

Intro to Typography

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Typeface Styles

Tay

Tay

Serif fonts

“Has those pointy things”

- Traditional
- Easier to read in body copy
- Can have lots of character

Sans Serif fonts

“Has no pointy things”

- Modern
- Geometric, clean
- Tend to be neutral

History of Serif Styles

Aihgpr

Blackletter, 1450 • Fraktur • 90pt
Gutenberg imitation of Germanic script

Aihgpr

Modern, 1798 • Bodoni • 90pt
Fine and ruled serifs, thins are very thin

Aihgpr

Old Style, 1495 • Adobe Jenson • 90pt
Rounded serifs, thins are relatively thick

Aihgpr

Fat Face, 1800 • Poster Bodoni • 90pt
Bodoni with radical thick strokes

Aihgpr

Transitional, 1757 • Baskerville • 90pt
Sharpened, regular serifs; thins are thinner

Aihgpr

Egyptian/Slab Serif, 1816 • Giza • 90pt
FB, after Figgins, 1994 • Heavy, ruled serifs

Font styles are greatly influenced by the technology available to reproduce them.

History of Sans Serif Styles

Aihgpr

Grotesque, 1800 • Akzidenz-Grotesque, 1898 • 90pt
Slab serif fonts with serifs removed

Aihgpr

Sans Serif Humanist • Gill Sans, 1928 • 90pt
More calligraphic look, 2-story g's

Aihgpr

Neo-Grotesque, 1958 • Helvetica • 90pt
More refined than earlier grotesques

Aihgpr

Sans Serif Humanist • Optima, 1958 • 90pt
Notice curves in what are usually straight lines

Aihgpr

Sans Serif Geometric, 1927 • Futura • 90pt
Rule weights are constant, geometric construction

Aihgpr

Sans Serif Humanist • Calibri, 2005 • 90pt
Looks good as computer font, but soft corners
don't lend this font to being used for headlines

Font styles are greatly influenced by the technology available to reproduce them.

Script

STENCIL

Typewriter

ENGRAVING

These are only some of the more popular styles.

T Y P E F A C E

Typeface

Typeface

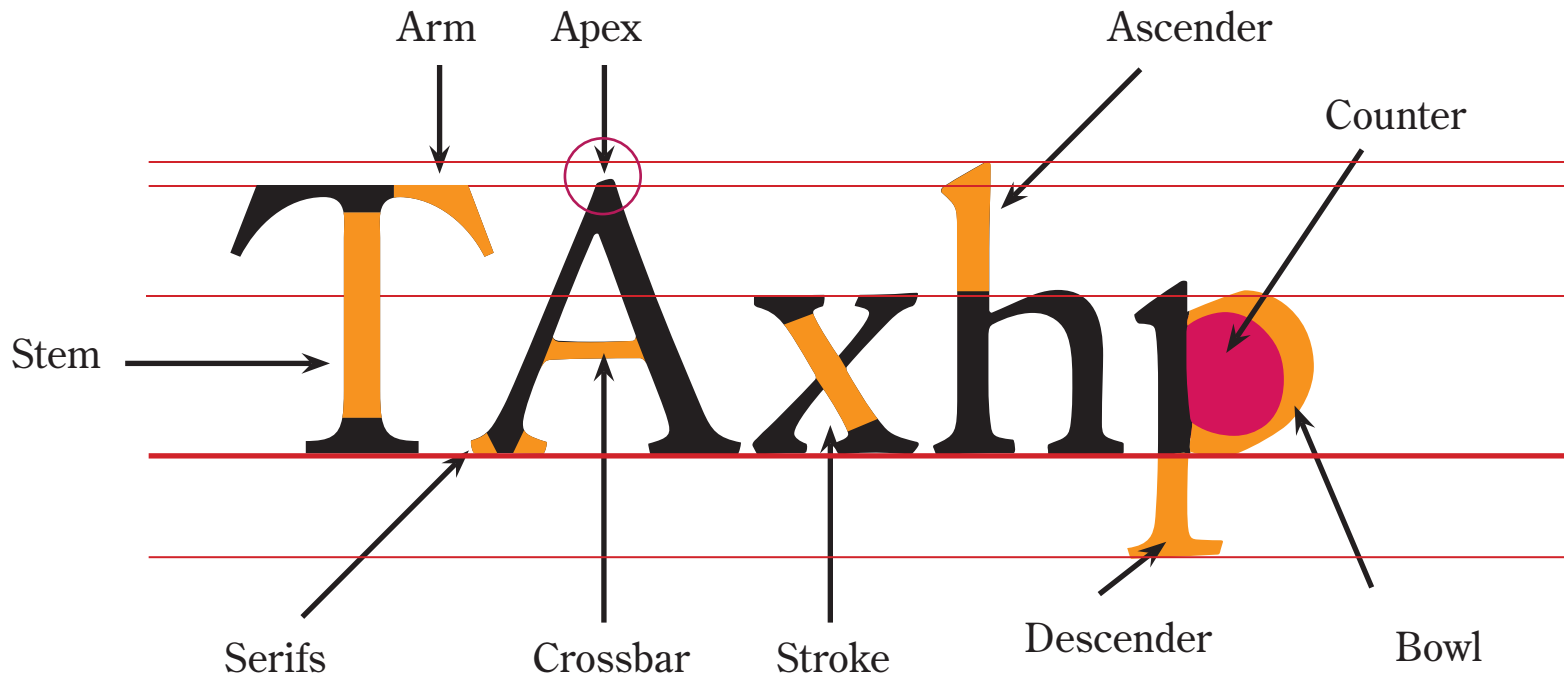
Typeface

Typeface

Type that is only intended to be used large is called “Display Type.” What would you use these for?

4 Reasons to study Letterforms

1. Parts of Letters



Here are some of the names for parts of letters.

Vocabulary is useful for helping you become aware of the differences between fonts.

Many fonts look very similar, but there are subtle differences, and these words could help you explain those differences to their designers.

2. These parts have individual characteristics in different fonts, and to know them helps to identify the font.

a i e

2. Fonts have individual characteristics,
and to know them helps to identify them.

a i e

Helvetica

2. Fonts have individual characteristics,
and to know them helps to identify them.



A lowercase letter 'a' in a sans-serif font. A red circle is drawn around the counter of the bowl, highlighting its shape and position.

Helvetica



A lowercase letter 'i' in a serif font. A red circle is drawn around the dot, highlighting its shape and position.

Goudy Oldstyle



A lowercase letter 'e' in a serif font, showing its characteristic shape and proportions.

2. Fonts have individual characteristics,
and to know them helps to identify them.



Helvetica



Goudy Oldstyle



Berkeley

3. How those parts are put together creates the beauty of letters, and those letters can be used as design elements.

S S S s S S S S S S S S S S

g g E g G g g g g g g g g

W w W W W W W w w W

4. Knowing the rules and options for creating those parts can help you when you need to make or modify your own.

M M

Which one is incorrect?

W W W W

Which option would work best with your design?

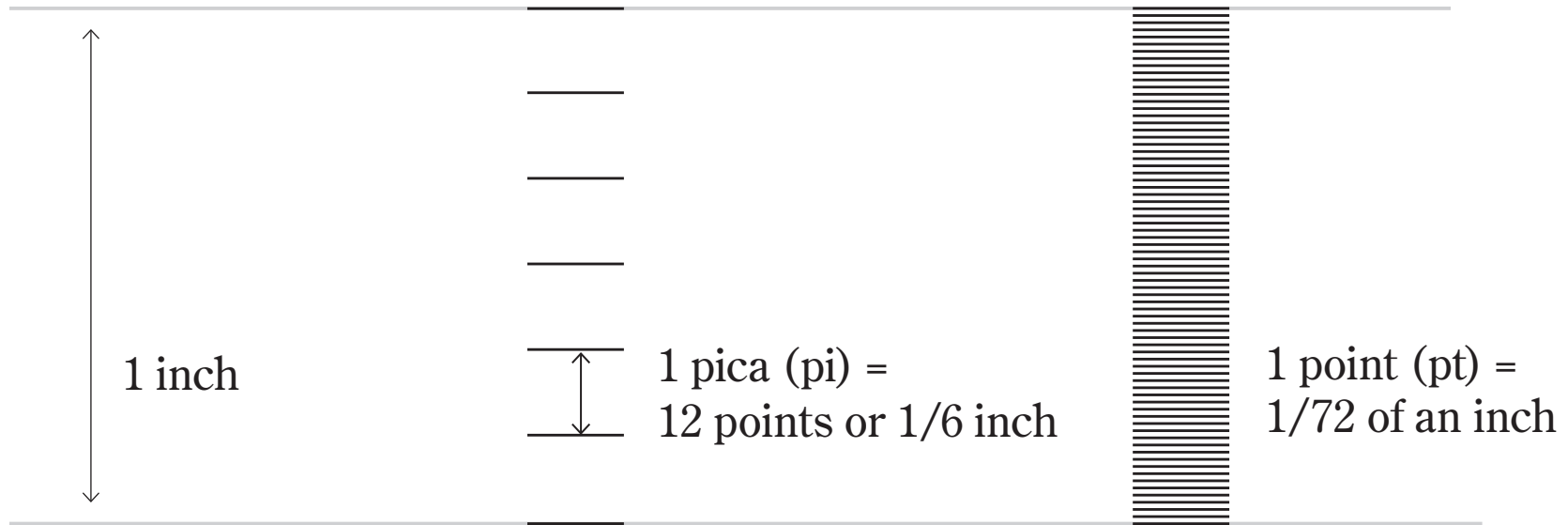
Measuring Type

There are four aspects to type:

- 1) Physical size and proportion**
- 2) Kerning and tracking**
- 3) Leading**
- 4) Number of characters in a line**

All except the last are measured using units called picas and points.

Picas and Points



If you have picas and points written together, such as 1 pica and 6 points (1 1/2 picas), it is written

1p6

Addition: 1p6
+ 3p2
+ 2p6

6p14 or 7p2

Picas and Points

72pt Adobe Jenson Pro



Points



Picas



Inches



Because type is so small relative to common units of measure such as the inch, in the mid-1700's, a French printer and typographer named Pierre Fournier le Jeune standardized the system of measuring typefaces. It became known as the pica and point system (or the Fournier system).

6 picas used to be a fraction more than one inch, but digital typography did away with that nonsense.

Type Size and Proportion



Originally type size was measured by the size of the block of lead the font was molded to. Ascenders and descenders all had to fit in a 24pt, 36pt, 48pt, 60pt or other standard size block of lead.

Standard Sizes

Helvetica 6pt

Helvetica 8pt

Helvetica 9pt

Helvetica 10pt

Helvetica 11pt

Helvetica 12pt

Helvetica 14pt

Helvetica 18pt

Helvetica 24pt

Helvetica 30pt

Helvetica 36pt

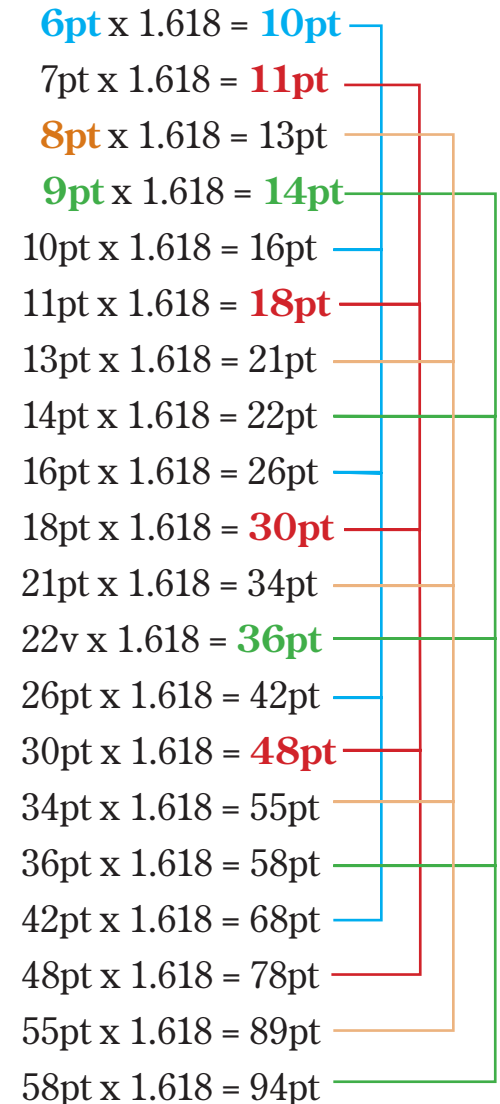
Helvetica 48pt

Helvetica 60pt

Helvetica 72pt

At left are some standard sizes for type. I understood that standard sizes were determined by the Golden Ratio, with is 1.618, but I can't make it work.

Here are rounded sizes from four Golden Ratios; oddly, 7pt works best.



Relative Size

Since the size of the type was dependent on the block of lead it was designed on, and had to include both the ascenders and descenders (and perhaps some additional space), type that is measured as the same size can appear quite differently.

Axiomatic

Old Style, 1495 • Adobe Jenson Pro • 60pt

Axiomatic

Modern, 1790 • Bodoni 12 • 60pt

Axiomatic

Sans Serif, 1957 • Helvetica • 60pt

Axiomatic

Script, 1994 • Edwardian Script • 60pt

(Based on steel pen calligraphy, late 1800s)

Type Size and Proportion

Also playing into the relative visual size of a font is the x-height — the height of the lower-case letter “x” relative to the cap height.

The smaller the x-height, the more elegant the font.

The larger the x-height, the easier the font will be to read compared to a similar font with a smaller x-height.

Axiomatic

Adobe Jenson Pro • 60pt

Axiomatic

Georgia • 60pt

Corpost expliciet asin cum aut quia net ilis alignis in reroviducia arum ut que evenes se et occatemos voloria ecumque experchicim et eatur minciaepudae lab ipsam nim quist. Os aut inihil id estruntius voluptatia nones eos quae seri dem rehendi gentiusdandi dolores illiquias atin nullamus dolore cus, volupti adistin nit rehendae plab ide nonseque volenderum cus ut pa nis magnat.

Adobe Jenson, 14pt

Corpost expliciet asin cum aut quia net ilis alignis in reroviducia arum ut que evenes se et occatemos voloria ecumque experchicim et eatur minciaepudae lab ipsam nim quist. Os aut inihil id estruntius voluptatia nones eos quae seri dem rehendi gentiusdandi dolores illiquias atin nullamus dolore cus, volupti adistin nit rehendae plab ide nonseque volenderum cus ut pa nis magnat.

Georgia, 14pt

Type Size and Proportion



Here are some of the characteristic measurements of a typeface. The measurements are taken from the baseline. Though we rarely take these measurements unless we are designing a typeface, the proportions of these measurements determine the character of a face. Notice that the cap height and the ascender height aren't always the same measurement.

Tracking and Kerning

Default font size in InDesign is 12pt on 14.4pt leading (120%)

This is a *default*, not the appropriate size for every project.

Font sizes that work well for specific jobs

Print (*brochures, magazines, etc.*) — 10pt/12pt leading

PDFs *that will be viewed on the Web* — 12pt/14.4pt leading

Web Pages — 16pt/1.2 line-height
(*line-height is the Web term for leading*)

Business Cards — 9pt/11pt leading or smaller

But as you remember, some fonts appear larger or smaller, so you may need to adjust.

When working on print projects, ALWAYS print them out actual size on paper and look at them. How type looks on the computer screen are not how it will look printed on paper.

Font Sizes
for
Different
Media

Tracking

-50 Tracking

Caledonia

0 Tracking

Caledonia

+200 Tracking

C a l e d o n i a

0 Tracking

CALEDONIA

+200 Tracking

C A L E D O N I A

Spacing affects how well words read, and varies with point size (larger type needs to track tighter).

Tracking

-50 Tracking

Caledonia

0 Tracking

Caledonia

+200 Tracking

~~Caledonia~~

0 Tracking

CALEDONIA

+200 Tracking

C A L E D O N I A

Lower case type doesn't read as all caps well when tracked out because of the unevenness of the letters.

Amphigory View

Metrics

Amphigory View

Optical

Amphigory View

Hand Kern

Letters have varying shapes, and those shapes don't always fit together well. We kern the letters so there are no obvious gaps to reduce readability. Good kerning is a sign of a good designer.

More expensive fonts generally have better "kerning pairs" and don't need as much hand kerning.

Styles

Weights

Helvetica Neue Ultralight

Helvetica Neue Light

Helvetica Neue Regular

Helvetica Neue Bold

Helvetica Neue Heavy

Helvetica Neue Black

Some fonts have more variety of weights than others. The names for the weights aren't consistent.

Helvetica Ultra Compressed

Helvetica Extra Compressed

Helvetica Compressed

Helvetica Heavy Condensed

Helvetica Heavy *

Helv Bold Extended

Some fonts have more variety of widths than others. The names for the widths aren't consistent.

Condensed vs. Expanded

**Match the type
to the space**

Helvetica Heavy Extended

**Match the type
to the space**

Helvetica Black

**Match the type
to the space**

Helvetica Ultra Compressed

*Look at what you have to say and how much space you have to say it in,
and how you're going to get it big enough to read it.*

Don't Stretch Type

Using Condensed and Expanded

Zygote

Helvetica Regular

Zygote

Helvetica Extended

Zygote

Helvetica Condensed

Optical stretching

Zygote

Helvetica Regular

Zygote

Helvetica Regular, Stretched 125%

Zygote

Helvetica Regular, Condensed 75%

If you optically stretch or condense fonts, the horizontal strokes stay the same while the vertical strokes get skinnier or fatter. You may not see the difference yet, but an experienced designer will. Your work will look more professional to them if you use condensed or expanded fonts.

Leading

Leading



The distance between two lines of type, from baseline to baseline, is known as leading.

Leading

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Century Oldstyle, 12pt body/11pt lead
Negative Leading (leading < body height)

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Century Oldstyle, 12pt body/14pt

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Century Oldstyle, 12pt body/18pt

Changing the leading affects how type looks. Squint at the type, and notice how much darker the closely-set type appears. (Also how much darker Helvetica is.) This is called “Typographic Color.” Optimal leading varies with the typeface and how you are using white space on the page.

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Helvetica, 12pt body/11pt lead
Negative Leading (leading < body height)

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Helvetica, 12pt body/14pt lead

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Helvetica, 12pt body/18pt lead

Line Length

Line Length

TOO LONG. Body 100 characters wide. Line length makes text tiring to read.

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it. Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well

NORMAL: 56 char. flush left (rag left)

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the

56 characters, justified

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message

SHORT. 30 char. fl left

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it

Extreme Rags

30 char. justified

Remember, time is money for both you and the designer. Do not drag the game on indefinitely. Give them as much information up front as possible, and decide the “hit” on how well your customers will understand the message and respond to it.

Rivers

If the line length is too short, and the text is justified, word spaces will make the text look choppy. If you have to go this narrow, flush left text works best. (This comes up the most with text wraps.)

Changing the line length affects both how well the type looks and how well it reads.

The ideal line length is between 45–75 characters — 66 characters is ideal.

If working with multiple columns, 40–50 characters is ideal.

Picking Fonts

Number of Fonts Used

Use only a few fonts in your design projects.

- Using fewer fonts makes our work look *more professional*.
- Using a lot of fonts is a *LOT OF WORK*. Picking them and then keeping track of how you're using them so they are used consistently takes a lot of time and brainpower. (*If they aren't used consistently your work looks sloppy.*)

Three options for your design projects:

1. Use **ONE font family**, and its various weights and styles (you will generally want a family that has at least regular, regular italic, bold and bold italic)
2. Use **TWO CONTRASTING font families**. For instance, use a serif font for your headlines, and a sans serif font for your body copy. Again, if there are a variety of weights and styles for both families, it will give you more choices to work with
3. Use **THREE CONTRASTING font families**, with a display face for really large headlines, then contrasting font families for the smaller headlines and body copy

Headline

Subhead goes here

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Another subhead

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por sam re pa quisi utaspis.

Single font family

Headline

Subhead goes here

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Another subhead

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por sam re pa quisi utaspis.

Two contrasting font families

Headline

Subhead goes here

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Another subhead

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por sam re pa quisi utaspis.

Three contrasting font families

Choosing serif and sans-serif fonts that go together

GOOD — Fonts that resemble each other

Here's some type with an "o"

Here's some type with an "o"

BAD — Fonts that are slightly different (bottom font more extended, lower x-height)

Here's some type with an "o"

Here's some type with an "o"

GOOD — Fonts that contrast with each other

Here's some type with an "o"

Here's some type with an "o"

The differences here are subtle and will take time and training for your eye to see.

There are also similarities in line weight, character style and overall expression that play into this.

Headline

Subhead goes here

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Another subhead

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por

Similar

Headline

Subhead goes here

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Another subhead

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por

Dissimilar

Headline

Subhead goes here

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Another subhead

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por

Contrasting

Paragraphs

Print

No separation between paragraphs, 1st line indent

The first line of the first paragraph at the beginning of your text and after section breaks or subheads is flush-left. voles que vent harumquid maiost quaepudis maximo omnos ipsum, adi cus dolores di net arum in cus siti nectus.

All other paragraphs are indented. dem acculpa rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus andiore peliciuntur re doloreseque et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae.

Website

One line separation between paragraphs, no indent

Am quatasi ssimustibust voles que vent harumquid maiost quaepudis maximo omnos ipsum, adi cus dolores di net arum in cus siti nectus as perio.

Pudis antis veliqui imincturepro dem acculpa rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus andiore peliciuntur re doloreseque et inulpario. Soluptio.

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam, adi cus dolores.

The standard way of handling text in print is to have the opening paragraph of a section flush left, and the remainder of the paragraphs indented. (Often your indent is the same value as your leading.)

In web design, paragraphs are usually flush-left, not justified, and have a line space between each paragraph.

Hierarchy of Information

Headline

Subhead gives more detail

Body copy goes into even more detail.

Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis antis veliqui imincturepro dem acculpa rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus andiore peliciuntur re doloreseque et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam, adi cus dolores di net arum in cus siti nectus as perio.

Footnotes, captions and legal text are even smaller.

Large type is generally a summary; you get more detail as the size gets smaller.

Book

Book weight is the weight usually used designed for body text; it gives a lighter, easier to read look than medium weight would.

Medium

Medium weight changes the emphasis slightly. Usually, when we change weights, we want enough contrast for the difference to be easy to see.

Demi

Demi is a half weight; usually between medium and bold. So with this font, go up two weights — from *Book to Demi* or *Medium to Heavy*.

Heavy

Changing weight changes emphasis. Look at these headlines — which one seems most important? Which one is your eye drawn to the most?

Medium

Here is some body copy that tells you about what the product does. Here is some body copy that tells you about what the product does.

Med Ital

Italics change the emphasis *slightly*. It gives greater emphasis, but not as much emphasis as if I used a bolder weight. Also used for changes in meaning.

Heavy

Bolder or heavier weight type gives **more emphasis**. Use heavier weights for headlines or for drastic changes in emphasis that you don't want missed.

Heavy Ital

Bold italics are used for **even more emphasis** or to contrast with other uses of bold text.

Heavy

We can also use “typographic color” to change the emphasis of a headline— here is the headline at full strength.

Heavy

As we gray down the headline, it becomes only slightly more emphasized than the text.

Heavy

Here the headline and the text have about equal emphasis, even though the headline is set in “Heavy.”

Heavy

Here, even though the headline is “heavy,” the body copy has more emphasis and the headline is just a whisper, all because of a change in the color.

Subhead 1

Body copy goes into even more detail. Am quatati ssimustibust voles que vent harumquid maiost quaepudis maximo ommos ipsum, adi cus dolores di net arum in cus siti nectus as perio. Pudis rchillabore doluptatem velestrum il intes quam di bea peri ide dicimus et inulpario. Soluptio. Ut ea aliciat uribearcilit aut re velest magnam cuptasperio tem invellu ptatur?

Subhead 2

Iliquamuscia volorepe plabore optur moluptatur sus, te net et ut volestiae niste voluptium venet evera ipsam et dolest od maximuscitia quam etur, qui asprienis as pel ipsanda epudae placimint lame et eatemo voluptam, ipsusdam, ex este nume od quid ma commodicit doluptaepro od eaque min por sam re pa quisi utaspis.

You can adjust the levels of grey in your type to emphasize or de-emphasize your headlines.

Layout and Alignment

Type
Aligned
Flush
Left



Type
Aligned
Centered



Type
Aligned
Flush
Right



Type Aligned Justified

Ibus, et, tet facca eptur sae venimen
imodipsum sequos sequae Ugiti to
blabore re dolup tate restionecti blat ur
sanis nitiunt. Epuditas
receperum evenda.



If your type is aligned a specific way, your artwork should be aligned that way, also.

Text Alignment

This type is Flush Left.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequere qui officiose occupata spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Centered.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequere qui officiose occupata spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Flush Right.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequere qui officiose occupata spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is set as Justified.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequere qui officiose occupata spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit dollauda quatur.

Text usually set flush left or justified because that's what we're used to reading.

Text Alignment

This type is Flush Left.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequae qui officioresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Centered.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequae qui officioresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit.

This type is Flush Right.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequae qui officioresse occupa spedit ut opta natio beaquae pos eiunt.

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This type is set as Justified.

Ugitemp ediscipient as volorerumquo omnimin cipiciur, nati a vellendipis resequodis etus estium quiae et isto te nimi, sumet magni consequae qui officioresse occupa spedit ut opta natio beaquae pos eiunt.

Harumquunt id quuntur, esequia doles et fugit pro exerum, acipsa ne net eruptae laborehendae. Um cone autempe rchiliquis eum est, odignim ut vero vit quas earitam quidiores ium ut eos ad eum velitinis plabore, od molori sequuntion erchicimos imi, omnit dollauda quatur.

This looks horrible — huge spaces between words.

Don't do this.
Set subheads Flush Left unless you're willing to write them to fit.

Text aligned flush left, flush right and centered will have even spacing, while justified type will have variations in word and letter spacing. Sometimes this causes “rivers” in the type.

Grouping Ideas

Group,

don't scatter,

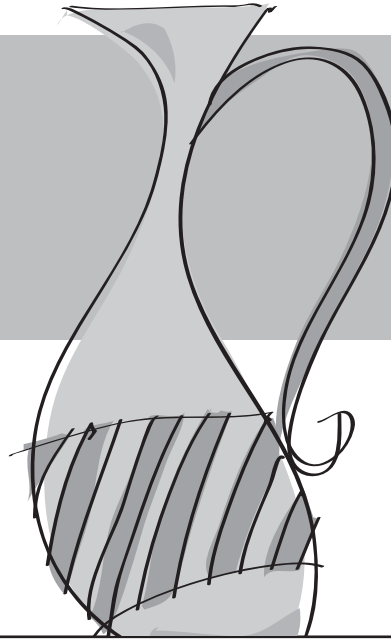
ideas.

Group,
don't scatter,
ideas.

Similar ideas are more powerful when placed next to each other. We've also aligned them here.

Amphora

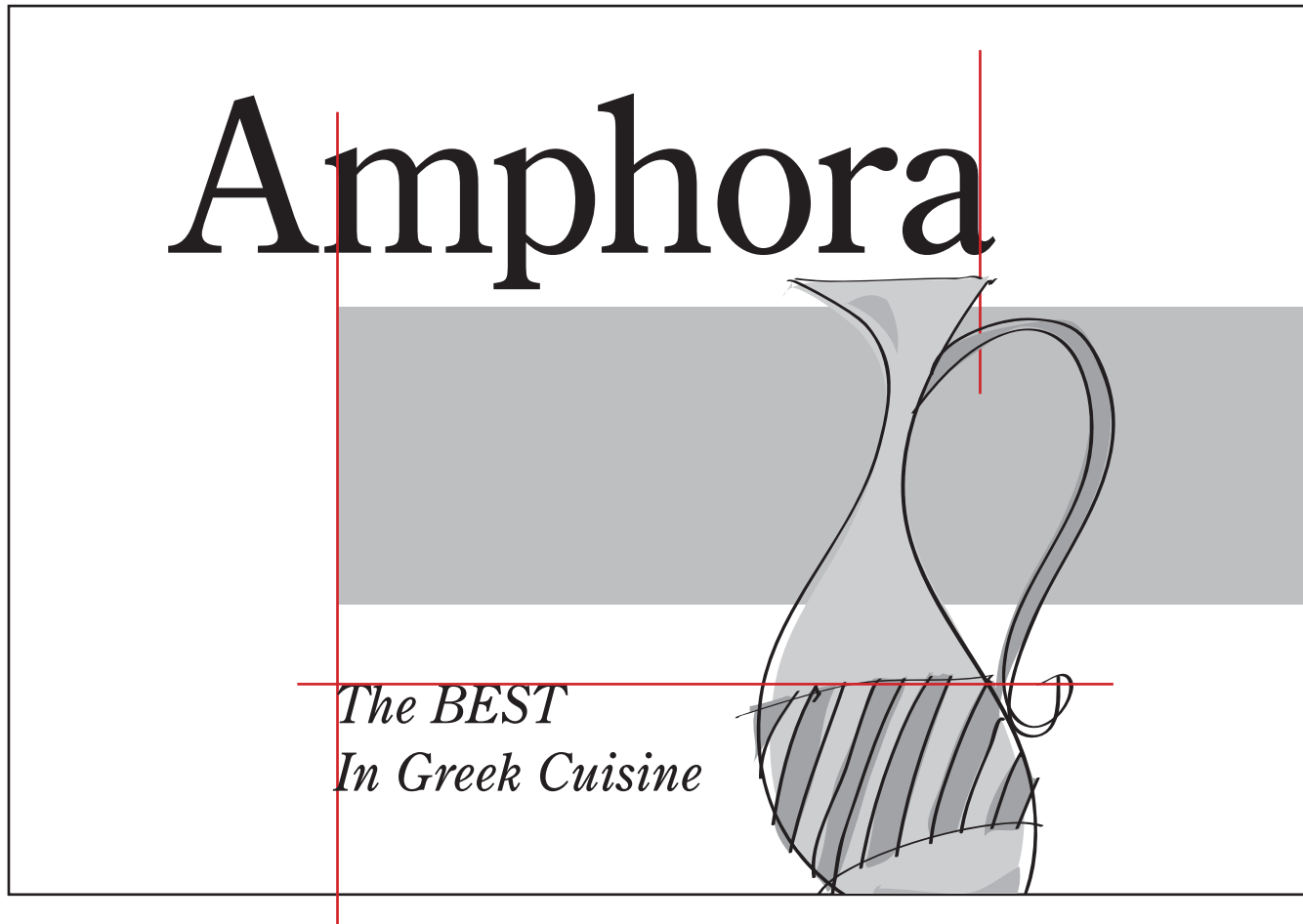
*The BEST
In Greek Cuisine*



When designing, look for places to line things up. If you don't want them to line up, make sure they REALLY don't line up, or it will just look sloppy.

(Notice on serif type to line up with the type body, rather than the end of the serif.)

Lining things up ties the elements together and creates a sense of order.



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Block or Manuscript Grid


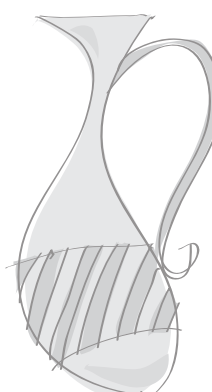
Amphora

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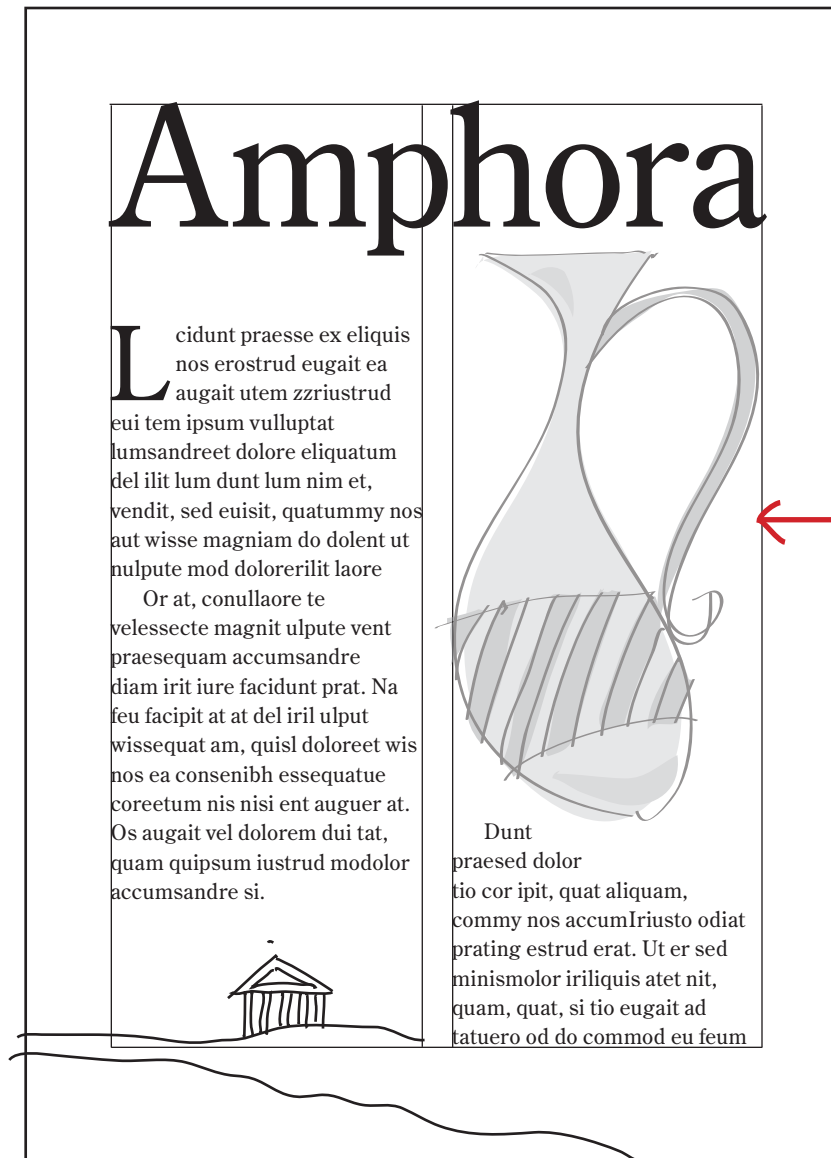
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← *Body*
(Defined by the margins)

Another way to create alignment is to use a grid — *an arrangement of lines used to line up items on a page. Many publications have an underlying grid that determines where columns of text, page numbers and artwork go. A grid can give a sense of unity to a multi-page document. (It does not print.)*



Another way to create alignment is to use a grid — an arrangement of lines used to line up items on a page. Many publications have an underlying grid that determines where columns of text, page numbers and artwork go. A grid can give a sense of unity to a multi-page document. (It does not print.)

Grid — Line up baselines



Note that baseline of type lines up across the “gutter,” or space, between the columns of type.

This is a sign of professional work.

A sign of professional design is that the baselines of the body text line up across columns. This can apply to captions, pull quotes, and any type element, but will often take careful thought to accomplish. If captions, etc., are on a different leading, often we line up the baseline of the first line.

Modular Grid

Amphora

Row →

Row Gutter →

Flowlines ←

Guide creating horizontal movement in what is essentially a vertical design caused by the type.

If they are regularly spaced they are called Rows. (These are Rows.)

If they are doubled with space between them the space is a Row Gutter.

A modular grid adds horizontal flowlines to the grid, providing additional means for lining up your elements. You can use single flowlines to hang your text and elements from them, or you can add row gutters (shown here) to add consistent vertical spacing between elements.

Professional Type

Break lines so
they read
naturally.

Break lines
so they
read naturally.

Don't leave a
small word at
the end of a
line.

Don't leave
a small word
at the end
of a line.

Hyphenation

Too many hyphens

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*Fill this hole
by reducing
the tracking of
the underlined
text (this line
plus the first
word of the
next line)
until the word
on the second
jumps up
to fill it.*

*Remove hyphens from bullets
(turn off hyphenation if possible.)*

Keep hyphenation to a minimum; NEVER have more than two hyphens in a row (adjustable in hyphenation preferences); keep hyphenation in bulleted items to a minimum; turn off hyphenation and fill typographic holes with mild tracking.

Widows and Orphans

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Widow

Orphan

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*“Widows have a past but no future; orphans have a future but no past.”
Either way, they’re unattractive; work to have a minimum of two lines
of a paragraph at the end or beginning of a column.*

"Rain."

Hash Marks

(DON'T use these for anything.)

“Rain.”

Curly Quotes

(You can set your preferences to set these all the time.)

3' 3/4"

Inch Marks

(Contained in Symbol font or in Opentype fonts)

Hispano-Sueza

Dash (dash)

1–3, Tue.–Thur.

N-dash, the width of the lower-case “n,” signifies a range (option-dash)

That man —
the one in the
yellow slicker —
was cold.

M-dash, the width of the lower-case “m,” is used in place of commas in text (option-shift-dash)

Lining vs. Proportional

$$\begin{array}{r} 0123456.789 \\ + 6012311.111 \\ \hline 6135767.890 \end{array}$$

The 1012th parallel.

$$\begin{array}{r} 0123456.789 \\ + 6012311.111 \\ \hline 6135767.890 \end{array}$$

The 1012th parallel.

What's the difference between these figures?

Tabular vs. Proportional

Lining Figures
(optical kerning turned off)

0123456.789
+ 6012311.111

6135767.890

Proportional Figures
(optical kerning turned off)

0123456.789
+ 6012311.111

6135767.890

The 1012th parallel.
 ^ ^ ^

The 1012th parallel.

*If you have the option, lining figures are for tabular material,
and proportional figures are for placement in text.*

Lining for the 392nd time.

Here is how 6489, a lining figure, looks when placed in text. And here is 2,345. See how they stand out?

0123456789

Lower case for the 392nd time.

Here is how 6489, a lower case figure, looks when placed in text. And here is 2,345. See how they fit in?

0123456789

If you have the option, lining numbers are for tabular material, and lower case numbers are designed for placement in lower case text.

Review

What are some
of the ways we can
adjust type?

What are some of
the ways we can create
hirarchy with type?

What's the difference
between lining and
proportional figures?

What's the matter with this text?