

Ellen Lupton:
Leading + Line Spacing

LINE SPACING

VARIATIONS IN LINE SPACING

The distance from the baseline of one line of type to another is called *line spacing*. It is also called *leading*, in reference to the strips of lead used to separate lines of metal type. The default setting in most layout and imaging software is 120% of the type size. Thus 10-pt type is set with 12 pts of line spacing. Designers play with line spacing in order to create distinctive layouts. Reducing the standard distance creates a denser typographic color—while risking collisions between ascenders and descenders.

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6/6 SCALA

(7 pt type with 7 pts line spacing, or “set solid”)

6/7.2 SCALA

(Auto spacing; 6 pt type with 7.2 pts line spacing)

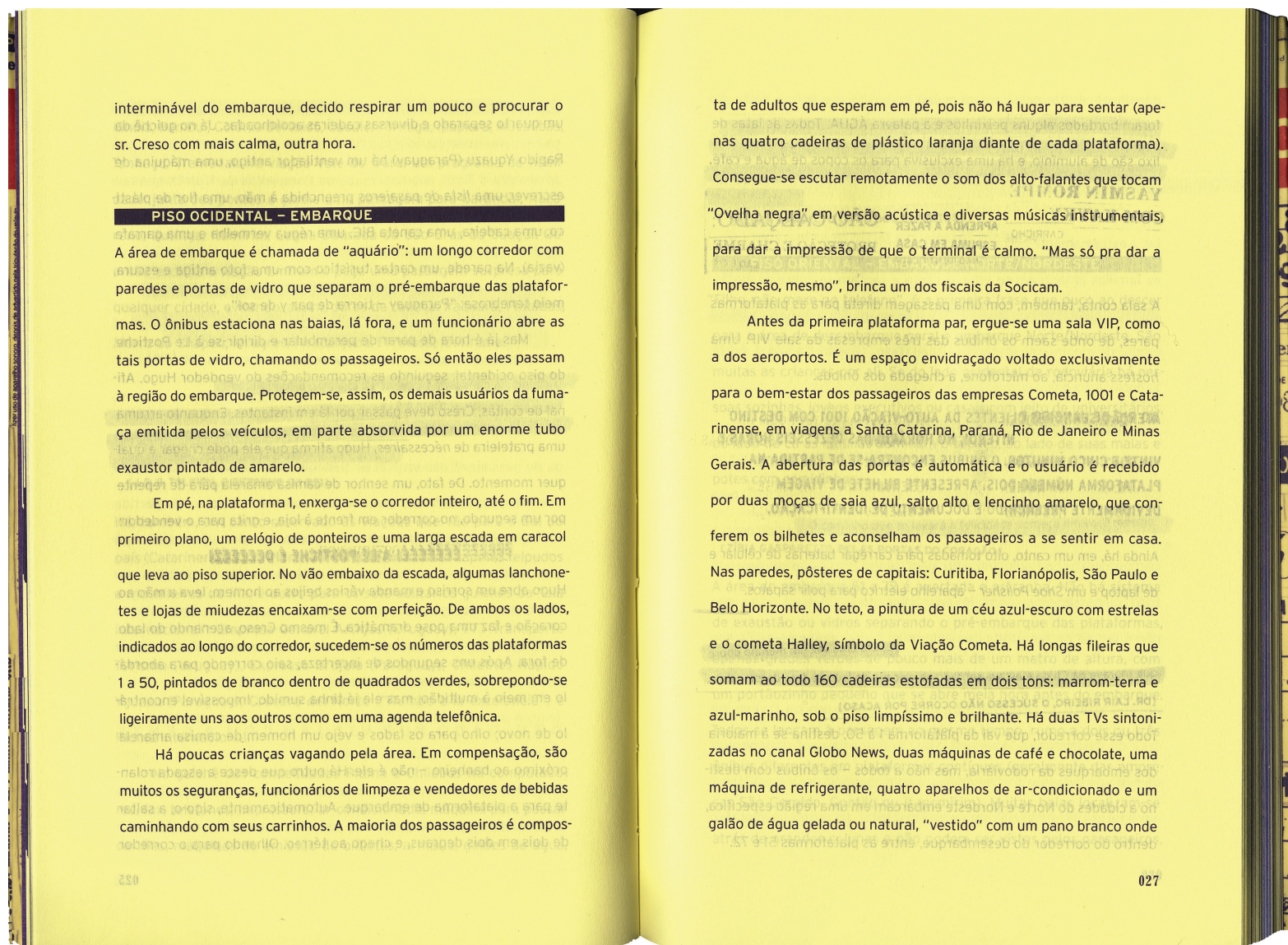
6/8 SCALA

(6 pt type with 8 pts line spacing)

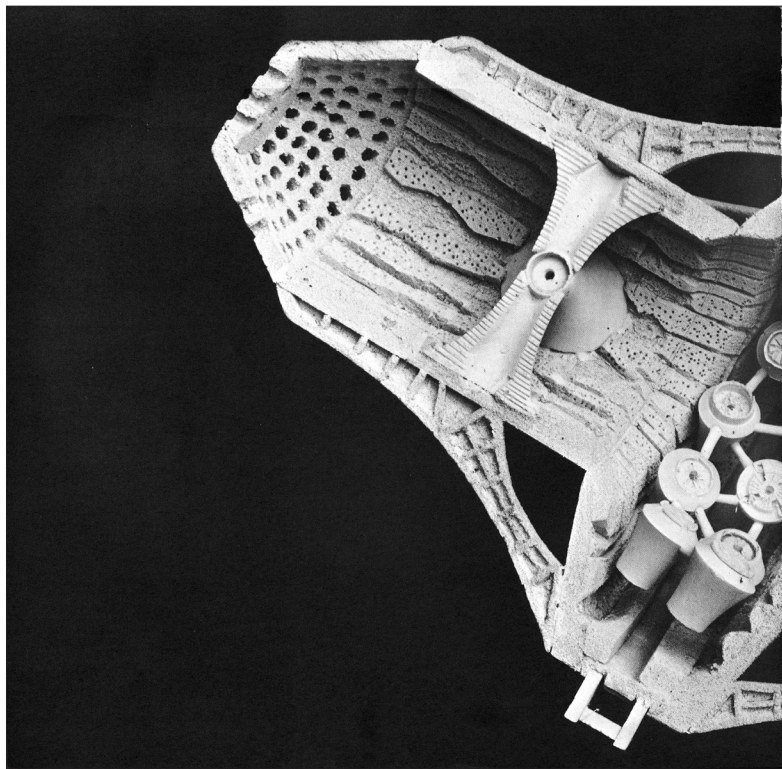
6/12 SCALA

(6 pt type with 12 pts line spacing)

Designers adjust line spacing to create different textures.

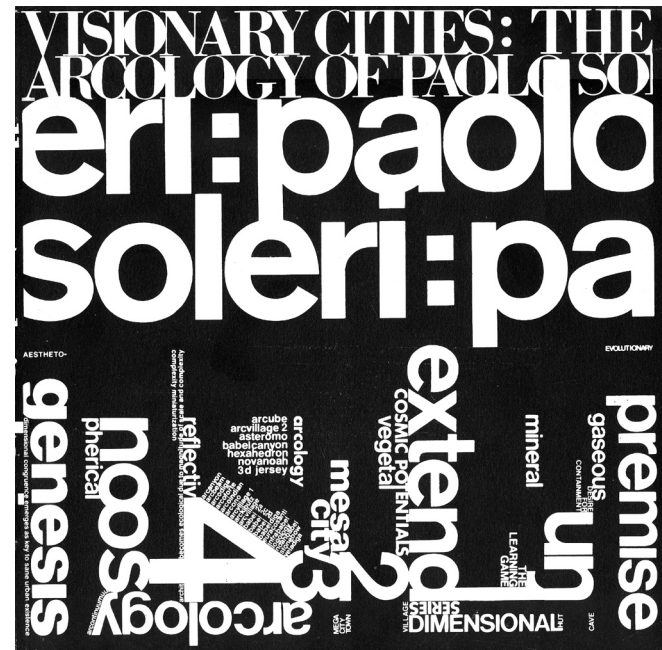


O LIVRO AMARELO DO TERMINAL Book spread, 2008.
Designer: Vanessa Barbara with Elaine Ramos and Maria
Carolina Sampaio. Publisher: COSAC NAIFY.



of parts one to another, suitability and distribution. michelangelo the chinese scorn this way. their greatest reach of imagination is employed in contriving figures where the beauty shall be great, and strike the eye, but without any order, or disposition of the parts that shall be commonly or easily observed: and then

VISIONARY CITIES: THE ARCOLOGY OF
 PAOLO SOLERI. Book, 1970. Design: Paolo
 Soleri. *This classic work of postmodern
 design uses ultra-tight line spacing to create
 dramatic density on the page. Produced
 long before the era of digital page layout,
 this book exploited the possibilities of
 phototypesetting and dry transfer lettering.*



LINE SPACING: EXPERIMENTAL

KATHERINE **McCoy**
MICHAEL
McCoy

ART science

Nothing pulls you into the territory between art and

science quite so quickly as design. It is the borderline where contradictions and tensions exist between the quantifiable and the poetic. It is the field between desire and necessity. Designers thrive in those conditions, moving between land and water. A typical critique at Cranbrook can easily move in a matter of minutes between a discussion of the object as a validation of being to the precise mechanical proposal for actuating the object. The discussion moves from Heidegger to the "strange material of the week" or from Lyotard to printing technologies without missing a beat. The free flow of ideas, and the leaps from the technical to the mythical, stem from the attempt to maintain a studio platform that supports each student's search to find his or her own voice as a designer. The studio is a hothouse that enables students

the and faculty to encounter their own process that is at times chaotic, conflicting, and occasionally inspiring.

Watching the process of students absorbing new ideas and influences, and the incredible range of interpretations of those ideas into design, is an annual experience that is always amazing. In recent years, for example, the department has had the experience of watching wood craftsmen metamorphose into high technologists, and graphic designers into software humanists. Yet it all seems consistent. They are bringing a very personal vision to an area that desperately needs it. The messiness of human experience is warming up the cold precision of technology to make it livable, and lived in.

discourse

Unlike the Bauhaus, Cranbrook never embraced a singular teaching method or philosophy, other than Saarinen's exhortation to each student to find his or her own way, in the company of other artists and designers who were engaged in the same search. The energy at Cranbrook seems to come from the fact of the mutual search, although not the mutual conclusion. If design is about life, why shouldn't it have all the complexity, variety, contradiction, and sublimity of life?

Much of the work done at Cranbrook has been dedicated to changing the status quo. It is polemical, calculated to ruffle designers' feathers. And

DA N G E R O U S r i g o r o u s

Ferndale Street
1981

Kenneth Williams
Cranbrook Studio
A block of a social main street
topographically
collage form in
graphic essay

CRANBROOK DESIGN:
THE NEW DISCOURSE
Book, 1990. Designers:
Katherine McCoy, P. Scott
Makela, and Mary Lou
Kroh.

A complex yet readable effect is created by experimenting with line spacing.