space, or they can be filled with souvenirs of wishful thinking. Neoclassical birdbaths and effigies of liveried slaves, stable boys and faded pink flamingoes all have counterparts in the typographic world.

4.1.4 *Mark each beginning and resumption of the text.*

The simplest way of beginning any block of prose is to start from the margin, flush left, as this paragraph does. On a peaceful page, where the text is announced by a head or subhead, this is enough. But if the text, or a new section of text, begins at the top of a page with no heading to mark it, a little fanfare will probably be required. The same is true if the opening page is busy. If there is a chapter title, an epigraph, a sidenote, and a photograph and caption, the opening of the text will need a banner, a ten-gallon hat or a bright red dress to draw the eye.

Fleurons (typographic ornaments) are often used to flag text openings, and are often printed in red, the typographer's habitual second color. The opening phrase, or entire first line, can also be set in small caps or in bold u&lc. Another excellent method of marking the start of the text, inherited from ancient scribal practice, is a large initial capital: a versal or lettrine. Versals can be treated in many ways. Indented or centered, they can stick up from the text. Flush left, they can be nested into the text (typographers call these drop caps, as opposed to elevated or stick-up caps). If there is room, they can hang in the left margin. They can be set in the same face as the text or in something outlandishly different. In scribal and typographic tradition alike, where the budget permits, versals too are generally red or another color in preference to black.

Elevated caps are easier to set well from a keyboard, but drop caps have closer links with the scribal and letterpress tradition. And the tooling and fitting of drop caps is something typographers do for fun, to test their skill and visual intuition. It is common practice to set the first word or phrase after the versal in caps, small caps or boldface, as a bridge between versal and normal text. Examples are shown on the following page.

In English, if the initial letter is A, I or O, a question can arise: is the initial letter itself a word? The answer to this question must come in the spacing of the text in relation to the versal. If the first word of the text is *Ahead,* for example, excessive space betwen the initial A and the rest of the word is bound to cause confusion.

Osculetur me osculo oris sui; quia meliora sunt ubera tua vino, ¶ fragantia unguentis optimis. Oleum effusum nomen tuum; ideo adolescentulae dilexerunt te.

Trahe me, post te curremus in odorem unguentorum tuorum. Introduxit me rex in cellaria sua; exsultabimus et laetabimur in te, memores uberum tuorum super vinum. Recti diligunt te.

« Nigra sum, sed formosa, filiae Ierusalem, sicut tabernacula Cedar, sicut pelles Salomonis. Nolite me considerare quod fusca sim, quia decoloravit me sol. Filii matris meae pugnaverunt contra me.... »

" Adiuro vos, filiae Ierusalem, per capreas cervosque camporum, ne suscitetis, neque evigilare faciatis

dilectam, quoadusque ipsa velit."

Vox dilecti mei; ecce iste venit, saliens in montibus, transiliens colles. ¶ Similis est dilectus meus capreae, hinnuloque cervorum. En ipse stat post parietem nostrum, respiciens per fenestras, prospiciens per cancellos. En dilectus meus loquitur mihi.

Surge, propera, amica mea, columba mea, formosa mea, et veni. ¶ Iam enim hiems transiit; imber abiit, et recessit. ¶ Flores apparuerunt in terra nostra....

Lavi pedes meos, quomodo inquinabo illos? ¶ Dilectus meus misit manum suam per foramen, et venter meus intremuit ad tactum eius. ¶ Surrexit ut aperirem dilecto meo; manus meae stillaverunt myrrham, et digiti mei pleni myrrha probatissima. Pessulum ostii mei....

4.1.5  *If the text begins with a quotation, include the initial quotation mark.*

Quotation marks have a long scribal history as editorial signs added after the fact to other people's texts, but they did not come into routine typographic use until late in the sixteenth century. Then, because they interfered with established habits for positioning large initials, they were commonly omitted from the open-

ings of texts. Some style books still prescribe this concession to convenience as a fixed procedural rule. But digital typography makes it simple to control the size and placement of the opening quotation mark, whether or not the text begins with a versal. For the reader's sake, it should be there.

4.2 HEADINGS & SUBHEADS

4.2.1 *Set headings in a form that contributes to the style of the whole.*

Headings can take many forms, but one of the first choices to make is whether they will be symmetrical or asymmetrical. Symmetrical heads, which are centered on the measure, are known to typographers as *crossheads.* Asymmetrical heads usually take the form of *left sideheads,* which is to say they are set flush left, or modestly indented or outdented from the left. *Right sideheads* work well in certain contexts, but more often as main heads than as subheads. A short, one-line head set flush right needs substantial size or weight to prevent the reader from missing it altogether.

These principles are reversed, of course, when setting leftward-reading alphabets such as Arabic and Hebrew.

One way to make heads prominent without making them large is to set them entirely in the margin, like the running heads (in typographic terms, they are *running shoulderheads*) used throughout this book.

4.2.2 *Use as many levels of headings as you need: no more and no fewer.*

As a rule it is best to choose a predominantly symmetrical or asymmetrical form for subheads. Mixing the two haphazardly leads to stylistic as well as logical confusion. But the number of levels available can be slightly increased, if necessary, by judicious combinations. If symmetrical heads are added to a basically asymmetrical series, or vice versa, it is usually better to put the visiting foreigners at the top or bottom of the hierarchical pile. Two six-level series of subheads are shown, by way of example, on the following pages.

In marking copy for typesetting, the various levels of subheads are generally given letters rather than names: A-heads, B-heads, C-heads, and so on. Using this terminology, the heads on the following pages run from A through F.