

IN THIS CHAPTER

- » Understanding fonts
- » Using typefaces appropriately
- » Setting text scale and spacing
- » Raising or lowering text
- » Applying fun text effects
- » Filling a font with color
- » Enhancing headings with shadows

Chapter 1

Font Fun

blame the Macintosh for computer users' infatuation with fonts. The Font menu appeared in the early MacPaint and MacWrite programs. It listed a variety of what are more properly termed *typefaces*. But a *font* is really a combination of typeface, size, style, and other attributes. Regardless, the term *font* has stuck. In Word, plenty of options are available to manipulate and preset a font on the page.

A Knowledge of Fonts

Font selection may seem to be secondary to the contents of the document's text. Even so, selecting a proper font is important for readability and presentation. Here are a few general items to understand about fonts before digging into the dirty details.

- » Fonts are installed into Windows, not Word. In Windows 11, use the Settings app, Personalization screen, to find and manage fonts. In Windows 10,

you use the Control Panel and choose the Appearance and Personalization category. Click the Fonts heading to view installed fonts.

- » Many fonts are shown as available in Word but must be downloaded to be used. Downloading takes place automatically when you apply the font.

Describing text

Do you remember when you learned to write? Your teacher handed out *ruled* paper. You copied letters and words and used the rules (lines) as a guide. These rules come from the history of printed text, where everything has a name and a purpose, as shown in Figure 1-1.



FIGURE 1-1:
Text essentials.

As you progress through school and into the workplace, only the baseline remains as a guide, though the other lines still exist in the world of fonts. They're relevant in typesetting — and in Word. Here are descriptions of the text measurements illustrated in Figure 1-1:

Baseline: Text is written on the baseline.

Cap height: Capital letters extend from the baseline to the cap height.

X-height: Most lowercase letters rise to the x-height, which is named after the lowercase letter *x* and not anything mysterious.

Ascender: Taller lowercase letters extend to the ascender line, such as the *t* shown in Figure 1-1.

Descender: Lowercase letters that dip below the baseline drop to the descender line.

The purpose of these lines is consistency. Though fonts have different character shapes and sizes, these rules help the reader absorb the text. When fonts disobey the rules, the text becomes more difficult to read.



- » In the typesetting community, uppercase letters are known as *majusculæ*. Lowercase letters are *miniscule*.
- » The reason uppercase and lowercase letters are given these names dates to the printing press. Majusculæ letters were kept in the top or upper part of a case; miniscule letters were kept in the lower part.

Understanding text attributes

A font has many attributes to define the way the font looks and how it can be best put to use. Many of the font attributes are related to Word's text formatting commands. Here's the Big Picture:

Typeface: The font name is called the *typeface*. In Word, the font "Times New Roman" is really a typeface. Only when coupled with other attributes does it officially become a font.

Serif/sans serif: These are the two styles of typeface. A *serif* is a decoration added to each character, a small line or embellishment. Serifs make text easier to read, so serif typefaces are preferred for body text. *Sans serif* typefaces lack the decorations and are preferred for document titles and headings. Figure 1-2 illustrates serif and sans serif typefaces.

Times New Roman

Serif typeface, proportional

Helvetica Neue

Sans serif typeface, proportional

Courier New

Serif typeface, monospaced

FIGURE 1-2:
Typefaces of
differing styles.

Proportional/monospaced: A proportionally spaced typeface uses different sized letters, so a little *I* and a big *M* are different widths. A monospaced typeface features letters all the same width, as you'd find on a typewriter. Figure 1-2 illustrates both proportional and monospace typefaces.

Size: Typeface size is measured in *points*, or units equal to $\frac{1}{72}$ of an inch. So, a typeface 72 points tall is 1 inch tall. The measurement is made from the typeface's descender line to its cap height (refer to Figure 1-1).

Weight: The weight value is either part of the typeface itself or added as an effect, such as the bold text attribute. But for many fonts, the weight is selected with the typeface, as shown in Figure 1-3.



Slant or slope: A typeface's slope refers to how the text is angled. The most common slope is italic. Oblique text is similar to italic, but subtler. The slant can also tilt to the left, which is more of a text effect than anything you'll commonly see associated with a typeface.

Width: Many typefaces feature condensed or narrow variations. These fonts include the same basic design, but the text looks thin or skinny.

Effects: Effects have little to do with the typeface. They are applied by Word to add emphasis or just to look cool. See the later section "Text Effects Strange and Wonderful."

Text on a line can be manipulated to change the way it looks. For example, tracking can be adjusted to scrunch up characters on a line of text. Kerning can be applied to bring letters closer together. Later sections in this chapter describe the details.



REMEMBER

» A font is a collection of text attributes. What the computer industry calls a "font" is really a typeface.



TIP

- » Text is also measured from side to side. The yardstick that's used is the width of the big *M*. That measurement is called an *em*. In digital typefaces, the *em square* is a box used for designing typefaces.
- » Font width varies depending on the font's design, whether the font is heavily weighted, and whether the font is proportionally spaced or monospaced. See the next section for details on these terms.
- » Proportionally spaced typefaces are easier to read than monospace.
- » Select a heavy typeface over applying the bold text format. Word may select the heavy typeface automatically when you set the bold attribute. The result is that the heavy typeface looks better than when Word attempts to make text look bold.
- » Other typeface weights, not shown in Figure 1-3, include Book, Roman, and Heavy. Still other variations might be available, depending on how the font is designed and named.
- » Just as you should choose a heavy typeface instead of applying the bold text format, if an italic or oblique typeface is available, use it instead of applying the italic text format. See the next section.

Choosing the best typeface

The general rule for text design is to use sans serif fonts for titles and headings and use serif fonts for document text. Like all rules, this one is broken frequently and deliberately. Even in Word, the default document theme uses sans serif Calibri as both the body text and headings typeface.

If you have trouble choosing fonts, take advantage of the Design tab's document themes in Word. Follow these steps:

1. **Click the Design tab.**
2. **In the Document Formatting group, select a theme.**

Each theme combines typeface elements with colors and other tidbits to help your document maintain its overall appearance.

As you point the mouse at various themes, the document's text updates to reflect the theme's attributes.

- » Choosing a new document theme is optional. You can always create your own document styles to set heading and body typefaces.



COMPUTER FONT STANDARDS

Beyond typeface and other typographical nonsense, a few digital standards rule the world of computer fonts. These standards are TrueType and OpenType.

TrueType is a digital font standard created by Apple and Microsoft. It was designed to compete with Adobe's PostScript fonts, which rendered better on the computer screen back in the early 1990s. OpenType is the successor to TrueType, which was developed in the late 1990s.

To determine which font is which, open the Font dialog box by pressing the Ctrl+D keyboard shortcut. Choose a font, and its type is confirmed below the Preview window.

Other fonts are stirred into the mix and flagged as non-TrueType in Word. These fonts may not look as good as TrueType/OpenType fonts. You may also find that some of Word's advanced text-effect commands don't apply to non-TrueType/OpenType fonts.



WARNING

- » Avoid using decorative or ornamental typefaces as your document's text. They look nifty but make reading difficult.
- » A *scripted* typeface looks handwritten, and you might feel it adds a personal touch. For a short note, an invitation, or a thank-you card, that typeface works well. For a long document, however, a scripted typeface hinders readability.

Dashing about

One character on the keyboard specifically has a role when it comes to understanding fonts. It's the lowly hyphen. This character is used to hyphenate words, to set a range (as in pages 15–16), and stands in for the minus sign in mathematical equations. The hyphen has two siblings that are based on the font size.

The em dash. A dash equal in width to the *M* character is called an *em dash*. In Word, the keyboard shortcut Ctrl+Alt+(hyphen) produces an em-dash character, where the hyphen key is on the numeric keypad.

The en dash. A dash equal in width to the letter *N* is an *en dash*. Its keyboard shortcut is Alt+Shift+(hyphen), where the hyphen key is on the numeric keypad.

The *hyphen* character itself is shorter than the en dash, but sharp-eyed typesetters (and editors) spy the difference. In modern typefaces, the em dash is the width of the uppercase *M* character. The en is equal in width to the uppercase *N*.

- » The em dash is used to create a parenthetical clause or as a replacement for the colon. En dashes are preferred by editors to set a range or use connections, as in topsy-turvy.
- » Word automatically converts a hyphen separated by spaces into an en dash. This change is part of Word's AutoCorrect feature.
- » The AutoFormat feature converts two hyphens together -- into an em dash.
- » Violent clashes erupt between copy editors over whether to add spaces to either side of the em dash. The current victors believe no spaces should cushion the ends of the em dash. These people are incorrect and will eventually be punished.

Typography Control

Word offers some typeface options that let you manipulate the typeface in degrees beyond standard text attributes. These modifications reset text size, spacing, and position — options not normally available in a standard word processor.

Changing text scale

The Scale command changes the text size in a horizontal direction. This increase is different from the *point size*, which sets the typeface's overall size. Use the Scale command to fatten or thin your text, making it wider or narrower, say for a heading or other text decoration that draws attention.

To adjust the width of a chunk of text, obey these directions:

1. **Select the chunk of text to modify.**
2. **Press Ctrl+D.**
3. **Click the Advanced tab in the Font dialog box.**
4. **From the Scale menu, choose a percentage or type a specific value.**

The larger the percentage, the wider each character becomes.

Use the Preview box in the Font dialog box to get a sense of how the command affects the selected text (from Step 1).



TIP

5. **Click OK.**

The new width is applied to your text.

Figure 1-4 illustrates the effect of changing the text scale. For each scale percentage, note that the text *height* (size in points) remains the same. Only the text width changes.

Take in that view!

Scale 66%

Take in that view!

Scale 100%

Take in that view!

Scale 150%

FIGURE 1-4:
Examples of
text scale.



REMEMBER

- » If the typeface offers a Narrow or Wide variation, use it rather than the Scale command.
- » Some typefaces don't scale well at the larger end of the spectrum. You must decide whether a scaled typeface is worth any ugliness generated by the effect.

Setting character spacing

You probably don't think about the spacing between characters, which is exactly what a typeface designer wants. Despite all their talent and effort, Word lets you override the decisions of a typeface designer and reset the amount of space between characters. Obey these steps:

1. **Select the text you want to expand or condense.**
2. **Press Ctrl+D to bring up the Font dialog box.**
3. **Click the Advanced tab.**
4. **From the Spacing menu, choose Expanded or Condensed to increase or reduce the space between letters in the selected text.**
5. **Manipulate the By gizmo to set how wide or narrow to set the spaces between letters.**

Use the Preview box to see how the settings affect the selected text.

6. **Click OK to set the character spacing.**

As with changing the text scale (refer to the preceding section), I recommend manipulating character spacing only for document titles, headings, or other text you want to draw attention to.

Adding kerning and ligatures

To adjust the spaces between specific letters in a typeface, you can apply kerning to the text or use special character combinations known as ligatures.

Kerning is a character-spacing command that involves only specific letters. It scrunches together those characters, such as the A and V, to make the text more readable, as shown on the left in Figure 1-5. To kern text in your document, heed these directions:

1. **Press Ctrl+D.**
The Font dialog box appears.
2. **Click the Advanced tab.**
3. **Place a check mark by the setting Kerning for Fonts.**
4. **Set a text size value in the Points and Above box.**
5. **Click OK.**

Unlike other items in the Font dialog box, kerning is applied to all text throughout the document, though the text's point size must be larger than what's set in Step 4.



FIGURE 1-5:
Examples of
kerning and
ligatures.

Another way to make text more readable and decrease the space between certain letters is to apply ligatures. A *ligature* connects two or more letters, such as the F and I in the word *file*, as shown on the right in Figure 1-5. Converting text in this

manner is a feature of the OpenType font, so it's not available to all typefaces. If you want to try it, follow these steps:

1. **Select the chunk of text to which you want to apply a ligature.**
2. **Press Ctrl+D.**
3. **In the File dialog box, click the Advanced tab.**
4. **From the Ligatures menu, choose Standard Only.**
If this choice has no effect on the text, choose All.
5. **Click OK.**

The All setting (refer to Step 4) adds just about every ligature possible, which may produce some funky results in the text. If so, consider scaling back your choice to Standard and Contextual.



TECHNICAL
STUFF



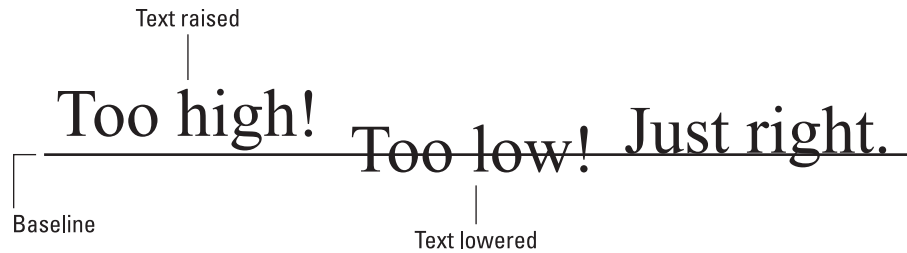
REMEMBER

- » Without kerning, some words appear to have extra space in them. Kerning addresses this issue.
- » Technically, kerning intrudes upon the integrity of the virtual em square around each character in a digital font. Because kerning is applied only to specific letters, the effect improves readability.
- » If you desire to kern all letters on a line of text, adjust the character spacing instead. Refer to the preceding section.
- » Not every font (typeface) sports ligatures.
- » You can also insert ligatures directly. On the Insert tab, choose Symbol and select More Symbols. In the Symbol dialog box, the *fi* and *fl* ligatures are found in the Symbol dialog box, under the subset Alphabetic Presentation Forms.

Adjusting text position

The two basic text-positioning commands are Superscript and Subscript, found in the Home tab's Font group. These commands allow you to reduce the text size and shift the baseline up or down to create subscripts such as H₂O and superscripts such as E=mc². You can apply a similar effect by shifting your text's distance from the baseline up or down, as illustrated in Figure 1-6.

FIGURE 1-6:
Text baseline
adjustments.



To adjust text position above or below the baseline, heed these directions:

- 1. Select the text you want raised or lowered.**
- 2. Press Ctrl+D to bring forth the Font dialog box.**
- 3. Click the Advanced tab.**
- 4. From the Position menu, choose Raised or Lowered.**
- 5. Select a point value from the By gizmo.**

For example, to raise a word 3 points from the baseline, choose Raised and then 3 pt from the box.

- 6. Click OK to apply the new text position.**

To remove raised or lowered text, repeat these steps and choose Normal in Step 4, and then click OK.

X₂

X²

- » Raising or lowering text affects line spacing within a paragraph as well as spacing between paragraphs. If you have paragraph line spacing at the Exactly setting, the text may bump the line above or below.
- » The Subscript command button is shown in the margin. Its keyboard equivalent is Ctrl+=. Use this command to subscript a single character of text.
- » The Superscript command button is shown in the margin. Its keyboard equivalent is Ctrl+Shift+=. This command is preferred when you want to superscript a single character.

Text Effects Strange and Wonderful

To have fun with fonts, consider applying some text effects. These aren't typeface attributes, but rather special effects applied to a font. And like all strange and wonderful things in the world of fonts, these effects are best suited for headings and titles, not for body text.

Accessing the Format Text Effects pane

To apply text effects, summon the Format Text Effects pane, illustrated in Figure 1-7.

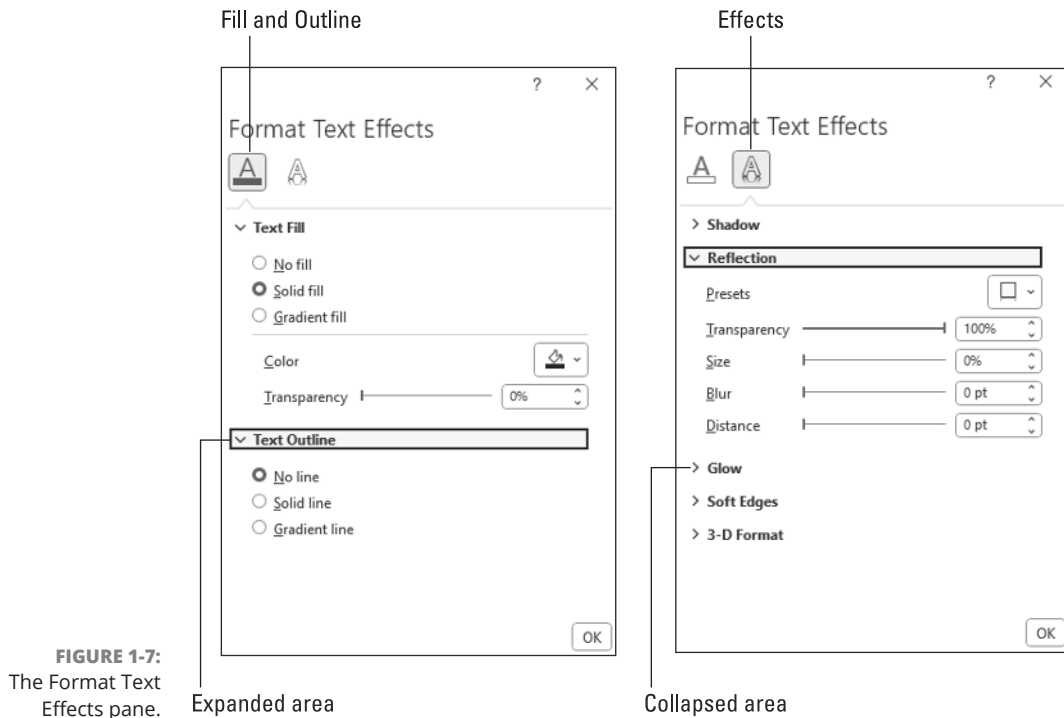


FIGURE 1-7:
The Format Text
Effects pane.

To display this pane, follow these steps:

1. Press **Ctrl+D** to bring forth the **Font** dialog box.
2. Click the **Text Effects** button.

If this button is disabled, the current typeface cannot be manipulated.

The Format Text Effects pane features two tabs, illustrated in Figure 1-7. The left tab handles text fill and outline options. The right tab lists a host of effects.

Each item in the Format Text Effects pane is collapsible. Click the chevron to expand the item; click again to collapse, as illustrated in Figure 1-7.

To make adjustments, select the text you want to format. Work in the pane to apply the effects, which, sadly, cannot be previewed. After making adjustments, click the OK button to apply, and then click OK again to close the Font dialog box.

Changing text fill

Coloring text in a document is a standard Word command. To apply more than a solid color, however, use the Text Fill area of the Format Text Effects pane, as shown back in Figure 1-7.

Three options are available for Text Fill in the Format Text Effects pane:

- » No Fill removes any previously applied fill effects.
- » Solid Fill works just like the Font Color command, though you can use the Transparency slider to add a transparent, “ghost” effect to the text.
- » Gradient Fill presents multiple controls for applying a rainbow of colors to the text.

Figure 1-8 illustrates the controls available to apply different colors or shades that fade into each other as applied to the text. A sample of the specific gradient settings is shown on the right in the figure.

The key to creating the gradient is to use the Gradient Stops bar. Each stop represents a different color set at a specific position with a given transparency and brightness. These colors blend in a pattern, set by the Type and Direction options, to build the gradient.

Follow these steps to create a gradient fill pattern:



REMEMBER

- 1. Select the text.**

Gradient fill works best on titles or other decorative text element.

- 2. Press Ctrl+D.**

- 3. Click the Text Effects button in the Font dialog box.**

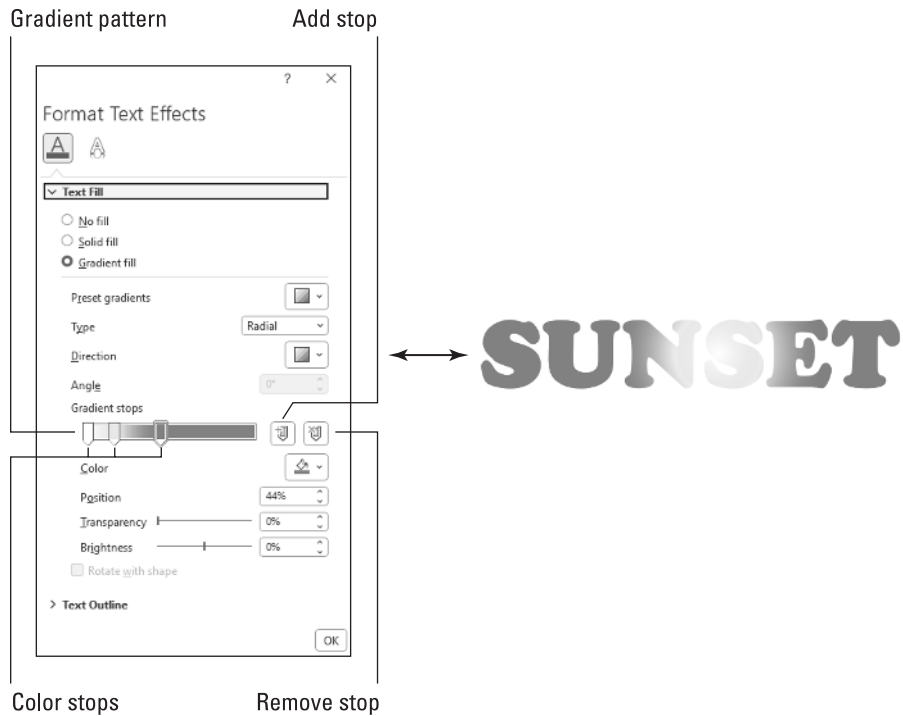


FIGURE 1-8:
Gradient fill.

4. Click the Fill and Outline tab on the Format Text Effects pane.

Refer to Figure 1-7 for the tab's location.

5. Expand the Text Fill area.

6. Choose Gradient Fill.

Use the Preset Gradients button to apply one of Word's automatic gradients to the text. If you find one you like, you're done! Merrily skip to Step 9.

7. Select the gradient Type.

Use the Type menu to choose one of four gradient types. In Figure 1-8 you see a Radial gradient, which fans out from a center point. The Position box sets the center point. Use the Direction button to see how the gradient is applied to the text.

8. Adjust the gradient's colors.

Click the Add Stop button to add a color on the Gradient Stops bar. Set the stop's color and other options. Use the Remove Stop button to remove a stop.

9. Click OK to apply the fill, and then click OK again to close the Font dialog box.



Unfortunately, the Gradient settings changes aren't previewed live in your document. The best way to see the effect is to click OK. Use the Preview portion of the Font dialog box to check your work.

Setting a text outline

A text outline is applied as an effect; it's not a standard font attribute. To add a decorative outline to your document's text, obey these steps:

1. Select the text.

The text should be a title, heading, or other decorative text element.

2. Press Ctrl+D and click the Text Effects button in the Font dialog box.

3. Ensure that the Fill and Outline tab is chosen in the Format Text Effects pane.

4. Expand the Text Outline area.

5. Choose Solid Line or Gradient Line to set the type of outline.

For Gradient Line, you can configure the gradient color stops and other options, as discussed in the preceding section.

6. Use the Width gizmo to set the outline width.

Width is measured in points. Larger values show a heavier outline.

7. Set other options to customize how the line looks.

Several options set how the line looks:

Compound Type: Use the Compound Type menu to choose line styles, such as a double line, thick and thin lines, and more.

Dash Type: The Dash Type menu sets whether the line is solid or composed of dashes or dots in various patterns and lengths.

Cap Type: Items on the Cap Type menu set how the border goes around a curve. The options are Square, Round, and Flat. This effect doesn't really show up unless the text is quite large or the outline is thick.

Join Type: The Join Type menu determines what happens when lines meet. As with the cap type, this effect requires large text or thick lines to show up.

8. Click OK, and then click OK again to view the outline effect.

The text modifications may not show up in the Font dialog box's Preview window, so you must return to the document to witness your efforts.



TIP

To remove the text outline, choose the option No Line in Step 5.

Adding a text shadow

The Shadow effects can help a title or graphical element stand out, almost as if it's hovering on the page, as illustrated in Figure 1-9. This effect is applied from a gallery of preset options, or you can toil creating your own by manipulating the various settings in the Format Text Effects pane. Follow these directions apply this effect:

1. Select the text.

The Shadow effect works best on titles and other decorative text elements.

2. Press Ctrl+D to bring up the Font dialog box.

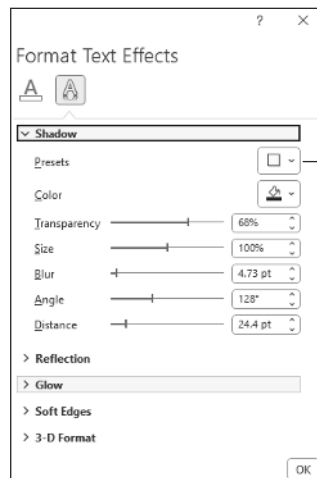
3. Click the Text Effects button.

4. Click the Text Effects tab (the second letter "A") in the Format Text Effects pane.

Refer to Figure 1-7 for the tab's appearance and location.

5. Expand the Shadow area.

Preset shadow effects



It's Show Time!

FIGURE 1-9:
Text with a shadow attached.



TIP

6. Choose an item from the Presets menu button.

The best way to apply a text shadow is to choose an item from the Presets menu, shown on the right in Figure 1-9.

7. Use the remaining items in the Shadow portion of the Format Text Effects pane to make fine adjustments to the preset options.

8. Click OK, and then click OK again to view the shadow effect.

You may have to repeat these steps a few times to get the effect just right, but choosing a preset shadow (refer to Step 6) really helps to expedite the process.

Configuring text reflection and glow

The Reflection and Glow text effects work similarly to the Shadow effect, covered in the preceding section. These effects and their settings are illustrated in Figure 1-10.

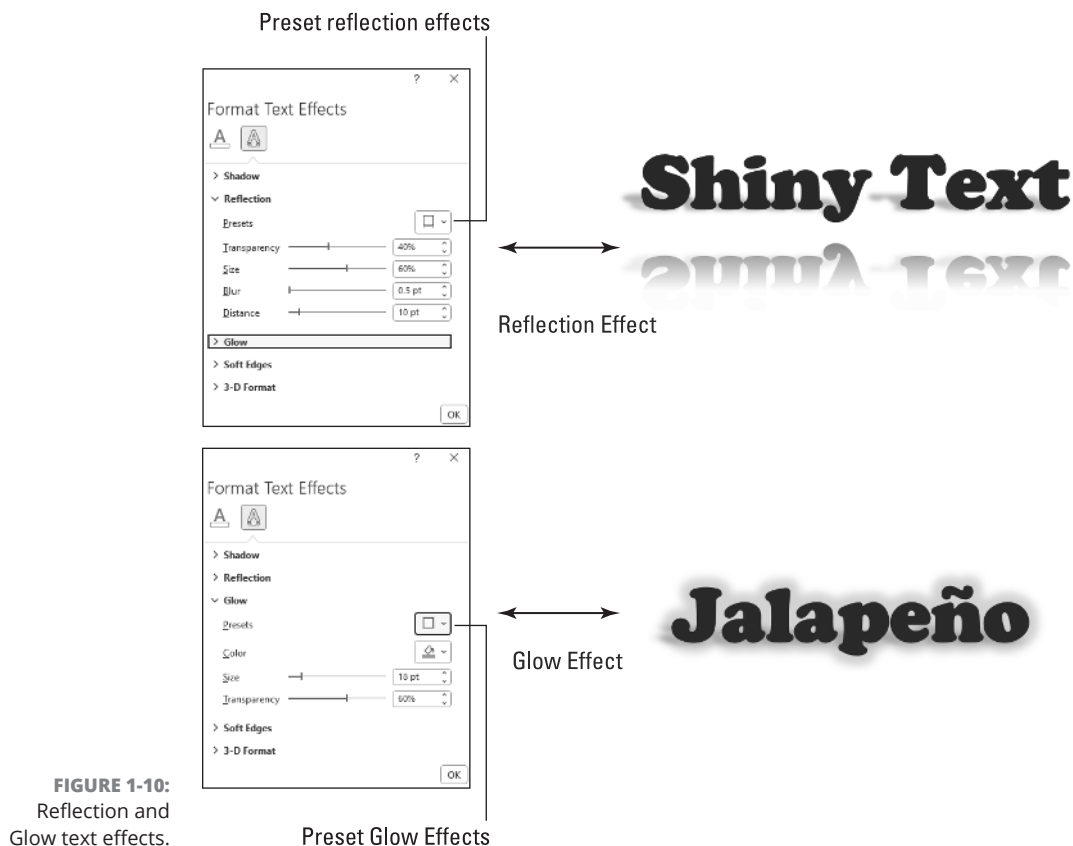


FIGURE 1-10:
Reflection and
Glow text effects.

To best apply text Reflection and Glow effects, first select text and then choose a preset from the Presets button. (Refer to Figure 1-10.) You can make further adjustments to the effects, which requires that you click OK (twice) to view the text and then return to the Format Text Effects pane to jiggle the various controls.

- » The Reflection effect increases the text's line height. Again, this type of effect works best on a chapter title or other graphical element, not on body text.
- » The Soft Edges effect doesn't apply to most text (if any). It's an echo of the Soft Edges effect applied to other graphics in a document. See Chapter 7.