

Creative Computing

Design for Desktop Publishing
Part 2: Typography

4MED1620

Design for DTP: Fonts and Typography

'The Non-Designer's Type Book', Williams R.

'The Non-Designer's Design Book',
Williams R.

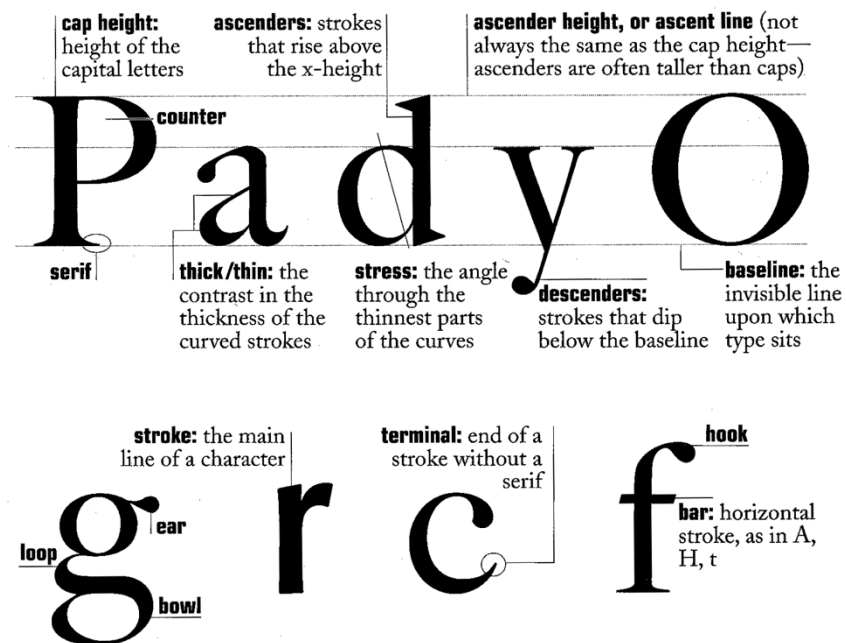
'The Mac is Not a Typewriter' Williams R.

'Graphic Design Cookbook', Koren L. &
Meckler R.

What is consistent about these type examples?

Typed **Typed** Typed **Typed**
Typed *Typed* **Typed** Typed

3



Font characteristics

- Serif vs Sans serif
- Readable vs Legible
- Monospaced vs Proportional
- Screen vs Print

Creative Computing

Slide 5

serif

A

sans serif

A

6

SERIF SANS

Serif type has “serifs,” as circled above. “Sans” is French for “without,” so “sans serif” type has no serifs.

aa ff gg hh
aa ff gg hh

Notice how the serif letter **a** changes from a “two-story” **a** into a “one-story” **a** when it is italic, but the sans serif does not. That is typical of how the design of most serifs and sans serifs change when italic (but not all).

body copy: text in sizes from about 8- to 12-point, set in paragraphs, as shown here (this is 10-point type).

display type: text in sizes above 14 point, as in headlines or advertising titles. Shown above is 90-point display type.

Roman means the type does not slant. This type is roman.

Italic type, *which does slant*, has been completely redesigned, as you can see by the comparisons (to the left) of the roman and italic versions of the same typeface. Most serif faces have true italic versions.

Oblique means the type is just slanted; this is typical of most sans serif “italic” faces (but not all).

7

Serif vs. sans serif

There are arguments about exactly why, but extensive studies do show that today in our society it is easier to read an extended amount of text when it is set in a serif typeface. Perhaps it is the serifs themselves that lead the eye from one character to the next, linking the letters into words. Perhaps it is the subtle thick-thin contrast in the strokes, which most sans serifs do not have. Perhaps it is the moderate ratio of x-height to cap height (the body of the letter in relation to the height of the capital letters or the ascenders), since sans serif letterforms tend to have larger x-heights.

Whatever the reason may be, accept the truth of it and use the knowledge in your typography.

Garamond Light, 10-point type

She had not gone much farther before she came in sight of the house of the March Hare; she thought it must be the right house, because the chimneys were shaped like ears and the roof was thatched with fur. It was so large a house, that she did not like to go nearer till she had nibbled some more of the left-hand bit of mushroom, and raised herself to about two feet high: even then she walked up towards it rather timidly, saying to herself, “Suppose it should be raving mad after all! I almost wish I’d gone to see the Hatter instead!”

Lewis Carroll, *Alice in Wonderland*

Formata Regular, 10-point type

She had not gone much farther before she came in sight of the house of the March Hare; she thought it must be the right house, because the chimneys were shaped like ears and the roof was thatched with fur. It was so large a house, that she did not like to go nearer till she had nibbled some more of the left-hand bit of mushroom, and raised herself to about two feet high: even then she walked up towards it rather timidly, saying to herself, “Suppose it should be raving mad after all! I almost wish I’d gone to see the Hatter instead!”

Lewis Carroll, *Alice in Wonderland*

Which of these feels easier to read? If you really want to use sans serif in your body copy, shorten the line length, add linespace, and use a smaller size type than for a serif.

8

Most sans serifs are monoweight, as shown on the preceding page. A very few, however, (only two or three in the vast collection of sans serifs) have a slight thick/thin transition. Below is an example of a sans serif with a stress, called Optima. Faces like Optima are very difficult to combine on a page with other type—they have similarities with serif faces in the thick/thin strokes, and they have similarities with sans serifs in the lack of serifs. Be very careful when working with a sans like this.

Optima, below, is an exceptionally beautiful typeface, but you must be very careful about combining it with other faces. Notice its thick/thin strokes. It has the classic grace of an oldstyle, but with the serifs removed.

Sans serif Optima

9

The Art of Readability

Readability and legibility are two key elements of printed text that typographers strive to maximize. **Readability** refers to whether an *extended amount of text*—such as an article, book, or annual report—is easy to read. **Legibility** (discussed in the next chapter) refers to whether a *short burst of text*—such as a headline, catalog listing, or stop sign—is instantly recognizable.

What makes a typeface readable?

There are several factors that determine whether text is readable. Most typefaces are either high or low on the readability scale simply due to the way they are designed. But a typesetter or designer can make any readable face unreadable, and conversely they can improve the readability of any face. It is your job to be conscious of both.

What makes a typeface intrinsically readable? Mostly it is a matter of a moderation of features, an invisibility. That is, whenever a feature of a typeface becomes noticeable, that face becomes slightly less readable. If a typeface has a very distinctive lowercase g, so distinctive that it makes you stop and say, “wow, look at that g,” then it is lower on the readability scale.

Any part of the type that calls attention to itself—thick strokes, very thin strokes, a strong contrast between the thick and thin strokes of a letterform, very tall and narrow forms, short and squatty forms, slanted characters, fancy serifs, swashes, or other extreme features—lowers the readability of the face because then you notice the letterforms rather than the message.

10

The most readable

The typefaces that make the most readable text are the classic oldstyle serif faces (remember those from Chapter 12), either remakes of the original ones or new faces built on oldstyle characteristics. These typefaces were originally designed for long documents, since that's all there was in print at that time (late fifteenth to early seventeenth century). There were no brochures, advertising, business cards, packaging, freeway signs—there were only books. Big books. (In fact, it was Aldus Manutius, whose face you see still whenever you open PageMaker, who printed the first portable books in 1495.)

Other factors

Besides the distinguishing features of the typeface, there are other factors that can make text more or less readable, as described on the following pages. Once you are conscious of these factors, you can work with them to make even the least readable face more usable.

This is Beline Light. Does your eye trip over the lowercase g or v or y? If your eye stumbles over the look of the type, it's not good for extended text.

This is Bernhard Modern, a very beautiful face, but too distinctive for extended readability. Great for brochures or other places where there is not an extended amount of text.

These faces have strong, noticeable features which make them quite distinctive. They are thus attractive for many uses, but there is too much distraction built into the faces to make them easy to read in extended text.

This is Minion Regular, a lovely font that was created specifically for lots of reading.

This is Garamond Book, also a lovely font that was created specifically for lots of reading.

Oldstyle typefaces have moderate features: there is moderation in the serifs, in the weight of the strokes, in the contrast between the thick and thin parts of the strokes, and in the x-height. I'll bet you can hardly tell these typefaces apart, right? It is this moderation, this lack of calling attention to the typeface itself, that makes oldstyles "invisible," which is ideal for communicating without an attitude.

11

The most legible type

To make your text the most legible, use:

- A plain sans serif with an average x-height.
- A regular or medium weight (sometimes bold when appropriate).
- Lowercase letters (plus capitals where they belong).
- Not condensed or expanded or oblique (slanted).
- A little extra letter spacing in small point sizes (below 10 point); less letter spacing in large sizes (above 14 or 18 point).

Which of the following type samples is the most legible?

1. Few forgive without a fuss.

Hobo

2. Few forgive without a fuss.

Ex Ponto Light

3. Few forgive without a fuss.

Antique Olive Roman

4. Few forgive without a fuss.

Schickiana Rough

5. Few forgive without a fuss.

Prignot

6. Few forgive without a fuss.

Trade Gothic

7. Few forgive without a fuss.

Bernhard Regular

12

Monospaced font Courier

Every letter takes up the same amount of space like on a typewriter.

Proportional font Times

Every letter takes up a differing amount of space depending on the width of the character.

13

Fonts: Style and size

- Fonts convey mood and personality
 - Bold **is authoritative**
 - *Italics give a sense of action*
- Body text needs to be readable
(e.g. Bookman, Times, New Century Schoolbook)
- Headlines need to be legible
(Helvetica, Arial)
- Use an appropriate font size for the width of column (10-12 words)

HEADS Storage for the mind. Available in many sizes and preferences. SHOULDERS Come in broad, narrow, strong enough to carry the worries of the world. KNEES Choose from knobby, knock, bad, or weak. TOES Order ten at a time for the most comfortable fit. EYES Wide range of colors. Can choose an attitude to go along with. EARS Everything from small and sweet to large and winglike. WAISTLINES Whatever you order, take care of it as they tend to disappear as you get older.	Heads Storage for the mind. Available in many sizes and preferences. Shoulders Come in narrow, broad, strong enough to carry the worries of the world. Knees Choose from knobby, knock, bad, or weak. Toes Order ten at a time for the most comfortable fit. Eyes Wide range of colors. Can choose an attitude to go along with. Ears Everything from small and sweet to large and winglike. Waistlines Whatever you order, take care of it as they tend to disappear as you get older.	<i>So what is making the second list easier to read, and making the heads easier to scan?</i>
---	---	--

HEADS Storage for the mind. Available in many sizes and preferences. SHOULDERS Come in broad, narrow, strong enough to carry the worries of the world. KNEES Choose from knobby, knock, bad, or weak. TOES Order ten at a time for the most comfortable fit. EYES Wide range of colors. Can choose an attitude to go along with. EARS Everything from small and sweet to large and winglike. WAISTLINES Whatever you order, take care of it as they tend to disappear as you get older.	Heads Storage for the mind. Available in many sizes and preferences. Shoulders Come in narrow, broad, strong enough to carry the worries of the world. Knees Choose from knobby, knock, bad, or weak. Toes Order ten at a time for the most comfortable fit. Eyes Wide range of colors. Can choose an attitude to go along with. Ears Everything from small and sweet to large and winglike. Waistlines Whatever you order, take care of it as they tend to disappear as you get older.	<i>So what is making the second list easier to read, and making the heads easier to scan?</i> ✱ <i>Upper- and lower- case instead of all caps.</i> ✱ <i>Extra space above each head.</i> ✱ <i>Contrast with the body copy.</i> ✱ <i>Sans serif for heads (Formata Bold), serif for body copy (Garamond Light).</i>
---	---	--

Linespacing (leading)

Linespacing is, obviously, the space between the lines. You have total control over how much space appears. Linespacing that is too tight decreases readability because it makes it difficult for the reader to separate the individual words and phrases, and it also makes it more difficult for the reader's eyes to find the beginning of the next line.

You will generally need to **increase linespacing** for these reasons:

- If the line length is longer than average.
- If the typeface has a large x-height, as most sans serifs do.
- If you are reversing the type out of a background or solid color.

You can **decrease linespacing** on an average line length if your typeface has a very small x-height since the small x-height creates more space between the lines naturally. But often when using a distinctive typeface with a small x-height, it is nice to reinforce that airy, open feeling by actually adding more linespace. See Chapter 15 on linespacing for more details and specific examples.

My way is and always has been to obey no one and no thing except that reasoning which seemed best to me at the moment when I made my decision. Never judge past action by present morality.

Socrates

The paragraph above is set with the default linespacing (leading) value. Notice it seems a little tight between the lines. Typeface is Formata Light.

My way is and always has been to obey no one and no thing except that reasoning which seemed best to me at the moment when I made my decision. Never judge past action by present morality.

Socrates

Just adding one point of space in the paragraph above helped to open up the text so it is more pleasant to read. Sometimes all you need to add is half a point; sometimes you'll need to add several extra points.

17

Letter spacing and word spacing

Again, since we read in phrases, uneven letter and word spacing disturbs our natural reading pattern; our eyes have to make constant adjustments between words. Spacing that is consistently too close or too far apart also disturbs our reading. There is no perfect rule that will fix the spacing for every typeface and every project—you must simply learn to see more clearly and then *trust your eyes*. If it looks like the words are too close together, they are. If it looks like the letters are too far apart, they are. Once you recognize appropriate and inappropriate spacing, you have the responsibility of learning exactly how your particular software controls the letter and word spacing. Ha! Read that manual.

Many script faces have connecting letters that need slightly *tighter* letter spacing so their letters will actually connect, but they also often need *extra* word spacing because the tails of the letters bump into the spaces between the words. Again, I cannot emphasize enough that you need to know how to control the spacing in your page layout application! (Most word processors do not have features to control the letter spacing.)

You are guaranteed to get terrible word spacing if you justify text in a narrow column, so don't do it. How do you know if it's too narrow? Read the following page.

It isn't what I do, but how I do it.

It isn't what I say, but how I say it.

And how I look when I do it and say it.

Mae West

So which one of the lines above is too tight? Which one has too much word space? Which one looks okay? See how good you are at this already? Trust your eyes.

18

Line length and justification

If a line is too long, we have trouble finding the beginning of the next line. If a line is too short, it breaks up those phrases we recognize. If you try to justify your type on a short line, you will get awkward word spacing and rivers. So how do you know what's a decent line length?

There are several rules of thumb to determine this measure. Some people suggest no more than nine to ten words on a line as a maximum, or no more than 2.5 times the alphabet, which is 65 characters. The rule I find easiest to remember for an optimum line length (minimum for justifying) is this: Double the point size of your type, and use a line length no longer than that in picas. Say what? Well, let's say your type size is 9 point—your line length should be 18 picas. If your type is 24 point, your line length should be 48 picas. All you have to remember is that there are 6 picas in one inch: thus 18 picas is 3 inches; 48 picas is 8 inches. (Did you read page 18 about points and picas?)

Don't justify any text if your line length is shorter than this minimum! If you're using a classic, readable oldstyle and you really want it justified but you find that the word spacing varies too much even on this line length, make the line a few picas longer and perhaps add a tiny bit more linespace.

Figure out your optimum line length and then analyze your typeface. Shorten the line length of *non-justified* text for these reasons:

- If the typeface has a very large x-height or a very small x-height.
 - If the typeface is a sans serif.
 - If you are reversing the type out of a background or solid color.
 - If the typeface is script, decorative, or at least rather odd.
 - If you are presenting type where it is difficult to read, such as on a presentation slide or on a web page.
-

19

Font Families: Characteristics

- Slab serif
 - Very readable
 - Body text but overall darker page
 - New Century Schoolbook
- Oldstyle
 - Readable font
 - Good for body text
 - Palatino, Times Garamond
- Modern
 - Good for larger type and headings
 - Not good for body text
 - Avant Garde, Bodoni, Times Bold

Creative Computing

Slide 20

Slab serif

Well, the Industrial Revolution really got going, and one of the results was a new field of business: advertising. Until then, of course, there were very few products to advertise. At first type designers tried to fatten up the thick strokes of the moderns, but the excessively strong combination of very fat strokes with very thin strokes made the text almost impossible to read. So they fattened up the entire letterform.

Slab serif typefaces also have serifs, and the serifs are horizontal, but they're thick. Fat. Slabs. The strokes that create the letterforms may make a very slight transition from thick to thin, or there may be no transition at all in some faces. The stress, when there is any, is vertical. Slab serif typefaces have a more regimented and strong appearance than do oldstyles.

I'll bet you were wondering why so many slab serif fonts are not named after their designers. Many of the oldstyle faces are named for their designers, such as Goudy and Baskerville and Garamond, but many slab serifs are named with Egyptian references such as Scarab, Memphis, Nile, and Glypha. It's indirectly because of Napoleon. One of his engineers found the Rosetta Stone, which turned out to be the key that unlocked the ancient hieroglyphics. This created a worldwide interest in Egyptian archeology and a mania for anything Egyptian. Type foundries noticed that if they named their typeface with an Egyptian reference, it sold better. To this day this category of type is sometimes called "Egyptian," even though there is no correlation between the style and the country except a fad. Slab serifs are also called "Clarendons" because the Clarendon typeface is the quintessential example of this category, as shown below.

Clarendon *Slab serif typefaces*

Memphis

New Century Schoolbook

Candida, Candida Bold

21

Oldstyle

The characteristics of the oldstyle typefaces originally developed out of the traditional handlettering form, following the way the scribes held the pens and drew letters. When moveable type was developed in the mid 1400s, the letterforms that were carved out of metal resembled what everyone was familiar with—letters formed with a broad-tipped pen held at an angle. At that point in history, the only printed material was books. Big books. Books that sat on lecterns and were read aloud from. Since the only project for a printing press was to create books (there were no business cards or bread wrappers yet), the first typefaces were eminently readable because that's all they were supposed to be.

Oldstyle typefaces tend to have a warm, graceful appearance, and are the best choice for setting readable, lengthy bodies of text. Classic oldstyles are among the most "invisible," meaning that the character forms don't interrupt the communication; usually there are no design characteristics that trip your eye. The main body text for this book is set in a classic oldstyle called Caslon.

Oldstyle typefaces always have serifs. The serifs on the lowercase letters slant and are "bracketed," meaning the serifs connect to the main strokes with a curve. The strokes make a gentle transition from thick to thin, as the broad pen made naturally. And if you draw a line through the thinnest parts of the rounded forms of a letter, the line is diagonal—this is called the "stress"; oldstyle faces have a diagonal stress.

Caslon **Minion**

Garamond

Bembo **Times**

Palatino *Oldstyle typefaces*

22

Modern

Times changed. The world changed. Type changed. Typefaces in the modern style were developed at a time when people were beginning to view the world differently. America ushered in democracy, France ushered out monarchy, the Industrial Revolution was underway, and political and social theorists were establishing a more rational, mechanical view of the universe and its inhabitants. Baroque, rococo, and oldstyle faces were rendered obsolete. Modern type reflected strict emphasis on structure and form, and the last vestige of type's handwritten origins disappeared.

Modern typefaces have a sparkle and an elegance, but they also tend to have a severe and cold appearance. They are not very *readable*; that is, they are not often the best choice for *lengthy* or small text, as the strong thick/thin contrast creates an effect called "dazzling" that is hard on the eyes.

Modern faces have serifs, but the serifs on all characters are horizontal and very thin, with little or no bracketing (there is no curve where the serif meets the stroke). The strokes that create the letterforms change radically from thick to thin. The stress is now absolutely vertical.

Onyx **Jimbo** *Modern typefaces*
Bodoni
Bodoni Poster

23

Font Families: Characteristics

- Sans serif
 - Legible
 - Good for Headings and contrast with Oldstyle
 - Helvetica, Avant Garde, Gill Sans
- Script
 - Use sparingly, never used in all caps
 - Good at large sizes
 - Zapf Chancery, New Berolina, Nadianne, Script, Swing

Sans serif

In 1816 William Caslon IV created a “two-line Egyptian” typeface in which he took off all the serifs because he hated slab serifs. This face was not a big hit. It wasn’t until the Bauhaus school of design was formed in 1919 that sans serifs (typefaces without serifs; “sans” is French for “without”) began to be popular. Under the Bauhaus motto of “form follows function,” typefaces were stripped down to their bare essentials, to their simplest, most functional forms, epitomized in the font Futura. This new school of design influenced the world.

Sans serifs, of course, have no serifs at all. Also, the strokes that create the letterforms have almost no visible transition from thick to thin (there are a very few exceptions, such as the typeface Optima). Sans serifs tend to have very large x-heights and so present quite a presence on the page.

Futura: form follows function

Flyer Condensed *Sans serif typefaces*

Formata Trade Gothic

25

Script

The script category includes all those typefaces that appear to have been handlettered with a calligraphy pen or brush, or sometimes with a pencil or technical pen. This category could easily be broken down into scripts that connect, scripts that don’t connect, scripts that look like hand printing, scripts that emulate traditional calligraphic styles, and so on. But for our purposes we are going to lump them all into one pot.

Reporter Two Shelley Volante

Sinoscript Cascade Zapf Chancery

Scripts are like cheesecake—they should be eaten sparingly. I mean, *used* sparingly. The fancy ones, of course, should never be set as long blocks of text and never as all caps. But they can be particularly stunning when set very large—don’t be a wimp!

Carpe Diem

26

Text Contrast

- Contrast headings and body text
A 'classic' combination
 - Sans serif heading
 - Serif body text
- Be careful when using all capitals
- Use serif faces with care against coloured backgrounds
 - Bold sans serif works best

Creative Computing

Slide 27

Caps vs. lowercase

Text set in all capital letters (all caps) is more difficult to read. We don't read letter by letter—we read in phrases. When you see a word, you don't sound it out letter by letter, do you? No, you glance at the word, recognize it, and move on. A significant factor in our recognition of whole words at a time is the *shape* of the word. But when words are set in all caps, every word has a rectangular shape and we have to go back to reading the letters.

Now, although all caps are definitely more difficult to read, especially when there is a lot of text, sometimes you *want* the rectangular shapes of all caps. If that is an appropriate solution for your piece, do it freely. Just keep in mind that you are making a choice to exchange better readability for a design choice—sometimes it's worth it.

Temper this decision with the purpose of your piece. If you really need strength in readability, as in extended text (or in the case of all caps, more than ten words), or if you want people to be able to browse quickly as in catalog headings, a parts list, the phone book, a list of names and addresses, headlines, a table of contents, then don't use all caps!

Momma Poppa Sister Brother

MOMMA POPPA SISTER BROTHER

You can see how the shapes of the words in lowercase are so different from each other, helping us identify them. In all caps, all words have the same shape.

Is this word Momma, Poppa, Sister, or Brother? 

Does this shape represent the word cat, dog, or garbage? 

28

All caps or mixing caps and lowercase

■ Mixing Lowercase And Caps In The Same Sentence Makes Type Less Legible *And* Less Readable. Your Eyes And Brain Have To Figure Out What's Going On Because We Are Not Accustomed To Reading This Way. This Is Called Title Case And Is Meant For Titles, Not Headlines Or Sentences.

Killing time takes practice. KAREN ELIZABETH GORDON

This typeface, Peignot, is interesting but not particularly legible. Or readable. It mixes caps and lowercase in the middle of words, confusing our pea brains.

■ WORDS SET IN ALL CAPS ARE THE LEAST LEGIBLE OF ALL, NO MATTER WHICH TYPEFACE YOU USE. MANY PEOPLE THINK IF YOU SET TYPE IN ALL CAPS IT IS BIGGER AND THEREFORE EASIER TO READ. Wrong. We recognize words by their shapes as well as by their letters. Set in all caps, all words have the same shape. Have you heard this before?

INDEPENDENCE AVE	Independence Ave.
CONSTITUTION AVE	Constitution Ave.
MASSACHUSETTS AVE	Massachusetts Ave.

In Washington, D.C., the streets have long names. The street signs are set in all caps, squished to fit into the standard green shape. Consequently, you must get very close to a sign to tell what it says. If the street names were in upper- and lowercase, you would be able to tell Independence Avenue from Constitution Avenue long before you could actually read the letters.

29

I recommend over and over again not to use all caps. You probably use all caps sometimes to make the type larger, yes? Ironically, when type is set in all caps it can be up to twice as long as the same words set in lowercase, so you have to make the point size smaller. If you make the text lowercase, you can actually set it in a much larger point size, plus it's more readable as well.

TOAD HALL PUBLISHING

Toad and Rat
Publishers
West Bank • London

◀ This title is in 18-point type. That's the largest size I can use in this space with all caps.

Toad Hall Publishing

Toad and Rat
Publishers
West Bank • London

◀ By making the title lowercase, I could enlarge it to 24-point type, plus still have room to make it bold.

30

Text Alignment

- Headings
- Don't indent the first paragraph
- Don't use centred headings over flush left or indented paragraphs
- Avoid an all centred alignment
 - Sedate or dull effect
- Avoid multiple alignments on a page

Creative Computing

Slide 31

The example below is a typical phone book advertisement. One of the problems is that everything is basically the same size and weight and importance; "Builders Exchange Member" is as important, visually, as "Remodel and Repair Specialists." But should it be?

Determine what you want the focus to be. Use contrast to create that focus. Enhance it with strong alignments and use of proximity.



▲ Where do you begin to improve this ad?

Decide on a focus and make that focus big and bold.
Set it in caps/uppercase, not all caps.

Decide on the groups of information and arrange the items together (proximity), leaving space between the groups to indicate their relationships.

Arrange all these elements along a strong alignment.

Remove conflicting elements:

The border is not a focal point—so why make it so overpowering?
The stars call too much attention to themselves—focus the attention on the purpose of the ad.

It's okay to have empty corners—one eagle gets the point across!

Don't be afraid to make some items small to create a contrast with the larger items, and to allow blank space! Once you pull the reader in with the focal point, they will read the smaller print if they are interested. If they're not interested, it wouldn't matter how big you set it.

Notice all the other principles come into play: proximity, alignment, and repetition. They work together to create the total effect. Rarely will you use just one principle to design any page.



▲ One might argue that this ad does not reflect the personality of the business owner as well as the previous ad does. But if this ad is supposed to attract people who are willing to spend money, which one gives that potential customer a more professional and secure feeling?

Also notice how and where repetition is used. Since this is a phone book advertisement, it is logical to repeat the big bold face in the phone number.

Use of White Space

- Designers love white space!
- Can be used to add emphasis
- Use around headlines for clarity
- But avoid 'trapping' white space
- Check you are not creating 'rivers of text'
 - Use the squint test

Creative Computing

Slide 33

“Training your eye” example

- Page xii Non-Designer's Type Book
 - Which has the more sophisticated look?
 - Why? What details make you prefer one quotation over the other
 - List the details on the left that make it look unprofessional
 - List the differences between the text on the right compared to the left hand text

Creative Computing

Slide 34

"HUMAN SOCIETY, the world, man in his entirety is in the alphabet. The alphabet is a source...first comes the house of man and its construction, then the human body, its build and deformities; then justice, music, the church; war, harvest, geometry; the mountain, nomadic life and secluded life, astronomy, toil and rest; the horse and the snake; the hammer and the urn which--turned over and struck--makes a bell; trees, rivers, roads; and finally destiny and God.

That is what the alphabet signifies."

--Victor Hugo, 1802-1885

"HUMAN SOCIETY, the world, man in his entirety is in the alphabet. The alphabet is a source . . . first comes the house of man and its construction, then the human body, its build and deformities; then justice, music, the church; war, harvest, geometry; the mountain, nomadic life and secluded life, astronomy, toil and rest; the horse and the snake; the hammer and the urn which—turned over and struck—makes a bell; trees, rivers, roads; and finally destiny and God.

"That is what the alphabet signifies."

~Victor Hugo, 1802-1885

Wrong

The 12-point type is large and clunky.

The line length is too short to justify the size of the text, creating uneven word spacing and too many hyphenated words.

The quote marks are ditto marks, not true quotation marks. And the first "quote" mark makes the text appear to indent in the first line.

The computer ellipsis (...) is too tight.

Double-hyphens are used instead of em dashes.

The paragraph space is created by hitting two Returns, making much too much space between paragraphs.

There are two-letter hyphenations. And the last paragraph has the worst sort of widow (a hyphenated last word).

There is a hyphen between the dates instead of an en dash.

The small caps are computer generated, creating a discrepancy between the stroke weights of the small caps and those of the other letters and the capital.

The byline (Victor Hugo) is italic, so the comma after his name should also be italic, not roman. (p. 67)

Technically, the phrase does not need quotation marks around it, but I wanted to display them. When more than one paragraph is quoted, the proper convention is to place quotation marks at the beginning of each paragraph, but only at the end of the last paragraph.

Better

The 10-point type is easier to read because you can see entire phrases, plus it has a more sophisticated look. (p. 195)

Setting the type flush left instead of justified ensures that there is even spacing between the words. (pp. 38, 119)

The quotation marks are true quote marks, and the first one is hung into the margin, eliminating the appearance of an indent. (pp. 53, 57)

The ellipsis is set with thin spaces and periods for more elegant spacing. (pp. 66-67)

Em dashes are used instead of double hyphens. (p. 68)

The space between paragraphs is only half a line space, maintaining a closer connection between paragraphs. (p. 114)

Hyphenations have been eliminated. (p. 144)

Oldstyle figures are used for the dates, separated by an en dash. The en dash is given a baseline shift downward. (p. 72)

The small caps in the first line are true-drawn. (p. 87)

In the byline, an ornament has been used instead of a dash. (pp. 159-160)

Swash characters were used for the first letters of Victor Hugo's name. These are not only a subtle visual pleasure, but also prevent the italic V from bumping into the dot on the lowercase i. (p. 147)

Auto pair kerning has been used, and manual kerning where necessary. (pp. 103-108) Where appropriate, ligatures have been used. (pp. 91-92)

About punctuation

- Hanging indents
- Optical alignment
- Hyphenation

Hang that Punctuation

Using real quotation marks and apostrophes is a good sign that you've progressed beyond typewriter mentality. Now that you're using the correct punctuation, the next step is to hang it (where appropriate).

What does it mean to hang the punctuation? Well, take a look at the quotations below. In the left one, would you agree that the first line appears to be indented? Obviously, it is the empty space below the quotation mark that creates that illusion. Take a look at the same quotation on the right. Now the left edge of that text has a strong, clean alignment, and the punctuation is "hanging" outside that edge. That clean edge is what you want; it is a sign of being conscious of your typography.

**"What you do
speaks so loudly
that I cannot hear
what you say."**

Ralph Waldo Emerson

**"What you do
speaks so loudly
that I cannot hear
what you say."**

Ralph Waldo Emerson

*You can easily see, in the example on the left, what a visual gap the quotation mark creates. Hanging the punctuation off the edge of the text maintains the strong, clean alignment.
Typeface is Eurostile Demi.*

When to hang it

Punctuation should always be hung when type is set aside from the main body of text or when set large, as in a quotation, pull quote, headline, poster, etc. If the type is set flush right, the periods or commas at the ends of the lines should also be hung if they interrupt the right edge of the type. (Except in very fine typography, punctuation in body text is usually not hung because of the trouble it takes and because the interruption in the line is not as significant when the type is small.)

"I'm laughing
at the thought
of you laughing,
and that's how laughing
never stops in this world."

Zorba the Greek

"I'm laughing
at the thought
of you laughing,
and that's how laughing
never stops in this world."

Zorba the Greek

I'm sure you agree that both of these pieces of type need the punctuation hung.

"I'm laughing
at the thought
of you laughing,
and that's how laughing
never stops in this world."

Zorba the Greek

"I'm laughing
at the thought
of you laughing,
and that's how laughing
never stops in this world."

Zorba the Greek

Oooh, look at those nice clean edges. The strength of that edge gives strength to the page. Typeface is Eurostile Demi.

39

Optical alignment

The point of hanging the punctuation is to keep a strong left or right edge. Often this means aligning the edge with a stem (vertical stroke) rather than with a bar (horizontal stroke), as in the letter "T." Align the second line of type with whatever is the strongest edge of the initial character you see—remember, your eye is always right! *If it doesn't look aligned, it isn't.* You might have to align with the bottom point of the capital "V," or just inside the outside curve of an "O." Whichever part of the letter is the closest or most obvious visual connection, align with it. This is called "optical alignment" because you are not aligning by a ruler, but by your eye.

"You believe easily
that which you
hope for earnestly."

Terence

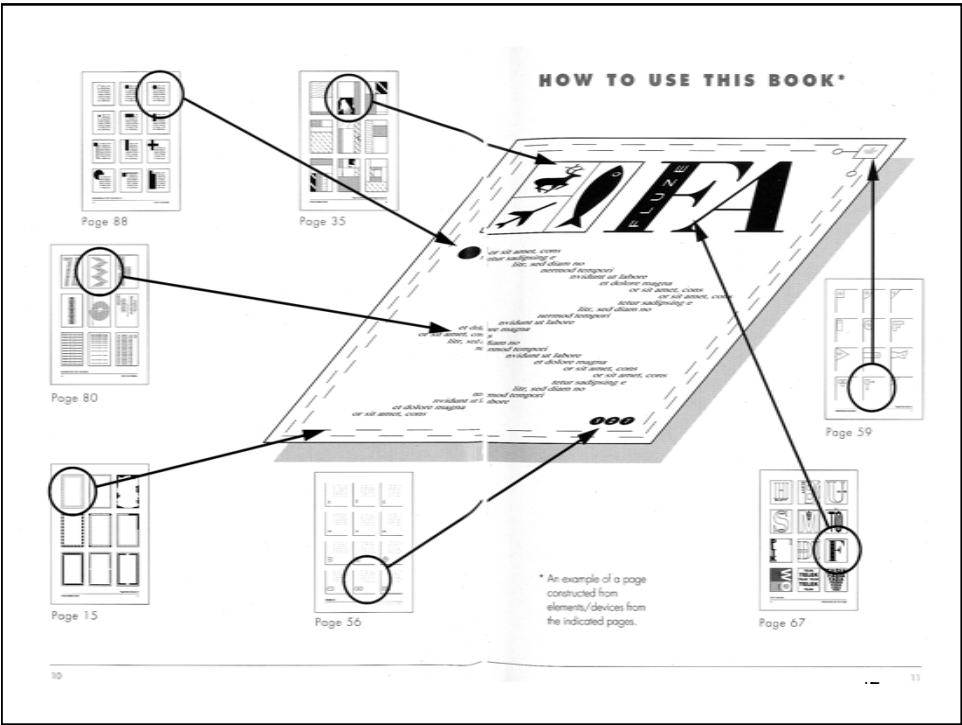
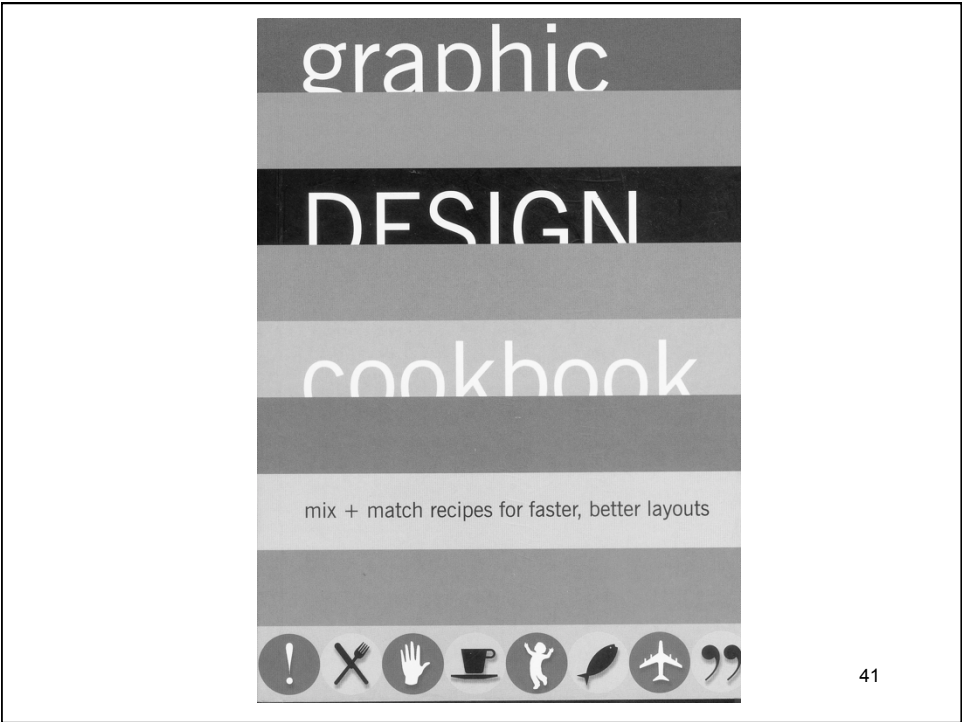
Even though the top edge of the letter "Y" is aligned with the second line of type, it still appears to be indented. That's because our eyes see the vertical stem of the "Y," rather than the top angle, much more closely related to the "t." Typeface is Eurostile Demi.

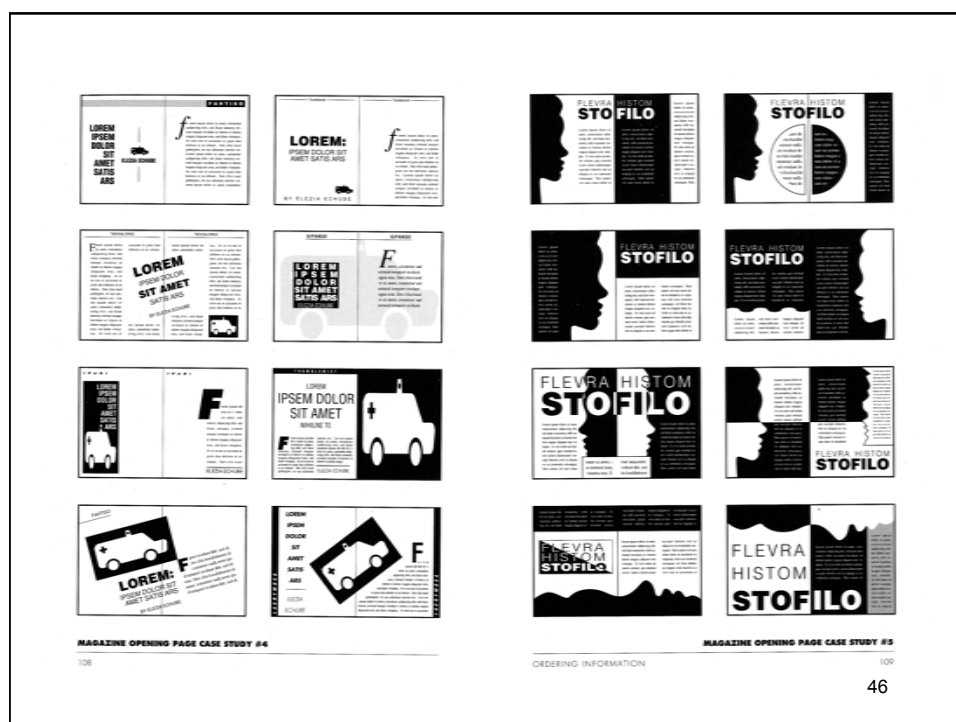
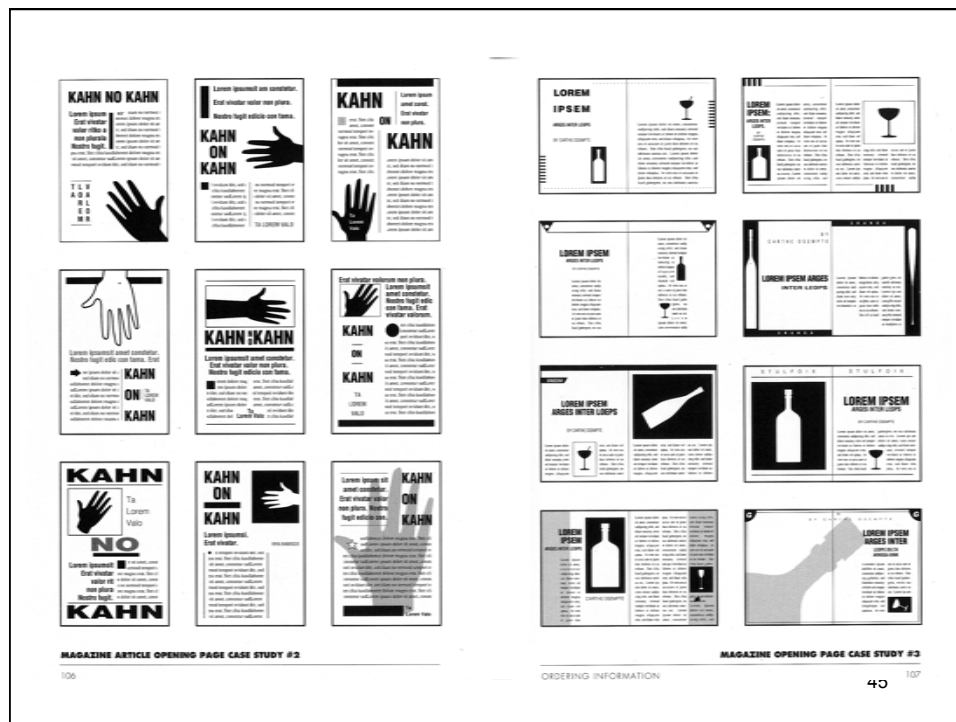
"You believe easily
that which you
hope for earnestly."

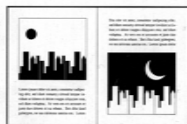
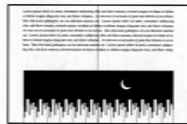
Terence

Above, the stem of the "Y" is aligned with the "t." This is an optical alignment rather than a measured alignment.

40







SYMMETRY

126



POSITIVE AND NEGATIVE

PICTORIAL CONSIDERATIONS

127