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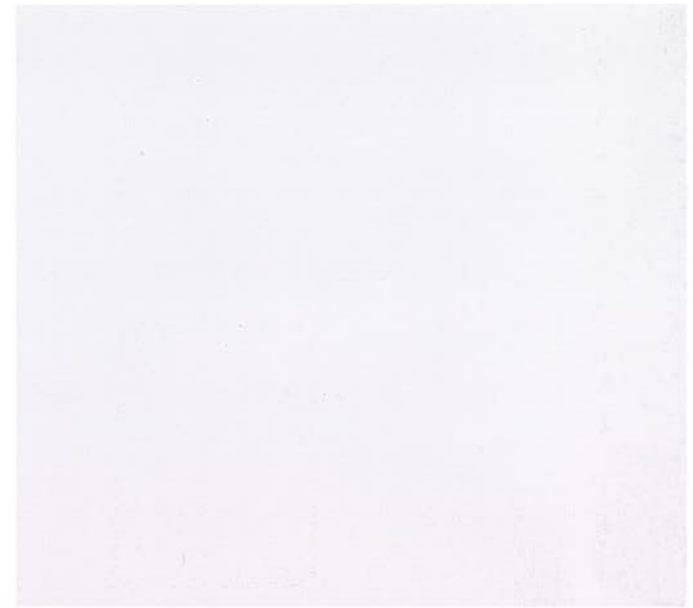


GLOUCESTER MASSACHUSETTS

Type Style Finder

The Busy Designer's Guide to Choosing Type

Written and compiled by
Timothy Samara

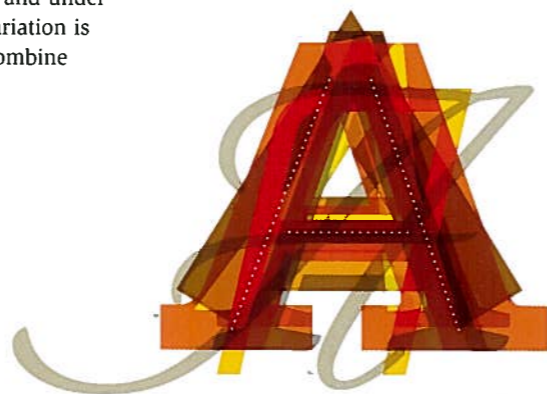


Alphabet Structure and Variation

The twenty-six letters in the English alphabet are interrelated. Drawn with a minimum of strokes, each archetypal form is as different as possible from all the others. Some forms—E, F, H, I, J, L, and T, for example—are related visually and historically, but while they are similar in that they are composed only of horizontal and vertical strokes, they also are different enough to be easily distinguished.

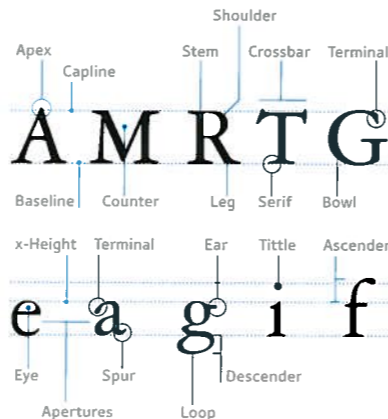
The letterforms in all typefaces vary from their archetypes in only six aspects: case, weight, contrast, width, posture, and style. Type designers—referring to historical models—subtly alter and combine the variables in these six aspects to create individual type styles that, though appearing remarkably different, all convey the same information about the letterforms in the alphabet. Different approaches to the drawing of typefaces have evolved, become popular, or been discarded over time, and as a result, the formal aspects of particular typefaces often carry associations with specific periods in history, cultural movements, or geographic location—some faces feel “modern” or “classical,” others feel “French” or “English.” More important, the drawing of a typeface often exhibits a particular kind of rhythm, or cadence, and provides distinct physical presence in a design that may connote feelings—fast or slow, aggressive or elegant, cheap or reliable. It’s important to consider that not all viewers will perceive the same associations in a given typeface; the designer must therefore carefully evaluate his or her typeface selection in the context of the audience for a particular piece. Additionally, mixing typefaces that are incongruous—for example, using an archaic Roman capital in a flyer promoting an electronica concert—will often add surprising layers of communication to the overall message.

Further, the drawing characteristics of typefaces affect their functional qualities, making some more legible at certain sizes or affected by color in particular ways. Recognizing and understanding the six fundamental aspects of alphabet variation is an important first step in being able to select and combine appropriate typefaces for a job.



Letterform Anatomy

The strokes of letters share a terminology codified among scribes and typesetters for 2,000 years. These terms are among those in standard usage among type designers.



The most subtle alteration of even one variable of a letter’s archetypal structure—and more so in combination—results in typefaces of dramatically different appearance. The essential characteristics of the base structure, so long as they remain intact, allow these variations in form to be perceived and understood without difficulty. In the example below, an overlay of various uppercase A’s reveals the infinite possibilities within the archetype: two diagonals, meeting at an apex, joined by a horizontal stroke.

Three letters shown in uppercase (left) and lowercase (right)

Aa Gg Mm

Case Every letter in the Western alphabet occurs in a large form—the capitals, or uppercase—and a small, more casual form—lowercase. The uppercase requires added space between letters to permit easier reading. The lowercase is more varied and more quickly recognized in text.

Light Medium Bold Black

A A A A

Weight The overall thickness of the strokes, relative to the height of the uppercase, may change. Light, regular, bold, and black weights—increasing in stroke thickness—for a single type style define a type family. Variation in weight helps add visual contrast, as well as helps distinguish between informational components within a hierarchy.

Uniform Strokes Slight Contrast and Modulation High Contrast Extreme Contrast

A A A A

Contrast The strokes within the letters of a typeface may be uniform in weight or may vary significantly; the more they do so, the more contrast the face is said to exhibit. Contrast within a stroke—such as flaring from thin to thick—is called *modulation*; the rate at which this occurs is referred to as the typeface’s *ductus*.

Extra Condensed Condensed Regular Extended or Expanded

M M M M

Width The proportional width of the letters in a typeface is based on the width of the uppercase M. Faces that are narrower are said to be condensed, while wider ones are said to be extended or expanded.

Three uppercase letters in roman and corresponding italic

AA GG MM

Posture Roman letters are those whose vertical axis is 90° to the baseline—they stand upright. Italic letters, developed by humanist scholars during the Renaissance, slant 12–15° to the right, mimicking the slant of handwriting.

Style in a historical progression, archaic to contemporary

Style in terms of decorative quality

A A A A A

Style This term is used to describe 1) the two major classes of type—*serif* (having little feet at the ends of the strokes) and *sans serif* (having no such feet); 2) the historical period in which the typeface was drawn; and 3) the relative neutrality or decorative quality of a typeface. Typefaces that are neutral are closest to the basic structure, while those with exaggerated characteristics are said to be stylized, idiosyncratic, or decorative.

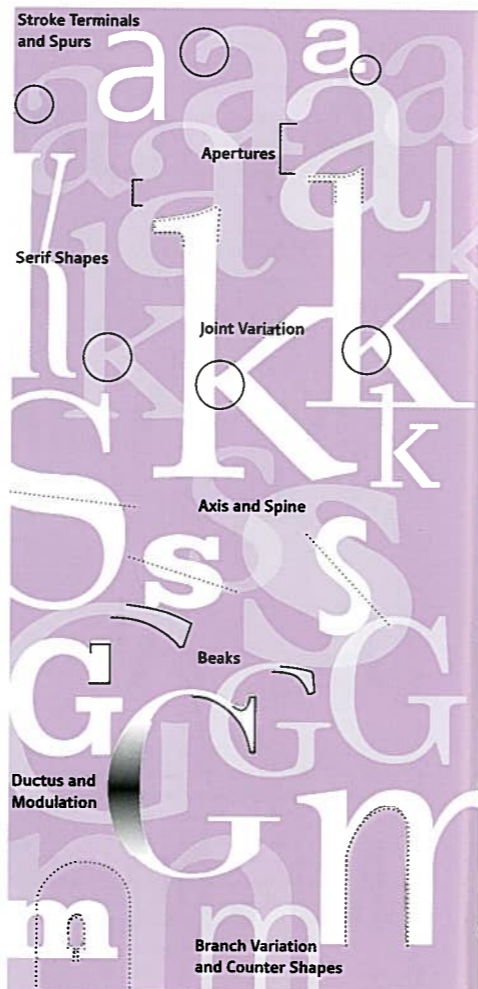
Serif Archaic Serif Transitional Sans Serif Modern Neutral Stylized

Typeface Classification

Classifying type into groups can help highlight the differences among styles, organizing them in a general way and further helping to select an appropriate typeface for a particular project. Sometimes the historical or cultural context of a particular style adds relevant communication to a typographic design. In other instances, selecting a historical style that is anachronistic to the project's context will add a layer of meaning that is appropriate.

Classification is by no means easy, however. Type designers have traditionally used older forms as a basis for exploration, and so even centuries ago, classifying a typeface was difficult—historical references that became the basis of the design process introduced a certain amount of stylistic overlap from period to period. With an even greater archive of typographic evolution on hand today, contemporary type designers often mix and match qualities from a number of periods to produce hybrids of classification. The typeface Optima, for example, drawn by Hermann Zapf in the 1950s, is a sans serif face that exhibits modulation that could have been derived from a brush, as well as structural details that are often seen in oldstyle serif faces.

A number of systems for classifying type have been developed over the past several decades. Nowadays, as then, classifications change, but a few basic categories remain constant. Knowing what differences to look for—and where those differences come from—is a good start to evaluating type styles to carry specific kinds of messages.



The Differences in the Details

The formal characteristics of every typeface—the degree of contrast in the strokes, the relative height of the lowercase, the shapes of terminals and serifs, the overall width and rhythm of strokes and counters, and so on—vary considerably from one to the next. Sometimes these differences appear quite small, but their overall effect is a change in presence that, though potentially subtle, affects the typeface's feeling and therefore the associations it may evoke in an audience. Being able to locate details within different faces for comparison, as well as understanding how those details affect the visual rhythm and feeling of the face, are important skills to master. Some important structural details to consider are highlighted in the collage above; comparison of the letters among the classified styles, opposite, will reveal further distinctions.

A E M F S B K O G R Y
a e m f s b k o g r y

Oldstyle Characterized by organic contrast of weight in the strokes—from brush or pen drawing; an angled, or oblique, axis in the curved forms; and a notably small x-height defining the lowercase letters. The terminals are pear shaped and the apertures in the lowercase letters are small.

A E M F S B K O G R Y
a e m f s b k o g r y

Transitional These types show an evolution in structure. Stroke contrast is greatly increased and more rationally applied—its rhythm is greatly pronounced. The x-height of the lowercase is larger; the axis is more upright; and the serifs are sharper and more defined, their brackets curving quickly into the stems.

A E M F S B K O G R Y
a e m f s b k o g r y

Modern Stroke contrast is extreme—the thin strokes are reduced to hairlines and the thick strokes made bolder. The axis of the curved forms is completely upright, and the brackets connecting the serifs to the stems have been removed, creating a stark and elegant juncture. The serifs in a number of the lowercase characters have become completely rounded, reflecting the logic of contrast and circularity.

A E M F S B K O G R Y
a e m f s b k o g r y

Sans Serif These typefaces are an outgrowth of “display types” of the nineteenth century, designed to be bold and stripped of nonessential details. They are defined by a lack of serifs; the terminals end sharply without adornment. Their stroke weight is uniform, and their axis is completely upright. Sans-serif types set tighter in text and are legible at small sizes; during the past fifty years, they have become acceptable for extended reading.

A E M F S B K O G R Y
a e m f s b k o g r y

Slab Serif Another outgrowth of display types, slab serif faces hybridize the bold presentation of a sans-serif and the horizontal stress of a serif face, characterized by an overall consistency in stroke weight. The serifs are the same weight as the stems, hence “slabs;” the body of the slab serif is often wider than what is considered normal.

A E M F S B K O G R Y
a e m f s b k o g r y

Graphic These typefaces are the experimental, decorative, children of the display types. Their visual qualities are expressive but not conducive to reading in a long text. This category of faces includes specimens such as script faces, fancy and complex faces inspired by handwriting, and idiosyncratic faces that are illustrative or conceptual.

Choosing the Right Face: Visual Associations

Selecting a typeface for its feeling or mood is a tricky endeavor that often comes down to a designer's gut reaction to the rhythm or shapes inherent in a particular style. Some typefaces, for example, feel fast or slow, heavy or light, and these qualities can be quickly attributed to the interplay of counterspaces, stroke weights and contrasts, joints, and so on. A great many typefaces also conjure associations with cultural motifs because of their common use in advertising or other pop-culture venues for specific kinds of subject matter: gothic blackletters or textura faces, for instance, commonly evoke horror or fantasy because they are tied to certain historical time periods and because they have been used widely in posters and advertising for movies and books in this genre.

However, the intrinsic drawing of a typeface may involve shapes that can be read as other shapes that are found in our environments. Sinewy, curved shoulders that seem to sprout from the vertical stems of letters, or leafy terminals, allude clearly to natural forms such as plants or animals. When thinking about choosing an appropriate typeface, it is helpful to look at the images that accompany the text, or to think about objects or places related to the subject matter of the text, as inspiration.



The geometric, linear texture of this architectural façade is complemented by the rigid quality of the sans serif.



The rounded forms and sinewy modulation of this italic serif echo the organic quality of the figure. A bolder version alludes to the figure's muscularity.



A stylized serif with graphic details closely resembles the branching, twisting forms of the tree branches.



Repetitive, industrial forms with linear character and rapid alternation of positive and negative space have a rhythm similar to the condensed sans serif.

Combining Type Styles: The Basics

The conventional wisdom for mixing typefaces is to select two type families for a given job. Context, however, plays an important role in deciding whether or not to adhere to such a limitation. The complexity of the information being presented affects the decision to combine typefaces, as does the overall neutrality, consistency, and expressiveness. If a job requires seven or eight typefaces, so be it—but choose wisely.

Contrast among juxtaposed typefaces is critical. The only reason to change a typeface is to gain an effect of contrast, so the contrast achieved by the combination should be clearly recognizable—otherwise, why bother? Opposing the extremes of weight (light against bold), of width (regular against condensed or expanded), or style (neutral sans serif against slab serif or script), is a natural starting point. But somewhere in the mix, even among extremes of this nature, there must be some formal relationship between the selected fonts to enrich their visual dialogue. Choosing a sans serif and a serif that are about the same weight or width, for example, creates a tension of similarity and difference that can be quite sophisticated. Selecting two serif faces that are similar in weight, but very different in width or contrast, achieves a similar tension. Sometimes this choice is functional: for example, if the difference between the face selected for text and its bold counterpart in the same family is not particularly pronounced (meaning that the use of the bold doesn't achieve the desired emphasis), a similarly shaped bold style may be substituted. Generally, it is unwise to combine two faces of a similar style unless the difference is pronounced enough for the average reader to notice.

The historical quality of typefaces may also play a role in how they are selected and combined. Since the average reader usually associates certain qualities with a given typeface because of its classical or modern drawing qualities, mixing typefaces from related—or dramatically different—periods may help generate additional messages. A Roman capital, such as Trajan, in combination with a geometric sans serif, such as Futura, may not only present a great deal of contrasting typographic color but may also allude to a historical association: old and new, continuum, evolution, innovation, and so on. In this particular case, both Trajan and Futura are based on Roman geometric proportion, despite being separated by 2,000 years of history.

A
each incidence requires

B
each incidence requires

The bold weight (A) of this text face isn't much different from the regular weight; therefore, a bold face from an alternate yet similar family (B) may be substituted. Note the similarity of the details between the two faces.

A
MABDRO aefgo

B
MABDRO aefgo

When mixing typefaces, select counterparts with enough contrast—but be aware of their potential similarities as well. In this example, the serif (A) and the sans serif (B) are radically different in stroke contrast and detail, but their construction is similarly geometric.

lorem ipsum dolor 123 sit amet
consectitur 478 adipiscing eram

1,205.17	1,205.17
4,493.35	4,493.35
716.04	716.04

Nonlining numerals are more consistent with the lowercase in running text; lining numerals are stylistically simpler and therefore should be used to set tabulated figures for greater clarity. When mixing numerals from different typefaces, check for similarities in their weight and width.

form
FOLLOWS
function

Combining a variety of type styles is a sure way to increase the typographic color of a layout. Using different widths, weights, and historical styles together creates a poetic, expressive collage of rhythm, light, and dark.

A complete contrast to the idea of “dynamic,” tranquility is serene and slow, almost static—think warm milk or the gentle lap of waves on a beach. Tranquility is nonconfrontational and restful, inviting the viewer to ponder, to daydream, lulling them into a relaxed state of ease. Far from dull or boring, tranquil typefaces and colors seduce with a kind of rich smoothness and integrated form.

Tranquil

Considering typefaces in an effort to produce a restful state is a difficult affair, as type, in its linear, rhythmic quality, is predominantly active. While it often comes down to countering this surface activity by tinting the type to a lighter density, or spacing the type more loosely to create a slower reading rhythm, there are a selection of typefaces that, in their inherent form, are far more tranquil than others. These include semibold or even heavy script faces with an extremely low x-height—in which the up-and-down motion of the strokes is reduced in favor of a sloping, side-ways motion—as well as moderately extended sans-serif faces with sloping shoulders, more elliptical bowls, and open apertures. Too extended, and the stylized quality of the horizontal movement becomes self-conscious and extreme, decreasing the tranquil aspect of the face. Serif faces with slightly extended proportions, low contrast, and slow ductus are also relatively inactive, producing a gentle motion through a line of text.



Magazine Cover
top, and detail, bottom

Time, Inc.
Martyn Thompson,
photographer
New York City USA

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1
2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3
4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2
3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

D T

ITC Bookman® Light
Serif | Moderate Contrast |
Slightly Extended |

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+49 (0) 6172 484.418

D T

JY Raj
Stylized Sans Serif | Slightly
Extended | Medium Weight |

JY&A Fonts Distributor
www.jyanet.com/fonts

D T

Cisalpin™ Std Regular
Sans Serif | Medium Weight |
Large x-Height |
Abrupt Terminals |

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+49 (0) 6172 484.418

D T

Sauna Roman
Sans Serif-Serif Hybrid |
Soft Terminals |
Lighter Medium Weight |

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D T

Bodebeck™
Serif | Light Weight | Slight
Contrast | Slightly Condensed

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D T

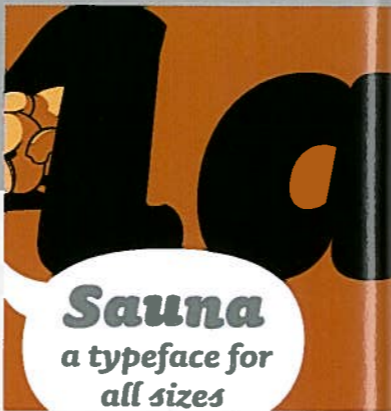
JY Koliba Ultra Light
Sans Serif | Uniform Strokes |
Moderately Extended |

JY&A Fonts
www.jyanet.com/fonts

Engaging, outgoing, adventurous, and easy to get along with—the qualities that we look for in people we'd like to be our friends are the same qualities that exemplify friendly design, typography, and color. Fonts that are casual and unpretentious, hues that come right out and say hi, combinations of typeface and color that make us feel good and help us through a layout are friends, indeed.

Friendly

In terms of type, friendly faces are just like friendly faces in a design studio: open, smiling, ready to work and to have fun doing it. Large x-heights and counters, open apertures, a minimum of details—but unexpected ones here and there—create welcome legibility and entry into text, as well as some fun at larger sizes where an unusually loopy bowl, an unusually small tittle, or a sprightly spur may add a little adventure to the line. Generally, typefaces with roundness in the bowls and shoulders, generous ductus in the branches, and soft terminals—sometimes even perkily condensed—feel accessible and easy to use. Pronounced openness in the apertures (lowercase e and a), flare in the legs or tail (uppercase R and Q, lowercase k), and large eyes (lowercase e and g, uppercase B) add to the welcoming quality that is transmitted as a byproduct of legibility. Sometimes, an aperture or counter may have a sort of “smiling” effect, or an unexpected lift in a crossbar that seems genuine and approachable. Curly graphic inclusions, decorative abstract elements, and handmade qualities all qualify as friendly.



Font Catalog Cover
top, and detail, bottom

Underware
Akiem Helming
Amsterdam Netherlands

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p
Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7 8 9
! ? & @ # \$ % * ; : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y Z z
0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * ; : ; ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2
3 4 5 6 7 8 9 ! ? & @ # \$ % * ; : ; ”

The quick brown fox jumps over the lazy dog.

A A B B C C D D E E F F G G H H I I J J K K L L
M M N N O O P P Q Q R R S S T T U U V V W W
X X Y Y Z Z 0 1 2 3 4 5 6 7 8 9 ! ? & # % * () [] : ;

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

A a B b C c D d E e F f G g H h I i J j K k L l
M m N n O o P p Q q R r S s T t U u V v W w
X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * ; : ; ”

The quick brown fox jumps over the lazy dog.

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Sans Serif | Medium Weight |
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D
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Graphic-Script Hybrid |
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P22 Type Foundry
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p22@p22.com
800.p22.5080

D
Quimby Mayoral
Script | Light Weight |

The Chank Company
www.chank.com
friendlyfolks@chank.com
877.GO.CHANK

D
Swingdancer
Script-Sans Serif Hybrid |
Medium Weight | Condensed |

The Chank Company
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D
Snoodle Toons
Stylized Sans Serif | Medium
Weight | Caps and Alternates |

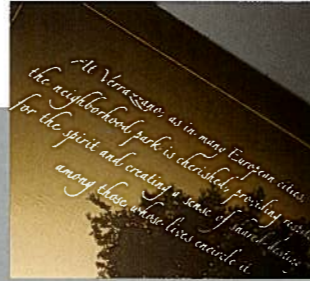
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D
Kaixo Regular
Script-Sans Serif Hybrid |
Medium Weight |

T.26 Digital Type Foundry
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Romance, with its related connotations of passion, glamour, and elegance, is all about curves and tactility. Typefaces that offer tense, exaggerated details, such as long, bulbous serifs, heavier weights, sinewy spines and junctures, and rounded terminals give viewers something to “grab on to” like a lover or a rich cloth. Similarly, romantic color is equally tactile and sensuous, seductive and deep.

Romantic



The perception of romance in type can derive from a number of characteristics. Most often, these are weight and width proportions that push or pull the eye teasingly around the forms. Slightly condensed, as well as extended, styles—in medium to bolder weights—provide a sense of body or girth, of corpulence. The rounder the curves, or the slower the transitions between thicks and thins or between curves and stems, the more romantic the letters will seem. Typefaces with a great deal of modulation—a noticeable flare from mid-stem to terminal, for instance—appear to move in a seductive and sensuous rhythm. Scripts bring more elegant, cultured romanticism to the fore, edging toward glamour and delicacy. Typefaces with flourishes, decorative serifs, and exaggerated bowls, leg shapes, or eyes may lend a sense of nostalgia or charm to their overall romantic presentation.

Collateral details

Mires
Gale Spitzley
San Diego [CA] USA

A a B b C c D d E e F f G g H h I i J j K k L l
M m N n O o P p Q q R r S s T t U u V v W w
X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789:;”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l
M m N n O o P p Q q R r S s T t U u V v W w
X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789! ? @ * & ; : ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o
P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7
8 9 ! ? @ # \$ % & * () { } ; : ; “ ”

The quick brown fox jumps over the lazy dog.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 0123456789! ? @ \$; : ; “ ”

The quick brown fox jumps over the lazy dog.

D T

Belen Regular
Serif | Medium Weight |
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D

P22 Dearest Swash
Stylized Swash-Cap Script |
Light Weight |
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D E

Denim Medium
Serif | Bold Medium Weight |
Textured Contour |
T.26 Digital Type Foundry
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D

P22 Hopper Edward
Stylized Script | Lighter Medium
Weight | Little Contrast |
P22 Type Foundry
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D T

Boberia™ Light
Serif | Pronounced Contrast |
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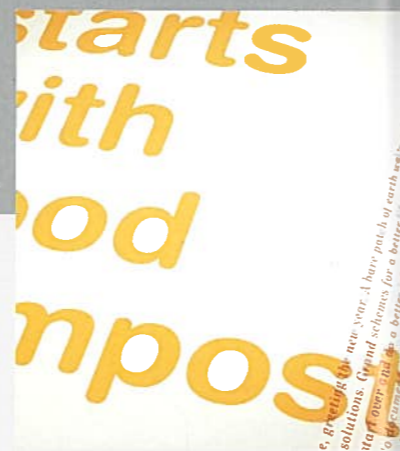
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Like a good friend whose advice, though sometimes challenging, is direct and sincere, honest-feeling typography and color eschew artifice and contrivance. When design is honest—authentic, reliable in its clarity—it transmits messages easily and with an offhand ease, resulting from the confidence that it's telling the truth and doing its job.

Honest

Honest-feeling typefaces tend to be primarily neutral in their style. Sans serifs, in general, convey a sense of honesty because of their neutral character—but handle them with care. Too austere a sans serif, and the viewer—especially if younger and less mainstream—is apt to associate them with corporate culture, immediately distrusting the communication and considering it slick or potentially false. Sans serifs whose proportions vary a little more and whose details are a little quirky, such as Gill Sans, may have a more honest feeling than a squared-off, rigorously proportioned face such as Univers. Perpendicular cutoffs of terminals connote a certain kind of directness, as does a generally medium or regular width. If the sans serif's terminals are slightly rounded, or its x-heights slightly smaller, a viewer may sense an innocent naïveté, possibly because of the childlike quality that these details impart. Neutral serifs with slightly exaggerated ductus and soft terminals will also feel as though they have some character while retaining the straightforward quality of their conventional structure. Oddly enough, some typefaces that are highly stylized may come across as honest in feeling, especially faces whose strokes are drawn to resemble brush strokes, or whose counters or widths seem to change irregularly—as though the typeface is so honest it's letting the viewer see it for what it is.



Print Collateral Promotion
top, and detail, bottom

Motive Design Research
Michael Connors, Kari Strand,
Peter Anderson, Tom Connors
Seattle USA

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; " ' " "

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y Z z
0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; " ' " "

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1
2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; " ' " "

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y Z z
0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; " ' " "

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; " ' " "

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l
M m N n O o P p Q q R r S s T t U u V v W w
X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; " ' " "

The quick brown fox jumps over the lazy dog.

D T

7 Seconds Regular
Stylized Sans Serif | Slightly
Erratic Posture Changes |
Light Weight |

T.26 Digital Type Foundry
www.t26.com
info@t26.com
888.T26.FONT

D T

Avenir™ 55 Roman
Sans Serif | Medium Weight |
Uniform Strokes |

Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

D T

Vectora™ 55 Roman
Sans Serif | Condensed |
Extremely Large x-Height |

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www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

D T

MVB Calliope
Stylized Sans Serif |
Italic Posture |

MVB Fonts
www.mvbfonts.com
info@mvbfonts.com
510.525.4288

D T

Auto 1 Light
Sans Serif | Uniform Weight |
Abrupt Joints |

Underware
www.underware.nl
info@underware.nl
31 (0)70.42.78.117

D

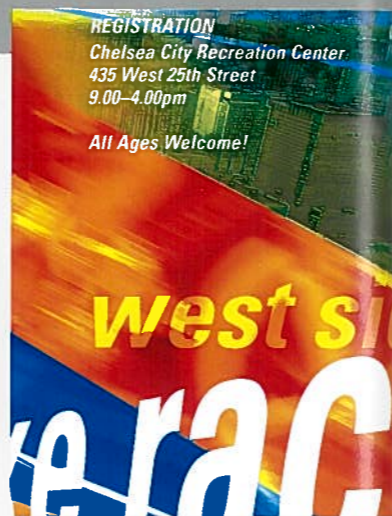
Naomi
Stylized Sans Serif |
Moderately Extended |

Garage Fonts Type Foundry
www.garagefonts.com
info@garagefonts.com
800.681.9375

In the spirit of gaming and athletics, visually communicating the essence of sport means fresh, punchy color and typefaces that feel strong, healthy, and adventurous.

Sporty

Sporty typography calls for bold, simple faces with active rhythm. Sans-serifs with a minimum of detail—bold strokes, perpendicular terminal cutoffs and junctures, and more abrupt ductus between thicks and thins—communicate strength and vigor. Modulation in the strokes of a sans-serif—especially sans serifs that are of regular to slightly condensed width, in which the change in stroke weight enhances tighter counters—creates springiness and syncopated rhythm. Italic versions of these faces, especially those with a deeper, more angled posture, add a measure of speed. Stylized proportions, such as high or low crossbars in characters such as uppercase E, F, and H, and noticeably smaller upper counters, in the lowercase E, for example, induce an exaggerated up-and-down motion across the line. Semibold slab serifs, or serif faces with graphic treatments for the serifs or cross strokes themselves, bring a classical quality to the sporty message, coupled with the geometric simplicity of the slabs or inclusions. Sometimes, faces with true Roman proportion (sans serifs or serifs constructed using square, half-square, and quarter-square widths) or references to Greek lapidary characters (uniform weights, canted stems, and angled terminals) call to mind the pomp of Olympic sports.



Event Poster
top, and detail, bottom

STIM Visual Communication
Timothy Samara
New York City USA

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q
R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ %
& * () { } : ; " ' "

The quick brown fox jumps over the lazy dog.

D E
Calcite™ Pro Regular
Sans Serif | Medium Weight |
Italic | Condensed |
Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o
P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7
8 9 ! ? @ # \$ % & * () { } : ; " ' "

The quick brown fox jumps over the lazy dog.

D E
Conga Brava™ Std Semibold
Slab Serif | Slight Italic Posture |
Modulation |
Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o
P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5
6 7 8 9 ! ? @ # \$ % & * () { } : ; " ' "

The quick brown fox jumps over the lazy dog.

D T
Cronos™ Pro Semibold Italic
Sans Serif | Brush Details |
Uniform Strokes |
Slight Modulation |
Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1
2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; " ' "

The quick brown fox jumps over the lazy dog.

D E
ITC Franklin Gothic®
Demi Italic
Sans Serif | Bold Weight |
Uniform Strokes |
Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q
R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? @ #
\$ % & * () { } : ; " ' "

The quick brown fox jumps over the lazy dog.

D E
Futura® Medium Condensed
Oblique
Sans Serif | Medium Weight |
Italic | Condensed |
Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

A a B b C c D d E e F f G g H h I i J j K k L l M m N n
O o P p Q q R r S s T t U u V v W w X x Y y Z z 0 1
2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; " ' "

The quick brown fox jumps over the lazy dog.

D
Futura® Extra Bold
Condensed
Sans Serif | Black Weight |
Condensed |
Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

Disturbed, aggressive, obsessive, hallucinatory—these qualities define psychosis, a mental state not quite in touch with reality. Type and color that exemplify this psychological disconnect show disturbance through visual relationships that are anything but normal.

Psychotic

Designers looking to express a psychotic mood through type can find this quality in faces that have structural disconnects or treatments that disturb their basic structures—unexpected changes in stroke weight or direction within characters, inclusions of counterspace that break across strokes, or jagged edges and abrupt joints that appear disconnected or fractured. These qualities are enhanced in bolder weight faces, especially italics. Faces that show disconnects in style—hybrid serif/sans-serif forms, serif faces with unrelated or exaggerated formal details, or faces incorporating condensed, extended, and italic structural attributes convey a sense of disconnection. Typefaces with harsh, included treatments—textural breaks or distortion—may also communicate a psychotic mood, along with those that appear to have been cut, spliced, scratched, and so on.



Catalog Cover
top, and detail, bottom

MAGMA [Büro fur Gestaltung]
Sandra Augstein, Lars Harmsen,
Boris Kahl
Karlsruhe Germany

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z 0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { }
: ; “ ”

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o
P p Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7
8 9 ! ? a \$ % & * () : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m
N n O o P p Q q R r S s T t U u V v W w X x Y y
Z z 0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () () : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q
R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ? ♡ †
\$ % & * () # † : ; “ ”

The quick brown fox jumps over the lazy dog.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p
Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7 8 9 ! ?
@ # \$ % & * () () : ; “ ”

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p
Q q R r S s T t U u V v W w X x Y y Z z 0 1 2 3 4 5 6 7 8 9
! ? @ # \$ % & * () () : ; “ ”

The quick brown fox jumps over the lazy dog.

D

ITC Atmosphere™
Graphic | Bold Weight |
Slight Italic Posture |

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www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

D

Bergell™
Graphic Script | Light Erratic
Weight | Upright Posture |

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www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

D

Bonray™ Regular
Graphic Serif | Bold Weight |
Broken Strokes |
Structural Distortion |

Linotype Library GmbH
www.linotype.com
info@linotype.com
+49 (0) 6172 484.418

D

Chiller™
Graphic | Erratic Weight and
Posture | Slightly Condensed |

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+49 (0) 6172 484.418

D

F2F Prototipa Multipla™
Graphic | Erratic Weight |
Textural Presentation |

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D

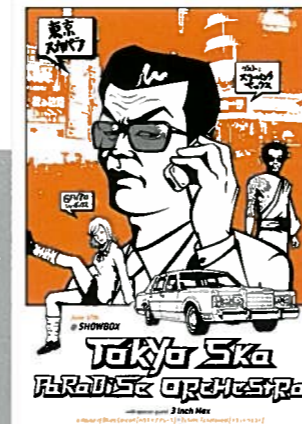
Linotype Mega™ Out
Graphic Sans Serif | Black
Weight | Contour Distortion |
Slightly Condensed |

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Yo, that's cool, dawg! Young adults, from early teenagers to pre-college age, are increasingly independent and looking to establish their identities as adults, experimenting and rebelling. Typography and color targeted at adolescents is expressive, irreverent, and always cool.

Young Adults

Stylistically, typefaces that appeal to young adults are all over the place—much like the age group itself. One defining attribute that binds them together, however, is their pronounced difference from styles that are plain, austere, or conventional in any way. Younger teens respond to faces with dramatic proportional changes, bold weights, abstract detailing—such as patterns, geometric shape inclusions, curlicues, oddly shaped slab serifs, and so on—and faces that appear unstable. Within this category, type styles that are appear drawn or manipulated by hand mirror young adults' search for identity and convey a sense of impropriety or non-schoolishness. Older teens, as they evolve into maturity, respond to faces of slightly more conventional structure but with sharper and somewhat less pronounced detailing than those associated with younger teens. Faces that are derived from classical type but that have been distorted or otherwise visually compromised, as well as those that are extremely experimental in structure, appeal to young adults' sense of rebellion, and their efforts to separate their identities from those of their parents.



Event Poster top,
and detail, bottom

Modern Dog Design Co.
Junichi Tsuneoka
Seattle USA

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz
0123456789!@#\$%^&*(){}|:;“”

The quick brown fox jumps over the lazy dog.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9 ! ? \$ % & * () : ; “ ”

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz
0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz
0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; “ ”

The quick brown fox jumps over the lazy dog.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz
0 1 2 3 4 5 6 7 8 9 ! ? @ # \$ % & * () { } : ; “ ”
The quick brown fox jumps over the lazy dog.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz
0 1 2 3 4 5 6 7 8 9 ! ? & @ # \$ % * : ; ”

The quick brown fox jumps over the lazy dog.

D

Linotype GlassFlag™ Regular
Graphic Sans Serif |
Medium Weight | Extended |
Stroke Distortion |

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info@linotype.com
+49 (0) 6172 484.418

D

Princetown™
Slab Serif | Bold Weight |
Heavy Outline Detail | Angled
Curve Structure |

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info@linotype.com
+49 (0) 6172 484.418

D T

JY Raj Extra Bold
Sans Serif | Bold Weight |

JY&A Fonts
www.jyanet.com/fonts

D f

DIN 1451 EngSchrift
Sans Serif | Medium Weight |
Condensed |
Squared Shoulders |

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D

F2F BoneR™ Book
Graphic | Erratic Weight and
Contrast | Extreme Italic
Posture | Stroke Distortion |

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+49 (0) 6172 484.418

D T

Domestos Serif
Serif | Moderate Contrast |
Medium Weight |

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888.T26.FONT