Space between words

leading The space which separates two lines of type is called *leading* (so-called because strips of lead were originally used to separate the lines). This, too, is measured in points. If type is set at a size of 12 pt with 4 pt of leading in between each line it is 12 on 16 pt described as *12 on 16 point*. This is because the lines are at intervals of 16 points:

This example shown at 200%

> Previously, when the Tartars 12 pt
> *4 PT LEADING* 16 pt
> raided these parts, making 16 pt
> forays over the grassy lands,

The function of leading is to make the text look less dense, and thus easier to read. set solid Text that has no leading – for example, 12 on 12 pt – is called *set solid*.

> Previously, when the Tartars raided these parts, making 12 pt
> forays over the grassy steppelands, the people had huddled 12 pt
> inside earthen ramparts and wooden walls. And these 12 pt

loose When text has a large amount of leading it is said to be *loose*, and when it has a tight small amount it is said to be *tight*.

These terms are also used to describe the spaces between words. A line of justified text is said to be too loose or too tight if the spaces between the words are much greater or smaller than in other lines. This can be rectified by a process known as massaging text *massaging the text*. This involves *turning over* a word, that is, moving it from the end turning over of one line to the beginning of the next; or *taking back* a word, that is, moving it taking back from the beginning of one line to the end of the previous line. Massaging text can solve a number of typographic problems such as unsuitable word divisions and the appearance of widows and orphans. A *widow* is the first line of a paragraph which widow falls on the last line of a page. An *orphan* is the last line of a paragraph which falls orphan on the first line of a page.

Inter-related elements

Letter-spacing, word-spacing and leading are just three of the elements that can be adjusted to improve readability. This diagram shows how these and other elements are linked. Changing any one will have an impact on the others.

Experiment with a variety of text treatments, adjusting one element at a time and noting how each change affects the overall readability of the page.

The passage opposite shows an example of this. It starts in Times Roman 12 pt set solid (that is, with no leading) and ranged left, and the changes are as follows:

1 change the font from Times to Albertina
2 reduce the size from 12 pt to 10.5 pt
3 increase the word-spacing
4 justify the text
5 reduce the measure from 106 mm to 96 mm
6 increase the leading from 12 pt to 13.5 pt

It is interesting to note that the first and last samples occupy approximately the same space on the page. This shows that setting the type at a larger size is not necessarily the way to make text easier to read. It is the relationship between the different elements that provides the key to setting readable text.

Book titles can be seen as distinct units: the title, possibly a sub-title and the author's name. The use of two or three contrasting faces gives an immediate display appeal, even without images:

Redbirds
Memories from the South
Rick Bragg

American Typewriter and Gill Sans light

the messenger
MAYRA MONTERO

Citizen bold and regular

Jean-Paul Kauffmann
THE DARK ROOM AT LONGWOOD
A Voyage to St Helena

Barclay Outline and Chevalier

To Siberia
PER PETTERSON

Galahad and Futura

WRITE TO KILL
Daniel Pennac

Binner Gothic and Formata bold

Dancing Lessons for the Advanced in Age
BOHUMIL HRABAL

Playbill and Britannic bold

THE SWAN
A NOVEL BY
SEBASTIANO VASSALI

Neuland Inline and Spartan

First Novel
Mazarine Pingeot

Univers 55 and Univers bold 216 x 135 mm
If the image is striking, use the simplest of typefaces to avoid distraction. The type here was embossed. Photograph by Tono Stano

---

Size of sub-headings

The appearance of each level of sub-heading must be consistent throughout a book, and will depend on a number of factors:

Size of page: the largest headings should not overwhelm the page.
Size of text: the smallest headings should be visibly larger than the body text, though not necessarily by a great amount.
Number of words: if most of the headings contain many words, they will all need to be set at smaller size.
Frequency of headings: a text that is divided into a large number of sub-sections, each containing a small amount of text, should generally have smaller headings.
Number of levels in the hierarchy: if you have many levels to deal with, the largest may need to be larger and the smallest, smaller.

Choose the most frequently used level of heading – whether it be A, B or C – as a starting point and increase or decrease the size of the other headings from that point. The amount by which type size increases will need to be greater in the larger sizes. For example, an increase of 2 pts from 10 pt to 12 pt is noticeable:

C-heading B-heading

whereas an increase from 22 pt to 24 pt is less so:

C-heading B-heading

so type sizes should be increased visually rather than by regular increments:

Note how in the right-hand example, the jump from 10 pt to 15 pt seems quite big, but the jump from 20 pt to 25 pt is less noticeable. The sizes in the left-hand example have been determined visually resulting in a more even-looking increase.

9 pt	Power-loom	10 pt	Power-looms
12 pt	Cotton	15 pt	Cotton
18 pt	Textiles	20 pt	Textiles
24 pt	Industry	25 pt	Industry

Positions of preliminary pages

The layout of prelims is dictated by the need for some pages – for instance, the title page, contents page and the first page of the main text – to be on a recto. Those pages which should appear on a recto page are shown below in grey:

In a book with extensive prelims certain pages must still start on a recto. This will create blank pages as below.

If this set of page positions create too many blank pages it is for the editor, not the designer, to reorder them.

The imprint page is always positioned on the title page reverse – a verso

A book with a short foreword and introduction would have a flat plan as above. A longer series of prelims is shown on the right.

Half-title recto		Half-title recto
Blank or Frontispiece	Title recto	Blank or Frontispiece	Title recto
Imprint page Publishing details © verso	Contents recto	Imprint page Publishing details © verso	Dedication recto
blank	Foreword recto	blank	Contents recto	Introduction i recto
blank	Introduction recto	blank	Acknowledgements recto	Introduction ii	Introduction iii recto
blank	First page of main text recto	blank	Foreword recto	Introduction iv	Introduction v recto
		blank	Preface recto	blank or maps or plans	Maps or plans recto
				blank	First page of main text recto

The half-title page

Once the title page style is established, attention can turn to the half-title page. This page will only bear the title of the book – and possibly an image in the case of illustrated books.

If the book is to be hard bound, bear in mind that the endpaper is glued to the half-title page, using up to 5 mm of the page in the gutter margin. The text should be positioned further towards the fore-edge to allow for this.

Originally books were sold only as a set of signatures for the buyer to bind; the half-title page was only an outer sheet to protect the title page. It was then known as a *bastard page* – not a real part of the book and bearing only the book's title. When books began to be sold as bound objects the page persisted as the half-title.

endpaper
board
endpaper
half-title page
title page

The typography of the half-title will be the same as the title page, reduced in size:

CALL IF YOU NEED ME

Above is the setting of the title page; only the title is repeated on the half-title using a smaller face and reduced leading.

A small illustration may add to the appeal of a heavily illustrated book and reduce the emptiness of the page. It should be positioned to allow for the endpaper fixing.

CALL IF YOU NEED ME

THE ALBERT COLLECTION

Examples of book grids and master pages

These are examples of grids indicating the text panel and other printed elements.

Grids for illustrated books are discussed on pp.286–7, 291–2

This is a grid for a book containing sidenotes which are inset into the text panel. It has wide outer margins and the sidenote column overlaps the text panel. The running foot aligns with the outer edge of the text panel and the *folio* align with the outer edge of the sidenote.

This is a wide-format book with a double-column setting.

Chapter title

This is an asymmetric layout. The wide right-hand margin could contain headings, notes or illustrations.

FOOTNOTES, ENDNOTES AND SIDENOTES

There are three standard ways of introducing notes into a text: *footnotes*, *endnotes* and *sidenotes* (also called *shoulder notes*). Footnotes are placed at the foot of the page, endnotes at the end of the main text, or alternatively at the end of the relevant chapter, and sidenotes in the fore-edge margin. An *indicator* – a number or symbol set in superior figures – is placed in the main text to refer the reader to the note.

Footnotes (left)
Endnotes (centre)
Sidenotes (right)

This decision should be made in consultation with the editor.

When choosing which method to use, you need to consider the content of the notes. Are they important to the reader's understanding of the text – for example, translations of foreign words and phrases – in which case foot- or sidenotes would be more helpful? Or do they mostly provide references to source material, which would be more appropriately placed with the endmatter?

The style of the book will also influence this decision. Pages of dense footnotes can make a book look 'academic' and will intimidate some readers. On the other hand, large-format illustrated books can benefit from the extra text elements which give interest to a page, and sidenotes – often in a second colour – can have a secondary effect as a decorative device.

See *Mixing notes*, p.216

As with all typographic elements, consistency is the key to conveying meaning to the reader. It is inadvisable to mix styles within a book, unless there is a logical reason for doing so.

The judgement and appreciation of such spacing is highly subjective and requires practice. The spacing values between letter combinations that work in one font will not necessarily work in another. Another method is to over-space the letters and then reduce the spacing, pair by pair, until you are satisfied with the balance. If there are two or more words to be spaced, it is important that the individual words match each other in spacing values:

NORWEGIAN WOOD
NORWEGIAN WOOD
NORWEGIAN WOOD
NORWEGIAN WOOD
NORWEGIAN WOOD
NORWEGIAN WOOD

Collis regular 20 pt, 0 ics overall
NOR and WOOD are open, RWEG closed
The word space is too narrow.

Collis regular 20 pt, 10 ics overall
Looks less compressed and scrappy

Collis regular 20 pt, 20 ics overall
Already the line appears more impressive but NOR and WEGIAN read as two words.

Collis regular 20 pt, 30 ics overall
RWEG are better spaced but NORW and WOOD are too widely spaced.

The visual space between individual letters is now reduced as shown.

The letters making up the two words now appear balanced and evenly spaced.

Even if you feel that both of these processes are too time consuming, the effect of certain letter combinations, which are over-kerned in some fonts – such as the **WAT**, **HI** and **KING** below – should be corrected:

WATERLOGGED   HIVE   LOOKING
WATERLOGGED   HIVE   LOOKING

From left to right:
Formata
Walbaum
Joanna

Over-spacing of words set in upper and lower case degrades the design of the face, rendering it characterless:

Frivolity in the Nineties   *Frivolity in the Nineties*
Frivolity in the Nineties   Frivolity in the Nineties

Requiem Italic, 12 pt
Fournier, 12 pt

Putting theory into practice

The following is an example of flowing text into the text panel and making adjustments to make extent. The book is 256 pages, 6 of which are prelims. This leaves 250 pages to fill with the main text, which is continuous.

1 Use the master pages of the typesetting program set trial margins. These are simply a starting point from which to make changes. The chosen typeface is Quadraat.

2 The text is flowed into the document. The number of pages created is shown on the document layout. Print out a spread and see how it looks. Text: 11 on 13 pt, 56 characters-per-line, 52 lines-per-page.
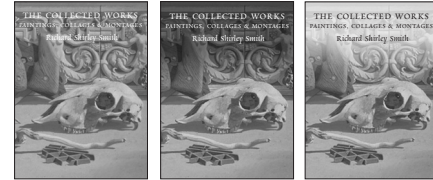
3 Text too large with not enough leading. Reduce type size to 10 pt and increase leading to 14 pt. Text: 10 on 14 pt, 62 characters-per-line, 28 lines-per-page.

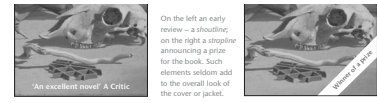4 Increase the depth of the text panel. Text: 10 on 14 pt, 62 characters-per-line, 31 lines-per-page.

Can the image be made more acceptable by using a ghosted area? This will sometimes allow the text – especially if it contains many words – to be placed in an area which would otherwise be unsuitable. The image owner may also object to this.

Ghosting is an effect which fades out the image. It can be applied to the whole image or as a gradient over a portion of the image. A panel can be ghosted into which text is placed. Black and white are commonly used though any colour can be employed.

The original image, on the left below, is complex and the legibility of the text is reduced when placed onto it. The images in the middle and to the right have ghosted areas in the top third of the image, out of which the text reads clearly.

Left:
white ghosting in a gradient from the picture's top.

Right:
black ghosting in a gradient from the picture's top.

What is the full extent of the wording to appear? You may be asked to add to the titling, using such text as quoted reviews, which may arrive late in the layout process. Marketing departments may add early reviews of the book at a late stage.

On the left an early review – a shoutline; on the right a strapline announcing a prize for the book. Such elements seldom add to the overall look of the cover or jacket.

Some word-processing and layout programs will translate style sheets automatically. This means that the editor can apply the style sheets in the word-processing program and they will convert into the correct style in the layout program. This depends on both parties having compatible IT set-ups. If you wish to work in this way give it a trial run first.

Indicating headings

Editors will sometimes apply some basic formatting to the headings on the text disk – putting them in a larger size and in bold, for example. For simple texts with only one or two levels of heading this is enough to show the designer where the headings are. In more complex texts with many levels of heading, using a code will make it clearer. Inserting [CH] for chapter headings and [A], [B], [C], etc., for each level in the hierarchy of sub-headings is the usual way of doing this:

[CH] Milling [CH]

[A] Watermills [A]

Water and wind were the only sources of mechanical power until well into the 18th century. Waterwheels were used in Roman Britain and increasingly from Saxon times on; the first

These codes can then be deleted by the designer as the text is formatted.

Page breaks and line breaks

Page returns should be inserted wherever text starts on a new page. If all chapters are to start on rectos, this should be given as an instruction at the beginning of the text. If some section openings require recto starts and others do not, this may be indicated by inserting [recto] at the top of the appropriate pages.

Where line spaces are needed, it is preferable to use a code (to be deleted later), such as [#], which leaves no doubt that a line space is to be used:

been preserved. There is also here the Clubhouse, Members' Restaurant, and Barnes Wallis's office.
[#]
The great refineries at Fawley and Grangemouth are not yet industrial archaeology, but are conspicuously part of the landscape, as

Simply leaving a line space may lead to confusion, especially if line spaces are being used anyway to indicate new paragraphs or space before and after extracts.

The set of lining figures

The difference between lining and non-lining figures is not just in the height. Lining figures are usually designed with the same *set*, that is, they occupy a space of the same width. Non-lining figures, however, have a set determined by the width of the characters themselves:

lining figures		non-lining figures	
1111111111	6666666666	1111111111	6666666666
2222222222	8888888888	2222222222	7777777777
3333333333		3333333333	8888888888
4444444444	9999999999	4444444444	9999999999
5555555555	0000000000	5555555555	0000000000

Caslon, 10.5 pt
This is how these figures appear when keyed in. No extra space has been added between the lining figures on the left.

The advantage of lining figures is that they can be put into columns that will automatically line up vertically. This makes them the ideal choice when designing tables, especially if rules or boxes are required:

3,682	458	19	4,294	129		3,682	458	19	4,294	129
4,297	663	198	587	99		4,297	663	198	587	99
557	51	1,586	933	746		557	51	1,586	933	746
108	496	224	7,071	692		108	496	224	7,071	692
4,962	1,210	2,008	8,591	1,537		4,962	1,210	2,008	8,591	1,537

Garamond, 7.5 pt
The lining figures on the left align in rows and columns. The distance between the figures and the rules is constant. The non-lining figures on the right appear to move around within the boxes.

Bear in mind the set of figures as the demands of the text changes. The vertical alignment of lining figures, which is so useful in tables, can give them an uneven look in display (*left*), and should be adjusted with individual letter-spacing (*right*):

11005746111900 0358   110057461119000358

Garamond, 14 pt
Narrow figures, such as '1', have more space either side of them than the wider figures. This should be adjusted in display lines.

The close set of non-lining figures, which blends them into lower case text, can make long strings of digits – such as telephone numbers – harder to read (*left*), so they should be letter-spaced where necessary (*right*):

03915 5159721 / 6241926   03915 5159721 / 6241926
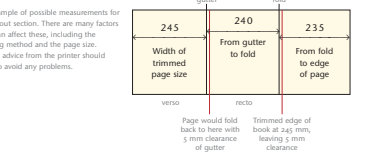
0 ics   12 ics

Garamond, 12 pt

Fold-outs

A *fold-out*, or *throw-out*, is a page that is larger than the pages in the rest of the book and folded to fit into it. Using fold-outs is a way of reproducing large-format illustrations without bleeding across the gutter margin.

gutter   fold

An example of a fold-out shown from above. The back of the page that folds out is usually left blank.

This side is usually left blank

verso   recto

Size of fold-outs

The dimensions of a fold-out are critical and the printer should be consulted before you lay it out. The folded edge of the page needs to fall within the trimmed page size by a few millimetres, so that when the book is bound and trimmed, the fold is not trimmed off. The part of the page that folds back into the book should fall short of the gutter so that it can be unfolded easily. For example, a book with a width of 245 mm, would have a fold-out with the following measurements:

An example of possible measurements for a fold-out section. There are many factors that can affect these, including the binding method and the page size. Taking advice from the printer should help to avoid any problems.

gutter   fold

245	240	235
Width of trimmed page size	From gutter to fold	From fold to edge of page

verso   recto

Page would fold back to here with 5 mm clearance of gutter

Trimmed edge of book at 245 mm, leaving 5 mm clearance

PART TWO
THE TEXT PANEL