

Anatomy of the letterform. The Baseline is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.



bracketed serif
joins at a curve

hairline serif
joins at a 90°

slab serif
blocklike serif

sans serif
no serif or detail

Choose varying typefaces for contrast. Serifs have detail or feet at the end of the letter's stem. Sans-serif has no detail or feet at the end of the letter's stem.

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

Typefaces with small w-heights, such as Mrs Eaves, use space less efficiently than those with big lower bodies. However, their delicate proportions have lyrical charm.

Like his lovely wife, MR EAVES has a low waist and a small body. His loose letterspacing also makes him work well with his mate.

The perceived size of a typeface is a function of its x-height as well as its cap height.

type

type

t y p e

Expanding tracking creates a more airy look. When san-serifs, caps, or small caps are used, more tracking is preferred. Negative tracking is rarely desirable.



type type

**Manual kerning should be spaced visually not mathematically,
so letters have rhythm.**

Sad Sad Sad

Kerning is more noticeable when the word is larger, which is why designers kern headlines and subheads.

Metric kerning is using the space that was intended by the type designer. It usually looks good.

Optical kerning assesses the shapes of all characters and adjusts the spacing when needed.



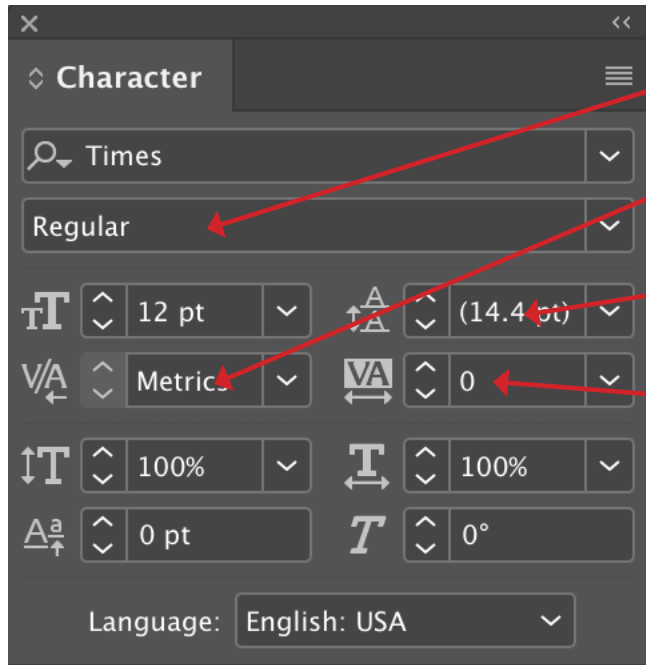
Examples of type hierarchy



spacing
leading

spacing
leading

Leading measures the space between lines of text. Tight leading happens when the ascender and descender interfere with each other. Large x-heights need more leading.



weight thickness of letters stroke.

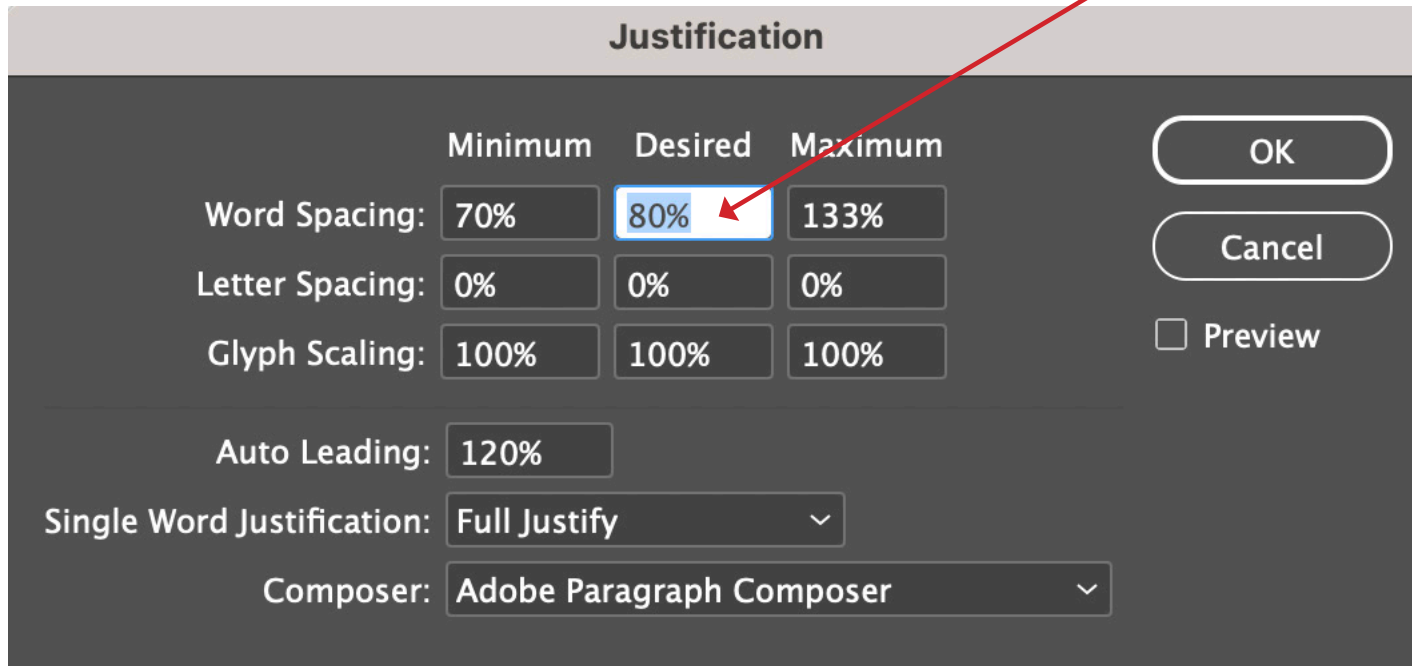
kerning space between individual letters.

leading distance from baseline to baseline.

tracking space between words and letters.

word spacing space between words.

(paragraph menu > justification)



the words are spaced evenly

the words are spaced evenly

Word spacing measures the space between words. Always reduce the amount of space, never increase it.

Choosing to align text is a fundamental typographic act. Each mode of alignment carries unique aesthetic risks.

align center

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Centered text is formal and classical. It can look static and mournful, like a tombstone.

Examples of different alignments



Louise Fili Designs

align left

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Flush left text respects the organic flow of language. A bad rag can ruin the relaxed appearance. Designers must strive to create the illusion of a random, natural edge without resorting to excessive hyphenation.

Examples of different alignments



align right

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Flush right text can be a welcome departure from the familiar. Because flush right text is unusual, it can annoy cautious readers. Bad rags threaten flush right text.

PARAGRAPH

justify left

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justify right

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justify center

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justify all lines

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Justified text makes a clean shape on the page. It has efficient use of space. Ugly gaps can occur as text is forced into lines of even measure. Avoid this by using a line length that is long enough in relation to the size of type.

Examples of different alignments



PARAGRAPH

Uniformity is key to developing a good ragged edge. A rag can range from deep to shallow, but its uniformity and consistency overall are what make it very desirable.

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A bad rag is when the text is too deep and becomes a forced edge. A rag that is unforced and invisible is desirable.

PARAGRAPH

The width of the paragraph depends heavily on the size of type being used and, therefore, how many characters can be fit onto a single line.

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The line length should be between 8 to 12 words per line.