

ISSUES IN TYPOGRAPHY

An Introduction

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CHAPTER I

Visual Hierarchy Reviewed

VISUAL HIERARCHY

Defined — what is visual hierarchy?

The order in which elements are seen visually — group of visual elements arranged according to their degree of emphasis.

Visual Hierarchy is a key element and underlying principle in graphic design composition.

VISUAL HIERARCHY

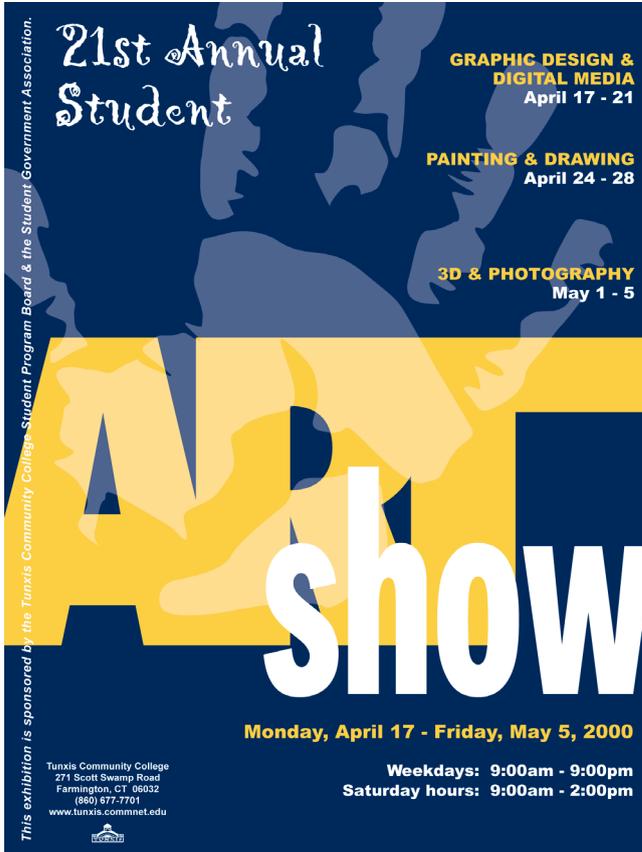
Application of design principles

Controlling the *Visual Hierarchy* of a design communication piece involves application of some fundamental *DESIGN PRINCIPLES*.

- ***Emphasis*** or ***Visual Weight*** for focus.
- ***Unity*** with variety for interest.
 - Repetition
 - Proximity
- ***Balance*** to create harmony.

VISUAL HIERARCHY

Why is it (visual hierarchy) important?

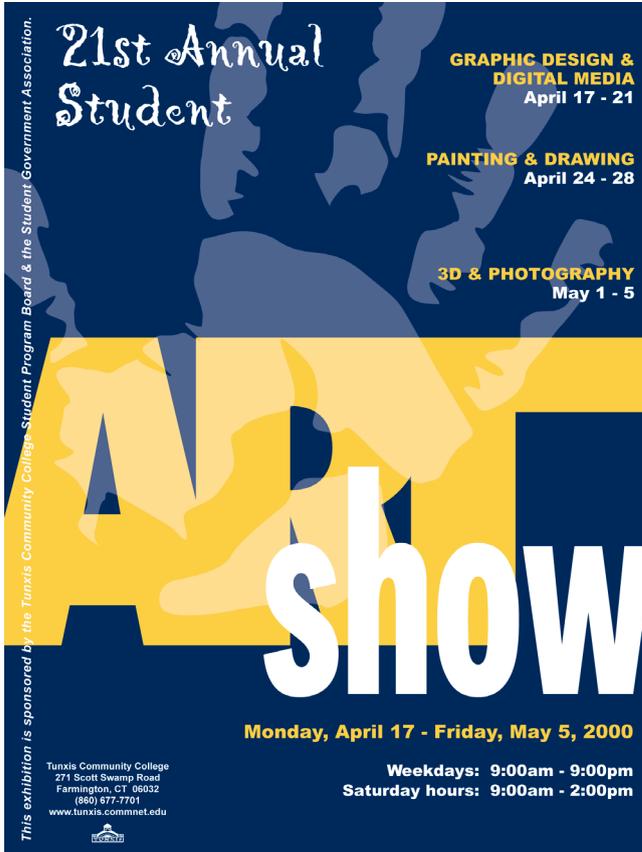


Attract the viewer

- Interest the viewer in a topic.
- Provides the opportunity to inform, persuade, educate, sell.

VISUAL HIERARCHY

Why is it (visual hierarchy) important?



Communicate information

- Organize and delivery information in clear, unjumbled, well structured format.
- Control the sequence of information delivery.
- Provides access to information deemed important by the viewer.



CHAPTER 2

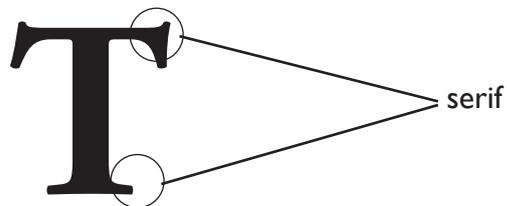
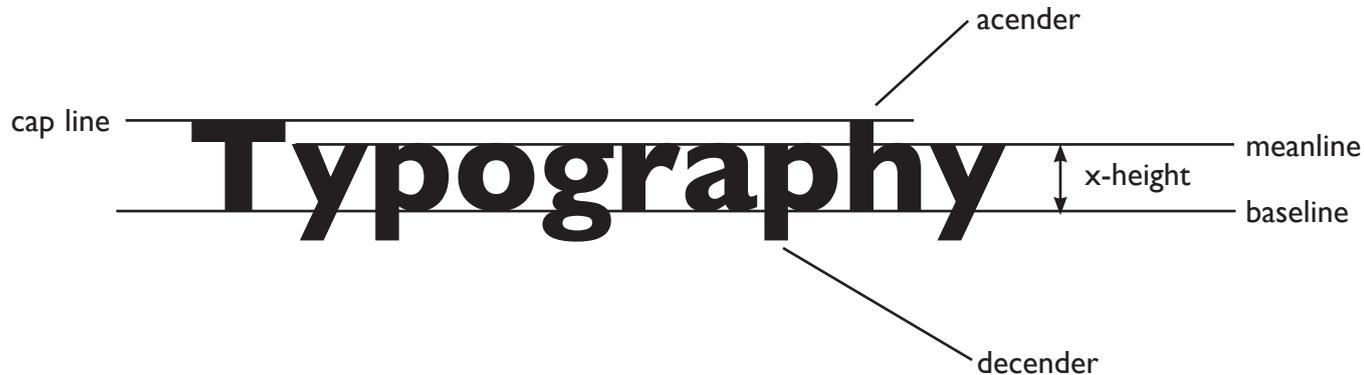
Type Parts and Measurement

TYPE DIAGRAM

Defining the basic “pieces” that make up type

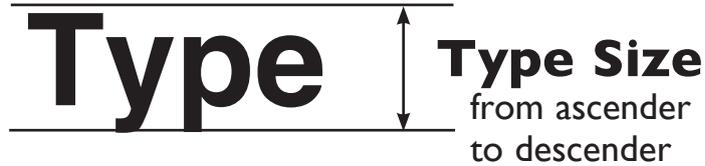
TYPE PARTS

TYPE
MEASUREMENT



DETERMINING TYPE SIZE

Understanding how type is measured

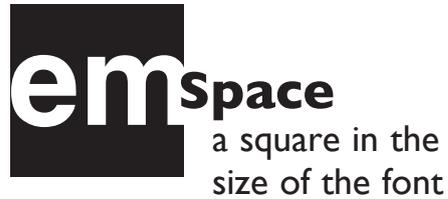


Type is set in points (pt.)

72 pts. to an inch
12 pts. to a pica
6 picas to an inch

*A 48pt capital
character is
approx. 1/2"
in height.*

A standard unit of measure for horizontal spacing



*Kerning and
tracking are done
in increments of
an **em** space.*



CHAPTER 3

Contrast of Typographic Elements

CONTRAST OF TYPOGRAPHIC ELEMENTS

Function of typographic contrast

- **The *contrast* of typographic elements provides a method of organizing or presenting information in a sequence or hierarchical fashion.**
- **Used properly, *contrast* can greatly *clarify* and *organize* multiple units of information.**
- **Used improperly, contrast can lead to chaotic, and *confusing* compositions.**

CONTRAST OF TYPOGRAPHIC ELEMENTS

Function of typographic contrast

Wasily Kandinsky
major works
austin museum of art
the modern masters series

No Contrast

WASILY KANDINSKY
MAJOR WORKS
austin museum of art
the modern masters series

Some Contrast

CONTRAST OF TYPOGRAPHIC ELEMENTS

*There are several kinds of contrast employed
in visual hierarchy*

- **SCALE**
- **WEIGHT**
- **STANCE**
- **CAPITALIZATION**
- **TYPEFACE**

Can be used solo, or in combination.

SCALE

Type can be set in a variety of sizes (pts.)

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

disclaimer sizes

- 6pt
- 7pt
- 8pt

body text sizes

- 9pt
- 10pt
- 11pt
- 12p

subhead sizes

- 14pt
- 16pt
- 18pt

headline sizes

- 20pt
- 22pt
- 24pt +

Choice of type size is based on the specific function of the typographic element.

Type size contrasts are relative to size of composition, and are not absolute.

REFRESHER

Type



Type Size

from ascender
to descender

*A 48pt capital
character is
approx. 1 1/2”
in height.*

**Type is set in
points (pt.)**

72 pts. to an inch
12 pts. to a pica
6 picas to an inch

SCALE

X-height and proportions

SCALE

WEIGHT

STANCE

CAPITALIZATION

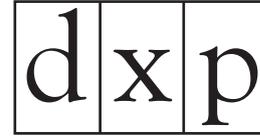
TYPEFACE



Avant Garde



AG Old Face
Regular



Goudy

same
type size

An often overlooked influence on the perceived scale of type is the x-height.

REFRESHER



X-height and proportions

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

It is ten minutes
past six by the
invisible clock on
the wall.¹

It is ten minutes past
six by the invisible
clock on the wall.

Avant Garde

AG Old Face
Regular

X-height influences the fit of the text.

X-height and proportions

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research. ¹

Avant Garde

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

AG Old Face
Regular

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Goudy

X-height influences the fit of the text and the color (value) or texture of the text block.

SCALE

Contrast in stroke weight and proportions

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

Avant Garde



STROKE

AG Old Face
Regular



STROKE

Goudy



STROKE

Bodoni
Bold



STROKE

Contrasts of stroke proportions influences the fit, color (value), and texture of the text.

Type can be set in a variety of weights

- Helvetica Light
- Helvetica Regular
- **Helvetica Bold**

Type weight can create emphasis, or a subordinate relationship.

2-4 basic type weights, some fonts have more, some less.

The variety of weights available will depend upon the typeface chosen.

STANCE

Type can be set in two basic stances

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

Roman — vertical or “normal” stance.

Italic — right leaning, also known as oblique.

**Type set in *italics* can be emphasized or
standout from other nearby information.**

STANCE

Type can be set in two basic stances

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

austin museum of art
the modern masters series

roman

italic

You can mix roman and *italic* to help differentiate one item from the other, create contrast.

CAPITALIZATION

Type can be set in a variety of capitalizations

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

U/lc - upper and lower case

This is an example of type set in upper and lower case.

I/C - Initial Caps

This Is An Example Of Type Set In Initial Caps.

CAPS - ALL CAPITALS

THIS IS AN EXAMPLE OF TYPE SET IN UPPER CASE (CAPS).

SMC - SMALL CAPS

THIS IS AN EXAMPLE OF TYPE SET IN SMALL CAPS.

Pay attention to the size, shape, and readability of type set in these four options.

CAPITALIZATION

Appropriate graphic use of capitalization

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

WASILY KANDINSKY
Austin Museum of Art
the modern masters series

CAPS

I/C

U/lc

Capitalization can DIFFERENTIATE elements in a Typographic Unit or Group, create contrast.

All caps can be used for heads and subheads, not a good idea for body text.

All caps creates a more geometric (rectilinear) shape than do I/C or U/lc — more organic.

Body text and capitalization

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

U/lc

IT IS TEN MINUTES PAST SIX BY THE INVISIBLE CLOCK ON THE WALL. MINUTE BY MINUTE NEW OBJECTS GAIN FORM. IN THE DIM LIGHT OF MORNING THE YOUNG PATENT CLERK SPRAWLS IN HIS CHAIR, HEAD DOWN ON HIS DESK. FOR THE PAST SEVERAL MONTHS, HE HAS DREAMED MANY DREAMS ABOUT TIME. HIS DREAMS HAVE TAKEN HOLD OF HIS RESEARCH.

ALL CAPS

Body text should be set in upper & lower case. All caps should not be used in large amounts of body text due to space and legibility problems.

TYPEFACE

Type can be set in a variety of fonts or typefaces

Two basic categories of typeface selection

SERIF

Times

Garamond

“with feet”

classical

varying stroke weight

SANS SERIF

Helvetica

Avant Garde

“without feet”

modern

consistent stroke weight

Most type falls into one of these two categories, though there are some “hybrid’s.”

TYPEFACE

Type can be set in a variety of typefaces or fonts

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

Expanded categories of typeface selection

Old Style Garamond

Transitional Baskerville

Modern Bodoni

Slab Serif American
Typewriter

Through typeface choice, more *dramatic* type contrast can emphasize an element.

TYPEFACE

**CONTRAST OF
TYPOGRAPHIC
ELEMENTS**

The type family

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

STANCES

Roman
Italic

WEIGHTS

Light
Regular
Demi
Bold
Black

OTHER

Condensed
Expanded

Outline

The weights and stances of a typeface.

TYPEFACE

Basic contrast of two typefaces

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

austin museum of art
the modern masters series

sans serif

serif

When contrasting typefaces, a classic approach is to mix a serif and sans serif.

MULTIPLE CONTRASTS

CONTRAST OF
TYPOGRAPHIC
ELEMENTS

You can “mix & match” typographic contrasts

SCALE

WEIGHT

STANCE

CAPITALIZATION

TYPEFACE

WASILY KANDINSKY MAJOR WORKS

Austin Museum of Art
the modern masters series

scale

weight

capitalization

typeface

stance



CHAPTER 4

Typographic Spacing

TYPOGRAPHIC SPACING

There are many kinds of space employed in visual hierarchy, two of interest now are

- **LETTER SPACING**
- **LINE SPACING or LEADING**

Defined

Letter spacing falls under two definitions or applications.

TRACKING Space between all letters in a word, line, or paragraph of text. Used to adjust fit or look of text.

KERNING Space between two specific character pairs. Used to fix awkward space between some character pairs, especially at larger sizes.

Tracking

LETTER SPACE

LINE SPACE

Normal IT IS TEN MINUTES PAST SIX BY THE

Tight IT IS TEN MINUTES PAST SIX BY THE

Touching IT IS TEN MINUTES PAST SIX BY THE

Open IT IS TEN MINUTES PAST SIX BY

Very
open IT IS TEN MINUTES PAST

**The amount of tracking affects the fit,
readability, and value of the text.**

Tracking

LETTER SPACE

LINE SPACE

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Normal

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Touching

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his

Very open

The amount of tracking affects the fit, readability, and value of the text.

Kerning

Well

unkerned

Well

kerned

REFRESHER

emSpace
a square in the
size of the font

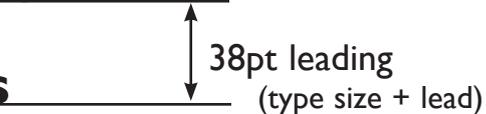
*Kerning is done
in increments of
an **em** space.*

Defined

LETTER SPACE

LINE SPACE

Leading is the vertical space
between two or more lines
of type. It is a baseline to
baseline measurement described
in points. It can also describe the
“extra” space between lines of
type known as the *slug*.



38pt leading
(type size + lead)

20/38
20pt. type with
38pt. leading

18pt lead

Influence of leading

The amount of leading influences the amount of vertical space required to display the desired information.

Correct leading can make lines of text readable, where as too little (or too much) leading can have a negative impact on legibility.

Comparison of leading values — U/lc

LETTER SPACE

LINE SPACE

It is ten minutes past six
by the invisible clock on
the wall. Minute by minute
new objects gain form. In
the dim light of morning
the young patent clerk
sprawls in his chair, head
down on his desk.

It is ten minutes past six
by the invisible clock on
the wall. Minute by minute
new objects gain form. In
the dim light of morning
the young patent clerk
sprawls in his chair, head
down on his desk.

It is ten minutes past six
by the invisible clock on
the wall. Minute by minute
new objects gain form. In
the dim light of morning
the young patent clerk
sprawls in his chair, head
down on his desk.

Normal leading
14/16

Tight leading
14/14

Open leading
14/24

For U/lc type, “normal” leading is approximately +2pts. So for 14pt. type, the leading would be 16pts written as — 14/16.

Comparison of leading values — CAPS

LETTER SPACE

LINE SPACE

IT IS TEN MINUTES
PAST SIX BY THE
INVISIBLE CLOCK
ON THE WALL.

IT IS TEN MINUTES
PAST SIX BY THE
INVISIBLE CLOCK
ON THE WALL.

IT IS TEN MINUTES
PAST SIX BY THE
INVISIBLE CLOCK
ON THE WALL.

Normal leading
18/20

Solid leading
18/18

Negative leading
18/16

Cap type is generally set with a leading value the same or less than the type size.

Leading between typographic units

WASILY KANDINSKY
MAJOR WORKS

Austin Museum of Art
the modern masters series



CHAPTER 5

Alignment or Structure

ALIGNMENT OR STRUCTURE

There are four kinds of alignment or structure

- **FLUSH LEFT**
- **FLUSH RIGHT**
- **CENTERED**
- **JUSTIFIED**

One sharp edge, one soft edge

Flush Left or FL

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

Flush left is a standard method of alignment for lines of text. It provides a visually sharp left edge and what is known as a “ragged right” (RR) edge, for a more organic and less formal look.

For limited use

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

Flush Right or FR

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

Flush right should only be used for small amounts of text to set it off visually from other text elements, or for its right justified vertical edge. In large amounts FR text is difficult to read.

CENTERED

**ALIGNMENT
OR
STRUCTURE**

Creates a symmetrical shape

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

Centered or CL

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

Center alignment should only be used for small amounts of text to set it off visually from other text elements, or for its symmetrical shape. In large amounts, centered text is difficult to read.

JUSTIFIED

**ALIGNMENT
OR
STRUCTURE**

Creates a strong sense of rectangular shape

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

Justified or flush left/flush right

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

Justified is a standard method of alignment for lines of text. It creates a strong sense of rectangular shape due to its sharp vertical left and right edges.

Effective use of alignments

FLUSH LEFT

FLUSH RIGHT

CENTERED

JUSTIFIED

**WASILY KANDINSKY
MAJOR WORKS**

justified

austin museum of art
the modern masters series

flush left

823 Congress Avenue
Austin, TX 78767

flush right

Mixing alignments can help to create negative space which enhances access to information.



CHAPTER 6

Text Columns

Creates a strong sense of rectangular shape**Justified or flush left/flush right**

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Justified is a standard method of alignment for columns of body text. It creates a strong sense of rectangular shape due to its sharp vertical left and right edges.

It is used in magazines and newspapers where columns of text are in close proximity.

Creates an organic or casual feel

Flush left/ragged right

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

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It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Flush left is a standard method of alignment for columns of body text. It creates an organic or casual feel.

May need additional column spacing.

Can make body text difficult to read

Flush right & centered body text

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Flush right and centered body text can be difficult to read.

WIDE COLUMNS

TEXT COLUMNS

Provide good pace for novels, though...

STRUCTURE

WIDTH

WIDOWS

Wide text columns provide good readability for novels, and similar publications.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Too wide a column makes for difficult reading as your reader gets lost on way back to the start.

Provide a good pace for newspapers

Narrow text columns provide good readability for “scanable” publications—such as newspapers, and some magazines.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

But if they are too problems will occur...

Provide a good pace for newspapers**Narrow justified text columns can create problems with word space, river, and hyphenation.**

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Normal

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the

Rivers

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams

Hyphens

Provide a good pace for newspapers**Using flush left (and a smaller font) for text columns can help with the problems of word space, river, and hyphenation.**

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many

Normal

Though the right rag may become extreme.

Try to avoid widows and orphans**A definite typographic no no**

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Widow

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken

hold of his research.

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about

Orphan

A widow is the last word in a paragraph on a line by itself, an orphan is the last word or line of a paragraph alone at the top of the next column.



CHAPTER 7

Groups and Space

PARAGRAPH SPACE

Defined

Paragraph spacing is extra vertical space between two or more paragraphs of type. It is generally communicated as a +factor such as +6, +8, +10pts, etc.

In software applications it may also be referred to as *space before* or *space after*.

Paragraph space can be used to simply indicate the beginning (as can an indent) of a paragraph, or be used to organize and provide access to different units of information in a hierarchical fashion.

PARAGRAPH SPACE

Basic body text paragraph spacing

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.



GOOD

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.



TOO
MUCH

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk. For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Paragraph spacing is usually less than the leading value of a full return.

PARAGRAPH INDICATION

There are several methods to indicate the beginning of a paragraph

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Space After

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Indent — *done*
in **em** spaces

It is ten minutes past six by the invisible clock on the wall. Minute by minute new objects gain form. In the dim light of morning the young patent clerk sprawls in his chair, head down on his desk.

For the past several months, he has dreamed many dreams about time. His dreams have taken hold of his research.

Drop Cap

REFRESHER



emSpace

a square in the
size of the font

GROUPS AND SPACE

Alignment, and spacing, can be used to effectively organize multiple units of information

July 1-31, 2010

WASILY KANDINSKY MAJOR WORKS

austin museum of art
the modern masters series

823 Congress Avenue
Austin, TX 78767

542.495.9224
www.amoa.org

Alignment and **spacing** can be used to group and isolate units for emphasis and access, *and* in conjunction with leading and typographic contrasts create effective visual hierarchy.

Line breaks & returns, leading & space after for proper paragraph spacing and control

July 1-31, 2010

WASILY KANDINSKY MAJOR WORKS

austin museum of art
the modern masters series

823 Congress Avenue
Austin, TX 78767

542.495.9224
www.amoa.org

ALIGN LEFT
WITH A LEFT
INDENT

FIRST BASELINE OFFSET OF 3P (.5")

July 1-31, 2010 RETURN

SPACE AFTER

LEADING

WASILY KANDINSKY
MAJOR WORKS RETURN

SPACE AFTER

LEADING

austin museum of art
the modern masters series RETURN

SPACE AFTER

LEADING

823 Congress Avenue
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SPACE AFTER

LEADING

542.495.9224
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ALIGN RIGHT
WITH A RIGHT
INDENT

CONCLUSION

Effective use of

- TYPOGRAPHIC CONTRASTS
- LETTER SPACE and LEADING
- STRUCTURE and ALIGNMENT
- GROUPS and SPACE

Are powerful tools in the organization and the delivery of information in design communications.