Type & Media

COMD 1127 Section LC46 Fall 2018
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ALIGNMENT:
Flushed left
Flushed right
Centered
Justified

Purpose. Comping type is approximating the look of a type setting with pencil and paper. Before computers, this was the traditional method of appraising a design before incurring typesetting expenses. Today, comping remains an excellent way to practice the basic skills of copyfitting, and arranging type on a page. (When dealing with type set ragged, try to create a pleasing edge without resorting to hyphenation.)

Select Preferences/Grid and set the baseline grid to 15points top of the margins
For all the text for the paragraphs use copy below.

A. Garamond: Justified
There should be 16p3 from the top margin to the baseline of the first word
Start copy in the 3rd column
Body copy should sit in two columns
Comp the word "Garamond" twice
Once in 36 point Garamond display in U/lc (Upper and lowercase)
Once in 36 point Garamond in UC (all Caps)
36 point baseline to baseline
Display type set flush left, ragged right.
Followed by Garamond text: 11/15: justified.
36 points from baseline of display type to baseline of the second line of text type.

Copy
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.

B. Baskerville: Flush Left, Ragged Right
There should be 16p3 from the top margin to the baseline of the first word
Start copy in the 3rd column
Body copy should sit in two columns
Comp the word "Baskerville" twice
Once in 36 point Baskerville display in U/lc (Upper and lowercase)
Once in 36 point Baskerville in UC (all Caps)
36 point baseline to baseline (i.e. set solid)
Display type set flush left, ragged right
Followed by Baskerville text: 11/13: flush left, ragged right
36 points from baseline of display type to baseline of the second line of text type
Divide paragraphs by one full line space

Copy
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.

C. Bodoni: Flush Right, Ragged Left
There should be 16p3 from the top margin to the baseline of the first word
Start copy in the 3rd column
Body copy should sit in two columns
Comp the word "Bodoni" twice
Once in 36 point Bodoni display in U/lc (Upper and lowercase)
Once in 36 point Bodoni in UC (all Caps)
36 point baseline to baseline
Display type set flush right, ragged left
Followed by Bodoni text: 12/16: flush right, ragged left
36 points from baseline of display type to baseline of the second line of text type

Copy
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.

D. Rockwell: Centered
There should be 16p3 from the top margin to the baseline of the first word
Start copy in the 3rd column
Copy should span the width of 2 columns
Comp the word "Rockwell" twice
Once in 36 point Rockwell display in U/lc (Upper and lowercase)
Once in 36 point Rockwell in UC (all Caps)
36 point baseline to baseline
Display type set centered.
Followed by Rockwell text: 10/16 maximum.
36 points from baseline of display type to baseline of the first line of text type

Copy
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.Devinne 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. The typeface used here is Rockwell.

E. Helvetica: Random
There should be 16p3 from the top margin to the baseline of the first word
Start copy in the 3rd column
Copy should span the width of 2 columns
Comp the word "Helvetica" twice
Once in 36 point Helvetica display in U/lc (Upper and lowercase)
Once in 36 point Helvetica in UC (all Caps)
The Helvetica text is set to any text size and leading, and the arrangement is random, not justified; flush left, ragged right; flush right, ragged left; or centered.
Type does not necessarily have to be in a single block but can be in multiple groupings.

Copy
Helvetica
Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann. Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk created by Berthold around 1898.

Helvetica is one of the most popular typefaces in the world. Its use became a hallmark of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. Over the years, a wide range of variants have been released in different weights, widths and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, compact appearance.