MEET YOUR TYPE
a field guide to love & typography
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YOUNG, CREATIVE ARTIST TYPE WHO LIKES LATE NIGHTS ON THE COMPUTER SEEKING WITH A NICE HAIRLINE, WHO IS EASY TO READ, HAS WELL CUT OBLIGUES AND IS INTO FORMING LIGATURES. CALL ME TONIGHT.

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TALL, GENTLE, HARD-WORKING DESIGN SEEKING SINGLE, BOLD, COND...
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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
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.

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**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.

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

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

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

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

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

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

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.

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

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. 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.
Oh,

THE LENGTHS I GO
to please you.
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.

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.

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

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 you can browse through thousands of fonts in these and other categories. Consider it your personal “little black & yellow book”.

ARE WE MEANT FOR EACH OTHER?
type history & classification
Blackletter type was originally designed to mimic the calligraphy of 12th century European monks. Poor lonely, single monks.

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.

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

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

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.
just wait
UNTIL YOU MEET
my family

Uncle Rick
FINALLY MADE
Parole!
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?

ON THE PROWL

Play the Game

Make yourself PRESENTABLE

COUGAR

OFFICE ROMANCE
WHAT'S YOUR MESSAGE?

HOW ARE YOU USING THE TYPE?

headline copy?

does it need to set a mood?

large amounts of copy?

what medium?

PRINT

SCREEN

YES

NO

YES

NO

TEXT FACE

DISPLAY FACE

SCREEN FONT
Life of the party

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.

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.

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.

**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 family.
- Pair a serif + sans serif.

DON'T:
- 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.

**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*
crack
THE WHIP

***************
Make your type
SCREAM!

HONEY,
can you loosen the handcuffs?
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.

**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.

**LETTERSPACING**

The overall spacing between letters in a block of text, it is also known as tracking. Generally, the larger the type, the less letter spacing required.
Generally, larger type requires tighter kerning.
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.**

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.

Instead of resorting to type distortion, consider using FONTSHP’S TYPE NAVIGATOR. Search for the perfect typographic proportions like width, height and weight at typenav.fontshop.com
“I’m not stretched, I’m just big boned”
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**
  - **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.

- **X O**
  - **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
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.

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**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.

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.

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.

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.
**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!
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

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?”
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<th>JUSTIFIED</th>
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BOOK DESIGN: BYU, CLASS OF ’09–’10.
I’m obviously a typomaniac. Other people like looking at girls’ bottoms. I get my kicks out of looking at type.

ERIK SPIEKERMANN