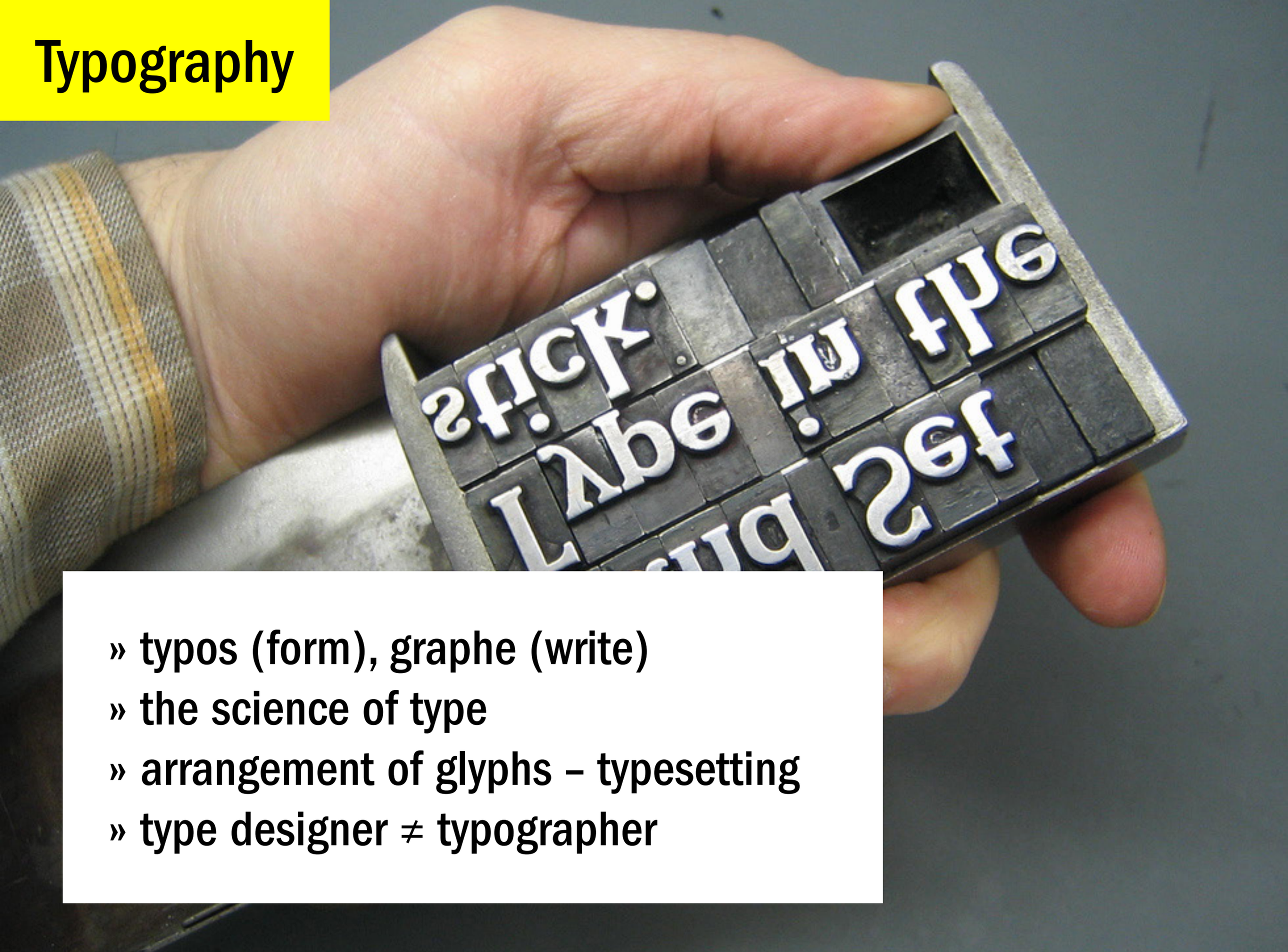
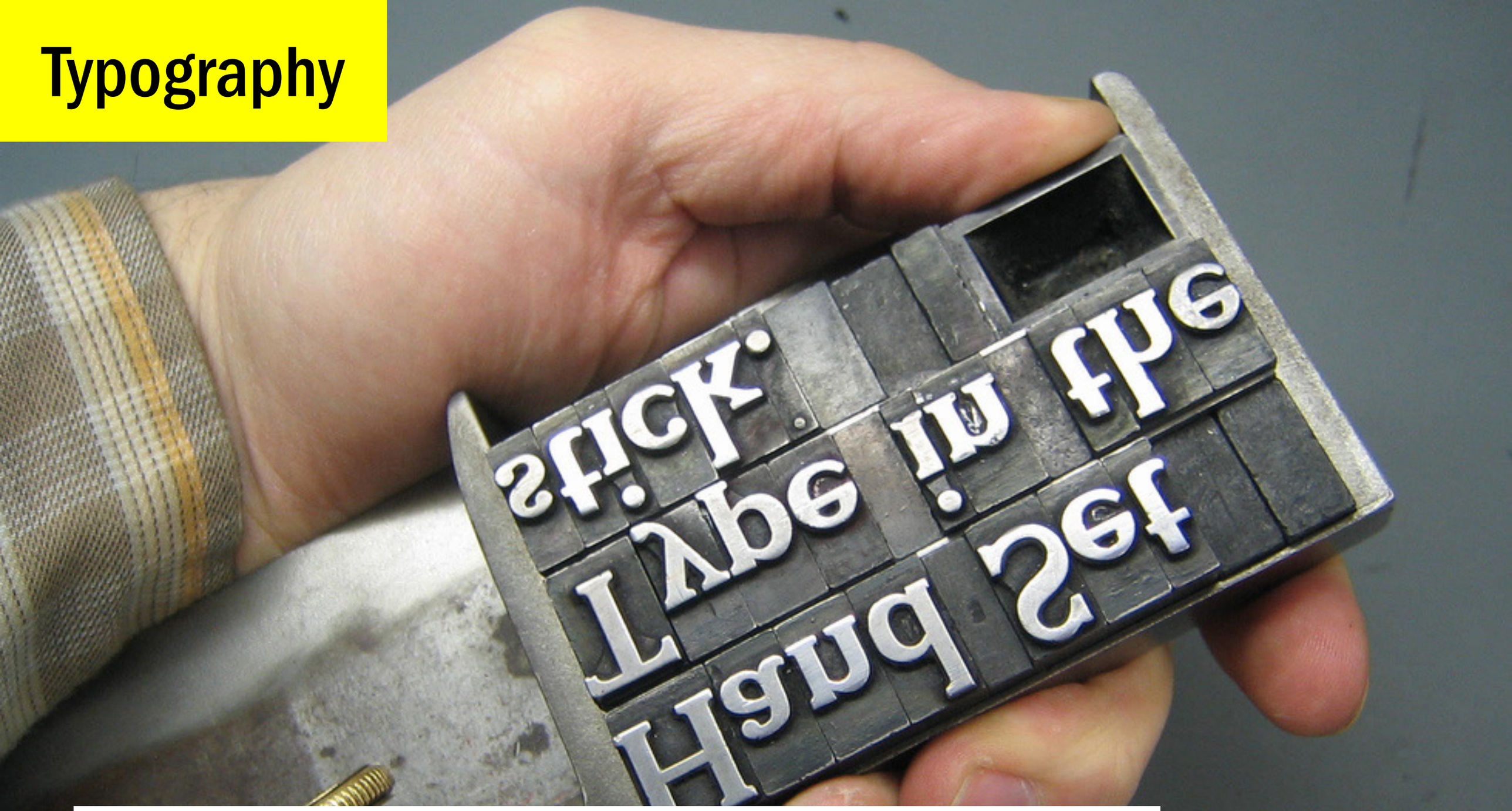
Typography

Typography

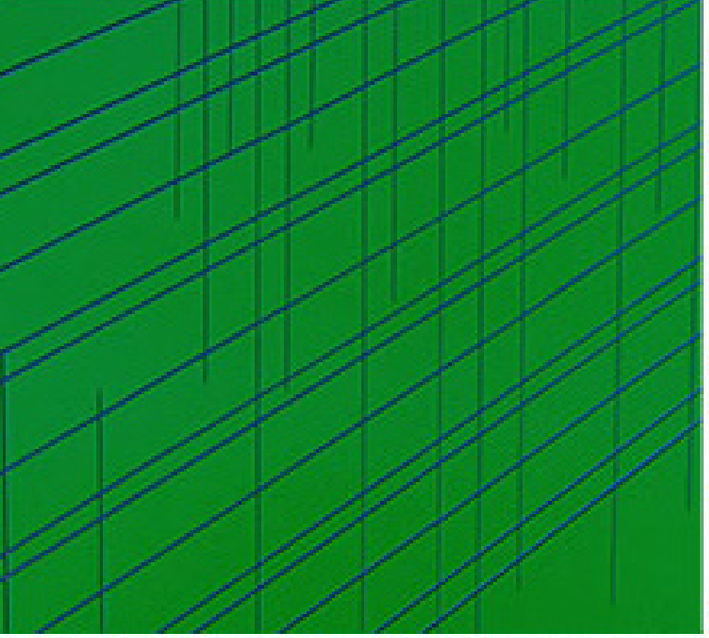


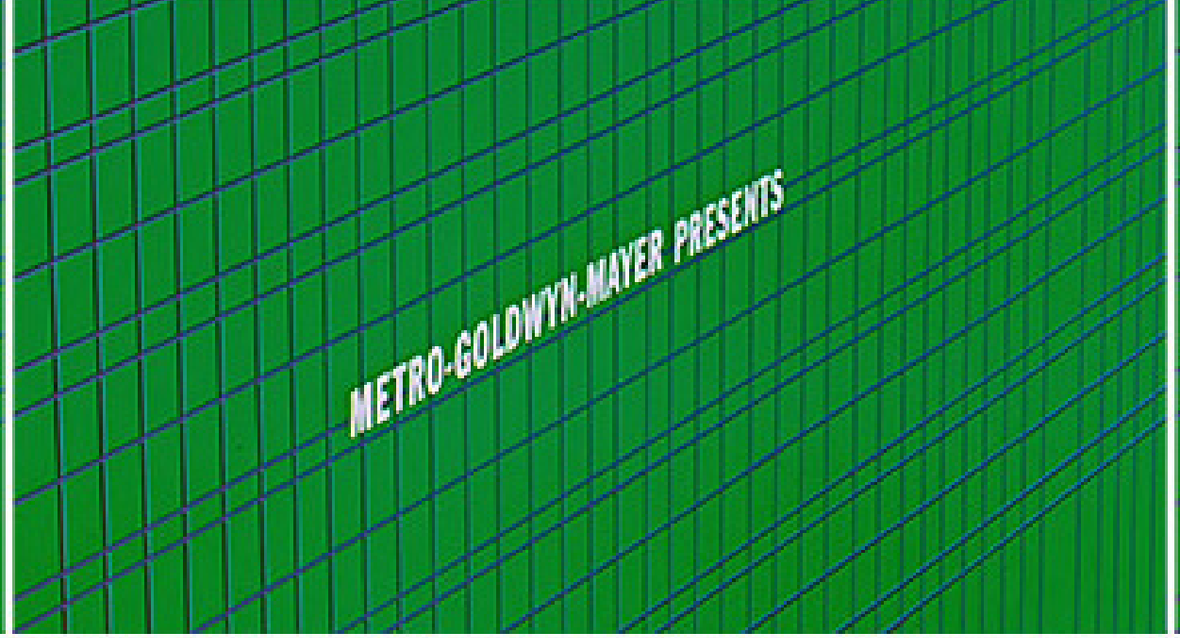
» typos (form), graphe (write)
» the science of type
» arrangement of glyphs – typesetting
» type designer ≠ typographer

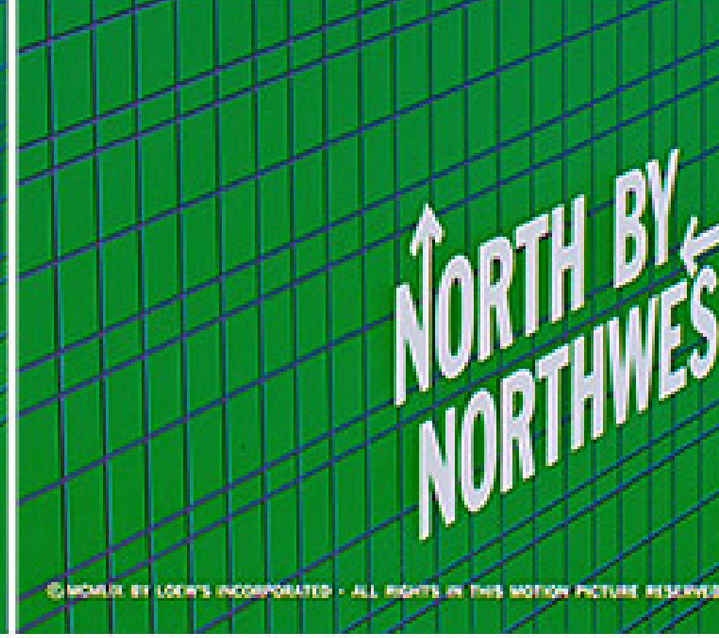
Typography

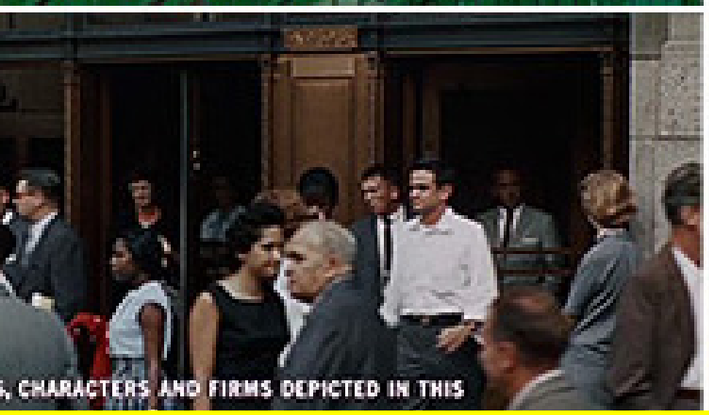


» originally – especially a matter of printing
» currently – much more extensive





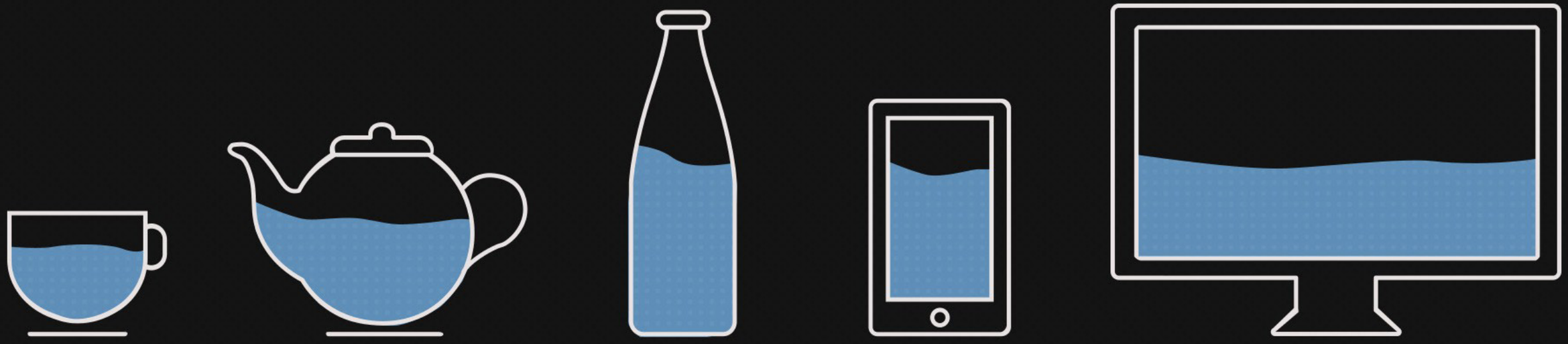




Typography in time

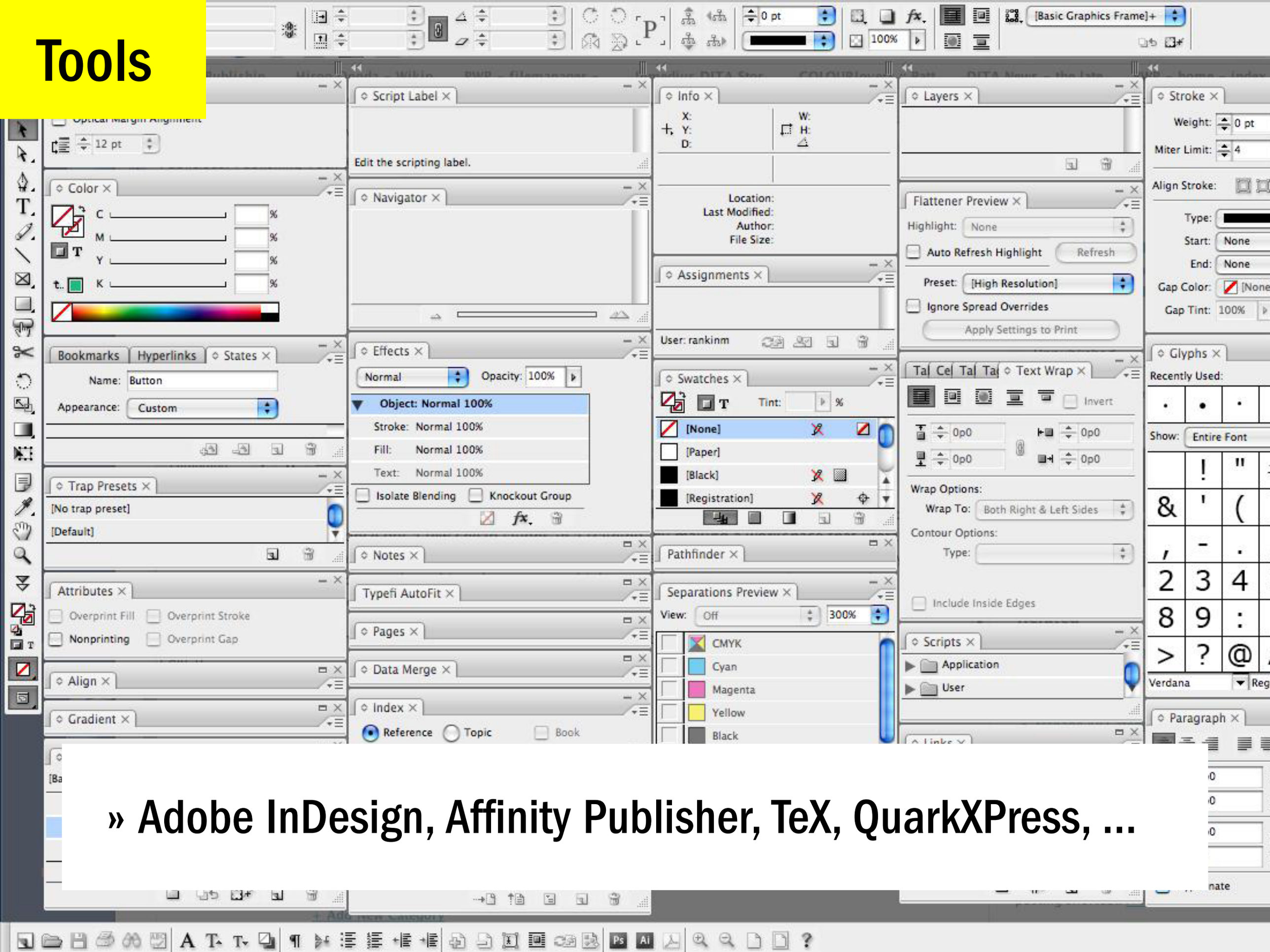
Typography in space

CONTENT IS LIKE WATER

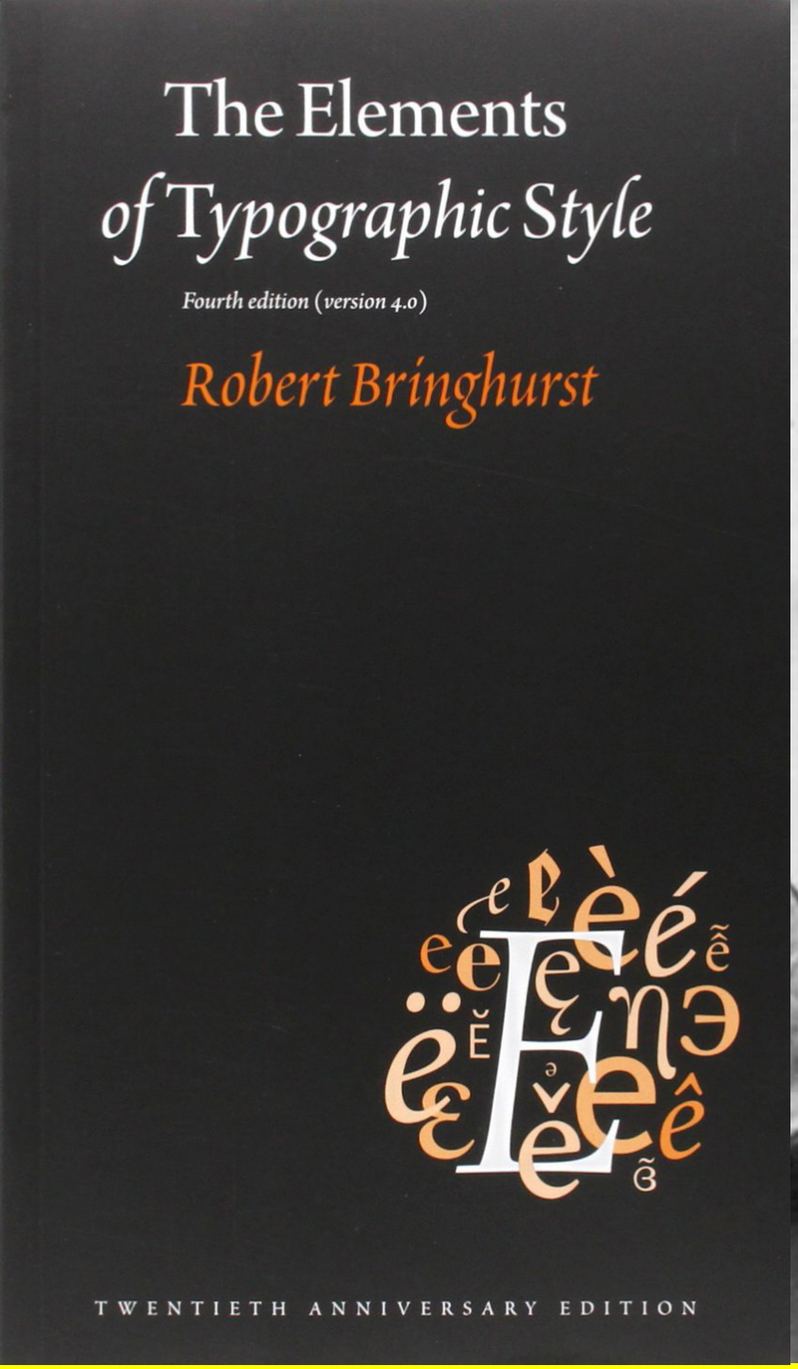


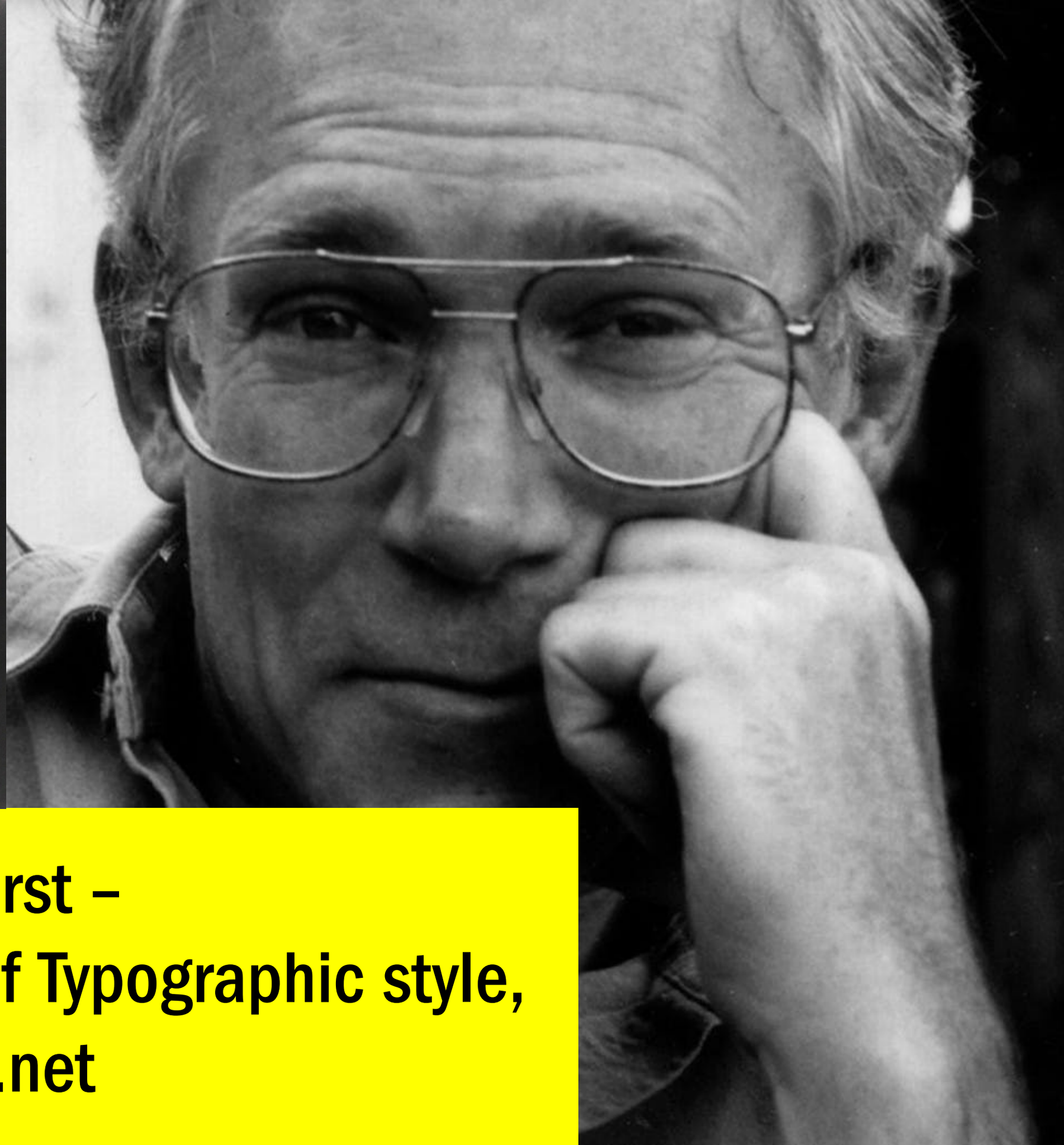
Digital typography

Tools

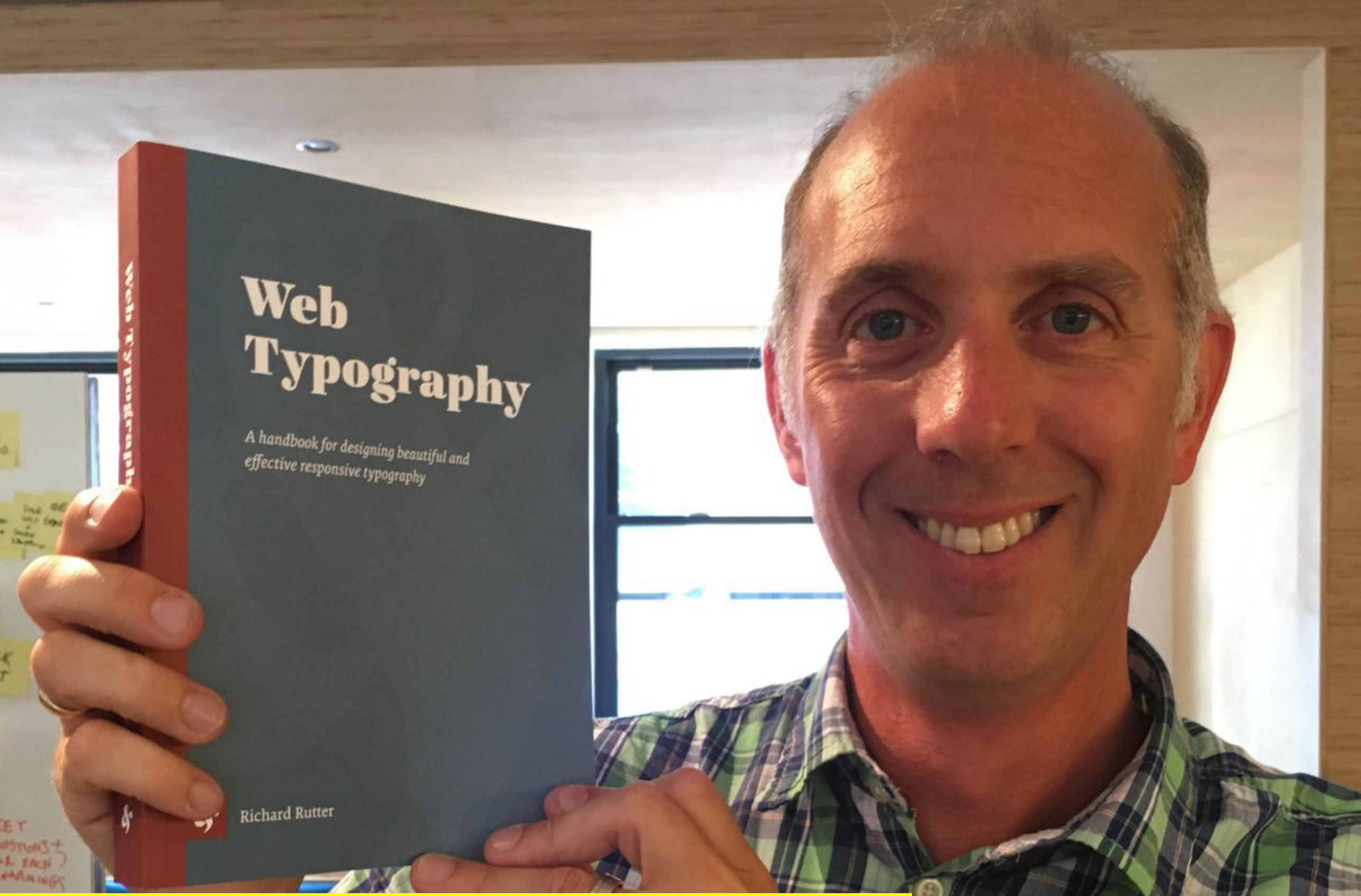


» Adobe InDesign, Affinity Publisher, TeX, QuarkXPress, ...





Robert Bringhurst – The elements of Typographic style, webtypography.net



Richard Rutter – Web Typography

Carolina de Bartolo a Erik Spiekermann – Explorations in Typography

explorationsintypography.com

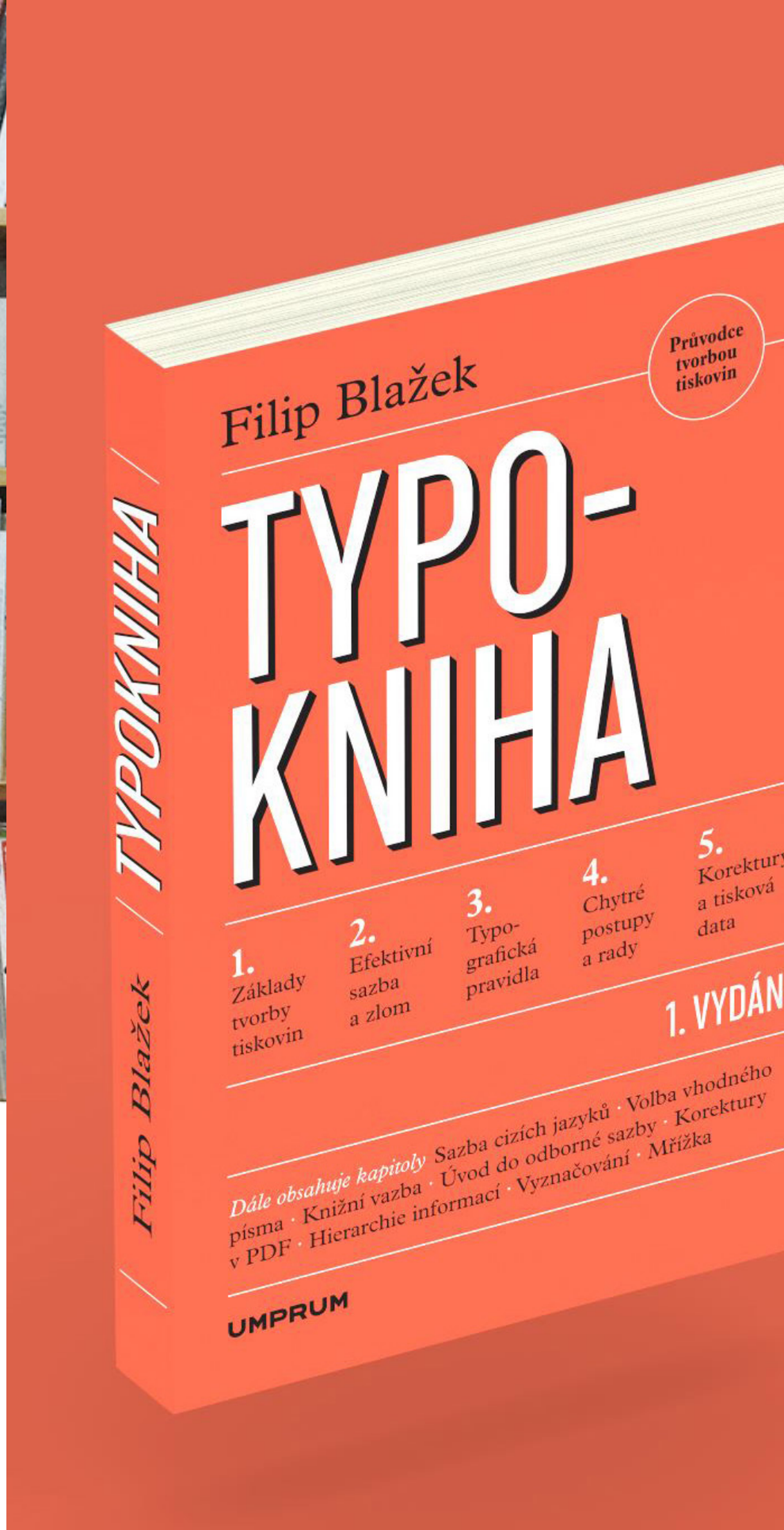
Stop Stealing Sheep
& find out how
type works 4.0

Erik Spiekermann

EXTRABOLD **“Sheepbook”4.0**
BOLD **The bestselling**
DEMIBOLD **publication about**
MEDIUM type and typography
BOOK since 1993, now
REGULAR in its fourth printing.
SEMILIGHT With new chapters,
LIGHT new typefaces
EXTRALIGHT and the same old
ULTRALIGHT typographic jokes.

niggli

Erik Spiekerman –
Stop Stealing Sheep & Find Out How Type Works



Filip Blažek – Typokniha

Martin Pecina – Knihy a typografie

365 typo

365typo – yearbook and web

The end of the Middle Ages

1453 End of the Byzantine Empire, 1492 Discovery of America

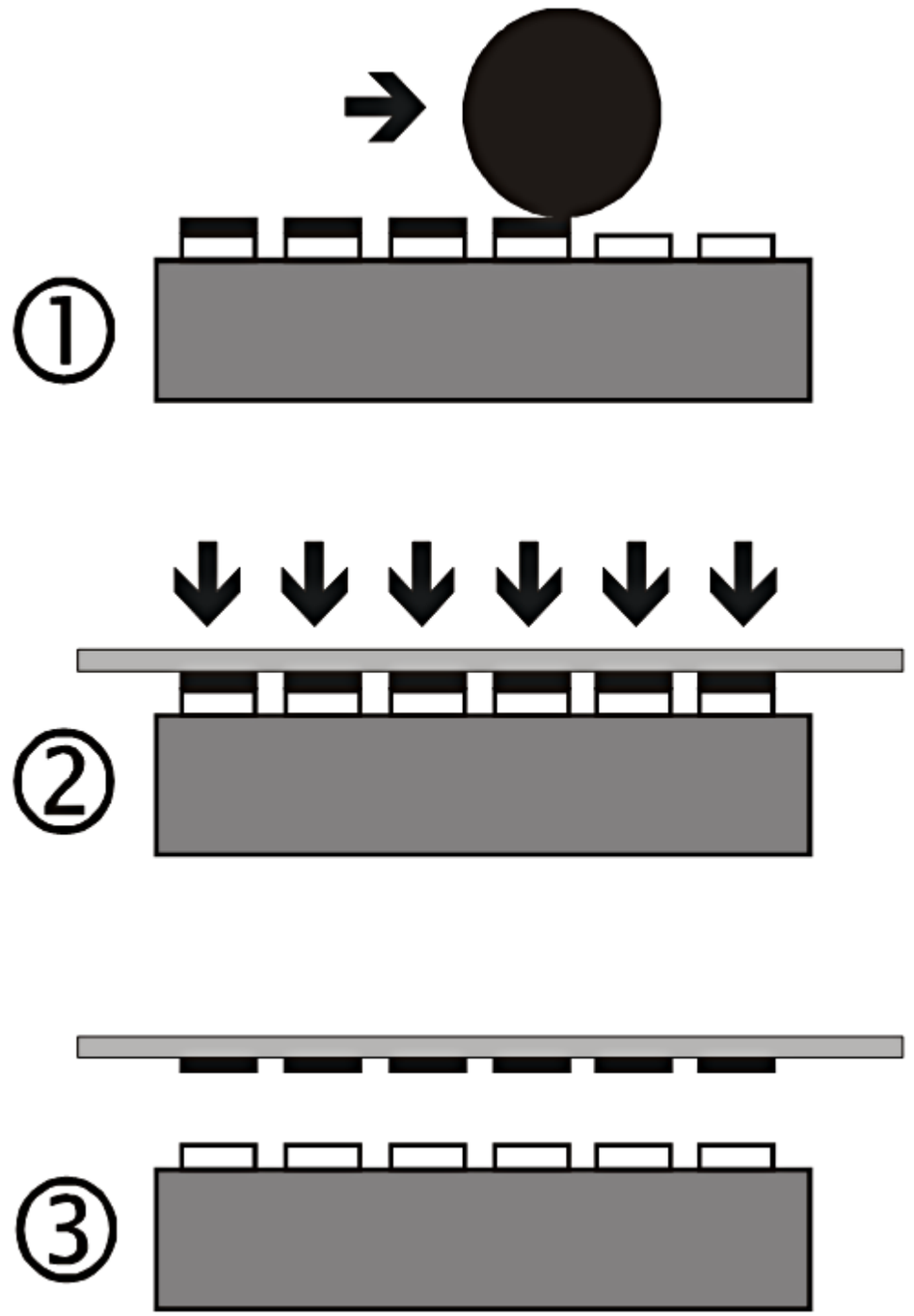
1453 End of the Byzantine Empire
1492 Discovery of America

The invention of letterpress

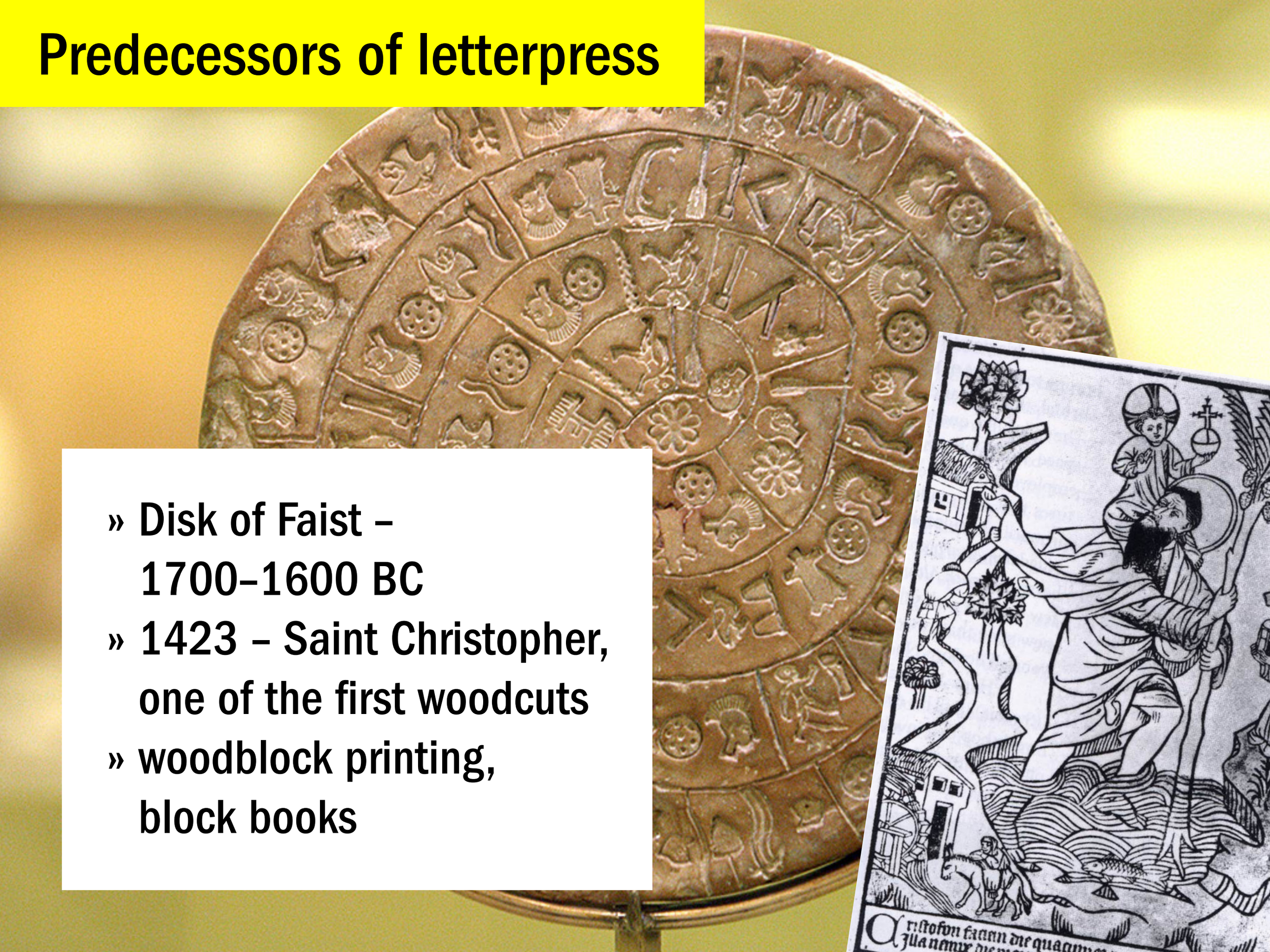
» by Johannes Gutenberg around 1450
» the principle is in the use and reuse of moving letters
» the biggest revolution in the dissemination of information from the origin of writing to the time of the Internet

Predecessors of letterpress

- relief printing
- China and Korea has the lead – 11th century
- clay and wooden punches used since ancient times

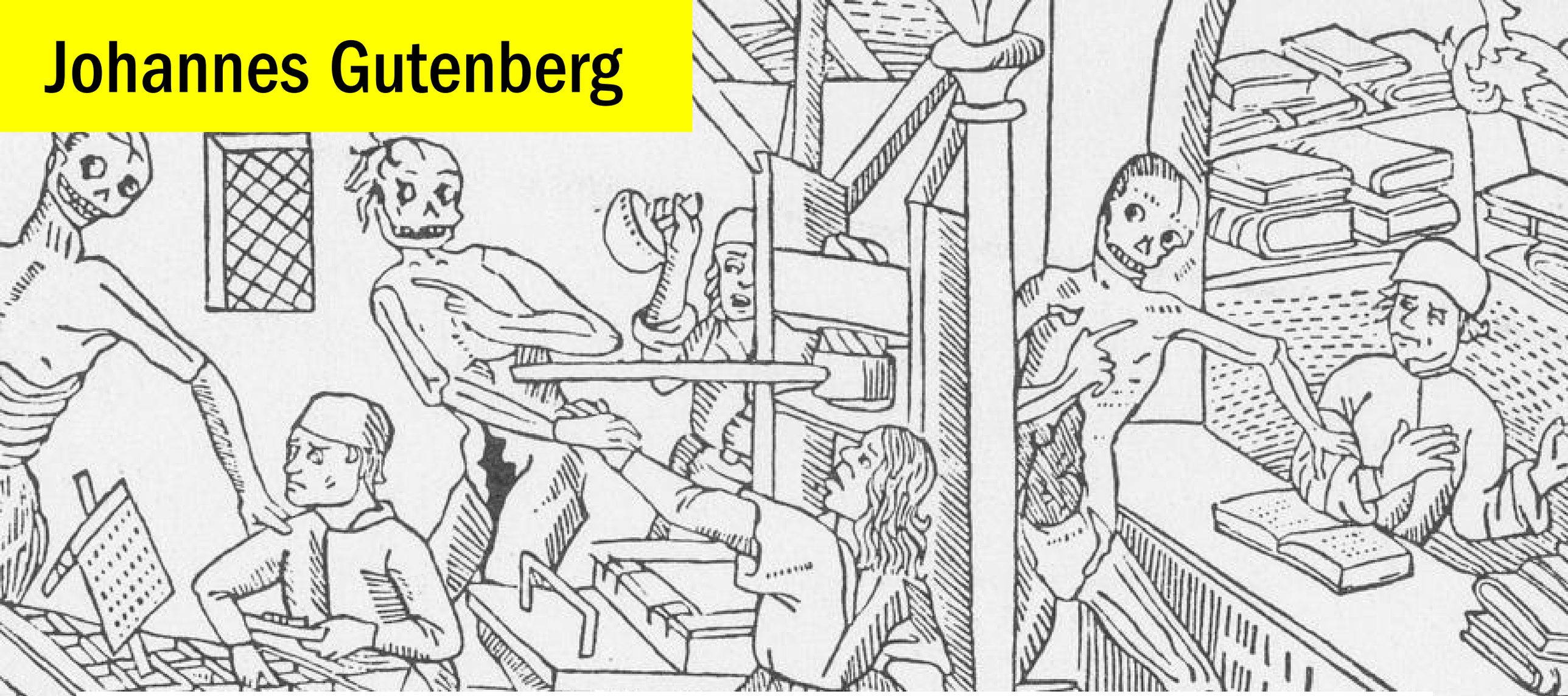


Predecessors of letterpress



- Disk of Faist – 1700–1600 BC
- 1423 – Saint Christopher, one of the first woodcuts
- woodblock printing, block books

Johannes Gutenberg



» 1397–1468, Strasbourg, Mainz
» trained goldsmith, inspired by bookbinding punching
» concealed his invention – competition
» difficult to finance the invention

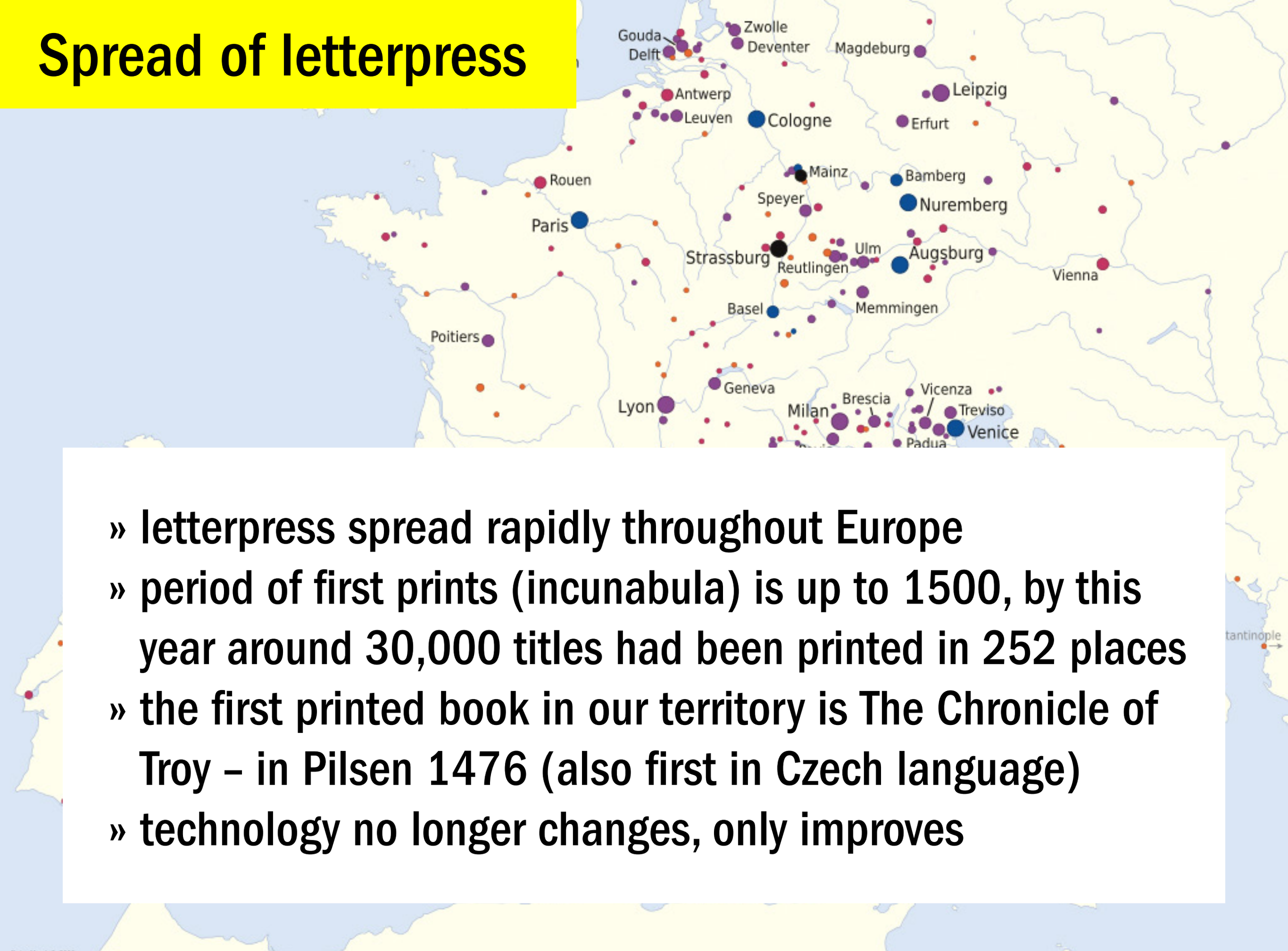
Partial inventions

- » complexity
- » the matrix and hand casting machine for making the metal sort
- » type metal – lead, tin and antimony
- » printing press
- » printing ink – soot with varnish
- » a number of other small inventions

Gutenberg Bible

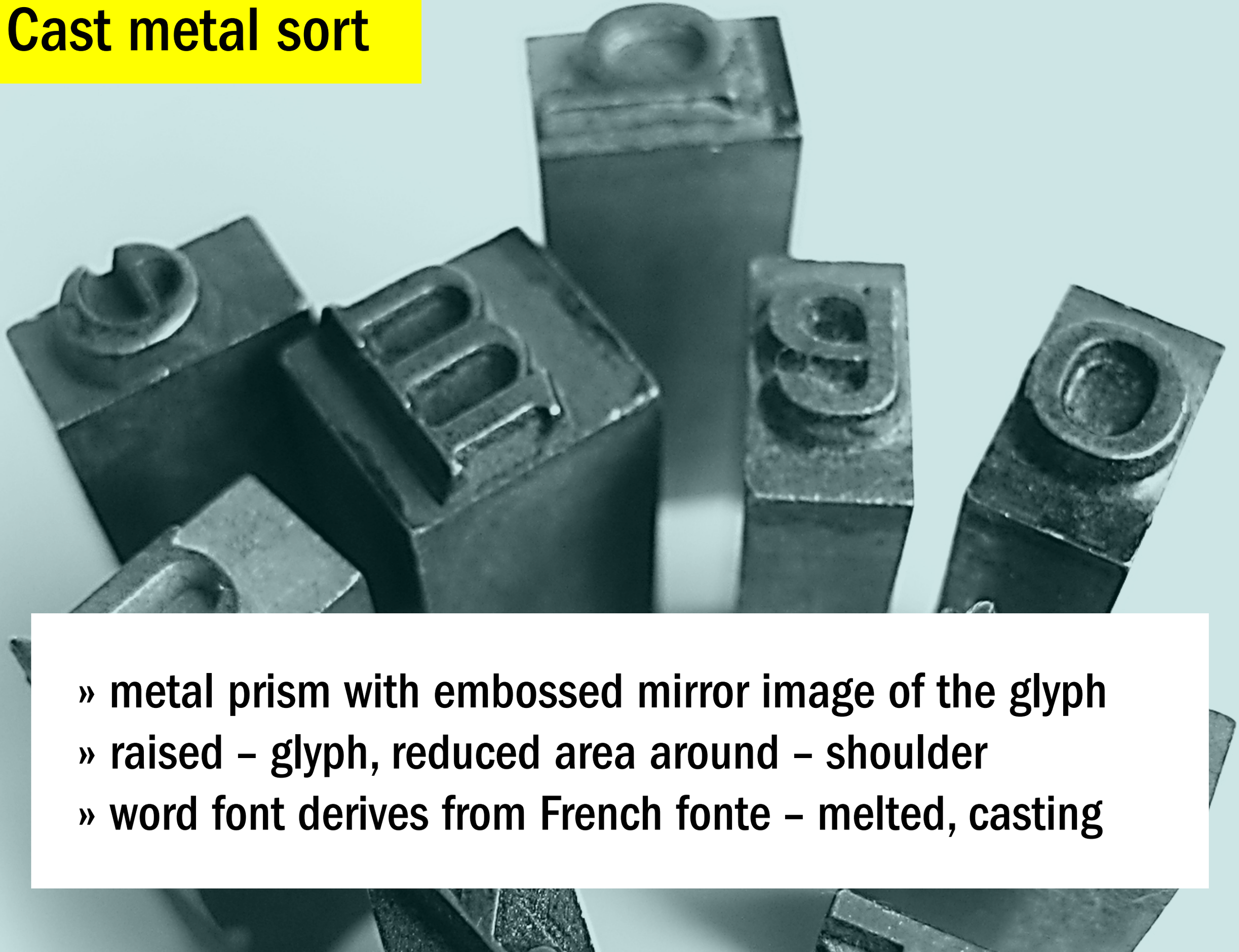
- the most important work is a two-volume Latin Bible, set in 42 lines in two columns in a beautiful symmetrical slim typeface, decorated with hand-painted initials and miniatures, printed on paper and parchment
- typeface maximally imitated the written types of its time

Spread of letterpress



» letterpress spread rapidly throughout Europe
» period of first prints (incunabula) is up to 1500, by this year around 30,000 titles had been printed in 252 places
» the first printed book in our territory is The Chronicle of Troy – in Pilsen 1476 (also first in Czech language)
» technology no longer changes, only improves

Cast metal sort



» metal prism with embossed mirror image of the glyph
» raised – glyph, reduced area around – shoulder
» word font derives from French fonte – melted, casting

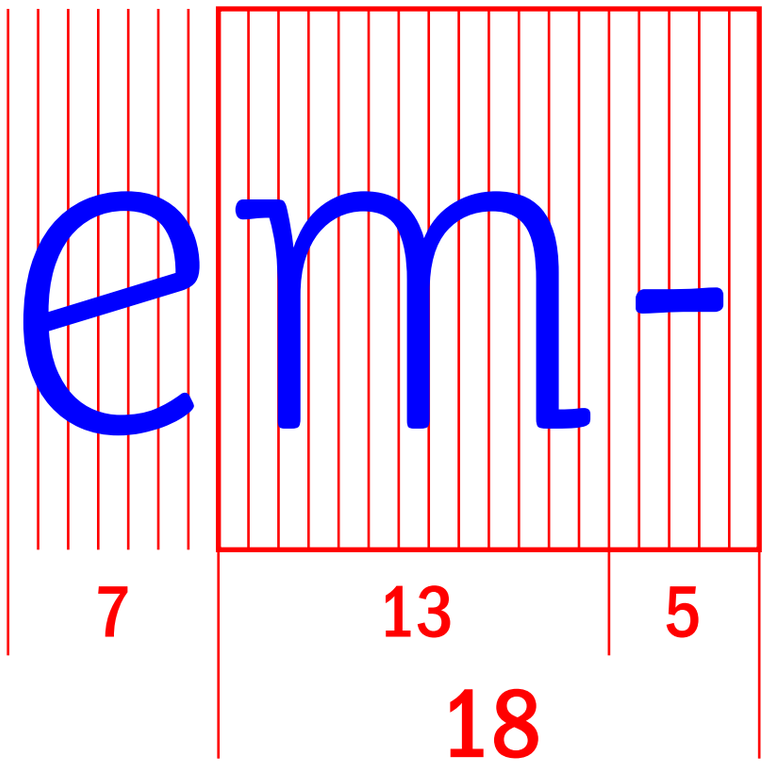
Measure units

13 pt 13º Svijanská 13 pt

13 pt Svijanská kněžna 13 pt

» size of glyphs is given in points
» real glyph size can be different even at the same number of points (for example, a different x-height)

Em space



square
square

» the size of the square given the point size of glyph
» is used to horizontal measure
» proportional and non-proportional typeface
» earlier for calculating the typesetting range, today, for example, when defining the width of spaces and dashes

Typographic measures

» measuring systems are not based on the metric system

» typographic measures introduced Pierre Simon Fournier, 1712–1768, French Age-of-Enlightenment printer, engraver and typography theorist, made typography a science, his units are based on the French foot

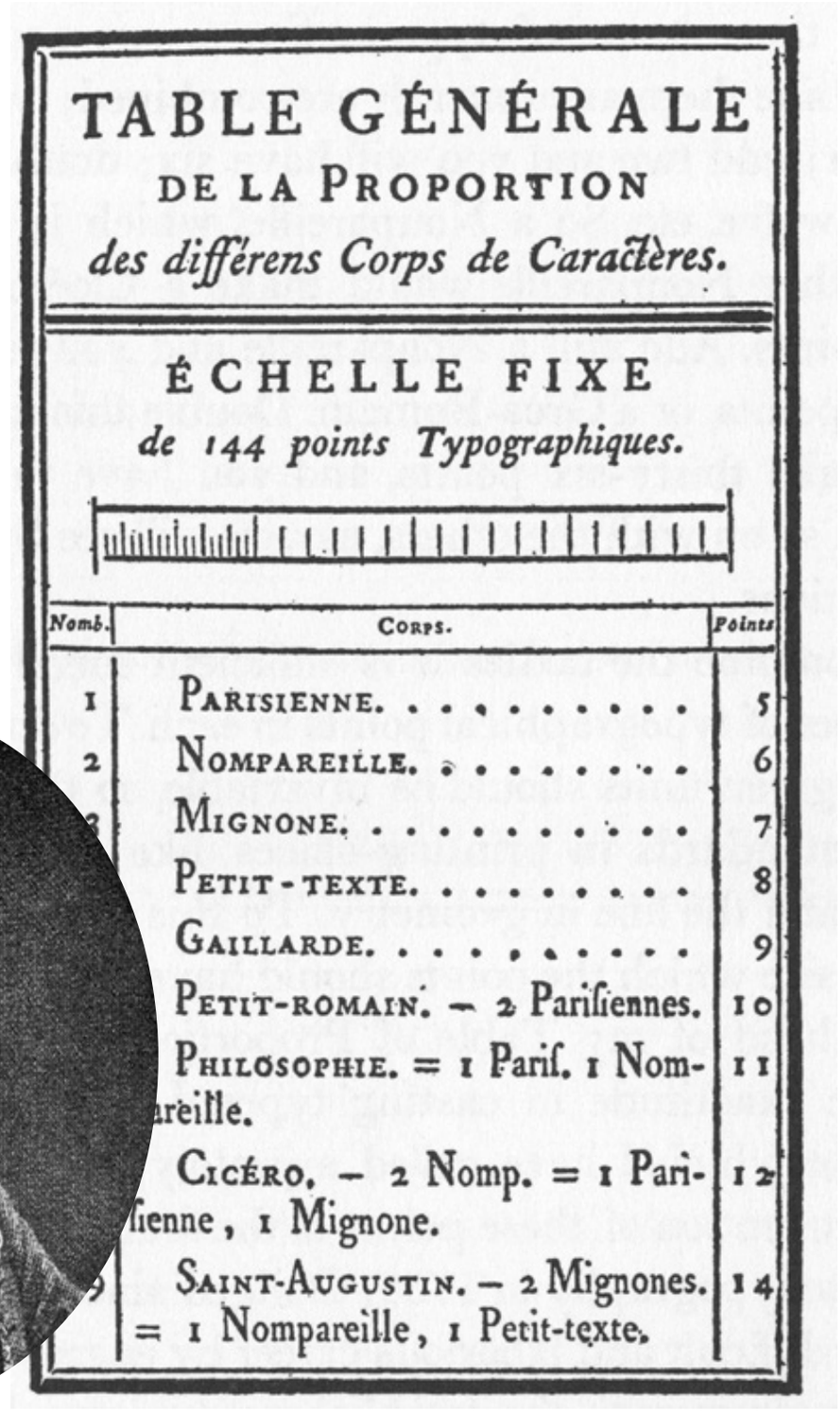


TABLE GÉNÉRALE
DE LA PROPORTION
des différens Corps de Caractères.

ÉCHELLE FIXE
de 144 points Typographiques.

Nomb.	Corps.	Points
1	Parisienne.	5
2	Nompareille.	6
3	Mignone.	7
4	Petit-texte.	8
5	Gaillarde.	9
6	Petit-romain. = 2 Parisiennes.	10
7	Philosophie. = 1 Paris. 1 Nompareille.	11
8	Cicéro. = 2 Nomp. = 1 Parisienne, 1 Mignone.	12
9	Saint-Augustin. = 2 Mignones. = 1 Nompareille, 1 Petit-texte.	14

Didot's measuring system

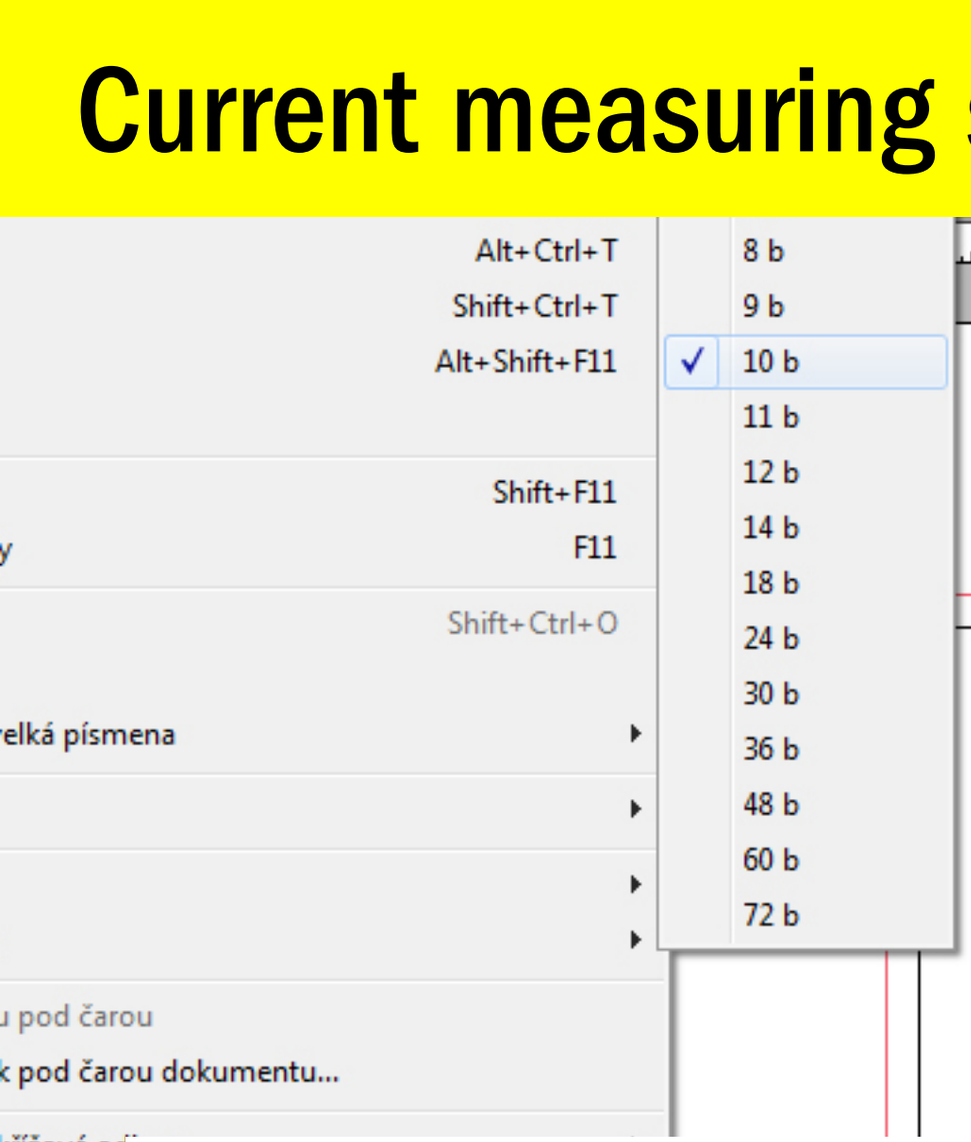
1 point = 0,3759 mm

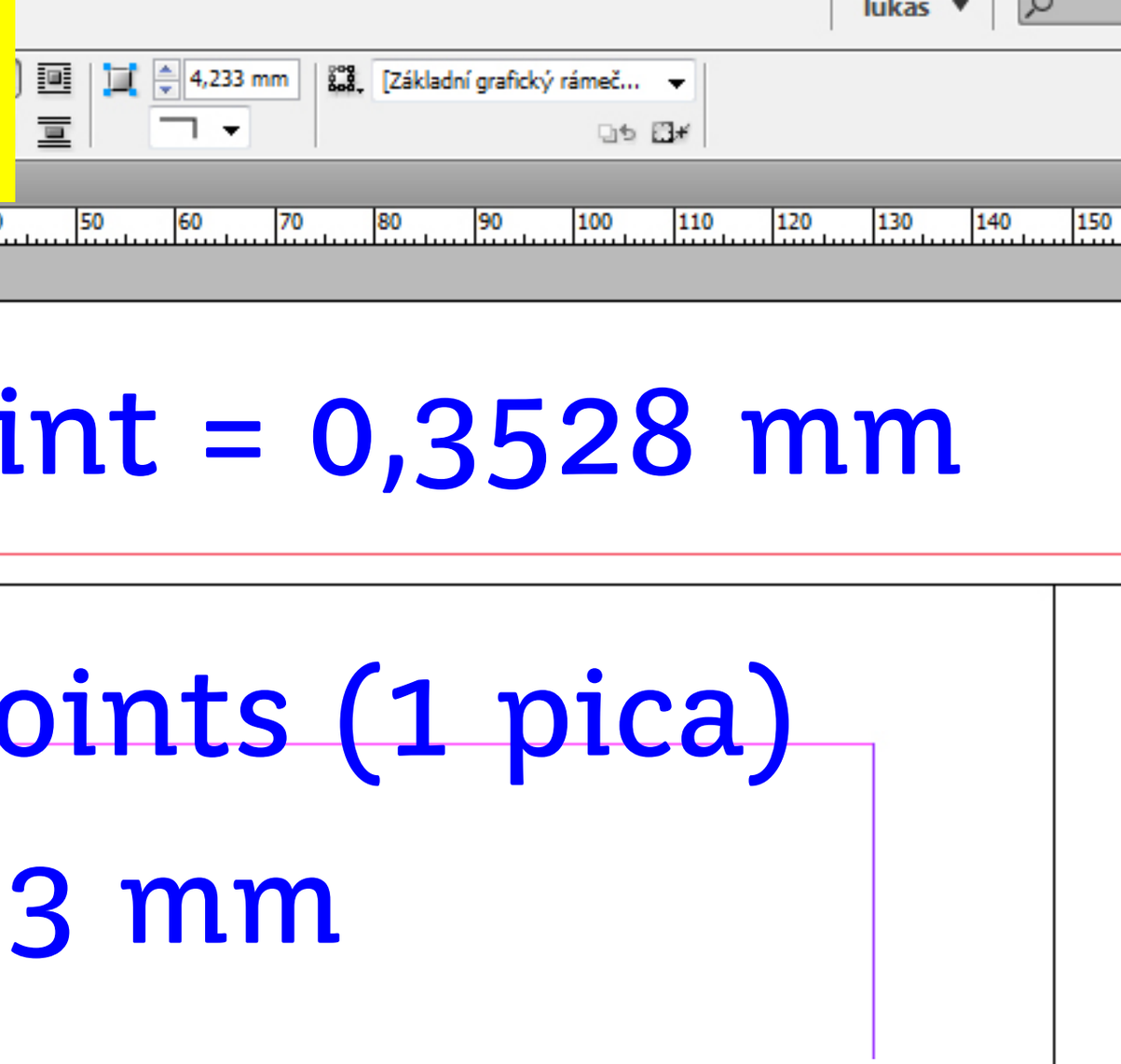
12 points (1 cicero)

= 4,513 mm

» Francois Ambroise Didot, 1730–1804, improved the Fournier system (European measuring system)
» the Didots were a family of innovators in the field of typography

Current measuring system

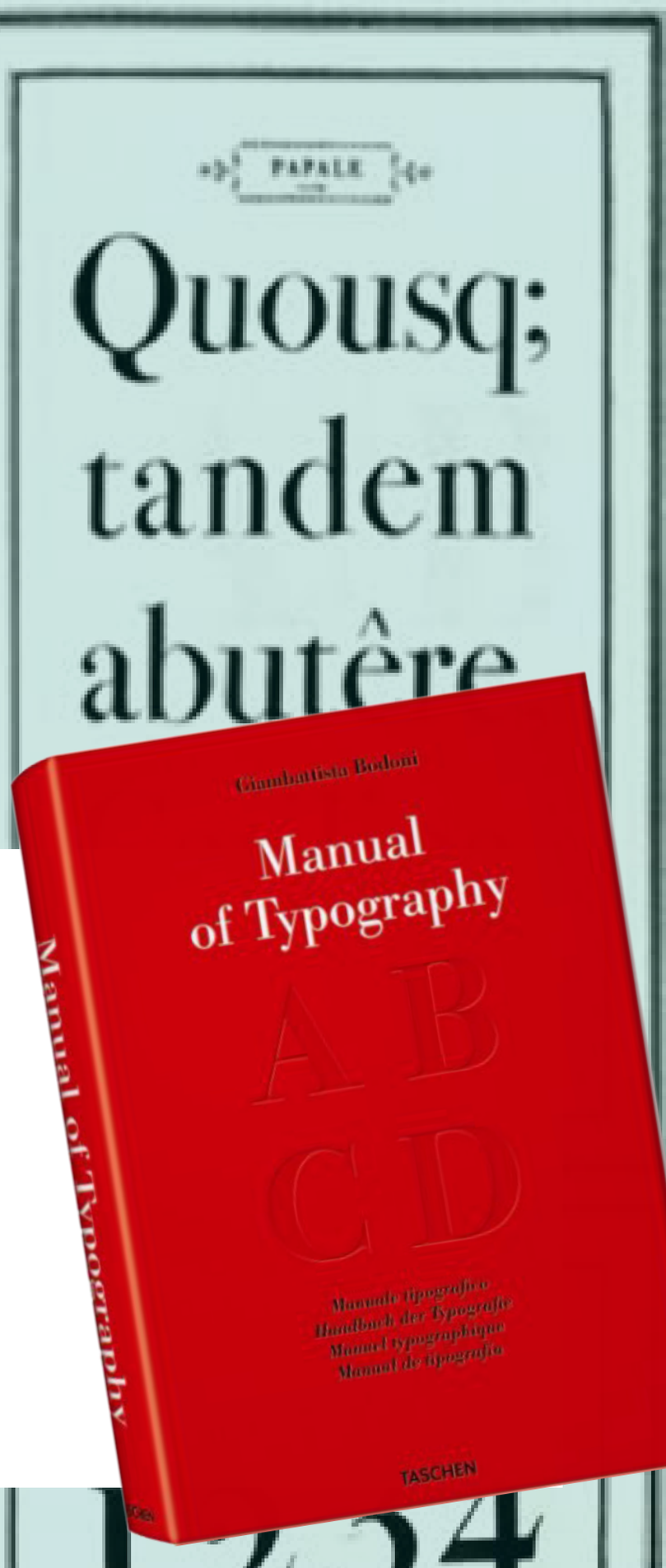




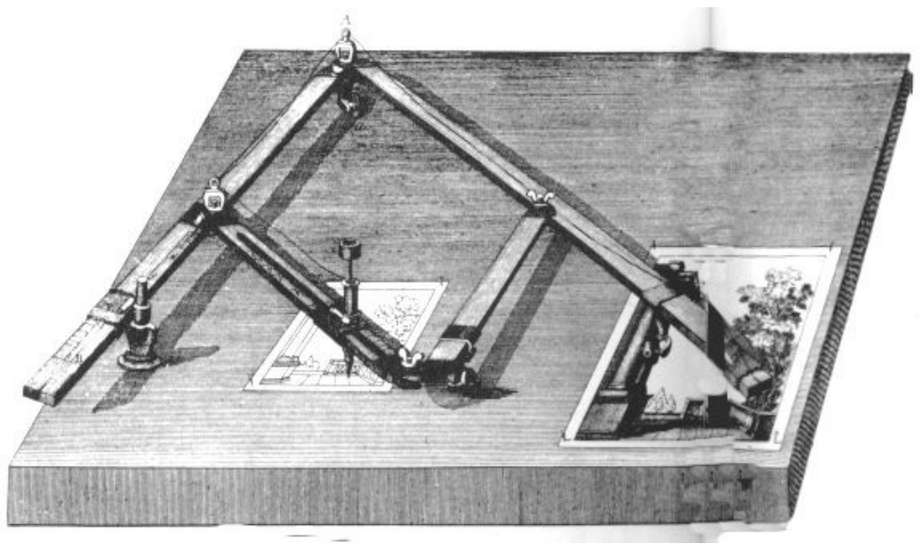
- Anglo-American system based on English foot
- came up with the Monotype typesetting machines
- due to the origin of most DTP programs in the USA, it has spread to the whole world

Giambattista Bodoni

- 1740–1813, Italian typographer
- created a Manual of Typography with lots of typeface specimens
- he cared about the perfect layout composition



Pantograph



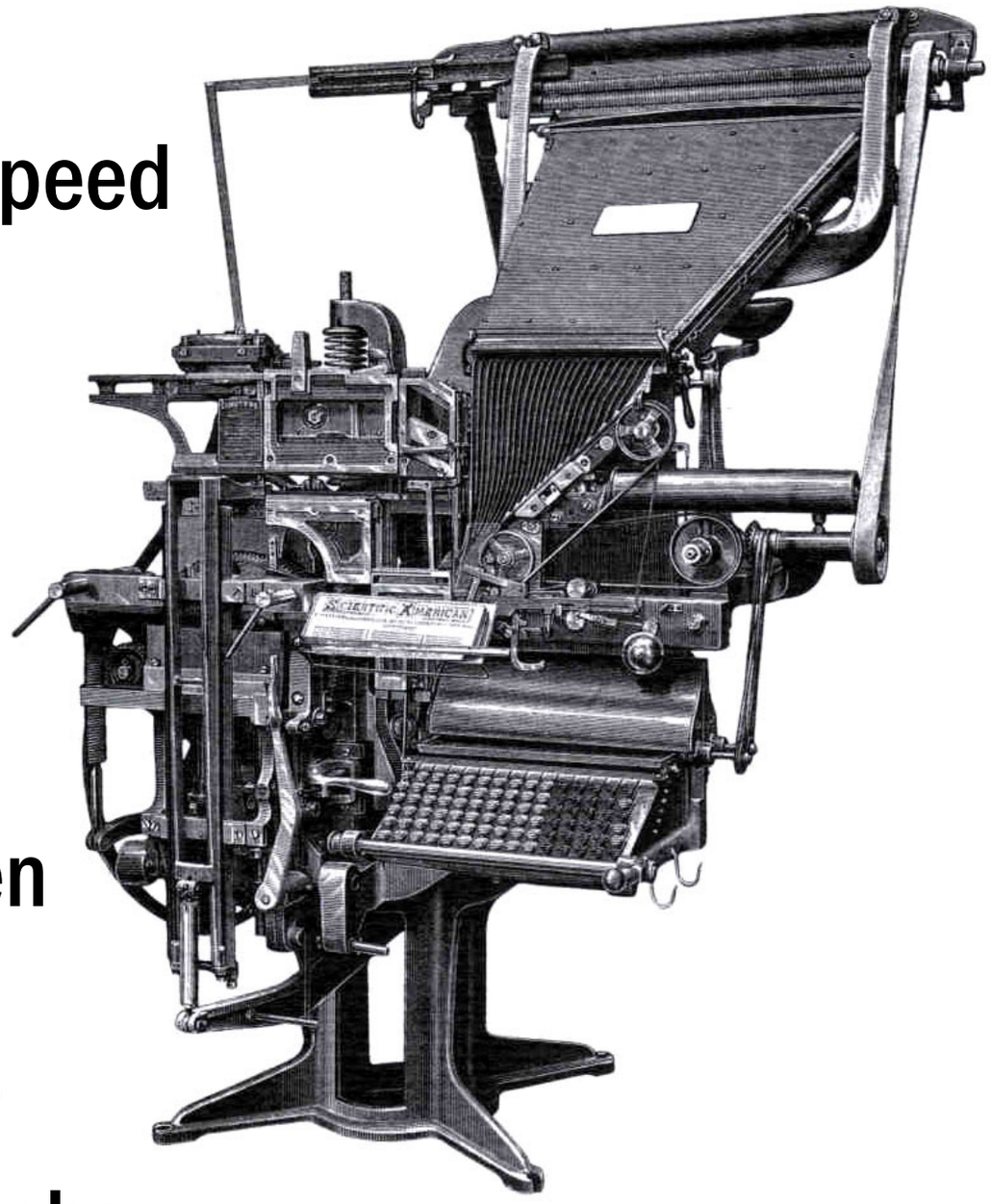
» thanks to pantograph it was easier to reduce design of glyphs into real sizes

» its major improvements brought American Linn Boyd Benton, 1844–1932, his device was able to vary narrowing and widening of glyphs and their inclination

» its principle is the basis for today’s PostScript

Linotype

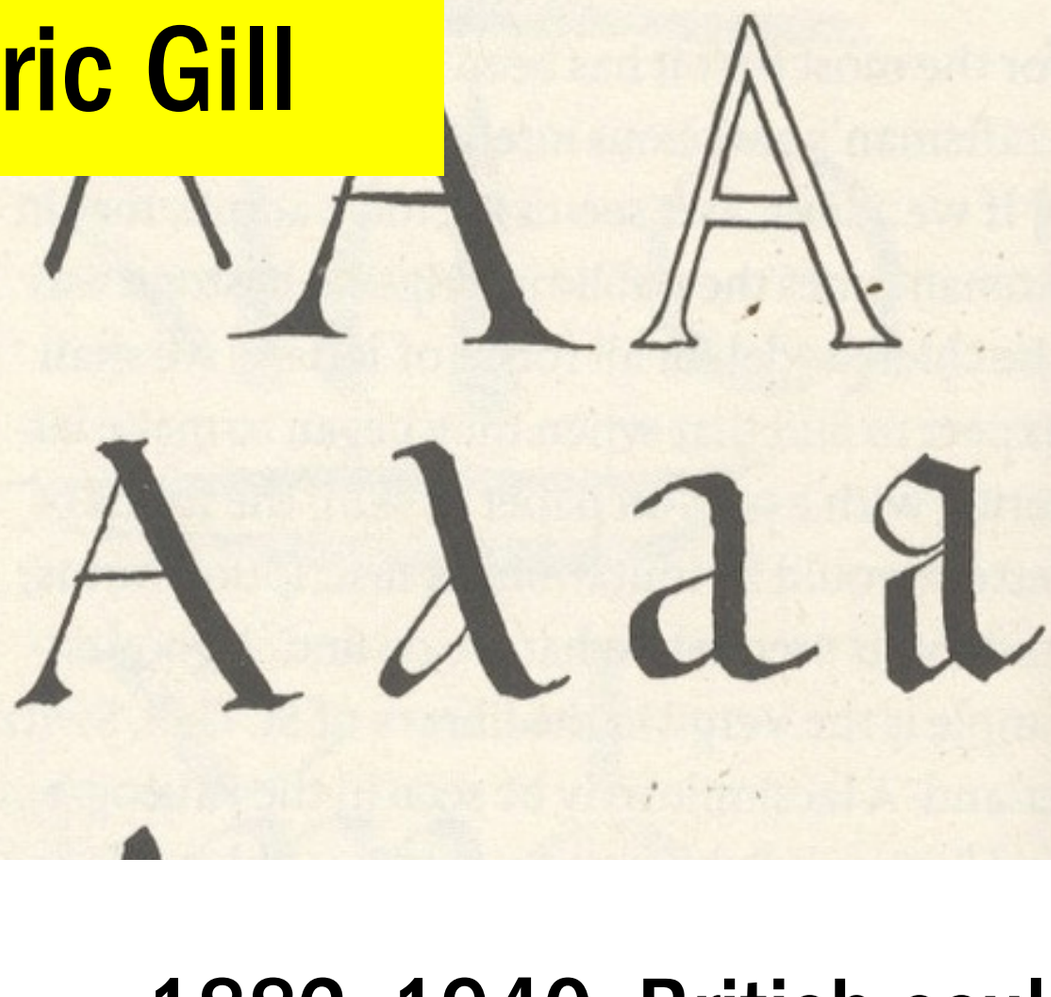
» is another shift in letterpress technology, especially in its speed
» the Linotype machine was invented in 1884 by Ottmar Mergenthaler, it was able to set and cast entire rows at once
» a little younger Monotype then cast individual letters
» however, setting was of lower quality – the same accent glyphs height, the same width of different styles



Arts and Crafts movement

- in 19th century, the quality of handicrafts often suffered by industrialization
- efforts to recover quality crafts began to appear
- Arts and Crafts movement and activities of English versatile artist William Morris, who sought a renaissance of typography and book culture

Eric Gill



with forms of letters which, tho' meant to be ordinary Roman letters, were considerably different. ¶ Thus in the letter A (see figure … three separate strokes of the pen w… man in a hurry, & two-stro…

(Figure 2, reading in the cust… essential form of A; (2) the … and thin strokes and serifs as … same as incised with a chisel; … broad pen, three strokes; (4– … loped between the fourth and fi… sixteenth century writing; (11 –

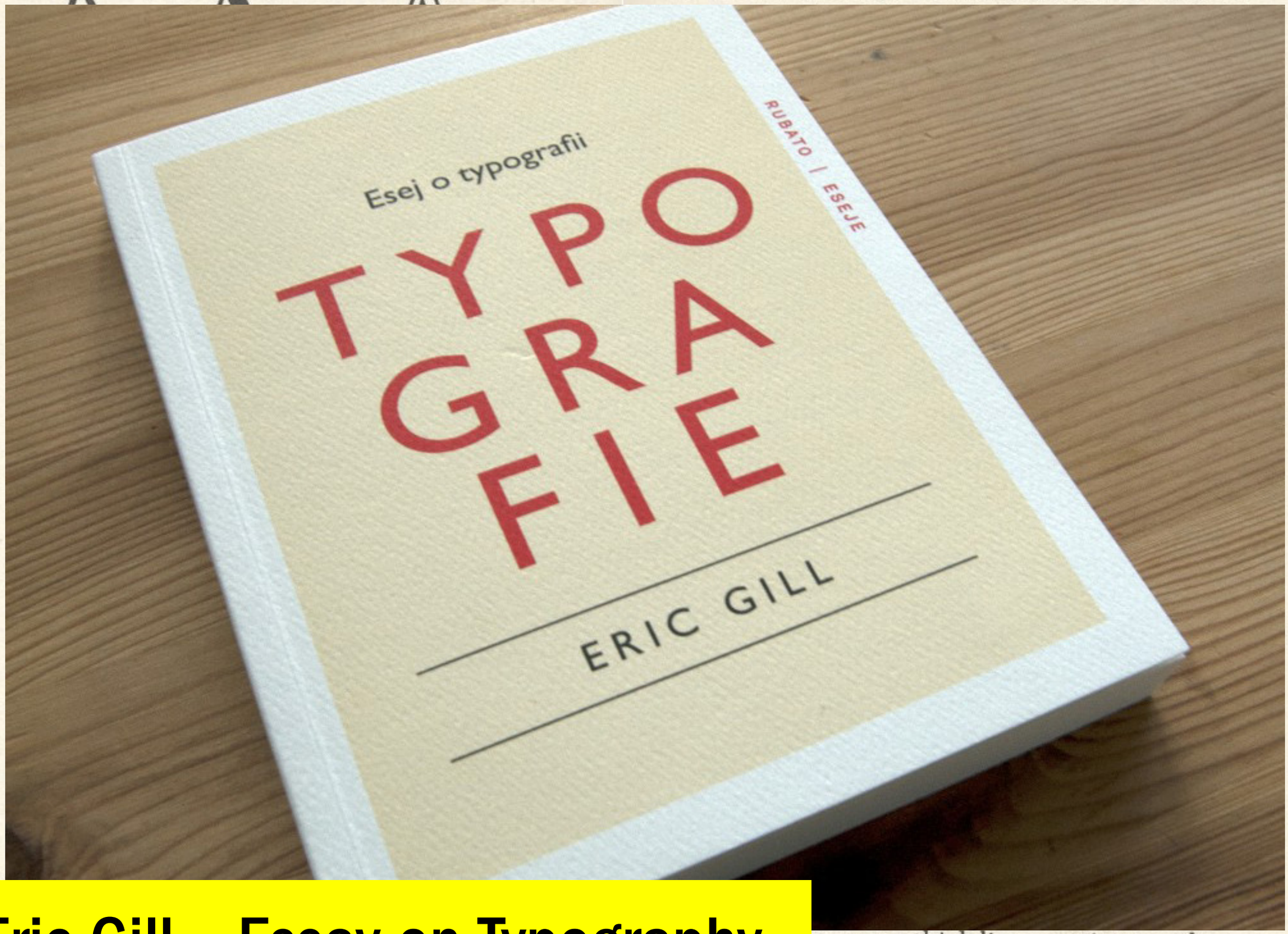
- » 1882–1940, British sculptor, carver and typographer, William Morris and Edward Johnston follower
- » the book is intended for reading and its typesetting should be appropriate to its content
- » he wrote about the choice of typeface, spacing, format, layout construction…

re…

increase of speed in writing and the prevalence of hastily scribbled writing, people became familiar

cut than others, e. g. a thick line meeting another

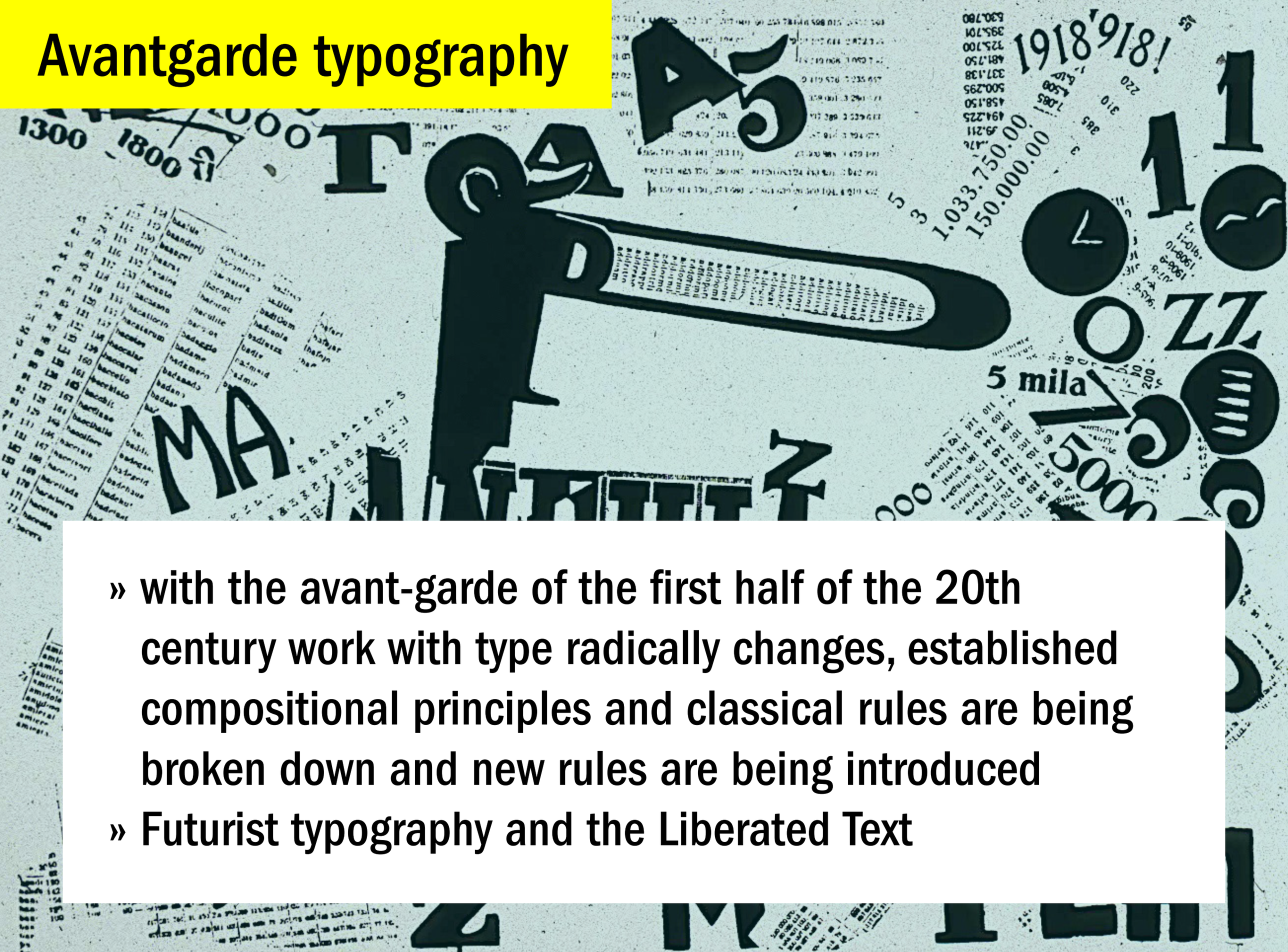
with forms of letters which, tho' meant to be ordi-



rs, e. g. a thick line meeting another

Eric Gill – Essay on Typography

Avantgarde typography



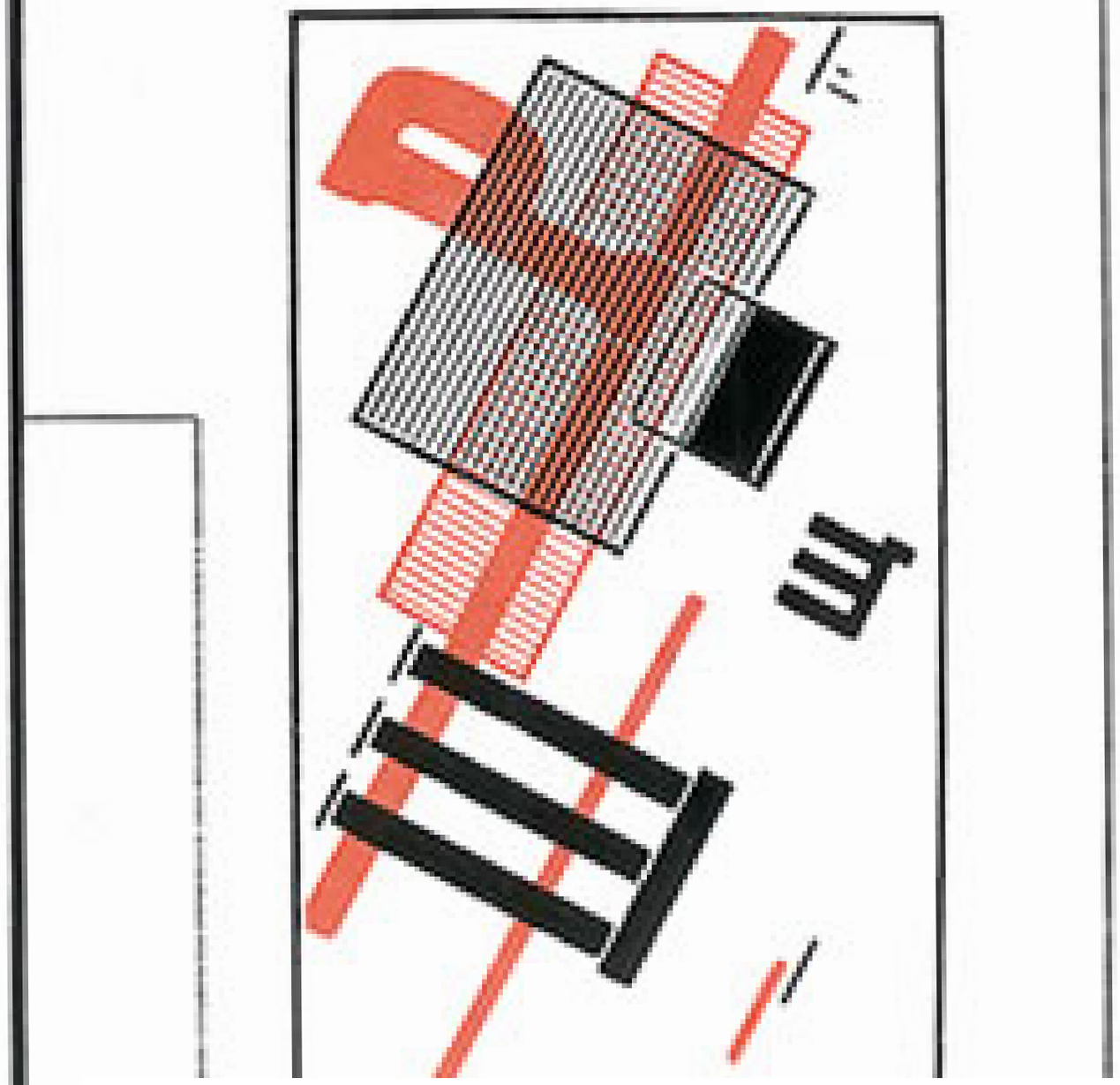
» with the avant-garde of the first half of the 20th century work with type radically changes, established compositional principles and classical rules are being broken down and new rules are being introduced

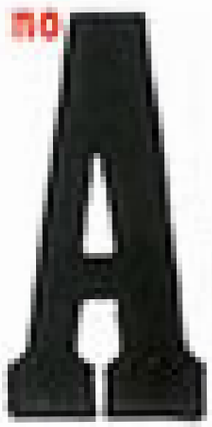
» Futurist typography and the Liberated Text

Avantgarde typography

» Dadaism – Kurt Schwitters, Theo van Doesburg

Avantgarde typography

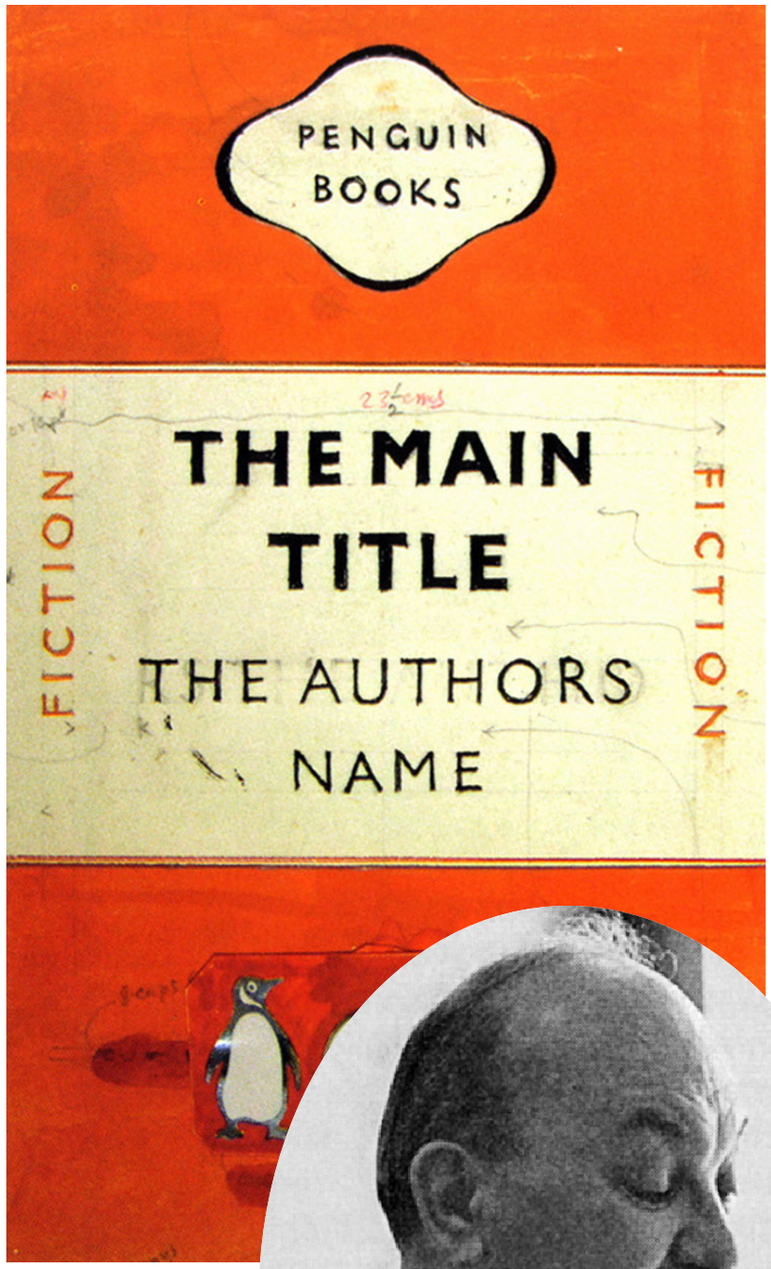




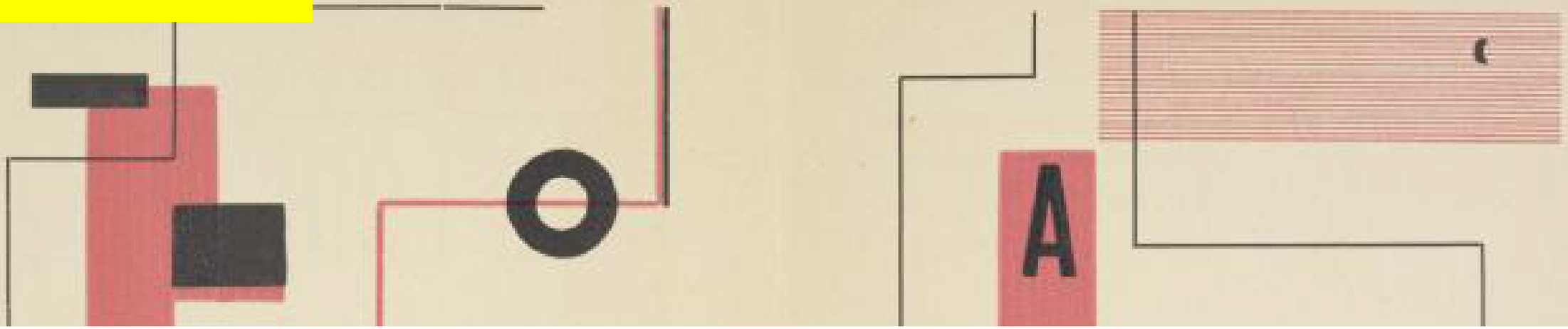
» Russian Constructivism – El Lisickij, Rodchenko

Jan Tschichold

» 1902–1974, typographer, theorist, teacher on Bauhaus and spokesman of avant-garde typography
» book New typography – manual and manifesto of the modern concept of typo and graphic design
» he rejected ornamentalism, he recommended sans-serif, asymmetry
» from 1946 he worked for the British publishing house Penguin



Karel Teige



» 1900–1951, Czech art theorist, publicist, artist and typographer
» leading figure of the Czech avant-garde, Devětsil association...
» edited the ReD magazine, which he also designed
» published the study Modern Typo
» he also lectured at the Bauhaus

Karel Teige a typografie

Karel Srp – Karel Teige a typografie

LA COLOMBE POIGNARDÉE ET LE JET D'EAU

Douces figures poignardées Chères lèvres fleuries
MIA MAREYE
YETTE LORIE
ANNIE et toi MARIE
où êtes-
vous ò
jeunes filles
MAIS
près d'un
jet d'eau qui
pleure et qui prie
cette colombe s'extasie

Tous les souvenirs de naguère ? Où sont Raynal Billy Dalize
O mes amis partis en guerre Dont les noms se mélancolisent
Jaillissent vers le firmament Comme des pas dans une église
Et vos regards en l'eau dormant Où est Cremnitz qui s'engagea
Meurent mélancoliquement Peut être sont-ils morts déjà
Oú sont-ils Braque et Max Jacob De souvenirs mon âme est pleine
Derain aux yeux gris comme l'aube le jet d'eau pleure sur ma peine

QUI SONT PARTIS À LA GUERRE AU NORD SE BATTENT MAINT

LA PALOMA APUÑALADA Y EL SURTIDOR

Dulces figuras a puñaladas Caros labios floridos
MIA MAREYE
YETTE LORIE
ANNIE y tú MARIE
dónde estáis
oh mu
cha chas
PERO
cerca de un
surtidor que
llora y reza
esta paloma se extasía

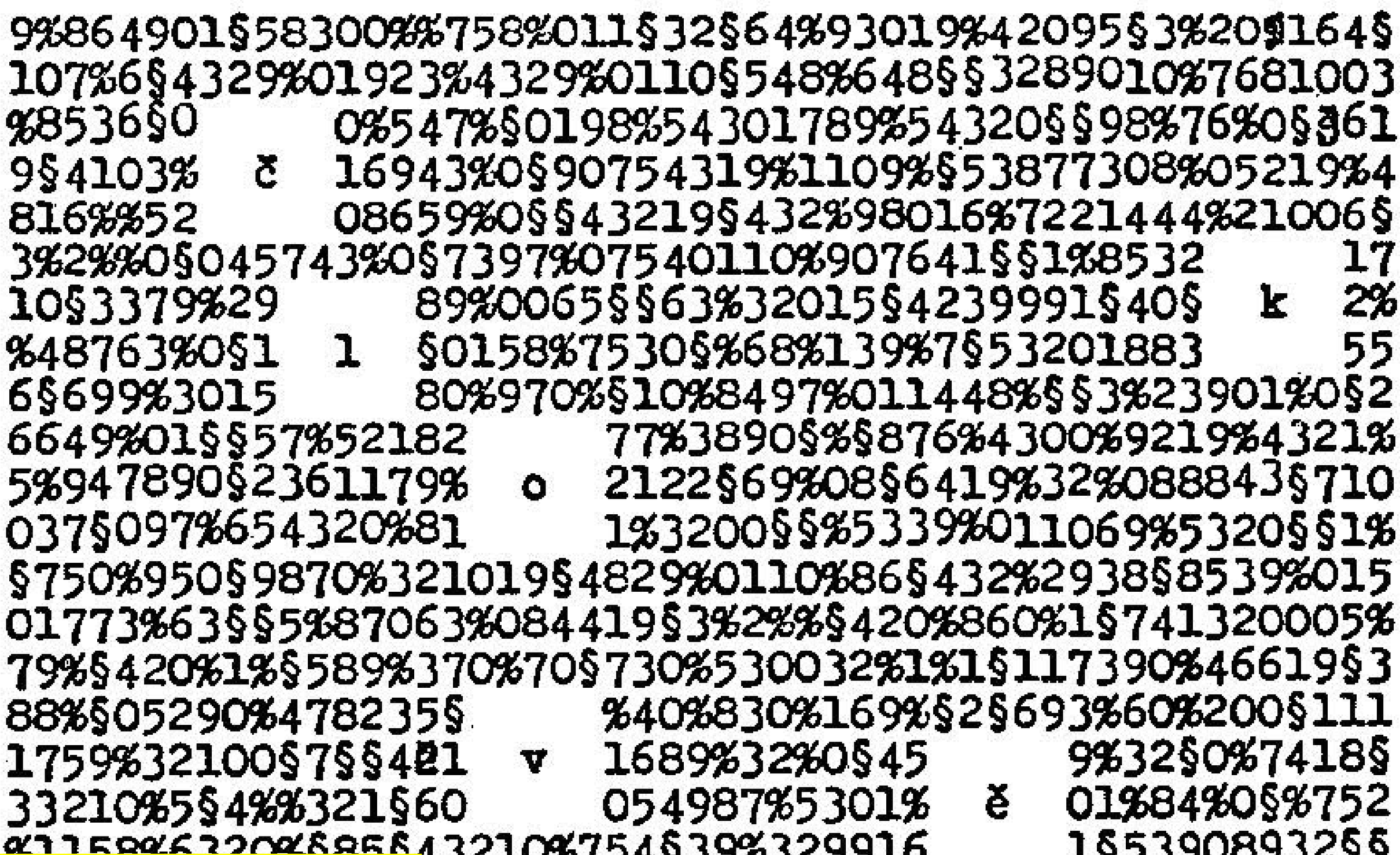
Todos los recuerdos de antaño ? Dónde están Raynal Billy Dalize
Oh mis amigos que se fueron a la guerra Cuyos nombres se melancolizan
Brotan hacia el firmamento Como pasos en una iglesia
Y vuestras miradas en el agua dormida Dónde están Cremnitz que se alistó
Mueren melancólicamente Tal vez están ya muertos
Dónde están Braque y Max Jacob Mi alma está llena de recuerdos
Dónde Derain de ojos grises como el alba el surtidor llora sobre tu pena

LOS QUE SE HAN MARCHADO A LA GUERRA AHORA COMBATEN EN EL NORTE

Cae la noche Oh sangriento mar

Jardines donde sangra abundantemente el laurel rosa flor guerrera

Guillaume Apollinaire
Calligrams

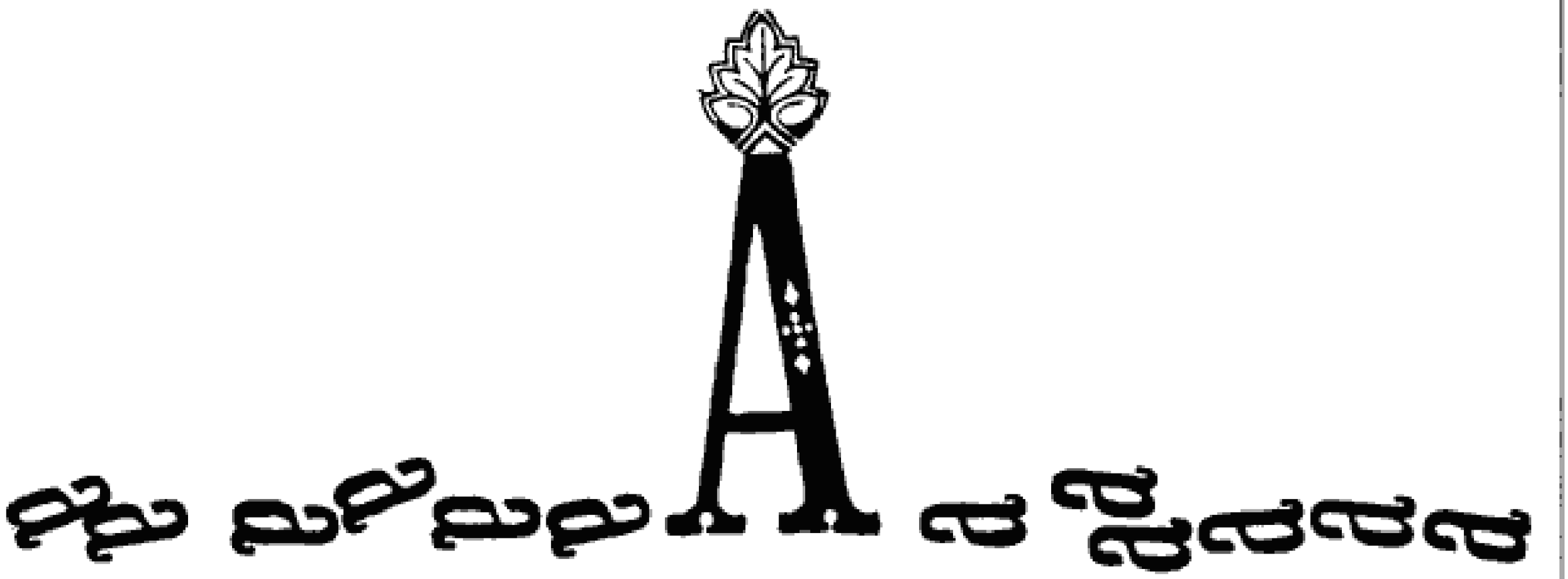


Václav Havel

Antikódy

Eduard Ovčáček

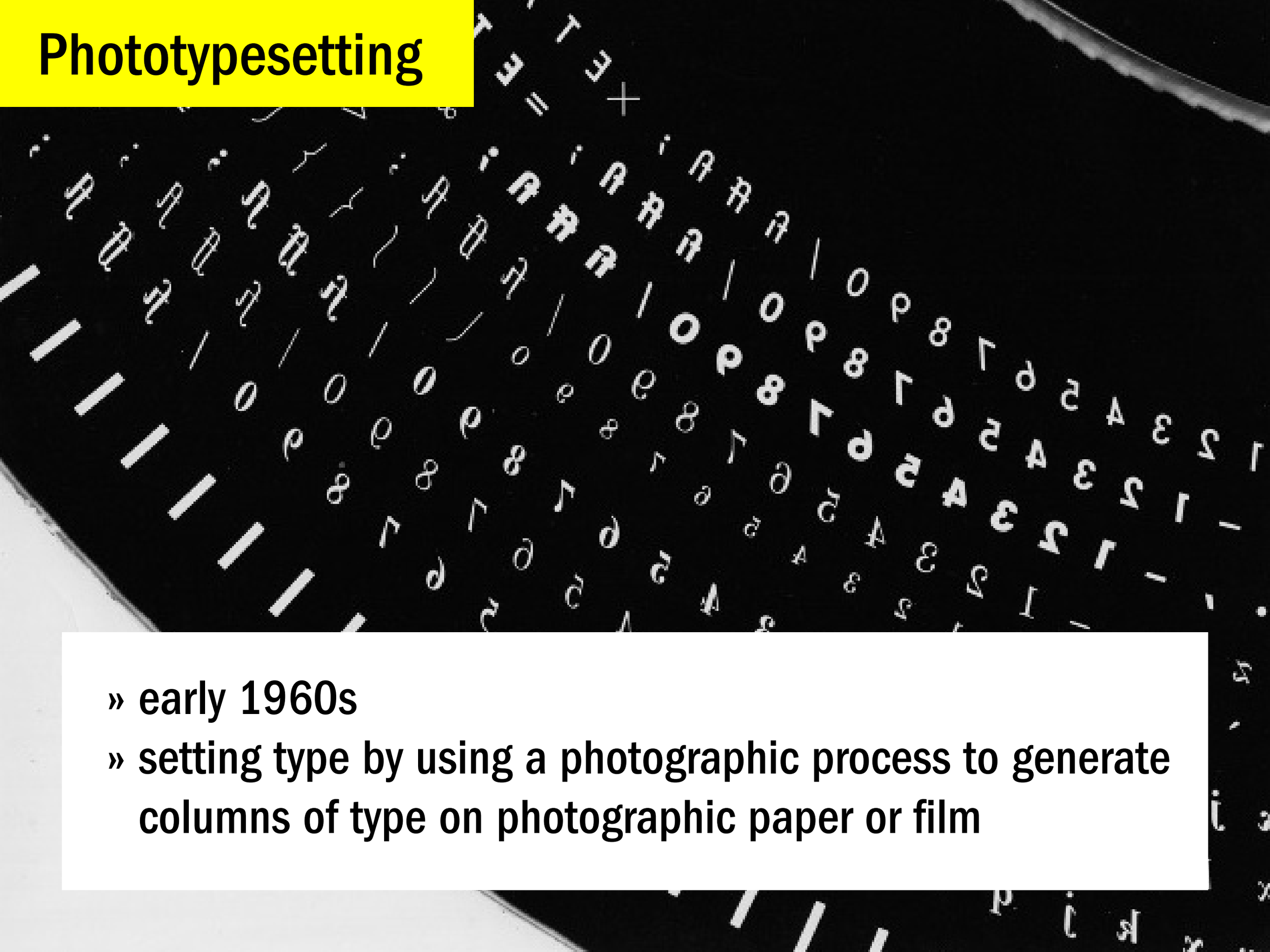
Lettrismus



International Typographic Style

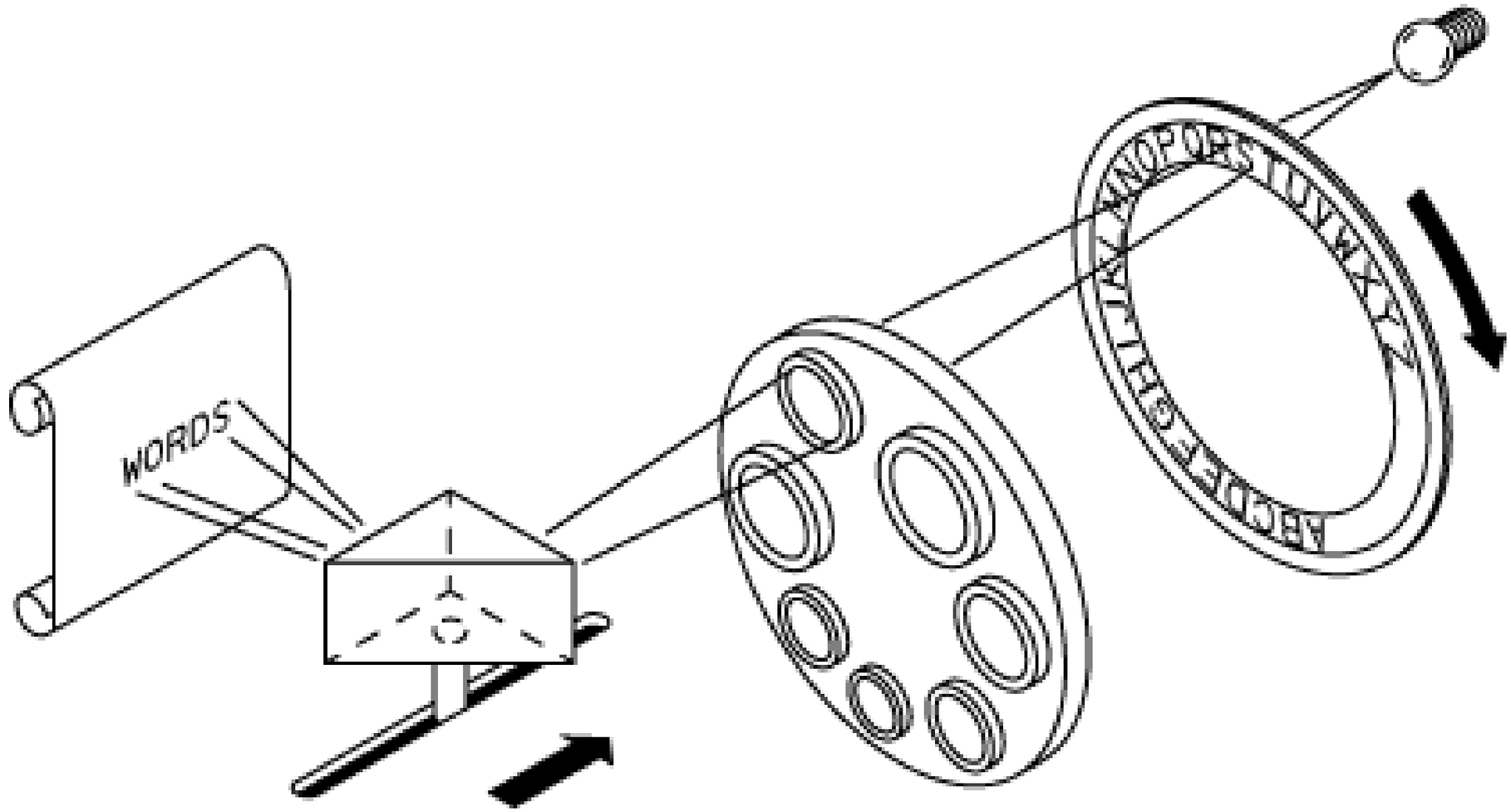
» after the war, Switzerland became the center of typography and graphic design, following the interwar avant-garde
» cleanness, readability, and objectivity are promoted; use of a grid
» it is associated with the font Helvetica and Univers and the names Frutiger or Zapf

Phototypesetting



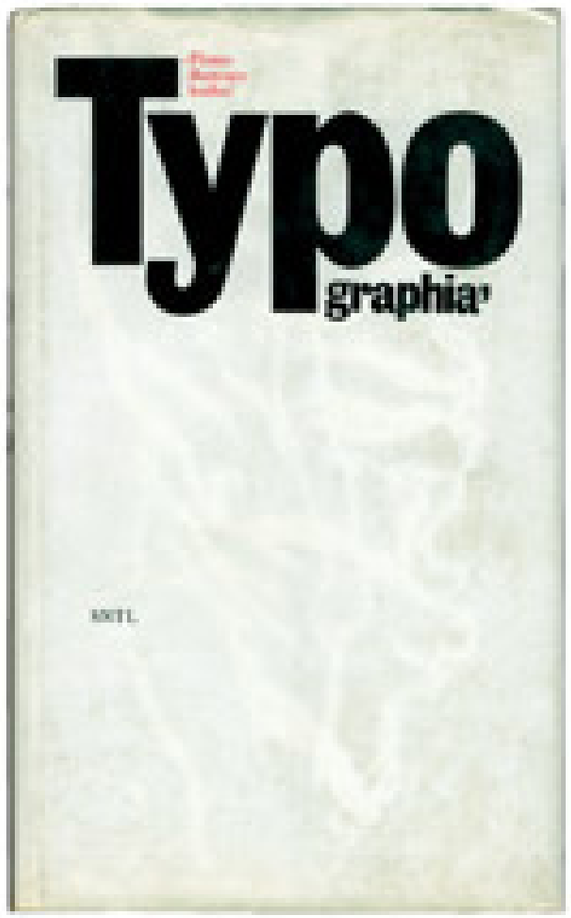
» early 1960s
» setting type by using a photographic process to generate columns of type on photographic paper or film

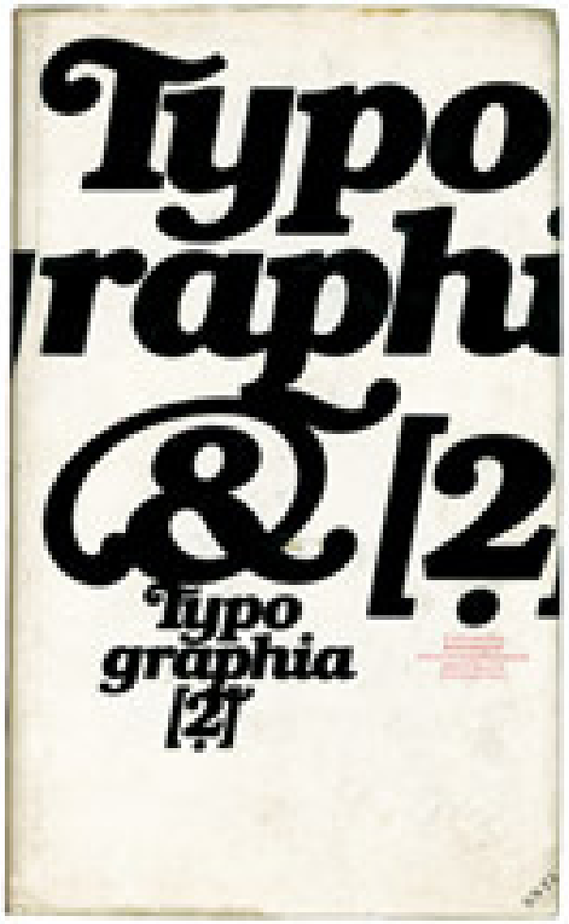
Phototypesetting

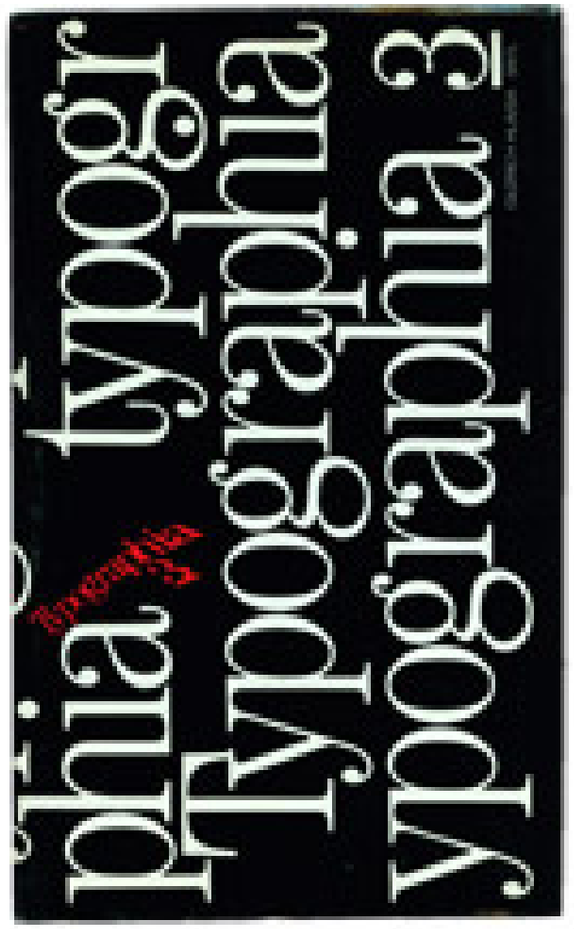


» phototypesetting has enabled high performance and automation, existing font families are being expanded by additional styles, the production of various typefaces is also increasing

Phototypesetting







» Oldřich Hlavsa – Typografia 1, 2, 3

Typographer Oldřich Hlavsa

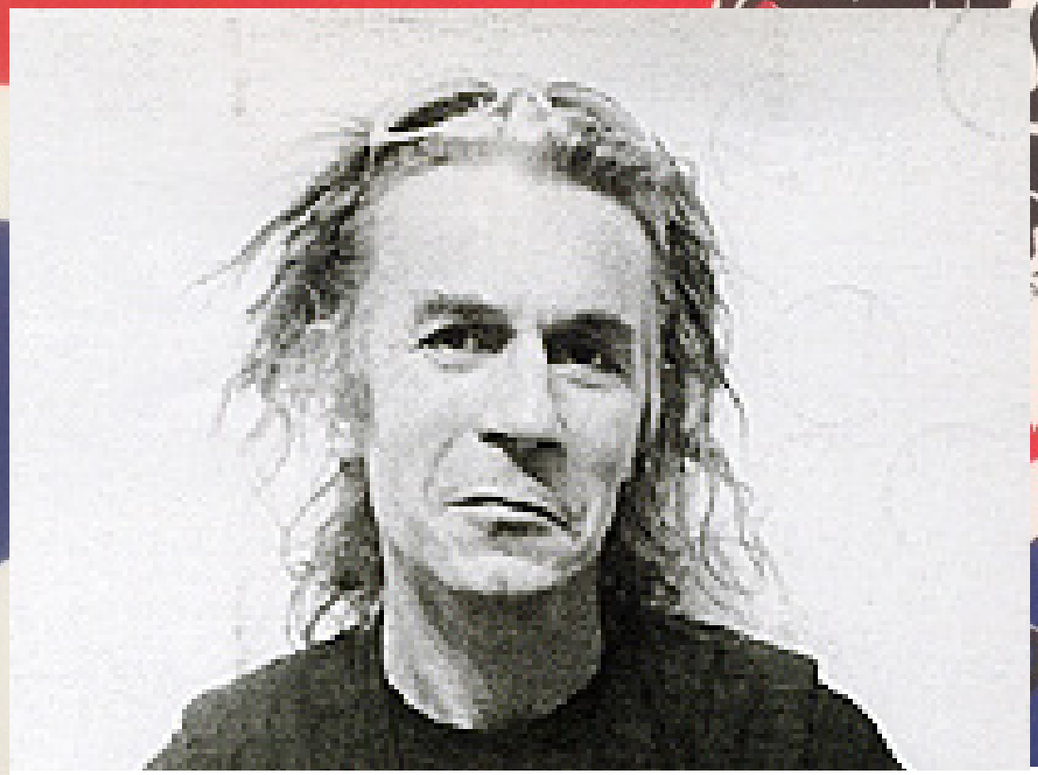
Digital typesetting

» the massive rise of personal computers in the 1990s expanded the typesetting options and accelerated it several times over

Digital typesetting

» 1965 – the first CRT (Cathode Ray Tube) exposure unit by Rudolf Hell
» 1975 – Ikarus Computer System, which automates typedesign
» 1980 – the electronic typesetting system is definitively developed
» 1983 – PostScript language developed (Bézier curve, Type1)
» 1991 – TrueType format (B-spline, ttf)
» 2000 – OpenType format (otf)
» 2009 – Web Open Font Format (woff)

Punk typography

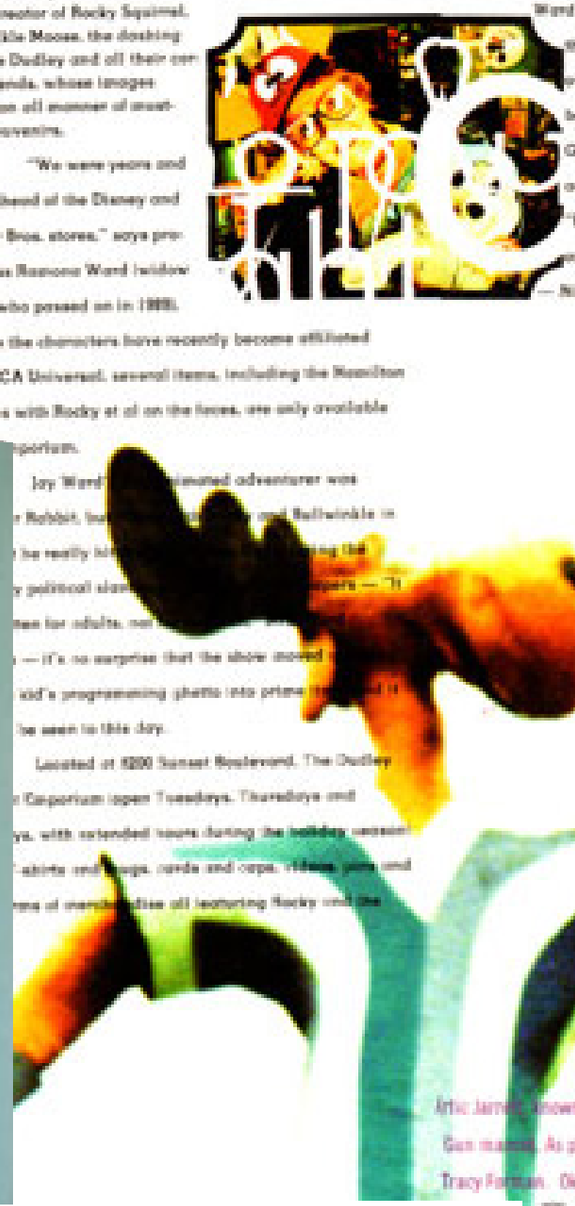


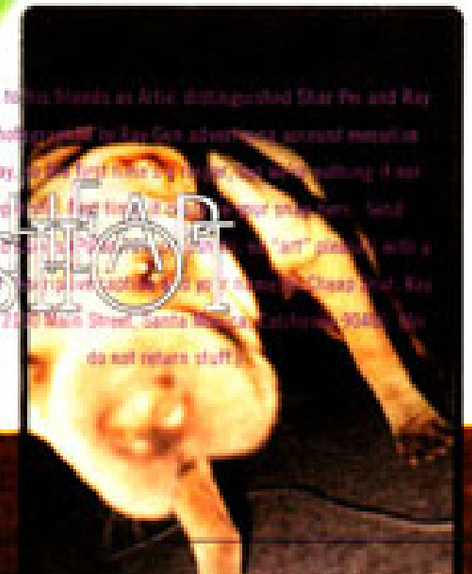
ANARCHY IN THE U.K

Sex Pistols

» Jamie Reid – text collage

Grunge typography

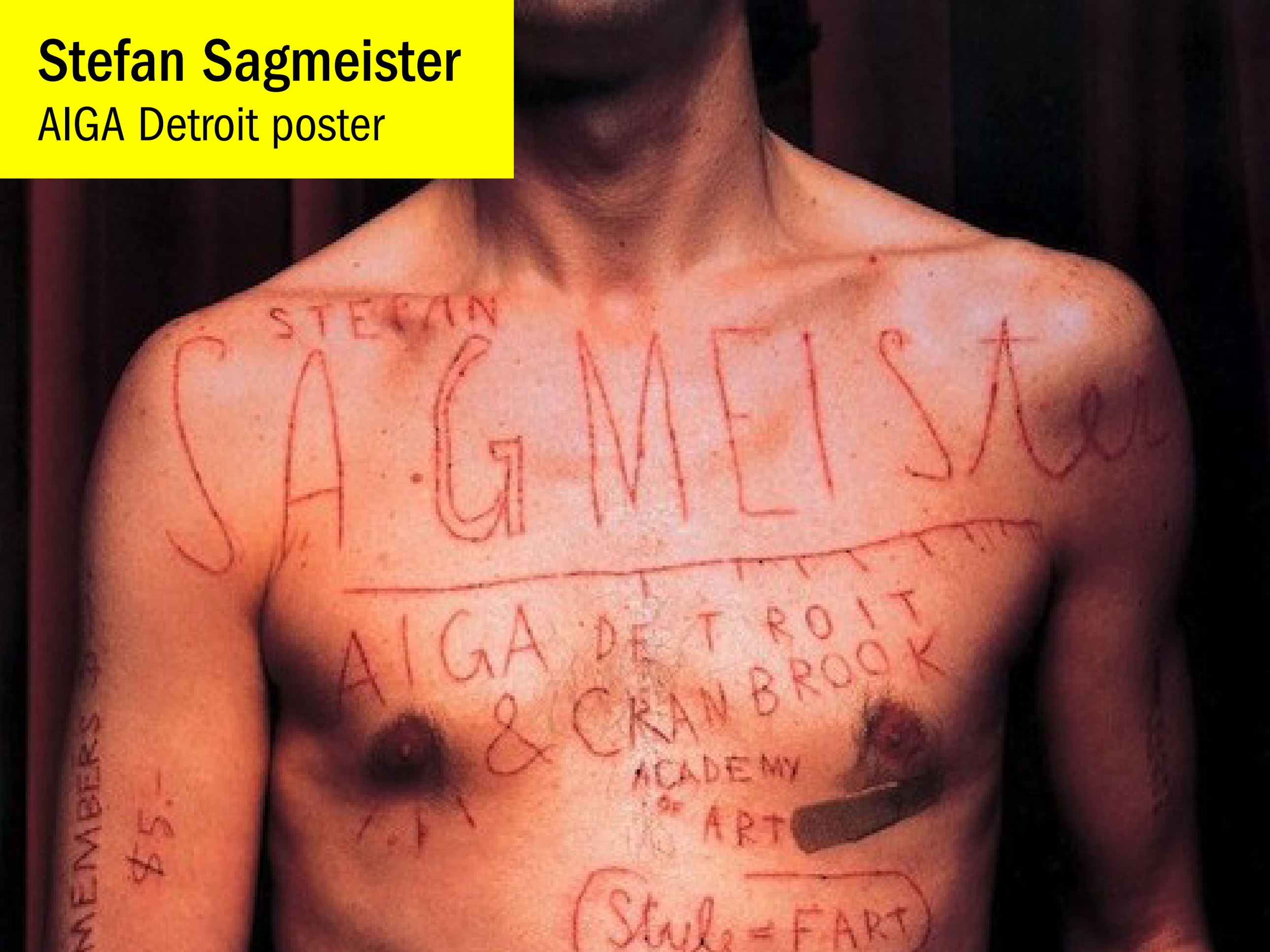




» David Carson – Ray Gun magazine

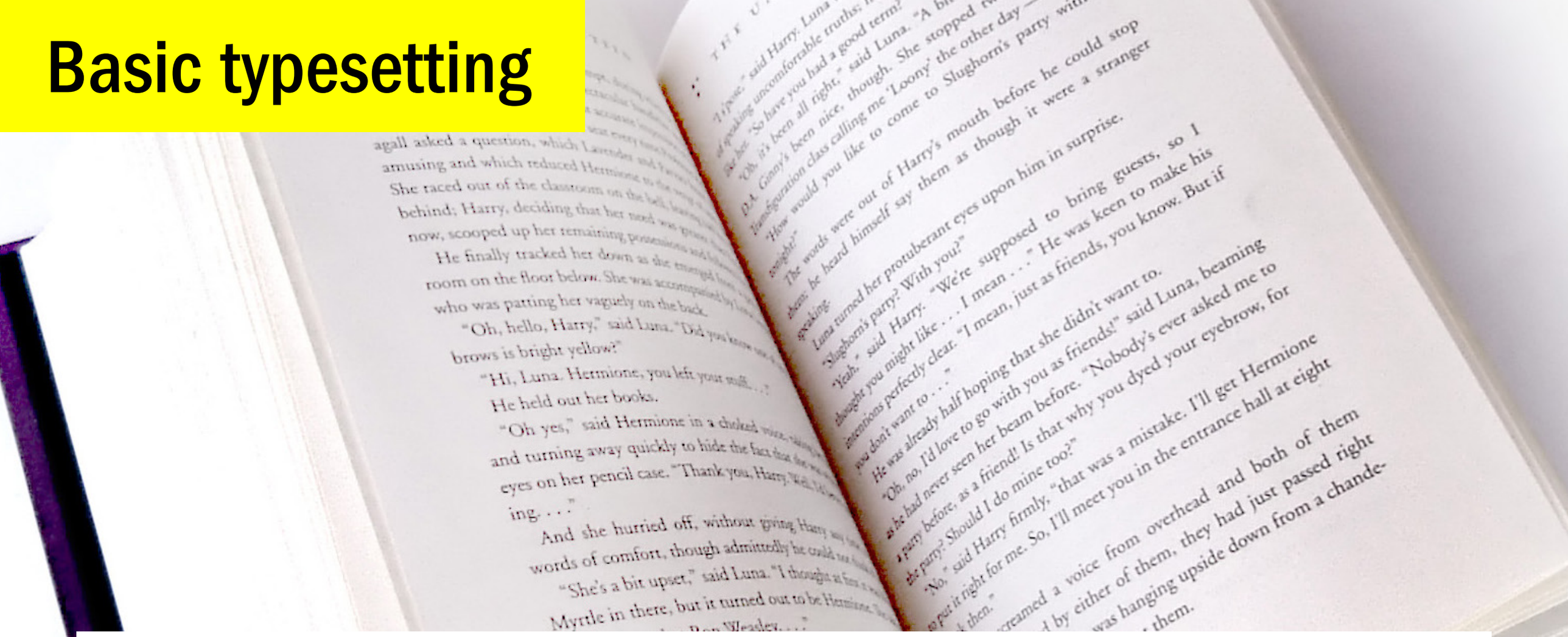
Stefan Sagmeister

AIGA Detroit poster



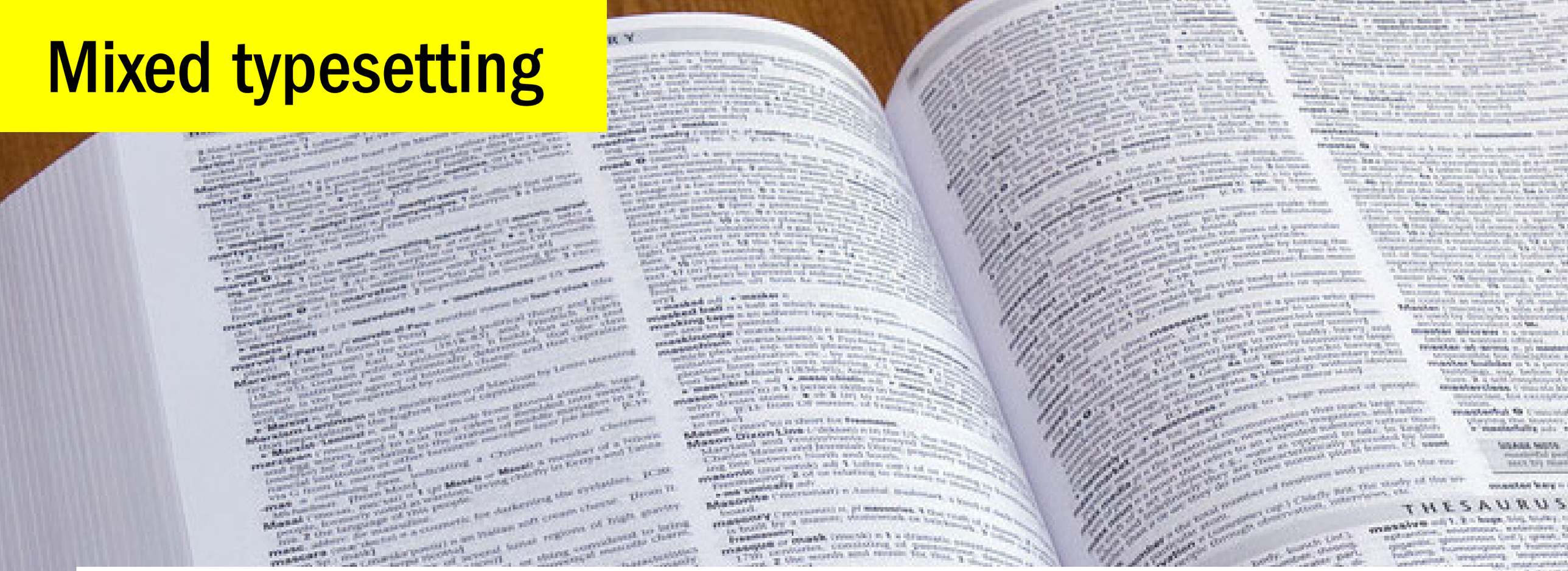
Typesetting

Basic typesetting



- basic text
- from one type, style and size of font, with uniform adjustment of paragraphs (width, alignment…)
- demands for undisturbed continuous reading
- e.g. fiction

Mixed typesetting



- » set with basic and highlight sections, which distinguish parts of the text (words, sentences, paragraphs), there can be several types and degrees of font, different paragraphs
- » bold, italics, capitals, underlined, interspersed
- » e.g. dictionaries, textbooks, scholar literature

Technical typesetting

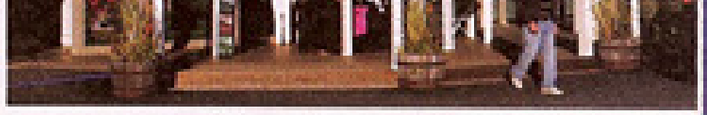
» mixed typesetting in which there are special technical glyphs and symbols; ordinal and table typesetting
» can be further divided into e.g. mathematical, chemical, physical (fractions, indexes, equations) or music, but also includes registers and lists
» often set with specialized software

Casual typesetting

CLEVELAND INTERNATIONAL FILM FESTIVAL
Presented by the Cleveland Film Society each March, this Ohio cinefest is renowned for its diversity and inclusiveness. Specializing in foreign films and shorts, the lineup this year includes family features, independents, documentaries and gay and lesbian movies.

FILM FESTIVALS FOR THE REST OF US

If watching the stars at Cannes has made you long for a red-carpet experience of your own, you don't have to fly to the South of France. The number of homegrown film festivals has exploded over the past decade, from about 100 in the early 1990s to more than 600 today. *—By Lisa McLaughlin*



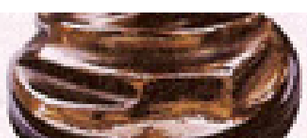
WOODSTOCK FILM FESTIVAL
The artsy New York State town is famed for the rock festival, but all the arts are celebrated there. Each September the place fills with filmmakers and celebrities. Some 125 films are screened, and yes, there is good music as well.

ROGER EBERT'S OVERLOOKED
If you want a critic for a guide, this may be the festival for you. Each April in Champaign, Ill., the TV and Chicago *Sun-Times* film reviewer selects movies—from the famed to the obscure, like *U-Carmen eKhayelitsha*—that he feels have fallen through the cracks.

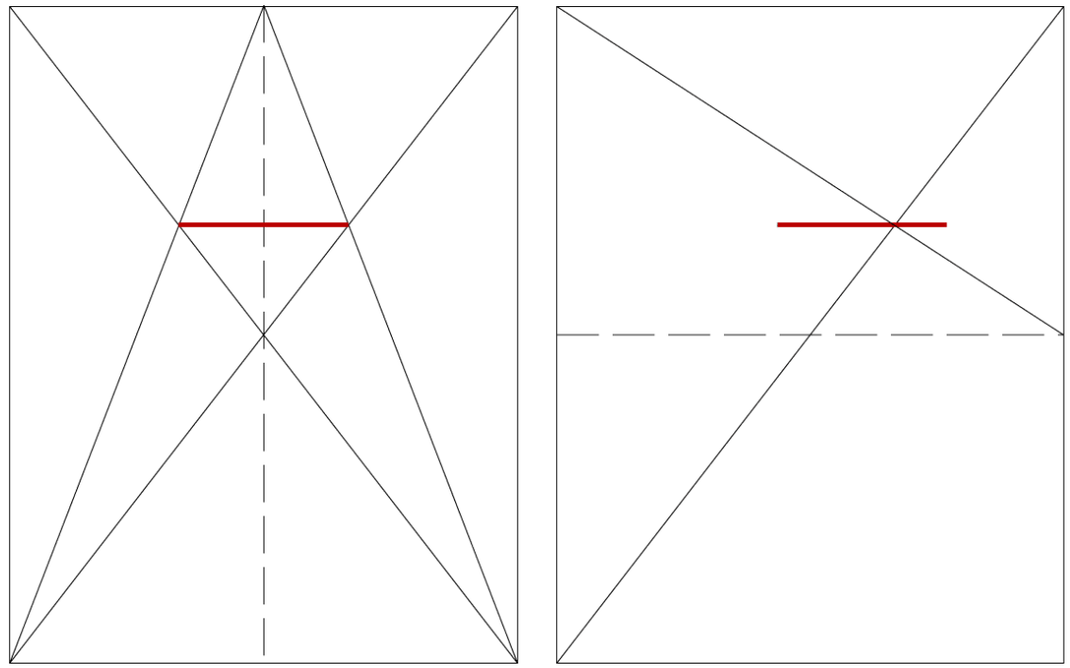
- » typesetting of occasional printed matter with more demanding graphic design
- » e.g. book covers, magazine and newspaper typesetting, mercantile, invitation cards, menus, certificates...
- » subject to fashion, is individual, has looser rules, closer connections with graphic elements and images

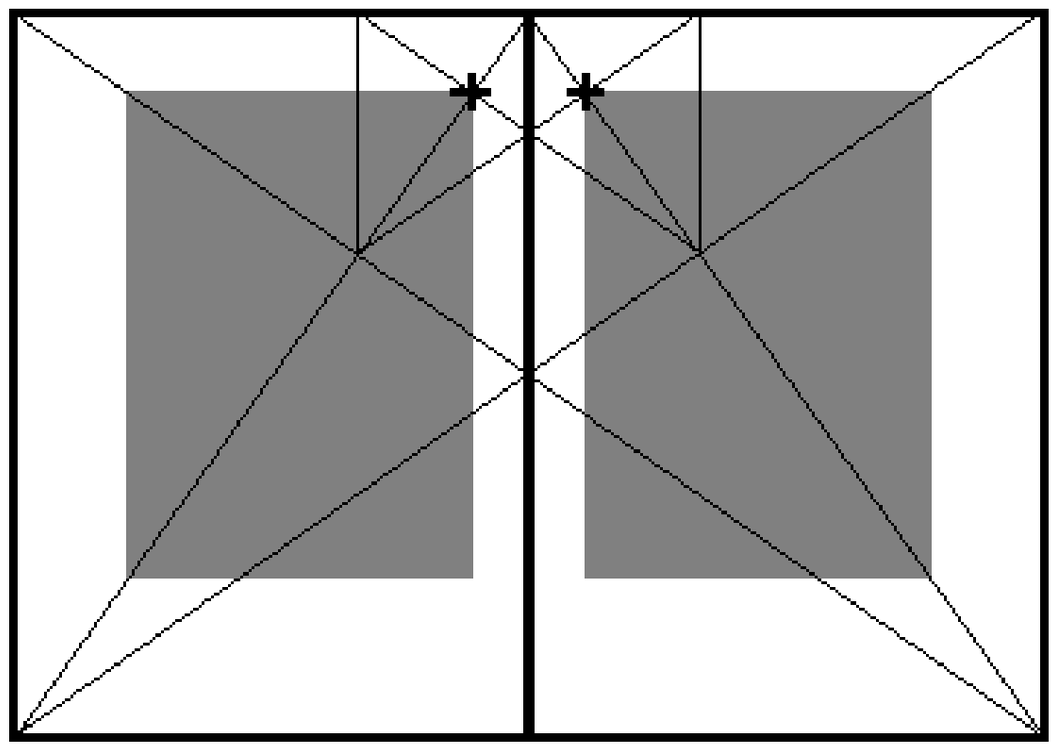
BARRY KING—WIREIMAGE

pure love of filmmaking. scariest film festival vacations." and Philadelphia in June.



Page layout





» is the arrangement of text, pictures and graphic elements on a page, including columns and margins

» the rules for its construction are proven by history, they are based, for example, on the optical center of the page, on practical specifics and other subjective requirements

BARRY KING—WIREIMAGE

Paragraph

» it is a group of words or sentences ending paragraph break (enter)
» no forced line break (shift + enter)

ning.¶
sional¬

Paragraph separation

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

- Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.
- Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

» **enter line – indent first or following lines, same alignment with text**

» **indentation between the paragraphs, additional enter or graphical breaks**

Paragraph alignment

justified

centred

flush left

flush right

Justified alignment

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.Genditem ari dis volorer natiossed evenim am, cus sit faciur? Qui bearcie nimolorios est ut pel ellaccu ptaerci isseque nistiur?
Sed et ipsam ellia eiusant voluptate quibusdae. Nam quam earum, suntiunt aut eos min ea eicidesti doluptur? Obis atibus dolesciet esequo cuptasp iendite simaioruptur autendi sim adit, vellanto modis vendaer ibustorum esed magnam sinullu ptatur sequam ant modit, as eatur, ut quas asit duscil int denditiisit essequis entibus.
Vendi aut aut de et, sitet voles dit eos dolorent la quunt hiciisque entiost rumquuntur recuptaqui delitis solum aut qui odiant utatem a con pro dit enisi aut alita velia pratempore, si aut quiaspedis audaestibus dolorpost ute eos et as aut ad ullam lautatio. Mus ut rerunt veribearum facia nosam voloressim re nonsect urendel.

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.Genditem ari dis.

- **used most often**
- **all lines are automatically aligned to the same length by adjusting the space between words**
- **not recommended for narrow columns, it causes large gaps**

Left and right alignment

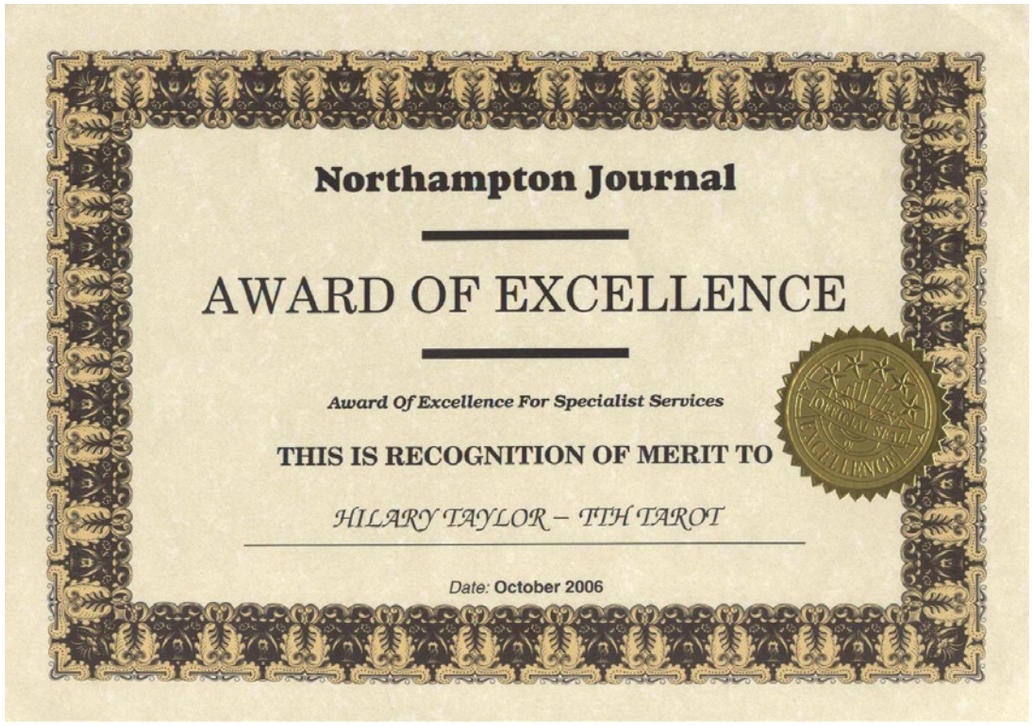
Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin. Genditem ari dis volorer natiossed evenim am, cus sit faciur? Qui bearcie nimolorios est ut pel ellaccu ptaerci isseque nistiur?
Sed et ipsam ellia eiusant voluptate quibusdae. Nam quam earum, suntiunt aut eos min ea eicidesti doluptur? Obis atibus dolesciet esequo cuptasp iendite simaioruptur autendi sim adit, vellanto modis vendaer ibustorum esed magnam sinullu ptatur sequam ant modit, as eatur, ut quas asit duscil int denditiisit essequis entibus.

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin. Genditem ari dis volorer natiossed evenim am, cus sit faciur? Qui bearcie nimolorios est ut pel ellaccu ptaerci isseque nistiur?
Sed et ipsam ellia eiusant voluptate quibusdae. Nam quam earum, suntiunt aut eos min ea eicidesti doluptur? Obis atibus dolesciet esequo cuptasp iendite simaioruptur autendi sim adit, vellanto modis vendaer ibustorum esed magnam sinullu ptatur sequam ant modit, as eatur, ut quas asit duscil int denditiisit essequis entibus.

- **the distance between words is constant, the lines are of different lengths**
- **flush right causes worse legibility of the text, the eye is looking for consecutive lines, it is recommended to use exceptionally**

Centred alignment

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin. Genditem ari dis volorer natiossed evenim am, cus sit faciur? Qui bearcie nimolorios est ut pel ellaccu ptaerci isseque nistiur?
Sed et ipsam ellia eiusant voluptate quibusdae. Nam quam earum, suntiunt aut eos min ea eicidesti doluptur? Obis atibus dolesciet esequo cuptasp iendite simaioruptur autendi sim adit, vellanto modis vendaer ibustorum esed magnam sinullu ptatur sequam ant modit, as eatur, ut quas asit duscil int denditiisit essequis entibus.



» the same disadvantages as the flush right text
» looks ceremoniously, often used for typesetting invitations, certificates, book titles...

Off-axis alignment

t is swell lot. It is swell day. A swell sucker walked onto the lot.
ypical, it could be, day on used car lot swell in 1924 in the great Zenith, Ohio," thought
ice Krusher Krapunchki as he saw him, and guessed, "Is Ex-K G B. But now church mouse
cker." This was what Price Krusher had waited all his entire life for, a swell sucker on a swell lot.
ice Krusher moved at his leisure to a swell beyond measure chrome, steel and glass shining pile: A
982 Yugo: A 100 million ruble immobile treasure. The sucker came in easy as a feather, the great Price
usher Krapunchki smiled sideways and tooled his hair gold as heather breath as he said, sharp beyond
October weather, "That leather old smell." He spun and hummed, "Gotta you her have." He jumped
d pumped, "Men real crave her." He bent and whispered, "Men who this drive feel a little longer and
onger in the you know right from wrung her hunger. Her wheels kick! Her veals stick! Her
ock jock! Her engine clean! ✪ Begin her beguine!" Her trunk clunk! Her gears shift! Her
oke stroke! Her throttle glottal! Inhibit her distributor!" "It is pleasant." The sucker, Her
Baptist Minister born again in a Georgia Kommisars For Khrist Kamp pure as the ker, He
iven winter wheat, said in the old Tsar way sinister. Price Krusher Krapunchki ker r
pped bunny happy in his famous leap for success as he screamed: "Pleasant? ke
ightful! Affordable! Enjoyable! Dull Peasant! Shit gold up your toilet! r,
earer your Las Vegas smoke mirror! Piss clink in your sink! Slink! Fink!
new think! See as color TV! Clone to mobile phone! Homeski! Fink!
sh up a life path!" He leaned and chirped, "Of course this Fin
e real price is not. I'll only a little more add. How does k!
ne Mill Five Hundred Thou fed up your ass?" The
cker fell on the gravel and cried, "You Filthy GATE
ighly Unreliable High Price Shit Sub-Jew! w.
y dear man, as a Christian I forgive you." fe s.
ice Krusher Krapunchki cried, "Hey! Mac! few. rs!
n too Christian! I'm no Jew! I'm like just you! The few. you t"
e proud. The pure. The Serb. The clean. The Indo-European! yours! tha
ou have me to the core wounded! Sore am I? It's all for nothing yours! that." w
ke it! For free! Give them away I want to but my wife won't let me! She that." No
s, "I'm commie!" Price Krusher cried. The customer staunched, "I just couldn't do that." Now
You got to! They're coming to take it away!" Krusher launched. "You gotta get some," Price Krusher Now
nched, "Action!" The sucker heart bunched. Price Krusher back crunched. The sucker hope hunched. Now
e snow out in Kremlin Square is dismal coal grime and truck smoke in thrown out red banners sudden melted
aw. A huge gray sewer of nuclear radiated oil opens up and sludges all over Price Krusher's lot. The gravel, the
ugs, the sucker, the red, white, blue triangle aluminum foil banners begin to shine an eerie more. But now Price
rusher Krapunchki's nose turns into a pin. His elbows turn into fin sharp as tin. Strange flap slats appear on
s neck. His legs turn gray as if one: Flip flapped. His teeth shine like a carborundum steel saw. His instinct
oots, 'sell and repent later,' like a lead dum dum. He opens his jaw. He goes for sucker's maw as sucker
ppears in Price Krusher Krapunchki's craw like an old dead shot in the back, 'Arise ye prisoners
' starvation throw off the chains that bind you", thrown into a Peter Paul prison moat, the sucker
steriously begins to bloat. With the touch that lingers on his remaining glue-ey ruble fingers,
ice Krusher Krapunchki rubs his gray sandpaper underbelly and glubs, "This sucker is my
cker from the Baltic Islands to the Pacific waters from St. Basil's corkscrew onion dome
my blini clever inner-game gnome, from the Dynamo Sex Theater to the iced crotch
great Lenin's frozen schmucker: I am become one big hard ass networking pure 3
I oil mystical troika subtle buyer-wise soft sell hard sell killer diller wheeler
aler endless perestroika profits for endless miracle growth really
avy industrial strength great white shark sucker fucker."

THE TRANSFORMATION OF PRICE KRUSHER KRAPUNCHKI INTO A GREAT WHITE SHARK

THE NUMBER

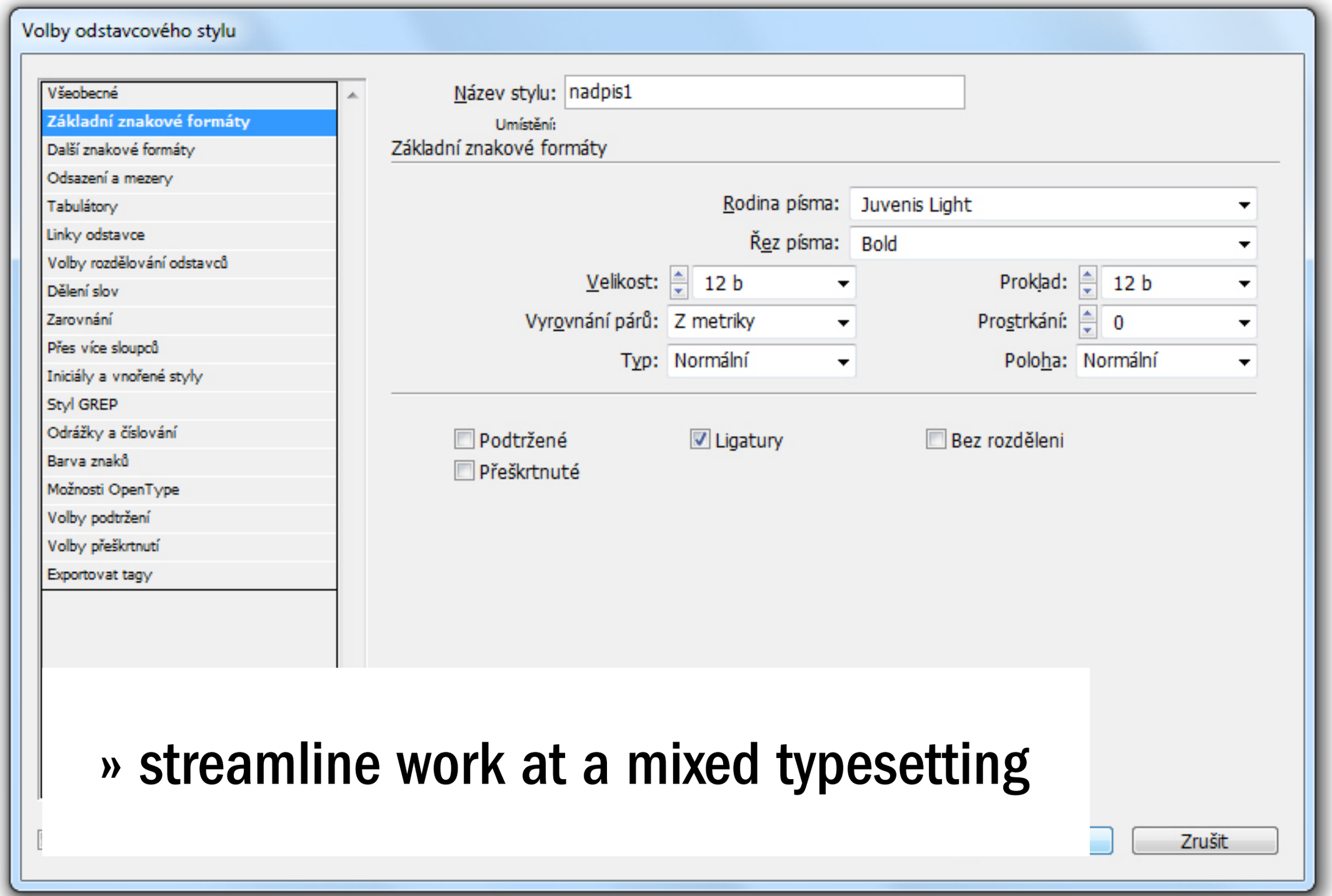
WERE IT TO EXIST
other than as a scattered dying hallucination

WERE IT TO BEGIN AND WERE IT TO CEASE
springing up as denied and closed off when made manifest
at last
through some thinly diffused emanation
WERE IT TO BE NUMBERED

evidence of a totality however meager
WERE IT TO ILLUMINE

» rather artistic, experimental concept (e.g. poems)

Paragraph styles



» streamline work at a mixed typesetting

Line spacing

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

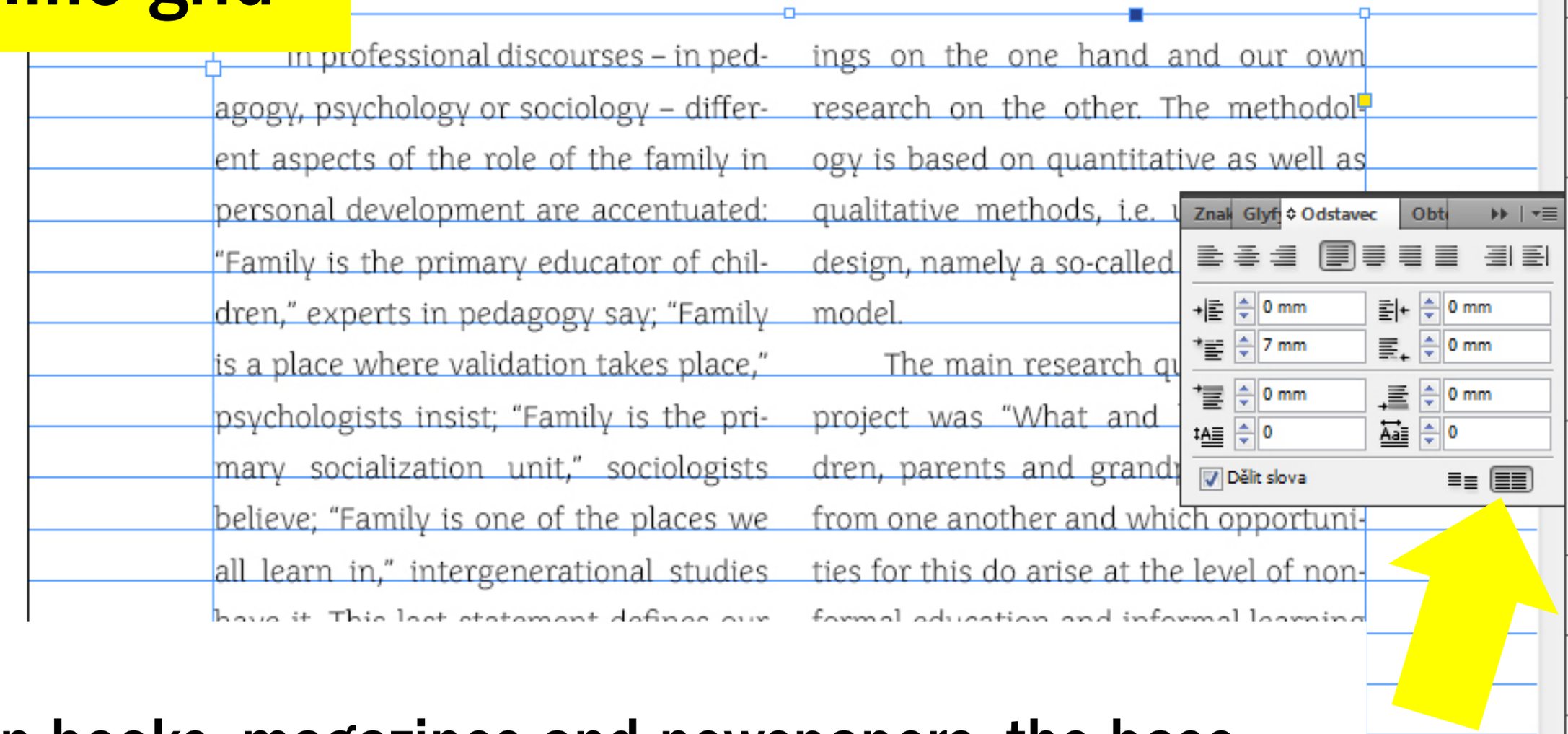
Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin.

volendisquam volorias alitasin.

- space between lines
- most often it is 120% of the font size, the font size 10 pt should have a spacing of 12 pt, it is marked with a number after the slash 10/12
- the larger the spacing, the better the text is readable and the more airy the typesetting

Baseline grid



» in books, magazines and newspapers, the baseline is most often aligned so that all lines of opposite pages or columns are the same height

» in the typesetting programs they are aligned on the so-called baseline grid

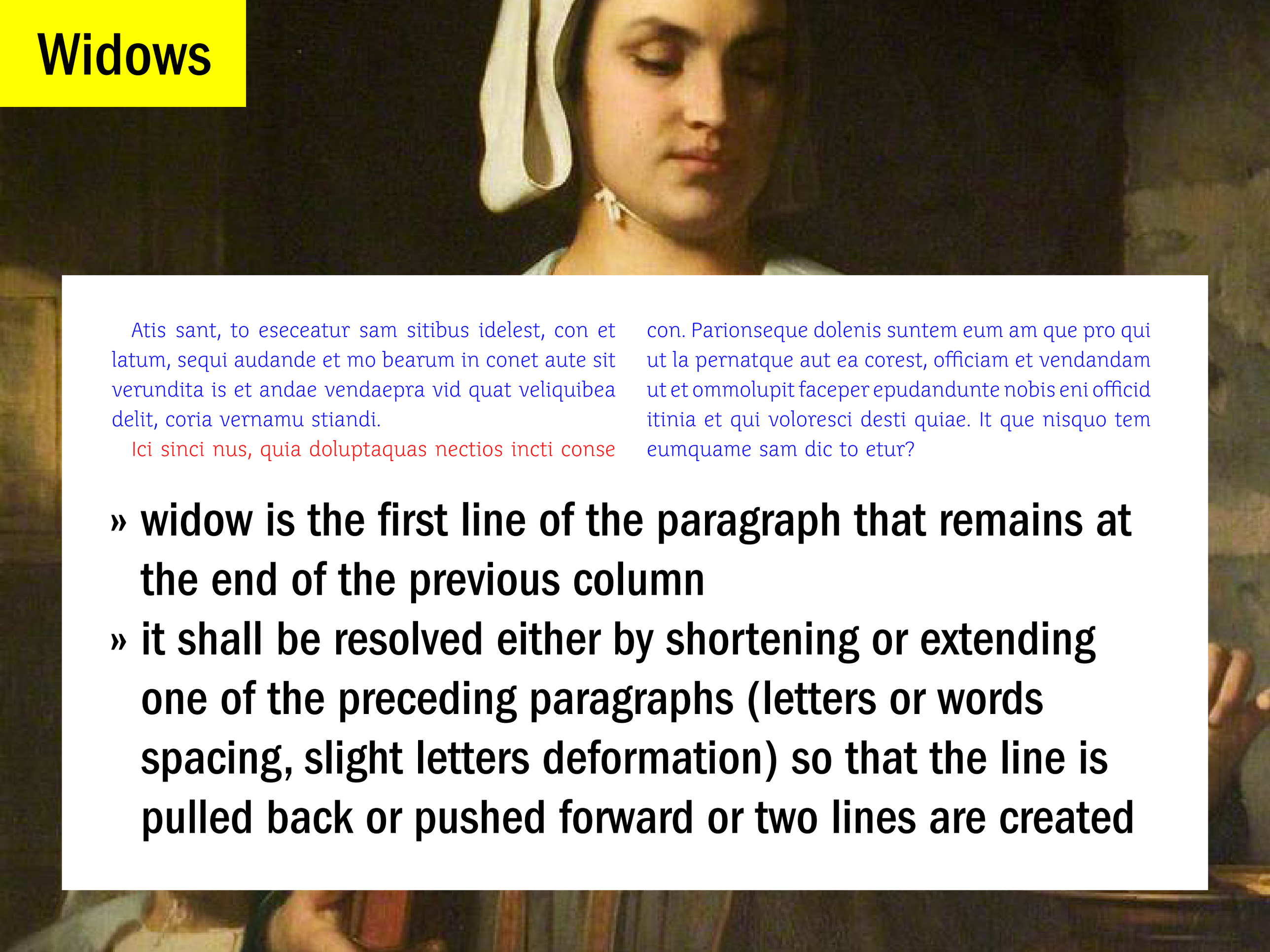
Orphans

Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi dem eum andi alis vendam excepudaeria aliciam autem facieniet rest volendisquam volorias alitasin. Ici sinci nus, quia doluptaquas nectios incti conse con.

Parionseque dolenis suntem eum am que pro qui ut la pernatque aut ea corest, officiam et vendandam ut et ommolupit faceper epudandunte nobis eni officid itinia et qui voloresci desti quiae. It que nisquo tem eumquame sam dic to etur? Ota nus ex eicatus quati quossitas pa ipsunt re.

» orphans and widows should not occur at a correct typesetting
» orphan is the last line of the paragraph that overflowed to the beginning of the next column

Widows

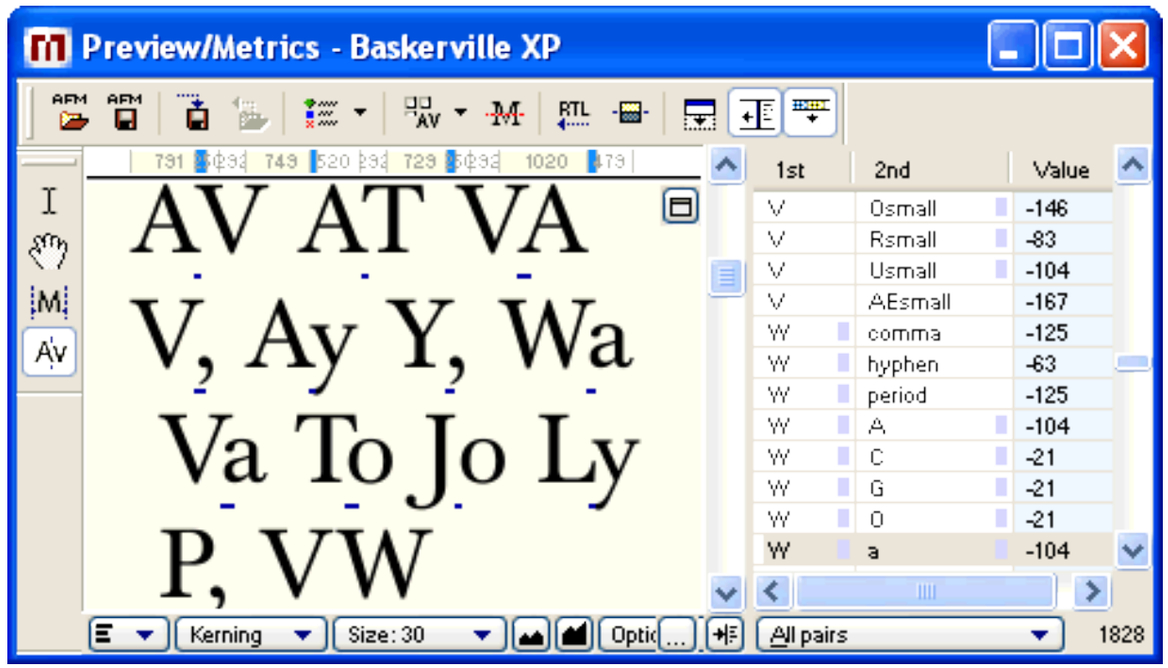


Atis sant, to eseceatur sam sitibus idelest, con et latum, sequi audande et mo bearum in conet aute sit verundita is et andae vendaepra vid quat veliquibea delit, coria vernamu stiandi.

Ici sinci nus, quia doluptaquas nectios incti conse con. Parionseque dolenis suntem eum am que pro qui ut la pernatque aut ea corest, officiam et vendandam ut et ommolupit faceper epudandunte nobis eni officid itinia et qui voloresci desti quiae. It que nisquo tem eumquame sam dic to etur?

» widow is the first line of the paragraph that remains at the end of the previous column
» it shall be resolved either by shortening or extending one of the preceding paragraphs (letters or words spacing, slight letters deformation) so that the line is pulled back or pushed forward or two lines are created

Kerning



» adjust the spaces between each glyph pair
» usually kerning is already sufficiently resolved when creating the font, but for example in big titles it is often necessary to adjust it

Kerning

Instructions

Your mission is simple: achieve pleasant and readable text by distributing the space between letters. Typographers call this activity *kerning*. Your solution will be compared to a typographer's solution, and you will be given a score depending on how close you nailed it. Good luck!

» quiz to determine the correct word kerning
Type Method – type.method.ac

Crafted by Mark MacKay for Method of Action

Like 155k Tweet 75.3K

Multitouch capable
Open this website on your iPad for a multitouch experience

INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ