

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:

*S*_{ize}

Weight

Structure

*F***ORM**

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 ■ 2008

If other typographic elements have to be there, but they 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 compells you is the contrast of very small type on that large page.



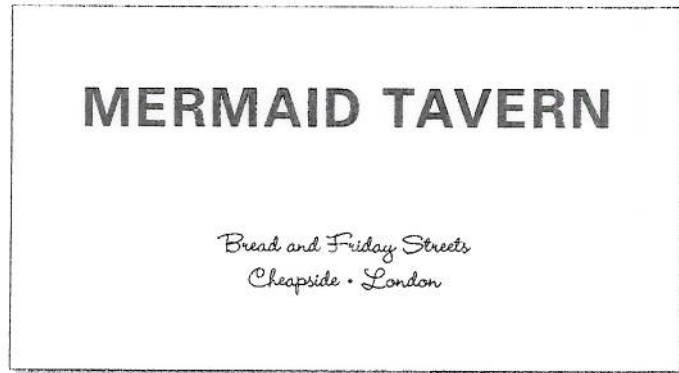
If you came across this full page in a newspaper, would you read that small type in the middle? Contrast does that.

Rainfish

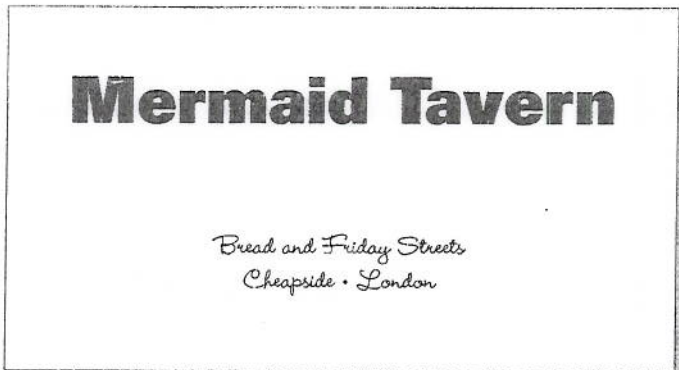
I N C O R P O R A T E D

Sometimes the contrast of big over little can be overwhelming, overpowering 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.

I recommend over and over again 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 can be up to twice as long as the same words set in 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.



This title is in 18-point type. That's the largest size I can use in this space with all caps.



By making the title lowercase, I could enlarge it to 24-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
e
the fury

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

Travel Tips

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

If you use an item in an unusual size, see if you can repeat that concept elsewhere in the publication to create an attractive and useful repetition.

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 semibold, extra bold, 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.

None of the typefaces that come standard with your personal computer have a very strong bold in its family. I heartily encourage you to invest in at least one very strong, black face. Look through 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

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).

Memphis Light
Memphis Medium
Memphis Bold
Memphis Extra Bold

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.

Garamond Light
Garamond Book
Garamond Bold
Garamond Ultra

ANOTHER NEWSLETTER**Headline**

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Another Headline

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First subhead

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Another Newsletter**Headline**

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Another Headline

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First subhead

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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 Bold, the body copy is Times Regular. On the right, the body copy is still Times 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 card. The heavier weight also gives the card a stronger focus.

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).

Contents		Contents	
Introduction	9	Introduction	9
Furry Tells	17	Furry Tells	17
Ladle Rat Rotten Hut	19	Ladle Rat Rotten Hut	19
Guilty Looks	21	Guilty Looks	21
Center Alley	27	Center Alley	27
Noisier Rams	33	Noisier Rams	33
Marry Hatter Ladle Limb	35	Marry Hatter Ladle Limb	35
Sinker Sucker Socks Pants	37	Sinker Sucker Socks Pants	37
Effervescent	39	Effervescent	39
Oiled Mudder Harbored	40	Oiled Mudder Harbored	40
Fey-Mouse Tells	41	Fey-Mouse Tells	41
Casing Adder Bet	43	Casing Adder Bet	43
Violate Huskings	47	Violate Huskings	47
Lath Thing Thongs!	57	Lath Thing Thongs!	57
Fryer Jerker	58	Fryer Jerker	58
Hormone Derange	59	Hormone Derange	59

By making the chapter headings bolder, the important information is available at a glance, and there is also a stronger attraction for my 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.)

<p>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.</p> <p>Win moaning Ladle Rat Rotten Hut's murder colder inset.</p> <p>"Ladle Rat Rotten Hut, heresy ladle bsking winsome burden barter an shirkercockles. 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</p>	<p>floors! Dun daily-doily in ner florist, an yonder nor sorghum-stenches, dun stopper torque wet no strainers!"</p> <p>"Hoe-cake, murder," resplendent Ladle Rat Rotten Hut, and stuttered oft oft. Honor wrote tutor cordage offer groin-murder, Ladle Rat Rotten Hut mitten anomalous woof. "Wail, wail, wail," set disk wicket woof, "Evenscent Ladle Rat Rotten Hut! Wares are putty ladle gull goring wizard cued ladle basking?"</p> <p>"Armor goring tumor oiled groin-murder's," reprisal ladle gull. "Grammar's seeking bet. Armor ticking arson</p>	<p>burden barter an shirkercockles."</p> <p>"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!"</p> <p>Soda wicket woof tucker shirt court, an whiny retched a cordage offer groin-murder, picked inner windrow, an sore debtor pore oil worming worse lion inner bet.</p> <p>Inner flesh, disk abdominal woof lipped honor bet, paunched honor pore oil worming, any garbled erupt. Den disk ratchet ammonol pot honor</p>	<p>stopper peck floors! Dun daily-doily inner florist, an yonder nor sorghum-stenches, dun stopper torque wet no strainers!"</p> <p>"Hoe-cake, murder," resplendent Ladle Rat Rotten Hut, and stuttered oft oft. Honor wrote tutor cordage offer groin-murder, Ladle Rat Rotten Hut mitten anomalous woof. "Wail, wail, wail," set disk wicket woof, "Evenscent Ladle Rat Rotten Hut! Wares are putty ladle gull goring wizard cued ladle basking?"</p> <p>"Armor clay fortune goring tumor oiled groin-murder's," reprisal ladle gull. "Grammar's seeking</p>	<p>bet. Armor ticking arson burden barter an shirkercockles."</p> <p>"O hoe! Ewe 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!"</p> <p>Soda wicket woof tucker shirt court, an whiny retched a cordage offer groin-murder, picked inner windrow, an sore debtor pore oil worming worse lion inner bet.</p> <p>Inner flesh, disk abdominal woof lipped honor bet, paunched honor pore oft worming, any garbled erupt. Den disk ratchet</p>
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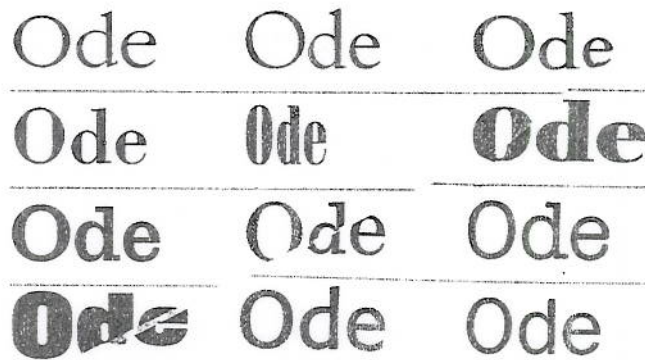
A completely gray page may discourage a casual reader from perusing the story. With the contrast of bold type, the reader can scan key points and is more likely to delve into the information.

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.



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.

Major 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 first example below, 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.

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

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

sans serif vs. monoweight 8 pt
serif — 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.

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.

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 160–163 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 and one from the slab serif.

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 with one of the few sans serifs that has a thick/thin transition in its letterforms, giving it a different structure. I also maximized the contrasts by using all caps, larger size, 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. Emphasize their contrasts!

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 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 Nofret; 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 letterforms have actually been redrawn into different shapes. Look carefully at the differences between the f, a, g, y, and e (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. Their roman and oblique forms are not so very different from each other.

“Yes, oh, *yes*,” she chirped.

“Yes, oh, *yes*,” she chirped.

Which of these two sentences contains a word in fake italic?

Since all scripts and italics have a slanted and/or flowing form, it is important to remember never to 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.

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.” And please, never fill the corners with angled type.

TO THE TOP!

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.

anotherdaynewsletter

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

Subhead
 Duis aute et cum inure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. At vero eos et accusam et justo odio distictis qui blandit praesent luptatum dolerp nisi ut que

dolor et. Molestias excepteur sint occaecat cupidatat non proident, similis tempora. Sirt in culpa qui officia deserunt aliquam erat volutpat. Lorem ipsum dolor sit amet, consectetur adipiscing elit, diam nonummy egestas tempor incididunt ut labore.

Second interesting headline
 Et dolore magna aliqua erat volutpat. At enim ad minimam veniam quis nostrud exercitation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat.

Duis aute et cum inure dolor in reprehenderit in

VOLUPTATE VELIT ESSE moles taie non consequat, vel illum dolore eu fugiat nulla pariatur. At vero eos et accusam et justo odio distictis qui blandit praesent luptatum dolerp nisi ut que

quis nostrud ex ercilation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat. Et dolore magna aliqua erat volutpat. At enim ad minimam veni nisi quis nostrud exercitation ullamcorper suscipit laboris nisi ut aliquip ex ea commodo consequat. Vero eos et accusam et justo odio distictis qui blandit praesent.

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

But there is another interpretation 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.



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 affect.

MARY SIDNEY
COUNTESS OF PEMBROKE
 IF IT'S BEEN
 SAID IN
 ENGLISH,
 MARY SIDNEY
 SAID IT BETTER.

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

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

To man? Ah, they alas
 like wretched be, and
 subject to the heavens
 ordinance: 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.

*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?*

Color

In which
category of
type does this
face belong?

Color is another term, like direction, with obvious interpretations. The only thing I want to mention about using actual colors is 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.

(This book, obviously, is only black and white, so you're going to have to fake it on this page. But "real" color is not the point of this section anyway.)

Scarlett
FLORENCE

With a pen, color "Scarlett" red.
Notice that even though the name "Scarlett" is much smaller, it is dominant because of the warm color.

Scarlett
FLORENCE

Color "Florence" red. Now the larger name in the warm color overpowers the smaller name. You usually want to avoid this.

Scarlett
FLORENCE

Color "Scarlett" light blue.
Notice how it almost disappears.

Scarlett
FLORENCE

Color "Florence" light blue.
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.

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

In this quote, 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.

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 clack 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 peck floors! Dun daily-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 lipped honor bet, paunched honor pore oil worming, an garbled erupt. Den disk ratchet ammonol pot honor groin-murder's nut cup an gnat-gan, any curdled ope inner bet.

Inner ladle wife, Ladle Rat Rotten Hut a rait attar cordage, an ranker dough ball. "Comb ink, sweat hard," setter wicket woof, disgracing is verse. Ladle Rat Rotten Hut entity bet rum, 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 bioat-Thursday 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 mousser 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 oter bet, disk hoard-hoarded woof lipped 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 forecabin 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

This is 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.

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 rat 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 peck floors! Dun daily-daily inner florist, an yonder nor sorghum-stenches, dun stopper torque wet strainers!”

“Hoe-caller, murder,” resplendent Ladle Rat Rotten Hut, an tickle ladle basking an stuttered off. Honor wrote tutor cordage offer groin-murder, Ladle Rat Rotten Hut mitten anomalous wool.

“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 lipped 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 verre. Ladle Rat Rotten Hut entity bet rum, 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 honoes phrase.

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

“Battered small your whiff, doling,” whistled dole woof, ants mouse worse waddling.

“O Grammar, water bag mousser 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 lipped own pore Ladle Rat Rotten Hut an garbled erupt.

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

—H. Chance, *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

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.

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.

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 due
to the extra space between the lines 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.

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.
This is exactly the same as the first
example, except it is the regular
version of the font, not the light.

**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 first
example, except it is the bold version,
not the light.

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 should 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.

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.**

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.

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 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

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. How effective is their contrast of weight? Size? Structure? 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?

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.
