

foreword by David Blatner

# InDesign Type

Professional Typography  
with Adobe InDesign CC

FOURTH EDITION

Nigel French

# InDesign Type

Professional Typography  
with Adobe InDesign

FOURTH EDITION

Nigel French



### Auto Leading and Inline Graphics

Auto Leading does have a legitimate use: when you're using inline objects. These are frames (usually, but not exclusively, picture frames) that are dragged or pasted into a blank paragraph in the text and thereafter move with the text flow. If the text makes specific reference to figures above or below, those figures can be inline graphics, so the relationship between text and graphic is never disrupted by edits to the text. Inline graphics are a hybrid of text and graphics: You control their vertical spacing with leading. Auto Leading ensures there's always enough space for the graphic on the line, because the leading value increases or decreases according to the height of the frame containing the graphic. When working with inline graphics, make a paragraph style with a leading value of Auto (you may wish to adjust the percentage of the Auto Leading) and apply this to the blank-line paragraphs into which the graphics are dragged or pasted.

### Auto Leading in EPUBs

In a reflowable EPUB, the line spacing is referred to as line height rather than leading, but if you're creating EPUBs in InDesign it is the leading value that determines the line height. The W3C accessibility guidelines recommend a line height of 1.5 ems. Although this is a good starting point, it's not a figure that should be adhered to slavishly. While it's broadly true that line height onscreen should be more than its equivalent in print (in part because line lengths onscreen tend to be longer), all the factors discussed above are as applicable to screen typography as they are to print typography.

In a reflowable EPUB, leading values in points are converted to ems in the exported CSS. Ems are relative to the type size.

Because type size in EPUBs is user determined, Auto Leading is preferable to fixed leading to ensure that the line height is always bigger than the type size. The relative size of Auto Leading can be adjusted in the Justification options in the paragraph style options. A value of 140% results in a line height of 1.4 em. In a fixed-layout EPUB, because the designer controls the point size and column width, leading should be handled in the same way as in print documents.

### The “Apply Leading to Entire Paragraphs” Preference

Whether you're working with Auto Leading or absolute leading, the height of a line is determined by the largest piece of type on

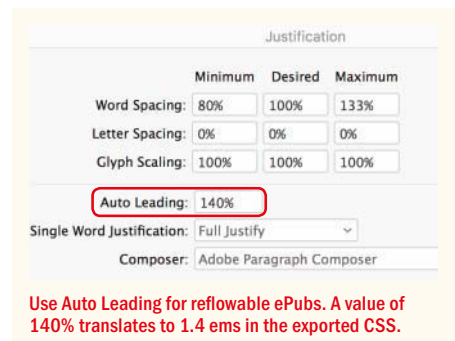
of 1890s Ghost Dances, a former United States Air Force bomb and gunnery range, and Red Shirt Table, the park's highest point at 3,340 feet (1,020 m).



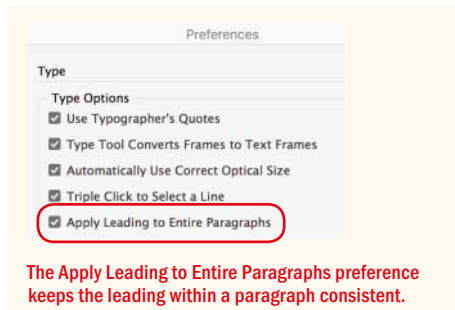
Authorized as Badlands National Monument on March 4, 1929, it was not established until January 25, 1939. It was redesignated a national park on

### AUTO LEADING AND INLINE GRAPHICS

Use Auto Leading for inline graphics to ensure that the height of the line grows according to the size of the frame containing the graphic.



Use Auto Leading for reflowable ePubs. A value of 140% translates to 1.4 ems in the exported CSS.



The Apply Leading to Entire Paragraphs preference keeps the leading within a paragraph consistent.

that line. This can cause inconsistent leading if you mistakenly have one character bigger than the rest. You can change this behavior in your Type preferences by selecting **Apply Leading to Entire Paragraphs**. This means only one leading value can be applied to any given paragraph. Note that changing to this setting does not affect the leading in existing text.

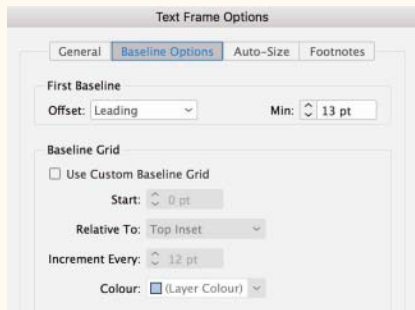
If you can't remember the last time you needed to change the leading of a single line of a paragraph, then you can turn on this “safety” feature. But if, like me, you feel it takes away user discretion, then leave it off. Most of the time we want only one leading value per paragraph, but there are occasions—particularly when working with display type—when we need to control leading line by line. In such situations, we want leading values to give the optical effect of consistency—something not possible with this preference turned on.

## Keep It Consistent, Except ...

Leading, like much in typography, is about rhythm, and as with a piece of music, you want your rhythm to be steady and unfaltering. The best way to achieve this is to set the leading values within paragraph styles. Should you need to change the leading values, you can edit the style definition rather than work on the text locally.

### Baseline Options

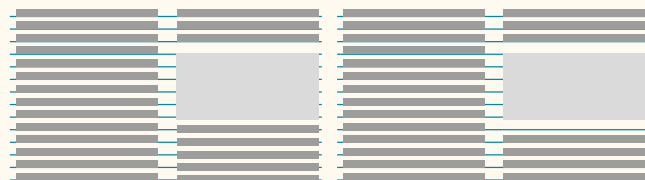
Leading also shows up as an option in the mysterious and often overlooked **First Baseline Options**, which are a part of the **Text Frame Options** (Cmd+B [Ctrl+B]). Choose this option and input the leading value to start the first line of text at that distance from the top of the frame inset. For more on **Baseline Options**, see Chapter 6.



### Skip by Leading

There's an overlooked preference that determines how leading is affected by a text wrap. Choose **Preferences > Composition** and select **Skip by Leading** to make text below a wrap object move to the next available leading increment (this is the default). The purpose of this is to achieve cross-alignment of your baselines. This sounds like a good idea, but **Skip by Leading** works only with the **Jump Object** style of text wrap. Also, if the wrap object is at the top of the column, the preference is ignored.

Although it won't do any harm to have **Skip by Leading** turned on, it has little benefit. You're better off using a baseline grid to achieve the same effect. Nevertheless, it's good to be aware of this preference because it explains why there is sometimes extra space below a text wrap object.



Skip by Leading Off

Skip by Leading On

When it comes to fixing widows and orphans, don't mess with the leading. You have other tricks up your sleeve — rewriting, tracking, adjusting word and letter spacing, discretionary hyphens, forced line breaks — to fix such problems. Tempting though it may be to tighten the leading a little here and there, your document will suffer if you do. Keep your body text leading consistent; otherwise, the rhythm of your type will wander like the beat of a distracted drummer.

Also, don't be tempted to go for the quick 'n' dirty solution of using vertical alignment, which increases the leading in a short column to make it bottom out (that is, end on the same baseline as other columns). While columns of uniform depth are preferable in continuous prose, InDesign can achieve this with the Balance Columns feature, which adjusts the height of all columns rather than just extend the shortest one.

There may be times when you need to relax consistency in favor of optical leading and tweak the leading of individual lines to make the leading *appear* more consistent. Such a situation may arise in display type if one line lacks descenders.

### When Leading Gets Ignored

There are two scenarios when your leading value is overruled:

**Baseline grid.** If your text is aligned to a baseline grid, the grid increment takes precedence over your leading value. For example, if you have a 12-point baseline grid and you increase the leading of

### OPTICAL LEADING

The only way  
to get rid of a  
**TEMPTATION**  
is to yield to it.

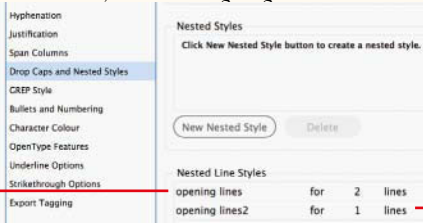
Because there are no descenders for line 3, the leading between lines 3 and 4 appears bigger.

The only way  
to get rid of a  
**TEMPTATION**  
is to yield to it.

— Oscar Wilde. *The Picture of Dorian Gray*

The leading for the fourth line is reduced to compensate for there being no descenders on the line above.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct or like the present period, on its being received, for comparison only.



### LEADING APPLIED AS A CHARACTER STYLE

Because leading is a character-level rather than paragraph-level format, it can be applied as a character style. Imagine that your standfirst, or summary, paragraphs consistently have the first two lines at a bigger size with more leading. So that you don't have to fiddle around with applying these formats manually each time, create a character style for the larger lines and incorporate this into the paragraph style as a nested line style (nested styles are discussed in Chapter 15). Here, I've made a second nested line style to adjust the leading between lines 2 and 3. The first three lines of each chapter require different leading values from the rest of the chapter. These formats are saved as character styles, then baked into a paragraph style so that they can be applied with a single click.

ia aut porepuda	ia aut porepuda
ae repuda simu	ae repuda simu
to exeræ veleca	to exeræ veleca
rs ides est volu	rs ides est volu
isciis reserum fi	isciis reserum fi
o blaccus sitatei	o blaccus sitatei
rtiissu ndipidus	rtiissu ndipidus

Memphis Medium  
10/12, aligned to grid

Memphis Medium  
10/12.1, aligned to grid

### LEADING AND BASELINE GRIDS

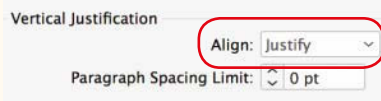
When using a baseline grid, the grid increment overrules the leading value. Increasing the leading causes the lines of the paragraph to snap to the next available grid increment.

text aligned to that grid to 13 points, the leading rounds up to the next grid increment of 24 points. See Chapter 17 for more details.

**Vertical justification.** The General tab of the Text Frame Options dialog (Cmd/Ctrl+B) contains the Align pop-up menu, which you can use to force your text to vertically align within its text frame. Choose Align > Justify, and the leading value becomes irrelevant. The text fills the vertical space of the frame, regardless of how much space it has to add between the lines to do so—almost always a bad idea. To use vertical justification without overriding your leading values (a slightly better option), increase the Paragraph Spacing Limit so that InDesign can add space between the paragraphs instead of between the lines of text. See Chapter 6, “Alignment.”



Leading is one of the most important factors contributing to the readability of text. It ain't rocket science, but there are a number of variables to consider. While there's no single “right” leading value, there are plenty of inappropriate amounts. To sum it up: Avoid Auto Leading (except for inline graphics and EPUBs), think about the purpose—as well as the characteristics—of the type you're working with, and exercise a strong degree of common sense. And always trust your eyes.



Good leading gone bad: The columns are balanced—but at the expense of inconsistent leading across the two columns.

Olesequatie magna feu faci blam dolore  
zzrit nosto euip ea adigna faccum  
velit autet lummod tem quametum  
quamcommod dolore molor sit, quat vent  
il et nonse commod tat iureet irit lortie  
dolorercin volobor peratueros nulp  
laor sed dolum ad magnim incilit wisi  
bla facipit. Endrem illa feu feummy nibh  
ercillam iure digna faccum ing eniamet

lore exer in etue modolore veliquat ipisl  
dolessequat. Put in ut alis ad molor  
sumsandigna feuipsu sciduisim acidunt  
nulla alis alisi. Perostrud tem eniametum  
quiscil. ■

## *Chapter 6*

# Alignment

Usually when we speak of the alignment of type, we're referring to the horizontal position of text on the page. Each of the alignment options — left, center, right, and justified — creates its own vibe, has its own strengths, and asks to be treated in particular ways. In this chapter, we'll look at when and how to use each method of alignment, as well as how to avoid the common shortcomings associated with each. We'll also take a look at how to vertically align type within a frame.

## Horizontal Alignment

First, let's define our terms. What InDesign refers to as Left alignment is commonly referred to as *ragged right* or *flush left*. What InDesign refers to as Left Justify is commonly referred to simply as *justified*. Justified means that all lines of the paragraph are the same length, except the last line. InDesign also offers two other flavors of justified type, which have limited utility: Center Justify and Full Justify. The difference between them is the way the last line of the paragraph is handled.

In broad terms, *ragged* can refer to left-, center-, or right-aligned type, the paragraphs of which have lines of differing lengths. If you're working in print with facing-pages documents, there are two more alignment types: "Align towards spine" aligns text on a left-hand page so that it is right aligned (with the smooth edge toward the spine). If the same text moves to a right-hand page, it becomes left aligned. "Align away from spine" does the opposite: Text on a left-hand page is left aligned, while text on a right-hand page is right aligned.

Because the character count of every line varies, an important distinction between ragged types and justified type is what happens to the extra space on the line. With ragged alignments, the word spacing is consistent. Every word space is the same width as every other word space in the paragraph. The extra spacing is allotted to the right edge of the column (left alignment), allotted to the left edge (right alignment), or divided equally between the left and

### COMPARING LEFT WITH JUSTIFIED ALIGNMENT

The earliest credible evidence of coffee-drinking or knowledge of the coffee tree appears in the middle of the 15th century in the accounts of Ahmed al-Ghaffar in Yemen. It was here in Arabia that coffee seeds were first roasted and brewed, in a similar way to how it is now prepared. Coffee was used by Sufi circles to stay awake for their religious rituals. Accounts differ on the origin of coffee (seeds) prior to its appearance in Yemen. One account credits Muhammad ben Said for bringing the beverage to Aden from the African coast. Other early accounts say Ali ben Omar of the Shadhili Sufi order was the first to introduce coffee to Arabia. According to al Shardi, Ali ben Omar may have

Left

The earliest credible evidence of coffee-drinking or knowledge of the coffee tree appears in the middle of the 15th century in the accounts of Ahmed al-Ghaffar in Yemen. It was here in Arabia that coffee seeds were first roasted and brewed, in a similar way to how it is now prepared. Coffee was used by Sufi circles to stay awake for their religious rituals. Accounts differ on the origin of coffee (seeds) prior to its appearance in Yemen. One account credits Muhammad ben Said for bringing the beverage to Aden from the African coast. Other early accounts say Ali ben Omar of the Shadhili Sufi order was the first to introduce coffee to Arabia. According to al Shardi, Ali ben Omar may have encountered coffee during his stay with the Adal

Justified