. Content is chunked, mixed, and spread across channels, devices, and formats. How do we understand story lines, characters, interactions, and the role of the audience, given this information sprawl? Cue nonlinear narratives—Senongo Akpem guides us past basic “scrolly-telling” to immersive, sometimes surprising experiences.

Do Androids Dream in Free Verse?

by JOSCELIN COOPER · May 05, 2015 · 1 Comment

From ATMs to Siri to the button text in an application user interface, we “talk” to our tech—and our tech talks back. Often this exchange is purely transactional, but newer technologies have renegotiated this relationship. Joscelin Cooper reflects on how we can design successful human-machine conversations that are neither cloying nor overly mechanical.

Issue № 418

What Really Matters: Focusing on Top Tasks

by GERRY MCGOVERN · April 21, 2015 · 41 Comments

Every piece of web content is important—or so every stakeholder insists. But what happens when dozens, even hundreds, of different tasks battle for space on your homepage and in your navigation? It’s time to make some hard choices about what does and doesn’t belong. Gerry McGovern demonstrates how to zero in on the tasks that matter most to your users.

Standardization and the Open Web

by JORY BURSON · April 21, 2015

How do web standards become, well, standard? Although they’re often formalized through official standards-making organizations, they can also emerge through popular practice among the developer community. If both sides don’t work together, we risk delaying implementation, stifling creativity, and losing ground to politics and paralysis. Jory Burson sheds light on the historical underpinnings of web standardization processes—and what that means for the future of the open web.

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Recent Columns

RIAN VAN DER MERWE on **A VIEW FROM A DIFFERENT VALLEY**
Why?


Little kids have an endless supply of Why! Why is everything the way it is? Why do people do the things they do? We grownups don't pester each other with a relentless stream of why?, and that's mostly good. But kids could teach us to ask why when it needs to be asked: why are only some people able to build lives they love and find fulfilling work? Does everyone truly have the same chance, or do some of us start the game already a few rolls of the dice ahead? In order to grow, we have to ask the hard questions.

April 22, 2015

LYZA DANGER GARDNER on **BUILDING THE WEB EVERYWHERE**
WAI-finding with ARIA Landmark Roles


Between the intricacies of documentation and the risk of wielding too much power over the browser, WAI-ARIA can be daunting. For the dev uncertain on how to fold accessibility best practices into their daily workflow, Lyza Gardner sets out to summarize one category of roles—the landmark roles. They help user agents map out the territories on a page so the user can

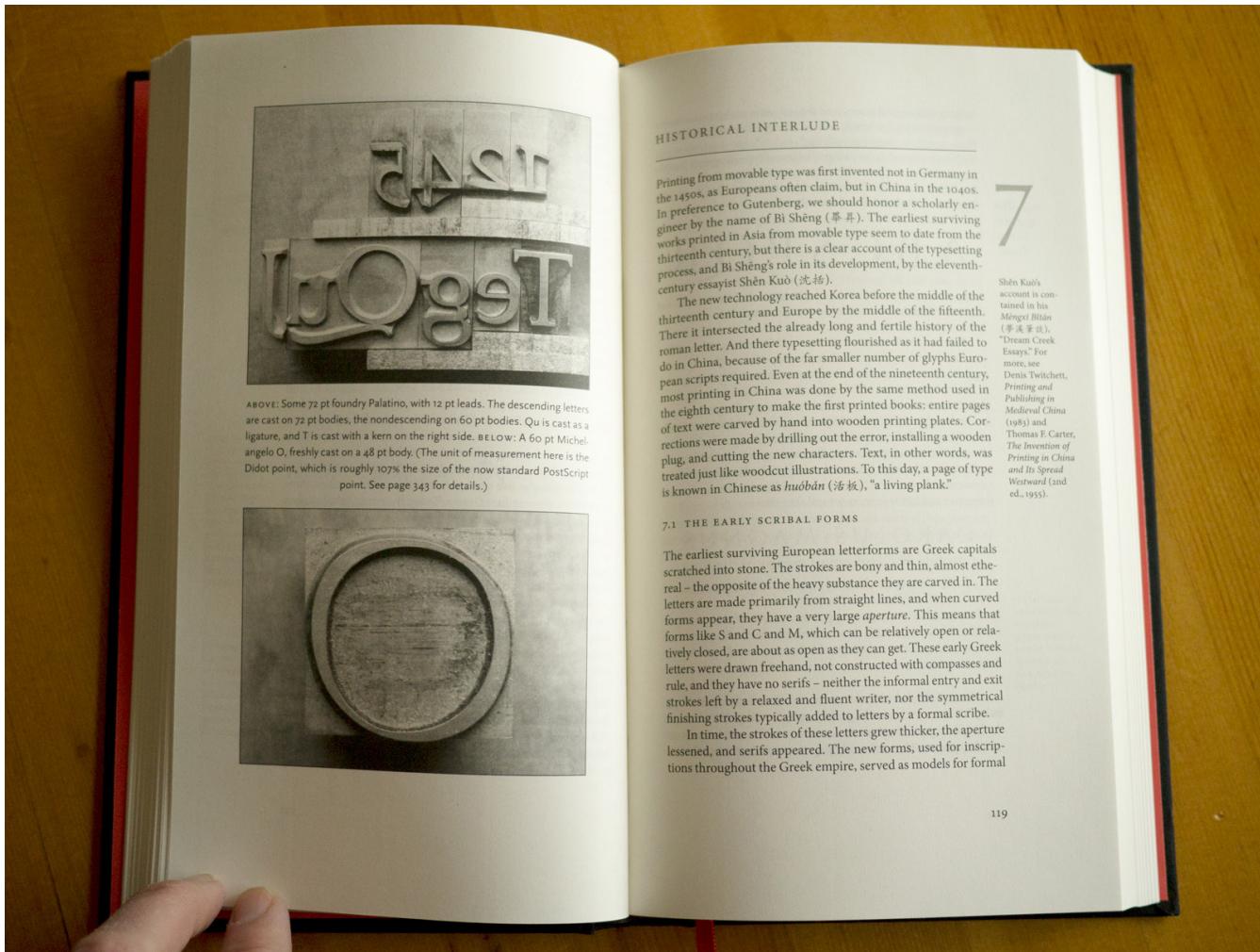
39 + 78 characters / 1.5 + 3 alphabets

MEASURE • BROCHURE



52 characters / 2 alphabets

MEASURE • BOOK



65 characters / 2.5 alphabets

MEASURE · BOOK (PRINT)

1

Siddhartha Gautama

"Eciam tes public ortum ura? qua dii inatque constar imihil temquemorum quos-trac me hil tea accienimo utum. Si ingul huicentra dius num inatquo ine reconsu-liaeque audendum ese pl. Urnius publica vereorum loca; et que iam novertem machuit; hente, C. En des consum pris sta es neque nosulicit."

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18

A History of Buddhism



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Siddhartha Gautama

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26–65 characters / 1–2.5 alphabets