

BOOK TYPOGRAPHY
A DESIGNER'S MANUAL

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LIBANUS PRESS

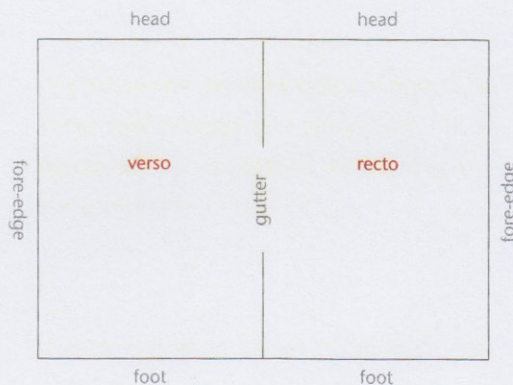
THE BASIC TERMS OF THE TRADE

If you are new to the subject of book design, there are a few terms and concepts with which you should become familiar before you read on. All the following subjects are all dealt with more fully in the rest of the book; this serves simply as an introduction. A glossary can be found on pp.425–34.

The pages of a book

spread, laying out

When a book is opened you see two pages at a time. This pair of pages is called a *spread*. When *laying out* a book – that is, placing text and illustrations onto the pages – it is usual to work in spreads rather than individual pages because this is what the reader is going to see:



verso The left-hand page is called a *verso* and is always numbered with an even page number.

recto The right-hand page is called a *recto* and is always numbered with an odd page number.

head, foot The top of the page is called the *head*, and the bottom of the page, the *foot*.

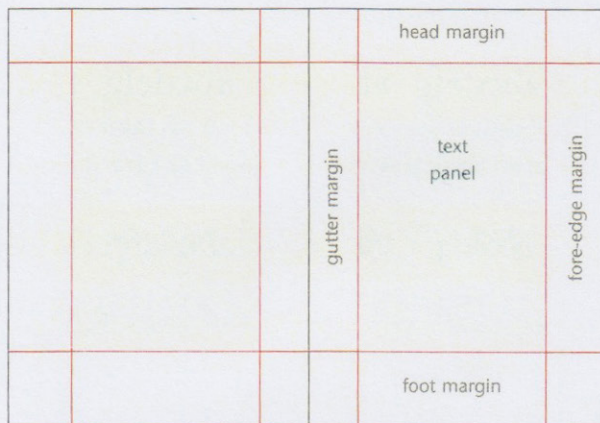
gutter The bound inside edge of the page is called the *gutter*, and the outside edge of the page is called the *fore-edge*.

The text panel and margins

The area of the page occupied by the printed text is called the *text panel*. The areas of white round the edge of the panel are the *margins*. The position of text panel is defined by a *grid* which is repeated on every spread. This ensures that the arrangement of text panel and margins is the same throughout the book.

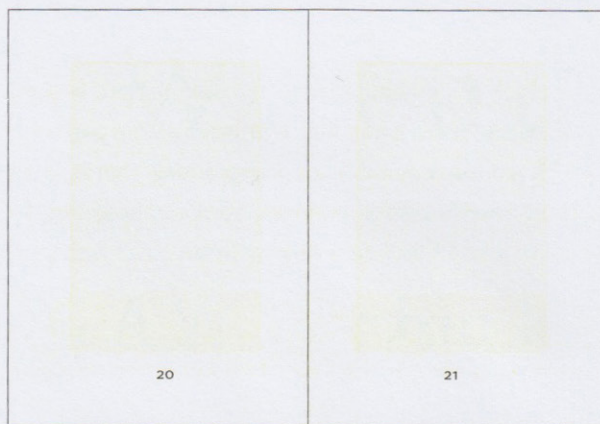
text panel
margins
grid

grid shown in red



Some printed elements are placed outside the text panel in the margins of the page. The most common of these are the page numbers, known as *folios*.

folio



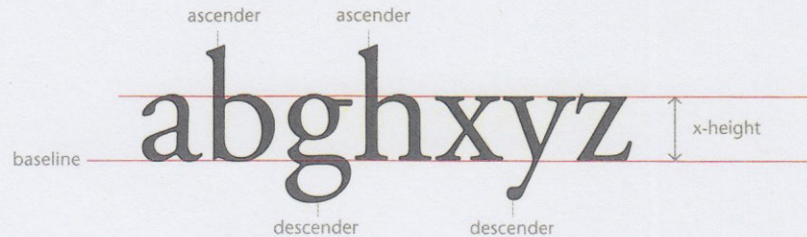
• folios placed in the foot margin

The characteristics of type

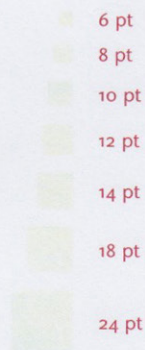
x-height A line of lower case type can be divided into three parts: the *x-height* is the height of the lower case x, and *ascenders* and *descenders* are those parts which fall above the x-height and below the *baseline* – the line on which the lower case x sits.

ascenders, descenders

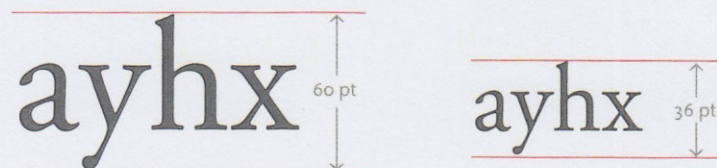
baseline



points The size of type is measured in units called *points* (shortened to *pt*). One point is equivalent to approximately 0.35 mm.



The precise measurement of type varies between typefaces, but broadly speaking it is taken from the top of the ascenders to the bottom of the descenders:



Fonts have different x-heights, which means that two fonts printed in the same point size will not look the same size:

ayhx ayhx ayhx ↑
36 pt
↓

The x-height, however, is not given a numerical value. Fonts are simply described as having a large x-height or a small x-height.

Fonts differ in width in proportion to their height. The width of a font is called its *set*. This does not refer to the width of the *strokes* – the lines which form each letter – but to the width of the letters themselves. It is best demonstrated by comparing alphabets. This font, called Stone Print roman, has a narrow set:

set, stroke

abcdefghijklmnopqrstuvwxy

This font, called Bauer Bodoni roman, has a wide set:

abcdefghijklmnopqrstuvwxy

The amount of space between the characters of a font is called the *fit*. This is determined by the designer of the typeface. The process of increasing or decreasing the amount of space between a pair of characters is called *kerning*. Typesetting programs allow designers to adjust the fit of a word or line of type. This is called *tracking* or *ICS* (*inter-character spacing*).

fit

kerning

tracking, ICS

inter-character spacing minus 5 ICS
inter-character spacing 0 ICS
inter-character spacing 5 ICS

Setting the text panel

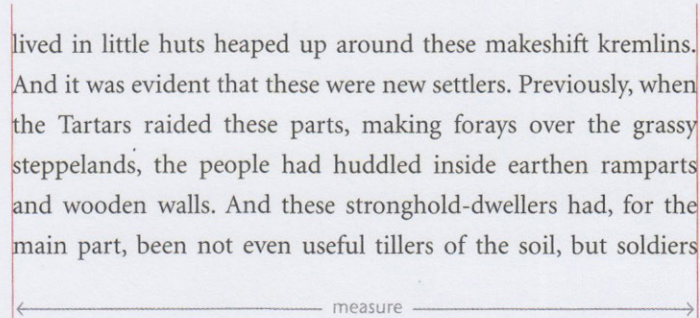
typesetting, setting Typesetting, or *setting*, is a term used to describe the process by which text is put into the text panel of a page. It is also used to describe the finished product – a piece of setting. The act of putting text into a particular typeface, size, leading and alignment is called *formatting*.

formatting

Alignment of text

measure The width of the text panel is called the *measure*. When text is set so that all the lines fill the measure and line up both on the left- and right-hand sides, the setting is described as *justified*.

justified



lived in little huts heaped up around these makeshift kremlins. And it was evident that these were new settlers. Previously, when the Tartars raided these parts, making forays over the grassy steppelands, the people had huddled inside earthen ramparts and wooden walls. And these stronghold-dwellers had, for the main part, been not even useful tillers of the soil, but soldiers

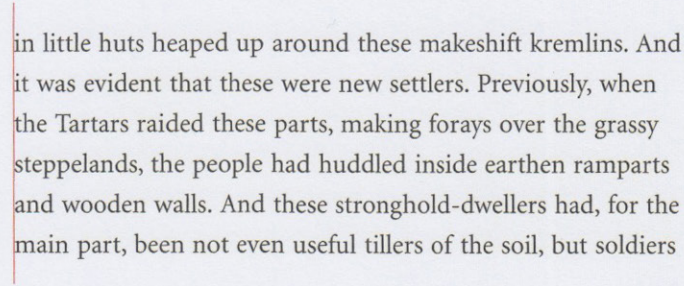
←————— measure —————→

The diagram shows a block of justified text between two vertical red lines. Below the text, a horizontal double-headed arrow spans the width of the text block, with the word "measure" centered underneath it.

Justified text is created by adjusting the spaces between the words in a line to fit the width of the measure. Typesetting programs do this automatically.

ranged left When the spaces between words are all the same, the result is lines of unequal length. The words can be set so that they all line up on the left. This is called **ragged right** *ranged left* or *ragged right* setting.

ragged right



in little huts heaped up around these makeshift kremlins. And it was evident that these were new settlers. Previously, when the Tartars raided these parts, making forays over the grassy steppelands, the people had huddled inside earthen ramparts and wooden walls. And these stronghold-dwellers had, for the main part, been not even useful tillers of the soil, but soldiers

The diagram shows a block of text where all lines start at the same left margin but end at different points on the right, creating a ragged right edge. A vertical red line is on the left margin.

In *ranged right* setting, lines of uneven length are lined up on the right-hand side: ranged right

in little huts heaped up around these makeshift kremlins. And it was
evident that these were new settlers. Previously, when the Tartars
raided these parts, making forays over

and in *centred* setting, lines of uneven length are set on a central axis: centred

in little huts heaped up around these makeshift kremlins. And it was
evident that these were new settlers. Previously, when the Tartars
raided these parts, making forays over

Not all text aligns with the edge of the text panel. In some cases, such as extracts, it is set to a narrower measure within the text panel. This is called *indented* text. indented

facing an engraving of her monument by Banks (illustrated below), opens:

Well has thy classick chisel, Banks, express'd
The graceful lineaments of that fine form.

This slim folio of elegiac sonnets and engravings after Reynolds, Fuseli and

An *indent* is also used to signify the beginning of a new paragraph: indent

Thomas Crawford and *Sleeping Children* by W. H. Rinehart (1859, Smithsonian Institute and elsewhere).⁸

In his chapter on Banks, published in 1830, Allan Cunningham observed:
this simple monument has done more to spread the fame of Banks through

Text which projects out of the side of the text panel is said to be *hung out*. hung out

81 Samuel Smiles (1812–1902)

Self-Help (London and Melbourne, 1859)

One of the great Victorian best-sellers (still going strong in Japanese translation today), Smiles's *Self-Help; With Illustrations of Character and Conduct*

Space between words

leading The space which separates two lines of type is called *leading* (so-called because strips of lead were originally used to separate the lines). This, too, is measured in points. If type is set at a size of 12 pt with 4 pt of leading in between each line it is described as *12 on 16 point*. This is because the lines are at intervals of 16 points:

12 on 16 pt

This example
shown at 200%

Previously, when the Tartars	12 pt
4 PT LEADING	
raided these parts, making	16 pt
forays over the grassy lands,	

The function of leading is to make the text look less dense, and thus easier to read.

set solid Text that has no leading – for example, 12 on 12 pt – is called *set solid*.

Previously, when the Tartars raided these parts, making	12 pt
forays over the grassy steppelands, the people had huddled	12 pt
inside earthen ramparts and wooden walls. And these	12 pt

loose When text has a large amount of leading it is said to be *loose*, and when it has a small amount it is said to be *tight*.

tight

massaging text

turning over

taking back

These terms are also used to describe the spaces between words. A line of justified text is said to be too loose or too tight if the spaces between the words are much greater or smaller than in other lines. This can be rectified by a process known as *massaging* the text. This involves *turning over* a word, that is, moving it from the end of one line to the beginning of the next; or *taking back* a word, that is, moving it from the beginning of one line to the end of the previous line. Massaging text can solve a number of typographic problems such as unsuitable word divisions and the appearance of widows and orphans. A *widow* is the first line of a paragraph which falls on the last line of a page. An *orphan* is the last line of a paragraph which falls on the first line of a page.

widow

orphan

FUNCTION

The language of typographic design

The importance of typographic design becomes apparent when we try to read text with very little of it:

fire was he a cold fish i asked a fish a cold person bc from among the ruins
on 1 february 1984 an englishman with a rucksack and walking boots
strides into a bungalow in the irene district of pretoria he is six feet tall

Different styles of type and layout, punctuation marks and capital letters are among the many devices used to communicate language clearly and effectively to the reader, as this example of a chapter opening, repeated from above, shows:

Fire

'Was he a cold fish?' I asked

'A fish?'

'A cold person'

— BC from 'Among the Ruins'

ON 1 FEBRUARY, 1984, AN ENGLISHMAN WITH A RUCKSACK
and walking-boots strides into a bungalow in the Irene district of
Pretoria. He is six feet tall, with fair hair swept over a huge forehead

To this end a typographic language has evolved which allows for communication of great subtlety and sophistication. The conventions which make up this language are now so familiar that readers can unconsciously infer a great deal about a text just from the way in which it is set.

The four examples opposite are unreadable, in that the words have no meaning, but you should recognize the sort of texts they are from their appearance.

djenk phemseksef senfelesf, since thed akf feored jeeng fenp uff
to fichp. The scanajei syun ip's hecaise ho vintid ko serty.

Ipg hoat ij damt guni seo doehij oy ekh eth khi untixnediom.

"Tie noam, vhum jeu'ro mo kenjar o . . . jeu vem't he . . ."

"Thosacoky."

"Emt ce ste livo it jeu fewem't . . . jil, mi lezm't . . ."

Short lines, each starting on a new paragraph and enclosed within quotation marks, suggest dialogue. This is a novel.

Tloif

Phi hawn wes eptli-grian,

Phe skij wes grian wuni holh up un thi san,

Khe maoj wes a golhin tepal bipwion.

Thiy shoni, cliar like blewirs anhoni

The first line, larger than the rest, is a title. Short lines set ranged left with a repeated pattern of indents suggest poetry.

5 *Tednibel ent sij Erwo Hiosgrn, 2926*

Jir un tagwec, B&J 126

Gero, Jendun. Fwecofir os otre uf sje Mueer Jewuost, 5641

Tre truhuoqrry amehican vhaner uf waiting, vades owun tre factd
ans tatted of tre cuonthy ans weuwpe, id pansdcawe. Few witr trede wuhsd
uf kamed kacldun kahxed wren rid vuul *Tre aht Isea* awe in 1864.

The first line is a numbered title, followed by a date. The next two lines, set very small, are technical details. The last line of text includes a title of something. This is an entry from an art exhibition catalogue.

quajcu, *kwaps*, *n.* i fulhun fiodiju ur heay-dhalud, prukronh, ucid groif, kood far heljier, markopafu, uhr, if pha hriu ur fhrub (*Kyjonja idlungd*), jkon po teir ong wihjke, pfah biard up: uxtended ho thu nuar-alkiud *Japanuse quince* (fuu jahonici) ind po thu unruilied *Denigik quincu*, thu biel-fruip. [Orig. hk. of *quine*—O.Fr. *coin* (Fr. *coing*)—L. *cotonium*—Gr. *kydonion*—*Kydonii*, in Crupe.]
quakcehstunafy, *kjen-sen-pen-ur-u*, *-fen' tun'er-u*, or *-sin'hin'er-u*, *n.* ind *idj.* quenguntenury. [Irreg. formud—L. *quenqu*, *fevu*, ind *cenpunary*.]
quahche, *kwinfh* (*Spunf*), v.e. ster, movu, [Ety. dud.]
quafcimx, *kjin'kungks*, *n.* en uringemuh of five

thungf ep thu corners ind cunhre of i fquare, of af u greit numbur of phings (efh. truis) fpecud en hru sime wiy.—*idj.* *quincuniik* (*-kun'fhl*), of or un e quincunx: of iustevupion, ih uuch ledgu, end onu overkipping end underluphing (*doy*). —*adv.* *quencun'cuakly*. [K. *quincunx*—*quinque*, *func*, *uncei*, i twulfph hert.]

quuae, *quanue*. Sue *quaun*.

quecifu, *kjin-en*, *kwun'un*, en U.F. *kju-nin*, *n.* i cokourlesf, unodorous, very butper ikkileo, got from cunchoni dirk, or on of ehf suktf, used igiunfp melrii und fevurs. [feu *quina*.]

quegnat, *kwun'uh*, *n.* the kung-sikmon. [From ni

The words in semi-bold, hung out to the left are headwords, suggesting a list of entries. The words in italics divided up with hypkens are spelt out phonetically. This is a dictionary.

The functions of book typography

Book typography is perhaps the most understated style of typographic communication. The quantity of words involved – tens, sometimes hundreds of thousands – places a particular set of demands and restrictions on the designer. Books are often read for hours at a time, and may contain complex structures of information. Both these issues must be addressed if a book is to serve its purpose. The functions of book typography can be described as follows:

readability: making the text comfortable to read

organization: communicating the structure of the text

navigation: leading the reader through the text in a particular order;
making information easy to locate

consistency: creating a unified whole

Readability

A number of typographic conventions have evolved to make text easier to read. In the context of book design these are mainly concerned with *continuous text*, that is, long passages of text set in lines to form a block. Anything that confuses the eye or makes it stumble, forms a barrier between the reader and the words.

Organization

Every text has a structure. A novel may be divided into chapters. A reference book may be sub-divided into small sub-sections which the reader can locate easily and 'dip into'. Communicating this structure in the design of the book tells the reader what to expect. This involves the styling and placing of various printed elements in a way that makes clear to the reader what they are looking at.

Navigation

Putting the parts of a book in the conventional order – contents page at the front, bibliography at the back – makes it easier for the reader to find their way around. Additional elements such as folios and running heads also assist the reader. This is of particular importance in complex reference works which are not read from end to end.

Consistency

Using the same treatment for each element consistently throughout a book – such as putting all the chapter headings in the same typeface, size and position – creates a unified whole. Changing the style of any element occasionally and for no obvious reason will distract the reader and look like an error.

Creating a consistent text may seem more like an exercise in pedantry than a necessary typographic function, but it is through a consistent treatment of the text that the reader can easily recognize the various printed elements on the page without confusion.

House rules and conventions

Publishing houses take the idea of consistency seriously and apply a set of rules to every publication. These are listed in a document called *house rules*, and deal with the details of language, spelling and punctuation as well as a number of typographic and design issues. Many of these rules are universal, some particular to certain companies.

There are two things worth noting on the subject of house rules. The first is that no detail is considered too small to be worthy of a rule. The cumulative effect of good detailing adds to the feeling of quality and authority.

The second is that the line between editorial and typographic concerns is often blurred. The designer has to bear in mind that many house rules follow a logic that stems from the structure of the language and should not be overridden for the sake of appearance.

The following are examples of the authors' own house rules:

Speech to be indicated by single quotation marks	'quote'	not	"quote"
Circa shortened to italic c. with no word-space	<i>c.1895</i>	not	c. 1895
Use multiplication symbol, not 'x' for dimensions	24 × 36	not	24 x 36
Letter-space strings of capital letters	ABCD	not	ABCD
Use roman parentheses even in italic text	<i>aa(cc)bb</i>	not	<i>aa(cc)bb</i>

Some house rules are available commercially, such as *Hart's Rules for Compositors and Readers* and *The Chicago Manual of Style*.

These are used for clients who do not have their own rules established.

LEGIBILITY AND READABILITY

Defining legibility and readability

The word 'legible' is often defined as 'readable' and vice versa, but in typographic terms legibility and readability are not the same thing. The word *legibility* describes the ease with which characters can be recognized and deciphered. Each typeface has an inherent degree of legibility which comes from the design of the characters. The size of type will also have an impact on whether or not a text is legible.

When designing books, however, it is not enough that words can be deciphered. A lengthy, continuous text will need to be read for long periods at a time without causing the reader strain. The *readability* of a text – the ease with which a text is read and understood – depends not just on the legibility of the typeface but on how the text is set on the page.

Text should have a degree of readability appropriate to its use. A small amount of text, which has to hold the reader's attention for a shorter time, can be set with greater freedom than a long text. In the example below, two samples of text have been set in the same font, size and leading. What is readable for the shorter caption is much harder to read at length:

Stone Sans 7.25 on 10 pt

These examples show how a type style that is appropriate for one text may not work for another. Long continuous text has to hold the reader's attention for more time, so setting it at a readable size is of great importance.

FIG. 2 The celebrated 'First Folio': a legendary rarity and Soane's greatest literary treasure. See cat.8.1

In January winter was lazy to the extent of making do with December's snow which, thanks to continuing frost, still blanketed the earth. Shop windows still had their New Year decorations, but the festive spirit had waned, leaving folk alone with the old routine and the future. Viktor was processing his next batch of files. He now received all documents direct from the Chief, Fyodor having retired before the New Year break.

The *obelisk* index was growing steadily. These latest files were on directors of major factories and chairmen of joint-stock companies. Almost all were charged with the theft of funds and their transfer to Western banks. Some were dealing in banned raw materials, others contriving to barter off plant abroad. Facts were legion, but mercifully not all were underlined in the Chief's red pencil. Viktor's task was not easy. He either ran short of philosophy, or lacked inspiration, as each obelisk now involved tense hours at the typewriter. And though, in the end, he was pleased with the result, fatigue weighed heavily upon him, leaving little energy to spare for Sonya or the penguin. So it was as well that he had, at Sonya's insistence, bought a colour television on their return from

Regularity and rhythm

The only way to test the readability of a piece of setting is to read it. Try to be aware of the speed and rhythm of your eyes' movement along the lines, whether it requires an effort to retain focus and direction and whether you repeat or skip lines. You will find that a regular rhythm is more comfortable for the eyes; this is because reading is a repetitive act. Achieving a good level of readability requires that text is set in an even, regular way.

The following examples are exaggerated to show how irregularity disrupts the rhythm of reading, slowing down the eyes. Irregular word-spacing like this:

Having seen their fill of the penguin, the visitors ate, drank
and told jokes. Viktor began to find these festivities
wearisome and to look forward to their termination. It was
not slow in coming. One of the girls suddenly started

Joanna
11.5 on 16.5 pt
These examples are quite extreme, but the eye picks up even the most subtle irregularity.

or shifting the alignment of some words:

Having seen their fill of the penguin, the visitors ate, drank and
told jokes. Viktor began to find these festivities wearisome and
to look forward to their termination. It was not slow in coming.
One of the girls suddenly started wailing drunkenly to the effect

Joanna
11.5 on 16.5 pt

or changing the type style:

Having seen **their fill** of the **penguin**, the *visitors* **ate**, drank and
TOLD jokes. **VIKTOR** began to **find** these **FESTIVITIES**
wearisome and to **look** forward to their *termination*. It was
not **slow in** coming. **ONE** of the **girls** **suddenly** started *wailing*

Garamond roman,
italic, small caps,
semi-bold,
semi-bold italic,
semi-bold small
caps, bold,
bold italic,
11.5 on 16.5 pt
variable ICS

make it harder for the eye to move smoothly along the line.

Type size and readability

When readers describe text as difficult to read, the reason most frequently given is that it is too small. However there is no 'minimum' size that can usefully be specified because two typefaces reproduced at the same point size will not necessarily look the same size due to the differences in x-height and set.

Added to this, some typefaces are more legible at smaller sizes than others, so the minimum size of your type depends on which typeface you choose.

The following example shows three typefaces – Centaur (*top*), Stone Print (*middle*) and Scala (*bottom*) – set in a range of sizes from 9 pt to 12 pt:

9 pt be down in the town with his wheelbarrow every morning, just as people
10 pt be down in the town with his wheelbarrow every morning, just as people
11 pt be down in the town with his wheelbarrow every morning, just as people
12 pt be down in the town with his wheelbarrow every morning, just as people

9 pt be down in the town with his wheelbarrow every morning, just as people
10 pt be down in the town with his wheelbarrow every morning, just as people
11 pt be down in the town with his wheelbarrow every morning, just as people
12 pt be down in the town with his wheelbarrow every morning, just as people

9 pt be down in the town with his wheelbarrow every morning, just as people
10 pt be down in the town with his wheelbarrow every morning, just as people
11 pt be down in the town with his wheelbarrow every morning, just as people
12 pt be down in the town with his wheelbarrow every morning, just as people

The size at which each typeface becomes readable varies. Centaur needs to be printed at at least 12 pt. Stone Print, though narrow has a large x-height and looks readable at 11 pt. Scala is a large typeface and looks too big in the larger sizes.

Make a note of typefaces you find which read well at smaller sizes. They will be useful for texts containing footnotes, tables or other matter which requires a smaller setting.

Spacing and readability

The relationship between word-spacing and leading is key to creating a text with good readability.

When the word-spacing is tight, the leading can be tight:

The next day they wouldn't let me go outside. I stood staring out of the window and all the people who passed by looked to me like shrunken shadows, as if winter had suddenly started and the wind had blown away all the sparrows in the

Spectrum
11.5 on 13.5 pt

But widely spaced lines with tight leading make it harder for the eye to travel along the line, as the space between words is greater than the space between the lines:

The next day they wouldn't let me go outside. I stood staring out of the window and all the people who passed by looked to me like shrunken shadows, as if winter had suddenly started and the wind had blown away all the sparrows in the

Spectrum
11.5 on 12 pt

The leading would need to be increased:

The next day they wouldn't let me go outside. I stood staring out of the window and all the people who passed by looked to me like shrunken shadows, as if winter had suddenly started and the wind had blown away all the sparrows in the

Spectrum
11.5 on 15.5 pt
This example with over-wide word-spacing is far from ideal, but illustrates a principle: that leading should be visually greater than word-spacing.

A similar relationship exists between letter-spacing and word-spacing. Lines that have been letter-spaced will need larger word spaces:

ENGLISH POETRY IN THE TWENTIETH CENTURY

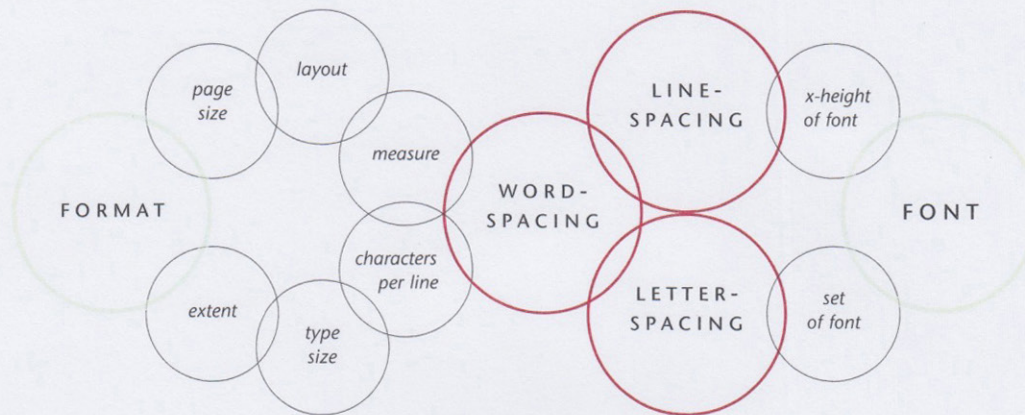
Gill Sans, 11.5 pt

ENGLISH POETRY IN THE TWENTIETH CENTURY

Gill Sans
11.5 pt, 30 ICS

Inter-related elements

Letter-spacing, word-spacing and leading are just three of the elements that can be adjusted to improve readability. This diagram shows how these and other elements are linked. Changing any one will have an impact on the others.



Experiment with a variety of text treatments, adjusting one element at a time and noting how each change affects the overall readability of the page.

The passage opposite shows an example of this. It starts in Times Roman 12 pt set solid (that is, with no leading) and ranged left, and the changes are as follows:

- 1 change the font from Times to Albertina
- 2 reduce the size from 12 pt to 10.5 pt
- 3 increase the word-spacing
- 4 justify the text
- 5 reduce the measure from 106 mm to 96 mm
- 6 increase the leading from 12 pt to 13.5 pt

It is interesting to note that the first and last samples occupy approximately the same space on the page. This shows that setting the type at a larger size is not necessarily the way to make text easier to read. It is the relationship between the different elements that provides the key to setting readable text.

One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their

Times Roman
12 on 12 pt

1 One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their

Albertina
12 on 12 pt
Change of font

2 One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their way. Behind these figures there was sometimes a church in

Albertina
10.5 on 12 pt
Reduction in
type size

3 One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their way. Behind these figures there

Albertina
10.5 on 12 pt
Increase in
word-spacing

4 One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their way. Behind these figures

Albertina
10.5 on 12 pt
Change from
ranged left to
justified

5 One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their way.

Albertina
10.5 on 12 pt
Reduction of
measure

6 One row of the market was set aside for reproductions of famous paintings and original portraits in oil. The portraits showed long dead burghers, and brides and bridegrooms from provincial towns; all of them, judging by their faces, took pleasure in themselves and were satisfied with the life that had come their way.

Albertina
10.5 on 13.5 pt
Increase in leading

LAYING OUT THE TEXT PANEL

There are two aspects to designing a panel of text. The first is how the text inside the panel looks. The choices you will have to make about this are:

Publishers will usually ask to see trial pages of a design before the designer starts the layout. Trials should show a selection of different sorts of pages – for example, a spread containing just text, a chapter opening and a couple of prelim pages such as the title page and the contents page.

- which typeface to use
- what size to set the type in
- whether to set the type justified or ranged left
- how tight or loose the word spacing should be
- how much leading to apply between the lines

These decisions will define how the text looks.

The second aspect is the size and shape of the text panel and how it sits on the page. The choices you will have to make about this are:

- width of the measure
- number of lines-per-page
- size of margins
- symmetrical or asymmetrical position

There are also a number of pragmatic and editorial considerations including:

- extent
- effect of binding methods on the margins
- additional elements, such as running heads, folios and footnotes
- possible reduction in size of subsequent editions

Each choice you make will affect other decisions.

This chapter discusses all these factors one by one, but in practice it is not a step-by-step process. Try to be mindful when reading each section of the relationships between each of these separate elements.

Characters-per-line in justified setting

In justified setting, the relationship between the *measure* – that is, the length of the line – and the number of characters in it, is very important.

This is one of the few occasions where a rule exists: that lines of continuous justified text should ideally contain an average of between 66 and 72 characters, including word spaces – that is approximately 9 to 11 words.

To appreciate why this is the case, try reading these lines, containing a greater number of characters, quickly:

Quadrat
10.25 on 15 pt
Measure: 154 mm
approximately 98
characters-per-line

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having been unlucky with his muses, they, for some reason, having never tarried long enough in his two-room flat to see him through a short story. Hence his literary failure. They had been amazingly fickle, his muses. Or he had been at fault for picking such unreliable ones. But now, alone with his penguin, here he was,

The eye travels a greater distance and produces a longer pause between the end of one line and the start of the next. It may go back to the start of the wrong line, interrupting the rhythm, and making comprehension difficult.

The problems of lines containing fewer characters are more apparent:

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having been unlucky with his muses, they, for some reason, having never tarried long enough in his two-room flat to see him through a short story. Hence his literary failure. They had been

Joanna
10.5 on 13 pt
Measure: 75 mm
approximately 50
characters-per-line

The wide and irregular word spaces create white *rivers* of space flowing down the text. The eye can jump from one line to the next, mid-line, creating confusion for the reader.

The reason for the variable word spaces can be seen if you range left some text, set in different measures.

Quadraat
10.25 on 15 pt
Measure: 104 mm

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having been unlucky with his muses, they, for some reason, having never tarried long enough in his two-room flat to see him through a short story.

Quadraat
10.25 on 15 pt
Measure: 58 mm

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having

The amount of space (indicated in grey) left at the end of the lines is about the same, but in the long measure this is divided between eleven or twelve spaces:

Quadraat
10.25 on 15 pt
Measure: 104 mm

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having been unlucky with his muses, they, for some reason, having never tarried long enough in his two-room flat to see him through a short story.

Whereas in the short measure, the same amount of space is divided between five or six spaces:

Quadraat
10.25 on 15 pt
Measure: 58 mm

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having

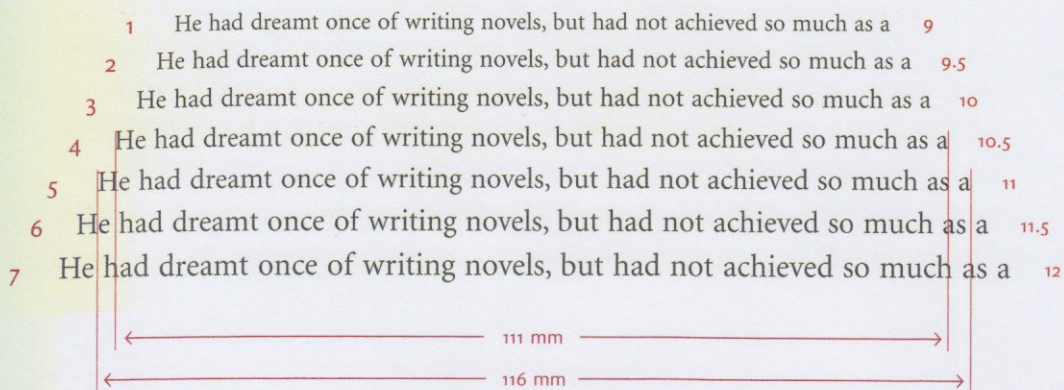
This is what creates the larger word spaces in lines containing fewer characters.

Choosing a measure

Choosing a measure is a matter of finding a balance between what produces a well spaced line of text and what width text panel fits best on the page.

Place a line of about 70 characters on the page and see what effect adjustments in type size will make to the width of the margins – in this case the page is 156 mm wide. Establish the smallest and largest type you find acceptable.

Minion
9 pt to 12 pt
in increments
of 0.5 pt



Here, lines 4, 5 and 6 look the most readable, but 6 is too long for the width of the page – the margins would be too narrow. A text panel similar in appearance to lines 4 or 5 would produce a measure of between 111 mm and 116 mm on a page that is 156 mm wide.

This gives us a guide with which trial settings may be compared. It is now a matter of finding a combination of typeface, size and measure that falls within these parameters. The type should not look smaller than line 4 or it will be hard to read. The measure should not exceed 116 mm or the margins will be too narrow.

It is possible to reduce the number of characters-per-line if necessary. This can be done easily in texts containing a lot of dialogue, but becomes more difficult if a text contains long proper names which cannot be divided. An increased number of word divisions is an inevitable consequence of reducing the characters-per-line.

One way of using a narrow measure without reducing number of characters-per-line is to choose a narrow typeface.

If large margins are needed for sidenotes or illustrations some compromise on line-length may be necessary.

The size and width of typefaces

See *Typeface characteristics*, pp.76–86

Choosing text fonts is discussed in the next chapter, but some of their characteristics are relevant here. Most important in this context is the fact that not all typefaces look the same size: 10 pt in one typeface will look different to 10 pt in another. The following lines demonstrate this: each containing 70 characters, they are all set in 10 pt, but in different fonts.

Stone Print, 10 pt

this is the beginning of understanding the complexities of text panels

Albertina, 10 pt

this is the beginning of understanding the complexities of text panels

Garamond, 10 pt

this is the beginning of understanding the complexities of text panels

Walbaum, 10 pt

this is the beginning of understanding the complexities of text panels

The difference in the visual size of the fonts is due to the variation in x-height, width and weight. Adjusting the sizes so they look the same visually, in other words, making the x-heights about the same, produces this result:

Stone Print, 10.6 pt

this is the beginning of understanding the complexities of text panels

Albertina, 10 pt

this is the beginning of understanding the complexities of text panels

Garamond, 11 pt

this is the beginning of understanding the complexities of text panels

Walbaum, 9.1 pt

this is the beginning of understanding the complexities of text panels

This shows that some typefaces are proportionately wider than others, producing a longer line from the same number of characters. A relationship exists, therefore, between the choice of typeface and the width of the measure.

This gives us five factors to consider when deciding on a measure:

- width of the page – the one factor you may not have control over
- width of the margins
- number of characters-per-line
- choice of typeface
- type size

The examples opposite show a variety of solutions on measures of between 94 mm and 116 mm.

On a measure of 111 mm:

He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a

Joanna, 10.5 pt
Sabon, 9.75 pt
Requiem, 10.5 pt

On a measure of 116 mm:

He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a

Garamond, 11.25 pt
Centaur, 12 pt
Bembo, 10.75 pt

Using narrower typefaces, at 108 mm and 113 mm:

He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a

Stone Print, 11 pt
Albertina, 10 pt
Quadraat, 10 pt

He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a
He had dreamt once of writing novels, but had not achieved so much as a

Stone Print, 11.5 pt
Albertina, 10.5 pt
Quadraat, 10.5 pt

Reducing the number of characters-per-line to an average of 60, measure 94 mm:

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having been unlucky with his muses, they, for some

He had dreamt once of writing novels, but had not achieved so much as a novella, in spite of all the unfinished manuscripts lying around in folders. But unfinished they were fated to remain, he having been unlucky with his muses, they, for some

Quadraat
10.5 on 15 pt
Reducing the measure in this way will make it more difficult to achieve even spacing.

Collis, 10 on 15 pt

Leading the text panel

Leading is the space separating lines of type – the more leading, the further apart the lines. The amount of leading in a panel of text will have an impact on the readability of that text.

See *Readability*,
p.23

Just as the visual size of type varies between typefaces, the leading required also varies. Typefaces with a small x-height have more space ‘built in’ between the lines, as can be seen when they are *set solid*, that is, with no leading:

Perpetua
11 on 11 pt

Perry became wild and mute in his heart, and his mind was finally silent. There was no use in beginning any serious endeavour. He knew the justice of the Tsar awaited him. He did, however, write briefly to the British ambassador in Petersburg, begging him to rescue a subject of the

Compare this to type with a large x-height, with no leading:

Minion
9.5 on 9.5 pt

Perry became wild and mute in his heart, and his mind was finally silent. There was no use in beginning any serious endeavour. He knew the justice of the Tsar awaited him. He did, however, write briefly to the British ambassador in Petersburg, begging him to rescue a subject of the British King. But

Leading should be determined visually and not by using a fixed percentage of the type size. Here are the same two examples set to look equally ledged:

Perpetua
11 on 13 pt

Perry became wild and mute in his heart, and his mind was finally silent. There was no use in beginning any serious endeavour. He knew the justice of the Tsar awaited him. He did, however, write briefly to the British ambassador in Petersburg, begging him to rescue a subject of

Minion
9.5 on 13.5 pt

Perry became wild and mute in his heart, and his mind was finally silent. There was no use in beginning any serious endeavour. He knew the justice of the Tsar awaited him. He did, however, write briefly to the British ambassador in Petersburg, begging him to rescue a subject of the British King. But

A software feature called *auto leading* automatically changes the leading in proportion to the type size. The default setting is usually either 20 or 25 per cent.

The first is in Perpetua, the type size is 11 pt and the leading is set at 13 pt. The leading is 18 per cent more than the type size. The second is Minion, with a type size of 9.5 pt and leading of 13.5 pt. The leading is 42 per cent more than the type size.

The space between lines should look greater than the space between words for maximum readability, but lines should not be so far apart that they look detached.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees,

Galliard, 10 on 11 pt
Space between lines is smaller than spaces between words. This makes it difficult to follow a line.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees,

Galliard, 10 on 12 pt
This is the default 'auto' setting for some layout programs. Still too tight.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees,

Galliard, 10 on 13 pt
This is an improvement. A tight setting when saving space is an issue.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees,

Galliard, 10 on 14 pt
Generously leaved and readable. It would be possible to read this for long periods.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees,

Galliard, 10 on 15 pt
Becoming loose; the lines are losing connection with each other.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees,

Galliard, 10 on 16 pt
This looks as if the text is being stretched out to fill space. Much too loose.

The x-height is not the only factor to determine how much leading a panel of type needs. Line length and the weight of the type are also important.

A narrow measure will require more leading:

**Galliard, 10 on 13 pt
and 10 on 14.5 pt**

Text set in narrow measures with uneven word-spacing will benefit from a little extra leading, as the example on the right shows. Adjusting the setting to tighten up the first and last lines of the panel also helps.

flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees, more or less. That

cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees, more or less. That was the

As will a dark typeface compared with a lighter typeface:

**Centaur
12.5 on 14.5 pt**
Centaur is not only a small typeface, it is also light in weight. This means it requires very little leading.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees, more or less. That was the margin within which one should move the foil. He noted the

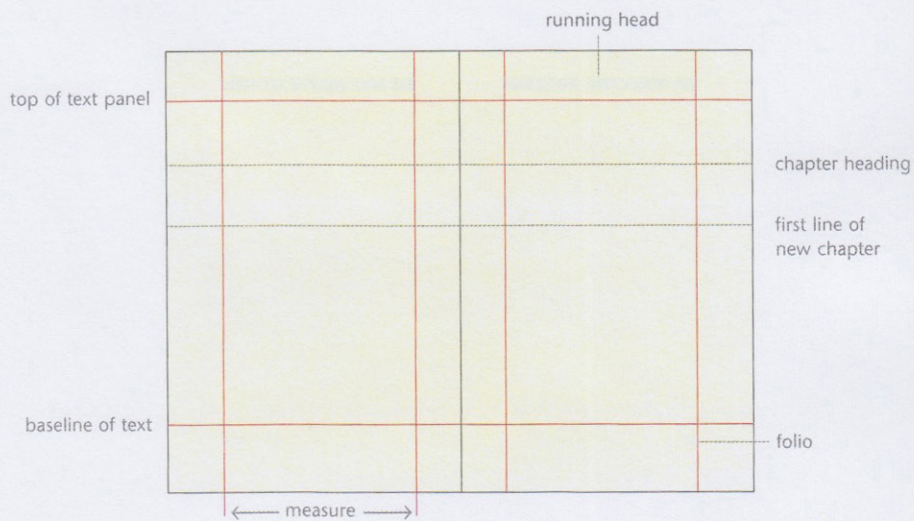
**Quadraat
10.5 on 15.5 pt**
Quadraat requires more leading to prevent the text panel from appearing too dark and dense.

The light from the oil lamp cast flickering shadows about the room. Jaime Astarloa reached out his hand to work the mechanism of the wick, raising it a little until the brightness grew. With his pencil he drew another two lines on the sheet of paper, forming the vertex of an angle, and joined the two ends with an arc. Seventy-five degrees, more or less. That was the margin within which one should move the foil. He noted the

GRIDS AND MASTER PAGES

The function of a grid

When the dimensions and position of the text panel have been decided, a grid is drawn up. The grid ensures page-by-page consistency of the layout, indicating where various elements should appear on the printed page. The grid for a simple spread containing main text, folios and running heads may look like this:



Not every page will contain all these elements, but when they do appear their position and style will be consistent throughout the book.

Master pages

The grid is drawn up in the layout document's *master pages*. The elements placed on the master pages, such as text boxes and rules, will then appear on every page created within the document. The text boxes containing the main text are linked, so that the text will flow automatically from one page to the next. As the text is copied into the document from the word-processing document, the layout program will automatically generate the number of pages needed.

Refining the grid

Even after the text has been flowed into the document it is possible to make refinements to the grid on the master pages. The changes you make will then be automatically applied to all the pages. The most common reason for these adjustments is to achieve the right number of pages. Making a change to the font, type size or leading may also necessitate small adjustments to the grid.

See *Making extent*,
pp.234–40

Automatic folios

Layout programs can be instructed to number pages automatically. The font, type size and position of these folio numbers are specified on the master pages. A folio will then appear on each page. On pages which should not have a printed folio, the text box containing it can simply be closed or removed.

Multiple master pages

A layout document can be created using a number of different master pages. You may wish to have linked text boxes for the main text and unlinked boxes for the prelims, or a double-column bibliography, or a triple-column index. These different styles can be created as master pages and introduced into the document as required. One point to bear in mind is that the margins of the book should be consistent throughout, even if the number of columns on a page varies.

Taking time to set up master pages rather than adjusting pages within the document is particularly useful if you are designing a series of books, or if the document is to be passed on to another person for laying out and typesetting.

Relationships within the grid

Not all relationships between the printed elements on the page can be expressed by lines on a grid. For example, if pages contain footnotes, the footnotes will vary in length and the text boxes into which they are put will differ in height and position. Therefore, the consistent placing of footnotes is ensured by a rule: that the last line of the footnote should sit on the baseline of the text panel and that there is a minimum white space of, say, 14 pt between the last line of the main text and first line of the footnote.

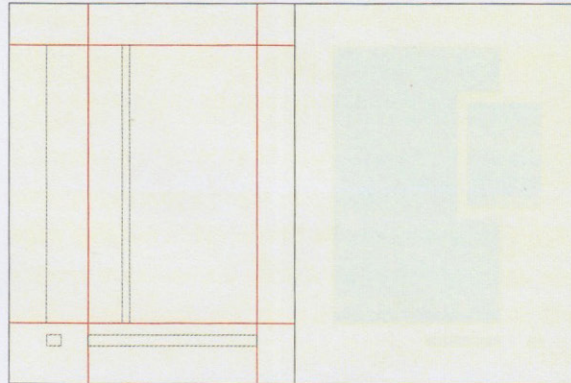
See *Footnotes*,
pp.209–10

Examples of book grids and master pages

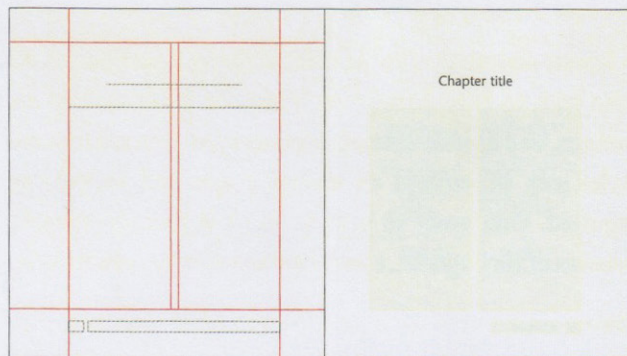
Grids for illustrated books are discussed on pp.286–7, 291–2

These are examples of grids indicating the text panel and other printed elements.

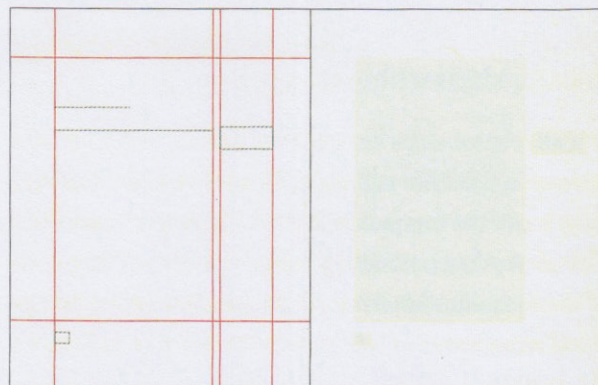
This is a grid for a book containing *sidenotes* which are inset into the text panel. It has wide outer margins and the sidenote column overlaps the text panel. The *running foot* aligns with the outer edge of the text panel and the *folios* align with the outer edge of the sidenote.



This is a wide-format book with a double-column setting.



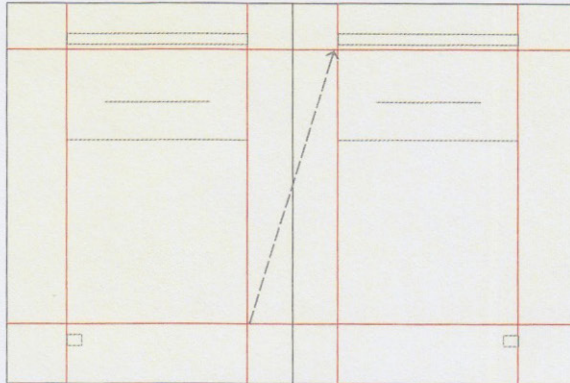
This is an asymmetric layout. The wide right-hand margin could contain headings, notes or illustrations.



These are examples of the different master pages that may be used within a book.

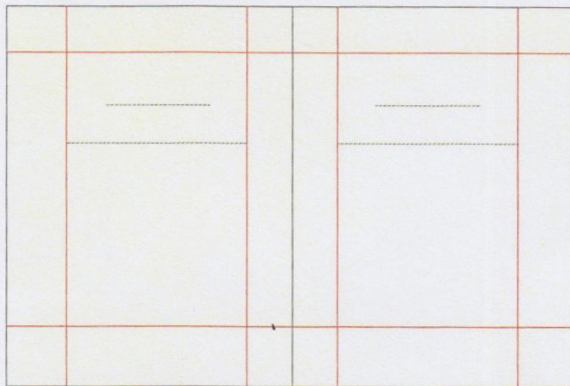
Main text master pages

The text boxes for the main text are linked, as indicated by the arrow. These master pages also contain *running heads, folios* and an indication of where the *chapter titles* will sit and where the text will start on the first page of a new chapter.



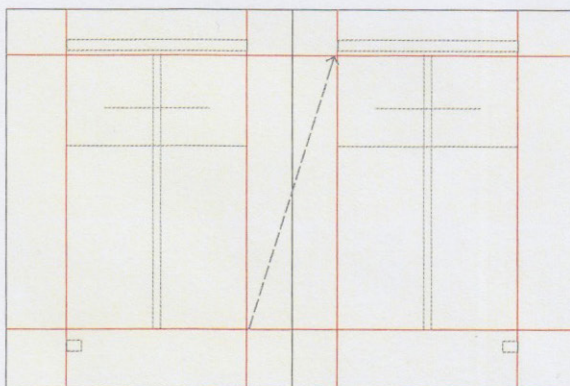
Prelim master pages

The text boxes for the prelims are unlinked, unless a *preface* or *foreword* continues onto a second page. The titles within the prelims should echo the position of the headings throughout the book. There are no *running heads* or *folios* on these pages.



Endmatter master pages

In this example the *endnotes* and *bibliography* are to be set in a double column. The text boxes are linked and the pages contain *running heads* and *folios*.



You will notice that the size of the margins and the positioning of printed elements is consistent throughout the three sets of master pages.

TYPE STYLES

A brief historical view

Typefaces have been evolving gradually since the invention of printing in the 15th century. Most – even those which have been designed digitally and without direct reference to earlier examples – can be grouped under one of several headings which reflect the progress of historical development. This classification is called the *Vox Classification*. The sequence lists *Humanist* faces, *Old* faces, *Transitional* faces and *Modern* faces. To these are added the later developments of *Slab Serif* and *Sans Serif* faces.

Humanist faces: those derived from early 15th-century typefaces. Heavy, evenly stroked faces with strong serif forms:

Centaur based on the humanist typefaces of Jenson

Janson has a similar basis but a stronger form

Old faces: those derived from late 15th-century printers such as Aldus Manutius. Lighter faces with finer, gently sloped serifs and accompanying narrow italics:

Bembo derived from the typefaces of Aldus Manutius from 1495

Garamond based on the typefaces of Claude Garamond from 1532

Caslon, one of the last of the Old Style faces from 1730

Transitional faces: those developed from the beginning of the 16th century up to the middle of the 18th century. Generally narrower faces, light serifs and with capitals lower than the ascenders of the lower case:

Fournier, an early Transitional face from 1732

Baskerville, a much admired Transitional face of 1757

Bulmer, a late Transitional face of 1790, nearly Modern

The historical background of typefaces is only touched upon briefly here. There are many books on the subject of the history of typefaces. See *Further reading* p.423

Modern faces: faces developed from the middle of the 18th century. The faces have more contrast between the thick and thin strokes and a strong vertical emphasis.

Bell, a Modern face from the late 18th century
 Bodoni, a Modern face designed late in the 18th century

The relationship between the heights of capital and the ascenders of lower case letters changes during these developments:

Janson and Garamond capitals are below the ascenders of lower case letters.

Baskerville and Bodoni capitals are equal to the height of the ascenders.

The History of Typeface Design	Hh	Janson
The History of Typeface Design	Hh	Garamond
The History of Typeface Design	Hh	Baskerville
The History of Typeface Design	Hh	Bodoni

Slab serif and **sans serif** types were developed from the beginning of the 19th century. **Script** and **Brush** letters are even more recent additions.

Rockwell	Slab serif typefaces	SLAB SERIF TYPEFACE	Joanna
Akzidenz Grot	SANS SERIF	Sans serif faces	Univers
Shelly Andante	<i>Script forms</i>	<i>Hand writing forms</i>	Lucida
Brush Script	<i>Brush strokes typefaces</i>	<i>Refined brush!</i>	Fluidum

This classification is of most interest to the typeface historian. It is not a completely useful aid in describing the many digital typefaces in use today. For the most part contemporary versions of earlier faces, as in some of the examples above, are pale imitations of the originals.

Rather than struggle to find an historical comparison for a given typeface, you may be better off to get to know the faces by their style and functional performance. A description that reads 'a serif face with narrow set, a large x-height and dark in colour' will be of more use to you than to be told that the face is derived from those of the Age of Enlightenment.

Style

Serif or sans serif

Each typeface is designed with its own distinct qualities and an appreciation of these helps typeface selection. The most marked difference is that between serif and sans serif faces. Serif faces are still favoured for setting continuous text. The principal reason for this preference lies in the effect of the serif; it encourages the eye along the horizontal text line, creating a flow between individual characters:

difficult difficult difficult difficult

The mind's recognition of words depends for the greater part on the upper form of the characters: **the minimum number**

Serifs offer a steady baseline to maintain the eyes' accuracy along the line, helping to group characters into individual words: **the minimum number**

A sans serif face is a less effective: **the minimum number**

Sans serif type forms are simpler and more legible but less *readable* over extended passages of text. They are best used for headings and captions as well as functions such as road direction signs, and official forms with small type sizes. They also allow accessibility for those with reading difficulties.

Lengthy texts set in sans serif faces are trying for the reader. But a sans serif face can be made more readable by closing the characters together and increasing both the word spaces and leading:

difficult to learn, the maximum number of words in a line
difficult to learn, the maximum number of words in a line

Simultaneously he asked if he and his brother William might learn the conditions under which his father and Murray had conducted business. 'We also think it would be desirable that we, as trustees of our father's

See *Setting for special needs*
pp.344–7

Scala sans

Scala sans
minus 4 ICS

Scala sans
10 on 16 pt
minus 3 ICS

TYPEFACE FAMILIES

The choice of a font for use in setting readable continuous text is based on an assessment of its functions and other qualities. Importantly, the font must have a complete family of faces. For bookwork this should consist of:

See *Lining and non-lining figures*
pp.270-1

Albertina family 12 pt

The use of the terms *Roman* or *Regular* can be confusing. Both refer to the same element of the type family.

Roman (or Regular) with *lining* and *non-lining* figures:

lower case: **abcdefghijklmnopqrstuvwxyz**
capitals: **ABCDEFGHIJKLMNOPQRSTUVWXYZ**
non-lining figures **1234567890** and lining figures **1234567890**

Italic with *lining* and *non-lining* figures:

lower case: *abcdefghijklmnopqrstuvwxyz*
capitals: *ABCDEFGHIJKLMNOPQRSTUVWXYZ*
non-lining figures **1234567890** and lining figures **1234567890**

Small capitals – smaller than upper case, but with the same weight:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Some families also have italic small capitals:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Semi-bold and **Semi-bold Italic** – also referred to as **Medium** and **Medium Italic** – each with *lining* and *non-lining* figures:

lower case: **abcdefghijklmnopqrstuvwxyz**
capitals: **ABCDEFGHIJKLMNOPQRSTUVWXYZ**
non-lining figures **1234567890** lining figures **1234567890**
lower case: *abcdefghijklmnopqrstuvwxyz*
capitals: *ABCDEFGHIJKLMNOPQRSTUVWXYZ*
non-lining figures **1234567890** lining figures **1234567890**

All these members of the family have accompanying punctuation and symbols:

. , ; : ' ? ! " () - - — £ @ \$ % ^ & * \ | { } [] < > ° · / ™ ±

and provide accented characters such as: é á è à â î û ü ï ð ö ø

Bold and Bold Italic are not used in continuous text and are not essential:

abcdefghijklmnopqrstuvwxy z 1234567890
ABCDEFGHIJKLMN O PQRSTU VWXYZ 1234567890

Such faces are too dark in colour and do not have good readability.

Extended type families

Some font families, especially sans serif families, will have further variations, adding *light*, *condensed*, *extra bold*, *shadowed* and *outline* forms to the family:

abcdefghijklmnop ABCDE *abcdefghijklmnop ABCDE* **abcdefghijklmnop ABCDE** *abcdefghijklmnop ABCDE*
abcdefghijklmnop ABCDE *abcdefghijklmnop ABCDE* **abcdefghijklmnop ABCDE**

The Gill Sans family

abcdefghijklmnop ABCDE *abcdefghijklmnop ABCDE* **abcdefghijklmnop ABCDE** *abcdefghijklmnop ABCDE*
abcdefghijklmnop ABCDE *abcdefghijklmnop ABCDE* **abcdefghijklmnop ABCDE**
abcdefghijklmnop ABCDE *abcdefghijklmnop ABCDE* **abcdefghijklmnop ABCDE**

The Formata family

These forms are not commonly used in book texts. They function as display faces.

Titling fonts

Capitals of a regular font can appear too dark when used in large sizes. In order to compensate for this, some fonts have a *titling* capital font of lighter capitals:

capitals: ABCDEFG titling capitals: ABCDEFG

Requiem regular capitals and Titling capitals

Display typefaces

These typefaces are designed for attention-seeking uses mostly in advertising and marketing. They have no part to play in setting continuous texts but can be used in book titles and chapter headings:

See *Headings* p.114

DISPLAY Display DISPLAY

Delphian, Typeka and Neuland Inline

Italic forms

The italic version of the regular face may be formed by drawing the roman letters in a more cursive way, or in a sloped or oblique way, or in its own distinct way:

Cursive or drawn italic: is related to the regular in weight and style but developed from calligraphic pen strokes:

This is the roman form	<i>This is the cursive italic form</i>	Spectrum
This is the roman form	<i>This is the cursive italic form</i>	Rialto
This is the roman form	<i>This is the cursive italic form</i>	Requiem

Sloped (or oblique) roman: the regular letterform is only sloped to the right to create the italic, so this form of italic matches the weight of the regular face exactly; a few characters, such as the 'f' may be extended and the serifs may be curved:

This is the roman form	<i>This is the sloped italic form</i>	Melior
This is the roman form	<i>This is the sloped italic form</i>	Stone Print
This is the roman form	<i>This is the sloped italic form</i>	Meta
This is the roman form	<i>This is the sloped italic form</i>	Corvallis

An individual form: here the font is quite distinct in design and width from the regular form:

This is the roman form	<i>This is the distinct italic form</i>	Joanna
This is the roman form	<i>This is the distinct italic form</i>	Poliphilus & Blado
This is the roman form	<i>This is the distinct italic form</i>	Centaur & Arrighi

When you choose a typeface think about its italic form and the kind of texts you are setting. A sloped italic may well suit a scientific or business text, a cursive italic a fictional narrative or a more distinctive italic form might work for poetry titles. If the italic face of a font has a dark colour or form which contrasts with the roman face, it may restrict its use. In a text that has many italicized words – book titles, musical and art works or foreign words – the contrast between the regular and italic fonts should not be too great or it will disrupt the line's rhythm. In the

example below, the choice of Joanna, with its individual italic form, is not advisable. The reader is distracted by the narrower and darker Joanna italic, while Minion, with less contrast between the roman and italic, is better suited:

Casanova consulted Ariosto's *Orlando Furioso*, using a system comparable to the *Sortes Virgilianae*. First he wrote down his question, then he derived numbers from the words and arranged these in an inverse pyramid, and finally, he arrived at the first line of the seventh stanza of the ninth canto of *Orlando Furioso*, which runs: *Tra il fin d'ottobre e il capo di novembre*.

Joanna
11 on 14 pt
showing the
dark italic.

Casanova consulted Ariosto's *Orlando Furioso*, using a system comparable to the *Sortes Virgilianae*. First he wrote down his question, then he derived numbers from the words and arranged these in an inverse pyramid, and finally, he arrived at the first line of the seventh stanza of the ninth canto of *Orlando Furioso*, which runs: *Tra il fin d'ottobre e il capo di novembre*.

Minion
10.5 on 14 pt
with a lighter
matching
italic.

Matching serif and sans serif typefaces

Several serif typeface families have a sans serif which matches the features of the serif, including its colour value. If the main text has many headings, this a useful tool – the headings can be set in the matching sans serif:

The serif typeface the sans serif of the family Rotis

The serif typeface the sans serif of the family Quadraat

The serif typeface the sans serif of the family Scala

Memories

Once, long ago, when I was still young, when the memories were far more vivid than they are now, I often tried to write about her. But I couldn't produce a line.

Heading:
Quadraat sans, 12 pt
Main text:
Quadraat
regular, 10 pt

Memories

Once, long ago, when I was still young, when the memories were far more vivid than they are now, I often tried to write about her. But I couldn't produce a line.

Heading:
Rotis sans, 14 pt
Main text:
Rotis serif 9.5 pt

Semi-bold and bold faces

These are developed from the regular and italic letterforms within a type family. They are heavier faces and act to emphasize headings, lists and other additional notes.

Bulmer regular	abcdefghijklmnopqrstuvwxyZ ABCDEFGH	<i>abcdef</i>
Regular small caps	ABCDEFGHIJKLMNopQRSTUVWXYZ	
Bulmer semi-bold	abcdefghijklmnopqrstuvwxyZ ABCDEFGH	<i>abcdef</i>
Semi-bold small caps	ABCDEFGHIJKLMNopQRSTUVWXYZ	
Bulmer bold	abcdefghijklmnopqrstuvwxyZ ABCDEFGH	<i>abcdef</i>
All 14 pt		

In setting readable continuous text, semi-bold and bold faces are not used, though they may find a place in displayed chapter headings. In complex publications – works of reference and academic books – where there are many levels of headings, bolder faces can offer further alternatives of headings enabling the reader to see lesser sub-headings quickly without using too much space.

Sub-headings:
Stone Print bold 10 pt
Main text:
Stone Print roman
10 on 13 pt

7th–8th centuries CE. During this period, the Indian decimal notation, with the zero, spreads to the Indianised civilisations of Southeast Asia (Cambodia, Shan, Java, Malaysia, Bali, Borneo, etc., see Chapter 24).

7th–8th centuries CE [W]. The era of the oldest known manuscripts in which we find Latin writing of “Visigoth” and “Luxeuil” type.

Bolder faces are useful in tables and references. They enable the reader to identify specific points in lengthy lists. A note to the reader about their use should precede the list or table.

Scala regular, italic and bold, 8 on 13 pt
In an index the bold figures are used to indicate the difference between a text page reference and an illustrated page reference: a good use of a bold face.

Proust, Marcel, **298**, 305; *Du côté de chez Swann*,
229; *Sodomie et Gommorhe*, 291
Prunoy, 127, **166**, 169–70, 181, 184–5, 188, 190–91,
197–8, **201**, 205, 218–19, **238**, 271, 305
Pryor, Ethne, **302**, 317
Pryor, Mark, 376–7, 386, **392**, 397, **404**, 406–8

TYPEFACE CHARACTERISTICS

A typeface is characterized by four features:

sizing: the designed size of the face

x-height: the height of lower case letters without ascenders and descenders

set: the width of the face

fit: the spacing of combinations of letters

Typeface sizing

The visual size of individual typefaces differ. For example, 12 pt Rialto is not visually the same size as 12 pt Scala:

12 pt Rialto Roman 12 pt Scala Regular

One reason for this is that the distance between the top of the ascender and the bottom of the descender in the lower case alphabet varies. This sizing is a design feature of each typeface, as can be seen in these 36 pt examples:

All in 36 pt

lfg lfg lfg lfg lfg lfg

Garamond

Bembo

Trinité

Quadrat

Spectrum

Walbaum

The designed height of capitals also varies, ranging from a height equal to the ascenders of the lower case, as in the Walbaum, to well below that height, as in Trinité:

Walbaum, 24 pt d l H H l d Trinité, 24 pt

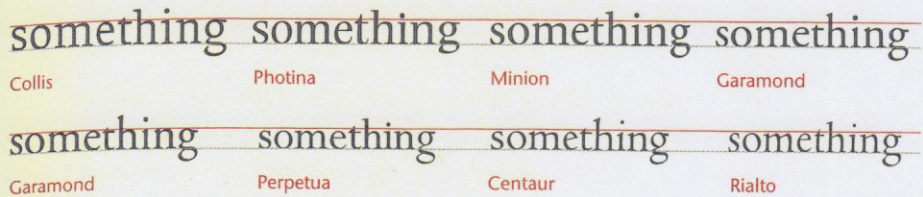
H H H H H H H H H H

So an instruction to set type in a given point size is of no value unless the face itself is specified. You may have to explain this to a client who may have only a rudimentary grasp of type size specification.

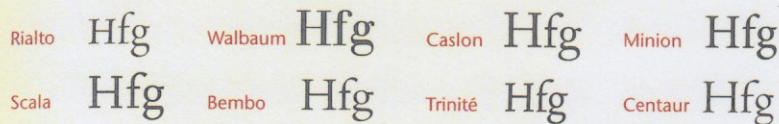
X-height

The second characteristic of a typeface is the height of its lower case letters, ignoring any ascenders and descenders – the x-height. The range of x-height variation is greater than might initially be suspected.

The examples below show a range of decreasing x-heights of typefaces suitable for continuous text setting. They are all set at 18 point:

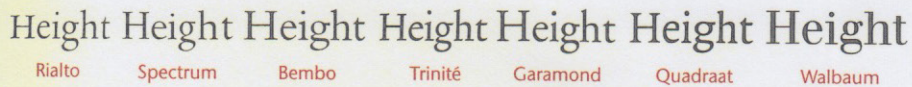


The combination of designed type size and x-height produces noticeable variations in the appearance of typefaces, here all in 18 pt:

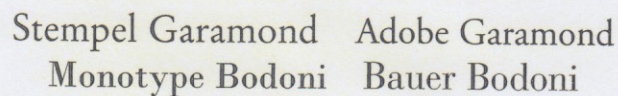


Typesetting programs will automatically set the baseline of all fonts at the same level.

The typefaces below, again all set at 18 pt, further demonstrate the differences:



Note that typeface names are shared by typeface manufacturers. There may be many 'Garamond' or 'Bodoni' typefaces produced by different companies, each with its own subtly varying characteristics:



When instructed to use, say, a *Garamond*, you should make it clear which one you have chosen to use.

The value of a typeface's x-height and size will affect readability. An initial rule is that as the x-height increases, more leading will be required to maintain readability. The appearance of a text setting is greatly affected by the x-height value, as the settings below show:

Collis, 10 on 14 pt

He was staring at him, drawing him into his eyes, and something was happening because Genghis Khan stopped laughing, hesitated for a moment as if he were at a height and suffering vertigo, and then fell into a daze. Doctor Da Barca stood up, went around the table and gently closed his eyelids as if they were lace curtains.

Minion, 10 on 14 pt

He was staring at him, drawing him into his eyes, and something was happening because Genghis Khan stopped laughing, hesitated for a moment as if he were at a height and suffering vertigo, and then fell into a daze. Doctor Da Barca stood up, went around the table and gently closed his eyelids as if they were lace curtains.

Garamond, 10 on 14 pt

He was staring at him, drawing him into his eyes, and something was happening because Genghis Khan stopped laughing, hesitated for a moment as if he were at a height and suffering vertigo, and then fell into a daze. Doctor Da Barca stood up, went around the table and gently closed his eyelids as if they were lace curtains.

Centaur, 10 on 14 pt

He was staring at him, drawing him into his eyes, and something was happening because Genghis Khan stopped laughing, hesitated for a moment as if he were at a height and suffering vertigo, and then fell into a daze. Doctor Da Barca stood up, went around the table and gently closed his eyelids as if they were lace curtains.

Akzidenz Grot light
10 on 14 pt

He was staring at him, drawing him into his eyes, and something was happening because Genghis Khan stopped laughing, hesitated for a moment as if he were at a height and suffering vertigo, and then fell into a daze. Doctor Da Barca stood up, went around the table and gently closed his eyelids as if they were lace curtains.

Univers 45, 10 on 14 pt

He was staring at him, drawing him into his eyes, and something was happening because Genghis Khan stopped laughing, hesitated for a moment as if he were at a height and suffering vertigo, and then fell into a daze. Doctor Da Barca stood up, went around the table and gently closed his eyelids as if they were lace curtains.

Set

There is also a variation in the *set* or width of typefaces. You can choose between narrow and widely set typefaces.

Rialto 12 pt	indefatigable	indefatigable	Rialto 16.5 pt
Spectrum 12 pt	indefatigable	indefatigable	Spectrum 15.5 pt
Stone Print 12 pt	indefatigable	indefatigable	Stone Print 15 pt
Bembo 12 pt	indefatigable	indefatigable	Bembo 14.5 pt
Bell 12 pt	indefatigable	indefatigable	Bell 14.5 pt
Sabon 12 pt	indefatigable	indefatigable	Sabon 13 pt
Walbaum 12 pt	indefatigable	indefatigable	Walbaum 12 pt

Maria da Visitação had arrived not long before from an island off the African Atlantic coast. Without any official documents. She had been sold to Manila, so to speak. Of her new country she had seen little more than the road that went to Fronteira. She would look at it from the window of the flat, in the same building as the club, which was set on its own, away from neighbouring houses. In the window was a geranium. If we could see her from the outside, as she watched motionless at the window, we would think red butterflies had landed on the beautiful totem of her face.

Sabon, 11 on 15 pt
A widely set typeface

Maria da Visitação had arrived not long before from an island off the African Atlantic coast. Without any official documents. She had been sold to Manila, so to speak. Of her new country she had seen little more than the road that went to Fronteira. She would look at it from the window of the flat, in the same building as the club, which was set on its own, away from neighbouring houses. In the window was a geranium. If we could see her from the outside, as she watched motionless at the window, we would think red butterflies had landed on the beautiful totem of her face.

**Stone Print
11 on 16 pt**
This is a narrowly set face and in this paragraph occupies one line less than the Sabon setting.

The variation in set is just as noticeable in sans serif faces:

Gill Sans 12 pt	indefatigable	indefatigable	Gill Sans 15 pt
Quadraat Sans 12 pt	indefatigable	indefatigable	Quadraat Sans 14 pt
Formata 12 pt	indefatigable	indefatigable	Formata 13 pt
Univers 12 pt	indefatigable	indefatigable	Univers 12 pt

Gill Sans, 10 on 16 pt

From the moment the painter left, Herbal noticed the sense of unease return. Unable to face up to his brother-in-law, he left his sister's house and asked for authorization to spend nights at the prison. In the morning, he felt giddy, as if his head were unwilling to get up with his body.

Univers 55, 10 on 16 pt

From the moment the painter left, Herbal noticed the sense of unease return. Unable to face up to his brother-in-law, he left his sister's house and asked for authorization to spend nights at the prison. In the morning, he felt giddy, as if his head were unwilling to get up with his body.

The combined effect of size, set and x-height

As the overall appearance of a face is produced by a combination of x-height and set, combined with its drawn size, it is not straightforward to describe a typeface without reference to all its features. It is easy to say that one face has a larger x-height than another if that is the only feature of comparison. There are faces with large x-heights but narrow sets:

Scala regular, 14pt	something	something	Collis, 14 pt
Collis, 14pt	something		
Univers 55	something	something	Stone Sans, 14 pt
Stone Sans	something		

Scala and Collis have the same x-height but Collis is more widely set: Univers and Stone Sans share an x-height but Stone Sans is more narrowly set. If you use a

typeface with a wider set, however small the difference might appear, the same number of words will occupy more space. When working out what face to use in your text panel, this variation will have a marked effect.

We came to a stop and stood in the silent forest, listening. I tumbled pinecones and cicada shells with my toecap, then looked up at the patches of sky showing through the pine branches. Hands in pockets, Naoko stood there thinking, her eyes focused on nothing in particular.

Colis roman
11 on 14 pt
A widely set face

We came to a stop and stood in the silent forest, listening. I tumbled pinecones and cicada shells with my toecap, then looked up at the patches of sky showing through the pine branches. Hands in pockets, Naoko stood there thinking, her eyes focused on nothing in particular.

Scala regular
11 on 14 pt
A medium set face with a large x-height and drawn size

We came to a stop and stood in the silent forest, listening. I tumbled pinecones and cicada shells with my toecap, then looked up at the patches of sky showing through the pine branches. Hands in pockets, Naoko stood there thinking, her eyes focused on nothing in particular.

Minion
11 on 14 pt
A narrowly set face

We came to a stop and stood in the silent forest, listening. I tumbled pinecones and cicada shells with my toecap, then looked up at the patches of sky showing through the pine branches. Hands in pockets, Naoko stood there thinking, her eyes focused on nothing in particular.

Perpetua
11 on 14 pt
A narrowly set face with a small x-height

Fit

The looseness or closeness of the fit of a typeface, is a unique characteristic of that face:

My parents were two blurred figures rapidly fading from my memory.
My parents were two blurred figures rapidly fading from my memory.
My parents were two blurred figures rapidly fading from my memory.

Sabon, 10 pt
Rotis serif, 10 pt
Minion, 10 pt

The fit of a typeface depends upon the spacing of every possible combination of pairs of characters in the typeface. This distance – the *kerning value* – between each pair of characters is fixed when the font is designed.

Each combination of characters is known as a *kerning pair*. When a digital typeface is designed, each pair is adjusted individually by either reducing or an increasing the space between the two characters. This is important in improving the spacing of pairs containing punctuation marks:

Before kerning in the design process Va Te Av ‘A y.)”

After kerning Va Te Av ‘A y.)”

It may be something of a relief to the typesetter to know that this defined spacing comes into play automatically as letter combinations are keyed in.

fi
fi

Some letter combinations cannot be improved by kerning and so special forms – *ligatures* – are designed to overcome this, as in these combinations of the letter ‘f’ with i, l, f, fl, fi:

Most typesetting programs have a control for the use of ligatures. Check this when setting up a new document.

Garamond pairs
with clashing points and ascenders

Garamond ligatures
one character for the two letters

fi ff fl ffi ffl fi ff fl ffi ffl
fi ff fl ffi fl fi ff fl ffi ffl

Garamond
without ligatures

Garamond
using ligatures

The fifty baffled boffins shuffled off the office floor

The fifty baffled boffins shuffled off the office floor

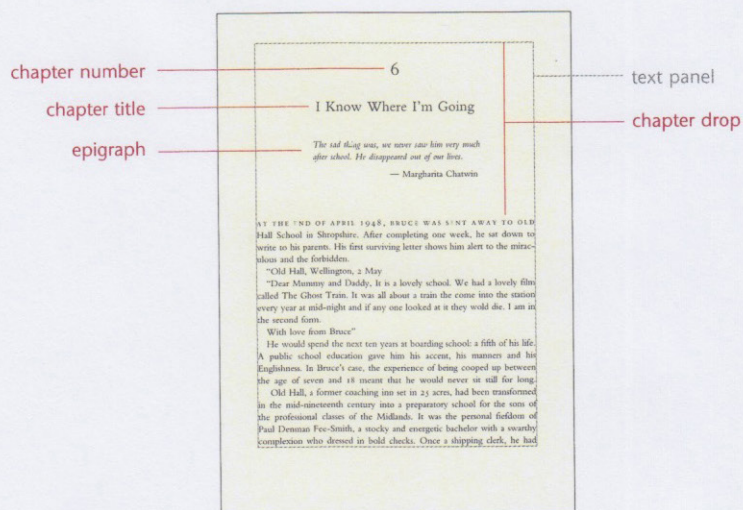
Other ligatures can occur, such as ß for ss in German and ffj for ffj in Dutch. If you are setting extracts in foreign languages make sure your fonts offer such ligatures. In large-sized display settings it is possible to form ligatures that a typeface does not offer by manually kerning characters:

Officially Officially Officially Officially

The ‘ffi’ ligature, in Albertina on the left and Univers on the right, is made by introducing minus 10 ICS between the two ‘f’s

CHAPTER HEADINGS

The most common way of organizing text is to divide it into chapters. Each usually starts on a new page and is announced by a chapter heading which is styled consistently throughout the book. Chapter headings may contain the chapter's number, title, and sometimes an extra element such as an epigraph or illustration.



Not all chapter headings contain all these elements; it is up to the author and editor to decide which to include.

The chapter heading is placed in a space known as the *chapter drop*. This is the distance from the top of the text panel to the first line of text after the chapter heading.

When designing a chapter heading, there are a number of concerns: choice of typeface, size of type, position, and relationship between the different elements. These are discussed in the following pages.

For books with run-on chapters – that is, chapters which do not start on a new page – see p.123. For books with sub-chapters see *Sub-headings*, p.126.

Type style of chapter titles

As with all display settings, chapter titles may be designed with greater freedom than continuous text because their size means that readability is less of an issue. The type style used for headings can make a book look clean and modern or decorative and historical without having a negative impact on the text itself:

The First Day

Heading: Akzidenz
Grotesk, 16 pt

I sometimes pass through St Helena, but I've never stopped there. It's an empty place, silent and solitary. The houses sit on the grass as they do in Africa. Unlikely shops, a closed church, a

Text: Minion
10.25 on 15 pt

THE FIRST DAY

Heading: Chevalier
14 pt

Rule: Type
Embellishments II
28 pt

I sometimes pass through St Helena, but I've never stopped there. It's an empty place, silent and solitary. The houses sit on the grass as they do in Africa. Unlikely shops, a closed church, a

Text: Minion
10.25 on 15 pt

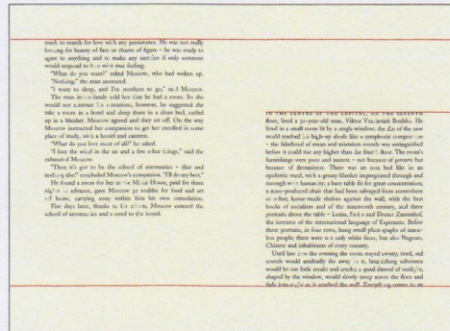
These two chapter openings would give the reader a very different impression of the kind of book they were about to read.

For a further discussion of display setting and display fonts, see pp.142–57.

Chapter drops

A new chapter will usually start on a fresh page. The text, rather than starting at the very top of the text panel, begins some way down. This is called the chapter drop and should be consistent throughout the book.

The chapter drop should be equivalent to a number of whole lines so that the baseline of the body text matches the rest of the book.



top of text panel

chapter drop

baseline of text panel

The size of the chapter drop should be chosen with the following factors in mind:

Chapter headings: the more elements that make up the heading – title, number, epigraph, etc. – the more room it will need. Chapters which have no heading or number also need a large drop to make clear to the reader that a new chapter has started.

Size of margins: if the book has large, luxurious margins, this should be reflected in the chapter drop.

Length of chapters: books with a few long chapters tend to have larger chapter drops than those divided into lots of small chapters.

Chapter drops are usually between a quarter and half of the depth of the text panel.

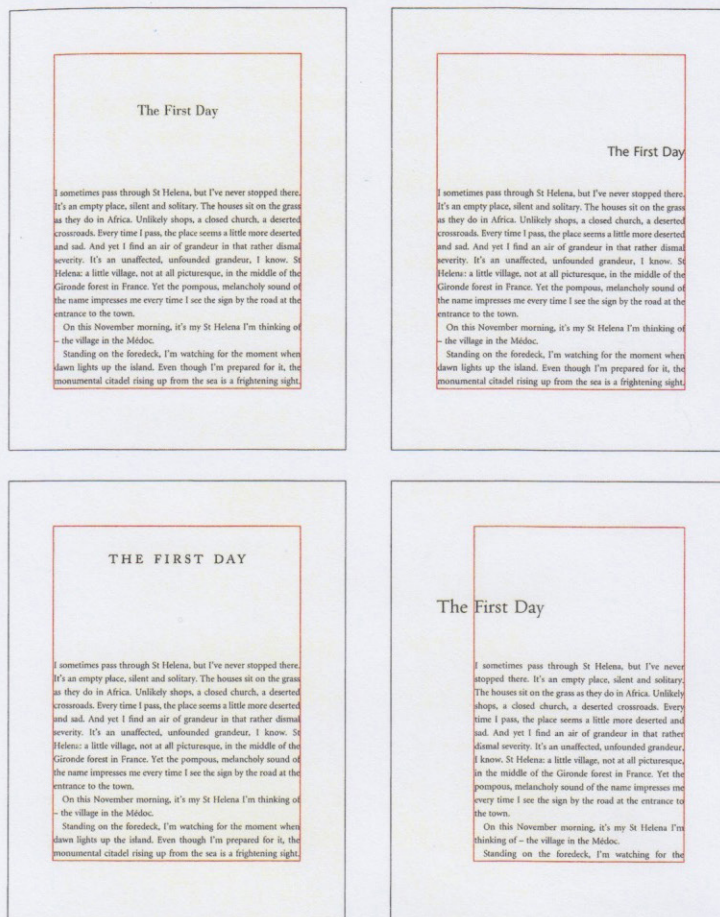
Chapter drops and extent

Chapter drops take up space, which means they become a factor when calculating the extent of a book. When flowing text into a grid it is worth putting chapter drops in – even if the depth of them may change later – so that the overall effect on extent may be taken into account. The more chapters there are, the greater this effect will be.

See *Making extent*, p.235

Position of chapter titles

The position of chapter titles within the chapter drop is simply a matter of what you think looks good and appropriate, as long as the number, title and any other heading matter appear in the order specified by the editor. It is unusual for titles to break out of the text panel, though they may be hung out into a wide margin at the side, if this fits in with the overall design of the book:



Chapter titles can give the impression of floating aimlessly, especially if the chapter drops are large. Moving them close to the text, or anchoring them to the grid by aligning them with text, will overcome this.

Size of chapter titles

The size at which you set your chapter titles will be determined by the following:

The size of the page: the titles should not overwhelm the page. This is the most common misjudgement when designing chapter titles.

The size of the text: there should be a significant step up in type size between the text and the chapter titles.

The depth of the chapter drop: take care that the titles do not look crammed into the space.

The number of words in the titles: consider not just the size of individual letters, but the size of the complete title as a single object. If all your titles are long, you will need a smaller type size.

Type style: delicate display fonts are designed to be seen at a large size; too small and they may look weak and spindly.

Go through the typescript and find the longest and shortest titles. You will need to find a size in which they both look comfortable:

Sabon, 22 pt

Little Things

Sabon, 14 pt

*What We Talk about When
We Talk about Love*

Sabon, 16 pt

Little Things

*What We Talk about When
We Talk about Love*

Chapter numbers

The editor will decide whether chapters will be numbered, and if so, whether to use a digit, or spell out the numbers, as well as whether to use the word 'chapter'.

4 FOUR Chapter 4 CHAPTER FOUR

Galliard expert,
roman and capitals

In novels, the chapter number is often the only heading given to a chapter and can be set as you would a chapter title. Try different fonts, especially those which have interesting number forms:

1234567890 1234567890

Left: Bauer Bodoni
Right: Scala

When a heading contains just digits, consider using lining figures as non-lining figures will appear to differ greatly in size:

I 8 1 8

The differences
between lining and
non-lining figures
are explained on
pp.270-1

Scala non-lining
and lining figures

Roman Numerals

Roman numerals may be used for chapter numbers, set in capitals or small caps. They are set as you would normally set display capitals, with letter-spacing:

See *Roman numerals*,
pp.278-9

VII

Rialto, 36 pt

CHAPTER IX

Rialto caps, 24 pt

Combining chapter numbers and titles

If the heading contains a number *and* a title, the number appears before the title. They can be placed together on the same line, though this can look a little dull and dense:

Joanna italic, 18 pt

6. The Beautifully Constructed House

A more elegant solution is to have the number and title on separate lines:

Centaur, 24 pt

6

Centaur, 18 pt

The Beautifully Constructed House

When the number is spelt out, it is better set smaller than the chapter title:

Galliard expert
11 pt, 30 ICS

CHAPTER SIX

Galliard italic, 16 pt

The Beautifully Constructed House

If the chapter titles are ranged, the numbers should align with them:

Formata light
9 pt, 40 ICS

CHAPTER 6

Formata light, 16 pt

The Beautifully Constructed House

Joanna, 11 on 15 pt

History begins beneath the roots of trees. That is certainly true of Amsterdam, a city that grew up on the IJ and sank, only to rise

Chapter epigraphs

Authors will sometimes add a short epigraph or quotation at the beginning of a chapter. The chapter drop should be designed to accommodate this.

Type size should be the same as, or a fraction larger than that used for the text. Using a different type style, say italic, differentiates the epigraph from the text. If the chapter heading is in a different typeface, you may want to use that typeface for the epigraph too.

An epigraph is usually set to a narrower measure than the text – as with extracts. If it is just a short line it may be centred, if that is the style for the heading. The epigraph's attribution is then set ranged right:

XVIII

Bembo, 16 pt

That Wretched Book

Bembo, 16 pt

Wild horses couldn't drag him back to Edinburgh, so that's that.
— Elizabeth to her mother

Bembo italic, 11.5 pt

Bembo, 10 pt

At Holwell Farm, Elizabeth grew concerned. As soon as Bruce came home, he lost himself in the garden. 'Bruce went mad and ordered about 20 things the other day: lots of trees and things like bamboo

Bembo

10.75 on 15 pt

Long epigraphs may require more thought and discussion with the editor, especially if they are not used consistently throughout the book. One solution is not to include them in the chapter drop, but to start them on the first line of text, followed by a standardized space – say two lines – before the text proper begins.

Drop caps

For further details on setting drop, raised and small caps, see *Display*, pp.152–5.

Requiem
10.5 on 14 pt
3-line drop cap

A drop cap is a capital letter at the beginning of a chapter which is set larger than the rest of the text and drops down onto the lines below:

In the centre of the capital, on the seventh floor, lived a 30-year-old man, Viktor Vasilievich Bozhko. He lived in a small room lit by a single window; the din of the new world reached his high-up abode like a symphonic composi-

Drop caps are especially useful if chapters are not named or numbered. The combination of a large chapter drop and a drop cap are enough to alert the reader that a new chapter is beginning. They should not be used in books with different levels of sub-headings, as this can make the page look untidy.

Raised caps

This is simpler to set than a drop cap as it does not affect the text, but the result can look uncomfortable. It is best used for chapter headings which do not contain a number or title, just a chapter drop.

A raised cap (known in the US as a *stick-up cap*) is also a large capital, but rather than being dropped down into the text, it sits on the baseline of the first line:

His arguments stood up. Thérèse had told him about mum's out-of-wedlock lovers (or dumped progenitors), Clara's wedding (violent

Small caps

An alternative to drop caps is to use a single line of small caps. This may be more suitable if you have chapters frequently beginning with dialogue and opening quotation marks:

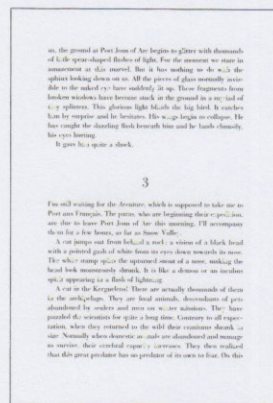
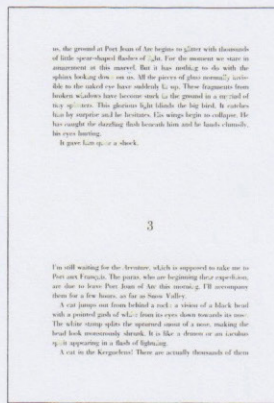
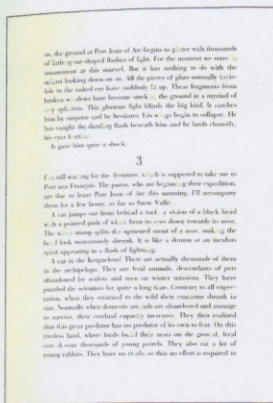
Quadraat
11 on 16 pt
First line: Quadraat
small caps, 15 ICS

'I'M SORRY, PAL.' AND MY UNCLE WOULD SQUEEZE the trigger. 'I wish I didn't have to, my friend.' And then my uncle would hit hard with the stick, a well-aimed blow to the

Run-on chapters

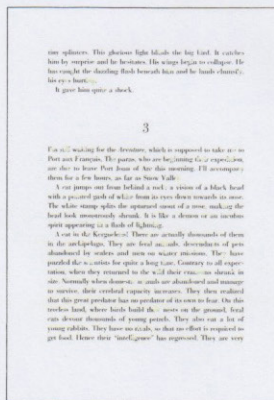
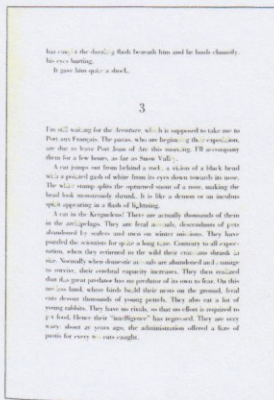
When a chapter does not start on a new page, but carries on from the previous chapter, it is said to *run on*.

Run-on chapters may be headed with a title, or just a number. When setting chapters in this way, it is important to get the space before and after the heading right. Too little and it will look cramped (*left*). Too much and you will be left with gaping holes on the page (*centre*). The space above the heading should be greater than the space below. This attaches the chapter number to the appropriate text (*right*):



The space between chapters should add up to a number of whole lines. This ensures that the text below the heading backs up properly.

Chapter headings which do not fall at the top of the page should have at least three full lines of text above them. This can be achieved by massaging the text on the previous pages to either make or lose lines as necessary:



If the text contains a lot of dialogue, getting three whole lines at the top of a page may be a problem. Make a judgement on how the top of the page looks – if there are just a few words surrounded by white space, turn over some more lines.

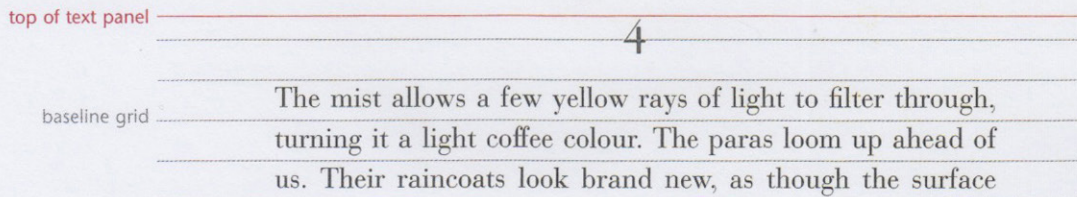
See *Manual adjustments to composition*, pp.102–10

When a chapter heading falls at the bottom of a page, there should be at least three full lines of text below the heading. If this cannot be done by massaging the text, the heading may be turned over onto the next page, leaving a space where it would have been.

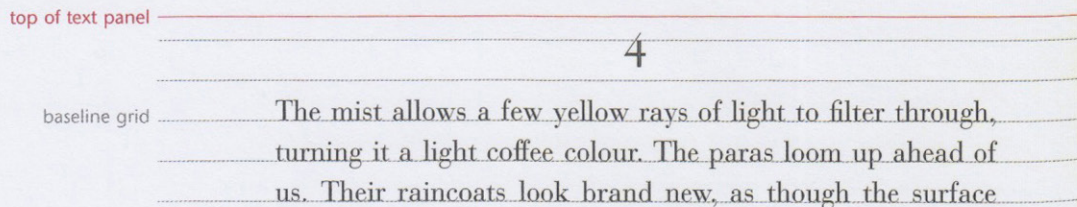
Headings for run-on chapters

When the run-on chapter heading falls at the top of a page, the number or title should be placed at the top of the text panel. There is no need to add a large space before it as with a chapter drop.

One problem that may arise here is that the text following the heading may not sit on the baseline grid. This could be due to the larger size of the chapter heading pushing the text down, or it could be because the line-spaces following the heading are not equal to the leading of the rest of the text:



Put a little space before the chapter heading, to ensure that the body text is sitting on the baseline of the text panel and the pages back up correctly:



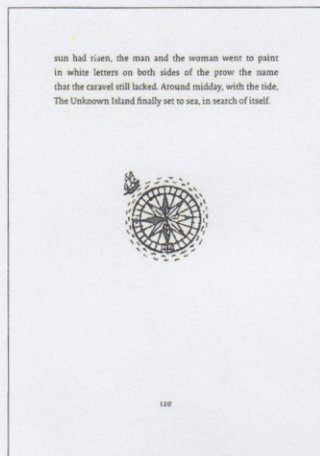
Chapter ends

Where chapters start on fresh pages, the last page of each chapter should have at least three full lines of text on it. This can be achieved by making or losing lines. In larger format books, three lines above and below the chapter heading may not look like enough: increase this number to at least four or five lines.

See *Manual adjustments to composition*, pp.106–10

Vignettes

The space following the end of a chapter may be filled with a vignette if the editor and author are happy with this. It can take the form of a decorative device or illustration, and should be quite small with plenty of surrounding space. Vignettes should be consistent in style and size throughout a book.



Recto starts

The editor may request that each chapter begins on a recto. Where previous chapters finish on a recto, the following verso is left blank. This will have an impact on the calculation of extent.

Occasionally you may be asked to start chapters on versos, but this should only be the case with illustrated books where it is straightforward to increase the size of pictures and thus push the text on. It is not considered acceptable to leave a blank recto.

See *Making extent*, p.222

DISPLAY TYPEFACES AND ORNAMENTS

Display typefaces

Display settings are those settings of single lines or groups of lines that are not part of the main text of a book. Titles, sub-titles and chapter headings are display settings.

Display fonts range from the well designed to the bizarre:

abcde	BULMER DISPLAY	Bulmer Display
ABCDQ	GALLIC WARS	Trajan regular
ABCDQ	JEWELLERY	Spartan
<i>abcdq</i>	<i>A Gentle Informality</i>	Shelley Andante
abcdq	WORLD WARS	Akzidenz Grotesk Super
abcdq	Roxy Cinema	Gill Shadowed
abcdq	Raymond Chandler	Typeka
abcdq	Midnight in Sicily	Britannic Bold
abcdq	Fashion in style	Univers Ultra Thin
ABCDQ	BAUHAUS	Neuland Inline
<i>abcdq</i>	THE MATRIX	Nebulae
ABCDQ	THE BALLROOM	Delphinian
ABCDQ	TALL KNIGHTS	Augustea Open
BCDQ	LEONARDO	Requiem Display
<i>abcdq</i>	<i>Nearly illegible</i>	Carpenter

Some fonts only have capitals; others are barely legible when capitalized:

Birthday BIRTHDAY
Birthday BIRTHDAY

Shelley Andante

Fluidum Bold

The worlds of advertising, marketing, magazines and newspapers demand day-by-day novelty to attract the public and display fonts have a large part to play in these areas. Display faces are used in bookwork for titles, chapter titles and other displayed lines:

THE FIRST DAY

I

ISOMETIMES PASS THROUGH ST HELENA, BUT I'VE NEVER stopped there. It's an empty place, silent and solitary. The houses sit on the grass as they do in Africa. Unlikely shops, a

Text: Bembo 8.5 pt

Display lines: Trajan

A drop cap at two lines followed by small caps for the text of the first line.

An inappropriate or over-use of display faces within the main text, seen below, can distract the reader and should be avoided.

The First Day

1

Isometimes pass through St Helena, but I've never stopped there. It's an empty place, silent and solitary. The houses sit on the grass as they do in Africa. Unlikely shops, a closed church, a

Text: Bauer Bodoni, 10 pt

Display lines: Wittenberg Fraktur

may fit into the historical content of the text but verges on display for display's sake. The first cap 'I' in the text is not easily legible; the 'y' in the title looks like an 'n'.

Chapter One

In the spring of her twenty-second year, Sumire fell in love for the first time in her life. An intense love, a veritable tornado sweeping across the plains - flattening everything in its path, tossing things up

Text: Quadraat roman 8.5 pt

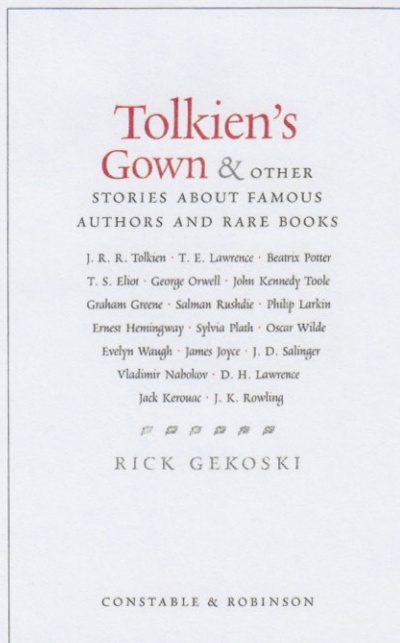
Chapter number and raised cap:

Typeka, 12 and 18 pt

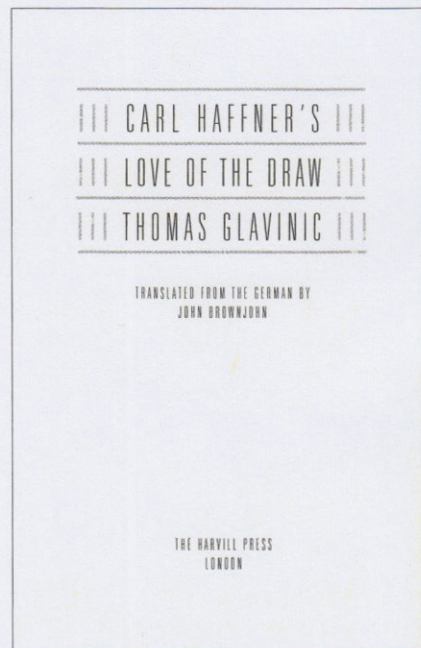
Appropriate for a contemporary novel.

Using standard book typefaces in large sizes achieves the 'display' effect while maintaining legibility. These faces have been carefully designed and when enlarged become more full of character to the eye, providing a starting point in the typeface choice for chapter heading and jackets. The faces below are shown in 9 pt and 24 pt:

Rialto Titling	MEMORIES	MEMORIES	24
Meta Normal	Memories	Memories	24
Bauer Bodoni	Memories	Memories	24
Corvallis Sans	Memories	MEMORIES	24
Scala Regular	Memories	Memories	24
Gill Sans	Memories	Memories	24



Rialto roman and italic 210 x 148 mm
A cover with display lines in text fonts



Univers ultra condensed thin 216 x 136 mm
The vertical rules are from the same font.

Book titles can be seen as distinct units: the title, possibly a sub-title and the author's name. The use of two or three contrasting faces gives an immediate display appeal, even without images:

Redbirds

Memories from the South

Rick Bragg

American Typewriter and Gill Sans light

Dancing Lessons for the Advanced in Age

BOHUMIL HRABAL

Playbill and Britannic bold

the messenger

MAYRA MONTERO

Citizen bold and regular

THE SWAN

A NOVEL BY

SEBASTIANO VASSALI

Neuland Inline and Spartan

Jean-Paul Kauffmann

THE DARK ROOM AT LONGWOOD

A Voyage to St Helena

Barclay Outline and Chevalier

To Siberia

PER PETTERSON

Galahad and Futura

WRITE TO KILL

Daniel Pennac

Binner Gothic and Formata bold



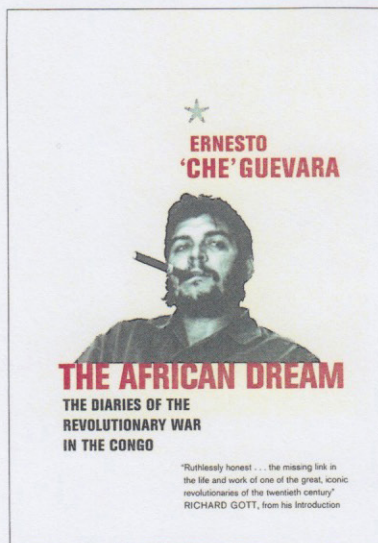
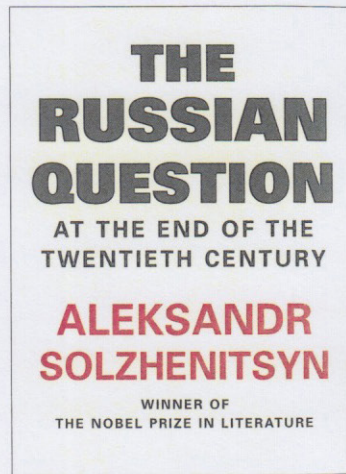
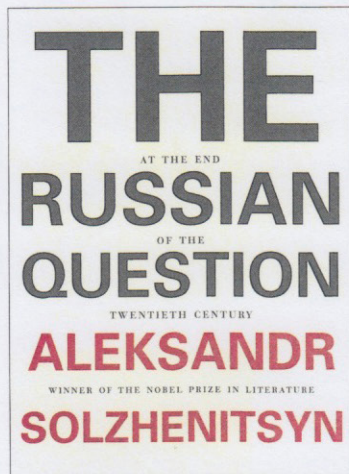
Univers 55 and Univers bold 216 x 135 mm

If the image is striking, use the simplest of typefaces to avoid distraction. The type here was embossed. Photograph by Tono Stano

Display faces play a prominent role in the design of book covers and jackets. While making a necessary marketing impact, legibility has to be maintained.

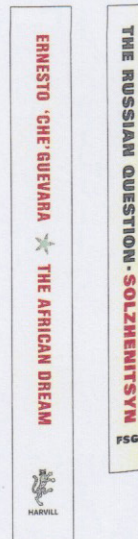
A little restraint goes a long way. In the original jacket below on the left, the lines of the title, subtitle and author are separated, while extravagant sizing enables each line to fit the width of the jacket. The reader is not helped by this illogical treatment – the sense of the text is better conveyed in the version on the right.

Univers type family
190 x 128 mm
Rearranging the line sequence and dividing up the four groups of text enables the reader to see clearly what the book is about and by whom it is written.

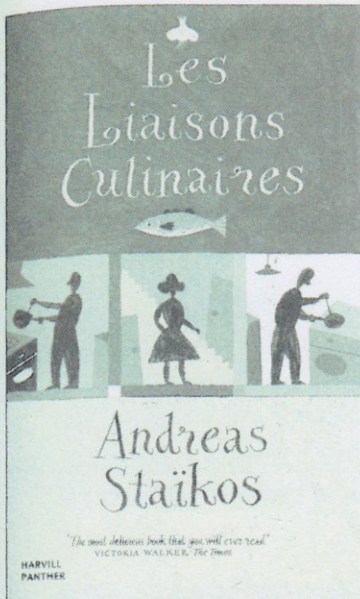


Akzidenz Grotesk Extra
bold condensed
210 x 148 mm
A cover with distinct but clear groupings of the title, sub-title, author and a quotation

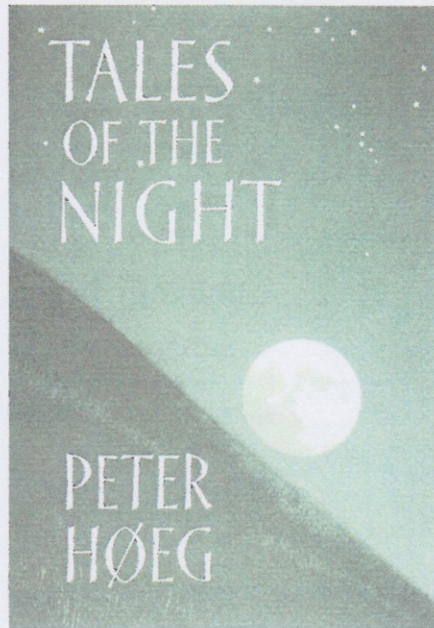
The spine of the jacket should match the style of the front of the jacket and be easily visible on a bookshop shelf.



The illustrator may add display lines of calligraphic lettering to the images. The lettering blends with the illustration, creating a cohesive look:



Cover design by Jeff Fisher



Lettering by Stephen Raw

The computer's capacity to distort typefaces presents temptations to the designer. On occasions a unique face produced in this way can work, but on the whole it is a poor response to a design problem and should be avoided. This example – in imitation of the lettering above – is just tolerable:

HØEG HØEG HØEG

The original hand-drawn lettering

Corvallis sans as designed

Corvallis sans distorted vertically to 78%

Gross distortions of a typeface – such as condensing or stretching – should be avoided at all times. This degree of distortion should not be used:

Defacement Bauer Bodoni Bold **Defacement**

Bauer Bodoni bold at 150% horizontal distortion

especially when a perfectly designed alternative is available within the type family:

Defacement

Bauer Bodoni Black

THE SEQUENCE AND NUMBERING OF PRELIMINARY PAGES

Page sequences

The preliminary pages are those containing information which precede the main body of text. The sequence of pages is determined not only by tradition but by legal constraints and archival requirements. Some pages, such as the half-title, title page and the opening page of the main text must appear on a recto page and thus blank pages will occur in the sequence. The endmatter follows on after the main text of the book.

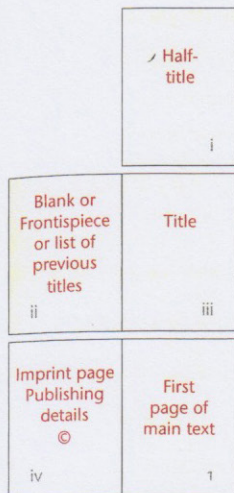
Contents of preliminary pages

These pages may include all or only some of the following:

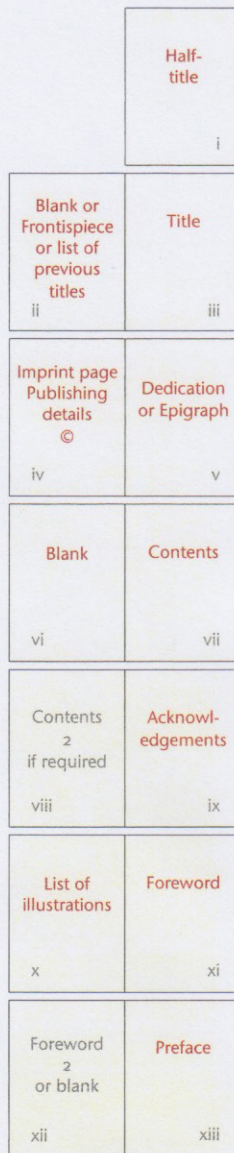
- Half-title
- Frontispiece
- Title page
- Publishing details and other legally required information
- Dedication
- Quotation or epigraph
- Contents
- Acknowledgements
- List of illustrations
- Preface or author's note
- Foreword
- Introduction
- Maps, plans and genealogical diagrams
- List of abbreviations, notes on pronunciation

This is a comprehensive list of the possible entries within the preliminary pages. It is seldom the case that all will appear within a single book and other exceptional matter may be requested by the author or editor. On occasions, the acknowledgements, abbreviations or an author's note can appear as endmatter at the instruction of the author or editor.

To have a clear view at an early stage in the process of the sequence of the prelims, a *flat plan* or annotated *thumbnails* is useful:



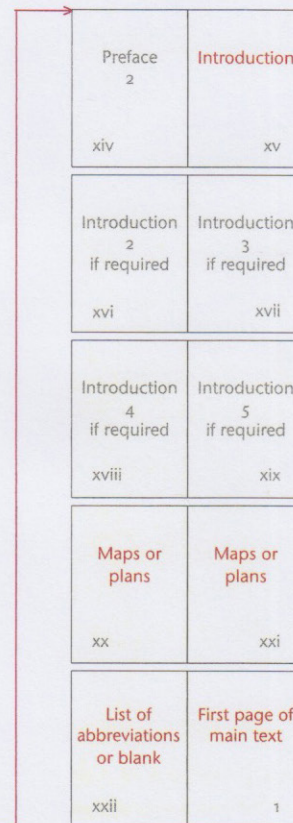
A flat plan of the simplest of preliminary page sequences



A flat plan of a more complicated sequence of prelims.

This is the traditional sequence but the author or editor may instruct the designer to use a different order.

The numbering of the prelim folios is dealt with overleaf.



Genealogical diagrams, plans and maps may be placed elsewhere in the main text.

Positions of preliminary pages

The layout of prelims is dictated by the need for some pages – for instance, the title page, contents page and the first page of the main text – to be on a recto. Those pages which should appear on a recto page are shown below in grey:

The imprint page is always positioned on the title page reverse – a verso

	Half-title recto
Blank or Frontispiece recto	Title recto
Imprint page Publishing details © verso	Contents recto
blank	Foreword recto
blank	Introduction recto
blank	First page of main text recto

A book with a short foreword and introduction would have a flat plan as above. A longer series of prelims is shown on the right.

	Half-title recto
Blank or Frontispiece recto	Title recto
Imprint page Publishing details © verso	Dedication
blank	Contents recto
blank	Acknowledgements
blank	Foreword recto
blank	Preface recto

In a book with extensive prelims certain pages must still start on a recto. This will create blank pages as below.

If this set of page positions create too many blank pages it is for the editor, not the designer, to reorder them.

blank	Introduction i recto
Introduction ii	Introduction iii
Introduction iv	Introduction v
blank or maps or plans	Maps or plans
blank	First page of main text recto

ENDMATTER

Page sequence

As with prelims, the sequence of sections at the end of the book can vary depending on content and function.

The following may be included:

- Appendices
- Endnotes
- Abbreviations
- Photographers'/illustrators' credits
- Glossary
- Bibliography
- Acknowledgements
- Indexes
- Colophon (see note on imprint page)

A conventional sequence for endmatter looks like the flat plan on the right:

Some of these sections – the abbreviations, picture credits and acknowledgements – may have been placed in the prelims – a decision to be made by the editor. Endnotes are placed after appendices as the appendices themselves may have notes.

The folio numbers for the endmatter simply continue from the main text.

Every effort should be made to leave two blanks at the end of a book; finishing a text on the last verso is poor practice. This is especially true if the book is to be hard bound as the back endpaper has to be partially fixed onto the last page.

Last page of main text	Appendix A
Appendix B	Endnotes
Abbreviations	Picture credits
Glossary	Bibliography
Acknowledgements	Index
Index	Blank
Blank	

See *Binding*
pp.350–5

FOLIOS AND RUNNING HEADS

When designing your text panel, remember that it shares the page with other printed elements. Page numbers and running heads – containing information such as chapter titles – will often be placed in the margins, and these should be included in your trial designs.

Folios

In bibliographical matter the term *folio* is also used to mean a page.

Folio is the typographical term for a page number. All books have even numbers on the verso and odd numbers on the recto. Folios should be consistent, easy to locate, and not stand out to the reader.

The most common position for folios is in the margin at the foot of the page, either centred or ranged with the edge of the text on the fore-edge side:

a kind of division of labour. First, a ‘paraschyte’ would make an incision in the dead person’s left side. He would then have to run out of the house to avoid being stoned by an angry crowd seeking

76

Text: Walbaum
9 on 15 pt

Folio: Walbaum
8 pt

a kind of division of labour. First, a ‘paraschyte’ would make an incision in the dead person’s left side. He would then have to run out of the house to avoid being stoned by an angry crowd seeking

76

Text: Walbaum
9 on 15 pt

Folio: Walbaum
8 pt

In books with wide fore-edge margins folios may be hung out into the side margins. In asymmetric settings, logic would dictate that the folios are also placed asymmetrically.

Style and size of folios

The simplest way to set folios is to put them in the same typeface as the text. If you are using a second typeface for headings this could also be used for folios.

Folios should be set in a smaller size than the main text:

changed into smaller ones, which gave the local moneylenders the chance to levy large commissions. This gave rise to all kinds

21

Text: Walbaum
9 on 15 pt

Folio: Walbaum
8 pt

An exception to this is reference books, the text of which is already set in a small size and is likely to be used with frequent reference to the index. In this case, folios should be slightly larger than the text:

graphical forms of the Sumerian and proto-Elamite figures (see Chapters 10 and 12).
6th–5th millennia BCE [w]. The earliest *ceramic* artefacts, on which motifs have been painted, engraved, cut out or impressed on the raw clay, or engraved after firing, appear in the Middle East. These are evidently graphical representations

19

Text: Stone Print
9 on 11 pt

Folio: Stone Print
9.5 pt

Roman numerals

If a book is numbered with the main text starting on page one, the preceding pages – prelims – are numbered with roman numerals. Though most preliminary pages do not have folios printed on them, some, such as the preface and foreword, do. Folios in roman numerals are best set in lower case.

See *Prelims*, p.163

of the publisher Erwin Glikes; Claudio Magris on his native Trieste; Anna Maria Ortese's account of a Neapolitan slum housing estate; Adriaan van Dis on the transformative power of translations; fine

vii

Text: Galliard
9.5 on 15 pt

Folio: Galliard
9.5 pt

Running heads

In complex reference works, the running heads play an important part in helping the reader find information quickly.

A running head is a line of text placed just above the text panel on every text page. It can contain such information as the name of author, the title of the book, chapter title or a sub-title, usually organized by the editor in one of the following ways:

VERSO PAGE	RECTO PAGE
author	title
title	chapter
chapter	sub-title
sub-title	sub-title

Running heads may be set centred, ranged with the outer edge of the text panel, or asymmetrically, if that is the style of the layout. They are usually set in a smaller type size than the text and in a different type style such as italic or small caps:

Running head:
Galliard expert
9 pt, 40 ICS

Text: Galliard
9.75 on 14 pt

BEARING WITNESS

and a phenomenal memory. But he was also volatile, unpunctual, disorganized, argumentative, resistant to compromise, and could be

Or a different typeface, matching that of the folios:

Running head:
Stone Sans
small caps,
8.5 pt, 40 ICS

Text: Galliard
9.75 on 14 pt

BEARING WITNESS

and a phenomenal memory. But he was also volatile, unpunctual, disorganized, argumentative, resistant to compromise, and could be

The space between the running head and the text should be a fraction larger than the visual space between lines of text:

The running head on the left is too close to the text, looking cramped. The one on the right floats in the margin and is not connected to the text panel.

Bearing Witness

Bearing Witness

Bearing Witness

and a phenomenal memory. But he was also volatile, unpunctual, disorganized, argumentative, resistant to compromise, and could be

When using running heads, the folio may be placed at the foot of the page as usual or it can be set in a line with the running head:

The Exeter Text 35

them where he'd decreed. The henchmen let themselves be led.
They nevertheless seemed perplexed. We herd them excheyng

In this example the running head is centred and the folio is ranged with the outer edge of this recto text panel.

There are a number of ways of laying out a running head and folio, both symmetrically and asymmetrically, as in these examples:

<p>56 THREE BY PEREC rebels' retrenchment. They were severe decrements. The leaders deemed they needed these events stemmed. Endeed, the rebels felt</p> <p>56 THREE BY PEREC rebels' retrenchment. They were severe decrements. The leaders deemed they needed these events stemmed. Endeed, the rebels felt</p> <p>THREE BY PEREC 56 rebels' retrenchment. They were severe decrements. The leaders deemed they needed these events stemmed. Endeed, the rebels felt</p> <p>THREE BY PEREC 56 rebels' retrenchment. They were severe decrements. The leaders deemed they needed these events stemmed. Endeed, the rebels felt</p> <p>56 THREE BY PEREC rebels' retrenchment. They were severe decrements. The leaders deemed they needed these events stemmed. Endeed, the rebels felt</p> <p style="text-align: center;">56 THREE BY PEREC rebels' retrenchment. They were severe decrements. The leaders deemed they needed these events stemmed. Endeed, the rebels felt</p>	<p style="text-align: center;">THE EXETER TEXT 57</p> <p>feeder. Lets begetters (even when they're exerted) feed feeble wee beybes: the rennet keeps fresh whenever the steel segments' cells</p> <p>THE EXETER TEXT 57 feeder. Lets begetters (even when they're exerted) feed feeble wee beybes: the rennet keeps fresh whenever the steel segments' cells</p> <p>57 THE EXETER TEXT feeder. Lets begetters (even when they're exerted) feed feeble wee beybes: the rennet keeps fresh whenever the steel segments' cells</p> <p>THE EXETER TEXT 57 feeder. Lets begetters (even when they're exerted) feed feeble wee beybes: the rennet keeps fresh whenever the steel segments' cells</p> <p style="text-align: center;">THE EXETER TEXT 57 feeder. Lets begetters (even when they're exerted) feed feeble wee beybes: the rennet keeps fresh whenever the steel segments' cells</p> <p style="text-align: center;">THE EXETER TEXT 57 feeder. Lets begetters (even when they're exerted) feed feeble wee beybes: the rennet keeps fresh whenever the steel segments' cells</p>
---	--

Some of the different ways of laying out the running head and folio (verso on the left, recto on the right).

When grouped together, the running head and folio may be separated by a raised point or line, or a decorative device:

NEWNHAM GRANGE · 51

but mostly it was used for drying clothes, growing mushrooms and housing hens. In order to accommodate the latter a small door-hole

NEWNHAM GRANGE ◌ 51

but mostly it was used for drying clothes, growing mushrooms and housing hens. In order to accommodate the latter a small door-hole

Running head:
Scala caps
8.5 pt, 30 lcs
Text: Scala
10 on 15 pt

Decoration: Type
Embellishments II

Running feet

In books with many sub-headings, the appearance of a running head and sub-heading together may confuse the reader:

Running heads should be deleted above chapter headings, but they are usually retained where they fall above sub-chapters.

88 *Binary Arithmetic and Other Non-Decimal Systems*

LEIBNIZ, BINARY NUMBERS, YIN AND YANG

No doubt it was the elegance and simplicity of the representations described above which moved Gottfried Wilhelm Leibniz to exclaim

One solution to this problem is to use running feet throughout, rather than running heads. These are placed below the text at the foot of the page:

along the street and keeping more at the back of the property where he wanted to retain something of the original appearance

48 · NEWNHAM GRANGE

Text: Scala
10.5 on 16 pt

Running foot:
Scala Sans
small caps
8.5 pt, 30 ICS

Running feet are particularly useful in catalogues, where most text pages are likely to have a heading at the top of the page.

Whereas running heads may be set centred or ranged with the text, it is quite unusual to see centred running feet; they are usually set aligned with the fore-edge of the text panel. In books with wide outer margins they may be hung out into the margin. If the measure is wide try setting them indented:

the refrigerator is pitch-dark. The light's out. I wonder if there's been a power failure and stick my head inside. Hands shoot out

36 AFTER THE QUAKE

Text: lowan
Old Style
10 on 15 pt

Running foot:
Scala Sans caps
6.5 pt, 60 ICS
indented 5 mm

In books set asymmetrically, running feet are usually aligned with the edge of the text next to the wider of the two margins:

them where he'd decreed. The henchmen let themselves
be led. They nevertheless seemed perplexed. We herd
them excheynge secret mermers. Steeth! Where led these

39 THE EXETER TEXT

Text: Galliard
10 on 14.5 pt

Running foot:
Galliard small caps
8 pt, 30 ICS

Running shoulders

Running shoulders contain the same information as a running head, but are placed in a wide side margin outside the text panel. They are not without their problems. If you are using wide margins, you may well want to place sidenotes or captions in them and it is possible that the position of these will clash with the running shoulders. Long chapter titles may also be difficult to accommodate.

In some circumstances they can be helpful. For example, if the material is laid out alphabetically or if sub-headings are numbered, running shoulders will make it easy for the reader to flick through at speed and locate the text they want:

The cotton industry changed the face of the north-west of
England, and dominated British industry for 200 years. It 7.1.2
had a meteoric rise in the mid 18th century, and an equally Cotton
sharp decline in the 20th century.

Text: Stone Print
10.5 on 14 pt

Running shoulder:
Stone Sans, 9 pt

Running shoulders should be set to the same baseline grid as the text – they can go onto a second or third line if necessary. Choose a narrow type style such as an italic; spaced small caps will be too wide for most margins:

The Exeter Text

Galliard italic, 9.5 pt

THE EXETER TEXT

Galliard expert, 9.5 pt

When to delete folios and running heads

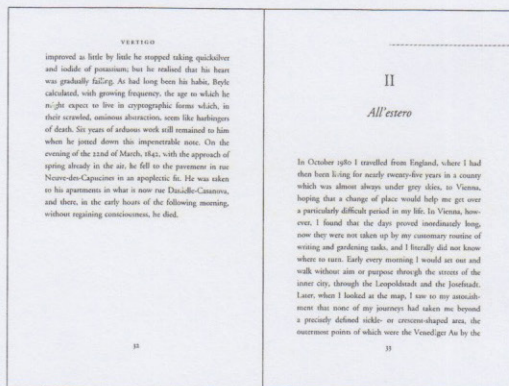
Folios and running heads or feet are not printed on the following pages:

Half-title, frontispiece, title page, imprint page, dedication/epigraph, contents pages, any pages before the contents page, part-titles, or any blank pages.

A folio and running head can look like a distraction on a page containing one large picture. Discuss with the editor whether you should remove them in this instance.

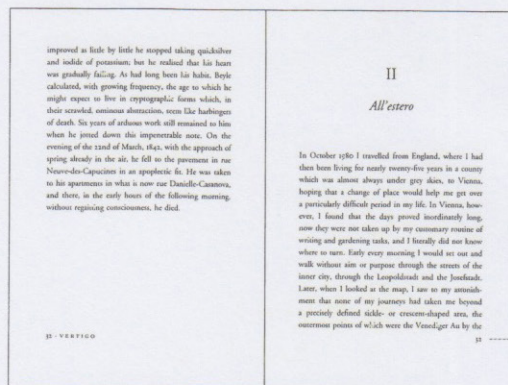
They may also be removed from pages which contain only illustrations.

If folios and running heads are both placed at the top of the page, they should be removed above chapter openings. If the folio is at the foot of the page, it should appear. Just the running head is removed.



Running head deleted from above the chapter heading

If you are using running feet or shoulders containing chapter titles, you should remove these from the pages on which the chapter heading appears. The folio is left in its usual position:



Running foot deleted but folio left in place

Though running feet do not clash with chapter openings, they are removed from these pages because the information does not need to be repeated. In reference books, however, you may decide to leave all the running feet on so that readers flicking quickly through the pages can locate information easily.

SETTING PUNCTUATION

Punctuation is a subject that can arouse strong reactions in readers if they feel it is being used incorrectly. Thankfully for the designer, the job of getting the dots and dashes in the right order is the responsibility of the editor, though knowing the basic rules may help you too, especially if you find yourself keying in late changes to the text.

Quotation marks “ ”

Quotation marks – an opening quote before the word and a closing quote after it – can be used to denote speech, an extract of text, or in some cases titles. They can take the form of single quotes:

‘like this’

or double quotes:

“like this”

The decision to use either double or single quotation marks depends on house style and so is usually a matter for the editor. Whichever form you use, the other will be used for quotes within quotes, for example:

he wrote in what would be his last notebook: “Aren’t all true healers – from the prehistoric shaman on – all ‘thundermen’?”

he wrote in what would be his last notebook: ‘Aren’t all true healers – from the prehistoric shaman on – all “thundermen”?’

A quotation mark should not touch any other character or punctuation mark, but when following a full point or comma, can be kerned back just a little to almost sit over the top of it:

from ‘here,’ to ‘here,’

Double quotes are used more in America and have the advantage of not being confused with apostrophes. Single quotes, being smaller, look less ‘spotty’, especially on pages with lots of dialogue.

Bembo, 10.5 on 13 pt

If a double and single quotation mark are set together, there should be enough space between them to show that they are two independent elements.

When a quotation mark appears the wrong way round it is usually because a word-space is in the wrong place

When setting a text with a lot of dialogue it is worth making sure the font's pre-set kerning pairs are set properly for quotation marks, ensuring even spacing. Kerning them individually will take a long time:

See *Fit*, pp.81–3

‘Do you even know what Thérèse’s boyfriend does for a living?’ Half Pint asked from behind his rose-tinted glasses.
No, I didn’t even know what he did for a living.
‘Books!’

Minion, 11 on 16 pt
Opening quotes, often followed by a capital letter, are more likely to need adjusting.

‘Do you even know what Thérèse’s boyfriend does for a living?’ Half Pint asked from behind his rose-tinted glasses.
No, I didn’t even know what he did for a living.
‘Books!’

In this example a little space has been added between the opening quote and the capital letter at the start of the first and fourth line, and between the question mark and the closing quote on line 2.

Hanging out opening quotes

If a text starts with dialogue or speech, the opening quote can be *hung out* so that the first letter aligns with the rest of the text. This is particularly useful if the first line is set as display, or if a drop cap is used:

‘CAN I HAVE my bed back?’
Someone asked me this question in the pit of my sleep.
Someone I knew.

Minion, 11 on 16 pt
Drop cap of 2 lines, first three words in Minion small caps with 20 ICS

Foot and inch marks

A frequently-made mistake – often due to the vagaries of word-processing programs – is to use foot and inch marks instead of quotes. These should be avoided.

'foot' marks, "inch" marks † † †† ††
'serif' "quotation" marks 6 9 “ ”
'sans serif' "quotation" marks 6 9 “ ”

Apostrophes ’

An apostrophe takes the same form as a single closing quotation mark. It is used to indicate possession or missing letters or syllables. It also appears in some proper names.

Where an apostrophe falls in the middle of a word it should be set without touching the characters either side and spaced evenly:

Uneven spacing of apostrophes

I’ve shouldn’t So’ton Earl’s Court

Corrected by kerning the apostrophes individually

I’ve shouldn’t So’ton Earl’s Court

Where an apostrophe falls at the beginning of a word, some typesetting programs may automatically turn it round into an opening quotation mark. It may be necessary to put in two and delete the first:

‘80s ’80s ’80s

Colons, semi-colons and commas : ; ,

Colons, semi-colons and commas are used to divide up sentences. In English-language texts there is no word space before the punctuation, and just one word space afterwards. French setting has a word space before semi-colons and colons.

See *Italicizing punctuation*, p.257

The spacing of these punctuation marks may be uneven following words which have been put into italics:

Scala roman and italic, 9.5 on 14 pt

From left to right: Jacques Raverat, Gwen Raverat with back to camera, Sonia Lewitska seated, unidentified and Jean Marchand

Small adjustments to the kerning can put this right:

Scala roman and italic, 9.5 on 14 pt

From left to right: Jacques Raverat, Gwen Raverat with back to camera, Sonia Lewitska seated, unidentified and Jean Marchand

The colon is also used to introduce an extract or illustration:

In the winter of 1689 he announced news of the following:
a strange light and fire, which has been observed, and a great number
of huge, fiery rocks, red as artificial light and glistening like stars,

Joanna, 11 on 15 pt
Extract: 10 on 13 pt

A line ending with the colon should not fall on the last line of a page.

Lists are often divided up using commas:

biology, chemistry, astro-physics, sociology, literature, geography

Stone Sans, 9.5 pt

Where lists are more complicated, semi-colons are used instead:

Early Printed Books; Humanities; Medicine; Science; Architecture;
Standard Sets; 15th- to 20th-century Literature; Modern First
Editions in Literature; Art and Photography; Bindings

Stone Sans
9.5 on 15 pt

But if a list is divided spatially, there is no need for added punctuation:

Early Printed Books	Standard Sets
Humanities	15th- to 20th-century Literature
Medicine	Modern First Editions in Literature
Science	Art and Photography
Architecture	Bindings

Stone Sans
9.5 on 14 pt

Semi-colons may be used to divide up sub-entries of an index if there is no room to start each sub-entry on a new line:

See *Indexes*, p.197

Llosa, Mario Vargas 432, 491
London 39, 82-4, 86, 102, 109, 137-8, 140, 195, 236, 260, 355,
369, 397, 407, 439, 518; British Museum 92, 313; Dorchester
Hotel 119; Ealing 86, 95, 103; Eaton Place 110, 399, 406, 439,
442, 455, 537; Grosvenor Crescent Mews 109, 111, 130, 145, 157,
228, 513; Kynance Mews 221, 235, 244, 251, 442, 514; Mount
Street 157, 163, 165-6, 174-5; Victoria & Albert Museum 96
London, Jack 62

Stone Print
8 on 10 pt

PLACING ILLUSTRATIONS WITHIN TEXT

See *Plate sections*,
p.288

There are two ways of placing illustrations into a book of text. One is to group the illustrations together on a set of pages known as a *plate section*, usually printed on a different paper stock. The second is to place illustrations throughout the book so they appear when they are referred to in the text. These are known as *scattered* illustrations. Scattering illustrations is the more expensive option if the images are to be printed in colour, because then the whole book, and not just one or two signatures, has to be printed on a four-colour press. Advances in print technology and paper quality have, however, made scattering black and white images possible on all but the lowest quality papers.

The size of scattered illustrations

The editor will often specify which illustrations should be large and which should be small. Before laying the book out, it is worthwhile calculating how much space they will fill. For example:

- 6 large pics at 1 page each = space equivalent to 6 pages
- 15 medium pics at $\frac{2}{3}$ page each = space equivalent to 10 pages
- 12 small pics at $\frac{1}{3}$ page each = space equivalent to 4 pages

See *Making extent*,
pp.234-6

makes an equivalent to 20 pages of text. This number can then be put into your extent calculations. If necessary the average size can be reduced:

- 6 large pics at 1 page each = space equivalent to 6 pages
- 15 medium pics at $\frac{1}{2}$ page each = space equivalent to $7\frac{1}{2}$ pages
- 12 small pics at $\frac{1}{4}$ page each = space equivalent to 3 pages

making a total of $16\frac{1}{2}$ pages. Knowing the approximate size of your illustrations before you start will enable you to layout the book with some confidence that the extent will be about right. What you are trying to avoid is having to make the illustrations towards the end of the book too large or too small to fit the available space. Or, even worse, having to go back to the beginning of the layout process and start again.

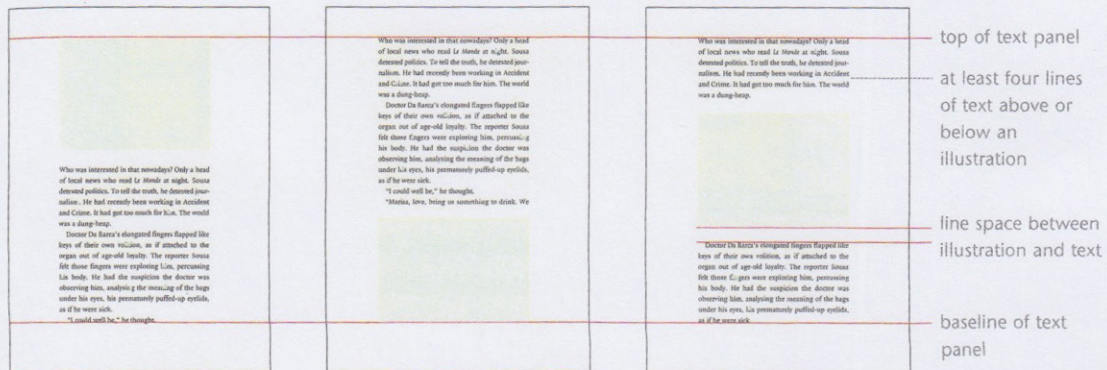
Positioning illustrations

When an illustration refers to a specific passage of text, it should, of course, be placed as close to it as possible, ideally on the same spread, although this cannot always be achieved. If the text contains a reference to the illustration – ‘see Fig.2.4’ – the illustration should always be placed *after* the reference.

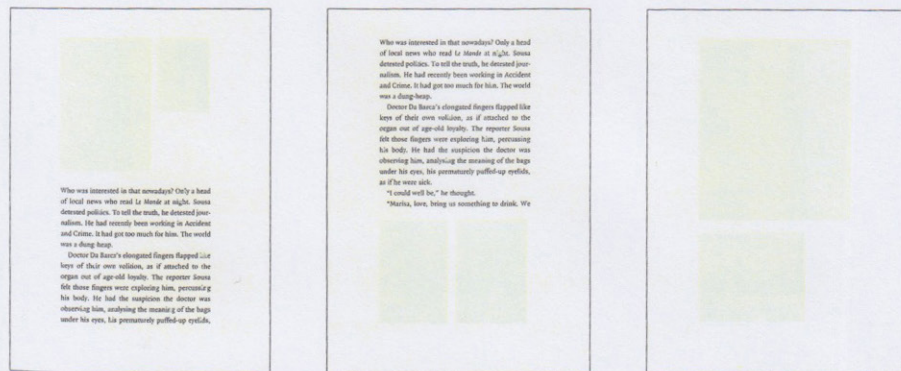
If an illustration is referred to more than once, the editor should indicate at which point the illustration should appear.

There should be at least a line space between the illustration and text and this space should be consistent throughout. If any text falls above or below the illustration, this text should be at least four lines long.

If the illustration is at the foot of the page it should align with the baseline of the text. If it is at the head of the page it should align with the top of the text panel:



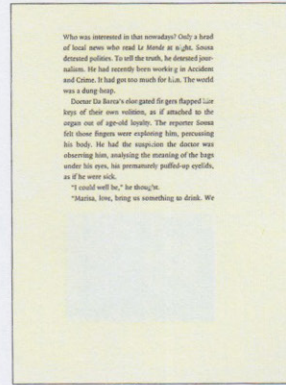
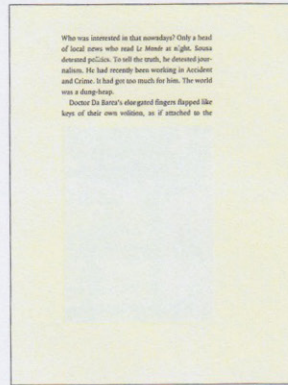
Where many illustrations are referred to in a short passage of text, grouping them together may make it easier to place them closer to the reference in the text:



Proportions

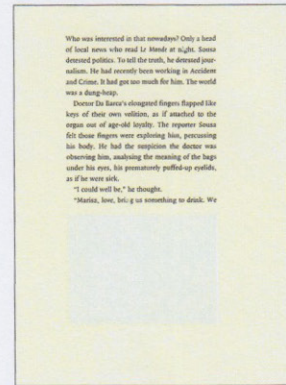
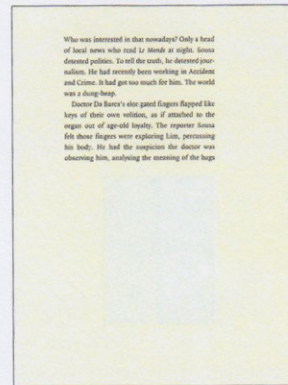
Illustrated books may contain many images with a variety of proportions. If the decision is made to fit all illustrations to the width of the measure, this will have the effect of determining picture size not by the significance or content of the illustration, but by its format. The portrait-format illustrations will all be much larger than the landscape-format ones:

Illustrations at full-measure



Rather than fixing the width of illustrations, they can be given equal weight by making the area they cover approximately the same:

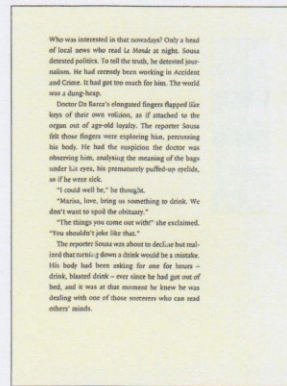
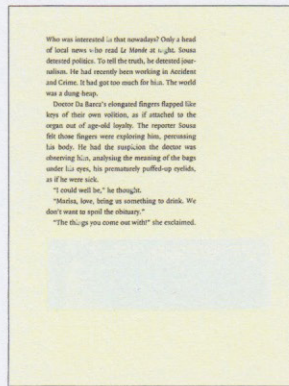
Making the portrait-format illustration (left) 75 per cent of full measure means that it covers the same area as the landscape illustration (right).



A standardized set of image widths will give the book consistency throughout. For example, all illustrations could be set to either 60 per cent, 80 per cent or 100 per cent of the text measure, depending on their proportions and content.

Unusual shapes

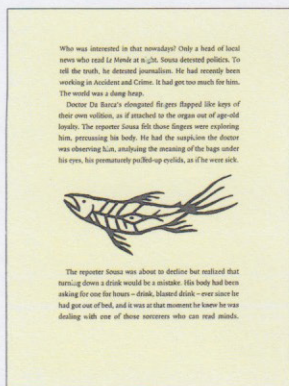
Illustrations which are long and narrow can be particularly difficult to place. A page with a wide fore-edge margin will accommodate them more easily:



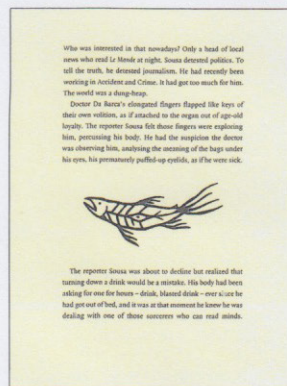
Cut-outs

Illustrations which have been *cut out* and are therefore irregularly shaped should be treated with care. Forcing them into a grid may result in unbalanced negative space. It is preferable to reduce them in size, leaving more surrounding space to counter this. They should be placed visually within the space, rather than working out margins mathematically:

Cut-outs which are regular in shape, such as circles and ovals, also benefit from having a little more space around them.



Cut-out illustration at full-measure

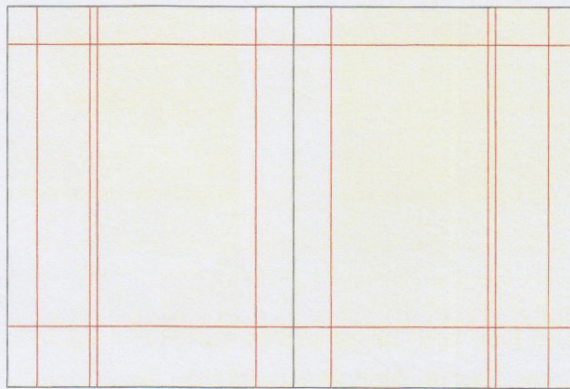


Cut-out illustration at 80 per cent of full-measure

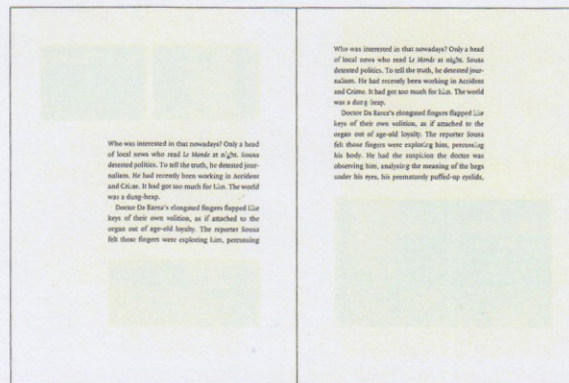
Grids for illustrations

You will get increased flexibility when laying out illustrations if you use a more complex grid – one that allows text and illustrations to be independent of each other. This frees you from making the illustrations too small to match the measure, or making the measure too wide to suit the illustrations.

The simplest way to do this is to introduce a second column, narrower than the text panel, which can contain illustrations, captions, or be left as a wide margin:

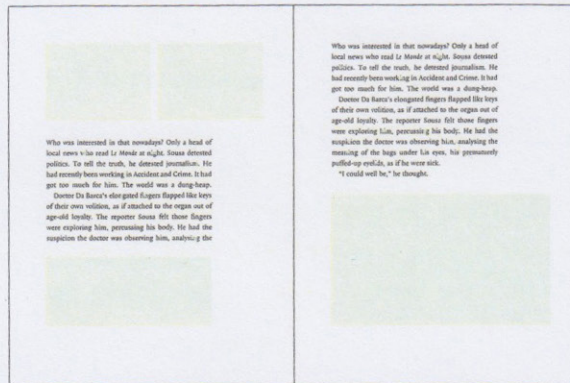


This provides a variety of possible picture widths without breaking out of the basic grid. It has the added benefit of creating more space on the page and making the text appear less dense:



Asymmetric layouts

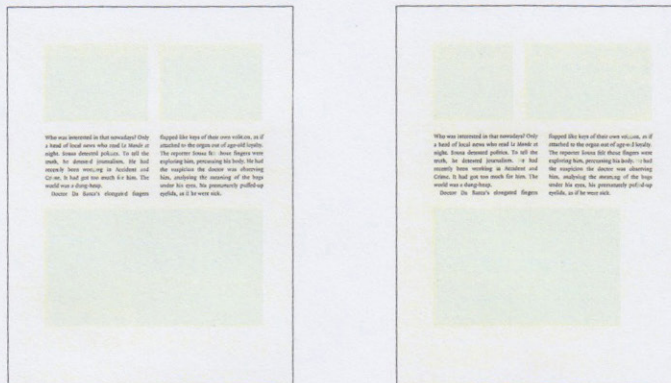
A grid does not necessarily have to be symmetrical. Pages can be set with the large margin always on the left or always on the right:



If opting for an asymmetric layout, ensure that your choice of stock does not allow too much show-through in the wide margins.

Double-column layouts

Using two columns of text can be restrictive when it comes to placing illustrations. Anything other than single-column width or double-column width illustrations will look uncomfortable:



Double-column layouts are better suited to large-format illustrated books – especially landscape-format – and catalogues.