

CONTENTS

Acknowledgments		x
Preface		xi
Introduction		1
Chapter One	A Brief History of Type	3
	Sounds to Symbols	3
	Gutenberg and Movable Type	6
	The Industrial Revolution and the Mechanization of Type	8
	Photocomposition	8
	Herb Lubalin and Expressive Typography	11
	Into the Digital Age	12
	Notable Type Designers	14
	Exercises:	22
	DESIGN GUIDELINES, <i>Nancy Sharon Collins</i>	22
	TYPOGRAPHIC TIMELINE, <i>Ilene Strizver</i>	24
	HISTORICAL DESIGN, <i>Ilene Strizver</i>	25
Chapter Two	From Metal to Mac: Understanding Font Technology	27
	What Is a Font?	27
	Font Formats	27
	Type 1 (PostScript) Fonts	28
	TrueType Fonts	29
	OpenType Fonts	29
	TECHTIP: OpenType Features	32
	Hinting	33
	Font Management Utilities	33
	TECHTIP: OpenType Font Identifiers	33
	TYPETIP: Long S	34
	TYPETIP: Font vs. Typeface	34
	Exercise:	35
	EXPLORING YOUR OPENTYPE FONTS, <i>Ilene Strizver</i>	35
Chapter Three	What Makes a Typeface Look the Way It Does?	37
	Parts of a Character	38
	Type Categories	40
	Serif	40
	Sans Serif	42
	Scripts	43
	Handwriting	44
	Blackletter	45
	Titling Fonts	45
	Opticals and Size-Sensitive Fonts	46
	TYPETIP: One- and Two-Storey Lowercase As and Gs	47
	Decorative and Display	48
	TYPETIP: Character vs. Glyph	49

	Exercises:	
	THINK LIKE A TYPE DESIGNER, <i>Ilene Strizver</i>	50
	LETTER PARTS ASSIGNMENT, <i>Catherine Begle</i>	51
	PERSONAL TYPE SPECIMEN CATALOG, <i>Ilene Strizver</i>	54
	TYPE SPECIMEN BOOK AND TYPEFACE ANALYSIS, <i>Audrey G. Bennett</i>	55
	TYPEFACE COMPARISON BOOK, <i>Joey Hannaford</i>	57
	BLOCK TYPE PROJECT, <i>Erich Doubek</i>	62
Chapter Four	Selecting the Right Type for the Job	65
	Factors to Consider	65
	Design Goals	65
	Identify Your Audience	67
	Type Size	68
	Type Color	68
	Legibility and Readability	68
	Paper and Surface Considerations	70
	Printing Method	70
	Low-Resolution Environments	70
	What Makes a Good Typeface?	71
	Consistent Design Characteristics	71
	Legibility	71
	Spacing	71
	Kerning	72
	Even Color and Texture	72
	Text vs. Display	73
	Type Super Families and Systems	74
	Script, Calligraphic, and Handwriting Fonts	77
	When the Best Font for the Job Isn't a Font	78
	Typographic Illustration	85
	Mixing It Up	89
	Text with Display	90
	Serif with Sans	90
	Weight Contrast (Light with Heavy)	91
	Width Contrast (Wide with Narrow)	92
	Script and Decorative Designs	92
	Type Super Families and Systems	96
	Dos and Don'ts	97
	TYPETIP: Type Specimen Materials	98
	TYPETIP: What's New on the Font Scene	98
	TYPETIP: A Bodoni by Any Other Name?	99
	Exercises:	
	WHY ARE ALL THE SCARY TYPEFACES POINTY? <i>Christopher Andreola</i>	100
	A GARAMOND IS A GARAMOND IS A GARAMOND . . . OR IS IT? <i>Ilene Strizver</i>	101
	SIX-WORD MEMOIRS POSTER, <i>Elizabeth Resnick</i>	104
	REAL SIGNAGE CRITIQUE, <i>Amelia Hugill-Fontanel</i>	107

Chapter Five	Formatting Your Type	109
	Type Size	109
	Line Length	110
	Line Spacing (Leading)	110
	TECHTIP: Auto Leading	113
	Alignment	114
	TYPETIP: Fine-Tuning Justified Type	116
	Indents and Other Paragraph Separators	125
	First Line Indent	125
	Extreme Indent	125
	Hanging Indent (r Outdent)	126
	Dingbats	126
	Line Space	126
	TYPETIP: Standard Ligatures	126
	TECHTIP: Style Sheets	128
	TYPETIP: Footnotes and Endnotes	129
	TECHTIP: Importing Copy	130
	Exercises:	
	TYPOGRAPHIC LECTURE SERIES BROCHURE, <i>Karen Cheng</i>	131
	VISUALIZING POETRY, <i>Cassie Hester</i>	134
Chapter Six	Typographic Hierarchy and Emphasis	137
	Typographic Hierarchy	138
	Techniques for Emphasis	142
	Italics and Obliques	142
	Boldface (Weight Contrast)	143
	Underscores	143
	Case (Caps vs. Lowercase)	145
	Type Size	145
	Wide vs. Narrow	146
	Changing Typestyle	146
	Changing Color or Shade	146
	TYPETIP: Avoid Computer-Generated Styling	151
	Exercises:	
	TYPOGRAPHIC HIERARCHY STUDY, <i>Elizabeth Resnick</i>	154
	CURRENCY REDESIGN, <i>Jimmy Moss</i>	156
	EXPRESSIVE TYPOGRAPHY, <i>Stephanie Nace</i>	158
Chapter Seven	Fine-Tuning and Tweaking Your Type	161
	Punctuation	161
	Quotation Marks	161
	Apostrophes	162
	Primes	163
	TECHTIP: Unwanted Smart Quotes	163
	Hyphens, En Dashes, and Em Dashes	164
	Hyphenation	166

	Visual Alignment	167
	Optical Margin Alignment	167
	TECHTIP: Discretionary Hyphens	168
	TECHTIP: Hung Punctuation and Optical Margin Alignment	168
	Horizontal Alignment	168
	Vertical Alignment	170
	Rags	172
	TECHTIP: Adobe Text Composer	173
	Widows and Orphans	173
	TYPETIP: Breaking for Sense	174
	TECHTIP: Glyph Positioning and Baseline Shift	175
	Exercise:	
	EDITORIAL DESIGN, <i>Ilene Strizver</i>	176
Chapter Eight	Spacing Considerations	179
	Tracking	179
	TECHTIP: Adjusting Tracking	182
	Kerning	183
	Custom Kerning	184
	TYPETIP: Scaling Logos	185
	TECHTIP: Adjusting Kerning	188
	Word Spacing	190
	TECHTIP: Adjusting Word Spacing	191
	TYPETIP: Type on a Curve	192
	TYPETIP: Double Word Spaces NOT!	193
	Exercise:	
	SPACING, KERNING, AND VISUAL ALIGNMENT EXPLORATION, <i>Ilene Strizver</i>	194
Chapter Nine	Finessing Your Type	197
	Small Caps	197
	TECHTIP: How to Access True-Drawn Small Caps	198
	Initial Letters	200
	Raised Initial	201
	Dropped Initial	202
	Decorative Initial	203
	Boxed, Reversed, Oversized, and Overlapped Initials	203
	Swash Characters	207
	Alternate Characters	208
	Type and Color	209
	Exercises:	
	INFORMATION HIERARCHY BOOK, <i>David Kadavy</i>	210
	CONCERT POSTER DESIGN, <i>Frank Armstrong</i>	212
Chapter Ten	Figures, Fractions, Signs, Symbols, and Dingbats	215
	Figures	215
	TECHTIP: Accessing Figures in OpenType Fonts	218

	TECHTIP: Tabular to Proportional Shortcut	218
	Fractions	219
	TECHTIP: Creating Fractions in OpenType Fonts	219
	Bullets	220
	Registered, Trademark, and Copyright Symbols	220
	TECHTIP: Indenting Bulleted Lists	221
	TECHTIP: Circle P	223
	Accents and Accented Characters	224
	TYPETIP: Creating Accented Characters	224
	Parentheses, Brackets, Braces, and Angled Brackets	225
	Euro	227
	Ellipses	227
	Dingbats and Ornaments	227
	End Marks	228
	TYPETIP: Typographic Checklist	229
	Exercises:	
	TYPOGRAPHIC PRINCIPLES CARD SET, <i>Regina Rowland</i>	230
	SPA BROCHURE, <i>Ilene Strizver</i>	232
Chapter Eleven	Type on the Web (and Other Digital Formats)	235
	Characteristics of Type on the Web	235
	Font Style	235
	Type Size	236
	Column Width/Line Length	237
	Line Breaks	237
	Column Depth	238
	Color	238
	Web-Safe Fonts	238
	Sans Serif	238
	Serif	239
	Symbol Fonts	239
	Web Fonts	240
	Web-Font Availability	242
	TYPETIP: Web-Font Services	242
	Smart Punctuation on the Web	243
	Cascading Style Sheets	244
	Type as Graphic	244
	Typographic Hierarchy on the Web	244
	Dos and Don'ts	246
	Smartphones, Tablets, E-readers, and Other Devices	248
	Exercises:	
	THE CRYSTAL GOBLET ONLINE: AN ASSIGNMENT	
	IN TWO PARTS (TRANSPARENT AND OPAQUE), <i>La254ura Franz</i>	250
	ENCODE / DECODE, <i>Heather Shaw258</i>	254
	IPAD EDITORIAL, <i>Marty Maxwell Lane</i>	258

Chapter Twelve	Type in Motion	263
	Combining Type and Motion	264
	Basic Guidelines	265
	Font Selection	265
	Movement	266
	Color	266
	Sound	267
	How to Get Started	267
	Dos and Don'ts	268
	Exercises:	
	FOUR SQUARES: TEXT, COLOR, MOTION, <i>Heather Shaw</i>	270
	DESIGN IS..., <i>Marty Maxwell Lane</i>	274
	FILM TITLE SEQUENCE, <i>David Peacock and Michaela Wagoner</i>	276
	DIGITAL NARRATIVE, <i>Dermot Mac Cormack</i>	278
Chapter Thirteen	Designing Your Own Typeface	281
	Handwriting Fonts: A Good Place to Begin	281
	Three Approaches to Designing a Typeface	284
	Professional Guidelines	286
	TECHTIP: Font Production Editors	287
	Exercises:	
	ON BEYOND ZEBRA: THE 27TH LETTER ASSIGNMENT, <i>Virginia Rougon Chavis</i>	288
	INTRODUCTION TO TYPE DESIGN: SYMPHONY, <i>James Montalbano</i>	290
	DIGITIZE YOUR SIGNATURE, <i>James Montalbano</i>	293
Appendices		
	Digital Font Foundries and Distributors	295
	Web-Font Services	295
	Typographic Resources	295
	Glossary	296
	Bibliography	301
	Picture Credits	302
	Index	303