

## ADV1160

### Hitchings

**Desktop publishing** is the process of arranging text and graphics on the page and producing a file for printing. Typographic or text composition is a step in that process that takes the text and ensures that its appearance is appropriate and that it enhances the overall page composition. Text composition involves numerous individual tasks that break down into four general areas: placement, style, spacing, and embellishment. We will be looking at all of these over the course of the semester.

**Software:** PageMaker/ QuarkXPress/ InDesign

Are all desktop publishing (DTP) software applications used to create things such as posters, flyers, brochures, magazines and books. Designers and graphics production artists are the principal users, creating and laying out periodical publications, posters, and print media, basically multiple page layouts.

InDesign is the successor and alternative to Adobe's PageMaker. InDesign is perhaps the most popular today because it is part of the Adobe suite. Longer documents are often still designed with QuarkXPress (books, catalogs, etc.), which was the industry leader about 10 years ago.

#### Differences between:

Color:

Measurements:

Resolution (dpi):

**Print** ~ High Res

CMYK

Inches

High quality (300dpi)

**Web** ~Low Res

RGB

Pixels

Low quality (72dpi)

**Photoshop**

Pixel Based

Dots

**Illustrator**

Vector Based

Lines

#### Cross Platform -Mac/PC

Limited Monitors (4 bit or 16 bit color)

Color Calibration –monitors do not always display colors accurately

Gamma –dictates the brightness and contrast of computer display

(Macs typically brighter than PCs.)

**Working with** desktop publishing (DTP) software:

Images are often created in other programs like Illustrator and Photoshop. Images that you import into InDesign must always be saved in the same folder as your layout file.

The typefaces that you chose to work with must always be loaded on the computer before you launch the application to work on your file.

**File extensions that are recognized** by all programs are known as universal file extensions:

These include: .tif, .gifs, .eps, .jpeg, .PNG, .PDF... 'Universal file extension' means you can view the files on any computer even if you do not have the software that originally made the file. Web file formats are compressed file formats (gifs, jpegs, PNG). This means they are low quality and have small file sizes.

**Not all file extensions are universally recognized.** For example .ai (Illustrator), .psd (Photoshop), .indd (InDesign) are only recognized by Adobe programs, because they are made by Adobe. So if you do not have the program on your computer you are not able to view the files.

**Five Families of Type:** (representative of a distinct stage in the evolution of typefaces)  
With these five families of typefaces you will have a standard by which to categorize all typefaces.

**Old Style** – 1617

**Transitional** – 1775

**Modern** – 1788

**Egyptian/ Slab Serif** – 1895

**Contemporary/ Sans Serif** – 1957

*Typeface design may vary from one manufacturer to another.*

### **Old Style**

Garamond is an old style serif typeface. Claude Garamond, who died in 1561, was originally credited with the design of this elegant French typeface; however, it has recently been discovered that the face was designed by Jean Jannon in 1615. Many present day versions of this typeface are based on Jannon's designs, although they are all called Garamond. This is a typical Old Style face, having little contrast between thick and thins, heavily bracketed serifs, and oblique stress. The letterforms are open and round, making the face extremely readable. The capital letters are shorter than the ascenders of the lowercase letters.

### **Transitional**

Baskerville, designed by the English John Baskerville in 1757, is an excellent example of a Transitional typeface. Transitional typefaces are so called because they form a bridge between the Old Style and the Modern faces. Compared to the Old Style, Baskerville shows a greater contrast between the thicks and thins, serifs are less heavily bracketed, and the stress is almost vertical. The letters are very wide for their x-height, are closely fitted, and are of excellent proportions making Baskerville one of the most pleasant and readable fonts.

### **Modern**

Bodoni is a Modern typeface, designed in the late 1700's by the Italian typographer, Giambattista Bodoni. At the end of the eighteenth century, a fashion grew for faces with a stronger contrast between thick and thins, unbracketed serifs, and strong vertical stress. These were called Modern faces. All the older faces became known as Old Style, while the more recent faces – just prior to the change – were referred to as Transitional. Although Bodoni has a small x-height, it appears very wide and black. Because of the strong vertical stress, accentuated by its heavy thicks and hairline thins, the horizontal flow necessary for comfortable reading is impaired. Bodoni, therefore, must be well-leaded.

### **Egyptian/ Slab Serifs**

Century Expanded is an excellent example of a refined Egyptian typeface. It is based on a type called Century, designed in 1894 by L.B. Benton and T.L. Devienne for the Century Magazine. After Bodoni, the type designers began to search for new forms of typographic expression. Around 1815 a type style appeared that was characterized by thick slab serifs and thick main strokes with little contrast between thicks and thins. This style was called Egyptian. Century Expanded has a large x-height and should be leaded. The large letters and simple letterforms combine to make it very legible and especially popular for children's books. Like most members of the Egyptian family of Typefaces, Century Expanded makes a good display type because of its boldness.

**Sans Serifs**

Helvetica is a contemporary font of Swiss origin. Although typefaces without serifs were used in the nineteenth century, it was not until the twentieth century that they became widely used. Helvetica was introduced in 1957 by the Haas type foundry and was first presented in the United States in the early 1960's. Although Helvetica has a large x-height and narrow letters, its clean design makes it very readable. Sans serif types in general have relatively little stress and the strokes are optically equal. Because there is no serif to aid horizontal flow that we have seen is so necessary to comfortable reading, sans serif type should always be leaded.