

# An Introduction to Typography



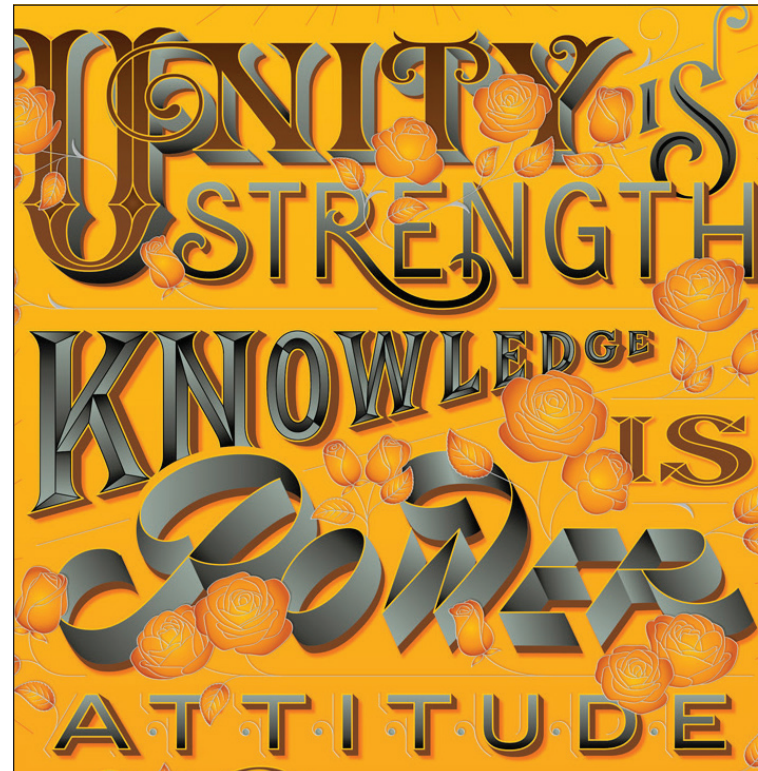
# Typographic Specializations

## TYPE DESIGNER



A person who designs typefaces. Typically they are converted into digital files—fonts—and contain the entire alphabet and glyphs.

## LETTERER



A person who draws letter forms rather than creating an entire alphabet. Often they are ornate or illustrative.

## TYPESETTER



A person who arranges text blocks and letterforms according to the rules of typographic style and best design practices.



**TYPE DESIGNER**

**Erik Spiekermann**





**TYPE DESIGNER:** *Erik Spiekermann*

The Quick Brown

Fox Jumps Over

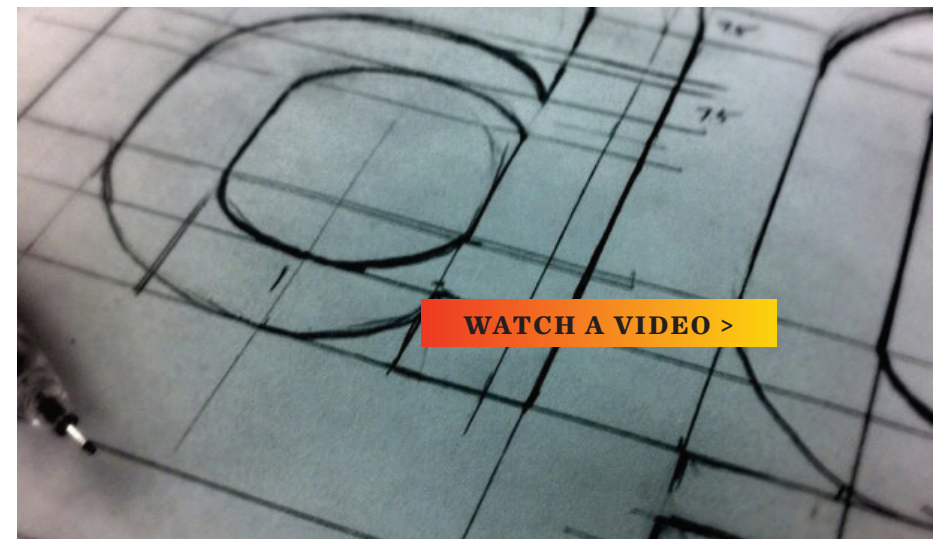
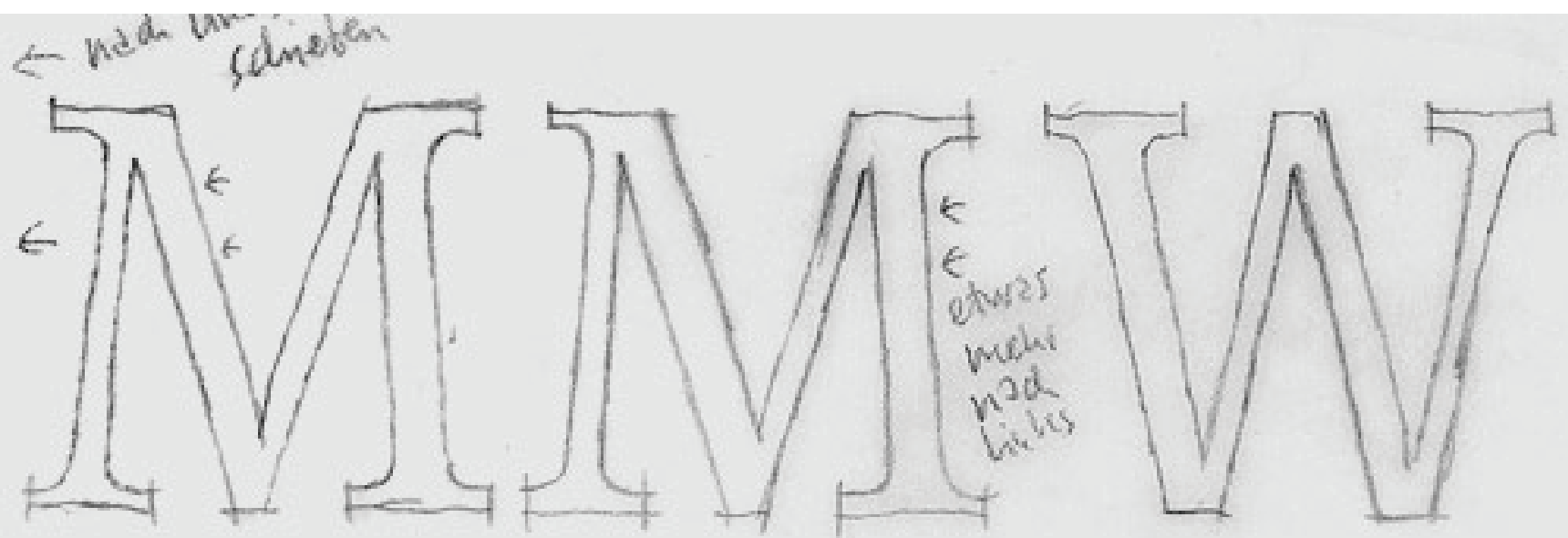
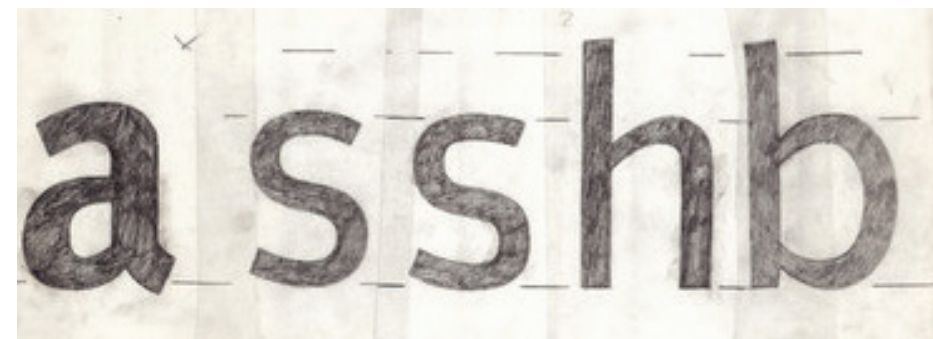
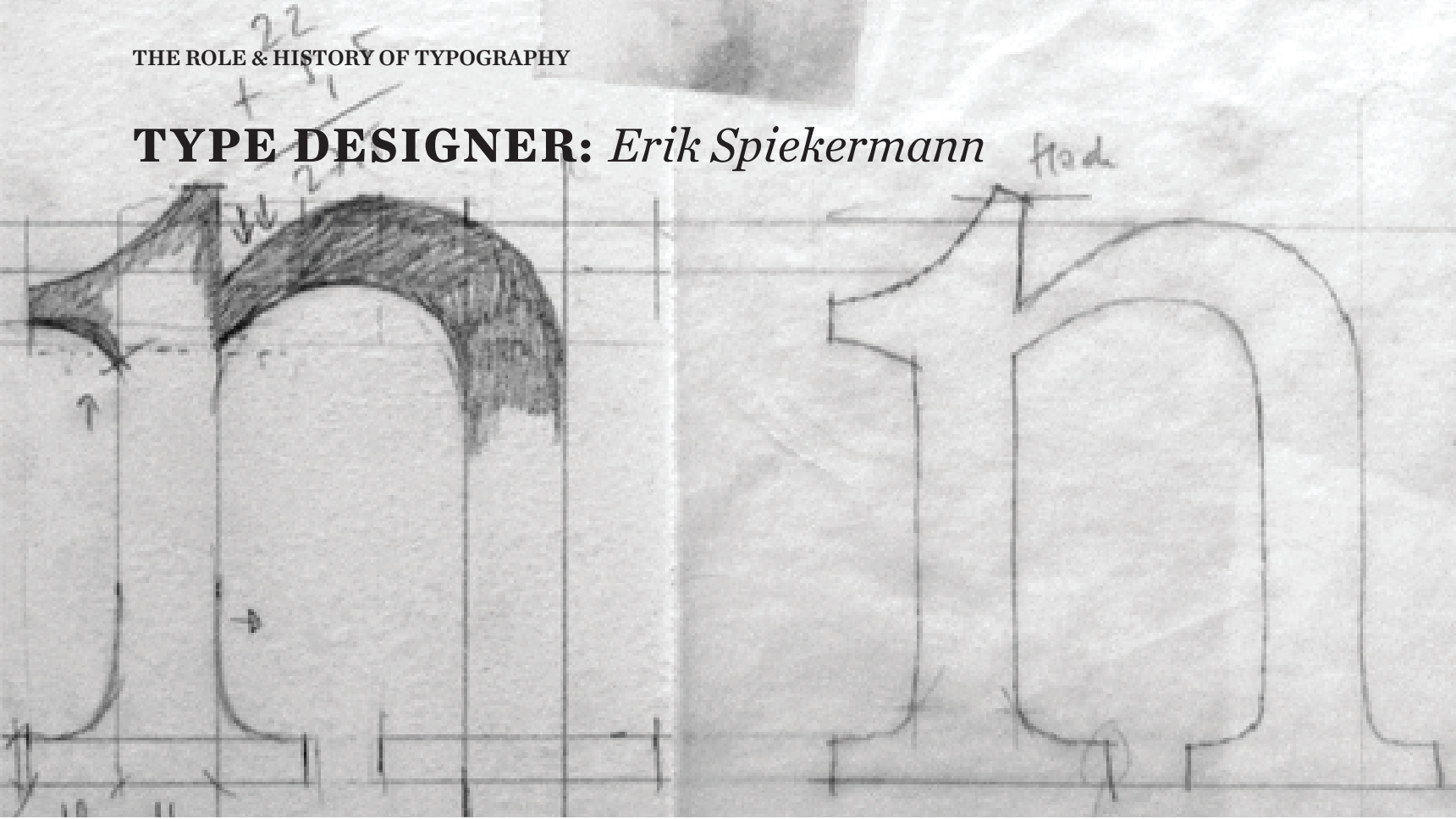
The Lazy Dog.

g

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz0123456789 [] 0 {} ^ <> ?

**TYPE DESIGNER:** *Erik Spiekermann*

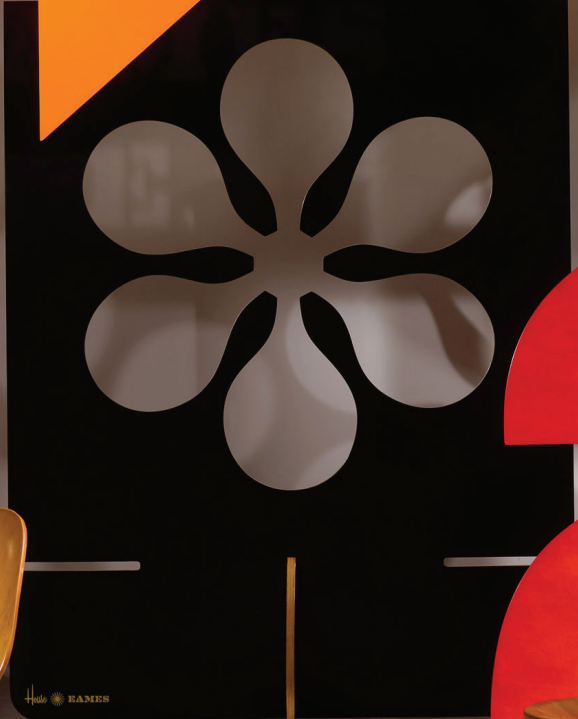




# TYPE FOUNDRY

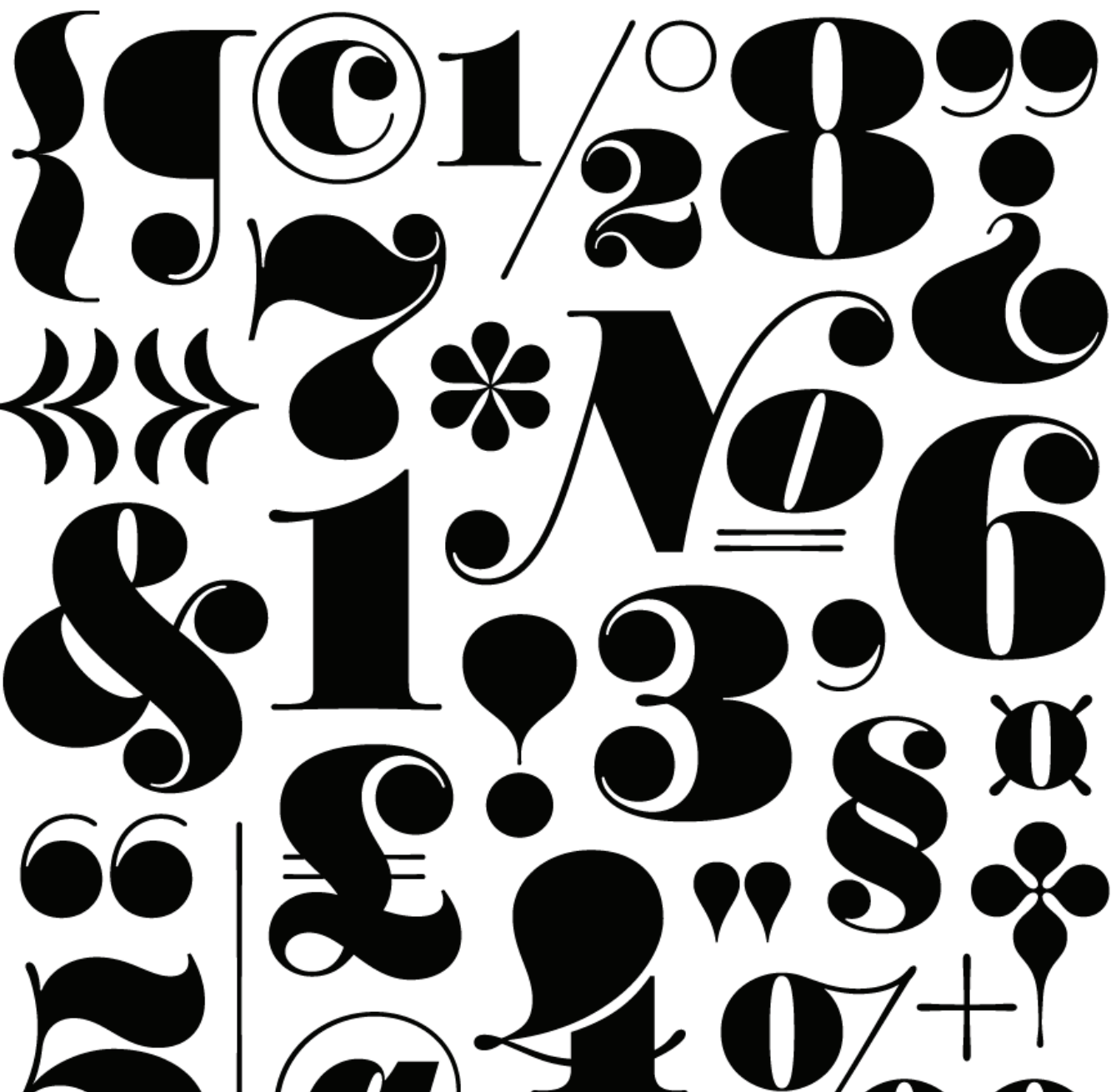
# House EAMES

# House Industries





**TYPE FOUNDRY:** *House Industries*



**GT40**

**SPORT**

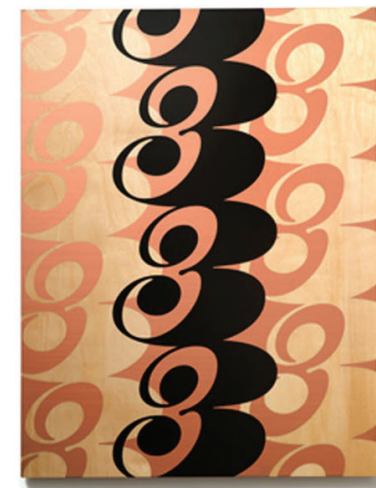
**TANDEM**

**Chainring**

**MAGLIA ROSA**



# TYPE FOUNDRY: *House Industries*





# TYPE FOUNDRY: *House Industries*





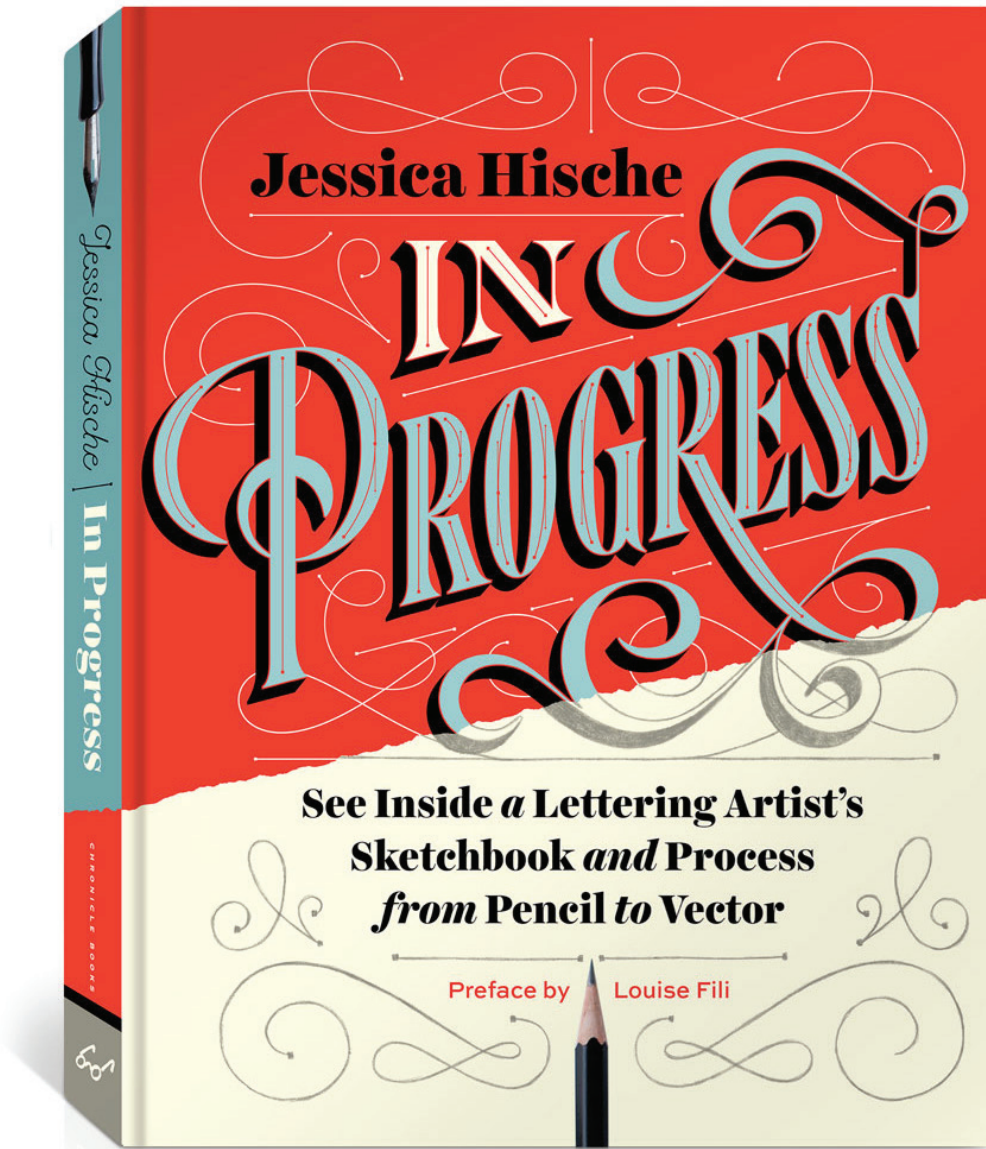
# LETTERER

**Jessica Hische**





# LETTERER: *Jessica Hische*





**LETTERER:** *Jessica Hische*



[WATCH A VIDEO >](#)

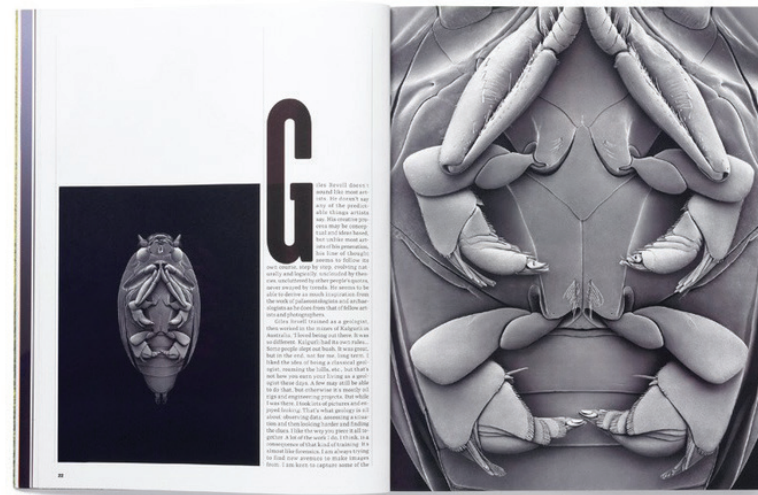
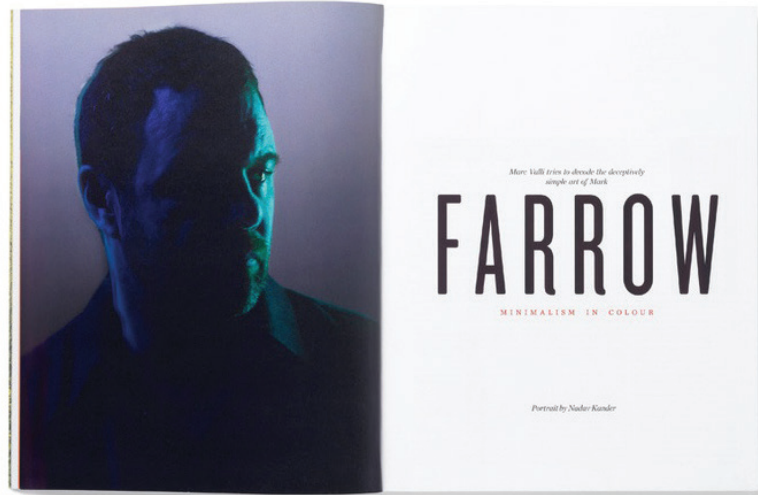


# TYPESETTER





# TYPESETTER





# TYPESETTER

“All the News  
That’s Fit to Print”

# The New York Times

**Late E**  
Today, clouds and  
humid, high 73.  
cloudy, areas of dr  
**morrow**, variably c  
high 76. Weather

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NEW YORK, TUESDAY, OCTOBER 14, 2014

## At the Vatican, A Shift in Tone Toward Gays

### Bishops’ Report Signals Greater Tolerance

By ELISABETTA POVOLEDO  
and LAURIE GOODSTEIN

VATICAN CITY — In a marked shift in tone likely to be discussed in parishes around the world, an assembly of Roman Catholic bishops convened by Pope Francis at the Vatican released a preliminary document on Monday calling for the church to welcome and accept gay people, unmarried couples and those who have divorced, as well as the children



## C.D.C. RETI METHODS SPREAD C

### AFTER NURSE

### Adequacy of Studied — Group Fa

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Richard Fausset.

DALLAS — Th  
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# TYPESETTER

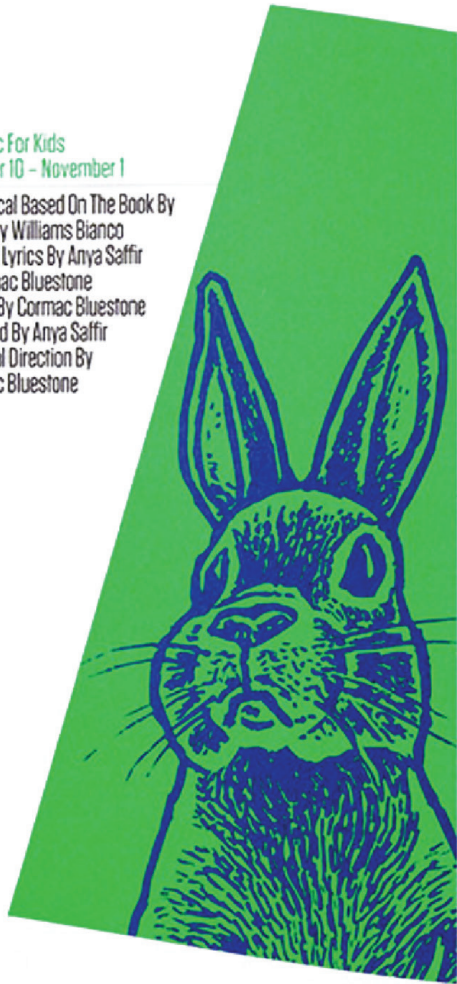




# TYPESETTER

Atlantic For Kids  
October 10 - November 1

A Musical Based On The Book By  
Margery Williams Bianco  
Book & Lyrics By Anya Saffir  
& Cormac Bluestone  
Music By Cormac Bluestone  
Directed By Anya Saffir  
Musical Direction By  
Cormac Bluestone



A New Family Musical  
**THE VELVETEEN RABBIT**

*"What is Real?" asked  
the Velveteen Rabbit to  
the Skin Horse.*

*"Real isn't how you are  
made. It's a thing that  
happens to you. When a  
child loves you for a long,  
long time, not just to  
play with, but REALLY  
loves you, then you  
become Real."*

*...So begins the story of  
a very shy toy Rabbit  
made of velveteen and  
sawdust who longs to  
be loved. Newly adapted  
from Margery Williams  
Bianco's beloved chil-  
dren's tale of nursery  
magic and the secret life  
of toys, The Velveteen  
Rabbit takes us on the  
Rabbit's musical jour-  
ney from loneliness to  
friendship, from loss to  
love, from innocence to  
wisdom, and finally...to  
becoming Real.*

Atlantic For Kids  
March 19 - April 3  
Book By Gabrielle Allan  
& Jennifer Crittenden  
Music & Lyrics By Nate Weida



**THE  
PIRATE  
LA DEE DA**

*The Pirate La Dee Da  
is a mixed up fairy tale  
musical loosely based  
on the true story of a  
princess who wanted  
to break free from  
her traditional role.  
So she ran away from  
home and became a  
pirate. And not just any  
ordinary pirate, the  
most feared pirate on  
The Seven Seas.*





# **The Roles *of* Typography**

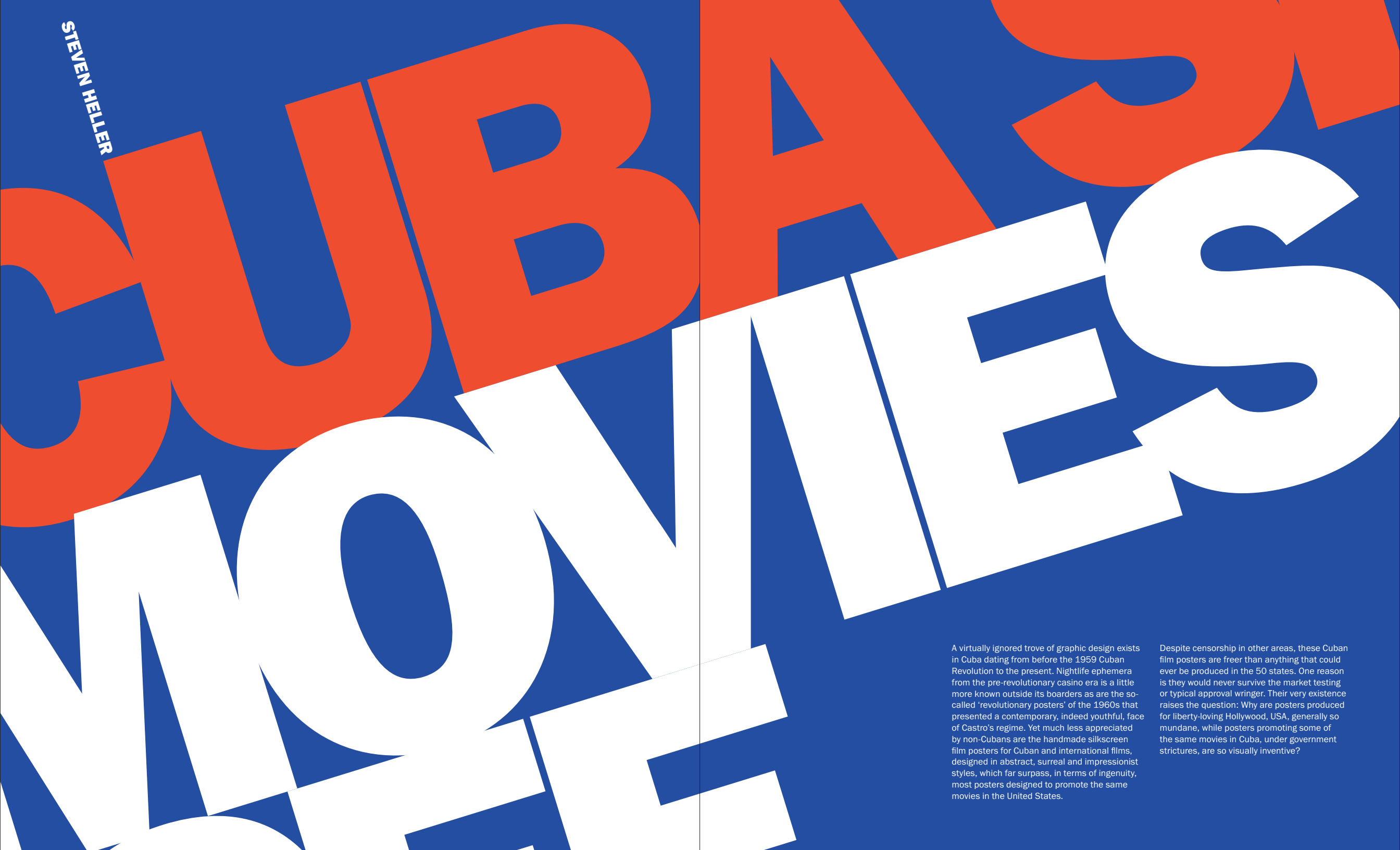


“In a world rife with unsolicited messages, typography must often draw attention to itself before it will be read. Yet in order to be read, it must relinquish the attention it has drawn. Typography with anything to say therefore aspires to a kind of statuesque transparency.”

**ROBERT BRINGHURST** *The Elements of Typographic Style*



STEVEN HELLER



A virtually ignored trove of graphic design exists in Cuba dating from before the 1959 Cuban Revolution to the present. Nightlife ephemera from the pre-revolutionary casino era is a little more known outside its borders as are the so-called 'revolutionary posters' of the 1960s that presented a contemporary, indeed youthful, face of Castro's regime. Yet much less appreciated by non-Cubans are the handmade silkscreen film posters for Cuban and international films, designed in abstract, surreal and impressionist styles, which far surpass, in terms of ingenuity, most posters designed to promote the same movies in the United States.

Despite censorship in other areas, these Cuban film posters are freer than anything that could ever be produced in the 50 states. One reason is they would never survive the market testing or typical approval wringer. Their very existence raises the question: Why are posters produced for liberty-loving Hollywood, USA, generally so mundane, while posters promoting some of the same movies in Cuba, under government strictures, are so visually inventive?



WHOLE BEAN  
**COFFEE**

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**FAIR TRADE** Pure Colombian C  
é de Colombie pur **ÉQUITABLE**

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**DRINK**



*Archer* Chronicle

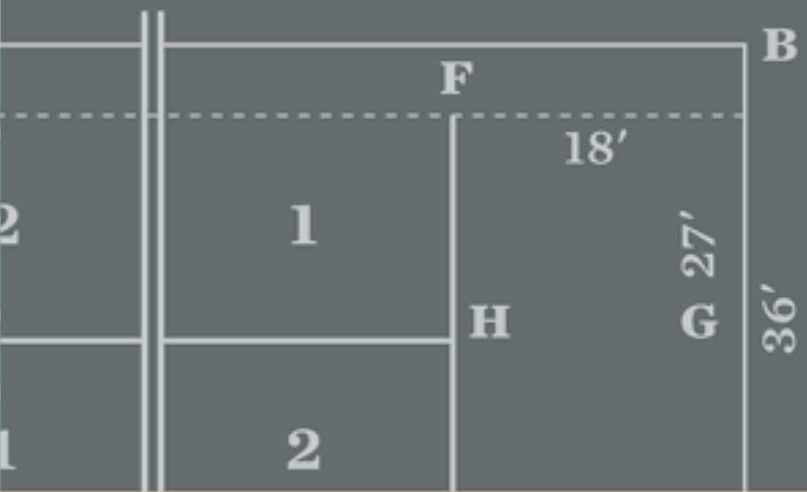
Gotham Hoefler *Titling*

**MERCURY Sentinel**



QUESTIONS?  
SUPPORT D  
TO HELP. C  
YOUR ORIG

n -ES often attrib [ME *tenys*,  
b. fr. AF *tenetz*, 2d pers. pl. imp  
— more at TENABLE] **1**: COURT  
ly outdoor game that is played



**ten·pounder** \='paundə(r)\ *n* [*ten po*  
**1**: a large silvery food and sport fish (e  
that has a somewhat compressed bod  
herring, is closely related to the tarp  
cosmopolitan in warm seas **2**: *Brit*: a  
property valued at ten pounds' annua

**ten·rec** \'ten·rek\ *n* [*F tanrac, tanrec,*  
*Malagasy trândaka, tândraka*] **1** also  
any of numerous small often spiny in  
mammals of the family Tenrecidae of  
car: esp: a tailless insectivore (*Tenrec*

extends to operating systems that a  
ecade, including Windows 95 and M

**management and implementa**

provide the best experience for users  
e foundries manufacture Mac and V  
ferent ways. Beyond the inconsisten  
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to manage. File names are inscruta  
wardly named *MercuNumG1SemIta*  
ither of which is recognizable as “M  
eric Semibold Italic”), and frustrati  
ware sources mean that designers w

lotte	610,949
ago	<b>2,842,518</b>
eland	452,208
mbus	730,657
as	<b>1,213,825</b>
er	557,917
oit	886,671
so	598,590
Worth	624,067
no	461,116

<b>Los Angeles</b>	<b>3,844,82</b>
Louisville	556,42
Memphis	672,27
Mesa	442,78
Miami	386,41
Milwaukee	578,88
Minneapolis	372,81
Nashville	549,11
New Orleans	454,86
<b>New York</b>	<b>8,143,19</b>

*Leg*  
*Rat*  
*Safe*



## TYPOGRAPHIC IDEALS

1

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### LEGIBILE

The primary role of typography is legibility.

2

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### ENLIVEN

Bring life to the space in which the type lives.

3

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### INVITE

Welcome the reader into the content.

4

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### REVEAL

Reveal the tenor and meaning of the text.

5

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### CLARIFY

Make clear the order and structure.

6

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### LINK

Connect the text with other existing elements.

7

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### INDUCE

Induce a state of energetic repose.



# NUMBERS

## When the Figures Add Up

Numbers are as integral to graphic design as letters, and can be just as expressive. Whether used as page numbers or in a demonstrative role as, say, a chapter opener of a book, the price on a supermarket sign or even the numbers on a clock, it's worth remembering that the more deliberate the design of the numeral, the more effective the impact of the message. Arabic numerals are commonly used with most languages – and are often the only recognizable typographic characters in many non-Latin scripts. Roman numerals are also used, though less frequently and without much variation from the original.

There are a few ways to consider designing with numbers – let's count them. The first is as part of a type family and how the individual figures fit together with upper- and lower-case letters. The second is creating numbers that express a visual idea, where the numeral is used for its symbolic associations (such as a 1 to represent a skyscraper). The third is stylization of numerals to create an illustrative or otherwise eccentric number set. Then there is the approach that borrows from all three categories to create numerals that stand alone on their own graphic weight, endowed with visual strength or symbolic meaning, like these by London's Sawdust studio.

The numbers 1 to 9, made of straight, curvilinear and concentric black lines, are visually hypnotic, skilfully crafted to simulate ribbon. The handsome linear motif and the ribbon's subtle three-dimensionality result in a soothing, eye-catching style. While all the numbers have charm, arguably the 4 is the most charming of all because it looks exactly like a ribbon that serendipitously became a number. As this set was custom-designed for a client (as an interpretation of medals awarded for excellence), it may have limited direct applications. But conceptually, making typographic design based on familiar elements is a model for other designs.





Examples and combinations of the Arrow, directional information and color coded identification

1. Situation directing left to all trains.
2. Directional situation where the exit is to the left as well as to the right.
3. Situation preslecting the flow pattern to avoid traffic jam.
4. Situation at corridor intersection, e.g. straight ahead for lines EE, N, QB, RR. For line 2 branch to the right.

Note: When there is a change of direction indicated on the same sign to avoid confusion there should be a blank module 1 x 1 to separate the two directions. (see 4)





How to think — and not think — about the unspoken issue of the Second Nuclear Age.

By Noah Feldman

*“It is the messenger of God forbade the killing of women and children.”*

**Interpret This** For more than a thousand years, laws forbidding the killing of noncombatants held sway in the Muslim world. Suicide bombing has complicated the issue. Illustration by James Victore. (Page 50)

## Back Story 10.29.06

Noah Feldman began studying Arabic as a teenager. “I’d gotten into history at Hebrew school,” he told us last week, “and learned that Jewish thought and Islamic thought were intertwined. Also, Maimonides” — the medieval Jewish philosopher who grew up in Muslim-ruled Spain — “wrote in Arabic, and he told his students to read Islamic philosophy to get educated.” Feldman went on to study Islamic philosophy and law in graduate school and law school — knowledge he draws upon in this week’s cover article on Islam and nuclear proliferation. In his essay, Feldman, a contributing writer, makes reference not only to centuries-old texts but also to recent fatwas and Web postings — readings he approaches respectfully and judiciously. (He is a law professor at New York University.) “I was fascinated here, as I am generally, by how real-world politics affect and are affected by law, philosophy, religion,” he said. “In short, I am interested in ideas.”

### Cover Story

50 **Islam, Terror and the Second Nuclear Age**  
BY NOAH FELDMAN

If Iran gets the bomb, what will it do with it? Does Islamic law justify the use of weapons of mass destruction? Is there a Shiite urge for apocalypse? Is atomic warfare suicide bombing writ large?

44 **What He’s Trying to Say** BY BEN WALLACE-WELLS

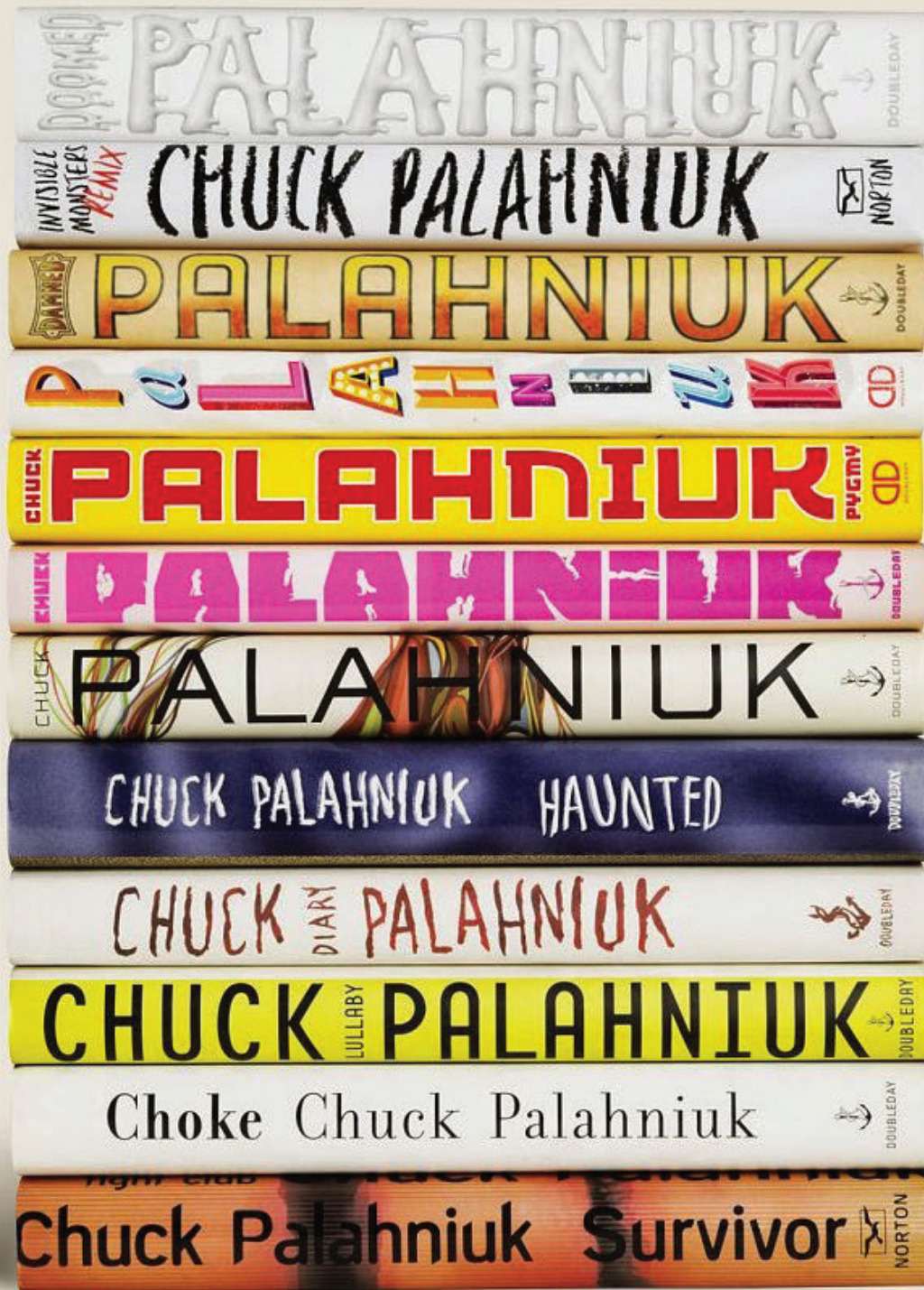
So far, Tony Snow seems to have becalmed the White House press corps. But it’s not easy being the spokesman for an administration under siege.

58 **Taking the Fight to the Taliban** BY ELIZABETH RUBIN

The experience of American soldiers on the ground in Afghanistan shows what a counterinsurgency can, and cannot, do.

On the cover: Illustration by James Victore.





DOOMED PALAHNIUK DOUBLEDAY

INVISIBLE MONSTERS REMIX CHUCK PALAHNIUK NORTON

DAMNED PALAHNIUK DOUBLEDAY

RABBIT HOLE DOUBLEDAY

CHUCK PALAHNIUK PYGMY DOUBLEDAY

EMIEK PALAHNIUK DOUBLEDAY

CHUCK PALAHNIUK DOUBLEDAY

CHUCK PALAHNIUK HAUNTED DOUBLEDAY

CHUCK DIARY PALAHNIUK DOUBLEDAY

CHUCK LULLABY PALAHNIUK DOUBLEDAY

Choke Chuck Palahniuk DOUBLEDAY

Chuck Palahniuk Survivor NORTON



# **The Roles *of the* Typographer**



“Typography is the craft of endowing human language with a durable visual form.”

ROBERT BRINGHURST *The Elements of Typographic Style*

## THE ROLES OF THE TYPOGRAPHER

1

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### READ

To accurately communicate the content, a typographer must read the text they are tasked to typeset.

2

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### INTERPRET

Analyze the content to interpret its hierarchy and structure. Convey to this information clearly to the reader.

3

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### CHOOSE

Select typefaces that suit the typographic task and with consideration for the tone and context of the text.

4

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### CONNECT

Ensure that the relationship between the typography and imagery/graphics is apparent.

5

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### POLISH

Proper typesetting is revealed in the details. Pay close attention to the typographic specifics.

6

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### HONOR

Treat typesetting seriously to honor the author, reader, and typography itself.



“Typography always.”

**EMILY G.A. MOODY** *Assistant Professor, Kapi‘olani Community College*

