The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive typographic arrangements. Reducing the standard distance creates a denser typographic color, while risking collisions between ascenders and descenders. Expanding the line spacing creates a lighter, more open text block. As leading increases, lines of type become independent graphic elements rather than parts of an overall visual shape and texture.

different

folks different

strokes

different folks different

strokes

TYPE CRIME

Here, auto spacing yields an uneven effect. Adjusting line spacing with the baseline shift tool helps create an even appearance.

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nual ebrary

A a merd Alert: A baseline shift is a manual adjustment of the horizontal position of one or more characters. Baseline shifts are often sed when mixing different sizes or styles of type. The

used when mixing different sizes or styles of type. The baseline shift tool can be found in the Type tool bar of standard software applications.

VARIATIONS IN LINE SPACING

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6/6 SCALA PRO (6 pt type with 6 pts line spacing, or "set solid") 6/7.2 SCALA PRO
(Auto spacing; 6 pt type with 7.2 pts line spacing)

6/8 SCALA PRO (6 pt type with 8 pts line spacing)

6/12 SCALA PRO (6 pt type with 12 pts line spacing)

f92475dcb31b4b7251dd3488330dff91 ebrary Ancient maps of the world

An

when the world was flat

Avid

inform us, concerning the void

Dream

where America was waiting

Of

to be discovered,

Trans-

Here Be Dragons.

for-

O to be a dragon.

mation__

MARGO JEFFERSON

extreme line spacing allows two

strands of text to interweave.

DANCE INK: AN AVID DREAM OF TRANSFORMATION Magazine page, 1992. Designer: Abbott Miller. Publisher: Patsy Tarr. *The*

f92475dcb31b4b7251dd3488330dff9

TEXT 109

LINE SPACING

f92475dcb31b4b7251dd3488330dff91 ebrary

Designers experiment with extreme line spacing to create distinctive typographic textures. Open spacing allows designers to play with the space between the lines, while tight spacing creates intriguing, sometimes uncomfortable, collisions.

La de adultos que esperam em pel, pois não há lugar para sentar lageinterminável do embarque, decido respirar um pouco e procurar o nas qualto cadeiras de plástico laranja diante de cada plataforma). sr. Creso com mais calma, outra hora. Consegue-se escutar remotamente o som dos alto-falantes que tocam "Overha negra" em versão acústica e diversas músicas instrumentais: PISO OCIDENTAL - EMBARQUE A área de embarque é chamada de "aquário": um longo corredor com para dar a impressão de que o terminal á calmo. "Mas só pra dar a paredes e portas de vidro que seguram o pré-embarque das plataforimpressão, mesmo", brinca um dos fiscais da Socicam. Antes da primeira plataforma par, erque-se uma sala VIP, como mas. O ônibus estaciona nas balas, Ul fora, e um funcionário abre as a dos aeroportos. É um espaço envidraçado voltado esclusivamente tais portas de vidro, chamando os passageiros. Só então eles passam à região do embarque. Protegem-se, assim, os demais usuários da fumapara o bem-estar dos passageiros das empresas Cometa, 1001 e Cataça emitida pelos veículos, em parte absorvida por um enorme tubo rinense, em viagens a Santa Catarina, Paraná. Río de Jaseiro e Minas exaustor pintado de amarelo. Gerais. A abertura das portas é automática e o usuário é recebido Em pé, na plataforma 1, enverga-se o corredor inteiro, até o fim. Em por duas maças de sala azul, salto alto e lencinho amarelo, que conferem os bilhetes e aconselham os passageiros a se sentir em casa. primeiro plano, um relógio de ponteiros e uma larga escada em caracol que leva ao piso superior. No vão embalixo da escada, algumas tanchone Nas paredes, pósteres de capitais: Curitiba, Florianópolis. São Paulo e tes e tojas de miudezas encaixam-se com perfeição. De ambos os fados. Belo Horizonte. No teto, a pintura de um céu azul-escuro com estrelas e o cometa Halley, símbolo da Viação Cometa. Há longas fileiras que indicados ao longo do corredor, sucedem-se os números das plataformas 1 a 50: pintados de branco dentro de quadrados verdes, sobrepondo se somam ao todo 160 cadeiras estofadas em dois tors: marrom-terra e ligeiramente uns aos outros como em uma agenda telefónica. azul-marinho, sob o piso impíssimo e brithante. Há duas TVs sintonizadas no canal Giobo News, duas máquinas de café e chocolate, uma Há poucas crianças vagando pela área. Em compensação, são máquina de mérigerante, quatro aparelhos de ar-condicionado e um multos os seguranças, funcionários de limpeza e vendedores de bebidas caminhando com seus carrinhos. A majoria dos passageiros é compos galão de água gelada ou natural, "vestido" com um pano branco onde

O LIVRO AMERELO DO TERMINAL Book spread, 2008.

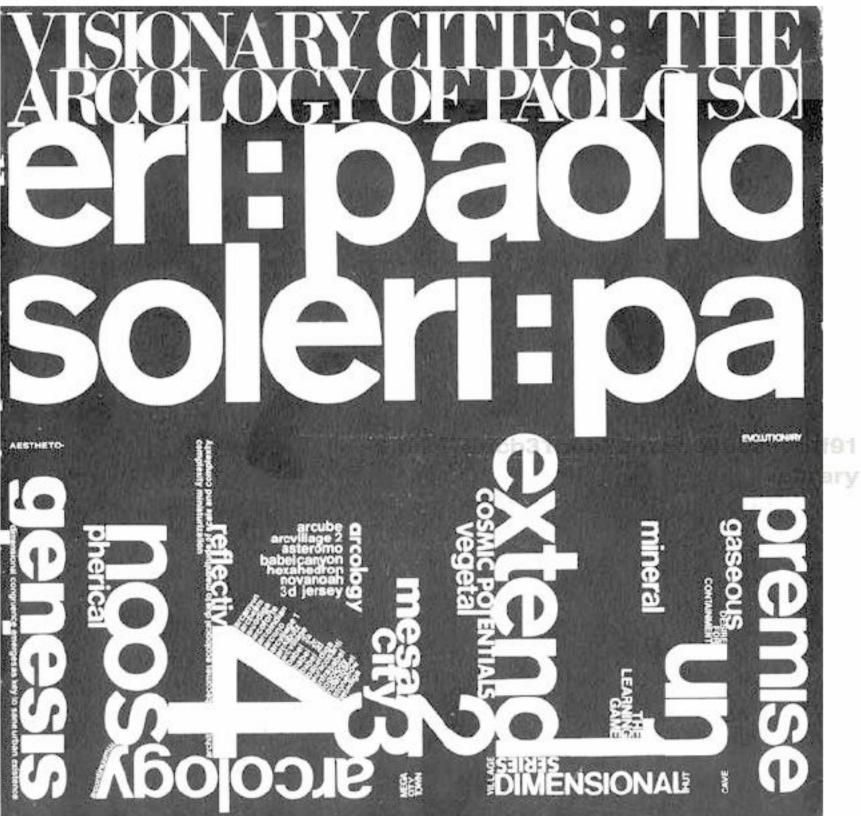
Designer: Vanessa Barbara with Elaine Ramos and Maria
Carolina Sampaio. Publisher: Cosac Naify. Here, pages of text are
set with loose line spacing and printed on thin paper. The vertical
placement of the text block varies from spread to spread, allowing
text to show through between the lines.

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IIO THINKING WITH TYPE

ebrary

ARCOLOGY OF PAOLO SOLERI
Book, 1970. Design: Paolo
Soleri. This classic work of
postmodern design uses ultratight line spacing to create
dramatic density on the page.
Produced long before the era of
digital page layout, this book
exploited the possibilities of
phototypesetting and dry
transfer lettering.







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ebrary

Choosing to align text in justified, centered, or ragged columns is a fundamental typographic act. Each mode of alignment carries unique formal qualities, cultural associations, and aesthetic risks.

Centered text is symmetrical,

like the facade of a classical building.

Centered type often appears on
invitations, title pages, certificates, and tomb stones.

The edges of a centered column
are often dramatically uneven.

Centered lines should be broken to emphasize a key phrase
(such as the name of the bride
or the date of her wedding)

or to allow a new thought to begin on its own line.

Breaking lines in this manner is called

breaking for sense.

Justified text, which has even edges on both the left and right sides of the column, has been the norm since the invention of printing with movable type, which enabled the creation of page after page of straight-edged columns. In metal type setting, the printer justifies each line by hand, using small metal spacers to alter the spaces between words and letters and thus make all the lines the same length. Digital typesetting performs the same labor automatically. Justified type makes efficient use of space. It also creates a clean, compact shape on the page. Ugly gaps can occur, however, when the line length is too short in relation to the size of type used. Hyphenation breaks up long words and helps keep the lines of text tightly packed. Designers often use negative tracking to fit additional characters on a line, or positive tracking to even out a line of type that looks too loose.

CENTERED

19 Lines of ueven length on a central axis 8330 dff 91

Centered text is formal and classical. It invites the designer to break a text for sense and create elegant, organic shapes. Centering is often the simplest and most intuitive way to place a typographic element. Used without care, centered text can look staid and mournful, like a tombstone.

THIS DREARY SHAPE
HAS RANDOM LINE
BREAKS THAT DON'T
RESPOND TO THE
RHYTHM OF THE
WRITTEN TEXT.

TYPE CRIME

POORLY SHAPED
TEXT BLOCK In most
uses, centered text
should be broken into
phrases with a variety
of long and short lines.

JUSTIFIED

Left and right edges are both even

Justified text makes a clean shape on the page. Its efficient use of space makes it the norm for newspapers and books. Ugly gaps can occur, however, as text is forced into lines of even measure. Avoid this by using a line length that is long enough in relation to the size of type. As type gets smaller, more words will fit on each line.

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

TYPE CRIME

FULL OF HOLES

A column that is too

narrow is full of gaps.

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II2 THINKING WITH TYPE

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

Flush right/ragged left is a variant of the more familiar flush left setting. It is common wisdom among typographers that flush right text is hard to read, because it forces the reader's eye to find a new position at the start of each line. This could be true, or it could be an urban legend. That being said, the flush right setting is rarely employed for long bodies of text. Used in smaller blocks, however, flush right text forms effective marginal notes, sidebars, pull quotes, or other passages that comment on a main body or image. A flush or ragged edge can suggest attraction (or repulsion) between chunks of information.

FLUSH LEFT/RAGGED RIGHT

192475 Left edge is hard; right edge is soft 330dff91

Flush left text respects the organic flow of language and avoids the uneven spacing that plagues justified type. A bad rag can ruin the relaxed, organic appearance of a flush left column. Designers must strive vigilantly to create the illusion of a random, natural edge without resorting to excessive hyphenation.

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

TYPE CRIME

BAD RAG

An ugly wedge shape spoils

the ragged edge.

FLUSH RIGHT/RAGGED LEFT

Right edge is hard; left edge is soft

Flush right text can be a welcome departure from the familiar. Used for captions, side bars, and other marginalia, it can suggest affinities among elements. Because flush right text is unusual, it can annoy cautious readers. Bad rags threaten flush right text just as they afflict flush left, and punctuation can weaken the hard right edge.

Lots of punctuation (at the ends of lines) will attack, threaten, and generally weaken the flush right edge,

TYPE CRIME

PUNCTUATION EATS
THE EDGE Excessive
punctuation weakens the
right edge.

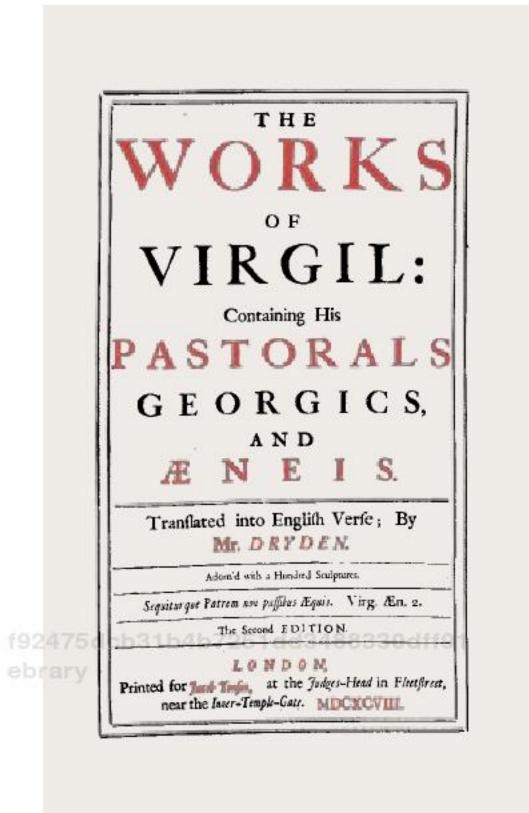
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TEXT | 113

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The four modes of alignment (centered, justified, flush left, and flush right) form the basic grammar of typographic composition. Each one has traditional uses that make intuitive sense to readers.

CENTERED



JUSTIFIED

for Coppet. But when the eighty days had passed and the bugaboo was safely on board the Bellerophon, she came back to the scenes she loved so well and to what for her was the only heaven: Paris.

She has been called a philosopher and a literary light. But she was only socioliterary. Her written philosophy does not represent the things she felt were true—simply those things she thought it would be nice to say. She cultivated literature, only that she might shine. Love, wealth, health, husband, children—all were sacrificed that she might lead society and win applause. No one ever feared solitude more: she must have those about her who would minister to her vanity and upon whom she could shower her wit. As a type her life is valuable, and in these pages that traverse the entire circle of feminine virtues and foibles she surely must have a place. ¶ In her last illness she was attended daily by those faithful subjects who had all along recognized her sovereignty—in Society she was Queen. She surely now had won her heart's desire, for to that bed from which she was no more to rise, courtiers came and kneeling kissed her hand, and women by the score whom she had befriended paid her the tribute of their tears 3 She died in Paris at the age of fifty-one.

THE WORKS OF VIRGIL Printed for Jacob Tonson, 1698. Title pages are traditionally set centered. This two-color title page was printed in two passes of the press (note the off-kilter registration of the two colors of ink). Large typefaces were created primarily for use on title pages or in hymn books.

THE COMPLETE WRITINGS OF ELBERT HUBBARD, VOLUME TWO Printed by the Roycroft Shop, 1908. This neo-Renaissance book page harkens back to the first century of printing. Not only is the block of text perfectly justified, but paragraph symbols are used in place of indents and line breaks to preserve the solidity of the page.

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FLUSH LEFT

L'ENNEMI

Ma jeunesse ne fut qu'un ténébreux orage, Traversé çà et là par de brillants solcils; Le tonnerre et la pluie ont fait un tel ravage, Qu'il reste en mon jardin bien peu de fruits vermeils.

Voilà que j'ai touché l'automne des idées, Et qu'il faut employer la pelle et les râteaux Pour rassembler à neuf les terres inondées, Où l'eau creuse des trous grands comme des tombeaux.

Et qui sait si les fleurs nouvelles que je rêve Trouveront dans ce sol lavé comme une grève Le mystique aliment qui ferait leur vigueur?

 O douleur! ô douleur! Le Temps mange la vie, Et l'obscur Ennemi qui nous ronge le cœur Du sang que nous perdons croît et se fortifie!

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FLUSH RIGHT

Technique 132

> things that could not have been done at all had he stuck to his original idea.

No shields

Trade-markery is a country cousin of heraldry; it can claim that kin, but native good taste will keep it from trying to ape its noble relative. I mean that trademarks in the form of shields are a joke-as comical as those mid-Victorian trade devices surrounded by the Garter. Things like that, in first instances (they are now meaningless survivals), were efforts on the part of Trade to sit in the same pew with Race. Under the modern dispensation, with kings at a discount, the feudal touch may be dispensed with. One makes this comment about shields as trade-marks because a cosmic law operates to convince every expectant proprietor of a new trade-mark that he wants his device in the shape of a shield.

Floxible

A good trade-mark is the thing that lives inside a boundary line-not the boundary line itself. It should be possible for the device to step outside its circle, or triangle, or what not, and still be the same-an unmistakable emblem. In other words, marks that depend for their individuality upon triangular frames, circles, squares, etc., are weak brethren; they are of a low order of trade-mark vitality.

Typographic

For the greater number of advertising uses a tradeflavor mark design needs to be given a typographic flavor. It will stand in close relation to type in the usual advertisement and its stance will be more comfortable if it is brought into sympathy with type. This means that the proprietor will have to relax the rigor of his rule and allow his design (originally rendered in soft lithographic grays and stipples) to be redrawn in positive line, with considerable paper showing. It is not necessary to ape the style of a woodcut in this effort after typographic flavor; but it is necessary to echo, to a certain extent, the crisp black lines and

CHARLES BAUDELAIRE/LES FLEURS DU MAL Printed by Bill Lansing, 1945. Traditionally, poetry is set flush left, because the line breaks are an essential element of the literary form. Poetry is not ususally set centered, except in greeting cards.

17

LAYOUT IN ADVERTISING Designed and written by W. A. Dwiggins, 1928. In this classic guide to commercial art practices, Dwiggins has placed callouts or subject cues in the margins. On the left-hand (verso) page shown here, the cues are set flush right, drawing them closer to the content they identify.

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ALIGNMENT

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Designers sometimes use the archetypal modes of alignment in ways that emphasize their visual qualities. Combining different types of alignment can yield dynamic and surprising layouts.



FLUSH LEFT AND FLUSH RIGHT: VAS: AN OPERA IN FLATLAND Book spread, 2002. Designer: Stephen Farrell. Author: Steve Tomasula. In this typographic novel, texts and images align left and right against a series of thin rules. Hanging punctuation and boldface letters emphasize the flush edges.

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116 THINKING WITH TYPE

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ebrary

RIGHT: INFORMAL Book,
2002. Designer: Januzzi
Smith. Author: Cecil
Balmond. Photograph: Dan
Meyers. This book is a
manifesto for an informal
approach to structural
engineering and architecture.
The text columns juxtapose
flush right against flush left
alignments, creating a tiny but
insistent seam or fissure inside
the text and irregular rags
along the outer edges.





f924750 ebrary

Photograph: Dan Meyers. Transparent paper emphasizes the justified text block. Images hang from a consistent horizontal point, creating a throughline that is visible along the edge of the book.