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**Part I.**

**Introduction**



# 1. Introduction

This document demonstrates different approaches to page layout. After this introduction that describes some of our strategies, we simulate several different layouts.

## 1.1. Document Class

We use the KOMA `scrbook` class as it provides many nice features, including a common interface for fonts.

## 1.2. Paper Size

We use the `geometry` package to define the page size. The `\newgeometry` command allows us to redefine almost everything on the fly except for the actual paper size.

## 1.3. Fonts

As mentioned above, we use the KOMA font selection system, especially the `\setkomafont` command (and the `\usekomafont` internally). We define the following

**marginnote:** For margin notes.

**chapternumber:** For the chapter number (often big and in the margin).

## 1.4. Chapter Heads

The design of section and chapter heads is done using the `titlesec` package which I find is very flexible.

## 1.5. Grid Typography

We follow some of the tips presented in the `grid` package to implement grid-based typography. In particular, you should use the command `\setfontsize` to set the main font. This will establish the grid.



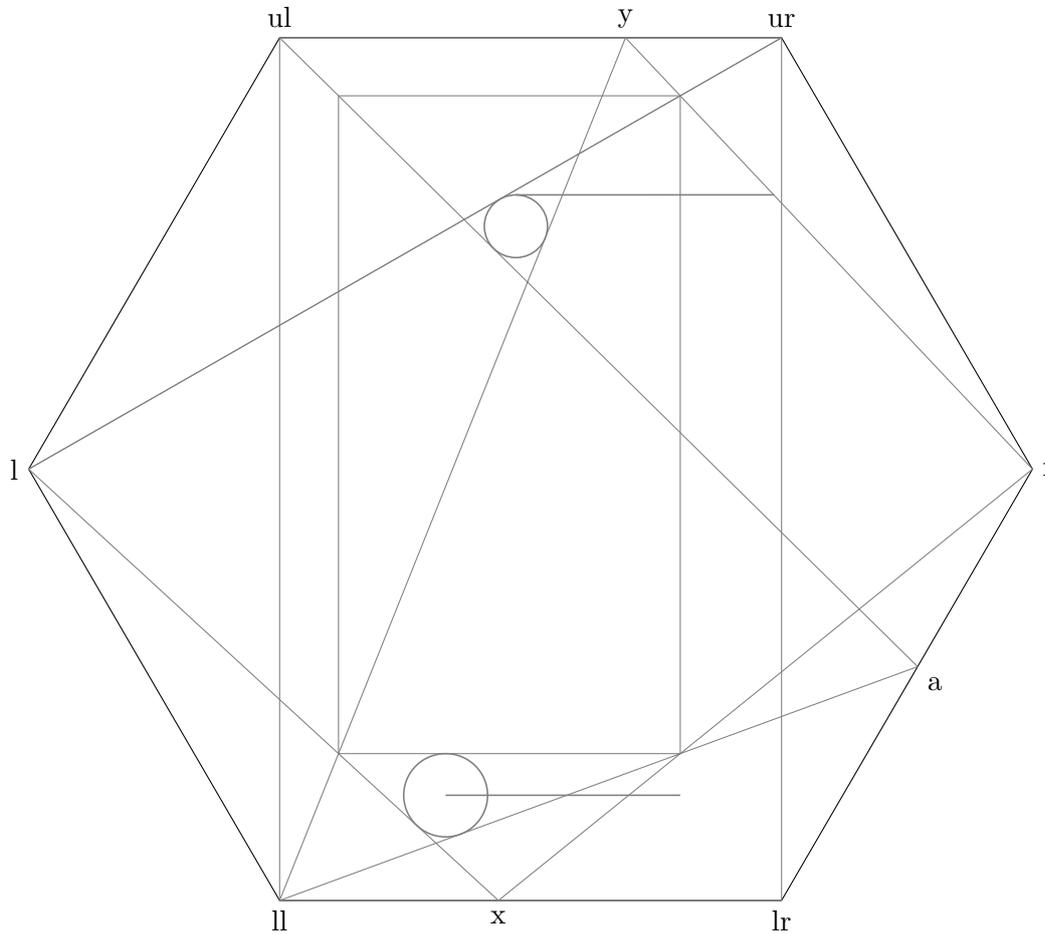
**Part II.**

**Robert Bringhurst's "Elements of  
Typographic Style"**



## 2. About the Style

Bringhurst's page layout is based on the hexagon as described pictorially on page 6 of his book. The paper size is 5.2" × 9" (listed on page 148) excluding binding adjustments etc. (Amazon lists the dimensions as 5.4" × 9.2" – presumably this includes an extra 0.2" for the cover extension.) The inner and outer margins are approximately 0.61" and 1.04" respectively, while the top and bottom margins are approximately 0.59" and 2.0". He has 42 lines per page, so given the page-height of 7.32" = 12.6 pt.



```
11.81725pt, 496.32431pt, 11.81725pt
\baselineskip: 11.81725pt = 11.81725pt
\topskip: 11.81725pt = 11.81725pt
\parskip: 0.0pt = 0pt
11.81725pt496.32431pt11.81725pt375.80371pt650.91179pt

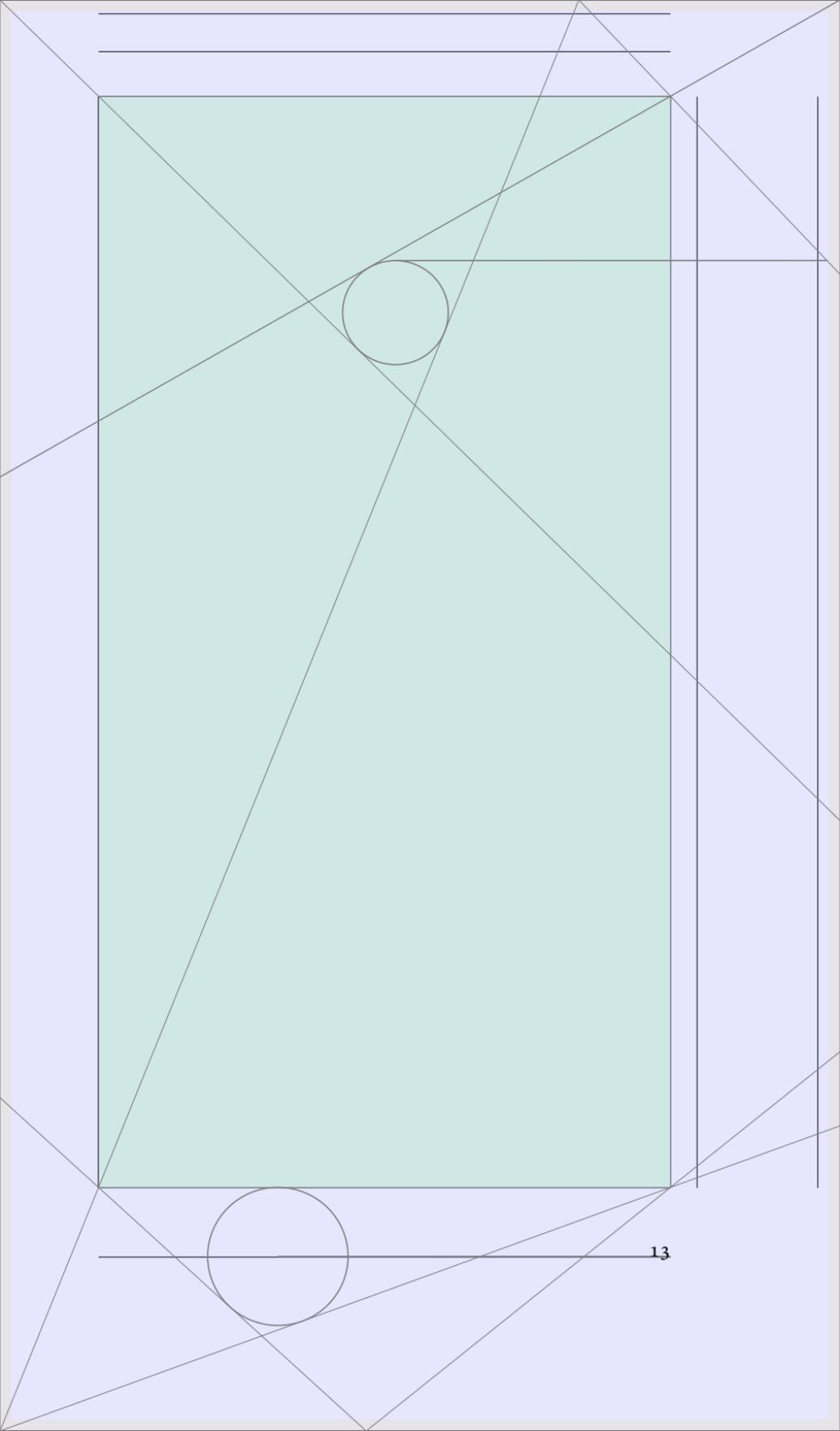
driver: xetex
paper: custom
layout: <custom>
layout(width,height): (375.80371pt,650.91179pt)
layoutoffset:(h, v) =(0.0pt,0.0pt)
lines: 42
landscape:false
includehead:false
includefoot:false
includemp:false
twoside: true
heightrounded:true
showframe:true
showcrop:true
h-part:(L, W, R) =(44.08142pt, 255.8827pt, 75.83958pt)
v-part:(T, H, B) =(43.78589pt, 496.32431pt, 110.80159pt)
\paperwidth: 375.80371pt
\paperheight: 650.91179pt
\textwidth: 255.8827pt
\textheight: 496.32431pt
\baselineskip: 11.81725pt
\oddsidemargin: -28.18857pt
\evensidemargin: 3.5696pt
\topmargin: -65.88411pt
\headheight: 17.0pt
\headsep: 20.40001pt
\topskip: 11.81725pt
\footskip: 31.41048pt
\marginparwidth: 54.20248pt
\marginparsep: 11.81725pt
\columnsep: 10.0pt
\skip\footins: 9.0pt plus 4.0pt minus 2.0pt
\hoffset: 0.0pt
\voffset: 0.0pt
\mag: 1000
\@twocolumn:false
```

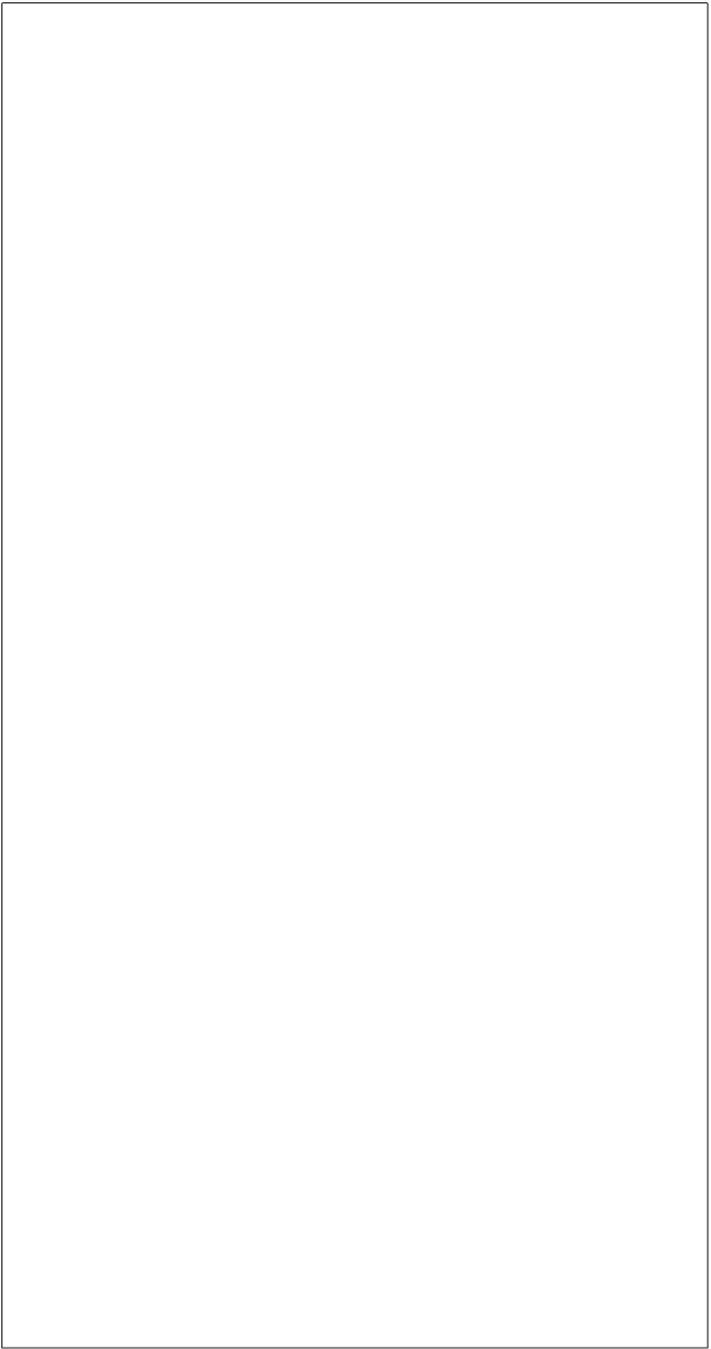
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```
\@twoside:true  
\@mparswitch:true  
\@reversemargin:false  
(1in=72.27pt=25.4mm, 1cm=28.453pt)
```







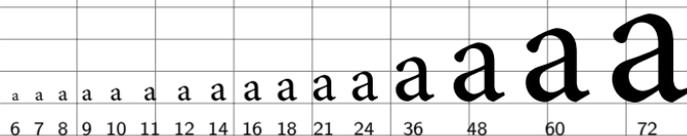
## HARMONY & COUNTERPOINT

### 3.1 SIZE

#### 3.1.1 *Don't compose without a scale.*

The simplest scale is a single note, and sticking with a single note draws more attention to other parameters, such as rhythm and inflection. The early Renaissance typographers set each book in a single font – that is, one face in one size – supplemented by hand-drawn or specially engraved large initial letters for the openings of chapters. Their pages show what sensuous evenness of texture and variety of rhythm can be attained with a single font of type: very much greater than on a typewriter, where letters have, more often than not, a single width and a single stroke-weight as well as a single size.

In the sixteenth century, a series of common sizes developed among European typographers, and the series survived with little change and few additions for 400 years. In the early days, the sizes had names rather than numbers, but measured in points, the traditional series is this:



This is the typographic equivalent of the diatonic scale. But modern equipment makes it possible to set, in addition to these sizes, all the sharps and flats and microtonal intervals between. Twenty-point, 22-point, 23-point, and 10½-point type are all available for the asking. The designer can now choose a new scale or tone-row for every piece of work.

These new resources are useful, but rarely all at once. Use the old familiar scale, or use new scales of your own devising, but limit yourself, at first, to a modest set of distinct and related intervals. Start with one size and work slowly from there. In time, the scales you choose, like the faces you choose, will become recognizable features of personal style. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut purus elit, vestibulum ut, placerat ac, adipiscing

# 3

A few examples of the many older names for type sizes:

- 5 pt: *brinjarwit*  
small text
- 9 pt: *bourgeois*  
or *galliard*
- 10 pt: *long*  
*primer* or  
*garamond*
- 11 pt: *small pica*  
or  
*philosophy*
- 14 pt: *english* or  
*augustin*
- 18 pt: *great*  
*primer*

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Nulla malesuada porttitor diam. Donec felis erat, congue non, volutpat at, tincidunt tristique, libero. Vivamus viverra fermentum felis. Donec nonummy pellentesque ante. Phasellus adipiscing semper elit. Proin fermentum massa ac quam. Sed diam turpis, molestie vitae, placerat a, molestie nec, leo. Maecenas lacinia. Nam ipsum ligula, eleifend at, accumsan nec, suscipit a, ipsum. Morbi blandit ligula feugiat magna. Nunc eleifend consequat lorem. Sed lacinia nulla vitae enim. Pellentesque tincidunt purus vel magna. Integer non enim. Praesent euismod nunc eu purus. Donec bibendum quam in tellus. Nullam cursus pulvinar lectus. Donec et mi. Nam vulputate metus eu enim. Vestibulum pellentesque felis eu massa.

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Fusce mauris. Vestibulum luctus nibh at lectus. Sed bibendum,

nulla a faucibus semper, leo velit ultricies tellus, ac venenatis arcu wisi vel nisl. Vestibulum diam. Aliquam pellentesque, augue quis sagittis posuere, turpis lacus congue quam, in hendrerit risus eros eget felis. Maecenas eget erat in sapien mattis porttitor. Vestibulum porttitor. Nulla facilisi. Sed a turpis eu lacus commodo facilisis. Morbi fringilla, wisi in dignissim interdum, justo lectus sagittis dui, et vehicula libero dui cursus dui. Mauris tempor ligula sed lacus. Duis cursus enim ut augue. Cras ac magna. Cras nulla. Nulla egetas. Curabitur a leo. Quisque egetas wisi eget nunc. Nam feugiat lacus vel est. Curabitur consetetur.

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Sed commodo posuere pede. Mauris ut est. Ut quis purus. Sed ac odio. Sed vehicula hendrerit sem. Duis non odio. Morbi ut dui. Sed accumsan risus eget odio. In hac habitasse platea dictumst. Pellentesque non elit. Fusce sed justo eu urna porta tincidunt. Mauris felis odio, sollicitudin sed, volutpat a, ornare ac, erat. Morbi quis dolor. Donec pellentesque, erat ac sagittis semper, nunc dui lobortis purus, quis congue purus metus ultricies tellus. Proin et quam. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. Praesent sapien turpis, fermentum vel, eleifend faucibus, vehicula eu, lacus.

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egetas. Donec odio elit, dictum in, hendrerit sit amet, egetas sed, leo. Praesent feugiat sapien aliquet odio. Integer vitae justo. Aliquam vestibulum fringilla lorem. Sed neque lectus, consetetur at, consetetur sed, eleifend ac, lectus. Nulla facilisi. Pellentesque eget lectus. Proin eu metus. Sed porttitor. In hac habitasse platea dictumst. Suspendisse eu lectus. Ut mi mi, lacinia sit amet, placerat et, mollis vitae, dui. Sed ante tellus, tristique ut, iaculis eu, malesuada ac, dui. Mauris nibh leo, facilisis non, adipiscing quis, ultrices a, dui.

Morbi luctus, wisi viverra faucibus pretium, nibh est placerat odio, nec commodo wisi enim eget quam. Quisque libero justo, consetetur a, feugiat vitae, porttitor eu, libero. Suspendisse sed

mauris vitae elit sollicitudin malesuada. Maecenas ultricies eros sit amet ante. Ut venenatis velit. Maecenas sed mi eget dui varius euismod. Phasellus aliquet volutpat odio. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Pellentesque sit amet pede ac sem eleifend consetetuer. Nullam elementum, urna vel imperdiet sodales, elit ipsum pharetra ligula, ac pretium ante justo a nulla. Curabitur tristique arcu eu metus. Vestibulum lectus. Proin mauris. Proin eu nunc eu urna hendrerit faucibus. Aliquam auctor, pede consequat laoreet varius, eros tellus scelerisque quam, pellentesque hendrerit ipsum dolor sed augue. Nulla nec lacus.

Suspendisse vitae elit. Aliquam arcu neque, ornare in, ullamcorper quis, commodo eu, libero. Fusce sagittis erat at erat tristique mollis. Maecenas sapien libero, molestie et, lobortis in, sodales eget, dui. Morbi ultrices rutrum lorem. Nam elementum ullamcorper leo. Morbi dui. Aliquam sagittis. Nunc placerat. Pellentesque tristique sodales est. Maecenas imperdiet lacinia velit. Cras non urna. Morbi eros pede, suscipit ac, varius vel, egestas non, eros. Praesent malesuada, diam id pretium elementum, eros sem dictum tortor, vel consetetuer odio sem sed wisi.

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## STRUCTURAL FORMS & DEVICES

### 4.1 OPENINGS

4.1.1 *Make the title page a symbol of the dignity and presence of the text.*

If the text has immense reserve and dignity, the title page should have these properties as well – and if the text is devoid of dignity, the title page should in honesty be the same.

Think of the blank page as alpine meadow, or as the purity of undifferentiated being. The typographer enters this space and must change it. The reader will enter it later, to see what the typographer has done. The underlying truth of the blank page must be infringed, but it must never altogether disappear – and whatever displaces it might well aim to be as lively and peaceful as it is. It is not enough, when building a title page, merely to unload some big, prefabricated letters into the center of the space, nor to dig a few holes in the silence with typographic heavy machinery and then move on. Big type, even huge type, can be beautiful and useful. But poise is usually far more important than size – and poise consists primarily of emptiness. Typographically, poise is made of white space. Many fine title pages consist of a modest line or two near the top, and a line or two near the bottom, with little or nothing more than taut, balanced white space in between.

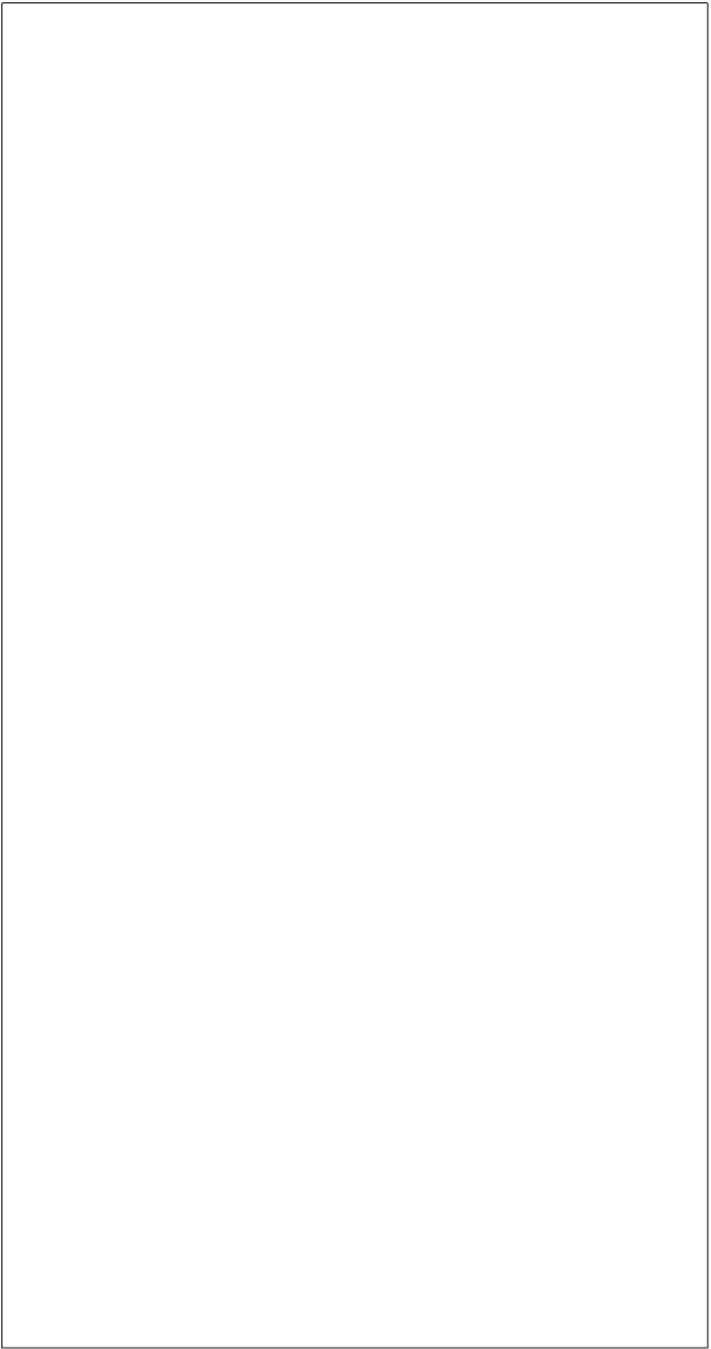
4.1.2 *Don't permit the titles to oppress the text.*

In books, spaced capitals of the text size and weight are often perfectly adequate for titles. At the other extreme, there is a fine magazine design by Bradbury Thompson, in which the title, the single word **BOOM**, is set in gigantic bold condensed caps that fill the entire two-page spread. The text is set in a tall narrow column *inside the stem* of the big B. The title has swallowed the text – yet the text has been reborn, alive and talkative, like Jonah from the whale.

Most unsuccessful attempts at titling fall between these two extremes, and their problem is often that the title throws its weight around, unbalancing and discoloring the page. If the title is set in a larger size than the text, it is often best to set it u&lc in a light

# 4

For examples of Thompson's work, see Bradbury Thompson, *The Art of Graphic Design* (1988)

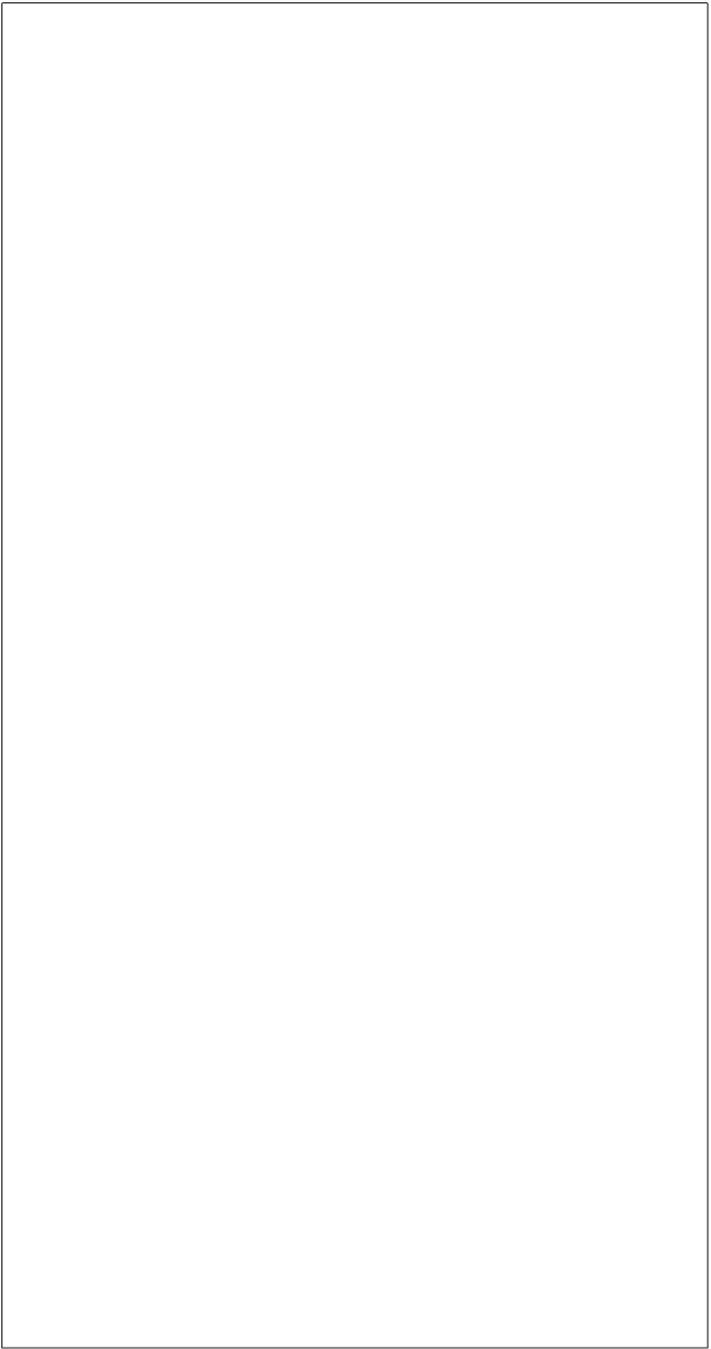


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Part III.

Explorations in  
Typography



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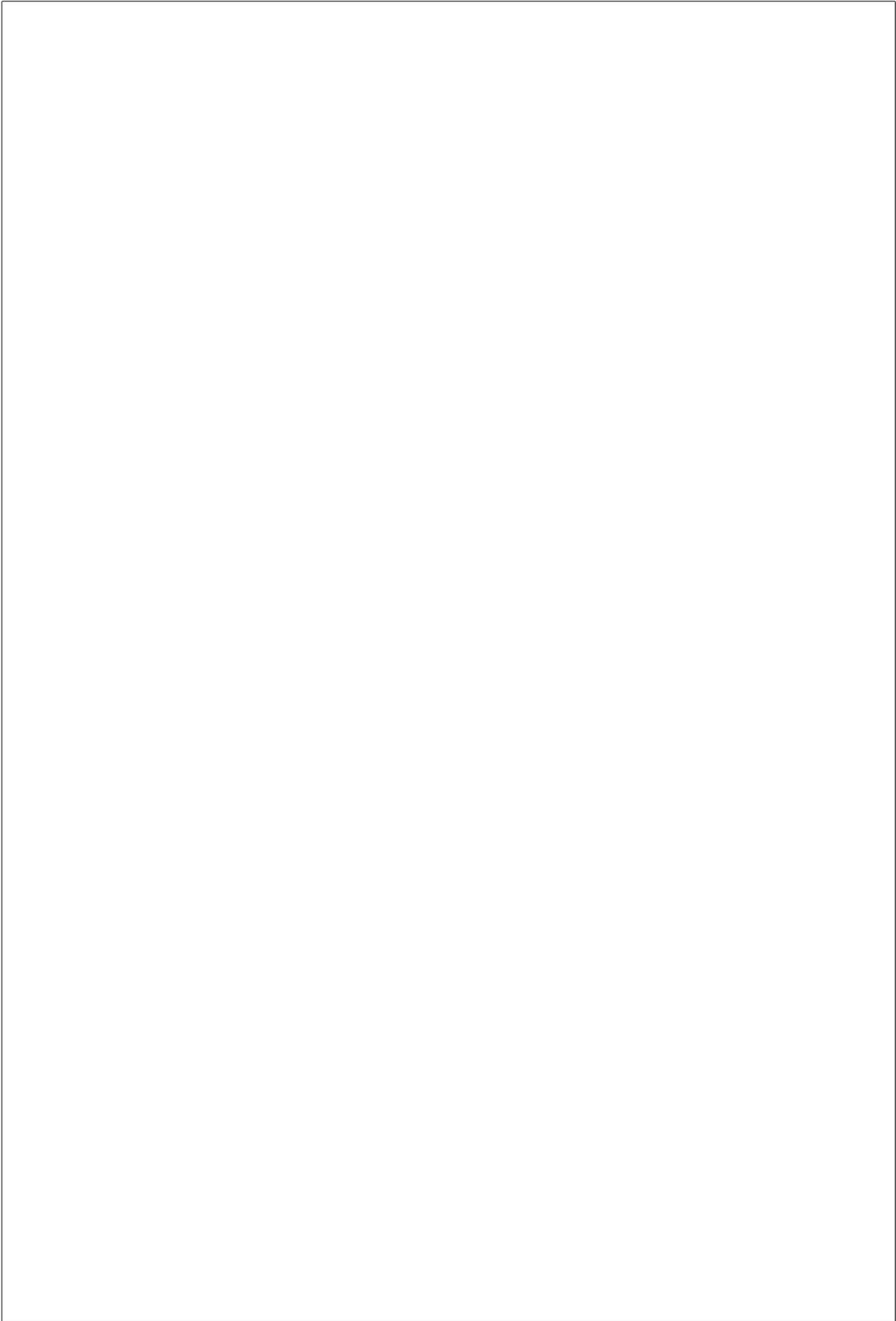
## ABOUT THE STYLE

This part explores some of the layouts considered in the book *Explorations in Typography*. The paper size is 9.25" by 12" (probably 9.5" with 0.2" binding and 0.05" trimmed). With the exception of rotated layouts, each layout is on an 8.5" by 11" insert with a 0.25" offset at the top and a 0.5" offset from the outside (trimmed slightly in the version I have). Within this layout, each page is styled independently, however, information about the layout is added around the periphery.

For this design, we set the paper-size to match, and use the layout as the 8.5" by 11" demo, tweaking as needed.

5

```
\baselineskip: 12.0pt = 12pt
\topskip: 12.0pt = 12pt
\parskip: 0.0pt = 0pt
driver: xetex
paper: custom
layout: <custom>
layout(width,height): (614.2949pt,794.96988pt)
layoutoffset:(h, v) =(36.135pt,18.06749pt)
landscape:false
includehead:false
includefoot:false
includemp:false
twoside: true
heightrounded:true
showframe:true
showcrop:true
h-part:(L, W, R) =(86.72375pt, 453.85503pt, 73.71613pt)
v-part:(T, H, B) =(54.20248pt, 668.4974pt, 72.26999pt)
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\paperheight: 867.23987pt
\textwidth: 453.85503pt
\textheight: 672.0pt
\baselineskip: 12.0pt
\oddsidemargin: 50.58876pt
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\headsep: 20.40001pt
\topskip: 12.0pt
\footskip: 43.36243pt
\marginparwidth: 54.20248pt
\marginparsep: 12.0pt
\columnsep: 10.0pt
\skip\footins: 9.0pt plus 4.0pt minus 2.0pt
\hoffset: 0.0pt
\voffset: 0.0pt
\mag: 1000
\@twocolumn:false
\@twoside:true
\@mparswitch:true
\@reversemargin:false
(1in=72.27pt=25.4mm, 1cm=28.453pt)
```





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**Exploration 6 / Paragraph Indicator: Indent**

The first exploration uses a two-column layout with simple indentation for each paragraph.

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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. Large inscriptions on monuments in ancient Rome were carefully planned, with letter drawn on the stone with a brush before they were chiseled. 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.

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.

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.

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 screens, however, 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 all of our type these days—phones, smartphones, even microwave ovens all have displays. Most screen displays are small and simple, which means black on greenish gray. And the type unmistakably consists of bitmaps: this 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 leaves only three or four pixels for a lowercase character. Despite these restrictions, there are hundreds of bitmap fonts, each unique by a matter of a few pixels, but enough to prove that typographic variety cannot be suppressed by technological constraints.

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.