

# Drop Caps & Pull Quotes

## Vocabulary

- Drop Cap
- Pull Quote
- Threading Copy
- Baseline Grid Text
- Run Around

### Instructions

This is a continuation from last weeks ‘#05. Classification of Type Styles’ Please open up your file from last week and save it under a new a new name: ‘Name\_TypeManual\_V3.ind’ Make sure you save it into the same folder as the previous file.

For each of the 5 alignment exercises, add a Pull Quote and a Drop Cap.

### Purpose

The purpose of both are to start to find ways to embellish type on a type heavy page. And to increase the readability and the legibility of the content.

We will go over each of the vocabulary words on the left hand side and see how to create them in InDesign.

## Old Style OLD STYLE

“Serifs are almost always bracketed in old style designs and head serifs are often angled.”

This category includes the first Roman types, originally created between the late 15th and mid 18th centuries, as well as typefaces patterned after those designed in this earlier period. The axis of curved strokes is normally inclined to the left in these designs, so that weight stress is at approximately 8:00 and 2:00 o'clock. The contrast in character stroke weight is not dramatic, and hairlines tend to be on the heavy side. Serifs are almost always bracketed

in old style designs and head serifs are often angled. Some versions, like the earlier Venetian old style designs, are distinguished by the diagonal cross stroke of the lowercase e.

Old Style typefaces are considered to be the best type for large amounts of body text on paper. That's why you'll find them used heavily in newspapers, magazines and books. 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.

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