Editing

Since the onslaught of desktop publishing back in the dark days of the mid-1980s, graphic designers have taken on roles formerly occupied by distinct trades, such as typesetting and mechanical pasteup. Designers are often expected to be editors as well. Every project should have a true editor, a person with the training and disposition to judge the correctness, accuracy, and consistency of written content. Neither a project's author nor its designer should be its editor, who is rightly a neutral party between them. If a project team includes no properly trained editor, try to find one. If that fails, make sure that someone is responsible for this crucial role, for the failure to edit carefully is the source of costly and embarrassing errors.

Editing a text for publication has three basic phases. Developmental editing addresses broad issues of the content and the structure of a work; indeed, it can include judging a work's fitness for publication in the first place. Copy editing (also called line editing or manuscript editing) seeks to root out redundancies, inconsistencies, grammatical errors, and other flaws appearing across the body of the work. The copy editor-who must study every word and sentence-is not expected to question the overall meaning or structure of a work nor to alter an author's style, but rather to refine and correct. Proofreading, which checks the correctness, consistency, and flow of designed, typset pages, is the final stage. Depending on the nature of the project and its team, each of these phases may go through several rounds.

Arial

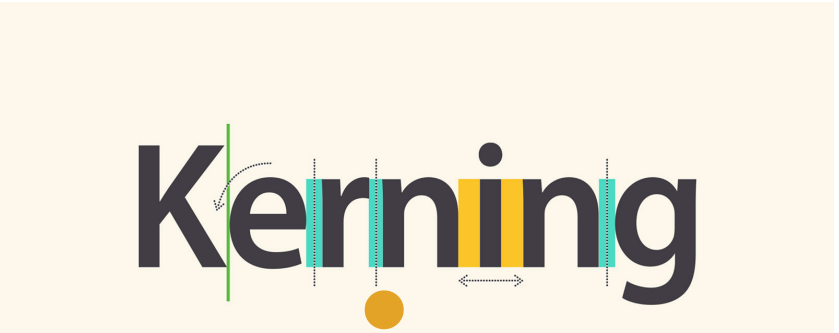
Arial, sometimes marketed or displayed in software as Arial MT, is a realist sans-serif typeface and set of computer fonts. Fonts from the Arial family are packaged with all versions of Microsoft Windows from Windows 3.1 onwards, some other Microsoft software applications,[2]

Apple's macOS[3] and many PostScript 3 computer printers.[4] The typeface was designed in 1982, by Robin Nicholas and Patricia Saunders, for Monotype Typography.[5] It was created to be metrically identical to the popular typeface Helvetica, with all character widths identical, so that a document designed in Helvetica could be displayed and printed correctly without having to pay for a Helvetica license.

The Arial typeface comprises many styles: Regular, Italic, Medium, Medium Italic, Bold, Bold Italic, Black, Black Italic, Extra Bold, Extra Bold Italic, Light, Light Italic, Narrow, Narrow Italic, Narrow Bold, Narrow Bold Italic, Condensed, Light Condensed, Bold Condensed, and Extra Bold Condensed. The extended

Arial type family includes more styles: Rounded (Light, Regular, Bold, Extra Bold); Monospaced (Regular, Oblique, Bold, Bold Oblique). Many of these have been issued in multiple font configurations with different degrees of language support. Arial Black.

Kerning



Kerning is an adjustment of the space between two letters. The characters of the Latin alphabet emerged over time; they were never designed with mechanical or automated spacing in mind. Thus some letter combinations look awkward without special spacing considerations. Gaps occur, for example, around letters whose forms angle outward or frame an open space (W, Y, V, T).

In metal type, a kerned letter extends past the lead slug that supports it, allowing two letters to fit more closely together. In digital fonts, the space between letter pairs is controlled by a kerning table created by the type designer, which specifies spaces between problematic letter combinations.

Working in a page layout program, a designer can choose to use metric kerning or optical kerning as well as adjusting the space between letters manually where desired. A well-designed typeface requires little or no additional kerning, especially at text sizes.

Attempts to standardize the measurement of type began in the eighteenth century. The point system is the standard used today. One point equals 1/72 inch or .35 millimeters. Twelve points equal one pica, the unit commonly used to measure column widths.

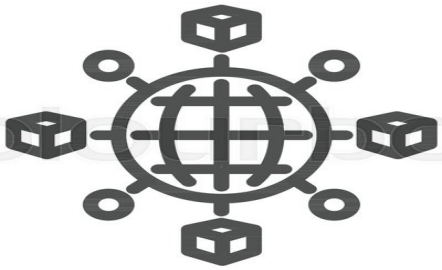
Typography can also be measured in inches, millimeters, or pixels. Most software applications let the designer chooswe a preferred unit of measure; picas and points are standard defaults.

A letter also has a horizontal measure, called its set width. The set width is the body of the letter plus a sliver of space that protects it from other letters. The width of a letter is intrinsic to the proportions and visual impression of the typeface. Some typefaces have a narrow set width, and some have a wide one.

You can change the set width of a typeface by fiddling with its horizontal or vertical scale. This distorts the line weight of the letters,however, forcing heavy elements to become thin, and thin elements to become thick. Instead of torturing a letterform, choose a typeface that has the proportions you are looking for, such as condensed, compressed, wide, or extended.

Adjusting the overall spacing of a group of letters is called tracking or letterspacing. By expanding the tracking across a word, line, or entire block of text, the designer can create a more airy, open field. In blocks of text, tracking is usually applied in small increments, creating a subtle effect not noticeable to the casual reader. Occasionally, a single word or phrase is tracked for emphasis, especially when CAPS or small caps are used within a line. Negative tracking, rarely desirable in text sizes, can be used sparingly to help bring up a short line of text. White type on a black background is considered more legible when it is tracked.

Birds of the World Book, 2007. Author: Les Beletsky. Publisher: The Johns Hopkins University. Art Director: Charles Nix. Designers: Charles Nix, Whitney Grant, and May Jampathom. This book, set in Adobe Caslon and Caslon 540, uses tracked small capitals for caption headings.



Tracking

The distance from the baseline of one line of type to another is called line spacing. It is also called leading, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120 percent of the type size. Thus 10-pt type is set with 12 pts of line spacing.

Line Spacing

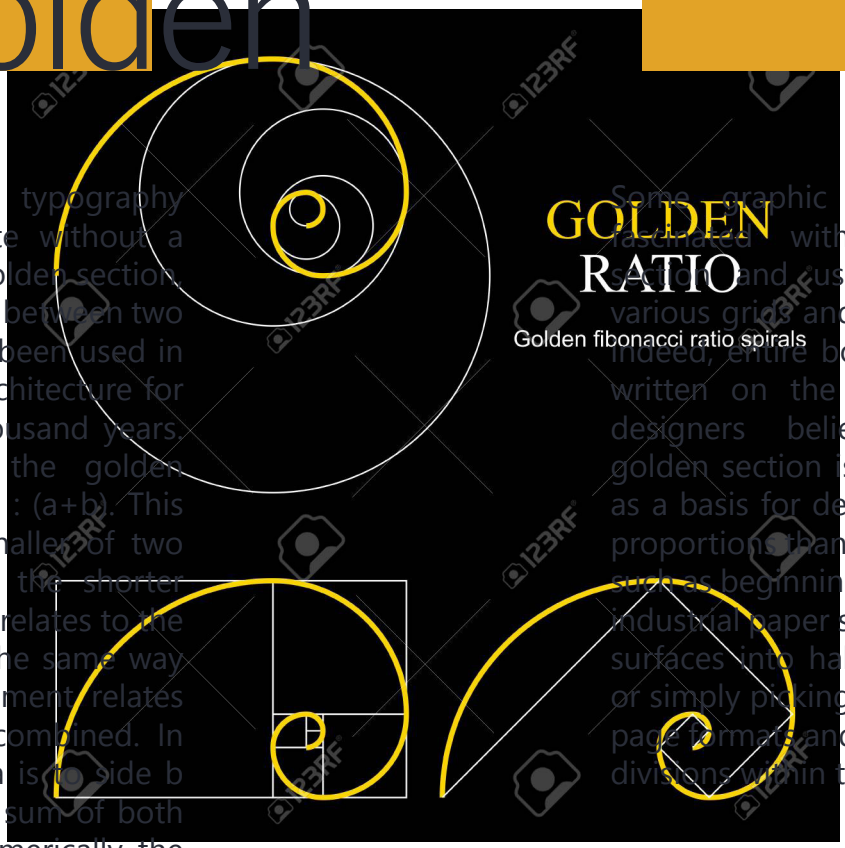
Designers play with line spacing in order to create distinctive typographic arrangements. Reducing the standard distance creates a denser typographic color, while risking collisions between ascenders and descenders. Expanding the line spacing creates a lighter, more open text block. As leading increases, lines of type become independent graphic elements rather than parts of an overall visual shape and texture.

Making Paragraphs

Paragraphs do not occur in nature. Whereas sentences are grammatical units intrinsic to the spoken language, paragraphs are a literary convention designed to divide masses of content into appetizing portions. Indents have been common since the seventeenth century. Adding space between paragraphs (paragraph spacing) is another standard device. On the web, a paragraph is a semantic unit (the <p> tag in html) that is typically displayed on screen with space inserted after it. A typical indent is an em space, or a quad, a fixed unit of space roughly the width of the letter's cap height. An em is thus proportional to the size of the type; if you change the point size or column width, the indents will remain appropriately scaled.

Alternatively, you can use the tab key to create an indent of any depth. A designer might use this technique in order to align the indents with a vertical grid line or other page element. Avoid indenting the very first line of a body of text. An indent signals a break or separation; there is no need to make a break when the text has just begun. Despite the ubiquity of indents and paragraph spacing, designers have developed numerous alternatives that allow them to shape content in distinctive ways.

Golden Section



No book about typography would be complete without a discussion of the golden section, a ratio (relationship between two numbers) that has been used in Western art and architecture for more than two thousand years. The formula for the golden section is a : b = b : (a+b). This means that the smaller of two elements (such as the shorter side of a rectangle) relates to the larger element in the same way that the larger element relates to the two parts combined. In other words, side a is to side b as side b is to the sum of both sides. Expressed numerically, the ratio for the golden section is 1 : 1.618.

Some graphic designers are fascinated with the golden section and use it to create various grids and page formats- indeed, entire books have been written on the subject. Other designers believe that the golden section is no more valid as a basis for deriving sizes and proportions than other methods, such as beginning from standard industrial paper sizes, or dividing surfaces into halves or squares, or simply picking whole-number page formats and making logical divisions within them.