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eai eai eai eai

Typeface or Font?

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

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.

This is a **CONDENSED** font.

This is a **CONDENSED** font.

This is an **EXTENDED** font.

This is an **EXTENDED** font.

Bold

Bold

Italic

Italic

Oblique:

Slanted type, typical of most sans serif “italic” faces.

happy

6 P.M. 4582

6 P.M. 4582

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.

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.

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.

Ligature:

A special character combining two or more characters in one.

fi

fifty

fifty

flavor

flavor

Village

Village

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.

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

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

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 *Too Small*

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

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

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

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

A

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

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

A

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.

{ [“ “ , , ; ; ” ”] }

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

Smart Quote. Inch Mark.

“

”





“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.

See APPENDIX for more punctuation blunders.

“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.

Hyphen. En Dash. Em Dash.

-

—

—

A hyphen is used to break a word at the end of a sentence for compound adjectives such as “first-place”.

An en dash is the width of a capital N and is used to indicate a duration, as if substituting the word “to”.

An em dash is the width of a capital M and is used to indicate a change in thought or sentence structure.

MAC OS KEYSTROKES *These keystrokes listed below are commonly used in word processing, page layout, and illustration software. Some fonts do not include a full range of special characters.*

DASHES	KEYSTROKES
— em dash	shift-option-hyphen
– en dash	option-hyphen
- standard hyphen	(hyphen key)
- discretionary hyphen	command-hyphen

PUNCTUATION	
‘ single open quote	option-]
’ single close quote	shift-option-]
“ double open quote	option-[
” double close quote	shift-option-[
... ellipsis	option-;

OTHER MARKS	
() en space	option-space bar
† dagger	option-t
‡ double dagger	shift-option-7
© copyright symbol	option-g
® resister symbol	option-r
€ Euro symbol	shift-option-2
fi fi ligature	shift-option-5
fl fl ligature	shift-option-6