

## TEXT PROJECT

### WARNING

*No swimming*

The most common problem students encounter with this project is what I call “swimming.”

This happens when you start changing the size, style, spacing, and/or orientation of the type from word to word or line to line without having a sense of structure that holds the composition together. Avoid swimming by sketching ideas before you start working on the computer.

Read the text; understand its basic meaning; break it into parts. How do those parts relate to typographic forms and structures? Don't just jump in: think first.

Within a 6 x 6-inch square, compose the text provided below in a manner that expresses its meaning. Use Adobe Garamond and Adobe Garamond Expert only.\* Use variations in alignment, leading, line length, orientation, and spacing. *Avoid* variations in weight or size. You may break the paragraph into smaller elements and distribute them within the square. Be sure to have a concept in mind as you work.

WEEK ONE: first draft, trimmed and mounted with Glue Stick or low-tack tape to 8.5 x 11-inch black board.

WEEK TWO: second draft, still presented with temporary mounting.

FINAL PROJECT: mount final print, trimmed, onto an 8.5 x 11-inch piece of black board, using permanent double-stick tape.

\*Acceptable alternative typefaces: Garamond 3, Stempel Garamond

USE THIS TEXT

Print situates words in space more relentlessly than writing ever did. Writing moves words from the sound world to a world of visual space, but print locks words into position in this space. Control of position is everything in print. Printed texts look machine-made, as they are. In handwriting, control of space tends to be ornamental, ornate, as in calligraphy. Typographic control typically impresses most by its tidiness and invisibility: the lines perfectly regular, all justified on the right side, everything coming out even visually, and without the aid of guidelines or ruled borders that often occur in manuscripts. This is an insistent world of cold, non-human, facts.

Quote adapted from Walter Ong, *Orality and Literacy: The Technologizing of the Word* (London and New York: Methuen, 1982).

### Wrapping Text

In InDesign, this is done with the *Text Wrap* window. Assign values to the object that you want your text to wrap around.

In Quark, this is done with a *runaround*, a value attached to the object that you want your text to run around.

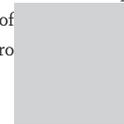
In Quark, go to *Item>Modify>Runaround*.

The gray box has a text wrap value (or runaround) of one point.



A 1-point runaround is the default in Quark.

This box has a text wrap value of zero



A text wrap or runaround value of zero is still a runaround. (Zero allows text to come right to the edge of a box.)

This box has no runaround at all.

To eliminate the runaround altogether in Quark, you must select *Item>none* in the dialog box.

New objects in InDesign have no text wrap.