Running Headers and Footers

These elements are usually on every page and will work into the margins of the pages. Margin elements are usually quiet on the page in size and color. If you know that you have to have a header or footer on your page, you can make your margins larger. Headers and footers can include the name of the book and/or the name of the chapter. They can be set in small caps, italic, or in a light sans serif face, or letter-spaced out over a hairline rule. Sometimes they include the page number, or folio. Running headers are placed at the top of every page, running footers are placed at the bottom of every page.

Text Type

Text type is the body copy of the piece. Looking at specimen sheets from any examples you can find will give you an idea of how the size and weight of the type look. Normally, text type is 9, 10 or 11 point, and the leading can be 1 – 4 points. Body copy should be legible, but not overwhelming on the page. It must reflect the reading capacity of its audience. If you are designing a publication for senior citizens or for children, the type may be set a bit larger than “normal.”

The point size, leading and column width ratio will determine how many characters will fit on a line. Too few characters on a short line length can make for numerous bad breaks and hyphens. Forced justification can also create awkward spacing. A suggestion for determining column width is to fit 1 ½ - 2 full lower case alphabets in the point size you want to use.

The choice that you make for your body copy may be the most important decision you make in designing a publication. From that decision, you will choose the typeface for callouts within the text, subheads, and the typeface for pull quotes.

The general rule for design of a publication is that you should work with no more than 2 typefaces—a serif family and a sans serif family. The family means that you can use the bold, light, medium, italic and small-caps versions of each typeface. Another opinion states that when designing a page, it is a good idea to limit yourself to a maximum of four family members—a script, a serif face, a sans serif face and perhaps a display font for initial caps. It is probably a good idea not to mix two sans serif typefaces or two serif typefaces on a page. It can look like you made a mistake if the two styles are too similar.

Once you have chosen the two or three typefaces you will use, you still have important decisions to make. You can experiment with tracking, point size, and leading. It is a good idea to print out some variations before finalizing your decision.

Initial Capitals

Well designed body copy can be enhanced with the use of large initial capitals which can stand up from the text. These “drop” caps can also be set into the text, or can be screened and the text can be run over top of them.

Stand-up caps
Inset caps or drop caps
Hanging caps
Dingbats and decorative Flourishes

Dingbats are small ornaments that can be used with copy for various purposes within a publication.

Tabular material and runovers

Elements within the text which are listed, either in a table or with bullets are usually indented from the left margin. When using bullets (option 8), the text is usually indented from the left margin 1 or 2 picas and set off with a bullet, diamond or other dingbat. Runovers are the lines of copy that run under the bullet: they are usually aligned with the first letter of the text next to the bullet.

Tables and forms, lines and leading

Callouts

Information within the text that is called out in boldface, etc. is referred to as a callout. Information that is separated from the article and inset into the text in a larger size is referred to as a pull quote.

Callouts— are short heads that follow bullets or dashes. They give you the option to set the callout in caps, small caps, italic, bold, bold italic, a sans serif font for contrast or a bold sans serif so that they really stand out. Callouts can be placed within the text, and you need a consistent format to call attention to them. Using bold or italic will work; using an underline is considered to be poor typography. Sometimes bold, small caps can be effective.

Captions

Captions consist of type placed close to an image to describe a photo. Captions can be quite short, or they can be paragraph-long.

Author bylines

Credits to authors who write the text. They can be placed a the top of the text to introduce the article, or placed at the end, where they are followed by a bit of bio about the author. They are usually set in a way that differentiates them from the text.

Photo/illustration credits

Folios/ page numbers

Folios are the page numbers on the pages. They can be small and bold or large and screened back. They offer another opportunity to be creative and to try something new.

Pull quotes

Small quotes from the text that are enlarged and separated from the text to get the reader interested in reading further, or to provide an overview of the article. These quotes can be inset into the text type and are often set in a font that is different from the text font. They can be placed in boxes, screened back, accented with pieces of an image, or treated in some other interesting manner.

Sidebars

Sidebars consist of secondary information related to the article on the page. They can be in–depth information about the article or the author, and they should be related to the text copy, but should be different. Some typographic possibilities include italics, caps or small caps. They can also contain charts or graphs related to the article.

Headlines and subheads

The two largest type elements on the page are the heads and the subheads. The heads are the titles given to the main dividers of sections in the text. The subheads are the titles of the secondary areas of division in the text. Since headlines are the most important element on the page, typographically speaking, they should be given the greatest importance. This may mean size, but there are other ways to create emphasis. The subheads are of secondary importance; they should be set large enough to clearly differentiate from the text copy, but small enough to be less important than the headline. Heads and subheads are elements for which a designer can use type creatively. They should be the most dynamic element on the page.