



CREATIVE USES OF TYPE

The communication process involves a sender (the individual or organization that wants to send the message), and the intended audience (receiver). Senders often use a source to communicate their message. The source is the person or organization that the audience will perceive to be the sender. Each sender must encode the message by selecting and combining words and symbols to create the message. This is done from within the socio-cultural environment of the sender. The sender must also select a medium by which to send the message. Throughout the communication process, various types of noise, (including semantic, internal, and external noise), can interfere with the transmission of the message. If and when the receiver does receive the message, s/he must then decode it, according to his/her own socio-cultural environment. The final step in the communication process is feedback, in which the receiver essentially becomes a sender.

A designer must communicate a message to the intended audience while expressing the vision of a client. A designer sets specific design goals, taking into consideration the specific needs and tastes of their audiences, as well as the content, meaning and mood of the client's message. The designer's social responsibility as a participant in the communication process is presenting information in such a way as to represent the client's wishes accurately without allowing their own opinions and biases to weigh in the message. Thus, it is important that designers do not accept projects that go against their basic ideologies. It is also important for a designer to use their talent in a positive way that benefits the good of society and does not promote a social injustice or propaganda.

What does it mean to be creative? A creative person is someone who can imagine an array of alternate solutions to one problem or challenge.



Visual Communications PAGE 2

Graphic resonance is the underlying tone of a design, set by utilizing connotative elements in the design.

Visual correspondence occurs when a typeface visually reinforces the content of text by creating associations with familiar experiences, time periods or cultural phenomenon.

Visual irony occurs when a designer injects satire and surprise to propel their message by selecting typefaces that contrast with the text's content.

Visual exaggeration occurs by placing text in ways that seem to act out the content of the text, or attempt to simulate the experience being described.

Designers can integrate type and imagery by putting type into imagery—the text invades the space of the image.

Type as image—type can be used illustratively instead of images.

Image into type—images invade type's realm.

Image as type—an image is used to replace one letter or word in a text that is otherwise formed by traditional type.



Rules for Typesetting

General Rules of Design

Use a font that is appropriate for the job.

In most cases, for example, you probably wouldn't want to use a grunge font for the body text in a corporate brochure. Use a font that will best target your audience, and ...

Don't use too many different fonts in your layout. Generally no more than 4 fonts should be used in a layout, including the italics.

Proofread your documents carefully.

Carefully proofread the text that you set. As you proof, look for widows and orphans that need to be eliminated. Proofread a printout of the document, rather than by viewing the text onscreen, and always have your document proofread by at least one more person.

Choose suitable fonts and point sizes.

Select fonts that enhance the text and make it more understandable to the reader.

Use point sizes, especially in body text, that are not so small as to compromise legibility, or so large that the text seems cramped or overwhelming. Use a leading amount that will add a comfortable amount of space between the lines and make the text easier to read. (See pages 2–4 for more information and illustration)

“Clean” the text before typesetting

Eliminate all double spaces after punctuation and multiple paragraphs returns in a row. There should only be one return after each paragraph or line such as a “Title,” “Subhead,” etc.

Styles and Hierarchy

Create a set of styles for each element that you plan to use in your document: Title, header, subheader, body text, bullets, pull quotes, bylines, etc. This helps your reader to follow your intentions. Pay close attention to detail—once you have established a style keep to it. You must have consistency throughout your document.

Set space between paragraphs.

Typists use 2 hard returns between paragraphs, but in most cases this adds more space than is visually pleasing and is not controllable.

Use “Space After” settings with only 1 hard return after any paragraph or line. The spacing between the paragraphs should generally be somewhere between 60-80% of the space that would be taken up by an extra hard return.

Utilize White Space.

Novice typesetter often create documents that are too cramped. If the layout is too busy, it is difficult to focus on the text, and the objective—to communicate information—can be lost.

White space can do more for the “feel” of your design than can the actual printed areas. Filling a page with information can overwhelm your audience and distract them. Give your graphics and the type on the page some room to breathe. Think about which part of your design your audience will first be drawn to. From that point, is there an easy path their eyes can take to other important elements on the page, or is it difficult to decide where to look next? Use white space to better emphasize your elements and to help guide your audience through the design.

Set your type to work hand in hand with the white space in your design. To make your type less dense and often more legible increase the leading of the lines. Increasing tracking can also produce pleasing results when you wish to introduce more space between the letters in the words on a line.



Justification

Alignment is only a small piece of type design. What works for one design might be totally inappropriate for another layout. As with all layouts, it depends on the purpose of the piece, the audience and its expectations, the fonts, the margins and white space, and other elements on the page. The most appropriate choice is the alignment that works for that particular design.

“Right and wrong do not exist in graphic design. There is only effective and non-effective communication.”—*Peter Bilak - Illegibility*

Fully-Justified Text

- Often considered more formal, less friendly than left-aligned text.
- Usually allows for more characters per line, packing more into the same amount of space (than the same text set left-aligned).
- May require extra attention to word and character spacing and hyphenation to avoid unsightly rivers of white space running through the text.
- May be more familiar to readers in some types of publications, such as books and newspapers.
- Some people are naturally drawn to the “neatness” of text that lines up perfectly on the left and right.
- Traditionally many books, newsletters, and newspapers use full-justification as a means of packing as much information onto the page as possible to cut down on the number of pages needed.
- Try to break up dense blocks of texts with ample subheadings, margins, or graphics.

Left-Aligned Text

- Often considered more informal, friendlier than justified text.
- The ragged right edge adds an element of white space.
- May require extra attention to hyphenation to keep right margin from being too ragged.
- Generally type set left-aligned is easier to work with (i.e. requires less time, attention, and tweaking from the designer to make it look good).

No matter what alignment you use, remember to pay close attention to hyphenation and word/character spacing as well to insure that your text is as readable as possible.

Use centered text sparingly

Centering provides a formal appearance to text, which is why it is often used in formal wedding invitations, certificates, and on plaques.

- Works best with fairly short lines and extra leading (space between lines of text). Centered text is generally harder to read long lines and multiple paragraphs of centered text.
- Centered headlines work best over body text that is fully-justified.

Balance line length with font size for best appearance and readability.

Lines of type that are too long or too short slow down reading and comprehension. Type size, margins, gutters, and number of columns help determine the line length of a publication.



To increase readability:

Apply the alphabet-and-a-half line length rule.

- The alphabet-and-a-half rule places the ideal line length at 39 characters regardless of type size. Measure the line length in inches or picas for your chosen body copy font using the alphabet-and-a-half rule. This is one of the measurements you'll use in finding the ideal line length/column width for your publication.

Apply the points-times-two line length rule.

- Take the type size of your body text and multiply it by two. The result is your ideal line length in picas. That is, 12 point type would have an ideal line length of 12x2 or 24 picas (approx. 4 inches).

Compare the line length measurements for method 1 and 2.

Set a column width in your publication that falls within the range established by each formula. Keeping column widths and line lengths within this range will help insure the most readable text.

Adjust font size and column widths to accommodate best line length.

If your chosen body copy font and desired layout fall too far outside the ideal line length as determined by applying methods 1 and 2, consider adjusting your font size or changing your layout to find a line length that is closer to the ideal.

Tips

See how these line length formulas work.

These are guidelines not hard-and-fast line length rules.

A longer or shorter line length may be justified in some designs; however, using these formulas will give you an idea of what line length range is most reader-friendly for your chosen font.

Line length is not the only consideration.

The shape of the font, letter spacing, and word spacing also affect readability and help in determining the best line length.

Turn to the next page to see a few examples.

NOTE

Use right-justified, ragged left type sparingly. It is hard to read in large amounts and often needs extra leading.



Illustrations | Length of Line

Lines of type that are too long or too short slow down reading and comprehension. Combine the wrong line length with the wrong type size and the problem is magnified.

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Hyphens and Dashes

The hyphen is used to hyphenate compound words and between non-continuing numbers, e.g., phone numbers.

The en dash is used to “connect continuing, or inclusive, numbers — dates, time, or reference numbers.” [Chicago Manual of Style, sec. 5.115]

The em dash is used “to denote a sudden break in thought that causes an abrupt change in sentence structure.” [Chicago Manual of Style, sec. 5.106]

To break words manually you need to use hard spaces and discretionary hyphens.

When manually hyphenating words in a text block, always use a discretionary hyphen (“command-hyphen” on a Mac). If the text is reflooded and the word is no longer broken, the hyphen will automatically disappear.

Use a hard space (“command-space” on a Mac) to put spaces between characters that should never be separated. If the text is reflooded, these words will always stay together on the same line. This is particularly important when you are setting numbers and dates.

Never hyphenate the last word on a page.

An em-dash is required to break a sentence or bracket a phrase.

Never make any dashes with hyphens (-)

Use an em dash—which is a dash the length of the letter “M.”

— = “M” dash = Shift+Option+hyphen

Working with numbers

Numbers—phone numbers or mathematical numbers—must not contain hyphens or commas.

Use an “N” dash to separate numbers

An en-dash may also be used when word phrases are nested to form larger word phrases, in order to indicate the higher level nesting.

Use the MINUS SIGN for negative numbers and in mathematical expressions.

Typesetting Techniques

Underlining versus Italics

Never underline words instead of using italics. Underlining is the way typists indicate to the typesetter that certain words or phrases should be italicized. In typesetting, underlining should only be used as a design device

Book titles should always be italicized when mentioned within text.

Use proper quotation marks.

The old tick marks (usually beside the return key) are NOT the proper marks to use for double and single quotation marks. Instead, use the proper marks: Keep your software preferences set to “Use Typographic Quotes”. You may use the GLYPH palette or hand-set quotes:

MAC	opening double quote =	option-{
MAC	closing double quote =	option-shift-}
MAC	opening single quote =	option-}
MAC	closing single quote =	option-shift-}
PC	opening double quote =	alt-0147
PC	closing double quote =	alt-0148
PC	opening single quote =	alt-0145
PC	closing single quote =	alt-0146

Quotes cannot be nested more than two levels deep, and single quotes always surround double quotes and never the other way around. This does not exclude double quotes being used where only one level of nesting is ever used. However, the use of single quotes in this case is encouraged.



Ellipsis

To set a correct ellipsis use the glyph provided in your font: ...

Apostrophes

Apostrophes belong with singular and plural possessives and contractions.

Plural possessives: s'

Singular possessives: 's

Dates: '80

Underlining

Do not underline for emphasis or for books and periodicals. Use *italics* for publications, and **bold**, *italics*, CAPITAL LETTERS or larger print to denote emphasis.

Capital Letters

Use upper case for EMPHASIS. Never use all caps for body copy—use SMALL CAPS. Never use script fonts in all caps for display or body text.

Italics

Use *italics* sparingly for emphasis, and when you use it, use in the same size as your body text.

Additional ways to achieve emphasis

Increase size

Use hanging or indented indents

Select a **different** typeface

Type in **color**

Add a box around the type and/or **reverse type**

Set text centered

Kerning

Kerning is adjusting the space between letters according to your visual perception so that a word appears unified. Kerning should always be applied to capital letters in display text, and to lowercase letters in display text which appear to be "floating away" from other letters.

Tracking

Tracking is the uniform adjustment of letter spacing between letters over a range of text (a line, a text block, and so on).

Tabs and Indents

Never use the spacebar to align text. Instead, use tabs and indents to align text. It is cleaner and much less of a hassle. "Tabs" can be found under the Type menu in InDesign or by typing SHIFT >Command/Control>T.

Leading/Line Spacing

Leading is the vertical space between two or more lines of type. It is measured from baseline to baseline.

Leading in text

Depending upon the font used and your design, leading for body text should be about two point sizes more than the type size for legibility.

Leading in Headlines

For headlines with few descenders, leading should be two points less than the type size. Leading with All Caps: Leading should be two points less than the type size.

To adjust the space between paragraphs, use space before or space after paragraph returns.

Widows and Orphans

A widow is one word, or part of a word, left on the last line at the end of a paragraph. An orphan is a short line left over from a paragraph from a previous column or page which appears at the top of the following column or page of text. Neither of these are desirable in typesetting. You can eliminate them in several ways: re-write or edit the text, use text tracking controls, or use the widow and orphan controls in InDesign.

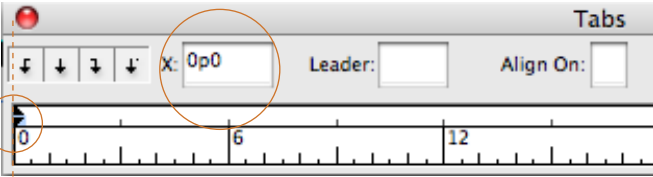
Font Usage

Generally, you can use up to three different fonts which compliment one another in a document. Don't go overboard. Outlandish font usages is a key sign of the work of an amateur. In design, less is always more.



Illustration | Indenting

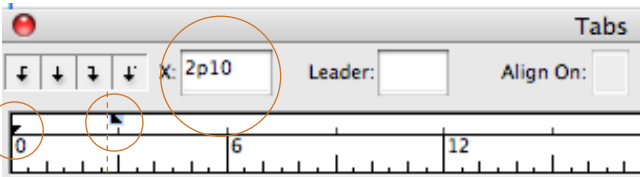
NO INDENT



Loreet aliquis alismolorper am, quiscil in velit iustie magnit prat.

At, con vel ulla amcommolenim adionum sandigna acidunt landiam, veniamet nos nummodo dolum enim vulla feugiat. Quam in ut wis alit alit niscip esequi exerosto commy.

INDENT FIRST WORD OF EACH PARAGRAPH

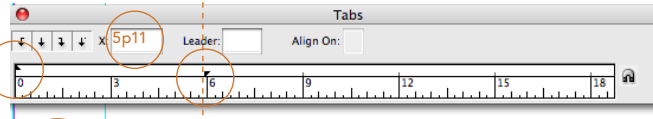


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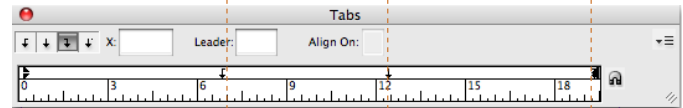
LEFT HANG INDENT ALL LINES AFTER FIRST LINE



Loreet aliquis alismolorper am, quiscil in velit iustie magnit prat.

At, con vel ulla amcommolenim adionum sandigna acidunt landiam, veniamet nos nummodo dolum enim vulla feugiat. Quam in ut wis alit alit niscip esequi exerosto

Illustration | Aligning Text Columns



Day	Date	# People	Amount
Monday	9/13	2	\$6.18
Tuesday	10/5	6	\$38.00
Wednesday	7/12	12	\$45.50

LEFT ALIGN

CENTER ALIGN

RIGHT ALIGN



Punctuation

Spacing rule for punctuation

Use only ONE space after periods, colons, exclamation points, question marks, quotation marks—any punctuation that separates two sentences. No spaces can appear between or before punctuation marks other than quotes or brackets, though never between quotes or brackets of the same sex.

All punctuation (except colon) which is attached to the end of a bracketed or quoted phrase must appear inside the closing bracket or quote.

Colons are preferred outside the bracket where the following phrase or list is set to the right. When the phrase or list is set below, set the introducing colon inside like all other marks.

Rules excluding repeated punctuation

Nested quotes and brackets are the only time where valid punctuation is formed from multiple instances of the same mark (with possible exception made for repeated en-dashes used to indicate missing letters in words or completely missing words.)

It is never correct to use many exclamation or query marks in a row, or a number of consecutive periods other than one or three.

Ellipsis only needs to be followed by a space to complete a sentence.

Where letters are missing from a word, an ellipsis is appropriate to indicate to missing letters. Consider using an apostrophe or the full and complete word where possible, however. Two en-dashes can also be used to represent missing letters from a word. Three en-dashes can represent a completely missing word. No more en-dashes in a row can be tolerated.

Do not follow an ellipsis by an extra period space to complete a sentence. An ellipsis is equivalent in power to an exclamation or query mark when followed by a space.

Trademarks and Product Names

Trademarks and product names must be set with initial capitals in place as recommended by the owner or producer. If the owner or producer uses a leading lower case letter at the start of the name (e.g., *iPod*) use a leading title case letter where the trademark or product name begins a sentence, or where the name may be confused with a natural language word, only if necessary. Unusual characters (such as punctuation) in trademarks or product names must be retained in place as recommended by the owner or producer.

Trademarks which have become common natural language words themselves must only be title cased when the reference is to the particular product to which that name is given unless the word is title cased for reasons other than above. For example, if you are referring to Frisbee's frisbee, use "Frisbee", but if you are referring to flying plates in general, use "frisbee." Words which are historically natural language words, but have trademark meanings, are also covered by this rule.

Copyright symbol precedes either author or year, and is always followed by a space. Copyright symbols should only be used at the beginning or end of a document, in headers, title pages, footers and bibliographies, and never in the normal flow of text. Consider reducing the size of the copyright symbol to 80% of its normal size if it appears to be too large in your chosen font—unfortunately this is often the case.



TYPOGRAPHIC DOs and DON'Ts and helpful InDesign hints

- **DO** start with a few basic typefaces and families
- **DO** leave white space.
- **DO** consider production issues.
- **DON'T** go too big when setting text.
- **DON'T** set to fit.
- **DON'T** tint type with delicate thins.



Typesetting Guidelines for Text

- » **DON'T** get too big when setting text; smaller text size with more leading is usually more readable than a larger setting with tight leading.
- » **DON'T** set type to fit. Decide on a point size that looks and reads the best. Adjust leading and line width, or the length of your copy if possible, accordingly.
- » **DON'T** tint the type color if it has delicate thins. It might break up if printed. For instance, Caslon Open Face should not be set too small or in a too light color or the thins might break up when printed.
- » **DON'T** let the way a typeface looks on a laser print be the deciding factor in your selection—the laser print can look much heavier than the actual printed piece.
- » When choosing a typeface outside the primary family the most important thing to look for is **contrast**.

serif vs. sans serif	Be sure there are strong differences between them
light vs. heavy	Using a heavier or lighter weight typeface creates a strong visual contrast . This technique is often used for subheads—for instance, using a heavy sans typeface within a body of serif text.
large vs. small	Change fonts when type changes size.
wide vs. narrow regular vs. condensed	A powerful contrast can be achieved with an expanded or contracted headline font set above the average-width body text
caps vs. lowercase	Use ALL CAPS particularly if the line of text is short. Stay away from setting lengthy text in ALL CAPS as it will dramatically reduce readability

Column Width

When deciding column width consider the reader's ability to take in information. The best length, in general, is approximately 60 characters or 10-12 words.



Type Families

Type families have the same basic structure but with different finishing details, enabling the separate typefaces in the family to work well together.

Garamond Premiere Pro (13/15)	Futura (13/15)
Light Display	Light Condensed
<i>Light Italic Display</i>	<i>Light Condensed Oblique</i>
Caption	<i>Medium Condensed</i>
Display	Bold Condensed
Regular	<i>Bold Condensed Oblique</i>
Subhead	Extra Bold Condensed
<i>Italic</i>	<i>Extra Bold Condensed Oblique</i>
<i>Italic Caption</i>	Light
<i>Italic Display</i>	<i>Light Oblique</i>
<i>Italic Subhead</i>	Book
Medium	<i>Book Oblique</i>
Medium Caption	Medium
Medium Display	<i>Medium Oblique</i>
Medium Subhead	Heavy
<i>Medium Italic</i>	<i>Heavy Oblique</i>
<i>Medium Italic Caption</i>	Bold
<i>Medium Italic Display</i>	<i>Bold Oblique</i>
<i>Medium Italic Subhead</i>	Extra Bold
Semibold	<i>Extra Bold Oblique</i>
Semibold Caption	
Semibold Display	
Semibold Subhead	
<i>Semibold Italic</i>	
<i>Semibold Italic Caption</i>	
<i>Semibold Italic Display</i>	
<i>Semibold Italic Subhead</i>	
Bold	
Bold Caption	
Bold Display	
Bold Subhead	
<i>Bold Italic</i>	
<i>Bold Italic Caption</i>	
<i>Bold Italic Display</i>	
<i>Bold Italic Subhead</i>	



Achieving Emphasis

ITALICS

Italics can be used for emphasis in text and display situations.

Use italics sparingly...

Italics is most effective when used for *soft emphasis of words or phrases* within a headline or text to draw attention without a significant change in color or weight of the text itself. Use the same weight (not anything higher) unless you need to “double emphasize” the content.

Never use italics (or bold for that matter) from the control panel; use the real italic typeface created for your font!

ALWAYS choose a font family that includes an italic (oblique) font.

BOLDFACE

Boldface or a bold version of a lighter weight font can be used for **emphasis in text or to achieve emphasis by contrast** (in this case, contrast by weight). It is best for subheads, captions and stand alone words and phrases.

Use boldface sparingly...

Use boldface sparingly, especially within text and only in particular instances because it creates a harsh visual interruption in color.

Jump up at least two weights to create a strong contrast if your font family has a choice. A too-small weight contrast at the same point size is at best ineffective and at worst amateurish typography.

UNDERScores

Underscores are a poor typographic method to achieve emphasis and should be seldom used if ever. IF you use them create them with a drawing tool so you can adjust the thickness of the stroke and its position.

POINT SIZE

Varying point size for emphasis should be used sparingly, particularly within text. Reserve this technique for subheads and other stand alone phrases. **DO NOT** use varying point sizes unless extreme emphasis is desired because it disturbs the color, texture and flow.



CAPS VS LOWER CASE

Setting a word in ALL CAPS within a body of text is generally a poor choice. The jarring change in CAP HEIGHT, while drawing attention to itself, interrupts the text in an aesthetically poor manner because it disturbs the rhythm and flow of the text. It can be very useful, conversely, if strong emphasis is desired, as in the case of important call-out words or phrases. All caps should be used only for very important words or phrases that are discussed or referred to at length in the text. Use with discretion.

A similar but preferable method is to use SMALL CAPS if they are available in your font. Small caps blend better with lower case letters if you stick to true-drawn small caps available in Open Type.

WIDE VS NARROW

The use of wide contrast in related or unrelated typefaces should be avoided because it creates too much contrast and interrupts the flow in a jarring way.

This technique is effective in headlines, subheads, leaders and the like to create contrast.

CHANGING TYPESTYLE

Using a totally different typeface to emphasize words should be avoided unless a very strong emphasis is desired.

This technique can be very effective in subheads, callout quotes, etc. Stick to the use of italics or boldface for emphasis within text.

CHANGING COLOR OR SHADE

This technique can be used in certain instances to create visual excitement and variety while drawing the eye to certain points. Do not use in body text



MODERN USAGE STYLING DETAILS WITHIN TEXT

ABBREVIATIONS

No period point necessary for Dr, Ltd, Mr, St

The Rev Peter Leighton visited me at St Martin's School

No period for dimensions AND no plural

51 cm not 51 cms

Use a full period point without a following space for "volume", "page", "circa" and "flourished" (c. and fl are italicized)

Vol.III p.245 c.2006 fl.1560–80

If abbreviations for "that is" and "for example" look spotty with period points, eliminate the periods and use italics

ie not i.e. eg not e.g.

ACRONYMS

Sometimes treated as a normal name with an initial cap only

Where are the Nato headquarters?

AMPERSAND

Abbreviation for "and", derived from the Latin "et". Use is usually confined to lists as a space saver, and company names

Lavers & Baron

APOSTROPHE

Indicates that a word is possessive or missing a letter. Always use a smart quote.

Phil's

USING SMALL CAPS

Use the Flyout menu in Character or the Glyphs menu



LIGATURES to check which ligatures are available use the Glyphs palette menu Use the Character Palette: Fly-out menu items for OpenType fonts; turn on “Ligatures” first; then flood in text. All standard ligatures will be created automatically after that IF your font has ligatures. In addition you can choose from the following items IF the font designer created them.

Discretionary ligatures are traditional ligatures not used as frequently as standard ligatures (fi, fl, or ff), such as “st” and “ct”—iufistflischffrustact.

Fractions makes fractions from numbers separated with a backslash (/). Open Type only creates standard fractions. To create non-standard fractions (23/24) use the Numerator and Denominator styles making sure to also apply the style to the backslash—23/24.

Ordinals are the superscript letters after a number such as in 1st, 2nd, or 3rd—1st, 2nd, or 3rd.

Swashes are any characters that are applied in a swash style such as Swash Alternates in Bickham Script.

Proportional old style changes all numbers (123456789) to old style numbers—123456789—giving the document a more classical look.

Tabular old style oldstyles numbers used in a table or tabbed text.

Default figure style changes all numbers back to modern styling.



The information in the Do and Don't section, pages 11–18, was excerpted or adapted from these sourcebooks.

Type Rules! by Ilene Strizer

How to Understand and Use Layout and Design by David Dabner

Making Digital Type Look Good by Bob Gordon

Type and Typography by Phil Baines and Andrew Haslam

Type Survival Kit for All Type Emergencies by Jill Yelland

A Type Primer by John Kane

Adobe InDesign CS Course Guide

The Complete Manual of Typography by James Felici