

Design fundamentals

NOTES

on

TYPE

ROSE GONNELLA
CHRISTOPHER J. NAVETTA
MAX FRIEDMAN



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NOTES

on

TYPE



Design Fundamentals: Notes on Type

Rose Gonnella, Christopher J. Navetta, and Max Friedman

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*This book is dedicated to our mentor
typographer, Martin Holloway, and to
great typographers throughout history.*



...and Earl.

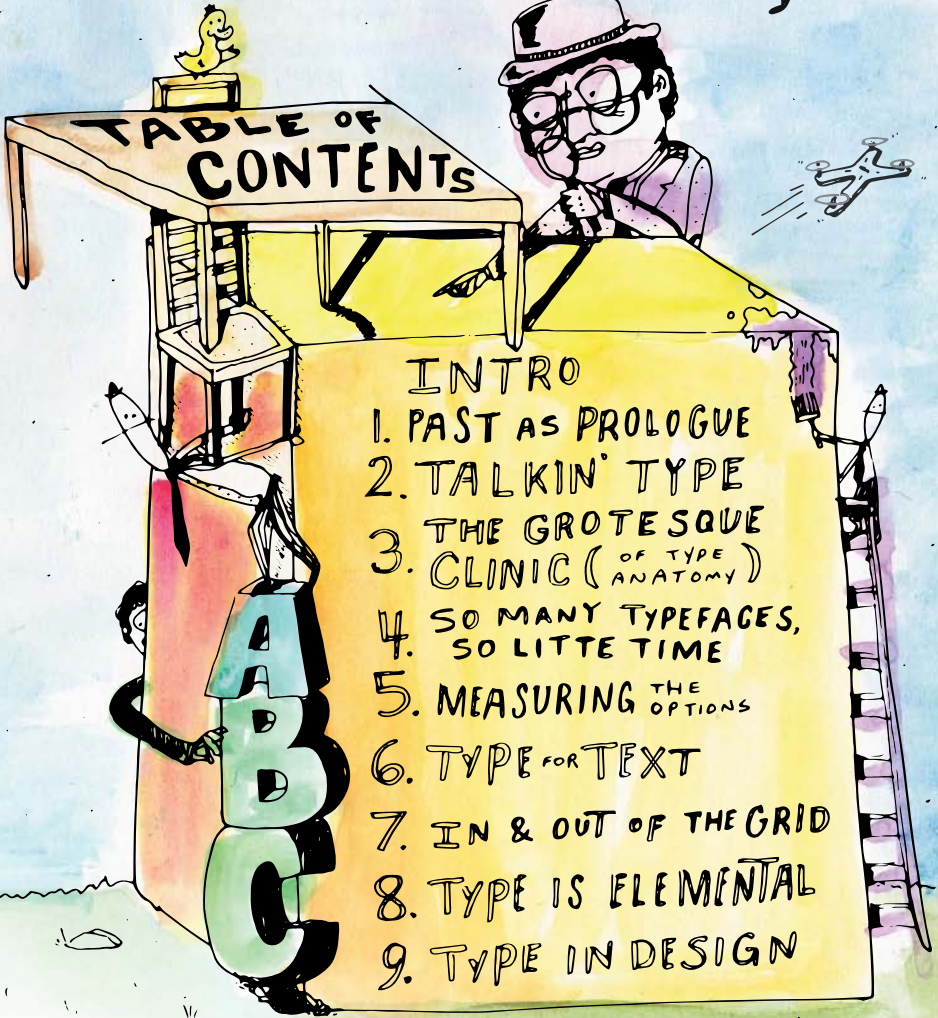
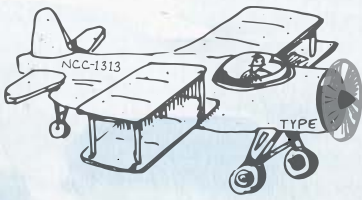
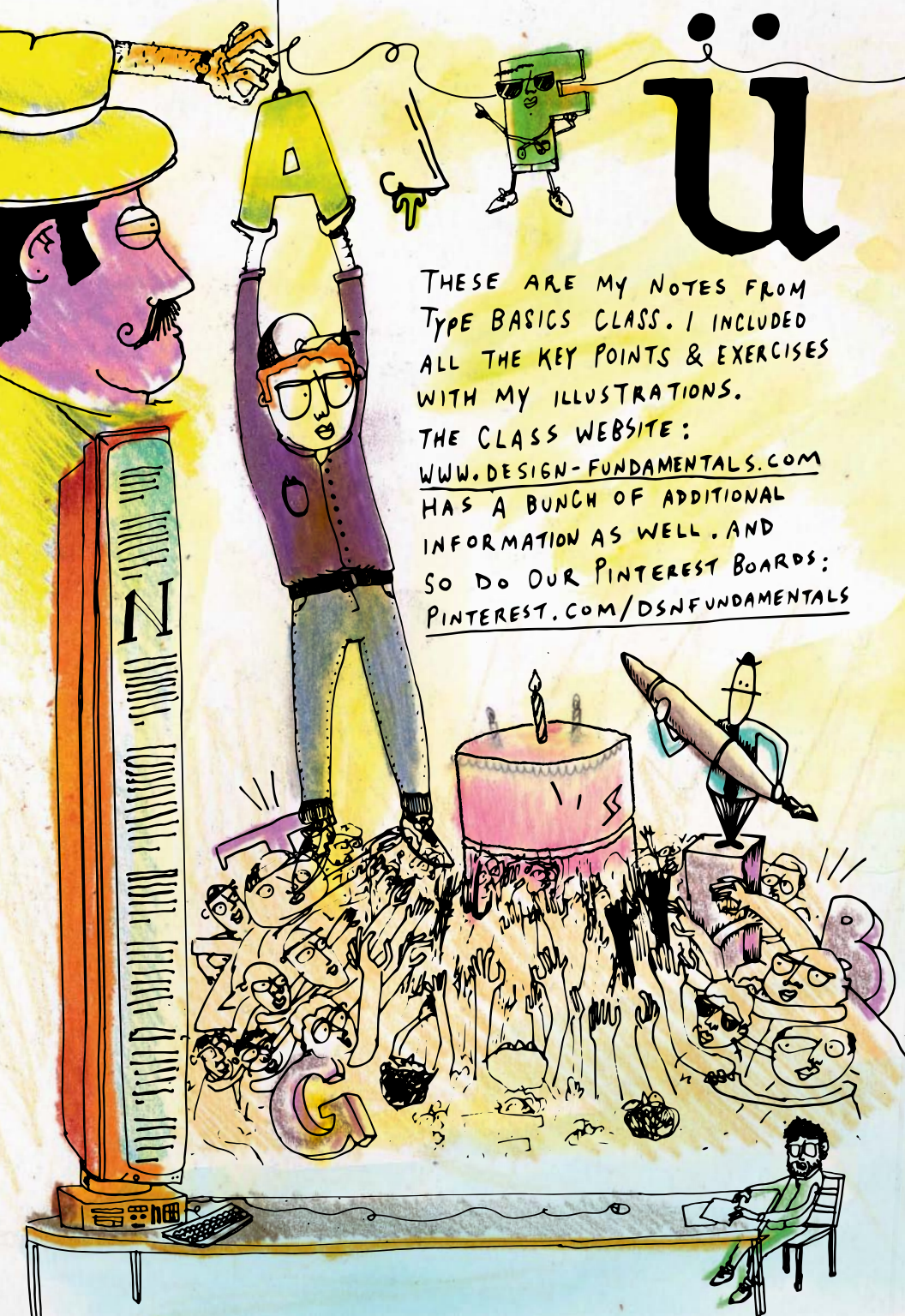


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SO LITTE TIME
5. MEASURING THE OPTIONS
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7. IN & OUT OF THE GRID
8. TYPE IS ELEMENTAL
9. TYPE IN DESIGN

A
B
C



THESE ARE MY NOTES FROM
TYPE BASICS CLASS. I INCLUDED
ALL THE KEY POINTS & EXERCISES
WITH MY ILLUSTRATIONS.

THE CLASS WEBSITE:
WWW.DESIGN-FUNDAMENTALS.COM
HAS A BUNCH OF ADDITIONAL
INFORMATION AS WELL. AND
SO DO OUR PINTEREST BOARDS:
PINTEREST.COM/DSNFUNDAMENTALS

i

EVEN THOUGH THIS COURSE IS ABOUT TYPE, MY NOTES ARE ALL HANDWRITTEN.

S



E





INTRO  TION



IT'S ABOUT TYPE!

TYPE IS



UNIVERSAL.

TYPE IS

EVERYWHERE.

type CONSCIOUSLY & SUBCONSCIOUSLY



Occupies Our Minds.

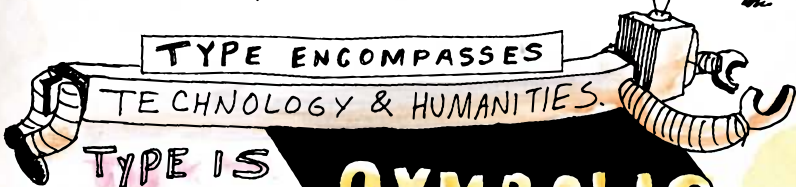


TYPE DIVERSE
HAS A HISTORY.



TYPE ENCOMPASSES

TECHNOLOGY & HUMANITIES.



TYPE IS

SYMBOLIC.



TYPE IS A ↓



COMPLEX
(PHYSICAL) ←
Element of design.



TYPE
IS AN
EXPANSIVE
VISUAL LANGUAGE.



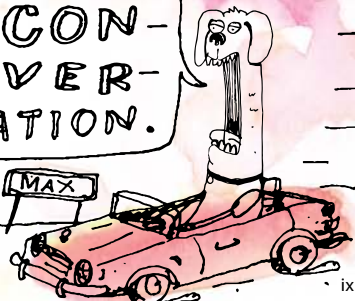
TYPE CONVEYS
INFORMATION AND IDEAS.



Type distributes knowledge
on a **MASSIVE**
SCALE.

TYPE

STIMULATES
CON-
VER-
SATION.



MAX

COURSE REQUIREMENTS:

• A WIDE OPEN MIND.

YOU CAN'T PULL AN IDEA OUT OF YOUR HEAD IF IT'S NOT ALREADY IN THERE.



• CARE & CONTEMPLATION

CREATIVITY EXPANDS WITH KNOWLEDGE.



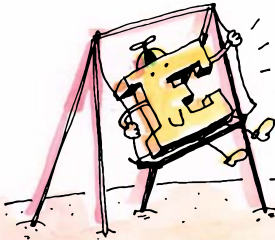
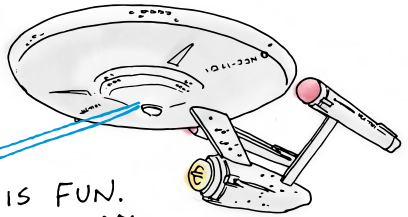
• COMPLETE ASSIGNMENTS WITHOUT COMPLAINING!

AND AT LEAST WITH SOME EXCITEMENT.



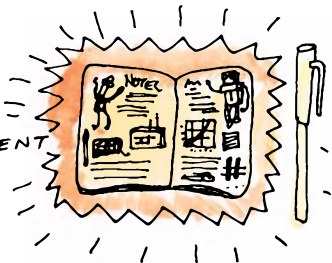
• PLAY! TYPE IS FUN.

THE MORE COMPLEX THE MIND, THE GREATER THE NEED FOR SIMPLICITY OF PLAY.



• KEEP A NOTEBOOK! →

RECORD THE COURSE CONTENT IN A WAY THAT IS MEMORABLE FOR YOU.



WE LOVE BEAUTIFUL

& ELABORATE LETTERFORMS!



ABC



E

QWZ



S t

u v

w x y z

Q R S T

@ & ! ? ; : " * ' ()



g
x y z

after

MARTIN HOLLOWAY



SO MANY
TYPEFACES,
SO LITTLE
TIME.



REMEMBER...

TYPEFACE IS THE TERM DESCRIBING A VISUALLY UNIFIED COLLECTION OF TYPE CHARACTERS (LETTERS, NUMBERS, & SYMBOLS). ALL CHARACTERS IN A SINGLE TYPEFACE HAVE SHARED AND IDENTIFIABLE DESIGN CHARACTERISTICS

CENTURY GOTHIC:

ABCDEFGFG
abcdefghijklmnop 123456 . :
* & ^ % \$ #



ROCKWELL:

1
2
3
ABCDEFGFG
abcdefghijklmnop
123456 * & ^ % \$ #



TENS OF THOUSANDS OF TYPEFACES.

A TYPEFACE MAY HAVE A CLEAR HISTORICAL REFERENCE LIKE

A **Gothic** BLACKLETTER,

A SENSE OF THE EXQUISITE LIKE

Edwardian SCRIPT,

OR THE

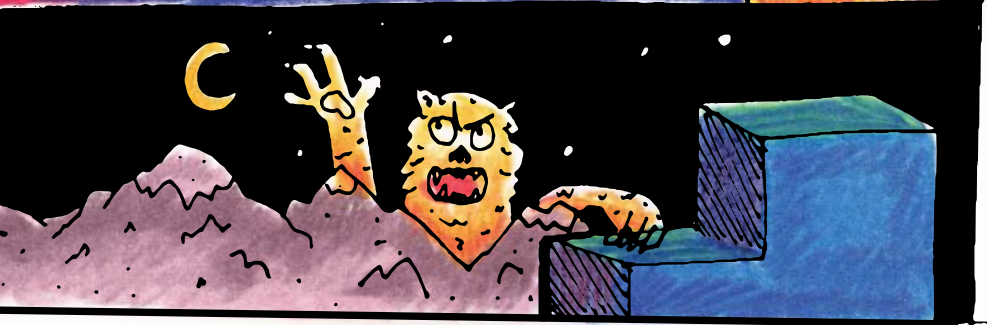
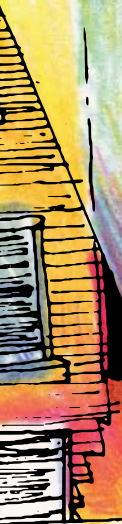
INDUSTRIAL FEELING OF

SOME **SLAB** SERIES.

LOOK CLOSELY @: STROKE THICKNESS, X-HEIGHT, SERIF SHAPE, LENGTH OF DESCENDER OR ASCENDER, AND THE LETTERFORM'S OVERALL PROPORTIONS, ETC.

STUDYING THE ANATOMY OF TYPE ESTABLISHES A VOCABULARY FOR TALKING ABOUT TYPE, AND A BASIS FOR COMPARATIVE VISUAL EXAMINATION ACROSS

SENSITIVITY TO ANATOMICAL DETAILS, TYPE SIZES, AND SPACING BETWEEN & AROUND LETTERFORMS LEADS TO BEST PRACTICE IN TYPOGRAPHY (DESIGN OF TYPE).



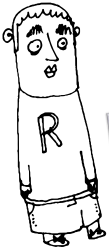


een kleine keuze uit onze lettercollectie

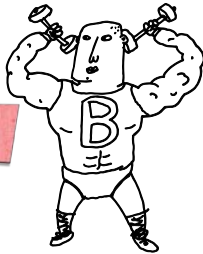
g t b
N m o
R r w S
P
o o n
u
k u D z
a n m
b F N v
E u n
m S a o i
c k Mo e n
e k s n
a

after PIET ZWART (1885-1977)

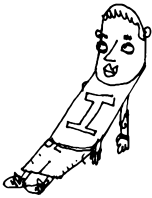
STUDY CONTINUES WITH EXAMINATION OF INDIVIDUAL TYPEFACES, THEIR STYLE VARIATIONS, AND SYSTEMATIC CATEGORIZATION — KNOWN AS TYPE CLASSIFICATION.



Regular



Bold



Italic

A **TYPE STYLE** IS A VARIANT OF A TYPEFACE THAT DIFFERS IN WEIGHT, AND/OR STROKE THICKNESS, OR STRESS BUT NOT IN ITS BASIC & CHARACTERISTIC DESIGN.

TYPEFACE:
ITC GALLIARD STD
ROMAN, BOLD, & ITALIC



NECESSITY WAS THE MOTHER OF NEW TYPESTYLES. NEED SOME CONTRAST FROM UPRIGHT ROMAN STYLE? ITALIC IS BORN. NEED TO STAND OUT? BOLD COMES ALONG. NOT SO MUCH CONTRAST? CREATE SEMI-BOLD. CURRENTLY, TYPE DESIGNERS STILL CREATE STYLE VARIATIONS TO EXPAND FUNCTIONALITY OF THEIR BASIC DESIGNS.

STYLES of TYPE

ITALICS:

DERIVED FROM HANDWRITING, USUALLY SLANTED. COUNTERPARTS TO ROMANS, BUT OFTEN FEATURING DIFFERENT STYLES OF SERIFS & TERMINALS. DECORATIVE.



Howdy

REGULAR OR ROMAN:

BASIC. UPRIGHT, MEDIUM-WEIGHT, MEDIUM-WIDTH.

SEMI-BOLD:

BOLD, EXTRA-BOLD, BLACK: THE HEAVYWEIGHTS. STROKES GET PROGRESSIVELY THICKER.



W

4.

OBLIQUES:

NOT TRUE ITALICS. → OBLIQUES ARE SLANTED ROMANS. CAVEAT: DON'T APPLY ITALIC PROPERTIES TO A ROMAN FORM. INSTEAD, USE A TRUE ITALIC OR TRUE OBLIQUE TYPEFACE.



THIN/LIGHT: ROMANS ON A DIET. → OVERALL THINNER STROKES.

t

6.

CONDENSED:

LETTER FORMS OF NARROW PROPORTION.



5.

EXTENDED:

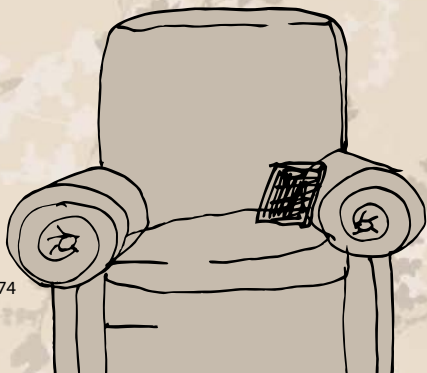
LETTER FORMS OF WIDENED PROPORTION.



7.

Side Note: CHANGES FROM ROMAN TO ITALIC CAN BE DRAMATIC, SUCH AS THE LOWERCASE "a."

Palatino (2 STOREYS)
Palatino (1 STOREY)



TYPEFACES:

1. GEORGIA ITALIC
2. MINISTER
3. ADOBE JENSON PRO SEMIBOLD
4. FUTURA BOOK OBLIQUE
5. BIRCH STD
6. ARCHER EXTRA LIGHT
7. UNIVERS LT STD 53 EXTENDED

The List can go on & on...

BOLD CONDENSED.
MEDIUM OBLIQUE.
SEMI-BOLD.
SEMI-EXTENDED.
LIGHT ULTRA-
CONDENSED OBLIQUE.
BOLD EXTENDED
ULTRA GRANDE.
PIQUEÑO LIGHT
OBLIQUE.
VENTI ITALIC.
ULTRA EXTENDED
SICILIAN BOLD.
SUPER-LIGHT
OBLIQUE.
MEGA-ULTRA
BOLD ITALIC.
VENTI ICED
Caramel
MACCHIATO w/
WHIPPED CREAM.

(I MAY HAVE MADE
THAT LAST ONE UP.)

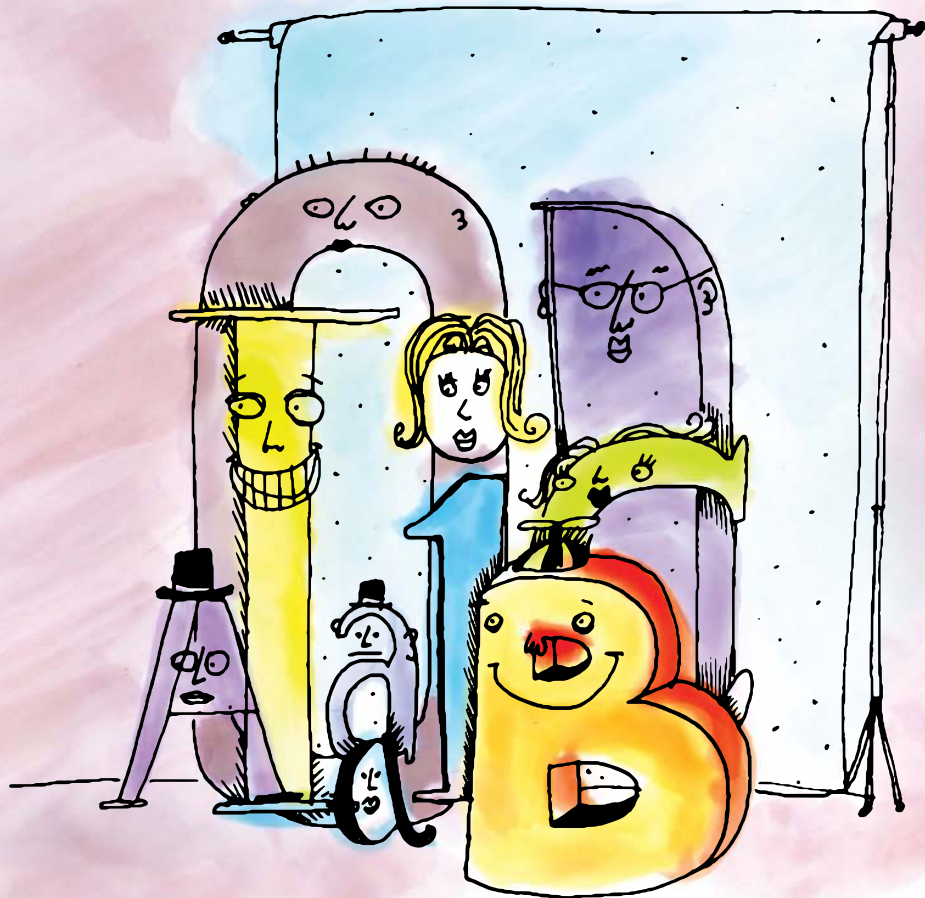


NOT JUST SIBLINGS, COUSINS TOO.

ALL THE STYLES DESIGNED FOR A
SINGLE TYPEFACE COMPRISE A
TYPE FAMILY.



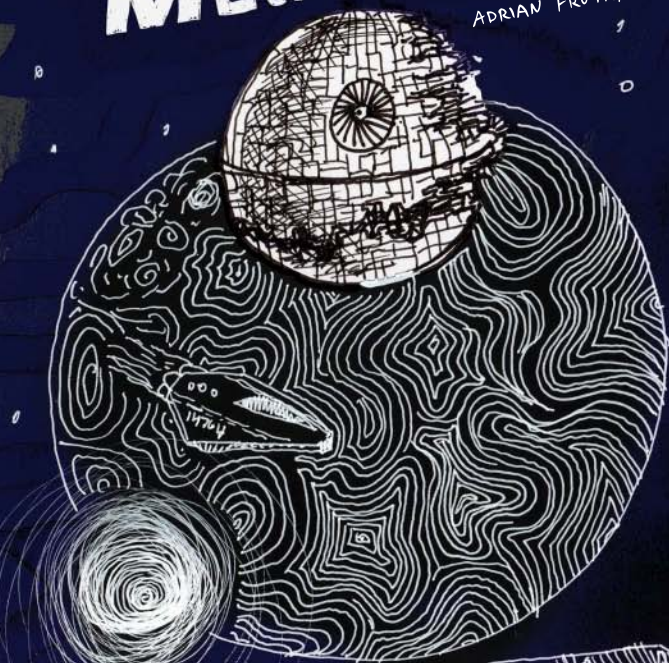
MANY TYPE FAMILIES ARE NUCLEAR—JUST TWO OR THREE BASIC STYLES (THE REGULAR OR ROMAN PARENT AND THE ITALIC & BOLD SIBLINGS). BUT SOME TYPEFACES CAN HAVE NUMEROUS COUSINS, TO THE POINT OF CALLING THE GROUP A SUPERFAMILY OR A MEGAFAMILIA!
(SERIOUSLY.)

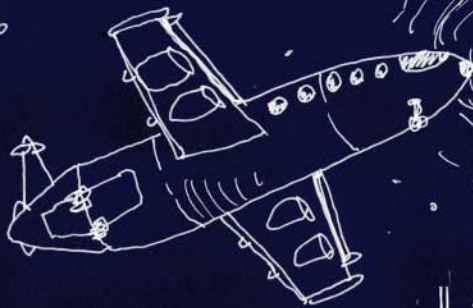


EXTENDED FAMILIES HAVE MORE COMPLEX FEATURES. SUPERFAMILIES & MEGAFAMILIES HAVE A MULTITUDE OF FEATURES, AND CAN EVEN INCLUDE BOTH SERIF & SANS SERIF VERSIONS OF THE TYPEFACE.

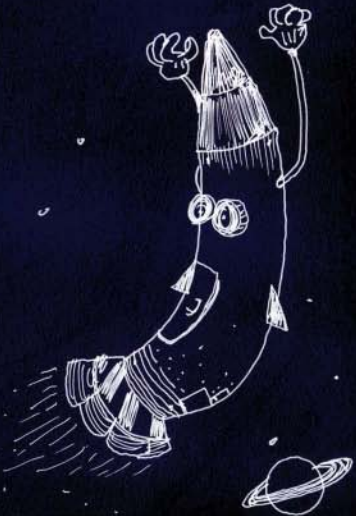
UNIVERS MEGAFAMILY

DESIGNED BY
ADRIAN FRUTIGER

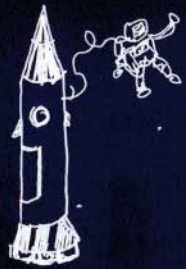




A



- U 39 THIN ULTRA CONDENSED
- U 49 LIGHT ULTRA CONDENSED
- U 59 ULTRA CONDENSED
- U 47 LIGHT CONDENSED
- U 47 LIGHT CONDENSED OBLIQUE
- U 57 CONDENSED OBLIQUE
- U 57 CONDENSED
- U 67 BOLD CONDENSED
- U 67 BOLD CONDENSED OBLIQUE
- U 45 LIGHT
- U 45 LIGHT OBLIQUE
- U 55 ROMAN
- U 55 OBLIQUE
- U 65 BOLD
- U 65 BOLD OBLIQUE
- U 75 BLACK
- U 75 BLACK OBLIQUE
- U 85 EXTRABLACK
- U 93 EXTRABLACK EXTENDED
AND MORE!



What is Type

450
(of 3)



DEPARTMENT OF TYPE
TYPOGRAPHIC INVESTIGATION TASKFORCE
BENTON MILITARY BASE, MILWAUKEE, WISCONSIN

REPLY TO
ATTENTION OF

TTC-AM/TYP

CLASSIFIED
19 August [redacted]

MEMORANDUM FOR NCC-1701/A
SUBJECT: CLASSIFICATION INTERROGATION

Printers began classifying [redacted] type in [redacted] the 19th century. The classifications established [redacted] now provide a [redacted] quick and (fairly) easy system [redacted] for recognizing and [redacted] [redacted] appropriately selecting a typeface.

The basis for typeface classifications is [redacted] chronological order and [redacted] the [redacted] accompanying hallmark visual features. b(7)E

Type designers use the classifications as [redacted] a foundation and [redacted] guide for designing new [redacted] typefaces.

[redacted]

N.b.: Studios that design and digitize type for mass [redacted] distribution are [redacted] called type houses or [redacted] type foundries.

Frank Lynn Gothic
Frank Lynn-Gothic,
Chief Typographic Officer, USDOT

5320

TOP SECRET NOTES ON TYPE
(63) [redacted] 164732

copy

ITC American Typewriter Std

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

Good morning, Mr. Friedman.
Your mission, should you choose to accept it,
is **type relevancy**. Learn the evolution of
type from hand to screen and in-between, to
use it appropriately.

Simply put, don't use a Swiss typeface
designed in 1927 for a movie poster about
18th century Wyoming cowboys.

This message will self-destruct

Good luck.

HISTORICAL CONTEXT INFORMS CONCEPT.



Max,
Must investigate
these men:
Joel Kaden,
Tony Stan.
-CGM

CLASSIFICATIONS

TYPEFACE EXAMPLES

GOTHIC

13th to 15th c. origins



GOUDY TEXT,
ENGRAVERS OLD ENGLISH

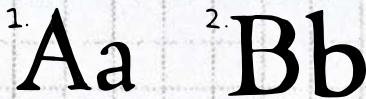
SAN MARCO, PALADIN

HENCHE, SCHWABACHER,
DUC DE BERRY

WALBAUM FRAKTUR,
FETTE FRAKTUR

OLDSTYLE roman

Late 15th c. origins



KENNERLEY,
CENTAUR, JENSON

BEMBO, GARAMOND,
CASLON, SABON

TRANSITIONAL roman

18th c. origins



FOURNIER, MRS EAVES,
BASKERVILLE

MODERN roman

19th c. origins



BODONI, BULMER,
DIDOT, FILOSOFIA

Design Characteristics and Variations



BASED ON MEDIEVAL MANUSCRIPT BLACKLETTER
VERTICAL; HEAVY STROKE WEIGHT, CONDENSED FORM

1. TEXTURA: GUTENBERG'S FIRST PRINTING TYPES;
MOST DEFINITIVE GOTHIC STYLE.
 2. ROTUNDA: ROUNDER, LESS-CONDENSED THAN TEXTURA.
 3. SCHWABACHER: CURSIVE, ROUNDER GOTHIC.
 4. FRAKTUR: DECORATIVE WITH FLOURISHES; POPULAR AFTER 16TH C.
-

DERIVED FROM 15TH C MINUSCULE FORMS, WRITTEN W/ VARYING
STROKE THICKNESS MADE BY AN OBLIQUELY-HELD FLAT PEN.

1. VENETIAN: AXIS INCLINES TO LEFT; NO GREAT CONTRAST BETWEEN
THIN AND THICK STROKES; BRACKETED SERIFS.
 2. GARALDE: AXIS INCLINES LEFT; CONTRAST IN THICKNESS OF STROKE;
BRACKETED SERIFS.
-

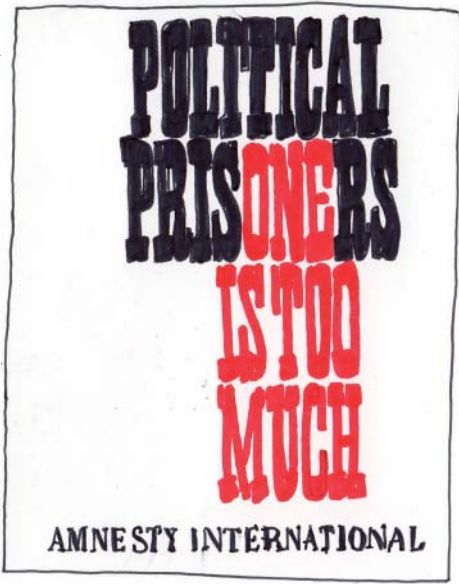
INFLUENCED BY COPPERPLATE ENGRAVED LETTERS. TRANSITION FROM
GARALDE TO MODERN, HAVING CHARACTERISTICS OF EACH.

1. AXIS VERTICAL OR SLIGHTLY INCLINED LEFT; CONTRASTING THICK &
THIN STROKES; BRACKETED SERIFS.
-

NEO-CLASSICAL + INDUSTRIAL ERA SPIRIT CELEBRATING MECHANICAL
FORM. MOST GEOMETRIC OF ROMANS.

1. AXIS VERTICAL; HIGHLY CONTRASTING THIN & THICK STROKES;
OFTEN WITHOUT BRACKETS.

After RALPH PRIMS (1926-2015) SLAB SERIF / STENCIL / POSTER



After RUDY VANDER LANS (1955-) DISPLAY ECLECTIC / COVER

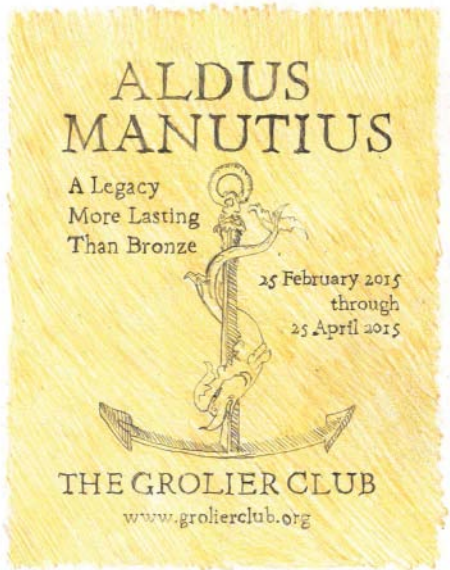


After RUDOLF MEYER (1913-) MODERN / POSTER



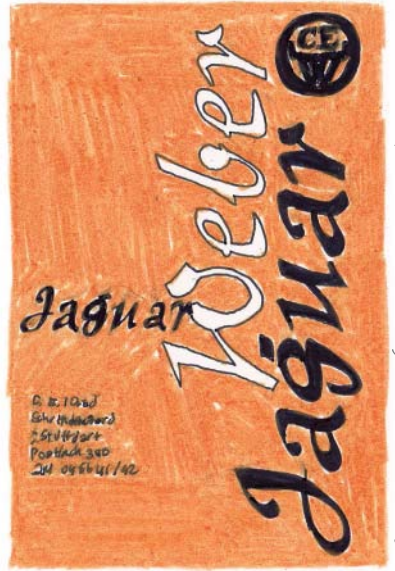
After GROELIER CLUB OLD STYLE / EXHIBIT

CLASSIFICATIONS IN ACTION

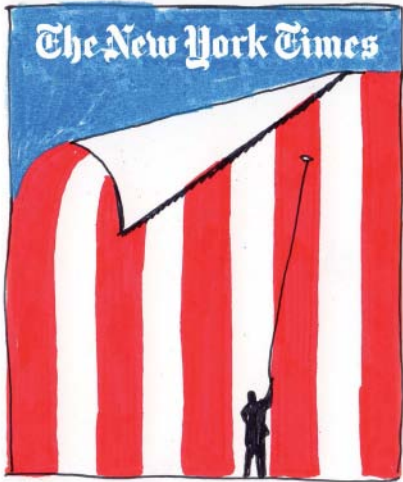




after PAULA SCHER (1918 -) SANS SERIF / POSTER



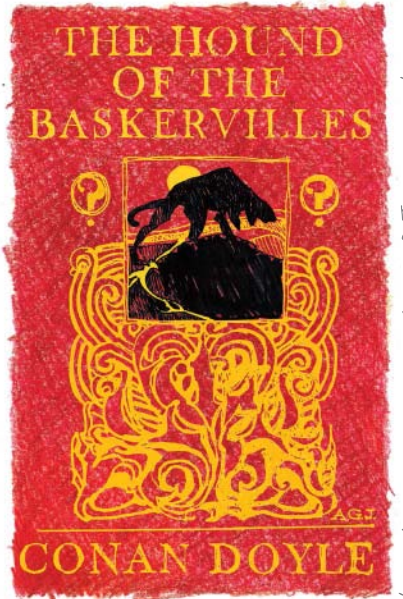
after GEORGE TRUMP (1896 - 1985) SCRIPT / POSTER



after HEADS OF STATE POSTER / BLACKLETTER

The New York Times

after MORRIS FULLER BENTON (1872-1948) BLACKLETTER



homage to ALFRED GARTH JONES (1872-1955) TRANSITIONAL / COVER

CLASSIFICATIONS

TYPEFACE
EXAMPLES

SLAB SERIF

19th C. ORIGINS

1. **Aa** 2. **Bb**

ARCHER, ROCKWELL,
SERIFA, STYMIE BOLD

CENTURY SCHOOLBOOK,
CHELTENHAM, CLARENDON

SANS SERIF

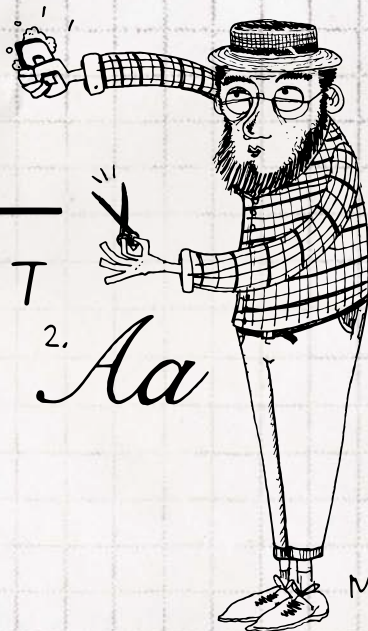
19th C. ORIGINS

1. **Aa** 2. **Bb**

FRANKLIN GOTHIC, UNIVERS,
NEWS GOTHIC, HELVETICA

STONE SANS,
OPTIMA, FRUTIGER

3. **Cc**



FUTURA, KABEL,
BAUHAUS, EUROSTILE

SCRIPT

1. **Aa** 2. *Aa*

ONDINE, MARIGOLD,
SCOTFORD UNCIAL

3. *Aa*

SNELL ROUNDHAND,
KVENSTLER SCRIPT,
EDWARDIAN SCRIPT

MURRAY BOLD, VISIGOTH

Design Characteristics and Variations



BOLDLY INDUSTRIAL AESTHETIC.

AXIS VERTICAL; OVERALL THICK STROKES, HEAVILY-BRACKETED SERIFS

1. EGYPTIAN (GEOMETRIC SLAB): INFLUENCED BY EARLY 19TH C. CRAZE FOR ALL THINGS EGYPTIAN; LITTLE THICK-THIN CONTRAST; EXTREMELY HEAVY SERIFS WITH SLIGHT OR NO BRACKETING.
2. CLARENDON (GROTESQUE SLAB): SOME THICK-THIN CONTRAST; THINNER BRACKETED SERIFS; BALL TERMINALS COMMON. WEDGED SHAPED SERIFS & SOME CURVE SEEN IN HUMANIST FORMS OF SLAB.

TYPEFACES WITHOUT SERIFS.

1. GROTESQUE: CALLED GROTESQUE AS A REACTION TO ITS HARSH AUSTERITY. AXIS VERTICAL; ABSENCE OF THICK-THIN CONTRAST; HORIZONTAL TERMINALS; CLOSED APERTURE; CURVED LEGS.
2. HUMANIST: INSPIRED BY OLD STYLE FORMS BUT WITHOUT SERIFS AND THICK-THIN CONTRAST; SOME TERMINALS FLARED.
3. GEOMETRIC: CONSTRUCTED OF GEOMETRIC FORMS (CIRCLE "O"). AXIS VERTICAL; SINGLE STOREY "A"; MINIMAL THICK-THIN CONTRAST.

TYPEFACES THAT IMITATE HANDWRITING. LETTER FORMS OFTEN JOINED. SUBCATEGORIZED BY THE WRITING TOOL:

1. FLAT-EDGED PEN: TOOL THAT MOST INFLUENCED ROMAN & ITALIC TYPE.
2. FLEXIBLE POINTED PEN: REPLACED FLAT-EDGED PEN FROM 17TH - 19TH CENTURIES. OFTEN CALLED COPPERPLATE. FORMAL ELEGANCE; THICK SWELLS; DELICATE HAIRLINES AND ELABORATE FLOURISHES.
3. BRUSH: INFLUENCED BY SIGN PAINTING. INFORMAL; ASSOCIATED WITH SIGNAGE AND POSTERS FROM THE EPHEMERAL WORK OF COMMERCE.

MORE CLASSIFICATIONS

DISPLAY, SIGNAGE, SPECIALTY, HEADLINES, TITLES, AND BEYOND.

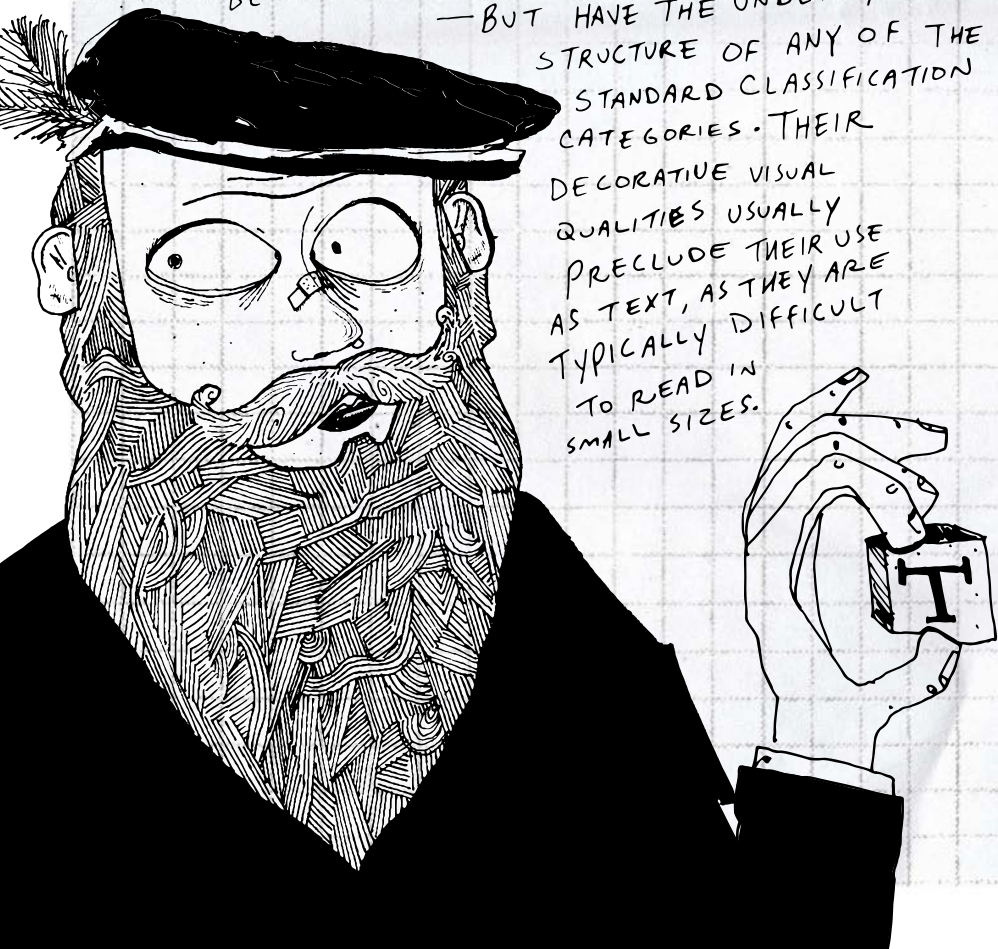
"WONDERFUL PLURALISM"

SOME TYPEFACES ARE PRIMARILY LARGE IN SIZE FOR USE IN HEADLINES, TITLES, AND OTHER SPECIALTY PURPOSES.

THESE LETTERFORMS COMMAND ATTENTION AND CAN BE DECORATED, ELABORATED, & ILLUSTRATED — BUT HAVE THE UNDERLYING

STRUCTURE OF ANY OF THE STANDARD CLASSIFICATION CATEGORIES. THEIR

DECORATIVE VISUAL QUALITIES USUALLY PRECLUDE THEIR USE AS TEXT, AS THEY ARE TYPICALLY DIFFICULT TO READ IN SMALL SIZES.



SERIF

SERIFS ARE A PROMINENT DESIGN FEATURE, OFTEN OVERTLY STYLED AS LATIN, SLAB, BIFURCATED, & TUSCAN.

KEY

SANS SERIF

DISTINGUISHED BY ITS LACK OF SERIFS, AND WITH A MONOLINE STROKE (BUT NOT ALWAYS).

ate

DECORATIVE

PRIMARY DESIGN CHARACTERISTIC IS LETTERFORM EMBELISHMENT. MAY BE ABSTRACT OR PICTORIAL, EVOCATIVE OF TIME, PLACE, OR STYLE, OR PURELY FORMAL.

Handmade

EVIDENCE OF THE HUMAN HAND IS CENTRAL. MAY BE REFINED OR CRUDE, CALLIGRAPHIC, SCRIBBLED, CUT, TORN, PASTED OR PAINTED.

there

MISCELLANEOUS

LETTERFORMS THAT DO NOT FIT THE OTHER CATEGORIES.

EGYPTOMANIA NOUVEAU

TYPEFACE BY SARAH STROGER (1976-)

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OFFER J.R.R. TOLKIEN (1892-1973)



TYPE JEOPARDY!

TYPE 101. WEEK 3 QUIZ. 1800 POINTS.

**IN YOUR
(TYPE)FACE**

**HIGHLY
CLASSIFIED**

**JUST MY
(TYPE)STYLE**

UNIVERS, A RENOWNED SANS SERIF TYPEFACE WITH OVER 40 STYLES, WAS CREATED BY THIS DESIGNER

STUDIOS THAT DESIGN AND DIGITIZE TYPE FOR MASS DISTRIBUTION ARE KNOWN AS THESE

\$100

WHO IS _____ ? WHAT ARE _____ ? WHAT IS _____ ?

\$200

THESE LATE 15TH CENTURY TYPEFACES LOOK LIKE THEY WERE ADAPTED FROM LETTERS WRITTEN WITH A BROAD-EDGED PEN

A MORE DECORATIVE COUNTERPART TO ROMAN, THIS SLANTED STYLE IS DERIVED FROM HANDWRITING

WHAT IS _____ ? WHAT IS _____ ? WHAT IS _____ ?

THIS UNBRACKETED SLAB SERIF TYPEFACE FEATURES THICK GEOMETRIC FORMS THAT CONVEY AN INDUSTRIAL FEELING

\$300

AN EXTRA-LARGE GROUP OF STYLES AND VARIATIONS OF ONE TYPEFACE, SOMETIMES CONSISTING OF BOTH SERIF AND SANS SERIF

WHAT IS _____ ? WHAT IS _____ ? WHAT IS _____ ?

SUMMARY

How do you get to be good at typographic design?

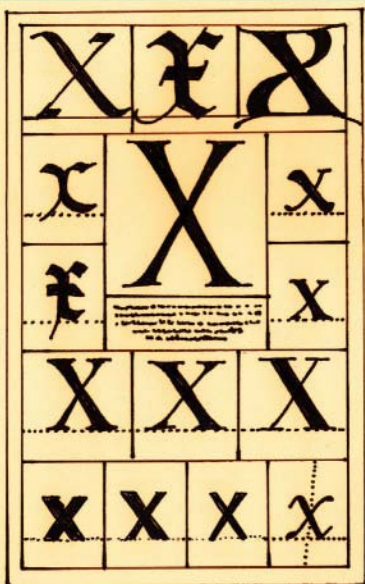
Practice.

Typefaces and type families number in the tens of thousands. To help designers select just the right typeface for a particular job, printers organized all of this type into classifications based on visual characteristics and historical relevance.

How do you get to the point where you can recognize and expertly choose the right font for a project out of the tens of thousands of typefaces out there? Start small. Limit yourself to a small group of typefaces and styles—fewer than 100. Look for both the obvious and subtle defining characteristics of a single typeface. Use that typeface in a design. Redesign the piece. Do it again. Select another typeface. Use it in a design. Select another and another—practice, practice, practice. Look at and learn from the masters. Practice leads to smart (and sometimes great) typographic design.

How to win awards in the Type Directors Club?

Practice for years.



homage to FREDERIC GOUDY

EXERCISES & PROJECTS

1. KNOW THY TYPE

INDIVIDUAL ACTIVITY

A. BUILD A TYPE TOOLKIT: Designing starts with and requires great sensitivity to the individual parts, the whole, and spaces in between letterforms—along with the look and feel of the massed type. To gain sensitivity and control in designing with type, build a “type toolkit”—a limited selection of typefaces with which to practice. By limiting the number of typefaces, you become more intimately aware of the visual tone, texture, and rhythm of type on the page and screen.

SUPPLIES: Access to professional typefaces such as those distributed by ITC, Adobe, Emigre, etc.

COMPOSE AND SHARE RESULTS

- Select one or two typefaces in each major type classification: old style serif, transitional, modern, slab serif, sans serifs (humanist, geometric), a script, and one display or decorative.
- Separate these typefaces from all others you may have and practice designing only with those in the toolbox.

INDIVIDUAL ACTIVITY

B. TYPE PAIRS: Type design looks most professional when more than one typeface is used to distinguish information and set the visual tone and communication. Generally, use one typeface for headers and another for running text. It is tempting to employ many typefaces (and styles). More than three typefaces in a small document will start to cause confusion. Practice type design by limiting to complementary type pairs. Less is more.

SUPPLIES: Access to professional typefaces such as those distributed by ITC, Adobe, Emigre, etc.

COMPOSE AND SHARE RESULTS

Think contrast for clarity. Pair two to three typefaces that are complementary in form, style, and/or classification.

Suggestions include but are not limited to:

- Old Style serif + sans serif light
- script + geometric sans serif
- Modern + grotesque sans serif
- one Modern + a light humanist sans
- keep going. . .



AMPERSAND by JAMIE CLARK

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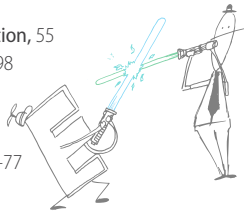
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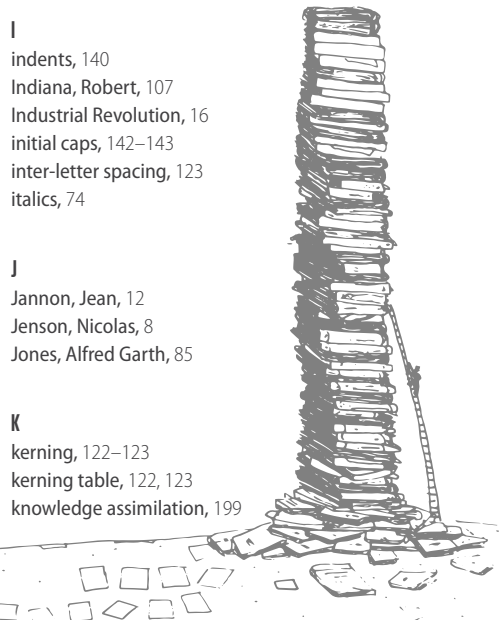
a book is a

man's best friend.

Inside of a dog,

it's too dark to read.

—Groucho Marx



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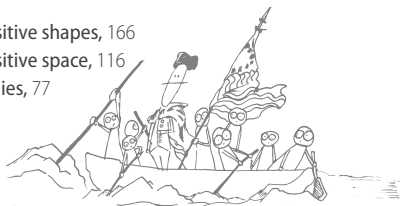
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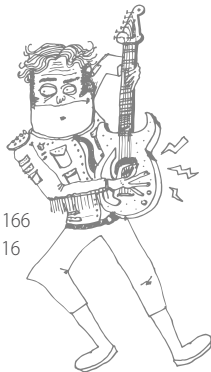


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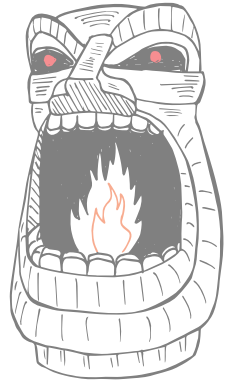


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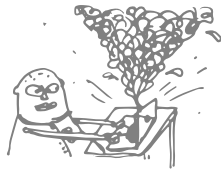


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