

## Tips on Copy-fitting

Before the manuscript is set in type, you can tell the author how to make it easier to copy. The layout can be made more compact. Revising the proofing just described to determine the number of characters (in letters) is the average word).

Large first lines (like T W V and Y should) are often the left margin of text blocks.

Be sure each copy is large first line of text block.

R capital a natural profile

It may be excessive to reach the right, but first be sure you know what you're doing.

When determining character count, use the same method as for the first line.

## What Type Styles Express

Each type style can be used in any design, providing the designer has a good sense of the style and its use. The style that can be communicated easily to the reader. Many styles have been designed for specific

Old style Roman, alignment, italics, and other styles, available in many fonts.

use — extra bold sans serif fonts, for example.

These styles express a certain mood, and they can be used in any design. The style that can be communicated easily to the reader. Many styles have been designed for specific

# TIPS ON TYPE

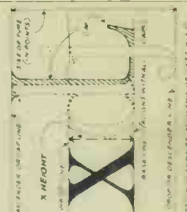
BILL GRAY

## The x-Height of Type

Different type sizes, all having the same point size, may look larger or smaller when compared with each other. This is because the x-heights of the different styles are not the same.



One point of view is that the larger the x-height of the letters, the more they will look like the body of the letter. The x-height of the letters is the height of the letters from the baseline to the top of the body.



Some of the lowercase letters (b, d, f, h, k, and l) have ascenders, parts that extend above the main body of the letter. Other letters (p, q, r, s, t, v, w, x, y, and z) have descenders, parts that extend below the main body of the letter.

b d f h k

g j p q r

The x-height of the letters is the height of the letters from the baseline to the top of the body. The x-height of the letters is the height of the letters from the baseline to the top of the body.

The x-height of the letters is the height of the letters from the baseline to the top of the body. The x-height of the letters is the height of the letters from the baseline to the top of the body.

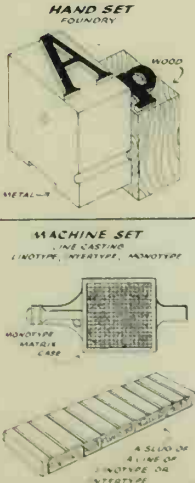
## What Is Type?

The letters of our alphabet are designed to repeat as necessary, to form words and sentences that express ideas.

Type is a letter, number, punctuation mark, or other character used in printing to communicate thoughts and ideas from a writer to a reader. Hand-set lettering performs a function similar to type but is custom-designed by a letterer. Calligraphy is beautiful writing of letters formed with a flat-ended pen or other tool. What new are reading is not type, but printing of letter forms that were handwritten — calligraphy.

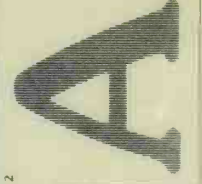
Until around 1480, all visual communication was usually hand-lettered, written (calligraphy), chiseled in stone, or printed from wood or clay blocks. After type came on the scene, more people began to read and civilizations began to flourish because of the resulting rapid spread of learning.

Typesetting is the art of designing with type. Samples of the actual physical form of type throughout its history are shown here.



composition is of the highest, and the speed of setting is fantastic. A type-by-type procedure of distribution of a single type character is shown below. Fewer, for the moment, the systems that use photographic machines in their design, outside, etc. Digital typesetting requires no plate unit.

The development of digital type requires an artist's drawing of each of the characters. The character is described and exposed by an inflexible CRT (cathode-ray tube) beam, which passes the character on photo material. The process is called scanning. The process is scanned to a size four-point.



## Digital Typesetting

The preliminary procedures for preparing type for printing are changing. Digital typesetting has been incorporated with traditional computer-processed photographic typesetting. This technology makes it possible to deliver all digital type (characters, etc.) into the original art (type) is converted into a digital code in simple terms, digitalization is the development of a type character by producing the shape of a series of individual elements. The quality of the resulting typesetting



WILLIAM A. BROWN, JR.

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Gray, Bill

Tips on type

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# TIPS ON TYPE

BILL GRAY



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NEW YORK CINCINNATI TORONTO LONDON MELBOURNE

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To Sara Ann Teeters, with love.

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*The medium does not communicate the typographic message —  
graphic designers do.*

## **Foreword**

*Around 1450 Johann Gutenberg invented movable type, marking the birth of the art of typographic design. Methods of printing and styling of letters have gradually progressed to a point where, today, we have a rich tradition of typographic excellence.*

*Recently electronic technology has caused explosive growth in certain areas of typography. For example, computer-assisted phototypesetting can set words for printing at fantastic speeds. The basic requirements of visual design still exist, however, and the rules of organizing the elements of type still prevail as they do in all arts. You should learn these fundamentals and use them creatively to help readers understand all the copy that is printed today.*

*The tradition of type must be considered the most enduring, quiet and effective institution of divine grace, influencing all nations through the centuries, and perhaps in time forging a chain to link all mankind in brotherhood.*

*Johann Gottfried von Herder*

## Introduction

*The basic fundamentals of organizing type to most effectively communicate ideas will be found in this book. While printing, both editorial (books) and commercial (ads), is the prime end result of this knowledge, other areas, such as television, require the same rules of type organization.*

*A love of letters is the beginning of typographic know-how. Whereas type may be only a part of the designer's task, it must be handled with the same taste and creativity as other design elements. The contents of this book will help the designer understand the requirements of good typographic design, but space limitations prevent an in-depth examination, and so further study is advised: the excellent bibliography on page 124 suggests additional readings for this purpose.*

## What Is Type?

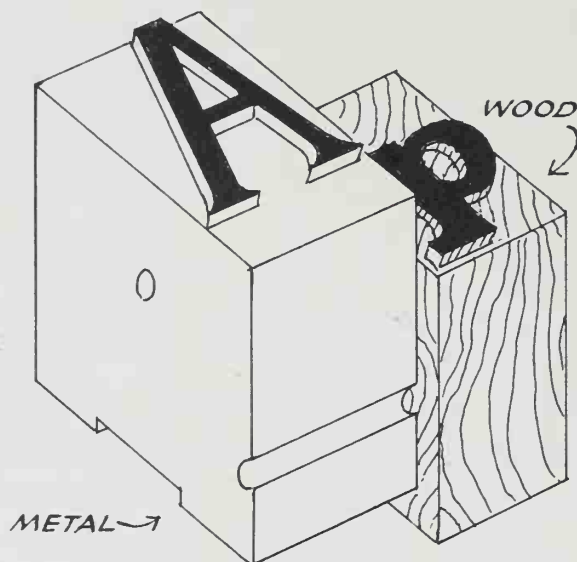
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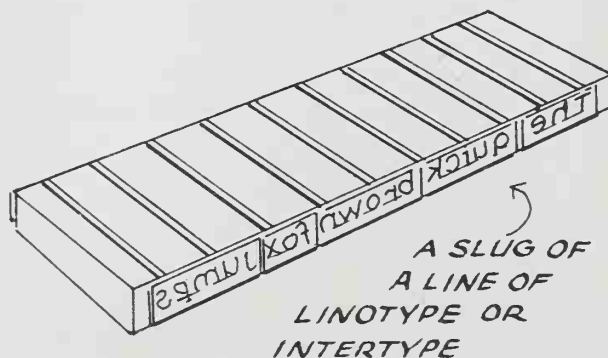
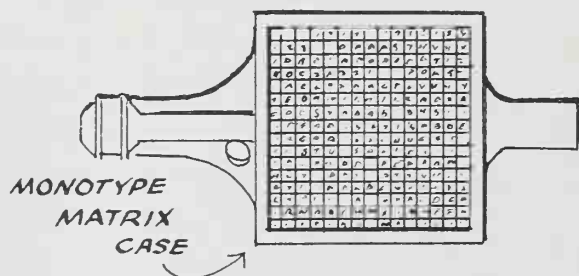
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Typography is the art of designing with type. Samples of the actual physical form of type throughout its history are shown here.

### HAND SET FOUNDRY



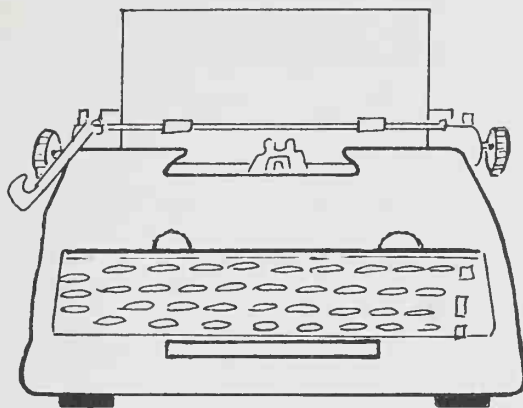
### MACHINE SET LINE CASTING LINTYPE, INTERTYPE, MONOTYPE





# TYPEWRITER

SEE PAGE 101



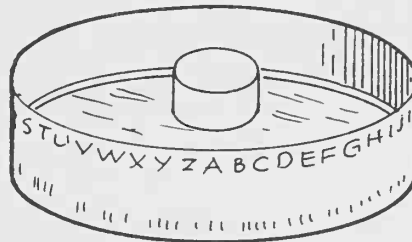
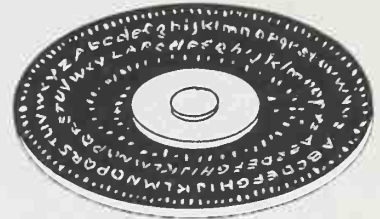
## DRY TRANSFER SHEETS

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	DDDDDEEEEEEEEEEEEE	
	FFFGGGGHHHHHHIIIII	
	IIIIJJJKKKLLLLMMMM	
	MNNNNNNNNNNNOOOOOO	
•	OOOPPPPPQRRRRRRRR	
	RRSSSSSSSSSSTTTTTT	
	TTTUUUUUUVVVVWWXX	
	YYZZZ&&aaaaaaaabbbc	
	ccccddddddeeeeeeeeeefff	
•	fggghhhhhiiiiiiiijjjkkllll	
	mmmmmmnnnnnnnnnnnoooooo	
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# PHOTOGRAPHIC TYPESETTING

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(PHOTON)



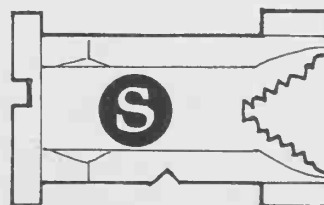
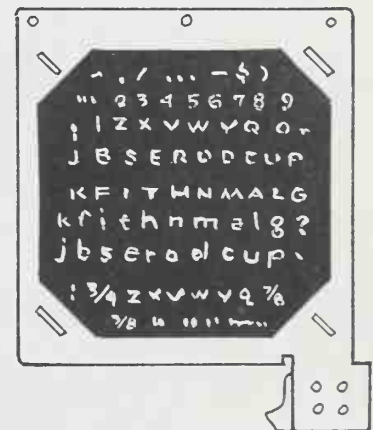
DRUM  
(V-I-P & DYMO)



FILM STRIP  
(TYPOSITOR)

GRID  
(LINOFILM)

MOST PHOTO  
SYSTEMS ARE  
COMPUTER  
ASSISTED



CIRCULATING  
MATRIX  
(FOTOFETTER)

## Glossary

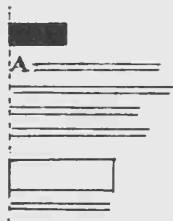
Listed below are type terms, which are given at the beginning of this book because they are used throughout. A special list of electronic terminology is provided in the section on computer-assisted phototypesetting.

**AA.** Author's Alterations; changes in copy by the writer. If made after type is set, they are costly.

**Agate.** A unit of vertical measurement for newspaper space. 14 agate lines equal one inch.

**Alignment.** An imaginary line upon which caps and lowercase letters rest; base line. Also a vertical placing of elements with a common lineup.

**The color**



**Ampersand.** A character of type (&) that stands for and.

**Backslant.** Letters that slant to the left, as these do.

**Body Copy.** The text of an ad or the pages of a book. Type size is from 6 to 14 points.

**Cap.** Abbreviation for capital, or uppercase letter.

**Caption.** The heading of a page of type or the large display letters of a title on an ad. Usually 18 points or larger in size.

**Case.** A drawer, or tray, with divisions for storing hand-set (foundry) type.

**Character.** One letter, punctuation mark, number, etc., in a font of type.

**Character Count.** The total number of characters and word spaces in a manuscript to be set in type.

**Cold Type.** Any type set by means other than casting. Hand-set and phototype.

**Comp.** Short term for comprehensive layout, showing the exact position of all elements, as opposed to a rough layout.

**Compositor.** The worker who sets type according to the designer's specifications.

**Cursive.** Type that resembles handwriting.  
*Lydian Cursive*

**Cut.** An engraving plate in relief (letterpress) printing.

**Display.** Type used for headlines; usually 18 points in size or larger.

**Dummy.** Layout, either rough or comprehensive, showing the arrangement of all design elements.

**Ellipses.** Three periods (...) that denote text matter is incomplete, to be continued, or omitted.

**Em.** A nonprinting space unit of type measurement that is a square of the size of the type used. A mutton.

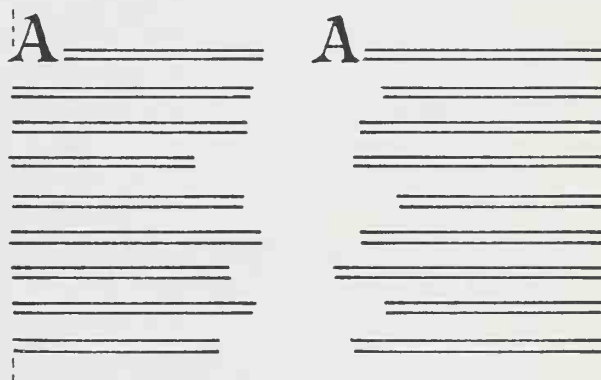


**Em-dash.** A long dash (—) the width of an em.

**En.** An en-quad (nut), which is half the width of an em.

**En-dash.** A dash (–) the width of an en.

**Flush left (or right).** Lines of type that align vertically on the left border (or the right border). The opposite side of the copy is ragged.



**Font.** All of the characters of one size of one type style.

A	B	C	D	E	F	G	H	I	J	K	L	M	N
O	P	Q	R	S	T	U	V	W	X	Y	Z		
Qu	&	.	,	-	:	;	'	'	"	"	!	?	[ ] ( )
a	b	c	d	e	f	g	h	i	j	k	l	m	n
o	p	q	r	s	t	u	v	w	x	y	z	æ	ff
fi	fl	ff	fl	ff	fl								
( )	[ ]	.	,	-	'	'	"	"	:	;	!	?	
A	B	C	D	E	F	G	H	I	J	K	L	M	N
O	P	Q	R	S	T	U	V	W	X	Y	Z	&	
\$	1	2	3	4	5	6	7	8	9	0	.	,	-
\$	1	2	3	4	5	6	7	8	9	0	.	,	-

**Grotesque.** Another name for sans serif type style.

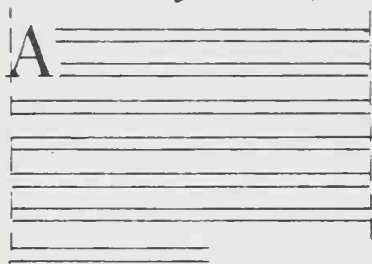
## Anzeigen Grotesk Bold

**Hot type.** Type composed by melted metal in molds on a line (Linotype, Intertype, and Ludlow).

**Incunabula.** The first fifty years of printing.

**Italic.** Type that is slanted to the right.

**Justify.** Vertical alignment of both sides of text type.



**Kerning.** Type that sets into the adjacent letterspace to accomplish better spacing, as in **AT**.

**Leading** (pronounced "ledding").  
Space between lines of type.

**Letterspace.** Additional printing space between letters of a word.

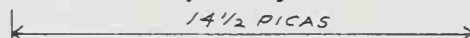
**Ligature (Logotype).** Two or more letters joined together, as in ff.

**Lowercase.** Uncapitalized letters.

**Mark up.** To specify the type to be set — size, spacing, leading, length of measure, etc. Instructions to the compositor:

**Measure.** The width of a line of type in picas.

You can expand your service.



**Negative.** A reverse image of black on white (white on black).

iustitiā quā non a mofaica lege (sep  
Moyfes nascitur) sed naturali fuit r  
attestatur. Credidit enim Habraam

**Oblique.** Another name for slanted, or italic, type.

**PE.** Printer's error.

**Pi.** Mixed up type, or special characters (sorts).

**Pica.** A basic unit of measurement for type. 1 pica equals 12 points, or 1/6 of an inch. 6 picas equal 1 inch.



**Point.** A unit of measurement for type size equal to  $\frac{1}{2}$  of an inch. 12 points equals 1 pica.

**Ragged.** Edges of text not justified in a common alignment.

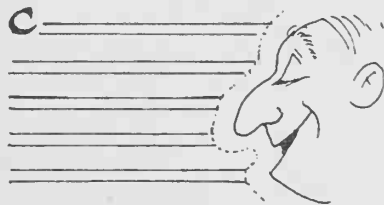
**Recto.** The right-hand page of a book.



**Roman.** Type that stands upright, as opposed to slanted italic. Also, a style of type with thick parts, thin parts and with serifs.

A

**Runaround.** Type arranged to align with the uneven edges of an illustration or other copy.



**Running head.** A title repeated at the top of each page of a book.

**Sans serif.** A major style of type whose forms have no serifs.

**Set.** The relation of width to height of a single character of type. Also, to compose type.

**Small caps.** Capital letters whose height is the same as the x-height of lowercase letters of a font of type.

↓  
ABC ABCDEFGHIJKLMNOP abcdefgh

**Slug.** One piece, or line, of type from a line-casting machine (Linotype, Intertype, etc.).

**Solid.** Lines of type composed with no leading between the lines.

**SS or S/S.** Same size.

**Spec.** A short term for specify or specification.

**Swash.** A decorative flourish added to some letters.

A B C C D E F F G H

**Type casting.** Typesetting with molten lead in molds. Machine composition.

**Type high.** 0.918 inches, the height of all type for printing by letterpress.

**Type family.** All the variations of one style of type. Bold, light, condensed, bold condensed, etc.

SEE PAGES 104-105

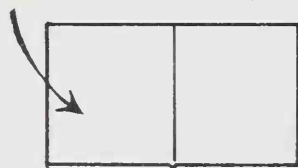
**Typo.** A typographical error.

**Teh** INSTEAD OF **The**

**U/lc.** Abbreviation for uppercase and lowercase type.

**Uppercase.** Capital letters. Majuscules.

**Verso.** The left-hand page of a book.

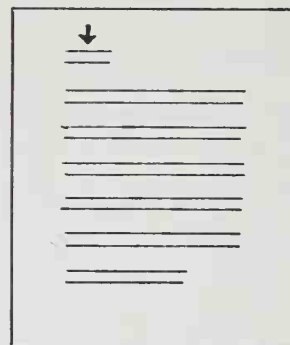
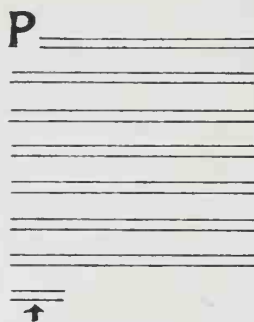


**Weight.** The boldness of a typeface.

**A A A A A**

DIFFERENT WEIGHTS OF 48 PT. FUTURA

**Widow.** One word as the last line of text. Also, a short line at the top of a column or page.



**Word space.** Space added between words to fill a specified measure of a line of type.

**X-height.** The height of the body of lowercase letters. It does not include the ascenders or descenders.

**x ph A**

## A Short History of Type

Johann Gutenberg invented printing from movable type in Mainz, Germany, in about 1450. His remarkable Bible, printed at that time, is a printing classic. The Dutch dispute Gutenberg's primacy, claiming that Laurens Coster, a contemporary of Gutenberg, was actually the first printer, but this disagreement has never been absolutely resolved. Gutenberg used a letter style (Gothic Textura) that was based on handwritten black letter forms popular in northern Europe at the time.

iudeos ⁊ uniuersę genti: et erant conti-  
nentes hęc modũ . Rex antiochus si-  
moni sacerdoti magno: et genti iude-  
orũ salutem. Quoniãquidẽ pestilentes  
obtinuerũt regnũ patrũ nostrorũ: volo  
aut vindicare regnũ ⁊ restituere illud  
sicut erat antea electũ: feci multitudinẽ  
exercitus . et feci naues bellicas. Volo  
autẽ procedere per regionẽ ut ulciscar  
in eos qui corrupcũt regionẽ nostrã:  
et qui desolauerũt ciuitates multas i  
regno meo . Nunc ergo statuo tibi o-  
mines oblationes quas remiscent ti-

Printing spread rapidly to other countries. In Italy the black letter became more rounded.

tet laude perhenni Lab

In 1470 Nicolas Jenson, a Frenchman who studied under Gutenberg and then migrated to Venice, designed a typeface that he called Eusebius, fashioned after the humanistic written forms of the time. Eusebius was the first roman type style. Today it is identified as Antique Old Style Roman.

oyles nascitur) sed n  
estatur. Credidit eni

*Photostatic copy of Jenson's type,*

abcdefghijklm  
nopqrstuvwxyz

*Cloister – a 20th century typeface*

At the end of the fifteenth century, Aldus Manutius, produced the first italic type in Venice. It was based on local, slanted, calligraphically written forms.

N am si pieria quadrans tibi  
O stendatur, ames nomen, uic  
E t uendas potius, commissa q

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
RSTUVWXYZ 1234567890

*Claude Garamond, with a later assist from Jean Jannon, designed many excellent roman types in early sixteenth-century Paris. These beautiful types are very legible and are classed as French Old Style.*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
STUVWXYZ .,:;! 1234567890

*After Garamond's death in 1561 no substantial change in type design occurred for almost two centuries. In 1720 Englishman William Caslon designed the fine Caslon old-style types, which were inspired by Dutch types of the time. His types are considered by many experts to be the most readable ever designed and are classified as the outstanding examples of Dutch-English Oldstyle.*



abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
RSTUVWXYZ 1234567890

*John Baskerville, an English writing master, designed an outstanding, refined type of exceptional beauty around 1775. It is classed today as Transitional Roman.*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
UVWXYZ .,:;"'?!&1234567890

*In 1788 Giambattista Bodoni, an Italian, designed a mechanical-looking roman type that is very legible. It is classed today as Modern Roman.*

All of the roman styles shown so far demonstrate a progression of change in the following areas:

1. A gradually increasing contrast between the thick and thin strokes.
2. A refinement of serifs, leading to an elimination of fillets.
3. Change from biased stress to vertical stress on curved parts of letters.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
TUVWXYZ 1234567890

*Square Serif types originated in France about 1815 and are broadly referred to as Egyptian.*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
UVWXYZ 1234567890

*Sans serif letters existed in early Greek and Roman inscription but did not appear in type styles until much later. In the late 1800s European foundries produced the first sans serif types (Akzidenz Grotesk, later called Standard). Around 1928 Paul Renner, at the*

*Bauhaus in Germany, designed Futura, a sans serif type based on classic proportions. The letters are mechanical-looking and even-weighted. Helvetica is a more contemporary sans serif style designed in Switzerland; its letter widths appear to be the same.*

#### HELVETICA

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

**QRST anopq**

TRYLON

**A B C D E**

LOG CABIN RUSTIC

**A B C D**

SAPHIR

COMMERCIAL  
SCRIPT →

*A T auv*

**T U V W** *a t u w*

NORMANDIA OPEN

**I J K L M N O P**

COOPER BLACK

**A M N O P Q R S**

BROADWAY

**A S T U**

PROFIL

**A B C D E m n o p q r s**

FREEHAND

**G H I J** *a g h i*

BRODY

**D E F G H I J K L**

LARIAT

**W X Y**

PRISMA

**A P Q** *a b c d*

LEGEND

PRESTIGE PICA

SCRIBE

ORATOR

MANIFOLD

In 1829 William Burt, an American, patented the first typewriter, which was originally designed as a typesetting machine. At first, only capitals were available but later developments included the small letters as the typewriter became a vital part of the business office. A more recent development, the electric typewriter, has resulted in many new typewriter styles.

PRESENTOR

ADVOCATE

SCRIPT Type

LETTER GOTHIC

PRESTIGE ELITE

BOOKFACE ACADEMIC

AUTO ELITE

COURIER 12 ITALIC

SHOWN HERE ARE SOME OF THE STYLES AND SIZES OF TYPE AVAILABLE FOR IBM TYPEWRITERS →

*In 1886 Ottmar Mergenthaler perfected the first linecasting machine, on which an entire line of type could be cast in hot metal in one piece. Called Linotype, this invention was the most significant change in typesetting technology since Gutenberg.*

*Around 1946 phototype came on the scene. Phototype uses photographic images to print type. Many distortions of existing styles become possible through photographic manipulation.*

*Today electronic technology is revolutionizing typesetting techniques again with computer-assisted phototypesetting.*

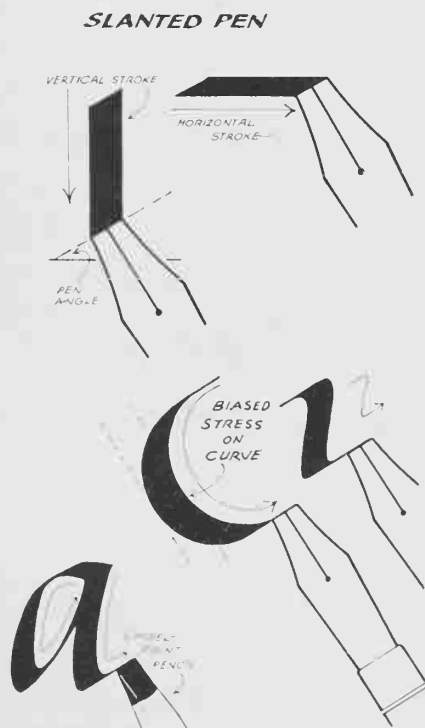
*Many thousands of variations of the aforementioned type styles are available today. The serious student of typography should learn of the changes in current styles by constantly investigating new styles.*



# How Calligraphy Relates to Type

The flat-edged pen was the primary tool used for writing the early manuscripts. The basic styles for roman, italic, and black letter characters were all established by the fifteenth century, before type came on the scene. Every typographic designer should learn flat-edge calligraphy for two reasons. First,

most of our first types for lowercase letters have their roots in handwritten forms. A better understanding of these type forms is only possible through investigating and practicing their calligraphic sources. Second, designers must indicate type on layouts, and the method of writing calligraphy is the same as chisel-point indication of type on layouts. Shown below are some of the obvious relationships.



Although the examples shown are for lowercase letters, the capitals can be drawn in the same manner.

gebieten hm ze frankenfurt die  
sullen gebieten dem bischof von  
meigent bi dem pannen vnd sol si

WRITTEN MANUSCRIPT LETTERING AT THE TIME THAT  
GUTENBERG INVENTED THE PRINTING PRESS.

nis misericordia et veritate cum domino inco-  
municare michi: sin autem aliud placeat et  
hoc dicere michi: ut vadam ad dexteram  
sive ad sinistram. Roderunt laban et ba-

GUTENBERG'S FIRST TYPE (PHOTOSTAT FROM  
THE 42 LINE BIBLE HE PRINTED (1450).

Today, it survives only as a quaint  
type which we use discreetly to set  
a few words for a greeting card or a  
formal invitation.

20TH CENTURY TYPE DESIGNED BY F.W. GOUDY.

THE PEN ANGLE FOR WRITING THIS BLACK  
LETTER SHOULD BE ABOUT 40°.

haec fecisti & tacui. Exisamasa inique  
quodero tui similis. arguam te & statuā  
contra faciem tuam. Quae enim audi  
entis utilitatis. ē nos laborando sudare.

*Photostat of Carolingian minuscule written by Alcuin for Charlemagne.*

One of the results of the emperor  
Charlemagne's revival of learning  
in the eighth century was the  
development of a written alphabet  
called Carolingian minuscule. From  
these beautiful written letters

(shown above), other major  
calligraphic forms eventually  
evolved — the black letter of  
northern Europe, humanistic  
small letters, and the slanted  
chancery cursive.

---

ulta quoque & bello passus lano : genus unde

*Pre-Jenson humanistic writing.*

attestatur. Credidit enim Habraam deo & leg  
quā non a mosaica yses nascitur) sed naturali

*Jenson's Eusebius, the first roman typeface.*

abcdefghijklmnopqrstuvwxyz

*Twentieth century typeface, Cloister, based on Jenson's Eusebius.*

Nicholas Jenson's roman type,  
based on humanistic manuscript  
hands, appeared in about 1470

and has served as a model for  
almost all subsequent roman types.

*io gli accenda quel tanto di lume col donargli quest  
mia operetta, quanto con le mie piccole forze si*

*Calligraphy by Tagliente, Italy.*

*Solus enim tristis hac tempestate camœnas  
Respexit, cum iam celebres, notiq; poetæ*

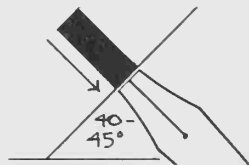
*First italic typeface designed by Aldus Manutius.*

*abcdefghijklmnopqrstuvwxyz*

*Palatino - contemporary italic type designed by H. Zapf.*

In early fifteenth century Florence, Niccolo Niccoli established a writing school emphasizing the chancery cursive, which was adopted by the Catholic church as the official calligraphy for papal briefs. Niccoli had a great influence on the letter stylings of three great

writing masters of the Renaissance: Ludovico degli Arrighi, Giovanni Tagliente, and Giovanni Palatino. Aldus Manutius, with help from Francesco Griffi, used the stylings of the times to design the first italic type, based on chancery cursive, around 1500.



*and warmth and happiness*

*Contemporary italic calligraphy written at a 45° pen angle.*

*Facile à jimiter pour les femmes.*

Script written by Lucas Materdot in Avignon, 1608.

*Prize exquisite Workmanship, and be carefully/diligent.*

Formal Script written by Bickham in 1730 with a pointed spring pen.

EXCELSIOR SCRIPT SEMI BOLD

*abcdefghijklmnopqrstuvwxyz ABCDEFGH  
IJKLMNOPQRSTUVWXYZ*

Type which evolved from written script forms.

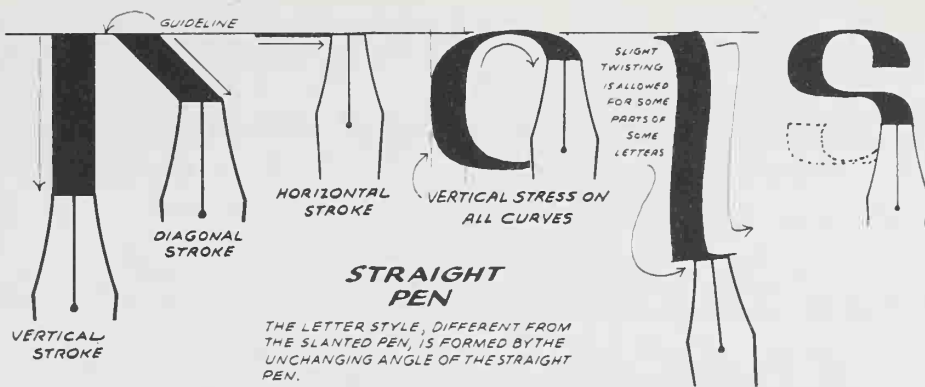
abcdefghijklmnopqrstuvwxyz

Chisel-point indication of type on rough layouts is almost always done in a calligraphic manner. Shown here is the typeface Caslon 540 and how it can be indicated with

abcdefghijklmnopqrstuvwxyz

chisel-point pencil, single stroked, with flat edge held at a 20° to 30° angle. Almost all typefaces can be indicated in a like manner.





**IN REBUS HUMANISPI REFUSICAALUTOBISHE**

*Uncial—a straight pen written style used in early manuscripts.*

**abcdefghijklmnopqrstuvwxyz**

*American Uncial—a contemporary type style.*

*Shown below and on the next page are typefaces with obvious written characteristics.*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 1234567890**

*ONDINE*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ  
vwxyz abcdefghijklmnopqrstuvwxyz 234567890*

*LADY*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 1234567890**

*FREEHAND*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz e k m n t h z  
EL GRECO

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
COMMERCIAL SCRIPT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
KAUFMANN SCRIPT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
TYPOSITOR A-51

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
WEDDING TEXT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 123456  
MISTRAL

## Classification of Type Styles

Type styles may be classified in many ways. Some historians claim that there are really only two styles — the vertical (roman) and the slanted (italic).

Bn *Bn*

Other experts say that there are four styles — the text letter, the roman, the italic, and the script.

ABC  
abcde

GOUDY TEXT

ABC  
abcd

GARAMOND

ABC  
abcd

PALATINO ITALIC

ABC  
abcde

COMMERCIAL SCRIPT

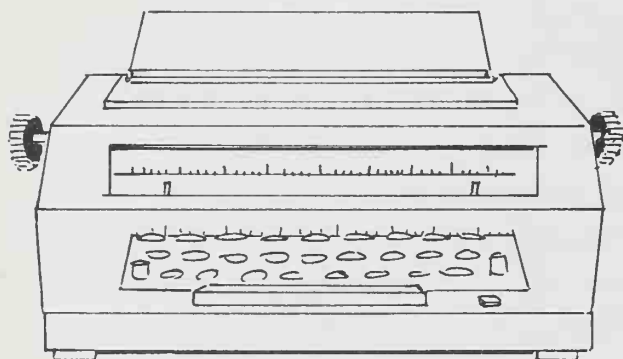
Still others say that further classification is necessary and subdivide roman into Antique Old Style (Cloister), Formal Old Style (French-Garamond), Informal Old Style (Dutch-English-Caslon), Transitional Roman (Baskerville), Modern Roman (Bodoni), and San Serif (Futura). All of these were shown in historical sequence on pages previously. Many thousands of variations, called by many different names, have been designed from them since Gutenberg's time. Many more will be developed in the future; and as they appear, you should place them in one of the classifications described above.

Craw Modern  
Century Expanded Italic  
Times Roman **Hobo**  
*Commercial Script*  
Helvetica Italic  
P.T. Barnum **Windsor**  
*Signal Medium*  
News Gothic Condensed  
*Derby* Optima

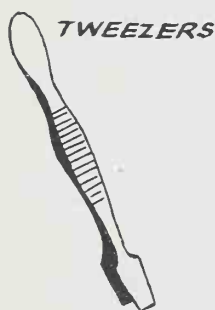
ETC. ETC. ETC.

## Tools

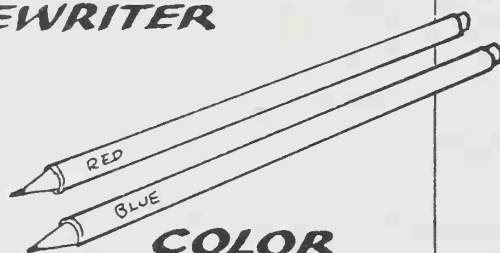
In addition to those tools normally used by all graphic artists (pens, pencils, Tsquares, triangles, etc.), shown here are "tools" especially useful to the typographic designer.



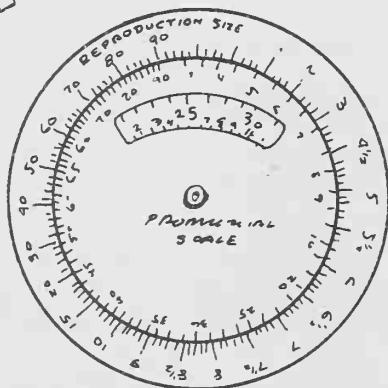
**TYPEWRITER**



**TWEEZERS**



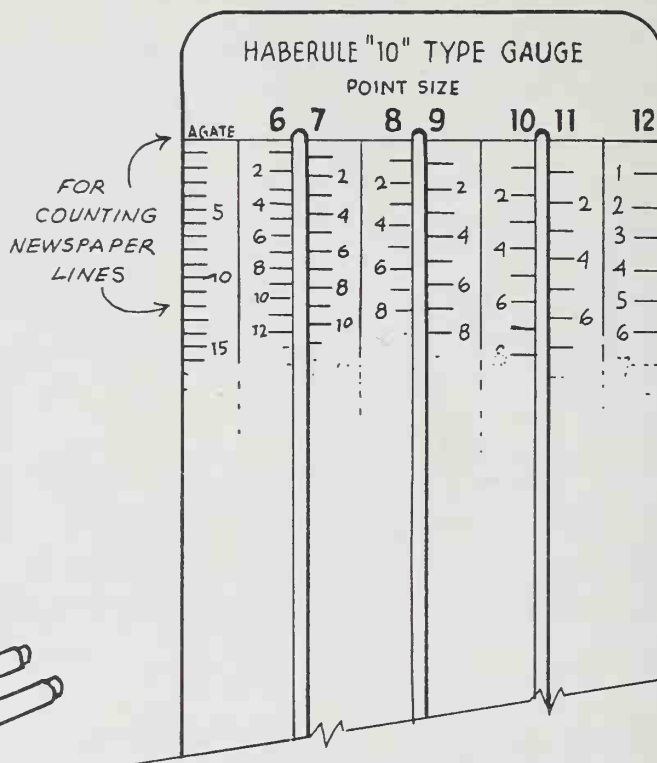
**COLOR  
PENS**



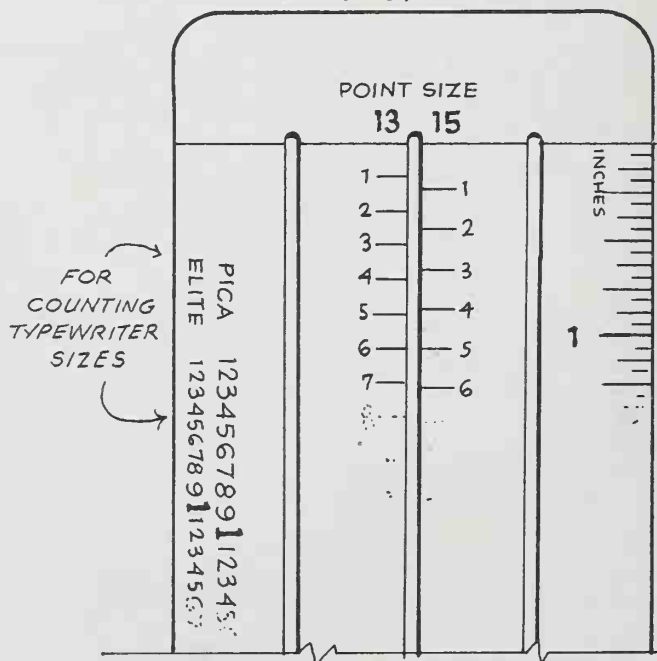
**PROPORTIONAL SCALE**

## TYPE GAUGE

TOP OF FRONT SIDE



TOP OF BACK SIDE



# PALATINO

6 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

8 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

10 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 123456789

12 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567

14 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

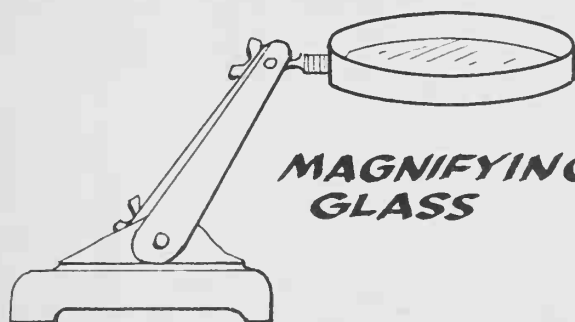
abcdefghijklmnopqrstuvwxyz 1234

18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234

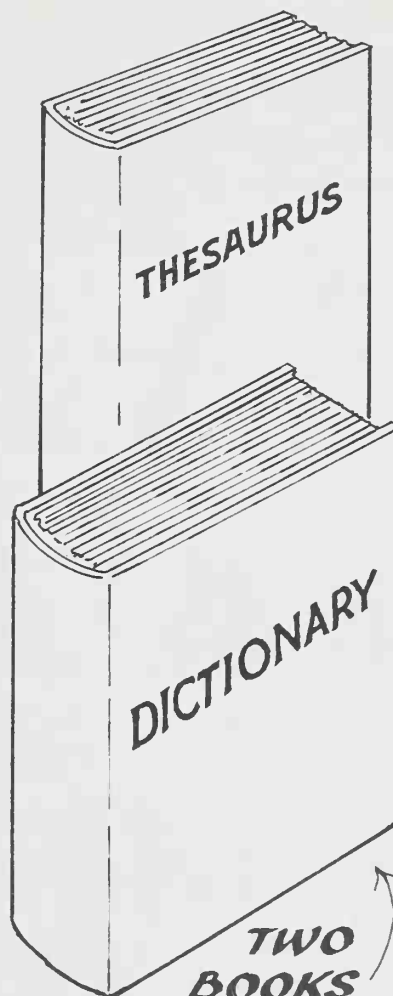
## TYPE SPECIMEN BOOK



**MAGNIFYING  
GLASS**

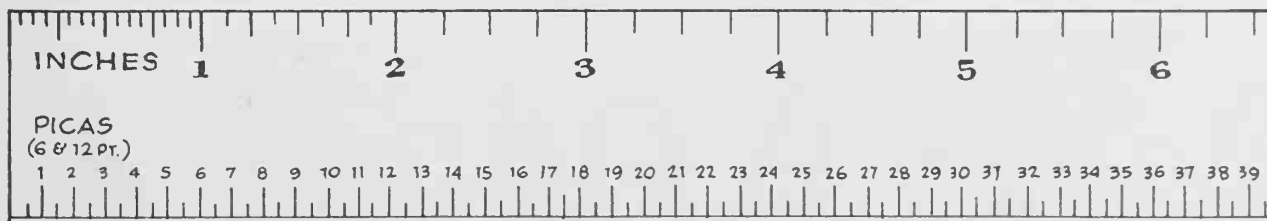


**NEEDLE**

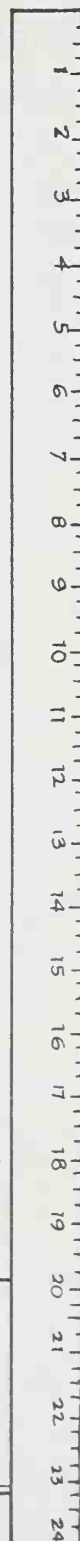


**TWO  
BOOKS  
YOU WILL USE**

**STEEL  
RULER**



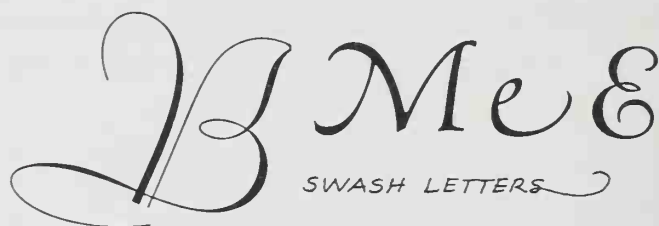
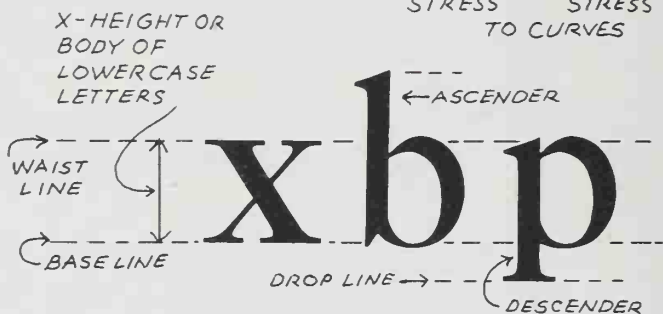
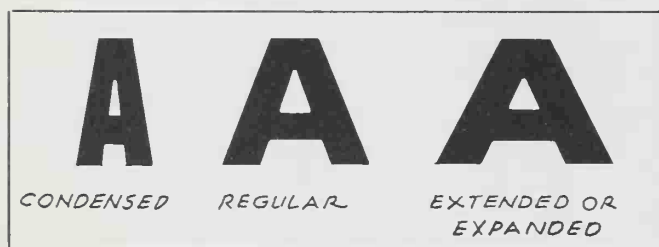
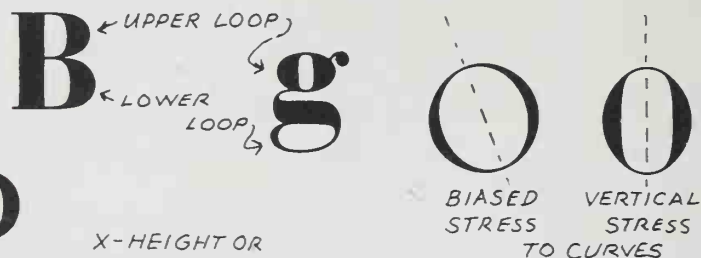
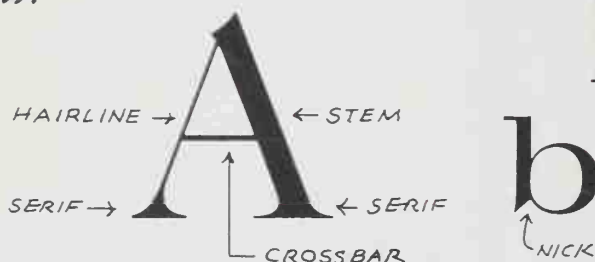
**PICA RULER**

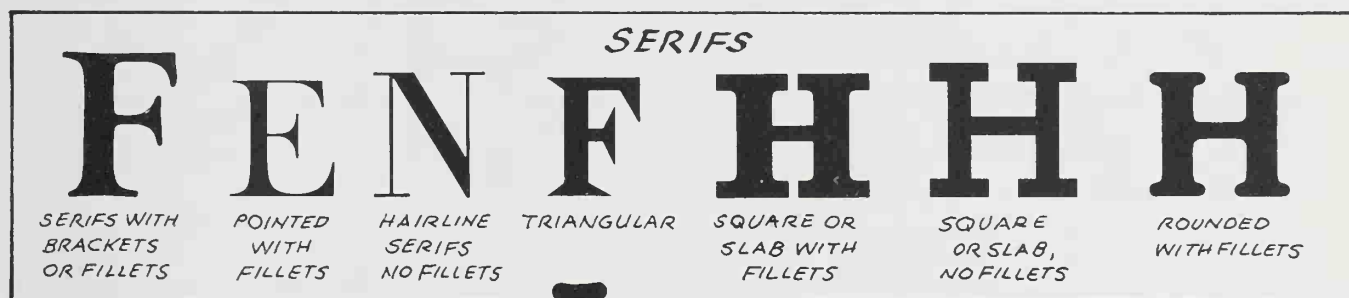
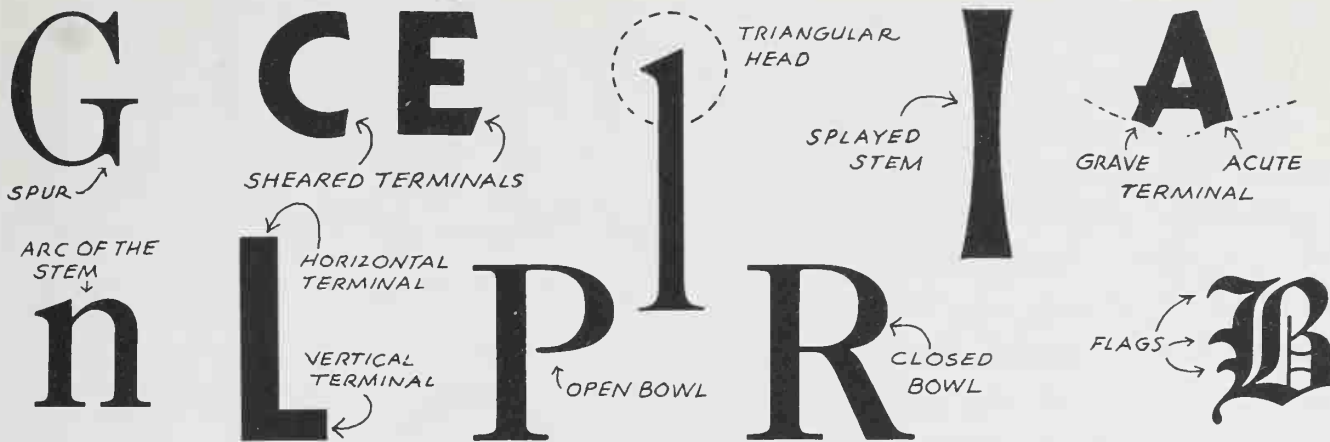




# Parts of Typefaces

Shown here are the correct names for the parts of type characters. Always use them whenever referring to the parts.

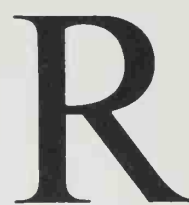




## How to Identify Typefaces

Many typefaces are available to the graphic designer. Getting to know them has always been a problem, especially for the beginner. Adding to the problem is the ability of computer-assisted photocomposing and digital systems to distort a basic alphabet into hundreds of variations. Aside from obvious differences of basic styles (roman, italic, sans serif, script, etc.) certain key characters and their parts should be carefully studied. Most differences are in the lowercase letters. All of the parts on pages 28 and 29 should be particularly noted. The one letter that is most often different in different alphabets is the lowercase g. Shown on the opposite page is the variety that exists in twenty-four typefaces. Note the subtle difference in the Garamond, Jenson, and Times Roman on the top line. Also note the Caslon 540 and Caslon Oldface: they are not the same, but the casual observer might think that they are. Characteristics of other letters are also shown to give the reader some clues for further recognition.

*Names of typefaces are in small print under the letters*



*Straight Tail*

CASLON BASKERVILLE  
TIMES ROMAN GARAMOND



*Curved Tail*

BODONI CALEDONIA  
CENTURY SCHOOLBOOK



*With Beard*

HELVETICA NEWS GOTHIC



*Without Beard*

FUTURA UNIVERS



*Slanted Sides*

FUTURA



*Vertical Sides*

HELVETICA



*Middle is  
Short of Base*

BANK GOTHIC



BODONI  
BULMER



BASKERVILLE  
TIMES ROMAN



GARAMOND  
CLOISTER

Cap C at the left has serif endings at both top and bottom. Center C has a serif ending at the top only. C at the right has soft, rounded, classic endings at the top and bottom.

KENNERLEY

BASKERVILLE

GARAMOND

JENSON

TIMES ROMAN

CASLON 540

BERNHARD  
ROMAN

BOOKMAN

BODONI

CHELtenham

CRAW MODERN

CASLON OLD FACE

BERNHARD  
BOOKLET

GOUDY BOLD

CALEDONIA

ITC BARCELONA

MARY ANN

CELTIC

NEWS GOTHIC

FUTURA MEDIUM

ITC GRAPH

OPTIMA SEMI BD.

P.T. BARNUM

LEGEND

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FUTURA

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPTIMA

ABCDEFGHIJKLMNOPQRSTUVWXYZ

HELVETICA

ABCDEFGHIJKLMNOPQRSTUVWXYZ

UNIVERS 55

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

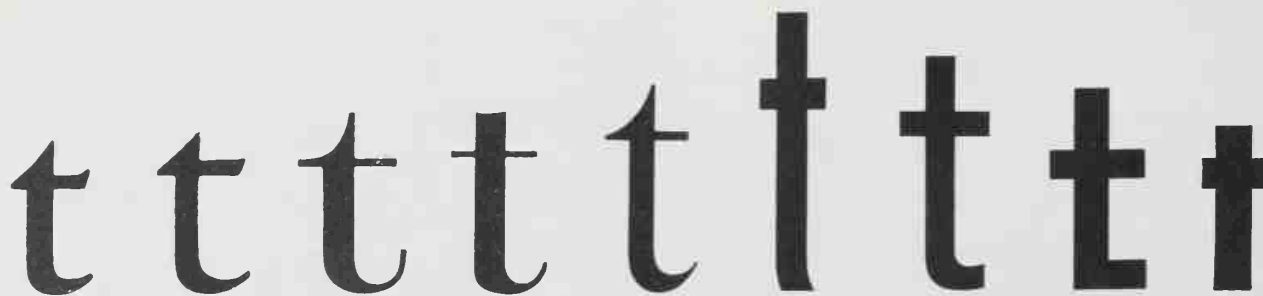
RAILROAD GOTHIC

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

ALTERNATE GOTHIC NO. 2

*The top two sans serif types have classic proportions (width to height relationship) based on Greco-Roman and Renaissance cultures. The middle two have uniform proportions and are sometimes classified as Grotesque, a name given to sans serif types*

*by European foundries. Gothic is a term given to heavy, condensed sans serif letters by early American typefounders because these letters resembled those of Gutenberg's first type. All of the above are sans serif.*



*Here are many varieties of lowercase t. The tops are flat or curved or pointed, and the bottoms*

*are either flat or curved, parts to be observed in identifying a typeface style.*



CLOISTER

BASKERVILLE

GARAMOND

BODONI

CASLON 540

Observe the variations on the letter *e* set in different typefaces. The Cloister has an angled crossbar. Baskerville blends gracefully from thick to thin. The Garamond has a freehand look,

with a high loop and crossbar. The Bodoni changes abruptly from thick to thin and has a straight curve. The curve of Caslon 540 has weight towards the bottom.

CENTURY EXP.

CENTURY SCHOOLBOOK

BODONI

BASKERVILLE

CASLON 540

Here are five varieties of serifs on the letter *u*. Serifs are not the only way to identify type, but you will become more sensitive to such

subtle changes as these when developing a better understanding of letter forms.

## T A g e r t a

In any alphabet more differences in form will be found in these letters than in any others.

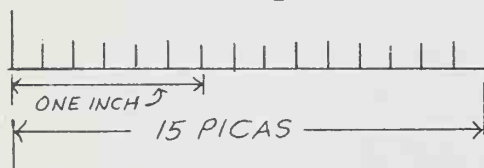
## The Size of Type

All typefaces are measured in points. A point is  $\frac{1}{72}$  of an inch (actually .0138 inch), so there are 72 points in 1 inch. 12-point type is type that is 12 points from the top to the bottom of the body.



One pica is 12 points, so 6 picas make up 1 inch (72 points). Picas are used for long dimensions such as the horizontal length of a line (measure) and the vertical length of many lines of text.

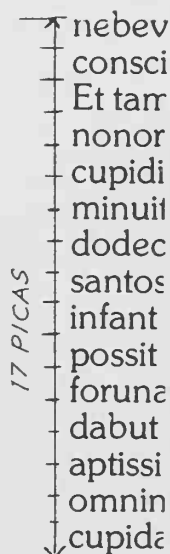
### Sounds expensive!



12 POINTS = 1 PICA

6 PICAS = 1 INCH

72 POINTS = 1 INCH



A B C D E F G  
H I J K L M N O  
P Q R S T U V  
W X Y Z & \$ 1 2  
3 4 5 6 7 8 9 0  
a b c d e f g h i j k  
l m n o p q r s t u  
v w x y z ct st ff fi  
fl ffi ffl . , - ' : ; ! ?

A COMPLETE FONT OF CENTURY OLD STYLE ITALIC

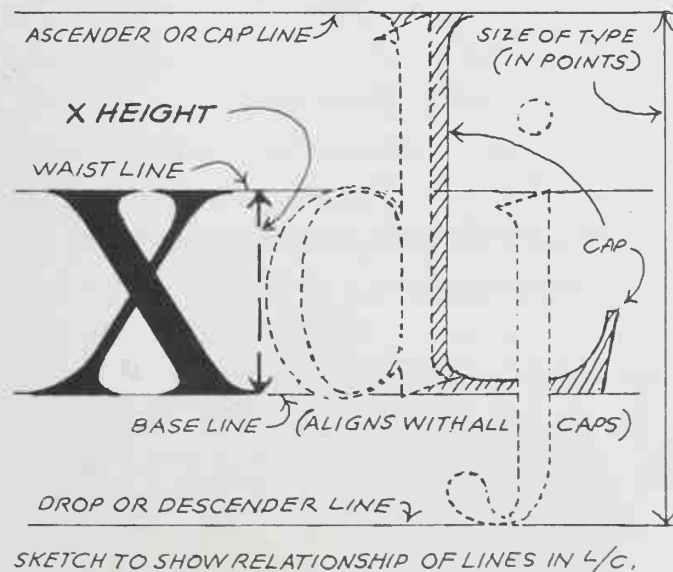
Every character in a font of one typeface is on a body of the same point size. A font includes capitals, lowercase, small caps, punctuation marks, etc., as can be seen in the diagram. However, the width of letters varies according to the letter. A lowercase "i" is narrower than a "w". The relation of width to height is called the set of a letter. In photo-composition systems this width is measured in units. A unit's width varies according to the system used.

## The x-Height of Type

Different type styles, all having the same point size, may look large or small when compared with each other. This is because the x-heights of the different styles are not the same.



One font of one style includes large and small capitals, lowercase letters, italics, etc. When identifying the size of that style, you measure from top to bottom of the body.



Some of the lowercase letters (b, d, f, h, k, and l) have ascenders, parts

b d f h k

that extend above the main body of the letter. Other letters (g, j, p, q, and y) have descenders, parts that extend

g j p q y

below the main body of the letter.

The remaining fifteen letters consist only of the main body of the letter, called the x-height (a lowercase x is one of the fifteen letters). The only exception to these three types is small t which breaks

t

the body line but has no ascender. The x-heights of different type styles make them look larger or smaller, even though characters are all the same size. When evaluating or learning about a new typeface, the x-height of lowercase letters must be noted.

## Dimensions of Type

*Type has the following dimensions*

**H M**

### 1. Style.

*The historical development of roman type styles was covered on page 13+.*

**C m d**

CAPITAL LOWERCASE ITALIC

*Style can be further broken down to form and structure.*

**R r**

CONTRAST OF FORM

**S S**

CONTRAST OF STRUCTURE

### 2. Size.

**E E**

### 3. Weight.

**D D**

4. Set — the width-to-height relationship of each character of type in a font.

**mi**

5. Color — red, blue, etc.

**E E**

### 6. Direction.

**R  
O  
ROADS  
D  
S**

### 7. Texture.

*Texture in text type can best be seen in the mass. Observe the variety of textured effects possible in text on the next page.*

*The design elements of contrast and harmony exploit these dimensions in creating a typographic design. How and to what degree this is done depends on the taste and judgment of the designer in creating his or her arrangements.*

Recently electronic technology has caused explosive growth in certain areas of typography— For example, computer-assisted phototypesetting can set words for printing at fantastic speeds. The basic requirements of visual design still exist, however, and the rules of organizing the elements.

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## Spacing

*The space between letters of type in a word is called letterspace.*

Life on the

*TOO LITTLE. NEVER SPACE TEXT TYPE LIKE THIS.*

Life on the

*TIGHT*

Life on the

*NORMAL*

*In text type today, letterspacing is tight — the letters almost touch but*

*should a sample of type be evaluated? Any consideration must emphasize immediate impact of the moment of confrontation between reader and designer. No flaw is permitted in the typographer's art do exist only in the observer and fast rule; it is, of course, a science of feeling*

*never actually do. The space between letters of a word should appear to be equal. This is a visual measurement, not mechanical. In photocomposition it is possible to have letters touch, even overlap, but this is never done in text composition, although*

# Typo

*touching and overlapping do occur sometimes in headlines. All letterspacing in a body of text should always be the same.*

*The space between words is called word spacing. Word spacing should not be too tight, or the words will run together and become hard to read. Correct word spacing is shown here.*

*tap to land. The sun dipped behind the horizon,  
quivering looks passed from one guest to another;  
hand on the door-knob and had turned it; wait  
away his hand and let the knob turn back again*

*TOO LITTLE*

*Bixby pulled the cord, and two deep, mel  
big bell floated off on the night. Then a  
note was struck. The watchman's voice f  
hurricane deck:—*

*TOO MUCH*

*the bend. More looks were exchanged, and a  
mirration — but no words. Insensibly the men  
Mr. Bixby, as the sky darkened and one or t  
The dead silence and sense of waiting became*

*JUST RIGHT*

*The space between lines of type is called leading (leading). This is also a visual measurement. Leading tables for various lengths of lines are*

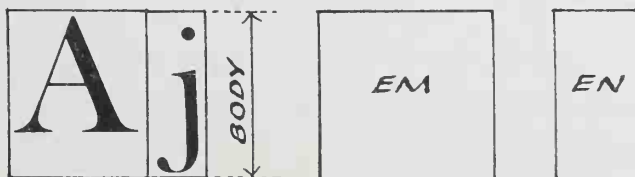
shown here for guidance.

### LEADING TABLE FOR TEXT

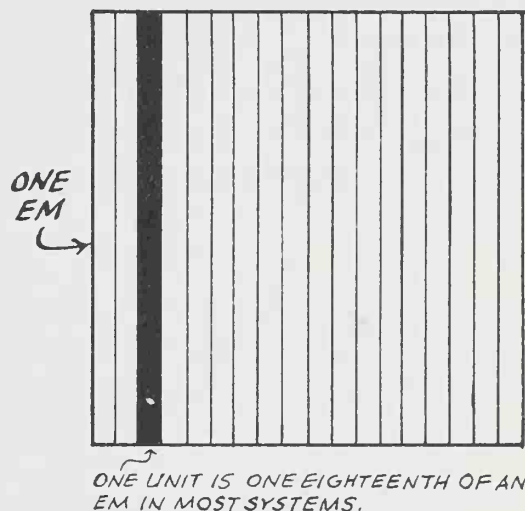
TYPE SIZE	MINIMUM LEADING	MAXIMUM LEADING
6 PT.	SOLID	1 POINT
8 PT.	SOLID	2 POINT
10 PT.	SOLID to 2 POINT	4 POINT
11 PT.	1 POINT	4 POINT
12 PT.	2 POINT	6 POINT
14 PT.	3 POINT	8 POINT

Word spacing should never be greater than leading.

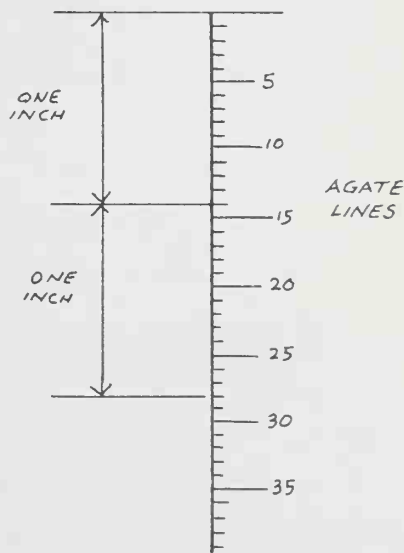
An em is another unit of space. It is a nonprinting square that is the size of the type. An en is half of an em measured horizontally; vertically, it is the same size as an em. Parts of ems (4 to an em, 3 to an en, etc.) were used in spacing metal type.



In photocomposition, units are used for letterspacing, word spacing, and leading.



There are 14 agate lines to 1 inch. Agate lines are used to give column depths (for example, 1 col x 28 agate lines = column width by 2 inches deep).



## Text and Display

The pages of a book (editorial) and the descriptive lines of type under a headline in an ad (commercial) are usually composed of type designed for easy reading called text type or body copy. When designing lines of text,

the style and size of the type, the length of the lines, and the spacing of letters and words and between lines must be determined. Text type is usually 14 points or smaller.

HEADLINE →

# Time to RE-TIRE?

Lorem ipsum dolor sit amet  
elit, sed diam nonnumy eiu  
labore et dolore magna alic  
enim ad minimim veniami  
ullamcorpor suscipit laboris  
commodo consequat. Duis  
in reprehenderit in voluptate  
consequat, vel illum dolore  
vero eos et accusam et justo  
blandit praesent lupatum  
molestais exceptur

← TEXT



The type used for headlines in ads and headings on pages of a book is called display. These types are larger and can be bolder and more decorative than text type. A much greater

number of typefaces have been designed for display than for text. Display types are usually 14 points or larger, sometimes much larger, as in a poster.

## Design of Text

*When designing text, the following guidelines will help make your text most readable*

*Large areas of text set in all capitals take more time to read than text set in lowercase.*

WOULD THAT WE COULD  
AT ONCE PAINT WITH THE  
EYES! IN THE LONG WAY  
FROM THE EYE THROUGH  
THE ARM TO THE PENCIL,  
HOW MUCH IS LOST!

Would that we could at once  
paint with the eyes! In the  
long way from the eye through  
the arm to the pencil, how  
much is lost!

*Readers prefer roman to italic type in large areas.*

Recently electronic technology has caused explosive growth in certain areas of typography — For example, computer-assisted phototypesetting can set words for printing at fantastic speeds. The basic requirements of visual design still exist, however, and

Recently electronic technology has caused explosive growth in certain areas of typography — For example, computer-assisted phototypesetting can set words for printing at fantastic speeds. The basic requirements of visual design still exist, however, and the rules of organizing the elements.

*Save italics for emphasis or lead-ins to paragraphs.*

Because of new technologies of typesetting, the job of choosing type and deciding on the methods by which it is set is more complicated today than it used to be. There was a time not

*How should a sample of typography be evaluated? Any realistic consideration must emphasize the immediate*

*Use but a few faces for your text. Some of the best designers use just one or two. Roman styles are less tiring to the eye, but sans serifs and square serifs are acceptable if copy is not too long.*

*Type printed in reverse slows reading considerably.*

**Recently electronic technology has caused explosive growth in certain areas of typography — For example, computer-assisted phototypesetting can set words for printing at fantastic speeds. The basic requirements of visual design still exist, however, and the rules of organ**

**Recently electronic technology has caused explosive growth in certain areas of typography — For example, computer-assisted phototypesetting can set words for printing at fantastic speeds. The basic requirements of visual design still exist, however, and the rules of organ**

How should a sample of  
ize the immediate impa  
signer is crucial. No fla  
he observation of hard a  
w, a ministry to the eye  
ertain train of meditati  
er who is not gifted wit  
m precisely to the same  
he act

*Margins of white space around your copy do not affect speed of reading text, but surrounding text with space is a good practice because it invites reading and gives some flexibility in copyfitting to your layout.*

typography be evaluated?  
ct of the type. The momen  
is permissible, for the ty  
nd fast rule; it is, or ought  
more than to the mind. An  
n, and convinces one of t  
h the fine sympathies of t  
general doctrines that ap

*Dull-coated or antique finish on paper is better than high-gloss-coated paper, which may interfere with readability.*



ensively in fine bookwork because of their readability and because they print well on book paper. Advertising designers who wish to give their copy a feeling of age and tradition often use these faces. Since certain old style faces have an app

is one of more  
than two  
hundred similar  
organizations  
throughout the

*Very short and very long text lines  
are hard to read. The table shown  
here will help you determine length  
of line of text.*

LENGTH OF LINE TABLE

TYPE SIZE	MAXIMUM (PICAS)	MINIMUM (PICAS)
6 pt.	10	8
8 pt.	13	9
10 pt.	16	13
11 pt.	18	13
12 pt.	21	14
14 pt.	24	18
18 pt.	30	24

*Sixty to seventy characters, or seven  
to ten words, per line are ideal for  
books.*



*The entire body of text should have  
an overall even tone of gray. To test  
this, hold a proof of it at arm's  
length and squint slightly while  
observing it. Does it have dark and  
light areas? It shouldn't have.  
Observe it upside down.*

knowledge, and marvel-  
lous facility, compared  
a pilot's massed knowl-  
edge of the Mississippi  
and his marvellous facility  
in the handling of it. I  
make this comparison  
deliberately, and believe  
I am not expanding the  
truth when I do it. Many  
will think my figure too

*When a very small type size is required, choose one with a large x-height.*

dent, simil tempor sunt in  
mollit anim id est laborum et  
dereud facilis est er expedit  
tempor cum soluta nobis el

elit, sed diam nonnumy eiu  
labore et dolore magna  
enim ad minimim veniami  
ullamcorpor suscipit laboris

*BOTH STYLES ABOVE ARE 14PT. THE LOWER LOOKS LARGER.*

*Do not indent the first line of the first paragraph following a headline. Do indent all other first lines of paragraphs.*

A \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

→ C \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

→ I \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Keep word spacing and letterspace tight. Specify "tight" when ordering photocomposed text.*

*Keeping paragraphs short, especially the first one, improves legibility.*

S \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

T \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Paragraphs of varied lengths sustain a reader's interest.*

*Uniform word spacing improves legibility.*

*Do not print paragraphs over tint blocks or illustrations, as this reduces legibility.*

quod a impedit anim id quo  
possim omnis es voluptas ass  
dolor repellend. Temporem  
office debet aut tum rerum  
ut er repudiand sint et molestia  
itaque earud rerum hic tene

*Most printed communications have a typeface that is most appropriate to its message. If none exists, simply choose a very legible face.*

AQRSTU apqrstu

24 PT. CASLON 540. "WHEN IN DOUBT USE CASLON." ANON

*Old style text styles look better on antique-finish paper, whereas modern styles are better on glossy-coated paper.*

ADE ahijk

36 PT. GOUDY OLD STYLE

AW avwxyz

36 PT. BODONI BOOK

*Bodoni said, "Use one-third of the text type size as the leading in text type."*

*If text for an ad is adjacent to editorial matter in a book or magazine, make the text size larger than the editorial type.*

*When children and older folks are to read your copy, keep the size of type relatively large.*

*Lines of sans serif text should always be leaded.*

sively in fine bookwork because of their readability and because they print well on book paper. Advertising designers who wish to give their copy a feeling of age and tradition often use these faces. Since certain old-style faces have

10 PT. HELVETICA SETSOLID

sively in fine bookwork because of their readability and because they print well on book paper. Advertising designers who wish to give their copy a feeling of age and tradition often use these faces. Since certain old-style faces have

10 PT. HELVETICA LEADED 1 P.T.

*Word space should never be more than leading.*

*Text set in blackletter types should always be packed, with little or no letterspacing.*

aber steht über  
der Kunst und dem Gegen-  
stande: über jener, da er sie zu  
seinen Zwecken braucht, über  
diesem, weil er ihn nach eigener  
Weise behandelt.

ABOVE TYPE IS KLINGSPORSCHRIFT  
DESIGNED BY RUDOLF KOCH.

# W I N D O W

*If you must have a word positioned vertically, center the letters on a common center line*

*When specifying the text type on your manuscript, give the complete name of the type. For example, write Futura Demibold Condensed if that is what you want — not just Futura.*

*Never use type styles that are the same as a competitor's. If you know what he uses, try some other style.*

*The larger the text type, the lighter its weight can be.*

5000.28	5100.34	5200.27	5300.42	5400.31
5001.28	5101.34	5201.27	5301.42	5401.31
5002.28	5102.34	5202.27	5302.42	5402.31
5003.28	5103.34	5203.19	5303.41	5403.31
5004.28	5104.34	5204.53	5304.41	5404.31
5005.28	5105.34	5205	5305.41	5405.31
5006.28	5106.42	5206.44	5306.41	5406.47
5007.28	5107.46	5207.24	5307.41	5407.47
5008.28	5108	5208.20	5308.41	5408.38
5009.28	5109	5209.20	5309	5409.38
5010	5110	5210.27	5310	5410.38
5011	5111.33	5211.27	5311.42	5411.38
5012	5112.33	5212.27	5312	5412.51
5013	5113.33	5213.27	5313.42	5413.51
5014.28	5114.33	5214.27	5314.42	5414.51
5015.29	5115.33	5215.26	5315.40	5415.51
5016	5116.33	5216.26	5316.40	5416.39
5017	5117.33	5217.26	5317.40	5417.39
5018.29	5118	5218.26	5318.40	5418.39
5019.29	5119	5219.26	5319	5419.39
5020.53	5120	5220.26	5320.40	5420.39
5021.53	5121.33	5221.26	5321	5421
5022.53	5122.33	5222.26	5322.43	5422.40
5023.49	5123.33	5223.26	5323.25	5423.40
5024.49	5124.33	5224.26	5324.12	5424.40

*For copy with many figures, such as a company financial report, use lining numerals that are all the same height. Never use old-style nonaligning numerals for such items.*



*If clippings to be set accompany your manuscript, paste them onto standard 8½ by 11 sheets, the same size as the rest of the manuscript.*

When you count characters to estimate fitting of text type on any electronic system, be sure that your characters-per-pica count is exactly the same as the system that will set it.

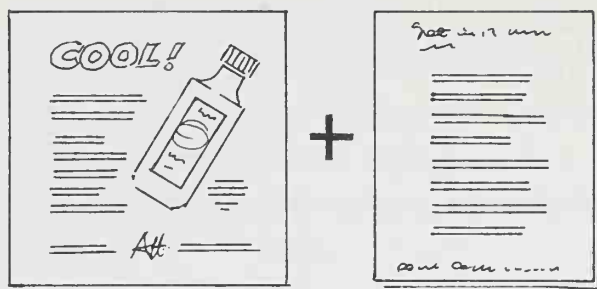
When counting characters of text type, do not forget to count one count for spaces between words and two counts for capitals.



Avoid thin-line styles for reverse printings.

Avoid thin-line type when the type is to be printed in a color that requires two impressions.

If hand-lettering is used, it should complement the text style or be in contrast to it.



Always send a copy of the layout along with your manuscript specifications.

**ntiam, quid est cur verear  
possing accommodare no-  
ante cum memorite it tum-  
amice et nebevol, olestias-  
ad augendas cum conscien**

Do not have more than two end-of-line hyphens in a row. Avoid hyphenating any word.

If you have an unusually large amount of copy for text and want to save space, use paragraph marks to indicate new paragraphs.

For text types that have small bodies but long ascenders and descenders, you may want minus leading, which is possible with phototype-setting.



When paragraphs of text type do not quite fit because of some unforeseen reason, the type can be repositioned as shown below. Cut the paragraphs apart, leave extra space between

them, and reposition them to fit the original space. If there is space around the text in the layout, you might simply photostat the text to fit, as shown below.



TYPE INDICATION OF TEXT  
ON ORIGINAL LAYOUT

The designer was able to bring a whole new background and a new set of influences to the printed page. He could "draw" a page. There was more flexibility in the use of a pencil than in the manipulation of a metal form. It became a new medium for the designer.

Under the twin impact of the functionalism of the Bauhaus and the practical demands of American business, the designer was beginning to learn to use the combination of word and image to communicate more effectively.

Under the influence of the modern painters, he became aware (perhaps too aware) of the textural qualities and color values of type as an element of design.

And surely a dominating influence on American typography in the pre-war years was exerted by the journalists.

Newspapers and magazines were the primary media of mass communication.

The skillful development of the use of headline and picture was a far more prevalent influence than the European poster. The newspaper taught us speed in communication. Everyone knew instinctively what the journalists had reduced to a formula: that if you read a headline, a picture, and the first three paragraphs of any story you would know all the essential facts.

The magazine communicated at a more leisurely pace and could be more provocative since it addressed a more selective audience. Because the magazine dealt more in concepts than in news it was far more imaginative. There was more opportunity here to design within the framework of the two-page spread. But still, the devices that bore the main burden of interesting the reader were the "terrific headline" and the "wonderful picture."

TYPE PROOF WHICH IS NOT  
THE SAME DEPTH AS LAYOUT

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SPACE ADDED BETWEEN  
PARAGRAPHS TO FIT

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PHOTOSTAT ENLARGED  
FROM PROOF TO FIT

*If you know how many characters per line your copy will take, have the typist try to hold to that number in typing the final manuscript.*

*The character count method is the surest and most accurate system of copy-fitting.*

*When marking up your copy on the manuscript, write very legibly.*

*Avoid hyphenating words in text.*

*When in doubt about what size to set text type, first cast it in a size smaller than you might have originally visualized it.*

*Remember — the best time to edit copy is before it goes to the compositor.*

*Keep all liquids away from the manuscript (coffee, rubber cement, etc.).*

*Brackets and parentheses were designed to center on lowercase letters. They will have to be repositioned if used with caps.*

**(TYPE) (type)**

*An ideal length of line is about forty characters. Less than thirty or more than fifty characters is to be avoided.*

*None of the above guidelines are absolute — part of the fun in designing with type is to try something new. But when you do try something innovative, be sure that readers will comprehend your text and not simply get ecstatic about a new artistic effort that may not be readable.*

*Choose lighter faced type for gravure printing; it will heavy-up when printed.*

# Brooklyn Dodgers

ENLARGED PHOTOSTAT OF TYPE PRINTED BY GRAVURE

*Allow extra leading between paragraphs of continuous copy.*

The history of writing on paper began in China about the year 105 A.D. Before that, various peoples of the world had employed papyrus, parchment, cloth, bark, and stone on which to communicate their written messages. By the first century A.D., calligraphy, or writing, had gained such importance in China that a practical writing surface had become a necessity.

Over six centuries elapsed before paper making found its way westward, following the caravan routes from the Pacific Ocean to the Southern Mediterranean. From Egypt and Morocco it reached the European continent by the middle of the 12th century. Actual paper mills appeared in Italy by 1276 and in France by 1348. By 1350, the use of paper for literary purposes was firmly established.

America, in her early days, imported paper from England where it had been made since the 15th century. By 1690, the first American paper producer made an appearance. With the beginning of the American Revolution, and the impossibility of receiving imports from England, a great paper shortage arose in America.

Surprising as it may seem, despite paper's long history, it was not until the mid-nineteenth century with (1) the first papermaking machines and (2) the use of wood pulp in addition to cotton fiber pulp, that the age of economical mass-produced paper became a

**es are used  
book paper.  
ey print well  
nd decorum,  
nd dignified**

RIGHT MARGIN OF JUSTIFIED TYPE →

*Many designers hang punctuation marks in justified blocks of text.*

vely in fine bookwork because of their readability and because they print well on book paper. Advertising designers who wish to give their copy a feeling of age and tradition often use these faces. Since certain old style faces have an appearance of antiquity and decorum, they are particu

*ONE POINT LEADED*

ly in fine bookwork because of their readability and because they print well on book paper. Advertising designers who wish to give their copy a feeling of age and tradition often use these faces. Since certain old-style faces have an appearance of antiquity and

*TWO POINT LEADED*

*Typefaces with short ascenders and descenders need more leading than type of the same size with long ascenders and descenders.*

**The quick brown fox jumps over the lazy dog**

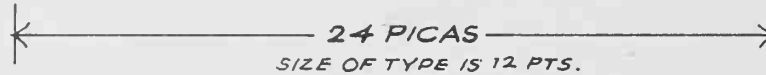
**The quick brown fox jumps over the lazy**

*A narrow text type needs less word space, whereas a wide type needs more word space.*

*Some designers use the following rules of thumb when designing text type line widths:*

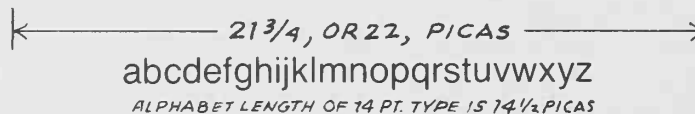
- 1. Point size of the type times 2 equals the length of line in picas.*

Most old-style types are used extensively in fine bookwork and because they print well on book paper. Advertisers their copy a feeling of age and tradition often use these



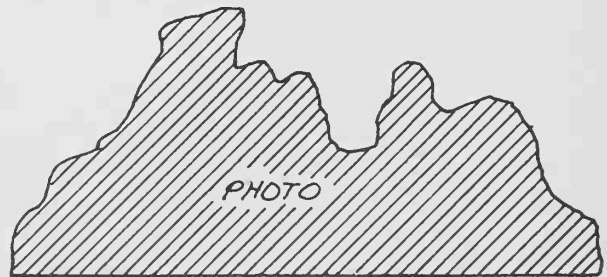
- 2. The length of line, in picas, is the width of the alphabet from a to z times 1½.*

Most old-style types are used extensively in their readability and because they print well. Designers who wish to give their copy a feel



*Heavy (bold) type needs more leading than light types.*

*Do not break words at the end of text lines. Entire books have been printed without a single broken word.*



↗ *Most old style types are used in fine bookwork*

*Always include a caption with a photo. Captions are read more often than body copy is.*



The following styles are most often used  
for text by graphic designers today.  
These are text typefaces you should know.

They are in addition to others already  
shown (Garamond, Baskerville,  
Caslon, etc.).

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

GOUDY OLD STYLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

MODERN #20

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 12345678

OPTIMA

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

PALATINO

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

PALATINO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

*BODONI BOOK*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*BOOKMAN*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*BERNHARD ROMAN*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*CENTURY SCHOOLBOOK*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*CLOISTER*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 23456789

*CRAW MODERN*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz123456789

*SOUVENIR LIGHT*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

*TIMES ROMAN*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

*WEISS ROMAN*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 2345678

*CLARENDON LIGHT*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 2345678

*FUTURA LIGHT*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

*CALEDONIA*

## ITC Typefaces

The International Typeface Corp. (ITC) was formed in 1970 by Ed Rondthaler (who has been called the "father of photolettering" because he has done more than anyone to develop photolettering) and Aaron Burus and Herb Lubalin, two of the foremost graphic designer/typographers. ITC designs contemporary new type styles and licenses them to many manufacturers of typographic services, cost-free, with a royalty arrangement wherein the designer of the ITC face gets a percentage of the royalty. The styles are marketed worldwide. ITC helped diminish the pirating of styles by many

manufacturers who would steal designs indiscriminately, giving them new names and offering no recompense to the designer of the style.

ITC has contributed much to the development of new contemporary type styles for both text and display. All are in very good taste.

An ITC review board meets regularly to evaluate new alphabet styles. Any designer can submit samples. They also publish a quarterly, *U&lc*, an exciting graphics-oriented publication that every designer should read.

*ITC Avant Garde Gothic was their first style. Some other ITC styles are shown on the next page.*

AVANT GARDE GOTHIC BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

(&.,,!?'"--\*\$ç%/ ○/∧\//i¿[]<°^`~#£)

### ALTERNATE CHARACTERS

AA C@EAFRGIHJKLALMNNTOER  
RASSSTTTTUVV\NWAdeeimnr  
æceffiffiffiøœv\w/y

ALL ITC TYPEFACES COME IN MANY WEIGHTS. MOST HAVE OBLIQUE OR ITALIC VERSIONS.

---

Barcelona  
Medium

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

A

---

Bauhaus  
Medium

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

B

---

Bookman  
Medium

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

C

---

Eras Demi

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

E

---

Fenice  
Regular

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

F

---

Lubalin  
Graph  
Medium

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

G

---

Serif Gothic  
Extra Bold

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

B

---

Zapf Chancery  
Light Italic

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

F



## Numbers

*Early counting was done with fingers.*



One, two, three, and four were I, II, III, and IIII, which later became IV. The outline of the hand formed a V, representing five. Two Vs became an X for ten. The Romans extended this system to include other letters as shown in the diagram.

V	X	L	C	D	M
5	10	50	100	500	1000

At the end of the tenth century, the Arabs brought to Spain, from India, Arabic numerals, which we use today. These did not replace Roman numerals until the sixteenth century, however.

Numbers that represent succession are called ordinal: 1st, 2nd, 3rd, etc.

All numbers (except 1) are the same width visually. Zeroes are not as wide as the capital letter O in a type font.

There are two major forms of numerals, nonranging and ranging.

OPTIONAL

1 2 3 4 5 6 7 8 9 0

These are nonranging (nonaligning or old style).

The 3, 4, 5, 7, and 9 drop below the base line, whereas the 6 and 8 and

sometimes the 2 extend above. There is an affinity between these numerals and old-style type fonts and lowercase.

---

1 2 3 4 5 6 7 8 9 0

These are ranging (lining or modern) They all align between

two lines. These numerals go with modern type styles and capitals.

## Picking A Typeface

*At some point in the creation of a typographic layout, the designer must choose a type style. In the past the rule was, "When in doubt, use Caslon." This may still be the answer in some cases. Many other factors may, however, help you determine what style of type to use. Some are listed here, in no particular order.*

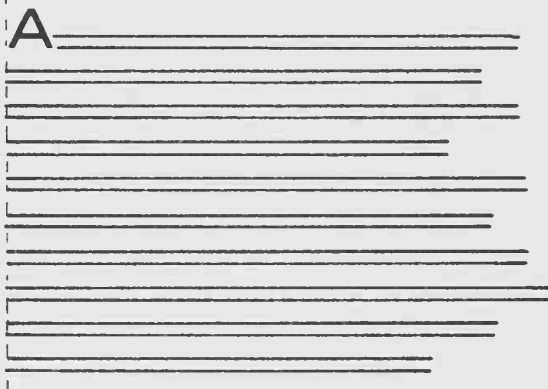
- 1. Does the type help express the mood or spirit of the message most forcibly? It should. If not, pick a safe, legible style.*
- 2. Will the type fit the allotted space on the layout? If not, make adjustments — smaller-size type, more or less leading, different measure.*
- 3. Is the typeface available? All printers do not have all styles. Check with your printer.*
- 4. How will your type be printed? The same type looks different when printed by different processes (offset lithography,*

*gravure, letterpress, silk screen, etc.). Also, what paper is it to be printed on?*

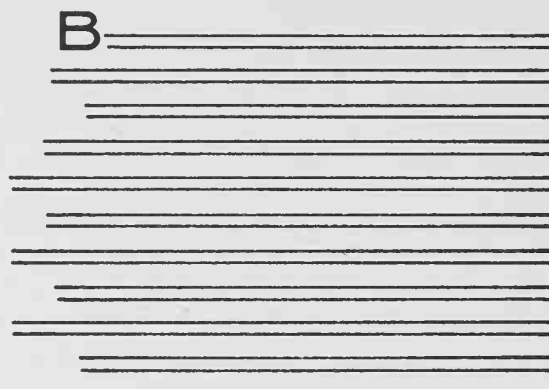
- 5. Is the copy interesting? If not, the best layout and type selection will not help much.*
- 6. Is the type the right size for the reader? The design may appeal to children or to an older audience, in which case the size and weight of the type are important.*
- 7. How much will the type cost? Cost is always a factor, unfortunately.*
- 8. Will the chosen type attract attention and encourage reading? If not, choose one that will.*
- 9. Is your chosen type contemporary? Instead of a timeworn face, pick one that is fashionable. Clothing and car styles change; so do type styles.*

## Design of Paragraph Mass

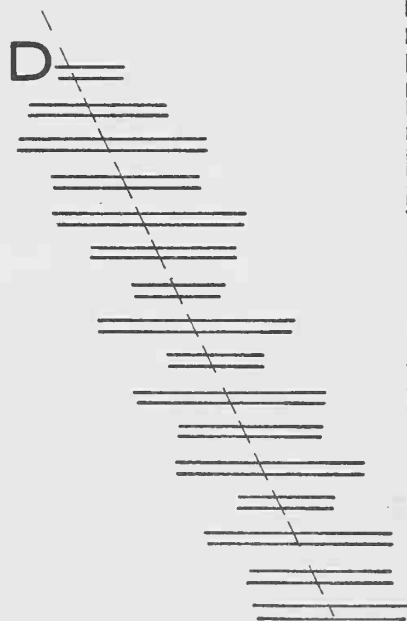
The lines of body copy can be organized with a common alignment in any of the ways shown below.



*Flush left*

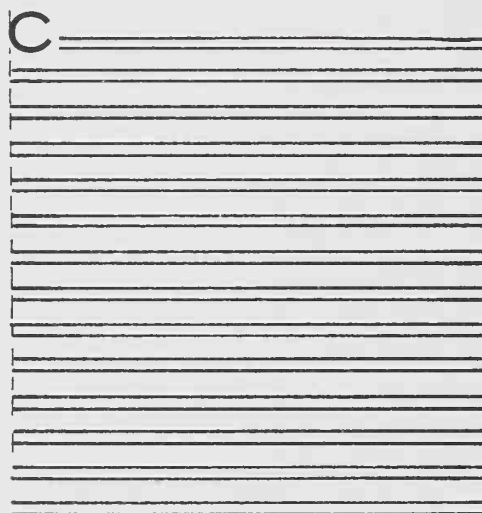


*Flush right*

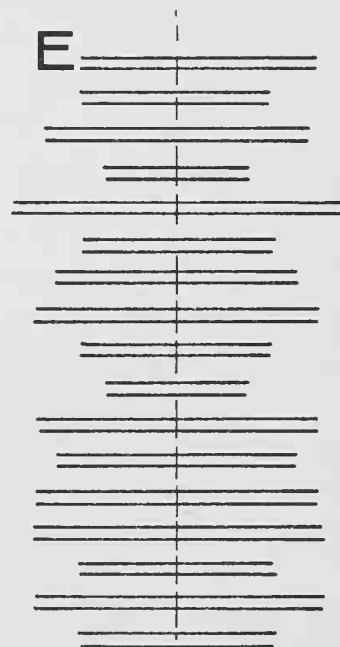


*Centered lines*

NOT ON A  
VERTICAL ALIGNMENT



*Justified*  
FLUSH LEFT  
AND RIGHT



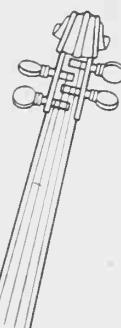
*Centered lines*

ON A VERTICAL  
ALIGNMENT

In some cases they may be organized in a mass that suggests a meaningful object, as in this example. —————>

First draw a careful outline of the shape you want. Pick your type and find the character count per picas. Measure the count for each line and cast the entire copy to fit the shape. You will have to recast if you are long or short your first try. Change the size and/or leading to accommodate all the copy. Mark your manuscript, finally, with a slash mark / at the end of each line. Center all lines, mark specs, and send to the compositor.

Where Philadelphia sounds best.




Every summer, the ears of the world turn to Philadelphia. And the ears of Philadelphians turn to Fairmount Park. Because there, nestled among the tall trees and rolling hills, is the Mann Music Center. It's where, every summer, the world's best performers bring their special talents. And it's where Philadelphians experience the finest classical music, ballet, opera, and pop the world knows. And loves. Besides being a summer festival theatre, the Mann Music Center is the summer home of the Philadelphia Orchestra. And there's no place in the world quite like it. Because there's no place else people can see and hear an orchestra of this caliber and renown free of charge. They can receive tickets merely by returning coupons found in daily newspapers. The cost is underwritten by the City of Philadelphia, the Friends of the Mann Music Center, the Pennsylvania Council on the Arts, and the National Endowment for the Arts. They bring a part of the city's cultural heritage free to thousands who otherwise wouldn't have the opportunity. You can help by becoming a Friend of the Mann Music Center. For your contribution you'll receive reserved seating and parking privileges. And you'll help make sure that Philadelphia continues to have its Philadelphia Orchestra summer festival. Now and for years to come. Among those featured this 52nd Anniversary season are—conductors: Riccardo Muti, Eugene Ormandy, and Zubin Mehta; soloists: Isaac Stern, Pinchas Zukerman, Leonie Price, Ethel Merman, James Galway, Bella Davidovich, Alexis Merman, James Philippe, Entremont, and the great Mikhail Baryshnikov.

Gero Coran  
1617 John F. Kennedy Boulevard  
Philadelphia, PA 19103 (215) 567-0700

The Bulletin  
The New York Times

Mann Music Center  
1617 John F. Kennedy Boulevard  
Philadelphia, PA 19103 (215) 567-0700



DESIGNER: TRACY CUNNINGHAM



SKETCH: HAL GREER

Text lines can cut around illustrations, as shown here. After type is set, cut the lines of the proof and position on the mechanical following the outline of the art.

# Design of First Lines of Paragraphs in Ads

*Different ways to design the first line of a paragraph are shown here. Designers should constantly observe*

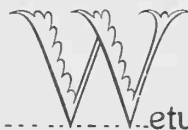
## 1. Indented first line.

On July 1, 1980, the 96th Congress passed the Motor Carrier Act of 1980, which had the effect of eliminating the value of operating rights carried on the books of all trucking companies. As a consequence, the

## 2. Overhanging indentation.

In order to acquaint you with paper and stationery, let's explore its history, then how paper is made, and lastly, the terms you will need to know in talking the language of stationery.

## 3. Stick-up initial (can be a large, decorative initial, as in old manuscripts).



et. adipscing elit, sed mod tempor incidunt ut labore et aliquam erat voluptat. Ut enim ad quis nostrud exercitation ullamc nisi ut aliquip ex ea commodo vel eum irure dolor in reprehend esse molestiae son consequat, vel

THE LARGE CAP MUST ALIGN WITH ONE OF THE TEXT LINES.

*how others have designed, or are designing, first lines in books, magazine ads, mailers, etc.*

## 4. Sunken initial.

**I**modo consequat. Duis aur in reprehenderit in voluptestaie son consequat, vel nulla pariatur. At vero eos et dignissim qui blandit praesent

INITIAL MUST ALIGN TOP AND BOTTOM WITH TEXT LINES.

## 5. Use of device (see next page).



young women to become effective volunteers in the communities in which they live. Our members have served on the following civic and welfare agency boards; Children's Psychiatric Center, Inc., Community Services Council for

## 6. First two or three words in small caps.

AS WILL BE SEEN, each of the previously mentioned good typography and simplicity—all stem from strategy and all are achieved as the product of Whether that idea emerges from the typewriter, even—the Lord help us—from computerized product is style, not fashion.

Which gives us the hope that business bedraggled Cinderella creeping diffidently continue to walk resolutely down the Avenue.

In fact, our dream is that one day a perfume challenge his agency with:



7. *First small sentence in italics.*

Nam liber a tempor cum. Et harum  
in reprehenderit in voluptate velit  
consequat, vel illum dolore eu fu  
vero eos et accusam et justo  
blandit praesent lupatum delenit  
molestais exceptur sint occaecat  
dent, simil tempor sunt in culpa  
mollit anim id est laborum et dolor  
dereud facilis est er

8. *First phrase in boldface (can be  
a different style from text type).*

**Hanc ego cum tene** illum dolore  
tempor cum soluta nobis eligend  
quod a impedit anim id quod  
possim omnis es voluptas  
dolor repellend. Temporem  
office debit aut tum rerum necessit  
ut er repudiand sint et molestia  
Itaque earud rerum hic tenetury  
aut prefer endis dolorib asperiore

9. *First large initial or word in color.*

**N**uos dolor et molestais exc  
occaecat cupidat non provident,  
in culpa qui officia deserunt mollit  
laborum et dolor fugai. Et harumd  
er expedit distinct. Nam liber a  
nobis eligend optio comque nihil  
anim id quod maxim placeat facer  
voluptas assumenda est, omnis

10. *Hand-lettered lead-ins.*

*You will save more* accusam  
odio dignissim qui blandit praesent  
aigue duos dolor et molestais excep  
cupidat non provident, simil tempo  
officia deserunt mollit anim id est lab  
fugai.

11. *Ellipsis beginning.*

...young women to become effective  
volunteers in the communities in which  
they live. Our members have served on  
the following civic and welfare agency  
boards; Children's Psychiatric Center,  
Inc., Community Services Council for  
Monmouth County, Family and Chil-  
dren's Service, Inc., Long Branch Public

## Achieving Emphasis

*The most common methods of emphasizing a word or phrase are shown below.*

### *1. Boldface*

Assistance is available in type selection, styling, layout and copy preparation for offset, photo engraving, electrotyping or printing **directly from type**. We offer a wide selection of foreign language accents and the skill and experience

### *2. Italic*

Assistance is available in type selection, styling, layout and copy preparation for offset, photo engraving, electrotyping or printing *directly from type*. We offer a wide selection of foreign language accents and the skill and experience


### *3. Underscore*

*The quick brown fox jumps over the lazy dog*

### *4. Size*

Ink-smudged **hands** with nimble fingers,

### *5. Devices and directional elements*

● **Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning.** 

6. Repetition

**YANKEES VS. SOX**

DOUBLEHEADER TODAY AT 2

**YANKEES VS. SOX**

DOUBLEHEADER TODAY AT 2

7. Color

**A type for every need.**

8. Simple borders

How should **typography** be evaluated?

9. Caps

**Why can't we all be WINNERS?**

10. Different style

**CALL FOR SPECIAL OFFER!**

## 11. Isolation

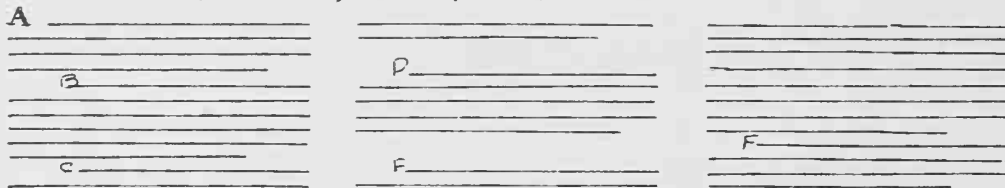
type

Temporem autem quinsud et aur  
tum rerum necessit atib saepe  
repudiand sint et molestia non  
Itaque earud rerum hic tenetury  
au aut prefer endis dolorib asperiore  
ego cum tene sentntiam, quid est  
eam non possing.

## 12. Slant

**And we'll train your operator.**

*Sometimes extra space before and  
after a paragraph will set it off  
from adjacent paragraphs.*



*Bernard Shaw sometimes  
emphasized a word by giving it  
extra letterspace.*

Most old style types are used extensively in fine bookwork  
because of their readability and because they print well  
on book paper. Advertising designers who wish to give ...

*Do not use emphasis on too many  
elements. "Too much is none."*

## Designing Large First Letters of Text

*A large letter is often used as the beginning of a first paragraph. It is often a very bold letter. If it is a capital A, J, T, V, W, or Y, it can overhang slightly in the left margin of the text, so that it appears to line up with the text*

**T**ypesetting can actually cut costs because it uses less than half the space of typewritten copy. This can add up to tremendous savings in paper, printing, and postage cost.

Heretofore, to gain these benefits, copy had to be re-keyboarded for typesetting. A costly, time-consuming operation that could easily introduce new errors.

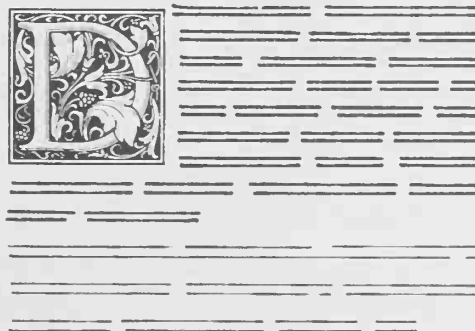
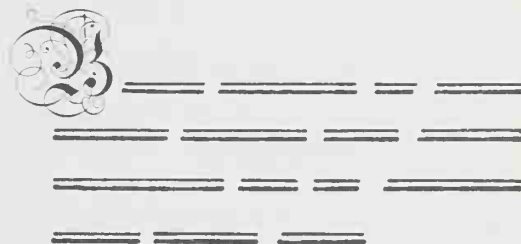
**W**autem quinsud et aur office necessit atib saepe eveniet ut et molestia non este recusan rerum hic tenetur sapiente prefer endis dolorib asperiore ego cum tene sentntiam, quid ad eam non possing accomm

**Y**

*A different style for the cap or a large lowercase initial might also be used.*

**e**em autem quinsud et aur tum rerum necessit atib saepe repudiand sint et molestia non ltaque earud rerum hic tenetur au aut prefer endis dolorib asper ego cum tene sentntiam, quid eam non possing accommodare paulo ante cum

*Decorative material can surround the large capital.*





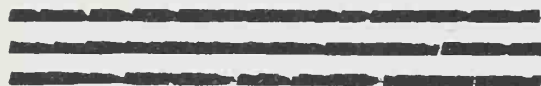
## How to Indicate Text Type on Layouts

*The methods below can be used on rough or comprehensive layouts. Try to achieve an even tone (color) for the type mass.*

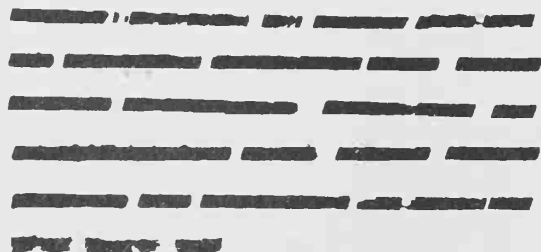
1. Double lines indicating the x-height of the type.



2. Solid, single strokes of a chisel-edge tool. The width of the chisel-edge is the x-height of the type.



3. Short and long strokes, as in 2, with breaks simulating word spacing.



*When using hand-drawn lines, as in 1, 2, and 3 above, stroke in a scratchy fashion by making your pencil or pen go back and forth. This simulates the look of the type in actual type.*

4. Wiggley scribbles to simulate words.

M u m m e l l e n m m m  
m m m m m m m m.

5. Nonreading words lettered quickly. The weight of the strokes simulates the type. (This is called greeking).

Azby ands en/pynog tziati  
teeters anz poliza zpta

6. *Use of transfer sheets. Greeking sheets of many styles are manufactured for use in indicating body copy in layouts.*

aut preferendis doloribus asperiores repellere  
cum tene sententiam, quid est cur vereremur  
non posse accommodare nos? Quod  
ante cum memoriter itum etiam erget. No

7. Photostat pieces of appropriate body type from your files.

Paste the stats on your layout.  
The styles, weight, and spacing  
should approximate what you  
want on the layout.

## Designing Display Headlines

The requirements of display in editorial typography are few and are not as demanding as "attention-getters" used in commercial typography. The guidelines demonstrated here are for commercial typography.

The focal point for printed matter is the headline. Many flamboyant styles were designed during the middle of the nineteenth century because of the industrial revolution and the resulting demands of competitive advertising. Although

**EFGH BCDE ANO**

**DEF**  **DEFG**  
**ABC** **KLMNO**  
**HIJLK**

**IIK MNO EFGH**

colorful and dazzling, these styles, when used together, merely called attention to themselves rather than clearly communicating messages at a glance, which is really the primary function of a headline.

Display lines are usually larger and bolder than the accompanying body copy. The same type style often works well for both, but a headline style that contrasts greatly with the text style can also be used effectively.

**Kabcdef**  
**Lghijkl**

Lorem ipsum dolor sit amet,  
elit, sed diam nonnumy eiu  
labore et dolore magna  
enim ad minimim veniam  
ullamcorpor suscipit labor  
commodo consequat.

SAME TYPE STYLES

**Kabcdef**  
**Lghijkl**

Et tamen in busdad ne que  
nonor imper ned libiding  
cupiditat, quas nulla praid im  
minuiti potius inflammad  
dodecendense videantur, Inv  
santos ad iustitiami

CONTRASTING TYPE STYLES

Every printed message has a type  
most appropriate for it. Some  
obvious examples are shown below.

**TOO FAT?** diet and reduce

ROMAN ARCHITECTURE

**The Industrial Revolution**

*If two or more lines must be  
used, break the lines by sense.*

Most old style  
types are used  
in fine bookwork because  
they print well on  
book paper.

*BAD BREAK*

Most old style types  
are used  
in fine bookwork  
because they print well  
on book paper.

*THIS IS BETTER*

*Conserve space — two lines are  
better than three, and one is better  
than two. Fewer lines can be read  
more quickly.*

A \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

A \_\_\_\_\_  
\_\_\_\_\_

*THIS IS BETTER*

A \_\_\_\_\_

*THIS IS BEST*

*If hand-lettered headlines are absolutely necessary, their style may be adapted from the style used in the text.*

## ANTIQUE SALE

Unfant aut inuiste fact est cond que neg facile efficerd  
possit duo conteud notiner si effecerit, et opes vel  
forunag veling en liberalitat magis em conveniunt.  
dabut tutungbene volent sib conciliant et, al is  
aptissim est ad quiet. Endium caritat praesert cum  
omning null siy

*In computer photocomposition  
the letters of headlines frequently  
touch and even overlap slightly.*

## **NEXT TIME TRY ALAN TEETERS**

*Transfer lettering sheets can be  
used for unusual display type  
arrangements.*

**A BEAUTIFUL CONDO  
WITH SEA BREEZES**

*In addition to the examples just shown, the sample headings below show appropriate uses of type for headings.*

*1. All caps.*

# **ALL ABOARD FOR FUNSVILLE**

*2. Only important letters are capped.*

## **Every bite is a Taste Treat**

*3. All first letters of main words are capped.*

## **International Flower Show**

*4. All lowercase letters.*

## **secluded chalet in the mountains**

*5. Most important words made bolder.  
(same style).*

## **IT'S NOW<sup>e</sup> OR NEVER**



6. *Most important words in different style.*

NEXT TIME TRY HIGGENBOTHAM

7. *Most important words all caps.*

**It is used for JADE jewelry**

8. *Most important words in italics.*

**Ink-smudged hands with calloused fingers.**

9. *Most important words in different tone or color.*

**We have a best buy to shout about.**

*Many of the guidelines for organizing text type also apply to headlines. For example, legible types should be used for the most part.*

*The size of a heading can be influenced by the size of the page it is printed on.*

*Other suggestions for headings.*

*Substituting an illustration for one  
of the letters can add interest.*

**W** **RLD NEWS TONIGHT**

**JOHN NOW**     **\$**SAVE MORE

**ASAP** *IS FASTER*

*Word spacing and letterspacing  
of type in headlines should be tight.*

**International Association of Platemakers**

*Any type style can be used for any  
kind of an ad.*

*Acme Steel invites you to a party*

*The designer should use his or her  
judgment in choosing the type style  
that best communicates the spirit  
of the design.*

Display type is available in thousands of styles, many, many more than text type. Here are some of the most common

styles used for headings today. They come in different weights, and most have italics.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 12345678

*BODONI BOLD*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 234567

*COOPER BLACK*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 23456789

*CENTURY SCHOOLBOOK BOLD*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*CHELTENHAM BOLD*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*TIMES ROMAN BOLD*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 234567890**

*STYMIE BOLD*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 2345678**

*OPTIMA SEMIBOLD*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 2345678**

*LYDIAN BOLD*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 234567**

*FRANKLIN GOTHIC WIDE*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 234567**

*HELVETICA BOLD*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 234567**

*DOM BOLD*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*WINDSOR*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 23456789

*CRAW CLARENDON*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 123456789

*TIFFANY MEDIUM*

**A B D E G I J K M Q R S W X Z**  
**abcdefghijklmnopqrstuvwxyz**  
**123456780**

*WIDE LATIN*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

*COLUMNA (SOLID) CAPS ONLY*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

*PALATINO SEMIBOLD*



**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz23456**

*ALTERNATE GOTHIC # 2*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz234567**

*20TH CENTURY ULTRABOLD ITALIC*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

*MACHINE*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz23**

*OLIVE ANTIQUE BLACK*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 234567**

*STYMIE EXTRABOLD ITALIC*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

*FRANKFURTER*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 2345678**

*EUROSTILE BOLD*

AABCDEFGHIJKLMNOPQRSTUVWXYZ  
aabcdefghijklmnopqrstuvwxyz 2345678

STYMIE BOLD - WITH ALTERNATIVE CHARACTERS

*ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567*

FLASH

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 12345678**

AD LIB

***ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890***

ALLEGRO

ABCDEFghijklMNOPQRSTUVWXYZ  
1234567890

SOLEMNIS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

GILL SANS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
BRUSH

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567  
BODONI OPEN

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 12345  
AMERICANA

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
TRUMP MEDIAEVAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890  
ART GOTHIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890  
LINING PLATE GOTHIC

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 2345678**

*ULTRA BODONI*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567**

*ROMIC MEDIUM*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890**

*BELWE MEDIUM*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 234567**

*NEWS GOTHIC*

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

*PROFILE*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**

*PLAYBILL*

aBcDēfghījklmnpq  
QRstuvwxyz12345678

AMERICAN UNCIAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 23456

STUDIO

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

VENUS MEDIUM EXTENDED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 23456

ITALIA

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

PARSONS

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

MICHELANGELO TITLING



ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

*PRISMA*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**1234567890**

*CARTOON BOLD*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 123456789

*UNIVERSITY ROMAN*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**1234567890**

*BROADWAY*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz 234567**

*HOBO*

abcdefghijklmnopqrstuvwxyz 12345678

*LIBRA*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
11234567890

*MICROGRAMMA*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz234567890

*BAKER SIGNET*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

*OPEN ROMAN CAPS*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

*NEULAND*

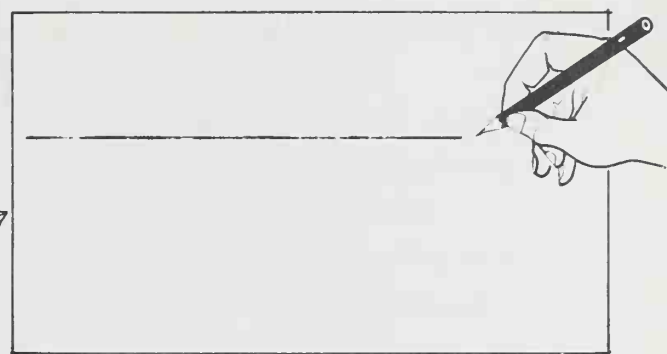
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz123456789

*PHENIX*

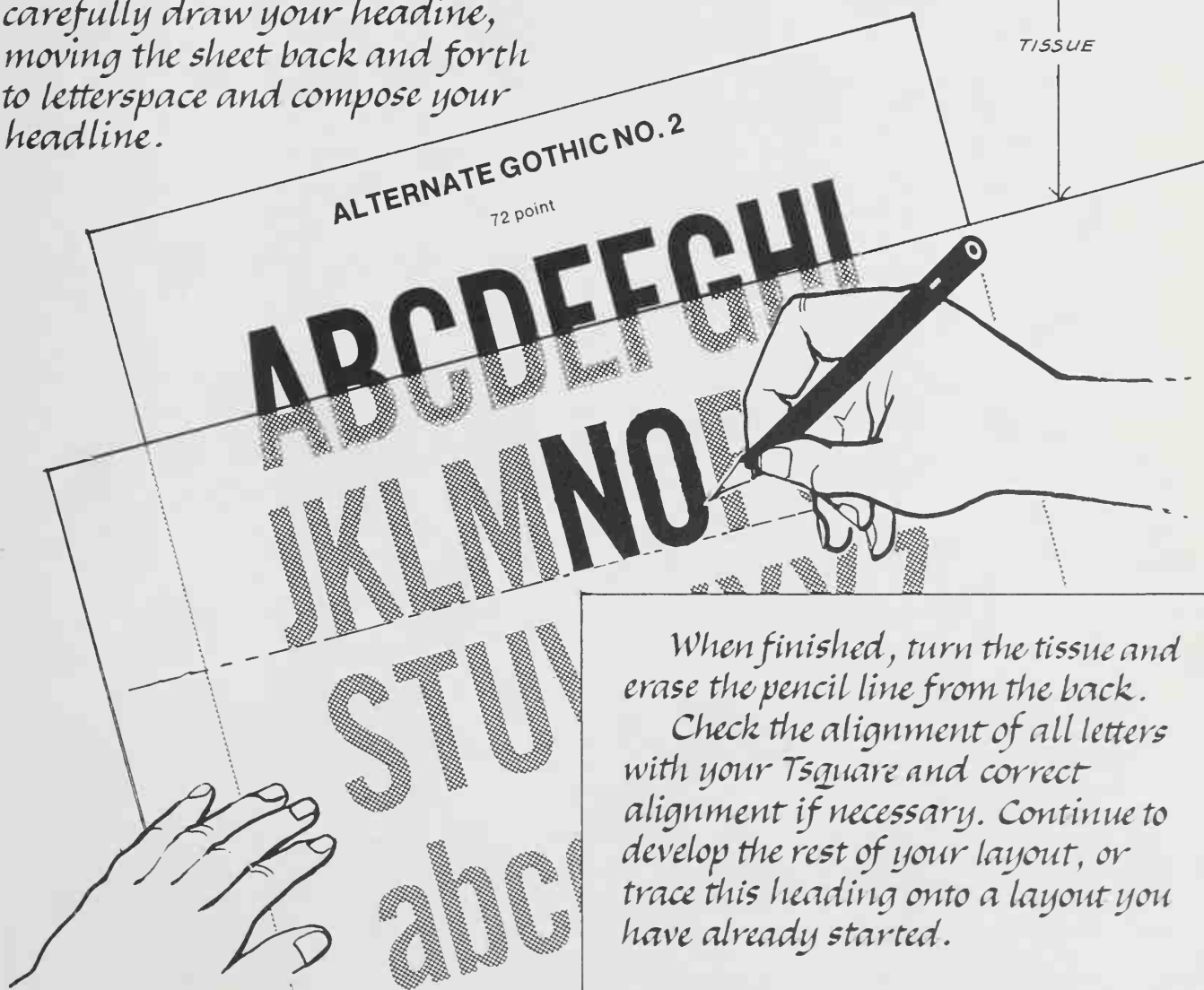
## How to Comp a Display Headline

*When composing a display headline on a layout, first draw a straight pencil line on the back of a sheet of tissue.*

*Turn the tissue over, align the pencil line with the characters of type on the specimen sheet, and carefully draw your headline, moving the sheet back and forth to letterspace and compose your headline.*



TISSUE



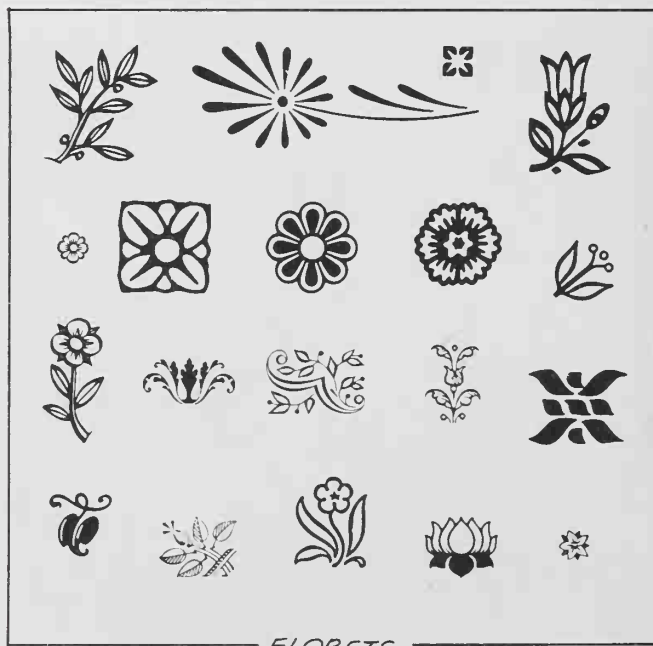
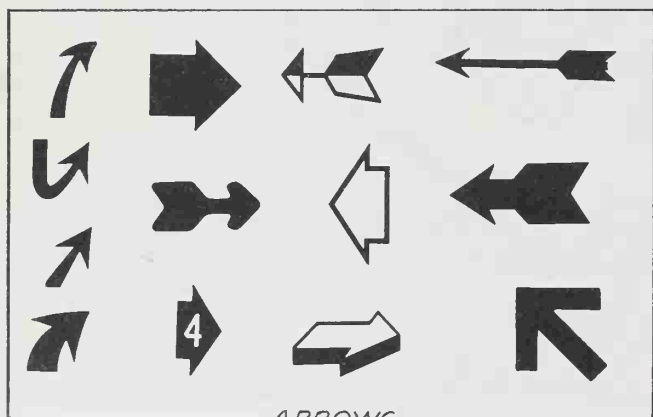
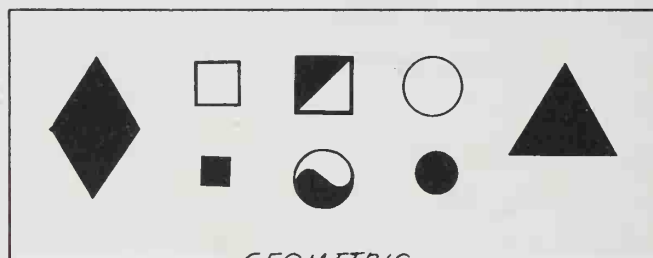
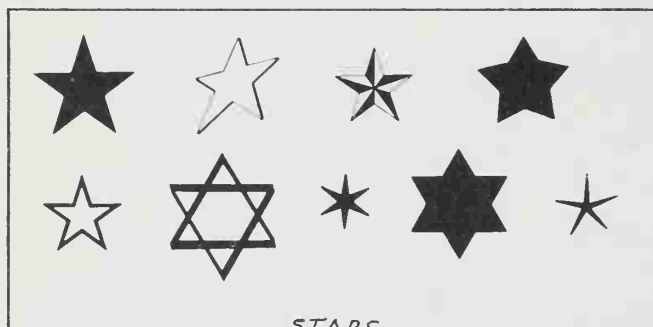
*When finished, turn the tissue and erase the pencil line from the back.*

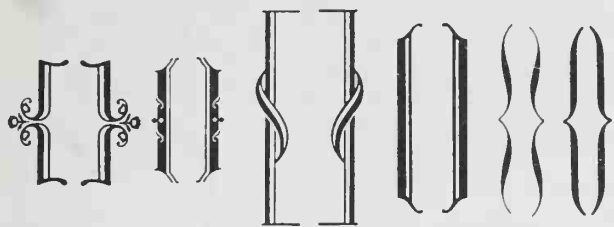
*Check the alignment of all letters with your T-square and correct alignment if necessary. Continue to develop the rest of your layout, or trace this heading onto a layout you have already started.*

## Typographic Devices

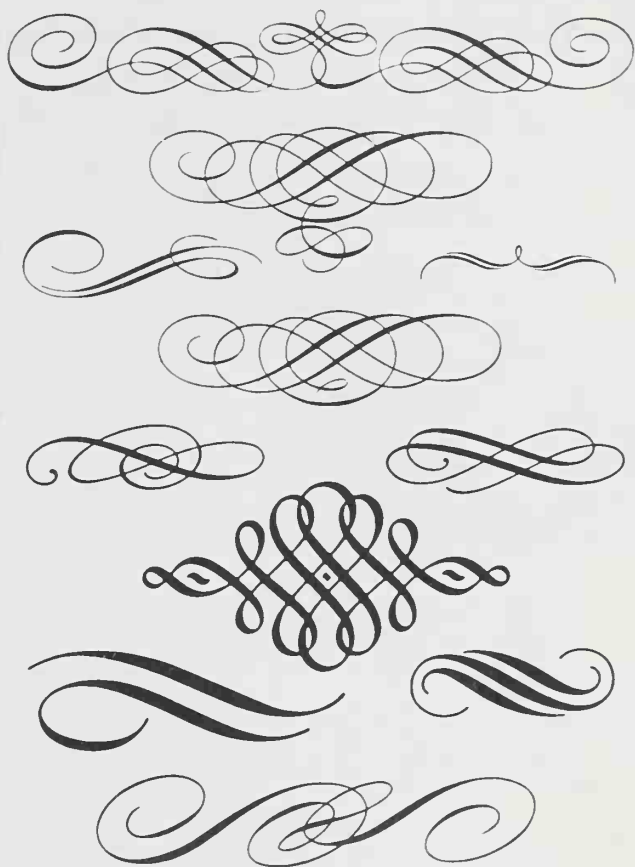
Unembellished paragraphs of type are most readable, but sometimes typographic devices are used to add interest or emphasis to a paragraph of text. These devices are available

from all type houses, and you should have specimens of them handy. You must use discretion, however, for too many devices used at one time can be disastrous: they will clutter your job and detract from readability.





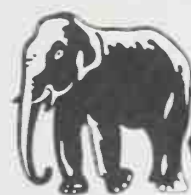
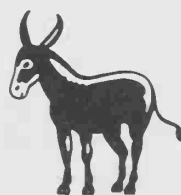
BRACKETS



FLOURISHES



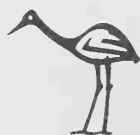
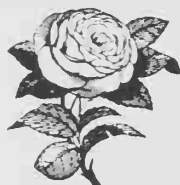
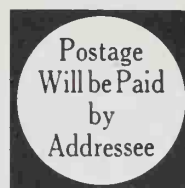
6



MISCELLANEOUS

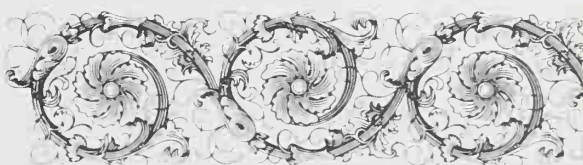
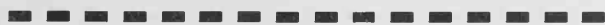
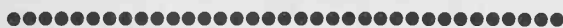


Many other ornamental typographic accessories (sometimes called dingbats, sorts, typecuts, astronomical signs, old style engravings, signs and symbols, fraternal emblems, and adcuts) are available.



## Borders

*Shown here are a few of the numerous typographic borders that are available. Parts of borders can be used decoratively as separations between paragraphs of text or between display and text.*



*Single-rule borders or combinations of rules of different weights can be used effectively.*

## Copy-fitting

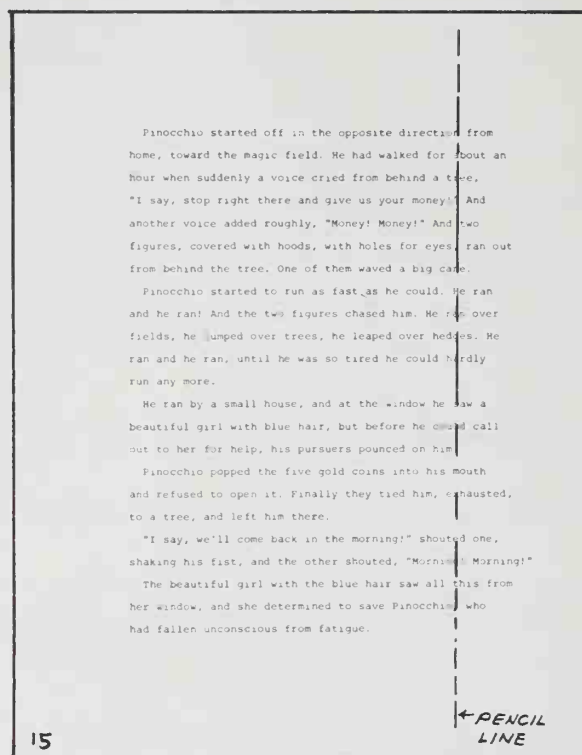
Copy-fitting, copy casting, marking up, and casting off all mean the same thing: calculating your manuscript text to fit your layout. Before you order the type to be composed for this layout, you must calculate it so that it fits. This procedure is not complicated, but it does involve some simple arithmetic.

### 1. Character count

First count all the characters in your manuscript. All word spaces are to be included in your total. Your manuscript will be typewritten in one of three sizes. The characters that are ten to an inch are typed in pica size. When there are twelve characters to an inch, the type is called elite. Some typewriters today use characters that space differently than pica and elite, and for these you will have to count the characters per inch.

The following procedure is the same for all sizes of typewritten copy. Before typing the manuscript, tell the typist to try to make all lines the same length. Copy should be double-spaced in one column. The copy should be about six inches wide and slightly

to the right on 8½-by-11-inch white paper.



SMALL SCALE MANUSCRIPT PAGE

Find the shortest long line, and draw a vertical pencil line through all copy, from top to bottom. You can use a piece of tracing paper to make your calculations if you want to keep the original clean. Count the characters in one line up to the pencil line. Multiply this by the number of lines. Add all those extra characters to the right of the line and in the short lines. This will give you the total number of characters in one page of manuscript.



## 2. Fitting

Now choose a type style and size. On layout measure, in picas, the length of one line. Determine how many characters of the chosen type will fit this line. Most type specimen sheets will have a characters-per-pica table that will make this easier for you.

PICAS:	10	12	14	16	18	20	22	24	26	28
6 pt.	38	46	53	61	69	77	85	92	100	107
8 pt.	31	38	44	50	56	63	70	76	83	88
9 pt.	30	36	42	48	54	60	66	72	78	84
10 pt.	27	33	38	44	49	55	60	66	72	77
11 pt.	25	30	35	40	46	51	56	61	66	72
12 pt.	23	28	32	37	42	46	51	56	61	68
14 pt.	21	25	30	34	38	43	47	52	56	60

This is a characters-per-pica table for Times Roman. Pica width of the line is given in boldface across the top. The left-hand column, also in boldface, is the point size of the type. By cross-indexing you can find the average number of characters of the type that will fit the measure. For example: there are 66 characters of 10-point Times Roman lower case in a 24-pica measure.

In electronic photocomposition the character count changes according to the letterspacing you want—tight, very tight, etc.

Multiply the characters-per-pica by the number of picas in one line. Divide this into the total character count of the manuscript you

previously made, and you will get the number of lines of type necessary to accommodate your manuscript. Add leading according to legibility tables (shown on page 39), and check the area with your layout. If necessary, make such adjustments as using larger or smaller type, changing leading, or changing the measure of one line on your layout. After a few attempts, you will find the entire procedure becomes a very simple matter.

## 3. Marking up the copy

In the left margin of the manuscript, clearly write all your specifications as in the diagram.

These are instructions for the typesetter and include, in sequence, the size and leading, the complete name of the typeface (Bodoni bold condensed, not just Bodoni), upper case and/or lowercase (U/LC), and how you want the type aligned (flush right, flush left, justified, or centered). Bracket the appropriate copy and draw a line to its specs, which are ballooned. Also specify any special effects you want (indents, double leading between paragraphs, etc.). Where necessary, use proofreaders' marks for italics, boldface, unusual

line breaks, etc. For computer  
photolettering specify letterspacing  
as loose, normal, tight, or very tight.

The marked-up copy now goes to the  
typesetter, who will send proofs for  
correction after setting the type.

Must have by  
Friday, Aug. 16 — do not set  
2 sets repros

Indent  
1st lines  
of all  
paras.  
2 ems.

12 pt  
14  
Times  
Roman  
v/lc  
X 24 picas  
tight  
word #  
justified

Pinocchio started off in the opposite direction from home, toward the magic field. He had walked for about an hour when suddenly a voice cried from behind a tree, "I say, stop right there and give us your money!" And another voice added roughly, "Money! Money!" And two figures, covered with hoods, with holes for eyes, ran out from behind the tree. One of them waved a big cane.

Pinocchio started to run as fast as he could. He ran and he ran! And the two figures chased him. He ran over fields, he jumped over trees, he leaped over hedges. He ran and he ran, until he was so tired he could hardly run any more.

He ran by a small house, and at the window he saw a beautiful girl with blue hair, but before he could call out to her for help, his pursuers pounced on him.

Pinocchio popped the five gold coins into his mouth and refused to open it. Finally they tied him, exhausted, to a tree, and left him there.

"I say, we'll come back in the morning!" shouted one, shaking his fist, and the other shouted, "Morning! Morning!"

The beautiful girl with the blue hair saw all this from her window, and she determined to save Pinocchio, who had fallen unconscious from fatigue.

do  
not  
set

Send proofs to  
Ernie Thompson  
25 Buttonwood place, NYC  
696-5106

15

delete



## Fun and Games with Words

The graphic designer may be called on to design logotypes, game names, titles for TV programs, movie titles, and sometimes words in ad headlines. Here are some unusual combinations

where the position of the type reinforces the meaning of the words. Answers to the word pictures are at the bottom.

**SAND**

1

**DICE  
DICE**

4

**MINUTE MINUTE**

18

**TIME  
TIME**

10

**PUSHED  
A CLIFF**

15

**GROUND**

feet  
feet  
feet

2

i i  
O O

6

**WEAR  
LONG**

12

**TOUCH**

11

**READING**

16

**FOOTBALL**

3

**ecnalg**

8

R  
O  
ROADS  
D  
S

9

**KNEE  
LIGHT**

14

**STAND**

i

17

1. SAND BOX 2. THREE FEET UNDERGROUND 3. TOUCH FOOTBALL 4. PARADISE (PAIR OF DICE) 5. DOWNTOWN 6. CIRCLES UNDER THE EYES 7. BOTTOMS UP 8. BACKWARD GLANCE 9. CROSS ROADS 10. TIME AND TIME AGAIN 11. TOUCHDOWN 12. LONG UNDERWEAR 13. CROSS EYES 14. NEON LIGHT (KNEE ON LIGHT) 15. PUSHED OVER A CLIFF 16. READING BETWEEN THE LINES 17. I UNDERSTAND 18. MINUTE BY MINUTE

## Making a Character Counting Scale

*On one edge of a three-by-five-inch card, mark the count of the characters of the typed manuscript in divisions of five. Be sure the edge of the card is parallel to the typed copy. Label it "Typewriter", or "Manuscript."*

Type shaped itself, we might say, accidentally. At first, it was based on manuscript forms probably with the intention of deceiving readers into the idea that the printed books were manuscript; whether that was the intention or not, it was the only way to make books readable to eyes accustomed only

to m  
the  
cern

0

5

10

15

20

25

30

35

40

TYPEWRITER - PICA SIZE

that  
r con-

*You might also mark the size (elite or pica) of the typewriter and the style of the type you are specifying.*

Turn the card and mark the opposite edge with a character count, also in units of five, of the type you have selected. You do this by laying the card on line with the size and style of type from a type specimen sheet. Label it "Type style" and note the size.

24 point

30 point

**CASLON**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ABC

WX

abcc

1234

0
5
10
15
20
25

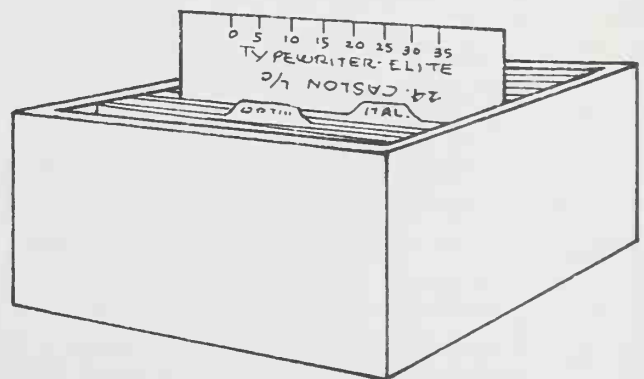
TYPE STYLE

**24 pt. Caslon Lower Case**

0
5
10
15
20
25
30
35
40

V

If a particular type is used often, you should file it with other cards and use them over again. You will find them particularly helpful when counting on layouts with many measures of the same typeface. They will save you much valuable time.



## Proofreaders' Marks

When proofs come back from the compositor, correct them if necessary and order reproduction (repro) proofs. The repro is then assembled into mechanicals of your layout, plates

will be made, and the job will be printed. Final film proofs may be required for other purposes.

Shown below are correct proofreaders' marks used universally. Also shown is a sample of how a proof is marked for correction.

^	CARET - MAKE CORRECTION INDICATED IN MARGIN
=	STRAIGHTEN TYPE; ALIGN HORIZONTALLY
	LINE UP VERTICALLY
h	DELETE
#	INSERT SPACE
sq#	EQUAL SPACE BETWEEN WORDS OR LEADING
h#	INSERT HAIR SPACE
ls	LETTERSPACE
¶	BEGIN NEW PARAGRAPH
no¶	RUN PARAGRAPHS TOGETHER
□	MOVE TYPE ONE EM FROM LEFT OR RIGHT
]	MOVE RIGHT
[	MOVE LEFT
][	CENTER
⌞	MOVE UP
⌟	MOVE DOWN

tr	TRANSPOSE
Ⓢ	SPELL OUT
stet	LET IT STAND
↓	PUSH DOWN TYPE
lc	LOWERCASE LETTER
cap	CAPITALIZE LOWERCASE LETTER
C+SC	SET IN CAPITALS AND SMALL CAPITALS
rom	SET IN ROMAN TYPE
bf	SET IN BOLD FACE TYPE
wf	WRONG FONT; SET IN CORRECT TYPE
x	RESET BROKEN LETTER
⊖	REVERSE (TYPE UPSIDE DOWN)
≡	UNDER WORD MEANS SET IN CAPITALS
=	UNDER WORD MEANS SET IN SMALL CAPITALS
—	UNDER WORD MEANS SET IN ITALIC
⚡	UNDER WORD MEANS SET IN BOLD FACE

↵	INSERT COMMA
↵	INSERT APOSTROPHE OR SINGLE QUOTATION MARK
“ ”	INSERT QUOTATION MARKS
⊙	INSERT PERIOD
Ⓢ?	INSERT QUESTION MARK
;	INSERT SEMICOLON
:	INSERT COLON
=	INSERT HYPHEN
—	INSERT EM DASH
—	INSERT TWO-EM PARALLEL DASH
—	INSERT ONE EN DASH
[/]	INSERT BRACKETS
(/)	INSERT PARENTHESES
.....	UNDER WORD MEANS LET IT STAND
vvv	CORRECT SPACING
h	DELETE AND CLOSE UP

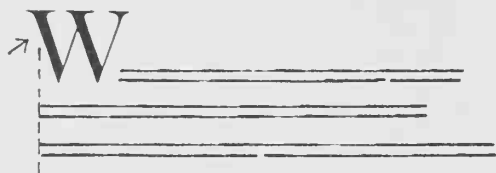
s.c. It ~~does~~ not appear that the earliest printers had any method of  
 ✓✓✓ correcting errors before the form was on the press. The learned The  
 8 learned correctors of the first two centuries of printing were not  
 # ;/ proofreaders in our sense; they were rather what we should term 8 9  
 not/ office editors. Their labors were chiefly to see that the proof corre- 1=1  
 Cap / 2/ sponded to the copy, but that the printed page was correct in its  
 8 latinity - ~~that the words were there~~, and that the sense was right. stet  
 They cared but little about orthography, bad letters or purely printers' to  
 errors, and when the text seemed to them wrong they consulted fresh  
 not # authorities or altered it on their own responsibility. Good proofs in 2/  
 in the modern sense, were impossible until professional readers were x  
 t employed / men who had first a printer's education, and then spent te  
 many years in the correction of proof. The orthography of English,  
 w.f. = which for the past century has undergone little change, was very  
 spell fluctuating until after the publication of Johnson's Dictionary, and 8 ld.  
 9 approach to regularity, so far as we have may be attributed to the to  
 growth of a class of professional proof readers, and it is to them that it/  
 we owe the correctness of modern printing. More errors have been 8 2/  
 found in the Bible than in any other one work. For many generations lead  
 it was frequently the case that Bibles were brought out stealthily, out. see copy  
 [ from imperfect texts, and were often modified to meet the views of 8  
 h- / those who published them. The story is related that a certain woman 8  
 8 in Germany, who was the wife of a printer, and had become disgusted h.c. / who  
 8 / f / with the continual assertions of the superiority of man over woman rom.  
 which she had heard, hurried into the composing room while her  
 husband was at supper and altered a sentence in the Bible, which he  
 2 2 was printing, so that it read Narr instead of Herr, thus making the  
 Cap / 2 2 / ord." The word not, was omitted by Barker, the King's printer in 8  
 8



## Tips on Copy-fitting

Before the manuscript is written, you can tell the author how many words your layout can accommodate. Reverse the procedure just described to determine the number of characters (six letters to the average word).

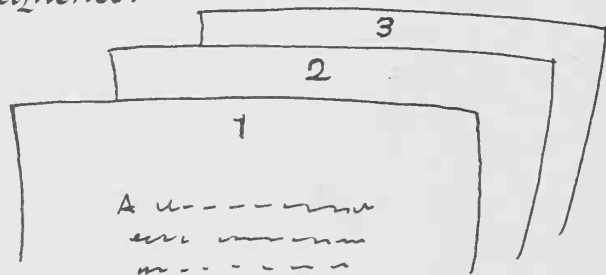
Large first letters like T, W, V, and Y should overhang the left margin of text block.



Visit a composition house where type is set electronically. Ask questions.

Keep specs short and clear.

If manuscript has more than one page, number the pages at the top in correct sequence.



Make copies of all pages for your files.

Be sure stick-up or large first letter of first paragraph aligns with one of the text lines.

**R**cupidat a natura proficis

It may be creative to break the rules, but first be sure you know what they are.

When designing short lines, never spec wide word spacing.

Give indents in ems.

Carefully check all spelling and specifications in the manuscript before sending it out for composition.

Try to limit your use of text type to a few styles — some of the best designers use only a few.

Beware of using type as decoration. Type was made to be read and read easily.

Don't forget to specify typographic devices on your mark-up (bullets, rules, etc.).

*Overhang all punctuation marks on the right margin of justified copy.*

*Send two copies of extra-long manuscripts to compositor. Two workers may be assigned to the job.*

*Avoid hyphenating two or more consecutive lines of justified type.*

*Letters in fair proportion to the same genre—music and poetry. Is*

*Cut in (kern) initial large stick-up letters, such as T, W, V, Y, F, and P, so that little letterspace occurs between the large initial and the next small letter of the text.*

**T**he act of setting

*AA's cost money. PE's do not. Both cost valuable time.*

*Letterspacing should be the same for all copy. Word spacing can vary slightly, especially in justified type.*

*Never type manuscript on the front and back of a page.*

*Try to avoid marking your manuscript "RUSH."*

*When more than one correction occurs on a line, mark the corrections in sequence.*

*Corrections should be made just above the line.*

*Make corrections in red marker or ink.*

*Send layout, or copy, with specifications.*

*Don't forget to write the job number, your name, and company on every page of manuscript.*

*Job # 2641*

*Karen Ueland*

*KIESTER & JONES, INC.*

*Meaningful shapes can be created with lines of text. Each line must be calculated and so marked.*

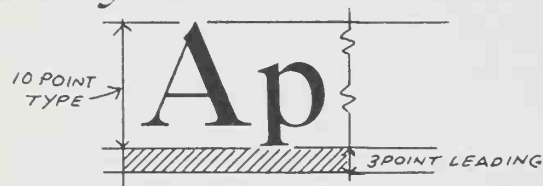
*Mark "the END" at the end of manuscript to be set.*

*Do not attach little notes to manuscript.*

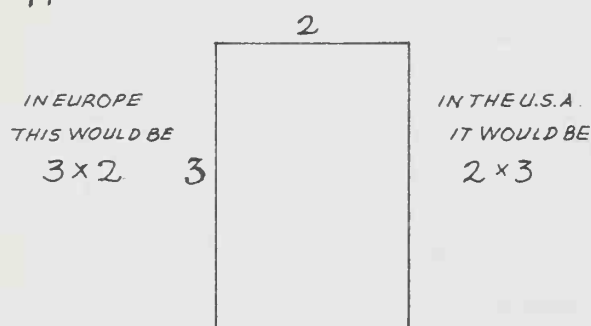
Never break a word at the bottom of a column or page.

Indicate when you must have proofs.

10/13 means 10-point type, 3-point leading.



In Europe, depth dimension is given first and width second. In the United States, dimensions are specified in the opposite manner.

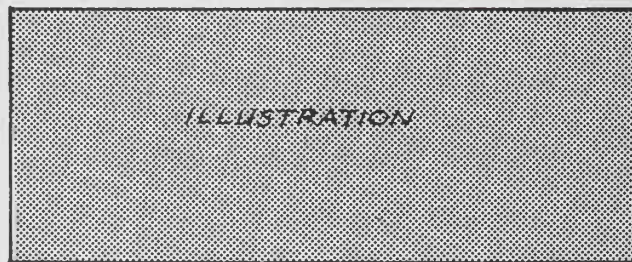


Footnotes and margin notes should be set two sizes smaller than text.

Flowers can be used for every occasion—to enhance your furnishings, decorate your table and inspire your party. Whichever way you like flowers, simplicity should be the keynote to good flower arranging. Everything is told here, from when to pick flowers and how to transport them, to drying

*Decoration for the Table.* Violet Stevenson. (Studio) Viking, 1965.

If your layout includes illustrations with captions, you may make the size of the caption type smaller than the text size.



designers who wish to give their copy a feeling

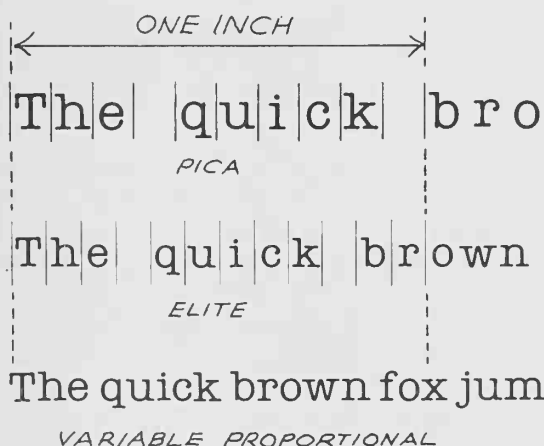
of age and because they print well on paper. Some certain old-style faces have an appearance particularly suited to formal copy and design.

*Italic is good for setting dialogue, especially if it is brief.*

## Typewriter (Strike-on or Cold) Composition

*The first patented typewriter in America, called a typographer, was designed by William Burt in 1829. It first produced embossed copy intended for the blind.*

*The first lettering designed for the typewriter was called pica. Today, most typewriters use pica type (ten characters per inch) or elite type (twelve characters per inch). All of the characters in each style take up the same amount of*



*horizontal space. In 1935, typewriters were designed to use characters with variable proportional letterspacing. For example, an i would be two units wide and a w or an m would be five units wide. The IBM Executive is an example. The result is variable letter width like that of set type.*

*Many new styles have been designed since 1935, and the designer now can use a variety of typewriter styles for low-budget jobs such as inexpensive booklets and parts lists.*

### STANDARD TYPEWRITER

Imitation typewritten letters place in the industrial world who uses facsimile letters to

### REMINGTON TYPEWRITER No. 2

Imitation typewritten letters place in the industrial world who uses facsimile letters to

### UNDERWOOD TYPEWRITER INLAND

Imitation typewritten letters place in the industrial world who uses facsimile letters to

### AMERICAN TYPEWRITER

Imitation typewritten letters have place in the industrial world of to who uses facsimile letters to promo

### ELITE UNDERWOOD TYPEWRITER

Imitation typewritten letters have place in the industrial world of to who uses facsimile letters to promo

*The text must be typed twice. A predetermined line width (measure) is marked with a vertical line,*

*and the copy is typed. Extra spaces for justified lines are added in retyping as shown in the diagram.*

Type shaped itself, we might say, accidentally. At first, it was based on manuscript forms probably with the intention of deceiving readers into the idea that the printed books were manuscript; whether that was the intention or not, it was the only way to make books readable to eyes accustomed only to manuscript pages. In a short time it became apparent that the considerations which controlled the scribe no longer concerned the printer.

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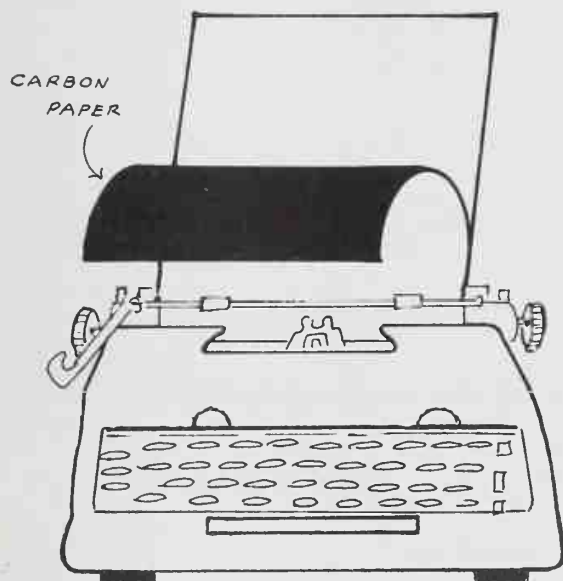
NOTE THE JUSTIFIED RIGHT HAND MARGIN

*For unjustified text, a longest line, beyond which no character will run, must be determined. Text is typed accordingly. Some typewriters use high-speed electronic and CRT*

*equipment where coded input is put on magnetic tape (MT). Corrections are made on another MT before final composition.*



If you use a typewriter for composing text matter for inexpensive printings (throwaway circulars and the like), remove the fabric ribbon (on spools) and use sheets of carbon paper against the smooth typewriter paper. Be sure that the carbon faces the paper. The typed images will then be sharp and crisp, not ragged as in the example to the right. If you



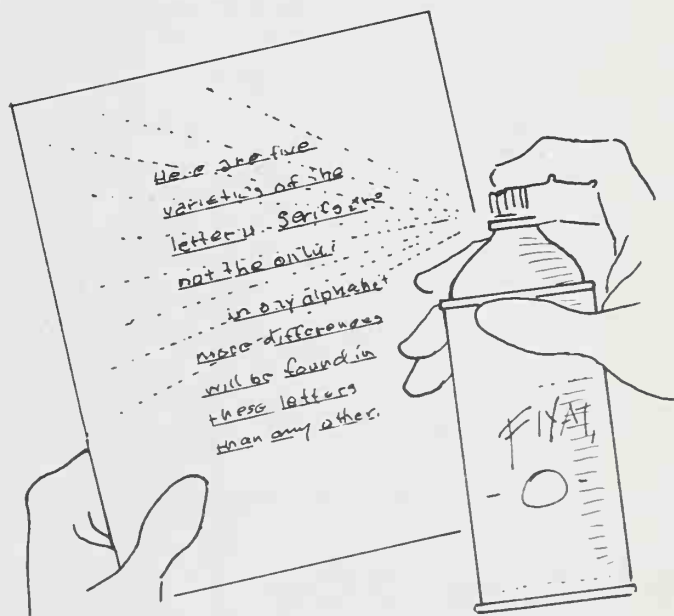
use one of the newer electric typewriters, get a carbon ribbon (either on spools or in a cassette). These ribbons are good only one time but are relatively inexpensive and will print 14,000 average words (more on some models). On some models the copy can be easily corrected as you type the text.

# ming

Enlarged photostat of letters typed through a carbon ribbon.

# ming

Enlarged photostat of letters typed through fabric ribbon.



When you are finished typing carbon text, handle the completed sheets carefully. Gently spray them with workable fixative to prevent smudging.

You should clean the characters on the typewriter occasionally with a soft toothbrush and alcohol.

## Variations of One Typeface

When a new typeface appears and becomes popularly accepted, variations of the style will be designed. In time a type style may add many variations: weight changes, italic, condensed and extended, and combinations of these. The entire range of a typeface is known as a family.

In 1947 Adrian Frutiger, a Swiss

designer working in Paris, designed Univers. This type was unusual in that all its possible variations were designed from the outset. Univers is shown here to demonstrate all the changes possible for one typeface. Frutiger devised a numbering system to denote these variations. Univers 55 was the standard and

	Univers 45	<i>Univers 46</i>
Univers 53	<b>Univers 55</b>	<i>Univers 56</i>
Univers 63	<b>Univers 65</b>	<i>Univers 66</i>
<b>Univers 73</b>	<b>Univers 75</b>	<b><i>Univers 76</i></b>
<b>Univers 83</b>	<b>Univers 85</b>	

all other variations were based on it in units of ten. The higher the tens place, the bolder the type, so that 75 is bolder than 55. The ones place indicates how condensed the type is: the higher the number, the more condensed — 67 is more condensed than 63. All odd numbers are for roman and all even numbers are for italic.

Not all typefaces have this many variations. As their popularity increases, however, they may approach the number of Univers.

When designing with type, unity can be achieved by using one typeface for display and text in a layout. Interest is achieved by varying that face.

		Univers 39
Univers 47	<i>Univers 48</i>	Univers 49
Univers 57	<i>Univers 58</i>	Univers 59
<b>Univers 67</b>	<b><i>Univers 68</i></b>	

Univers 73 Open    Univers 67 Open    Univers 75 Open

*Open letters were a later addition to the family.*

# Electronic Typesetting

## A New Tool for the Graphic Designer

For over four hundred years following Gutenberg's invention of printing with movable type, all type was set by hand (foundry). During this time typographic terminology developed that we still use today (points, picas, ems, measures, etc.).

In 1884 a linecasting machine for setting type was inaugurated by Ottmar Mergenthaler. On his Linotype machine, an entire line of type could be cast in hot metal. Other companies followed with similar machines: Intertype, Monotype, and Ludlow.

In the 1960s electronic systems for setting type were developed, and computer-assisted phototypesetting began.

Today, many electronic systems are available to the graphic designers. What can be achieved on these machines staggers the imagination. The graphic designer must understand what these systems can do. Entire page makeups can be done on some systems, in which the designer may direct the programming or work

closely with a specialist in a composition house.

A further development of computer-assisted typesetting is digital, without photographic assistance. Mark-up, coding, and paste-up may be eliminated in these systems.

Space limitations here do not allow exhaustive descriptions of these new systems. You should write to the companies for their literature. You will be surprised at how quickly you will understand what these systems can do.

To help you, listed below are a number of acronyms and technical terms relating to this new tool.

CAM- computer-assisted makeup  
CG- computer graphics  
Cluster- multiterminal systems  
COM- computer output microfilms  
CPS - characters per second  
CPU- central processing unit  
CRT- cathode-ray tube  
Direct-input - system in which the typesetting device is connected to a keyboard

*DOPES - digital offset plate exposure system*

*DP - data processing*

*EM - electronic mail*

*GTD - graphic display terminal*

*H&J - hyphenation and justification*

*Hard copy - any paper proof outputted from a computer system*

*Hardware - computer machinery*

*Interaction - communication between man and machine*

*Interfacing - to transfer data, in usable form, from one device to another*

*KRM - Kurzweil reading machine*

*Laser - an intense beam of light amplification caused by stimulated emission of radiation*

*LED - light-emitting diode*

*LPM - lines per minute*

*MCS - modular composition system*

*OBR - optical barcode recognition*

*OCR - optical character reader*

*Off-line - production of a "record" of information keyed*

*PIXEL - picture elements (of electronic and digital photograph)*

*PS - proportional spacing*

*QWERTY - any standard typewriter keyboard (position of the letters)*

*RAM - random-access memory*

*ROM - read-only memory*

*Software - computer programs (front-end)*

*Two-letter mnemonics - combination of letters associated with its meaning on a keyboard as in EJ, end of job; TY, typeface; BF, boldface; etc.*

*VDT - visual display terminal*

*WP - word processing*



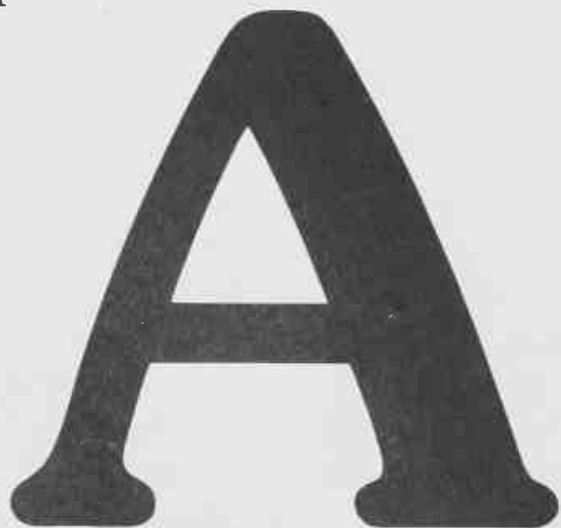
## Digital Typesetting

*The preliminary procedures for preparing type for printing are changing. Digital technology has been incorporated with traditional computer-assisted photographic typesetting. This technology makes it possible to do almost all graphic work (mechanicals, etc.) on a computer display screen, once the original art (type) is electronically scanned into a computer and converted into a digital code. In simple terms digitization is the development of a type character by building its shape out of a series of individual elements. The quality of the resulting typographic*

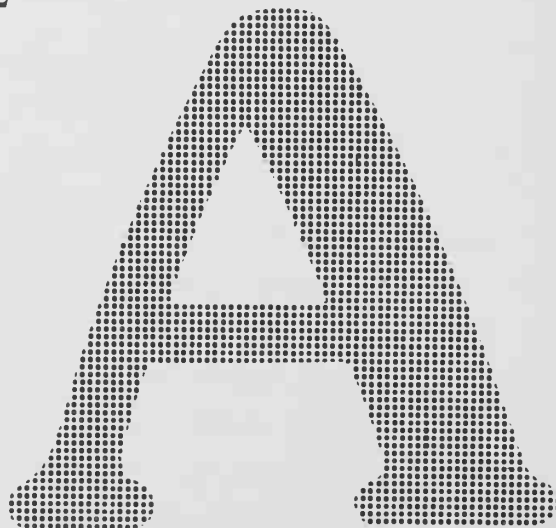
*composition is of the highest, and the speed of setting is fantastic. A step-by-step procedure of digitization of a single type character is shown below. Forget, for the moment, the systems that use photographic negatives in their disks, matrixes, etc. Digital typesetting requires no photo unit.*

*The development of digitized type begins with an artist's drawing of each of the characters. The character is described and exposed by an infinitesimal CRT (Cathode-Ray Tube) beam, which paints the character on photo material. The process is called scanning. The character is scanned to a sixty-four-point*

1



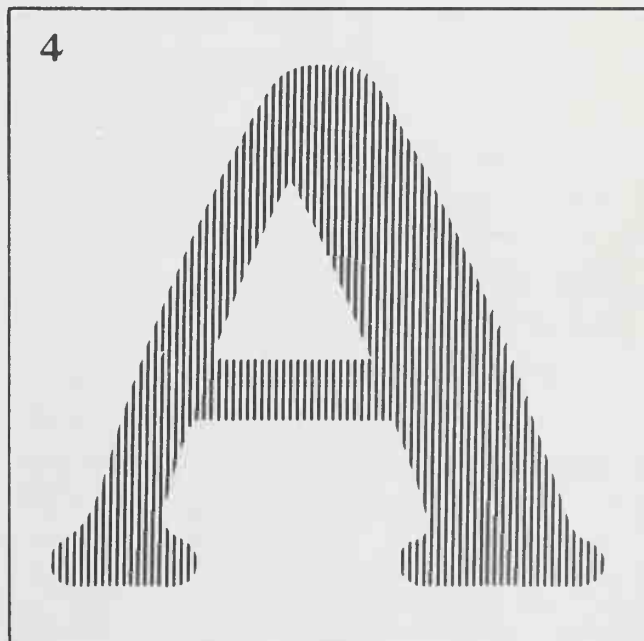
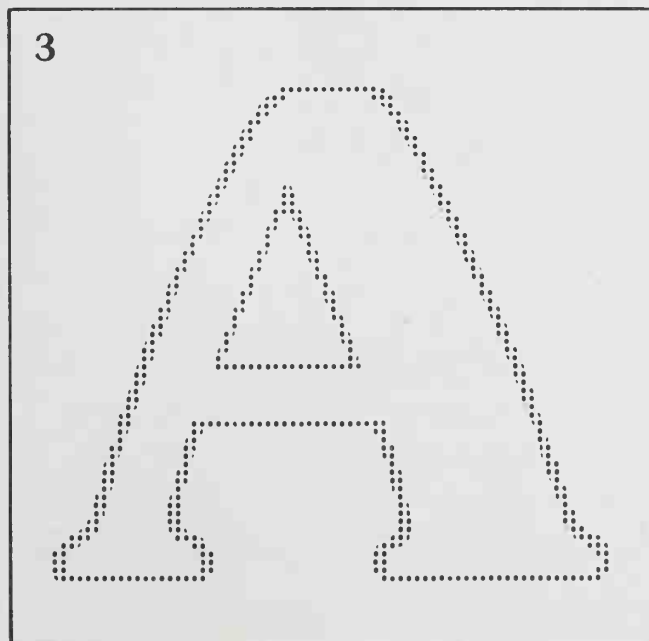
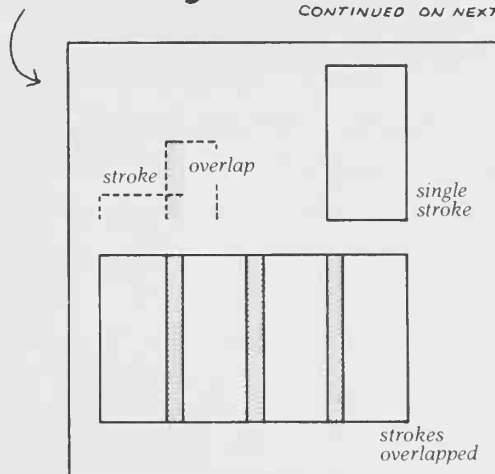
2



machine master character for optimum resolution. The scanner divides a specific area into tiny spaces or elements. These elements make up the scanning matrix<sup>2</sup>. The drawn character is placed on the matrix. The scanning mechanism reads the character, element by element. Those elements that lie within the body of the character are recorded on a computer disk. From this recorded digital information, the computer develops a mathematical outline of the character<sup>3</sup>. This outline enables the computer to instruct the CRT beam to paint vertical strokes on the photosensitive material, which start and stop at the points

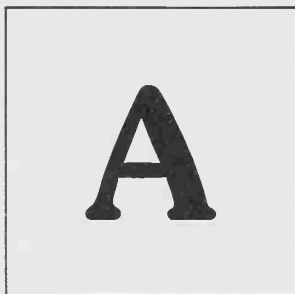
dictated by the outline. These vertical strokes are the areas of photo exposure that combine to make up the typeset character in its final output form on photosensitive material<sup>4</sup>. Actually, the vertical strokes overlap to assure uniform photodensity.

CONTINUED ON NEXT PAGE





*Edge definition of actual output enlarged to 640%.*



*Digital systems of typesetting are capable of setting type from five to seventy-two points. The range of sizes in between can be set in half-point increments. They also have reverse leading capability.*

*Moreover, these systems can modify the information for any one character to create a number of special effects.*

***hello***

*hello*

**hello**

## Computer-Assisted Phototypesetting

*An advanced system of phototypesetting was introduced in the 1960s that uses a computer and cathode-ray tubes — CRT — your television is a cathode-ray tube. This system produces type on paper or film or directly onto paper printing plates at incredible speeds. Many companies manufacture a variety of systems. The machines are called hardware. Some systems are complete, while others assist other systems.*

*A simplification of the procedure for most systems, from the designer's mark-up to final proof follows:*

- 1. The designer's copy is keyboarded manually, similar to typing on a typewriter. A display screen shows what the operator is typing while the copy is coded on a tape, disc, or card. Corrections can be made.*
- 2. The tape, disc, or card is then programmed on a computer, which may also drive a photounit.*
- 3. The photounit sets the type on paper or film.*

- 4. The paper or film is then developed automatically on a processor. A proof is produced for checking.*
- 5. The tape or film is then fed into a visual display terminal to delete or add copy and make additional corrections if necessary. It has a keyboard and a display screen. The corrected tape or disc goes back to the photounit for final proof.*

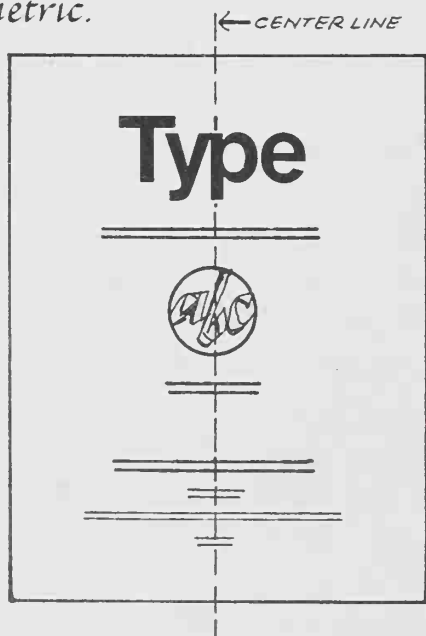
*Write to the manufacturers of the hardware for brochures and promotional material. After some confusion you will begin to understand this electronic technology. Go to a composing shop and see these systems at work. Visit trade shows. Ask questions.*

## Typographic Layout

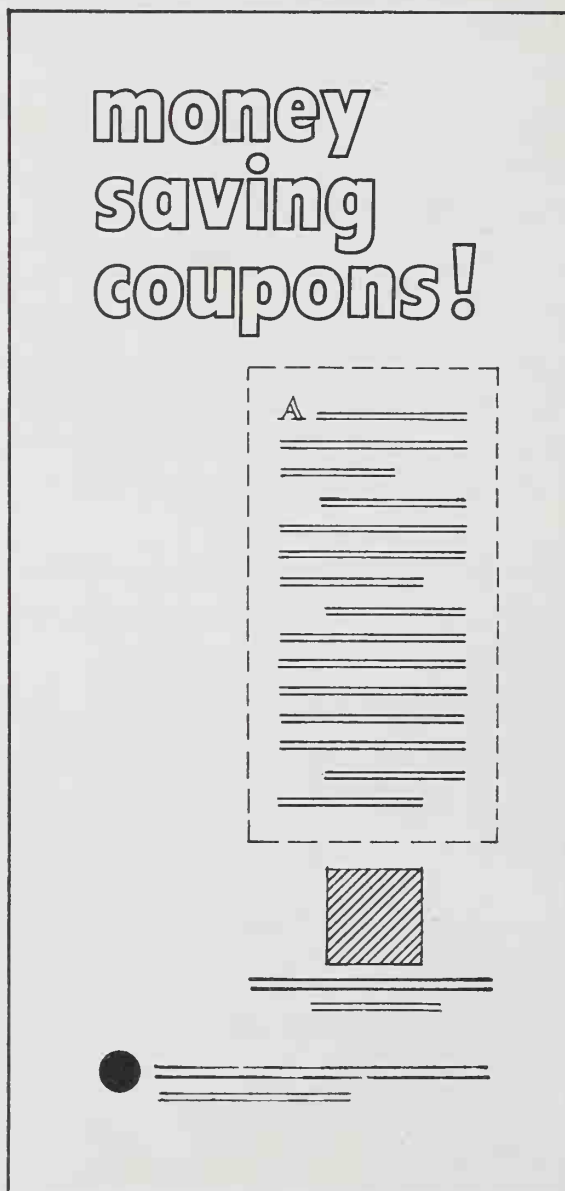
Typography is an art. Communicating ideas, whether to sell a product or to provide information or entertainment, is its primary function. Visual appeal, loud or quiet, enhances this communication and is paramount in all typographic design.

One important aspect of visual appeal is layout. Good layout is the result of careful arrangement of all the required elements. Shown here are four basic layouts used today.

In a symmetrical layout, all elements are centered on an imaginary center line. From the time of Gutenberg to the late nineteenth century, almost all typographic layouts were symmetrical.



The industrial revolution and the resulting demands of competitive advertising led to another basic arrangement — asymmetry. The elements in an asymmetric layout are balanced but not symmetrical as is shown.





*In a flush left or flush right layout, all elements align on the left or right, with the opposite edge ragged.*

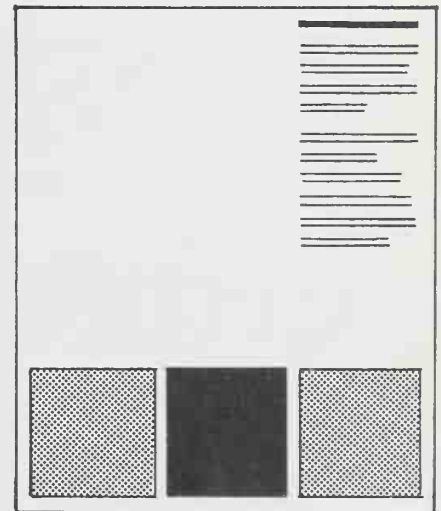
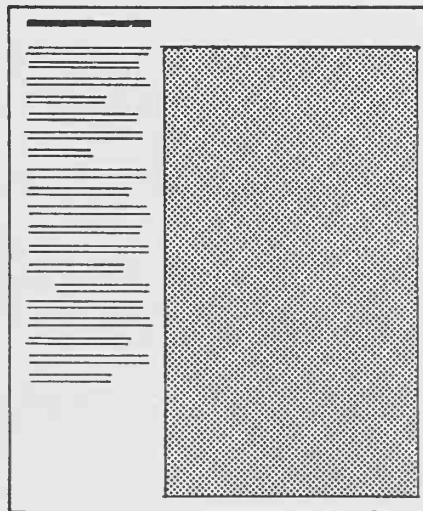
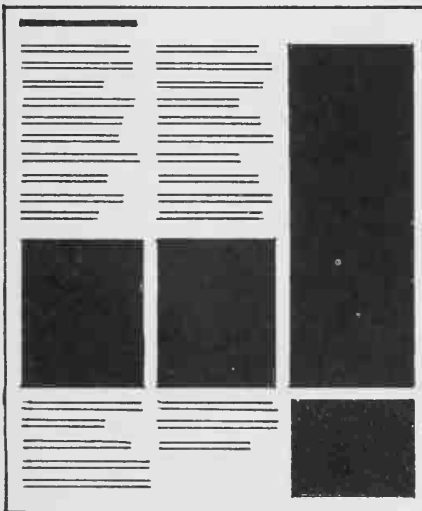
## FLUSH LEFT



## FLUSH RIGHT



*This grid, or modular, arrangement originated in Switzerland. There are many variations to this layout.*



\* The graphic artist must keep up with contemporary art movements to glean new ideas for layouts. Visit museums, galleries, and art shows.

*Read good graphic arts magazines. They will not only be enlightening experiences; they will give a feel for the contemporary that is essential to the competent graphic designer.*

## What Type Styles Express

Any type style can be used in any design providing the designer has a legitimate reason for using it — a reason that can be communicated easily to the reader. Many styles have been designed for specific

uses — extra-bold sans serif caps attract attention on a poster, for example.

Most styles do express a certain mood or feeling. Aside from text types, which are designed for easy reading, the following list of styles generally express the accompanying associations or moods:

*Old-style Roman: dignity, inscriptional, antique, classic, renaissance.*

HISTORY OF ROME

*Black Letter: printing, religion, certificates, diplomas, renaissance.*

Certificate of Ownership

*Victorian display style: uniqueness, circus, entertainment.*

CALICO FAIR

*Formal script: announcements,  
invitations, grace, handwriting,  
personality, colonialism.*

*We teach you to write beautiful letters*

*Modern Roman: mechanical  
perfection, copper engraving,  
craftsmanship.*

**FINEST SWISS WATCHES**

*Square Serif: display, architectural  
subjects.*

**SKYSCRAPERS CONSTRUCTION CO.**

*Sans Serif: simplicity, the contemporary.*

**ELECTRONIC MASTERPIECES**

*Italics: speed, emphasis (when used  
with roman).*

***WE GET YOU THERE FASTER!***

## Typefaces Designed by the Author

Shown here are three typefaces designed by the author. The first, Gray Bulba, was originally designed for promotion of the motion picture "Taras Bulba" and was later included in the library of Photo Lettering Inc. An attempt was made to capture the ethnic flavor of Russia in the letter forms.

**A B C D E F**  
**G H I J K L**  
**M N O P Q**  
**R S T U V X**  
**W Y Z t f**

**TARAS**  
**BULBA**  
**YUL**  
**BRUNNER**  
**TONY**  
**CURTIS**

**R**  
**h**  
**Q**

The second typeface, Norcross #2, was designed for a greeting card company. It was one of the first joining formal-script types to be created for computer-assisted photolettering. Ligatures, combinations of two letters joined together, aided in getting a good join on otherwise difficult combinations.

*qu th rr rs un*  
*um ur us uv*  
*an ar am as*  
*er em es ev*  
*on or os om*

*I'll be glad to  
hold your hand  
till you're well.*

\_\_\_\_\_ This typeface has \_\_\_\_\_  
been used on thousands of greeting  
cards.

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 s w r n u y r r r s e n e r e s e v i n i r i s i v m a r a s a v t h  
 u r u s u v o n o r o s o v b r b s s s ! \_ ? : ' . , ; ' - ) ( -  
 1 2 3 4 5 6 7 8 9 0 " " " " \_

A B C D E F G H I J K L M N O P Q  
 R S T U V W X Y Z

COMPLETE FONT OF NORCROSS #2

The third type was designed for the 1976 Bicentennial. The letters were first hand-lettered and then repeated with photoprints to form a master sheet like the dry-transfer sheets on the market today. —————→ Adhesive spray was applied to the backs of sheets. This inexpensive method can be achieved by any enterprising letterer to create a new typeface.

AMERICAN  
 ANTIQUES

~'76~  
 A A A A A B B B C C C C  
 D D D D E E E E E E F F F  
 G G G H H H H H I I I I J J K  
 K L L L L M M M N N N  
 N N O O O O O P P P Q  
 Q R R R R R S S S S S T T  
 T T T U U U U V V W W  
 W X X Y Y Y Z Z A A  
 E E L L M M N N & &  
 S S , , , ? ? ! ! " " " " - - - -



## Dry-Transfer Type

Type on self-adhesive translucent sheets is available for unusual typographic effects that would be costly and time-consuming if set otherwise. Individual letters are cut from the sheet, which has repeats of all letters, and laminated onto illustration board to compose words. The letters can also be transferred to your design by pressure. These sheets are sold in most art supply stores as Letraset, Chartpak, Zipatone, and Formatt. Besides typefaces, all sorts of decorative devices are also available.



SMALL SCALE OF A LETRASET SHEET OF DRY-TRANSFER TYPE.

A SHORT HISTORY OF FLYING

**NERVOUS TENSION?**

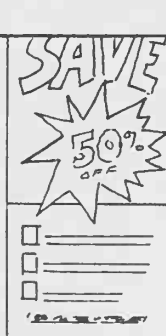
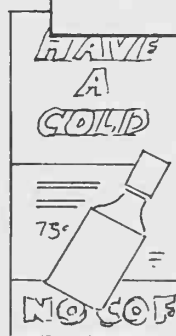
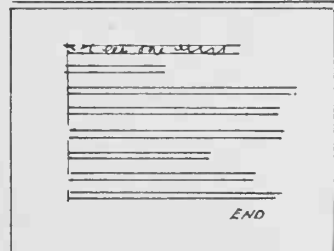
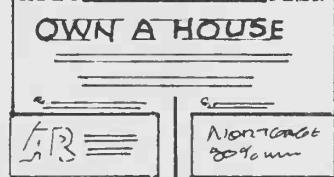
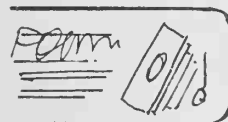
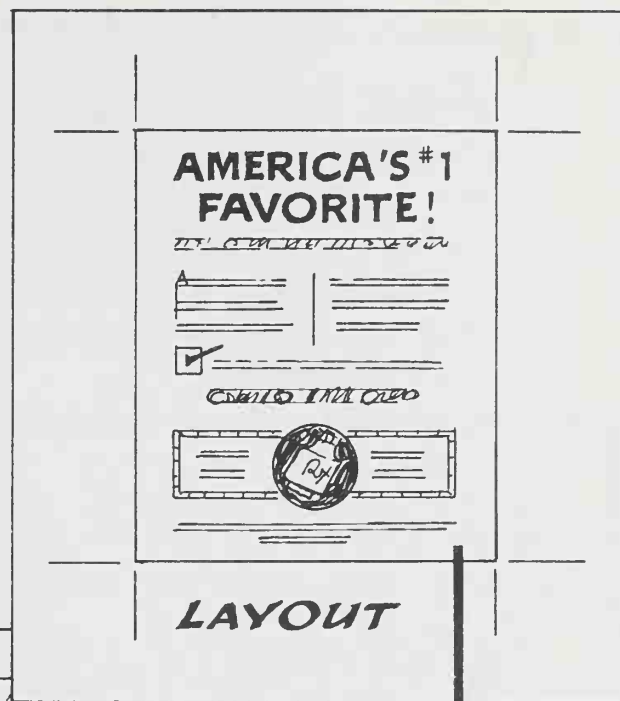
Because this type sometimes shrinks with time, get a photoprint or a sharp photostat of the line after designing it. Use the print, which will not shrink, on your mechanical.

DINE AT THE ROUND TABLE RESTAURANT

A decorative floral ornament, possibly a fleur-de-lis or a similar stylized flower, centered within the circular text.

## Previewing Your Ad

You can get a fair idea of what your layout will finally look like when it is printed in a magazine or newspaper before you go into final production by making a copy of your layout, trimming it to ad size, and pasting it onto a page of the magazine or newspaper. You can evaluate it and perhaps make changes. You may also want to show it to your client.



←  
MAGAZINE

HOME REVIEW MONTHLY

142

# Loose-Leaf Notebook Reference File

*If you see unusual printed typographic layouts or new type-face showings or anything related to typographic excellence, file it in a loose-leaf notebook.*

*This file will serve as a constant*

source of inspiration and may suggest a solution to a future design problem. The typographic scene is constantly changing, and items in the book can be easily replaced.



*Make inexpensive copies of items from magazines or other printed pieces that others may still want to read.*

spunculo per il quale emanaua laqua della fontana per artificio perpetua in la subiecta concha.

Nel Patore dunque di questo uaso promineua uno pretiosissimo monticulo, mirabilmente congeſto di innumere gemme globoſe preſſamente una ad altra coaceruate, cum inaequale, o uero rude deformatura, lepidiſſimamente il monticulo ſerupeo rendeua, cuſi corrufcatioe di uarii fulgetri di colore, cum proportionata eminetia. Nel uertice, o uero cacumine di queſto monticulo, naſceua uno arbuſculo di mali punici, di tronco, o uero ſtipite & di rami, & ſimilmente tutto queſto compoſito di oro praelucente. Le foglie appoſite di ſcintillate Smaragdo. Gli fruſti alla granditudine naturale diſperſamente collocati, cum il ſidio doro iſchiantati largamente, & in loco degli grani ardeuano nitidiſſimi rubini, ſopra omni paragonio nitidiſſimi di craſſitudine fabacea. Poſcia lo ingenioſo fabro di queſta inextimabile factura & copioſo eſſendo del ſuo diſcorſo imaginario hauea diſcriminato, in loco di Cico gli grani cum tenuiſſima bractea argentea. Oltra di queſto & ragioneuolmente hauea ſicſto & alcuni altri mali crepati, ma di granelatura immaturi, oue hauea coſpoſito cum improbo exquiſito di craſſi unioni di candore orientale. Ancora ſolertemente hauea finſto gli balauſti facti di perfecto corallo in calici pieni di apici doro. Oltra di queſto fora della ſummitate del fiſtulamente uacuo ſtipite uſciua uno uerſatile & libero ſtylo, il cardineimo del quale, era fixo in uno caponato, oue ramente firma to ſopra il medio dellaxide. & aſcendeua per il peruio & inſtobato tronco.

XEROX COPY OF TYPE - ALDUS MANUTIUS, 1499

*Keep a page of addresses of graphic arts supply houses, telephone numbers of typographic services, etc.*

Photo - Lettering INC. 25 W. 45  
NYC 10036 575-0200

Harb Wiley Lettering (est Phone #)  
West Chester, Pa. 19380

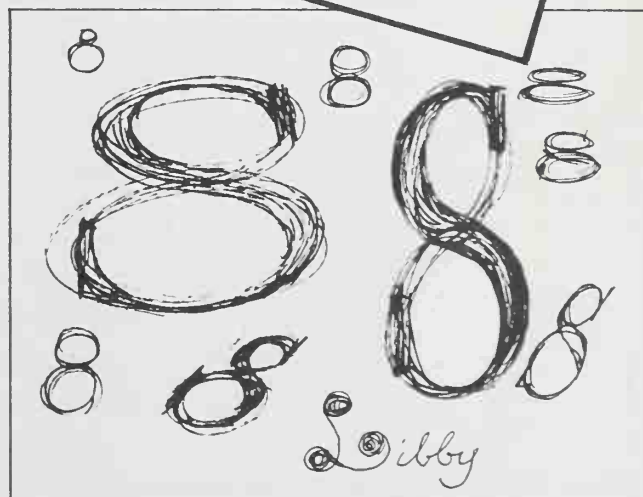
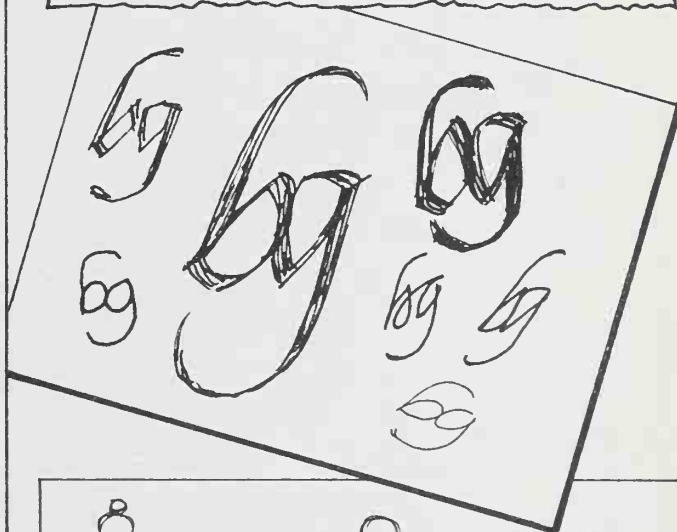
ATA 461 4th Ave. NYC 10001  
Walter Dew

*Include notes from lectures, random sketches, and accidental doodles that may have value sometime in the future.*

Mr. Goudy said:

"Basic fundamentals  
are most important

LEARN  
THEM"





## Backword

*This book has attempted to familiarize the graphic artist with the elements of typographic design. In the specific area of typesetting, revolutionary changes have occurred through the use of electronic aids. The computer may well be called a tool for the modern typographic designer. Perhaps the most significant tip in the book is for the designer to learn, as soon as possible, how computer-assisted photocomposition and digital generation of new type styles is accomplished. Find and carefully read books on the subject and brochures that are available from the manufactures of the electronic hardware. Actually see the systems at work, visit typesetting houses, and ask questions. The future graphic artist may do more designing at the keyboard of an electronic typesetting system than at the drawing board.*

*Despite these advances, however, what a reader reads — what a typographic artist creates — is a visual experience. The rules of typographic organization will always apply, even though the means of accomplishing the end result may change.*

*Today's typographic designer must keep abreast of the constantly changing scene. New visual concepts, new typefaces, new methods will appear, but the primary goal of the designer will continue to be a visually attractive design and an easily comprehended message.*



## Acknowledgments

*A book such as this is rarely the result of one person's effort. Others, listed below, helped to make this book a reality, and I would like to thank them for their help.*

*Thanks to my son, Tim, who typed the manuscript; to Ed Rondthaler, for permission to show ITC types; to Bob Gero, of Gero & Coren, Advertising, Marketing and Merchandising, Division of Somers/Rosen, Inc., Philadelphia, PA, for authorization to reprint the ad on page 61; to Walter Dew of ATA for permission to reprint the material on page 97; to Eliot B. Payson and the S. D. Warren Company, Division of Scott Paper Company for allowing me to use odds and ends from their publications; to Harry B. Zane and the Compugraphic Corporation, for help with the sections on digital typesetting; to Linda E. Rathjen, who was so helpful in editing all the copy; and finally to all the designers of typefaces and typographic designers — from Gutenberg to Zapf — for creating the thousands of typefaces we still use and for giving us a rich heritage of excellent typography upon which we can draw for our own work in communications today.*

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*Washington, DC*

*Stanley Hlasta*

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*and How to Use Them*

*Carnegie Press, Pittsburgh, Pa.*

**D. B. Updike**

**PRINTING TYPES; Their History, Forms and Use**

*Harvard U. Press, Cambridge, MA*

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**Publications:**

*U&lc (upper and lower case)*

*Communication Art (CA)*

*American Artist*

*Art Direction*

*Graphic Arts Monthly*

*TypeWorld*

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**Free lists of books on typography and related subjects  
can be secured by writing to:**

*Pentaclic Corporation, 132 West 22nd Street, New York, NY 10011*

*Dover Publications, Inc., 180 Varick Street, New York, NY 10014*

*TypeWorld, 15 Oakridge Circle, Wilmington, MA 01887*

*John Neal, 604-A Mayflower Drive, Greensboro, NC 27403*

*National Composition Asso. 1730 N. Lynn St., Arlington, VA 22209*

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# FPT

A large letter is featured in the top left corner of the first page. It is a capital 'F' in a serif font, with a small 'T' to its right. The letter 'F' is the first letter of the word 'FPT'.

# W

A large letter 'W' is featured in the top left corner of the second page. It is a capital 'W' in a serif font, with a small 'T' to its right. The letter 'W' is the first letter of the word 'W'.

# Y

A large letter 'Y' is featured in the top left corner of the third page. It is a capital 'Y' in a serif font, with a small 'T' to its right. The letter 'Y' is the first letter of the word 'Y'.

# Decorative material can surround the large capital.

A large letter 'Y' is featured in the top left corner of the fourth page. It is a capital 'Y' in a serif font, with a small 'T' to its right. The letter 'Y' is the first letter of the word 'Y'.

# Y

A large letter 'Y' is featured in the top left corner of the fifth page. It is a capital 'Y' in a serif font, with a small 'T' to its right. The letter 'Y' is the first letter of the word 'Y'.

# Decorative material can surround the large capital.

A large letter 'Y' is featured in the top left corner of the sixth page. It is a capital 'Y' in a serif font, with a small 'T' to its right. The letter 'Y' is the first letter of the word 'Y'.

## Designing Large First Letters of Text

A different rule for the cap or a large descender might make the text.

## ITC Typefaces

The International Typeface Corp (ITC) was formed in 1967 for the production of new typefaces. The company has a large number of typefaces, including the ITC Garamond, ITC Bodoni, and ITC Caslon.

## Achieving Emphasis

The most common methods of emphasizing text are by using bold, italics, and underlining. Each method has its own advantages and disadvantages.

## A Short History of Type

Johann Gutenberg invented printing from movable type in Mainz, Germany, in about 1460. His remarkable Bible, printed at that time, is a primitive classic. The Dutch designer Gutenberg's primary, claiming that Laurens Coster, a contemporary of Gutenberg, was actually the first printer, but this disagreement has never been absolutely resolved.

## Printing spread rapidly to other countries. Initially the blackletter became more refined.

Printing spread rapidly to other countries. Initially the blackletter became more refined. The blackletter typeface was used for many years, but it was eventually replaced by the Latin typeface.

## How to Comp a Display Headline

When composing a display headline on a layout, first draw a straight pencil line on the back of a sheet of tissue. Turn the tissue over, align the pencil line with the characters of type on the specimen sheet, and carefully draw your headline, moving the sheet back and forth to letterspace and compose your headline.

## oyles nascitur) sed n estatur. Credidit eni

Photostatic copy of Jensen's type. The text is a Latin phrase: "oyles nascitur) sed n estatur. Credidit eni". The typeface is a blackletter style.

## with a high loop and crossbar. The Bodoni changes abruptly from thick to thin and has a straight curve. The curve of Caslon 540 has weight towards the bottom.

Observe the variations on the letter 'e' set in different typefaces. The Bodoni has an angled crossbar. Baskerville blends gracefully from thick to thin. The Garamond has a freehand look.

## T A g e r t a

In any alphabet more differences in form will be found in these letters than in any others. The text is a Latin phrase: "T A g e r t a". The typeface is a blackletter style.

# Keep spec sheet and clear

A large letter 'K' is featured in the top left corner of the seventh page. It is a capital 'K' in a serif font, with a small 'T' to its right. The letter 'K' is the first letter of the word 'K'.

# Don't forget to specify typographic devices on your make-up letters.

A large letter 'K' is featured in the top left corner of the eighth page. It is a capital 'K' in a serif font, with a small 'T' to its right. The letter 'K' is the first letter of the word 'K'.

# Black letter, printing, religious, certificates, diplomas, manuscripts.

A large letter 'K' is featured in the top left corner of the ninth page. It is a capital 'K' in a serif font, with a small 'T' to its right. The letter 'K' is the first letter of the word 'K'.

# Certificate of Membership

A large letter 'K' is featured in the top left corner of the tenth page. It is a capital 'K' in a serif font, with a small 'T' to its right. The letter 'K' is the first letter of the word 'K'.

# When finished, turn the tissue and erase the pencil line from the back. Check the alignment of all letters with your T-square and correct alignment if necessary. Continue to develop the rest of your layout, or trace this headline onto a layout you have already started.

A large letter 'K' is featured in the top left corner of the eleventh page. It is a capital 'K' in a serif font, with a small 'T' to its right. The letter 'K' is the first letter of the word 'K'.

# When finished, turn the tissue and erase the pencil line from the back. Check the alignment of all letters with your T-square and correct alignment if necessary. Continue to develop the rest of your layout, or trace this headline onto a layout you have already started.

A large letter 'K' is featured in the top left corner of the twelfth page. It is a capital 'K' in a serif font, with a small 'T' to its right. The letter 'K' is the first letter of the word 'K'.