



MEET YOUR TYPE

a field guide to love & typography

... seeking princess to
... spend my fortune. Woman must
... be willing to invest in order to capitalize
... on true love. Call 555-4136

YOUNG, CREATIVE ARTIST TYPE
WHO LIKES LATE NIGHTS ON THE COMPUTER SEEKING

SANS SERIF
with a nice hairline, who is easy to read,

HAS WELL CUT OBLIQUES
and is into forming ligatures. Call me tonight

888-FF-FONTS

Tall, gentle, hard-working design
seeking single, bold, cond

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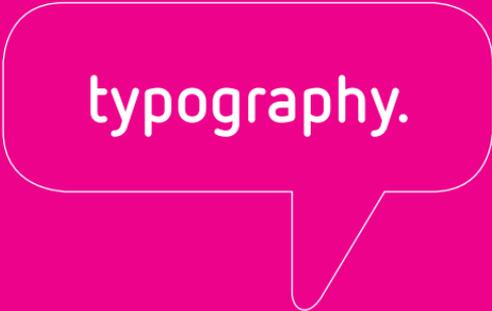
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Why settle for casual flirtation when looking for a long-lasting relationship? **Finding the perfect match is easy if you know the rules.** MEET YOUR TYPE will help you overcome common obstacles, and keep your heart thumping for your one true love:



typography.

TIME FOR "THE TALK"
the elements of type



peach

MILO THIN

fuzzz

MILO REGULAR ITALIC

MILO TEXT

TRAINING

bra

MILO EXTRA BOLD



MILOTHIN.OTF = FONT

ABCDEFGHIJK
LMNOPQRST
UVWXYZ
*abcdefghijkl
mnopqrstuv
wxyz*

You may notice that you're changing. **You're noticing different letterforms.** You may feel different around them. Don't be embarrassed; these feelings are natural. A few basics can help you through the awkward years.

TYPEFACE | A *typeface* is a single set of characters that share stylistic unity. A typeface usually comprises an alphabet of letters, numbers, punctuation and diacritical marks.

FONT | Old school typographers defined a *font* as a complete character set of a particular typeface in one size. When type made the leap to the digital realm, a font became an electronic file that rendered the typeface in all sizes.



A typeface is what you see—
a font is what you use to make
it happen.

YOU JUST WANT ME FOR MY BODY

type anatomy

Double chin, big feet, or bowed legs. **Little details will tell you a lot about your type.** Go ahead and check them out – it's not shallow. It's your job.

FF DIN PRO

The image shows the word "Nice" in a bold, black, sans-serif typeface. The letters are set against a background of a repeating pattern of small 'x' marks. A horizontal dashed line runs across the top of the letters, and a solid yellow vertical line runs down the left side of the capital 'N'. A horizontal solid yellow line runs along the bottom of the letters. A vertical dashed line is positioned to the left of the lowercase 'e', and a horizontal dashed line runs across the top of the counter of the 'e'. A yellow semi-circle is drawn inside the counter of the 'e', with a small black dot at its center. The background is divided into three vertical sections by dashed lines, corresponding to the three annotations below.

CAP HEIGHT

The distance between the baseline and the top of a capital letter.

BASELINE

The imaginary, yet crucial line where all obedient letterforms sit.

COUNTER

The enclosed negative space within a letter.



More than any other part of the body, the x-height can dramatically affect type readability. Avoid extremely small or very large x-heights if that is important to you.

X HEIGHT

The height of a lower case x or the height of lower case letters.

ASCENDER

Quite ambitious, this part of a lower case letter rises above the x height.

SET WIDTH

Width of a character in relation to the height. Being wider than you are tall isn't always a bad thing.



DESCENDER

The male anatomy of a lower case letter that hangs below the baseline.

TERMINAL

Even though it sounds life-threatening, it is just the endpoint of the letterform.

You've probably heard the rumor: the bigger your type, the better. While that is sometimes true, on other occasions smaller is better. **No matter what size you're working with, if used properly, it can be effective.**

THE POINT SYSTEM

The point system is used by women everywhere to reward their men for good behavior. A similarly archaic system, using *points* and *picas*, measures typographic dimensions.

POINT SIZE

Worrying too much about size can lead to an inferiority complex. *Point size* has very little to do with the actual size of your type anyway. Some typefaces can appear much larger than others at the same point size. So measure however you want – points, picas, inches, centimeters, or (gulp) millimeters. Just remember to always print a test page before committing to a size.



When concerned about readability, pay as much attention to the x-height as the point size. X-heights that are too small or too large can dramatically affect readability.



196 PT

Oh,

175 PT | **THE LENGTHS I GO**

to please you. | 44 PT

OXTAIL OT

ARE WE MEANT FOR EACH OTHER?

type history & classification

Everyone has a past. While some things can be overlooked, type history is not one of them.

Pre-screen with a little background check and avoid a lot of baggage later.

SERIF



Based on the carvings of the ancient Romans—now there's a group who knew about lovin'—serifs feature small 'feet' at the end of the letterforms.

SANS SERIF



Lean and clean, these love machines were designed for the industrial age. They're hard-working and modern, with no need for fancy serifs.

SLAB SERIF



The big-boned cousin in every type family—their serifs are blunt and opinionated. No nonsense here—say I love you like you mean it.



At [FONTSHOP.COM](https://fontshop.com) you can browse through thousands of fonts in these and other categories. Consider it your personal "little black & yellow book".

BLACKLETTER



Blackletter type was originally designed to mimic the calligraphy of 12th century European monks. Poor lonely, single monks.

DISPLAY



Display faces are the crazy ones you date before getting married to someone nice from the Midwest. They're not built for long-reading relationships.

NON-WESTERN



Don't expect your parents to understand the lure of exotic, non-western type. The language of love knows no bounds.

SCRIPT

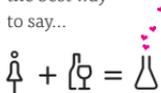


The trashy romance novel you hope will never end—script evolved from cursive styles. Best used when things start to get serious.

SYMBOLS



Telling someone how you feel can be hard to put into words—enter dingbats, or symbol fonts—the best way to say...



"If I could rearrange the alphabet I would put U and I together."

Whoa! It seems early, but sometimes **the true test comes when you meet the whole family.** Regardless, it's always good to know 'what you're getting into.'

TRADITIONAL FAMILY

The *traditional type family* includes roman, italic, bold, and small cap styles. Modern families can break the mold and include other styles.

EXTENDED FAMILY

Extended families can branch out to include not-so-distant cousins like hairline, black, extended and condensed styles, to name a few.

SUPER FAMILY

The yours, mine, and ours of typography: some families include serif, sans serif, and every style in between. They begin to work as complete typographic systems—in-laws and all.

'isn't our
family super?'





TRADITIONAL FAMILY: FF Scala

just wait

BOLD

UNTIL YOU MEET

SMALL CAPS

my family

ITALIC

ROMAN (REGULAR)

SUPER FAMILY: FF Scala / Scala Sans



Uncle Rick

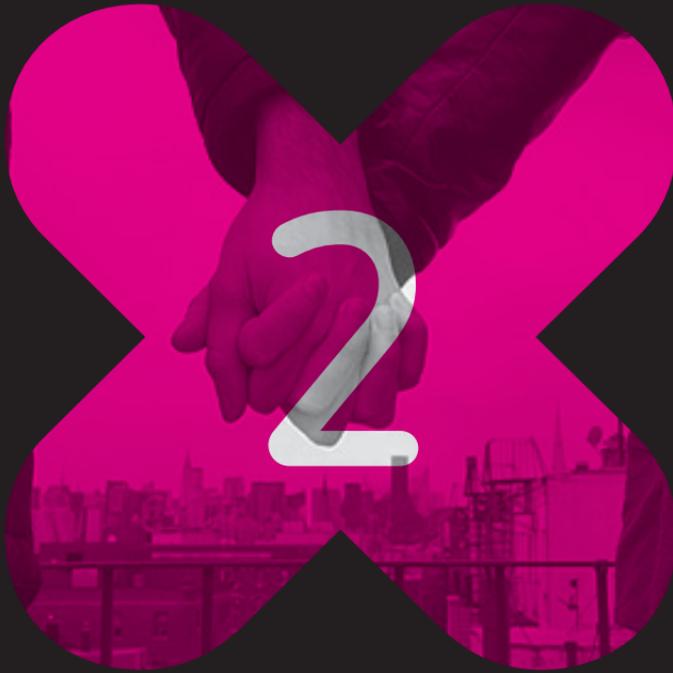
BLACK ITALIC

SMALL CAPS

FINALLY MADE

Parole!

CONDENSED BOLD



COULD THIS BE THE ONE?

appropriate typeface selection

In order to attract a mate, you've got to set the bait. Some people are drawn to curvy swashes, some like grungy scripts, and some go for bold and simple.

Knowing what your audience wants can help you choose a typeface that will make 'em tingle.



When surveying the dating pool, consider the following: age, income, marital status, dental hygiene, ethnicity, sex, education, geographic location, buying patterns, political interests, etc.

Avoid the embarrassment of typographic rejection by first determining the likes and dislikes of your target audience. Get inside their head. Grab their attention. Unleash the pheromones and cast your spell. Understanding their preferences is essential before wooing them with type.

Who is
your audience?

COUGAR

AQUAMARINE OT ON THE
prowl
POSTER BODONI BT

OFFICE ROMANCE

Play the
Game

FF FONTESQUE SANS & BOKKA SHADOW

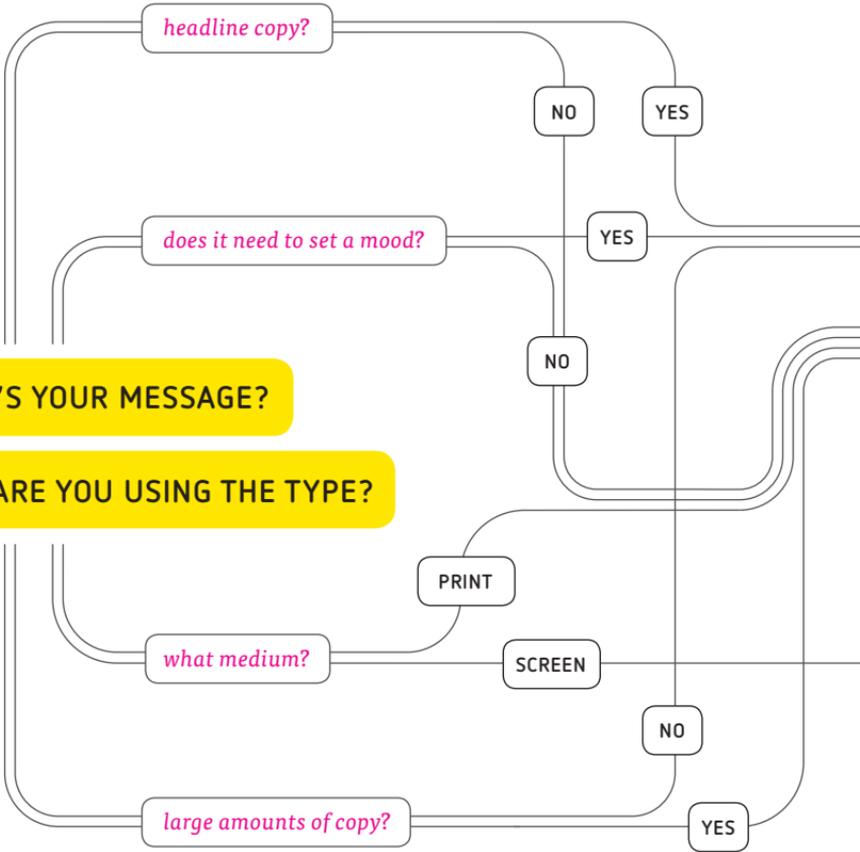
@----->-----

FIRST CRUSH

Make
yourself
PRESENTABLE
TIMES NEW ROMAN

WHAT'S YOUR MESSAGE?

HOW ARE YOU USING THE TYPE?



DISPLAY FACE

BOY TOY

FF TOKYO

Life of the party

FF MINIMUM

Consider this type when you need to make a statement, put on a show for your friends, or just have some fun. These outspoken faces are known for setting a mood, but can sometimes be over the top. They may be great for a summer fling – just don't get too attached.

TEXT FACE

After a wild night on the town, sometimes a little quiet is what you need. Look for someone who is easy to read and in it for the long haul. Classic faces may not be as flashy, but their loyalty and simplicity will win you over in the end.

My & one
ONLY

FF SERIA

SCREEN FONT

MASS TEXT

FF SCREEN MATRIX

friend request

FF META OFFICE

Avoid the disappointment of an online profile that doesn't quite measure up in real life. Some fonts simply look better on screen while others look better in print.

Any love doctor will tell you, to make it work, you've got to be in synch. **So when playing matchmaker, choose your typefaces carefully.** Each one has a role to play – whether the task is commonplace or kinky.

SIMPLICITY | One lover at a time; *maybe* two. No need for three if you've got a winner. Even the most complicated projects, like the Frederick's of Hollywood catalog, can be solved using only one or two typefaces.



When combining two typefaces (even if they're the same point size), you may need to adjust their point sizes to make their x-heights match.

CONTRAST | Opposites attract. If your fonts are too similar to each other, it seldom works. Consider pairing a flashy, extrovert (display face) with an understated, introvert (text face). Also consider pairing another weight from the same family (type family that is).

HONEY-DO:

- only use 2-3 typefaces per project
- Use typefaces in same form.
- Pair a serif + sans serif

HONEY-DONT:

- Put 2 competing display faces together
- Choose fonts that look too similar



MAKING IT WORK

typographic details

Someone always seems to dominate in a relationship. **It's important to know when to lead and when to follow.** There are clear ways of establishing hierarchy, regardless of who's wearing the pant-suit.



Emphasis can generally be created by using a single style change – nearly eliminating the need to ever use a bold italic. Ever.

HIERARCHY

Effective *hierarchy* gets people to look where you want them to look, when you want them to look there. Without it the reader is left confused and frustrated. Emphasis can be stressed by size, weight, color, style and placement.

Hierarchy = Rank = Order of Importance

FF CHAMBERS BLACK

crack 
THE WHIP

FF AVANCE BOLD

 Make your type BREE THIN

FF CHAMBERS REGULAR

SCREAM!



POPPI

HONEY,
can you loosen
the handcuffs?





JUSTIFIED

→ CENTERED ←

← ← FLUSH LEFT

FLUSH RIGHT → →

Effective communication will help you avoid classic courting catastrophes like the *snuggle-blunder* and the *miss-kiss*. **When you talk it out and align yourselves, there'll be no need for a blooper reel.**

**FLUSH LEFT**

Type purists prefer this default for a good reason: it's the easiest to read because we read it most often.

**CENTERED**

Handy for prim, poetic passages. Not meant for large amounts of text.

**FLUSH RIGHT**

A nice break from the norm, but a bit hard to read; should only be used for small captions or special callouts.

**JUSTIFIED**

A crisp, handsome look, but vulnerable to awkward hyphens and rivers (gaps running through the text.)

Even in the best relationship, everybody needs a little space. **Take some time to breathe.** Don't ruin a beautiful thing just because someone gets clingy.



While adding space between capital letters is acceptable, extra space between lowercase letters usually causes the love to fade quickly.

LEADING | The amount of horizontal space between two lines of text – *leading* is measured from baseline to baseline. A healthy balance between point size and leading can keep things together and moving ahead smoothly.

KERNING | Adjusting the space between individual letters when awkward pauses come between them.

LETTERSACING | The overall spacing between letters in a block of text, it is also known as tracking. Generally, the larger the type, the less letterspacing required.

LEADING

XXXXXXXXXXXXXXXXXX
OXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX

UPTIGHT AND HARD TO READ

XXXXXXXXXXXXXXXXXX
OXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX

PLAYING TOO FAST AND LOOSE

XXXXXXXXXXXXXXXXXX
OXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXX

AHH, PERFECTION

CORPULENT

KERNING



Generally, larger type requires tighter kerning.

Lust

IT'S GETTING AWKWARD

Love

COMPATIBLE CHARACTERS

FF META PRO MEDIUM

LETTERSPPACING

lonely

WE'RE DRIFTING APART

healthy

LOVE AT FIRST SIGHT

smother

I NEED SOME SPACE

DELICATO BOLD

The longer you're with someone, the more flaws you notice. When things get really bad, remember your mother's warning: you can't change 'em. True love is unconditional.

Love them the way they are.



Instead of resorting to type distortion, consider using FONTSHOP'S TYPE NAVIGATOR. Search for the perfect typographic proportions like width, height and weight at typenav.fontshop.com

If you feel the urge to widen, shorten or outline your type – resist! Abuse is not the answer. Type designers have meticulously created the ideal proportions for each letterform. If the type isn't working, never feel ashamed to get out of the relationship and find a different type that suits you better.



VERTICAL



HORIZONTAL



FAUX ITALICS

DISTORTION:

“I’m not stretched, I’m just big boned”



Don't forget to hold down the shift key when scaling to preserve natural proportions!

Some characters are in a class of their own. While they may seem flamboyant or eccentric, don't be afraid to give them a try. Adding a little spice can be very liberating.

flirty

LIGATURES | An elegant expression of typographic fondness, *ligatures* create a single character out of two.

456 789
1 2

NUMBERS | *Old style figures*¹ are designed to work within text, while *lining figures*² align better in charts and graphs.

“ ”

SMART QUOTES | Make sure to always activate *smart quotes* and *standard ligatures* in your application preferences.

XO

SWASH CHARACTERS | On occasion, some typographers prefer characters with a little more style and flourish than those set in straight letterforms. Used in moderation, these alternate or *swash characters* are a great way to dress up boring type.



Make sure to always activate
SMART QUOTES and LIGATURES
in your application preferences.



TIME TO COMMIT

font licensing and font creation



BALL &
CHAIN

When you're sure you've found the one, you gotta lock it down. **Licensing a font sounds like a big commitment**, but making it official supports the development of the next generation of beautiful type. Do it for the kids.



Cold feet? Shack up first. Many type foundries offer a try-before-you-buy option. Preview before you purchase your favorite fonts at fontshop.com.

FONT LICENSE

I, (insert name), do take you, (insert typeface), to be my lawfully wedded font. To love, honor and cherish – and not pass around in class, post online, email to friends, siblings, or co-workers – from this day forward until death do us part. Amen.

Congratulations! You've just committed to a single-user font license. Luckily, type foundries are open to polygamous relationships and will gladly license their fonts to multiple users.

Now that you've found your match, **it's only natural to want to make beautiful type together.** Maybe it's time to start thinking about expanding your family.



If you decide to create your own typeface, the fertility experts at [FONTSTRUCT.COM](http://fontstruct.com) can provide all the necessary tools for the typographic incubation process.

Designing a typeface is a huge commitment. Prepare for long hours, sleepless nights and lots of nasty surprises – it's definitely not for everyone. For those willing to take on the challenge, designing original type can be a rewarding experience.

Don't be embarrassed if it's not happening for you. Some people aren't able to conceive. For them, adoption might be the best bet. After all, there are plenty of fonts out there just waiting to be adopted, nurtured, and loved.



BE ADVISED:
Abduction is not the same as adoption.

The honeymoon is over. Isn't this what you expected? It doesn't have to be this way: **if you feel the magic start to fade, refer to this handy list of interventions.** We never said it would be easy, we only said it would be worth it.

FONT SELECTION Make sure the typeface and everything associated with it is appropriate for your project. There is nothing worse than dating someone who is stuck in the seventies when everyone else has moved on to the eighties.

NUMBERS When set in body copy, numbers can look large. Try reducing the point size of the numbers slightly so they blend in better.

READABILITY Columns that are too short or too wide are hard to read. An ideal measure is 60–70 characters per line, or 40 when romancing online.

When small type is **REVERSED** on a dark background, adding a bit of tracking can help readability.



CLUTTER Avoid distracting background patterns or busy photos behind the type.

POINT SIZE Always choose the body copy size first, and make everything else work with it.

SPACING ISSUES Tighten up the letterspacing when using large type, such as in a headline.

LEADING The bigger the body copy, the smaller the leading, especially if you use all caps.

BOREDOM Consider adding drop caps, rules, or other special graphic devices into the mix.

HIERARCHY Design a clear visual path for the viewer to follow. Just like your significant other, the most important text should get the most attention.

Use fewer fonts and typeface styles in your project. The old adage 'two's company three's a crowd' works with type as well.

WIDOWS & ORPHANS Show compassion to orphans (words abandoned at the beginning of a column) and widows (words left alone at the end of a paragraph).

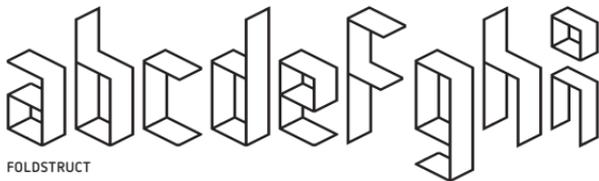
CONTRAST Squint at your layout to see the type color. If everything is gray, add emphasis somewhere.

When it comes to love, some people are clearly more experienced than others. **Look to these tried and true FontShop resources as your own typographic support group**—always on hand when an ugly relationship is getting you down.



FontStruct fontstruct.com

Hate the game? Make the typeface of your dreams with this online font generator. You don't even have to wait for a visa!

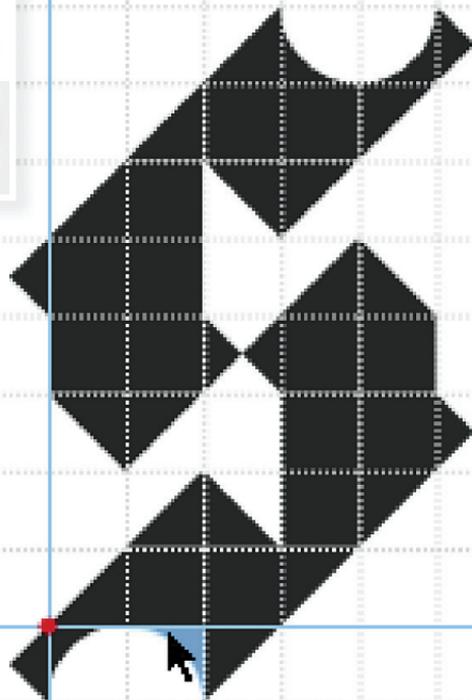


Tools



LEFT

BASELINE



IT ONLY GETS SWEETER

more *FontShop* resources

046



Font fontshop.com/blog/fontmag

Talk about free love! Create a FontShop account, and get this acclaimed typography publication and regular new font updates for nothing.

“Baby, if you were on a page, they’d call you fine print.”

TheFontFeed fontfeed.com

Impress them with your typographic knowledge. This über blog has it all: interviews, eye candy and new typefaces, all gleaned from sources worldwide.

FontShuffle apple.com/iphone/apps-for-iphone

Say goodbye to boring dates! Bust out this handy app when your date just isn't cutting it. Just don't let him catch you drooling at all the other FontFont hotties.

FontShop Education fontshop.com/help/education

Everyone needs a mentor. Come here for answers to all of your type-related questions. There's even some info for your know-it-all professors.

FontCase fontshop.com/products/fontcase

It's hard to keep track of them all, so let this award-winning font manager keep your fonts organized and at your fingertips.

Type Glossary fontshop.com/help/glossary

The language of love has a lingo all its own. Use this official Type Glossary to gain fluency in essential type terminology.

Books

Designing Type by Karen Cheng

Designing With Type: The Essential Guide to Typography

by James Craig, William Bevington, Irene Korol Scala

Stop Stealing Sheep by Erik Spiekermann

The Complete Manual of Typography by Jim Felici

The Elements of Typographic Style by Robert Bringhurst

Thinking With Type by Ellen Lupton

Type: The Secret History of Letters by Simon Loxley

Magazines

Communication Arts commarts.com

Creative Review creativereview.co.uk

Eye eyemagazine.com

HOW howdesign.com

Idea idea-mag.com

Print printmag.com

Websites & Blogs

100types.com

aiga.org

bitique.co.uk

dailydropcap.com

designobserver.com

designworklife.com

formfiftyfive.com

friendsoftype.com

grafikcache.com

ilovetypography.com

ministryoftype.co.uk

tdc.org

thinkingwithtype.com

thevisualdictionary.net

typographer.org

typographica.org

typophile.com

welovetypography.com

“What’s a nice ligature like you doing in a place like this?”

TERMS OF ENDEARMENT

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I'm obviously a typomaniac. **Other people like looking at girls' bottoms.** I get my kicks out of looking at type.

ERIK SPIEKERMANN

MEET YOUR TYPE

Font Shop