

# The Rules *of* Typography



# Typographic Terminology

## TYPEFACE VS. FONT: *Two Definitions*

# Typeface

---

### THE FULL FAMILY

A full family of fonts  
*example: Helvetica Neue*

---

### THE DESIGN

The intellectual property created  
by a type designer

**vs.**

# Font

---

### ONE WEIGHT

A member of a typeface family  
*example: Helvetica Neue Bold*

---

### THE DIGITAL FILE

A digital file of a typeface

## LEADING

16/20

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”

Robert Bringhurst *The Elements of Typographic Style*

16/29

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”



Leading refers to the amount of space between lines of type using points as the measurement. The name was derived from the strips of lead that were used during the typesetting process to create the space. Now we perform this digitally—also with consideration to the optimal setting for any particular typeface.

When speaking about leading we first say the type size “on” the leading. “Sixteen on twenty” or “sixteen on twenty-nine”.

# LEADING

15/10

Good typography, first, makes words readable. At its best, it does something more: it helps express the animating spirit of the ideas behind the words.

15/15

Good typography, first, makes words readable. At its best, it does something more: it helps express the animating spirit of the ideas behind the words.

15/18

Good typography, first, makes words readable. At its best, it does something more: it helps express the animating spirit of the ideas behind the words.

15/26

Good typography, first, makes words readable. At its best, it does something more: it helps express the animating spirit of the ideas behind the words.

When the type and leading are the same, it is called *set solid*. Most software will use the default setting for leading—120% of the type size. Don't let software decide what the ideal leading is—that's your job.

For most occasions, 120%–145% of the point size of the type is suitable. However, consider what is ideal for your typeface and context.

## LEADING IN DISPLAY TEXT

I'm obviously a typomaniac,  
which is an incurable if not  
mortal disease.

## LETTER SPACING/TRACKING

VANCOUVER

VANCOUVER

VANCOUVER

Tracking refers to consistent spacing applied to a whole set of characters. Only *track out* uppercase letters and in small bits of copy. Tracked out all caps has potential to hinder legibility. However it can create nice typographic texture when used sensibly.

## LETTER SPACING/TRACKING

A man who would letterspace lower case would steal sheep, Frederic Goudy liked to say. If this wisdom needs updating, it is chiefly to add that a woman who would letterspace lower case would steal sheep as well.

Do not letterspace—or track out—lowercase letters without good reason.



# LETTER SPACING/TRACKING

A man who would letterspace lower case would steal sheep, Frederic Goudy liked to say. If this wisdom needs updating, it is chiefly to add that a woman who would letterspace lower case would steal sheep as well.

# KERNING

NOT KERNED

WASHINGTON  
1978–2017

KERNED

WASHINGTON  
1978–2017

Kerning refers to the amount of space between individual letterforms. A typesetter's role is to ensure all display copy has been properly kerned. In well-kerned type, the spacing appears optically balanced between each character.

To kern in InDesign, place the cursor between the two characters, hold the Option key and use the left and right arrow keys on the keyboard to decrease or increase the space.

ALIGNMENT

FLUSH LEFT, RAG RIGHT

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”

CENTERED

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”

FLUSH RIGHT, RAG LEFT

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”

JUSTIFIED

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”

Flush left, rag right is ideal for long lengths of type. It respects the organic flow of our written language. Justified text can also work, but requires special attention to word and letter spacing as not to have “rivers” of white space running throughout the text. Flush right, rag left and centered alignments are suitable for small amounts of type such as headlines, pull quotes, subheads, and captions.



# Typographic Rules







## LINE LENGTH

66

A man who would letterspace lower case would steal sheep, Frederic

Between 45–75 characters is considered a suitable line length for body copy. 66 characters is ideal for a single column layout. When counting characters, include spaces and punctuation.

Line lengths that are too short or too long will hinder legibility by tiring the readers' eye. A short line length results in an abundance of hyphens.

# ONE SPACE AFTER PERIODS

## PROPORTIONAL TYPE

I'm obviously a typeomaniac, which is an incurable if not mortal disease. I can't explain it. I just love, I just like looking at type. I just get a total kick out of it: they are my friends. Other people look at bottles of wine or whatever, or, you know, girls' bottoms. I get kicks out of looking at type. It's a little worrying, I admit, but it's a very nerdish thing to do.

## MONOSPACE TYPE

I'm obviously a typeomaniac, which is an incurable if not mortal disease. I can't explain it. I just love, I just like looking at type. I just get a total kick out of it: they are my friends. Other people look at bottles of wine or whatever, or, you know, girls' bottoms. I get kicks out of looking at type. It's a little worrying, I admit, but it's a very nerdish thing to do.

Many are in the habit of using two spaces after typing a period at the end of a sentence. This is a relic of the typewriter era when typefaces were monospaced. This is not necessary when using proportional type.

## NO SPACES IN STRINGS OF INITIALS

**J.R.R. Tolkien**

**F.D.R.**

**Emily G.A. Moody**

Strings of initials don't need a full space after each period. Kern initials to sit together well. There will be a full space after the last period.



# SMART QUOTES

## SMART QUOTES

“ ”

“ ”

“ ”

‘ ’

‘ ’

‘ ’

## DITTO MARKS

” ”

” ”

Do not use ditto marks when your intention is to use quotes—they are not interchangeable. Use smart or typographer’s quotes. The same is also true for apostrophes.

Opening double quote: “ Option + [  
Closing double quote: ” Option + Shift + [  
Opening single quote: ‘ Option + ]  
Closing single quote: ’ Option + Shift + ]

## ITALIC NOT UNDERLINED

### CORRECT

**Robert Bringhurst**

*The Elements of Typographic Style*

***The Garden of Earthly Delights***

Hieronymus Bosch

***I'm Still In Love With You***

Al Green

### INCORRECT

**Robert Bringhurst**

**The Elements of Typographic Style**

**The Garden of Earthly Delights**

Hieronymus Bosch

**I'm Still In Love With You**

Al Green

Underlining type is a relic from the era of the typewriter—there was no method for italicizing type. With the exception of limited web usage, do not underline type for emphasis.

Italicize book titles, periodicals, operas, symphonies, exhibitions, and titles of artwork.

# PROPER DASHES

## HYPHEN

**Six-year-old  
770-949-1852**

A hyphen is for hyphenating words or line breaks as well as to separate numbers such as phone numbers.

## EN DASH

**Read pages 12–24  
She took the Santa Fe–Chicago flight.**

An En Dash is used between words that indicate a duration of time or span of space. Use it where you might otherwise use the word “to” or “through”. Do not use a full space before or after. You may kern.

## EM DASH

**She walked away—or rather, ran away—from the crowd.**

An em dash is often used in place of a colon or parentheses, or it might indicate an abrupt change in thought, or it may be used in a spot where a period is too strong and a comma is too weak. Some typographers choose to include a space on each side of the em dash, others do not.

There are three types of dashes you need to know.  
It is your responsibility to put the proper dash in the proper context.

- Hyphen - between the zero and the plus sign
- En Dash – option + hyphen
- Em Dash — shift + option + hyphen

## CONSECUTIVE WORDS

Twenty years from now you will be  
you more disappointed in the things  
you didn't do than by the ones  
you did do. Throw off the bowlines.  
Sail away from the safe harbor. Catch  
the tradewinds in your sails.

Avoid beginning more than two consecutive line  
breaks with the same word.

## HYPHENATED LINE BREAKS

✓ **Fi-nally**

✗ **Final-ly**

Twenty years from now you will be more disappointed in the things you didn't do than by the ones you did do. Throw off the bowlines. Sail away from the safe harbor. Catch the trade-winds in your sails. Explore. Dream. Discover. ✗

When hyphenating words, leave at least two characters behind and take at least three forward. Avoid leaving the stub-end of a hyphenated word as the last line of a paragraph. Avoid more than two consecutive hyphenated lines. Hyphenate proper names only as a last resort.

## WIDOWS & ORPHANS

Where does our alphabet come from? We see it every day on signs, billboards, packaging, in books and magazines; in fact, you are looking at it now—the Latin or Roman alphabet, the world’s most prolific, most widespread abc. Typography is a relatively recent invention, but to unearth the origins of alphabets, we will need to travel much farther back in time, to an era contemporaneous with the emergence of (agricultural)

civilization itself.

Robert Bringhurst wrote that writing is the solid form of language, the precipitate. But writing is also much more than that, and its origins, its evolution, and the way it is now woven into the fabric of civilizations makes it a truly wonderful story. That story spans some 5,000 years. We’ll travel vast distances, meet an emperor, a clever Yorkshire-man, a Phoenician princess

by the name of Jezebel, and the ‘purple people’; we’ll march across deserts and fertile plains, and sail across oceans. We will begin where civilization began, meander through the Middle Ages, race through the Renaissance, and in doing so discover where our alphabet originated, how and why it evolved, and why, an A looks like an A.

The first or last line of text that is isolated from the rest of the paragraph is called a widow or orphan.

Orphans have no past but they have a future.

Widows have a past but no future.

Widow or orphan can also refer to a word left on the last line of a paragraph by itself.

## PARAGRAPH SPACING: *Two Options*

### EXTRA SPACE

Where does our alphabet come from? We see it every day on signs, billboards, packaging, in books and magazines; in fact, you are looking at it now—the Latin or Roman alphabet, the world’s most prolific, most widespread abc. Typography is a relatively recent invention, but to unearth the origins of alphabets, we will need to travel much farther back in time, to an era contemporaneous with the emergence civilization.

Robert Bringhurst wrote that writing is the solid form of language, the precipitate. But writing is also much more than that, and its origins, its evolution, and the way it is now woven into the fabric of civilizations makes it a truly wonderful story. That story spans some 5,000 years. We’ll travel vast distances, meet

### INDENT

Where does our alphabet come from? We see it every day on signs, billboards, packaging, in books and magazines; in fact, you are looking at it now—the Latin or Roman alphabet, the world’s most prolific, most widespread abc. Typography is a relatively recent invention, but to unearth the origins of alphabets, we will need to travel much farther back in time, to an era contemporaneous with the emergence civilization.

Robert Bringhurst wrote that writing is the solid form of language, the precipitate. But writing is also much more than that, and its origins, its evolution, and the way it is now woven into the fabric of civilizations makes it a truly wonderful story. That story spans some 5,000 years. We’ll travel vast distances, meet an emperor, a clever Yorkshire-man, a Phoenician

When indicating a new paragraph there are two options: extra space *or* an indent.

## PARAGRAPH SPACING: *Extra Space*

### EXTRA SPACE

Where does our alphabet come from? We see it every day on signs, billboards, packaging, in books and magazines; in fact, you are looking at it now—the Latin or Roman alphabet, the world’s most prolific, most widespread abc. Typography is a relatively recent invention, but to unearth the origins of alphabets, we will need to travel much farther back in time, to an era contemporaneous with the emergence civilization.

Robert Bringhurst wrote that writing is the solid form of language, the precipitate. But writing is also much more than that, and its origins, its evolution, and the way it is now woven into the fabric of civilizations makes it a truly wonderful story. That story spans some 5,000 years. We’ll travel vast distances, meet an emperor, a clever Yorkshire-man, a Phoenician

Do not use two returns to make the extra space. Use InDesign’s “Space Before”/ “Space After” setting to control the spacing using hard and soft returns.



## PARAGRAPH SPACING: *Indent*

### INDENT

Where does our alphabet come from? We see it every day on signs, billboards, packaging, in books and magazines; in fact, you are looking at it now—the Latin or Roman alphabet, the world’s most prolific, most widespread abc. Typography is a relatively recent invention, but to unearth the origins of alphabets, we will need to travel much farther back in time, to an era contemporaneous with the emergence civilization.

Robert Bringhurst wrote that writing is the solid form of language, the precipitate. But writing is also much more than that, and its origins, its evolution, and the way it is now woven into the fabric of civilizations makes it a truly wonderful story. That story spans some 5,000 years. We’ll travel vast distances, meet an emperor, a clever Yorkshire-man, a Phoenician

An indent should be set using the “Tabs” feature in InDesign. The indent should be approximately one em—the same measurement as the type size. Do not indent the first paragraph.

# HANG PUNCTUATION

**“A man who would letterspace lower case would steal sheep, Frederic Goudy liked to say. If this wisdom needs updating, it is chiefly to add that a woman who would letterspace lower case would steal sheep as well.”**

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”

Punctuation should extend into the gutter or margin in order to make the type appear optically aligned. This applies to both display and body copy. Use “story” in InDesign to adjust the settings.

## OPTICAL ALIGNMENT

Typography  
endowing hu  
with a durab

Typography  
endowing hu  
with a durab

Use “story” in InDesign to adjust the settings.

Align the flush edge of display type optically—not mathematically

## GLYPHS

2/3 Iguaçu Falls 68° Å

Use “glyphs” in InDesign to access characters that do not appear on the keyboard. You can check to see if a typeface has the characters any task may need in this palette.

## SMALL CAPS

REAL SMALL CAPS

FAKE SMALL CAPS

If the task calls for small caps, choose a typeface that has them. Do not use the small caps button in InDesign if a typeface does not have these special characters—the software will create *fake* small caps.

## NUMBERS

### LINING FIGURES

1234567890

1234567890

### OLD STYLE FIGURES

I234567890

1234567890

If a document that contains many numbers in the running text, choose a typeface that has Old Style figures. The meld into the text in a seamless manner. Not all typefaces have old style figures.

## **DISTORTING TYPE**

# Stretch & Squish

Never distort a typeface. If you need a letterforms of a different proportion, choose a different typeface. If you choose to customize a typeface for a particular use, do so with sensitivity to the original forms.



# Composition



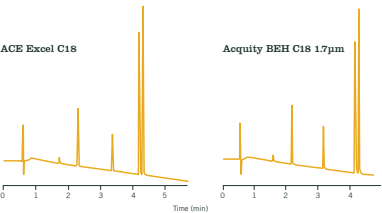
CLARITY

All the well known advantages of ACE HPLC columns are now available in UHPLC columns

- ACE Advantages
- Excellent peak shape for basic and acidic compounds
- Unsurpassed column-to-column reproducibility
- Rugged and reliable day-to-day performance and exceptional column lifetime

FIGURE 2: ACE Excel delivers excellent peak shape

Conditions	USP Tailing Factor		
Columns: ACE Excel C18, 2 µm, 2.1 x 100 mm	Analyte	ACE Excel	Acquity BEH
Acquity BEH C18, 1.7 µm, 2.1 x 100 mm	Aspartame	1.36	1.47
Mobile Phase: 5% B to 100% B in 8.7 minutes	Cortisone	1.08	1.17
A = Water + 0.05% TFA	Amitriptyline	1.68	1.78
B = Acetonitrile + 0.05% TFA	Reserpine	1.34	1.51
Flow Rate: 0.5 mL/min			
Column Temperature: 45°C			
Detection: MSD			
Instrument: Waters Acquity UPLC			



Chromatographic data supplied courtesy of a northeast U.S. pharmaceutical company.  
NOTE: Competitive separations may not be representative of all applications.

As with ACE HPLC columns, ACE Excel UHPLC columns deliver excellent peak shape for basic and acidic compounds. In this example, the ACE Excel C18 UHPLC column provided superior peak shape compared to the Waters BEH C18 column.

**Peak shape**

It is well known that even small amounts of unwanted and uncontrolled secondary interactions can cause unacceptable peak tailing and poor column-to-column reproducibility. However, recognizing the problem and correcting it are two very different things. ACE columns have a well deserved reputation for delivering excellent peak shape, even for problematic basic compounds.

ACE HPLC columns, and now ACE Excel UHPLC columns, are manufactured using a proprietary process to produce ultra-inert stationary phases that yield the excellent peak shape for basic and acidic compounds for which ACE columns are so well known. This process starts with the production of ultra-pure, ultra-inert silica stationary phase supports and continues with an advanced bonding technology that yields a densely-bonded stationary phase.

**Leverage the power of bonded phase selectivity and combine it with UHPLC efficiency and speed**

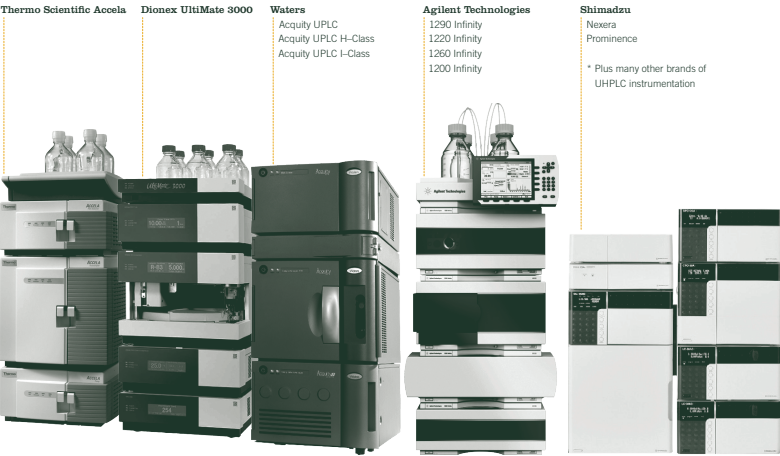
C18 bonded phases are the most popular for HPLC/UHPLC because they offer good retention and selectivity for a wide variety of sample types. In addition, they are perceived to be more rugged and reliable than other bonded phases. However, C18 bonded phases depend only on hydrophobic binding interaction, and occasionally shape selectivity, to achieve satisfactory separations. As versatile as C18 phases are, the limited number of mechanisms of separation they offer may lead to less than optimum separations in some cases and complete lack of resolution of important peak pairs in others.

ACE columns have led the way in offering C18 bonded phases with the advantage of extra selectivity. C18-AR and C18-PFP bonded phases have proved to be extremely powerful in leveraging selectivity to achieve separations not possible with C18 bonded phases. They aren't meant to supplant C18 bonded phases, but rather complement them in providing additional mechanisms of separation that can be used to achieve better overall chromatographic results. It is fitting, then, that C18, C18-AR and C18-PFP bonded phases will be the first phases available as ACE Excel UHPLC columns. Additional bonded phases will follow shortly.

Fully compatible with all commercial UPLC and UHPLC instruments

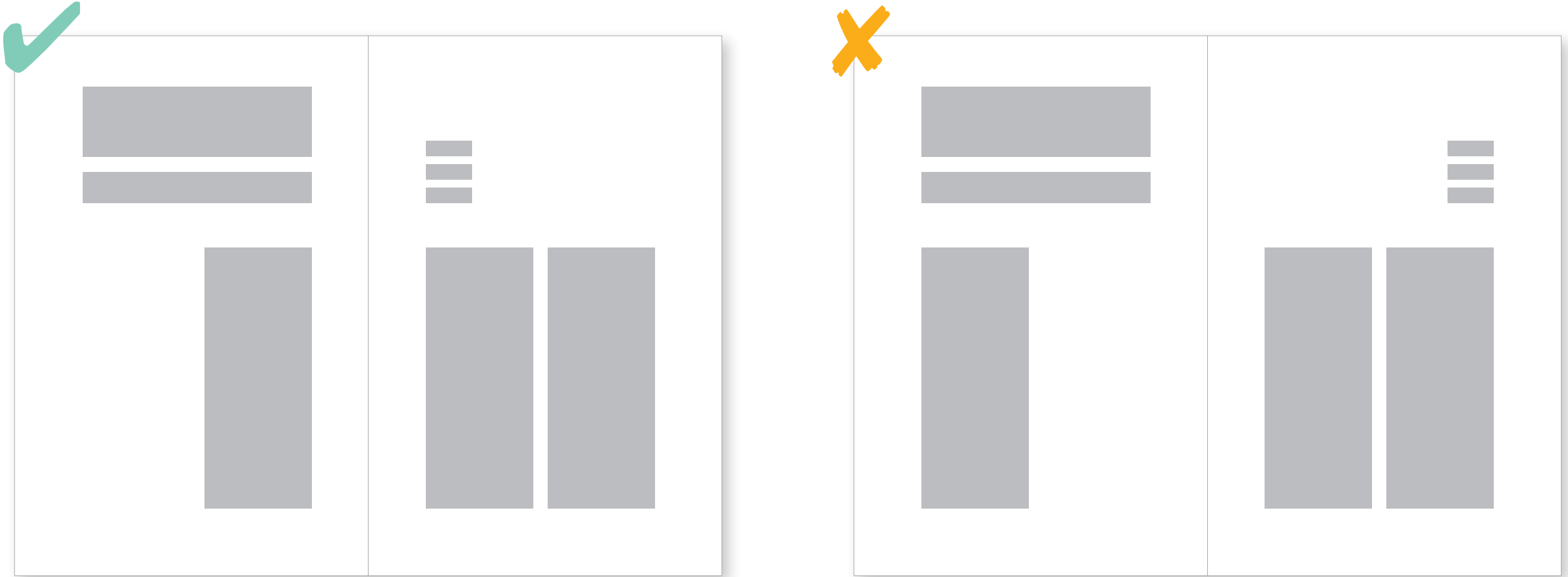
- ACE Excel UHPLC columns are designed to be fully compatible with all commercial UPLC or UHPLC instruments and engineered to benefit from the high flow rate, ultra-high pressure and low dispersion of these systems. ACE Excel columns provide chromatographers with more column choices so that even more value can be obtained from their UPLC/UHPLC instruments.
- ACE Excel UHPLC columns are compatible with:**
- Waters Acquity UPLC, Acquity UPLC H-Class, Acquity UPLC I-Class
  - Agilent 1290 Infinity, 1220 Infinity, 1260 Infinity, 1200 Infinity
  - Thermo Scientific Accela
  - Shimadzu Nexera, Prominence
  - Dionex UltiMate 3000
  - Plus many other brands of UHPLC instrumentation

FIGURE 3: ACE Excel UHPLC columns are compatible with all commercial UPLC and UHPLC instruments



Be certain the typography is communicating the order and structure of the content. Make connections between type and corresponding graphics clear to the reader.

# WHITE SPACE



Be mindful of the white space on the page—it is an active element and should be regarded as such.

Avoid trapping “bubbles” of negative space in your layout.

# WHITE SPACE



Be mindful of the white space on the page—it is an active element and should be regarded as such.

Avoid trapping “bubbles” of negative space in your layout.

## TYPE FIRST

The layout bends  
to the type.

Once you have established the ideal size for your body copy, adjust your layout to support it—do not scale the type as a solution. The type has rules by which it needs to abide, other compositional elements are less rigid.

