On the next three pages, you'll see headline sets in six typefaces. Look at them closely, then rank them 1 (most appropriate) to 6 (least appropriate).

1. Man kills wife, then self

2. *Man kills wife, then self*

3. **Man kills wife, then self**

4. Man kills wife, then self

5. Man kills wife, then self

6. Man kills wife, then self

1. Wedding bells ring out in Skokie

2. *Wedding bells ring out in Skokie*

3. **Wedding bells ring out in Skokie**

4. Wedding bells ring out in Skokie

5. Wedding bells ring out in Skokie

6. Wedding bells ring out in Skokie

1. Expect more snow this weekend

2. *Expect more snow this weekend*

3. **Expect more snow this weekend**

4. Expect more snow this weekend

5. Expect more snow this weekend

6. Expect more snow this weekend

THE RESULTS

This experiment is similar to one performed years ago by Miles Tinker. He found that readers did find certain typefaces significantly more appropriate for some news categories than for others.

For 'Man kills wife, then self,' 1. Times Roman and 3. News Gothic Bold come out as most appropriate, with 5. Mistral and 6. Bernhard Modern in last place.

For 'Wedding bells ring out in Skokie, 6. Bernhard Modern and 2. Times Italic are the top choices with 3. News Gothic Bold last.

For 'Expect more snow this weekend,' no clear choice emerges between 1, 2 and 4. News Gothic Regular, but 3, 5 and 6 are usually deemed inappropriate.

This exercise teaches us that:

1. Typeface must fit the subject matter.

2. Typefaces with unusual designs can't serve a wide variety of information such as that found in a daily newspaper.

3. Type families with straight-forward designs in several weights and styles provide the most flexibility.

Note in the example at right how each font alters the meaning of the word 'tragedy.' Sometimes you'll choose a typeface for that meaning.
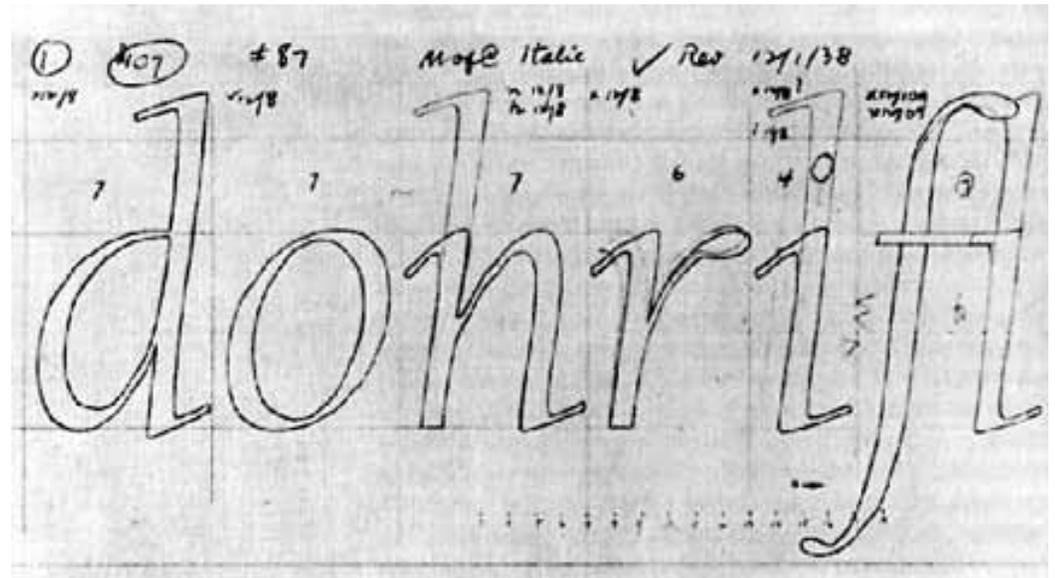
1. Tragedy
2. *Tragedy*
3. **Tragedy**
4. Tragedy
5. Tragedy
6. Tragedy

Anatomy of Type

	MEAN LINE
	BASE LINE
	DESCENDER LINE
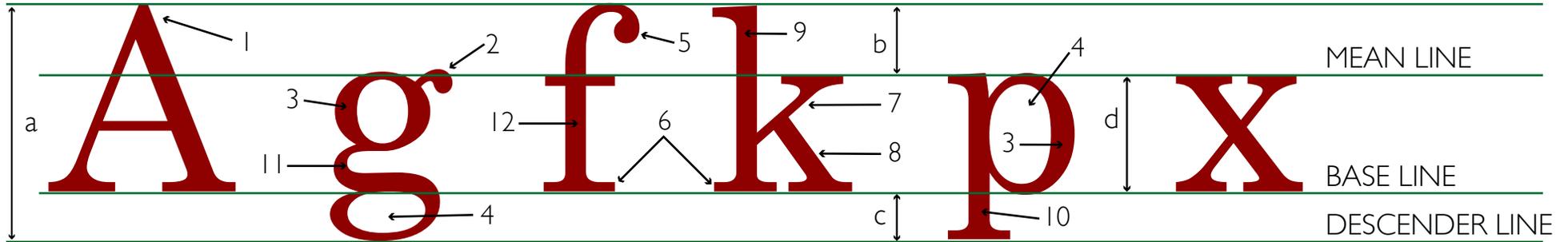
a. actual height	c. descender height	1. apex	3. bowl	5. terminal	7. arm	9. ascender	11. link
b. ascender height	d. x height	2. ear	4. counter	6. serifs	8. leg	10. descender	12. stem

Typefaces get 'personality' from the characteristics designed into them. Type is classified based on anatomy.

'Stress' placed on the bowls, cross strokes and serifs of some letters affects appearance.

o o Handglove

e e Handglove

l l Handglove
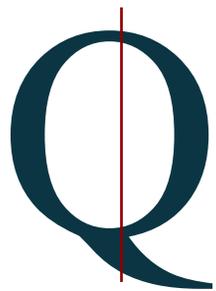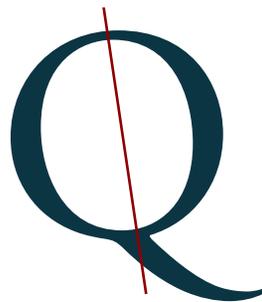
d d Handglove

Key Identifiers

Axis

Terminals

Vertical axis (Times)

Oblique axis (Garamond)

Pen-formed terminal (Arno)

Modeled terminal (Garamond)
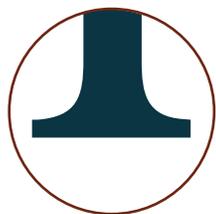
Lachrymal terminal (Didot)
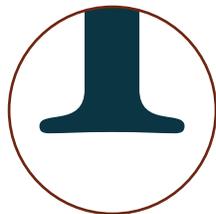
Rounded terminal (Century)

Sharply modeled (Lino Letter)

Serifs

Stroke

Bracketed serif (Bookman)

Modeled or adnate (Caslon)
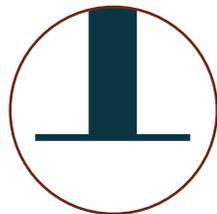
Thin or hairline (Didot)
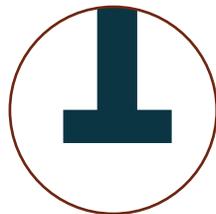
Square or slab (Rockwell)
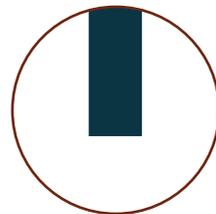
Sans serif (Helvetica)

Modulated, moderate contrast (Optima)

Lineal, little contrast (Trade Gothic)

x-height: is the distance from the baseline of a typeface to meanline; it is the height of a typeface without ascenders or descenders.
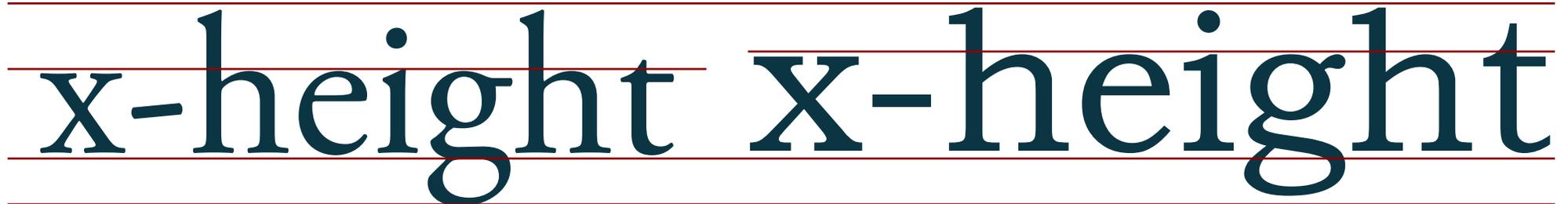
x-height x-height

Garamond   Bookman Old Style

x-height contributes to type personality, and it affects legibility and readability. A typeface with a large x-height will look larger on the page than a typeface of the same size but smaller x-height.

dying with a dying fall

dying with a dying fall

dying with a dying fall

We read word shapes, not individual letters. The length of the ascenders and descenders affects the shapes of the words, especially the tops, where we take most of our visual cues.

Type family tree

TYPE RACES

Serif

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin pliam, omnienis am

Sans-Serif

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin

Graphic

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin pliam, omnienis am et

Grunge

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus under-

GLYPHIC

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus under-

Script

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin pliam, omnienis am et officii sitatur? Quid quo optae neceptas est, ut aut recti blaccum

Type family tree

TYPE CLASSIFICATION: SERIF

Old Style

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin pliam, omnienis am

Modern

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin pliam, omnienis am et officii sitatur? Quid

Transitional

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin pliam, omnienis am

TYPE CLASSIFICATION: SANS-SERIF

Lineal

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin

Geometric

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Humanist

Quis molorerspis maiorep editem adi aboreria dentis magnim aliqui ratest, cone serem idersped ut endel ipsum eost, simusandi unt. Eheniet odita imus underrunto optaquisim qui re sin

Type family tree

RACE	Serif		Sans Serif

FAMILY: Lino Letter | Arno | Helvetica | Optima

FONTS IN VARIOUS STYLES AND WEIGHTS

Lino Letter: Roman, **Bold**, *Italic*, ***Bold-Ital***

Arno: Roman, **Bold**, *Italic*, ***Bold-Ital***

Helvetica: Roman, **Bold**, *Oblique*, ***Bold-Obl***

Optima: Roman, **Bold**, *Italic*, ***Bold-Ital***

A FONT (TYPE-FACE) IS A FULL SET OF GLYPHS FOR A STYLE OR WEIGHT

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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Classifying type: Serif

Old Style

Humanist: Palatino

Handglove

Garalde: Garamond

Handglove

Transitional

Rotis Serif

Handglove

New Century Schoolbook

Handglove

Modern, or Didone

Bodoni

Handglove

Didot

Handglove

Mechanistic or Slab serif

Lino Letter

Handglove

Rockwell

Handglove

Classifying type: Sans Serif, Script, Graphic

Sans Serif Lineal

Neo-grot sans serif: Helvetica

Handglove

Geometric sans serif: Gill Sans

Handglove

Sans Serif Humanist

Optima

Handglove

Rotis Sans Serif

Handglove

Script

Bickham Script

Handglove

Bradley Hand

Handglove

Graphic

Mistral

Handglove

Bauhaus

Handglove

Humanist: Palatino

Handglove

- ■ Contrast of thick and thin strokes points to an origin in handwriting.
- ■ Light in weight with bracketed serifs and an oblique stress to bowls and counters.
- ■ Pen-formed terminals.

Garalde: Garamond

Handglove

- ■ Garalde: contraction of 'Garamond' and 'Aldus.'
- ■ Oblique stress is maintained, as are pen-formed terminals.
- ■ Serifs are more modeled, especially at the tops of ascenders.

Rotis Serif

New Century Schoolbook

Handglove Handglove

- Axis of the curves such as bowl of the 'o' have become almost vertical.
- Bracketed, slanted serifs.
- Lachrymal terminals
- The shape of each letter is determined by a mathematical formula based on ideal proportions.
- x-heights are somewhat larger than Old Style

Modern, or didone

Bodoni

Didot

Handglove Handglove

- High degree of contrast between thick and thin strokes.
- Axis of bowls and counters completely vertical.
- Serifs are horizontal, hairline, unbracketed.
- Called 'modern,' but Giambattista Bodoni (1740–1813) designed the first of these typefaces 200 years ago.
- 'Didone' is contracted from 'Didot' and 'Bodoni.'

Mechanistic, or Slab Serif

Lino Letter   Rockwell

Handglove Handglove

- ■ Heavy, square, unbracketed serifs.
- ■ Many of these typefaces have 'lineal' strokes, meaning the strokes are uniform in weight.
- ■ These typefaces reflect their heritage in stamping machines and typewriters.
- ■ Although Slab Serif typefaces such as City or Rockwell are limited to display use, some such as Lino Letter work well as body type.

Handglove Handglove

■ The original sans serif fonts from the 19th Century were called 'grotesques.'

■ Helvetica, introduced in 1958, reflects its origin in the Bauhaus and in Swiss modernism.

■ 'Lineal' means these typefaces have nearly uniform strokes; they're more rounded and open than the original grotesques

■ Some follow precise geometric shapes, such as circles, squares, triangles.

Handglove   Handglove

■ Greater contrast between thick and thin strokes gives these sans typefaces a less severe personality.

■ Some, such as Optima, hit and serifs with 'chiseled' terminals.

■ Optima has a special place in type history. It is the font used by Maya Lin on the Vietnam Veterans Memorial in Washington, D.C.

John McCain's presidential campaign adopted Optima; read more from the New York Times.

Script, graphic typefaces

Bickham Script

Handglove

Bradley Hand

Handglove

Comic Sans

Handglove

Bauhaus

Handglove

■ These fonts were designed for specialized use; each has an extravagant personality.

■ Script and graphic typefaces, along with other specialty styles such as 'grunge,' are most useful in advertising and other display layouts.

■ They often become clichés. Read Design Observer about Comic Sans, and visit bancomicsans.com.

A type family (Arno Pro, Myriad) is a set of related typefaces in coordinated weights and styles.

	Arno	Myriad
Roman or regular	Handgloves	Handgloves
Bold, or demibold	**Handgloves**	**Handgloves**
Italic, or oblique	*Handgloves*	*Handgloves*
Bold italic or bold oblique	***Handgloves***	***Handgloves***
Heavy (for display purposes)	**Handgloves**	**Handgloves**

All the characters, symbols and numerals in one weight and style.

Times Roman

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLM

NOPQRSTUVWXY

Z1234567890,.?!;.: … "" '' (){}[]

@#$%&-— _ ¡™£¢∞§¶•ªº≠ŒΣ

©˙Δ°¬ÆΩ≈Ç√∫~≤≥÷

Font

In the days of hot-metal typesetting, all type was bought by size. A 'font' meant all the characters of one size. In computer typesetting, typeface and font are synonymous.

Series or scale

    In document design, a good practice is to set up stylesheets in stepped sizes to ensure contrast from one style to the next.

a a a a a a a a a a a a

6 10 12 14 18 24 30 36 42 48 60 72

Read the text before you design a document.

TIP I
1. Insert only a single space after all punctuation.
2. Use proper em and en dashes where appropriate.
Tip II
3. Use true quote marks and apostrophes.
Tip III
4. Use a smaller point size for all-uppercase text.
5. Add letter spacing to capitalized text and small caps.
Tip IV
6. Use oldstyle figures when available and where appropriate.
7. Use a slightly smaller point size for numbers (when Oldstyle numerals are not available).
Tip V
8. Using boldface text sparingly.
9. Avoid using underlined text.
Tip VI
10. Using boldface text sparingly.
11. Avoid using underlined text.
Tip VII
12. Decrease the size of the ballot boxes.
13. Consider using other characters beside bullets.
Tip VII
14. Increase line spacing to improve readability in body text.
15. Sans serif typefaces are often less legible than serif typefaces.
16. You can probably set body text to a point size smaller than you think.

Read the text before you design a document. Discover the inner logic of a text and exploit the outer logic of type.

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Choose a typeface or family of typefaces that will bring out the character of the text.

Beowulf

An excerpt translated by Seamus Heaney

Beowulf's name was known through the north.

And a young prince must be prudent like that,

giving freely while his father lives

so that afterwards in age when fighting starts

steadfast companions will stand by him

and hold the line. Behaviour that's admired

is the path to power among people everywhere.

Rule 2

Choose a typeface or family of typefaces that will bring out the character of the text. Letter forms have tone, timber, character, just as words and sentences do.

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Start out with only one type family. Using two serif families (or two sans serif families, won't provide contrast but will muddy type personality.

Didot & Times

Styling Life: A Declaration

One of the revelations in the studio has been that life doesn't simply happen to us, we produce it. That's what style is. It's producing life. It's inverting the energy flow. Rather than accepting that life is something that we passively receive, accept, or endure, I believe that life is something we generate. We use our capacities. And that all boils down to style. Style may be presented as theory, serendipity, or happenstance. It may be presented as all these different things. But, for the most part, style is a decision about how we will live. Style is not superficial. It is a philosophical project of the deepest order.

Times alone

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Before using bold, italics or especially bold italics, ask if you really need it. Bold and italics are tiring to read in large blocks.

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Give full typographic attention to even small details — or especially small details!

Excerpt from Huckleberry Finn

I went down to the front garden and clumb over the stile where you go through the high board fence. There was an inch of new snow on the ground, and I seen somebody's tracks. They had come up from the quarry and stood around the stile a while, and then went on around the garden fence. It was funny they hadn't come in, after standing around so. I couldn't make it out. It was very curious, somehow. I was going to follow around, but I stooped down to look at the tracks first. I didn't notice anything at first, but next I did. There was a cross in the left boot-heel made with big nails, to keep off the devil.

I was up in a second and shinning down the hill. I looked over my shoulder every now and then, but I didn't see nobody. I was at Judge Thatcher's as quick as I could get there. He said:

"Why, my boy, you are all out of breath. Did you come for your interest?"

"No, sir," I says; "is there some for me?"

"Oh, yes, a half-yearly is in last night -- over a hundred and fifty dollars. Quite a fortune for you. You had better let me invest it along with your six thousand, because if you take it you'll spend it."

"No, sir," I says, "I don't want to spend it. I don't want it at all -- nor the six thousand, nuther. I want you to take it; I want to give it to you -- the six thousand and all."

He looked surprised. He couldn't seem to make it out. He says:

"Why, what can you mean, my boy?"

I says, "Don't you ask me no questions about it, please. You'll take it -- won't you?"

He says: "Well, I'm puzzled. Is something the matter?"

"Please take it," says I, "and don't ask me nothing -- then I won't have to tell no lies."

He studied a while, and then he says:

"Oho-o! I think I see. You want to sell all your property to me -- not give it. That's the correct idea."

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