

# describing typefaces: a brief?



↳ what are you going to make?

**“Good typefaces are designed  
for a good purpose, but not  
even the very best types are  
suited to every situation”**

*John Boardley  
I love Typography*

## POP QUIZ:

---

*what kinds of words do we  
use to describe typefaces?*

CLASSIFICATION  
STYLE  
WEIGHT  
MEDIA  
PERSONALITY

# CLASSIFICATION

**What is personality in typography?**

-----

*What visual characteristics convey  
different moods or atmospheres?*

MEDIA  
**PERSONALITY**

**“It is time to think about  
why we design type, not  
just how we design it.”**

*Peter Biľák*

*Why do we need new fonts?*

# mutavie

Famille typographique destinée

# mutavie

à produire des variations dans

# mutavie

la composition de textes littéraires

# mutavie

Guardian Egyptian Headline Hairline

*Guardian Egyptian Headline Hairline Italic*

Guardian Egyptian Headline Thin

*Guardian Egyptian Headline Thin Italic*

Guardian Egyptian Headline Light

*Guardian Egyptian Headline Light Italic*

Guardian Egyptian Headline Regular

*Guardian Egyptian Headline Regular Italic*

**Guardian Egyptian Headline Medium**

*Guardian Egyptian Headline Medium Italic*

**Guardian Egyptian Headline Semibold**

*Guardian Egyptian Headline Semibold Italic*

**Guardian Egyptian Headline Bold**

*Guardian Egyptian Headline Bold Italic*

**Guardian Egyptian Headline Black**

*Guardian Egyptian Headline Black Italic*

*took him home, and cal'lated to  
educate him; and so he never  
done nothing for three months*

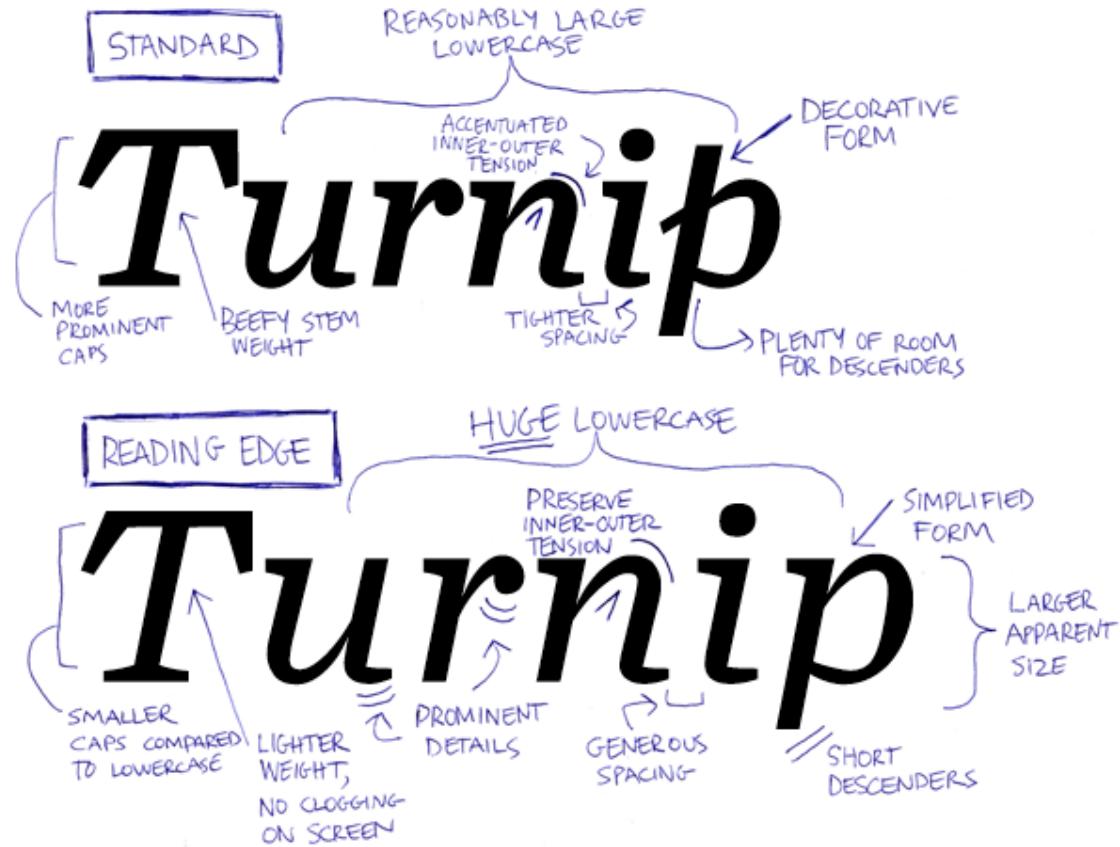
*but set in that yard and learn  
that frog to jump. A push from*

*behind, and hot in a minute  
later you see the frog whirlin'  
in the air like a doughnut —*

*Eben Sorkin*

*he can git over more ground  
at one straddle than any of  
his breed that you ever see*

*took him home, and cal'lated to  
educate him; and so he never  
done nothing for three months  
but set in that yard and learn  
that frog to jump. A push from  
behind, and not one minute  
later you see the frog whirlin'  
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he can git over more ground  
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David Jonathan Ross's Notes on Turnip  
From *Typographica Review* by E. Sorkin

# UFO alarm!

250% of live fun greatness

Die großen Bücher wurden schon verpackt

thumb up / thumb down  online madness

MADE IN HEAVEN 

**“La grande esperanza”**

šmouhy, čáry, led, únor 1995

«brações, fé, chá, óxudo, pôr, zângão» / un estilo tipográfico en muchos tamaños

KEY WORD, FLEXIBILITY

Type Together's **Adelle Sans**

Urban  
Reliable  
Practical  
Structure  
Simplicity  
POSITIVE  
Metropolis  
Convincing

Narrow ➔ Normal ➔ Wide

Lab  
Jag  
Req  
Fab



Martin Wenzel's **Realist**

# UFO alarm!

“Adelle Sans is a **feel-good** typeface... [it] manages to capture one of the most desired of human emotions: **cheerfulness.**”

## “La grande esperanza”

Nadine Chahine  
šmouhy, cary, led, unor 1995

«brações, fé, chá, óxudo, pôr, zângão» / un estilo tipográfico en muchos tamaños

KEY WORD, FLEXIBILITY

Type Together’s **Adelle Sans**

Urban Reliable Practical “**Coolness**,  
Structure not **frostiness**”  
Simplicity POSITIVE  
Metropolis Convincing

Narrow ⇨ Normal ⇨ Wide

Martin Wenzel’s **Realist**



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Req  
Fab



Martin Wenzel's **Realist**

magazine

on paper or distributed online

*tidskrift*

εβδομαδιαία, μηνιαία κλπ.

*Журнал*

дневник, подённая записка

*zeitschrift*

Typeque's **Lava**

*Old English*

Proust, Eliot, Joyce, Kafka and Pirandello

**Shakespeare**

*Intellectual Movements*

A poem is a composition written in verse

Agatha Christie

**Belles-Lettres**

Juan Pablo del Peral's **Alegreya**

# magazine

“Yes, Lava is Plantin  
and Caslon in the main,  
but it goes far beyond  
being a **revival** or  
**postmodern love child.**”

*Журнал*  
дневник, письменная записка  
*zeitschrift*

Typotheque’s **Lava**

# Old English

Proust “Alegreya manages  
**Shakespeare**  
to convey both  
a **stateliness** and  
**Intellectual Movements**  
a **whimsy.**”

A poem is a composition written in verse

*Agatha Christie*  
*Carl Cosgrove*  
*Belles-Lettres*

Juan Pablo del Peral’s **Alegreya**

magazine

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**Shakespeare**

*Intellectual Movements*

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Agatha Christie

**Belles-Lettres**

Juan Pablo del Peral's **Alegreya**

California State Assembly  
**Minimum Wage**  
Instrumentalists  
**CONCRETE**  
Sunset Sound Recorders  
Environmentally Friendly Product  
**Unified School District**  
*California Legislature*

Berton Hasebe's **Alda**

**Freak!**  
*Gezelligheid*  
հիմնական չեռագիր  
**helplessness blues**  
ինքնակատարելագործութիւն

Rosetta's **Arek**

California State Assembly

**“Berton Hasebe took on  
the challenge of designing a  
type family whose members  
not only shift in weight,  
but also in their quality  
of expression”**

Sunset Sound Recorders  
Environmentally Friendly Product

**Unified School District**

*Frank Grießhammer*  
*California Legislature*

Berton Hasebe's **Alda**

**Friendly**  
“It’s **vivacious** and **playful**  
in large sizes, and also full-  
proportioned, open, and  
**effortlessly readable** in  
text sizes, adding an under-  
current of **frenetic energy** to  
the flow of body copy.”

**helplessness blues**  
*Mark Jamra*

ինքնակատարելագործութիւն

Rosetta's **Arek**

California State Assembly  
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Rosetta's **Arek**

# Rome

World Geodetic System

# New York

The main meaning of the word *doko* is *where*.  
It's commonly used to ask about a place, a home  
and at times can mean *what*, but it will always  
be in the context of a place.

# Greenwich

12 miles northeast of Ruşî

# London

# Rome

World Geodetic System

*“spanning the range from  
classical and familiar, to*

*fun and expressive and  
back to fresh.”*

# Greenwich

Frank Grießhammer & Tânia Raposo

12 miles northeast of Ruși

# London

# Rome

World Geodetic System

# New York

The main meaning of the word *doko* is *where*.  
It's commonly used to ask about a place, a home  
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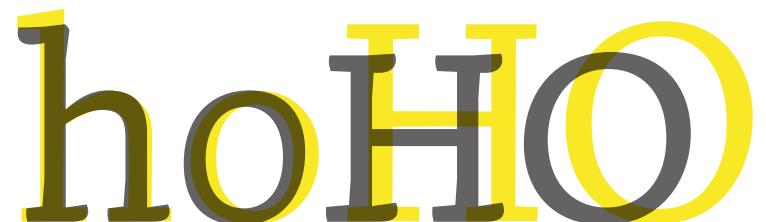
inxinx

Lenim hilicpsamus consecteturdae vidior sunt, a conecitate doles etur, qui torum volore, tem ipicitat recaes rehentem quam suPuda voloreh enihilita voluptasim rem res secto tem quo maximolupta velic to eos inciam haris Aximpora ad minisciet fuga. Os qui andiatis excepedi sit id uted ex exceati ut aut quae cor si doloribus aut aboreratus et ut volendis ea im dolut excea dolores experionet qui non rectur, cus. Edis venditatiunt aceped que laborit aut volore pedit voluptat aut erspelent aut ium as ad ex ent. Aximpel lupidus quam sam id mo blametum sinventi od que veliquo maio. Tem volupt Ut liquam dolenis imagnat od eos vellique et alit eum quaeca dusapis

Lenim hilicpsamus consecteturdae vidior sunt, a conecitate doles etur, qui torum volore, tem ipicitat recaes rehentem quam suPuda voloreh enihilita voluptasim rem res secto tem quo maximolupta velic to eos inciam haris Aximpora ad minisciet fuga. Os qui andiatis excepedi sit id uted ex exceati ut aut quae cor si doloribus aut aboreratus et ut volendis ea im dolut excea dolores experionet qui non rectur, cus. Edis venditatiunt aceped que laborit aut volore pedit voluptat aut erspelent aut ium as ad ex ent. Aximpel lupidus quam sam id mo blametum sinventi od que veliquo maio. Tem volupt Ut liquam dolenis imagnat od

Ondrej Jób's **Doko**

Carol Twombly's **Chaparral**



hoHO

It can save you design time to have a well defined idea of the final use you intend. However, this is *not always possible* and your ideas may evolve.

*The key thing is to think about and define this use as completely as you can, then to ensure that your tests keep pace with the questions you are asking yourself in the design process.*

# HEAVY DUTY: LEGIBLE SLABS BOOKISH + MULTILINGUAL RADICAL SILHOUETTES NEWSFACE SYSTEMS

*Jan Middendorp*

*Shaping Letters > Selecting Type > Text type strategies*

# HEAVY DUTY: LEGIBLE SLABS

BOOK

RAI

NEWSFACE SYSTEMS

*combine a humanist construction with  
the low-contrast of a traditional sans*

**Jan Middendorp**

*Shaping Letters > Selecting Type > Text type strategies*

Tim Maly, a writer in Toronto, writes about cyborgs, architecture, and our weird distant future.



# A MESSAGE TO THE FUTURE

In the roughly 70 years since humans first split the atom, we have accumulated between 250,000 and 300,000 tons of high-level nuclear waste that will remain radioactive for at least 100,000 years. Designing a stable, secure repository for these materials is only half the battle: the other half is to design a 'Do Not Enter' sign that will remain intelligible for a period several times longer than the lifespan of any recorded civilisation.

*This is a design brief for the ages.*

Every year, tons of lethally radioactive material are added to the world's nuclear waste storage facilities, mostly surface-level installations where waste is stored in cooled water tanks that shield the environment from the deadly radiation. This is clearly not a long-term solution, as any resident of Fukushima can attest. These installations are vulnerable to any number of threats such as earthquakes, fires, power outages and terrorist acts, but most importantly, the lifetime of these facilities is measurable in decades, whereas the lifetime of the radiation hazard is measurable in millennia.

**Left:** A commercial low-level waste site in operation since 1965 in Hanford, Washington, which uses conventional shallow-land burial of pack-

aged waste in unlined trenches. This site, which stores waste such as refuse, clothing, tools, hardware and equipment that have been contaminated by radioactive substances, is scheduled to close by 2056. Photo courtesy of US Nuclear Regulatory Commission.

Monderman's theory was that increasing traffic regulations reduces personal responsibility, the need for drivers and pedestrians to pay attention to what is happening around them.

elevated Monderman to national and international prominence. In 2004 his philosophy was developed into the four-year European Shared Space project. Monderman headed the project's teams of experts, both in the Netherlands and at the international level. He was a long-time advocate of reducing increasing personal responsibility.

local authorities, psychologists, sophers and residents. 'In his theory encouraged to pay more attention' Nota explains. Monderman believes as you stop telling people what they do (traffic behaviour), they instead what they should do (social behaviour) becomes safer, and the severity decreases, once road supremacy claimed by the motorist, says Nota. road belongs to everyone, attention to each other, and speeds slows down all by itself. 'The speed limit has been reduced by an average of 40%.'

Monderman's philosophy has been implemented in some provinces of Friesland and Groningen. And Shared Space has been adopted elsewhere in the country, such as Denmark, Sweden and Germany. It has been embraced by local authorities, psychologists, sophers and residents. 'In his theory encouraged to pay more attention' Nota explains. Monderman believes as you stop telling people what they do (traffic behaviour), they instead what they should do (social behaviour) becomes safer, and the severity decreases, once road supremacy claimed by the motorist, says Nota. road belongs to everyone, attention to each other, and speeds slows down all by itself. 'The speed limit has been reduced by an average of 40%.'

# HEAVY DUTY: LEGIBLE SLABS BOOKISH + MULTILINGUAL

RAI  
N

ES  
S

*a whole new generation of beautifully drawn text faces... **neutral** enough for immersive reading yet reveal a **strong personality** when viewed at larger sizes*

*Shaping Letters > Selecting Type > Text-type strategies*

Skolar is a text serif, originally designed with scholarly and multilingual publications in mind. The typeface maintains its credibility by incorporating a subtle personal style, neither neutral



expressive details  
tin, the structure of corporate design. The structure of the typeface is rather conventional, but the stroke-modulation stylistically reflects contemporary serif trends. The letterform has a square angle and large counters; the lowercase 'g' is easily recognized but not unique. The family includes four upright styles. The family can be easily keyed to existing font families.

**and low-contrast modulation** add to its readability with a relatively large x-height, improving legibility in small sizes. This 6-STYLE FAMILY will be flexible enough for complex text settings.

It also becomes distinctive in bigger sizes, fitting perfectly into the context of corporate design. The structure of the typeface is rather conventional, but the stroke-modulation stylistically reflects contemporary serif trends.

*'bookish' old-style figures*

1973-85

innego szukającego  
projekt. Wszystkie projekty są wypo-  
sam również.

**Amoralne upiększanie.** Niemal juna wartość ma charakter estetyczny, aby

HEAVY  
BOOK

*experimenting with the relationship  
between the character's outside shape  
and the counter... inktrap-like incisions  
and unorthodox silhouettes*

SLABS  
GUAL

# RADICAL SILHOUETTES NEWSFACE SYSTEMS

**Jan Middendorp**

*Shaping Letters > Selecting Type > Text type strategies*

Coline Première Regular, 69pt

# acrostiche fume

Coline Première Bold, 69pt

# acrostiche fume

Coline Cursive Regular, 69pt

# acrostiche fume

Coline Cursive Bold, 69pt

# acrostiche fume

Coline Extrême Light, 69pt

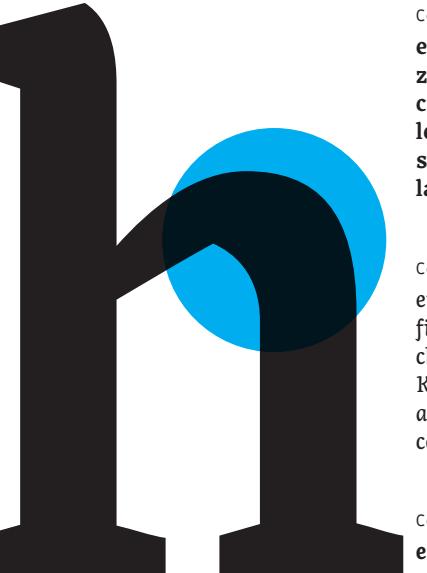
# acrostiche fume

Coline Extrême Regular, 69pt

# acrostiche fume

Coline Extrême Black, 69pt

# acrostiche fume



la tête de mort et le chevreau, et Faustroll pavillon de la Grande-Gidouille avec le capitaine Kid, et réussit à le dissuader d'incendier l'as (qui était, de pendre, après nous avoir dépouillés, Bosse-de-Nage et moi-même à la grande vergue. On pêcha de concert des singes dans une rivière, à l'ho

Coline Première Bold, 10/12pt

et quatre dents de Bosse-de-Nage. « Ha ha ! » bégaya le papion ; mais un zygomatique gauche fit rebrousser chemin à sa troisième parole. Et sans attendre une réponse plus cinétique hissa la tête de mort et le chevreau, et Faustroll pavillon de la Grande-Gidouille. Après ces salutations, le docteur but joyeusement du gin avec le capitaine Kid, et réussit à le son vernis de paraffine, incombustible) et de pendre, après nous avoir la grande vergue, parce que l'as n'avait pas de grande vergue. On pêcha de concert des singes dans une rivière, à l'horreur démantibulée de Bosse-de-Nage, e

Coline Cursive Regular, 10/12pt

et quatre dents de Bosse-de-Nage. « Ha ha ! » bégaya le papion ; mais un cylindrofit rebrousser chemin à sa troisième parole. Et sans attendre une réponse plus chevreau, et Faustroll pavillon de la Grande-Gidouille. Après ces salutations, le Kid, et réussit à le dissuader d'incendier l'as (qui était, malgré son vernis de pa avoir dépouillés, Bosse-de-Nage et moi-même à la grande vergue, parce que l'cert des singes dans une rivière, à l'horreur démantibulée de Bosse-de-Nage, e

Coline Cursive Bold, 12pt/14,4pt

et quatre dents de Bosse-de-Nage. « Ha ha ! » bégaya le papion ; mais un cylindrogauche fit rebrousser chemin à sa troisième parole. Et sans attendre une tête de mort et le chevreau, et Faustroll pavillon de la Grande-Gidouille. Ament du gin avec le capitaine Kid, et réussit à le dissuader d'incendier l'as (pa paraffine, incombustible) et de pendre, après nous avoir dépouillés, Bosse de-Nage parce que l'as n'avait pas de grande vergue. On pêcha de concert des singe

Coline Extrême Light, 10/12pt

et quatre dents de Bosse-de-Nage. « Ha ha ! » bégaya le papion ; mais un cylindrocônrebrousser chemin à sa troisième parole. Et sans attendre une réponse plus étendue, Faustroll pavillon de la Grande-Gidouille. Après ces salutations, le docteur but joyeusement du gin avec le capitaine Kid, et réussit à le dissuader d'incendier l'as (qui était, malgré son vernis de paraffine, incombustible) et de pendre, après nous avoir dépouillés, Bosse-de-Nage et moi-même à la grande vergue, parce que l'as n'avait pas de grande vergue. O l'horreur démantibulée de Bosse-de-Nage, et nous visitâmes l'intérieur de l'île. Comme

Coline Extrême Regular, 10/12pt

et quatre dents de Bosse-de-Nage. « Ha ha ! » bégaya le papion ; mais un cylindrofit rebrousser chemin à sa troisième parole. Et sans attendre une réponse plus échevreau, et Faustroll pavillon de la Grande-Gidouille. Après ces salutations, le Kid, et réussit à le dissuader d'incendier l'as (qui était, malgré son vernis de pa avoir dépouillés, Bosse-de-Nage et moi-même à la grande vergue, parce que l'as des singes dans une rivière, à l'horreur démantibulée de Bosse-de-Nage, et nous

Coline Extrême Black, 10/12pt

et quatre dents de Bosse-de-Nage. « Ha ha ! » bégaya le papion ; mais un zygomatique gauche fit rebrousser chemin à sa troisième parole. Et sans attendre une cinétique hissa la tête de mort et le chevreau, et Faustroll pavillon de la Grande-Gidouille. le docteur but joyeusement du gin avec le capitaine Kid, et réussit à le son vernis de paraffine, incombustible) et de pendre, après nous avoir

**De l'envoi aux galères, en 1682, à l'établissement du carnet anthropométrique, en 1912, la vie des bohémiens de France apparaît semée d'embûches. Une logique répressive qui dénie à ces familles toute légitimité d'ancrage national.**



Expulsion du territoire français d'une bande de bohémiens, carte postale, vers 1910.  
© COLLECTION IM / KHARBINE-TAFABOR.

# Quand par Emmanuel Filhol

# la caravane ne passe pas

bohémien de son enfance. résultat quand on tape le tarologue partage désor du Père-Lachaise, la Foire la Fête foraine du jardin prédit une bonne fortune de M<sup>me</sup> Ranah nous p « Je vous vois bientôt entouré d'eau. » Dresseuse sur l'île Saint-Louis ? L'avenir ic Émilie Gavoille est journaliste

1 Femmes roms.

À lire : Marc Bordigoni, « Les Gitans », « Idées reçues », Le Cavalier bleu, 2010.

# *Designers, know your medium*

Almost every day I hear some debate on whether designers should code or not. There are plenty of stubborn designers out there who think CSS is outside of their job description as well as frustrated developers receiving mocks that are exceedingly difficult or inconsistent to implement.

Design has always had a close symbiotic relationship with technology. Our profession would not exist without the invention of movable type and the printing press which was the technology through which things were published for centuries. Designers then had to understand the constraints of that technology and design around those limitations. Color selection and mixing is still a constraint that print designers have to work with. Even with the most sophisticated presses today it is still a limitation. A good understanding of spot vs process color can result in crisp and bright graphics while remaining in budget

HEAVY  
BOOK  
RAI

BUTTERY & FESTIVE

SLABS  
GUAL  
ES

*a very singular market... newsface  
fonts often come in a range of  
carefully balanced variants*

## NEWSFACE SYSTEMS

**Jan Middendorp**

*Shaping Letters > Selecting Type > Text type strategies*

GRADE 1

GRADE 2

GRADE 3

GRADE 4

**mer·cury** **1.** *Symbol Hg* A silvery-white, poisonous metallic element, liquid at temperature and used in thermometers, barometers, vapor lamps, and batteries in the preparation of chemical pesticides. Atomic number 80; atomic weight 201.0; melting point -38.87°C; boiling point 356.58°C; specific gravity 13.546 (at 20°C); valence 2. Also called *quicksilver*. **2.** Temperature

## Common Widths

GRADE 1

## Common Widths

GRADE 2

## Common Widths

GRADE 3

## Common Widths

GRADE 4

84px — Mercury Text Grade 1 Roman

Cloud.typography brings the Hoefer & Co. library to the web. Designed to deliver the highest quality reading experience, Cloud.typography is an intelligent platform that connects typefaces to the web.

72px

Cloud.typography brings the Hoefer & Co. library to the web. Designed to deliver the highest quality reading experience, Cloud.typography is an intelligent platform that connects typefaces to the web.

60px

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48px

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42px

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36px

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32px

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28px

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20px

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18px

Cloud.typography brings the Hoefer & Co. library to the web. Designed to deliver the highest quality reading experience, Cloud.typography is an intelligent platform that connects typefaces to the web.



**Chenda**  
1, Cambodia

Chenda is the only child of two Cambodian farmers. Chenda is the center of his parents' worlds, but they were unable to afford the medical care he needed when he suffered severe burns on his hand. Without treatment, Chenda would have been permanently disabled; never able to grasp objects, write, or interact with his injured hand. But thanks to the support of Watsi donors around the world, his \$300 surgery was funded. Chenda is all better now.



**Samuel**  
6, Ethiopia

*Samuel is a sunny six-year-old from Ethiopia who loves going to school and playing with his friends. He was diagnosed with osteomyelitis, a serious condition that causes inflammation and infection in bone marrow. His family was told that without surgery to remove the damaged bone, their son might not survive. Samuel's story was posted on Watsi, and in less than two days, 23 donors contributed \$1,495 to fund his surgery. Today, he is on his way to a full recovery and excited to return to school.*

1. Medical Partner  
a patient in need of care  
2. The Medical Partner uses  
the patient to Watsi  
before providing care  
Donors fund the patient  
ment through Watsi  
Medical Partner  
the patient



# Sorta más que Murcia que Muntas

Entre enero y abril de este año, las comercializadoras agrícolas de la provincia han vendido 883 millones de kilos de kiwi de valor

AL DÍA P. 4 Y 5

## La provincia

cuenta con una gran variedad de flora autóctona y plantas invasoras

CIUDADES P. 21

## Los jóvenes

del PP marchan por la Autovía del Almanzora

VIVIR P. 32

## Aficionados

taurinos echarán menos toreros como Fandiño la feria de Alm

CARTA DEL DIRECTOR

"El Alme ganó ano Champi

**“Type that reacts to our present reality rather than being constrained by past conventions; type for non-Latin scripts that gives its users more choices; type that brings readers from previous media to new ones.”**

Peter Bil'ak  
*Why do we need new fonts?*