

Stop Stealing Sheep & find out how type works

Erik Spiekermann
& E.M. Ginger



Second Edition

PAUL WATZLAWICK

You cannot *not* communicate.

Paul Watzlawick (1922–) is author of *Pragmatics of Human Communication*, a book about the influence of media on people's behavior. "You cannot not communicate" is known as Watzlawick's First Axiom of Communication.

CHAPTER 1

Type is everywhere

Have you ever been to Japan? A friend who went there recently reported that he had never felt so lost in his life. Why? Because he could not read anything: not road signs, not price tags, not instructions of any kind. It made him feel stupid, he said. It also made him realize how much we all depend on written communication.

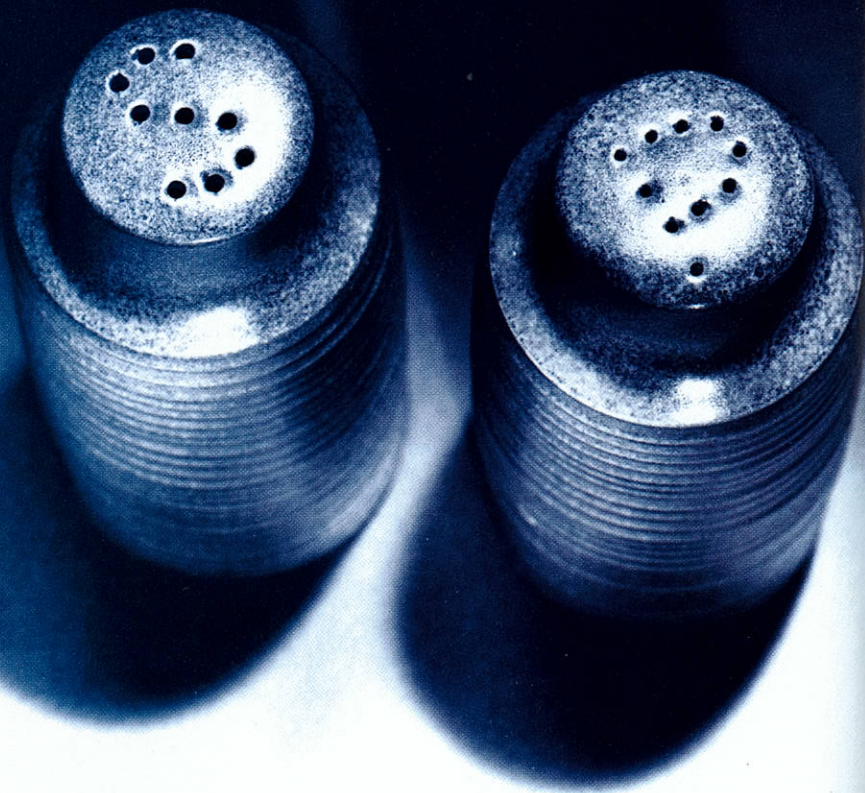
Picture yourself in a world without type. True, you could do without some of the ubiquitous advertising messages, but you wouldn't even know what the packages on your breakfast table contained.

Works in most languages, avoiding tasteless mistakes: S for Salt and P for Pepper.

Sure enough, there are pictures on them – grazing cows on a paper carton suggest that milk is inside, and cereal packaging has appetizing images to make you hungry. But pick up salt or pepper, and what do you look for? S and P!



Try to find your way around without type and you'll be as lost as most of us would be in Japan, where there is plenty of type to read, but only for those who have learned to read the right sort of characters.



You've hardly got your eyes open when you have to digest your first bite of type. How else would you know how much calcium fits on your spoon?



Breakfast for some people wouldn't be the same without the morning paper. And here it is again: inevitable type. Most people call it "print" and don't pay too much attention to typographic subtleties. You've probably never compared the small text typefaces in different newspapers, but you do know that some newspapers are easier to read than others. It might be because they have larger type, better pictures, and lots of headings to guide you through the stories. Regardless, all these differences are conveyed by type. In fact, a

Type says much more about a newspaper than just the words it spells.

newspaper gets its look, its personality, from the typefaces used and the ways in which they are arranged on the page. We easily recognize our favorite newspapers on the newsstand, even if we only see the edge of a page, just as we recognize our friends by seeing only their hands or their hair. And just as people look different across the world, so do the newspapers in different countries. What looks totally unacceptable to a North American reader will please the French reader at breakfast, while an Italian might find a German daily paper too monotonous.

Of course, it's not only type or layout that distinguishes newspapers, it is also the combination of words. Some languages have lots of accents, like French; some have very long words, like Dutch or Finnish; and some use extremely short ones, as in a British tabloid. Not every typeface is suited for every language, which also explains why certain type styles are popular in certain countries but not necessarily anywhere else.

新案開倒團集海東
二約產資結凍
同取望可主華

ري في مجتمعنا
مع كله وستدور بتكاتفا
ثروات ثون نسبة الريادة ال

What appears frightfully complex and incomprehensible to people who can only read the Latin alphabet brings news to the majority of the world's population. Chinese and Arabic are spoken by more than half of the people on this planet.

áâæäàœöøßiz

Some of the accents, special signs, and characters seen in languages other than English, giving each language its unique appearance.

A bargain that benefits everyone



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shareholders are
to remove British
chairman Lord
to prevent him
plans by chief
ve Rod Eddington to
ture the airline.

nt
battered
sing group spun out
of Standard
is in talks with its
to renegotiate the
of its \$400m
in facility.

ys, the engineering
y close to
g a £400m sell-off
astrial values
as part of a debt
on programme put
by new chief
ve Rick
robbins.

day
graph

aElf, the French oil
is considering a bid
o of the US to
to the planned
merger between
and Phillips
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half is said to be
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Ulstein, the
maker of audio
is put itself for
more than £200m.

la is preparing to
to make the
Club to 9.8% and
lating a raft of new
real estate to no
increased
pent.

day Times

uccess, the cruise
pply to a new ship
to seek a non-
ble deposit of up
to £100m.
an rival that is
to make a new
bid.

rates in Britain are
to rise in 2001.
analysts say,
ge a downturn
out of American
ic prospects for
espan, the
Reserve

this week expected
t units to surpass
in last year.
d to the black-
g a \$1.2bn (£830m)
000.

on Sunday

Sainsbury's store
to be closed for
a review of its
ms at Britain's
biggest
retail chain.

out this week

IG Group, Inter Link
Group, AGMs Money
day

Halliwell Group, Revor
Finance, AGMs
Systems, AGMs
Monday

IDTZ Holdings, Helton
Pharmaceuticals, AGI
Investments, AGMs
Monday

day

Business, Precedent
by, AGMs Cyber, We
day scheduled.

None scheduled. Final
group Asset Management,
AGMs None scheduled
Monday

Or this week

cer prices (Dec), UK
index (Dec), US B
policy board meeting, F
day

Finals Revolution,
AGMs Admin, Isoton,
Monday

None, Somerfield, Tomkins,
AGMs Cardiff Property,
Monday

Idings, Xansa,
Diploma, Landround,
Monday

ional, Finala Tadpole
ero Investment Trust,
Monday

None scheduled. Final
group Asset Management,
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cer prices (Dec), UK
index (Dec), US B
policy board meeting, F
day

Harry Elliott

The strikes and pay dog on the railways appear to have caught ministers by surprise. Rather than the assumed that industrial jobs rest was what happened to private government, not this body of officials that we have been shocked in the Bank of England, where there has been once a week. The strike would spill over into pressure higher pay. The only surprise is that it has taken so long to get on with it. The only surprise is that it has taken so long to get on with it. The only surprise is that it has taken so long to get on with it.

The Business

Jameson, the stockbroker, has declared pre-tax profits of £9.6m for the six months to October 31, according to documents filed at Companies House. The company's profits are a result of strong commission, source says. The company's profits are a result of strong commission, source says. The company's profits are a result of strong commission, source says.

Debate Andrew Mackenzie and David Rice

Companies can show the way to a more ethical world

A globalisation has weakened a marginalised political arena, business is poised to do the same. But it is being urged to lead the way towards a more ethical world without the authority or network, the desolation. Politicians need to be more confident about setting standards for business. The set on an internationalist approach. There is a reasonable fear that multinational corporations will pursue profit regardless of other considerations. They must take on responsibilities. Ultimately companies must respond to economic indicators, when they take the long view. So how can they ensure that ethical behaviour is

According to the index, we could take a 0.6% pay cut and be just as well off this year as last

standards of members. The pay deal negotiated are good ones, but the fact is that most people in a job are not well in the current climate. The headline inflation rate stands at 0.5% but average earnings – when overtime bonuses are taken into account – are rising by 4.4%. So real incomes are rising at a healthy 3.9% a year. The government's tax and price index, which shows what sort of pay increase we need to keep pace with inflation once tax changes are taken into account, is falling for the first time since it was introduced in the mid-70s. According to the CPI, we could take a 0.6% pay cut and be just as well off this year as we were last year.

Muscular impact

As a result of the increase in unemployment, the government's target for the earnings figures to be hit in February and March, reflecting the gargantuan size of City bonuses. After a disastrous year in the financial markets, these are likely to have multiplied this year. As any estate agent in London and the south-east would confirm, the impact of the housing market is not just on the price of houses but on the price of the services and goods that are used to maintain them. The impact of the housing market is not just on the price of houses but on the price of the services and goods that are used to maintain them.

More and more people read the news not on paper, but on TV screens or computer monitors. Type and layout have to be reconsidered for these applications.

This brings us back to type and newspapers. What might look quite obvious and normal to you when you read your daily paper is the result of careful planning and applied craft. Even newspapers with pages that look messy are laid out following complex grids and strict hierarchies. The artistry comes in offering the information in such a way that the reader doesn't get sidetracked into thinking about the fact that someone had to carefully prepare every line, paragraph, and column into structured pages. Design – in this case at least – has to be invisible. Typefaces used for these hardworking tasks are therefore by definition "invisible." They have to look so normal that you don't even notice you're reading them. And this is exactly why designing type is such an obscure profession; who thinks about people who produce invisible things? Nevertheless, every walk of life is defined by, expressed with and, indeed dependent on type and typography.

Permanent results

That said, it is clear from our history that change is negotiated in a piecemeal fashion. The current situation is no exception. The government's target for the earnings figures to be hit in February and March, reflecting the gargantuan size of City bonuses. After a disastrous year in the financial markets, these are likely to have multiplied this year. As any estate agent in London and the south-east would confirm, the impact of the housing market is not just on the price of houses but on the price of the services and goods that are used to maintain them.

Politics needs to re-ignite confidence in a recapture of the initiative

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Third way is too flaky, says Stephen Byers

Third way is too flaky, says Stephen Byers, the besieged transport secretary. He has criticised New Labour's "third way" for being "flaky" round the edges in its admiration for the private sector. The government's target for the earnings figures to be hit in February and March, reflecting the gargantuan size of City bonuses. After a disastrous year in the financial markets, these are likely to have multiplied this year. As any estate agent in London and the south-east would confirm, the impact of the housing market is not just on the price of houses but on the price of the services and goods that are used to maintain them.

War against terror

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15
Just as the newspaper on the opposite page is laid out according to an underlying structure of some intricacy, this book is designed within its own constraints.

The page is divided into equal parts, each of which has the same proportion as the whole page, i.e., 2:3. The page is made up of 144 rectangles, each one measuring 12 by 18 millimeters, 12 rectangles across and 12 down. This makes the page 144 by 216 millimeters, or roughly 5 7/8 by 8 1/2 inches. The columns are multiples of the 12-millimeter unit. Because there has to be some distance between columns, 3 mm (or more for wider columns) have to be subtracted from these multiples of 12 to arrive at the proper column width.

The distance between lines of type (still archaically referred to as leading – rhymes with heading) is measured in multiples of 1.5 mm. All typographic elements are positioned on this baseline grid of 1.5 mm, which is fine enough to be all but invisible to the reader, but which helps layout and production. The discipline offered by this kind of fine grid gives the same sort of coherence to a page as bricks do to a building. They are small enough to allow for all styles of architecture, while serving as the common denominator for all other proportions.

This brings us back to type and newspapers. What might look quite obvious and normal to you when you read your daily paper is the result of careful planning and applied craft. Even newspapers with pages that look messy are laid out following complex grids and strict hierarchies. The artistry comes in offering the information in such a way that the reader doesn't get sidetracked into thinking about the fact that someone had to carefully prepare every line, paragraph, and column into structured pages. Design – in this case at least – has to be invisible. Typefaces used for these hardworking tasks are therefore by definition "invisible." They have to look so normal that you don't even notice you're reading them. And this is exactly why designing type is such an obscure profession; who thinks about people who produce invisible things? Nevertheless, every walk of life is defined by, expressed with and, indeed dependent on type and typography.

The Guardian website interface. At the top, there's a navigation bar with links for Home, UK, Business, etc. Below that is the CNN.com logo. A search bar is present. The main content area features several news headlines: 'WAR AGAINST TERROR' with a photo of soldiers, 'Second detainee group in Cuba', and 'UK news'. There's also a 'Daily sections' menu with options like UK news, International, etc.

JEDEM
DAS SEINE
SUUM CUIQUE
Chacun à son goût

As they say in England: "Different strokes for different folks."

The kinds of food and drink known to mankind are almost limitless. No single person could be expected to know them all. One guide through this maze of taste and nourishment, of sustenance as well as gluttony, is offered by the labels on products; as long as they are packaged in containers that can carry information. Without typography we wouldn't know which contains what or what should be used which way.

Small wonder that type on food packages is often hand lettered, because standard typefaces don't seem to be able to express this vast array of tastes and promises. Hand lettering these days sometimes means using software programs, such as Adobe Illustrator, that combine design and artwork at a level unimaginable only a decade ago. Anything a graphic designer can think of can be produced in amazing quality.

If you think that the choice of a typeface is something of little importance because nobody would know the difference anyway, you'll be surprised to hear that experts spend an enormous amount of time and effort perfecting details that are unseen by the untrained eye.

It is a bit like having been to a concert, thoroughly enjoying it, then reading in the paper the next morning that the conductor had been incompetent, the orchestra out of tune, and the piece of music not worth performing in the first place. While you had a great night out, some experts were unhappy with the performance because their standards and expectations were different than yours.

The same thing happens when you have a glass of wine. While you might be perfectly happy with whatever you're drinking, someone at the table will make a face and go on at length about why this particular bottle is too warm, how that year wasn't very good, and that he just happens to have a case full of some amazing stuff at home that the uncle of a friend imports directly from France.

Does that make you a fool or does it simply say that there are varying levels of quality and satisfaction in everything we do?

Effects that mimic hand lettering, stone carving, sewing, or etching are all easily achieved electronically.

EX
OUT
DOOR



Adobe Type Library

Instructions for Form TYPE4U

2. Can Add Emphasis To Words Through Type

With help from Adobe Type Library

Notice of History
 When Gutenberg printed his forty-two-line Bible in 1456, he had only one typeface: the formal, square-text Gothic letter that mimicked the lettering of scribes. Who could have imagined typography would become so rich a resource for communication.
 Today, designers and desktop publishers have tens of thousands of typefaces to choose from, and new faces are added continuously. To help make the job of selecting type easier, we have organized Adobe faces according to a simplified classification system. It is based on the internationally recognized sets standards for the typographic industry. The Association Typographique Internationale (ATypI), an organization of the typographic industry. The British Standards Institution and the American National Standards Institute also have adopted this classification system.
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 Create Your Account | View Current Order | Software | Accessories | Help

Create your Apple ID.

Complete the fields below, then click the Continue button to save.

Email address (this will be your new Apple ID) Password (at least 6 characters)
 First Name Last Name
 Daytime Phone *(optional)
 Ext.

Stay informed. We'll keep you up to date with Apple news, software updates, special offers, and information about related products and services from other companies.
 You're in control. You always have access to your personal information and contact preferences, so you can change them at any time. To learn how Apple safeguards your personal information, please review the [Apple Customer Privacy Policy](#). If you would rather not receive this information, please uncheck the box above.

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 Password hint (Must be different from password)
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 I would like to receive from Adobe, either by email or regular mail, information and special promotions on Adobe software products and related services.
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DID YOU FORGET? Please check the following:
 Your Phone Number Your Address (we cannot ship to P.O. Boxes)

Order Form

The Beehive Company
 P.O. Box 123
 Nowheretown, CT 02361-5423

Please check your Address. We cannot ship to a P.O. Box

Ordered By:
 Code: 234556
 Sans Serif F. Rutiger
 300 Rotis ST STE 8
 New Jack City DC 92312-2345

EXTENDED ORDERING HOURS
 FROM 11/115 - 12/13!

Credit Card Order
 Monday through Saturdays 8am
 FAX Orders: Office use only

Phone Number: Day ()
 Method of Payment: I wish to pay by Credit Card
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URGENT! RETURNED CALL CALL BACK

REGISTERED NOTEPAD NO. 1234567 89 0

WHILE YOU ARE AWAY

To: _____ Date: _____
 From: _____ Area: _____
 Of: _____ Extension: _____

URGENT! RETURNED CALL CALL BACK

REGISTERED NOTEPAD NO. 1234567 89 0

WHILE YOU ARE AWAY

To: _____ Date: _____
 From: _____ Area: _____
 Of: _____ Extension: _____

URGENT! RETURNED CALL CALL BACK

REGISTERED NOTEPAD NO. 1234567 89 0

WHILE YOU ARE AWAY

To: _____ Date: _____
 From: _____ Area: _____
 Of: _____ Extension: _____

While it may be fun to look at wine labels, chocolate boxes, or candy bars in order to stimulate one's appetite for food or fonts (depending on your preference), most of us definitely do not enjoy an equally prevalent kind of communication: forms.

If you think about it, you'll have to admit that business forms process a lot of information that would be terribly boring to have to write afresh every time. All you do is check a box, sign your name, and you get what you ask for. Unless, of course, you're filling out your tax return, when *they* get what they ask for; or unless the form is so poorly written, designed, or printed (or all of the above) that you have a hard time understanding it. Given the typographic choices available, there is no excuse for producing bad business forms, illegible invoices, awkward applications, ridiculous receipts, or bewildering ballots. Not a day goes by without one's having to cope with printed matter of this nature. It could so easily be a more pleasant experience.

While onscreen forms offer a very reduced palette of typographic choices, they at least provide some automatic features to help with the drudgery of repeatedly typing your credit card number.

Typefaces used for business communications have often been designed for a particular technology – optical character recognition, needle printers, monospaced typewriters, and other equipment.

What was once a technical constraint can today become a trend. The "nondesigned" look of OCR-B, the good old honest typewriter faces, even the needle printer, and other low-resolution alphabets have all been exploited by designers to evoke certain effects.

If you want to avoid any discussion about the typefaces you're using in your letters or invoices, you can fall back onto Courier, Letter Gothic, or other monospaced fonts (see page 125), even though they are less legible and take up more space than "proper" typefaces. You could be slightly more courageous and try one of those new designs that were created specifically to address legibility and space economy, as well as reader expectations.

• Handgloves

BASE 9

• Handgloves

LUCIDA

• Handgloves

ITC OFFICINA

• Handgloves

VERDANA

• Handgloves

LETTER GOTHIC

• Handgloves

COURIER

• Handgloves

OCR-B

These are some of the new typefaces designed to work well on low-resolution output devices, such as inkjet printers and the screen.

Typefaces designed with technical constraints.

Every PC user today knows what a font is, calls at least some of them by their first name (e.g., Helvetica, Verdana, and Times) and appreciates that typefaces convey different emotions. Although what we see on screen are actually little unconnected square dots that trick our eyes

When each egg has data stamped on it, we wonder how the type got there. Does each chicken have its own little rubber stamp? Or do all the eggs roll by a machine, which gently impresses onto that most breakable of surfaces? And do different sorts of eggs have different types on them? Brush Script for free-range (see page 163), Copperplate for the expensive gourmet ones from geese and Helvetica for battery eggs?

into recognizing pleasant shapes, we now expect all type to look like “print.”

While there is a tendency to overdesign everything and push technology to do things it was never intended to do, like printing onto raw eggs, at least we can continue our typographic training even

when deciding whether the food we bought is nourishing or not.

We don't know whether the makers of Brunello di Montalcino deliberately chose the tall type for the labels on their wine bottles, but the widely spaced figures and the robust caps possess a certain elegance. As Monotype shows with their Andale Mono (which comes free with Microsoft software), there is room for good design even within the constraints of monospaced system fonts. Bar codes and OCR numbers are inseparable, but even that generic alphabet has already inspired a whole new type. And if you must imitate the printing on eggshells, FF Atlanta has the blotchy outlines needed to do so convincingly. While the makers of dot matrix printers try to emulate real logos, the designers of real fonts deliver the tools to print your supermarket receipts.

0-2-1508-1



**WHOLE
FOODS**
MARKET

.HANDGLOVES

FF ATLANTA

.Handgloves

ANDALE MONO

.Handgloves123

FF OCR F LIGHT

.Handgloves123

FF OCR F REGULAR

.Handgloves123

FF OCR F BOLD

.Handgloves

FF DOT MATRIX TWO

E 5



A Din-Schrift, reversed out.

B Type on back-lit sign suffers from radiant light.

C More explicit letter shapes help (o is more oval, dots are round).

Some of the most pervasive typographical messages have never really been designed, and neither have the typefaces they are set in. Some engineer, administrator, or accountant in some government department had to decide

Din (Deutsche Industrie-Norm= German Industrial Standard) is the magic word for anything that can be measured in Germany, including the official German typeface, appropriately (and not surprisingly) called Din-Schrift. Since it's been available in digital form, this face has been picked up by many graphic designers who like it for its lean, geometric lines, features that don't make it the best choice for complex signage projects.

what the signs on our roads and freeways should look like. This person probably formed a committee made up of other engineers, administrators, and accountants who in turn went to a panel of experts that would have included manufacturers of signs, road safety experts, lobbyists from automobile associations, plus more engineers, administrators, and accountants.

You can bet there wasn't one typographer or graphic designer in the group, so the outcome shows no indication of any thought toward legibility, let alone communication or beauty. Nevertheless we're stuck with our road signs. They dominate our open spaces, forming a large part of a country's visual culture.

The letterforms on these signs were constructed from simple geometric patterns rather than from written or drawn letterforms because they had to be re-created by sign-makers all over the country. It seems our official alphabets are here to stay, even though it would be possible to use other typefaces more suitable for the task.

Signage systems have to fulfill complex demands. Reversed type (e.g., white type on a blue background) looks heavier than positive type (e.g., black on yellow), and back-lit signs have a different quality than front-lit ones. Whether you have to read a sign on the move (from a car, for example), or while standing still on a well-lit platform, or in an emergency – all these situations require careful typographic treatment. In the past these issues have been largely neglected, partly because it would have been almost impossible to implement and partly because designers chose to ignore these problems, leaving them up to other people who simply weren't aware that special typefaces could help improve the situation.

Typefaces have now been designed with a series of closely related weights to offer precisely the right one, whether it's for a back-lit dark sign with white type, or for just black words on white, lit by the sun from above. The PostScript™ data generated with these types in drawing and layout applications can be used to cut letters of any size from vinyl, metal, wood, or any other material used for signs.

There are no more excuses for badly designed signs, whether on our roads or inside our buildings.

Inform

Black on white looks thinner than white out of black. Different weights can compensate for that effect.



D But still, backlighting presents a problem.



E The type has to be just a little lighter, so that finally ...



F ... It is more legible than in example B. This typeface is FF Info.

SHERLOCK HOLMES

No, Watson, this was not done
by accident, but by design.

Sherlock Holmes is a fictional detective created by Sir Arthur Conan Doyle (1859–1930). Holmes' extraordinary powers of deductive reasoning carry him, along with his somewhat befuddled partner Dr. Watson, through some of the most complex mysteries in detective fiction.

CHAPTER 5

Type builds character



The Way to Wealth

BENJAMIN FRANKLIN

If time is of all things the most precious, wasting time must be the greatest prodigality; since lost time is never found again, and what we call time enough always proves too little. Let us then be up and doing, and doing to a purpose, so by diligence we should do more with less perplexity. Sloth makes all things difficult, but industry all things easy. He that riseth late must trot all day and shall scarce overtake the business at night; while laziness travels so slowly that poverty soon overtakes him. Sloth, like rust, consumes faster than labor wears, while the used key is always bright. Do not squander time, for that's the stuff life is made of; how much more than is necessary do we spend in sleep, forgetting that the sleeping fox catches no poultry, and that there will be sleeping enough in the grave.

So what signifies wishing and hoping for better times? We may make these times better if we bestir ourselves. Industry need not wish, and he that lives upon hope will die fasting. There are no gains without pains and he that has a trade has an estate, and he that has a calling has an office of profit and honor. But then the trade must be worked at and the calling well followed. Though you have found no treasure, nor has any rich relation left you a legacy, diligence is the mother of good luck, and all things are given to industry. Plow deep while sluggards sleep, and you will have corn to sell and keep; work while it is called today or you know not how much you may be hindered tomorrow: one today is worth two tomorrows, and farther: have you something to do tomorrow, do it today.

Be ashamed to catch yourself idle. When you have so much to do, be up by the peep of day. Let not the sun look down and say: "Inglorious here he lays." Handle your tools without mittens; remember, that the cat in gloves catches no mice. It is true there is much to be done, and perhaps you are weak-handed, but stick to it steadily, and you will see great

The lefthand pages in this chapter have been reduced to fit into this book; most are about two-thirds their optimum size.

The way books are read hasn't changed very much over the last 500 years, so the way books look hasn't had to change either. Only the economics have changed, which means that publishers today insist on fitting more type onto a page, and they aren't always prepared to pay for good typesetting, let alone for someone to actually design the inside of a book, and not just its cover. Every additional dollar spent on the manufacture of a book adds seven or more dollars to its retail price.

Cheap paperbacks, therefore, do not usually represent the state of the typographic art. In general they could be nicer than they are because it costs no more to observe the basic rules of book layout using a good, legible typeface than to ignore these rules and set the text in whatever the printer happens to have around.

To show just how much type can accomplish and how versatile it is, we have used the same text, written by Benjamin Franklin in 1733, to set all the samples in this chapter; some liberties have been taken with Mr. Franklin's words to make typographic points.

Our example here is set in Adobe Caslon, Carol Twombly's 1990 version of one of the most popular of all the book faces (originally designed by William Caslon in 1725); we also use the Adobe Caslon Expert set (see page 107). The Irish playwright George Bernard Shaw insisted that all his books be set in Caslon, earning him the title "Caslon man at any rate." For decades the motto of British printers was, "When in doubt, set it in Caslon."

The layout follows the classic model with wide margins, generous space between lines, and a centered title. To achieve a nice, smooth edge on both sides of the column, the punctuation is hung in the righthand margin.

• Handgloves

ADobe CASLON

• HANDGLOVES

ADobe CASLON EXPERT



ADobe CASLON ORNAMENTS

Frugality will never go out of style.



To be secure, certainty and success rely on a dependable financial institution.

It's easy to think that a little tea or a little punch now and then, a diet a little more costly, clothes a little finer, and a little entertainment is no great matter. But at the Bank of Benjamin we think that being aware of small expenses is just as important as the consideration it takes, say, to purchase a

home: small leaks will surely sink a great ship. Our financial advisors will always be available to advise the best ways to put your savings to work. We know that what often appears to be a terrific investment quite frequently turns out otherwise. So when confronted by a great pennysworth,

our advisors will pause a while. Cheapness is apparent only, and not real. We want our customers to enjoy their hard-earned leisure without having to think about their hard-earned dollars. So be sure to keep this in mind: if you won't listen to reason, it will rap your knuckles.

The Bank of Benjamin

Our advisors are at your service 24 hours a day. Please call us:

1-800-SAVINGS

There also seems to be a generic style for advertisements. Although display advertising does not have a lengthy tradition (it has only been around about 150 years), its style is as established as that of the traditional book.

Headline on top, attention-grabbing picture underneath, subhead, main copy, logo, pay-off line, address, URL, or telephone number. Never more than eight elements! People are able to comprehend at most about that many different components in one message; as soon as there are more, comprehension requires too much effort, and attention goes elsewhere.

You can also recognize a serious, idea-based advertisement by the serious typography. No experiments here – take a classic, well-trying typeface, arrange it in a predictable layout, and people may actually read your message.

When Paul Renner started work on Futura in 1924, it was proclaimed as the "typeface for our time," alluding to the social democratic reform of German society in the 1920s. The first weight was released in 1927.

What is more no-nonsense than Futura, the typeface made respectable in those first VW ads from the 1950s and 1960s? They were truly revolutionary, using this cool, restrained German typeface to promote that strange little car.

Futura is still one of the most popular typeface families, providing art directors all over the world with some of the best bold, extra bold, and condensed fonts available. Advertising certainly wouldn't be the same without Futura.

. Handgloves

FUTURA LIGHT

. Handgloves

FUTURA LIGHT OBLIQUE

. Handgloves

FUTURA CONDENSED LIGHT

. Handgloves

FUTURA CONDENSED LIGHT OBLIQUE

. Handgloves

FUTURA

. Handgloves

FUTURA CONDENSED

. Handgloves

FUTURA CONDENSED OBLIQUE

. Handgloves

FUTURA OBLIQUE

. Handgloves

FUTURA BOOK

. Handgloves

FUTURA BOOK OBLIQUE

. Handgloves

FUTURA CONDENSED BOLD

. Handgloves

FUTURA CONDENSED BOLD OBLIQUE

. Handgloves

FUTURA HEAVY

. Handgloves

FUTURA HEAVY OBLIQUE

. Handgloves

FUTURA BOLD

. Handgloves

FUTURA BOLD OBLIQUE

. Handgloves

FUTURA EXTRA BOLD

. Handgloves

FUTURA CONDENSED EXTRA BOLD

. Handgloves

FUTURA COND. EXTRA BOLD OBLIQUE

. Handgloves

FUTURA EXTRA BOLD OBLIQUE

Time Line

A lecture by Frank Franklin

If time is the most precious of all things, wasting time must be the greatest sin. Lost time is never found again, and what we call enough time is never enough. Let us then be up and doing, and doing with a purpose, so by diligence we should do more with less perplexity. Sloth makes all things difficult, but industry all things easy. He that riseth late must trot all day and shall scarce overtake the business at night; while laziness travels so slowly that poverty soon overtakes him. Do not squander time, for that's the stuff life is made of; how much more than is necessary do we spend in sleep, forgetting that the sleeping fox catches no poultry, and that there will be sleeping enough in the grave.

Saturday, December 12

7:00 p.m.

PacBell Park

You may think, perhaps, that a little tea, or a little punch now and then, diet a little more costly, clothes a little finer, and a little entertainment now and then, can be no great matter. Watch those little expenses, a small leak will sink a great ship, and moreover, fools make feasts, and wise men eat them. Buy what you have no need for and before long you shall sell your necessities. Many a one, for the sake of finery on the back have gone with a hungry belly. Silks and satins, scarlet and velvets, put out the kitchen fire. By these and other extravagances the genteel are reduced to poverty.

He that riseth late must
trot all day and
shall scarce overtake the
business at night

Remember this, however, if you won't be counseled, you can't be helped, and further: if you will not listen to reason, it will surely rap your knuckles.

If you won't be counseled

The computer has given us access to a design language that would have been far too complicated without the aid of sophisticated programs and a page description language such as PostScript. Gradations of color, overlaid images, frames, lines, boxes, background, foreground – all add up to the appearance of the page as one image, rather than a linear sequence of elements.

This particular layout at the left can be classified as “New Wave, circa 1987.” The availability of millions of images and thousands of fonts (not to mention 16.7 millions of colors) at the click of a mouse seem to make every perceivable style and fashion – past and future – easy to emulate, if not invent.

Luckily for professional designers, this sounds easier than it is. If everybody could be a successful designer by following simple recipes, we'd be out of work tomorrow. But that extra ingredient, a concept, an idea, cannot be formulated as readily as this. The waves may come and go, but graphic design will always be about problem solving first, and style-making afterward.

Comparison of critical letter shapes in Akzidenz Grotesk, the mother of most modern sans serifs; Helvetica, the face without features; Univers, the cool alternative; Frutiger, the friendly sans; and Thesis, the typeface with 144 cousins in one family



For this exercise, we have not shown everything we could on a page. We haven't gone crazy with sampling images, overlaying them as if there were no tomorrow, or using the weirdest fonts available.

Instead, we've picked the typeface that has pretty much replaced Helvetica as Corporate World Font Number One. Frutiger (see page 65) is now available in a good range of weights and widths, making it suitable for almost every typographic task. It avoids Helvetica's blandness, adding instead a humanist touch. This improves legibility by keeping letter shapes open and more distinct from one another.

The condensed weights are particularly suitable for projects that need a clean-looking, highly legible, relatively neutral, and space-saving typeface.

- Handgloves
FRUTIGER 45 LIGHT
- Handgloves
FRUTIGER 55 ROMAN
- Handgloves
FRUTIGER 65 BOLD
- Handgloves
FRUTIGER 75 BLACK
- Handgloves
FRUTIGER 95 ULTRABLACK
- Handgloves
FRUTIGER 57 ROMAN CONDENSED
- Handgloves
FRUTIGER 67 BOLD CONDENSED
- Handgloves
FRUTIGER 77 BLACK CONDENSED
- Handgloves
FRUTIGER 87 EXTRABLACK COND.

If time is the most precious of all things, wasting time must be the greatest sin; since lost time is never found again, and what we call enough time always proves to be too little. Let's be up and doing, and with a purpose, so by diligence we can do more with less perplexity.

Sloth makes all things difficult, but industry all things easy. If you get up late you must trot all day and barely may overtake the business at night; while laziness travels so slowly that poverty will soon overtake you. Sloth, like rust, consumes faster than labor wears, while the used key is always bright. Time is the stuff life is made of; how much more than is necessary do we spend in sleep, forgetting that the sleeping fox catches no poultry, and that there will be sleeping enough in the grave.

Industry need not wish, if you live on hope you will die fasting. If you have a trade, you have an estate, and if you have a calling you have an office of profit and honor. But then the trade must be worked at and the calling well followed.

Though you have found no treasure, nor has any rich relation left you a legacy, diligence is the mother of good luck, and all things are given to industry. Plow deep while sluggards sleep, and you will have corn to sell and keep; work while it is called today or you know not how much you may be hindered

tomorrow: one today is worth two tomorrows, and furthermore: if you have something to do tomorrow, do it today. If you want a faithful servant, and one that you like, serve yourself. Be circumspect and caring, even in the smallest matters, because sometimes a little neglect breeds great mischief: for want of a nail the shoe was lost, for want of a shoe the horse was lost, being soon overtaken and stolen by the enemy.

Pension Assets Exceed \$12 Billion

So much for industry, and attention to one's own business, but to these we must add frugality, if we would make our industry more successful. We think of saving as well as of getting. You may think, perhaps, that a little tea, or a little punch now and then, a diet that's a little more



F.F. Franklin
Chief Executive Officer

Industry need not wish; if you live on hope you will die fasting.
If you have a trade, you have an estate, and if you have a calling you have an office of profit and honor.

Corporations spend a good deal of money to show their shareholders, their customers, and their banks how good they are (the corporations, not the others). So they hire designers or advertising agencies (there is a difference) to design brochures, booklets, and annual reports to make them look as excellent as they wish they were.

Strangely enough, as anyone who's ever been on a design jury judging annual reports or other corporate messages can attest, many of these printed pieces come out looking very similar. Although some designers set trends and others follow them, they all get paid to make their clients look different from the competition.

It is, therefore, easy enough to design a typically corporate page, at least for the USA. In Europe, this page would look quite different, but with definite similarities within certain countries. You can always tell a German report from a Dutch, British, or Italian one, but they all have one thing in common: the picture of the chairman.

Judging from the typeface used, the page on the left must be for a financial or similar institution. It is set in Bodoni, and the layout combines classic elements, such as the centered sidebar, with traditional advertising conventions and justified text across a column that is far too narrow to achieve reasonable word breaks and word spaces (more about that in chapter 7).

While you can't go wrong with Bodoni, you could, however, try a different version now and again. Berthold, Linotype, and Monotype Bodonis are very much alike, whereas Bauer Bodoni has so much contrast between thick and thin lines that it isn't really suitable for small sizes. ITC Bodoni is much better at small sizes than all the others. Its little quirks become visible only at large sizes, which might be desirable, as they will add a little life to your pages.

The Bodonis have grown into a large family – everybody who is anybody in the type world offers a different version. Here are a few of the styles and weights available.

.Handgloves

BERTHOLD BODONI LIGHT

.Handgloves

BODONI BOOK

.Handgloves

BERTHOLD BODONI REGULAR

.Handgloves

ITC BODONI SEVENTY TWO

.Handgloves

BAUER BODONI BOLD

.Handgloves

BODONI

.Handgloves

BERTHOLD BODONI MEDIUM

.Handgloves

ITC BODONI BOLD SIX

.Handgloves

BAUER BODONI BOLD

.Handgloves

BODONI BOLD

.Handgloves

ITC BODONI BOLD TWELVE

.Handgloves

BAUER BODONI BLACK

.Handgloves

BAUER BODONI BLACK CONDENSED

.Handgloves

BODONI POSTER COMPRESSED

Order Form Time Saving Books Ltd.

► **Time as a Tool.** Benny Frank. Philadelphia: Caslon Publishing, 2002. 790pp. Hardcover. \$29.95.

From *Time as a Tool*: "If time is the most precious of all things, wasting time must be the greatest sin; since lost time is never found again, and what we call time enough always proves too little. Do not squander time, for that's the stuff life is made of; how much more than is necessary do we spend in sleep, forgetting that the sleeping fox catches no poultry, and that there will be sleeping enough in the grave."

► **Circumspection at Work.** Fran Benjamin. Philadelphia: Caslon Publishing, 2002. 145pp. Softcover. \$12.95.

From *Circumspection at Work*: "So what signifies wishing and hoping for better times? We could make these times better if we bestir ourselves. Industry need not wish, and he that lives upon hope will die fasting. There are no gains without pains. If you have a trade you have an estate, and if you have a calling you have an office of profit and honor. But then the trade must be worked at and the calling well followed. Though you have found no treasure, nor has any rich relation left you no legacy, diligence is the mother of good luck, and all things are given to industry. Plow deep while sluggards sleep, and you will have corn to sell and keep; work while it is called today or you know not how much you may hindered tomorrow: one today is worth two tomorrows, and farther: have you something to do tomorrow, do it today."

► **Time & Saving.** Jamie Franklin. Philadelphia: Caslon Publishing, 2003. 220pp. Softcover. \$12.95.

From *Time & Saving*: "We must consider frugality, if we want to make our work more certainly successful. A person may, if she doesn't know how to save as she gets, keep her nose all her life to the grindstone, and die not worth a penny at the last. A fat kitchen does make a lean will. Think of saving as well as of getting. A small leak will sink a great ship. Cheapness is apparent only, and not real; the bargain, by straitening you in business, might do you more harm than good. 'At a great pennyworth, pause awhile.'"

Sales Tax

We are required to collect sales tax on shipments to the states listed below. Please add the correct percentage amount. If you pay by credit card and don't know your sales tax, leave the line blank and we will fill in the correct amount.

- _____ California
- _____ Connecticut
- _____ Florida
- _____ Georgia
- _____ Illinois
- _____ Maryland
- _____ Massachusetts
- _____ Minnesota
- _____ Missouri
- _____ New Jersey
- _____ New Mexico
- _____ New York
- _____ Ohio
- _____ Pennsylvania
- _____ Texas
- _____ Virginia
- _____ Washington

Ordering Information

Name _____

Address _____

City _____ State _____ Zip _____ Country _____

Telephone _____ Date of Purchase _____

Book Title	Quantity
_____	_____
_____	_____
_____	_____
Subtotal	_____
Sales Tax	_____
Shipping (please add \$2 per book)	_____
Total Order	_____

Method of Payment

_____ Check or money order enclosed, payable to TimeSaving Books Ltd.

_____ Please charge my credit card

Credit Card Number _____ Expiration Date _____

_____ Visa/MasterCard _____ American Express

Signature (required for credit card purchases) _____

One of the areas typographers usually stay well clear of is the design of forms. They are not the easiest things to design, and in that respect should be considered a challenge. They offer enormous rewards – not winning awards or being included in the design annuals, but in terms of achievement.

Forms always have too much copy, so first choose a font that is narrower than your run-of-the-mill ones. Make sure it is clearly legible, has a good bold weight for emphasis, and has readable numerals.

Keep the preprinted information clearly separated from the areas you want people to fill in. These lines should be inviting guides for people's handwriting, and not look like bars on a prison cell window. The same can be said of boxes around text. Who needs them? Some designers seem to be afraid that the type might fall off the page if there isn't a box around it: it won't happen! Without restricting boxes, forms don't look half as forbidding and official. Different areas on the page can be separated by white space, as shown in our example.

This table shows how all the weights of Univers relate to each other. The numbering system makes sense – once you've thought about it.

110	120	121	130	131	140	141
210	220	221	230	231	240	241
310	320	321	330	331	340	341
410	420	421	430	431	440	441
510	520	521	530	531	540	541
	620	621	630	631	640	641
	720	721	730	731	740	741
	820	821	830	831	840	841
	920	921	930	931	940	941

If any typeface was designed to be neutral, clean, and practical, it is Univers, designed by Adrian Frutiger, 1957. The condensed versions of this typeface are actually quite legible, considering how much copy can fit into a confined space.

Forty years later, Linotype started work on a new version of Frutiger's original design. The family now includes 59 weights plus four monospaced typewriter weights. While the old system featured a numerical system to distinguish the weights, with Univers 55 being the normal roman weight, the new Linotype Univers needs three digits. Basic regular is now 430. The first digit stands for weight, i.e., 1 is ultralight, 2 thin, etc., and 9 is extra black. The second digit denotes width, i.e., 1 for compressed, 2 for condensed, 3 for basic, and 4 for extended. The third indicates upright roman (0) or italic (1). Not exactly intuitive, but effective once you get used to it. Frutiger, Neue Helvetica, Centennial, and a few other Linotype faces are still classified according to the old system using two digits to signify weight and width or slant.