

Written contribution: the layout

Almost all written contributions these days are composed on a computer with the help of word processing – greatly easing the process of optical design. But this progress also leads to an embarrassment of riches: There are countless different typefaces (for example, Times, Helvetica, Arial and so on) and formats (“standard,” **“bold,”** *“italic,”* “underlined”) from which to choose. But anyone who changes the typeface and format too often creates confusion rather than transparency.

- **Typeface:** Choose an appropriate typeface and point size (rule of thumb: max. 80 keystrokes per line in a single-spaced layout, point size between 12 and 14, subtitles 16 to 18 points, headlines about 24 points).
- **Phrases:** Make paragraph breaks regularly and thus indicate units of meaning.
- **Illustrations:** Images must have enough space and be presented in connection with the relevant text; it is better to place other pictures in the appendix.
- **Subtitles:** (Interim) titles should organise the text clearly and prevent its being a “sea of gray.”
- **Captions:** Under each image, its origin or source must be noted.
- **The title page:** It should be clearly designed; the typeface for the title and text should suit the illustration.

Basic principles ...

This is Times 14 point.

Helvetica is also a nice typeface, and it's also quite readable in 12 point, as you can see; maybe 14 point is a bit too large even for a longer text.

The typeface Courier (12 point) looks similar to the keys of a typewriter.

This is Brush Script (14 point), an attractive typeface but inappropriate for academic work.

... visualised



Now we want to look at the text in the typeface Times 12 point as a **left justification**, unlike the way the first sections of this work sheet appear. It has a somewhat more open effect than right justification and is quite legible.

Ragged margin, if kept central,
is fit for poems and not nonsensical.

Title pages, too, are centred,
therefore I'm also centring here.

Finally, this text section shows how **confusing** it can be if *everything* possible is emphasized through **different** typefaces; you can't see the *forest* for the **trees**.