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# Typography

Graphic Design is the art of combining text and pictures to communicate. The words are just as important as the pictures. This document introduces the fundamentals of using good typography in your work.



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*“If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts.”*

— Steve Jobs

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## What is Typography?

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- Typography is an art form that has been around for hundreds of years.
- Words and text are all around us every day in almost everything we do.
- In every piece of type you see, somebody has considered how the letters, sentences and paragraphs will look in order for it to be read by us, or make us feel a certain way when we look at it. Sometimes it is done well, others not.
- Often it is graphic designers who decide how it will look, in brochures, logos, websites and so on.
- The better we are at this, the more effective our designs will be.
- Good typography comes from paying attention to tiny details as this can make the difference between graphic design work that is just acceptable or really good.
- There is more to it than just choosing fonts and making copy look good though—it is also about *making things legible and readable*—some of the most basic functions of good typography—as well as making layouts look good in an aesthetic way.

## The Power of Typography

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- **Typography builds brand recognition**
- **Typography influences decision making**
- **Typography holds the attention of readers**

## Typeface or Font?

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**A typeface** is a *family of fonts* (such as Helvetica Regular, Helvetica Italic, Helvetica Bold, Helvetica Black, etc.)

**A font** is one *weight* or *style* within a typeface family (such as Helvetica Regular).

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## Type Classifications

### Serif

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*Distinguished by a short line or finishing stroke on the end of character strokes and stems.*



### San-Serif

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*San means without—as the name suggests, these are distinguished by their lack of any serifs. They only became popular in the nineteenth century and are considered modern as a result.*



## Script

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Script typefaces are based upon the varied and often fluid stroke created by handwriting.



## Decorative and Ornamental

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Decorative and display fonts are used on posters and advertisements. This style of type and lettering can be artistic and eye-catching.



# Dingbats, Webdings, Glyphs & Symbols

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A special ornamental typographical symbol, such as a bullet, an arrow, a pointing hand, etc.

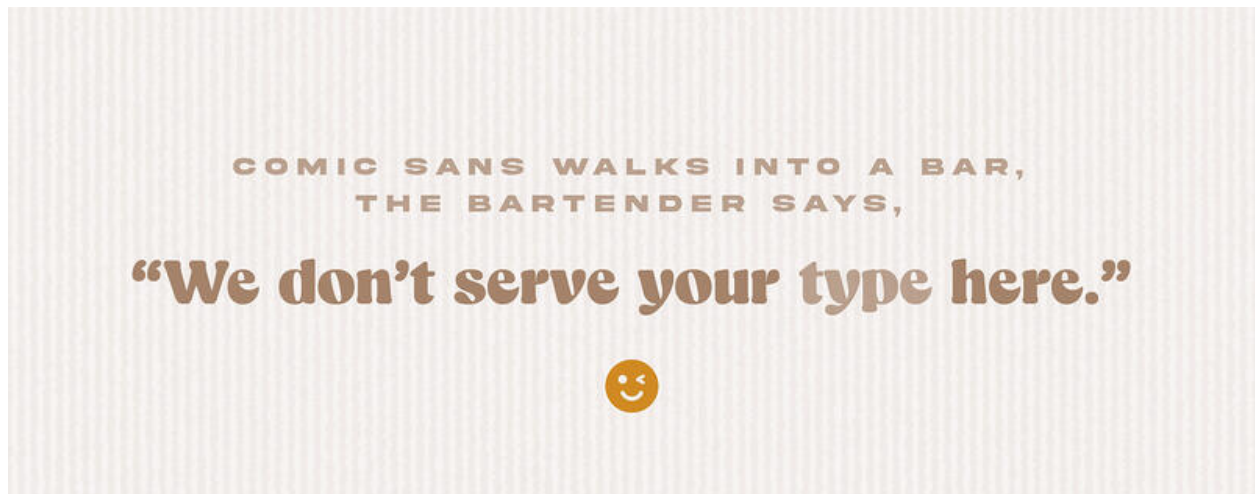


The glyph menu can be accessed in Illustrator and In-Design under the Type Menu.

**DINGBATS | SYMBOLS, ETC**

David Carson—Godfather of Grunge—graphic designer, art director and surfer

“We had a new writer from a much bigger music mag, and I was really excited to read this article when it came in. But I was really disappointed to find it was like sooo many others. The writer had been given 10 minutes before the performer went on stage to do his entire interview, and as such he reported the typical stuff like what the singer was wearing, what was in the room etc. boring stuff I’d read so many times before. I started going through my fonts, finding nothing that felt right, then came across dingbat. Which would have been the last one on my very extensive list, as it’s known by the designer’s name Zapf Dingbats. I’m sure I chuckled a bit, then thought, well, why not? It was a really boring article, so the entire article was set in zapf dingbat.”



# Font Pairing

## Basic Guidelines to Follow When Mixing and Combining Fonts

IF YOU ARE USING A ...		BEST PRACTICE
<b>DO</b>	SERIF FONT	> Combine with a San-Serif Font
<b>DO</b>	SAN-SERIF FONT	> Combine with a Serif Font
<b>DON'T</b>	2 SIMILAR TYPES	> Do Not Combine Similar Fonts
<b>DO</b>	HOW MANY FONTS CAN I USE?	> Stick to TWO (2) Fonts OR, THREE (3) if you must, <i>but use sparingly.</i>
<b>DO</b>	Combine Fonts of Complimentary Moods	
<b>DON'T</b>	Do Not Mix Moods	
<b>DO</b>	Keep it SIMPLE	> Use different weights of fonts in the same Typeface Family
<b>DO</b>	Combine fonts of similar time eras	
<b>DON'T</b>	<p>These fonts are used inappropriately by amateurs and overused: Papyrus, Comic Sans, Lucida, Trajan, Curlz, Brush Script, Viner Hand, Hobo, Rage Italic, Vivaldi</p> <p>Note: Arial, Helvetica, Times New Roman, Courier New are also over used, however are less ornamental fonts from the cautionary list above. Also, due to operating system differences between Mac and PCs, Arial and Times can be read by both systems. So sometimes those are your best options.</p> <p><b>BE AWARE THAT YOU NEED TO HAVE A PARTICULAR FONT RESIDING IN YOUR COMPUTER HARD-DRIVE FOR IT TO DISPLAY ON YOUR COMPUTER.</b> If you share documents with live fonts (not outlines) and the font is not installed on the receiving computer, it will default to some other font.. ALWAYS TEST ANYTHING THAT YOU ARE SENDING THAT DOES NOT HAVE EMBEDDED FONTS!</p>	

# Proper Alignment

## Always Good

### Flush Left

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## Never Use for Paragraphs

### Centered

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## Asides / Pull Quotes / Captions

### Flush Right

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### Flush Left | *Adobe Caslon Pro 13/17*

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## ALIGNMENT

### Centered | *Adobe Caslon Pro 13/17*

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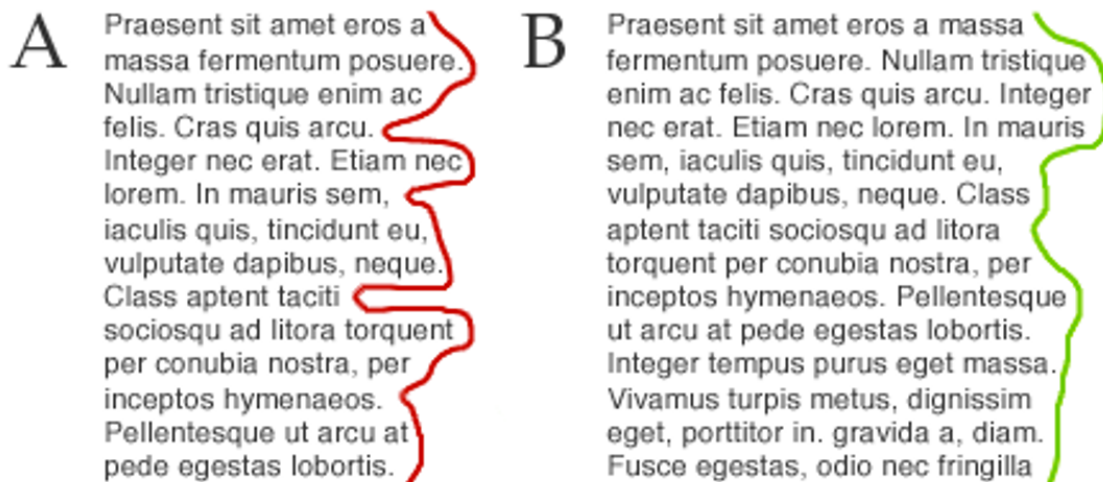
### Justified | *Adobe Caslon Pro 13/17*

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## Alignment: Flush Left-Ragged Right

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In general, text should be left aligned, simply because we are used to reading that way. The default in almost every text-editing software available and the choice of many, flush-left, ragged right aligned text is by nature less formal and more inviting than fully justified type. It is much easier to maintain well formed blocks of type as it doesn't create odd whitespace issues between words and has a consistent level of kerning. Left-aligned type by nature creates its own visual interest in the form of whitespace. Be aware that whitespace is a potential problem as depending upon the relationship of the column width to the font size, and tracking, you can end up with poorly formed raggitty edges in example A below. Where a wider column can make the line endings more pleasing and not as extreme in example B.



### Reflow text to make your line endings more uniform.

Hyphenated words are a necessary evil in most typesetting, especially in narrow columns in print. The downside is that they can reduce readability, in particular if there are many consecutive hyphens. Narrow columns with no hyphenation can cause unsightly deep indents (left). A few well-placed hyphens can even out the rag (right).

#### Right

Far far away, behind the word mountains, far from the countries Vokalia and Consonantia, there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean. A small river named Duden flows by their place and supplies it with the necessary regelialia. It is a paradisematic country, in which roasted parts of sentences fly into your mouth. Even the all-powerful Pointing has no control about the blind texts it is an almost unorthographic life One day however a small line of blind text by the name of Lorem Ipsum decided to leave for the far World of Grammar.

#### Wrong

Far far away, behind the word mountains, far from the countries Vokalia and Consonantia, there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean. A small river named Duden flows by their place and supplies it with the necessary regelialia. It is a paradisematic country, in which roasted parts of sentences fly into your mouth. Even the all-powerful Pointing has no control about the blind texts it is an almost unorthographic life One day however a small line of blind text by the name of Lorem Ipsum decided to leave for the far World of Grammar.

# Alignment: Justification

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## Avoid poor justification

Justified type can look clean, classy, and elegant when set appropriately; when carelessly or inappropriately set, it can result in text with gaping holes, loosely spaced lines, and rivers of white space — *all considered amateurish and in poor typographic taste.*



Justifying text (where it has a straight edge on both sides) looks nice and neat. It has a very formal appearance.

Justified alignment is the choice for numerous newspapers, magazines, and other printed mediums. Beyond its neat aesthetic appeal justified text allows for more characters per line through use of hyphenation, kerning, and even individual tracking.

Justified text blocks fit neatly into grids, and even hold a shape of their own when set apart from the flow of the body copy.



The secret to great looking justified text is the relationship between the font size, the tracking, the leading and the column width. Very narrow columns pose a challenge when justifying text as you can end up with “rivers,” and too many hyphenated line endings giving a sloppy and unprofessional appearance. So, if this is happening with your layout, you’ll need to refine and adjust your text specifications: size, tracking, column width, etc.

The image to the left shows the visual phenomena that can happen if the text is not tailored just-right is the formation of “rivers.” The figure below on the left shows how sometimes you can get unsightly gaps between words. There is a delicate balance between the amount of hyphenation, column width and text size that will provide beautiful columns of justified text. Example B below has a more pleasing unified appearance.

You might need to tweak your text to get it to look its best. You can:

- Make manual line-breaks to fix lines that are too open or too tight
- Make minor changes in the point size and/or line length
- Change the default justification settings to get a better result
- Make minor edits to the copy
- If none of the above work, *don't justify it!*

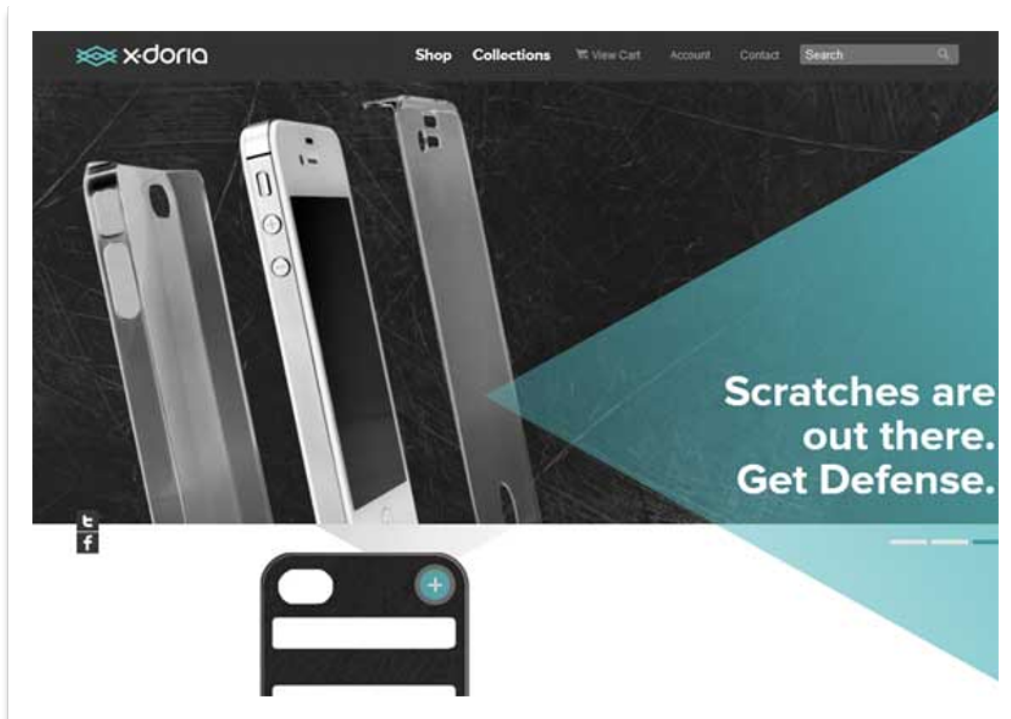
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## Alignment: Flush-Right, Ragged-Left

Right-aligned type blocks are very similar to left-aligned type blocks. They are rarely used for conveying body copy in left-to-right reading cultures as the ragged left edge makes it difficult for the eye to follow the type smoothly. However, it is great for meta information, headlines, to align an oversized piece of type to add visual interest, or as pull quotes.



## Alignment: Centered

<p>When a direct report misses a deadline or fails to follow through on a commitment, the results can affect not only that person, but also you and the rest of your team.</p> <p>As a manager, it's important that you're prepared to handle accountability issues effectively and efficiently.</p>	<p>When a direct report misses a deadline or fails to follow through on a commitment, the results can affect not only that person, but also you and the rest of your team.</p> <p>As a manager, it's important that you're prepared to handle accountability issues effectively and efficiently.</p>
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↑  
Which is easier to read?

Centered text should only be used in special circumstances. You should never put a large amount of text in a centered format. It makes it almost impossible to read. If you are calling attention to one specific sentence or phrase, then it is fine to use centered text for emphasis. Otherwise avoid using centered text.

**Never use centered text for paragraphs.**

*The exception would be if you are styling a poem that has intermittent line endings.*

# Vertical Alignment

Check for proper vertical and horizontal alignment in your work. It helps to use guidelines or a grid when developing layouts. Drag out guidelines after you have enabled your rulers by clicking on the ruler and dragging a guide into position. Use the transform tool for exact placement of guidelines if need be.

## Rulers = ☞ R

- Check alignment of images to text boxes that flank them. Make sure that baselines are aligned from column to column
- Adjust any leading on headlines that include capital letters that can visually make the spacing look unbalanced.
- Check spacing above and below text that is set within bars, most of the time you need to visually align them as the center feature factors in the entire text box.

### Check for proper vertical and horizontal alignment

#### Spacing & Alignment of Design Elements

- It helps to use guidelines or a grid when developing layouts.
- Check alignment of images to text boxes that flank them.
- Make sure that baselines are aligned from column to column
- Adjust any leading on headlines that include capital letters that can visually make the spacing look unbalanced.
- Check spacing above and below text that is set within bars, most of the time you need to visually align them as the center feature factors in the entire text box.



# Widows & Orphans

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## A WIDOW

This is some dummy copy. You're not really supposed to read dummy copy, it is just a place holder for people who need some type to visualize what the actual copy might look like if it were real content.

If you want to read, I might suggest a good book, perhaps Hemingway or Melville. That's why they call it dummy copy. This is dummy copy. You're not really supposed to read dummy copy.

## AN ORPHAN

This is dummy copy. You're not really supposed to read dummy copy, it is just a place holder for people who need some type to visualize what the actual copy might look like if it were real content. If you want to read, I might suggest a good book, perhaps Hemingway or Melville. That's why they call it

dummy copy.

This is dummy copy. You're not really supposed to read dummy copy, it is just a place holder for people who need some type to visualize what the actual copy might look like if it were real content. If you want to read, I might suggest a good book, perhaps Hemingway or Mel-

If a single word or very short line is left at the end of a column it is called a Widow. Likewise, if the same is left at the top of the following column this is called an Orphan. Both of these are considered bad typography as they cause distracting shapes in a block of type. They can usually be fixed easily in the same way as the rag, by reworking the line breaks in the column or by editing the copy. Your only tool—short of editing the text—is to tweak tracking slightly. This will sometimes cause a paragraph to re-rag, creating new line endings to either add to the widow (by loosening tracking) or draw it up into the previous line (by tightening it).

Because the appearance—and disappearance—of widows and orphans is contingent on how lines end, be aware that any change to the text in a laid-out page may create new problems in the remaining text.

- A widow is a single word or a short last line of a paragraph. It becomes a problem when it's so short that it creates the visual impression of a blank line between paragraphs.
- Likewise if the same is left at the top of the following column this is called an Orphan.
- Both of these are considered bad typography as they cause distracting shapes in a block of type.
- They can usually be fixed easily in the same way as the rag, by reworking the line breaks in the column or by editing the copy.
- Your only tool—short of editing the text—is to tweak tracking slightly. This will sometimes cause a paragraph to re-rag, creating new line endings to either add to the widow (by loosening tracking) or draw it up into the previous line (by tightening it).

# Baseline Grids

One way grids help enhance the legibility of your type is through something called the 'baseline grid'. These are narrow horizontal rows that run across your design that each line of your type sits on, a bit like the ruled lines in a notebook. What these grid lines help you to do is align your bodies of type so that they each sit on the same level.

**WITH BASELINE ALIGNMENT**

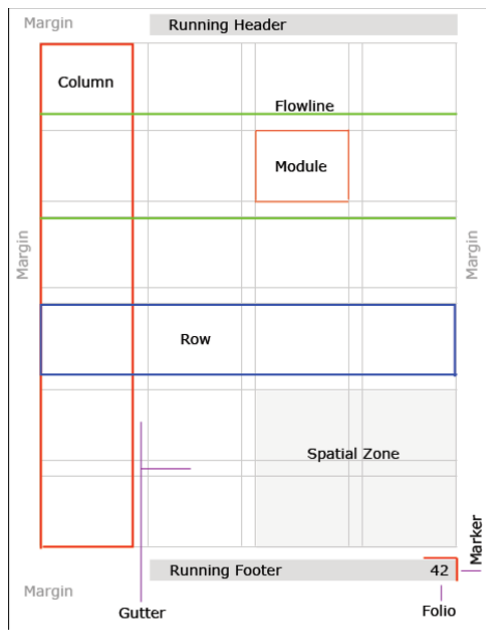
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**WITHOUT BASELINE ALIGNMENT**

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# Layout Grids

A grid is a guide by which graphic designers can organize copy and images in a flexible way, making content easy to take in and understand.



**The Grid System**

The ultimate resource in grid systems. "The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to the personal style. But one must learn how to use the grid; it is an art that requires practice." Josef Müller-Brockmann.

Articles Tools Books Templates Blog Inspiration

<b>Compose to a Vertical Rhythm</b> On the Web, vertical rhythm is contributed to by three factors: font size, line height and margin or padding. All of these factors must be calculated with care in order that the rhythm is maintained. 04 Dec 2008	<b>960 Grid System</b> An effort to streamline web development workflow by providing commonly used dimensions, based on a width of 960 pixels. There are two variants: 12 and 16 columns, which can be used separately or in tandem. 04 Dec 2008	<b>Geometry of Design</b> This book focuses on the classic systems of proportioning, such as the golden section and root rectangles, as well as systems such as the Fibonacci Series. 04 Dec 2008	<b>InDesign 8.5x11 Grid System (12)</b> Adobe InDesign file with a grid system for an 8.5x11" page that is divided into 12 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid. 28 Nov 2008	<b>UX Magazine</b> A well designed collaboration site, with a very nice grid structure that focuses on user experience. 02 Dec 2008	<b>Ace Jet 170</b> <b>AisleOne</b> <b>Athletics</b> <b>BBDK</b> <b>Build</b> <b>Corporate Risk Watch</b> <b>David Alney</b> <b>Dry Mouse</b> <b>Experimenta</b> <b>Experimental Jetset</b> <b>Form Fifty Five</b> <b>Grid Magazine</b> <b>Grids Edit</b> <b>Graphic Hug</b> <b>Helvetica Film</b> <b>ILove Typography</b> <b>Lanocsa</b> <b>mapCulture</b> <b>Mark Boulton</b> <b>Minimal Sites</b> <b>Monocle</b> <b>Neubes</b> <b>NewWork</b> <b>OK FM</b> <b>Original Linkage</b> <b>Robin Utman</b> <b>SimpsonMay</b> <b>Schmidt Today</b> <b>September Industry</b> <b>Sonifier</b> <b>Soules</b> <b>Subtraction</b> <b>Swiss Legacy</b> <b>Thinking for a Living</b> <b>This Studio</b> <b>Tote</b> <b>Visuelle</b> <b>Xavier Encinas</b> <b>Year of the Sheep</b>
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## Benefits to Using Grids for your Layouts

- Grids Keep Your Content Organized
- It Will Make Your Job Quicker
- Your Type Will Thank You
- Collaborating With Other Designers Will Be Much Easier
- Balancing Your Design Will Get Significantly Easier
- You'll Amp Up Your Multi-Page Layout Cohesiveness
- Grids Will Enhance Your Visual Hierarchy
- Say Goodbye to Cluttered Layouts
- Say Hello to More Pleasing Designs
- You Can Break the Grid For Extra Impact

## Line Length

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The line length influences the flow when reading a text. If the length of a line is too long or too short, the reader can view the text as wearisome or annoying. A long line disturbs the flow of reading as the reader's eye has to search for the beginning of the next line. The optimal number of characters of letters varies from text to text, 50-80 characters are recommended, including spaces.

### Right

Far far away, behind the word mountains, far from the countries Vokalia and Consonantia, there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean. A small river named Duden flows by their place and supplies it with the necessary regelialia.

### Too long

Far far away, behind the word mountains, far from the countries Vokalia and Consonantia, there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean. A small river named Duden flows by their place and supplies it with the necessary regelialia.

### Too short

Far far away, behind the word mountains, far from the countries Vokalia and Consonantia, there live the blind texts. Separated they live in Bookmarksgrove right at the coast of the Semantics, a large language ocean. A small river named Duden flows by their place and supplies it with the necessary regelialia.

*“The responsibility of making the type look good now falls to the designer or production artist, rather than a highly trained typographer. This is a skill taught that you can learn—if you’re lucky—from someone knowledgeable and experienced with these typographic refinements.”*

## Leading

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Vertical line spacing is referred to as Leading in typography and print, which is because in the old days of printing [and setting blocks of type, strips of lead were inserted between the lines according to how much space was required.

Leading’s role in typography is to generate sufficient space between the lines to make it readable. As with all matters of typography, it is a balance between reading comfort and aesthetic style.

### Too Much

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi.

### Optimal

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### Not Enough

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**Always make an intentional decision on the size of leading your projects. Don’t just let the software program use a default! BE INTENTIONAL.**

# Word Spacing

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## Check word spacing and adjust as necessary

The word spacing for text settings is important because it affects readability. Appropriate text word spacing should not be so little that the words start to run into each other; nor should it be so large that the text is interrupted by oversized spaces between words.

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The word spacing for text settings is important because it affects readability. Appropriate text word spacing should not be so small that the words start to run into each other; nor should it be so large that the text is sprinkled with oversized spaces between words which can be distracting (even if this is unconscious) and interrupt the rhythm of reading.

Word spacing should neither be so narrow that the words start to run into each other as shown in the example above (upper left), nor so large that it interrupts readability (upper right). The third setting (lower) is the most balanced and readable.

## Adjust bad rags and avoid hyphens in a row

In that quarter of the town, however, scarcely any shortcoming in dress would have created surprise. Owing to the proximity of the Hay Market, the number of establishments of bad character, the preponderance of the trading and working class population crowded in these streets and alleys in the heart of Petersburg, types so various were to be seen in the streets that no figure, however queer, would have caused surprise.



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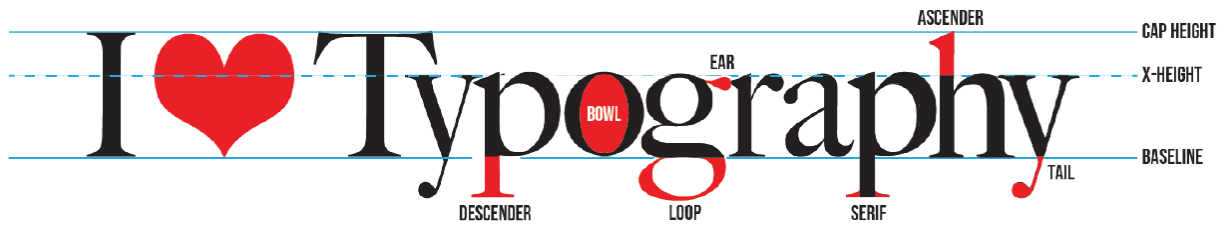
Hyphenated words are a necessary evil in most typesetting, especially in narrow columns in print. The downside is that they can reduce readability, in particular if there are many consecutive hyphens.

Narrow columns with no hyphenation can cause unsightly deep indents see example on the left (left column).

A few well-placed hyphens can even out the rag (right column).

# Type Anatomy

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## Typographic Typos

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### **Eliminate double word spaces between sentences.**

This is a typewriting convention that is no longer relevant.

#### **The practice of putting two spaces between sentences:**

Nearly all computer fonts (except Courier) have proportional spacing, which means that the width of the characters and the spacing surrounding them are in proportion to each other.

If you are using text from an email, a PDF, or the web, make sure the punctuation is corrected before you copy and paste.

Use your application's search-and-replace feature to replace double spaces with single spaces.

### **ALWAYS Double-check your work for spelling, grammar, and alignment issues before it goes to the printer or is posted on the web.**

*“Since you are now the typesetter  
as well as the designer... it’s  
your responsibility to make sure  
the final copy is free of double spaces.”*




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## Proper Quotes

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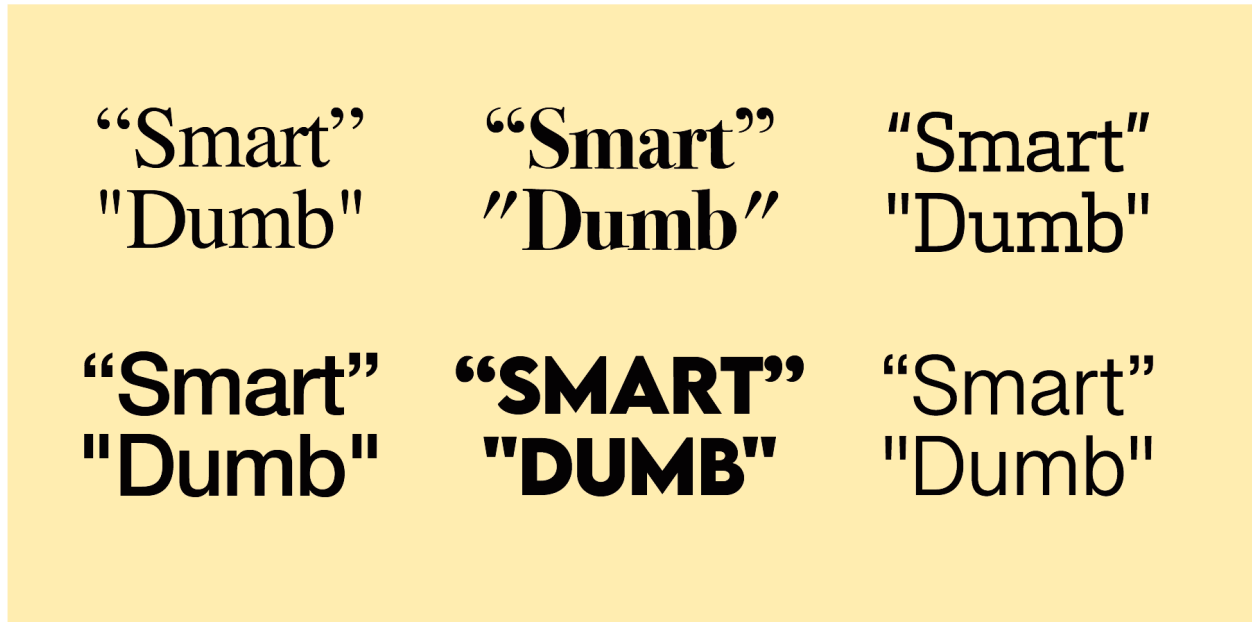
Use real quote marks, never generic marks (straight quotes) that represent feet and inches –called primes.. Sometimes when you are given text from a client, or if it is copied from the internet, these characters default to generic inch and foot marks. When using quotes Remember the number 69, the six comes before the nine (“66” & “99”) Straight quotes are often caused by copying and pasting text, and a general lack of attention to detail.

### **Replace dumb quotes including apostrophes.**

Quotation marks, apostrophes, and primes (also known as inch and foot marks) are some of the most misunderstood and misused elements in typesetting.

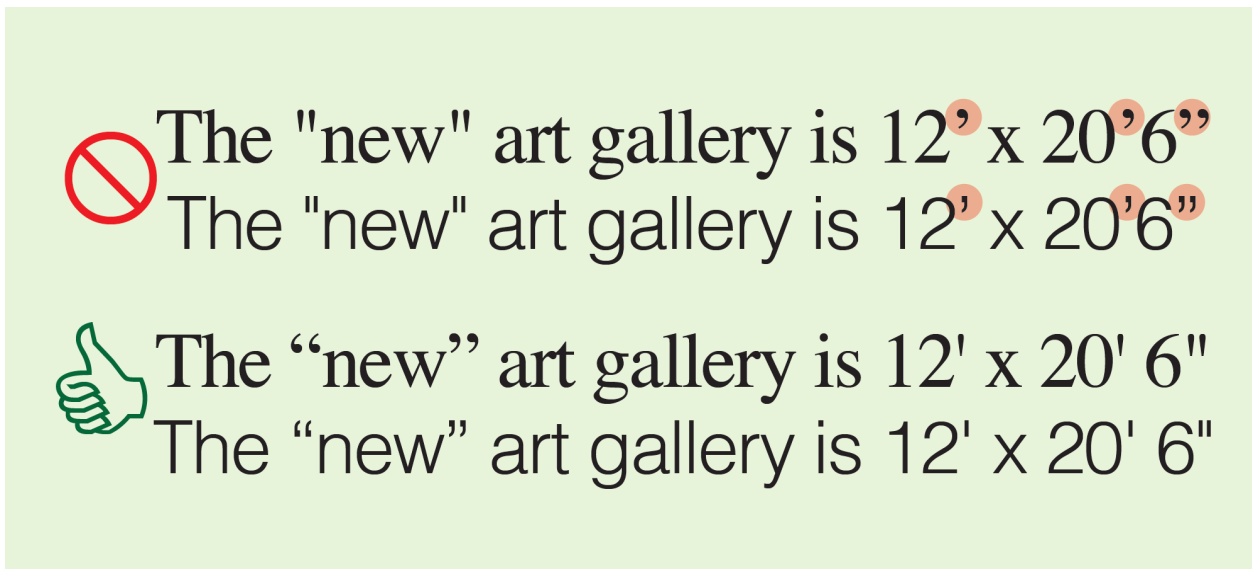
**The misuse of any of these glyphs is one of the most widespread of all type crimes in digital typography by amateurs.**

**Be sure to proofread all final copy, and convert back any incorrect smart quotes to primes, or dumb, typewriter quotes.**



Always check for the correct usage of quotes and measurement glyphs.

The circled punctuation below is incorrect.



# Apostrophes

---

The default glyph in front of any character will be the open single quote, but for omissions (such as the '90 or rock 'n roll), the only correct glyph is the apostrophe, which is a closed, single quote:

**Option / Shift / End Bracket } = ' Apostrophe**

Check carefully for these errors and change them back manually.

*The more eyes that review final copy, the better.*

*‘Tis but a scratch!*

*’Tis but a scratch!*

**rock ‘n’ roll**

**rock ’n’ roll**

*“Too many creative professionals don’t think it is their job to be concerned about details in their work. They are wrong, as any error reflects poorly on the entire team, and most especially, the client.”*



## Common Spelling Errors

---

### WATCH OUT FOR THESE WORDS!

a — an — and  
 our — hour — are  
 accept — except  
 personal — personnel  
 cite — site — sight  
 quiet — quite — quit  
 cloths — clothes  
 roll — role  
 desert — dessert  
 soul — sole  
 do — due  
 than — then

led — lead  
 there — their — they're  
 loose — lose  
 to — too — two  
 moral — morale  
 wear — where — were  
 new — knew  
 who's — whose  
 no — know  
 your — you're  
 past — passed

It is especially important for solo designers to become good spellers and habitually use SPELL CHECK. While it helps to have a second set of eyes to proof your work, if you can step away from your work and come back when you are well-rested you'll often catch errors.

Another trick to proofing is to read each word and line

backward, as our brain tends to ignore spelling of familiar words. Spell check isn't infallible, as you may have words with transposed letters technically spelled correctly—for example — the word FORM vs FROM. A list of commonly misspelled words is listed above. Try to be more cognizant of these words when you go to proof your work.

**Keystrokes to Memorize: QUOTE MARKS**

“



**Option / Left Bracket [**

”



**Option / SHIFT / Left Bracket [**

**Keystrokes to Memorize: APOSTROPHE**

’



**Option / Right Bracket ]**

’



**Option / SHIFT / Right Bracket ]**

**Keystrokes to Memorize: APOSTROPHE**

! !



**Find in the Glyph Menu:  
Type / Glyph**

!



**Find in the Glyph Menu:  
Type / Glyph**

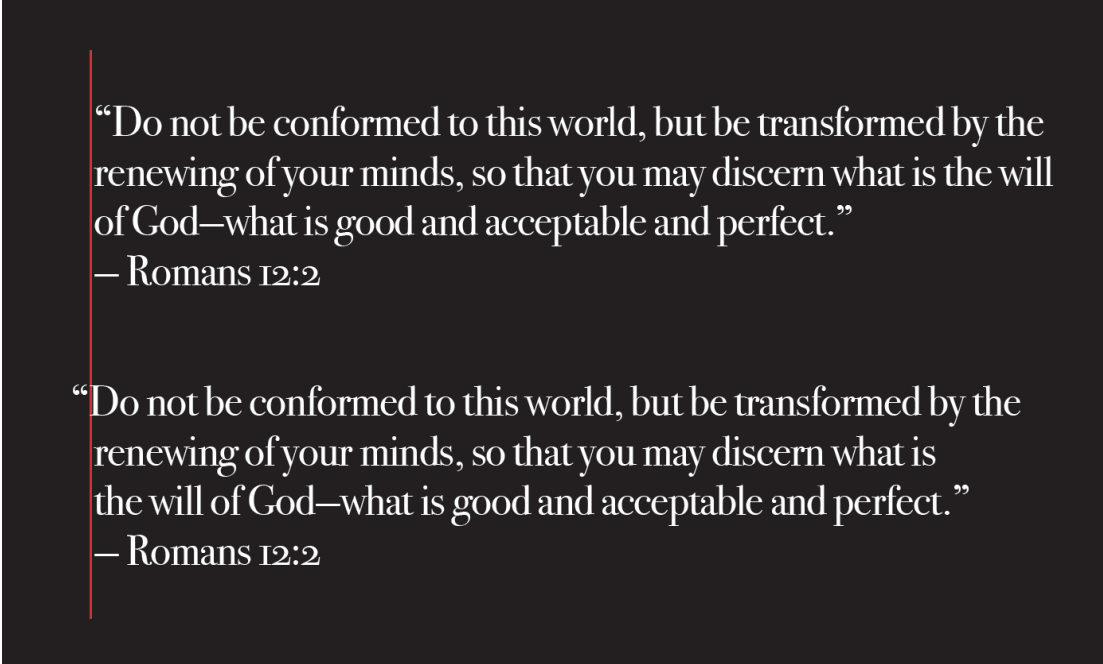
# Hung Punctuation

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## Apply Hung Punctuation / Optical Margin Alignment

The term hanging punctuation might not be familiar to some, as the related terminology in digital typesetting is optical margin alignment.

- Hung punctuation refers to the practice of extending lines beginning or ending with certain punctuation, such as quotations marks, hyphens and dashes, periods, commas, asterisks, and any character that does not have a lot of vertical mass, into the margin of a flush edge of text to create the appearance of a more visually, or optically aligned edge.



“Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern what is the will of God—what is good and acceptable and perfect.”

— Romans 12:2

“Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern what is the will of God—what is good and acceptable and perfect.”

— Romans 12:2

# Hyphens, En, and EM Dashes

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## Use hyphens, en- and em- dashes properly.

Hyphens, en and em dashes are three visually similar yet significantly different punctuation marks that commonly appear in text.

**Their definition and purpose are frequently misunderstood by designers and writers alike, often leading to inaccurate and unprofessional typography.**



### Hyphen -

- A hyphen (-) is the shortest in width.
- It is used to hyphenate words that break at the end of a line
- It is used to connect compound words, such as mother-in-law, well-being, and merry-go-round
- It is also used for phone numbers.

**The hyphen is found to the right of the zero on most keyboards.**

### En-dash It is the most misunderstood of the three.

- An **en dash** (–) is wider than a hyphen and narrower than an **em dash**
- This dash is used to indicate a range:  
**Elements that are related by distance, including time, years, and dates:**

**3 pm–6 pm**  
**Monday–Friday**  
**March 2–7**  
**pages 20–55.**  
**1892–1945**

- An en dash is correct in any instance where a preposition such as the words “to” and “from” can be substituted.

**The en dash is accessed by pressing: Option / Hyphen**

---

## Em— dash

One of the most common type crimes associated with this symbol is the use of two hyphens instead of an em dash.

The line had not yet been surveyed. When the Blackfeet were told that the Americans—Long Knives—owned the country to the south of the Hills, and the English—the Red Coats—the land north of them, they only laughed, and said: “That is a mistake. Neither the Red Coats nor the Long Knives own any of this country.”

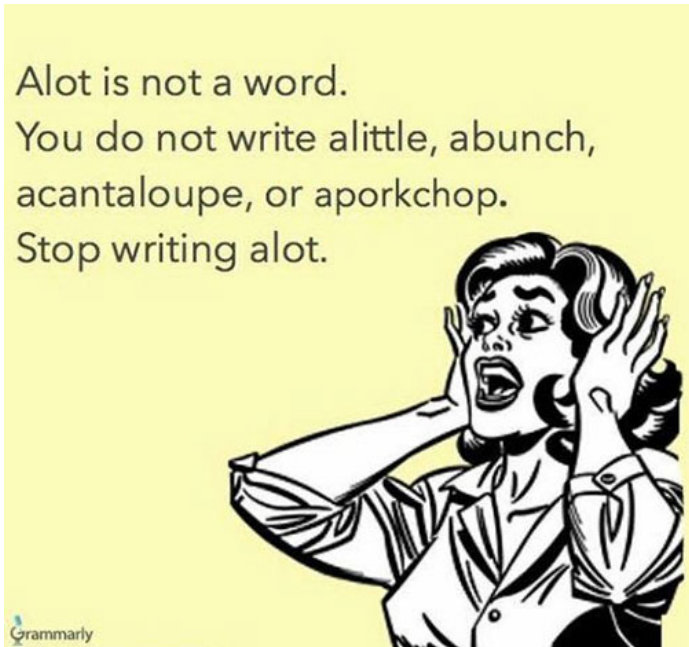
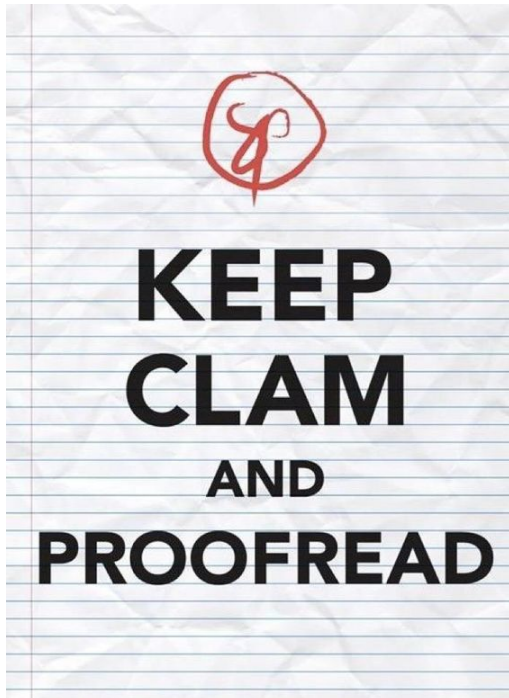
- An em dash (—) is the longest of the three dashes
- It is most commonly used to indicate a break in thought, or a thought within a thought or a sentence.

**It is accessed by pressing: Option / Shift / Hyphen**

---

*“When the width of an em dash seems out of proportion to the typeface in use—for example, it may be too wide for use in a condensed typeface, or either dash appears too close to its neighboring characters, there is room for artistic, or ‘typographic’ license to improve their appearance. For instance, when the em (—) dash seems too wide, many typographically-savvy designers will substitute an en (–) dash, which is an accepted practice in fine typography.”*

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## Grammar Pet Peeves

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- **Your and You're are not the same word.**
- **Apostrophes don't form plural nouns.**
- **"There," "They're," and "Their" are completely different words.**
- **The contraction of could have (could've) is not spelled "could of."**
- **"To," "Too," and "Two" are also completely different words.**
- **"Its" is the possessive form of "It."**  
**"It's" is the contraction of "It is"**
- **"Then" shows a sequence of events.**  
**"Than" is used to compare nouns.**
- **"Affect" is a verb and "Effect" is a noun.**
- **Your pants are "loose." Your "lose" your keys.**

**quality**  
isn't expensive; it's  
**priceless.**



**OH, CROP**

## Periods & Parentheses

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### Where do I put the period when using parentheses?

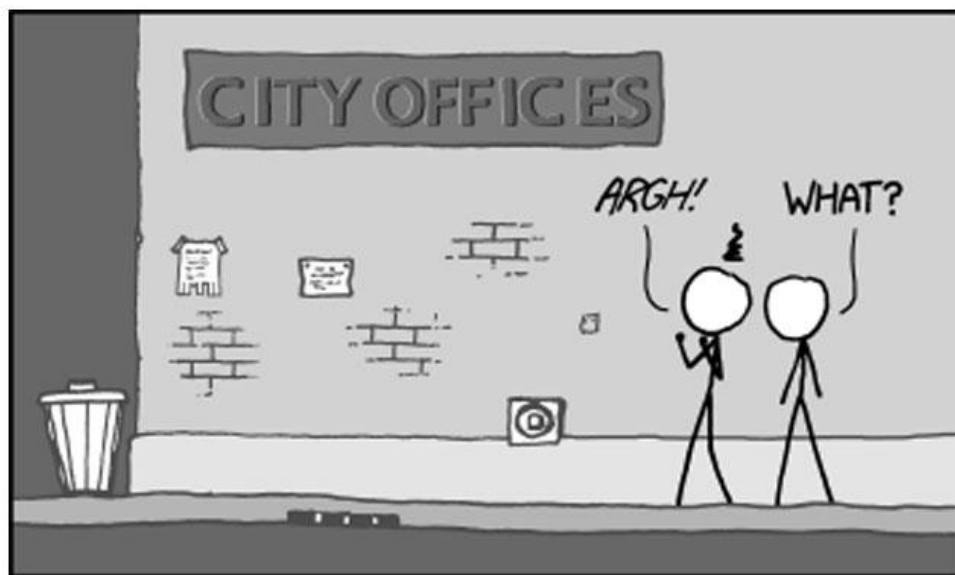
If the parenthetical phrase is inserted in the middle of a sentence, the period goes at the end of the sentence, or OUTSIDE the parentheses.

If a parenthetical phrase is a complete sentence, the period goes INSIDE. See how this works here:

#### Example:

If I write a sentence with some related but unnecessary commentary (because, you know, I like to add extra commentary like I'm doing right now), then the period simply goes after the end of the sentence. This is the case, even if the parenthetical phrase shows up at the end (just like this sentence). See that? Period goes outside, both times.

(But if I'm gonna just put an entire sentence in parentheses, the period stays inside, like this.)



Once you are taught to recognize bad kerning,  
your life will never be the same.

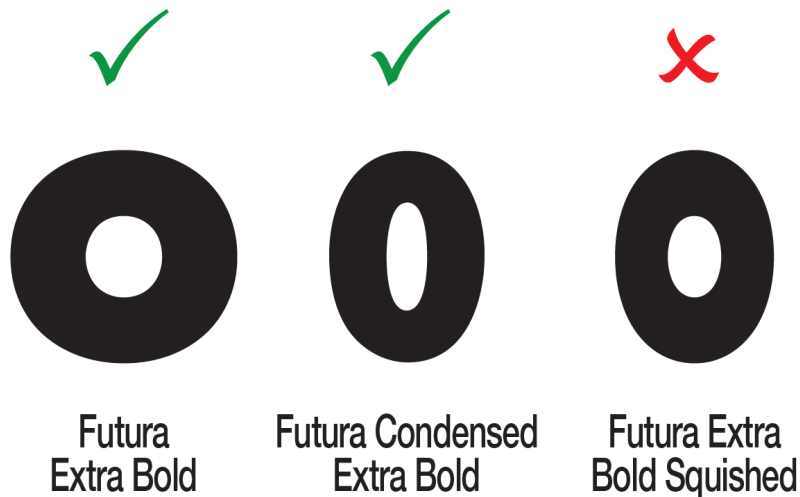
# Scaling Fonts

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## Avoid fake scaling, bolding and slanting

Distorting type in any way, whether it be stretching, squeezing (AKA squishing), or slanting, is a type crime of the highest degree.

- It distorts the proportions in a way that destroys the integrity of the letter shapes.
- It can also reduce legibility by creating a fun-house effect.



A way to avoid these requests for artificial distortions is to pick a typeface or type family that contains legitimate, true-drawn width variants.

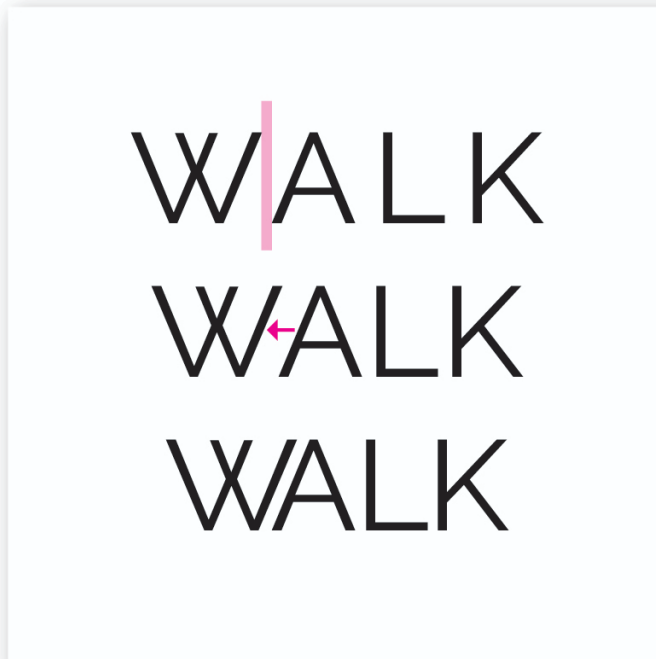


# Kerning

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# kerning

**Make sure kerning is even and tasteful**



Kerning is the adjustment of space between two specific characters. While there usually are hundreds of kern pairs built into a font, sometimes you have to make manual kern adjustments—mostly to display type—to balance out the negative spaces between some letter combinations.

- You can train your eye to see spacing more acutely by observing character shapes and their spacing all around you – subway posters, magazines, book covers, packaging, menus, logos, etc.

- Just as musicians practice their instruments, or athletes practice

their sport, looking at your surroundings with a critical eye will help you to see spatial relationships that you have trouble seeing now, which in turn will help you to properly kern your typography.

Diplomat

**improper kerning**

Diplomat

**proper kerning**

**kerning.** (kěm'-ing).

*n.* The result of improper kerning.

## Tracking

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tracking

Tracking is a term used to identify the way you decrease or increase the horizontal spacing between a range of letters or characters. Usually, this technique is a method designers leverage to adjust and fine-tune the letter spacing of a logo, or font on a website. It works alongside kerning and leading.



**Tracking can achieve subtle gradual refinements to create more balanced and readable text.**

- Tracking can also be used to create an airy, spread-out effect.
- The ability to change the overall letter spacing of type is important when using digital fonts. This is because even though the overall space between glyphs in a digital font is predetermined by the typeface designer or foundry, their ‘one-size-fits-all’ scalable outlines and fixed spacing does not work for all sizes.

### **Use tracking appropriately, as necessary**

The term ‘tracking’ is relatively new, being a product of the digital age and refers to a feature of today’s design software related to letter spacing. It specifically pertains to the uniform opening or closing of the horizontal space between a range (more than two) of characters, whether it be a headline, caption, or an entire text setting.

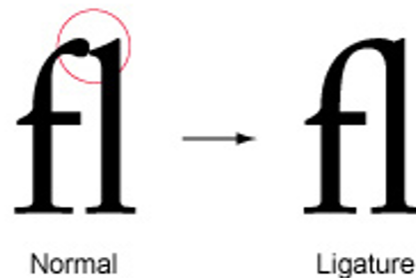
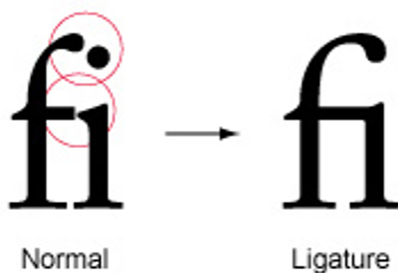
# Ligatures

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When parts of the anatomy of characters either clash or look too close together, they can be combined in what are called Ligatures. These can be for functional or decorative reasons depending on how obvious the clash is. Mostly this is only an issue with serif fonts although sometimes sans-serifs will need ligatures to be set too.

You can locate ligatures in the Glyph menu.

## TYPE/GLYPHS



# Page Numbering

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When you are working on multiple page documents that will be bound into a book, there are no page numbers on the cover, inside cover, back inside cover and back cover of a booklet. The first page will start on a right-hand page.

**ALL RIGHT-HAND PAGES ARE EVEN NUMBERS**  
**ALL LEFT-HAND PAGES ARE ODD NUMBERS.**

## Type on a Path

---


Sometimes the use of upper and lower case letters work when you want to put type on a circular path, however you need to be very careful about the ascenders and descenders in a particular font so that the text is readable and legible.

This is typography going around in a circle.

**The type around the circular path above is a mix of upper and lower case letters. Because they are a san-serif regular font it is readable.**

THIS IS TYPOGRAPHY GOING AROUND IN A CIRCLE.

**The type around the circular path above is ALL uppercase letters. Using a san-serif font is the best choice for legibility.**



*This is typography going around in a circle.*

The type around the circular path above uses a SCRIPT font.  
**NEVER USE A SCRIPT FONT ON A CIRCULAR PATH.  
IT LOOKS AWKWARD AND UNPROFESSIONAL.**

---



• THIS IS TYPOGRAPHY GOING AROUND IN A CIRCLE. •  
• BENEDICTINE COLLEGE •

• THIS IS TYPOGRAPHY GOING AROUND IN A CIRCLE. •  
• BENEDICTINE COLLEGE •

When you have text going around an entire circle, flip the text at the bottom so that it can be read right side up. To do this, you need to create 2 separate circles and use the Type on a Path Option Menu to change the letter alignment.



BE CAREFUL USING SAN-SERIF INITIAL CAP TEXT



BOLD SAN-SERIF ALL-CAP TEXT WORKS THE BEST



BE CAREFUL USING SERIF INITIAL CAP TEXT



SERIF ALL-CAP TEXT

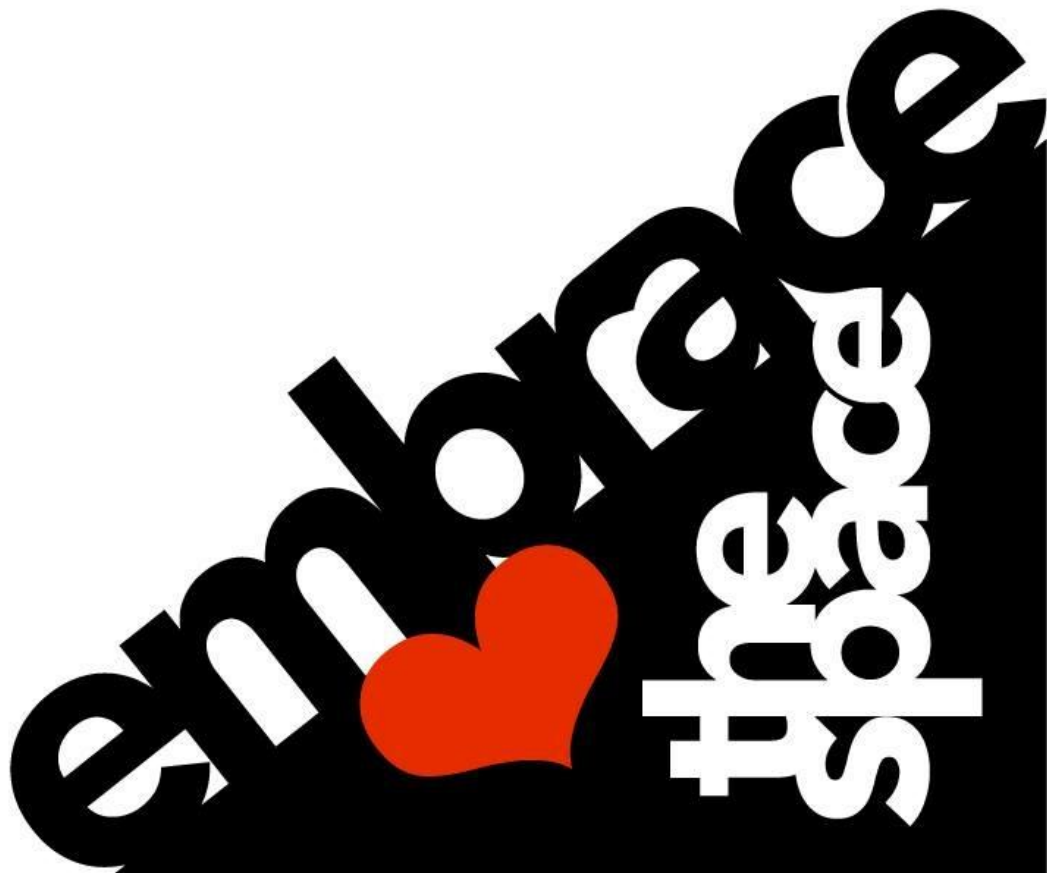


ITALIC ALL-CAP TEXT: NEVER USE ON A CURVED PATH



ITALIC INITIAL CAP TEXT: NEVER USE ON A CURVED PATH

*“The responsibility of making the type look good now falls to the designer or production artist, rather than a highly trained typographer. This is a skill taught that you can learn (if you’re lucky) from someone knowledgeable and experienced with these typographic refinements.”*



Sources:

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