

# Shaping the Page & Using a Grid



# **Proportions of the Page**

A page, like a building or a room, can be any size and proportion, but some are distinctly more pleasing than others.

[WATCH A VIDEO >](#)



PIERRE KOENIG  
**The Stahl House**

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Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum has been the industry's standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book.

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**DOES ARE THE FEATURES OF  
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**WHAT ARE THE FEATURES OF  
EASY HOME CARE**

**HAVE  
EASY**

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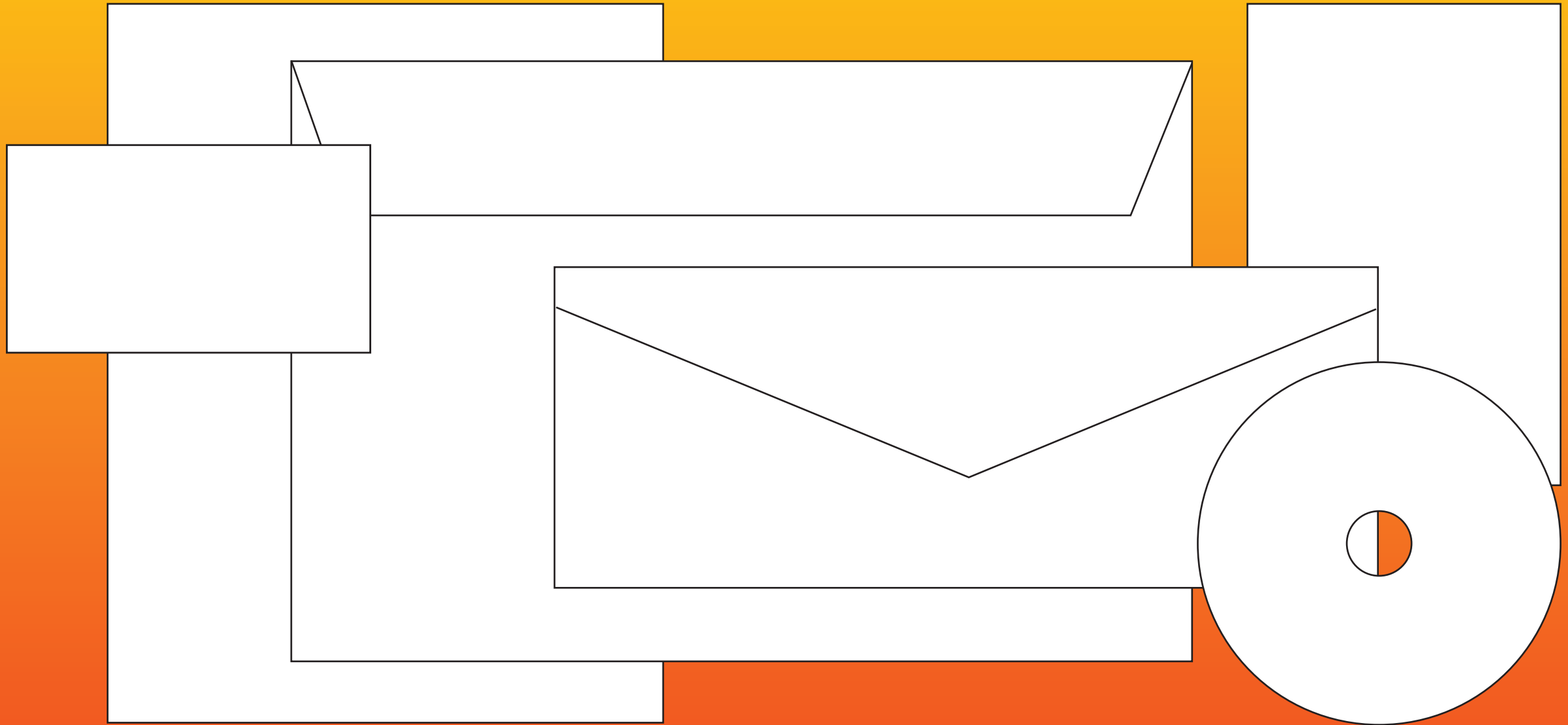
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SPECIAL GUEST  
DJ ALEXA | DJ JOHN

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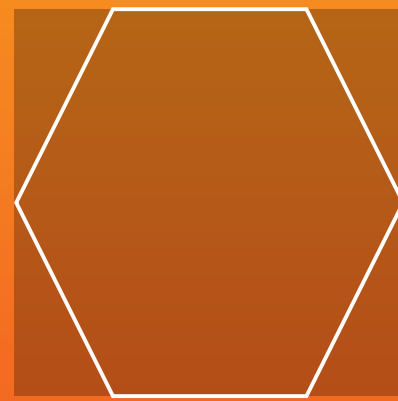
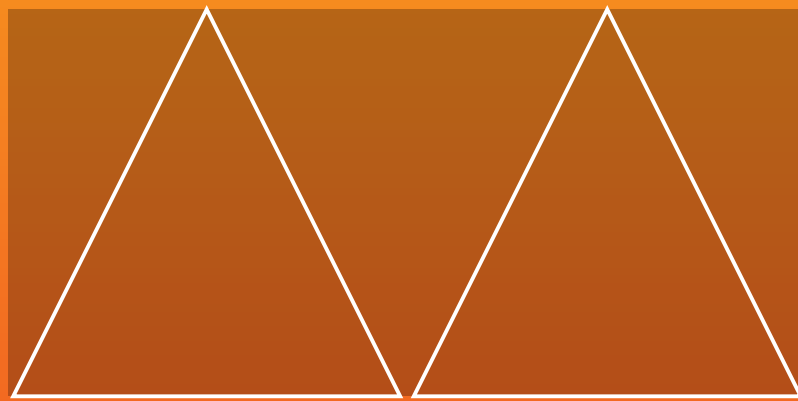
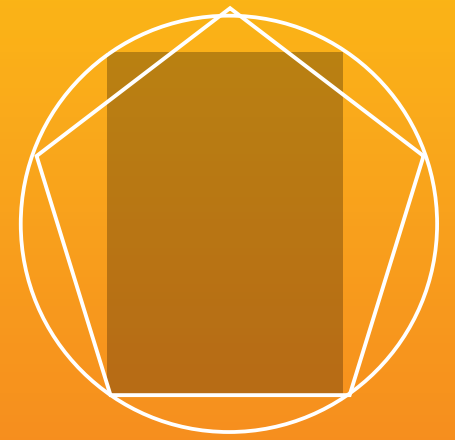
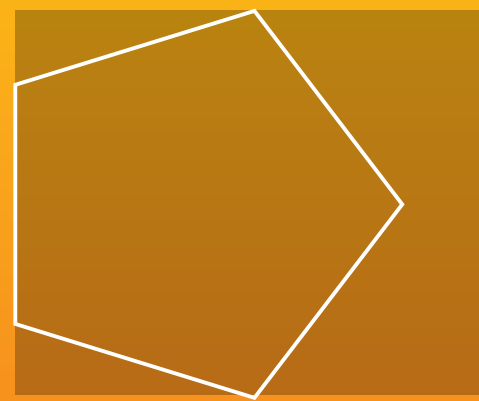
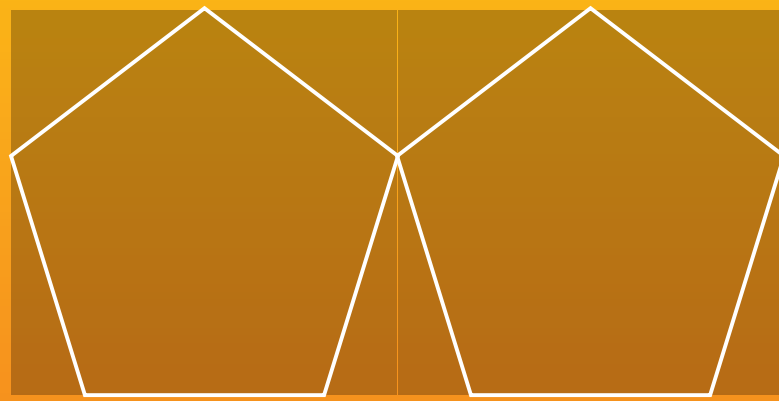
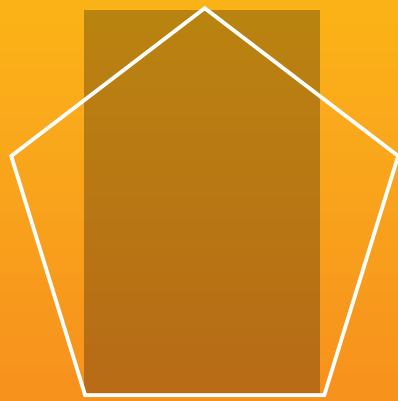
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# Practicality



# Geometric Shapes





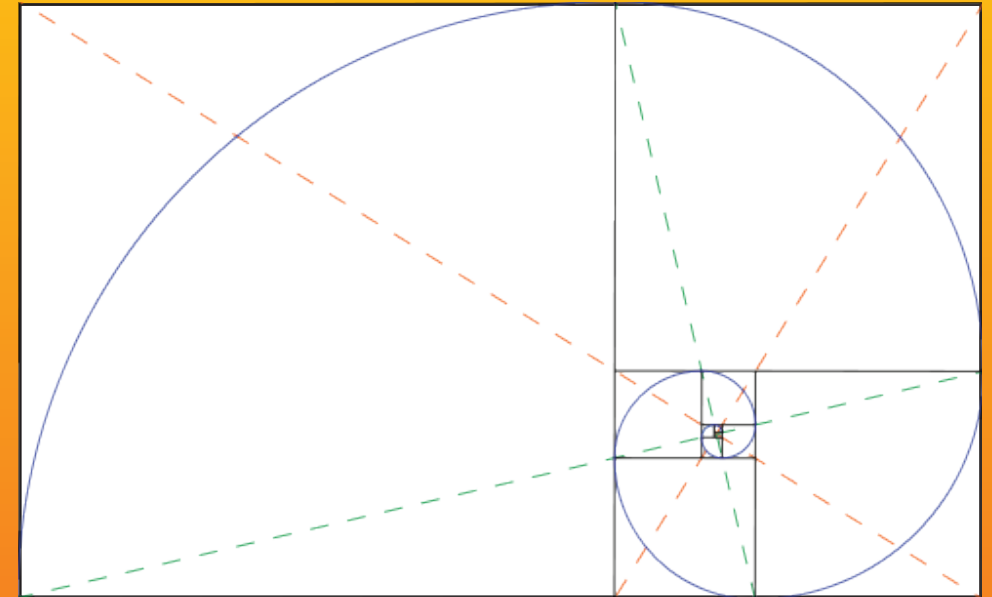
# Consider Content



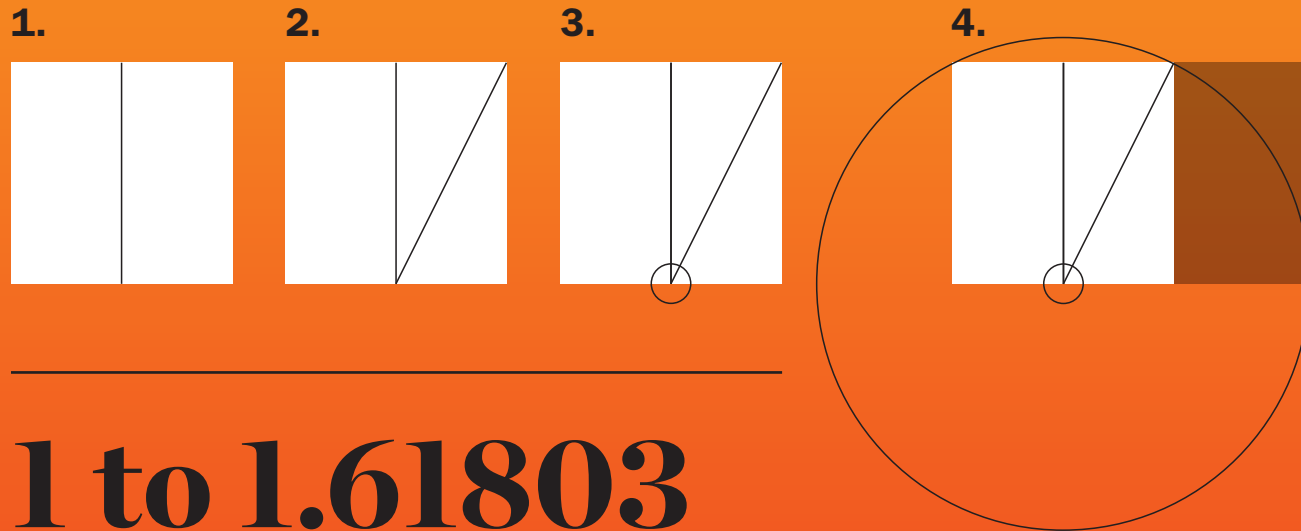
# The Golden Ratio



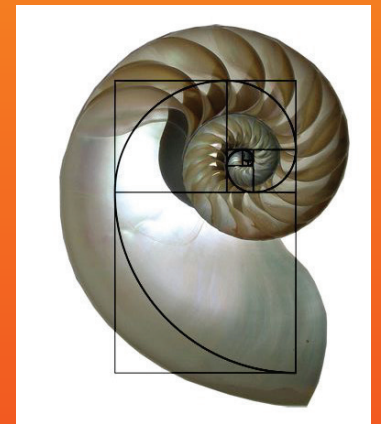
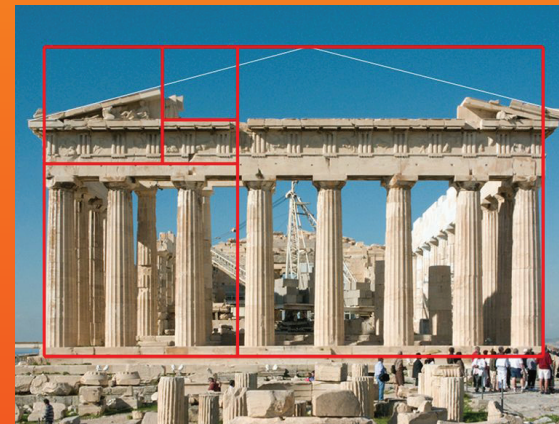
*A+B is to A as A is to B*



## CREATE USING GEOMETRIC SHAPES



**1 to 1.61803**



# When choosing a page size, keep in mind:

**1**

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## **TYPE FIRST**

The page bends to the type—typography has rules that the page must accommodate.

**2**

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## **PROPORTION**

The page is a tangible proportion. Make it a pleasing one.

**3**

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## **CONTENT**

Consider the content—both text and image—when choosing a page size.

**4**

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## **ECONOMY**

Consider practical use of materials to minimize cost and waste.

**5**

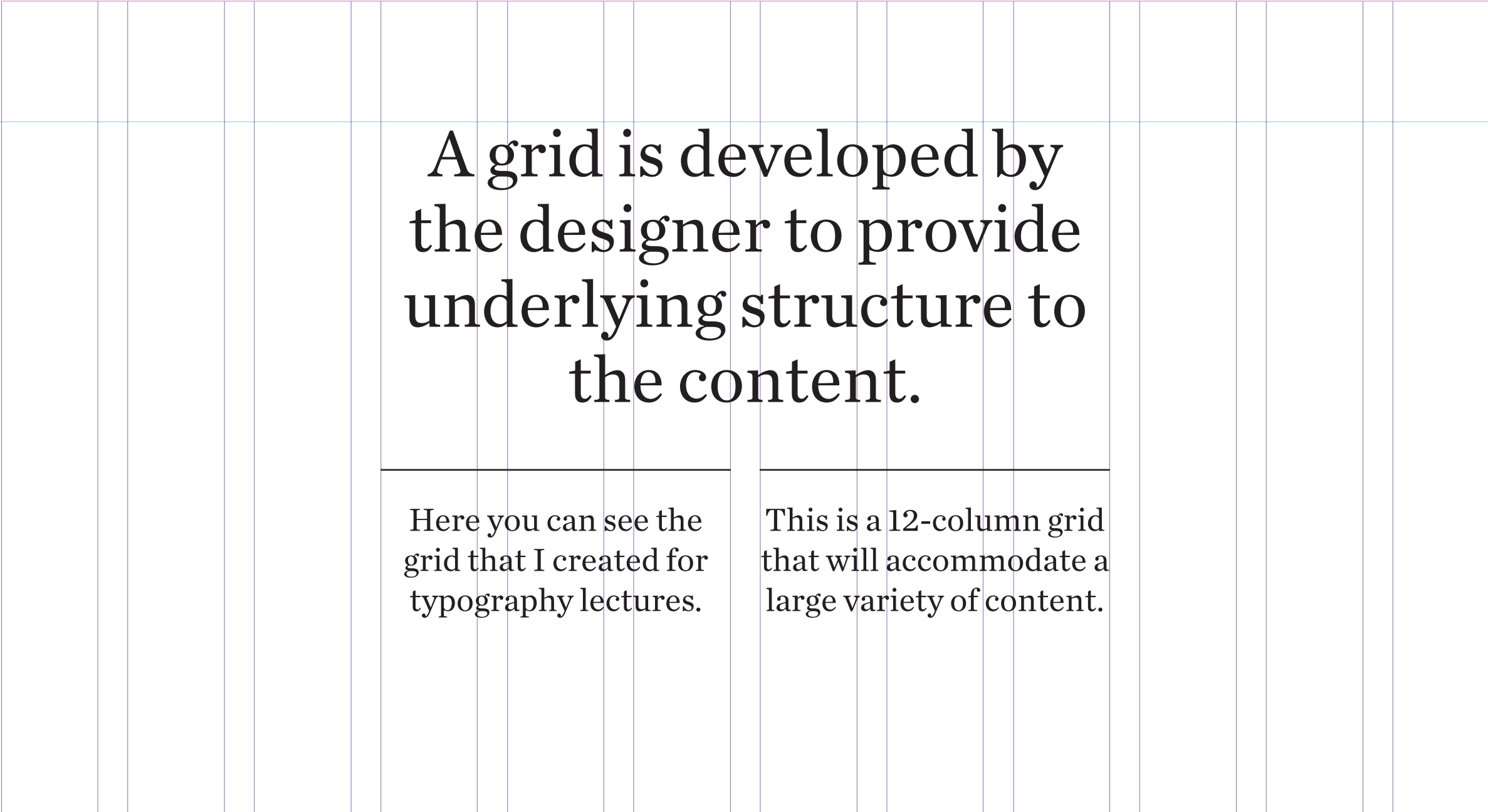
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## **STRUCTURE**

Ensure that the pagination and order is clear to the reader.



# **Developing & Using a Grid**



A grid is developed by the designer to provide underlying structure to the content.

Here you can see the grid that I created for typography lectures.

This is a 12-column grid that will accommodate a large variety of content.

# Single Column Grid

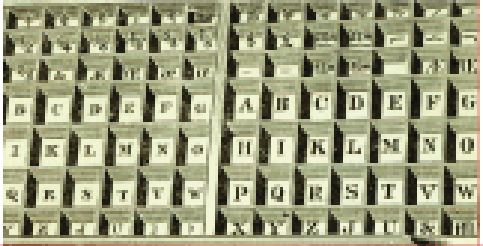
	Grid systems page two	Grid systems page three	
	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlap windows. 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# Multi-Column Grid

		Grid systems		
	 <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform text.</p> <p>The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate a uniform text.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polemical surface of the page. In Switzerland after World War</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>	

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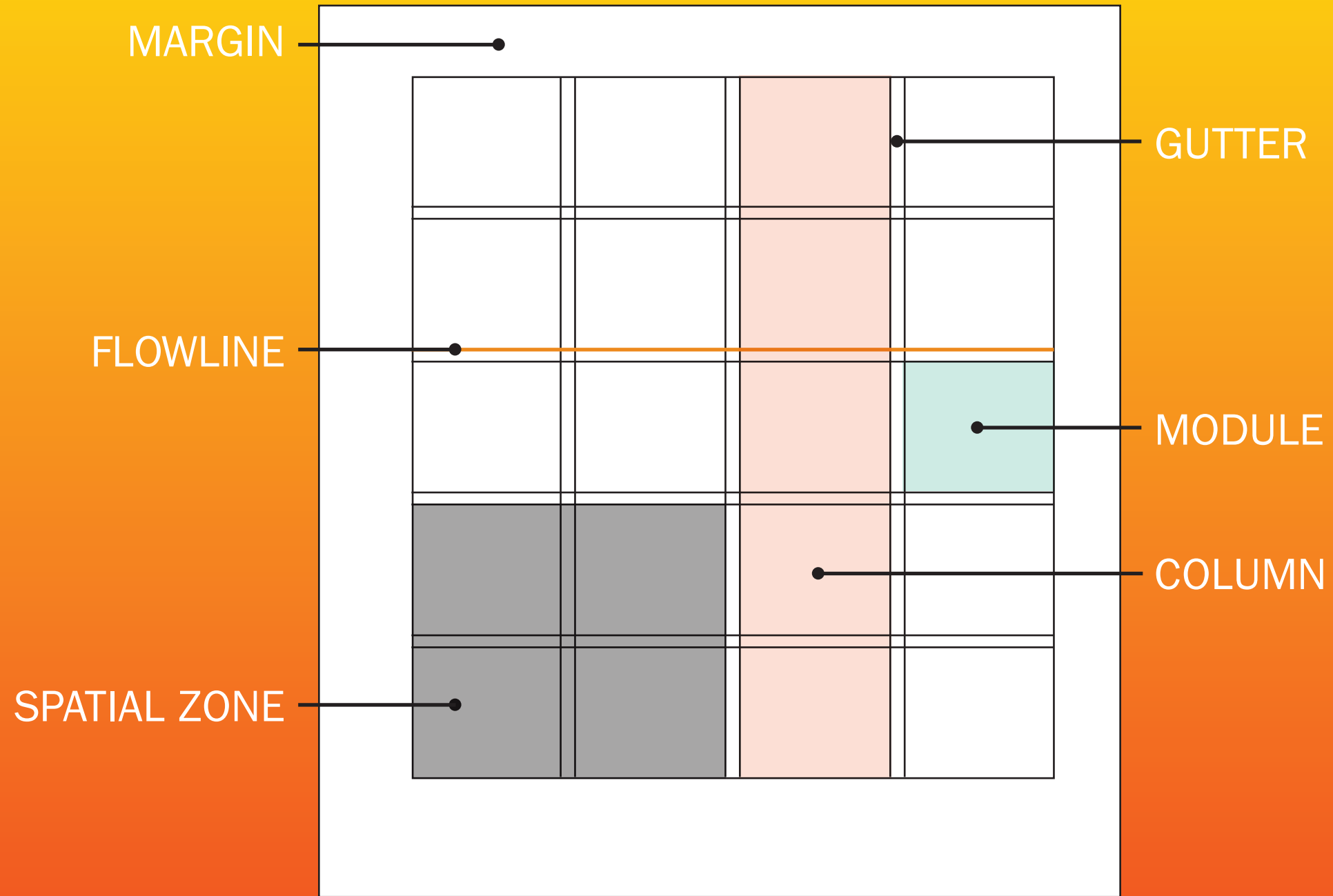
# Multi-Column Grid with Anchor

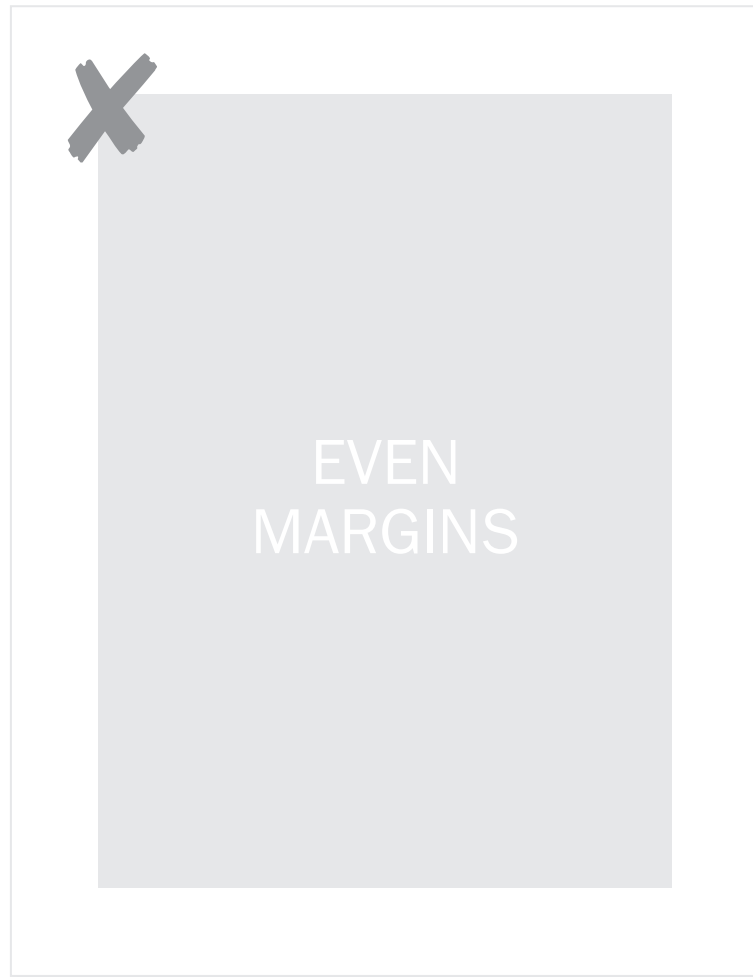
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## **THE LIVE AREA**

Inside of the margins—where most of your content will exist—creates a proportion on the page. Make it a pleasing one.



## TYPE

Most type adheres to the grid— body copy strictly follows the grid.



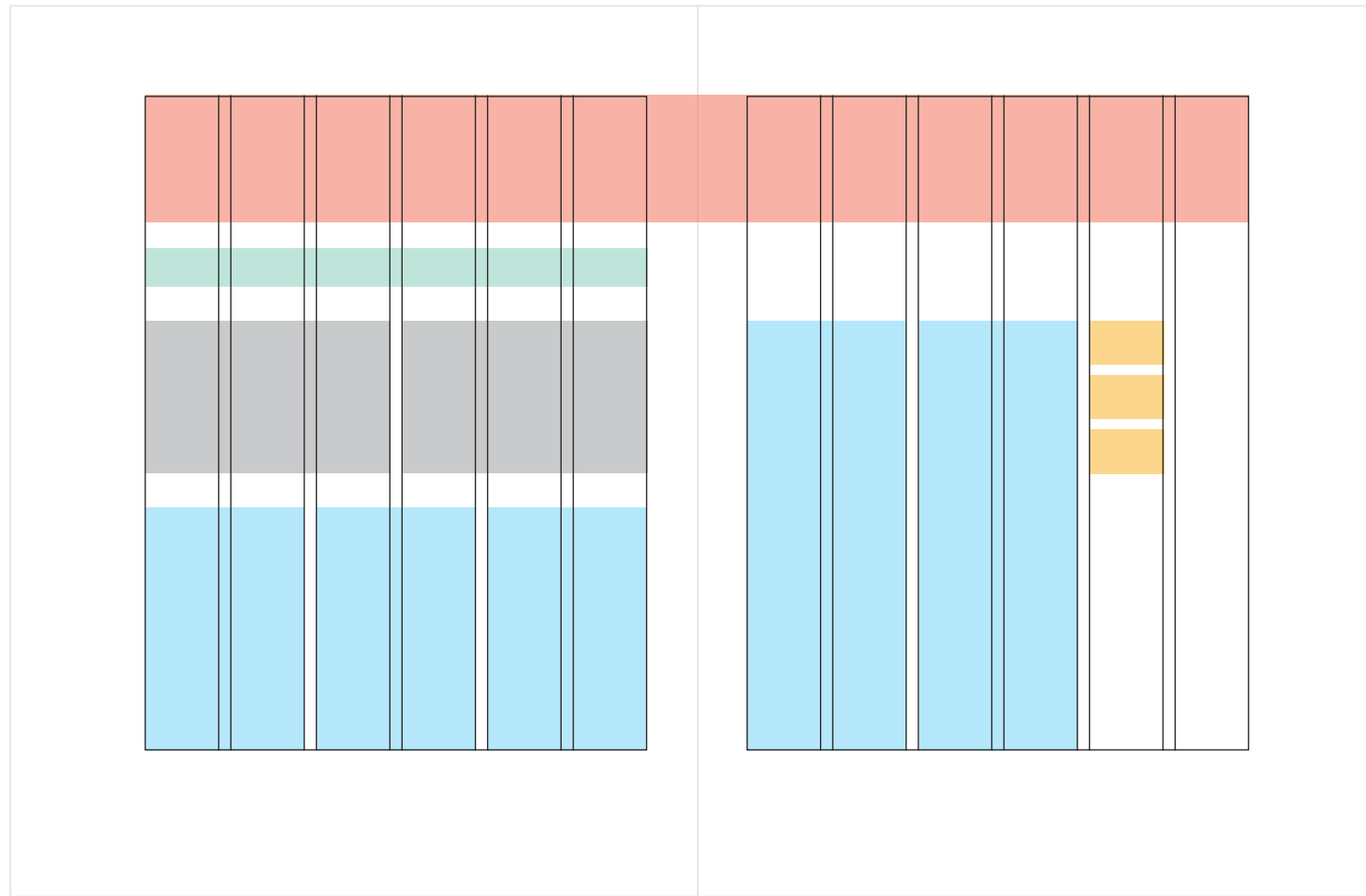
## IMAGES & DISPLAY TYPE

These can break the grid but it is ideal for the images to help reinforce it at times.



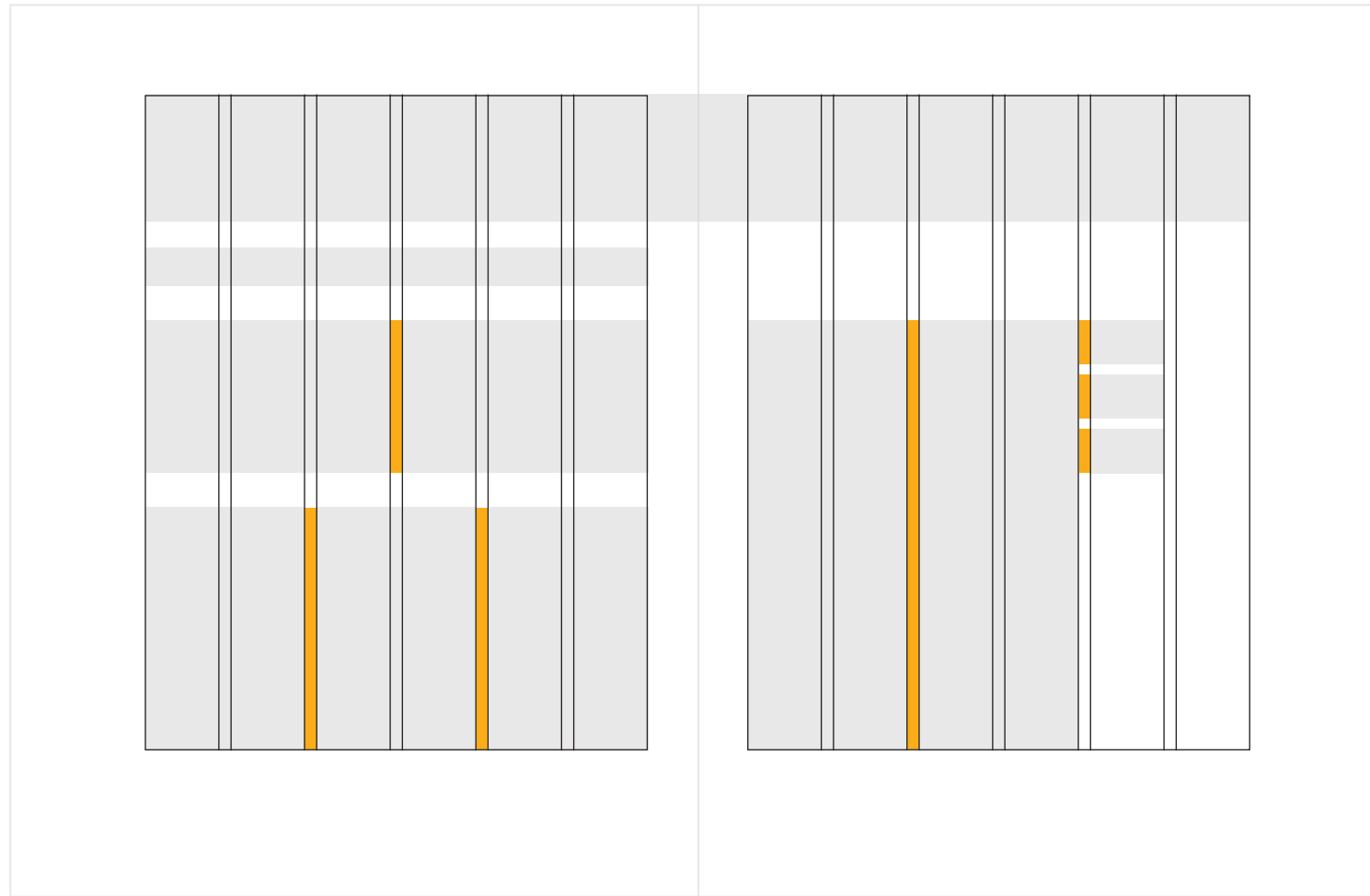
## **FOLIOS & RUNNING HEADS**

Navigational devices exist within the margin—usually on the outer edge of the page. Be sure to leave enough room to accommodate the content.



## COLUMNS

The number of columns is entirely up to you. Numbers that are divisible by 2, 3, and/or 4 can be nice to work with due to their flexibility.



## **GUTTERS**

The width of the gutter should be sufficient for the reader to easily distinguish the end and beginning of columns.

# Establishing a Grid

## 1 | CREATE

Create a grid that suits your page size and content.

- Adjust the margins with consideration to folds, binding, and typography.
- Consider a multi-column or modular grid.

## 2 | TEST

Test the grid to ensure it supports the typography and layout.

- The line length needs to be between 45 and 75 characters for body copy.
- An ideal grid offers structure and freedom.
- Ensure the pagination and order are clear to the reader.

## 3 | COMMIT

Once you have created and tested your grid, adhere to it.

- If your grid isn't working, adjust it, don't needlessly break it.







# Grids in Use

# NEWSPAPER

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# The New York Times

## Late Edition

Today, clouds and sunny, warmer, humid, high 73. Tonight, mostly cloudy, areas of drizzle, low 66. Tomorrow, variably cloudy, a shower, high 76. Weather map, Page B16.

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## At the Vatican, A Shift in Tone Toward Gays

### Bishops’ Report Signals Greater Tolerance

By ELISABETTA POVOLEDO  
and LAURIE GOODSTEIN

VATICAN CITY — In a marked shift in tone likely to be discussed in parishes around the world, an assembly of Roman Catholic bishops convened by Pope Francis at the Vatican released a preliminary document on Monday calling for the church to welcome and accept gay people, unmarried couples and those who have divorced, as well as the children of these less traditional families.

The bishops’ report, issued



## C.D.C. RETHINKING METHODS TO STOP SPREAD OF EBOLA

### AFTER NURSE INFECTED

### Adequacy of Protocols Is Studied — A Bigger Group Faces Risk

This article is by **Manny Fernandez, Sabrina Tavernise and Richard Fausset.**

DALLAS — The transmission of the Ebola virus to a nurse here forced the Centers for Disease Control and Prevention on Monday to reconsider its approach to



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- Desk Toys + Collectibles


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- Artists +
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- Kids +
- Holiday +
- Sale +

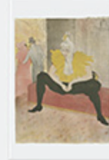
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## Desk Accessories & Designer Office Furniture


Get the job done beautifully with innovative designer office furniture and desk accessories from the MoMA Store. You'll always look forward to sitting down to work with the forward-thinking design of our contemporary home office furniture. Our clever desk toys make the perfect present for the industrious person on your gift list!



**NEW**  
Bisley Multidrawer Trays



**NEW**  
Bisley Multidrawer Trays



**IN THE MoMA COLLECTION**  
Block Lamp

# PUBLICATION DESIGN

the guide | **FASHION**



## 10 YEARS OF FASHION TIME-SAVERS

A few Real Simple ideas that changed your lives—and ours.\*

**“**Half of the clothes in my closet are wrinkled, but hauling out the iron isn't an option because I'm usually pressed (ha!) for time. So I was thrilled to read about the Laundry Crease Release spray. Now I just spritz my crumpled clothing, then smooth out the wrinkles with my hands. Brilliant!”

**BETSY PEREZ, BLOOMFIELD, NEW JERSEY**

**“**I LIKE TO HAND WASH MY CASHMERE, BUT IT CAN TAKE DAYS TO DRY. NOT SO IF YOU USE REAL SIMPLE'S SALAD-SPINNER METHOD. JUST PUT A WET SWEATER INTO A LARGE SALAD SPINNER, PULL THE CORD, AND THE EXCESS WATER RELEASES IN SECONDS.”

**LAURA FARRELLY, EUGENE, OREGON**

**“**You ran an organizing idea about hanging jewelry on a bulletin board using thumbtacks; now it's easy to access and knot-free.”

**LEAH FOCACCI, PASSAIC, NEW JERSEY**

**“**After I read that a brightly colored wallet is easier to spot in a handbag, I bought one in fire-engine red. Now, as soon as I open my bag, I can't miss it.”

**BETH GISSINGER RIVERA, FAIRHAVEN, MASSACHUSETTS**

**“**Shopstyle.com wasn't on my radar until we did a story on it. Now I can quickly find whatever I'm looking for. A recent search for 'leather jacket' turned up 1,581 results!”

**KAREN KOZLOWSKI, REAL SIMPLE FASHION DIRECTOR**

**“**WHEN I READ THE TIP ABOUT SAFETY-PINNING SOCKS TOGETHER BEFORE THROWING THEM IN THE WASH, IT WAS LIKE THE CLOUDS PARTED. I CAN'T BELIEVE I WASTED ALL THAT TIME SEARCHING FOR MISSING SOCKS WHEN ALL I NEEDED WAS A SIMPLE PIN.”

**MARIA CICIO, OMAHA**

\*To find out more about the tips and the ideas mentioned here, go to [realsimple.com/giftoftime](http://realsimple.com/giftoftime).

106 APRIL 2010 | REALSIMPLE.COM



# ON

**DEREK CARR**  
QB / FRESNO STATE

**GOOD FIT**  
**ARIZONA**

**ROUND**  
**01**

**PICK**  
**20**

**ON ANOTHER WINDY** March afternoon, six years later, David and Derek are once again throwing the ball on a high school field. The stakes have changed. David, 34, has been out of the NFL since the Giants became the fourth team to release him last August. Derek, 22, is now perhaps the most intriguing quarterback in the draft, often mentioned as a sleeper alternative to Johnny Manziel, Teddy Bridgewater and Blake Bortles. Derek is wearing a Fresno State hoodie and a pair of hideous silver, blue and fluorescent green and yellow cleats that he received at the combine. “I told him he has to get his entire suit for the draft that color,” David says.

There are no yard lines on the field at Bakersfield Christian High in central California, where Derek spent his senior year after the family returned home following David's release. The Carr boys guesstimate 10 yards and begin to warm up. Both are tall and strong, and most of their combine numbers are indistinguishable—David ran a 4.67 40-yard dash in 2002; Derek ran a 4.69 in February. Both have that beautiful lashing throwing motion, almost too fast to track. A lifetime of catch has synced their habits. “We're like an old married couple,” David says.

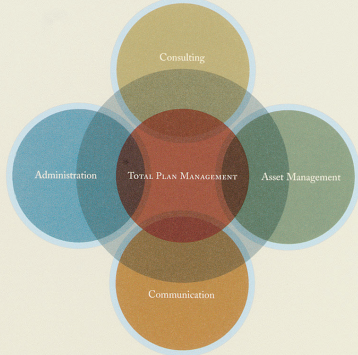
A player who is a near-duplicate of a former

**ON THE DAY** his big brother's career as an NFL starter ended, Derek Carr threw the ball with him on a high school field in Houston. The Texans had just released David Carr, five years after making him the first pick in the 2002 draft. David needed to clear his head, so he grabbed his youngest brother and they went out to play catch. Derek was 16 years old and a star quarterback at Houston's Clements High, and even then, he burned to finish what his brother had started. He would choose to play at Fresno State, just like his brother. He would become a devout Christian and marry young, like his brother. By the end of his senior season, he would rack up similar passing numbers, and begin to seduce NFL scouts with the same quick release that had sold them on his brother more than a decade earlier. In fact, teams might now consider Derek Carr the top quarterback in this year's draft, if not for one unshakable liability.

His brother.

80 ESPN The Magazine 05/12/2014

# BROCHURE



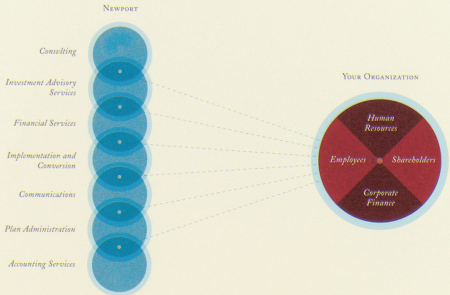
Newport's Total Plan Management system enables your organization to achieve its unique objectives—so you'll never have to compromise your plans, your people or your profitability.

Total Plan Management is how we execute our four cornerstone disciplines—consulting, asset management, communication and education, and administration—to help you achieve your benefit plan objectives more efficiently, more economically and more seamlessly than ever before. Delivered with flawless management and execution, these four disciplines produce extraordinarily effective solutions for our clients.

With Newport's Total Plan Management, you're assured that everyone in your company—from the boardroom to the mailroom—has the resources, information and knowledge they need to reach their objectives.

p14

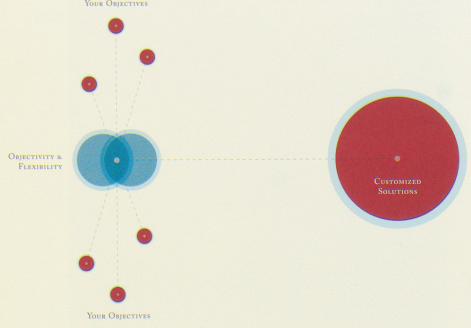
### new RESOURCES



QUALITY OF THOUGHT, QUANTITY OF RESOURCES When you collaborate with Newport, you don't get a staff of generalists—you get an army of experts. Newport's professional staff is one of the largest in our specialty, enabling us to deploy comprehensive, multi-disciplinary teams that align your people with ours. Newport's dedicated client service teams become a key strategic resource, providing the accessibility and continuity that allow us to function as the "institutional memory" for your company and its programs. This consistent, extraordinary level of client service is the reason, year after year, our clients tell us they've never seen another team perform with such passion or deliver so much value.

p10

### new OBJECTIVITY



THE SMALLEST DISTANCE BETWEEN TWO POINTS Newport offers you something more valuable than financial products: objectivity. Unlike many providers, we're not constrained by the boundaries of our own products. We focus on your objectives, then craft a solution that fulfills your company's specific needs. Through Newport, you get the ultimate in choice and flexibility. Our solutions are adaptable and versatile, allowing your company the freedom to respond to change—no matter how your business evolves.

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# BROCHURE

THE ABBEY HAS BEEN HERE SINCE 1034, WHEN A CRUSADER RETURNED HOME from the Holy Land and followed through on a pledge made in the heat of battle. In its millennium, the Abbey has always had students on its grounds and in its rooms. At first the students were monks, then students of peace and prosperity, they built a cathedral that stands today as it has since before the American Revolution. When religious wars drove them out, the monks were replaced first by nuns, then by cadets, then by the sons of Europe's wealthiest citizens. Thousands of students—over scores of them—have marked this place in their own ways. You'll see where many of them have left their handprints, etched by their own hands into the soft stone of the great building's secret staircases and hidden alcoves. These Presidents of France, celebrated novelists, bold explorers, and war heroes of Europe have all been here. Now it is your turn to learn how to lead, to study, to live, with a semester in an ancient place you will own forever.



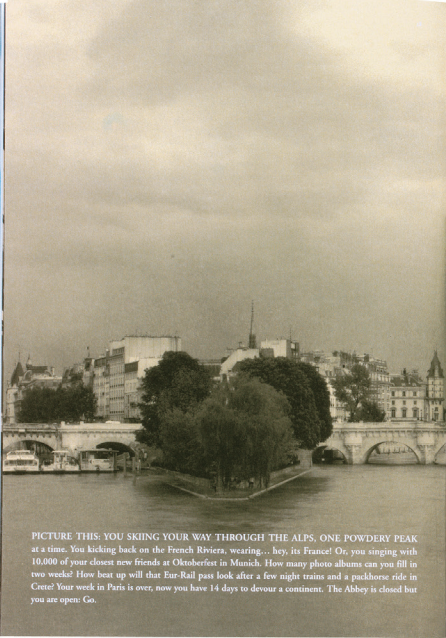
AS YOU CROSS THE ATLANTIC OCEAN, YOU WATCH THE SUN SET OVER America and rise the next morning over Europe. Making your way through the crowd to get your passport stamped, you hear excited conversations but don't understand a word. You put your card in the ATM, fill your wallet with Euros and buy a train ticket. Soon you're shooting across Europe at 300 kilometers per hour. For the next semester, this is your home, your classroom, your family. You want to sleep, but you know that won't happen anytime soon.

Exposure to another culture is valuable at any stage of a college career, but especially so at the freshman and sophomore level, as insights gained can enrich more of the college experience.

Courses are taught in English at The Abbey, except for optional French language courses available to all students at all levels.

At The Abbey students can take a full academic load of up to 18 semester hours in an American university system, and credits are fully transferable.

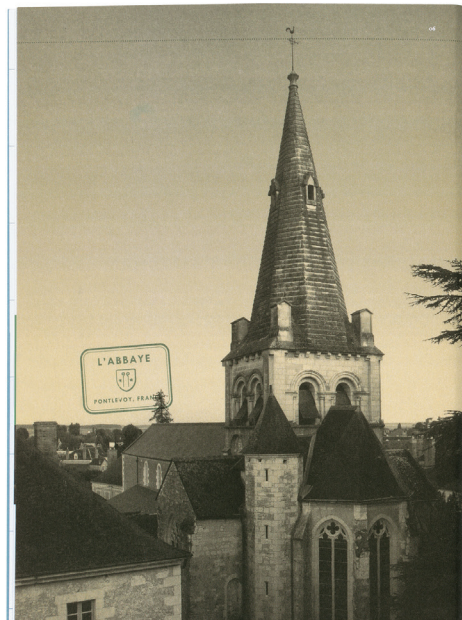
The price for a semester at The Abbey, is approximately what students would pay for a home-based semester at many universities in the United States.



YOU HAVE BRAINS IN YOUR HEAD. YOU HAVE FEET IN YOUR SHOES. YOU CAN STEER YOURSELF. ANY DIRECTION YOU CHOOSE.

PICTURE THIS: YOU SKIING YOUR WAY THROUGH THE ALPS, ONE POWDERY PEAK at a time. You kicking back on the French Riviera, wearing... hey, it's France! Or, you singing with 10,000 of your closest new friends at Oktoberfest in Munich. How many photo albums can you fill in two weeks? How bent up will that Euro-Ball pass look after a few night trains and a puchhorse ride in Cuzco? Your week in Paris is over, now you have 14 days to devour a continent. The Abbey is closed but you are open. Go.

Each semester includes two weeks free for independent travel. \* Upper division tutorials and seminars can help to focus student travel time according to academic and social interests. \* Staff can assist in planning travel logistics. † University accredited language study in Germany, Spain, or Italy may be arranged during the mid-term break.



WHY ARE YOU AT THE ABBEY? YOU HAD OTHER CHOICES. YOU COULD HAVE STAYED HOME. OR GONE ON A DIFFERENT STUDY ABROAD PROGRAM THROUGH YOUR UNIVERSITY. But you chose the abbey. You wondered how it would feel living in a small European town, where the mayor knows everyone, where villagers open their hearts and homes to you and your professors. You imagined walking with new friends down ancient cobblestone streets, from the iron gates of your campus to cafes, bars, bakeries, and bistros. You wanted to be able to live overseas, study in English, and move ahead in your coursework. You could do it all at The Abbey.





# VARIOUS COLLATERAL

**Children's Rights Campaign: Education for All**  
**ORDER / RESPONSE FORM**

YES, WE WOULD LIKE TO RECEIVE FREE COPIES of the Education for All Planet Postcard and Poster. Number of POSTCARDS you would like to distribute to your members or the public (please fill in quantity): English Spanish French German Italian

YES, WE WOULD LIKE TO RECEIVE FREE COPIES of the Education for All Planet Postcard and Poster. Number of POSTERS you would like (please fill in quantity): English Spanish French German Italian

Please fill out how you plan to distribute the postcard and/or poster.

SEND MATERIALS TO (please print clearly): Name: \_\_\_\_\_ Title: \_\_\_\_\_ Organization: \_\_\_\_\_ Address: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_ Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_

I am already a member of your organization and I would like to receive materials for my members or the public. My email address is: \_\_\_\_\_

Please print your name and address (fill in): Telephone: +1 415 563 8118 (US) or +1 415 563 8118 (US) Fax: +1 415 563 8118 (US) Email: [education@earthaction.org](mailto:education@earthaction.org)

Mail: [education@earthaction.org](mailto:education@earthaction.org)

WHICH OTHER PARTS OF THE ACTION KIT DO YOU WANT?  
 Alert Kit  
 Planet Postcard  
 Sample letters to legislators  
 Sample letters to the editor

**YOU ARE NINE YEARS OLD AND KILL FOR A LIVING**

**CAUSE**  
 Every year 100 million children are forced to work in hazardous conditions. They are often paid very little and work long hours. They are often abused and exploited. They are often injured and even die. They are often sick and suffer from malnutrition. They are often denied access to education and other basic services. They are often treated as property and not as human beings.

**YOU ENFANT DU TRAVAIL**

**ERES UN NIÑO**

EarthAction  
 Avenida López de Haro 214  
 Providencia, Santiago de Chile

**SEI UN BAMBINO**

**YOU ARE NINE YEARS OLD AND KILL FOR A LIVING**

**YOU ARE A CHILD**

**YOU ARE A CHILD**

**CARTE PLANETAIRE**

**VOUS AVEZ SEPT ANS ET VOUS N'ÊTES PAS EN SÉCURITÉ**

**ACTION ALERT**

**Education for All**

**YOU ARE A CHILD**

**EARTH ACTION**

**YOU ARE A CHILD**

**YOU ARE SIX AND YOUR EDUCATION IS OVER**

**EARTH ACTION**

**BACKGROUND INFORMATION**

**Education for All**

**WHAT WOULD IT TAKE?** The United Nations Children's Fund (UNICEF) estimates it would cost an additional \$9 billion a year for the next 15 years to provide quality primary education for all the world's children. This is just over 1% of last year's world military spending of \$756 billion. For less than what Americans spend annually on cosmetics—or what Europeans spend on ice cream—every child on earth, age six to twelve, could go to school.

**IMPLEMENT THE 20-20 INITIATIVE (IN INDUSTRIALIZED COUNTRIES)** Ask them to increase development assistance to the UN target of 0.7% of GNP, and devote at least 20% of that aid to provide quality basic social services, including primary education for all.

**(IN DEVELOPING COUNTRIES)** Ask them to devote at least 20% of your national budget to provide quality basic social services, including primary education for all.

**CONTACT EARTH ACTION AND JOIN THE PROPOSED PARLIAMENTARY INTERGROUP ON CHILDREN'S RIGHTS** This is a working group made up of democratically-elected national legislators from around the world that is being created to initiate urgent action to meet the needs of the world's children—including education for all.

**Children's Rights Campaign: Education for All**

**ACTION ALERT KIT GUIDE**

**SEND** copies of the Alert to your organization's members, or include in your newsletter.

**SEND** a letter to a cabinet minister on behalf of your organization.

**SEND** a letter to the editor of one or more newspapers or magazines.

**DISTRIBUTE** the Alert in other ways—at meetings, in classrooms, on a website, etc.

**PLANET POSTCARD**

**DISTRIBUTE** to your members or the public. Let us know if you would like to receive more postcards.

**PARLIAMENTARY INTERGROUP ON CHILDREN'S RIGHTS**

**SEND** a letter to your national legislators to urge them to join the Intergroup.

**MEDIA**

**SEND** a copy of the Alert to your local newspaper, magazine, or radio station.

**POSTER DISPLAY**

**FOR** free use in your organization's offices, classrooms, or public spaces.

**BACKLIST**

**INCLUDE** the Alert in your organization's newsletter or website.

**RESPIRATORY**

**LET** us know if you would like to receive more materials.

**WWW**

[WWW.EARTHACTION.ORG](http://WWW.EARTHACTION.ORG)

and available free to all. Personal summits, they've funded to meet most of them are not.

99, the percentage of children enrolled in primary school has increased, and the assistance from rich poorer countries—part of education—decreased 20%. Governments world are breaking their a to children.

governments would make a to give every child an of a chance of a better life, be less of the hopeless- makes the ground so fertile iam.

United (UNICEF) additional ext 15 years y education n. This is world million. For less nd annually ropians y child on

One way to g supports ants to parial 20:20 NICEF and lan calls on 3 countries velopment eveloping tional gov- ing basic primary must ↓

**EARTH ACTION**

**CAUSE EFFECT**

# TRICKY GRID

It, a bill was introduced in the English Parliament with the following provisions:

whomever age, rank, profession, or degree, her virgins, maids, or widows, that shall ... impose upon ... by the courts, points, cosmetics, waxes, artificial teeth, hair, Spanish wool, iron stays, hoops, high heeled shoes, pointed hips shall incur the penalty of the law in force against witchcraft ... and ... the marriage, upon conviction, shall stand null and void.

## Defences of taste

The function of typography, as I understand it, is neither to further the power of witchcraft nor to bolster the defences of those, like this unfortunate parliamentarian, who live in terror of being tempted and deceived. The satisfactions of the craft come from educating, and perhaps even enlightening, the text, not from deluding the unwary reader by applying accents, points and iron stays to empty prose. But humbly, such as classified ads or the telephone directory, may profit much as any thing else from a good typographical bath and a sprig of clothes. And many a book, like many a warrior or dancer, priest of either sex, may look well with some paint on its face or indeed with a bonnet in its nose.

Letters have a life and dignity of their own. They perform a task that honors and elucidates what humans say and say deserves to be honored in their own letters; these in their own right deserve to

be met with affection, intelligence, knowledge and skill. Typography is a task, and a craft, as a matter of honor, courtesy and pure delight, to be as strong as the other arts in the chain.

Writing begins with the making of handprints, the forming of signs. Like speaking, it is a perfectly natural act which humans have learned to complex sentences. The typographer's task has always been to add a somewhat unnatural edge, a protection shell of artificial order, to the process of the writing hand. The tools have changed over the centuries, and the exact degree of unnaturalness desired has varied from place to place and time to time, but the character of the essential transformation between manuscript and type has scarcely changed.

The original purpose of type was simply copying. The job of the typographer was to imitate the scribbled hand in a form that permitted exact and fast replication. Given, then hundreds, then thousands of copies were printed in less time than a writer would need to finish one. This is now done for setting type in type has disappeared. In the age of photolithography, digital scanning and offset printing, it is as easy to print directly from handwritten copy as from text that is typographically composed. Yet the typographer's task is little changed. It is still to give the illusion of superhuman speed and stamina—and of superhuman patience and precision—to the writing hand.

Typography is just that: idealized writing. Writers themselves now rarely have the calligraphic skill of earlier centuries, but they make countless versions of ideal scripts by their very voices and literary styles. To those blind and often invisible visions, the typographer must respond in visible terms.

One of the principles of durable typography is always

LEGIBILITY

