

Type was originally designed to be read with ease.

We've crunched it, stretched it, smooshed it and whooshed it. We've trampled it, filled it, curved it and twisted it. We've shattered it, splattered it, squashed it and twirled it.

We've even been very creative with it, but in doing so, we have sometimes caused it to be totally unreadable.

Along the way, we seem to have forgotten that type was designed to be read with ease.

In recent years, with technological advances in desktop publishing, graphic designers have been able to create headline, copy and caption designs in unique ways. Some designs can be read with ease; however, others are totally unreadable. Even spreads or copy areas that are designed professionally may not illustrate sound use of typography.

Two schools of thought exist in typography and design. Some designers believe type is an art form in and of itself.

They create typographical designs that are difficult to read so the reader will actually spend time looking at the design and reading through it.

Others lean heavily toward designs which make copy easy to read, allowing the reader to skim through copy, locate information and read without visual interruption.

Both design styles have merit. However, problems arise when designs are developed without reason or purpose causing difficulty for the read-

er. Therefore, it is essential that the designer understand the rules associated with typography before breaking them.

Most typographic experts sort type into seven groups: oldstyle roman, modern roman, sans serif, square serif, script/cursive, text and novelty.

OLDSTYLE ROMAN

Oldstyle roman includes fonts which have serifs, small strokes projecting from the tops and bottoms of the letters. The serifs in this group

Knowing which **font** is the best for any given **task** begins with knowing what **groups** of fonts are **good** for copy, headlines and display uses.

• **BY LAURA SCHAUB**

are roughly hewn into each letter. In addition, there is little difference between the thin and thick portions of the letters in this type group. These characteristics help the reader distinguish each letter separately; therefore, this group is the easiest to read. Oldstyle roman can be used for headlines, body copy, captions, logos, and other type-heavy areas. It works well for almost any design. Examples of oldstyle roman type include Palatino, Garamond, Caslon and Times.

MODERN ROMAN

Modern roman type faces also feature serifs; however,

OLDSTYLE ROMAN

Garamond Narrow
Times Roman
Caslon
Century
Bodoni
Baskerville

MODERN ROMAN

they are precisely attached to the ascending and descending portions of the letters. A dramatic difference exists between the thin and thick portions of the letters. Modern roman fonts are an excellent choice for headlines, logos, nameplates, and subheadlines; however, they should not be used for body copy, as the thin lines tend to disappear when the type size is reduced below 14-point. Examples of modern roman type faces include Bodoni, Photina, Caledonia and

OLDSTYLE ROMAN

Helvetica
Lucida Sans
Franklin Gothic
Futura

SANS SERIF

The sans serif type group has no serifs attached. Because of their lack of serifs, they are more difficult to read than oldstyle or modern roman type faces. Sans serif fonts work well for advertisements, headlines, subheadlines, and small copy areas, such as captions or secondary sidebars. This type group includes Helvetica, Arial, Franklin Gothic and Optima.

SQUARE SERIF

Square serif, also known as slab serifs or Egyptian fonts, have a heavy appearance. The serifs actually resemble small blocks or rectangles. Square Serif fonts work well for serious logos which reflect an unwavering attitude. Because this type group is so heavy, it does not work well for secondary headlines, body copy or captions. It should be used to reflect a certain mood or to set a certain tone. Examples of square serif type include Rockwell, Clarendon, Courier and Aachen.

TEXT

Text type, also known as Black Letter, resembles the hand-written copy produced by monks prior to Johannes Gutenberg's introduction of moveable type to the western world. Ornate in appearance, fonts in this group convey a feeling of tradition and formality. Some newspapers, such as *The New York Times* and *The Dallas Morning News*, use

text type for their nameplates. Text fonts are often found on wedding invitations and other important documents, such as diplomas and certificates. However, they are rarely used in contemporary publications and should never be set in all caps. They should not be used for body copy or captions. Examples of text type include Linotext, Cloister Black, Goudy Text, Wilhelm Klingspor and Old English Text.

SCRIPT & CURSIVE

Scripts and cursives are also used to convey a tone or mood. All resemble handwriting. Scripts appear to be connected while cursives do not. Some are ornate in their appearance and reflect sophistication. Others look more like notes scribbled hurriedly to a friend. Because they are difficult to read, they should never be set in all caps. In addition, they should not be used in small copy areas. Examples of scripts include Shelley Allegro, Snell Roundhand, Brush Script

SQUARE SERIF

Rockwell
American Typewriter

TEXT

Linotext

and Gando Ronde. Cursives include Mistral, Zapf Chancery and Monotype Corsiva.

NOVELTY

Novelty faces reflect a variety of moods in their design. Some of the popular "grunge" faces, such as Harting, Remedy, Paisley, Salsa, Texas Hero and Chromosome fall into this category. Designers should use these types carefully, always with a specific reason or purpose in mind. Ornate faces and others in this category which

ASSIGNMENT

DIRECTIONS: Below are five common alignments of body copy. On a separate piece of paper, write a few sentences explaining which is the easiest to read and why. Then find an example of each in a newspaper or magazine, cut it out and tape it on a separate piece of paper. Label. Enclose in your personal design clip file.

ALIGN LEFT

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JUSTIFIED

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ALIGN CENTER

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FORCE JUSTIFY

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are difficult to read in large sizes should never be used for body copy or captions.

HARMONY

When mixing type faces in headline designs, advertisements, logos, and pages, graphic artists should use either “family harmony” or “blending harmony.”

Family harmony is achieved by staying within the same type family, such as Zapf International, and using a variety of styles within the design, i.e., Zapf International, **Zapf International demibold**, and *Zapf International italic*.

Blending harmony features type from three different groups, such as an oldstyle roman, sans serif and script. Rarely do designers mix types from more than three groups. And almost never do designers mix fonts from the same type group, such as two oldstyle romans or two sans serifs in the same design.

Type consistency within a publication is also a must. For example, in a newspaper or newsletter, primary headlines should be set in one font throughout the publication. Primary sizes should be standard sizes, such as 30, 36, 42, 48, 60 or 72-point. Usually primary headlines are set in bold type with secondary headlines set in a lighter type. Secondary headlines are at least the size of the primary headline. Standard sizes for secondary headlines are 14, 18 and 24-point. Standardizing headline sizes throughout a publication helps maintain consistency.

Other type elements which should be designed and set in a consistent manner throughout a publication include bylines, jumplines, standing headlines, captions, folios and folio tabs. Defining stylesheets in InDesign not only ensures con-

SCRIPT & CURSIVE

Flemish Script
Schooner Script
Kaufmann

NOVELTY

Remedy

CHROMOSOME

Harting

sistency but also makes page design easier and faster.

READABILITY

When using type on a page or spread, designers should try to remember several important points to avoid problems with readability.

1. Avoid overprinting or reversing captions or other type on photos. Place captions and type on white areas or on very light screens, if possible. Sometimes it is acceptable to reverse type on a black or solid, dark-colored area; however, if the type is reversed, it should be set a little larger (possibly 12-point) to improve readability. This should only be used on short secondary coverage areas, such as lists, bulleted items, or other types of informational graphics.
2. Avoid running type on ghosted photos. It makes the type difficult to read in addition to ruining the photo.
3. Avoid printing type on patterned screened areas. This, too, slows readers and causes them to skip the copy.

ASSIGNMENT

DIRECTIONS: Below are some common styles of type. Find an example of each in a newspaper or magazine, cut it out and tape it on a separate piece of paper. Label. Enclose in your personal design clip file. Which would you use in blocks of body copy?

normal

italic

bold

bold italic

underline

outline

reverse

shadow

ALL CAPS

Determining the optimum column width for body copy.

The optimum width of a column in picas is one and one-half times the point size of the type. For example, if the body copy type is 10 points, the optimum column width is (10×1.5) 15 picas.

The maximum width is also approximately equivalent to the width of one and one-half alphabets set in the appropriate size and font.

4. Avoid the use of all-caps in headlines and other copy areas. All-caps are much more difficult to read than are caps and lower case or sentence style copy.
5. Avoid setting body copy wider than 20 picas or narrower than 10 picas. Copy set too wide causes the reader's eye to "get lost" in the story. Copy set too narrow, especially copy that is justified, causes large "rivers" of white space to form in the copy, thereby distracting the reader. To reduce the "rivers," the designer could justify narrow copy to the left to improve readability.
6. Use larger type (18-point) and extra leading or white space between lines when running copy wider than 20 picas to increase readability.
7. Set large areas of body copy in a 10 or 12-point oldstyle roman face. Break up the gray space using subheadlines (12 or 14-point bold), large initial letters (14 or 18-point), icons, or one line of extra white space between large

blocks of text. Select a method of breaking up gray space and use it consistently throughout the publication. Avoid starting a second or third column with subheads or initial letters; it confuses the reader who may think this is where to start reading. Avoid bumping subheads and initial letters from column to column. Instead, scatter them through the story so that they don't "touch" each other.

8. For captions, use 8-point type which contrasts in some way with the body copy. In other words, if the body copy is set in 10-point Palatino, the designer may want to set the captions in 8-point Helvetica bold to create contrast for the reader. The designer may also want to use a 12 or 14-point small headline over the captions to "match" the design of the headline. These elements should become a part of the "style rules" of the publication and maintained consistently throughout the publication.
9. Type should never be

placed vertically or diagonally down the page. Vertical or diagonal placement of type causes extreme difficulty for the reader. Readers are accustomed to reading from left to right rather than from top to bottom.

10. When using type as a primary emphasis area, such as for a large headline, try to make a verbal-visual connection between the content of the photo and the kind of type and design style for the headline. For example, if the headline reads, "Fade to Black," the designer may want to actually "fade" the word, "Fade," and set the word, "black" in heavy, black type. The photo illustration that might accompany this primary headline should also display the concept and connect to the angle of the story.

But above all, remember: type was designed to be read with ease.

Avoid graphic nightmares

Having taught journalism courses for 28 years, I've seen a few scary publications designs. Although some problem designs are due to poor photography or poorly placed elements, often these "graphic nightmares" are created through the misuse and abuse of type. Here are 13 lucky suggestions to improve readability and help you avoid the creation of poorly designed publications:

EMPHASIS

Use bold face or italic type for emphasis only. In the past, I've judged publications that contained lengthy stories set in bold or italic type. When an entire story or publication is set in this manner, the story either "screams" at the reader (in bold face) or has low readability (in italic type). Rather than using bold or italic type for the whole story, use it to help the reader navigate through the story by creating bold or italic subheadlines scattered through the text. Use italic type to distinguish between

rows of people in group captions or to introduce special concepts to a reader in the form of a list or other informational graphic. Bold face type also works well for captions in contrast to the use of regular type for body copy.

ALL CAPS

Avoid the use of long blocks of all capital letters. They have lower readability than sentence style or caps and lower case. Remember that capital letters are wider than lowercase letters; therefore, a headline

writer can include more information in a headline set in sentence style or in caps and lower case. In some instances, all-cap headlines are acceptable; however, all-caps should never be used for headlines or copy set in text, script, cursive or novelty type groups as they are virtually impossible to read when set in that manner.

TEXT FONTS

Don't use fonts in the text type group (such as Old English). Most faces in this group resemble type

Most **rules** are just rules of thumb – they can be **broken** under the right circumstances. Here are 13 **good** rules to avoid breaking.

• **BY LAURA SCHAUB**



HEADLINE STYLE
MODIFIED FROM
ELK CITY HIGH
SCHOOL, ELK CITY,
OKLAHOMA

that was created in Johannes Gutenberg's day and convey a message of antiquity. Text type works well for nameplates on newspapers which have been in existence for many years. It might look appropriate for use on a primary headline for a story about a Medieval Fair. Because this type is so ornate in its design, it should not be used for body copy or captions.

ORNATE FONTS

Stick to traditional serif and sans serif fonts for body copy and headlines. Other ornate types such as scripts and cursives can work well for emphasis words in primary headlines, logos, large initial letters and small headlines over captions; however, they should not be used for body copy or captions because they are not easy to read in small sizes.

OVERPRINTING TYPE

Designs with type printed on top of photos often do not work well. In addition to causing problems for the reader, they also destroy the beauty of the photograph. As a reader, I find it disturbing to see type plastered across someone's face. It is even more disturbing to try to view a photo that has been "ghosted" or printed lighter than 100 percent with copy placed on top of it. Ghosting a photo destroys the content and communication value of the photo.

LINES ARE BARRIERS

Use lines and boxes as "barriers" when including them in your design. Readers stop when they see a line. Use the rules and boxes to separate sidebar copy areas from the main story but don't use them to separate the headline from the story it represents. Headlines and accompanying stories should be "packaged" together as one unit.

PATTERED BACKGROUNDS

Avoid placing type on patterned screen areas, textured backgrounds or dark-colored blocks as it can be extremely difficult to read. The more the designer inhibits the readers, the less chance they have to read the story and fully understand it.

LINE LENGTH

Keep the line length reasonable. Most typography experts agree that 10-point type should not be set narrower than eight picas and should not be set wider than 20 picas. One way to figure the maximum line length of a particular size and style of type is to set the letters of the alphabet horizontally one and one-half times. Then, measure it.

Another method of figuring the maximum line length is to double the point size and call it "picas." In other words, 12-point type times two is 24. Therefore, the maximum line length for 12-point type is 24 picas.

HAND-LETTERING

Avoid using hand-lettered copy areas. Many of the new type fonts available today resemble handwriting and work well in certain circumstances. Hand-lettered headlines, copy areas, and captions do not reproduce well and are very difficult to read.

LEADING = 120%

Use leading that is approximately 120 percent of the point size of body type in traditional copy areas. In other words, if you are using 10-point type, set the leading at (10 x 120%=) 12 point.

CONSISTENT LEADING

Keep the leading consistent throughout the publication with the exception of special copy areas, such as lists or theme copy in yearbook, for example. Use "extra leading" for special, heavy type areas to help the reader peruse them.

PERSONALITY

Select type for primary headlines, logos, nameplates, advertisements and other special areas so that it reflects the personality of the publication or story it represents. If it's a special story geared to a feminine audience, use a type that works well with that concept. If it's a "heavy" story, use a strong, bold type for the primary headline. In other words, be sure that your font "matches" the mood and tone of the story, and appeals to the target audience.

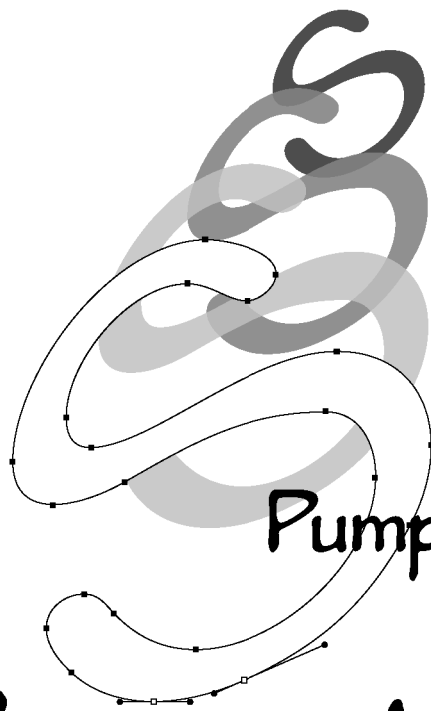
CONTENT DICTATES TYPE

The headline design, including the selection of type for the primary headline, should come from the content of the dominant photo. For example, if a designer has a beautiful photo of a ballerina dancing with her partner, the content of that photo dictates the rest of the design. The graphic designer might choose a script type for the primary headline, using words like "Swirling

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and Twirling." Then, the designer might add a secondary headline in an oldstyle roman type to further explain the story and to draw the reader into the story. The designer probably would not select a heavy, square serif type for the primary headline, as it would not reflect the mood and tone of the photo or the story. It's important to remember that the headline, dominant photo and story all work together to make a strong verbal-visual connection for readers and, thus, pull them into the story.



Pumpkinseed

A FONT BY BRIAN WILLSON

Dissecting individual letters

You can edit a paragraph, diagram a sentence, conjugate a verb. You can fix typos, neatly print the alphabet, hand-stencil a sign. But if you really want to dismantle the written language to its most fundamental elements, to peel each letter down to its tiniest essentials — each bump and serif, each stroke and curve — you’ve got to become a type designer.

From a type designer’s point of view, fonts are more than just items in a menu. They’re art.

• BY BRIAN WILLSON

A type designer is a person with an artist’s eye, a perfectionist’s obsessions, and the patience of a monk. It also doesn’t hurt to have a cloister, where you’ll end up mumbling to yourself such interesting terms as “kerning” and “ligature”, “ampersand” and “dieresis.” But chiefly, you’ve got to love the teensy subtleties of written language — each bowl and descender, the dots on each j and i. By manipulating these wee bits and pieces, given sufficient

effort and time, you can end up with a full complement of characters in several weights and styles, a typeface with a voice as unique and personable as a distant ancestor or the teenage kid next door.

First a disclaimer: I happened onto type design in a roundabout way: communication school, broadcast journalism, the editorial department of a magazine. Along the way, I picked up an interest in graphic design and began noticing fonts’

peculiarities. I have no formal typographic training, and my designs tend to be casual or fanciful, handlettering faces or reminiscences on historic themes. (My personal favorite is Texas Hero, based on the fine, legible penmanship of Thomas J. Rusk in the first half of the nineteenth century.) But I’ve taken pains with a text face or two, have done my share of wee-hours fiddling, have gone bug-eyed over kerning pairs.

Consider Pumpkinseed. Inspired by a certain style of almost architectural handlettering, Pumpkinseed nagged me until I dropped everything and commenced to making its letters. I worked with paper samples at first, digitized with a flatbed scanner. As with most of my work, I ended up hand-tracing each curve and line of every enlarged letterform using a vector drawing program — software that defines shapes mathematically through manipulation of a series of curve and corner points. Like a font, these mathematical definitions will scale to any size.

Working with vector art takes practice, a steady hand, and a technician's precision. But it's the artist's eye, that look askance, that seems to take the most concentration. I spent hundreds of hours on the standard 200-plus characters of Pumpkinseed. (Don't stop at the upper- and lowercase alphabets — there are punctuation marks, numerals, accents, and plenty of cryptic symbols you've never heard of.) I revised several letters three or four times before the head-tilt went away. And then I felt a need to add light and heavy weights to the face, with oblique styles of all three. Most font-making software (I use Macromedia Fontographer.) will automate much of this process — you can fatten up or slim down a series of characters with a mouse click or two — but you'll end up with an inferior font that has a machine-generated look. Type designers have spent centuries refining the subtle relationships of

BRIAN WILLSON FONTS

<p>Attic Antique Bonsai Cedar Street CHROMOSOME DINGOS Marydale Oak Street</p>	<p><i>Professor</i> <i>Pumpkinseed</i> <i>Schooner Script</i> SpeedBump <i>Texas Hero</i> <i>Treefrog</i></p>
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Rockland, ME
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ascender to x-height, of em-square to baseline. It pays to follow their lead.

Then there's kerning. Certain pairs of letters need to be close to each other, like A and V or T and o; other pairs benefit from a little distance, say D and C. Essentially, kerning pairs take into account such relationships whenever they occur in a typeset sequence, ensuring that the copy is pleasing to the reader's eye. But think for a minute how many letters in an alphabet — or a font. Think of all the combinations. Kerning takes some time.

But ample opportunity arises for design challenges: true italics, with their urgent curl; ligatures and swash characters, for that extra stylishness; picture fonts for entertainment.

Eventually, finally, it'll be time to generate your working typeface family. It's anticlimactic: you push a couple dialog-box buttons, and you've got your finished fonts,

in whatever style, for whatever platform. But it's rewarding, too, to see your hard work just as you envisioned it on the printed page. Chances are the folks who end up using your typeface will have no idea just how hard you eyeballed every bump and serif, each curve and kerning pair. But that's O.K. It's a type designer's secret, after all.

ASSIGNMENT

DIRECTIONS: The spacing of letters and words is critical to maintaining readability. Find two examples of poor kerning, letter or word spacing in a headline and then find two examples of poor letter or word spacing in body copy (kerning is too difficult to spot at small sizes). Place your samples in your design clip file.

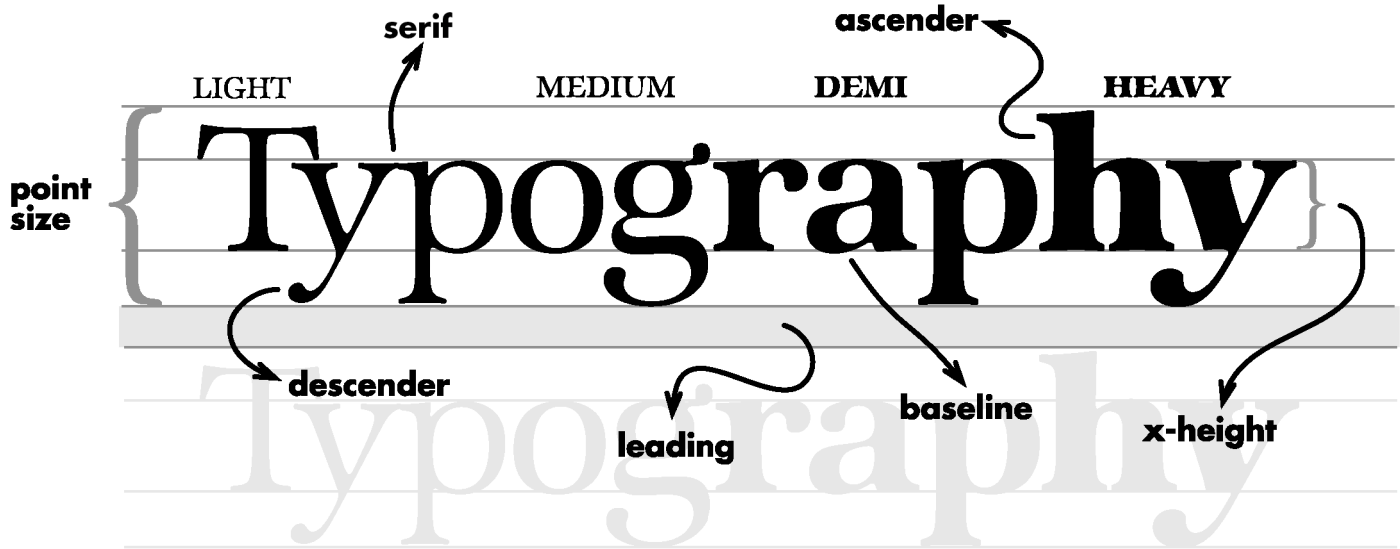
A V
 AV
 AV

KERNING
 Some letter pairs (such as A and V as illustrated) need to be moved closer together to be optically pleasing. Kerning is the process of removing the excess space between certain letter pairs. Some fonts are programmed to do this automatically. Other fonts require manual kerning. The top illustration shows negative kerning, the middle no kerning. The bottom is a tightly kerned character pair.

Whitewater
 Whitewater

LETTER AND WORD SPACING
 The spacing between entire groups of letters and between words can also be adjusted. The top sample shows no adjustment (no tracking), the bottom, tight tracking. The specific amounts of letter and word spacing can also be modified within InDesign.

ASSIGNMENT



Measuring type

Type is measured in points. There are approximately 72 points in an inch. Therefore, 72 pt. type is one-inch tall and 36 pt. type is one-half of an inch tall. To measure the height of type, measure from the highest ascender to the lowest descender to get an approximation of the height in points. Depending on the font and the accuracy of your measuring device, you should be close.

Some rulers, even graphic arts rulers, don't have points on them, but they do have picas. Since there are six picas in an inch, you can figure that there are 12 points in a pica ($72 \div 6$) and can approximate the point size of type with a pica ruler or even a ruler marked only in inches.

Leading, the space between the lines, is also measured in points. The measurement of leading includes the point size of the type. For example, if body copy is 10 point and set with two points of space between each line, the leading is 12 points and termed "10 on 12."

DIRECTIONS: Below are eight variations of the same family of type – Zapf International. Using your ruler, estimate the point size.

Light _____ pts.

Demi _____ pts.

Light Italic _____ pts.

Demi Italic _____ pts.

Medium _____ pts.

Medium Italic _____ pts.

Heavy _____ pts.

Heavy Italic _____ pts.

ASSIGNMENT

Got an idea?

The purpose of this assignment is to create an idea file to use for future reference. Possible resources for this assignment include magazines, newspapers and other printed media. Web sites also offer ideas which might be printed and saved for future reference. Suggested publications for ideas include *Time*, *Newsweek*, *Sports Illustrated*, *Life*, *Men's Health*, *Elle* and *Wired*. It's a good idea to keep copies of interesting newspaper designs from publications such as the Boston Globe, the Miami Herald, The Dallas Morning News, The Oregonian and most major daily newspapers. Even if your idea is not on this list, clip it, paste it in your collection and categorize it. You can never have too many ideas. If more than one sample is required, no two may come from the same publication. A looseleaf notebook is ideal for this assignment. Then you can continue to keep it organized as your idea file grows. It's part of the assignment to find a logical system of organizing the book.

DIRECTIONS: Locate, clip, paste and organize the following in your notebook, each on a separate piece of paper.

- One sample of each of the following groups of typefaces set larger than 24 point: modern roman serif, square serif, old-style roman serif, sans serif, text, script/cursive
- Two different samples of serif type and two different samples of sans serif type all set in a copy block (story)
- All caps text (at least one complete sentence)
- A timeline that includes art and/or photographs and illustrates effective use of type
- A list featuring type only
- A checklist featuring check boxes of some kind ()
- Two different inset quotations featuring graphic use of type
- A sidebar story (a story related to a larger, more in-depth story both packaged together)
- Shadow type
- Body copy set flush left
- Body copy set flush right
- Body copy justified
- A centered headline and subhead
- Negative leading (type overlapping vertically)
- Leading greater than normal (extra white space between the lines)
- Black and colored type in the same headline
- An initial letter of a different typeface than the body copy
- Type placed effectively on a photo (without destroying readability, faces, etc.)
- Type filled with a pattern, texture, photo or illustration
- Headline containing a ruleline
- Three different styles of bylines
- Three different styles of photo captions (cutlines)
- Type set on a curve

ASSIGNMENT

A new letter

INSTRUCTIONS: Select your favorite font of type and your favorite style of that particular type. Use it to sketch an original 27th letter for that particular type. Sketch the letter first on a separate piece of paper, refining it with multiple sketches. Draw your final version neatly in the space below with a black felt pen. Be sure that your design is neat, clean and precise in its final form. In addition, on a separate piece of paper, answer the following questions.

1. Which sound does this letter represent?
2. How does the symbol you have created relate to the sound it represents?
3. Why did you choose this particular design?

ASSIGNMENT

Illustrate a phrase

DIRECTIONS: Below is a list of phrases. Pick any two of them to illustrate using only type and line art (no photos). You should begin by creating rough sketches on scratch paper using a variety of different fonts. The final version should either be drawn neatly in black ink or created on the computer.

Going out with a bang!

Best in the west

100 years of excellence

Flashbacks

Shoot for the stars

Night of terror

Fade to black

Products of the heartland

Whooshed, swooshed and pushed!

Home away from home

Knowledge is the key to understanding

Home is where the heart is

Helpful hands

A storybook romance

Sharing and caring

Through the looking glass

The colors of life

Reflections of happier times

A brighter tomorrow

Swirled, twirled and curled

The rainbow after the storm

We're not in Kansas anymore

ASSIGNMENT

What's in a name?

INSTRUCTIONS: This is a difficult assignment — one that will require a great deal of thought and time for preparation. You are to examine your own personality — those everyday constants which distinguish you from your peers. In other words, what makes you what you are? Once you have established this, go on to the application of your particular quirks by creating either a three-letter monogram, a logo, or an artistic design of your name. The final art form should reflect your personality through the choice of type and design. The finished assignment should reflect a careful self-study on your part and the application of that study to an attractively designed piece of art. Your work is to be finalized on letter-size piece of white paper. You should finalize the artwork in black ink or on computer. Quality of presentation is important.

In the space below, write a statement which explains the following.

1. What part of your personality did you feature in the design?
2. What research did you conduct in order to arrive at the idea?
3. What additional information is needed to fully understand your artistic creation?

ASSIGNMENT

A few good questions

1. Define the terms in the column on the left by selecting a definition from the column on the right. Place the letter which represents the definition found in the left-hand column in the appropriate blank space in the right-hand column. The answers to these questions can all be found in the articles on typography. Continue your answers on the back if necessary.

_____	uppercase	A. letters without strokes projecting from top or bottom
_____	italic	B. capital letters
_____	lowercase	C. white letters printed on a dark background
_____	x-height	D. part of the lowercase letter that rises above the x-height
_____	kerning	E. moving two individual letters closer together to make them easier to read
_____	reverse	F. the stroke that projects from the top or bottom of the main stroke of the letter
_____	serif	G. slanted letters
_____	ascender	H. small letters
_____	text	I. the space between lines of text
_____	leading	J. heavy, dark letters
_____	bold	K. all characters in one size of one particular type face
_____	light	L. a narrow version of a regular type face
_____	condensed	M. a group of fonts that resembles the hand-written copy by monks
_____	roman	N. letters that are not slanted or bold; normal letters
_____	novelty	O. height of the body of the lowercase letter
_____	font	P. black letters printed on a photo or screen
_____	sans serif	Q. a group of fonts that reflects a variety of moods
_____	small caps	R. complete alphabet of caps that are the same size as the x-height of the lowercase letters
_____	extended	S. a version of a typeface not as dark as normal or bold
_____	overburn	T. a wide version of a regular type face

2. Name the seven basic type groups and name one font installed on your computer system in each of the groups. If you don't have a font on your computer from a particular group, just write "none."

_____	_____
_____	_____
_____	_____
_____	_____

3. Fill in the blanks below with the correct measurements.

There are _____ points in a pica.

There are _____ picas in an inch.

There are _____ points in an inch.

4. What is meant by telling the printer to set the copy "10 on 12."
5. Which type group is considered the easiest to read in body copy sizes and why?
6. Name three type groups that are considered hard to read.

Teaching typography

JOIN THE FOLLOWING GROUPS.

**Society of
News Design,**
1130 Ten Rod
Road, F104
North Kingstown, RI
02852-4177

**AEJMC Visual
Communication
Division,** LeConte
College, Room
121, University of
South Carolina,
Columbia, SC
29208-0251

ASK THE FOLLOWING GROUPS TO GET ON THEIR MAILING LIST.

**The Poynter
Institute,** 801
Third Street South,
St. Petersburg, FL
33701

Peachpit Press,
1249 Eighth Street,
Berkeley, CA
94710

OBJECTIVES

After completing the unit on typography, the student should be able to:

1. Recognize the seven groups of type.
2. List characteristics of each of the seven groups of type.
3. Exhibit an understanding of readability as it relates to type choices.
4. Name and explain rules of typography.
5. Effectively break a rule of typography for a specific reason or purpose.
6. Select type for specific design purposes, using the correct size, style and type group for printed documents and other types of delivery systems.
7. Design headlines with primary and secondary components, copy areas, captions and secondary coverage units using either "family harmony" or "blending harmony."
8. Maintain typographical style rules throughout a publication.
9. Create eye-catching headline designs, logos, nameplates, and other printed materials through creative choices of typography.

TIPS FOR TEACHING TYPOGRAPHY

1. Shoot slides of each of the seven groups of type. Show them to the students and discuss the characteristics of each. Have the students use their hands to "cover up" the bottom halves of the letters for oldstyle roman and sans serif types to see which group is easier to "skim" across the tops of the letters. Obviously, it will be the oldstyle roman group, as each letter has its own distinguishing shape, thus making each letter easier for the eye to see at a glance.
2. Collect examples of "cool type designs" and shoot slides of those, too. Continue to add to your type collection, updating it each year. Ask your students to bring examples of good designs as well as poorly designed materials to add to your collection. Discuss these with your students.
3. When teaching typography, always explain how the type creates a mood or personality for each piece. Discuss the readability factor. When viewing something that is difficult to read, ask the students to explain why it's difficult to read. Remember that sometimes pieces are purposely designed to be difficult to read so that the reader will actually spend

more time with them. Was this the reason for this particular design? Did the designer do a good job with the piece, or was it so difficult to read that the communication value was lost?

4. It's important to remind students that just because something is designed by a professional, it doesn't make it "right." After learning about typography and its appropriate uses in designs, it's a good idea to ask students to critique the work of professionals, pointing out good and bad points and justifying their opinions based upon their newfound knowledge in this area.
5. Have students experiment with type designs. It's always a good idea to sketch their ideas on paper first and then take them to the computer. With so many design and graphics programs out, it's amazing to see the designs they create with type, color and graphics.
6. Always emphasize the "verbal-visual" connection that is so important in using type to create designs. Help students select appropriate type faces for each project they undertake.
7. In addition, remind them that no matter how great the design may look, the design will fail if the copy is not well-written and carefully edited.
8. If possible, join a graphic designers organization or book club to access teaching materials for your students. Several of these organizations are listed below.

READ MORE ABOUT TYPOGRAPHY IN THE FOLLOWING BOOKS.

- *The Complete Typographer* by Christopher Perfect and Jeremy Austen, Prentice Hall, ISBN 0-13-045667-5
- *Graphic Communications Today* by Theodore E. Conover, West Publishing Company, ISBN 0-314-04424-8
- *A Blip in the Continuum* by Robin Williams, Peachpit Press, 1-56609-188-8
- *The Graphics of Communication* by Russell N. Baird, Arthur T. Turnbull, Ronald H. Pittman and Duncan McDonald, Harcourt Brace Jovanovich College Publishers, ISBN 0-03-074977-8