TEACHING MATERIALS

Explorations in Typography

Carolina de Bartolo

with Stephen Coles + Erik Spiekermann

INFO@EXPLORATIONSINTYPOGRAPHY.COM

101EDITIONS.COM

Teaching Materials

Welcome!

If you are a teacher of typography, this PDF packet of pages contains the handouts you need to assign all 24 chapters of *Explorations in Typography.* The Assignment pages include a general description, detailed instructions, thought questions (which can be used for class discussions), and typesetting tips.

The sample text we use is an excerpt from *Stop Stealing Sheep and Find Out How Type Works* by Erik Spiekermann. The main body copy is available on the DIY page of the companion website (explorationsintypography.com) and the full text, including heads, byline, and footnotes is on page 4 of this PDF.

Why assign Explorations?

These exercises were developed over the course of approximately ten years of teaching typography. I call them "Explorations" because you and your students can use them to investigate the variety of ways text type might be composed when you exploit the natural breaks in the language. These breaks occur with each new paragraph of body copy and with hierarchical elements such as heads, bylines, subheads, and footnotes.

Practicing by typesetting the same text over and over is a bit similar to playing scales on a musical instrument. It familiarizes students with their "instrument"—in this case, type on the page. They gain fluency and facility with both the macro- and micro-aesthetics of typography and page composition. Mastery of fine typesetting is a rare enough skill that some of my students have gotten summer internships by showing only their Explorations Portfolios!

I've found it works well to assign the Explorations in groups. Before they begin the first group of Explorations (Assignment 1), students design a master page layout and colophon. This header design may be revised along with Assignments 2 and 3. By midterm, they are ready to submit their best pages from the first three Assignments for grading. At the end of term, they assemble their best Explorations from all six Assignments into a cohesive Explorations Portfolio for final grading.

Using the textbook

Explorations in Typography is meant to be a visual demonstration of the fact that any text can be composed and typeset on a page in infinite ways, all of them potentially beautiful as well as legible and hierarchical.

Some of the unconventional typesetting samples in the later chapters of the book demonstrate the expressive potential of text type, which I feel is often neglected. To some degree, all of them are functional reading material. None are intended as purely aesthetic or conceptual experiments.

Each Exploration sample includes type specifications (a colophon). This information allows students to re-create the typesetting exactly as shown. In another music analogy, the colophon is like the sheet music that instructs you how to play the song: it tells you how to set the type. And, like playing from sheet music, students can follow the instructions precisely or improvise from them a little bit... or a lot. As the teacher, you may encourage any degree of improvisation or disallow it altogether, depending on the level of the class or student. If students don't have access to a particular typeface, our "Type Alternates" section at the back of the book offers a comprehensive list of free or low-cost alternatives to the ones shown in the book.

Numbered design notes with explanations are set in sidebars for each Exploration sample. These highlight some of the details that make the typesetting and the page design work. When you improvise, the design notes often point out qualities that would likely be best to retain.

If you have comments, questions, or feedback (good or bad) about the book, these teaching materials, the app, or the website, please get in touch.

Thank you and, as always, happy typesetting! ❤

Caroline

Getting Started

Step 01 Design your layout

For all our *Explorations in Typography* assignments this semester, work on a standard letter-size page of 8.5 × 11 inches.* While most of the typesetting examples shown in the book are in portrait format (and all the ones in the Explorations iOS app are portrait format), your page layout may be set up in portrait or landscape format.

Be sure to use a grid to define your page margins and gutters between columns. The index of quarter-size page layouts at the back of the book may be helpful for visualizing potential page layouts and seeing text blocks as form. Feel free to copy the same page composition as any example in *Explorations in Typography.*

You'll prepare a final portfolio of Explorations pages at the end of the semester. So you will want to establish a grid and typographic system that is clean and simple. Keep your header and colophon information clear. You want a flexible yet consistent visual system that you can easily implement on a series of pages. And, in the end, your Explorations from this course will show off a lot more than just your typesetting skills!

Step 02 Design your header (or footer or sidebar)

You will need to label each of your sample typesetting pages with the following information:

▸ Your name
▸ Course name / semester / year
▸ Exploration number + name

This information can be at the top of the page (as a header), at the bottom of the page (as a footer) or on the side of the page (as a sidebar).

Step 03 Include a colophon

A colophon is detailed typographic information such as point size, leading, typeface, amount of tracking, column width, size of indent (or other paragraph indication), etc. The following is a simple example of what the colophon information might be for a page of Exploration 1/Indent:

8/12 FF Meta
tracking +25
Narrow column
Indent: 1 em

Both the header and the colophon can be small type, but no smaller than 6 points.
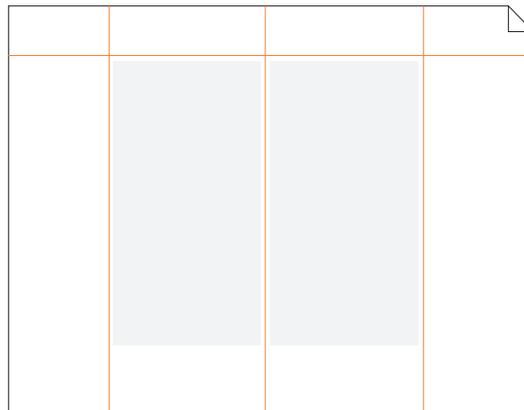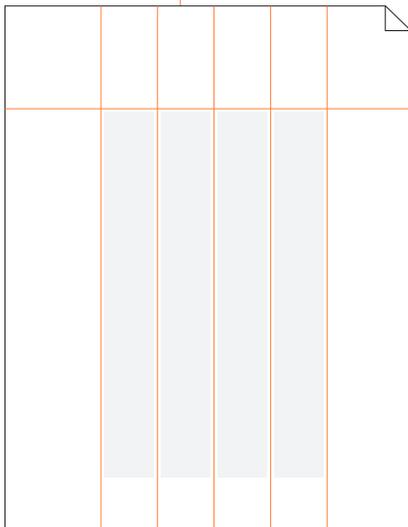
Page layouts Start with a letter-size page* in portrait or landscape. Define an active area and divide it into columns of equal width. Use a 1 pica gutter between columns. Add a hangline, your header and colophon. Now you're ready to pour text into your columns and set your type. Ready to start exploring!

* Outside the US, a standard A4 page can be substituted.

VISIT EXPLORATIONSINTYPOGRAPHY.COM
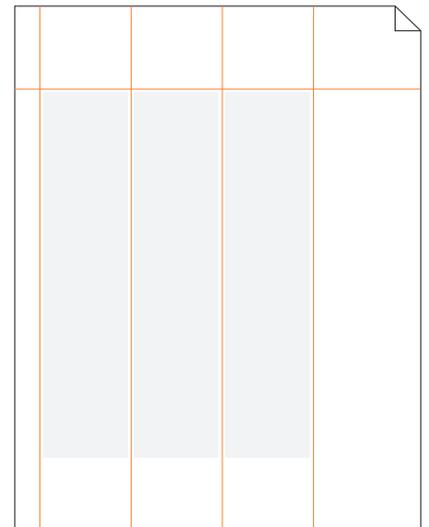
Sample Text (Read me!)

Type Builds Character

by Erik Spiekermann

Ever since people have been writing things down, they have had to consider their audience before actually putting pen to paper: letters would have to look different depending on whether they were to be read by mainly other people (in official documents or inscriptions), just one other person (in a letter), or only the writer (in a notebook or diary). There would be less room for guesswork if letter shapes were made more formal as the diversity of the readership expanded.

Some of the first messages to be read by a large number of people were rendered not by pens but by chisels.[1] Large inscriptions on monuments in ancient Rome were carefully planned, with letters drawn on the stone with a brush before they were chiseled.[2] Even if white-out had existed in those days, it would not have helped to remove mistakes made in stone. A bit of planning was also more important then, since stonemasons were sometimes more expendable than slabs of marble or granite.

Graphic design and typography are complicated activities, but even the simple projects benefit from thinking about the problem, forming a mental picture of the solution, and then carefully planning the steps between. Scientists have not been content with just calling the human face "beautiful" if it meets certain ideals, or "ugly" if it doesn't. They had to go out and measure proportions of nose to jaw, forehead to chin, and so on to establish why some faces are more appealing than others.[3]

Typographers and graphic designers often choose typefaces for the very same reason they might fancy a person: They just like that person. For more scientifically-minded people, however, there are specific measurements, components, details, and proportions to describe various parts of a letter. While these won't tell you what makes a typeface good, they will at least give you the right words to use when you discuss the benefits of a particular face over another. You can say "I hate the x-height on Such-a-Gothic" or "These descenders just don't work for me" or "Please, may I see something with a smaller cap height?" and you'll know what you are talking about.

Rhythm and contrast keep coming up when discussing good music and good typographic design. They are concepts that also apply to spoken language, as anyone who has had to sit through a monotonous lecture will attest; the same tone, volume and speed of speech will put even the most interested listener into dreamland. Every now and again the audience needs to be shaken, either by a change in voice or pitch, by a question being posed, or by the speaker talking very quietly and then suddenly shouting. An occasional joke also works, just as the use of a funny typeface can liven up a page.

While metal letters could be made to any width and height, digital type has to conform to multiples of the smallest unit: the pixel. Every character has to be a certain number of pixels wide and high. This is not a problem when the letters are made up of 600 pixels per inch, as is the case with modern laser printers—those pixels are not discernible to our eyes, and we are happy to believe that we are looking at smooth curves instead of little squares fitted into tight grids.

On most screens, only 72 pixels make up one inch. We could see each and every one of them, if engineers hadn't already found ways around that. Computer screens, however, are not where we read most of our type these days. Smart phones, computers, and tablets all have high-resolutions screens, but microwave ovens, espresso makers, and all the other gadgets around us all still use small and modest displays. And the type unmistakably consists of bitmaps, which means that an 8-point letter is actually made up of eight pixels. If we allow six pixels above the baseline, including accents, and two below for descenders, that'll leave only three or four pixels for a lowercase character.

There's only one thing worse than a badly told joke, and that is a joke told twice. Whatever typographic device you come up with, don't let it turn into a gimmick. A well-coordinated range of fonts will give you the scope for contrast as well as rhythm, and will keep you secure in the bosom of a well-behaved family.

---

1 The official Roman alphabet, as seen on the Trajan Column in Rome, has never gone out of fashion.

2 When communications became more international, typefaces that were more universal were in demand. Today Fraktur, Gothic and similar styles are only used to evoke the feeling of a bygone era, for example on the banner of newspapers such as *The New York Times*.

3 Many digital typefaces evoke the timeless beauty of ancient inscriptions and early printing types. Trajan, designed by Carol Twombly in 1990, is a good example.

Basic Paragraph Indicators

Before you begin the assignment, read Chapters 1, 2, and 3 in *Explorations in Typography* and study the examples and sidebars in those chapters. Also read the whole "Type Builds Character" sample text.

Explore the typographic differences in the following three ways to indicate paragraphs: indent, exdent, and extra leading. Using the sample text "Type Builds Character" from *Explorations in Typography,* create at least 15 pages of typesetting, or 5 pages of each kind. Use at least one serif and one sans serif typeface amongst your pages. Explore!

Typesetting tips 📌

▸ Copy/paste the sample text. Don't type it yourself so you avoid adding typos or any other errors. (Delete the super-script numbers 1, 2, and 3 in the body copy whenever you do not typeset the three footnotes on a page.)

▸ Use point sizes between 7 and 10 point. Make sure your text does not look "horsey"—too big and clunky for the size of your column width and leading.

▸ Set your type so it has an even typographic "color,"—an even texture. Avoid large word spaces and rivers. Word space must be optically smaller than linespace.

▸ Avoid widows. Last lines of paragraphs, particularly at the bottom of a column are ideally at least 30% of the width of the column width.

▸ Typeset at least four complete paragraphs of the sample text on each page.

▸ Use only one column width and one kind of paragraph indicator per page.

▸ Set the type either flush left or justified. (We'll learn how to properly set other alignments later.)

▸ Once you have your typesetting of the sample text along with your header and colophon on the same page, check your overall page composition and use of negative space. Does the whole page look well-composed and balanced?

Note that the amount of indent, exdent, or extra leading that works best as a paragraph indicator is a function of the other typographic decisions you make, such as column width and leading.

▸ Text type requires at least +2 points of leading (e.g.,10-point type needs at least 12 points of lead, expressed as 10/12 and called "ten on twelve"). If space allows, using at least +4 points (e.g., 10/14) of leading is preferable for more comfortable long-form reading.

▸ Avoid column widths that are less than 25 characters wide (approximately one alphabet) and ones that are more than 100 characters wide (approximately four alphabets). Include word spaces in your character counts.

01 **Indent** The first paragraph of text is *not* indented so that you have a square corner. Try indents of 1 em and 2 ems on narrow, medium, or wide columns. Try these indents on +4–10 points of leading. When does an indent of 2 ems look too large? For what reason would you use an indent of more than 2 ems?

02 **Exdent** Use exdents on all paragraphs including the first one. Try exdents of 2 ems and up on a narrow, medium, or wide column. Try these exdents on +4–10 points of lead-ing. How does exdent make the text "feel" by comparison to indent? Is there a limit on the number of ems you can exdent? Where have you often seen exdents in use?

03 **Extra leading** Use extra leading alone rather than in combination with indents and exdents. Typically, 50% extra leading is enough to make a clear difference between para-graphs and still keep the text block unified. How does add-ing extra leading between paragraphs make the text "feel" by comparison to indents or exdents? When might you set more than 50% extra leading as a paragraph indicator?

Of these three ways to indicate paragraphs which do you like best? Why? Bring your 15 pages of typesetting examples to class and be prepared to discuss their qualita-tive differences.

Intermediate Paragraph Indicators

Before you begin the assignment, read Chapters 4, 5, 6, and 7 in *Explorations in Typography* and study the examples and sidebars in those chapters.

Explore the typographic differences in the following ways to indicate paragraphs: graphic element, rule, initial capital, drop capital. Continue to use the sample text "Type Builds Character" from *Explorations in Typography.* Create at least 15 pages of typesetting. Use at least one serif and one sans serif typeface amongst your pages. Explore more!

Take into account any feedback you received on Assignment 1 as you do this assignment.

Typesetting tips 📌

▸ Fix widows, orphans, and 2-letter hyphenations.

▸ Even color is your highest typographic priority. Avoid rivers. Line spacing should always be optically greater than word spacing. On narrow columns, set type flush left/rag right, never justified.

▸ Consider legibility and the overall impression of your page. Read what you typeset and gauge how easy and inviting it is to read.

▸ Spell check and proofread your work. Do it every time!

▸ Push yourself—try at least one typeface that you didn't use in Assignment 1.

04 **Graphic element** Use a graphic element such as a bullet, an arrow (pointing in the direction of reading), a dingbat, or a number to separate paragraphs. Always put at least one space after an these kinds of glyphs. Select neutral graphic elements or ones that are appropriate to the text, such as a pilcrow (¶). That means no cute emoji or astrological symbols for this text about typography.

You may or may not need returns between paragraphs when using graphic elements. If you remove the returns between paragraphs, it usually looks best to justify the type.

The exact size and placement of graphic elements is a sensitive typographic decision that you will have to make on a case by case basis. The examples in *Explorations in Typography* may be a helpful guide*.*

05 **Rule** A rule between paragraphs can be long or short, fat or thin, dotted or solid, black or gray. Add extra leading between paragraphs to account for the width of the rule. Center the rule in the line space between paragraphs or make it clearly closer to the paragraph above or below.

When the rule is the full column width and your type is set ragged, shorten the rule on the ragged edge a bit so that its length blends in with the rag.

Notice how using a rule or a graphic element changes the overall "feel" of the text. In what situation might you use these kinds of paragraph indicators?

06 **Initial capital** An initial cap is only used on the first paragraph of a continuous text and subsequent paragraphs are indicated by one of the three basic indicators.

Check the kerning between the initial cap and the smaller size text beside it. Depending on the letterform, you may need to optically align the cap to the flush-left edge of text. For our purposes, you may rearrange paragraphs or sentences in the sample text, so that all your pages do not have the same letter first.

The size of the initial cap that works best is related to the other typographic decisions you make. Try initial caps 4–10 points larger than your text in the same typeface and weight, in a different weight or in a secondary type-face. Get ideas for type combinations from *Explorations in Typography.* Which of these looks best to you? Why?

07 **Drop capital** Here again, a drop cap is typically only used on the first paragraph. Drop caps can be set two or more lines deep into the text, but usually no deeper than the number of lines of text in the first paragraph. Try initial caps two, three, and four lines deep. Kern the cap so that the first word reads clearly. Align the baseline of the cap to the baseline of the text beside it.

Is there a difference in the "feel" of a drop cap vs an initial cap? Are there any (dis)advantages to one or the other? Are there any cases when you would avoid using an initial or a drop cap?

Bring your 15 pages of typesetting examples to class and be prepared to discuss their qualitative differences.

Alignments

Before you begin the assignment, read Chapters 8, 9, 10, and 11 in *Explorations in Typography* and study the examples and sidebars in those chapters.

Explore the typographic differences in the following ways to align text type in paragraphs: flush left, justified, flush right, and centered.

Continue to use the sample text "Type Builds Character" from *Explorations in Typography.* For this assignment, be sure to typeset the title as well as 4–8 paragraphs of body copy. (It is optional to typeset the byline at this point.) Create at least 15 pages of typesetting. Use a variety of typefaces amongst your pages. Keep exploring!

Take into account any feedback you received on prior typesetting assignments as you do this assignment.

08 **Flush left (FL/RR)** The overall feel of any ragged edge should be like a torn sheet of paper—the eye should not see any clear shapes in any part of the rag. You can turn auto-hyphenation *on* or *off* with flush left settings. Having auto-hyphenation turned *on* will create a more subtle rag on flush left settings.

09 **Justified** Avoid justifying narrow columns—rivers will result. Make the column width wide enough and use enough leading so that word space is never greater than linespace. Always turn hyphenation *on* for justified text. You may want to experiment with the hyphenation and justification settings in the software to see what creates the most even "color" and legibility for each setting. Minimize the use of hyphens and soft returns.

Amongst your pages of flush left and justified settings, try setting the type in 1, 2, and 3 (or more) columns. You may clothesline multiple columns—hang them all from the same top line but vary their depths. It's nice for a reader if the columns break at the paragraph breaks and this usually makes a good-looking clothesline as well.

10 **Flush right (FR/RL)** Flush right text looks best with a very dramatic rag. You may add soft returns (shift return) to break lines in a logical and aesthetically-pleasing place to achieve a more dramatic rag. Auto-hyphenation should be *off* with flush right settings. Flush right settings are usually set one column per page, never in multi-column settings.

11 **Centered** Centered also text tends to look best with a very dramatic rag. To get a more dramatic rag, add soft returns (shift return) to break each line in a logical and aesthetically-pleasing place. Turn auto-hyphenation *off* for centered alignments.

Centered text tends to work best when it's composed in a single-column and that one column is centered on the page. What typefaces so you think are most appropriate with centered text? Why?

Text + title alignment 📌

Usually a title and a body of text look best when they are aligned the same way. Flush left heads with flush left text was one of the hallmarks of modern typography described by Jan Tschichold in *The New Typography* in 1928. It's also most common to use flush right heads on flush right body copy and centered heads on centered body copy. Justified body copy gives you the options of using flush left, flush right, or centered heads.

It requires special attention to mix-and-match alignments on the same page. Can you create a typographic solution using two different alignments on the same page? with a single column and the title? with two even column widths and the title? with two uneven column widths and the title? Which alignments combine most easily? Which are difficult, if not impossible, to combine harmoniously?

Bring your 15 pages of typesetting examples to class and be prepared to discuss them.

Advanced Paragraph Indicators

As we see in *Explorations in Typography,* there are many ways to indicate paragraphs. Some are just more common than others. Let's explore some less common ways.

Before you begin the assignment, read Chapters 12, 13, 14, and 15 in *Explorations in Typography* and study the examples and sidebars in those chapters.

Continue to use the sample text "Type Builds Character" from *Explorations in Typography.* For this assignment, use 4–8 paragraphs of body copy per page. You may include the title and byline, or leave these lines off so that you can focus on the paragraph indicators only.

Create at least 15 new pages of typesetting. You may set the type in any alignment: flush left, justified, flush right, or centered. You may set the type in one or multiple columns. Take into account any feedback you received on prior typesetting assignments. Try some typefaces you have not yet used. Keep it interesting!

Explore the typographic possibilities in the following ways to indicate paragraphs:

12 **Capitals** Use all caps or genuine small caps for the first line of each paragraph. You can use them for the first paragraph only, and use indent or extra leading for subsequent paragraphs. All caps needs more tracking than upper and lower case (u/lc).

13 **Weight** Change the weight of the typeface from roman to bold or italic for the first line, for the first word, or maybe even for just the first letter of a paragraph. You can also change weights for every other paragraph. Start with the bolder of the two weights on the first paragraph and alternate from there.

14 **Typeface** Change typeface (sans to serif or serif to sans) when the paragraph changes. Do you need any other kind of paragraph indicator with this? Do you still need a return between paragraphs?

15 **Point size** Use a larger point size for the first line of each paragraph or for every other paragraph. Begin with the larger point size of the two for the first paragraph and alternate with the smaller point size from there.

Invent at least one variation or combination of any of the above ways to indicate paragraphs. For example, you might make the first words of each paragraph both larger in point size and in a different typeface or weight.

Any of these kinds of indicators may look best when used in conjunction with a basic paragraph indicator—the same way we often use drop caps on the first paragraph and indents on subsequent paragraphs.

Typesetting tips 🖋

▸ Fix widows, orphans, 2-letter hyphenations, and pig bristles (too many lines in a row ending in punctuation).

▸ Even color is your highest typographic priority. Avoid rivers. Linespacing should always be optically greater than word spacing. On narrow columns, set type flush left/rag right, never justified.

▸ If you have rearranged paragraphs for your initial cap or drop cap Explorations, put the text back in order. Use the original text as it was given as often as possible.

▸ Proofread and spell check for inconspicuous typographical errors like extra spaces, missing spaces, stray hyphens in the middle of a line, etc. Look for stylistic errors such as the use of fake small caps, inconsistent letter- or linespacing, point sizes, weights, typefaces, etc.

▸ Change your colophon on each page to keep track of what you have done and be able to compare settings. Be thorough and clear in presenting this information.

▸ Keep in mind that no matter how creative your typesetting might be, the text should remain readable. Read what you typeset and gauge how inviting it is to read.

▸ Check that your overall page composition is working. Even though we are learning how to manage a lot of detail, don't "lose the forest for the trees."

In what context might these less common ways to indicate paragraphs be used? Which were you pleasantly surprised by? Why?

Bring your best 15 pages of typesetting examples to class and be prepared to discuss them.

Experimental Paragraph Indicators

In our previous Explorations, we have indicated paragraphs in some common ways (e.g., indents, extra leading, drop caps, etc.) and some less common ways (e.g., bold, small caps, etc.) Now that you have greater facility with setting text type, experiment with some rather unconventional ways to make a distinction between paragraphs.

Before you begin the assignment, read Chapters 16, 17, 18, 19, 20, 21, and 22 in *Explorations in Typography* and study the examples and sidebars in those chapters.

Continue to use the sample text "Type Builds Character" from *Explorations in Typography.* For this assignment, use 4–8 paragraphs of body copy per page. You may include the title and byline, or leave these lines off so that you can focus on the paragraph indicators only.

Create at least 15 new pages of typesetting. Take into account any feedback you received on prior typesetting assignments. Set the type in any alignment: flush left, justified, flush right, or centered. You may set the type in one or multiple columns. Try some typefaces you have not yet used. Have fun!

Explore the typographic possibilities in the following ways to indicate paragraphs:

16 **Leading** Make a clear difference in leading from paragraph to paragraph. Remember that while "even color" is one of the hallmarks of fine typesetting, a change in linespace on every other paragraph will make a noticeable difference in typographic color. In this case, the change in typographic color is creating a clear visual separation between paragraphs.

17 **Tracking** Here again, you can experiment with the unevenness in typographic color created by a change in tracking as a visual signal for a paragraph indication.

18 **Margin** The measure (column width) of each paragraph stays the same and every other paragraph shifts left or right in relation to the edge of the page. In other words, margins vary, but column width stays the same.

19 **Column width** To use column width as a paragraph indication, you can vary the widths randomly, use a progressive pattern, or alternate wide and narrow columns for every other paragraph.

20 **Interlock** To interlock two columns of type, leading has to be loose so that lines of text can fit together comfortably. Using the same leading on both columns allows you to interlock lines like a zipper. As with all of these experimental indicators, legibility will likely be somewhat compromised in the interest of visual expression and creativity.

21 **Overlap** Overlapping or nesting text blocks can be done in a variety of ways and in combination with a number of the other kinds of paragraph indications.

22 **Direction** Setting every other paragraph in the opposite direction on the page is one way to do this. When using change of direction, reading order can be difficult to discern. What can you design to help a reader read the paragraphs in the right order?

Explore setting your type in any combination of two or more of the above. (Use caution!) Aim for aesthetically-pleasing as well as functional typesetting. Whenever possible, continue to use all our best practices to help mitigate any severe loss of readability. While we are experimenting and pushing the limits of our creativity in typesetting with these unconventional settings, you can still streamline your work. Remember: good typography is economical.

Which kinds of typefaces work best with these paragraph indications? Which of our typesetting guidelines still apply when you create these unusual typographic situations? Do any of these scenarios necessitate the need for new rules or guidelines?

Bring your 15 pages of typesetting examples to class and be prepared to discuss their qualitative differences. In what context might these uncommon ways to indicate paragraphs be used? Which were you pleasantly surprised by? Why? Which do you think is the most utterly ridiculous? Why?

Typographic Hierarchy

Explore the ways you can visually express typographic hierarchy, or the relative importance of various parts of a text. To set type with clear hierarchy, you need to show (1) contrast between disparate elements and (2) association between related elements. Objects that are closer to each other on the page or ones set in the same way will associate. Items that are farther apart on the page or set in different sizes or styles will separate.

Before you begin the assignment, read Chapters 23 and 24 in *Explorations in Typography* and study the examples and sidebars in those chapters.

Continue to use the sample text "Type Builds Character." However, for this assignment, use 6–8 paragraphs of body copy per page and include the title, byline, and footnotes on each page. By using all these parts of the sample text, you will have at least four levels of hierarchy: title, byline, text, and footnotes.

Create at least 5 new pages of typesetting. (We'll do fewer pages this time because these Explorations are more complex and consolidate a number of typographic and compositional skills.) Take into account any feedback you received on prior typesetting assignments.

Set the type flush left or justified, in one column or multiple columns. Try at least one version of this Exploration with the body copy in a serif typeface and at least one version in a sans serif. Use at least one typeface you have not yet used in your work before. Explore!

Typesetting tips 📌

▸ Copy/paste any additions to the sample text you need for these Explorations. Don't type the footnotes yourself so you avoid adding typos or any other errors.

▸ Italicize the newspaper title and book title in the footnotes. If the footnotes are already set in italic, change these two titles to roman.

▸ Use superscript numbers for the references to the footnotes within the body copy, but keep full size numbers on the footnotes themselves.

▸ Create clear separation between the body copy and the footnotes.

▸ Footnotes are often a point or two smaller than the text size, but they don't have to be.

▸ Hanging numbers on the footnotes usually reads best and is easiest for a reader to reference.

▸ Always consider the reader and maintain as much legibility as possible as you explore ways to compose your pages and create clear visual hierarchy.

Show typographic hierarchy using the following variables:

23 **Point size** Create several levels of hierarchy using *only* changes in point size. Set elements that express the same level of hierarchy in the same point size to draw parallels for a reader. Remember that you can use all caps to increase hierarchy over u/lc.

24 **Point size + weight** Because good typography is economical, minimizing the typographic variables you use to create multiple levels of hierarchy is an admirable achievement. When you use both point size and weight, it's advisable to limit yourself to a maximum of two sizes and two weights.

Bring your 5 pages of typesetting examples to class and be prepared to discuss their qualitative differences. What was the most challenging part of this assignment? What is still difficult about typesetting for you? What is getting easier about typesetting?

Explorations Portfolio

Revise each of the six Explorations Assignments we have done, taking the feedback you have gotten into account. Prepare a portfolio of these revised Explorations along with a cover page that includes a title, your name, the course name, semester, and year.

Include the following pages, presented in this order:

Assignment 1: Basic Paragraph Indicators
‣ 1 page indent
‣ 1 page exdent
‣ 1 page extra leading

Assignment 2: Intermediate Paragraph Indicators
‣ 1 page graphic element
‣ 1 page rule
‣ 1 page initial capital
‣ 1 page drop capital

Assignment 3: Alignment
‣ 1 page FL/RR
‣ 1 page justified
‣ 1 page FR/RL or 1 page centered

Assignment 4: Advanced Paragraph Indicators
‣ 1 page capitals
‣ 1 page change of weight
‣ 1 page change of typeface

Assignment 5: Experimental Paragraph Indicators
‣ 1 page change of point size
‣ 1 page change of leading or tracking
‣ 1 page change of margin or column width
‣ 1 page interlocking or overlapping
‣ 1 page change of direction

Assignment 6: Typographic Hierarchy
‣ 1 page change of point size
‣ 1 page change of point size + weight
  (show four levels of typographic hierarchy in each)

Amongst your 20 portfolio pages, show a variety of typesetting. Set at least one serif and one sans serif typeface; and, at least one page in a one-column format and at least one page in a multiple-column format.

Typesetting tips 📌

Your work will be evaluated on the following:
‣ Even typographic color
‣ Good page composition, including page header and colophon typesetting and design
‣ Text type is set with at least +2 points of leading
‣ No rivers—word space must be smaller than linespace
‣ No "horsey" type
‣ No orphans or widows
‣ No 2-letter hyphenations
‣ No more than two lines in a row end in hyphens or other punctuation
‣ No more than one paragraph indicator when one is sufficient (e.g., no extra leading with indents)
‣ Curly quote marks and apostrophes ("sixes" and "nines")
‣ First paragraph is not indented
‣ Indents no more than 2 ems; exdents no less than 2 ems
‣ Extra leading between paragraphs is 50% of leading
‣ Kerning between drop or initial caps when necessary
‣ Graphic elements are "neutral" and appropriate
‣ No mixed alignments of titles and text (unless approved)
‣ Hyphenation is *off* for centered and flush right text
‣ Hyphenation is *on* for justified text
‣ Rags look random, no strong shapes
‣ Italic is used for the newspaper and book title in footnotes
‣ Colophons are all accurate and easy to understand—no information is missing or incorrect
‣ Names of typefaces are capitalized
‣ Typographic hierarchy is clear
‣ Typeface combinations work well (e.g., a sans and a serif)
‣ Superscripts within the text are set properly—smaller point size and baseline shifted upward
‣ Footnotes are distinct and separated from the text
‣ Hanging numbers on footnotes are aligned precisely
‣ Spacing around em-dashes is consistent
‣ Spell check has been run—no misspellings
‣ You have proofread each page for things spell check may have missed and for consistency in design