RoxyLabs Up 83% in IPO

Local company surges; typography credited

NEW YORK — RoxyLabs, the local chew-toy manufacturer, had a spectacular first day on the NASDAQ. Shares of RoxyLabs, priced at $20 each, rose to a high of $40.25 before closing at $36.60. RoxyLabs ended the day with a market capitalization of close to $517 billion, making it very prestigious.

CEO Vanessa Manganese took the news in stride. "Our performance today shows that investors believe in our strategy of taking a scientifically insignificant product and surrounding it with a lot of hype and unverifiable claims," she said. "And of course, impressive typography." → NEXT PAGE

CRITIC AT LARGE: HADLEIGH GOFF-PLINKINGTON

Angeleno Society Demolishes "Helicopters"

The Angeleno Society went down in flames this past Friday with the debut of Michael Broderick's new play *Black Helicopters*.

How bad is it? By the end of the first act, merely bad would've been a welcome kindness. By the end of the second act, the audience, myself included, was reconsidering the value of free speech in our society.

Broderick (directing, to use an optimistic term, from his own script) stars as Potiphar Tewkesbury, a character who is himself a playwright and director. Autobiographical? You might think so, except that the play is set—inexplicably, unbearably—in the year 2605. This serves largely as a pretext for the cast to wear no

CLARITY, PERSONALITY, SIMPLICITY, WARMTH.
Author William Zinsser, in his 1976 book *On Writing Well,*
identified these as the four indispensable qualities of great
writing. Why indispensable? Because the best writing is
an expression of the writer's humanity. These qualities
allow that humanity to shine through. As a writer, I find
Zinsser's argument persuasive. ⚜ And as a typographer,
I find that his argument analogizes well to design. The
designer's role is to take mundane items and fill them
with warmth and humanity. For instance, a font. What
is it, really? Just a set of tiny black shapes. Yet, as every
reader knows, those little shapes can express a huge range
of emotions and possibilities. ⚜ This contrast between
constraints and possibilities is what anchors my enduring
fascination with typography. Type possesses a strange
magic. One reason I embark on new type-design projects
is to understand that magic better. ⚜ Another reason
is to have some better fonts. **CONCOURSE** is my first
new sans serif design in nearly 20 years. Hopefully, I've
learned a few things. ⚜ Perhaps most important among
them is that drawing letters is the lowest form of type
design. The magic inhabits the spaces in between—on
the page, but also between us as readers & writers. Type
builds a bridge that spans time and space, that connects
us through the written word, that lets us share warmth
and humanity. There's nothing else like it. **MB**

TOO DOLLA BILL

WITH SPECIAL GUEST
Redheaded Stepchild

SPINNAKER LOUNGE ★ VISTAMAR HOTEL ★ THURS JAN 15
NEW ALBUM ON SHMUDDLE RECORDS AVAILABLE NOW

GOOD ART SHOULD ELICIT A RESPONSE OF 'HUH? WOW!' AS OPPOSED TO 'WOW! HUH?'
ED RUSCHA

MANCHESTER SPORTING CLUB

BOXING!

WEDS SEPT 29
7:30 PM

IT'S THE BANTAMWEIGHT BATTLE OF THE SEASON

Solomon 'Ice' Berg

This scrappy fighter from Maine has improved greatly since recent humiliations.

— vs. —

El Quetzal

The mystery man from Zihuatenejo is almost undefeated and rumored to be 18% tiger.

*If you don't get your type warm it will be…
no use at all for setting down warm human ideas.*

*I'd like to make a type…so full of
blood and personality that it would jump at you.*

W. A. DWIGGINS

THE GEOMETRIC SANS SERIF TYPEFACE has been a staple of
the typographer's toolkit for nearly a hundred years. The first in the
category was Erbar, the 1922 face that inspired dozens of others,
including the still ubiquitous Gill Sans and Futura. In the late 1920s,
Erbar also inspired American designer W. A. Dwiggins to create Metro.

Born in 1880, Dwiggins started out as a
book designer and illustrator. He's
credited with coining the term "graph-
ic designer" in 1922. He would go on to
become an influential type designer too.

Metro, his first typeface, unabashedly
rode on the coattails of the trendsetting
geometric sans serifs from Europe. But
Dwiggins considered those faces to be
overly rigid. His goal for Metro was to
blend the geometric style with more
warmth and personality.

My affection for Metro, however, began
long before I'd learned the name Dwig-
gins. As a teenager, I discovered *Spy*
magazine. *Spy*—as designed by Stephen
Doyle and Alexander Isley—opened my
eyes to typography. The two fonts *Spy*
used the most were Garamond #3 and
Metro. I totally had a crush on them.
Still do.

It was the '80s, however, so *Spy* was us-
ing the earliest digital version of Metro,
which had many shortcomings. I always
hoped that some Dwiggins fan—and
among American type designers, there
are many—would create a reconsidered
version of Metro.

No one did. So two years ago, I began
Concourse, with the idea of reviving the
original Metro.

What I like about Metro, and the other
geometric sans serifs of its era, is their
unusual adaptability. They can come
across as historical or contemporary,
depending on how they're used. Like
the best dinner-party guests, they add
personality to the conversation without
dominating it. This is why they remain
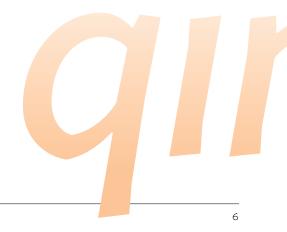valuable tools for typographers.

But when I started studying original samples of Metro, a funny thing happened. Though there was much I liked about Metro (e.g., its distinctive figures), there was also much I disliked (e.g., its ungainly lowercase). The disappointing truth emerged—as it often does with teenage enthusiasms—that the reality of Metro didn't measure up to my idealized memories.

Sorry, Metro. It's not you. It's me.

But parting ways with Metro sharpened the design brief for Concourse: it would be a sans family that drew on my affection for Metro and its era, but that didn't skimp on versatility, warmth, or personality. For instance—

↑ **Six weights**. In many of today's sans families, intermediate weights are made by mathematical interpolation. This buys consistency, but to my eye, comes at the cost of too much personality. So I drew each weight of Concourse individually, to elicit more personality—elegance at the lighter end, cheerfulness at the heavier end.

↑ **Small caps**. Sans serifs look great in all-cap settings. So why are small caps such a rare feature in sans serif families? Concourse has small caps for all six weights, stored in separate fonts—the C series. The C series fonts have the same uppercase characters as the T series (used for standard text), but their spacing has been optimized for all-caps settings.

↓ **Real italics**. Traditionally, sans serif italics are based on sloped versions of the regular styles. This approach makes them less useful *for emphasis*. It's also a little dull. I took a more vigorous approach with Concourse's italics, adding flared ends and sharpened bowls that add contrast and visual interest.

$163⅑

€2.08

£3⅚

#4

names
names
names
names

↑ **Duplexing**. In type, *duplexing* means matching the widths between styles so that each character occupies the same space on the page. This way, you can easily change the weight and style without affecting your layout. In Concourse, weights 2, 3, 4, and 6 are duplexed to each other. (For this reason, the three lighter weights all use weight 6 as their bold style by default.) Every italic is also duplexed to its roman, including weights 7 and 8.

↓ **Stylistic sets**. I checked—there's no rule that says a font always has to look the same. So Concourse has groups of alternate glyphs that are invoked via OpenType stylistic sets. Use them as ready-made options for text and display, or as a construction kit to assemble your own creative variations. (More samples on the next page.)

↑ **Figures & fractions**. Concourse has lining figures by default, but also oldstyle, proportional, tabular, super-script, and subscript figures, plus a full set of single-digit fractions.

Widely compatible. Concourse can be used with nearly all modern document-layout programs, from InDesign to Pages to Microsoft Office, Windows or Mac.

No-hassle embedding. The standard license allows Concourse to be embedded in PDFs, e-books, apps, and websites—no extra charge.

A companion for Equity. If you have my text face Equity, you'll find that it pairs well with Concourse. (And if you don't have Equity, you can get it together with Concourse at a friendly rate. See)

Major & Ray Quit Golfing
Major & Ray Quit Golfing
Major & Ray Quit Golfing

STYLISTIC SETS

Standard Mode

Not long ago, I discovered that it only takes a small number of alternate glyphs to give a headline or block of text a noticeably different texture.

That finding led me to add **six Open-Type stylistic sets to Concourse** (three of which appear here, and the others—Eastern Mode, French Mode, and Swedish Mode—appear on page 16).

In body text, stylistic sets aren't meant to make a dramatic difference. (*In fact, you might initially find it difficult to spot the differences between these four samples*.) Instead, they let you make subtle changes to the texture and mood of the text, which add up over multiple pages.

In headlines and display settings, stylistic sets can have a pronounced effect.

Throughout this type specimen, I use different stylistic sets for both text and display.

Swiss Mode

Not long ago, I discovered that it only takes a small number of alternate glyphs to give a headline or block of text a noticeably different texture.

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In headlines and display settings, stylistic sets can have a pronounced effect.

Throughout this type specimen, I use different stylistic sets for both text and display.

British Mode

Not long ago, I discovered that it only takes a small number of alternate glyphs to give a headline or block of text a noticeably different texture.

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In headlines and display settings, stylistic sets can have a pronounced effect.

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German Mode

Not long ago, I discovered that it only takes a small number of alternate glyphs to give a headline or block of text a noticeably different texture.

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In headlines and display settings, stylistic sets can have a pronounced effect.

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RoxyLabs

926 PAPER ST · LOS ANGELES CA · 90027

Pedro Hyacinth
MegaBankers Inc.
1534 S. Broadway
New York NY 10041

Dear Mr. Hyacinth:

RoxyLabs, the leading chew-toy research facility in the Western Los Feliz area, is looking for a banking partner to help us consider *strategic business alternatives* and *venture financing*.

Of course, we're familiar with your work on the ChickenTreats.com IPO last quarter. I think you will find that RoxyLabs is **uniquely well positioned** to leverage its competitive advantage in multiple market segments.

With very best wishes for the upcoming holiday,

Vanessa Manganese
CEO, RoxyLabs

VANESSA MANGANESE
CEO & CHAIRMAN OF THE BOARD
VANESSA@ROXYLABS.COM
(323) 555–2668 X59

RoxyLabs

926 PAPER ST · LOS ANGELES CA · 90027

& Arrow Grill

*Plinkington
ignment*

e has unleashed
aps most misbe-
ur great city: the
ar & Grill.
foul would be to
No, Fye doesn't
e crashes through
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s unmitigated di-
the water. It's
e pink. Who ever
Is this how they
Italy? I doubt it.
nches every dish
flavorless sauce
l make it stop?
e is the location,
u're coming back
ll. Otherwise, if
any choice at all,
far away.

place that only serves sushi and doughnuts? Down the hatch, I guess, because it's delicious. *Hamachi roll with coconut-chocolate glaze.*

The Thirsty Monster ★★★½   **$$**
Top floor, Hotel RNA (323-555-2663)
This midtown hotspot is the latest from night-club impresario J. B. Amberton. Party up, then walk it off. *Water; chicken nibbles.*

Hans Blix Pizza ★   **$**
432 Bismuth St. @ 14th (213-555-6758)
No, the owner is not the former UN weapons inspector. Though he gets that a lot. Delicious slices served in the traditional Swedish style. *Braised reindeer with pesto; "mush-n-pep."*

Veblen Cucina ★★★   **$$$$$**
67 Herkimer Ave. @ Strontium (917-555-1478)
Chef Thorsten Veblen serves the most exqui-site grilled-cheese sandwiches in the city. Okay, they start at $68 and run to over $450. Quality is always worth it. *The Platinum Gruyère.*

iRestaurant ★★★   **$$$**
14B Falkenburg Plaza (213-555-9157)
An innovative eight-course WiFi menu served in the South American style. Eat before you go—it'll be a long night. *Gigabits; terabits.*

L'Autre Poseur ★★¼   **$$$$**
That minimall at 25th & 3rd (213-555-4561)
French-inflected cooking by way of Montpelier, Vermont. Be warned: even if you book a table in advance, you'll still need to tip the host $20 to get seated. Even then, worth it. *Fromages et cracottes; les bananes aux poissons.*

ADÈLE
BRUÎT
JOUE
DUPRÉ

À L'ÉGLISE DE
ST. FRANÇOIS
LYON · FRANCE

1 Préludes et Fugues, OP. 7: *B major*
2 Esquisses, OP. 41: *C major*
3 Le Tombeau de Titelouze, OP. 38
4 Choral et Fugue, OP. 57
5 Variations sur un vieux Noël, OP. 20
6 Cortège et Litanie, OP. 19 NO. 2
7 Évocation, OP. 37: *Allegro deciso*
8 Deuxième Symphonie, OP. 26: *Preludio*
9 Épithalame en G mineur
10 Entrée, Canzone et Sortie, OP. 60
11 Le Chemin de la Croix, OP. 29
12 Miserere Mei, OP. 46: *Adagio*
13 Psaume XVIII, OP. 47
14 Poème Héroïque (avec orchestre), OP. 33
15 Offrande à la Vierge, OP. 40

Immigration & Passport Control ↑

Metro North Local 250ft →

estimated
4-hour wait
from here ↓

BEWARE OF
FALLING ROCKS
NEXT 350 MI

EXIT 3A   West Islingham 18 km

← **Emergency & Fire Vehicles Only**

Pull handle ONCE to flush

STYLES T SERIES + C SERIES / SIX WEIGHTS

	REGULAR	BOLD (SAME AS T6/C6)
Concourse T2	Had Ringlets 012	**Had Ringlets 012**
Concourse T2 italic	*Had Ringlets 012*	***Had Ringlets 012***
CONCOURSE C2	HAD RINGLETS 012	**HAD RINGLETS 012**
Concourse T3	Had Ringlets 012	**Had Ringlets 012**
Concourse T3 italic	*Had Ringlets 012*	***Had Ringlets 012***
CONCOURSE C3	HAD RINGLETS 012	**HAD RINGLETS 012**
Concourse T4	Had Ringlets 012	**Had Ringlets 012**
Concourse T4 italic	*Had Ringlets 012*	***Had Ringlets 012***
CONCOURSE C4	HAD RINGLETS 012	**HAD RINGLETS 012**
Concourse T6	**Had Ringlets 012**	
Concourse T6 italic	***Had Ringlets 012***	
CONCOURSE C6	**HAD RINGLETS 012**	
Concourse T7	**Had Ringlets 012**	
Concourse T7 italic	***Had Ringlets 012***	
CONCOURSE C7	**HAD RINGLETS 012**	
Concourse T8	**Had Ringlets 012**	
Concourse T8 italic	***Had Ringlets 012***	
CONCOURSE C8	**HAD RINGLETS 012**	

CHARACTERS T SERIES

UPPERCASE	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Á À Â Ä Ā Ã Å Ă Ą Æ Ç Ć Ċ Č Đ Ď É È Ê Ë Ē Ě Ė Ę Ğ Ġ Ģ Ħ Í Ì Î Ï Ī Į Ķ Ł Ĺ Ļ Ľ Ŀ Ñ Ń Ň Ņ Ó Ò Ô Ö Õ Ō Ő Ø Œ Ŕ Ř Š Ś Ş Ș ẞ Ť Ţ Þ Ú Ù Û Ü Ū Ű Ů Ų Ŵ Ẁ Ŵ Ẅ Ý Ỳ Ŷ Ÿ Ž Ź Ż
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UPPERCASE

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LOWERCASE

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PUNCTUATION

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FIGURES

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SYMBOLS

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CHARACTERS C SERIES

UPPERCASE

A B C D E F G H I J K L M
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LOWERCASE

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
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Ķ Ł Ĺ Ļ Ľ Ŀ Ñ Ń Ň Ņ Ó Ò Ô Ö Õ Ō Ő Ø
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PUNCTUATION

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FIGURES

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0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

FRACTIONS

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NUMERICS

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OPENTYPE FEATURES

SUPPORTED	fractions (*frac*), kerning (*kern*), ligatures (*liga*), localized forms for Catalan, Dutch, Polish, and Turkish (*locl*), numerators and denominators (*numr & dnom*), oldstyle figures (*onum*), ordinals (*ordn*), small-cap forms (*c2sc*), stylistic sets (as shown below), superscripts and susbscripts (*sups & subs*), tabular figures (*tnum*), uppercase forms (*case*)
EASTERN MODE (STYLISTIC SET 1)	M→M a→a Metropolitan→**Metropolitan**
BRITISH MODE (STYLISTIC SET 2)	M→M Q→Q R→R f→f g→g l→l t→t &→& Moorgate→**Moorgate** Ruislip→**Ruislip** Southfields→**Southfields**
FRENCH MODE (STYLISTIC SET 3)	E→€ G→G Q→Q W→W l→l t→t &→& L'Etoile→**L'€toile** Quel→**Quel** Goût→**Goût**
SWISS MODE (STYLISTIC SET 4)	M→M Q→Q f→f g→g t→t Martigny→**Martigny** Burgdorf→**Burgdorf**
GERMAN MODE (STYLISTIC SET 5)	G→G Q→Q a→a f→f j→j u→u Major→**Major** Schadenfreude→**Schadenfreude**
SWEDISH MODE (STYLISTIC SET 6)	M→M Q→Q R→R W→W a→a g→g j→j l→l t→t u→u Mjölby→**Mjölby** Höganäs→**Höganäs**
ALT ARROWS (STYLISTIC SET 8)	←↑→↓ → 🔙🔼🔚🔽
ALL SMALL CAPS (STYLISTIC SET 10 IN C SERIES)	"We've seen 83 Speckled Wumpuses!"→ **"we've seen 83 speckled wumpuses!"**

PLEASE NOTE OpenType features, including stylistic sets, will only work if your text-layout program also supports the features you want to use. Check your manual or support website. Even if certain features aren't supported, the fonts will still work in their default mode. OpenType features can be accessed using either the standard OpenType fonts or the OpenType TT (TrueType-compatible) fonts.

THE ANGELENO SOCIETY PRESENTS

BLACK HELICOPTERS

A NEW TRAGICOMEDY IN THREE ACTS

WRITTEN & DIRECTED BY

MICHAEL BRODERICK

POTIPHAR TEWKESBURY	MICHAEL BRODERICK
SILAS TEWKESBURY, HIS FATHER	JACQUES REÇOIT
RENÉE, POTIPHAR'S WIFE	LORRAINE WARDLY
VERA MONTAGUE	JILL EVERSHAM
NICK BISHOP, RENÉE'S SUITOR	KENNETH ARUÑA
HAMISH FOWLER, RENÉE'S COUSIN	STU HODGKINS
FIDO	HIMSELF

ACT 1.   KITCHEN OF TEWKESBURY MANOR

ACT 2.   RENÉE'S STUDIO, CONNECTICUT

ACT 3.   BASEMENT OF TEWKESBURY MANOR

TIME: AUTUMN, A.D. 2605

⁂

THERE WILL BE TWO 15-MINUTE INTERMISSIONS

PLEASE — NO SMOKING, MUNCHING, OR FIDGETING

The AΩ² Programming Language   Sutcliffe & Lin

HOW TO BE A GOOD GIRL   R.T. BOXER

BAD BOYS & SOFT TOYS   *Teddy Bearstone*

TEMECULAN TIGERS   INEZ CRANE

TRAVELER'S GUIDE TO ESPERANTO

Doyle's Encyclopædia of **Unusual Perspiration**   REVISED TWELFTH EDITION   *Rexford*

1984 Colombian Warthog Annual   **Jånssen, Ed.**

Seemed Like a Good Idea   K.S. NYSTEDT

A PEOPLE'S HISTORY OF **BUTTERSCOTCH**   OXPECKER PRESS

20 YEARS OF GREAT ACHIEVEMENTS IN WEB TYPOGRAPHY

CEPHALOPODS *of the Upper Los Angeles River*
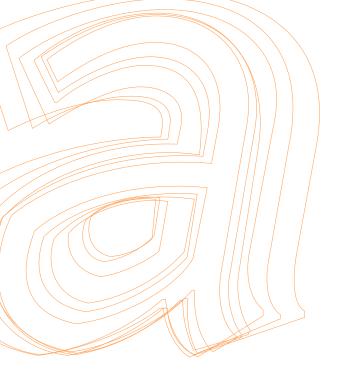
TOPOGRAPHY FOR LIARS   BRØDT

28 Frankfurt → Darmstadt → Heidelberg → Mannheim

Stationen	E1 1—3	49 2—4	D1 1—3	346 W 2—4	Sch 2—4	D8 ✵ 1—3	284 S 1—4
Frankfurt (M) *Hbf.* . ab	2 10	2 22	3 50	5 00	5 10	8 20	9 39
Frankfurt–Louisa		2 30	3 58	5 07		8 27	9 47
Neu-Isenburg *M.N.B.* .		2 37	4 05	5 14		8 33	9 54
Sprendlingen-Buchschl..		2 44	4 12	5 21		8 40	10 00
Langen (*Hessen*) ✵ . .	Eil.-Z.	2 50	4 18	5 27	5 18	8 46	10 07
Egelsbach		2 56	4 24	5 33		8 52	10 13
Erzhausen		3 00	4 29	5 38		8 57	10 18
Wixhausen		3 08	4 34	5 44		9 02	10 23
Arheilgen		3 16	4 39	5 49		9 07	10 28
Darmstadt Hbf. 125 . an	2 37	3 22	4 47	5 57	5 45	9 14	10 35
Cöln Hbh. 126 ⎫ ab	4 13	10 19	—	|	2 26	5 40	6 18
Wiesbaden 18 ⎬ ab	8 16	10 26	—	|	3 08	7 12	8 26
Mainz Hbf. ⎭ ab	9 37	12 45	—	5 26	4 45	8 02	9 28
Darmstadt Hbf. 125 . ab	2 40	3 23		6 10	5 48		10 40
Darmstadt *Süd*		3 28		6 15			10 46
Eberstadt 251 b		3 36		6 23			10 55
Hähnlein ★		3 50		6 38			11 04
Zwingenberg	Frankfurt-Basel	3 54	*Nur Sonntags und an Feiertagen*	6 43		★ *Nach Pfungstadt, nur an Werktagen*	11 11
Auerbach		4 00		6 49			11 17
Bensheim ⎱ 248d ⎰ an		4 04		6 53	6 17		11 22
Bensheim ⎰ 248d ⎱ ab		4 05		6 54	6 18		11 24
Heppenheim.		4 10		7 05	6 20		11 33
Laudenbach (*Baden*) . .		4 12		7 12			11 40
Hemsbach.		4 19		7 18			11 44
Weinheim ⎧ 245 c . . .	2 09	4 23		7 23	6 31		11 46
Weinheim ⎩ 246 d . . .	3 10	4 24		7 25	6 32		11 53
Großsachsen 247 e . . .		4 31		7 27			11 58
Ladenburg.		4 32		7 39			12 06
Friedrichsfeld *M.N.B.* . . an	3 24	4 43		7 46	6 56		12 12
Friedrichsfeld ⎱ ✵ ab	—	5 02		8 03	7 00		|
Mannheim . . ⎰ an	—	5 17		8 18	7 24		|
Friedrichsfeld . . . . ab	—	5 32		7 58	6 58		|
Schwetzingen . . . . an	—	5 58		8 07	7 32		|
Karlsruhe Hbf. . . . . an	2 55	8 31		9 53	9 04		|
Stuttgart 293 . . . . an	3 28	9 03		10 26	10 38		|
Friedrichsfeld ⎱ s.a. ab	2 25	4 58	—	7 56	7 02	—	12 21
Wieblingen ⎬ 298 . .	—	5 09	—	8 07	|	—	12 28
Heidelberg ⎭ an	2 34	5 16	—	8 13	7 24	—	12 34

✵ Postverbindung nach dem Odenwald. **W** Nur Werktags.
S Sonntags im Oktober und am 1. November. ★ Hält nur nach Bedarf.

Fortsetzung der vorhergehenden Seite

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Language support Afrikaans, Albanian, Basque, Catalan, the Celtic languages (Welsh, Cornish, Breton, Irish, Scottish Gaelic, Manx), Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Italian, Latvian, Lithuanian, Malay, Maltese, Norwegian, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish, Swahili, Swedish, Tagalog, Turkish

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This specimen was made in Adobe InDesign. All the type is Concourse.

Questions? Email me at mb@mbtype.com.

ON THE SUBJECT OF ME
I'm a writer, typographer, and lawyer in Los Angeles.

I wrote the website and book *Typography for Lawyers* (typographyforlawyers.com), for which I received the Legal Writing Institute's 2012 Golden Pen Award. I also created the web-based books *Practical Typography* (practical typography.com) and *Beautiful Racket* (beautifulracket.com).

My other fonts include Equity, Triplicate, Advocate, Hermes Maia, Valkyrie, and Century Supra (mbtype.com).

After getting my degree in visual & environmental studies from Harvard University, I started my career as a type designer and engineer, working for the Font Bureau and Matthew Carter. Later, I went to UCLA law school and became a member of the California bar in 2007.

I live in Hollywood with my wife Jessica and our boxer, Roxy.

For their help with Concourse, I thank Josh Korwin, Indra Kupferschmid, André Mora, and Erik van Blokland.

Dedicated to my first typography teacher, Gino Lee