

Tips on designing web pages

Two of the most important factors in good web design are **repetition and clarity/readability**. A visitor should never have to figure out how to use your navigation system, where they are in the site, or whether they are still in your web site or have jumped somewhere else.

Repetition

Repeat certain visual elements on every page in your web site. This not only lets the visitor know they are still at your site, but also provides unity and continuity, intrinsic features of any good design.

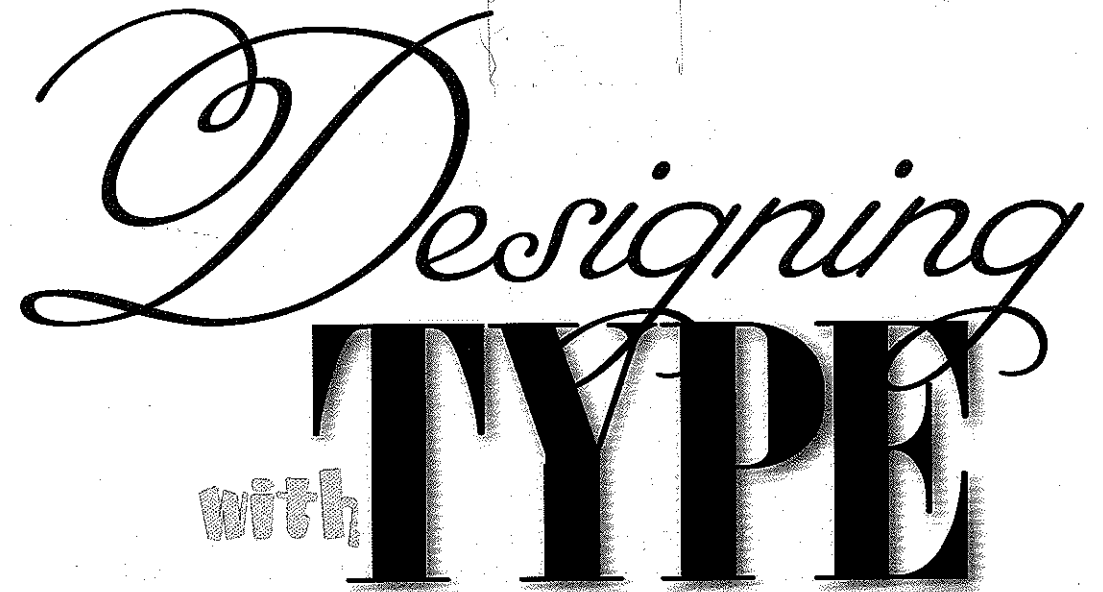
Once you get to content pages, the visitor should find the navigation in the same place, in the same order, with the same graphics. Not only does this make it easy for the visitor to find their way through your site, but it provides a **unifying factor** to the collection of pages.

Clarity/Readability

One of the most unreadable places to read text is on a monitor, whether it's television, video, or computer. So we need to make a few adjustments to the text on web pages to make sure it's as easy to read as possible.

Use **shorter line lengths** than you might use on paper. The body copy should never run the entire width of the web page, which means you must put the text in a table or use CSS code (or at least use a block indent, which indents the text from both the left and right sides). But don't use such short line lengths that you break up the phrasing of the sentences too much.

If you are specifying the text to appear in a certain typeface (if you're not, ignore this), typically Helvetica or Arial and Times or Times Roman, please specify Geneva or Verdana or Trebuchet in front of Helvetica, and New York or Georgia in front of Times. This will make the text on Macintoshes appear so much cleaner and easier to read. (If you use a Mac, set your default font to New York instead of Times, and you will be amazed at how much easier it is to read web pages. Change it back to Times before you print a page.) Verdana and Trebuchet are found on all operating systems updated within the past few years, and they're excellent choices for body copy on the web.



The second half of this book
deals specifically with type,
since type is what design
is all about, yes?

This section particularly
addresses the problem
of combining more than one
typeface on the page.

Although I focus
on the aesthetics of type,
never forget
that your purpose is
communication.

The type should never
inhibit the communication.

WHAT TYPE SHALL I USE?

The gods refuse
to answer.

They refuse
because
they
do not
know.

W.A. DWIGGINS

Type (& Life)

Type is the basic building block of any printed page. Often it is irresistibly compelling and sometimes absolutely imperative to design a page with more than one typeface on it. But how do you know which typefaces work effectively together?

In Life, when there is more than one of anything, a dynamic relationship is established. In Type, there is usually more than one element on a page—even a document of plain body copy typically has heads or subheads or at least page numbers on it. Within these dynamics on the page (or in Life), a relationship is established that is either concordant, conflicting, or contrasting.

A **concordant** relationship occurs when you use only one type family without much variety in style, size, weight, and so on. It is easy to keep the page harmonious, and the arrangement tends to appear quiet and rather sedate or formal—sometimes downright dull.

A **conflicting** relationship occurs when you combine typefaces that are *similar* (but not the same) in style, size, weight, and so on. The similarities are disturbing because the visual attractions are not the same (concordant), but neither are they different (contrasting), so they conflict.

A **contrasting** relationship occurs when you combine separate typefaces and elements that are clearly distinct from each other. The visually appealing and exciting designs that attract your attention typically have a lot of contrast built in, and those contrasts are emphasized.

Most designers tend to wing it when combining more than one typeface on a page. You might have a sense that one face needs to be larger or an element needs to be bolder. However, when you can recognize and *name the contrasts*, you have power over them—you can then get to the root of

Concord

A design is concordant when you choose to use just one face and the other elements on the page have the same qualities as that typeface. Perhaps you use some of the italic version of the font, and perhaps a larger size for a heading, and maybe a graphic or several ornaments—but the basic impression is still concordant.

Most concordant designs tend to be rather calm and formal. This does not mean concord is undesirable—just be aware of the impression you give by using elements that are all in concord with each other.

*Life's but a walking shadow, a poor player
that struts and frets his hour upon the stage,
and then is heard no more; it is a tale
told by an idiot, full of sound and fury,
signifying nothing.*

This concordant example uses Cochin. The first letter is larger and there is some italic type (Cochin Italic), but the entire piece is rather calm and subdued.

Hello!

My name is _____

My theme song is _____

When I grow up I want to be _____

The heavy typeface (Aachen Bold) combines well with the heavy border. Even the line for writing on is heavy.

~
You are cordially invited
to share in our
wedding celebration
~
Papeye & Olive Oyl
~
April 1
3 o'clock in the afternoon
Berkeley Square
~

The typeface (Linospript), the thin border, and the delicate ornaments all give the same style impression.

Look familiar? Lots of folks play it safe with their wedding invitations by using the principle of concord. That's not a bad thing! But it should be a conscious thing.

Conflict

A design is in conflict when you set two or more typefaces on the same page that are *similar*—not really different and not really the same. I have seen countless students trying to match a typeface with one on the page, looking for a face that “looks similar.” Wrong. When you put two faces together that look too much alike without really being so, most of the time it looks like a mistake. *The problem is in the similarities* because the similarities conflict.

Concord is a solid and useful concept; **conflict** should be avoided.

Life's but a walking shadow, a poor player
that struts and frets his hour upon the stage,
and then is heard no more; it is a tale
told by an idiot, full of sound and fury,
signifying nothing.

As you read this example, what happens when you get to the phrase, “full of sound and fury”? Do you wonder why it's in another typeface? Do you wonder if perhaps it's a mistake? Does it make you twitch? Does the large initial letter look like it's supposed to be there?

What's up?

My name is _____

My theme song is _____

When I grow up I want to be _____

Look particularly at the “a,” the “t,” and the “s” in the headline and the other lines. They are similar but not the same. The border is not the same visual weight as the type or the lines, nor are they in strong contrast. There is too much conflict in this little piece.

You are cordially invited
to share in our
wedding celebration

Ropeye & Olive Oyl

April 1

3 o'clock in the afternoon

Berkeley Square

This small invitation uses two different scripts—they have many similarities with each other, but they are not the same and they are not different.

The ornaments have the same type of conflict—too many similarities. The piece looks a bit cluttered.

Contrast

There is no quality in this world that is not what it is merely by contrast. Nothing exists in itself. —Herman Melville

Now this is the fun part. Creating concord is pretty easy, and creating conflict is easy but undesirable. Creating contrast is just fun.

Strong contrast attracts our eyes, as you learned in the previous section about design. One of the most effective, simplest, and satisfying ways to add contrast to a design is with type.

Life's but a walking shadow, a poor player
that struts and frets his hour upon the stage,
and then is heard no more;
it is a tale told by an idiot,
full of sound and fury,
signifying nothing.

In this example it's very clear that the phrase "full of sound and fury" is supposed to be in another typeface. The entire piece of prose has a more exciting visual attraction and a greater energy due to the contrast of type.

typefaces

Cochin Medium and *Algeria*

Hello!

My name is _____

My theme song is _____

When I grow up I want to be _____

Now the contrast between the typefaces is clear (they are actually in the same family, Antique Olive)—the very bold face contrasts the light face. The line weights of the border and writing lines also have a clear distinction.

YOU ARE CORDIALLY INVITED
TO SHARE IN OUR
WEDDING CELEBRATION!

*Popeye
& Olive Oyl*

APRIL 1

3 O'CLOCK

IN THE AFTERNOON

This invitation uses two very different faces—they are different in many ways.

The font for Popeye and Olive Oyl (called Zanzibar) includes ornaments (one of which is shown here) that work well with the typeface.

Summary

Contrast is not just for the aesthetic look of the piece. It is intrinsically tied in with the organization and clarity of the information on the page. Never forget that your point is to communicate. Combining different typefaces should enhance the communication, not confuse it.

There are six clear and distinct ways to contrast type: size, weight, structure, form, direction, and color. The rest of this book talks about each of these contrasts in turn.

Although I elaborate on each of the contrasts one at a time, rarely is one contrast effective. Most often you will strengthen the effect by combining and emphasizing the differences.

If you have trouble seeing what is wrong with a combination of typefaces, don't look for what is *different* between the faces—look for what is *similar*. It is the similarities that are causing the problem.

The major rule to follow when contrasting type is this: *Don't be a wimp!*

But...

Before we get to the ways to contrast, you need to have a familiarity with the categories of type. Spend a couple of minutes with each page in the next chapter, noting the similarities that unify a category of type. Then try to find a couple of examples of that kind of type before you move on to the next category. Look in magazines, books, on packages, anything printed. Believe me, taking a few moments to do this will make everything sink in so much faster and deeper!

Categories of Type



There are many thousands of different typefaces available right now, and many more are being created every day. Most faces, though, can be dropped into one of the six categories mentioned below. Before you try to become conscious of the *contrasts* in type, you should become aware of the *similarities* between broad groups of type designs, because it is the *similarities* that cause the conflicts in type combinations. The purpose of this chapter is to make you more aware of the details of letterforms. In the following chapter I'll launch into combining them.

Of course, you will find hundreds of faces that don't fit neatly into any category. We could make several hundred different categories for the varieties in type—don't worry about it. The point is just to start looking at type more closely and clearly.

I focus on these six groups:

Oldstyle

Modern

Slab serif

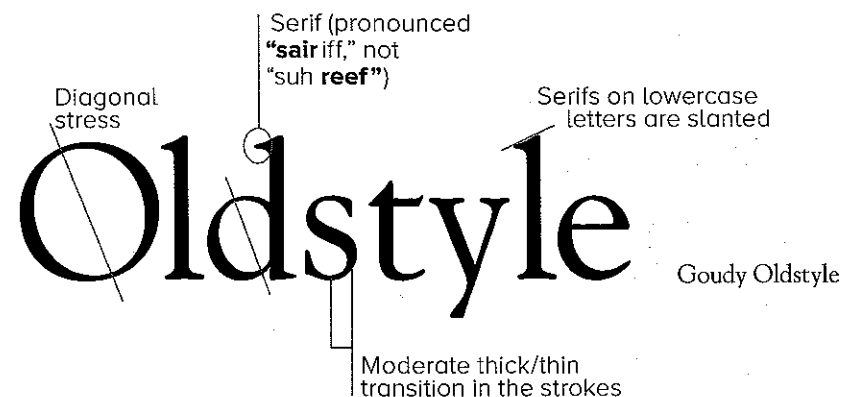
Sans serif

Script

Decorative

Oldstyle

Typefaces created in the **oldstyle** category are based on the handlettering of scribes—you can imagine a wedge-tipped pen held in the hand. Oldstyles always have serifs (see the call-out below) and the serifs of lowercase letters are always at an angle (the angle of the pen). Because of that pen, all the curved strokes in the letterforms have a transition from thick to thin, technically called the “thick/thin transition.” This contrast in the stroke is relatively moderate, meaning it goes from kind-of-thin to kind-of-thicker. If you draw a line through the thinnest parts of the curved strokes, the line is diagonal. This is called the *stress*—oldstyle type has a diagonal stress.



Goudy Palatino Times
Baskerville Garamond

Do these faces all look pretty much the same to you? Don't worry—they look the same to everyone who hasn't studied typography. Their “invisibility” is exactly what makes oldstyles the best type group for extensive amounts of body copy. There are rarely any distinguishing characteristics that set in the

Modern

Oldstyle faces replicated the humanist pen strokes. But as history marched on, the structure of type changed. Type has trends and succumbs to lifestyle and cultural changes, just like hairdos, clothes, architecture, or language. In the 1700s, smoother paper, more sophisticated printing techniques, and a general increase in mechanical devices led to type becoming more mechanical also. New typefaces no longer followed the pen in hand. Modern typefaces have serifs, but the serifs are now horizontal instead of slanted, and they are very thin. Like a steel bridge, the structure is severe, with a radical thick/thin transition, or contrast, in the strokes. There is no evidence of the slant of the pen; the stress is perfectly vertical. Moderns tend to have a cold, elegant look.



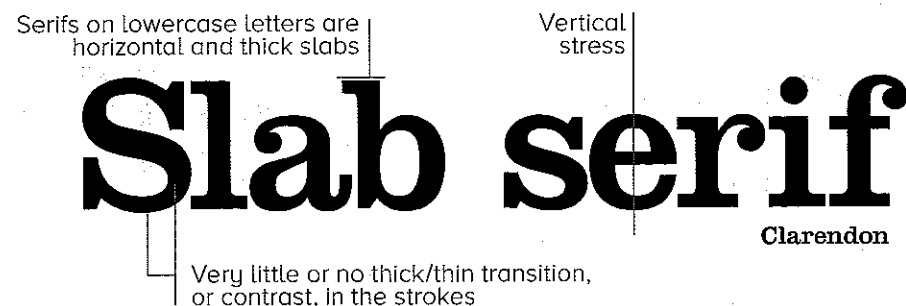
Bodoni Times Bold Onyx
Didot, Bold Walbaum

Modern typefaces have a striking appearance, especially when set very large. Because of their strong thick/thin transitions, most moderns are not good choices for extended amounts of body copy—the thin lines almost disappear, the thick lines are prominent, and the effect on the page is called

Slab serif

Along with the industrial revolution came a new concept: advertising. At first, advertisers took modern typefaces and made the thicks thicker. You've seen posters with type like that—from a distance, all you see are vertical lines, like a fence. The obvious solution to this problem was to thicken the entire letterform. Slab serifs have little or no thick/thin transition.

This category of type is sometimes called Clarendon, because the typeface Clarendon (shown below) is the epitome of this style. They are also called Egyptian because they became popular during the Egyptomania craze in Western civilization; many typefaces in this category were given Egyptian names so they would sell (Memphis, Cairo, Scarab).



Clarendon **Memphis**
New Century Schoolbook
Silica Regular, Light, Black

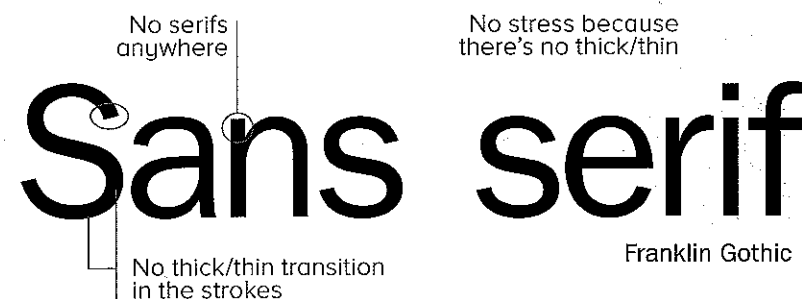
Many of the slab serifs that have a slight thick/thin contrast (such as Clarendon or New Century Schoolbook) are very high on the readability scale, meaning they can easily be used in extensive text. They present an

Sans serif

The word “sans” means “without” (in French), so sans serif typefaces are those without serifs on the ends of the strokes. The idea of removing the serifs was a rather late development in the evolution of type and didn't become wildly successful until the early part of the twentieth century.

Sans serif typefaces are almost always “monoweight,” meaning there is virtually no visible thick/thin transition in the strokes; the letterforms are the same thickness all the way around.

Also see the following page for important information on sans serif.



Proxima Nova **Formata**
Folio **Shannon Book, Bold**
Bailey Sans, Bold **Syntax**

If the only sans serifs you have in your font library are Helvetica/Arial and Avant Garde, the best thing you could do for your pages is invest in a sans serif family that includes a strong, heavy, black face. Each of the families

Most sans serifs are monoweight, as shown on the preceding page. A very few, however, have a slight thick/thin transition. Below is an example of Optima, a sans serif with a stress. Faces like Optima are very difficult to combine on a page with other type—they have similarities with serif faces in the thick/thin strokes, and they have similarities with sans serifs in the lack of serifs. Be very careful when working with a sans like this.

Sans serif

Optima

Optima is an exceptionally beautiful typeface, but you must be very careful about combining it with other faces. Notice its thick/thin strokes. It has the classic grace of an oldstyle (see page 154), but it's a sans serif.

death

MAKES YOU THINK ABOUT
YOUR IMMORTALITY.
J. PHILIP DAVIS

Here you see Optima (the smaller text) combined with Tabitha. Tabitha's spunky informality is a nice contrast with Optima's classic grace.

Script

The script category includes all those typefaces that appear to have been handlettered with a calligraphy pen or brush, or sometimes with a pencil or technical pen. This category could easily be broken down into scripts that connect, scripts that don't connect, scripts that look like hand printing, scripts that emulate traditional calligraphic styles, and so on. But for our purposes we are going to lump them all into one pot.

Miss Fajardore *Arid* *Ministry Script*

Fountain Pen *Emily Austin*

Cocktail Shaker

Scripts are like cheesecake—they should be used sparingly so nobody gets sick. The fancy ones, of course, should never be set as long blocks of text and *never* as all caps. But scripts can be particularly stunning when set very large—don't be a wimp!

Carpe **D** *iem*

Decorative

Decorative fonts are easy to identify—if the thought of reading an entire book in that font makes you wanna throw up, you can probably put it in the decorative pot. Decorative fonts are great—they're fun, distinctive, easy to use, oftentimes cheaper, and there is a font for any whim you wish to express. Of course, simply because they *are* so distinctive, their use is limited.

JUNIPER THE WALL Tabitha

Pious Henry **flySwim** Blue Island

FAJITA SCARLETT

When using a decorative typeface, go beyond what you think of as its initial impression. For instance, if Pious Henry strikes you as informal, try using it in a more formal situation and see what happens. If you think Juniper carries a Wild West flavor, try it in a corporate setting or a flower shop and see what happens. Depending on how you use them, decoratives can carry obvious emotions, or you can manipulate them into carrying connotations very different from your first impression. But that is a topic for another book.

Today's mighty
oak is just
yesterday's nut
that held its ground.

Wisdom sometimes benefits from the use of decorative fonts.

Be conscious

To use type effectively, you have to be conscious. By that I mean you must keep your eyes open, you must notice details, you must try to state the problem in words. Or when you see something that appeals to you strongly, put into words *why* it appeals to you.

Spend a few minutes and look through a magazine. Try to categorize the typefaces you see. Many of them won't fit neatly into a single pot, but that's okay—choose the category that seems the closest. The point is that you are looking more closely at letterforms, which is absolutely critical if you are going to combine them effectively.

Little Quiz #3: Categories of type

Draw lines to match the category with the typeface!

Oldstyle

AT THE RODEO

Modern

High Society

Slab serif

Too Sassy for Words

Sans serif

As I remember, Adam

Script

The enigma continues

Decorative

It's your attitude

Little Quiz #4: Thick/thin transitions

Do the following typefaces have:

- A moderate thick/thin transitions
- B radical thick/thin transitions
- C no (or negligible) thick/thin transitions

Giggle

A B C

Jiggle

A B C

Diggle

A B C

Piggle

A B C

Higgle

A B C

Wiggle

A B C

Little Quiz #5: Serifs

Do the lowercase letters in the examples below have:

- A thin, horizontal serifs
- B thick, slabby [hint] horizontal serifs
- C no serifs
- D slanted serifs

Diggle

A B C D

Riggle

A B C D

Figgle

A B C D

Biggle

A B C D

Miggle

A B C D

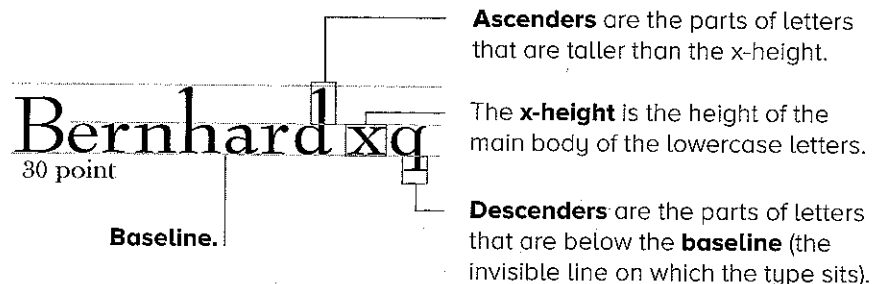
Tiggle

A B C D

Summary

I can't stress enough how important it is that you become conscious of these broad categories of type. As you work through the next chapter, it will become clearer *why* this is important.

A simple exercise to continually hone your visual skills is to collect samples of the categories. Cut them out of any printed material you can find. Do you see any patterns developing within a broad category? Go ahead and make subsets, such as oldstyle typefaces that have small x-heights and tall ascenders (see the example below). Or scripts that are really more like hand printing than cursive handwriting. Or extended faces and condensed faces (see below). It is this visual awareness of the letterforms that will give you the power to create interesting, provocative, and effective type combinations.



Notice the x-height of Bernhard as compared to Eurostile, below—look at the x-height in relation to the ascenders. Bernhard has an unusually small x-height relative to its ascenders. Most sans serifs have large x-heights. Start noticing those kinds of details.

Eurostile Bold 18 point Bernhard 18 point
Eurostile Bold Extended
Eurostile Bold Condensed

Extended typefaces look stretched out; condensed typefaces appear to be squished. Both are appropriate in certain circumstances.

Type Contrasts

This chapter focuses on the topic of combining typefaces. The following pages describe the various ways type can be contrasted. Each page shows specific examples, and at the end of this section are examples using these principles of contrasting type on your pages. Type contrast is not only for the aesthetic appeal, but also to enhance the communication.

A reader should never have to try to figure out what is happening on the page—the focus, the organization of material, the purpose, the flow of information, all should be recognized instantly with a single glance. And along the way, it doesn't hurt to make it beautiful!

These are the contrasts I discuss:

Size

Weight

Structure

FORM

Direction

Color

Size

In which category
of type does this
face belong?

A contrast of size is fairly obvious: big type versus little type. To make a contrast of size work effectively, though, *don't be a wimp*. You cannot contrast 12-point type with 14-point type; most of the time they will simply conflict. You cannot contrast 65-point type with 72-point type. If you're going to contrast two typographic elements through their size, *then do it*. Make it obvious—don't let people think it's a mistake.

HEY, SHE'S CALLING YOU A LITTLE

WIMP

Decide on the typographic element that you want seen as a focus. Emphasize it with contrasts.

A N O T H E R

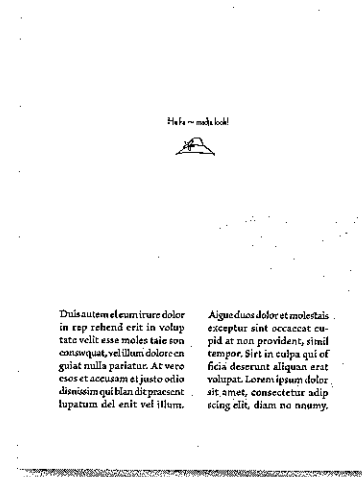
newsletter

Volume 1 ■ Number 1

January ■ 2010

Often other typographic elements have to be there, but aren't really that important to the general reading public. Make them small. Who cares what the volume number is? If someone does care, it can still be read. It's okay not to set it in 12-point type!

A contrast of size does not always mean you must make the type large—it just means there should be a contrast. For instance, when you see a small line of type alone on a large newspaper page, you are compelled to read it, right? An important part of what compels you is the contrast of very small type on that large page.



If you came across this full page in a newspaper, would you read that small type in the middle? Contrast does that.

Rainfish

I N C O R P O R A T E D

Sometimes the contrast of big over little can be overwhelming; it can overpower the smaller type. Use that to your advantage. Who wants to notice the word "incorporated" anyway? Although it's small, it's certainly not invisible so it's there for those who need it.

Over and over again I have recommended not to use all caps. You probably use all caps sometimes to make the type larger, yes? Ironically, when type is set in all caps, it takes up a lot more space than the lowercase, so you have to make the point size smaller. If you make the text lowercase, you can actually set it in a much larger point size, plus it's more readable.

MERMAID TAVERN

*Bread and Friday Streets
Cheapside • London*

This title is in 20-point type. That's the largest size I can use in this space with all caps.

Mermaid Tavern

*Bread and Friday Streets
Cheapside • London*

typefaces
Silica Bold
Wendy Medium

By making the title lowercase, I could enlarge it to 28-point type, plus still have room to make it heavier.

Use a contrast of size in unusual and provocative ways. Many of our typographic symbols, such as numbers, ampersands, or quotation marks, are very beautiful when set extremely large. Use them as decorative elements in a headline or a pull quote, or as repetitive elements throughout a publication.

The Sound
&
the Fury

An unusual contrast of size can become a graphic element in itself—handy if you are limited in the images that are available for a project.

typefaces
Zanzibar Regular
(Zanzibar Regular)

Travel Tips

- 1 Take twice as much money as you think you'll need.
- 2 Take half as much clothing as you think you'll need.
- 3 Don't even bother taking all the addresses of the people who expect you to write.

typefaces
Bodoni Poster
Bauer Bodoni Roman

Weight

In which
category of
type does this
face belong?

The weight of a typeface refers to the thickness of the strokes. Most type families are designed in a variety of weights: regular, bold, perhaps extra bold, semibold, or light. When combining weights, remember the rule: *don't be a wimp*. Don't contrast the regular weight with a semibold—go for the stronger bold. If you are combining type from two different families, one face will usually be bolder than the other—so emphasize it.

Most of the typefaces that come standard with your personal computer are missing a very strong bold in the family. I heartily encourage you to invest in at least one very strong, black face. Look through online type catalogs to find one. A contrast of weight is one of the easiest and most effective ways to add visual interest to a page without redesigning a thing, but you will never be able to get that beautiful, strong contrast unless you have a typeface with big, solid strokes.

Formata Light
Formata Regular
Formata Medium
Formata Bold

Silica Extra Light
Silica Regular
Silica Bold
Silica Black

Garamond Light
Garamond Book
Garamond Bold
Garamond Ultra

These are examples of the various weights that usually come within a family. Notice there is not much contrast of weight between the light and the next weight (variously called regular, medium, or book).

Nor is there a strong contrast between the semibold weights and the bolds. If you are going to contrast with weight, don't be a wimp. If the contrast is not strong, it will look like a mistake.

ANOTHER NEWSLETTER

Headline

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First subhead
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Another Headline

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Molestais excepteur sint occaecat cupidatat non proident, simil tempor.

Another Newsletter

Headline

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First subhead
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Another Headline

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Molestais excepteur sint occaecat cupidatat non proident, simil tempor.

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First subhead
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nissim qui blandit praesent luptatum delenit aigue duos dolor et.

Molestais excepteur sint occaecat cupidatat non proident, simil tempor.

Remember these examples in the first part of the book? On the left, I used the fonts that come with the computer; the headlines are Helvetica (Arial) Bold, the body copy is Times Roman Regular.

On the right, the body copy is still Times Roman Regular, but I used a heavier (stronger weight) typeface for the headlines (Aachen Bold). With just that simple change—a heavier weight for contrast—the page is much more inviting to read. (The title is also heavier and is reversed out of a black box, adding contrast.)

Mermaid Tavern

Bread and Friday Streets
Cheapside • London

Remember this example from the previous page? By setting the company name in lowercase instead of all caps, I could not only make the type size larger, but I could make it heavier as well, thus adding more contrast and visual interest to the

Not only does a contrast of weight make a page more attractive to your eyes, it is one of the most effective ways of organizing information. You do this already when you make your newsletter headlines and subheads bolder. So take that idea and push it a little harder. Take a look at the table of contents below; notice how you instantly understand the hierarchy of information when key heads or phrases are very bold. This technique is also useful in an index; it enables the reader to tell at a glance whether an index entry is a first-level or a second-level entry, thus eliminating the confusion that often arises when you're trying to look up something alphabetically. Look at the index in this book (or in any of my books).

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By making the chapter headings bolder, the important information is available at a glance, and there is also a stronger attraction for the eye. Plus it sets up a **repetition** (one of the four main principles of design, remember?). I also added a tiny bit of space **above** each bold heading so the headings would be grouped more clearly with their subheadings (principle of **proximity**, remember?).

If you have a very gray page and no room to add graphics or to pull out quotes and set them as graphics, try setting key phrases in a strong bold. They will pull the reader into the page. (If you use a bold sans serif within serif body copy, you will probably have to make the bold sans serif a point size smaller to make it appear to be the same size as the serif body copy.)

Wants pawn term
dare worsted ladle
gull hoe lift wetter
murder inner ladle
cordage honoritch of
fer lodge, dock, florist.
Disk ladle gull orphan
worry putty ladle rat
cluck wetter ladle rat
hut, an fur disk raisin
pimple colder Ladle
Rat Rotten Hut.
Waa moaning
Ladle Rat Rotten
Hut's murder colder
inset.
Ladle Rat Rotten
Hut, heresy ladle
bsking winsome
burden barter an
shirker cockles. Tick
disk ladle basking
tutor cordage offer
groin-murder hoe
lifts honor udder sit
offer florist. Shaker
lake! Dun stopper
laundry wrote! Dun
stopper peck floors!
Dun daily-daily in ner

florist, an yonder nor
sorghum-stenches,
dun stopper torque
wet no strainers!
Hoe cake, murder,
resplendent Ladle Rat
Rotten Hut, and stut-
tered oft oft. Honor
wrote tutor cordage
offer groin-murder,
Ladle Rat Rotten Hut
mitten anomalous
woof. Wail, wail, wail,
set disk wicket woof,
Evanescent Ladle Rat
Rotten Hut! Wares
are putty ladle gull
goring wizard cued
ladle basking?
Armor goring
tumor oiled groin-
murder's, reprisal
ladle gull. Grammar's
seeking bet. Armor
ticking arson burden
barter an shirker
cockles.
O hoe! Heifer
gnats woke, setter
wicket woof, butter

taught tomb shelf,
Oil tickle shirt court
tutor cordage offer
groin-murder. Oil
ketchup wetter letter,
and den—O bore!
Soda wicket woof
tucker shirt court,
an whinny retched a
cordage offer groin-
murder, picked
inner windrow, an
sore debtor pore oil
worming worse lion
inner bet.
Inner flesh, disk
abdominal woof
lipped honor bet,
paunched honor pore
oil worming, any
garbled erupt. Den disk
ritch ammonol pot
honor groin-murder's
nut cup an gnat-gun,
any curdled ope inner
bet, paunched honor
pore oil worming,
any garbled erupt.
Inner ladle wile, Ladle
Rat Rotten Hut a raft

Wants pawn term
dare worsted ladle
gull hoe lift wetter
murder inner ladle
cordage honoritch of
fer lodge, dock, florist.
Disk ladle gull
orphan worry putty
ladle rat cluck wet-
ter ladle rat hut, an
fur disk raisin pimple
colder Ladle Rat Rot-
ten Hut.
Waa moaning
Ladle Rat Rotten
Hut's murder colder
inset.
Ladle Rat Rotten
Hut, heresy ladle
bsking winsome
burden barter an
shirker cockles. Tick
disk ladle basking
tutor cordage offer
groin-murder hoe
lifts honor udder sit
offer florist. Shaker
lake! Dun stopper
laundry wrote! Dun
stopper peck floors!

Dun daily-daily in ner
florist, an yonder nor
sorghum-stenches,
dun stopper torque
wet no strainers!
Hoe cake, murder,
resplendent Ladle Rat
Rotten Hut, and stut-
tered oft oft. Honor
wrote tutor cordage
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mitten anomalous
woof. Wail, wail, wail,
set disk wicket woof,
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Rotten Hut! Wares
are putty ladle gull
goring wizard cued
ladle basking?
Armor goring
tumor oiled groin-
murder's, reprisal
ladle gull. Grammar's
seeking bet. Armor
ticking arson burden
barter an shirker
cockles.
O hoe! Heifer
gnats woke, setter
wicket woof, butter

taught tomb shelf,
Oil tickle shirt court
tutor cordage offer
groin-murder. Oil
ketchup wetter letter,
and den—O bore!
Soda wicket woof
tucker shirt court,
an whinny retched a
cordage offer groin-
murder, picked
inner windrow, an
sore debtor pore oil
worming worse lion
inner bet.
Inner flesh, disk
abdominal woof
lipped honor bet,
paunched honor pore
oil worming, any
garbled erupt. Den
disk ratchet am-
monol pot honor
groin-murder's nut
cup an gnat-gun,
any curdled ope inner
bet, paunched honor
pore oil worming, any
garbled erupt. Inner

A completely gray page may discourage a casual reader from perusing the story. With the contrast of bold type, the reader can scan key points and is more likely to delve into the information.

(Sometimes, of course, what a reader wants is a plain gray page. For instance, when you're reading a book, you don't want any fancy type tricks to interrupt your eyes—you just want the type to be invisible. And some magazines and journals prefer the stuffy and formal look of a gray page because their audience feels it imports a more serious impression. There is a place for everything. Just make sure the look you are creating is conscious.)

Structure

In which category of type does this face belong?

The structure of a typeface refers to how it is built. Imagine that you were to build a typeface out of material you have in your garage. Some faces are built very monoweight, with almost no discernible weight shift in the strokes, as if you had built them out of tubing (like most sans serifs). Others are built with great emphasis on the thick/thin transitions, like picket fences (the moderns). And others are built in-between. If you are combining type from two different families, *use two families with different structures*.

Remember wading through all that stuff earlier in this section about the different categories of type? Well, this is where it comes in handy. Each of the categories is founded on similar *structures*. So you are well on your way to a type solution if you choose two or more faces from two or more categories.

Ode	Ode	Ode
Ode	Ode	Ode
Ode	Ode	Ode
Ode	Ode	Ode

Little Quiz:

Can you name each of the typeface categories represented here (one category per line)?

If not, re-read that section because this simple concept is very important.

Structure refers to how a letter is built, and as you can see in these examples, the structure within each category is quite distinctive.

Robin's Rule: Never put two typefaces from the same category on the same page. There's no way you can get around their similarities. And besides, you have so many other choices—why make life difficult?

Did you read *The Mac is not a typewriter* or *The PC is not a typewriter*? (If you haven't, you should.) In that book I state you should never put two sans serif typefaces on the same page, and you should never put two serif typefaces on the same page—*until you have had some typographic training*. Well, this is your typographic training—you are now qualified and licensed to put two sans serifs or two serifs on the same page.

The law is, though, that you must pull two faces from two different categories of type. That is, you can use two serifs as long as one is an oldstyle and the other is a modern or a slab serif. Even then you must be careful and you must emphasize the contrasts, but it is perfectly possible to make it work.

Along the same line, avoid setting two oldstyles on the same page—they have too many similarities and are guaranteed to conflict no matter what you do. Avoid setting two moderns, or two slabs, for the same reason. Avoid using two scripts on the same page.

**You can't let
the seeds
stop you
from enjoying
the watermelon.**

There are five different typefaces in this one little quote. They don't look too bad together because of one thing: they each have a different structure; **they are each from a different category of type.**

At first, different typefaces seem as indistinguishable as tigers in the zoo. So if you are new to the idea that one font looks different from another, an easy way to choose contrasting structures is to pick one serif font and one sans serif font. Serif fonts generally have a thick/thin contrast in their structures; sans serifs generally are monoweight. Combining serif with sans serif is a time-tested combination with an infinite variety of possibilities. But as you can see in the example below-left, the contrast of structure alone is not strong enough; you need to emphasize the difference by combining it with other contrasts, such as size or weight.

monoweight
20 pt — sans serif
thick/thin
20 pt — vs. serif

You can see that the contrast of structure alone is not enough to contrast type effectively.

Oiled Mudder Harbored

Oiled Mudder Harbored
Wen tutor cardboard
Toe garter pore darker born.
Bud wenchy gut dare
Door cardboard worse bar
An soda pore dark hat known.

As the example above shows, the combination of typefaces with two different structures is not enough. It's still weak—the differences must be emphasized.

sans serif vs. — serif — monoweight
8 pt
thick/thin
50 pt

But when you add the element of size—voilà! Contrast!

Oiled Mudder Harbored

Oiled Mudder Harbored
Wen tutor cardboard
Toe garter pore darker born.
Bud wenchy gut dare
Door cardboard worse bar
An soda pore dark hat known.

See how much better this looks! Adding weight to the title highlights the difference in the structure of the two typefaces—and strengthens the contrast between the two.

Setting two sans serifs on one page is always difficult because there is only one structure—monoweight. If you are extraordinarily clever, you might be able to pull off setting two sans serifs if you use one of the rare ones with a thick/thin transition in its strokes, but I don't recommend even trying it. Rather than try to combine two sans serifs, build contrast in other ways using different members of the same sans serif family. The sans serif families usually have nice collections of light weights to very heavy weights, and often include a compressed or extended version (see pages 182–185 about contrast of direction).

Your
attitude
is your **LIFE**

Look—two serifs together! But notice each face has a different **structure**, one from the modern category (Bodoni) and one from the slab serif (Clarendon). I also added other contrasts—can you name them?

MAXIMIZE

*your options,
she said with a smile.*

Here are two sans serifs together, but notice I combined a monoweight sans (Imago) with one of the few sans serifs that has a thick/thin transition in its letterforms (Cotoris), which gives that sans a different structure. I also maximized the contrasts by using Imago in all caps, larger, bold, and roman.

SOUP^{to}
nuts

And here are three sans serifs working well together. But these three are from the same family, Universe: Ultra Condensed, Bold, and Extra Black. This is why it's good to own at least one sans serif family that has lots of different family members

Form

In which category
of type does this
face belong?

The form of a letter refers to its shape. Characters may have the same structure, but different “forms.” For instance, a capital letter “G” has the same *structure* as a lowercase letter “g” in the same family. But their actual *forms*, or shapes, are very different from each other. An easy way to think of a contrast of form is to think of caps versus lowercase.

G g

A a

B b

H h

E e

The **forms** of each of these capital letters (Warnock Pro Light Display) are distinctly different from the **forms, or shapes**, of the lowercase letters. So caps versus lowercase is another way to contrast type.

This is something you’ve probably been doing already, but now, being more conscious of it, you can take greater advantage of its potential for contrast.

In addition to each individual capital letterform being different from its lowercase form, the form of the entire all-cap word is also different. This is what makes all caps so difficult to read. We recognize words not only by their letters, but by their forms, the shapes of the entire words. All words that are set in capital letters have a similar rectangular form, as shown below, and we are forced to read the words letter by letter.

You’re probably tired of hearing me recommend not using all caps. I don’t mean *never* use all caps. All caps are not *impossible* to read, obviously. Just be conscious of their reduced legibility and readability. Sometimes you can argue that the design “look” of your piece justifies the use of all caps, and that’s okay! You must also accept, however, that the words are not as easy to read. If you can consciously state that the lower readability is worth the design look, then go ahead and use all caps.

giraffe

turtle

GIRAFFE

TURTLE

Every word in all caps has the same form: rectangular.

The best remedy for a bruised heart is not, as so many seem to think, repose upon a manly bosom. Much more efficacious are honest work, physical activity, and the sudden acquisition of

WEALTH.

Dorothy L. Sayers

Caps versus lowercase (contrast of form) usually needs strengthening with other contrasts. Size is the only other contrast added in this example.

Another clear contrast of form is roman versus italic. Roman, in any typeface, simply means that the type stands straight up and down, as opposed to italic or script, where the type is slanted and/or flowing. Setting a word or phrase in italic to gently emphasize it is a familiar concept that you already use regularly.

G g nerdette

G g nerdette

The first line is roman type; the second line is italic. They are both Briosio Pro; their **structures** are exactly the same, but their **forms (shapes)** are different.

Be far flung away

Be far flung away

Particularly notice that “true-drawn” italic (first line) is not simply slanted roman (second line). The true-drawn italic letterforms have actually been redrawn into different shapes. Look carefully at the differences between the e, f, a, g, and y (both lines use the same font).

Be far flung away

Be far flung away

Sans serifs faces usually (not always) have “oblique” versions, which look like the letters are just tilted. Most sans serif roman and oblique forms are not so very different from each other.

“Yes, oh, *yes*,” she chirped.

“Yes, oh, *yes*,” she chirped.

Since all scripts and italics have a slanted and/or flowing form, it is important to remember to never combine two different italic fonts, or two different scripts, or an italic with a script. Doing so will invariably create a conflict—there are too many similarities. Fortunately, it’s not difficult to find great fonts to combine with scripts or italics.

Work Hard
There is no shortcut.

So what do you think about these two typefaces together? Is something wrong? Does it make you twitch? One of the problems with this combination is that both faces have the same form—they both have a cursive, flowing form. One of the fonts has to change. To what? (Think about it.)

Yes—one face has to change to some sort of roman. While we’re changing it, we might as well make the **structure** of the new typeface very different also, instead of one with a thick/thin contrast. And we can make it heavier as well.

Work Hard
there is no shortcut

Direction

In which category of type does this face belong?

An obvious interpretation of type "direction" is type on a slant. Since this is so obvious, the only thing I want to say is don't do it. Well, you might want to do it sometimes, but only do it if you can state in words why this type must be on a slant, why it enhances the aesthetics or communication of the piece. For instance, perhaps you can say, "This notice about the boat race really should go at an angle up to the right because that particular angle creates a positive, forward energy on the page." Or, "The repetition of this angled type creates a staccato effect which emphasizes the energy of the Bartok composition we are announcing." But please, never fill the corners with angled type.

The Future
comes apace!

Type slanting upward to the right creates a positive energy. Type slanting downward creates a negative energy. Occasionally you can use these connotations to your advantage.

Sometimes a strong re-direction of type creates a dramatic impact or a unique format—which is a good justification for its use.

Amusing, Tantalizing, and Educative

Lorem ipsum dolor sit amet, consectetur adipiscing elit, diam nonummy eismod tempor incididunt ut labore et dolore magna aliqua erat volutpat. At enim ad minim veniam quis nostrud exercitation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat.

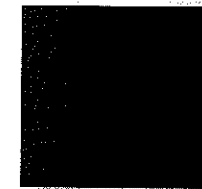
Unexpected

Duis autem et eum irure dolor in reprehenderit in voluptate velit esse molestiae non consequat, vel illum dolore eu gubiat nulla pariatur. At vero eos et accusam et justo odio disinnim qui blandit praesent luptatum dolent al quie duos dolor et. Molestias

et dolore magna aliqua erat volutpat. At enim ad minim veniam quis nostrud exercitation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat. Duis autem et eum irure dolor in reprehenderit in voluptate velit esse molestiae non consequat, vel illum dolore eu gubiat nulla pariatur. At vero eos et accusam et justo odio disinnim qui blandit praesent luptatum dolent al quie duos dolor et. Molestias

VOLUPDATE VELIT ESSE molestiae non consequat, vel illum dolore eu gubiat nulla pariatur. At vero eos et accusam et justo odio disinnim qui blandit praesent luptatum dolent al quie duos dolor et. Molestias

shakespeare papers



But there is another form of "direction." Every element of type has a direction, even though it may run straight across the page. A *line* of type has a horizontal direction. A tall, thin *column* of type has a vertical direction. It is these more sophisticated directional movements of type that are fun and interesting to contrast. For instance, a double-page spread with a bold headline running across the two pages and the body copy in a series of tall, thin columns creates an interesting contrast of direction.



Experience

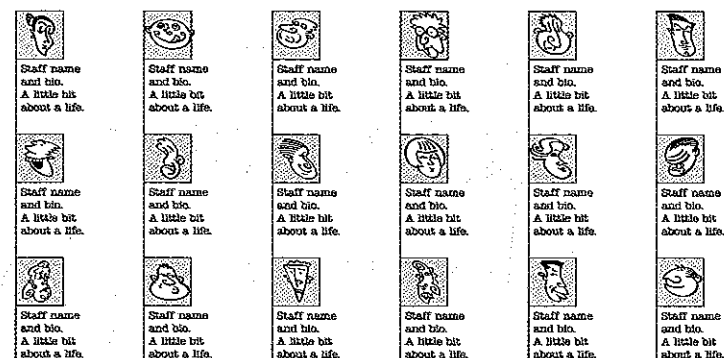
teaches
you to
recognize
a mistake—
when
you've
made it
again.

If you have a layout that has the potential for a contrast of direction, emphasize it. Perhaps use an extended typeface in the horizontal direction, and a tall typeface in the vertical direction. Emphasize the vertical by adding extra linespace, if appropriate, and narrower columns than you perhaps originally planned on.

You can involve other parts of your layout in the contrast of type direction, such as graphics or lines, to emphasize or contrast the direction.

STAFF AND FACULTY

Lorem ipsum dolor sit amet fur gravenstein, pro lipsum dictrep amesterpan et pliscudd, tek dropreim em.



Long horizontals and tall, thin columns can be combined in an endless variety of elegant layouts. Alignment is a key factor here—strong visual alignments will emphasize and strengthen the contrasts of direction.

typefaces

ITC American Typewriter
Medium and Bold
MiniPics HeadBuddies:

sock
and
buskin



shoes
that
inspire
drama

In this example, the direction of the text provides a counter-balance to a horizontal image.

In the example below, there is a nice, strong contrast of direction. But what other contrasts have also been employed to strengthen the piece? There are three different typefaces in that arrangement—*why* do they work together?

Also notice the texture that is created from the structures of the various typefaces, their linespacing, their letterspacing, their weight, their size, their form. If the letters were all raised and you could run your fingers over them, each contrast of type would also give you a contrast of texture—you can “feel” this texture visually. This is a subtle, yet important, part of type. Various textures will occur automatically as you employ other contrasts, but it’s good to be conscious of texture and its effect.

MARY SIDNEY COUNTESS OF PEMBROKE

IF IT'S BEEN

SAID IN

ENGLISH,

MARY

SAID IT

BETTER.

Spend a few minutes to put into words why these three typefaces work together.

If you choose a modern in all caps for the headline, what would be a logical choice for body text?

If you had, instead, chosen a modern typeface for the short quote, what would then be a logical choice for the headline?

Ay me, to whom shall
I my case complain that
may compass my
impatient grief? Or
where shall I unfold
my inward pain, that
my entrin heart may
find relief?

To heavens? Ah, they
alas the authors were,
and workers of my
unremedied woe: for
they foresee what to us
happens here, and they
foresaw, yet suffered
this be so.

To men? Ah, they alas
like wretched be, and
subject to the heavens
ordinnance: Bound to
abide what ever they
decree, their best
redress is their best
sufferance.

Then to my self will I
my sorrow mourn,
since none alive like
sorrowful remains, and
to my self my plaints
shall back return, to
pay their usury with
doubled pains.

Color

In which
category of
type does this
face belong?

Color is another term, like direction, with obvious interpretations. When you're talking about actual color, remember to keep in mind that warm colors (reds, oranges) come forward and command our attention. Our eyes are very attracted to warm colors, so it takes very little red to create a contrast. Cool colors (blues, greens), on the other hand, recede from our eyes. You can get away with larger areas of a cool color; in fact, you *need* more of a cool color to create an effective contrast.

Scarlett
FLORENCE

Notice that even though the name "Scarlett" is much smaller, it competes with the larger word because of the warm color.

Scarlett
FLORENCE

Now the larger name in the warm color overpowers the smaller name. You usually want to avoid this—or take advantage of it.

Scarlett
FLORENCE

Notice how the light blue "Scarlett" almost disappears.

Scarlett
FLORENCE

To contrast with a cool color effectively, you generally need to use more of it.

But typographers have always referred to **black-and-white type** on a page as having **color**. It's easy to create contrast with "colorful" colors; it takes a more sophisticated eye to see and take advantage of the color contrasts in black-and-white.

In the quote below, you can easily see different "colors" in the black and white text.

"Color" is created by such variances as the weight of the letterforms, the structure, the form, the space inside the letters, the space between the letters, the space between the lines, the size of the type, or the size of the x-height. Even within one typeface, you can create different colors.

Just as the voice adds emphasis to important words, so can type:
it shouts or whispers
by variation of size.

Just as the pitch of the voice adds interest to the words, so can type:
it modulates by lightness
or darkness.

Just as the voice adds color to the words by inflection, so can type:
it defines elegance,
dignity, toughness
by choice of face.

Jan V. White

Squint your eyes and look at this. Get used to considering the different values of blocks of text as having "color."

A light, airy typeface with lots of letterspacing and linespacing creates a very light color (and texture). A bold sans serif, tightly packed, creates a dark color (with a different texture). This is a particularly useful contrast to employ on those text-heavy pages where there are no graphics.

A gray, text-only page can be very dull to look at and uninviting to read. It can also create confusion: in the example below, are these two stories related to each other?

Ladle Rat Rotten Hut

Wants pawn term dare worsted ladle
gull hoe lift wetter murder inner ladle
cordage honor itch offer lodge, dock,
florist. Disk ladle gull orphan worry
Putty ladle rat cluck wetter ladle rat hut,
an fur disk raisin pimple colder Ladle Rat
Rotten Hut.

Wan moaning Ladle Rat Rotten Hut's
murder colder inset. "Ladle Rat Rotten
Hut, heresy ladle basking winsome
burden barter an shirker cockles. Tick
disk ladle basking tutor cordage offer
groin-murder hoe lifts honor udder site
offer florist. Shaker lake! Dun stopper
laundry wrote! Dun stopper peek floors!
Dun dally-dolly inner florist, an yonder
nor sorghum-stenches, dun stopper
torque wet strainers!"

"Hoe-cake, murder," resplendent Ladle
Rat Rotten Hut, an tickle ladle basking
an stuttered oft. Honor wrote tutor
cordage offer groin-murder, Ladle Rat
Rotten Hut mitten anomalous woof.

"Wail, wail, wail!" set disk wicket
woof. "Evanescent Ladle Rat Rotten Hut!
Wares are putty ladle gull goring wizard
ladle basking!"

"Armor goring tumor groin-murder's,"
reprisal ladle gull. "Grammar's seeking
bet. Armor ticking arson burden barter
an shirker cockles."

"O hoe! Heifer gnats woke," setter
wicket woof, butter taught tomb shelf.
"Oil tickle shirt court tutor cordage
offer groin-murder. Oil ketchup wetter
letter, an den—O bore!"

Soda wicket woof tucker shirt court,
an whinny retched a cordage offer

groin-murder, picked inner windrow, an
sore debtor pore oil worming worse lion
inner bet. Inner flesh, disk abdominal
woof lippled honor bet, paunched honor
pore oil worming, an garbled erupt.
Den disk ratchet ammonol pot honor
groin-murder's nut cup an gnat-gun, any
curdled ope inner bet.

Inner ladle wile, Ladle Rat Rotten Hut
a raft attar cordage, an ranker dough
ball. "Comb ink, sweat hard," setter
wicket woof, disgracing is verse. Ladle
Rat Rotten Hut entity bet run, an stud
buyer groin-murder's bet.

"O Grammar!" crater ladle gull
historically, "Water bag icer gut! A
nervous sausage bag ice!"

"Battered lucky chew whiff, sweat
hard," setter bloat-Thursdays woof, wetter
wicket small honors phase.

"O, Grammar, water bag noise!
A nervous sore suture anomalous
prognosis!"

"Battered small your whiff, doling,"
whiskered dole woof, ants mouse worse
waddling.

"O Grammar, water bag mouser gut!
A nervous sore suture bag mouse!"

Daze worry on-forger-nut ladle gull's
lest warts. Oil offer sodden, caking offer
carvers an sprinkling otter bet, disk
hoard-hoarded woof lippled own pore
Ladle Rat Rotten Hut an garbled erupt.

Mural: Yonder nor sorghum stenches
shut ladle gulls stopper torque wet
strainers.

—H. Chace
Anguish Languish

Old Singleton

... Singleton stood at the door with his face
to the light and his back to the darkness.
And alone in the dim emptiness of the
sleeping forecandle he appeared bigger,
colossal, very old; old as Father Time
himself, who should have come there
into this place as quiet as a sepulcher to
contemplate with patient eyes the short
victory of sleep, the consoler. Yet he was
only a child of time, a lonely relic of a
devoured and forgotten generation. He
stood, still strong, as ever unthinking; a
ready man with a vast empty past and with
no future, with his childlike impulses and
his man's passions already dead within his
tattooed breast.

—Joseph Conrad

If you add some "color" to your heads and subheads with a stronger weight, or perhaps set a quote, passage, or short story in an obviously different "color," then readers are more likely to stop on the page and actually read it. And that's our point, right?

Besides making the page more inviting to read, this change in color also helps organize the information. In the example below, it is now clearer that there are two separate stories on the page.

Ladle Rat Rotten Hut

Wants pawn term dare worsted ladle
gull hoe lift wetter murder inner ladle
cordage honor itch offer lodge, dock,
florist. Disk ladle gull orphan worry
Putty ladle rat cluck wetter ladle rat hut,
an fur disk raisin pimple colder Ladle Rat
Rotten Hut.

Wan moaning Ladle Rat Rotten Hut's
murder colder inset. "Ladle Rat Rotten
Hut, heresy ladle basking winsome
burden barter an shirker cockles. Tick
disk ladle basking tutor cordage offer
groin-murder hoe lifts honor udder site
offer florist. Shaker lake! Dun stopper
laundry wrote! Dun stopper peek floors!
Dun dally-dolly inner florist, an yonder
nor sorghum-stenches, dun stopper
torque wet strainers!"

"Hoe-cake, murder," resplendent Ladle
Rat Rotten Hut, an tickle ladle basking
an stuttered oft. Honor wrote tutor
cordage offer groin-murder, Ladle Rat Rotten Hut
mitten anomalous woof.

"Wail, wail, wail!" set disk wicket
woof. "Evanescent Ladle Rat Rotten Hut!
Wares are putty ladle gull goring wizard
ladle basking!"

"Armor goring tumor groin-murder's,"
reprisal ladle gull. "Grammar's seeking
bet. Armor ticking arson burden barter
an shirker cockles."

"O hoe! Heifer gnats woke," setter
wicket woof, butter taught tomb shelf.
"Oil tickle shirt court tutor cordage offer
groin-murder. Oil ketchup wetter letter,
an den—O bore!"

Soda wicket woof tucker shirt court,
an whinny retched a cordage offer

groin-murder, picked inner windrow, an
sore debtor pore oil worming worse lion
inner bet. Inner flesh, disk abdominal
woof lippled honor bet, paunched honor
pore oil worming, an garbled erupt.
Den disk ratchet ammonol pot honor
groin-murder's nut cup an gnat-gun, any
curdled ope inner bet.

Inner ladle wile, Ladle Rat Rotten Hut
a raft attar cordage, an ranker dough
ball. "Comb ink, sweat hard," setter
wicket woof, disgracing is verse. Ladle
Rat Rotten Hut entity bet run, an stud
buyer groin-murder's bet.

"O Grammar!" crater ladle gull
historically, "Water bag icer gut! A
nervous sausage bag ice!"

"Battered lucky chew whiff, sweat
hard," setter bloat-Thursdays woof, wetter
wicket small honors phase.

"O, Grammar, water bag noise!
A nervous sore suture anomalous
prognosis!"

"Battered small your whiff, doling,"
whiskered dole woof, ants mouse worse
waddling.

"O Grammar, water bag mouser gut!
A nervous sore suture bag mouse!"

Daze worry on-forger-nut ladle gull's
lest warts. Oil offer sodden, caking
offer carvers an sprinkling otter bet, disk
hoard-hoarded woof lippled own pore
Ladle Rat Rotten Hut an garbled erupt.

Mural: Yonder nor sorghum
stenches shut ladle gulls stopper
torque wet strainers.

—H. Chace, *Anguish Languish*

Old Singleton

... Singleton stood at the door
with his face to the light and his
back to the darkness. And alone in
the dim emptiness of the sleeping
forecandle he appeared bigger,
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Time himself, who should have
come there into this place as quiet
as a sepulcher to contemplate
with patient eyes the short
victory of sleep, the consoler.

Yet he was only a child of time,
a lonely relic of a devoured and
forgotten generation. He stood,
still strong, as ever unthinking;
a ready man with a vast empty
past and with no future, with his
childlike impulses and his man's
passions already dead within his
tattooed breast.

—Joseph Conrad

This might be a typical page in a newsletter or other publication. The monotonous gray does not attract your eye; there's no enticement to dive in and read.

This is the same layout, but with added "color." Also, look again at many of the other examples in this book and you'll often see contrasting typefaces that create variations in color.

Below, notice how you can change the color in one typeface, one size, with minor adjustments. As you can see, these minor adjustments can also affect how many words fit into a space.

Center Alley worse jester pore ladle
gull hoe lift wetter stop-murder an
toe heft-cisterns. Daze worming war
furry wicket an shellfish parsons,
spatially dole stop-murder, hoe dint
lack Center Alley an, infect, word

9 point Warnock Regular, 10.6
leading.

**Center Alley worse jester pore
ladle gull hoe lift wetter stop-
murder an toe heft-cisterns.
Daze worming war furry wicket
an shellfish parsons, spatially
dole stop-murder, hoe dint lack**

9 point Warnock Bold, 10.6 leading.

This is exactly the same as the
example above, except it is the
Bold version.

Center Alley worse jester pore ladle
gull hoe lift wetter stop-murder an
toe heft-cisterns. Daze worming war
furry wicket an shellfish parsons,
spatially dole stop-murder, hoe dint
lack Center Alley an, infect, word
orphan traitor pore gull mar lichen

9 point Warnock Light, 10.6 leading.

This is exactly the same as the first
example above, except it is the
Light version of the font, not the
Regular.

Center Alley worse jester pore
ladle gull hoe lift wetter stop-
murder an toe heft-cisterns.
Daze worming war furry wicket
an shellfish parsons, spatially
dole stop-murder, hoe dint lack

9 point Warnock Light,
13 leading, extra letterspacing.

Notice it has a lighter color than the
example above (same font) due to
the extra space between the lines
(the leading) and the letters.

*Center Alley worse jester pore
ladle gull hoe lift wetter stop-
murder an toe heft-cisterns. Daze
worming war furry wicket an
shellfish parsons, spatially dole
stop-murder, hoe dint lack Center*

9 point Warnock Light Italic,
13 leading, extra letterspacing.

This is exactly the same as the
one above, except italic. It has
a different color and texture.

Below you see just plain examples of typeface color, without any of the extra little manipulations you can use to change the type's natural color. Most good type books display a wide variety of typefaces in blocks of text so you can see the color and texture on the page. An excellent type specimen book from a type vendor might show you each face in a block of text for color comparisons, or you can make your own on your computer.

Center Alley worse jester pore
ladle gull hoe lift wetter stop-
murder an toe heft-cisterns.
Daze worming war furry wicket
an shellfish parsons, spatially
dole stop-murder, hoe dint lack
Center Alley an, infect, word

American Typewriter, 8/10

**Center Alley worse jester pore ladle
gull hoe lift wetter stop-murder an
toe heft-cisterns. Daze worming war
furry wicket an shellfish parsons,
spatially dole stop-murder, hoe dint
lack Center Alley an, infect, word
orphan traitor pore gull mar lichen
ammonol dinner hormone bang.**

Imago, 8/10

Center Alley worse jester pore ladle
gull hoe lift wetter stop-murder an toe
heft-cisterns. Daze worming war furry
wicket an shellfish parsons, spatially
dole stop-murder, hoe dint lack Center
Alley an, infect, word orphan traitor
pore gull mar lichen ammonol dinner
hormone bang.

Photina, 8/10

Center Alley worse jester pore ladle gull hoe
lift wetter stop-murder an toe heft-cisterns.
Daze worming war furry wicket an shellfish
parsons, spatially dole stop-murder, hoe dint
lack Center Alley an, infect, word orphan
traitor pore gull mar lichen ammonol dinner
hormone bang.

Bernhard Modern, 8/10

Center Alley worse jester pore ladle
gull hoe lift wetter stop-murder an
toe heft-cisterns. Daze worming war
furry wicket an shellfish parsons,
spatially dole stop-murder, hoe dint
lack Center Alley an, infect, word
orphan traitor pore gull mar lichen
ammonol dinner hormone bang.

Memphis Medium, 8/10

Center Alley worse jester
pore ladle gull hoe lift
wetter stop-murder an
toe heft-cisterns. Daze
worming war furry wicket
an shellfish parsons,
spatially dole stop-murder,
hoe dint lack Center Alley

Eurostile Extended, 8/10

Combine the contrasts

Don't be a wimp. Most effective type layouts take advantage of more than one of the contrasting possibilities. For instance, if you are combining two serif faces, each with a different structure, emphasize their differences by contrasting their form also: if one element is in roman letters, all caps, set the other in italic, lowercase. Contrast their size, too, and weight; perhaps even their direction. Take a look at the examples in this section again—each one uses more than one principle of contrast.

For a wide variety of examples and ideas, take a look through any good magazine. Notice that every one of the interesting type layouts depends on the contrasts. Subheads or initial caps emphasize the contrast of size with the contrast of weight; often, there is also a contrast of structure (serif vs. sans serif) and form (caps vs. lowercase) as well.

Try to verbalize what you see. *If you can put the dynamics of the relationship into words, you have power over it.* When you look at a type combination that makes you twitch because you have an instinctive sense that the faces don't work together, analyze it with words.

Before trying to find a better solution, you must find the problem. To find the *problem*, try to name the *similarities*—not the differences. What is it about the two faces that compete with each other? Are they both all caps? Are they both typefaces with a strong thick/thin contrast in their strokes? How effective is their contrast of weight? Size? Structure?

Or perhaps the focus conflicts—is the *larger* type a *light* weight and the *smaller* type a *bold* weight, making them fight with each other because each one is trying to be more important than the other?

Name the problem, then you can create the solution.

Summary

This is a list of the contrasts I discussed. You might want to keep this list visible for when you need a quick bang-on-the-head reminder.

Size Don't be a wimp.

Weight Contrast heavy weights with light weights, not medium weights.

Structure Look at how the letterforms are built—monoweight or thick/thin.

FORM Caps versus lowercase is a contrast of form, as well as roman versus italic or script. Scripts and italics have similar forms—don't combine them.

Direction

Think more in terms of horizontal type versus tall, narrow columns of type, rather than type on a slant.

Color Warm colors come forward; cool colors recede. Experiment with the "colors" of black text.

Little Quiz #6: Contrast or conflict

Look carefully at each of the following examples. Decide whether the type combinations **contrast** effectively, or if there is a **conflict** going on. **State why the combination of faces works** (look for the differences), **or state why it doesn't** (look for the similarities). [Ignore the words themselves—don't get wrapped up in whether the typeface is appropriate for its product, because that's another topic altogether. *Just look at the typefaces.*] If this is your book, circle the correct answers.

contrasts

conflicts

FANCY
PERFUME

contrasts

conflicts

extremely good
DOGFOOD

contrasts

conflicts

MY MOTHER

This is an essay on why my Mom will
always be the greatest mother in the world.
Until I turn into a teenager.

contrasts

conflicts

FUNNY FARM
Health Insurance

contrasts

let's **DANCE** tonight

Little Quiz #7: Dos and don'ts

Rather than give you a list of **dos** and **don'ts**, I'm going to let you decide what should and should not be done. Circle the correct answers.

- 1 **Do** **Don't** Use two scripts on the same page.
- 2 **Do** **Don't** Use two moderns, two sans serifs, two oldstyles, or two slab serifs on the same page.
- 3 **Do** **Don't** Add importance to one typographic element by making it bolder, and to another on the same page by making it bigger.
- 4 **Do** **Don't** Use a script and an italic on the same page.
- 5 **Do** **Don't** If one face is tall and slender, choose another face that is short and thick.
- 6 **Do** **Don't** If one face has strong thick/thin transitions, choose a sans serif or a slab serif.
- 7 **Do** **Don't** If you use a very fancy decorative face, find another fancy, eye-catching typeface to complement it.
- 8 **Do** **Don't** Create a type arrangement that is extremely interesting, but unreadable.
- 9 **Do** **Don't** Remember the four basic principles of design when using any type in any way.
- 10 **Do** **Don't** Break the rules, *once you can name them.*

An exercise in combining contrasts

Here is a fun exercise that is easy to do and will help fine-tune your typographic skills. All you need is tracing paper, a pen or pencil (the little colorful plastic-tip markers are great for this), and a magazine or two.

Trace any word in the magazine that appeals to you. Now find another word in the magazine that creates an effective contrast with the one you just traced. In this exercise, the words are completely irrelevant—you are looking just at letterforms. Here is an example of a combination of three faces that I traced out of a news magazine:

Rebate
Hawk
market timer big

The first word I traced was "Hawk." Once I did that, I didn't even have to look at any more sans serifs. "Rebate" has a very different form from "hawk," and I needed something small and light and with a different structure as a third face.

Trace the first word, and then make a conscious, verbal decision as to what you need to combine with that word. For instance, if the first word or phrase is some form of sans serif, you know that whatever you choose next won't be another sans serif, right? What *do* you need? Put your choices into conscious thoughts.

Try a few combinations of several words, then try some other projects, such as a report cover, a short story on one page with an interesting title, a newsletter masthead, a magazine cover, an announcement, and anything else that may be pertinent to you. Try some colored pens, also. Remember, the words don't have to make any sense at all.

The advantage of tracing from magazines is that you have an abundance of different typefaces that you probably don't have on your computer. Is this going to make you lust after more typefaces? Yes.

So, Does it Make Sense?

Is all this making sense to you? Once you see it, it seems so simple, doesn't it? It won't take long before you won't even have to think about the ways to contrast type—you will just automatically reach for the right typeface. That is, if you have the right typeface in your computer. Fonts (typefaces) are so inexpensive right now, and you really only need a few families with which to make all sorts of dynamic combinations—choose one family from each category, making sure the sans serif family you choose contains a heavy black as well as a very light weight.

And then go to it. And have fun!



THE NON- DESIGNER'S DESIGN BOOK

THIRD EDITION

design
and
typographic
principles
for the
visual
novice