

HEADLINES

have to be big and at the top

Display

*of the product
inside the
package it is
printed on.*

Type in books hasn't changed much over the last five hundred years. Then again, the process of reading hasn't changed that much either. We might have electric lights, reading glasses, and more comfortable chairs, but we still need a quiet corner, a little time on our hands, and a good story. Paperbacks crammed full of poorly spaced type with narrow page margins are a fairly new invention, born out of economic necessities, i.e., the need to make a profit. Chances are the more you pay for a book, the closer its typefaces resemble good historical models that date back to the Renaissance. By the time we are adults, we have read so much that is set in what are considered "classic" typefaces that we all think Caslon, Baskerville, and Garamond are the most legible typefaces ever designed ...

Newspaper typography has created some of the very worst typefaces, typesetting, and page layouts known to mankind. Yet we put up with bad line breaks, huge word spaces, and ugly type because that is what we are used to. After all, who keeps a newspaper longer than it takes to read it? And if it looked any better, would we still trust it to be objective?

Small print is called small print even though it is actually only the type that is small. To overcome the physical limitations of letters being too small to be distinguishable, designers have gone to all sorts of extremes, making parts of letters larger and/or smaller, altering the space in and around them so ink doesn't blacken the insides of letters and obscure their shapes, or accentuating particular characteristics of individual letters. Another trick is to keep the letters fairly large, while at the same time making them narrower than is good for them or us so more of them will fit into the available space. Often enough, however, type is kept small deliberately so that we have a hard time reading it - for example, in insurance claims and legal contracts.

type is meant to show off the advantages of the product inside the package it is printed on.

Anyone looking at a printed message will be influenced, within a split second of making eye contact, by everything on the page: the arrangement of various elements as well as the individual look of each one. In other words, an overall impression is created in our minds before we even read the first word. It's similar to the way we respond to a person's presence before we know anything about him or her, and then later find it difficult to revise our first impression.

We read best what we read most, even if it is badly set, badly designed, and badly printed. This is not to suggest there is a substitute for good type, great design, or clean printing, but is merely a reminder that certain images

are deeply ingrained in the reader's mind.

Graphic designers, typesetters, editors, printers, and other communicators are well advised to be aware of these expectations.

Sometimes it may be best to follow the rules; at other times the rules need to be broken to get the point across. Good designers learn all the rules before they start breaking them.

. Handgloves

FUTURA EXTRA BOLD COND.

. Handgloves

ANTIQUE OLIVE BLACK

. Handglo

FF ZAPATA

. Handgloves

HOB

. Handgloves

ADBE CASLON REGULAR

. Handgloves

SWIFT LIGHT

. Handgloves

FF META BOOK

A recurring element on these pages, as first seen on page 19, is the "Handgloves." This word contains enough relevant shapes to judge an alphabet but is a change from the industry standard "Hamburgefons." The Handgloves show off typefaces used in the sample settings or referred to in the text.

Designing typefaces for particular purposes is more widespread than most people think. There is special type for telephone books, small ads, newspapers, and Bibles, and for the exclusive use of corporations. There are also typefaces designed specially to comply with technical constraints, i.e., low-resolution printers, screen displays, monospaced typewriters, and optical character recognition. So far, all these typefaces have tried to emulate historical models. Even bitmaps have become such a model, albeit one born of necessity. Below are types that have been designed for special purposes.

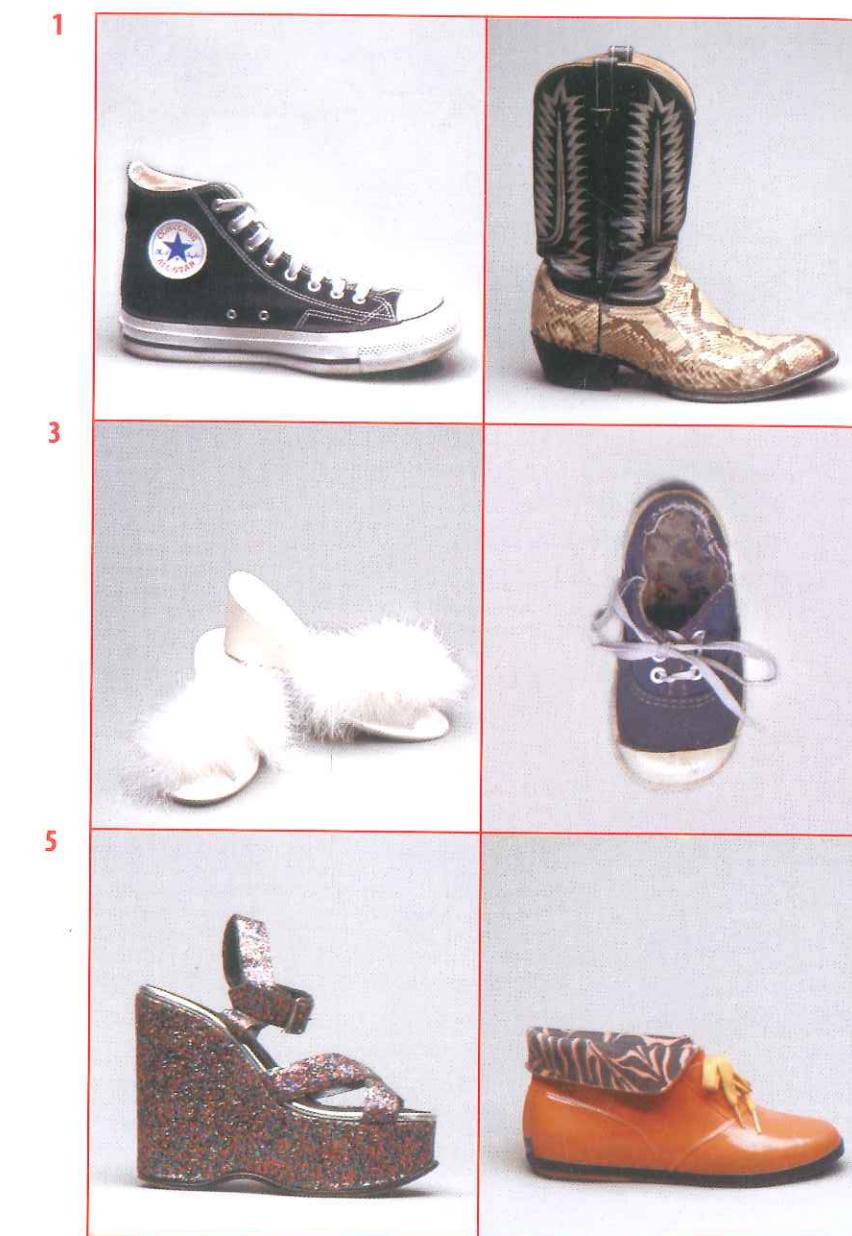
Bell Centennial
designed for telephone books.

ITC Weidemann
originally designed for a new edition of the Bible.

Spartan Classified
made especially for small ads in newspapers.

Corporate A
Daimler Chrysler's corporate typeface.

Sassoon Primary
for teaching handwriting to schoolchildren.

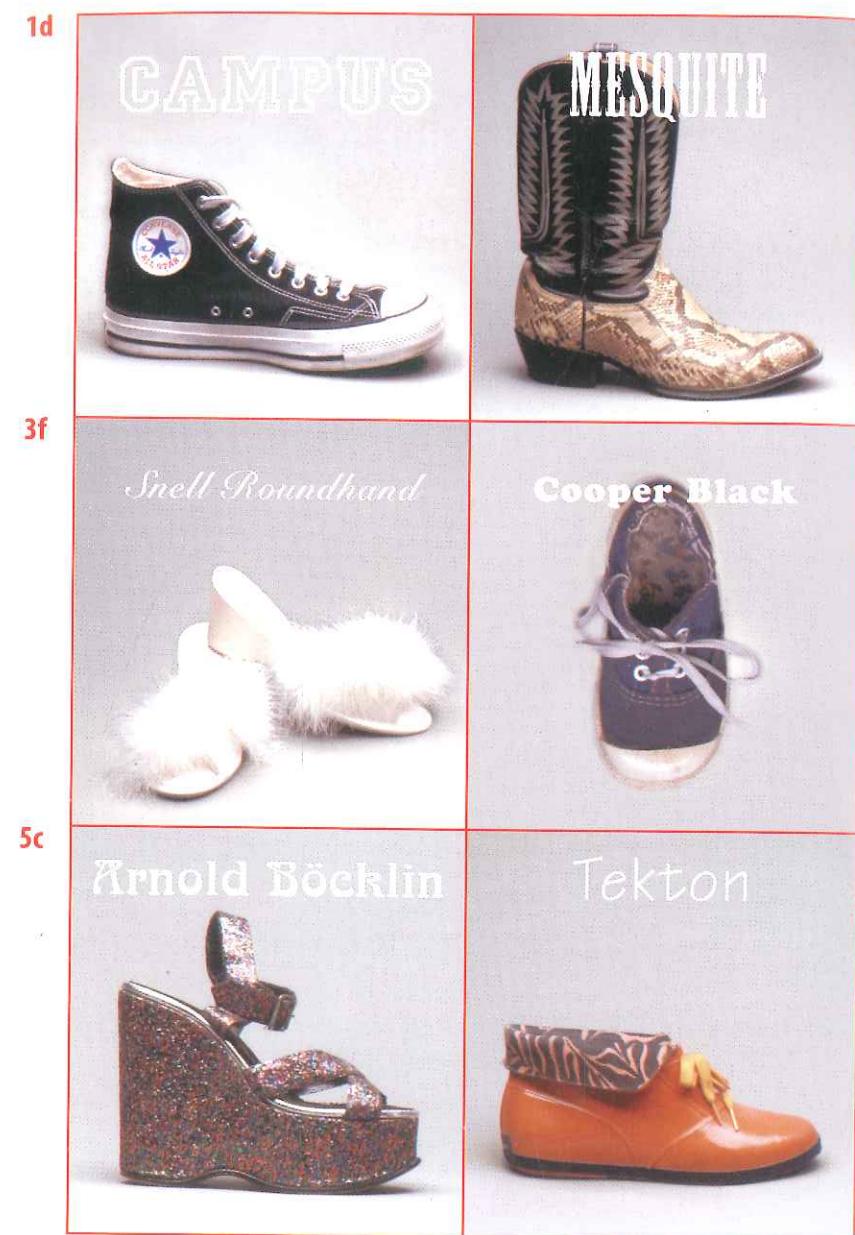


a	Cooper Black	MESQUITE
c	Arnold Böcklin	CAMPUS
e	Tekton	<i>Snell Roundhand</i>



In some cases it
is very easy to
spot a typographic
faux pas.

This is a typographic puzzle.
Which typeface do you think fits
which shoe? The answers are on
the next page, but don't look
now – that would be cheating.
Remember which letter from
the boxes on this page goes
with which number from the
opposite page, then turn the
page and check against our per-
sonal favorites.



No one would use the same shoes to go dancing, run a mile, climb the north face of the Eiger, and walk to the office – not many people, anyway. While your feet may pretty much stay the same shape, they need different types of support, protection or, indeed, enhancement to perform all the above tasks and many others besides.

This also applies to type. Sometimes the letters have to work hard to get across straight facts or numbers, or they may need to dress up the words a little to make them seem more pleasant, more comfortable, or simply prettier.

Some shoes fit your feet better than others, and you get to like them so much that you just want to keep buying the same kind over and over. Your friends, however, might begin to give you a rough time over your taste in footwear, so why not buy a few pairs of the same model but in different colors? Now you have more choices at the same comfort level.

Where's the analogy with type? Well, you can print it in different colors, on different backgrounds, dark on light or light on dark. It will always appear as if you are actually using more than one typeface.

Your personal choice of typefaces to match the shoes will probably be quite different from the ones shown here. With more fonts to choose from than there are shoes in your typical shoe store, the task is daunting.

Luckily, the intended typographic purpose narrows the choice down as much as where you will be wearing your shoes. Fortunately for the fashion-conscious designer, there are many options, even for similar design applications.

Cooper Black – see opposite page – is a very popular typeface, and was even more so thirty-five years ago. It has its advantages: nice and cuddly, heavy, and relatively unusual. But if you think it's been used a little too often, you can try **Goudy Heavyface**, **ITC Souvenir Bold**, **Stempel Schneider Black**, or **ITC Cheltenham Ultra**. Compare them with each other and you will see they're all quite different, but might do the same job just as effectively.

Not all of us want to be seen wearing the same shoes as everybody else.

.Handgloves

GOURDY HEAVYFACE

.Handgloves

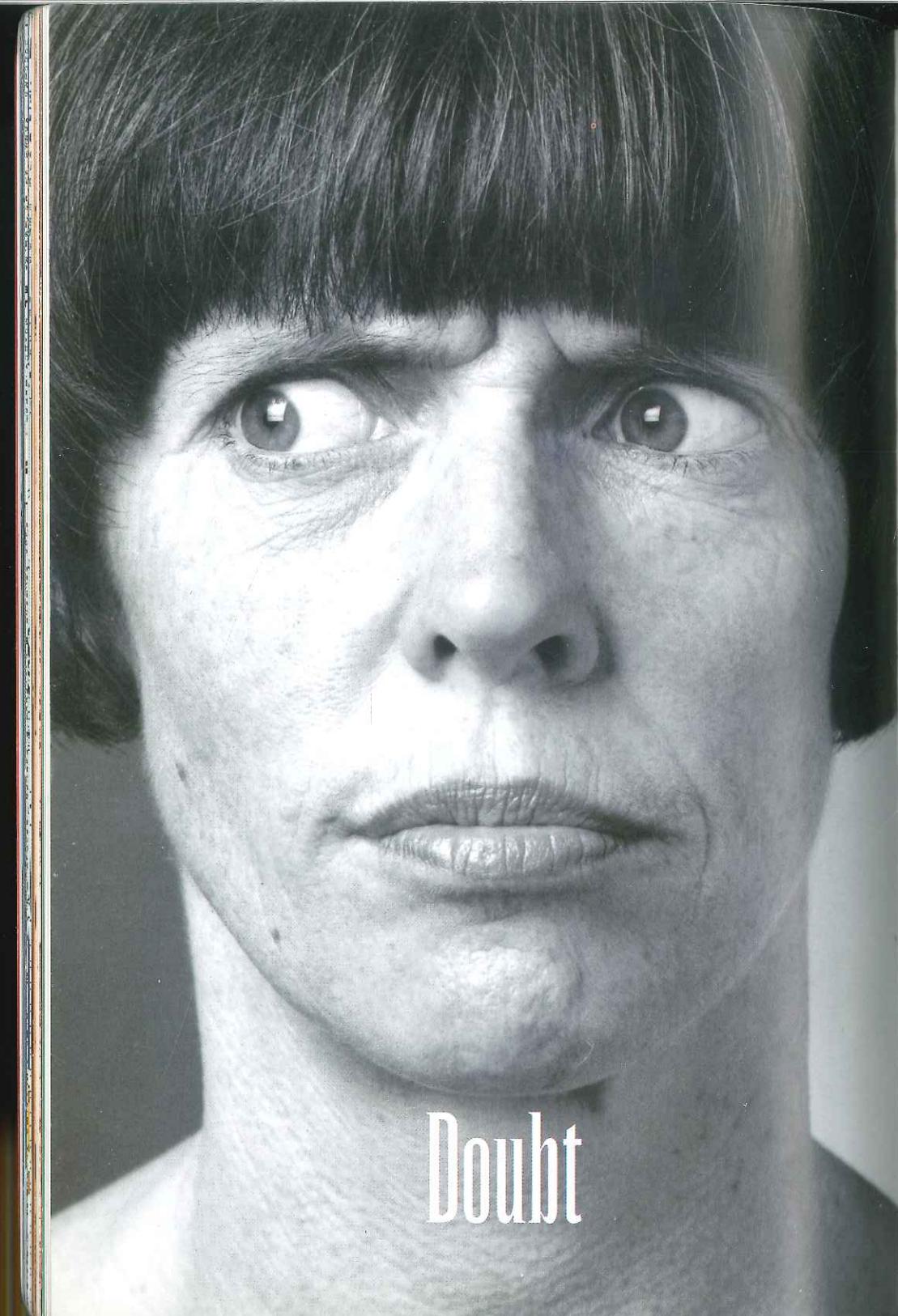
ITC SOUVENIR BOLD

.Handgloves

STEMPEL SCHNEIDER BLACK

.Handgloves

ITC CHELTENHAM ULTRA



Doubt

So type has its practical uses – it can walk, run, skip, jump, climb, and dance. Can it also express emotions? Of course. If you look closely at a letter, you can see personality expressed in its physical characteristics: light or heavy, round or square, slim or squat. Letters can stand at attention next to each other like soldiers or they can dance gracefully on the line. Just as some words sound better than others, some words look nicer than others. That may be because we don't like the meaning of the word, but often we've formed an opinion before we've even read it. Isn't it nice that the *o* imitates the way we make our lips round to pronounce it? And how could the *i* stand for anything but the pointed sound it has in "pick"?

Dark emotions call for a black typeface with sharp edges; pleasant feelings are best evoked by informal, light characters. Or are they? The trouble is that as soon as you select a typeface that looks appropriate, put it on a page, surround it with space and perhaps other elements, it can take on a totally different look. So for the moment, we'll stick to choosing appropriate typefaces.

Runic Condensed is slightly awkward and definitely not suited for long passages. Its spiky serifs and exaggerated letterforms do not agree with classic ideals of beauty and fine proportion. If unusual letterforms express uneasy feelings, these other condensed types might be a good choice.

Doubt?

Runic Condensed

Doubt?

Bodega Sans Light

Doubt?

Bodega Serif Light

Doubt?

Block Extra Condensed

Doubt?

Harlem Slang

Doubt?

Bureau Empire

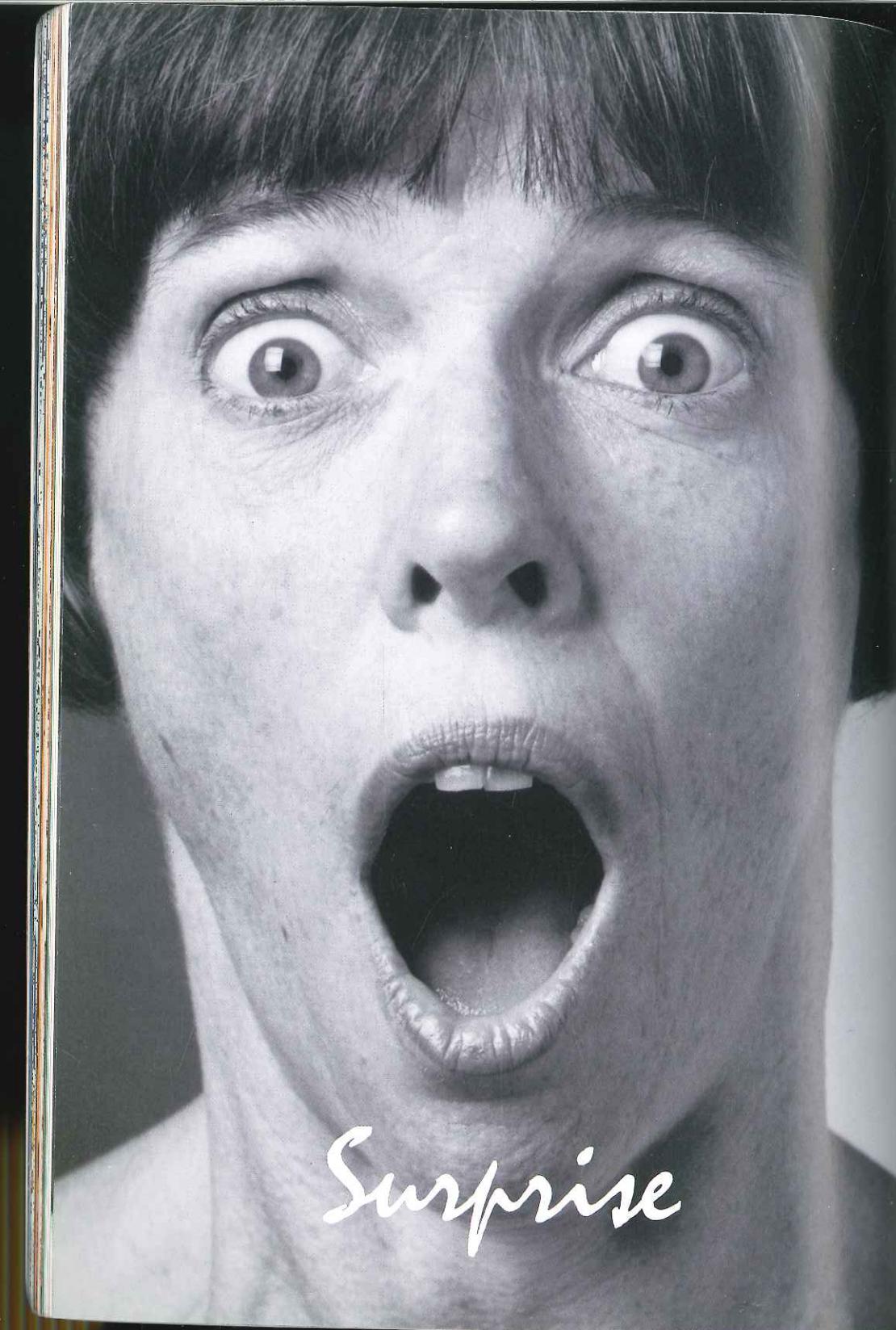
Runic Condensed is a typeface from Monotype. Released in 1935, it replicates a late nineteenth-century display type.

Bodega Sans adopts ideas from the high period of Art Deco. It was designed by Greg Thompson in 1990; its serifed companion followed in 1992.

Block is a family of typefaces originally designed by H. Hoffmann in 1908, with many subsequent versions released through 1926. Block simplified the setting of justified display lines with a system of capital and lowercase letters of varying widths that allowed the compositor to use the more extended alternate characters to fill out short lines. Block was the staple jobbing font for German printers well into the 1960s, when phototypesetting replaced hot metal. The irregular "mealy" outlines appeal to a modern audience, who like that recycled, used-before look.

Neville Brody designed the movie titles for *A Rage in Harlem*. In 1996, he was persuaded to turn that design into a full family of typefaces. The informal weight is aptly named Harlem Slang.

In 1937 Morris Fuller Benton designed Empire for *Vogue* magazine. David Berlow revived it in 1989, adding an italic and a lowercase, both unavailable in the original.



Some words are much more fun to find an appropriate typographic equivalent for than others. (Surprise, surprise.) It may be fairly difficult to find a majority agreement on the right typeface to spell “doubt,” but this one shouldn’t cause any problems.

What’s more unexpected, more surprising, than someone’s handwriting? The best casual typefaces have always managed to carry some of the spontaneity of handwritten letters into the mechanical restrictions of typesetting. Even the names of some typefaces make you want to choose them. How about this one: Mistral – a cool wind blowing from the north into southern France. And indeed, in the south of France it seems to have become the standard typeface for every shopfront and delivery van.

In case you don’t agree that Mistral suggests surprise, here are some alternatives.

The complete freedom offered by computer applications makes type even more flexible – if a word doesn’t look right when first set, you can manipulate the outlines until it does exactly what you want.

“Surprise” is shown at right in its unaltered form. We didn’t like the join between S and u, so we created outlines in Adobe Illustrator, cleaned up that detail (and a few others), and placed it in our photograph, where you can see the revised word. Most people would believe that it had been written by someone with a felt-tip pen, not simply set as part of a complete page.

Surprise
Mistral

Surprise
Letter Gothic Slang

Surprise
Dogma Script

Surprise
Dizzy

Surprise
Ottomat Bold

Mistral was designed by Roger Excoffon in 1955. His other typefaces – Antique Olive, Choc, Banco – also show a characteristic Gallic style and have been enormously successful in France and other European countries.

Susanna Dulkin’s Letter Gothic Slang replaced some characters with others that have similar shapes, but different meaning. The S is a dollar sign; the p is the thorn – used in Icelandic, Old English, and phonetics; the i is an upside-down exclamation mark used in Spanish; and the e is a currency sign.



JOY

The more characters in a word, the more chances there are to find the right letterforms to express its meaning. This word doesn't give us many choices, just three characters: *j o y* or *J O Y*. Seeing that the lowercase *j* and *y* look so similar, an all-capital setting will work better with this one. All three typefaces here have a generous feel to them – open forms with confident strokes and a sense of movement.

The original *Kabel*, designed by Rudolf Koch in 1927, has distinct Art Deco overtones, whereas International Typeface Corporation's 1976 version has a very generous x-height and is more regular and less quirky.

JOY

ITC Kabel Book

γ

Syntax has the proportions of ancient Roman letters, but no serifs, making it both contemporary and classic looking. It was designed by Hans-Eduard Meier in 1968. A completely redesigned and expanded version was released by Linotype in 2001.

JOY

Syntax

.Handgloves

ITC KABEL BOOK

Lithos is Carol Twombly's 1989 rendering of Greek inscriptions – just as elegant as Roman capitals, but less restrained. This face became an instant success (graphic designers still use it for all sorts of trendy purposes), which goes to show that a classic can also be cheerful and modern.

JOY

Lithos Regular

.Handgloves

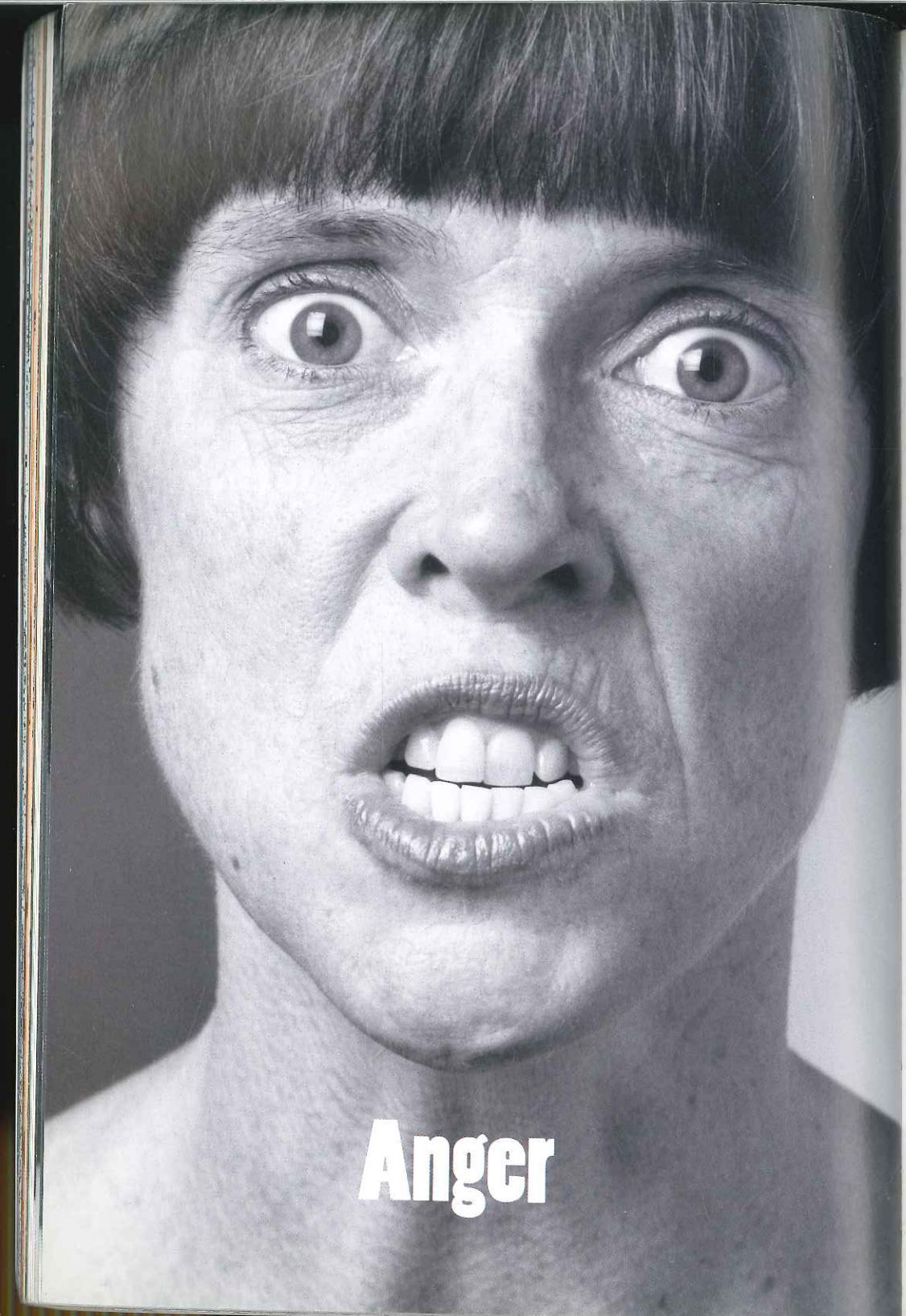
SYNTAX

.HANDGLOV

LITHOS REGULAR

ITC *Kabel*, *Syntax*, and *Lithos* are modern interpretations of classical letterforms; they maintain a chiseled look without formal stroke endings, which are known as *serifs*.

The letter *Y*, a latecomer to the Latin alphabet, is called *i grec* in French (Greek *i*). Its shape is derived from one of the calligraphic variations of the Greek *upsilon*.



Anger, like doubt, can be described as a dark feeling that calls for a black, heavy typeface. Anger is not as narrow as doubt. It needs room to expand, sometimes to shout out loud.

It helps if the letters are not perfectly worked out and closed in on themselves, but rather a little irregular, leaving room for our imagination. A well-balanced Univers or Helvetica would not do.

Anger!

Flyer Extra Black Condensed

Anger!

Poplar

Anger!

Block Heavy

Anger!

Angst Heavy

Anger!

Franklinstein

. Handgloves

FLYER EXTRA BLACK CONDENSED

. Handgloves

POPLAR

. Handgloves

SOLEX BLACK

. Handgloves

ITC OFFICINA BLACK

. Handgloves

EAGLE BLACK

. Handgloves

Most really black typefaces have been overused because there aren't enough choices for the designers of posters and tabloid newspapers. These kinds of faces can be set with hardly any space between letters, which makes a large impact in a small space.

Futura Extra Bold and ITC Franklin Gothic Heavy have been favorites for a long time. Inspiration for Solex – designed by Zuzana Licko in 2000 – reportedly came from two principal sources: Alternate Gothic and Bauer Topic (also known as Steile Futura) and is her exploration of the industrial sans serif genre. Eagle is FontBureau's 1989 adaptation of Morris Fuller Benton's famous titling, Eagle Bold, drawn – caps only – in 1933 for the National Recovery Administration. Officina Black adds weight to the 1990 sans and serif family; the new versions were digitized by Ole Schäfer. Giza brings back the glory of the Victorian era. David Berlow based the family (1994) on showings in Figgins' specimen of 1845.

And all the way from the 1960s, Roger Excoffon's Antique Olive Nord shows that good typefaces are indestructible.

. Handgloves

FUTURA EXTRA BOLD

. Handgloves

ITC FRANKLIN GOTHIQUE HEAVY

. Handgloves

GIZA NINE THREE

. Handgloves

EAGLE BLACK

. Handgloves

ANTIQUE OLIVE NORD

Handgloves
Centaur

Handgloves
Sabon

Handgloves
Janson Text

Handgloves
ITC Bodoni

Handgloves
Memphis

Handgloves
Syntax

Handgloves
Friz Quadrata

Handgloves
Ex Ponto

HANDGLOVE
Charlemagne

Handgloves
Wilhelm Klingspor Gotisch

© ♦ ♣ ♀ ☺ ☆
Universal News and Commercial Pi



There are seven deadly sins, seven seas, and seventh sons of seventh sons, but thousands of typefaces. Someone had to come up with a system to classify them, since describing how different type designs express different emotions just isn't exact enough. Unfortunately, there is not only one system, but quite a few, all of them too

The unofficial type classification – do not confuse with the official one on this page.

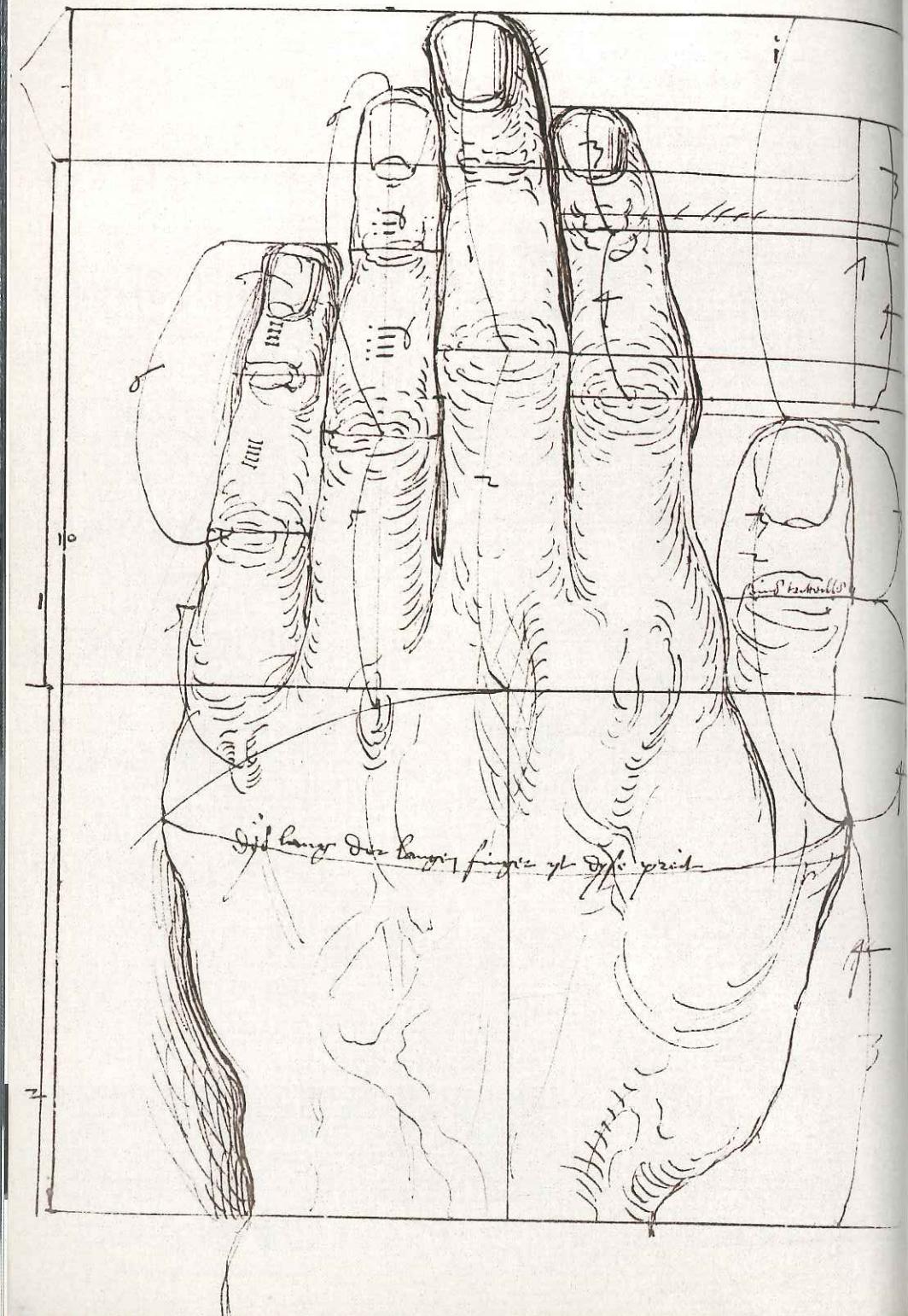
involved for anyone but the most devoted typomaniac. So here's the most rudimentary method of classifying type. It's not historically correct, nor does it give a complete overview of the available choice of fonts. It simply shows that with just a few basic principles, hundreds of ways of designing typefaces become possible, the same way a few basic emotions evoke a million ways to make a face.

In case anyone wants it for the record: here's the official Adobe type classification. We have chosen a typical typeface for each category, trying to avoid all the best-known ones.

By now you will have noticed that we use the words *typeface* and *type* to describe what people these days refer to as a *font*. Much of the terminology used today comes from the era of metal type. The spaces between lines are still (and not very accurately) described as *leading*, even though they certainly aren't made up of strips of lead anymore. A font was a prescribed grouping of letters from one typeface assembled by a typefoundry for sale. These were apportioned to the number of letters used most frequently in any given language. The English printer who bought a French font of type, for instance, soon noticed its lack of sufficient *k* and *w* and its large supply of *q*. Italian demands a larger number of *c* and *z*; Spanish, far more of *d*, *t*, and all the vowels; German, more capital letters and more *z*, but less *y*.

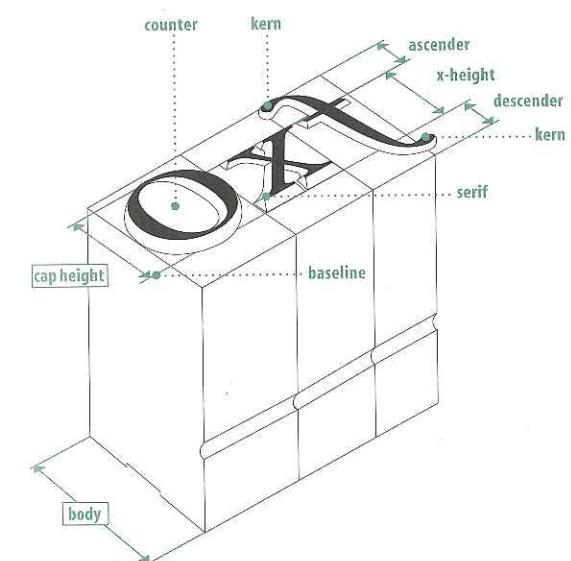
We design typefaces and we produce fonts. And throughout this book, we maintain that distinction. While the language of typography still adheres to some rules, there really aren't any standards for type designers to follow. Typographic features, such as large x-heights, wide counters, and exaggerated ascenders, are no less slaves to fashion than the perpetual changes in skirt lengths determined on Paris runways. The size of type, indicated in points (a point is .01384 inch; 12 points = 1 pica; 6 picas = 1 inch), is only a reminder of a historical convention, when type was cast on a body of metal. The body size of all 12-point type would have been the same, but the actual image on that body could be vastly different. Have a look at the 20-point types below — they don't have very much in common apart from the baseline.

The moral?
What you see is what you get — trust your eyes, not the scientific measurements.

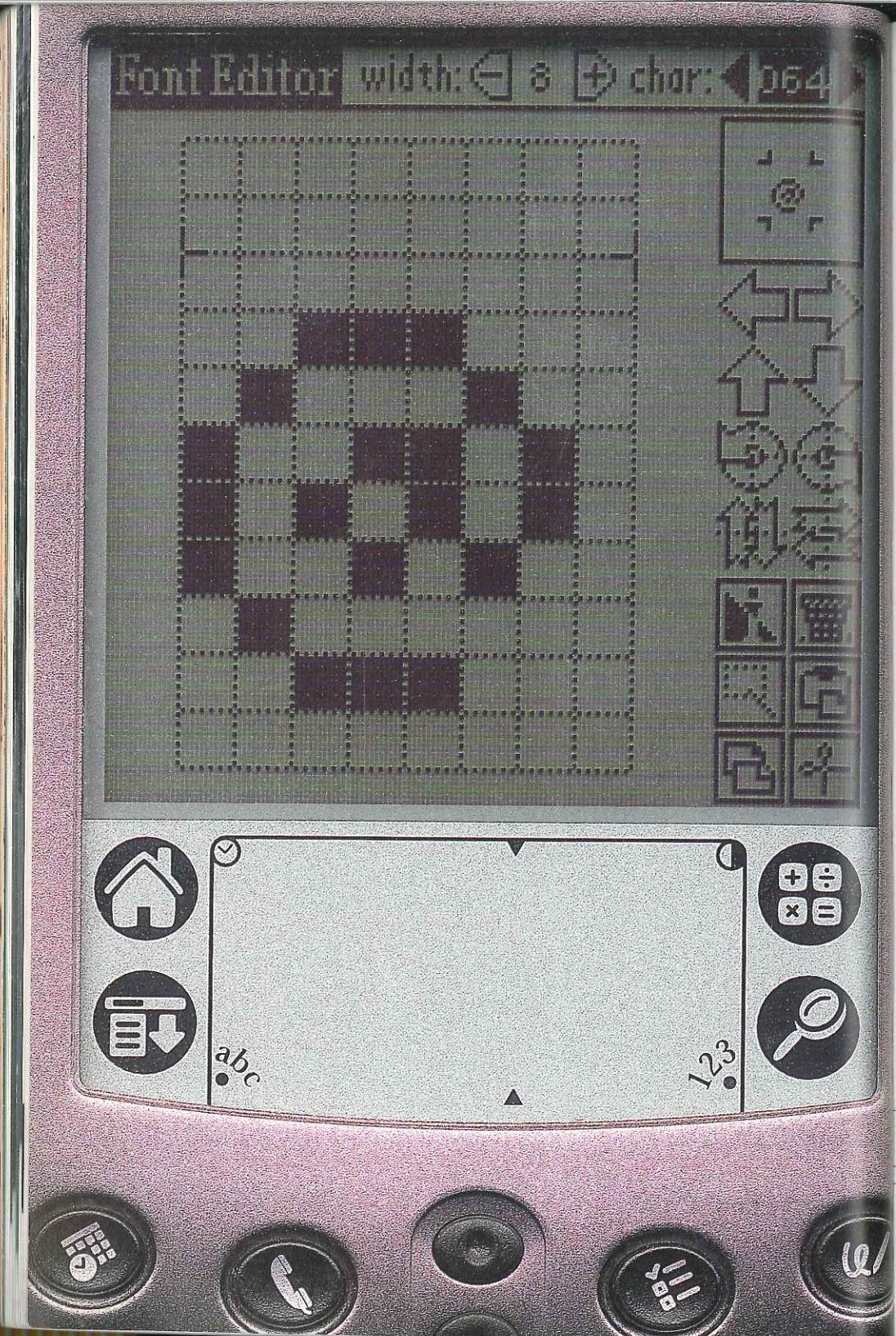


Scientists have not been content with just calling the human face "beautiful" if it meets certain ideals, or "ugly" if it doesn't. They had to go out and measure proportions of nose to jaw, forehead to chin, and so on, to establish why some faces are more appealing than others.

Typographers and graphic designers often choose typefaces for the very same reason they might fancy a person: they just like that person. For more scientifically minded people, however, there are specific measurements, components, details, and proportions to describe various parts of a letter. While these won't tell you what makes a typeface good, they will at least give you the right words to use when you discuss the benefits of a particular face over another. You can say "I hate the x-height on Such-a-Gothic" or "These descenders just don't work for me" or "Please, may I see something with a smaller cap height?" and you'll know what you are talking about.



Sizes Sizes Sizes Sizes Sizes



While metal letters could be made to any width and height, digital type has to conform to multiples of the smallest unit: the pixel. Every character has to be a certain number of pixels wide and high. This is not a problem when the letters are made up of 600 pixels per inch (or

about 24 pixels per mm), as is the case with modern laser printers – those pixels are not discernible to our eyes, and we are happy to believe that we are looking at smooth curves instead of little squares fitted into tight grids.

On screens, however, only 72 pixels make up one inch (roughly three pixels per mm). We could see each and every one of them if engineers hadn't already found ways around that (read more on page 121). Computer screens, however, are not where we read all of our type these days – phones, PDAs, even microwave ovens all have displays. Most screen displays are small and simple, which means black on greenish gray. And the type unmistakably consists of bitmaps: this means that an 8-point letter is actually made up of eight pixels. If we allow six pixels above the baseline (see previous page spread), including accents, and two below for descenders, that leaves only three or four pixels for a lowercase character. Despite these restrictions, there are hundreds of bitmap fonts, each unique by a matter of a few pixels, but enough to prove that typographic variety cannot be suppressed by technological restraints.

Editing pixels is like a game of chess: there are only a few black and white squares, and every move has enormous consequences.

Rather than try and imitate Times New Roman or Helvetica on a tiny chessboard, bitmap fonts have to make virtue out of necessity. It is amazing to see how much one can push the critical shape of each letter toward some almost abstract black and white graphic, and still make us think we're reading roman characters.

Joe Gillespie has designed a series of very small bitmap fonts for use on screens, appropriately named Mini 7, which is the size they are supposed to be set in. Another set of bitmap fonts for tiny sizes (only three pixels tall!) comes from Eboys, who have turned the bitmap look into an art form.

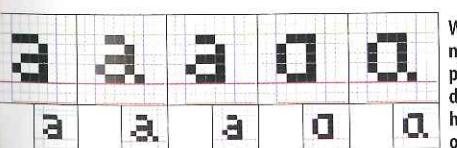
The makers of devices with small display screens would be well advised to look at these examples and in the future keep their engineers from making bitmap fonts.

HANDGLOVES
HANDGLOVES
HANDGLOVES
HANDGLOVES
HANDGLOVES
Handgloves
Handgloves

The Mini series, all at 7pt. In the first five lines, capital letters are five pixels tall, while the mixed words have that many pixels for a lowercase letter.

Handgloves
Handgloves

FF Xscreen only uses three pixels for a lowercase character, but as this is not a true bitmap but actually an outline font, the pixels can be scaled to any size, and range from the sublime to the ridiculous.



What a difference a dot makes: with only five pixels for the x-height, a designer of bitmap types has to be content moving one pixel at a time.