

## Typesetting Checklist: The Finer Points

Your choices of the elements listed below affect the legibility and expressiveness of a text. Make sure you know how to use InDesign to control these key typesetting issues:

*in the Character Palette*

- font size
- leading
- tracking
- kerning

*in the Paragraph Palette*

- first line indent
- space before or after a paragraph
- drop caps
- word spacing (go under Paragraph menu to “Justification”)

*under Layout > Margins and Columns*

- column width

Once these fundamental typographic decisions are made, you’re ready to address the details that make for truly expert typesetting. These guidelines apply no matter what application you’re using; the how-to’s below are for InDesign (and you can figure out how to achieve the same things in Quark, Illustrator, Photoshop, Word, etc when the occasion arises.)

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### Extra Spaces

Go under Edit to “Find/Change” (COMMAND + F) to search for extra word spaces in your document. Type two spaces in the “Find what” box, and type one space in the “Change to” box; select “Change, then Find” to change the double spaces one at a time. Note that you can also search for format settings (ie: type styles) in the bottom half of the dialog box; this is useful if you want to change, for example, all 9pt type to 9.5pt, or all italic to bold, etc.

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### Typographer’s Quotes

Always use real quotation marks, called “typographer’s” or “smart” or “curly” quotation marks. This applies for both single and double quotation marks. Properly set they will look like this:

This: “Hello!”    Not this: "Hello!"

Under InDesign Preferences > Text, check “Use Typographer’s Quotes”; any text you type or import will have proper quotation marks. You can also insert real quotation marks manually: Go to Type > Insert Glyphs, and you will see a palette of glyphs, or characters. Within this palette, under Show, choose Entire Font. Double-click on the character you want, and it will be inserted in your document, at the point where your cursor is. You can also manually insert typographer’s quotes under Type > Insert Special Character > Double Left Quotation Mark, Double Right Quotation Mark, etc.

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### Ligatures

Ligatures are special characters crafted to make a more elegant joining of two (or sometimes three) characters that sit awkwardly next to each other. Use ligatures if they exist in your font. You can apply ligatures to selected text in the Character Palette menu; go under the submenu and check Ligatures. When Ligatures is checked, the ligature glyph will automatically appear when you type, if ligatures exist in your font. You can apply Ligatures to an entire text frame, or apply it in a Paragraph Style.

Without ligatures: The first shuffle    With ligatures: The first shuffle

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### All Caps

When setting a series of caps or small caps, use slightly open letterspacing, around 15 to 40 tracking units, depending on the font. The idea here is to create the appearance of even spacing between the letters, so there are no “light” or “dark” parts of the typeset text.

This: ONCE UPON A TIME    Not this: ONCE UPON A TIME

Italic	Use italic to replace all underlining in the manuscript or raw text. All names of books and publications should be italic or oblique (oblique is another term for italic, often used when the typeface is sans serif).
Numbers in text	<p>If your font has them, use Oldstyle figures (numbers) in text and aligning figures (123456789) with all caps. With text selected, in the Character Palette submenu, go under Open Type &gt; Proportional Oldstyle or Proportional Lining.</p> <p>Proportional Oldstyle: <b>I23456789Ten</b> Proportional Lining: <b>123456789TEN</b></p>
Rivers and ponds	In justified text, aim for compact and even wordspacing, avoiding noticeable “rivers” and “ponds” of white space. Turn on hyphenation; at the bottom of the Paragraph Palette, check Hyphenation. In the Paragraph Palette submenu, go to Justification, vary Word Spacing and Glyph Scaling to achieve more even wordspacing. Very bad rivers can be fixed sometimes by inserting a manual break in a line; place cursor in appropriate spot and go to Type > Insert Break Character > Forced Line Break.
Hyphens and dashes	<p>Carefully typeset hyphens (-), en dashes (–) and em dashes (—). Hyphens are used for word breaks at the end of a line, and for hyphenated words, such as “art-directed”. En dashes are used for dates and to show continuity, such as 1920–1936. Em dashes are used for separating a phrase, as in “...according to Morison — designer of Times Roman—the best way to...” The em dash is the proper typographic representation of the the double hyphen used in typewritten manuscripts (– –).</p> <p>Typeset en dashes using Type &gt; Insert Special Character &gt; En Dash. (You’ll find em dashes there, too.) Put a slight space on either side of en and em dashes using Type &gt; Insert White Space &gt; Thin Space. If em dashes appear exaggerated in a specific font, horizontally scale them 85%. This will not change the line weight, it will only shorten the em dash. Hyphens do not require any special typesetting, simply let them occur automatically when InDesign breaks a word at the end of a line.</p>
Scaling text	Except in very special cases (like the em dash described above, and imperceptible glyph scaling in justified text) do not horizontally or vertically scale type.
Simplify	Eliminate unnecessary punctuation, especially in display material (such as headlines, subheads, information graphics). If information can be communicated clearly through spacing and typeface choices, you may be able to remove commas, colons—and other punctuation marks, thus producing cleaner and more easily read type.
Word breaks	Check the logic of your word breaks in display material. Work breaks in headings should make sense with how you would read and understand the words.
Widows and orphans	Eliminate widows (lonely words) by tightening or loosening the text to either bring the word up or bring a few more words down to share the line. This could involve Type > Insert Break Character > Forced Line Break to create a line break. Orphans (lonely lines) can be fixed by changing the column height, either throughout the document or sometimes only on the spread in question.
Ragged text edge	Check the shape of the rag (the ragged edge of a text column). Insert line breaks as needed to eliminate strong shapes and create a gentle short-long-short-long line alternation.
Check spelling	Run spell check and check against manuscript.