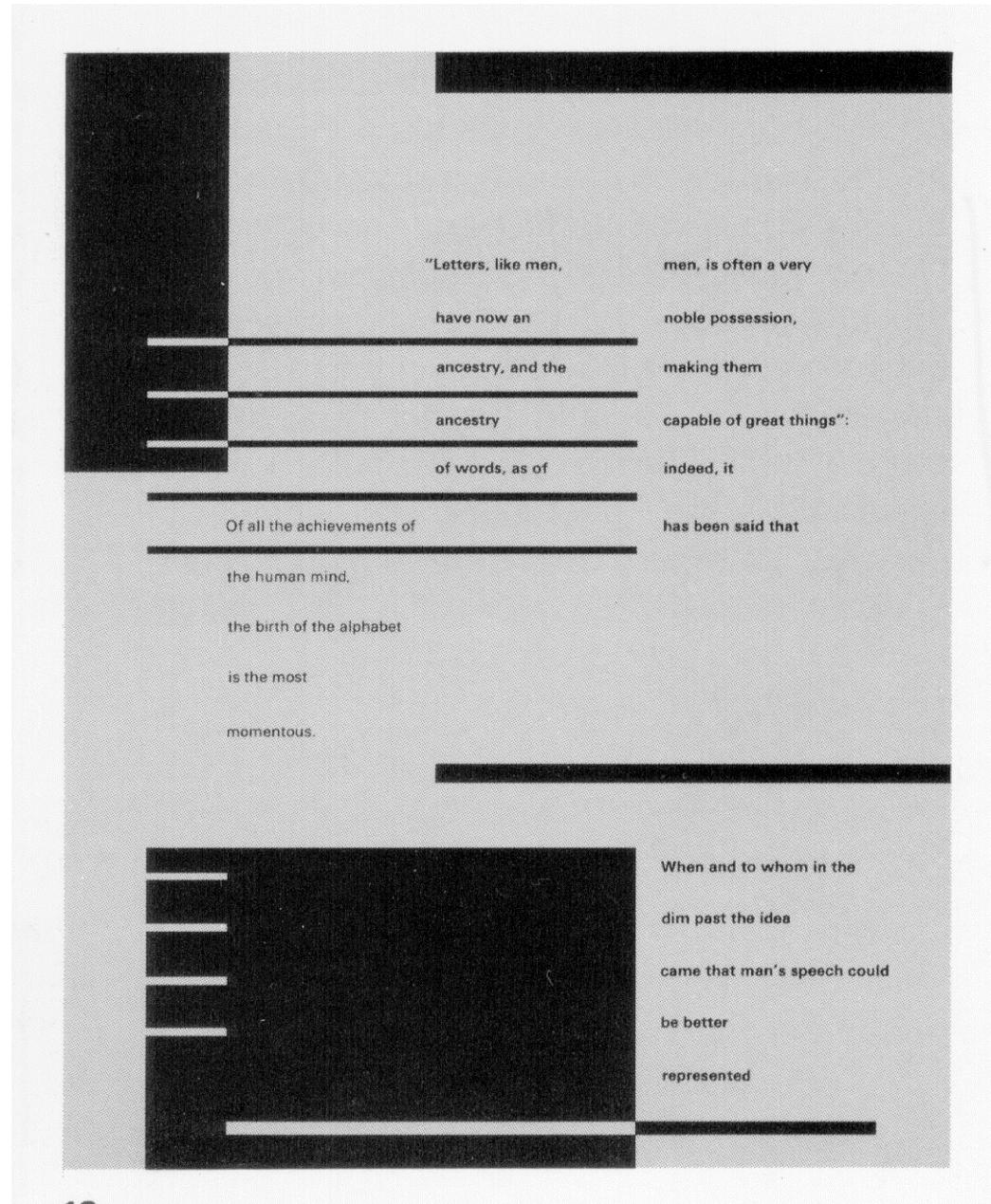


Syntax: point size, line length, leading and space

Design Considerations

Typeface selection, alignments and spacing should display connections that are apparent and distinct.

The viewer must sense a clearly established relationship between lines of type and the surrounding space of the format.



"The relationship of the sizes must in any case be clearly visible, its effect must be lively, and it must always follow the sense of the text exactly."

- Jan Tschichold

Units of Measurement

- 1 Inch = 72 pt (points) = 6 p (picas) (
- 1 pica=12 points
- Points are the smallest unit of measurement. Type and leading are measured in points with 72 points to the inch.
- Use picas for measuring column width and depth, margins, and other larger distances.

Type sizes

- 5-72 points
- Text size >14 (usually 9-11)
- Display type (headlines, subheadings) 14>
 - Refers to body size, not size of printed letter
 - X-height changes size perception
 - Bigger is not always better
 - use position, color, surrounding white space

The Line

- Words are joined to create sentences and ideas.
- Structure is inferred through a line of types configuration and placement.
- A line of type is basically described as a single point size and weight extended horizontally over a specific line width.

Line Length

Serif text face, single column page = **45-75 characters** (includes letters & spaces)

Ideal standard = 66 characters

Justified text = 40 characters (minimum)

(less characters lead to white splotches or hyphenation issues)

To figure character count: measure full lowercase alphabet in specific font size in points; measure in picas length of column; use copy fitting table to assess character count per line.

Punctuation marks: an exception to where line starts

This is just to show you how to place punctuation relative to the left edge of the text. The text should be aligned while the quotation marks extend into the margin like this:

“Extend into the margin”

Leading = Linespacing

Choose a basic leading that suits the typeface, text and measure
Space in typography is like time in music.

It is infinitely divisible, but a few proportional intervals can be
much more useful than a limitless choice of arbitrary quantities.

Type set solid = 11/11

Routine settings = 9/11, 10/12, 11/13, 12/15

Page setting = 10/12 x21(picas)

Add and delete vertical space in measured intervals

- For the same reason tempo must not change arbitrarily in music, leading must not change arbitrarily in type.
- Keep the variables consistent to create harmony on a page.
 - Respect the set leading even if sizes change, always consider the possibility for using multiples of leading and point sizes.
 - Like the golden mean, this assists in creating order.

Don't suffocate the page

Standards for printed books = 30-45 lines per page; average line length of 60-66 characters; 10-11 words per line

Whatever your needs are, make sure there is enough room for your text to breathe... space, leading, point size, line length all contribute to this factor.

Alignments

- Flush left, ragged right
- Justified
- Flush right ragged left
- Centered
- Force justified

Alignment:

how a line of text relates to the edges of a column

Justified text makes a clean, figural shape on the page. Its efficient use of space makes it the norm for newspapers and books of continuous text. Designers choose to set text flush left when they want to respect the organic flow of language and avoid the uneven spacing that plagues

Flush right text makes effective captions and marginal notes.

narrow columns of justified type. Flush right text can be a welcome departure from the familiar. It makes effective captions, sidebars, and marginal notes, suggesting affinities among elements on the page. Centered text, which is formal and classical, invites the designer to break a text for sense and create an organic shape responding to the flow of content.

Flush left text

respects the organic flow of language.

The arrangement of text into columns with hard or soft edges is called *alignment*. Each basic style of alignment brings aesthetic qualities and potential hazards to the design of page or screen. *Justified* text, which has even edges on both left and right, has been the norm since the invention of printing with movable type, which enabled the creation of page after page of straight-edged columns. Justified type makes efficient use of space, and it also creates a clean shape on the page. Ugly gaps can occur, however, when the line length is too short in relation to the size of type used. Hyphenation breaks up long words and helps keep the lines of text tightly packed. Letterspacing can also be used to adjust a line.

TYPE CRIME:**FULL OF HOLES**

A column that is too narrow is full of gaps.

Ugly gaps appear when the designer has made the line length too short, or the author has selected words that are too long.

In *flush left/ragged right* text, the left edge is hard and the right edge is soft. Word spaces do not fluctuate, so there are never big holes inside the lines of text. This format, which was rarely used before the twentieth century, respects the flow of language rather than submitting to the law of the box. Despite its advantages, however, the flush left format is fraught with danger. Above all, the designer must work hard to control the appearance of the *rag* along the left edge. A good rag looks pleasantly uneven, with no lines that are excessively long or short, and with hyphenation kept to an absolute minimum. A rag is considered “bad” when it looks too even (or too uneven), or when it begins to form regular shapes, like wedges, moons, or diving boards.

TYPE CRIME:

BAD RAG

An ugly wedge-shape spoils the ragged edge.

A bad rag will fall into weird shapes along the right edge, instead of looking random.

Flush right/ragged left is a variant of the more familiar flush left setting. It is common wisdom among typographers that flush right text is hard to read, because it forces the reader's eye to find a

new position at the start of each line.

This could be true, or it could be an urban legend.

At any rate, the flush right setting is rarely employed for long bodies of text. Used in smaller blocks, however, flush right text forms effective marginal notes, sidebars, pull quotes, or other passages that comment on a main body or image.

A flush or ragged edge can suggest attraction (or repulsion) between chunks of information.

TYPE CRIME:

PUNCTUATION

EATS THE EDGE

*This is not a true crime
so much as a situation
of compromise.*

Lots of punctuation (at the ends of lines) will attack, threaten, and generally weaken the flush right edge. Watch out for this.

Centered text is symmetrical, like the facade of a classical building. Centered type is often employed on invitations, title pages, certificates, and tomb stones.

The edges of a centered column are allowed to be dramatically uneven. Centered lines are often broken to emphasize a key phrase (such as the name of the bride or the date of her wedding) or to allow a new thought to begin on its own line.

Breaking lines in this manner is called *breaking for sense*.

Death is not a crime, and neither is centered type. Embrace the staid formality of this setting with caution, however.

REST
IN
PEACE

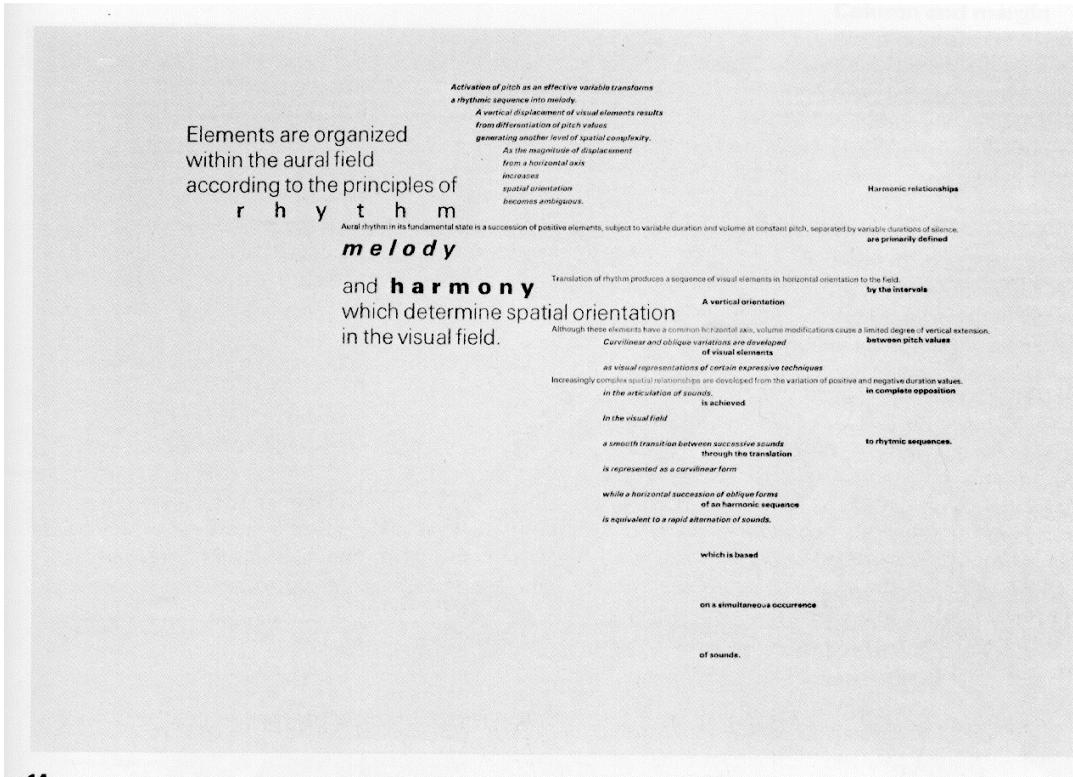
Set ragged if ragged suits the text and the page

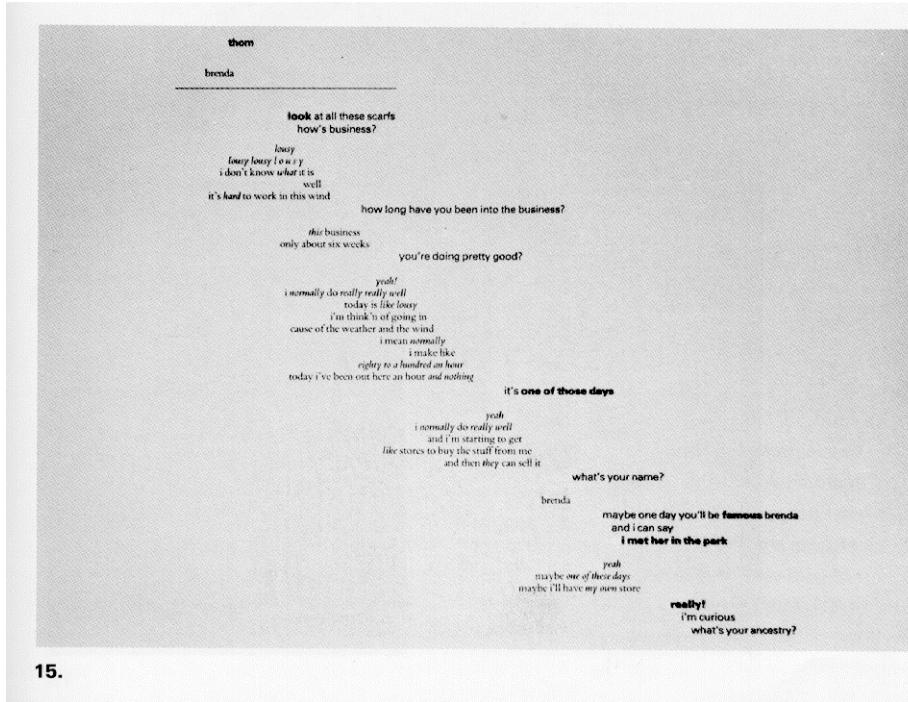
Justified text: compromise on evenness of text vs.. frequency of hyphenation

Set ragged right: when column width is narrow; when type is sans serif; when hyphenation is prolific

Customize the settings on your computer to reflect your needs in terms of hyphenation and spacing standards.

This combination of flush left and flush right alignments contributes to a rhythmic and expressive design. Typographic considerations include the use of letterspacing, leading, weight, size and spatially controlled intervals.





Typographic Space

Positive & negative forms

Unity by visual compensation - spatial balance

Balance, adjusting sizes, weights, spatial intervals

Structure of space - alignments & form-to-void relationships

Underlying spatial order - link printed elements and the spatial ground

Optical adjustment - perceptual

Need to stimulate & involve

Don't Stretch the space until it breaks

As example this is too far.

Create better, closer relationships amongst your type in lists.