Design Ideas 21

Natural Lines
Space After
Double Duty
Big Type
Type Blend

Continued
Cover  Work those lines!

Chico’s 2010 summer catalogs caught our eye last year because of how they boldly use their photos’ natural lines to dictate type placement. Have a look:

**Square** Three-part model (face-blouse-jeans, above left) standing upright against a brick wall makes a photo full of blocks. Headlines are set conventionally and stacked, making complementary blocks.

**Vertical** Long-tail blouse, plunging V-neck, and a sweeping, fluid pose yield a beautifully sleek, top-to-bottom line, which is amplified by the daring, vertical nameplate. Bleeds carry your eye right off the cover.
Typesetting **One space or two spaces?**

When typesetting, the rule is to use one space after a sentence. Here’s the short story why.

**Typesetting: Proportional widths**

- `abijM12!;?$`
  
  First sentence. Second sentence.

  Letter widths are proportional. Reading is fluid and rhythmic.

  But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember

**Typesetting: Monospaced widths**

- `abijM12!;?$`
  
  First sentence. Second sentence.

  Letter widths are the same. Double space is the only differentiator.

  But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember

**True typesetting** For 600 years of publishing, typeset fonts, like Garamond, above, (or even natural handwriting) have been proportional. Each letter occupies the width it needs, so letters and spaces flow fluidly from one to the next, without spottiness, and read beautifully. Single spaces after sentences (called *French* spacing) sustain the word-to-word flow and are part of the design.

**The typewriter was an anomaly (A)** Spacing twice after sentences began in the 19th century with the invention of the typewriter and its monospaced fonts. Characters in a monospaced font, like Courier above, have identical widths—an “M”, for example, takes the same space as an “i” or a period. (B) Back then, eyes accustomed to standard, proportional type felt that adding a space to differentiate sentences (called *English* spacing) would make monospaced text more readable. This became the convention for typewritten text and was taught by generations of 20th-century instructors, which is why the practice lingers after the need is gone.
Type Design skim-friendly headlines

Readers have more data to process than ever, so help your busy audience skim—cleverly. Create a secondary headline by emphasizing a few words.

Changing the face of Sacramento

Planning has been in progress for the past 20 months before it was finally unveiled last Friday to the Board of Directors. Texture and flasp net exating end the mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast thin. Silk, shast, lape and behast the thin leam.

Double duty (Above) Emphasizing two words creates a shorter, similar, headline—“Changing Sacramento”—in contrasting white. This technique is useful for headlines seen at a distance (left). Emphasized words can also stand on their own. (Right) On Happy Cog’s site, four words from the mission statement are used as main navigation links; color and all caps ensure they stand out. Quick to skim, easy to understand.
Type  **Need a splashy graphic? Try a letter!**

Oversize letters are good for drop caps, but *gigantic* letters can stand alone as eye-stopping billboards. They’re fun to design, too. The basic technique:

**Big, bold letter**
You’ll need a super-bold or in some way dramatic typeface (try a giant script), upon which to place your words. A small graphic will add visual interest and provide the reader with some context. Place it atop the letter or off to one side (right). Note here that the letters are dark, type is light.

**Big, bold number**
A zero is a great sales draw and makes a graphical bulls-eye, too! Centered layout draws your eye straight to the information. Overlapping the car adds size, depth, and a sense of expansiveness.
Type  Blend those capital letters in

You know to use *italics*, not caps, for emphasis, but how do you handle pesky, uppercase acronyms?—caps are TOO BIG, but small caps are too small. Here’s what we do:

(A) **Full caps** “PDF” and DVD” are too big next to lowercase letters.
(B) **Small caps** True small caps* are the size of lowercase letters, which in text blend beautifully but in headlines are too small.
(C) **Customize** Our solution is to reduce full caps by about 15%.

*Small caps are fine typesetting and are included in many high-end faces. **True small caps** (above, left) have the same height and weight as lowercase characters. **False small caps** (above, right) are the kind you make yourself by reducing full-size caps. This results in too-thin, mismatched letters. Our smaller-but-not-too-small method splits the difference.
Design Ideas

**Typefaces**
1. Giza Five Seven
2. Adobe Caslon Pro Regular
3. Typewriter Light
4. Adobe Garamond Regular
5. Frutiger Roman
6. Frutiger Black
7. Texas Hero
8. Giza Seven Seven
9. Giza Five Five
10. Franklin Gothic Book Compressed
11. Vectora LH 55 Roman
12. Utopia Regular

**Colors**
- 19: C0 M0 Y0 K60
- 20: C0 M100 Y85 K0
- 21: C65 M95 Y10 K25
- 22: C10 M5 Y75 K0
- 23: C0 M0 Y0 K100

**Related articles**
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**Images**
13. [www.chicos.com](http://www.chicos.com)

Images: iStockphoto
14. (10031783)
15. (3790056)
16. (16310267)
17. (9916661)
18. (16016955)

**Image**
- Changing the face of Sacramento
- The Summer 200 Collection
- Firestone
- Chico's

**Text**
Planning has been in progress for the past 20 months before it was finally unveiled last Friday to the Board of Directors. Tonya and her crew met with the team of a recording, liquid duration-volatile but spotty, home service that our product has. Talk, their legs and fathers for their team.
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Every Before & After issue from 1990 through 2010, complete and unabridged, in convenient, searchable PDF.
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**Vertical**

Long-tail blouse, plunging V-neck, and a sweeping, fluid pose yield a beautifully sleek, top-to-bottom line, which is amplified by the daring, vertical nameplate. Bleeds carry your eye right off the cover.

**Jeans**

Blouse

Face

Cover

Work those lines!
Type-friendly headlines

Designers create a secondary headline by emphasizing a few words.

Readers have more data to process than ever, so help your busy audience skim —

矣 Type-friendly headlines

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Typesetting

One space or two spaces?

When typesetting, the rule is to use one space after a sentence. Here’s the short story why.

Letter widths are proportional. Reading is fluid and rhythmic.

Typewriting: Proportional widths

Letter widths are the same, so proportionate type flows across and provides a natural hand-drawn quality. The eye moves from one word to the next. The need for a blank space is gone.

Typewriting: Monospaced widths

Letter widths are the same. Double space is the only differentiator. First sentence. Second sentence.

But in a larger sense, we cannot deduce our own conclusion, lack in a reader even, we cannot deduce an even conclusion.

The typewriter was an anomaly (A ) Spacing twice after sentences began in the 19th century with the invention of the typewriter and its monospaced fonts. Characters in a monospaced font, like Courier above, have identical widths — an “M”, for example, takes the same space as an “i” or a period.

(B) Back then, eyes accustomed to standard, proportional type felt that adding a space to differentiate sentences (called English spacing) would make monospaced text more readable. This became the convention for typewritten text and was taught by generations of 20th-century instructors, which is why the practice lingers after the need is gone.

True typesetting

For 600 years of publishing, typeset fonts, like Garamond, above, (or even natural handwriting) have been proportional. Each letter occupies the width it needs, so letters and spaces flow fluidly from one to the next, without spottiness, and read beautifully. Single spaces after sentences (called French spacing) sustain the word-to-word flow and are part of the design. Spaces are serious (called French spacing) because the need for blank space is gone.

When you design your headlines, you may want to use monospacing to stand out a block of text. This becomes the convention for typewritten text and was taught by generations of 20th-century instructors, which is why the practice lingers after the need is gone.

Type-friendly headlines

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You know to use italics, not caps, for emphasis, but how do you handle pesky, uppercase acronyms? — caps are TOO BIG, but small caps are too small. Here’s what we do:

(4) Customize our solution to reduce caps by about 15% to make them look like lowercase letters.

(5) Small caps. The small caps are the size of lowercase letters, which is why we use them instead of regular caps. Small caps are the size of lowercase letters and weigh as much.

Big, bold letter
You’ll need a super-bold or in some way dramatic typeface (try a giant script), upon which to place your words. A small graphic will add visual interest and provide the reader with some context. Place it atop the letter or off to one side (right). Note here that the letters are dark, type is light.

Big, bold number
A zero is a great sales draw and makes a graphical bulls-eye, too! Centered layout draws your eye straight to the information. Overlapping the car adds size, depth, and a sense of expansiveness.

Typeblend those capital letters in
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