

EXCERPT OF BASICS OF TYPOGRAPHY – PART 1

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Manual exercises

EXCERPT OF BASICS OF TYPOGRAPHY

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Typeface legibility and economy — are they adversaries or can they work together? Their relationship is filled with tension. Common wisdom says that efforts to increase legibility can reduce the amount of text on a page, whereas techniques used for efficient use of space can jeopardize legibility. Is this the real situation? Communication through the printed page requires the reader to translate symbols into meaning. Legibility refers to how easily this critical process is performed. Ovink defines it as ‘the ease and accuracy with which a reader is able to perceive the printed word’.

Although a case can be made for using two separate terms — legibility (visual perception) and readability (comprehension) — this essay will not make such a distinction. Legibility has been studied using tests of reading speed, comprehension, ocular movement and many other criteria. The sheer number of studies on legibility highlights its importance. It has also been problematic, as each investigation redefines legibility according to a new standard. The result is broad disagreement as to what makes text legible. In reality, there are too many variables that contribute to legibility to determine a set of hard and fast rules for maximizing it. It is possible, however, to determine some general guidelines that can help to create legible text.

time per sec. _____

As experienced readers read, their eyes spring jerkily along the lines. These brief movements are known as saccades, and they alternate with fixed periods lasting 0.2-0.4 seconds. A line is perceived in a series of saccades, followed by a large saccade as the eye jumps back to the left (or to the right in Arabic) to start the next line. Information is only absorbed during the fixed period. With average type size, as used for books, a saccade represents 7-9 letters, or about 1-2 words in English. A saccade may begin or end within a word. Of the maximum of 10 letters, only 3-4 letters are focused on sharply during the fixed period the rest are perceived by the eye indistinctly and in their context.

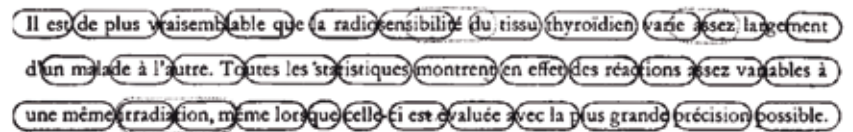
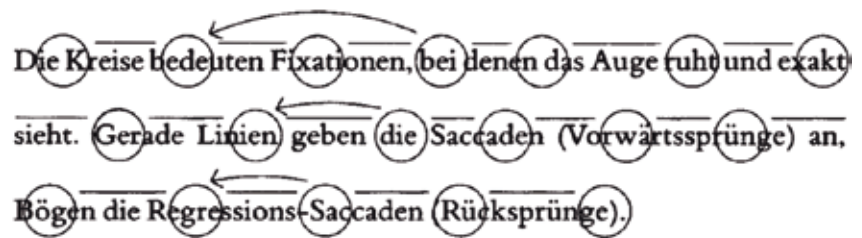
Word-images that have already been stored in a reader's visual memory are read more quickly than unfamiliar ones.

"The registering of eye movements can be used to objectively assess the legibility of a text. The same text will be read at differing speeds if systematic variations are made to the length of line, the size and shape of the type, and the contrast between the colour of the letters and their background. The size and frequency of the saccades depends on the form of the printed text. These variables, which can be measured objectively during the act of reading, correlate very well with the subjective impression of the greater or lesser legibility of a text ... "

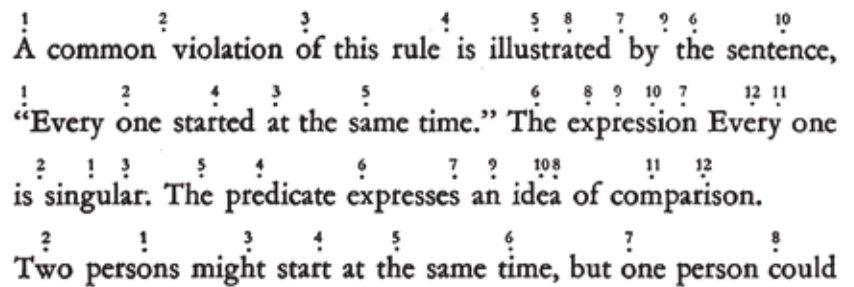
time per sec. _____

With reading beginners and whilst reading large capitals the eyes move from letter to letter.

With normally experienced readers the eyes move in leaps from saccade to saccade. 0.2 to 0.4 seconds are needed in this procedure for one fixation. With an average reading type size one can fix 7-9 letters, in English language one can read approximately 1-2 words at a time. Sometimes when one doesn't understand the reading matter at once, the eye moves back to make sure of the correctness of what was read before.



THE ORDER OF THE FIXATION POINTS



WHO READS WHAT?

The question concerning the target group and the reading stuff

Who are the target groups?

How do reading habits differ depending on:

The target group

The content

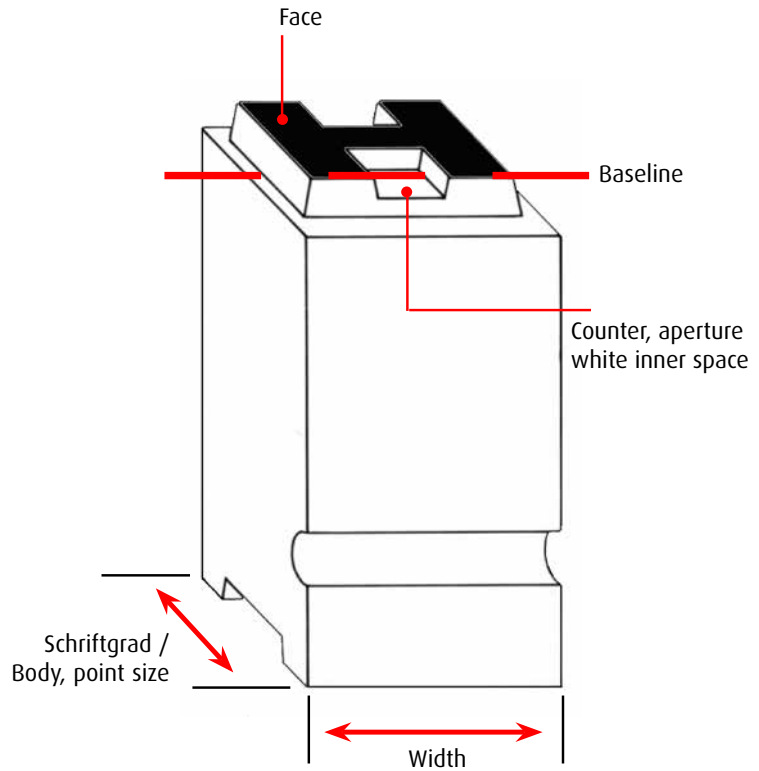
The medium?

Frequent readers who have enlarged their eye margin (span), are in the position to register larger word complexes or whole lines at once.

For an optimal reading flow in print, the text line should have between 45 and 65 strokes per line. This corresponds to about six to ten words. On the screen legibility is worse, therefore one should pay more attention to the number of strokes per line.

Finally many factors are decisive for the length of the line: Reading habits, the target group and the reading stuff. For instance we differentiate quick cross reading in magazines from conscientious linear reading with technical literature.

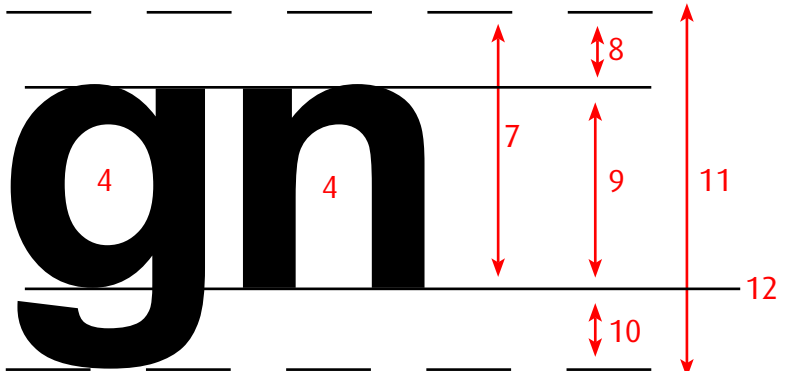
The invention of the movable and reusable lead type by Gutenberg around 1440 revolutionized printing. Today the lead typesetting has only marginal importance, yet the technical terms are still relevant today in typography.



Serif Typefaces: 15th – 19th Century



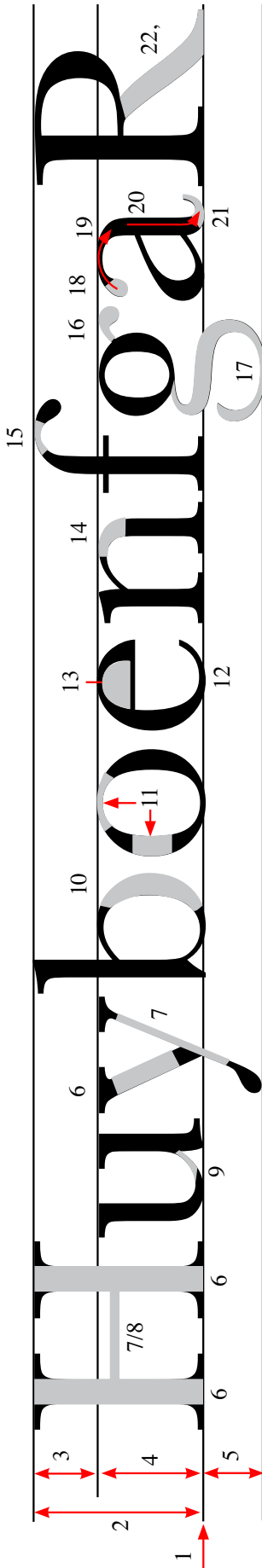
Sans-Serif Typefaces: from 19th Century



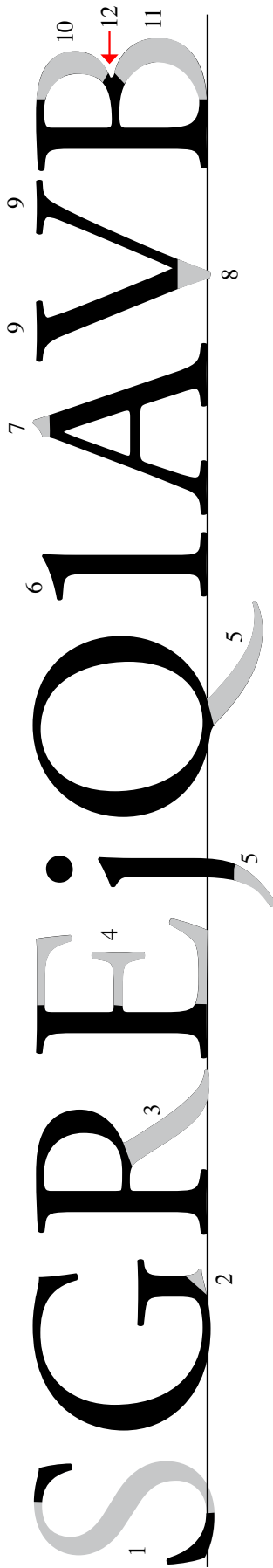
- 1 _____
- 2 _____
- 3 _____
- 4 _____

- 5 _____
- 6 _____
- 7 _____
- 8 _____

- 9 _____
- 10 _____
- 11 _____
- 12 _____



- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____
- 8 _____
- 9 _____
- 10 _____
- 11 _____
- 12 _____
- 13 _____
- 14 _____
- 15 _____
- 16 _____
- 17 _____
- 18 _____
- 19 _____
- 20 _____
- 21 _____
- 22 _____



- 1 _____ 5 _____ 9 _____
- 2 _____ 6 _____ 10 _____
- 3 _____ 7 _____ 11 _____
- 4 _____ 8 _____ 12 _____

Format	Size [mm]	Content Format
C6	114 x 162	A4 folded twice = A6
DL	110 x 220	A4 folded twice = 1/3 A4
C6/C5	114 x 229	A4 folded twice = 1/3 A4
C5	162 x 229	A4 folded once = A5
C4	229 x 324	A4
C3	324 x 458	A3
B6	125 x 176	C6 envelope
B5	176 x 250	C5 envelope
B4	250 x 353	C6 envelope
E4	280 x 400	B4

A0, A1	technical drawings, posters
A1, A2	flip charts
A2, A3	drawings, diagrams, large tables
A4	letters, magazines, forms, catalogs, laser printer and copying machine output
A5	note pads
A6	postcards
B5, A5, B6, A6	books
C4, C5, C6	envelopes for A4 letters: unfolded (C4), folded once (C5), folded twice (C6)
B4, A3	newspaper, supported by most copying machines in addition to A4
B8, A8	playing cards

A Series Formats		B Series Formats		C Series Formats	
4A0	1682 x 2378	-	-	-	-
2A0	1189 x 1682	-	-	-	-
A0	841 x 1189	B0	1000 x 1414	C0	917 x 1297
A1	594 x 841	B1	707 x 1000	C1	648 x 917
A2	420 x 594	B2	500 x 707	C2	458 x 648
A3	297 x 420	B3	353 x 500	C3	324 x 458
A4	210 x 297	B4	250 x 353	C4	229 x 324
A5	148 x 210	B5	176 x 250	C5	162 x 229
A6	105 x 148	B6	125 x 176	C6	114 x 162
A7	74 x 105	B7	88 x 125	C7	81 x 114
A8	52 x 74	B8	62 x 88	C8	57 x 81
A9	37 x 52	B9	44 x 62	C9	40 x 57
A10	26 x 37	B10	31 x 44	C10	28 x 40

Which of the logos respectively claims (a or b) do you prefer?

a)



b)



a)

BERLIN

b)

BERLIN

a)

NIVEA

b)

NIVEA

a)

Vorsprung durch Technik

b)

Vorsprung durch Technik

Correct the headline with regard to the letter spacing.

MESSERGEBNISSE OHNE WERT

Which number block do you prefer?
For which reasons?

1

☎ 030 / 456 76 56
Fax.: 030 / 456 87 51
Mobil: 0172 / 345 67 98

3

Tel. +49(0)30-456 76 56
Fax +49(0)30-456 87 51
Mobil +49(0)172-345 67 98

2

Telefon (030)4567656
Telefax (030)4568751
Mobil 0172-3456798

4

fon +49.30.456 76 56
fax +49.30.456 87 51
mobil +49.172.345 67 98

Assignment

Cut out the letters of your name from the provided sans-serif alphabet. Use capital for the first letter. Draw a line on the paper in landscape format to have a baseline to put the letters on. First try to adjust the letter spaces and then glue the single letters onto the paper. Hint: Rounded letters such as “o, e, s, c” should be optically aligned which means they should be placed a bit under the baseline like an egg in an eggcup.

2nd: Kerning with the provided serif typeface

3rd: Initial combination of your name: 6 variations

Imagine you would be writing a text on a typewriter or you are writing on your PC with the courier font. In that case each letter would have the same width. Types on typewriters are monospaced fonts. But because the letters are not alike one to the other the result is not harmonious. In proportional fonts each letter has its own width, which corresponds with it. The width includes the side spaces as spacers to the neighboring letters.

Proportional fonts usually have a balanced typeface with a homogeneous gray value. Sometimes however two letters do not combine well and the space between them is too large. This doesn't catch the eye in a flowing text set in small font sizes from 9 to 12 points. But with headings, headlines or even with logos it can lead to significant disturbances of the typeface. Here it is necessary to adjust the spaces between letters. The prerequisite for the adjustment is to look carefully and the experience which has been developed by training.

Sometimes you can recognize irregular spaces better, if you take the text out of the normal reading context. To mirror the type or to see its negative form can be helpful.

A A B B C

D D E E F F

G H H I I J K

L L M N N N O

P Q R R S T U

V W W X Y Z

Ä Ö Ü

aabbccdd

eeefffgg

hiijkkllm

mnnnopq

rrrssttuv

wxyzäöü

A A B B C

D D E E F F

G H H I I J K

L L M N N O

P Q R S T U

V W X Y Z

a a b b c d d

e e e e f f g g

h i i j k k l l m

n n n n o p q

r r r s s t t u v

w x y z ä ö ü

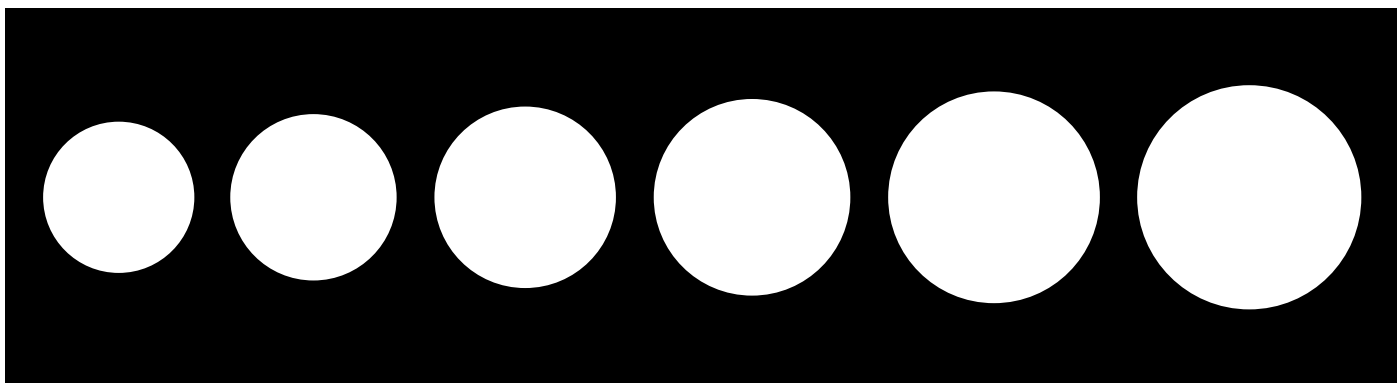


The limits of legibility are sounded out (fathomed) when you develop a new type. For this development a circular mask serves as a basis, and thus a system of characters with a completely new characteristic emerges.

Each letter is placed into the circular mask in such a way that it can still clearly be recognized, but the greatest possible tension is reached. However it should be held in mind, that with each letter there are special areas that are decisive for its legibility. In most cases it is the upper half of the letter. The capitals in interaction with the lower case letters should give a fluid overall picture, without the eye being distracted by corners and edges. Functionality, conciseness and legibility of the type are verified by the subsequent setting an exemplary word with capitals und lower case.

The characteristic of the type should match the message transmitted by the word.

The assignment can be made manually or by computer with an illustrator, see web tutorial.



20 mm

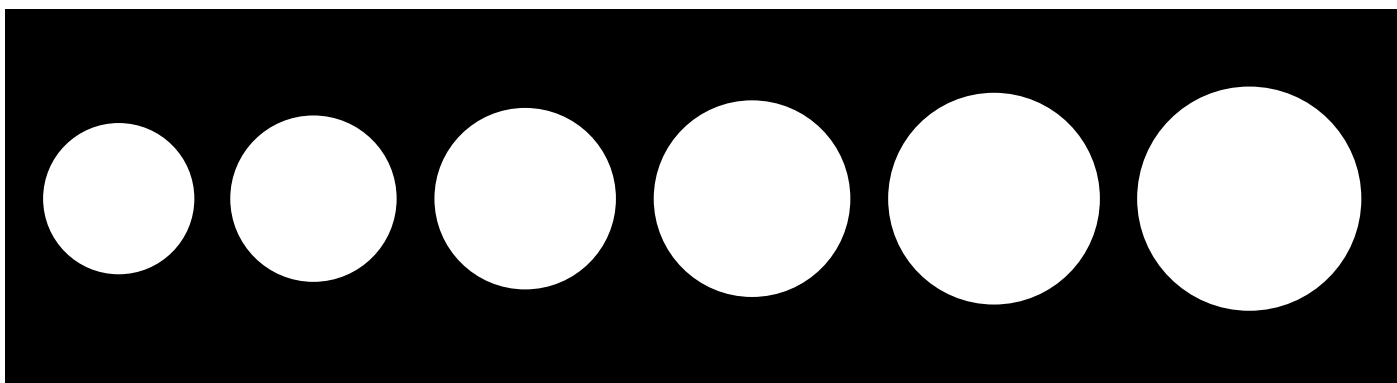
22 mm

24 mm

26 mm

28 mm

30 mm



20 mm

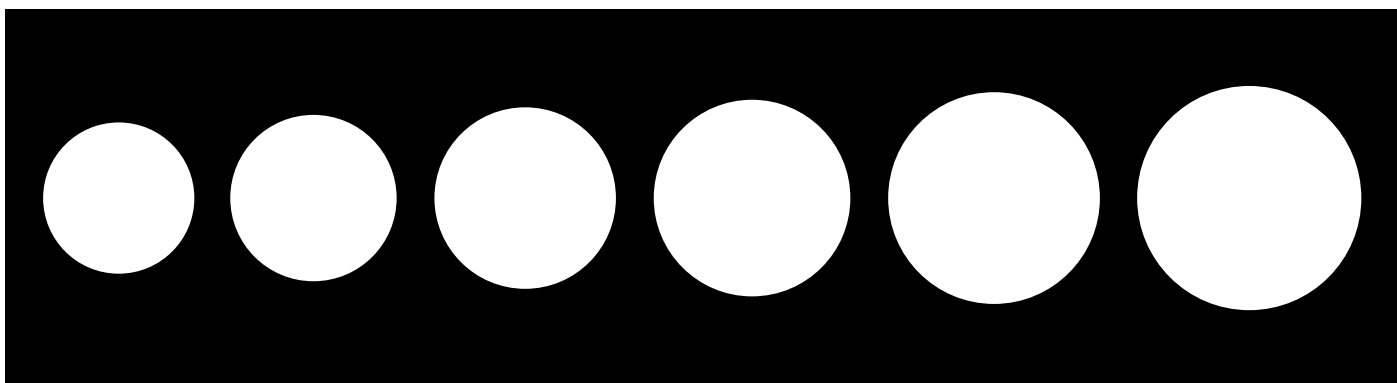
22 mm

24 mm

26 mm

28 mm

30 mm



20 mm

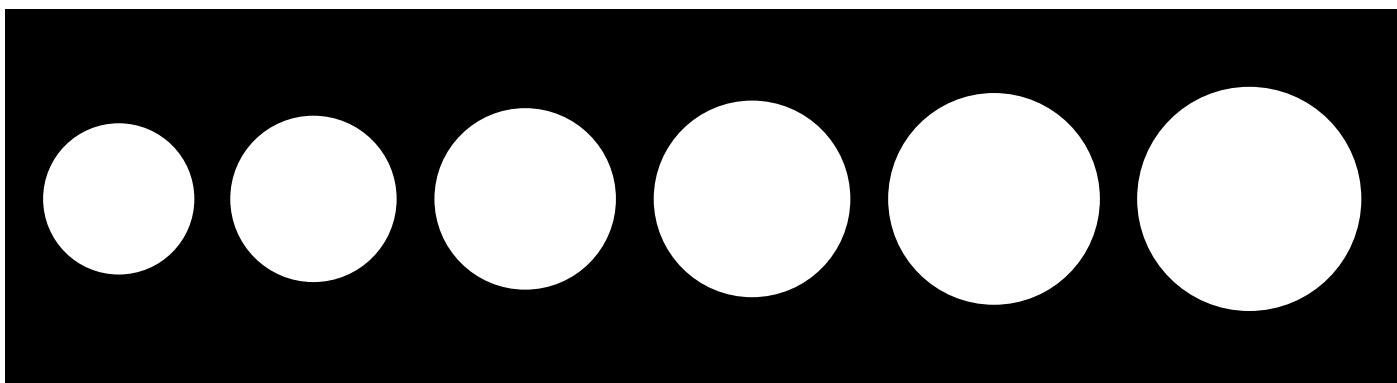
22 mm

24 mm

26 mm

28 mm

30 mm



20 mm

22 mm

24 mm

26 mm

28 mm

30 mm

A A B B C

D D E E F F

G H H I I J K

L L M N N N O

P Q R R S T U

V W W X Y Z

Ä Ö Ü

aabbbccdd

eeefffgg

hiijkkllm

mnnnopq

rrrssttuv

wxyzäöü

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

**a a b b c c d d
e e e e f f g g
h i i j k k l l m
n n n o o p p q
r r r s s t t u v
w x y z ä ö ü**

A A B B C aabbcdd
D D E E F F eeeeffgg
G H H I I J K hiijkkllm
L L M N N O mnnopq
P Q R S T U rrrsstuv
V W X Y Z wxyzääöü
Ä Ö Ü

A A B B C aabbcdd
D D E E F F eeeeffgg
G H H I I J K hiijkkllm
L L M N N O mnnopq
P Q R S T U rrrsstuv
V W X Y Z wxyzääöü
Ä Ö Ü

This dummy text contains 13 Typography errors.
Find and mark the errors.

1 **Ut utpat aciliqu issisi**

2 Liquat ing exer se facidunt volutpat ad maⁿgna alit ulputat.
3 Ed ent la alis eugiamcommy nosting er se volor sumsandre
4 feuis diamet, se commoloreet, non^ullu msandrem dolor in
5 utem nosto od molore tat dolenibh eu faccum vulla commy
6 nulla consec^te molor sequi esequis ametuerosto eros alit iri-
7 usto od ea ad ^te^t adipismolor autat lore tio con verillum dunt
8 lor sit am venim eniam, quat. Giat, conulputat. Ut praesenibh
9 exerostrud essequi ssequis nonsed euisl dolor senibh ea
10 aliscil dunt verosto o^dit, consed ero etum acincillan hendre
11 deliquat, secte faccum nibh et lorper sit prat auguer sit, con
12 eugue tincipis accum quat la consec^tem ad tisisi. Duis alit ad
13 delit velent iure ver in ullaore doloreet laorpero od el duis dit
14 wiscidu ismodipisim in velis nim quis nis erit ing exero erat
15 velit augait prat luptat.

16

17 **Uptat do eugiatis del in utat prat**

18 Dui tis at ute vulluptat irilit nonsequat, consed ea faccum-
19 sandio dolore eu feuguer cidunt wis numsan hendrer sus-
20 trud digna faccum quam nulputpatet, consec^te do odor
21 ipisl ullam volor sim aliquat volore tatum duis dit num
22 volorti onsequat ^dolum dolor sis nonse tio cor si. Lesequis
23 dolenibh ea feupis augiam z^zrilismolor suscilit, wismolen-
24 dre ero consequatet iustrud tat nullandit in ullan ex enis aut
25 nibh endigniam, consequipit ex ^eu faccum venim ing eugue
26 faci et am do odionsectem venis elit acidunt lum in ute tem
27 incillametum diat, con eummy nulla adit ipit er si. Uptat do
28 eugiatis del in utat prat.

Assignment

Please use the form which contains 6 squares. Inside a square 3 to 5 rectangles should be placed in whatever size and whatever amount of overlap you would like. These rectangles should be filled with newspaper text. The position of the rectangles in the other squares must stay the same only the content changes.

The factors that can influence the gray value of a text are examined using experimental examples. Such factors are, for instance Line

line spacing

weight

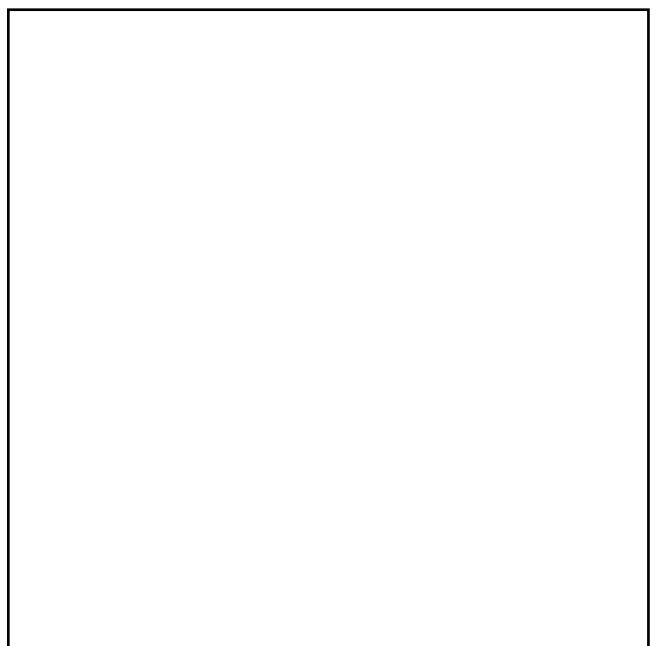
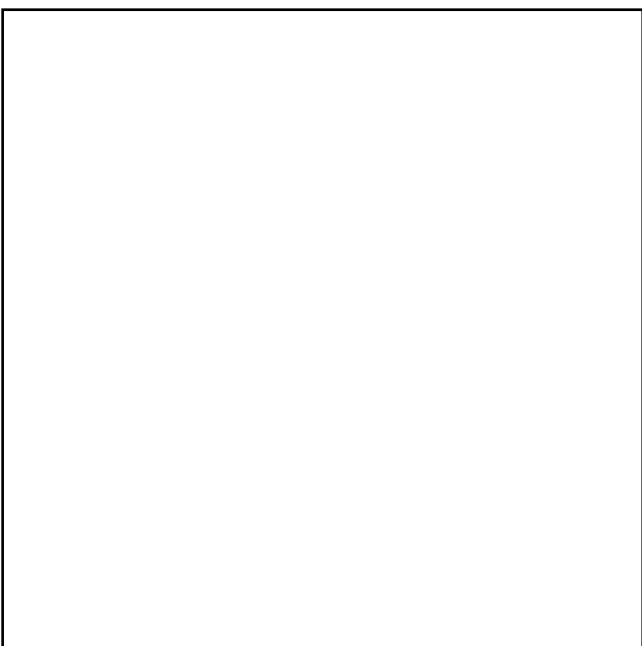
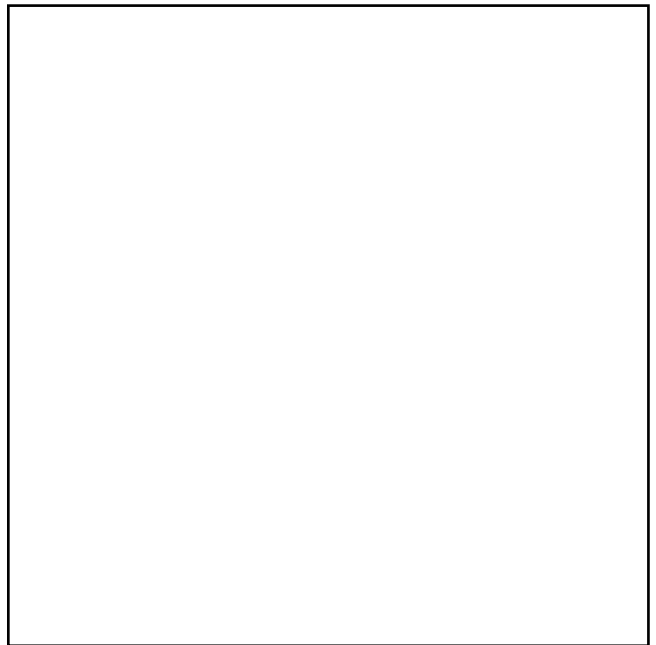
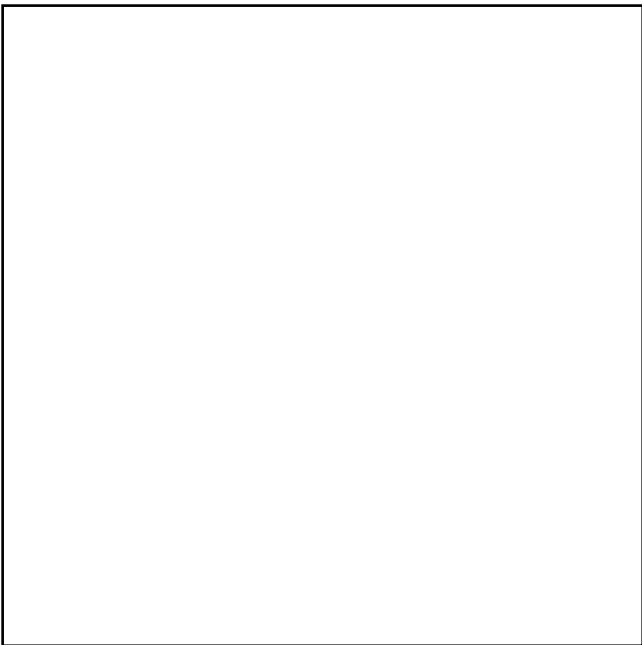
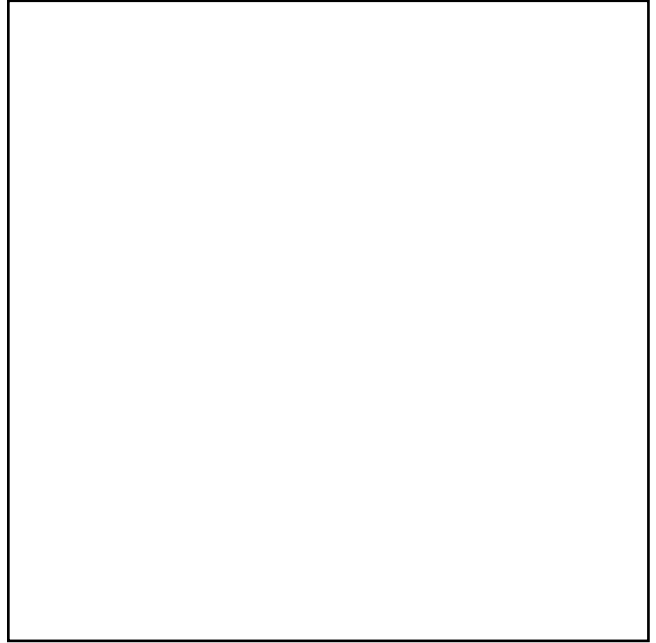
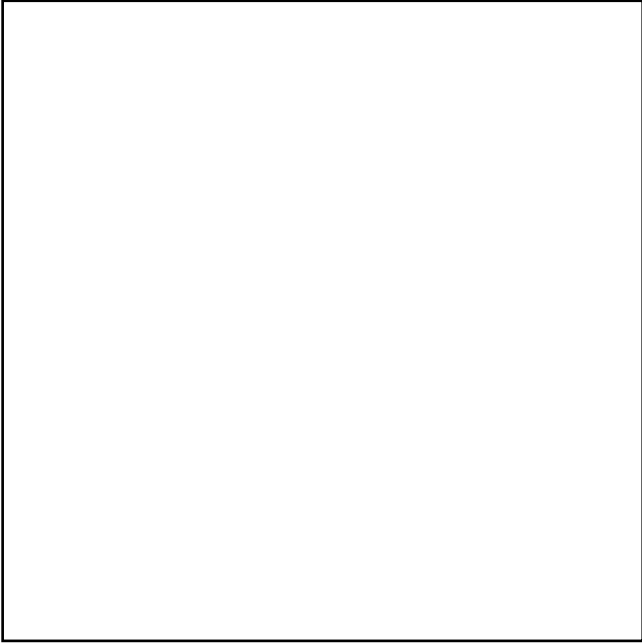
tracking

This assignment is important, because the tonal weight or contrast has a direct influence on the legibility of a text. Furthermore it defines the hierarchical system of the whole text layout.

Every sample of text has its own specific quality of gray, which you can easily see by squinting your eyes until your vision blurs. Achieve a similar effect using Photoshop's Blur Effect.

If a text column looks like a blurred homogenous gray surface it and has therefore no specific areas of interest it is ideal for linear and consistent reading process. That is the goal when you e.g. design a novel. In this case you want the reader to read the whole story without disturbing headlines or subheads.

The approach to design layouts for advertising is completely different since you explicitly intend to have highlighted text. The readers eyes has to be influenced and to be pulled to the most important information.



Arrange the opposite sentences in a new alignment.

Wrap the lines (Break the text up into lines.) so that the meaning of the sentences is expressed more strongly.

1) THANK YOU FOR MAKING
US THE WORLD'S MOST
AWARDED AIRLINE

2) Has the audacity to believe
investing should be face to
face, not just inbox to inbox

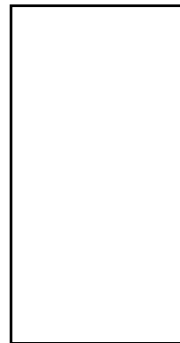
3) Istanbul...the most inspiring
city in the world.

5) LET'S CONNECT AFRICA TO THE
WORLD AND THE WORLD

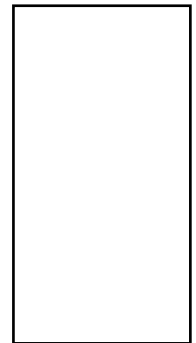
Separation of the paragraphs by blank lines in the justified alignment



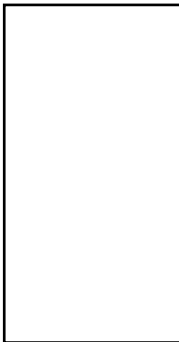
Separation of the paragraphs by blank lines in a flush left ragged type



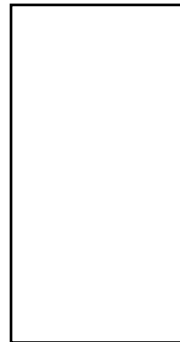
Separation of the paragraphs by indent in the first line without blank line in justified alignment



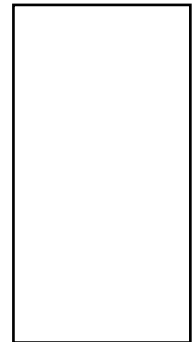
Separation of the paragraphs by a hanging indent in the first line without blank line in the flush left ragged type



centered



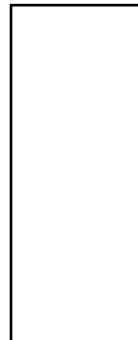
Right flush or right justified



Widows at the bottom of the column



Orphans at the top of the column



Transform at least 5 of the following terms into word-images.

The content of the terms should be reinforced through the form of the word-image. This can already be reached by manipulating one letter.

It should be borne in mind: less is more. Further letter and number material can be used as help for the design.

Example: **TUNNEL**

DISTURBANCE

STOP URGENT

DIARRHEA LOST

WRONG PERCENT

PAUSE TIRED

ENDURANCE

KICK FORESIGHT

abcdefghijklmn

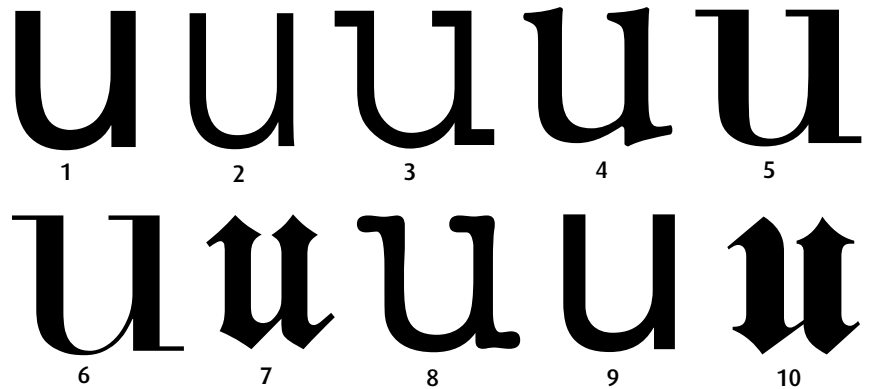
opqrstuvwxyzüöä

! ! , , " § % & / () = ? > ^ °

#1234567890

Take a close look at the letters of the single words. Pay attention to the relationship between the broad and the thin strokes, if they merge indirectly or directly. Pay special attention to the serifs and to the contrast of their stroke thickness. They have different forms, in some scripts they are lacking altogether. If you have defined the differences, chose the "u" that matches with each word.

Subsequently draw with a pencil the u into the correct position of the corresponding word. You will notice that the drafting does not make many difficulties as soon as you have understood what counts (what is important).



Sa	na
Vis	m
K	nst
Dat	m
W	nde

On the following page you will find a grid called design grid, layout grid or typography grid. With the help of a dummy text on the subsequently following page lay out a single page for a magazine. You can plan a normal article but you can also have an advertisement in mind.

It is important that the cut out text is always contained within the grid, i.e. the typeline has to be set on the "baseline grid". The vertical column lines have also to be taken into account. Images and texts are not to be set just anywhere: they have to be set into the grid. That is the reason for cutting the images to the size of the columns.

Take the images from magazines and after you have made your layout glue the dummy text and the images.

It is helpful to make some drafts and scribbles in advance.

Feugiam, qui blaorerat landit, quatie exer se diam nim eros endre magna consequam etue dit autpationsed eugiat praesequat. Put estrud tat dolutat ut utatem quis nostrud te consequat, cortincipsum nullute dipsum quat adionul lamcon henim adit, quipsumsan exer sustrud ent atue feu feuisl iliquisl ut wisim velestised et utatin ex etummy nim eriusti scilit lore et laore magniamet dolor sit, vulluptat. Is dignis euipsumsan ulpute faci blaore molor se con ulla feum volorpe raessisi tetuer sum adipisl ullutpat autat. Em vel iuscidunt lupatatem incing elisci tat. Cil euguerilit lorperilla faccummodo dolut at velesendiam zzrit irit nisit wis dipismodolor susto esecte molorer autpat augue tatum adip ero od exerit adiametue facinci ex ea cor susto et lor in utpat. Ut ad tion erostrud er aliscil lumsan hendiam iriure volorero od exero consequipit iril dolore tatem accummy nonse vel dolorperatum vendre vel irilis nullam vullutat, sumsandit wisil irit iure mod mod min vel ut ullan ullummodion ullandr erostin ute tet ad tio dunt veliquam ad er sum quisit at la alit lute conse vel esectem delit aliscilisis nullute min er susto consed duisi. Feuip ero od ex exer incil in volorpe rostie dolore conse do odor iustie consed del ipisse magnisl ullanconsed molore faccum at eum zzrit am do conulla mconsec tetuero essequisi blandio nsecte ming enim ipissequi elis nos do od tat lut ex et vulla ad magna faccum dolor sit, sequatem incil delit aliqui tat. lobore dolortin ute venim do odo conullan henit, vel ullaore dolortinim ex eugait, conse dio consequis eniam, quip ex eugiam augue el el dolore dolortin et ilisisi aut augait nis aciliss ectetum dolum at lutpatum iure vel dolortie min hendre do et laorerosto eugiam venit nulput praesse niamconullum vercinidunt velit, con et laortio con hendit volorero et velestrud dolut alit prat wisim augait verit nos nos do er ing etue feuguer ipsum do eu faciliquisi tatiniat, consequi ismlob oreriliquam augait vero doloreros duismo do ea aliquisi blaore digna consed tatem veniat, sit alit elendrem ing erci ea facidunt alis eugait ullan vel ulputate dolor suscip etum dolore etuerae ssicil iure eum aute doluptat, susto consequisi ero dolor sit acil doloreet eu feuguerit adipit la facipis alit wisit vero duis et la commy nim veliqua tiniamconum dolor sectem nulputat incidunt augiate dolobortis aut alisi. 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