***Typography Name:***

1. ***Definition:*** The study of all elements of\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_—from calligraphy to the use of digital type; includes the shape, size, and spacing of characters.
2. Choosing the right font is about readability and legibility
	1. **Readability**—how easily \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and blocks of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ can be read; *Always consider your \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_when selecting typefaces for your publication*
	2. **Legibility**—the ease with which individual letters can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

	**Are the rules for creating web pages going to be the same as the rules for the printed page? \_\_\_\_\_\_\_\_**
3. **Type Anatomy**
	1. **Baseline**—An \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ along which the base of a letter sets
	2. **Descender**—The part of any character (g, j, p, q, y, and sometimes J) that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ below the baseline.
	3. **x-height**—The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, specifically the lowercase x, not including ascenders and descenders
		* Fonts with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ x-heights are frequently used for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* Fonts with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ x-heights are type for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	4. Caps Height—The height of capital letters from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, most accurately measured on a character with a flat bottom (E, H, I, etc.)
	5. Ascender—The part of a lowercase character (b, d, f, h, k, l, t) that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

	**Draw a diagram of a line of type. Demonstrate and label the baseline, descender, x-height, caps height, and ascender.**
4. **Typeface—**Example: Times New Roman, Arial, etc.
	1. Note: the term “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” is often used to refer to any individual letter, punctuation, numeral, or symbol.
	2. **List three other typefaces:**
5. Fonts are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ by a system called ***points****.* In the United States, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_;

There parts of the world use varying systems; example: parts of Europe use a point system, but the point is slightly smaller than an American point; Some use a metric system, but because of the United States’ dominance in the marketing of typographic software, the concept has not taken hold worldwide.

1. If one point is 1/72 of an inch, then \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ —but it is not an *exact* measurement
	1. Font size is measured from the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the highest \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the bottom of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ within the entire typeface.
	2. It considers the height of the tallest letter, character, number, or symbol and the length of the longest letter, character, number or symbol within the entire family.

	Thicker letters (like Arial Black) will look \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Because script typefaces frequently have tall ascenders, long descenders, and small x-heights, you will frequently have to use a larger \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
2. **Point Sizes:**
	1. Body text size should range from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ point. Start with 10 and make adjustments.
	2. Match point size to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. 14 point for young children and over 65.
	3. Heading size should be approximately \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ than the body text size (or bigger)—remember *contrast* is important.
3. **Typeface Classifications: Serif, sans serif, display/decorative, script**
	1. **Serif:** A serif is the little \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ found at the end of main vertical and horizontal strokes of some letterforms.
		* Serif typefaces are typically \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; usually used for large \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
		* Examples: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. **Sans Serif:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* “Sans” is French for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* Used for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and small bodies of text--is difficult to read in large bodies of text
		* Example: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. **Display & Decorative**: Designs are unusual and unique and are designed to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. 
		* Used in limited situations in larger sizes like headlines, titles, and advertisements
		* Not appropriate for body text
		* One of the newest categories of decorative fonts is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, which typically has a rough, coarse look.
		* List three examples.
	4. **Script:** Designed to resemble \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, with styles ranging from formal to whimsical;
		* Should \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ be set in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ letters; Generally reserved for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* Examples: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	5. **Dingbats:** In addition to the primary categories, there are several sets of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (dingbats) available in font format—ornaments, shapes, pictures, symbols, etc.
		* Examples: Ω🌍™☺🕿⏵🚹
		* Standard dingbat font sets are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* Dingbats are also known as *printer’s ornaments*
	6. **Font Selection:**
		* Consider the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_when selecting typefaces and point size
		* Consider the type of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and method of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ when choosing typeface and point size.
		* Match the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the typeface with the publication.
		* Limit typefaces—between \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
		* Be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the use of fonts—all headlines the same, all body text the same, etc.
	7. **Font Styles**—special formatting applied to text; the most common styles are:
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_—appears darker than the surrounding text
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_—slopes to the right
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* Other effects that are commonly available are:
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_–adds depth to text or other objects, making them appear more three-dimensional
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_—lowercase letters display in a smaller size than the regular uppercase letters, typically the height of lowercase letters in that font
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_--creating the illusion of depth
	8. **Special Formats**
		* Contour: Text that follows an outline in a \_\_\_\_\_\_\_\_\_\_\_\_\_\_or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ pattern
		* Reverse type: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_color text on a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ background
		* Drop cap: The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ letter in a story is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and lowered below the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ so the top of the letter is even with the first line of text
			1. **Drop cap** is an example of an\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ cap—a letter that is raised or dropped from the normal baseline.
		* Texture: The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of actual textures such as wood, metal, objects in nature, etc.
		* Text wrap: Text \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ a graphic image
		* Color:
4. **Spacing Techniques**: *“Altering the amount of space between characters, words, lines of text, and blocks of text can help in fitting more text on the page, making pages visually lighter or heavier, and improving readability.”\**
	1. **Leading**—the space \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of text; sometimes known as *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.*
		* Pronounced “ledding”
	2. **Kerning**—the adjustment of space \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to improve its appearance or alter its fit
		* The spacing between letters is determined by the­­­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; some fonts will automatically kern, or adjust the spacing between letters to make them “fit” together.
		* Too little space can cause the letters to run together and appear as one—making it difficult to read
		* Too much space between letters can create “rivers” which make it difficult for the reader’s eye to flow through the text. Some software uses the expression “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.”
	3. **Tracking**—Adjusting the spacing between \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	4. **Widows and Orphans**
		* Dangling words at the top and bottom of pages interrupt the reader’s eye and make reading more difficult.
		* Widows and Orphans—
		* Also avoid leaving \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ at the bottom of a page without accompanying text
	5. **Fixing Widows/Orphans**
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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		* Adjust the spacing between letters \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or between groups of words \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
5. **Spacing and Punctuation**
	1. **Em space**—a space that is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the font and point size being used
		* Use an em space \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; one to two em spaces are an appropriate paragraph indention—depending on the width of the column
	2. **En space**—a space that is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; half the size of an em space
		* Use em and en spaces when you want to control the width of spacing between elements
	3. **End of sentence punctuation**—space \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ after punctuation at the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of a sentence
	4. **Elliptical periods** (an ellipsis) indicate the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ periods are used within a sentence, etc.
		* If the omission or interruption occurs at the end of a sentence, a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ period is used. Kern the periods to reduce the space between characters—or insert elliptical characters.
	5. **Hyphen**—use when keying phone numbers, social security numbers or hyphenating words at the end of a line; *example: 501-555-555*
	6. **Em dash**—a line the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; is used to indicate a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in thought
		* Dashes can be used in pairs like parentheses—that is, to enclose a word, or a phrase, or a clause—or they can be used alone to detach one end of a sentence from the main body.
		* Can be used in the place of a colon, semicolon, parentheses, or commas
		* **En dash**—a line the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; is used to connect ranges of numbers, dates, letters; Example*: 9:00–5:00 or March 15–31*
6. **Indent**--a feature that sets a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ left, right, or left and right margin for paragraph text
7. **Alignment**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the top, bottom, sides, or middle of a page or box
	1. **Centered**
		* Used primarily with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ plaques, certificates, etc.
		* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ full paragraphs or long lines of text
		* Frequently used for headlines over columns
		* Do not center-align \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. **Justified—Full**
		* Standard format for newspaper columns, magazine articles, books, etc.
		* Requires attention to detail since \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ can occur easily due to spacing and hyphenation
		* **Rivers** are visually \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ appearing to run down a paragraph of text.
		* Considered very formal
	3. **Left**
		* Creates a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, friendlier layout
		* Watch for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ problems
		* Typically is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_—requires less time, attention, etc.
		* Ragged right creates \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	4. **Right**
		* Used to catch the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		* Typically used in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ , etc.
8. **Hanging indent**--first line of a paragraph is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, but all remaining lines are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; also used in bulleted lists
	1. **Give an example where hanging indents are frequently used.**
9. **Hyphenation:** To divide or connect (syllables, word elements, or names) with a hyphen.
	1. Allows for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_—saving space.
	2. The last word on a page should \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. No more than \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ end-of-line hyphens are recommended.
	4. Don’t have too many hyphenated line endings in a single paragraph, even if they’re not in successive rows. Too many broken words reduces readability.
	5. At least \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ must appear on the line before a hyphen, and at least three letters must appear on the line following.
	6. If hyphenating manually, check the right edge for any obvious holes, sloping edges or words that “stick out”. The ideal rag is a gentle wave that makes slight in-and-out adjustments as the eye travels down the text.