

: Openings

4.1.1 Make the title page a symbol of the dignity and presence of the text

Blank page as alpine meadow... the designer's task is to discover the truth of the underlying page.

Jessica Helfand : **Screen**

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: Essays on Graphic Design,
: New Media, and Visual Culture

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: Princeton Architectural Press

: 2001

: Openings

4.1.2 Don't permit the titles to oppress the text

- use spaced capitals in the same weight as text for harmonious balance
- use u&lc letterforms when using text that is larger than the text size
- use a typeface that balances its weight with an openness (Castellar)

This essay examines ways in which time itself is visualized and critiques the pronounced emphasis on acceleration that typifies contemporary culture. Looking at analogous models, historical antecedents, and parallel disciplines—from late-nineteenth-century parlor games to early twentieth-century radio broadcasts—the intersections of lifestyle, time progression, and human interaction are discussed with an eye to understanding what it is that makes time real at all.

: One, Two, Three, *Faux*: The Myth of Real Time

3

Lewis Mumford once wrote that he believed the industrial age was merely a passing phase in which the quality of human life would be sacrificed to further the prowess of technology. In contemporary culture, technology's legacy—and Mumford's prophecy—do indeed suggest a society utterly transfixed by its passion for speed. And most ironically in our impatient electronic culture, the phrase "Real Time" has come to symbolize the instantaneous, the nanosecond, or, what distinguished media oracle Marshall McLuhan once referred to as "allatonceness." Today, as we struggle to reconcile the virtual against the tangible, what does it mean to be real at all?

As it is, there is nothing particularly real at all about Real Time, and certainly nothing human about it. In electronic media, where the transmittal of data depends upon the generally unreliable support of varying bandwidth, Real Time is immediate time, everything at once time, time without interruption or delay. Real Time implies no waiting—but in the Real World, don't we occasionally wait for things? We wait in supermarket lines, at the bank, in movie queues; we wait "on hold" on the telephone, or put the VCR on "pause" to answer the door. Information transmittal, whether on CD-ROM or via networked phone lines or in face-to-face conversation, takes time. Delays, whether momentary or extended, are the casualties of such unpredictable transmittals and mirror the very real delays we face in everyday life. "Historical time is intermittent and variable," notes George Kubler in *The Shape of Time*, suggesting quite reasonably that indeed, life happens in between those moments. For electronic experiences to resonate with equal meaning, it would seem imperative for such lapses to be duly recognized, if not celebrated altogether.

Time takes many forms, and not all of them are real. There is psychological time, perceptual time, imaginary time, spiritual time. Social psychologists have observed that reality is made up of an amalgam of all of these. Noted sociologist P. A. Sorokin once observed that each culture and discipline has its own perception of time and its meaning; his definition of socio-cultural time is a conceptual model

: Openings

4.1.3 Set titles and openings in a form that contributes to the overall design

A page full of letters... can lapse into a typographic slum or grow into a model of architectural grace, skilled engineering and simple economy.

: Openings

4.1.4 Mark each beginning and resumption of text

- begin a new text block flush left to the margins and use indents elsewhere.
- use fleurons (typographic ornaments) to flag a new beginning
- use small caps or bold u&lc for the first line of the new text block
- use an initial letterform to create visual interest (versal or lettrine as drop cap)



OSCULETUR
me osculo oris sui; quia
meliora sunt ubera tua
vino, ¶ fragrantia unguentis
optimis. Oleum effusum
nomen tuum; ideo adoles-
centulae dilexerunt te.

TRAHE ME, post te
curremus in odorem
unguentorum tuorum.
Introduxit me rex in
cellaria sua; exsultabimus et
laetabimur in te, memores
uberum tuorum super
vinum. Recti diligunt te.

« **N**IGRA SUM, sed
formosa, filiae
Ierusalem, sicut
tabernacula Cedar, sicut
pelles Salomonis. Nolite me
considerare quod fusca sim,
quia decoloravit me sol. Filii
matris meae pugnaverunt
contra me... »

“ **A**DIURO VOS, filiae
Ierusalem, per
capreas cervosque
camporum, ne suscitatis,
neque evigilare faciatis

dilectam, quoadusque
ipsa velit.”

VOX DILECTI MEI;
ecce iste venit, saliens
in montibus, transiliens
colles. ¶ Similis est dilectus
meus capreae, hinnuloque
cervorum. En ipse stat post
parietem nostrum, respi-
ciens per fenestras, pro-
spiciens per cancellos. En
dilectus meus loquitur mihi.

SURGE, propera, amica
mea, columba mea,
formosa mea, et veni.
¶ Iam enim hiems transiit;
imber abiit, et recessit.
¶ Flores apparuerunt in
terra nostra...

LAVI PEDES MEOS,
quomodo inquinabo
illos? ¶ Dilectus meus
misit manum suam per
foramen, et venter meus
intremuit ad tactum eius.
¶ Surrexit ut aperirem
dilecto meo; manus meae
stillaverunt myrrham, et
digiti mei pleni myrrha
probatissima. Pessulum
ostii mei...

: Openings

4.1.5 If the text begins with a quotation, include the initial quotation mark

- include beginning quote marks with the versal

: Headings & Subheads

- 4.2.1 Set headings in a form that contributes to the style of the whole
- decide between symmetrical (centered on the measure) or asymmetrical (flush left or right) running heads

: Headings & Subheads

4.2.2 Use as many levels of headings as you need: no more and no fewer

- it is not recommended generally to mix centered and uncentered heads

~ Main Section Title ~

Headings
and
Subheads

IF A MAN walk in the woods for love of them half of each day, he is in danger of being regarded as a loafer; but if he spends his whole day as a speculator, shearing off those woods and making earth bald before her time, he is esteemed an industrious and enterprising citizen.

MAIN CROSSHEAD

The ways by which you may get money almost without exception lead downward. To have done anything by which you earned money *merely* is to have been truly idle or worse.... If you would get money as a writer or lecturer, you must be popular, which is to go down perpendicularly....

Heavy Crosshead

In proportion as our inward life fails, we go more constantly and desperately to the post office. You may depend on it, that the poor fellow who walks away with the greatest number of letters ... has not heard from himself this long while.

MEDIUM CROSSHEAD

I do not know but it is too much to read one newspaper a week. I have tried it recently, and for so long it seems to me that I have not dwelt in my native region. The sun, the clouds, the snow, the trees say not so much to me....

Light Crosshead

You cannot serve two masters. It requires more than a day's devotion to know and to possess the wealth of a day.... Really to see the sun rise or go down every day, so to relate ourselves to a universal fact, would preserve us sane forever.

RUN-IN SIDEHEAD Shall the mind be a public arena...? Or shall it be a quarter of heaven itself, an hypethral temple, consecrated to the service of the gods?

hypethral:
from Greek
ἐν ὑπαιθρῳ:
'in the open air'

Main Section Title

⊗ IF I AM TO BE a thoroughfare, I prefer that it be of the mountain brooks, the Parnassian streams, and not the town sewers. ... I believe that the mind can be permanently profaned by attending to trivial things, so that all our thoughts shall be tinged with triviality.

MAIN CROSSHEAD

Our very intellect shall be macadamized, as it were; its foundation broken into fragments for the wheels of travel to roll over; and if you would know what will make the most durable pavement, surpassing rolled stones, spruce blocks, and asphaltum, you have only to look into some of our minds....

⌘ ORNAMENTED CROSSHEAD ⌘

Read not the Times. Read the Eternities.... Even the facts of science may dust the mind by their dryness, unless they are in a sense effaced each morning, or rather rendered fertile by the dews of fresh and living truth.

MEDIUM SIDEHEAD

Knowledge does not come to us by details, but in flashes of light from heaven. Yes, every thought that passes through the mind helps to wear and tear it, and to deepen the ruts, which, as in the streets of Pompeii, evince how much it has been used.

Light Sidehead

When we want culture more than potatoes, and illumination more than sugar-plums, then the great resources of a world are taxed and drawn out, and the result, or staple production, is not slaves, nor operatives, but ... saints, poets, philosophers....

Run-in Sidehead In short, as a snowdrift is formed where there is a lull in the wind, so, one would say, where there is a lull of truth, an *institution* springs up....

: Notes

4.3.1 If the text includes notes, choose the optimum form

- placement of notes: at bottom of page, at end of document, in the margins
- generally range for point size of notes: 7-10pts

4.3.2 Check the weight and spacing of superscripts

- endnotes: superscripts are standard within the text
- footnotes: symbols may be used
- create your own superscripts by reducing the size of text numerals and elevating the baseline

4.3.3 Use superscripts in the text but full-size numbers in the notes themselves

- the purpose of small text indications is to quietly indicate a reference, however once one begins the search for that reference, the numerals with the citation should be at full text size and superscripted

In the main text, superscript numbers are used to indicate notes because superscript numbers minimize interruption. They are typographic asides: small because that is an expression of their relative importance, and raised for two reasons: to keep them out of the flow of the main text, and to make them easier to find. In the note itself, the number is not an aside but a target. Therefore the number in the note should be full size.¹



To make them easy to find, the numbers of footnotes or endnotes can be hung to the left (like the marginal numbers on the following two pages and the footnote number below). Punctuation, apart from empty space, is not normally needed between the number and text of the note.

4.3.4 *Avoid ambiguity in the numbering and placement of endnotes.*

Readers should never be forced to hunt for the endnotes. As a rule, this means the endnotes should not appear in small



- ¹ This footnote is flagged by a superscript in the text, but the note itself is introduced by an outdented figure of the same size used for the text of the note. The main text on this page is set 10/12 × 21, and the note is 8/11.

: Notes

4.3.4 Avoid ambiguity in the numbering and placing of endnotes

- should appear at the end of the book (not end of each chapter) and should be chronologically numbered from beginning to end

4.4.1 Edit tables with the same attention given to the text, and set them as text to be read

- tables must be designed for readability
- text should be set horizontally — this is considered optimum
- do not condense, squeeze, squish or make typography too small in order to fit
- emphasis on information/content not on “furniture” (rules, boxes, guidelines)
- if used, “furniture” should read in the direction of the text read
- no need for rules that separate only a single column from white space
- tables must contain an adequate amount of white space

4.4.2 Avoid over punctuating lists

- use hierarchy instead of overt punctuation to control the flow of information

4.4.3 Set lists and columns of figures to align flush right or on the decimal

8	98	998	9.75
9	99	999 [*]	10
10	100	1000	10.25
11	101	1001	10.5

Above: aligning columns of nonaligning figures, with a hanging asterisk.

Below: columns in mixed alignment.

<i>Aster</i>	2:3	24 × 36	0.667	$a = 2b$
<i>Valerian</i>	271:20	813 × 60	13.550	$6a = c$

4.4.4 For text and numerals alike, choose harmonious and legible alignments

Introduction	7
Chapter 1 The Sex of Centaurs	11
Chapter 2 Poliphilo's Dream	43

Prologue • <i>page 5</i>
Points of Possible Agreement • <i>page 9</i>
Irreconcilable Differences • <i>page 11</i>
Conclusion • <i>page 163</i>
Index • <i>page 164</i>

4.5.1 Leave adequate space at the beginning and end of every publication

- inclusion of a half-title page on projects other than a saddlestitched book is common — this proceeds the title page
- saddlestitched projects may begin directly with the main title page
- leaving a blank leaf or blank page at the end of a book is customary

Jessica Helfand : Screen

Jessica Helfand : Screen

- Essays on Graphic Design,
- New Media, and Visual Culture

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Princeton Architectural Press

2001

4.5.2 Give adequate space to the prelims

- try hard to not create typographic desperation by cramming lots of forward content (contents page, preface, prologue, introduction) into combined pages. These pieces demand their own space.

4.5.3 Balance the back and front matter

- the issue of “signatures”: printed and folded sheets that form a unit of 8, 12, 16, 24 or 32 pages (a page is counted both front and back)
- 16 page signature is most common — most book designs are created to be divisible by 16...

Include a colophon in your work!

This book was designed by Robert Bringhurst,
set into type by Robert Bringhurst and Susanne Gilbert
at The Typeworks in Vancouver, and
printed and bound by Friesens in Altona, Manitoba.

The text face is Minion,
designed by Robert Slimbach,
issued in digital form by Adobe Systems,
Mountain View, California, in 1989.

It is supplemented here with Minion Cyrillic
and a trial version of Minion Greek,
used with the kind permission
of Robert Slimbach and Adobe Systems.

The captions are set in Scala Sans,
designed in the Netherlands by Martin Majoor
and issued in digital form by FontShop International,
Berlin, and its affiliates in 1994.

The paper -- which is Glatfelter laid --
was made at the Spring Grove Mill
in Spring Grove, Pennsylvania.
It is of archival quality and acid-free.

