Introduction:

This document was written to support the Scottish Higher Still courses at Higher and Advanced Higher levels for Graphic Communication.

The information contained in the document has been gathered from many sources and adapted for the purposes of the above courses. However, the references and terminology may not always be consistent with those promoted by the course documentation.

Students and teachers would be advised to read the appropriate course arrangement documents, guidance notes, support notes and assessment documentation to ensure that they are using the correct frame of references appropriate for examination and internally assessed components of the course.

An abridged student version of the glossary of terms and definitions for the courses is placed at the end of the document. A more extensive teacher version exists in the DTP support notes for Higher Graphic Communication.
Contents:

To use a Hyperlink place mouse over the link item, hold <Ctrl> down and press <enter>.
At the bottom of each page there is a hyperlink to the contents page.

Putting it in Context: What is DTP

Pre Mechanised Publishing

Electronic Publishing

Anatomy of Documents

Graphic Principles

Graphic Elements

Steps in DTP Planning

Basic Rules in Graphic Design

Design Process & Layout Procedure

Typefaces

Designing with Type Styles

Glossary of Terms
What Is DTP Desk Top Publishing?  
This is the production of documents such as books, magazines, brochures and manuals by the use of a computer system.
Text and graphics are combined with the use of special software and output of high-resolution devices.

Historical & Social Effects of Print:
The skill of creating written books and documents dates back many centuries. The ancient Egyptian Hieroglyphs, the Jewish Dead Sea Scrolls, the Greek Iliad by Homer and the medieval Book of Kells and Lindisferne Gospels are typical examples. People who wrote and illustrate were highly regarded and valued until the mid nineteenth century when everyone received the opportunity to learn reading and writing skills through formal education.

Until that time scribal monks sanctioned by the Church had overseen the maintenance and hand copying of sacred texts for centuries.

The secular (non church) world began to foster its own version of the scribal copyst profession. The many new scriptoria, or writing shops, that sprang during the 13th century employed virtually every literate cleric who wanted work.

The explosive innovations that characterised the Renaissance Period were amplified and spread by the printing press. With the advent of mechanised printing the accessibility of knowledge new ways of thinking influenced art, literature, philosophy and politics. Scientific and social revolutions challenged the entrenched "truths" that were supported by the Church and ruling classes over many previous centuries.

The rigidly fixed class structure that determined one's status from birth began to change with the rise of an intellectual middle class. The possibility of changing one's status gave the less privileged ambition and a hunger for education.

Information, Attitudes and Society
Today we take for granted freedom of information and access to knowledge also the ability to communicate with text and graphics.

We have a dependence on using media as a storage vessel for all our accumulated knowledge. The "oral" culture that required memory and "passed on" knowledge is long gone. We now have access to more knowledge and information than an individual could possibly remember or use in one lifetime. Organisation and use of shared knowledge and information has created a complex society.

In recent times media has a more personal impact. Due to extreme exposure our attitudes and affiliations are influenced by commerce, advertising and news media. Commercially produced media attempts to contact and identify with a wide range of lifestyles. The suggestive power and visual impact of text and images require us to have discriminatory skills in order to identify facts, truths, reality and establishing acceptable values in the forms of media we are exposed to.
**Pre Mechanised Publishing:**

**7th to the 13th Century:**
Religious “Manuscript” book production was mainly carried out in monasteries. They were the centres of intellectual life in Europe and held most of the classical Greek and Roman texts that survived the Dark Ages. Scribes, illuminators and artists produced books of exceptional beauty. The act of writing and illuminating these manuscripts was regarded as a form of worship and glorification of God.

**13th to 15th Century:**
Book production moved out of the purely religious sectors of society. The need to record social change and explain the observable world became important with the growth of travel, commerce, science, technological development and international conflicts (the 13th Century Crusades).

**Mechanised Publishing**

**15th to 16th Century:**
The first mechanically printed books were versions of traditional works such as the bible and religious calendars. In 1452 the Johannes Gutenberg press was conceived and named after its inventor who was a goldsmith and businessman. Setting up the press was a manual process. Printing was time consuming and laborious but had the advantage of producing multiple copies of books relatively quickly.

Gutenberg brought together wine and olive pressing technology, hand block printing, paper technology and ink manufacturing technology. These individual technologies were developed over many years since the 10th century.

**Moulded Metal Type:**
His most significant innovation, however, was the efficient moulding and casting of movable metal type. Each letter was carved into the end of a steel punch, which was then hammered into a copper blank. The copper impression was inserted into a mold and a molten alloy made of lead, antimony and bismuth was poured in. The alloy cooled quickly and the resulting reverse image of the letter attached to a lead base could be handled in minutes. This reusable and moveable type was mass-produced. Letters could be arrayed in type trays and this would be used to print a page. If a letter broke it could be replaced.

A form of mechanical printing in which the metal type stamps were individually positioned or ‘set’ in a frame then covered with ink and pressed on to paper was adapted from wine press technology. A book’s pages were done one at a time and it took a long time to prepare each page.

The alignment and regularity lent an aesthetic elegance and sophistication to what seemed to many to be the magically perfect appearance of a printed page.

In 1476, William Caxton set up England’s first printing press. Caxton had been a prolific translator and found the printing press to be a marvellous way to amplify his mission of promoting popular literature. He realised that English language suffered from so much regional variation that many people couldn’t communicate with others from their own country. Caxton’s contributions as an editor and printer won him a good portion of the credit for standardising the English language.

(Return to contents page)
16th and 17th Century:

New cultural information was put into books such as European life and society. Reading became popular with the elite classes and cities started to have annual commercial book fairs. However the majority of the population still had no ability to read. Illustrations were an important aspect of the printing process. Engraving metal plates to be used in the printing press produced pictures. A new industry of paper making, ink manufacture, type setters, printers, binders and engravers developed to produce individual sheets of paper and then organise and bind them into books and documents.

Religious, intellectual and political freedom served as rallying cries for the Europeans who were drawn to the American colonies. Stephen Daye, a locksmith whose son Matthew was a printer's apprentice, brought the continent's first press to Cambridge, Massachusetts in 1638. The printing press quickly became central to political and religious expression. Writers and printers like Benjamin Franklin were heroes of the time. Print was at the heart of spreading visionary ideas that shaped the American Revolution.

17th to the 19th Century.

During the mid nineteenth century the demand for the printed format for communication became so great that a truly automated form of printing was required in order to give higher quality and more economy in the production processes. In the early 1800's the development of continuous rolls of paper, a steam-powered press and a way to use iron instead of wood for building presses all added to the efficiency of printing. These technological advances made it possible for newspaperman Benjamin Daye to drop the price of his New York Sun to a penny a copy in 1833. Some historians point to this "penny press" as the first true mass medium—in Day's words, his paper was designed to "lay before the public, at a price well within the means of everyone, all the news of the day."

A number of dramatic technological innovations have since added a great deal of character and dimension to the place of print in culture. Linotype, a method of creating movable type by machine instead of by hand, was introduced in 1884 and marked a significant leap in production speed. The typewriter made the production and "look" of standardised print much more widely accessible. Production processes became ever more sophisticated but were essentially the same "impact printing" principle of the Gutenberg press until the 1960's.

Electronic Publishing:

Background:

The process of setting type went through radical transformations with the development of photographic, television screen and laser technologies. The Xerox machine made a means of duplicating print documents available to everyone. A revolution occurred in the 1960's and 70's with the introduction of computing technology and digital electronics. Word processing transformed editing and contributed dramatic new flexibility to the writing process. This gave "type setters" the first opportunity to refine the appearance of a finished document as it was being assembled. Before this, proof runs had to be done to check the quality and accuracy of the type. Errors took a lot of effort and time to fix.

Computer printing has already moved through several stages of innovation, from the first daisy-wheel and dot matrix "impact" printers to common use of the non-impact printers: ink-jet, laser and thermal-transfer.

Images of standard type faces can now be stored on an electronic device, displayed on a VDU screen, can be modified at will and be automatically printed on to paper. Standard typeface styles can be slanted, expanded, condensed, shadows applied, outlines drawn, half toned images and reversed effects produced. Modifications in letter styles, letter spacing, word spacing and line spacing can all be achieved easily on the screen before printing is done. This gives the graphic designer direct influence on all aspects of the printed page. Total flexibility to modify the images on screen is now available.

The first electronic methods (1960's) kept text and graphics separate until the final page layout was produced. Software for setting the text was separate from that used to produce the graphics.
Modern computing technology, since the early 1990’s, has seen the development of fully integrated desk top publishing systems on which photographic images, text and illustrations can be processed together to make a complete composition. These can be linked to the production process for making the hardcopy that is then printed and delivered to the consumer. These modern systems are also available to the individual home user who has access to a personal computer. This has created a social revolution at a personal level, giving individuals freedom to create and produce high quality graphic items for their own use. Transfer of visual information has become more accessible with the development of the Internet. Moving images can be created, manipulated and transferred as simply as still images.

**Modern Desktop Publishing**

Desktop publishing, which uses computer technology and specialized software to produce graphics and text for documents, has been one of the fastest growing segments of the computer industry since its introduction in the mid-1980s. Today, desktop publishing systems are used world-wide to produce a variety of printed documents, ranging from the simplest brochures to complex, four-colour publications.

The term desktop publishing is often attributed to Paul Brainerd, who in the early 1980s developed the PageMaker program for Aldus Corporation in Seattle, Washington. PageMaker was designed for the newly released Apple Macintosh, which featured a graphic user interface that allowed documents to be created and viewed on-screen as they would appear when printed.

Although other text and drawing programs were available for the Macintosh, PageMaker was the first program that allowed the easy integration of text and graphics into a single document. It also provided the interface for printing out documents on Apple’s LaserWriter, which used technology similar to photocopiers to produce printed materials far advanced in quality from the dot-matrix printers of the time.

At the time, most documents were prepared for printing using the "cut and paste" method. Text was inputted into machines called typesetters, which used laser or photo devices to create galleys—long, vertical strips of typeset sentences. The galleys were then cut apart and pasted onto pre-formatted layout boards, which also contained any graphics or photos that were to be included in the document. When completed, these boards, now called "camera-ready art," would be sent to a composing room, where they would go through several more steps to produce the final printed product.

The combination of a computer and software that allowed users to compose complete documents without cutting and pasting, and a printer that could produce documents that rivalled phototypesetting in quality, revolutionized the graphics and printing industry almost overnight. It eliminated many of the manual steps previously necessary to prepare materials for printing, and allowed for the easy manipulation of both text and graphics when changes were necessary.

Although many in the printing industry were sceptical of the new technology at first, it became clear there were compelling advantages to using DTP systems in many situations. The desktop publishing industry is today a multi-million-dollar business—much of it being conducted out of home offices by graphic designers and writers who embraced desktop publishing early on as a viable adjunct to their other skills. Although systems using Apple Macintosh technology still dominate the high-end graphics market, improvements in the Windows operating environment have made personal computers a viable component of many DTP systems as well.
How DTP Works:

Producing documents using desktop publishing systems involves multiple steps and various types of software and equipment.

The basic components of any DTP system consist of a desktop computer system, printer, word processing software, and publishing software such as CorelDraw, PageMaker or Quark Press, a system similar to PageMaker developed by Quark. Although not vital components, most DTP systems also include drawing and photo manipulation programs such as Adobe’s Photoshop and Illustrator or Macromedia’s Freehand, and a scanner for reading photos and other art. Some systems may also include video digitising hardware and software as well as electronic pens and graphic tablets for creating illustrations.

These elements are used to create original text and illustrations on the computer, which are then exported to the desktop publishing software. The publishing software then combines the text and graphics into an on-screen display, resembling a document page, which allows the user to see a draft of the finished product. The desktop publishing program also can be used to further refine both text and graphics, including changing the size and style of the text and resizing or manipulating graphics.

Finally, the finished document is either printed out on a laser printer or saved to a diskette for later output. Some documents, due to their size and complexity, are stored on high-capacity storage systems or transmitted electronically to service bureaus, where they are reproduced in the necessary format for printing.

A key element in any DTP system is the desktop publishing software program. They range from simple to complex, and there are programs available for users at any skill level and budget. PageMaker and Quark XPress are the pre-eminent applications for larger, more complex documents such as newspapers, magazines and newsletters; however, simpler, less complex programs such as PrintShop Deluxe, which feature easy-to-use, pre-configured layouts for greeting cards, banners, flyers and the like, are favoured by many families and other home users.

Some of the necessary features of any DTP program include multiple type sizes and styles—called fonts—as well as the ability to import text, graphics and photographs and to create documents with multiple columns and various formats. Higher-end DTP software allows users to wrap text around odd-shaped graphics, distort text and other elements to create bold graphics, and produce colour separations for printing. Other desirable features include document templates, which contain pre-formatted layout and typestyle information for a variety of publications; kerning, which allows precise manipulation of type; and on-line spell-checkers and thesauri.

Until fairly recently, there was a distinct difference between application programs for word processing and programs used for desktop design and publishing. However, many word processing programs now include a number of desktop design elements, such as templates, multiple-column layouts, advanced text manipulation and graphics importation, making them useful for producing such items as flyers, brochures and simple newsletters.
**Anatomy Of Documents**

**Media**
Documents are made from mass produced media in the form of paper, card, plastic film and a wide variety of other materials. Recognised and generally accepted standard sizes tend to be used. This is due to:

- Standardisation of manufacturing processes.
- Frequency of use of particular shapes.
- Appropriateness for end user needs.

These standard sizes dictate the proportions of the medium. The example on the right illustrates the range of ‘A sizes’ used commonly in the publishing industry. (A1 size measures approx. 544mm x 420mm)

Other sizes commonly used in publishing are indicated below:

<table>
<thead>
<tr>
<th>Size</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A4</td>
<td>210 x 297 mm</td>
</tr>
<tr>
<td>B5</td>
<td>162 x 229 mm</td>
</tr>
<tr>
<td>B4</td>
<td>257 x 364 mm</td>
</tr>
<tr>
<td>US B11</td>
<td>11 x 17 in</td>
</tr>
<tr>
<td>A3</td>
<td>297 x 420 mm</td>
</tr>
<tr>
<td>Super A3</td>
<td>B 320 x 463 mm</td>
</tr>
<tr>
<td>B3</td>
<td>364 x 514 mm</td>
</tr>
<tr>
<td>A2</td>
<td>420 x 594 mm</td>
</tr>
<tr>
<td>US C17</td>
<td>17 x 22 in</td>
</tr>
<tr>
<td>User Defined</td>
<td></td>
</tr>
</tbody>
</table>

**Styles of Documents**
There is a multitude of styles of documents that exist and which are produced each day. Certain basic groups can be used to categorise those most commonly produced.

- Newsletters
- Web Sites
- Brochures
- Catalogs
- Flyers
- Signs
- Postcards
- Invitation Cards
- Greeting Cards
- Business Cards
- Letterheads
- Envelopes
- Business Forms
- Banners
- Calendars
- Advertisements
- Award Certificates
- Gift Certificates
- Labels
- With Compliments Cards
- Menus
- Programs
Folds and Forms

The format of the document is also an important consideration. It must:

- Fulfill its functional purpose.
  - Stands up to wear and tear of handling.
  - Meets storage and transportation requirements.
  - Provides the appropriate structure and support for carrying its information.
- Be cost effective.
  - Avoids wastage in cutting and trimming.
  - Makes cutting and trimming efficient.
  - Makes printing processing efficient.
- Enhance the aesthetic qualities of the publication.

Common styles of document formats are shown below: folded cards, display boxes, envelopes, brochures, documents folders.
Page Layout

It is important to get familiar with common terms and their respective layout features. The terms listed on the following examples are frequently used in DTP (desk top publishing).

Single page layout:

The above example shows a ‘three column’ magazine, journal or tabloid newspaper single page layout with left justified text type.

Underlined terms are commonly used in examinations and can be found in the glossary at the end of these notes.
Double Page Spread Layout:

The following example shows a 'non-fiction' book single column double page layout with fully justified text type and large left margins.

Underlined terms are commonly used in examinations and can be found in the glossary at the end of these notes.
Setting Out A Page

There are important dimensions and references that must be stated when setting out a page for desk-top-publishing.

The following list states these terms:

Underlined terms are commonly used in examinations and can be found in the glossary at the end of these notes.

1. Left/Back Margin
2. Column Width
3. Gutter
4. Right/Fore edge Margin
5. Head Margin
6. Foot Margin
7. Column Panel
8. Trimmed Size / Printing Area
9. Non Printing Area
10. Register Marks
11. Column Guides

(Return to contents page)
**Graphic Principles**

The following lists contain the recommended Higher Graphic Communication principles that lay the foundation of good design. There are variations for the principles, depending on the sources used for reference. These differences depend on the perceptions and experiences of the graphic designers that use them.

Recommended Principles for higher and advanced higher include:

- **Balance**
- **Contrast**
- **Unity**
- **Rhythm**
- **Proportion**

**Alternative Principles**

“Non Designers Design Book” by Robin Williams include:

- **Contrast**
- **Repetition**
- **Alignment**
- **Proximity**

It is important to understand the meaning of principles. They give direction in how to apply the graphic elements in a design.
**Balance:**

Balance is a condition; that is achieved by the arrangement of elements in a design. It could be describe as spatial harmony or equilibrium. Consider the whole page as if it were a balance scale. Too much of some thing on one side will tip the balance to that side.

Balance; refers to equalizing the weight of elements in a design.

- **Tension** can be introduced into a layout by deliberately upsetting the visual balance. This happens when we intuitively know something is wrong but cannot pick it out.

How we see a page effects the impression of balance that we sense. There are two centres on the page, the visual centre and the physical centre.

The physical centre is the measured centre of the page. Objects positioned here will appear to be lower then the centre of the page.

The visual centre is a position that is 5/8 from the left edge and 5/8 from the bottom. Objects positioned in this area seem to demand our attention.

Distributing the weights of elements in the page layout around this area will give the page a feeling of balance.

The example below illustrates how even a slight shift to one side or downward can alter the sense of balance.
In the following examples

- **Formal balance** is achieved when all of the elements on the page are placed giving a *symmetrical* appearance around the vertical or horizontal centre of the page.

Informal balance may be achieved when the elements on a page give an *asymmetrical* appearance to the page. Elements are positioned either side of the centre line in such a way that a sense of balance is achieved. The examples below show how elements can be positioned to provide a feeling of balance in the page. The example on the far right shows what happens if the distribution is weighted to one side.

Further on in the text we will see how:

- **Balance is influenced** by the elements that make up the design; lines, type, colours, shapes, space, illustrations and textures.

- **Balance is influenced** by the alignment, proximity, proportion, repetition and contrast of elements in the design.
Using Grids: Achieving Balance using Grids
Grids can be used to achieve balance by providing a structure on which to place the elements that make up the page layout.
Grids can have any distribution.
But choice will depend on the following things.

Selecting Grids: Using Page Structure and Balance
The choice between symmetrical and asymmetrical layout will have an effect on the grid choice.
Symmetrical designs can be quite formal and tend to be structured around simple grids such as single columns. Formal layouts can be a bit boring and may stifle your creative ability.
Asymmetrical layouts require much more flexibility and may require a more complex grid depending on the layout content.

Selecting Grids: Using the page elements and information
- **Content or Weighting of Page Elements.**
  Balance of text and graphics: This may include headlines, rules and illustrations etc.
- **Text;**
  Look at both amount of text and how it is broken down -- long articles, lots of short articles, mix of long and short articles. How many subheads? How many lines?
- **Photos & Illustrations**
  Things to look out for include;
  Grouping by size or type: Similarities in the type of illustrations or in the size of photos.
  Shape of elements: Rectangular elements or many irregularly shaped elements.

Selecting Grids: Complexity
Grids become complex if the following things happen:
- Large amounts of overlapping elements exist on the page.
- Many small pieces of body text or photographs will need to have a complex and detailed grid structure.
However, too many options in the use of the grid can destroy the underlying unity that the grid provides.

Selecting Grids: Layout Dimensions
The type of document layout will determine your grid choice. There may be decisions to make regarding the following (to name but a few):
- Two page
- Single page
- Margin Size
- Header & Footer Size
- Gutter Size
- Font Size
**Types Of Grid Structure**

**Single Column Grid**

A single column grid is easy to use. It’s also fine for large amounts of unbroken text and is therefore very economical. Generally it works best on A5 size (148 x 210 mm) rather than A4 (210 x 297 mm).

More interest can be added by going for a single column, which is narrower than the page.

Wide margin for heads and subheads, small illustrations, panels containing explanations or examples etc. can produce something with more life.

**Two Column Grid**

A two-column layout is often just as efficient as a single column layout. By using two, narrower, columns you can put more text on a page. Interest can be added by reducing the height of the columns then reserving the space for headings or graphics.

You can also add interest by using two columns of differing widths. It is very effective when the two columns different in content, for example if the narrow column is providing a running commentary on the wider one.

**Three Column Grid**

This is a fairly typical grid you might use for three columns: It is particularly useful where a lot of artwork has to be combined with text.

The relatively narrow columns will force the use of small fonts. The use of white space often helps to make the overall layout easier to follow.

Like the two-column layout, this one can quite usefully be mixed with headings spanning the whole page.

(Return to contents page)
Four Column Grid

A four-column layout can be lively and interesting, but it can all too easily be hopelessly confusing.

It works well with lists of things such as an index or an encyclopaedia.

Here’s an example of a fairly typical four-column grid:

The pages below are based on that grid.

It can be difficult to use on A4 paper because the columns are getting so narrow that a fairly small font must be used and quite a lot of hyphenation, which will make reading difficult.

It can produce interesting designs, especially if plenty of white space is used.

It can also be combined with two-column layout, a combination that works quite well for magazines.

Ten Guidelines for using grids:

1. Layouts based on grids are not appropriate in all cases.

Grids should fit the mix of elements rather than forcing elements to fit the grid. Let content guide your design and make your grid a partner in your page layout.

2. Lots of text with few graphics can use a simpler grid.

3. A newsletter, brochure, or magazine with many photographs usually requires a complex grid with many smaller units to give more possibilities for placing and sizing the photographs.

4. Newsletters, because they generally have more text, often use a columnar grid.

5. Elements on your page do not have to be confined to individual grid units.

6. You don’t have to always fill the entire grid unit either leaving some extra white space.

7. Gutters and margins are not off-limits. Bleed photos off the edge of the page.

8. Mix grids. A different grid than what is used through much of the publication might be appropriate to present content that varies greatly from the rest of the pages.

9. Use the grid system consistently.

(Return to contents page)
**Contrast:** a most important visual attraction!
Contrast or emphasis adds variety to a design. It is the variations of elements in the printed product.
Some elements of a layout stand out because of contrast and this can influence the balance of a page layout.
Contrast can be used to keep the attention of the reader and to keep the reader's interest moving from one element to another.
Contrast has a strong impact on the rhythm of a publication. Study the following examples and work out where your attention is focussed as you look from one to another.

Contrast is achieved *by making striking differences between elements in the design.*
Contrast is created *by the visual attraction of one element over another.*
Contrast is influenced *by visual size (mass), colour, tone, shape, space and texture.*

(Return to contents page)
**Unity (Proximity):** Carefully crafted bonding of elements!

Unity gives elements the appearance of belonging together. It is the positioning of all elements so that a consistent and pleasing layout is produced.

Unity gives cohesion to a design and makes the design elements appear to belong together.

Unity gives; group identity for linked graphic items such as business cards, promotional brochures, business plans, reports.

Unity is achieved; by creating a bonding or belonging together of elements within a single item / page or through a group of items / pages.

Unity is created; by the repetition or the consistent application of elements such as a colour scheme, shapes, type styles, alignment and proximity of page elements.

Unity is created; by the close alignment and proximity of page elements. This forms a visual link that enhances the feeling of unity in the page layout.

Unity is lost; when too much confusion and lack of focus is created by:

- Excessive amounts of contrasts
- Conflicting elements
- Lack of a visual centre
- Inconsistent layout of elements

(Return to contents page)
Rhythm (repetition, consistency):

Rhythm is a pattern of visual features that guide the reader’s eye. They can take many forms e.g. paragraph indents, large fonts, pictures, headings, sub-headings, highlights, changes of fonts, columns.

Rhythm gives flow and direction through a document or page containing graphical information. Attention is drawn to each important point of focus that the reader should address as progress is made through the document.

Rhythm can be created using repetition of particular elements. This should be done in a consistent way to maintain unity.

Rhythm can be created using contrast, to illuminate landmark focal points on the page, that draw the eye away from the flow of information.

Rhythm can be created using paragraph indents, bullet and number lists, highlights, underlines, lines and bold letters.

Rhythm can be created using guideline grids and structured page layout to organise body text.

Rhythm can be lost by inconsistency and confusion. Constant changes in the organisation of body text and frequent changes in font style will break the flow of the reader’s attention. Any arrangement of elements that confuses the reader about what to focus on will destroy rhythm.

Proportion:

This has a similar effect to the principle of contrast.

Proportion is the relationship between size and shape of elements on the page.

Proportion helps to achieve balance and unity in a layout.

Good proportion is achieved by regulation of size of elements on the page.

Proportion can be enhanced by the use of contrast or unity.

Proportion is about developing aesthetically pleasing relationships between each of the elements used in the layout.

(Return to contents page)
Elements of Graphic Design:
The principal elements that are used in this course are lines, shapes, mass, texture, and colour. These will be referred to in examinations. There are many other graphical features that could be described as elements of a display or page layout. This could be photographs, cartoons, logos, etc. Any object that plays a part in the design of a page can be regarded as an element.

Line:
Lines can have a number of characteristics, which will affect the appearance of a page layout.

- Lines can have special endings such as arrows, spots and square ends.
- Lines can be long or short, straight or curved.
- Lines can be horizontal, vertical, or diagonal.
- They create patterns.
- Lines can be solid, dashed, thick, thin, or of variable width.
- Lines can divide or unite elements on a page.
- Lines can denote direction of movement (as in diagonal lines and arrows).
- Lines can provide an anchor to hold elements on a page (such as lines at the top, bottom, or sides of a page).

Shape:
There are three basic shapes:

- Square
- Circle
- Triangle.

The triangle has the attitude of conflict or action.

The circle gives the feeling of protection or infinity.

Honesty or equality is associated with the square.
Square:

The square denotes honesty and stability.

Squares are familiar, trusted shapes. Because the vast majority of the text we read is organised and set into square and rectangular settings, it has become familiar, safe, and comfortable.

Squares and rectangles are probably the most common geometric shapes we encounter.
Most correspondence comes in square or rectangular form; the physical shape of the books, magazines, newspapers, and the rectangular columns of set text.

Some designers might equate square with boring.
Don’t forget the importance of comfort and familiarity. It’s true that other shapes can grab attention better than the simple square. Imagine how difficult it becomes to file everyday correspondence if letterheads came in a variety of triangles or freeform shapes. Try reading an entire book with all the text set in circles.

Circle:

Circles suggest infinity.
They also suggest protective encircling action.
They can denote free movement such as a rolling ball or a more controlled movement such as a spinning globe.
The sense of movement is often enhanced through shading or the use of lines.
Outside of logo designs, circles are less common elements of layout design, which makes them good for grabbing attention, providing emphasis, and breaking up familiar rectangular blocks of text.
You could set text in circles or simply use a circle as the background for more traditional blocks of text.

Some ways you can use circles:

- To symbolize infinity and protectiveness. Circles could suggest something well rounded or complete. Similar to protectiveness, circles could also imply security.
- Circles can suggest familiar themes (bullet holes, a stack of cannonballs, a bunch of grapes - or just about any round fruit or vegetable, a target, the earth).
- To highlight, organize, or set apart information using a solid or outlined circle. Try a freeform circle that looks like it was drawn with a marker or pen to highlight important text.
- Replace the letter O or other 'round' letters in text with a circular shape that suggests that letter. Try an orange in the word Orange or a basketball, baseball, or soccer ball to replace an O or other letter in the nameplate of a sports newsletter.
**Triangles:**

**Triangles suggest action.** They are dynamic and can direct movement (up, down, left, right — depending on which way they 'point') but rather than moving themselves, they point the way for the reader.

**Triangles may convey either conflict or strength.**

Triangles are suggestive of many different shapes and ideas. They can represent a religious Trinity, a pyramid, a flag or pennant, an arrow, a beacon.

**Some ways you can use triangles:**

- To symbolize action or conflict.
- In a logo, a triangle might be better suited to a growing, dynamic high tech company than the more stable, familiar square, for example.
- Use triangles to suggest familiar themes (flag, pyramid, arrow or pointer).
- A single or a series of triangles can point the eye to important information or act as an arrow to get readers to turn the page.
- To highlight, organize, or set apart information using a solid or outlined triangle. Use a triangle to suggest progression. Place it behind a ‘Top 10’ list or the steps to accomplish a specific task.
- Replace the letter A or V in text with a triangular shape that suggests that letter. Try a wedge of pie for the letter A in the phrase Amy’s Desserts.

**Mass:**

Mass refers to the size or amount of space taken up by an element.

The mass or solid, plus the shape, tend to give relationship with other elements.

The various weights of different shapes can be used to emphasize type styles.

**Texture:**

Texture is a part of every printed image.

The first reaction to visual texture is to touch the surface of the page.

However, this element is not usually tactile and no reaction would be received through the sense of touch.

Actual physical texture can be produce by embossing the paper.

**Colour:**

When colours are used in a layout, it causes that part of the layout to attract attention. Colour can have a strong emotional and psychological impact on the reader.

It can be used to add interest and to reduce boredom.

Yellow, orange, and red are considered warm colours and often denotes aggression, excitement, and danger. These colours appear to advance from the page.

Blue, green, and violet are considered to be cool colours and are associated with nature and passiveness. These colours appear to recede into the page.

Colour also refers to the tonality of the body text. This can be effected by the style and form of the selected fonts.
Example of Applying Elements and Principles:

The following example is an extraction from a village newsletter. It is an article describing issues that relate to local community police work.

There are a number of ways in which applying the principles of good page layout could help the design of this page.

- A two-column structure would help to avoid breaking up the sentences and headings.
- The proximity of each article’s body text and headings could be improved to provide more unity.
- The size (mass) of the logo and main heading could be improved to take up less space.
- Contrast could be used to separate each article and emphasise subheadings and points of special attention.
- Rhythm or flow could be improved by removing outlines from around the text frames and using contrast of type styles more effectively.
- The house silhouette could be repositioned to avoid breaking up the page.

The New Version has the following changes:

- It is based on a two-column grid with a gutter between.
- The headings text is a decorative font which is in contrast to the other fonts on the page.
- The police logo and the roof tops graphic have been positioned in closer proximity to the heading providing greater unity.
- The sub-heading font is consistent throughout and is four points larger than the body text font size. This provides unity and helps to establish rhythm.
- The articles are organised in positions of importance and also size for fitting into the page. White space is use to isolate each.
- Column lines and horizontal ruler lines are used to split up the page and provide emphasis to the rhythm of the page.
Steps in DTP Planning:

1. **Identify the type of document** that will be designed. Identify the following information.
   - a. What it is used for.
   - b. The nature of the information it contains.
   - c. Who will read the information it contains.
   - d. Who will disperse the information it contains.
   - e. How it will be used.
   - f. Its shape, size and material it is made from.

2. **Make a mock up of the medium to be used**; size and shape of the finished design. Do not include any graphics.

3. **Prepare the pre-layout planning sheet**.

4. **Identify specific information that must be included**; headings, sub headings, body text, illustrations and photographs. Collect or create examples of the information. Use photocopies, printouts and sketches, which are scaled to a suitable handy working size.

5. **Organise the information**. Lay it out in order of visual importance. Ask yourself these questions.
   - a. What is the most important piece of information?
   - b. How does the order of importance break down?
   - c. What will the reader focus on first?
   - d. What order of information should the reader follow through the document?

6. **Prepare Thumbnail Sketches** of ideas for the design. Investigate the following concepts:
   - a. The type of **balance** that could be used; symmetrical or asymmetrical.
   - b. The **rhythm** and flow of information.
   - c. The tonal **contrast** of information. (The colour of the document.) Tonal contrast can be used for highlighted headings, reinforcing **alignments** and creating visual interest. Investigate areas of “white space” that will exist.
   - d. The **proximity** can establish and reinforce relationships between elements. Investigate shapes and sizes for various elements such as blocks of body text, large headings, backgrounds and illustrations.

7. **Prepare Rough Layouts** for a few chosen thumbnails. These should include investigation of:
   - a. Font styles and type size.
   - b. Establishment of an underlying structure for the layout. This means identifying a layout grid, which could be used to fix the location of elements.
   - c. Establishing positions, relative to the grid, of margins, headers, footers, areas of white space, blocks of body text and other features of the page layout.

8. **Prepare Comprehensive layouts (presentation visuals)**. (Return to contents page)
Basic Rules for Graphic Design:

The main function of Graphic Design is to **MAKE AN IMPRESSION**.

The following points will help you in design for DTP

1. **Keep it simple.** One appropriate visual concept is often all that is required
2. **Avoid mixing layout styles.** Use either an asymmetrical or a symmetrical layout not both.
3. **Limit the number of visual elements on a page.** One picture says a thousand words' but too many pictures can actually reduce the impact of a page.
4. **Avoid 'junk type'.** Many DTP packages supply many different typefaces. Many are specialised typefaces and are not suitable for most general use. Think about legibility.
5. **Avoid mixing type faces.** Mixing of type starts to affect legibility and can make lettering look like a collage. (However, mixed type can sometimes be used to good effect in design of headings)
6. **Limit the number of typefaces in the publication to a maximum of three.** Often, careful adjustment of font sizes and weights will give all the variety necessary for a publication from one typeface
7. **Create a visual contrast.** Think about how you want the readers' eyes to move across the pages of the document.
8. **Create visual hierarchies.** Decide which elements are most important and arrange the pages of the document so that readers are drawn to these elements
9. **Make full use of white space.** A void filling pages up with too much information. An overloaded page often ‘turns the reader off’
10. **Avoid changes that are too subtle**, they can look like mistakes. Many familiar layouts for publications work because they are tried and tested. Be original but avoid being too 'smart'.
11. **Put Your Reader First** It’s easy to forget about the main purpose of design, which is to communicate. To produce design that speaks to your readers, you must first put yourself in their shoes.
   - Read the text before designing it.
   - Tell your readers what is in the text, with informative headlines.
   - Select pictures that tell the story.
12. **Use Pictures or Graphics to add Visual Interest:** It doesn’t matter whether you have produced a leaflet or a full length book, the first thing readers do when they pick it up is to look for the pictures. They immediately add interest to the page and catch the eye. Try and create graphic material to break up the text:
   - Turn tables into pie or bar charts.
   - Use graphic symbols like Dingbats in lists.
   - Make a feature of pullout quotes, sidebars, boxes, or drop capitals.
13. **Don't over embellish your design.** You are trying to produce an effective publication, rather than trying to impress an awards jury.  

(Return to contents page)
PAGE LAYOUT:

Layouts For DTP & Printing:

Layouts are an arrangement of graphic units or elements that are organised and planned for printing in a useable format. Graphic units or elements include:

- Headings
- Text matter
- Sub-headings
- Illustrations
- Photographs
- Combinations of ideas and thoughts used in designing and planning the finished printed product.

Preparation

The subject of the design should be research by first defining a design brief and preparing a specification and then collecting and organising information relating to the subject.

Planning

A printed product or job must be well planned. A definite predetermined plan is very necessary. The production of a complete set of layouts will require:

- Thumbnail sketches
- Rough layouts
- Comprehensive layouts

Value of good planning

Graphic planning allows

- Generation and recording of initial design ideas.
- Review and revision of thoughts.
- Printed work will be completed in less time.
- Planning of jobs and functions of specialist workers can be done leading to the final product.
- Doubts and questions about the final design and product are kept to a minimum.

Requirements of a good design plan

The final product will have added value if the following are achieved

- Spelling, wording, and the placement of material is accurate.
- The client’s specification for the finished product is accurately met.
- Satisfaction in the final product is achieved by
  - The client
  - The commercial printing plant management
  - The skilled workers who have fulfilled a particular requirement.
Pre-Layout Planning

A pre-layout planning form should be completed. This will help form the ideas of the person who is going to originate the printed job. Each of the 12 questions that follow should be answered and recorded for reference during the layout preparation:

Objective of the product: What is the purpose of the finished product?
- To sell something.
- Give information.
- Provide reference information.

Target group: Who will use the printed material? The design approach would be different for each group:
- Personal - individuals
- Scientific - specialists
- Teenagers – age and gender groups
- Some other group

Personality of the product: The choices regarding type of paper, typography (font style and setting) and illustrations depend on the intended personality of the finished product. Should it be:
- Sophisticated
- Gaudy
- Dignified
- Humorous
- Or have some other quality?

Style of finished product: What kind of elements will it contain?
- Photographs - realism
- Typographic (text only) - informative
- Cartoons - entertaining
- Illustrations - technical
- A combination of many things

Layout format: Will the finished product be a:
- Booklet
- Folder
- Bulletin
- Brochure
- Pamphlet
- An entire book

(Return to contents page)
**Approximate trimmed dimensions:** What will be the physical size of the printed product? This will affect which standard paper size can be used.

- Standard Sizes
- Non Standard Sizes

**Approximate number of pages:** Will both or one side be printed on each sheet? Will the sheets be folded? Will there be several pages?

**Approximate number of copies:** The number of copies desired often determines the printing process used.

**Finishing and Binding requirements:** Will the printed sheets from the press or duplicator need to be trimmed, folded, scored, or bound together by one of several methods?

**Layout required:** Does the customer require thumbnail sketches, a rough layout, and a comprehensive layout.

**Estimated hours for completion:** How long will it take to complete the entire job? The answer to this question will depend on the answers to the ten previous questions, and will assist in making a cost estimate.

**Approximate date of completion:** This involves consideration of the time available per day, and the number of hours or days required.
### DTP & Printing: Pre-layout Planning Sheet:

**Project:** ______________________  **Pupil:** ________________

Information about the proposed graphic product’s layout should be entered for each of the following questions.

<table>
<thead>
<tr>
<th><strong>Objective of the product.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the purpose of the finished product?</td>
<td></td>
</tr>
<tr>
<td>1. Selling</td>
<td></td>
</tr>
<tr>
<td>2. Information</td>
<td></td>
</tr>
<tr>
<td>3. Reference</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Target group.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Who will use the printed material?</td>
<td></td>
</tr>
<tr>
<td>The design approach would be different for each group:</td>
<td></td>
</tr>
<tr>
<td>1. Personal</td>
<td></td>
</tr>
<tr>
<td>2. Scientific</td>
<td></td>
</tr>
<tr>
<td>3. Teenagers</td>
<td></td>
</tr>
<tr>
<td>4. Some other group?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Personality of the product.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The type of paper, typography, and illustrations depend on these decisions. Should it be:</td>
<td></td>
</tr>
<tr>
<td>1. Sophisticated</td>
<td></td>
</tr>
<tr>
<td>2. Gaudy</td>
<td></td>
</tr>
<tr>
<td>3. Dignified</td>
<td></td>
</tr>
<tr>
<td>4. Humorous</td>
<td></td>
</tr>
<tr>
<td>5. Some other quality?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Style of the finished product.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What will it contain? Will it contain:</td>
<td></td>
</tr>
<tr>
<td>1. Photographs</td>
<td></td>
</tr>
<tr>
<td>2. Typographic (text only)</td>
<td></td>
</tr>
<tr>
<td>3. Cartoons</td>
<td></td>
</tr>
<tr>
<td>4. Illustrations</td>
<td></td>
</tr>
<tr>
<td>5. A combination of many things</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Layout format.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Will the product be a:</td>
<td></td>
</tr>
<tr>
<td>1. Booklet</td>
<td></td>
</tr>
<tr>
<td>2. Folder</td>
<td></td>
</tr>
<tr>
<td>3. Bulletin</td>
<td></td>
</tr>
<tr>
<td>4. Brochure</td>
<td></td>
</tr>
<tr>
<td>5. Pamphlet</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Approximate trimmed dimensions.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What will be the physical size of the printed product? This will affect which standard paper size can be used.</td>
<td></td>
</tr>
<tr>
<td>1. Standard Sizes e.g. A4, B5</td>
<td></td>
</tr>
<tr>
<td>2. User defined</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Approximate number of pages.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Will there be:</td>
<td></td>
</tr>
<tr>
<td>1. One sheet printed on only one side or on both sides?</td>
<td></td>
</tr>
<tr>
<td>2. A sheet printed on both sides and folded?</td>
<td></td>
</tr>
<tr>
<td>3. Will there be several pages?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Finishing and Binding requirements.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Will the printed need to be:</td>
<td></td>
</tr>
<tr>
<td>1. Trimmed</td>
<td></td>
</tr>
<tr>
<td>2. Folded, scored, or bound together by one of several methods?</td>
<td></td>
</tr>
</tbody>
</table>
Design Process & Layout Procedure:
All design activity requires a clear objective. If I ask you to go away and design something you will be likely to ask questions such as; What will I design? What is it for?

Preparation:
It is impossible to work in an information vacuum when doing graphic design. There are certain things that need to be provided before work can commence.

1. A specific task; (design brief) either self appointed or provided.
   • An original design task.
   • A redesign task.

2. An outline of the expected result; (specification) which gives clear guidance on the following.
   • Target audience; users of finished publication.
   • Visual qualities it must posses; colour schemes, format, media, mood it should evoke, associations it must make, etc.

3. The information it must provide:
   • Illustrations
   • Body text
   • Photographs, etc.

4. Graphic Medium to use for preliminary sketches and layouts.
   1. Pencils, Markers, etc.
   2. Layout paper.
   3. Photocopy facilities.
   4. Paper Cutting equipment.
   5. Drafting aids.

(Return to contents page)
Preliminary Work:

1. **Understanding your information:**
   The information provided for or researched by the designer should be thoroughly read and digested before work begins. This task could involve interviews, reading or studying images. Having a good understanding of the subject is extremely important. This could influence the design in the following ways:
   - Empathise with the user group.
   - Get a feel for the design possibilities that are evoked by the subject or focus of the work.
   - Understand the needs of the client group more fully.

2. **Sorting your information:** The Information provided and notes made should be sorted. Selection should be made of the material that may be of use in the design task.
   - Photographs
   - Illustrations
   - Body Text; that provides the bulk of information on the page.
   - Headings and Sub-Headings, which may be needed.

The Design Process:
The following sequence is used for preparing graphic designs and preparing printing materials.

Three forms of illustration are used in the process
   - Thumbnail sketches
   - Rough layouts and
   - Comprehensive layouts.

This involves constant development and evaluation of ideas against a design specification.

Discussion with the client will take place after each stage of the process.

As the process progresses alterations can easily be made between the thumbnail sketches and the rough layouts, and again between the rough layouts and the comprehensive layout.

**Thumbnail Sketches**
Several thumbnail sketches are usually prepared. These are used to illustrate ideas to clients and to share ideas in the early design stages.

The person who is ordering the product will select one of the designs from these sketches.
**Rough Layouts**

The *rough layout* is:
- made up from the thumbnail sketch chosen for development.
- The same size as the final product.
- Contains all of the copy and illustrations.

**The Comprehensive Layout**

The *comprehensive layout* is:
- Based upon the general arrangements of the thumbnail sketch and the rough layout.
- A precision layout that shows the customer what the final product will look like.

**Design and Layout considerations**

Copy analysis and knowledge of the job is essential when designing a job. Designers must thoroughly understand the meaning of the copy before attempting actual work. It is time well spent.

To hit upon the correct formula for the design, there are certain considerations that must be kept in mind. These are in indicated in the following list:

- Planning is important.
- Design process and layout stages are essential to obtain quality products.
- Make it readable. A printed product is designed to give information.
- A layout is a blueprint, a master plan.
- Compose and arrange the final product in the appropriate media with the actual type, illustrations, and photographs.
- Simplicity is important.
- Knowledge of type and typography is necessary.
- The printers' point system must be understood.
- Basic design elements and principles must be understood.
- Knowledge of colour and its effect on people are important.

(Return to contents page)
Thumbnail Sketches:

Thumbnail sketches are simple sketches of ideas. The designer’s client can see the ideas and then choose the layout, which he or she prefers. Thumbnail sketches serve these three primary purposes:

- **Graphically preserve ideas**
- **Visually portray ideas**
- **Compare two or more ideas visually**

Before thumbnails are produced the designer must obtain all the information (copy) that will appear on the final product. The originator of the planned printed product should have this information readily available.

Preparation of thumbnail sketches should begin:

- Immediately after the desired product has been selected.
- After completion of the pre-layout planning sheet.

**Method of preparation**

1. Prepare the pre-layout planning sheet and compile or list the copy.
2. Choose the final shape and size of the printed product.
3. Decide on the balance and layout structure for each thumbnail.
4. Sketch the thumbnails, in correct proportion, one-quarter size.
5. Organise the copy elements in order of importance.
6. Block and shade areas of space in the approximate position that each element is desired. This should be proportional to the shape and size of the final product.
7. Use straight line to represent type that is 12-pts or smaller in size. Do not necessarily use lettering for either the large or small type.
8. Outline the space for illustrations or photographs. Within this space, sketch the illustrations or content of the photograph. This permits another person studying the sketches to obtain a basic idea of the content. Detail is not needed for thumbnail sketches of illustrations or photographs.

**Tips**

- Sketch several ideas from which a final selection can be made.
- Prepare at least four thumbnails for any range of copy.
- Prepare as many thumbnail sketches as you have ideas.
Rough Layout:

This layout is an improvement or refinement of a thumbnail sketch. Each rough layout may contain ideas from more than one thumbnail sketch.

The purposes of a rough layout are to:

- Force a selection of one of the several sketched ideas
- Begin refining a specific idea
- Provide a tangible item that can be studied and changed.

Rough layouts can be considered as pre-final product.
The rough layout should reasonably resemble the finished product.
It can be used as the basis for the final product without the need to produce a comprehensive layout.
For client approval and comparison it will be necessary to produce at least two rough layouts.

Method of preparation

1. From the thumbnail sketches, select ideas that best presents the content of the final product.
2. The layout must be drawn full size.
3. Refer to a type specimen book and select the type font(s) you intend to use in the design.
4. Block or outline the area that will be devoted to type and illustrations.
5. Letter all type within the rectangular outlined areas, based on the copy. Use straight lines to represent the x-height of 12-pt type and smaller.
6. Sketch the illustration(s) within the outlined areas. They should be of a higher quality and contain more detail than a thumbnail sketch illustration.
7. Study the rough layout; make any additions/changes.
8. Consult the client of the final product as this gives the client the opportunity to suggest changes if necessary.

(Return to contents page)
**Comprehensive Layout (Presentation Visuals):**

The comprehensive layout is the most important step in the production of a printed work. It is the master plan or blueprint of the finished product. It allows the designer and the client to see the finished product and to make changes if necessary.

The comprehensive layout will contain all of the information needed to guide technical specialists who will produce the final product.

**Method of preparation**

1. Study the rough layouts.
2. Choose the colours. *Use coloured pencils or marking pens to represent the colour of each element.*
3. Letter all type in the exact position desired. *Make the type look like the actual kind.*
4. Lines should be used to designate the correct position of type, even if the layout contains 12 point type or smaller. *For small type a written copy should be attached.*
5. Draw the illustrations carefully in the correct position.
6. If photograph(s) or illustration(s) are used, block the space for them, and attach the glossy print if it is available. *If the photographs have not yet been taken, give directions as to the content, and; where the subject or photograph contents can be obtained.*
7. On completion of the layout prepare an overlay sheet to protect the finished work.
8. Thoroughly review the layout. Check that:
   - All copy is included
   - Full production information is provided on the overlay sheet.

Most designs involve two very different completed layouts.

One may be the carefully drawn and coloured finished comprehensive (colour visual) for the client.

The other is visually much simpler, but technically more detailed and is produced for the printer. It serves as the equivalent of the architect’s working drawing. It is referred to as the:

- Working layout
- Printers’ layout
- Composing room layout

(Return to contents page)
**TYPEFACES:**

**Type Terms**

Typefaces were named for the following reasons:

- Original designers' name (Baskerville, Bodoni, Garamond, Goudy)
- Uses to which they were applied:
  - Times Roman was designed for the *London Times*.
  - Century and Avant Garde were designed for *Century* and *Avant Garde* magazines.
- Characteristics; Excelsior and Paragon were designed for high legibility
- Designer's fancy; Perpetua, Souvenir, Centaur.

Typefaces are also given generic group names as well as brand names
e.g. different type-founders (*type makers*) call Times Roman different names such as Times New Roman, Geneva, and English.

To identify type or recognise a font, you must know what features define their form.

Differences amongst the thousands of typefaces available today can be minute.

The fundamental features of type are labelled in the following diagram:

---

**Basic anatomy of type**

- **x-height** The height of the lower case letters such as ‘x’, ‘a’, ‘e’.
- **Ascender** The stroke of a letter which rises above the Mean line as ‘k’, ‘l’, ‘h’.
- **Descender** The stroke of a letter which hangs below the Base line such as ‘p’, ‘y’, ‘g’.
- **Mean line** An imaginary line which determines the height of lowercase letters; ascenders rise above the mean line.
- **Base line** An imaginary line on which all characters rest; descenders hang below the base line.
- **Body size** Size of the type being used; measured from the end of the ascender to the end of the descender.
- **Serif** Small strokes and cross-lines at the ends of major lines.
- **Set width** Width, in units, allowed for each letter, which varies between letters and typefaces.
- **Cap Line** The height of capital letters. Depending on type design, capitals may be taller/shorter or same height as ascenders.

* (Return to contents page)
Categories of Type:

Type Flexibility
Typefaces used and purchased by a publisher must be applicable in many specific ways.

- Type design must have the flexibility to be used in a wide range of design and publication needs.

Problems that make this difficult:

- Not all typefaces that are used have the same number of variations
- Not all typefaces are available on the output device that must be used.

Fonts
Popular typefaces are available in three different alternatives:

- Commercial font,
- Expert font
- Pi font.

Commercial type font
This contains the usual range of characters that are needed for most forms of typesetting:

- One complete assortment of alphabet letters comprised of capitals and lower case, numerals, punctuation, special characters, and symbols.

Purchasing the same font from two different type foundries (type makers) may differences in certain special characters.

In Desktop Publishing, extra care must be taken when working across two or more computer platforms because certain characters from the same font and type foundry. There may be differences between fonts accessible on the PC platform to those available on the AppleMac.
**Expert fonts**

**Alternate Character Fonts**

*Expert fonts* are limited to fonts that are the most popular typefaces. These fonts contain special characters such as ‘ligatures’, ‘small caps’ and ‘swash’ letters that are not normally used, or needed, in the everyday world of commercial typesetting.

For certain classes of bookwork and high-class typesetting purposes, their inclusion forms an invaluable addition to the finished result.

**Swash Character Font**

It is unfortunate that in many cases, the actual number of characters that type foundries include into some of their expert fonts is small, the purchase of additional fonts may become necessary to service particular typesetting needs.

**Pi fonts**

*Pi fonts* contain a collection of special characters such as mathematical, monetary or decorative symbols, e.g. 

Pi Font — Zapf Dingbats

Most manufacturers will make a pi font to fit your need using standard characters or even develop new ones to suit you.

*Symbol, Carta, and Zapf Dingbats* are examples of common pi fonts.

(Return to contents page)
Series of fonts
Irrespective of the style of font you use, if the design is readily available in a range of sizes, e.g. 10-, 12-, 14-, 18-pt, etc. and has the same name, then it is regarded as being a series.

The actual range of sizes available in a font is dependent upon a number of interdependent factors such as:

- Application software: e.g. Quark Xpress; Microsoft Word; Freehand.
- Utility software, e.g. Adobe Type Manager.
- Font format, e.g. Type 1, Type 3, TrueType.
- The type of output device being used, e.g. a PostScript laser printer has an infinitely larger series for its fonts than does a non-PostScript laser printer.

Font Family
If a number of fonts have the same name and general characteristics of face, e.g. Times Roman, Times Bold, Times Roman Italic, etc. then they are known as a Family.

The majority of fonts in common use have at least four variants, i.e. normal, italic, bold, and bold italic.

The popular type design used right (Helvetica), has a family of over 50 variants.

Many decorative and script style fonts such as ALGERIAN, ARNOLD BOECKLIN Commercial Script and Park Avnue, do not have a range of different variations and are usually restricted to a single font.

Basic Type Styles
Out of the many thousands of font styles there is a bewildering choice but these can be broken down into six basic styles.

They are broad groupings of font styles that have similarities.

The similarities between fonts within a group should be noted so that it is possible to distinguish each group.

The six groups are:

Oldstyle  Modern  Slab Serif  Sans Serif
Script     Decorative
Oldstyle Fonts

Typefaces created in the “old style” are based on the hand lettering of scribes from the 14th century. Oldstyles always have serifs. Serifs of lowercase letters are always at an angle (the angle of the pen).

All the curved strokes in the letterforms have a transition from thick to thin, technically called the “thick/thin transition.”

This varying contrast in the stroke is relatively moderate.

If you draw a line through the thinnest parts of the curved strokes, the line is diagonal. This is called the stress.

Oldstyle type has a diagonal stress.

Some examples of Oldstyle fonts are shown:

Goudy    Times Roman    Baskerville    Garamond

These type-face styles all look pretty much the same. Their “invisibility” is exactly what makes old styles the best type group for extensive amounts of body text.

There are rarely any distinguishing characteristics that get in the way of reading; they don’t call attention to themselves. If you’re setting lots of type that you want people to actually read, choose an Oldstyle.

Modern Fonts

In the 1700s, smoother paper surfaces, more sophisticated printing techniques, and a general increase in mechanical devices led to type appearing more mechanical.

New typefaces no longer followed the pen in hand style.

Modern typefaces have serifs, but the serifs are horizontal instead of slanted, and they are very thin.

Like a steel bridge, the structure is severe, showing lots of contrast with a radical thick/thin transition in the strokes.

There is no evidence of the slant of the pen; the stress is perfectly vertical.

Modern typefaces have a striking appearance, especially when set very large and have a cold, elegant look.

Because of their strong thick/thin transitions, most moderns are not good choices for extended amounts of body copy.

The thin lines almost disappear, the thick lines are prominent, and the effect on the page is called dazzling.”

Some examples of Modern style fonts are shown:-

Modern No.20    Onyx Style    Niagara Engraved
Slab Serif Fonts
Advertising arrived with the industrial revolution. This new concept appeared when mass production of consumable goods became possible.
At first, advertisers took modern typefaces and made the thick strokes thicker.
This type when seen from a distance appears as vertical lines, like a fence.
The obvious solution to this visual problem was to thicken the entire letterform.
Slab serifs have little or no thick/thin transition.
This category of type is sometimes called Clarendon, because the typeface Clarendon is the epitome of this style.
They are also called Egyptian because they became popular during the Egyptomania phase of Western civilization.
Many typefaces in this category were given Egyptian names so they would sell e.g. Memphis, Cairo, Scarab.
Many of the slab serifs that have a slight thick/thin contrast such as Clarendon or New Century Schoolbook are very high on the readability scale.
This means they can easily be used in extensive body text.
Slab Serif styles present an overall darker page than oldstyles because their strokes are thicker and relatively consistent in weight.
Slab serifs are often used in children’s books because of their clean, straightforward look.
Some examples are shown: Rockwell, Lucida Fax

Sans Serif Fonts
The French word “sans” translates into the English word “without”.
Sans serif typefaces are those without serifs on the ends of the strokes.
They have the following characteristics:
- A clean visual image on the page
- Come in different weights to add variety e.g. (light, bold, black, heavy).
- Large sizes convey a no nonsense message
- Small sizes appear neat and tight.
Sans fonts are best used in the following way:
- For headlines and in boxed text.
Too much can be exhausting for the reader.
The idea of removing the serifs was a rather late development in the evolution of type, and didn’t become wildly successful until the early part of the twentieth century.
Sans serif typefaces are almost always “monoweight,” meaning there is virtually no visible thick/thin transition in the strokes; the letterforms are the same thickness all the way around.
Examples of these include: Arial, Bellgothic, Century Gothic
**Script Fonts**
The script category includes all those typefaces that appear to have been hand lettered with a calligraphy pen or brush, or sometimes with a pencil or technical pen.

- Blackadder
- Comic Sans
- Freestyle Script
- Harlow Solid Italic
- Informal Roman

Scripts should be used sparingly.
The fancy ones should never be set as long blocks of text and never as all capitals.
They can be particularly stunning when set very large.

**Decorative Fonts**
Decorative fonts are easy to identify.
If the thought of reading an entire book in that font makes you feel ill, you can probably put it in the decorative group.
Decorative fonts are great fun, distinctive, easy to use, often cheaper to buy, and there is a font for any whim you wish to express.

- Ravie
- Jokerman
- Magneto-Bold
- Newtron icg
- Curlz MT
- ALGERIAN

Because they are so distinctive they are visually powerful and their use is limited,
When using a decorative type face, go beyond what you think of as its initial impression.
For instance, if ‘Snap ITC’ strikes you as informal try using it in a more formal situation and see what happens.
If you think Juniper carries a Wild West flavour, try it in a corporate setting or a flower shop and see what happens.
Depending on how you use them, decorative fonts can carry obvious emotions, or you can manipulate them into carrying suggestions very different from your first impression.
Designing with Type Styles:
Type is the basic building block of any printed page. It is often necessary to design a page with more than one type style.

Headings, Sub Headings and Body Text Fonts:
When there is more than one of anything, a dynamic relationship is established. In Type, there is usually more than one element on a page. A page of plain body text often has headings or subheadings or page numbers. Relationships between the page elements should be clear and obvious.

Two benchmarks should be applied
- Aesthetic appeal is enhanced
- Communication is enhanced.

Page Layout and Organisation:
The type elements on the page should be organised to
- Provide a clear focus for the readers’ attention.
- Have specific purpose in position and style.
- Provide rhythm, which allows the reader’s eye to flow through the page in a certain way. This rhythm should be instantly recognisable at a glance. Readers should not have to search for the flow of the piece.

Applying Principles:
The following principles of design play an important role in the creation of effective type setting.

Contrast     Alignment     Rhythm     Shape and Proportion

These principles may be applied by manipulating the following characteristics of the type styles.

Size     Weight (or Mass)     Structure     Form     Direction     Colour

Contrast in the appearance of type styles on the page makes the biggest impact. Emphasising the differences between elements makes the design look planned and deliberate.

Differences, which are small and not clear, tend to create conflict and confusion. This reduces the legibility of the text and makes reading difficult.
**Type Size:**
Exaggerating the size of decorative fonts or special characters can create appealing contrasts. Using mixtures of Caps and No-Caps can also create contrast particularly if the size of the caps is exaggerated.

Type size in headings can have a big impact on the amount of space taken. Compare the two below.

**TYPESIZE**

**Type Size**
The overall length of the caps heading is longer.

**Form:**
This refers to the contrasts in visual shape of the type. Shape of type has a great impact on our ability to distinguish words. When experienced readers look at words they recognised the word by its overall shape rather than by reading each letter of the word. Differences between Caps, non-caps and italic forms can effect how we see words.

Glance quickly at the following example and decide which is easiest to read.

**LEGIBILITY**

AFTER LOOKING AT THE EXAMPLE SHOWN ABOVE IMAGINE IF A LARGE AMOUNT OF BODY TEXT WERE DONE SOLELY IN CAPS. WOULD YOU GET TIRED READING?

This effect is created because there are few differences in the height of the text and the words are not clearly formed. We have to work hard reading each letter to get the meaning of the word.

**Weight:**

*Body Text: For a font to be legible the contrast between thick and thin strokes should not be too pronounced.*

E.g. Times New Roman

Fonts that have sharp contrasts are more difficult to read, particularly when printed on a shiny paper.

E.g. Bodoni Highlight ICG

In fonts that have too little contrast it is more difficult to tell individual letters apart.

E.g. Elegance Light
Headings and Sub Headings:

Type font styles should emphasise the contrasts between thick and thin. This contrast will provide interest and draw attention to the heading.

Making type bold will also increase the visual weight.

Increasing the weight of headings, sub headings or parts of the body text will draw the reader's attention and help to provide rhythm in the piece guiding the reader through to the end.

Structure:

Structure refers to the form of the strokes within the font. There are various font styles.

E.g. Sans Serif, Old Style (serifed fonts), Slab Serif.

Mixing font styles that have slightly different structures can create confusion.

It is better to mix type styles that have exaggerated differences. This could also apply in the use of italics.

Compare the two examples below.

Example 1 has two types of sans serif fonts.

Example 2 has a mix of serifed and san serif fonts and also italics. Which is easier to read? Look at the contrasts in the font styles.

Example 1.

“You can create balance with the three elements (text block, graphic, vertical text) here but in the first example they appear to be just random elements with no unity or balance. In the second "Balance" example the text block and graphic are resized to bring them closer together and better balance each other.”

Example 2.

“You can create balance with the three elements (text block, graphic, vertical text) here but in the first example they appear to be just random elements with no unity or balance. In the second "Balance" example the text block and graphic are resized to bring them closer together and better balance each other.”
Direction:

Direction can be suggested in two ways. The physical orientation of text can be adjusted such as slanting or arcs.

The layout of body text and headings can suggest movement.

Other elements such as lines and lines and shapes and colour can emphasise this.

Texture:

Body text can give a feeling of visual texture. This effect is similar to making rubbings of textured materials. Line spacing, letter spacing, type structure and form, font size and weight, can all affect the visual texture.

Agency FB Text Fonts: The examples you’ll find here demonstrate varying degrees of each of the six principles of design in a before and after format. View them individually and as a whole to see how different principles are applied. How might you do any of these differently? Note: The text, not always readable in the examples, is the same as the definitions in Lesson 1. You can create balance with the three elements (text block, graphic, vertical text) here but in the first example they appear to be just random elements with no unity or balance. In the second “Balance” example the text block and graphic are resized to bring them closer together and better balance each other.

High Tower Text: The examples you’ll find here demonstrate varying degrees of each of the six principles of design in a before and after format. View them individually and as a whole to see how different principles are applied. How might you do any of these differently? Note: The text, not always readable in the examples, is the same as the definitions in Lesson 1. You can create balance with the three elements (text block, graphic, vertical text) here but in the first example they appear to be just random elements with no unity or balance. In the second “Balance” example the text block and graphic are resized to bring them closer together and better balance each other.
Colour:
The impact of true colours that can be identified on the colour spectrum may be confusing if over done in body text. The main considerations are if the colour is receding or advancing.
Advancing colours tend to be hot such as reds, oranges and yellows. They appear to lift from the page.
Receding colours tend to be cooler colours such as blues, greens and purples. They appear to sink into the page.

In the typesetting industry, colour is a term used to describe the intensity of the body text and its impact on the complete page.

Two examples are given.
Notice the tonality or colour that the text makes. In Example 1 there is more white space around the words and the small case letters (x height) are smaller. The impression is lighter. Selecting appropriate font styles or adjusting the kerning and line spacing can also create this effect.

**Example 1.** The examples you’ll find here demonstrate varying degrees of each of the six principles of design in a before and after format. View them individually and as a whole to see how different principles are applied. How might you do any of these differently? Note: The text, not always readable in the examples, is the same as the definitions in Lesson 1. You can create balance with the three elements (text block, graphic, vertical text) here but in the first example they appear to be just random elements with no unity or balance. In the second "Balance" example the text block and graphic are resized to bring them closer together and better balance each other.

**Example 2.** The examples you’ll find here demonstrate varying degrees of each of the six principles of design in a before and after format. View them individually and as a whole to see how different principles are applied. How might you do any of these differently? Note: The text, not always readable in the examples, is the same as the definitions in Lesson 1. You can create balance with the three elements (text block, graphic, vertical text) here but in the first example they appear to be just random elements with no unity or balance. In the second "Balance" example the text block and graphic are resized to bring them closer together and better balance each other.

(Return to contents page)
Legibility can be affected by the overall colour of the page. The relative size of the lower case (the x height) and capital letters (the cap height) is an important factor in their legibility.

Lower case letters can be as little as half or bigger than two-thirds the height of the capitals.

**E.g. High Tower Text or Lucinda Bright**

In some fonts the cap height is less than the height of the ascenders. This attribute in a very legible font like Californian is an advantage where the setting contains a lot of initial capital letters.

It makes the capitals less prominent, adding to the even colour of the page.

Fonts that exhibit too many quirks are not good for continuous reading and can't be considered as ‘workhorse’ fonts.

Wide, splayed serifs and complex characters can reduce legibility.

E.g. Perpetua or **Elegance Light** or **ARNOLD BROCKLIN**

(Return to contents page)
Glossary of common desk top publishing (dtp) terms:

Students' abridged version

A

Alignment
Positions of text lines on a page or column.
e.g. Aligned left (flush left, ragged right)
Aligned right (flush right, ragged left)
Justified (flushed on both left and right)

Arabic numerals
The numerals in common use: 1, 2, 3, 4, 5, 6, 7, 8, 9, 0 (as distinct from Roman numerals: I, n. III, IV, v, etc.)

Artwork
Any black and white, or colour, original prepared for reproduction.

Automatic hyphenation
The automatic insertion of a hyphen in a word that does not fit on the end of a line.
The page layout software normally checks an internal dictionary of words to make sure that the word can be hyphenated before insertion.

B

Banner
In newspaper work, a main headline running across the top of the page. Often used to describe the title heading on a newspaper or journal.

Baseline
In type, the line on which both capitals (e.g. G, H) and lowercase (e.g. x, m) letters stand

Bleed
To bleed is to extend an artwork graphic or photographic frame beyond the trimmed edge of the page. The bleed is the amount by which the image extends beyond the trimmed edge - commonly 3mm.

Bold type
A heavier, blacker version of a type (commonly used with Roman type)

Box
Text that is ruled off on all four sides.

Bullet / Blob / Cannon ball
A symbol, e.g. large dot, square, asterisk, etc., which is used to emphasise key points in text. Bullets are often used to highlight lists within a block of text.

(Return to contents page)
Camera-ready-copy
Fully prepared page(s) of text and graphics ready for photographing for reproduction by a conventional printing process, e.g. offset lithography.

Caps
Capitals, upper case letters

Cap height
The height of capital letters in a given font.

Caption
The descriptive text accompanying an illustration.

Centre-spread/fold
The pair of pages that come at the centre of a folded section (e.g. pages 4 and 5 in an 8 page section)
Note: A double-page layout design is often used for a centre-spread in magazines and newspapers.

Column
The vertical strip, or band, on a page into which text can be placed.
Note: The columns on a page are usually set up before frames containing graphics, or photographs are located on the page. The columns often provide a structure to build the page.

Column guides
Non-printing screen page guides denoting margins and columns

Column rules
Lines (rules) inserted between columns of text

Column width
The horizontal size or width of a column.

Copy
Any matter - words or illustrations - such as handwritten text, typescript, photographs, artwork which are to be reproduced by printing.

Crop/Cropping
To mark artwork and graphics in order to indicate which portion is to be reproduced. In DTP: Cropping is the on-screen cutting of photographic or graphic images to remove excess material using a frame grabbing process. Crop marks are the intersecting lines that page layout packages print at the corners of a page if the actual page size is smaller than the paper on which it is printed. The crop marks indicate the actual printable page.

Cut-off rule
A horizontal line (rule) printed across text columns to separate different text items - usually in newspapers and magazines.
Descender
The lower portion of lowercase letters which drop below x-height For example: g, j, p, q, y.

Desk Top Publishing (DTP)
The creation of a whole publication on computer, and preparing it for printing without using the traditional processes of typing, typesetting, cutting, pasting and layout.

Display type
The larger sizes of type - i.e. those sizes used for headlines. (14 pt and above)

Facing page
Two pages which face each other, when the publication is open, in a double sided publication - e.g. book, magazine. The even numbered page is on the left, the odd numbered pages are on the right.

Folio
A printed page number in a publication.

Font (Fount)
Is a set of type in one size and style. In DTP, ‘font’ is used to describe ‘type styles’ the size of which can be changed by the operator.

Foot (margin)
The margin at the foot of a page in which the footer is usually located.

Footer
A line of text/or page number (folio) placed at the bottom of the page which is repeated throughout the main body of the document. (See Header)

Footnote
Text placed at the bottom of a page prefixed by a superscript number (or bullet character), which is cross-referenced by the same character in the text. Footnotes are used to provide additional or subsidiary information.

Format
In DTP terms, is the arrangement of text on a page defined by the page size, alignment and text style. Formatting means applying a style or alignment to a document or paragraph.

Frame/Frame grab
DTP packages use frames to capture images, or inputted text, in order that they can be manipulated separately on a page and if necessary worked on using separate software.
G

Graphic
Line, box, circle options available within page layout packages. An illustration/artwork prepared on a paint, draw, CAD, graph applications package or captured by image scanner which is then imported into the page layout package.

Grid
All CAG systems provide 'transparent' grids; patterns which appear on the screen as drawing aids but do not necessarily form part of the drawing. Grids are used to divide the page up into orderly areas with which to structure the printed elements of the page. Grids are very important tools in designing DTP layouts.

Guide
Non-printing lines on the screen page (usually dotted) which mark grid lines, columns, margins etc. These are intended to assist in the placement on text and graphics on the page.

Gutters
DTP -refers to the spaces between columns on a page.

H

Handles
The small rectangles, or other icons, which surround a selected frame. Handles allow the frame to be resized, moved, or rotated independently of the other items on the DTP page.

Hard copy
Any copy of drawings, or documents, produced on a printer, or plotter.

Head (margin)
The margin at the top of a page in which the header is usually located.

Header
A line of text and/or page number placed at the top of a page which repeats throughout the main body of the publication. (see: Footer)

Headline
Line or lines of type set in a display (large) size of type and placed above accompanying text. A headline usually guides the reader on the content of the body text. A headline may be repeated on the top of each page of a publication as a header, or may be used only once at the beginning of the publication.
I

Import
This is a DTP menu function, which brings a text file, or graphic, from an external application into a DTP page layout.

Indent
Beginning a line of text further in from the left margin than the rest of the text.

Italic type
A type of lettering style in which the characters slope to the right. Many fonts are available in bold and italic as well as normal forms.

J

Justification
Setting of type lines in which the space between words is varied from line to line so that each line is of equal length.

K

Kerning
A DTP function that is used to adjust the spacing between pairs of individual letters on a page. This is used to eliminate unwanted ‘white space’ and to enhance the visual impact of words.

L

Landscape
A page layout function, which arranges the page so that its widest side is horizontal. This is often used in the layout of leaflets which requires folding (gatefold or concertina fold) opposite: Portrait

Leading (Interlinear space)
The spacing between lines of type.

Logo/Logotype
An emblem, or symbol, printed in a specific way as a trademark. Often used as corporate identity symbols by organisations.

Lowercase
The small letters such as a. b. c. d - as distinct from capitals
M

Make-up
The operation of assembling all elements - text, captions, headlines, illustrations, etc. - on a page, or pages. The great advantage of DTP packages is that they do this on-screen very accurately, and that mistakes can easily be rectified without starting the whole process from scratch.

Margins
The area of white space at the outside of a printed page - top, bottom, left, right - surrounding the image area. Individual margins can be adjusted easily on DTP packages allowing for different binding techniques to be used for the same publication. These are called margin guides. (See: back, binding, head, foot, foredge)

Montage
A combination of separate images combined to give a composite picture/image.

O

Original
Any photograph, drawing, or piece of artwork provided as copy for reproduction.

Outline
A type face, which uses an outline effect. e.g. OUTLINE

Overlay
Some DTP packages allow for the printing of the colours, which make up a full colour page onto separate pages, complete with register marks. These separations, or overlays, can then be supplied to a commercial printer who will produce separate printing plates for each colour and will print final copies in the colours specified, using the register marks to accurately position each colour element. (See: Register mark)

P

Page
One side of a leaf or sheet of paper.

Page size
The dimensions of the pages of a publication. The page size is the finished size and may be different from the paper size which may be larger to allow for a trim allowance. (particularly in pages which contain a 'bleed')

Point
The basic unit of measurement in printing. 12pts = 1 Pica em. - the unit of type measurement.

(Return to contents page)
R

Portrait
A page layout function that arranges the page so that its widest side is vertical. This is the common page layout used in letters, books, newspapers and magazines. see: Landscape

Proof
A trial printing of a piece of printed material for the purposes of checking and marking alterations for revision prior to the final print run taking place.

Quotes
Marks which indicate speech, e.g. They can be 'single' or 'double'.

Register mark
A cross-hair target symbol placed outside the page area to provide a guide for the commercial printer when printing multicolour work. Each register mark should overprint exactly for accurate registration. The register marks are located out with the page size and are removed when the publication is trimmed.

Retouching
Manual, or computer-aided, adjustment to an illustration/photograph.

Reverse (cameo)
Reproducing the whites in an original as black and the blacks as whites, e.g. reversed text is white on a black background.

River
Uneven lines, or patches, of white space running through a page or column of text. This effect is caused when the eye picks up the pattern of word spacing running down the text.

Run
The number of copies of a publication to be printed.

Run on, extra copies printed at the same time as the original run.

S

Sans serif
A typeface with no serifs -i.e. with no terminal strokes on the letters Examples include: Arial, Univers, Helvetica, Futura, A vant Garde.

Serif
The small terminal stroke at the end of a main stroke of a letter. Typefaces which have serifs are derived from hand-cut letters or calligraphic lettering styles. e.g. Times Roman is a serif font.

Shadow
A typeface that uses a drop-shadow effect. e.g. SHADOW
(See: Text formatting, Drop-shadow)
Spine
The bound edge of a document / publication.

Subheading
A heading appearing within the body of the text.

T

Templates
These are dummy publications that act as a model, providing the structure and general layout for particular document types.
For example: business letter, greetings card, report, etc.
Templates can be run by Wizards, which help beginners when they start up a software program for the first time.

Text type
The sizes of type used for normal body text; generally taken to be those sizes below 14pt.

Typeface
A matching set of characters for printing, identifiable by their design, with distinct names.
(e.g. Arial, Helvetica, Futura etc.), and usually available in a variety of sizes.

Type sizes
The standard point system used to describe type sizes. This is based on 72 points to an inch. (12 points is, therefore, 1/6’ high)

U

Underline
A typeface that is underlined.

Uppercase
Capital letters, e.g. CAPITAL LETTERS.

W

White space
Areas of empty space on a page. When used effectively in page layout/design, white space aids comprehension by complementing and setting off graphic images and areas of solid text.

(Return to contents page)