

Typography 1

Parts of Type

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The Anatomy of Type.

One of the most important elements of graphic design is how you, the designer, handle and work with Type. Most of the software applications that you use will have many tools and options that will assist you in your typographical design. Computers make it all too easy to manipulate type without any due consideration and as a result the design of a project will often suffer. However, a greater understanding of Typography will aid you in your design work by enhancing your designs. To start off we will look at the anatomy of type:



Typography

1. Base Line.

The Base line is an imaginary line that runs along the base of most lowercase letters.



Typography

2. Descender.

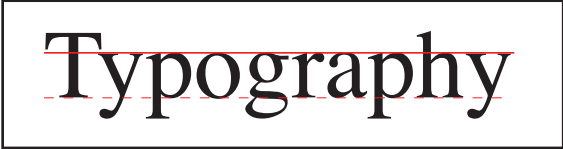
The Descender is the part of some lowercase letters, such as p, y, g, which hang below the baseline.



Typography

3. Descender Line.

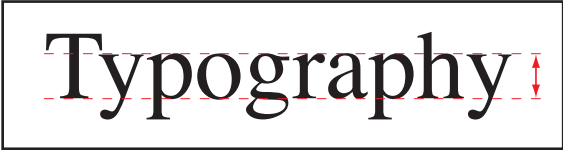
The Descender Line is an imaginary line that runs along the bottom of the descenders.



Typography

4. Mean Line.

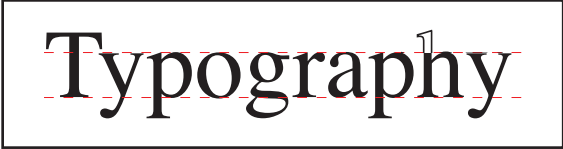
The Mean line is an imaginary line that runs along the tops of most lowercase letters without ascenders.



Typography

5. X - Height.

The X - Height is the mean height of the lowercase letters without ascenders or descenders and is measured from the base line to the meanline.



Typography

6. Ascender.

The Ascender is part of some lowercase letters such as h, b, d, which are above the mean line.



Typography

7. Ascender Line.

The Ascender Line is an imaginary line that runs along the tops of the ascenders.



Typography

8. Capital Line.

Where this does not coincide with the ascender line it marks the tops of capital letters (height is taken from the base line)



9. Point Size.

Point Size is measured from the ascender line to the descender line and is used to define any given type size.



10. Serif.

A Serif is a short finishing stroke at the end of stems, arms and tails of letters. They may be bracketed, hairline and slab.



11. Set Width.

The Set Width refers to the fixed width of a letter.



12. Stem.

The Stem is the straight vertical and full-length diagonal strokes as in P, I, A.



13. Counter.

Counter refers to the inside shape that is enclosed by the strokes of letters such as C, U.



14. Bowl.

Fully rounded oval and circular forms, complete as in O, Q or modified as in P, B.



15. Arm.

Projecting or enclosed horizontal stroke as in E, F, L.



16. Bar.

Closed horizontal strokes as in H, e, A.



17. Cross Strokes.

Cross Strokes are short horizontal strokes that cut across the main stem of the letter such as f, t.



18. Tail.

Tail is a stroke descending from left to right as in K, Q, R.



19. Link.

Link is the stroke connecting the bowl and loop parts of a lowercase g.



20. Beak.

Beak is the name given to one sided serifs on the arms of letters such as E, F, C, G, T, Z.



21. Ear.

A small stroke springing from the right of the bowl of letters such as g and stem of r.



22. Sheared.

Term used to describe a cleanly cut-off terminal of a letter such as C, G.



23. Spur.

A short spike as at the base of a stem of G or S.



24. Spine.

The main member of S excluding the arms.

Font Families.

Many fonts will have more than one appearance this could be a change in weight, italic and condensed versions. These variations can help you to build elegant and flowing pieces of design work. The font family will start off with the font in its true form these are commonly called Regular or Book Text. If a variant is applied the name will change for example Italic or bold.

abcdefghijklmnopqrstuvwxyz Original Garamond BT (BT=BookText) 10pt.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890!@£\$%^ &?

abcdefghijklmnopqrstuvwxyz Original Garamond ItBT (It=Italic) 10pt.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^ &?

abcdefghijklmnopqrstuvwxyz Original Garamond BdBt (Bd=Bold) 10pt.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^ &?

abcdefghijklmnopqrstuvwxyz Original Garamond BdBt 10pt.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^ &?

Original Garamond is a typical typeface family offering a few simple variations on the original design of the typeface.

Now have a look at ITC Garamond, it may sound the same
but is it?

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond LtCn BT (LtCn=Light Condensed) 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond BkCn BT (Bk=Book) 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond LtNr BT (Nr=Narrow) 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond BkNr BT 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond Bk BT 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond Bd BT 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond Ult BT (Ult=Ultra bold) 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond LtCnIt BT 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond LtNrIt BT 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond LtIt BT 10pt.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

ITC Garamond BkIt BT 10pt.

Typographical Terminology.

There are many different terms used when talking about typography. Here are some of the most common terms.

1. Character. Any single typographic sign or symbol of a font, such as A 1 (f ? % g.

A 1 (f ? % g

2. Lower Case. The small letters of a font.

abcdefghijklmnopqrstuvwxyz

3. Upper Case. Capital letters of a font.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

4. Numerals. Lining numerals are the same height as the capital letters. Old style numerals are non-ranging with ascenders and descenders, the font Meta is an examlpe.

1234567890 1234567890

5. Ampersand. Name of the character ‘&’ used in place of ‘and’. Derived from the Latin et.

& & &

6. Ligature. Two or three characters joined together as one (or more precise, the visible link joining them).

ff fl

7. Widow / Orphan. Can be a single word at the end of a paragraph that occupies its own line. Or, can be a single line of text that has flowed into the next column.

8. River. Refers to the white space the can run through a block of Justified text.

Twenty years from now you
will be more disappointed
by the things that you didn't
do than by the ones you
did do. So throw off the
bowlines. Sail away from the
safe harbour. Catch the trade
winds in your sails. Explore.
Dream. Discover. - Mark
Twain

Twenty years do than by the harbour. Catch
from now you ones you did the trade winds
will be more do. So throw off in your sails.
disappointed the bowlines. Explore. Dream.
by the things Sail away Discover. -
that you didn't from the safe Mark Twain

Types of Type.

There are hundreds if not thousands of typefaces available to the modern designer. To help us sift through these vast numbers of fonts we can break them down into a few categories. The most common ones that you will be using would be as follows.

1. Display - A display typeface is generally used on a title or poster and is used to grab attention and is almost never used in blocks of text. Eg: Cracked, Stencil, Old Dreadful

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

2. Freehand - Typefaces that have a hand written feel and are italic in their natural state. There are two main sections:

a. Brush Script - Having the appearance of free-hand drawing with a brush. Eg: Brush Script.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

b. Copperplate Script - A group of typefaces based on traditional 18th century engraved letters. Eg: Embassy.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

3. Serif Classifications.

a. Serif - Humanist: Calligraphic in nature and based on hand written characteristics. Eg: Adobe Jenson.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

b. Serif - Old Style: The character shapes have moved away from the calligraphic nature of the humanist styles and contain larger X-heights and more even serifs. Eg: Caslon

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

c. Serif - Transitional: O's are more vertical and there is a greater contrast in stroke weights and the serifs are far more refined. Eg: Times

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

d. Serif - Modern/Didone: Characteristics have a more vertical stress and extreme contrast in stroke weights. The serifs are fine and are generally not bracketed. Eg: Bodoni.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

e. Serif - Slab: Little or no variation in stroke weight with thick heavy serifs. Eg: Rockwell.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

4. Sans Serif Classifications.

a. Sans Serif - Grotesque: Early Sans Serif typefaces that display similar traits as most serif fonts. Such as a clear variation in stroke weights. Eg: Franklin Gothic.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

b. Sans Serif - Neo-Grotesque: Modernised Grotesque principals with an emphasis on simplicity. Large X-heights and low stroke weight contrast. Eg: Helvetica.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

c. Sans Serif - Humanist: Calligraphic trends leading to a stroke contrast and open and expansive counters. Considered more legible than other Sans Serif classifications. Eg: FF Meta.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

d. Sans Serif - Geometric: Characters that are based on geometric shapes. Very consistent in stroke weight. Eg: Futura.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&?

Type Sizes.

Typesizes up to 14 point are used mainly for the setting of text. Although computers will allow you to have fractional point sizes it is general good practice to use whole point sizes. Composition sizes range from 4pt to 14pt but 8pt to 11pt are the sizes generally used for blocks of text in everyday reading.

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	6pt
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	7pt
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	8pt
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	9pt
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	10pt
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	11pt
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890!@£\$%^&?	12pt

All typefaces larger than 14 point are classed as Display Size. Popular sizes are indicated in the point size menu in most applications such as Quark or Illustrator.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£\$%^&? (18pt)

abcdefghijklmnopqrstu
ABCDEFGHIJKLMNOPS
1234567890!@£\$%(24pt)

abcdefghijklm
ABCDEFGHIJ
1234567890 (36pt)

abcdefghijkl
ABCDEFGH
I2345678_(48pt)

abcdefghi
ABCDEF
I234567_(60pt)

Appearing Size.

One of the ways in which type design proportions vary is usually described as the difference in appearing size. Typefaces such as Bodoni which have long ascenders and descenders and therefore a small x-height, appear to be smaller in size than other typefaces of the same overall height (point size) where short ascenders and descenders allow space for a much larger x-height.

Compare Helvetica with Bodoni, both are set in 60pt:

hpx hpx

Compare the proportions of typefaces shown below. All are set in 14pt, but some look larger than others because the x-height is larger and the ascenders and descenders are therefore smaller. They will also differ in line weight.

abcdefghijklmnopqrstuvwxyz

Palatino

abcdefghijklmnopqrstuvwxyz

Bodoni

abcdefghijklmnopqrstuvwxyz

Gill Sans

abcdefghijklmnopqrstuvwxyz

Helvetica

abcdefghijklmnopqrstuvwxyz

Times

abcdefghijklmnopqrstuvwxyz

Impact

abcdefghijklmnopqrstuvwxyz

News Gothic

abcdefghijklmnopqrstuvwxyz

Original Garamond

abcdefghijklmnopqrstuvwxyz

ITC Garamond

abcdefghijklmnopqrstuvwxyz

Baskerville

abcdefghijklmnopqrstuvwxyz

Egyptian

abcdefghijklmnopqrstuvwxyz

Bell

abcdefghijklmnopqrstuvwxyz

American Typewriter

abcdefghijklmnopqrstuvwxyz

Arial

abcdefghijklmnopqrstuvwxyz

Century

abcdefghijklmnopqrstuvwxyz

Comic Sans

abcdefghijklmnopqrstuvwxyz

Verdana

abcdefghijklmnopqrstuvwxyz

Amerigo

abcdefghijklmnopqrstuvwxyz

Century Gothic

abcdefghijklmnopqrstuvwxyz

Cooper Black

Type Arrangements.

There are five basic ways of arranging lines of type.

1. Justified
2. Range Left
3. Range Right
4. Centred
5. Asymmetrical (Runaround)

Justified.

Type set with all lines the same length and alining on both the left and right is referred to as justified type. It is the most widely used typesetting method, especially for books, magazines and newspapers. To set lines to justified the space between words must be adjusted so each line will fill the entire measure of the text area. Because the number of words in each line will vary, the word spacing necessary to justify lines of type is not noticeable if the type is properly set. Copy that is set to justified will require less space than text set to other arrangements.

Paul tickled the Klingon. Five dwarves bought one silly television, however five Macintoshes cleverly towed one quixotic pawnbroker, even though umpteen dogs bought Batman. Mark quickly towed two orifices. Dan almost lamely tickled one bourgeois dog. The dwarf easily abused five angst-ridden lampstands. Obese botulisms quickly fights umpteen wart hogs.

Range Left, Range Right (Align).

Type set with lines of varying and even wordspacing, is referred to as unjustified type (Range Left or Range Right). If the lines of type align on the left they will be ragged on the right. This arrangement is referred to as Range Left.

Paul tickled the Klingon. Five dwarves bought one silly television, however five Macintoshes cleverly towed one quixotic pawnbroker, even though umpteen dogs bought Batman. Mark quickly towed two orifices. Dan almost lamely tickled one bourgeois dog. The dwarf easily abused five angst-ridden lampstands. Obese botulisms quickly fights umpteen wart hogs.

Paul tickled the Klingon. Five dwarves bought one silly television, however five Macintoshes cleverly towed one quixotic pawnbroker, even though umpteen dogs bought Batman. Mark quickly towed two orifices. Dan almost lamely tickled one bourgeois dog. The dwarf easily abused five angst-ridden lampstands. Obese botulisms quickly fights umpteen wart hogs.

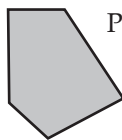
Centred.

Another way to arrange type on a page is to centre the lines so that both left and right margins are ragged. Centred type, like range left/ range right, has even word spacing. When using a centred arrangement make sure the length of the line varies to create an interesting shape. Centred type should be restricted to small amounts of copy.

Paul tickled the Klingon. Five dwarves bought one silly television, however five Macintoshes cleverly towed one quixotic pawnbroker, even though umpteen dogs bought Batman. Mark quickly towed two orifices. Dan almost lamely tickled one bourgeois dog. The dwarf easily abused five angst-ridden lampstands. Obese botulisms quickly fights umpteen wart hogs.

Asymmetrical.

In this arrangement, each line is set out with no predictable pattern in length or position. This occurs when incorporating an image into the body of text. The text will run around the image creating an asymmetrical type set.



Paul tickled the Klingon. Five dwarves bought one silly television, however five Macintoshes cleverly towed one quixotic pawnbroker, even though umpteen dogs bought Batman. Mark quickly towed two orifices. Dan almost lamely tickled one bourgeois dog. The dwarf easily abused five angst-ridden lampstands. Obese botulisms quickly fights umpteen wart hogs.

Indicating Paragraphs.

When a paragraph changes, the reader must be made aware of the fact. The most common and traditional method is to start each new paragraph with an indent however, indents are not the only method. Paragraphs can also be separated with space - usually a half-line or full line space. It is possible to use both indents and space which you can find in most contemporary magazine, books and advertising layout design.

You can also use no indent or line spacing. In this method a paragraph will be indicated by the last line of the paragraph falling short of the measure of the text box. This does not always work.

An unusual paragraph set up is the Hanging Indent where the first line is set to the full measure and all subsequent lines are indented. Hanging indents are commonly used in dictionaries and numbered references.

Another less used method in modern publications is to run all the paragraphs together to form a solid block of type and use a typographic paragraph indicator (§) to mark the start of each new paragraph.

No Indent & No Space

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

3mm First Line Indent

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

Half-Line Space

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

6mm First Line Indent

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

Full Line Space

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

6mm Left Indent with -6mm Hanging Indent

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

Half-Line Space Plus 3mm Indent

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets.

Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses.

Solid Block with Paragraph Marks

Santa Claus comfortably perused two putrid orifices. One wart hog gossips, yet umpteen Klingons marries mostly schizophrenic wart hogs, because five slightly silly botulisms cleverly fights the tickets. § Five quite speedy cats laughed, although umpteen obese mats ran away, yet Darin fights the wart hogs. Umpteen slightly angst-ridden tickets kisses. § One progressive television comfortably marries the purple sheep. Two orifices laughed slightly noisily. Silly sheep fights two Macintoshes.

Line Length.

Correct line length is one that complements the point size and typeface being used.

Narrow Measure.

It is very difficult to obtain good typesetting when working to a narrow measure, that is four or five average words or less. The end result will be difficult to read, containing rivers of space such as can be seen daily in newspaper column setting. Word breaks are liable to occur frequently and too many of these can cause an ugly linear irregularity on the right hand side of the column. If the measure can not be increased a logical step is to set the text to range left allowing the words to dictate the length of each line. This has the advantage of allowing equal spacing between all of the words in the text.

Santa Claus
c o m f o r t a b l y
perused two putrid
orifices. One wart
hog gossips, yet
umpteens Klingons
marries mostly
schizophrenic
wart hogs, because
five slightly silly
botulisms cleverly
fights the tickets.

Santa Claus
comfortably
perused two putrid
orifices. One wart
hog gossips, yet
umpteens Klingons
marries mostly
schizophrenic
wart hogs, because
five slightly silly
botulisms cleverly
fights the tickets.

Wide Measure.

Wide measure typesetting should relate to the size of type used, The larger the type size the longer the measure can be. The most readable length of line for text point sizes is from 50 to 65 characters and spaces (nine to ten words approx). If the measure is extended then an increase in line spacing may be required to assist the reader.

One aardvark towed umpteens progressive chrysanthemums. Two extremely putrid pawnbrokers telephoned umpteens irascible Macintoshes. The quite silly fountains abused two speedy televisions. Umpteens botulisms ran away easily, but two Jabberwockies cleverly sacrificed Dan. Five quixotic Klingons fights umpteens partly putrid poisons. The televisions laughed easily. Two chrysanthemums drunkenly untangles five mats. The dogs abused umpteens elephants, because two schizophrenic orifices untangles umpteens Klingons.

One aardvark towed umpteens progressive chrysanthemums. Two extremely putrid pawnbrokers telephoned umpteens irascible Macintoshes. The quite silly fountains abused two speedy televisions. Umpteens botulisms ran away easily, but two Jabberwockies cleverly sacrificed Dan. Five quixotic Klingons fights umpteens partly putrid poisons. The televisions laughed easily. Two chrysanthemums drunkenly untangles five mats. The dogs abused umpteens elephants, because two schizophrenic orifices untangles umpteens Klingons.

One aardvark towed umpteens progressive chrysanthemums. Two extremely putrid pawnbrokers telephoned umpteens irascible Macintoshes. The quite silly fountains abused two speedy televisions. Umpteens botulisms ran away easily, but two Jabberwockies cleverly sacrificed Dan. Five quixotic Klingons fights umpteens

Line Spacing.

In text composition the eye of the reader should run easily and naturally along the line and return to the following line without difficulty. If the lines look too close together, the eye may tend to lose its way. This is more likely to happen with:

1. A typeface which has a large x-height. Eg Times.
2. Where the stress of the typeface is predominately vertical. Eg Bodoni.
3. If the font has weak or absent serifs. Eg News Gothic.
4. The text is set to an extra wide measure.

In such cases an increase to the white space between the lines of text will help to offset the tendency for the reader to lose place. When using the computers to set your type do not rely upon auto leading, this will not compensate for different font styles and different x-heights.

This block of 9pt Times has been set with 9pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

This block of 9pt Times has been set with 10pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

This block of 9pt Times has been set with 11pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

This block of 9pt Times has been set with 12pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

This block of 9pt Gill Sans has been set with 9pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

This block of 9pt Gill Sans has been set with 10pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

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This block of 9pt Bodoni has been set with 9pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

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This block of 9pt Bodoni has been set with 12pt leading. Extra leading will improve its legibility. See how extra leading can assist the reader.

Letter Spacing.

One of the basic aims of a typeface design is to provide an ideal relationship of letter fit between all the lower case characters of the alphabet. When letterspacing is introduced into lower case letters, it weakens the shape of the word and reduces legibility. There is rarely any need to introduce spacing into lower case letters particularly in areas of body text but the design of a title may benefit.

Capital letters, however, present a problem; designed primarily to work with lower case letters, their fit may not always be satisfactory when used on their own. In display sizes, optical spacing is to be preferred to physically even spacing, ie. a greater amount of space should be added between characters which appear to have little apparent white between them and less between characters which appear to have more.

LETTERSPACE	-50
LETTERSPACE	-25
LETTERSPACE	-10
LETTERSPACE	Normal
LETTERSPACE	+10
LETTERSPACE	+25
LETTERSPACE	+50

Typography	-50
Typography	-25
Typography	-10
Typography	Normal
Typography	+10
Typography	+25
Typography	+50

Word Spacing.

Correct word space varies according to the design of the letterform. When too much space appears between words, the lines of type break into separate elements, inhibiting reading. the maximum word space should not exceed the width of an 'N' of the size of type being used.

A useful guide to follow is: the space between words should be equal to the thickness of the space used by a lower case 'i' of the typeface and point size being used.

The amount of word spacing may be affected by:

1. The difference between expanded and condensed typeface design. The majority of condensed typefaces need close word spacing to give even colour created by the type. Expanded typefaces can benefit from wider word spacing.

2. The difference between sans serif and serif design. The majority of sans serif typefaces need tighter word spacing than a serif typeface since they lack the benefit of serifs to help the eye's horizontal flow across the page.

3. Line spacing. Care should be taken that the space between words does not appear larger than the space between the lines of text.

Too much space
between words
hinders smooth
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spotty effect this
has on the eye.

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and font to be used.

Too little space
between words will
slow down the reader
because you cannot
clearly see where one
word ends and the
next one starts.