

How is your Typography?

Graphic design is type. If there is no type on the piece, it is not graphic design—it's fine art. Every designer needs to have a thorough understanding of type and typography. You might have a brilliant layout and great copy and a gorgeous photograph, and someone might even have paid you lots of money for it, but if your apostrophes look like they came off a typewriter and you've got two spaces after periods, you're not as good as you think. Long ago designers didn't have to worry about things like where the apostrophe belongs and whether a question mark belongs inside or outside of quotation marks because the professional typesetter did that, but now every designer has to know those details as well as design.

1. Quickly name five serious typographic problems in the sentence below.
"Oh my gosh", cried Moll. She grasped -her
enigma was all wrapped up in Bob's integrity.
2. What is typographically wrong with each of the phrases below?
Open 3-6 A.M. every day.
Closed May-June.
The San Francisco-New York flight.
3. How do you type these symbols: ® ™ & © •
4. How do you set accent marks, as in the words *résumé* or *voilà*?
5. Does a period belong inside or outside of parentheses? What do you do with the punctuation that comes directly after an italic or bold word? When does "its" have an apostrophe? Which typographic marks belong in the blank spaces in this phrase: rock_n_roll?

6. Name five typographic problems in the column below.

Lorper adip endreerum
velis niamcorem vulputat iri
nion dokeant dolorer allisis nonu-
purem.

Lore dolosorti lscidunt
alputem verci blandrem ing
cuipsum incipis nosto do core
tatum inure, od dolentiam veli
ip exerat. Ut lamet atih ea Faci
Blandre Veliscill meconumny
nibhel ex et, veliquare molerero
odoloring erclit at atis adlamet
dipit utc mugnim *zzzllggat*
euqglatie endit ver in vulputer bre-
at.

Lorperit ei ulla cor susio
ouipist zzzll ing cutscidunt wis
nonsequi ewent ullam quam ver
at, cor scenis ad intonoutpu-
pate mood tecn deliquamconum
quissi.

If you cannot answer these questions, read *The Mac is not a typewriter* or *The PC is not a typewriter*. It's a little book.

1. Match the category of type in the left column to a representative sample in the right column.

| | |
|------------|---------------------------------|
| Slab serif | <i>a heap of 'em</i> |
| Sans serif | keep the thumbnails |
| Oldstyle | ye've got to sing and dance |
| Modern | yer soul is sort of wrapped |
| Decorative | a heap of sun |
| Script | <i>watch be'ide a loved one</i> |

2. Can you name the problems with the type combinations shown below? How could you make the images stronger?

Celebrate THE STRIP LAR
the flips in life **nursery**

3. What does the paragraph on the left have that the paragraph on the right does not? What does this technique achieve?

| | |
|--|--|
| There are three important rules of life that will help you survive most situations. One is that your attitude is your life. Two is that you are what you take the time to become. And three is that you can't let the seeds stop you from enjoying the watermelon. | There are three important rules of life that will help you survive most situations. One is that your attitude is your life. Two is that you are what you take the time to become. And three is that you can't let the seeds stop you from enjoying the watermelon. |
|--|--|

If you cannot answer the questions above, read the second half of *The Non-Designer's Design Book*.

1. What's the difference between letterspacing, kerning, pair kerning, auto kerning, manual kerning, range kerning, and tracking, and how do you use each of these in your software?

2. What must be done to the quotation below to improve it typographically?

"Preparation works
much better than
optimism."

3. Glance at the two paragraphs below. Which one feels easier to read, especially if it was not just a paragraph, but a whole page? State three reasons why. Without changing the typeface, what can be done to the other paragraph to make it as readable as possible?

| | |
|--|--|
| The tombstone said that everybody loved Mabel. Not me. I adored her. I worshipped her. I wanted to be just like Mabel. I wanted her life and her clothes and her attitude and her kindness and her money. I really wanted her money. | The tombstone said that everybody loved Mabel. Not me. I adored her. I worshipped her. I wanted to be just like Mabel. I wanted her life and her clothes and her attitude and her kindness and her money. I really wanted her money. |
|--|--|

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