

Definition: The design and use of typefaces as a means of visual communication from calligraphy to the ever-developing use of digital type is the broad use of the term *typography*. However, the art and practice of *typography* began with the invention of moveable type and the printing press. *Typography* is sometimes seen as encompassing many separate fields from the type designer who creates letterforms to the graphic designer who selects typefaces and arranges them on the page.

LETTERFORMS AND FONTS AT-A-GLANCE



K k
serif font

K k
sans serif font

K k
slab serif font

K k
novelty font

K k
script or hand font

SERIFS: Short strokes that extend from and at an angle to the upper and lower ends of the major strokes of a letterform. (*Serif fonts tend to be more traditional or older style fonts.*)

SANS SERIF: Without (sans) serifs. (*Sans Serif fonts tend to be more modern style fonts.*)

SLAB SERIF: Square or rectangular serifs that align horizontally and vertically to the baseline and are usually the same (or heavier) weight as the main strokes of the letterform.

NOVELTY FONTS: A stylistic font that varies in form or exaggerates features of traditional letterforms. May be serif or sans serif. May mimic handwritten letterforms whether printed or script. (*Not usually intended to be used for body text.*)

SCRIPT or HAND FONTS: Fonts intended to mimic handwriting.

WHAT IS THE BEST WAY TO CHOOSE OR MIX AND MATCH FONTS?

There are no absolutely right or wrong ways to choose fonts or mix different fonts. However, there are a few accepted standards that can speed up the font selection process and generally result in typographically attractive and readable compositions. These guidelines won't always work for you, but nine times out of ten they'll give you the results you want with the least amount of trial and error.

- When in doubt, pair a serif font for body text and a sans serif font for headlines.
- Avoid mixing two very similar typefaces, such as two scripts or two sans serifs. There is not enough contrast and the small differences will cause a visual clash.
- Limit the number of different typefaces used in a single document to no more than three or four.
- Avoid monospaced typefaces for body copy. They draw too much attention to the individual letters distracting the reader from the message.

A well designed page contains no more than two different typefaces or four different type variations such as type size and bold or italic style.

Mixtures are possible in the following situations:

- Within one typeface. i.e. a mixture of larger and smaller letter, but otherwise the same.
- Within a family of styles: mixtures of roman and variants of the font such as bold and italic.
- Within a historic style: mixtures of :
 - Old Style roman and Fraktur
 - Old style or Modern with Transitional
 - Slab serif or Geometric with Modern
 - Slab Serif with Grotesque
 - Schwabacher and Textura
- In a combination of condensed sans serifs, Egyptian, or modern styles that are written with a brush, and certain modern roman, sans serif, and neoclassical styles.

It is also possible to create a mixture of contrasts, as in the combination of sans serif and Garamond or English script and sans serif. For decorative capitals consider the style of the font. Ornamental creations that are based on neoclassical form match neoclassical types.

The following combinations are to be avoided:

- Historical fonts and their modern variations.
- Different types of Fraktur.
- Neoclassical and Renaissance fonts.

FINDING THE RIGHT FONTS FOR BODY TEXT

Without delving into every possibility, every nuance of a typeface, let's look at some of the key characteristics of body type. First, what is body type?

The bulk of what we read is body copy. It's the novels, magazine articles, newspaper stories, contracts, and Web pages we read day after day. You are reading body copy now. Body type or a body face is the typeface used for body copy.

What follows are guidelines and rules of thumb only. As with any typographic or design issue, use your own judgment.

Keep in mind that there are many other factors, including line spacing and line length, that will weigh heavily in your final choice of body type for any project. These exercises will help you eliminate some of the most obviously inappropriate choices.

Point Size

So how do you choose a specific typeface for body copy, and why? Body copy is generally set at 14 point or less, with 9-12 point being a good starting point size. Readability is the key to appropriate body type. Since body type is most often set at sizes less than 14 points a simple test of any face is "can you read it at body copy sizes?"

Blocks of Text

Body copy usually consists of sentences, paragraphs, and long lines of type. Even faces that are readable at body copy sizes can fail the readability test when set in long blocks. So the second test would be, "is it tiring or difficult to read long passages set in this typeface?"

Faces that work well at body copy or text sizes often work well at larger display type sizes. Type designed specifically for display type seldom works as body type.

Serif or Sans Serif

In the U.S. at least, body copy is most often set in serif faces — for most books and newspapers, especially. Experts seldom agree on the reasons for the use of serif or sans serif faces for body copy. The following statements are offered "without prejudice." Ultimately you will decide based on the needs and wishes of your audience, your clients, and your own sense of what is appropriate.

- Serif faces are the norm for most books and newspapers making them familiar and comfortable to readers.
- A good body face blends in and doesn't distract the reader.

- The serifs on some faces aid readability by moving the eye from one letter to the next -- connecting individual shapes to form whole words.
- Bold, unusual, or very distinctive serifs can distract the reader from the body text.
- Serif faces often have a subdued, formal, or serious look.
- Sans Serif faces are often crisper, bolder, or more informal.
- Sans Serif faces are often more readable than serif faces when set in very small type (such as for footnotes, captions, and "fine print")
- Serif faces printed from 300dpi or lower quality desktop printers or printed on textured paper may lose detail in the thin strokes and delicate serifs.

In choosing between serif and sans serif ask:

- "will my audience accept it?" and;
- "does it convey the appropriate tone for this document?" and;
- "does this face hold up well under the required printing conditions?"

Body Type Choices

So, what are good typefaces for body copy? There are literally thousands of typefaces available. Hundreds of them (probably more than that) might be classified as body type. However, remember that not every typeface is suitable for every job.

LEADING (OR LINE SPACING)

Leading is the space between lines of text. Pronounced ledd-ing, its name comes from the practice of using metal strips (usually lead) of varying widths to separate lines of text in the days of metal type. Leading is also called line spacing. Some programs offer multiple ways to specify leading which can lead to some confusion.

Although it refers to the space between lines of text, leading measurements are generally specified as the amount of space from baseline to baseline. Leading is normally measured in points, just like type.

How much leading?

One rule of thumb suggests adding about 20% or around 2 points to the point size of your text as a starting point for adjusting line spacing. Less is generally too crowded for body copy. However, when setting headlines, mastheads or type within a logo or page design, you will want to adjust your leading based on a more visual basis and not the simply legibility. When type is more of a graphic element and there is less of it to read, rules go by the way side and design comes into play.

When design is central, say in a logo design, a designer must still take in account how readability is effected especially when the type is in lower or mixed cases. Ascender and descenders may clash and make legibility difficult. *(Below is a sample of type set at 14 and 24 pts. respectively with a leading of 19. This is quite tight but may be appropriate in a logo. Notice that even though there are both ascenders and descenders present they are not overlapping one another.)*

**Jungle Bungle
designs**

Changing the leading of text affects its appearance and readability.

When starting a new project, experiment with the amount of leading to find what works best. Increased line spacing is also another way to combat gray pages and introduce more white space into a page layout.

Do all programs set leading the same way?

Depending on the software, leading can be a point measurement (10 pt, 12 pt, 29.5 pt, etc.) or a percentage of the typesize (10 pt type set with 120% leading). Some software programs give multiple options.

Normally the leading is measured from the baseline of one line of text to the baseline of the next. Or, the user could measure it from the top of the caps (Capitals) of one line to the top of the caps of the next. The amount of space is the same, but it affects the space between the first line of text and the text frame.

If text frames that have the same leading throughout don't seem to line up line for line with each other — check the leading method. A change from one paragraph to the next can also account for unexplained gaps or tight spaces between paragraphs.

Automated Leading

With Autoleading the program calculates what it believes to be the correct leading based on the text size. Be careful though. If the type size changes on portions of the text while autoleading is used, the results can be less than attractive. It's best to manually set your line leading yourself based on your type size and the application of the text being set.

KERNING AND TRACKING

Kerning and tracking are two related and frequently confused typographical terms. Both refer to the adjustment of space between characters of type.

Kerning is Selective Letterspacing

Kerning is the adjustment of space between pairs of letters. Some pairs of letters create awkward spaces. Kerning adds or subtracts space between letters to create more visually appealing and readable text.

Kerning information for many commonly kerned character pairs is built-in to most quality fonts. Some software programs use these built-in kerning tables to apply automatic kerning to text. Each application provides varying amounts of support for built-in kerning information and may support only Type 1 or only TrueType kerning data.

Anywhere from 50 to 1000 or more kerning pairs may be defined for any one font. A handful of the thousands of possible kerning pairs: Ay AW F, KO wa

Headlines usually benefit from kerning and text set in ALL CAPS almost always requires kerning for best appearance. Depending on the font and the actual characters used, automatic kerning without manual intervention may be sufficient for most publications.

Tracking is Overall Letterspacing

Tracking differs from kerning in that tracking is the adjustment of space for groups of letters and entire blocks of text. Use tracking to change the overall appearance and readability of the text, making it more open and airy or more dense.

You can apply tracking to all text or selected portions. You can use selective tracking to squeeze more characters onto a line to save space or prevent a few words from carrying over to another page or column of text.

Tracking often changes line endings and shortens lines of text. Tracking can be further adjusted on individual lines or words to improve hyphenation and line endings.

Tracking should not replace careful copyfitting. Use tracking adjustments carefully and avoid extreme changes in the tracking (loose or normal tracking following by a line or two of very tight tracking) within the same paragraph or adjacent paragraphs.

DEFINING AND FIXING DANGLING WORDS FOR BETTER TYPOGRAPHY ...

WIDOWS AND ORPHANS.

Do you leave readers dangling? Words left hanging leave readers in the dark. In desktop publishing, widows and orphans are those words or short phrases at the end or beginning of paragraphs that are left to sit alone at the top or bottom of a column — separated from the rest of the paragraph.

Not everyone agrees on what constitutes a widow and what makes a word an orphan. For every source that says orphans are the end of a sentence sitting alone at the top of a column there is another source that calls it a widow. No matter what we call them these widowed and orphaned bits of text can make our stories harder to read and our layouts look unbalanced.

Some instances of dangling words are less troublesome than others but in this article we'll look at ways to control them. Whether or not you choose to tinker with each and every instance of widows and orphans in your publications is entirely up to you and/or your client.

Some examples of widows and orphans that often need attention:

- A word or two at the top of a column that belongs with the paragraph at the bottom of the first column looks out of place.

- The start of a paragraph at the bottom of a column is equally annoying. When the rest of the sentence continues on the next page it can also destroy continuity for the reader.
- Subheads that appear at the bottom of a column or end of a page — without at least 2-3 lines of the following text — also look bad and hurt readability.

HOW TO CREATE EN DASHES, EM DASHES AND HYPHENS.

One mark of professionally set type is the proper use of hyphens, en dashes, and em dashes. Each is a different size and has its own proper usage. Learn how to create, modify, and typeset en dashes (–), em dashes (—), and hyphens (-) in desktop publishing.

Here's How:

1. The size of the en and em dashes is roughly equivalent to the width of the lowercase n and m, respectively, for the typeface in which they are used.
2. En dashes (–) are primarily for showing duration or range as in 9:00–5:00 or 112–600 or March 15–31.
3. Em dashes (—) are the proper dashes to use in place of single or double hyphens(--) as punctuation. Similar to a parenthetical phrase (like this) the em dash sets apart clauses in a sentence.
4. Hyphens are for hyphenating words and to separate characters in a phone number (123-555-0123).
5. Create en dashes with Option-hyphen (Mac) or ALT 0150 (Windows) — hold down the ALT key and type 0150 on the numeric keypad.
6. Create em dashes with Shift-Option-hyphen (Mac) or ALT 0151 (Windows) — hold down the ALT key and type 0151 on the numeric keypad.
7. Create en dashes in HTML with & #0150; (ampersand-no space, pound sign 0150 semi-colon). Or, use the Unicode numeric entity of & #8211; (no spaces).
8. Create em dashes in HTML with & #0151; (ampersand-no space, pound sign 0151 semi-colon). Or, use the Unicode numeric entity of & #8212; (no spaces).

Tips:

1. Sometimes en dashes and em dashes for a typeface are too small, too large, or too poorly spaced to be visually pleasing. Manually reducing or kerning them can improve their appearance.
2. Hyphens are usually shorter and thicker than the en dashes although it can vary by font and the difference may be hard to discern, depending on the font.