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Art 251

Obeying the Rules.
Fundamental Guidelines to Using Type.

Project Description:
One 26-panel wire-bound booklet that explain basic rules governing type usage.

Project Objective:
To document guidelines by showing both correct and incorrect examples of type usage.

Media:
White paper

Profile of Target Audience:
Graphic Design Students, Graphic Designers.

Take-Away Message:
Type is an essential ingredient in graphic design. But to properly use type, one must first understand the guidelines that govern legibility, readability and aesthetics.

Tone or Feel: Organized, friendly and easy to read.

Size and Format:
You have 2 choices:
Vertical—Folded: 5.5" x 8.5" Unfolded: 11" x 8.5"
OR
Horizontal—Folded: 8.5" x 5.5" Unfolded: 17" x 5.5"

Scope of Project (Outline of Contents):
Obeying the Rules
Fundamental Guidelines to Using Type
Specifications: Up to 2 Colors + Black including gray
26 panels (pages) including:

front & back cover	2 panels
inside covers	2 panels
table of contents	1 panel
intro	1 panel
19 separate "rule" page designs	19 panels
epilogue page	1 panel
total:	26 panels

The core of your booklet will be the "rule" panels — each containing a typographic rule, or guideline, along with visual examples displaying both incorrect and correct applications (using "example text") of that rule.

TO BEGIN:
Design six thumbnail (vertical 2.75 x 4.25 or horizontal 4.25 x 2.75) sketches of a sample "rule" page (see example), exploring various ways to organize your display type and text, while leaving the majority of the page for visual examples ("Correct" and "Incorrect"). We will be exploring templates (grids) to help you arrive at your different layout solutions. To get a sense of how your layouts will appear in a spread (two pages together), each thumbnail sketch should be connected to a near duplication or variation of itself. Therefore, the 6 thumbnail sketches that you present to the class will be double the width of your original thumbnail sketch (vertical 5.5 x 4.25 or horizontal 8.5 x 2.75)

Each of the "rules" pages will contain display type such as:
Rule 9
For text type, use consistent letter and word spacing (kerning) to produce an even, uninterrupted texture.
And description text:
Letters should flow gracefully and naturally into words, and words into lines. This means that word spacing should increase proportionally as the letter spacing increases. Then a visual example using the following "example" text:

EXAMPLE TEXT:
Legibility and readability are commonly used words in the world of type. Legibility refers to the reader's ability to easily recognize letterforms and the word forms built from them. (We don't read from recognizing one letter at a time, but by recognizing the shapes of whole words and phrases.) Readability refers to the facility and comfort with which the text can be comprehended. Text with good readability must also be legible, but mere legibility doesn't make text more readable. A book is more likely to be a "page turner" if its type is pleasantly readable — badly set type wears a reader out.

COVER:
Obeying the Rules
Fundamental Guidelines to Using Type
(your name)

INTRODUCTION:
Obeying the Rules
Fundamental Guidelines to Using Type

Over the centuries, typographic guidelines have been developed to provide consistency and competency within the profession, to preserve the beauty and legibility of typographic form, and to ensure that typography functions clearly represents the thoughts of the author.

The guidelines presented in Obeying the Rules are not absolute or definitive, but they are representatives of a sturdy, time-tested collection of typographic "rules." They are presented here to provide a context for informed typographic exploration.

As with any discipline, it is essential to have a firm grasp of traditional methods and guidelines before considering any sort of experimental departure. In other words, the rules must first be understood before they can be broken. Once it is known how to obey the rules, one can freely journey into unconventional terrain.

For some readers, these guidelines offer a welcome review. For those new to the fascinating but often confusing world of typography, they provide a critical foundation for informed and responsible practice.
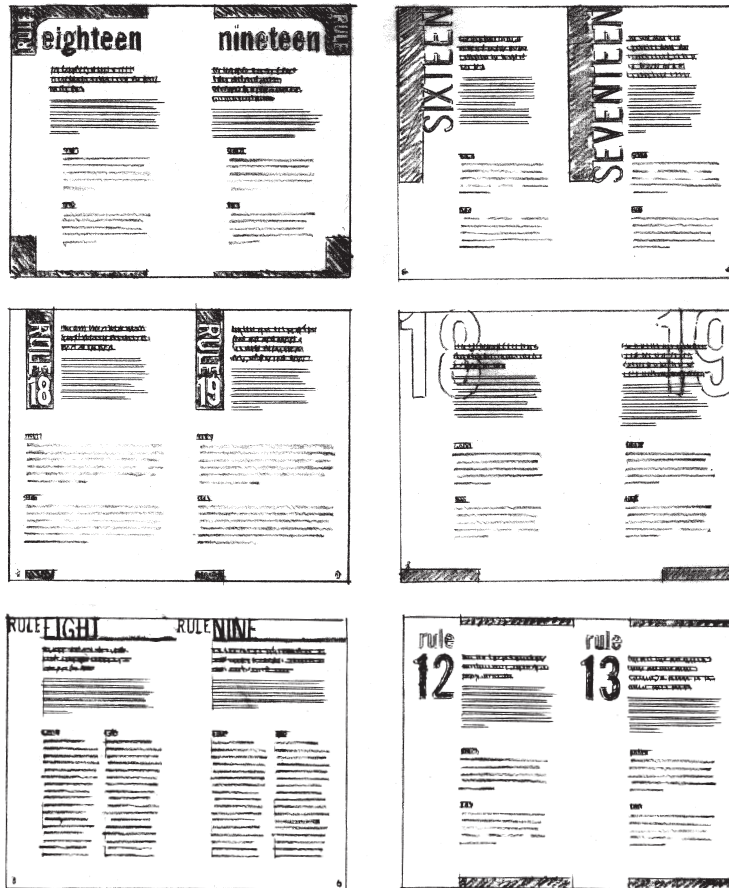
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project4.P2

TO BEGIN:
Your six thumbnail sketches of "rule" spreads shall be on tracing paper (a spread is two pages together—see your creative brief).

We will be exploring methods to help you arrive at your different layout solutions.

Use the following templates to design your spreads by drawing a single "rule" page (for instance, Rule 16 on the left half of the template), exploring various ways to organize your display type and text, while leaving the majority of the page for visual examples ("Correct" and "Incorrect).

To get a sense of how your layouts will appear in a spread, each thumbnail sketch should be connected to a near duplication or variation of itself (for instance, Rule 16 next to Rule 17).

Therefore, the 6 thumbnail sketches that you present to the class will be double the width of your original thumbnail sketch (hence, the two sets of templates: vertical 5.5 x 4.25 and horizontal 8.5 x 2.75).

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Rule 1
For optimum legibility, choose classic, time-tested typefaces with proven track records.
Well-seasoned designers can usually count their favorite typefaces on one hand. Most often, they are those typefaces that are drawn and crafted with consistency among characters, and those that exhibit highly legible proportions. Examples include: Baskerville, Bembo, Bodoni, Caslon, Centaur, Century Schoolbook, Franklin Gothic, Frutiger, Futura, Garamond, Gill Sans, Goudy Old Style, Helvetica, News Gothic, Palatino, Perpetua, Sabon, Times New Roman, and Univers.

Rule 2
Be mindful not to use too many typefaces at once.
The primary purpose for using more than one typeface is to create emphasis or to separate one part of the text from another. When too many different typefaces are used, the page becomes a three-ring circus, and the reader is unable to determine what is and what is not important.

Rule 3
Avoid combining typefaces that are too similar. It looks like a mistake.
If the reason for combining typefaces is to create emphasis, it is important to avoid the ambiguity; caused by combining types that are too similar in appearance. When this occurs, it usually looks like a mistake, because not enough contrast exists between the typefaces.

Rule 4
Text set in all capital letters severely retards reading. Use upper and lower case letters for optimum readability.
Lower-case letters provide the necessary visual cues to make text most readable. This is due to the presence of ascenders, descenders, and the varied internal patterns of the lower-case letters. Using both upper- and lower-case letters is the most normative means for setting text type, and the convention to which readers are most accustomed. Upper-case letters can successfully be used for display type, however.

Rule 5
For text type, use sizes that according to legibility studies prove most readable. These sizes range from 8-12 points (and all sizes in between) for text that is read from an average distance of 12 to 14 inches. However, it is important to be aware of the fact that typefaces of the same size may actually appear different in size depending upon the x-height of the letters (the distance between the baseline and the meanline).

Rule 6
Avoid using too many different types sizes and weights at the same time.
You only need to use as many different sizes and weights as needed to establish a clear hierarchy among parts of information. Joseph Müller-Brockman advocates using no more than two sizes, one for display sizes and one for text type. Restraint in the number sizes used leads to functional and attractive pages.

Rule 7
Use text type of book weight. Avoid typefaces appearing too heavy or too light. The weight of typefaces is determined by the thicknesses of the letter strokes. Text typefaces that are too light cannot easily be distinguished from their backgrounds. In typefaces that are too heavy, counterforms diminish in size, making them less legible. Book weights strike a happy medium, and are ideal for text.

Rule 8
Use typefaces of medium width. Avoid typefaces that appear extremely wide or narrow in width.
Distorting text to make letters wider or narrower by stretching or squeezing them with a computer impedes the reading process. The proportions of such letters are no longer familiar to us. Well-designed type families include condensed and extended faces that fall within accepted proportional norms.

Rule 9
For text type, use consistent letter and word spacing (kerning) to produce an even, uninterrupted texture.
Letters should flow gracefully and naturally into words, and words into lines. This means that word spacing should increase proportionally as the letter spacing increases.

Rule 10
Use appropriate line lengths. Lines that are too short or too long disrupt the reading process.
When lines of type are either too long or too short, the reading process becomes tedious or wearisome. As the eye travels along overly long lines, negotiating the next line becomes difficult. Reading overly short lines creates choppy eye movements that tire and annoy the reader.

Rule 11
For text type, use line spacing (leading) that easily carries the eye from one line to the next.
Lines of type with too little space between them slow the reading process; the eye is forced to take in several lines at once. By adding one to four spaces between lines of type — depending on the specific nature of the typeface — readability can be improved.

Rule 12
For optimum readability, use a flush left, ragged right type alignment.
Although in special situations, other methods of type alignment (flush right, ragged left; centered, and justified) are acceptable, the tradeoff is always a loss — however slight — in readability.

Rule 13
Strive for consistent, rhythmic rags.
Avoid rags in which strange and awkward shapes are formed as a result of line terminations. Also avoid rags that produce a repetitious and predictable pattern of line endings.

Rule 14
Clearly indicate paragraphs, but be careful not to upset the integrity and visual consistency of the text.
The two most common means of indicating paragraphs are by indenting and inserting additional space between paragraphs. It is not necessary to indent the first paragraph in a column of text.

Rule 15
Avoid widows and orphans whenever possible.
A widow is a very short line at either the beginning or the end of a paragraph. An orphan is a single syllable at the end of a paragraph. Both of these lonely conditions should be avoided whenever possible, for they destroy the continuity of text blocks, create spotty pages, and interfere with the concentration of reading.

Rule 16
Emphasize elements within text with discretion and without disturbing the flow of reading.
Never overdo it. Use minimum means for maximum results. The ultimate purposes for emphasizing elements within text are to clarify content and distinguish parts of information.

Rule 17
Always maintain the integrity of type. Avoid arbitrarily stretching letters.
Well designed typefaces exhibit visual qualities that make them readable. Letters are painstakingly designed with specific proportional attributes in mind. Arbitrarily distorting them compromises their integrity.

Rule 18
Always align letters on the baseline.
Letters are designed to coexist side-by-side on an invisible baseline. When they stray from this orientation, they appear to be out of control, their readability greatly compromised.

Rule 19
When working with type and gray or color, ensure that sufficient contrast exists between type and its background.
Too little contrast in hue, value, or saturation, or the combination of these factors, can result in type that is difficult, if not impossible, to read.

Epilogue
Typography is a fundamental element of graphic design. Basic typographic knowledge is essential to anyone interested in placing characters on a page. An essential ingredient to this knowledge is the rules that govern typography's usage. Though not absolute or definitive, Obeying the Rules contains time-tested typographic guidelines. Once a designer has a good foundation of these guidelines, they are prepared to explore ways to creatively "break" them.