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gle bees, by inspection and reference. The House alliance in the best part of Richmond, near the head, surrounded by five acres of land, of cheerful situation, thoroughly ventilated, and contains forty- and four bathrooms.—THETA, post-office, ..
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2ND EDITION
REVISED & EXPANDED

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EXERCISES
TYPE CRIMES
FONTS
FACTOIDS
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A DESIGN HANDBOOK

ELLEN LUPTON

thinking with

theory

practice

entertaining
economical
essential

how
why

**A CRITICAL GUIDE
FOR DESIGNERS,
WRITERS, EDITORS,
& STUDENTS**

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Typography is what language looks like.

ELLEN LUYTON

thinking
with
type

A CRITICAL GUIDE
FOR DESIGNERS,
WRITERS, EDITORS,
& STUDENTS

SECOND, REVISED AND
EXPANDED EDITION



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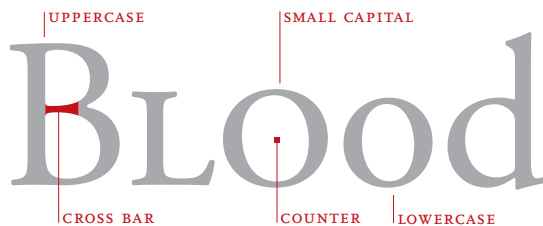
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Bone

Although kids learn to write using ruled paper that divides letters exactly in half, most typefaces are not designed that way. The x-height usually occupies more than half of the cap height. The larger the x-height is in relation to the cap height, the bigger the letters appear to be. In a field of text, the greatest density occurs between the baseline and the x-height.

Hey, look!

They supersized
my x-height.

Two blocks of text are often aligned along a shared baseline. Here, 14/18 Scala Pro (14-pt type with 18 pts of line spacing) is paired with 7/9 Scala Pro.

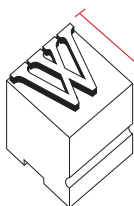
12 points
equal 1 pica

6 picas
(72 points)
equal 1 inch



60-POINT SCALE

A typeface is measured from the top of the capital letter to the bottom of the lowest descender, plus a small buffer space.



In metal type, the point size is the height of the type slug.

HEIGHT Attempts to standardize the measurement of type began in the eighteenth century. The *point system* is the standard used today. One *point* equals 1/72 inch or .35 millimeters. Twelve points equal one *pica*, the unit commonly used to measure column widths. Typography can also be measured in inches, millimeters, or pixels. Most software applications let the designer choose a preferred unit of measure; picas and points are standard defaults.

NERD ALERT:

ABBREVIATING PICAS AND POINTS

8 picas = 8p

8 points = p8, 8 pts

8 picas, 4 points = 8p4

8-point Helvetica with 9 points of line spacing = 8/9 Helvetica

WIDE LOAD

INTERSTATE BLACK

The set width is the body of the letter plus the space beside it.

TIGHT WAD

INTERSTATE BLACK COMPRESSED

The letters in the compressed version of the typeface have a narrower set width.

WIDE LOAD

TIGHT WAD

TYPE CRIME

HORIZONTAL & VERTICAL SCALING

The proportions of the letters have been digitally distorted in order to create wider or narrower letters.

WIDTH A letter also has a horizontal measure, called its *set width*. The set width is the body of the letter plus a sliver of space that protects it from other letters. The width of a letter is intrinsic to the proportions and visual impression of the typeface. Some typefaces have a narrow set width, and some have a wide one.

You can change the set width of a typeface by fiddling with its horizontal or vertical scale. This distorts the line weight of the letters, however, forcing heavy elements to become thin, and thin elements to become thick. Instead of torturing a letterform, choose a typeface that has the proportions you are looking for, such as condensed, compressed, wide, or extended.

32-PT SCALA PRO

32-PT INTERSTATE REGULAR

32-PT BODONI

32-PT MRS EAVES

Do I look fat in this paragraph?

When two typefaces are set in the same point size, one often looks bigger than the other. Differences in x-height, line weight, and set width affect the letters' apparent scale.

Mrs Eaves rejects the twentieth-century appetite for supersized x-heights. This typeface, inspired by the eighteenth-century designs of Baskerville, is named after Sarah Eaves, Baskerville's mistress, housekeeper, and collaborator. The couple lived together for sixteen years before marrying in 1764.

Mr. Big versus Mrs. & Mr. Little

32-PT HELVETICA

32-PT MRS EAVES

32-PT MR EAVES

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

12/14 HELVETICA

Because of its huge x-height, Helvetica can remain legible at small sizes. Set in 8 pts for a magazine caption, Helvetica can look quite elegant. The same typeface could look bulky and bland, however, standing 12 pts tall on a business card.

8/10 HELVETICA

The default type size in many software applications is 12 pts. Although this generally creates readable type on screen displays, 12-pt text type usually looks big and horsey in print. Sizes between 9 and 11 pts are common for printed text. This caption is 7.5 pts.

Typefaces with small x-heights, such as MRS EAVES, use space less efficiently than those with big lower bodies. However, their delicate proportions have lyrical charm.

12/14 MRS EAVES

Like his lovely wife, **MR EAVES** has a low waist and a small body. His loose letterspacing also makes him work well with his mate.

12/14 MR EAVES

The size of a typeface is a matter of context. A line of text that looks tiny on a television screen may appear appropriately scaled in a page of printed text. Smaller proportions affect legibility as well as space consumption. A diminutive x-height is a luxury that requires sacrifice.

8/10 MRS AND MR EAVES

All the typefaces shown below were inspired by the sixteenth-century printing types of Claude Garamond, yet each one reflects its own era. The lean forms of Garamond 3 appeared during the Great Depression, while the inflated x-height of ITC Garamond became an icon of the flamboyant 1970s.

Grapes of Wrath

30-PT GARAMOND 3 30-PT ITC GARAMOND

GARAMOND IN THE TWENTIETH CENTURY: VARIATIONS ON A THEME

1930s: Franklin D. Roosevelt, SALVADOR DALÍ, Duke

18-PT GARAMOND 3, designed by Morris Fuller Benton and Thomas Maitland Cleland for ATF, 1936

Ellington, *Scarface*, chicken and waffles, shoulder pads, radio.

1970s: Richard Nixon, Claes Oldenburg, Van Halen,

18-PT ITC GARAMOND, designed by Tony Stan, 1976

The Godfather, bell bottoms, guacamole, sitcoms.

1980s: Margaret Thatcher, BARBARA KRUGER, Madonna,

18-PT ADOBE GARAMOND, designed by Robert Slimbach, 1989

Blue Velvet, shoulder pads, pasta salad, desktop publishing.

2000s: Osama Bin Laden, MATTHEW BARNEY, the White

18-PT ADOBE GARAMOND PREMIERE PRO MEDIUM SUBHEAD, designed by Robert Slimbach, 2005

Stripes, *The Sopranos*, mom jeans, heirloom tomatoes, Twitter.

A type family with *optical sizes* has different styles for different sizes of output. The graphic designer selects a style based on context. Optical sizes designed for headlines or display tend to have delicate, lyrical forms, while styles created for text and captions are built with heavier strokes.

No Job

48-PT BODONI

8-PT BODONI

TYPE CRIME

Some typefaces that work well at large sizes look too fragile when reduced.

OPTICAL SIZES

HEADLINES are slim, *high-strung* prima donnas.

27-PT ADOBE GARAMOND PREMIERE PRO DISPLAY

SUBHEADS are *frisky* supporting characters.

27-PT ADOBE GARAMOND PREMIERE PRO SUBHEAD

TEXT is the *everyman* of the printed stage.

27-PT ADOBE GARAMOND PREMIERE PRO REGULAR

CAPTIONS get *heavy* to play small roles.

27-PT ADOBE GARAMOND PREMIERE PRO CAPTION

10 PT

In the era of METAL TYPE, type designers created a different *punch* for each size of type, adjusting its weight, spacing, and other features. Each size required a unique typeface design.

ADOBE GARAMOND PREMIERE PRO DISPLAY

When the type design process became automated in the NINETEENTH CENTURY, many typefounders economized by simply *enlarging or reducing* a base design to generate different sizes.

ADOBE GARAMOND PREMIERE PRO REGULAR

This MECHANIZED APPROACH to type sizes became the norm for photo and digital type production. When a text-sized letterform is enlarged to poster-sized proportions, its thin features become too heavy (and vice versa).

ADOBE GARAMOND PREMIERE PRO CAPTION

8 PT

A DISPLAY or *headline* style looks spindly and weak when set at small sizes. Display styles are intended for use at 24 pts. and larger.

80 PT

A

Basic TEXT styles are designed for sizes ranging from 9 to 14 pts. Their features are strong and *meaty* but not too assertive.

A

CAPTION styles are built with the heaviest stroke weight. They are *designed* for sizes ranging from 6 to 8 pts.

A

Scale is the size of design elements in comparison to other elements in a layout as well as to the physical context of the work. Scale is relative. 12-pt type displayed on a 32-inch monitor can look very small, while 12-pt type printed on a book page can look flabby and overweight. Designers create hierarchy and contrast by playing with the scale of letterforms. Changes in scale help create visual contrast, movement, and depth as well as express hierarchies of importance. Scale is physical. People intuitively judge the size of objects in relation to their own bodies and environments.

THE WORLD IS FLAT

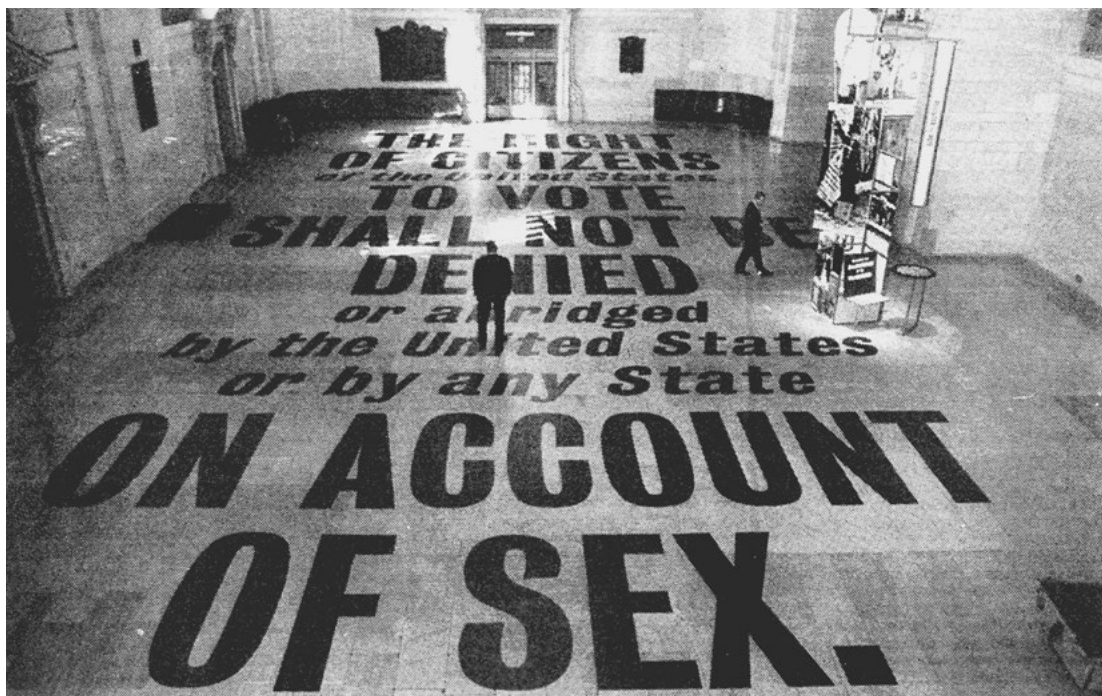
TYPE CRIME

Minimal differences in type size make this design look tentative and arbitrary.

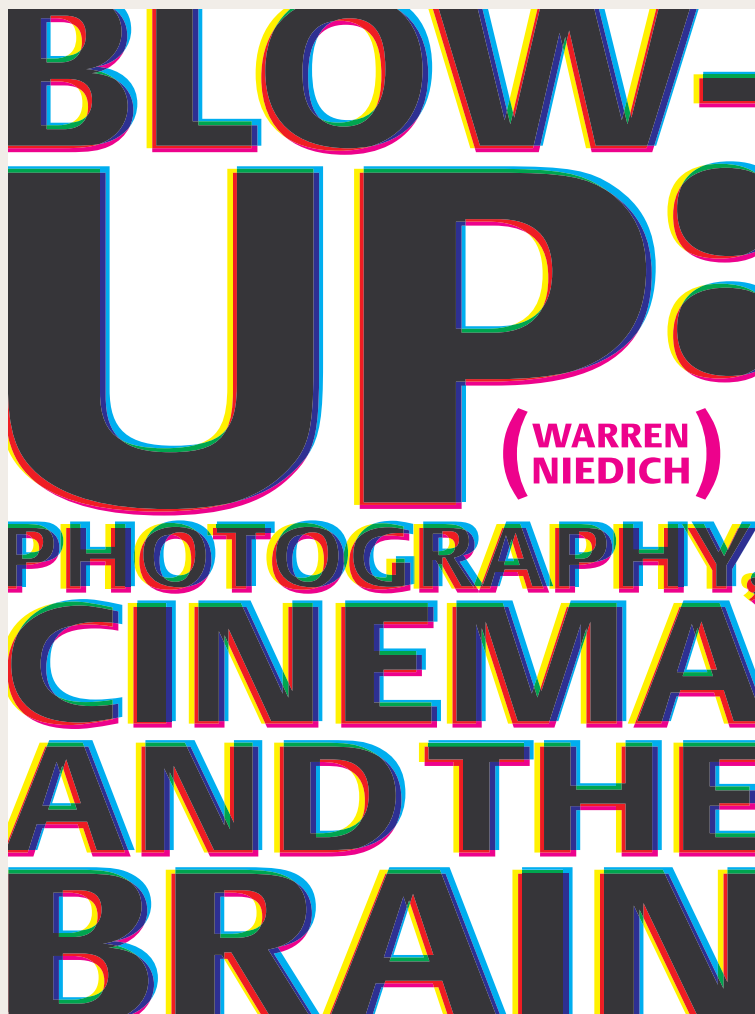
THE WORLD IS FLAT

SCALE CONTRAST

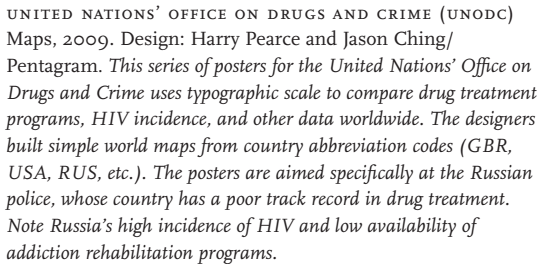
The strong contrast between type sizes gives this design dynamism, decisiveness, and depth.



THE XIX AMENDMENT Typographic installation at Grand Central Station, New York City, 1995. Designer: Stephen Doyle. Sponsors: The New York State Division of Women, the Metropolitan Transportation Authority, Revlon, and Merrill Lynch. *Large-scale text creates impact in this public installation.*



BLOW-UP: PHOTOGRAPHY, CINEMA, AND THE BRAIN
 Book cover, 2003. Designers: Paul Carlos and Urshula Barbour/Pure + Applied. Author: Warren Niedich. *Cropping the letters increases their sense of scale. The overlapping colors suggest an extreme detail of a printed or photographic process.*





REVOLVER: ZEITSCHRIFT FÜR
FILM (MAGAZINE FOR FILM)
Magazine, 1998–2003.

Designer: Gerwin Schmidt.

*This magazine is created by and
for film directors. The contrast
between the big type and the small
pages creates drama and surprise.*

SABON

Aa

HUMANIST OR OLD STYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

Aa

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

Aa

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. *Humanist* letterforms are closely connected to calligraphy and the movement of the hand. *Transitional* and *modern* typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

CLARENDON

Aa

EGYPTIAN OR SLAB SERIF

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian typefaces have heavy, slablike serifs.

GILL SANS

Aa

HUMANIST SANS SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

HELVETICA

Aa

TRANSITIONAL SANS SERIF

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

GEOMETRIC SANS SERIF

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

CLASSIC TYPEFACES

Sabon

14 PT

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

SABON 9/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

7/9

Baskerville

14 PT

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

BASKERVILLE 9/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

7/9

Bodoni

14 PT

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BODONI BOOK 9.5/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

7.5/9

Clarendon

14 PT

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

CLARENDON LIGHT 8/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

6/9

Gill Sans

14 PT

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

GILL SANS REGULAR 9/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

7/9

Helvetica

14 PT

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

HELVETICA REGULAR 8/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

6/9

Futura

14 PT

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

FUTURA BOOK 8.5/12

Selecting type with wit and wisdom requires knowledge of how and why letterforms evolved.

6.5/9

TYPE FAMILIES

In the sixteenth century, printers began organizing roman and italic typefaces into matched families. The concept was formalized in the early twentieth century.

ANATOMY OF A TYPE FAMILY

ADOBE GARAMOND PRO, designed by Robert Slimbach, 1988

The roman form is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND PRO REGULAR

The roman form, also called plain or regular, is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

Italic letters, which are based on cursive writing, have forms distinct from roman.

ADOBE GARAMOND PRO ITALIC

The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO the lowercase x-height.

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

Bold (and semibold) typefaces are used for emphasis within a hierarchy.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

Bold (and semibold) typefaces each need to include an italic version, too.

ADOBE GARAMOND PRO BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

Italics are not *slanted* letters.

TRUE
ITALIC

TYPE CRIME:
PSEUDO ITALICS
The wide, ungainly forms of these mechanically skewed letters look forced and unnatural.

Some italics aren't slanted at all.
In the type family Quadraat, the italic form is upright.

QUADRAAT, designed by Fred Smeijers, 1992.

THANKFUL

MCSWEENEY'S

ENJOINED

FULL TO BURSTING! FULL TO BURSTING! FULL! BLOOD OF US ALL!

& HOT-BLOODED PERPETUAL &

THE PRESUMPTION OF GOOD WILL

LIFE-SAVING

NO. 9

GABE HUDSON
Concave! The greatest of lands. Being it had!

DENIS JOHNSON
Deposits. The corner of a new corner. For whom?

ROY KESEY
The possibilities of provision, of rain. Balance!

K. KVASHAY-BOYLE
Flaking! Wandering! The responsibility of association.

IRRATIONAL (OR MORE LIKELY, IRREDUCIBLY RATIONAL)

NO. 9

WITH GUSTO

NATHANIEL MINTON
Along last. Being toward. Leaping. Must. Temporarily.

ELEN MOORE
Listening to music with headphones next to the person you love.

VAL VINOKUROV
Russian looking. Russian feeling. Russian meaning.

W.T. VOLLMANN
Caricature. Copies. Of course there are jokes.

DOUG DORST
Good. Last. The burden of being culturally wrong.

JEFF GREENWALD
Conflict without reason or result. This is the problem.

A. M. HOMES
A new creation myth. A flight into a better life.

PROMPTLY

TAKE: your aggression. QUESTION: your aggression.
REMOVE IT: from the company of others. WALK WITH IT: to a faraway place. ALONE? Yes, alone. LEAVE IT: under a great wide sky, exposed, apart. DO NOT: bury it. DO NOT: live with it. NEVER: in your home. NOT: in your life. IT IS: viral. IT GROWS: like a shadow. WE MUST: carry it away.

TRUST
THIS GOD DAMN LAND

HOLD
THEM CLOSE

KNOW THEM. CANNOT. REMEMBERING!

KNOW THEM. WILL NOT. WRAP YOUR TINY AND ATROPHYING WEAK BUT YOURS

THEY CAN TALK! THEY CAN TALK!

CARRY IT. CARRY THEM. CANNOT. REMEMBERING!

KEEP IT SWEET. WILL NOT. YOU MUST —

Breathe. DO NO HARM. CANNOT. REMEMBERING!

And yet: HARM IS HARM IS HARM. CANNOT. MORE FOR YOUR SAKE THAN THEIRS

YOUR HARM IS OUR HARM. LIVE THAT WAY AGAIN

EFFLORESCENCE

BLOOMING OR LARD * THE HIGHEST POINT, OR SOMETHING THAT ITCHES? BE IT GONE.

Our motto this time: "WE GIVE YOU SWEATY HUGS."

Do you sense it?

GEG
ENS
HEIN

NO MORE

Alternate motto: "WE ARE OUT LOOKING."

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LATE SUMMER
EARLY FALL
2002
WE WILL
DO FOUR THIS YEAR

FRIDTJOF

MCSWEENEY's Magazine cover, 2002. Design: Dave Eggers.

This magazine cover uses the Garamond 3 typeface family in various sizes. Although the typeface is classical and conservative, the obsessive, slightly deranged layout is distinctly contemporary.

SUPERFAMILIES

A traditional roman book face typically has a small family—an intimate group consisting of roman, italic, small caps, and possibly bold and semibold (each with an italic variant) styles. Sans-serif families often come in many more weights and sizes, such as thin, light, black, compressed, and condensed. A *superfamily* consists of dozens of related fonts in multiple weights and/or widths, often with both sans-serif and serif versions. Small capitals and non-lining numerals (once found only in serif fonts) are included in the sans-serif versions of Thesis, Scala Pro, and many other contemporary superfamilies.



UNIVERS was designed by the Swiss typographer Adrian Frutiger in 1957. He designed twenty-one versions of Univers, in five weights and five widths. Whereas some type families grow over time, Univers was conceived as a total system from its inception.

ANATOMY OF A SUPERFAMILY



Scala
Scala Italic

SCALA CAPS

Scala Bold

SCALA PRO, designed by Martin Majoor, includes Scala (1991) and Scala Sans (1993). The serif and sans-serif forms have a common spine. Scala Pro (OpenType format) was released in 2005.

Scala Sans Light

Scala Sans

Scala Sans Condensed

Scala Sans Cond Bold

Scala Sans Bold

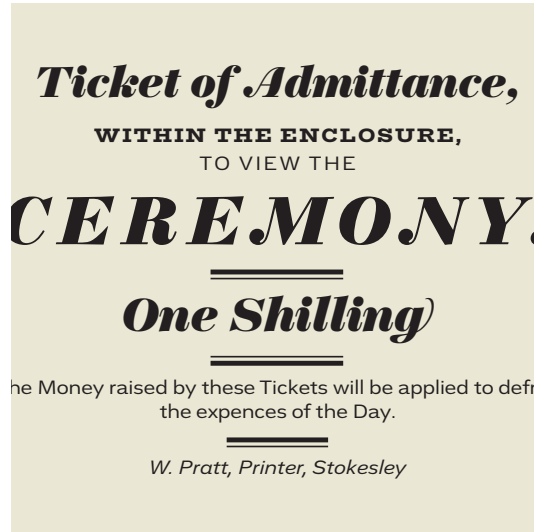
Scala Sans Black

SCALA JEWEL CRYSTAL

SCALA JEWEL DIAMOND

SCALA JEWEL PEARL

SCALA JEWEL SAPHYR



TRILOGY, a superfamily designed by Jeremy Tankard in 2009, is inspired by three nineteenth-century type styles: sans serif, Egyptian, and fat face. The inclusion of the fat face style, with its wafer-thin serifs and ultrawide verticals, gives this family an unusual twist.

ANATOMY OF A SUPERFAMILY

This is not a book about fonts. It is a book about how to use them. Typefaces

THE SERIF MEDIUM ROMAN

are essential resources for the graphic designer, just as glass, stone, steel, and

THE SERIF MEDIUM ITALIC

OTHER MATERIALS ARE EMPLOYED BY THE ARCHITECT. SOME DESIGNERS CREATE

THE SERIF MEDIUM SMALL CAPS

their own custom fonts. But most

THE SERIF BLACK ROMAN

graphic designers will tap the vast

THE SERIF EXTRA BOLD ROMAN

store of already existing typefaces,

THE SERIF BOLD ROMAN

choosing and combining each with

THE SERIF SEMI BOLD ROMAN

regard to the audience or situation.

THE SERIF MEDIUM ROMAN

Selecting type with wit and wisdom

THE SERIF SEMI LIGHT

requires knowledge of how and why

THE SERIF LIGHT ROMAN

letterforms have evolved. The history

THE SERIF EXTRA LIGHT ROMAN

of typography reflects a continual tension between the hand and machine, the

THE SANS MEDIUM ROMAN

organic and geometric, the human body and the abstract system. These tensions

THE SANS MEDIUM ITALIC

MARKED THE BIRTH OF PRINTED LETTERS FIVE CENTURIES AGO, AND THEY CONTINUE TO

THE SANS MEDIUM SMALL CAPS

energize typography today. Writing

THE SANS BLACK ROMAN

in the West was revolutionized early

THE SANS EXTRA BOLD ROMAN

in the Renaissance, when Johannes

THE SANS BOLD ROMAN

Gutenberg introduced moveable type

THE SANS SEMI BOLD ROMAN

in Germany. Whereas documents and

THE SANS MEDIUM ROMAN

books had previously been written by

THE SANS SEMI LIGHT ROMAN

hand, printing with type mobilized all

THE SANS LIGHT ROMAN

of the techniques of mass production.

THE SANS EXTRA LIGHT ROMAN

THESIS, designed by Lu(cas) de Groot, 1994

CAPITALS AND SMALL CAPITALS

A word set in ALL CAPS within running text can look big and bulky, and A LONG PASSAGE SET ENTIRELY IN CAPITALS CAN LOOK UTTERLY INSANE. SMALL CAPITALS are designed to match the x-height of lowercase letters. Designers, enamored with the squarish proportions of true SMALL CAPS, employ them not only within bodies of text but for subheads, bylines, invitations, and more. Rather than MIXING SMALL CAPS WITH CAPITALS, many designers prefer to use ALL SMALL CAPS, creating a clean line with no ascending elements. InDesign and other programs allow users to create FALSE SMALL CAPS at the press of a button; these SCRAWNY LETTERS look out of place.

+ CAPITAL
- investment
CAPITAL
punishment
CAPITAL
crime

TYPE CRIME

In this stack of lowercase and capital letters, the spaces between lines appear uneven because caps are tall but have no descenders.

CAPITAL
investment
CAPITAL
punishment
CAPITAL
crime

ADJUSTED LEADING

The leading has been fine-tuned by selectively shifting the baselines of the small capitals to make the space between lines look even.

PSEUDO SMALL CAPS are shrunken versions of FULL-SIZE CAPS.

TYPE CRIME

PSEUDO SMALL CAPS

Helvetica was never meant to include small caps. These automatically generated characters look puny and starved; they are an abomination against nature.

TRUE SMALL CAPS integrate PEACEFULLY with lowercase letters.

SMALL CAPS, SCALA PRO

Only use small caps when they are officially included with the type family. When working with OpenType fonts (labeled Pro), access small caps in InDesign via the Character Options>OpenType menu. Older formats list small caps as a separate file in the Type>Font menu.



Tasty Vagabonds

The two camps of the burgeoning food-truck phenomenon: stable and nomadic.

BY AILEEN GALLAGHER

TRUCKS THAT ROVE

CUPCAKE STOP

The inevitable cupcakes-only truck rolled out in May. *twitter.com/cupcakestop.*

TREATS TRUCK

Cookies, crispy treats,

NEW YORK MAGAZINE

Design: Chris Dixon, 2009. This page detail mixes serif types from the Miller family (including true Small Caps) with the sans-serif family Verlag.



AMUSEMENT MAGAZINE
Design: Alice Litscher, 2009.
*This French culture magazine
employs a startling mix of
tightly leaded Didot capitals in
roman and italic. Running text
is set in Glypha.*



MIXING TYPEFACES

Combining typefaces is like making a salad. Start with a small number of elements representing different colors, tastes, and textures. Strive for contrast rather than harmony, looking for emphatic differences rather than mushy transitions. Give each ingredient a role to play: sweet tomatoes, crunchy cucumbers, and the pungent shock of an occasional anchovy. When mixing typefaces on the same line, designers usually adjust the point size so that the x-heights align. When placing typefaces on separate lines, it often makes sense to create contrast in scale as well as style or weight. Try mixing big, light type with small, dark type for a criss-cross of contrasting flavors and textures.



TYPE CRIME: WHO'S ACCOUNTABLE FOR THIS?

A slightly squeezed variant of the primary font has been used to make the second line fit better (as if we wouldn't notice). Yet another weight appears on the bottom line.

SINGLE-FAMILY MIXES

Creamy and **Extra Crunchy** | *Differences within a **single family***

UNIVERS 47 LIGHT CONDENSED AND UNIVERS 67 BOLD CONDENSED

Sweet Child of **MINE** | *Differences within a **SUPERFAMILY***

QUADRAAT REGULAR AND ITALIC; QUADRAAT SANS BOLD

Noodles with **Potato Sauce** | ***Bland and blander***

HELVETICA NEUE 56 MEDIUM AND HELVETICA NEUE 75 BOLD

TYPE CRIME

These typefaces are from the same family, but they are too close in weight to mix well.

MULTIPLE-FAMILY MIXES

Jack Sprat and his **voluptuous wife** | *Two-way contrast*

THESIS SERIF EXTRA LIGHT AND VAG ROUNDED BOLD

Sweet, SOUR, and **hot** | *THREE-way contrast*

BODONI ROMAN, THESIS SERIF EXTRA LIGHT SMALL CAPS, AND FUTURA BOLD

Mr. Potatohead and Mrs. Pearbutt | *Too close for comfort*

ADOBE GARAMOND PRO BOLD AND ADOBE JENSON PRO BOLD

TYPE CRIME

These two type styles are too similar to provide a counterpoint to each other.

EGYPTIAN BOLD CONDENSED, a Linotype font based on a typeface from 1820. This quirky, chunky face has been used intermittently at New York Magazine since the publication was first designed by Milton Glaser in the 1970s. Here, the ultra-black type set at a relatively small size makes an incisive bite in the page.

VERLAG, designed by Jonathan Hoefler, 1996. Originally commissioned by Abbott Miller for exclusive use by the Guggenheim Museum, Verlag has become a widely used general-purpose typeface. Its approachable geometric forms are based on Frank Lloyd Wright's lettering for the facade of the Guggenheim.



GLYPHA THIN, designed by Adrian Frutiger, 1979. The large scale of the letters is counterbalanced by the fine line of the stroke.

MILLER SMALL CAPS, designed by Matthew Carter with Jonathan Hoefler and Tobias Frere-Jones, 1997–2000. Known as a Scotch Roman typeface, it has crisp serifs and strong contrast between thick and thin.

THE WORD: NEW YORK MAGAZINE Design: Chris Dixon, 2010. This content-intensive page detail mixes four different type families from various points in history, ranging from the early advertising face Egyptian Bold Condensed to the functional contemporary sans Verlag. These diverse ingredients are mixed here at different scales to create typographic tension and contrast.

NUMERALS

Lining numerals take up uniform widths of space, enabling the numbers to line up when tabulated in columns. They were introduced around the turn of the twentieth century to meet the needs of modern business. Lining numerals are the same height as capital letters, so they sometimes look big and bulky when appearing in running text.

Non-lining numerals, also called *text* or *old style* numerals, have ascenders and descenders, like lowercase letters. Non-lining numerals returned to favor in the 1990s, valued for their idiosyncratic appearance and their traditional typographic attitude. Like letterforms, old style numerals are proportional; each one has its own set width.

LINING NUMERALS

1 2 3
4 5 6

FUTURA BOLD

1 2 3
4 5 6

HELEVETICA NEUE BOLD

1 2 3

4 5 6

ADOBE GARAMOND PRO

1 2 3

4 5 6

SCALA SANS PRO BOLD

TEXT SET WITH LINING NUMERALS

What is the cost of *War and Peace*? The cover price of the Modern Library Classics paperback edition is \$15.00, discounted 32% by Amazon to \$10.50. But what about the human cost in terms of hours squandered reading a super-sized work of literary fiction? If you can read 400 words per minute, double the average, it will take you 1,476 minutes (24.6 hours) to read *War and Peace*. Devoting just four hours per day to the task, you could finish the work in a little over six days. If you earn \$7.25 per hour (minimum wage in the U.S.), the cost of reading *War and Peace* will be \$184.50 (€130.4716, £11.9391, or ¥17676.299).

ADOBE GARAMOND PRO includes both lining and non-lining numerals, allowing designers to choose a style in response to the circumstances of the project. The lining numerals appear large, because they have the height of capital letters.

TEXT SET WITH NON-LINING NUMERALS

What is the cost of *War and Peace*? The cover price of the Modern Library Classics paperback edition is \$15.00, discounted 32% by Amazon to \$10.50. But what about the human cost in terms of hours squandered reading a super-sized work of literary fiction? If you can read 400 words per minute, double the average, it will take you 1,476 minutes (24.6 hours) to read *War and Peace*. Devoting just four hours per day to the task, you could finish the work in a little over six days. If you earn \$7.25 per hour (minimum wage in the U.S.), the cost of reading *War and Peace* will be \$184.50 (€130.4716, £11.9391, or ¥17676.299).

Non-lining numerals integrate visually with the text. Different math and currency symbols are designed to match the different numeral styles. Smaller currency symbols look better with non-lining numerals.

99.8	32.3	DOM	DomCasual	...	26	7451	57.0	-
73.8	16.1	EGIZ	Egiziano	...	dd	2789	61.6	+
32.7	18.5	EURO	Eurostile	...	9	1449	99.3	-
69.6	59.4	FKTR	FetteFraktur	...	dd	3944	87.0	+
66.8	2.8	FRNK	FrnklinGthc	...	dd	11712	48.8	+
17	7	FRUT	Frutiger55	1814	34.5	-
35.8	15	FUTU	FuturaBook	...	18	11325	20.5	+
52.3	10.1	GDY	GoudyOldStyl	...	dd	2685	46.5	+
95.3	26.8	GILL	GillSans	...	dd	10748	72.3	+
96.2	35.4	GLRD	Galliard	...	26	1566	1.1	-
72.7	9.6	GMND	Garamond	...	27	2376	62.3	-
102.3	20.7	GROT	Grotesque9	...	47	6147	8.0	-
87.8	19.1	HLV	Helvetica	...	dd	3009	63.3	+
79.3	35.6	HOB	Hobo	...	dd	5981	25.2	+
97.3	56.9	HTXT	HoeflerText	.5e 1.3	dd	4548	93.7	+0.99
85.1	11.4	INTR	Interstate	.32 2.1	dd	10127	19.3	+1.86
72.7	59.1	JNSN	Janson	...	17	8065	63.2	+1.11
84.8	68.7	KIS	KisJanson	...	dd	4641	80.9	-0.29
65	7.9	KSMK	FFKosmik	...	20	510	26.3	+0.92
35.9	8.9	LTHS	LithosBlack	...	dd	1669	39.8	+
104.7	1.5	LtrG	LetterGothic	...	dd	8091	20.6	+

HLV	Helvetica	...	dd	3009	63.3	+0.35
HOB	Hobo	...	dd	5981	25.2	+0.79
HTXT	HoeflerText	.5e 1.3	dd	4548	93.7	+0.99
INTR	Interstate	.32 2.1	dd	10127	19.3	+1.86
JNSN	Janson	...	17	8065	63.2	+1.11
KIS	KisJanson	...	dd	4641	80.9	-0.29
KSMK	FFKosmik	...	20	510	26.3	+0.92

123

RETINA, designed by Tobias Frere-Jones, 2000, was created for the extreme typographic conditions of the Wall Street Journal's financial pages. The numerals are designed to line up into columns. The different weights of Retina have matching set widths, allowing the newspaper to mix weights while maintaining perfectly aligned columns. The notched forms (called ink traps) prevent ink from filling in the letterforms when printed at tiny sizes.

MONTHLY CALENDAR, 1892

The charming numerals in this calendar don't line up into neat columns, because they have varied set widths. They would not be suitable for setting modern financial data.



{[“„,.,;:””]} {[““„,.,;:””]}

HELVETICA NEUE BOLD

{[““„,.,;:””]} {[““„,.,;:””]}

BODONI BOLD

COMMONLY ABUSED PUNCTUATION MARKS

5'2" eyes of blue

PRIME OR HATCH MARKS INDICATE INCHES AND FEET

It's a dog's life.

APOSTROPHES SIGNAL CONTRACTION
OR POSSESSION

He said, “That’s
what she said.”

QUOTATION MARKS SET OFF DIALOGUE

A well-designed comma carries the essence of the typeface down to its delicious details. Helvetica’s comma is a chunky square mounted to a jaunty curve, while Bodoni’s is a voluptuous, thin-stemmed orb. Designers and editors need to learn various typographic conventions in addition to mastering the grammatical rules of punctuation. A pandemic error is the use of straight prime or hatch marks (often called *dumb quotes*) in place of apostrophes and quotation marks (also known as *curly quotes*, *typographer’s quotes*, or *smart quotes*). Double and single quotation marks are represented with four distinct characters, each accessed with a different keystroke combination. Know thy keystrokes! It usually falls to the designer to purge the client’s manuscript of spurious punctuation.

“The thoughtless overuse” of quotation marks is a disgrace upon literary style—and on typographic style as well.

TYPE CRIME

Quotation marks carve out chunks of white space from the edge of the text.

“Hanging punctuation” prevents quotations and other marks from taking a bite out of the crisp left edge of a text block.

HANGING QUOTATION MARKS

Make a clean edge by pushing the quotation marks into the margin.

NERD ALERT: To create hanging punctuation in InDesign, insert a word space before the quotation mark. Pressing the option key, use the left arrow key to back the quotation mark into the margin. You can also use the Optical Margin Alignment or Indent to Here tools.

See APPENDIX for more punctuation blunders.

TYPE CRIMES**NEW YORK CITY TOUR**

City streets have become a dangerous place. Millions of dollars a year are spent producing commercial signs that are fraught with typographic misdoings. While some of these signs are cheaply made over-the-counter products, others were designed for prominent businesses and institutions. There is no excuse for such gross negligence.

**GETTIN' IT RIGHT**

Apostrophes and quotation marks are sometimes called curly quotes. Here, you can enjoy them in a meat-free environment.

**GETTIN' IT WRONG**

The correct use of hatch marks is to indicate inches and feet. Alas, this pizza is the hapless victim of a misplaced keystroke. In InDesign or Illustrator, use the Glyphs palette to find hatch marks when you need them.

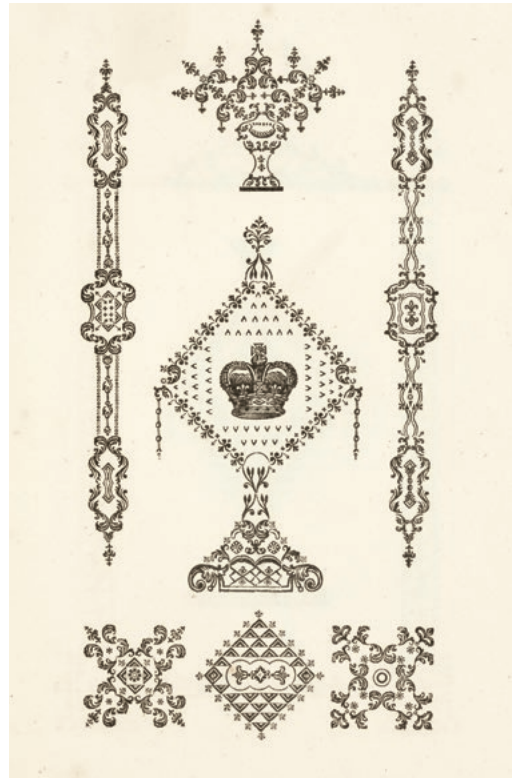


ORNAMENTS

Not all typographic elements represent language. For centuries, ornaments have been designed to integrate directly with text. In the letterpress era, printers assembled decorative elements one by one to build larger forms and patterns on the page. Decorative rules served to frame and divide content. In the nineteenth century, printers provided their customers with vast collections of readymade illustrations that could easily be mixed with text. Today, numerous forms of ornament are available as digital fonts, which can be typed on a keyboard, scaled, and output like any typeface. Some contemporary ornaments are modular systems designed to combine into larger patterns and configurations, allowing the graphic designer to invent new arrangements out of given pieces. Themed collections of icons and illustrations are also available as digital fonts.



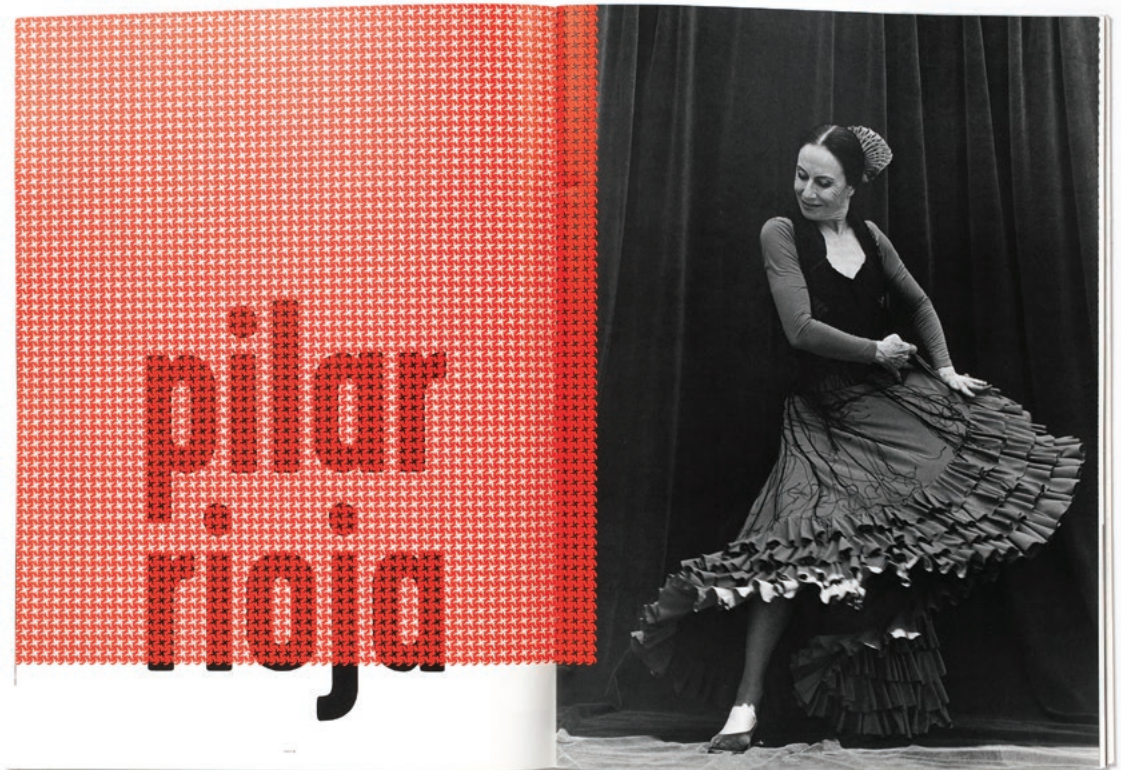
SPEAKUP, designed by Supisa Wattanasansanee/Cadson Demak, 2008. Distributed by T26.



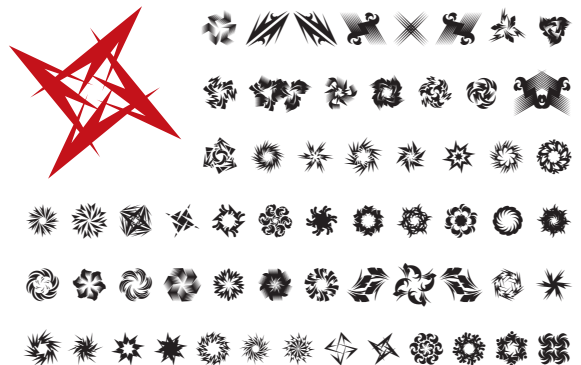
TYPOGRAPHIC ORNAMENTS Fry and Steele, London, 1794. Collection of Jan Tholenaar, Reinoud Tholenaar, and Saskia Ottenhoff-Tholenaar.



RESTRAINT Ornaments, 2007. Design: Marian Bantjes.



DANCE INK MAGAZINE Design: Abbott Miller, 1996. The designer repeated a single ornament from the font Whirligigs, designed by Zuzana Licko in 1994, to create an ethereal veil of ink. Whirligigs are modular units that fit together to create an infinite variety of patterns.



WHIRLIGIGS, designed by Zuzana Licko, Emigre, 1994.

GESCHAD. FANTASIE KAPITALEN

UIT DE

LETTERGIETERIJ VAN JOH. ENSCHEDÉ EN ZONEN TE HAARLEM

N° 5170. Op 11 Augustijn.

HAARLEM

N° 5168. Op 11 Augustijn.

ITALIE

N° 5031. Op 102 Punten.

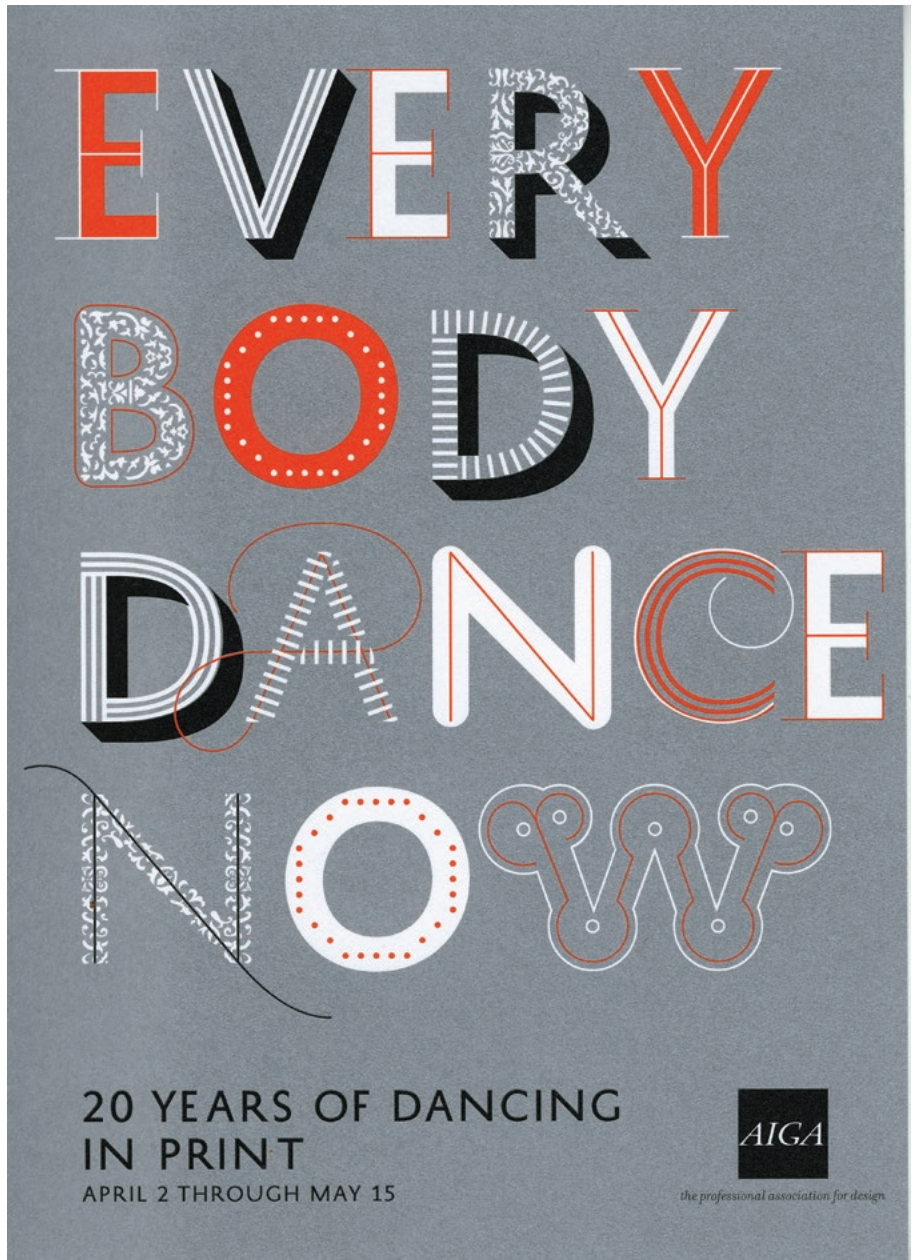
GRAFT

N° 5040. Op 10½ Augustijn.

MARS

DE. V. DE. 120.

FANTASIE KAPITALEN Type specimen, 1897. Design: Joh. Enchedé & Zohnen. Collection of Jan Tholenaar, Reinoud Tholenaar, and Saskia Ottenhoff-Tholenaar.



EVERYBODY DANCE NOW Postcard, 2009. Design: Abbott Miller, Kristen Spilman, Jeremy Hoffman/Pentagram. *Peter Bilak's typeface History, designed in 2008, consists of numerous decorative and structural elements that can be layered into distinctive combinations.*

LETTERING

Creating letters by hand allows graphic artists to integrate imagery and text, making design and illustration into fluidly integrated practices. Lettering can emulate existing typefaces or derive from the artist's own drawing or writing style. Designers create lettering by hand and with software, often combining diverse techniques.





TOKION MAGAZINE: KINGS
Designer: Deanne Cheuk,
2002–2003. *These magazine
headlines combine drawing and
painting with digital techniques.*



THE LOCUST (LEFT) and MELT BANANA (RIGHT) Screenprint posters, 2002. Designer: Nolen Strals. *Hand lettering is a vibrant force in graphic design, as seen in these music posters. Lettering is the basis of many digital typefaces, but nothing is quite as potent as the real thing.*

