

LETTER PARTS

201



BASE ALIGNMENT IS THE MOST COMMON ALIGNMENT SYSTEM AND HAS ALL CHARACTERS ALIGNED BY SITTING THEM ON THE BASE LINE.

THE EFFECTS OF LEADING

(10/10) This is an example of copy which is set "solid." This example is 10 pt. Adobe Garamond set on ten points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set.



LOWER CASE LETTER UPWARD PROJECTIONS ARE CALLED ASCENDERS. THE UPPER-MOST POINT IS THE ASCENDER OR CAP LINE.

(10/11) This is an example of copy which is not set "solid." This example is 10 pt. Adobe Garamond set on eleven points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set.



THE BASE LINE IS THE IMAGINARY LINE UPON WHICH EACH LETTER RESTS.

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Adobe Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set.



LOWER CASE LETTERS WHICH DESCEND OR DIP BELOW THE BASE LINE ARE CALLED DESCENDERS.

(10/13) This is an example of copy which is not set "solid." This example is 10 pt. Adobe Garamond set on thirteen points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set.

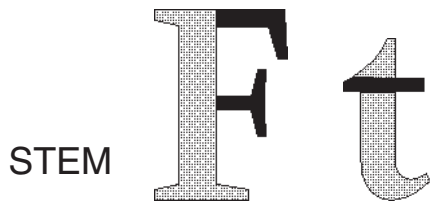


THE UPPER LINE BELOW WHICH THE MAIN PART OF ALL LOWER CASE LETTERS ARE LOCATED IS CALLED THE MEAN LINE.

(10/14) This is an example of copy which is not set "solid." This example is 10 pt. Adobe Garamond set on fourteen points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set.

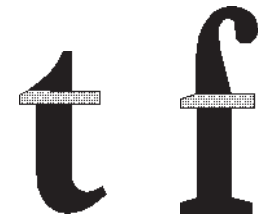


TYPE IS USUALLY MEASURED FROM THE TOP OF THE ASCENDER TO THE BOTTOM OF THE DESCENDER. X-HEIGHT IS THE VERTICAL MEASUREMENT OF THE LOWERCASE X, FROM TOP TO BOTTOM.



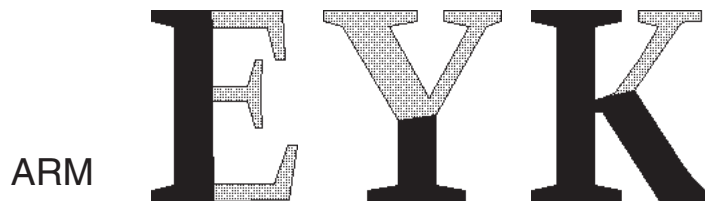
STEM

THE STEM IS THE MAIN PART OF THE LETTER.



CROSS STROKE

THE CROSS STROKE IS THAT PART OF THE LETTER WHICH CROSSES THE STEM. NOT A BAR.



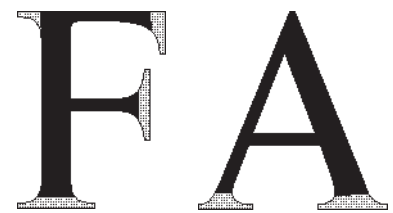
ARM

THE ARM IS A HORIZONTAL OR ANGULAR PROJECTION STROKE.



BAR

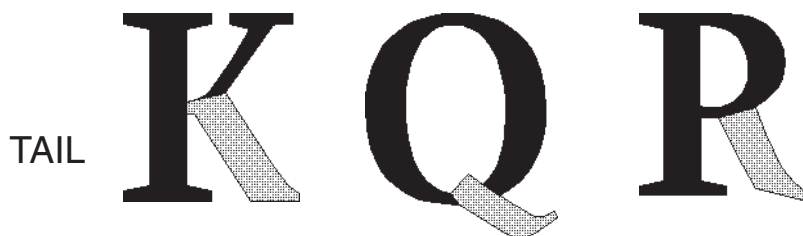
THE BAR IS AN ENCLOSED HORIZONTAL STROKE. NOT A CROSS STROKE.



SERIFS



THE SERIF IS THE ENDING OR FINISHING STROKE ON THE ARMS, STEMS AND TAILS OF CHARACTERS.



TAIL

THE TAIL IS A DOWNWARD PROJECTION.



APEX

THE APEX IS THE UPPERMOST POINT WHERE THE STEMS MEET.



SPUR

THE SPUR IS THE FINISHING STROKE OF CERTAIN UPPER CASE "G's"



VERTEX

THE VERTEX IS THE LOWEST POINT WHERE THE STEMS JOIN.



EAR

THE EAR IS THE PROJECTION FOUND ON CERTAIN LOWER CASE "G's".

CHARACTER TRACKING IS NOT THE SAME AS KERNING—TRACKING REDUCES THE SET WIDTH OF ALL CHARACTERS WITHIN THE TEXT BLOCK

NO TRACKING

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. (8 lines)

NORMAL TRACKING

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. (9 lines)

TIGHT TRACKING

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. (8 lines)

LOOSE TRACKING

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. (9 lines)

VERY TIGHT TRACKING

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. (8 lines)

VERY LOOSE TRACKING

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. (10 lines)

AFFECTS OF REVERSES ON TYPE FACES, SIZES AND CLASSES

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Garamond set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. Is this sample block easier, or harder, to read than the identical copy at the top of column two?

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. Arial Face set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. Is this sans serif face easier to read than the identical copy above?

(10/12) This is an example of copy which is not set "solid." This example is 10 pt. in Edwardian Script set on twelve points of leading. Notice the relative distance or "leading" between the lines of type. Line spacing is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. Script is often difficult to read. It is much worse when used in an inappropriate manner such as this sample in reverse.

(6/7) This is an example of copy which is not set "solid." This example is 6 pt. Garamond set on seven points of leading. Notice the relative line length of this sample. Line length is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. Notice how much more difficult this type is to read than that which is set in the narrower columns. Is this serif face easier to read in this difficult size than the same copy which appears below in a sans serif face?

(6/7) This is an example of copy which is not set "solid." This example is 6 pt. Arial face set on seven points of leading. Notice the relative line length of this sample. Line length is very import to the overall readability of any type style or face. It must be appropriate for the size of type which is being set. Notice how much more difficult this type is to read than that which is set in the narrower columns. Is this sans serif face easier to read than the sample, above?

HOW KERNING WORKS:

KERNING IS THE PROCESS WHEREBY ONLY CERTAIN SPECIFIC CHARACTER PAIRS ARE MODIFIED IN WIDTH WHENEVER THEY APPEAR. TRACKING, ON THE OTHER HAND, MODIFIES ALL CHARACTERS IN THE FONT. THE GREEN AREAS ARE THE PERCEIVED LETTER SPACING. THE STANDARD LETTER SPACES ARE INDICATED BY ARROWS BETWEEN THE VERTICAL LINES. NOTE HOW MUCH MORE PERCEIVED SPACE THERE IS WHEN COMPARED TO THE STANDARD MECHANICAL SPACING BELOW:



WITHOUT KERNING THE SPACE BETWEEN THE LETTER COMBINATIONS ARE DETERMINED WITH NEAR PRECISION, WITH LITTLE VARIANCE REGARDLESS OF THE PERCEIVED SPACE. IT IS NECESSARY FOR BOTH ASTHETICS AND COMPREHENSION THAT SOME OF THE LARGER LETTER SPACES BE REDUCED TO GIVE A SLIGHT MECHANICAL "OVERLAP" BETWEEN SPECIFIC CHARACTER PAIRS.

IN THE NEXT EXAMPLE, NOTICE THE DIFFERENCE IN THE INTER-LETTER SPACING. THE INTERLETTER SPACING HAS BEEN SIGNIFICANTLY REDUCED IN SOME INSTANCES; CLARITY HAS BEEN IMPROVED SIGNIFICANTLY. NOTICE HOW THE SOME ADJACENT LETTER STROKES ALMOST OVERLAP VERTICALLY BUT STILL RETAIN NEAR NORMAL PERCEIVED INTER-LETTER SPACING.



FURTHER REDUCTION IN LETTER SPACING IS POSSIBLE BUT OFTEN UNDESIRABLE. NOTE THAT THE LETTER SPACING IS REDUCED TO THE POINT THAT SOME PARTS OF CERTAIN LETTER PAIRS ACTUALLY OVERLAP EACH OTHER, WHILE OTHER COMBINATIONS ACTUALLY LOOK BETTER. NOTE THE CLEAN "FIT" OF THE "W" AND "A" AND THE "A" AND THE "T". ALSO NOTE HOW THE "A" PRECEDING THE "V" AND "T" ARE TOO CLOSE AND ALMOST TOUCH, WHILE THE "A" BEFORE THE "L" NOW APPEARS CLOSER, WHILE "I" PRECEDING THE FINAL "A" APPEARS CORRECT.

