thinking with type

ELLEN LUPTON

2ND EDITION
REVISED & EXPANDED

A CRITICAL GUIDE FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS

theory

how

why

practice

entertaining economical essential

more

PRINCIPLES EXAMPLES EXERCISES TYPE CRIMES FONTS FACTOIDS FUN
Typography is what language looks like.
ELLEN LUPTON

thinking with type

A CRITICAL GUIDE FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS

SECOND, REVISED AND EXPANDED EDITION

PRINCETON ARCHITECTURAL PRESS, NEW YORK
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letter

Humanism and the Body

Enlightenment and Abstraction

Monster Fonts

Reform and Revolution

Type as Program

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— Kevin C. Lippert, publisher

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ANATOMY

Fancy

flesh

fresh

Blood

CAP HEIGHT

X-HEIGHT

BASELINE

STEM

BOWL

SERIF

DESCENDER

LIGATURE

ASCENDER

FINIAL

TERMINAL

ASCENDER

SPINE

UPPERCASE

SMALL CAPITAL

CROSS BAR

COUNTER

LOWERCASE
Skin, Body

**X-Height** is the height of the main body of the lowercase letter (or the height of a lowercase x), excluding its ascenders and descenders.

**Baseline** is where all the letters sit. This is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.

**Overhang** is the curves at the bottom of letters hang slightly below the baseline. Commas and semicolons also cross the baseline. If a typeface were not positioned this way, it would appear to teeter precariously. Without overhang, rounded letters would look smaller than their flat-footed compatriots.

**Bone**

Although kids learn to write using ruled paper that divides letters exactly in half, most typefaces are not designed that way. The x-height usually occupies more than half of the cap height. The larger the x-height is in relation to the cap height, the bigger the letters appear to be. In a field of text, the greatest density occurs between the baseline and the x-height.

Hey, look!
They supersized my x-height.

Two blocks of text are often aligned along a shared baseline.
Here, 14/18 Scala Pro (14-pt type with 18 pt of line spacing) is paired with 7/9 Scala Pro.
Attempts to standardize the measurement of type began in the eighteenth century. The point system is the standard used today. One point equals \( \frac{1}{72} \) inch or .35 millimeters. Twelve points equal one pica, the unit commonly used to measure column widths. Typography can also be measured in inches, millimeters, or pixels. Most software applications let the designer choose a preferred unit of measure; picas and points are standard defaults.

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A typeface is measured from the top of the capital letter to the bottom of the lowest descender, plus a small buffer space.

In metal type, the point size is the height of the type slug.

A typeface is measured from the top of the capital letter to the bottom of the lowest descender, plus a small buffer space.

The set width is the body of the letter plus the space beside it.

The letters in the compressed version of the typeface have a narrower set width.

The proportions of the letters have been digitally distorted in order to create wider or narrower letters.

A letter also has a horizontal measure, called its set width. The set width is the body of the letter plus a sliver of space that protects it from other letters. The width of a letter is intrinsic to the proportions and visual impression of the typeface. Some typefaces have a narrow set width, and some have a wide one.

You can change the set width of a typeface by fiddling with its horizontal or vertical scale. This distorts the line weight of the letters, however, forcing heavy elements to become thin, and thin elements to become thick. Instead of torturing a letterform, choose a typeface that has the proportions you are looking for, such as condensed, compressed, wide, or extended.
Do I look fat in this paragraph?

When two typefaces are set in the same point size, one often looks bigger than the other. Differences in x-height, line weight, and set width affect the letters' apparent scale.

Mrs Eaves rejects the twentieth-century appetite for supersized x-heights. This typeface, inspired by the eighteenth-century designs of Baskerville, is named after Sarah Eaves, Baskerville's mistress, housekeeper, and collaborator. The couple lived together for sixteen years before marrying in 1764.

Mr. Big versus Mrs. & Mr. Little

The x-height of a typeface affects its apparent size, its space efficiency, and its overall visual impact. Like hemlines and hair styles, x-heights go in and out of fashion. Bigger type bodies became popular in the mid-twentieth century, making letterforms look larger by maximizing the area within the overall point size.

Typefaces with small x-heights, such as Mrs Eaves, use space less efficiently than those with big lower bodies. However, their delicate proportions have lyrical charm.

Because of its huge x-height, Helvetica can remain legible at small sizes. Set in 8 pts for a magazine caption, Helvetica can look quite elegant. The same typeface could look bulky and bland, however, standing 12 pts tall on a business card.

Like his lovely wife, MR EAVES has a low waist and a small body. His loose letterspacing also makes him work well with his mate.

The size of a typeface is a matter of context. A line of text that looks tiny on a television screen may appear appropriately scaled in a page of printed text. Smaller proportions affect legibility as well as space consumption. A diminutive x-height is a luxury that requires sacrifice.

The default type size in many software applications is 12 pts. Although this generally creates readable type on screen displays, 12-pt text type usually looks big and horsey in print. Sizes between 9 and 11 pts are common for printed text. This caption is 7.5 pts.
All the typefaces shown below were inspired by the sixteenth-century printing types of Claude Garamond, yet each one reflects its own era. The lean forms of Garamond 3 appeared during the Great Depression, while the inflated x-height of ITC Garamond became an icon of the flamboyant 1970s.

**Garamond in the Twentieth Century: Variations on a Theme**

**1930s:** Franklin D. Roosevelt, Salvador Dalí, Duke Ellington, *Scarface*, chicken and waffles, shoulder pads, radio.

*18-pt Garamond 3, designed by Morris Fuller Benton and Thomas Maitland Cleland for ATF, 1936*


*18-pt ITC Garamond, designed by Tony Stan, 1976*

**1980s:** Margaret Thatcher, Barbara Kruger, Madonna, *Blue Velvet*, shoulder pads, pasta salad, desktop publishing.

*18-pt Adobe Garamond, designed by Robert Slimbach, 1989*

**2000s:** Osama Bin Laden, Matthew Barney, the White Stripes, *The Sopranos*, mom jeans, heirloom tomatoes, Twitter.

*18-pt Adobe Garamond Premiere Pro Medium Subhead, designed by Robert Slimbach, 2005*
A type family with optical sizes has different styles for different sizes of output. The graphic designer selects a style based on context. Optical sizes designed for headlines or display tend to have delicate, lyrical forms, while styles created for text and captions are built with heavier strokes.

OPTICAL SIZES

HEADLINES are slim, high-strung prima donnas.

27-PT ADOBE GARAMOND PREMIERE PRO DISPLAY

SUBHEADS are frisky supporting characters.

27-PT ADOBE GARAMOND PREMIERE PRO SUBHEAD

TEXT is the everyman of the printed stage.

27-PT ADOBE GARAMOND PREMIERE PRO REGULAR

CAPTIONS get heavy to play small roles.

27-PT ADOBE GARAMOND PREMIERE PRO CAPTION

10 PT

In the era of METAL TYPE, type designers created a different punch for each size of type, adjusting its weight, spacing, and other features. Each size required a unique typeface design.

ADOBE GARAMOND PREMIERE PRO DISPLAY

When the type design process became automated in the NINETEENTH CENTURY, many typefounders economized by simply enlarging or reducing a base design to generate different sizes.

ADOBE GARAMOND PREMIERE PRO REGULAR

This MECHANIZED APPROACH to type sizes became the norm for photo and digital type production. When a text-sized letterform is enlarged to poster-sized proportions, its thin features become too heavy (and vice versa).

ADOBE GARAMOND PREMIERE PRO CAPTION

8 PT

A DISPLAY or headline style looks spindly and weak when set at small sizes. Display styles are intended for use at 24 pts. and larger.

Basic TEXT styles are designed for sizes ranging from 9 to 14 pts. Their features are strong and meaty but not too assertive.

Caption styles are built with the heaviest stroke weight. They are designed for sizes ranging from 6 to 8 pts.

ADOBE GARAMOND PREMIERE PRO CAPTION

A

No Job

48-PT BODONI

Too Small

8-PT BODONI

TYPE CRIME

Some typefaces that work well at large sizes look too fragile when reduced.
Scale is the size of design elements in comparison to other elements in a layout as well as to the physical context of the work. Scale is relative. 12-pt type displayed on a 32-inch monitor can look very small, while 12-pt type printed on a book page can look flabby and overweight. Designers create hierarchy and contrast by playing with the scale of letterforms. Changes in scale help create visual contrast, movement, and depth as well as express hierarchies of importance. Scale is physical. People intuitively judge the size of objects in relation to their own bodies and environments.
BLOW-UP: PHOTOGRAPHY, CINEMA, AND THE BRAIN
This series of posters for the United Nations’ Office on Drugs and Crime uses typographic scale to compare drug treatment programs, HIV incidence, and other data worldwide. The designers built simple world maps from country abbreviation codes (GBR, USA, RUS, etc.). The posters are aimed specifically at the Russian police, whose country has a poor track record in drug treatment. Note Russia’s high incidence of HIV and low availability of addiction rehabilitation programs.
This magazine is created by and for film directors. The contrast between the big type and the small pages creates drama and surprise.
A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.
CLASSIC TYPEFACES

Sabon

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

SABON 9/12

Baskerville

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BASKERVILLE 9/12

Bodoni

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BODONI BOOK 9.5/12

Clarendon

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CLARENDON LIGHT 8/12

Gill Sans

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GILL SANS REGULAR 9/12

Helvetica

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HELVETICA REGULAR 8/12

Futura

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect.

FUTURA BOOK 8.5/12
In the sixteenth century, printers began organizing roman and italic typefaces into matched families. The concept was formalized in the early twentieth century.

**ANATOMY OF A TYPE FAMILY**

The roman form is the core or spine from which a family of typefaces derives.

*Adobe Garamond Pro Regular*  
The roman form, also called plain or regular, is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

**Italic letters, which are based on cursive writing, have forms distinct from roman.**

*Adobe Garamond Pro Italic*  
The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

**Small caps have a height that is similar to the lowercase x-height.**

*Adobe Garamond Pro Regular (All Small Caps)*  
Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

**Bold (and semibold) typefaces are used for emphasis within a hierarchy.**

*Adobe Garamond Pro Bold and Semibold*  
Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

**Bold (and semibold) typefaces each need to include an italic version, too.**

*Adobe Garamond Pro Bold and Semibold Italic*  
The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

*Italics are not slanted letters.*

*True Italic  
Type Crime: Pseudo Italics  
The wide, ungainly forms of these mechanically skewed letters look forced and unnatural.*

Some italics aren’t slanted at all.  
In the type family Quadraat, the italic form is upright.

*Quadraat, designed by Fred Smeijers, 1992.*
This magazine cover uses the Garamond 3 typeface family in various sizes. Although the typeface is classical and conservative, the obsessive, slightly deranged layout is distinctly contemporary.
A traditional roman book face typically has a small family—an intimate group consisting of roman, italic, small caps, and possibly bold and semibold (each with an italic variant) styles. Sans-serif families often come in many more weights and sizes, such as thin, light, black, compressed, and condensed. A superfamily consists of dozens of related fonts in multiple weights and/or widths, often with both sans-serif and serif versions. Small capitals and non-lining numerals (once found only in serif fonts) are included in the sans-serif versions of Thesis, Scala Pro, and many other contemporary superfamilies.

**Univers** was designed by the Swiss typographer Adrian Frutiger in 1957. He designed twenty-one versions of Univers, in five weights and five widths. Whereas some type families grow over time, Univers was conceived as a total system from its inception.

**Trilogy**, a superfamily designed by Jeremy Tankard in 2009, is inspired by three nineteenth-century type styles: sans serif, Egyptian, and fat face. The inclusion of the fat face style, with its wafer-thin serifs and ultrawide verticals, gives this family an unusual twist.

---

**Ticket of Admittance,**

**WITHIN THE ENCLOSURE,**

**TO VIEW THE**

**CEREMONY.**

The Money raised by these Tickets will be applied to defray the expenses of the Day.

_W. Pratt, Printer, Stokesley_
ANATOMY OF A SUPERFAMILY

This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect. Some designers create their own custom fonts. But most graphic designers will tap the vast store of already existing typefaces, choosing and combining each with regard to the audience or situation. Selecting type with wit and wisdom requires knowledge of how and why letterforms have evolved. The history of typography reflects a continual tension between the hand and machine, the organic and geometric, the human body and the abstract system. These tensions marked the birth of printed letters five centuries ago, and they continue to in Germany. Whereas documents and books had previously been written by hand, printing with type mobilized all of the techniques of mass production.

energize typography today. Writing in the West was revolutionized early in the Renaissance, when Johannes Gutenberg introduced moveable type in 1440. This is not a book about fonts. It is a book about how to use them. Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect. Some designers create their own custom fonts. But most graphic designers will tap the vast store of already existing typefaces, choosing and combining each with regard to the audience or situation. Selecting type with wit and wisdom requires knowledge of how and why letterforms have evolved. The history of typography reflects a continual tension between the hand and machine, the organic and geometric, the human body and the abstract system. These tensions marked the birth of printed letters five centuries ago, and they continue to in Germany. Whereas documents and books had previously been written by hand, printing with type mobilized all of the techniques of mass production.

thesis, designed by Lu(cas) de Groot, 1994
A word set in ALL CAPS within running text can look big and bulky, and A LONG PASSAGE SET ENTIRELY IN CAPITALS CAN LOOK UTTERLY INSANE. SMALL CAPITALS are designed to match the x-height of lowercase letters. Designers, enamored with the squarish proportions of true SMALL CAPS, employ them not only within bodies of text but for subheads, bylines, invitations, and more. Rather than MIXING SMALL CAPS WITH CAPITALS, many designers prefer to use all SMALL CAPS, creating a clean line with no ascending elements. InDesign and other programs allow users to create FALSE SMALL CAPS at the press of a button; these SCRAWNY LETTERS look out of place.

PSEUDO SMALL CAPS are shrunken versions of FULL-SIZE CAPS.

**TYPE CRIME**

**PSEUDO SMALL CAPS**

Helvetica was never meant to include small caps. These automatically generated characters look puny and starved; they are an abomination against nature.

**TRUE SMALL CAPS** integrate PEACEFULLY with lowercase letters.

**SMALL CAPS, SCALA PRO**

Only use small caps when they are officially included with the type family. When working with OpenType fonts (labeled Pro), access small caps in InDesign via the Character Options>OpenType menu. Older formats list small caps as a separate file in the Type>Font menu.

---

**NEW YORK MAGAZINE**

Design: Chris Dixon, 2009. This page detail mixes serif types from the Miller family (including true Small Caps) with the sans-serif family Verlag.
En cette fin du mois de mars, Keita Takahashi fait escale en France.

Quelques jours plus tôt, le game designer japonais était à San Francisco pour la Game Developers Conference, grand raout annuel de la profession où, comme à son habitude, il a abreuvé ses confrères de réflexions rafraîchissantes sur le jeu vidéo.

Mais, avant toute chose, il leur a montré sa nouvelle écharpe, qu’il porte encore sur lui pour ce mini-séjour parisien. Confectionnée par Madame Takahashi mère, celle-ci a notamment pour avantage de permettre au fiston d’y glisser ses mains afin de les protéger en cas de grand froid. Ce précieux tricot est aussi le premier « produit dérivé » de *Noby Noby Boy*, le dernier jeu en date de Keita Takahashi, disponible depuis le mois de février sur le service de téléchargement de la PS3 pour la somme quasi-ridicule de 3,99 euros. Cette écharpe à l’effigie du souriant Boy se révèle même remarquablement en phase avec le jeu qui l’a inspirée : tranquillement singulière, résolument artisanale et conçue pour qu’on se sente bien quand on y met les mains.

Clay Fighter
Erwan Higuinen
Photographie Sébastien Agnetti

« MA PHILOSOPHIE PASSE PAR LE GAMEPLAY »
KEITA TAKAHASHI

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Clay Fighter
Erwan Higuinen
Photographie Sébastien Agnetti

« MA PHILOSOPHIE PASSE PAR LE GAMEPLAY »
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AMUSEMENT MAGAZINE
This French culture magazine employs a startling mix of tightly leaded Didot capitals in roman and italic. Running text is set in Glypha.
Combining typefaces is like making a salad. Start with a small number of elements representing different colors, tastes, and textures. Strive for contrast rather than harmony, looking for emphatic differences rather than mushy transitions. Give each ingredient a role to play: sweet tomatoes, crunchy cucumbers, and the pungent shock of an occasional anchovy. When mixing typefaces on the same line, designers usually adjust the point size so that the x-heights align. When placing typefaces on separate lines, it often makes sense to create contrast in scale as well as style or weight. Try mixing big, light type with small, dark type for a criss-cross of contrasting flavors and textures.

**SINGLE-FAMILY MIXES**

Creamy and **Extra Crunchy** | Differences within a single family

Univers 47 light condensed and Univers 67 bold condensed

Sweet Child of **MINE** | Differences within a superfamily

Quadraat regular and italic; Quadraat sans bold

Noodles with **Potato Sauce** | Bland and blander

Helvetica Neue 56 medium and Helvetica Neue 75 bold

**MULTIPLE-FAMILY MIXES**

Jack Sprat and his **voluptuous wife** | Two-way contrast

Thesis serif extra light and Vag rounded bold

Sweet, **sour, and hot** | Three-way contrast

Bodoni roman, Thesis serif extra light small caps, and Futura bold

Mr. **Potatohead** and Mrs. **Pearbutt** | Too close for comfort

Adobe Garamond pro bold and Adobe Jenson pro bold

**TYPE CRIME:** Who’s accountable for this?

A slightly squeezed variant of the primary font has been used to make the second line fit better (as if we wouldn’t notice). Yet another weight appears on the bottom line.
This content-intensive page detail mixes four different type families from various points in history, ranging from the early advertising face Egyptian Bold Condensed to the functional contemporary sans Verlag. These diverse ingredients are mixed here at different scales to create typographic tension and contrast.
**Numerals**

Lining numerals take up uniform widths of space, enabling the numbers to line up when tabulated in columns. They were introduced around the turn of the twentieth century to meet the needs of modern business. Lining numerals are the same height as capital letters, so they sometimes look big and bulky when appearing in running text.

Non-lining numerals, also called text or old style numerals, have ascenders and descenders, like lowercase letters. Non-lining numerals returned to favor in the 1990s, valued for their idiosyncratic appearance and their traditional typographic attitude. Like letterforms, old style numerals are proportional; each one has its own set width.

**Text Set with Lining Numerals**

What is the cost of *War and Peace*? The cover price of the Modern Library Classics paperback edition is $15.00, discounted 32% by Amazon to $10.50. But what about the human cost in terms of hours squandered reading a super-sized work of literary fiction? If you can read 400 words per minute, double the average, it will take you 1,476 minutes (24.6 hours) to read *War and Peace*. Devoting just four hours per day to the task, you could finish the work in a little over six days. If you earn $7.25 per hour (minimum wage in the U.S.), the cost of reading *War and Peace* will be $184.50 (£130.4716, €11.9391, or ¥17676.299).

**Text Set with Non-lining Numerals**

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Adobe Garamond Pro includes both lining and non-lining numerals, allowing designers to choose a style in response to the circumstances of the project. The lining numerals appear large, because they have the height of capital letters.

Non-lining numerals integrate visually with the text. Different math and currency symbols are designed to match the different numeral styles. Smaller currency symbols look better with non-lining numerals.
The charming numerals in this calendar don’t line up into neat columns, because they have varied set widths. They would not be suitable for setting modern financial data.

**MONTHLY CALENDAR, 1892**

**RETINA**, designed by Tobias Frere-Jones, 2000, was created for the extreme typographic conditions of the Wall Street Journal’s financial pages. The numerals are designed to line up into columns. The different weights of Retina have matching set widths, allowing the newspaper to mix weights while maintaining perfectly aligned columns. The notched forms (called ink traps) prevent ink from filling in the letterforms when printed at tiny sizes.
A well-designed comma carries the essence of the typeface down to its delicious details. Helvetica’s comma is a chunky square mounted to a jaunty curve, while Bodoni’s is a voluptuous, thin-stemmed orb. Designers and editors need to learn various typographic conventions in addition to mastering the grammatical rules of punctuation. A pandemic error is the use of straight prime or hatch marks (often called dumb quotes) in place of apostrophes and quotation marks (also known as curly quotes, typographer’s quotes, or smart quotes). Double and single quotation marks are represented with four distinct characters, each accessed with a different keystroke combination. Know thy keystrokes! It usually falls to the designer to purge the client’s manuscript of spurious punctuation.

“The thoughtless overuse” of quotation marks is a disgrace upon literary style—and on typographic style as well.

“Hanging punctuation” prevents quotations and other marks from taking a bite out of the crisp left edge of a text block.

**NERD ALERT:** To create hanging punctuation in InDesign, insert a word space before the quotation mark. Pressing the option key, use the left arrow key to back the quotation mark into the margin. You can also use the Optical Margin Alignment or Indent to Here tools.
TYPE CRIMES
NEW YORK CITY TOUR
City streets have become a dangerous place. Millions of dollars a year are spent producing commercial signs that are fraught with typographic misdoings. While some of these signs are cheaply made over-the-counter products, others were designed for prominent businesses and institutions. There is no excuse for such gross negligence.

GETTIN’ IT RIGHT
Apostrophes and quotation marks are sometimes called curly quotes. Here, you can enjoy them in a meat-free environment.

GETTIN’ IT WRONG
The correct use of hatch marks is to indicate inches and feet. Alas, this pizza is the hapless victim of a misplaced keystroke. In InDesign or Illustrator, use the Glyphs palette to find hatch marks when you need them.
Not all typographic elements represent language. For centuries, ornaments have been designed to integrate directly with text. In the letterpress era, printers assembled decorative elements one by one to build larger forms and patterns on the page. Decorative rules served to frame and divide content. In the nineteenth century, printers provided their customers with vast collections of readymade illustrations that could easily be mixed with text. Today, numerous forms of ornament are available as digital fonts, which can be typed on a keyboard, scaled, and output like any typeface. Some contemporary ornaments are modular systems designed to combine into larger patterns and configurations, allowing the graphic designer to invent new arrangements out of given pieces. Themed collections of icons and illustrations are also available as digital fonts.


*Speakup, designed by Supisa Wattanasansanee/Cadson Demak, 2008. Distributed by T26.*
DANCE INK MAGAZINE Design: Abbott Miller, 1996. The designer repeated a single ornament from the font Whirligigs, designed by Zuzana Licko in 1994, to create an ethereal veil of ink. Whirligigs are modular units that fit together to create an infinite variety of patterns.

WHIRLIGIGS, designed by Zuzana Licko, Emigre, 1994.
Everybody dance now Postcard, 2009. Design: Abbott Miller, Kristen Spilman, Jeremy Hoffman/Pentagram. Peter Bilak’s typeface History, designed in 2008, consists of numerous decorative and structural elements that can be layered into distinctive combinations.
Creating letters by hand allows graphic artists to integrate imagery and text, making design and illustration into fluidly integrated practices. Lettering can emulate existing typefaces or derive from the artist’s own drawing or writing style. Designers create lettering by hand and with software, often combining diverse techniques.
These magazine headlines combine drawing and painting with digital techniques.
Hand lettering is a vibrant force in graphic design, as seen in these music posters. Lettering is the basis of many digital typefaces, but nothing is quite as potent as the real thing.
GOOD TYPE FEELS GOOD

MELTBANANA
WITH VAY

STARS
OF THE DOGON
AND DOUBLE DAGGER

ALL AGES
SAT
NOV
16

TICKETS: MISSIONMEDIA.NET
WWW.MONOZINE.COM

YOU DON'T LOVE BE YOU JUST LOVE MY DINOSAUR STYLE

POSTER: NOLAN STRAUS - PLAGUEOFTIGERS@HOTMAIL.COM