

The Ten Type Commandments

Hello

Hello
Background

Hello
Background
IF/THEN

Hello
Background
IF/THEN
Teach

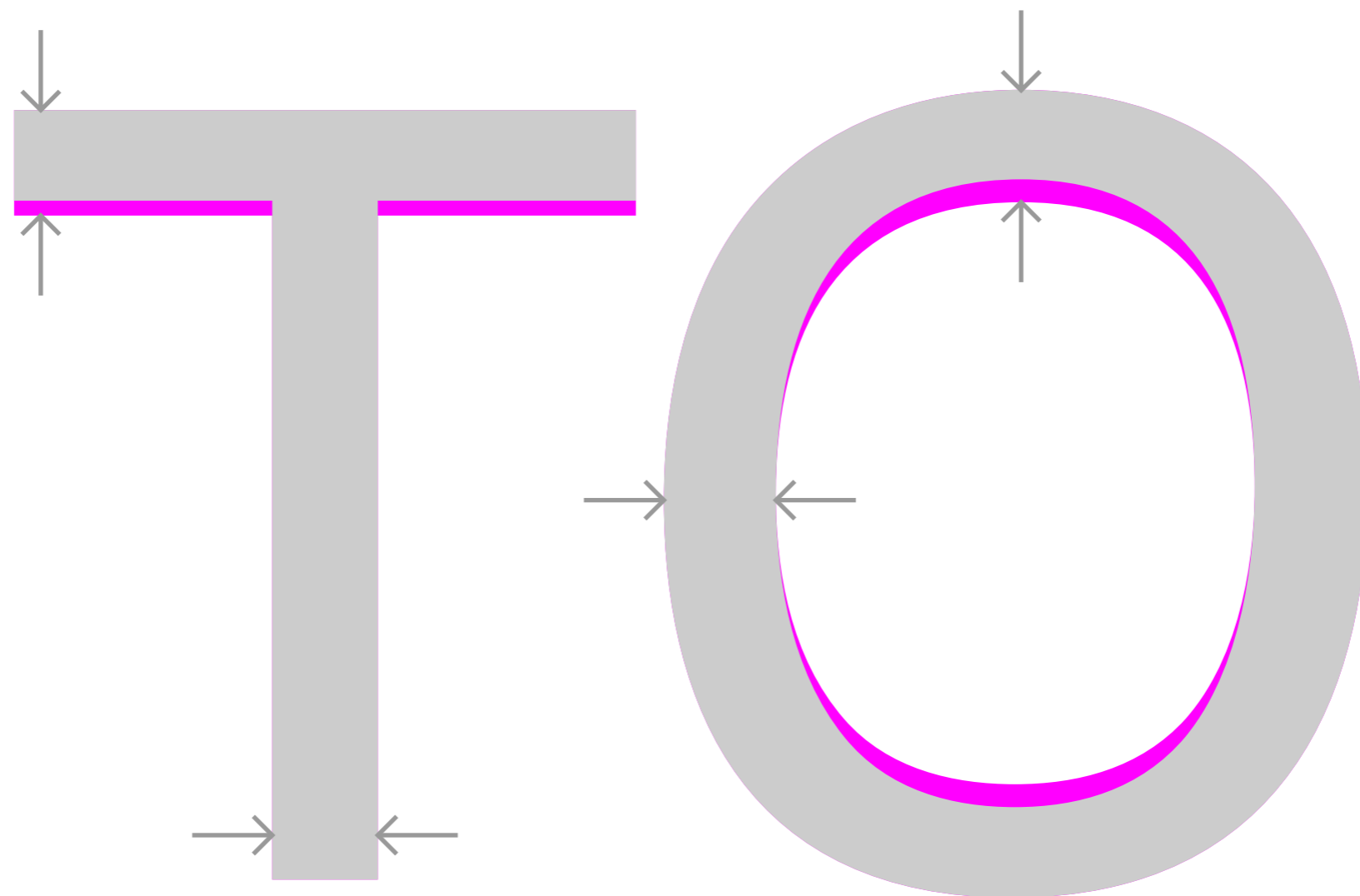
**1:
Thou shalt not
stretch type**

TO

Univers 55 Roman



Univers 55 Roman



Univers 55 Roman

TO

Univers 57 Condensed

The image displays two large, stylized characters, 'T' and 'O', rendered in a vibrant magenta color. Both characters are outlined in black and feature a subtle black drop shadow, giving them a three-dimensional appearance. The 'T' is positioned on the left, and the 'O' is on the right. The 'O' is notably wider than it is tall, which is a result of being stretched horizontally. The overall composition is centered on a plain white background.

Stretched to Match 70%

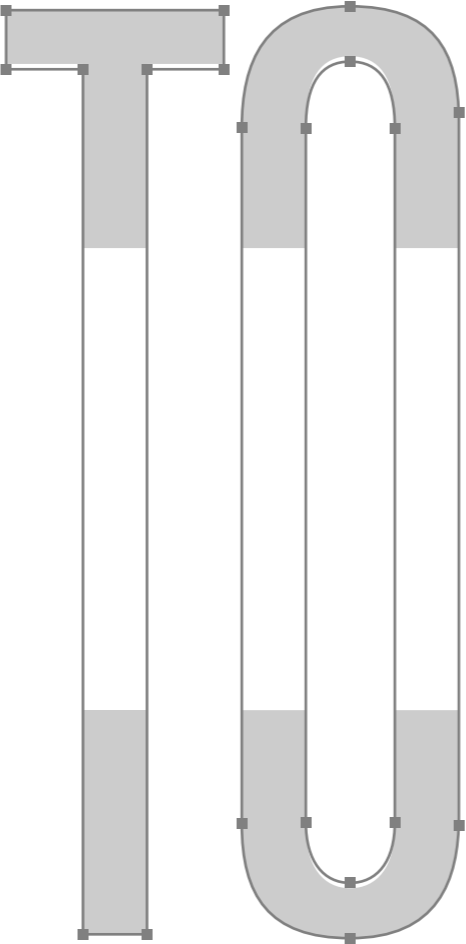
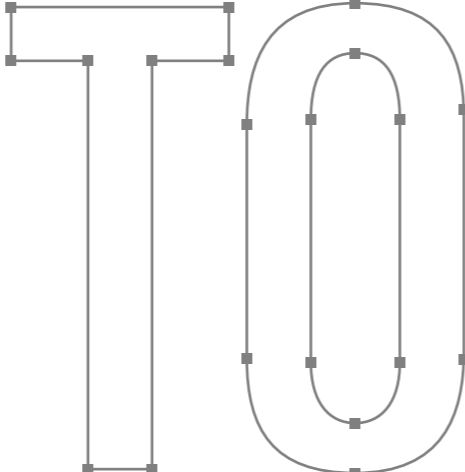
T0

Stretched to Match 70%

T0

Univers 59 Ultra Condensed

TO



TO

Stretch Manually

10

Custom Univers

2:

**Thou shalt not
stack letters**

T
Y
P
O
G
R
A
P
H
Y

Sin

T
y
p
o
g
r
a
p
h
y

Mortal Sin

Typography

TYPOGRAPHY

Saintly

**3:
Thou shalt
punctuate
properly**

"Straight" quotes

Sin

“Curly” quotes

Saintly

Helvetica

Futura

Gill Sans

Bell Gothic

“ ”
■ ■ ■

// //
● ● ●

“ ”
● ● ●

\\ //
● ● ●

Adobe Caslon
Pro

Garamond
Premier Pro

ITC New
Baskerville

Clarendon

“ ”
● ● ●

“ ”
● ● ●

“ ”
● ● ●

“ ”
● ● ●

More Curly Quotes

John's car

Sin

John's car

Saintly



Preferences

General
Interface
Type
Advanced Type
Composition
Units & Increments
Grids
Guides & Pasteboard
Dictionary
Spelling
Autocorrect
Notes
Story Editor Display
Display Performance
Appearance of Black
File Handling
Clipboard Handling

Type

Type Options

- Use Typographer's Quotes
- Type Tool Converts Frames to Text Frames
- Automatically Use Correct Optical Size
- Triple Click to Select a Line
- Apply Leading to Entire Paragraphs
- Adjust Spacing Automatically When Cutting and Pasting Words
- Font Preview Size:

Drag and Drop Text Editing

- Enable in Layout View
- Enable in Story Editor

Smart Text Reflow

Add Pages To:

- Limit to Master Text Frames
- Preserve Facing-Page Spreads
- Delete Empty Pages

Cancel OK

Smart Punctuation

Replace Punctuation

- ff, fi, ffi Ligatures
- En, Em Dashes (--)
- ff, fl, ffl Ligatures
- Ellipses (...)
- Smart Quotes (" ")
- Expert Fractions
- Smart Spaces (.)

Replace In

- Selected Text Only
- Entire Document

Report Results

OK
Cancel

Type Preferences

1963 Corvette

'63 'Vette

Sin

1963 Corvette

'63 'Vette

Saintly

6' 1"

Sin

6' 1"

Almost Saintly

6' 1"

Saintly

Yes--maybe

Sin

Yes – maybe

Yes—maybe

Saintly



Three Periods

Sin



True Ellipsis

Saintly

No. Use one space.

Two Spaces

Sin

Yes. Use one space.

One Space

Saintly

4:

**Thou shalt use
appropriate letters
and numbers**

Numbers

(Figures)

MCDXCII

1492

Roman vs. Hindu-Arabic numerals

1234567890 Tabular Lining

1234567890 Proportional Lining

I234567890 Tabular Old Style

I234567890 Proportional Old Style

Styles of Figures

Tabular
Lining

92.67

11.11

103.78

Tabular
Old Style

92.67

11.11

103.78

Proportional
Lining

92.67

11.11

103.78

Proportional Old
Style

92.67

11.11

103.78

Tabular Figures

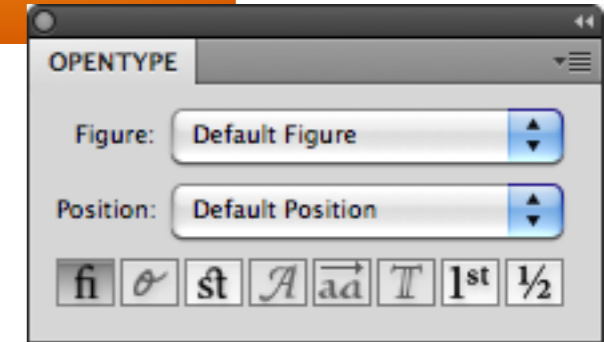
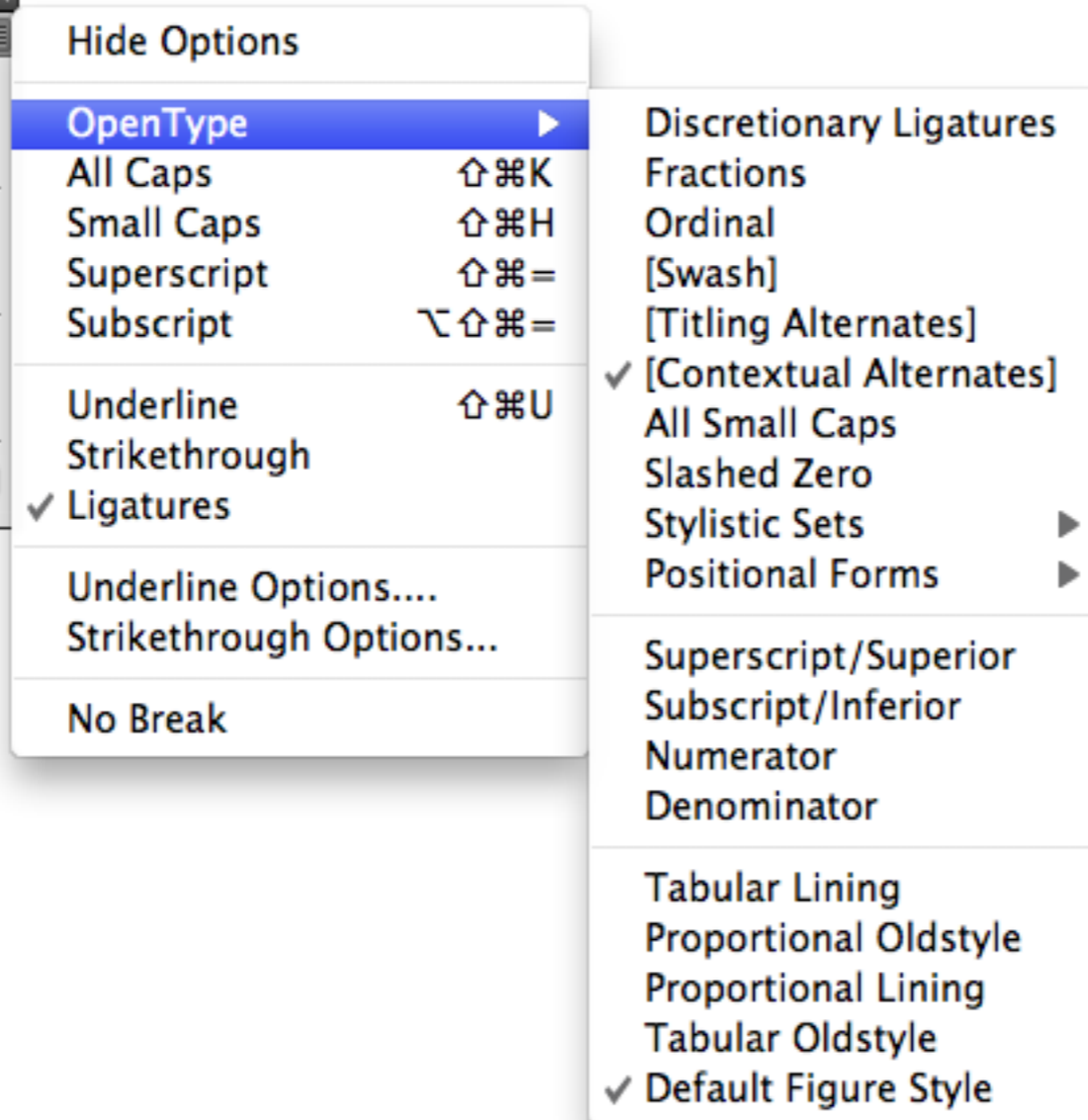
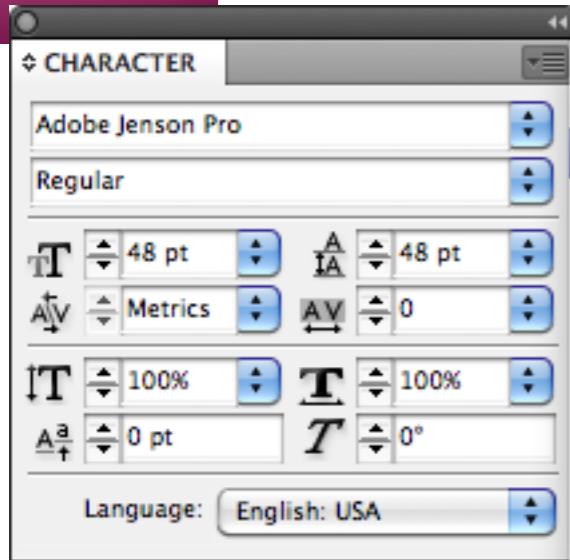
In 1492, Columbus
sailed the ocean blue.

Proportional Lining

In 1492, Columbus
sailed the ocean blue.

Proportional Old Style

Old Style (Non-lining) Figures



OpenType Preferences

Small Caps

ALL CAPS

All Caps

FAKE SMALL CAPS

Sin

REAL SMALL CAPS

Saintly

BRINGHURST, Robert. *The Elements of
Typographic Style*. Point Roberts, WA:
Hartley & Marks, 1996. Print.

Sin

BRINGHURST, Robert. *The Elements of
Typographic Style*. Point Roberts, WA:
Hartley & Marks, 1996. Print.

Saintly

WEDDING

Sin

Wedding

Saintly

Superscript
Subscript

$1/2$

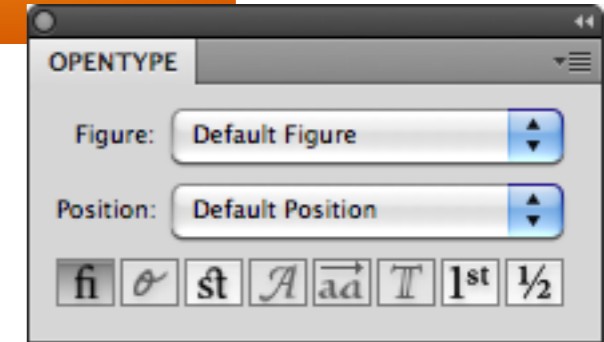
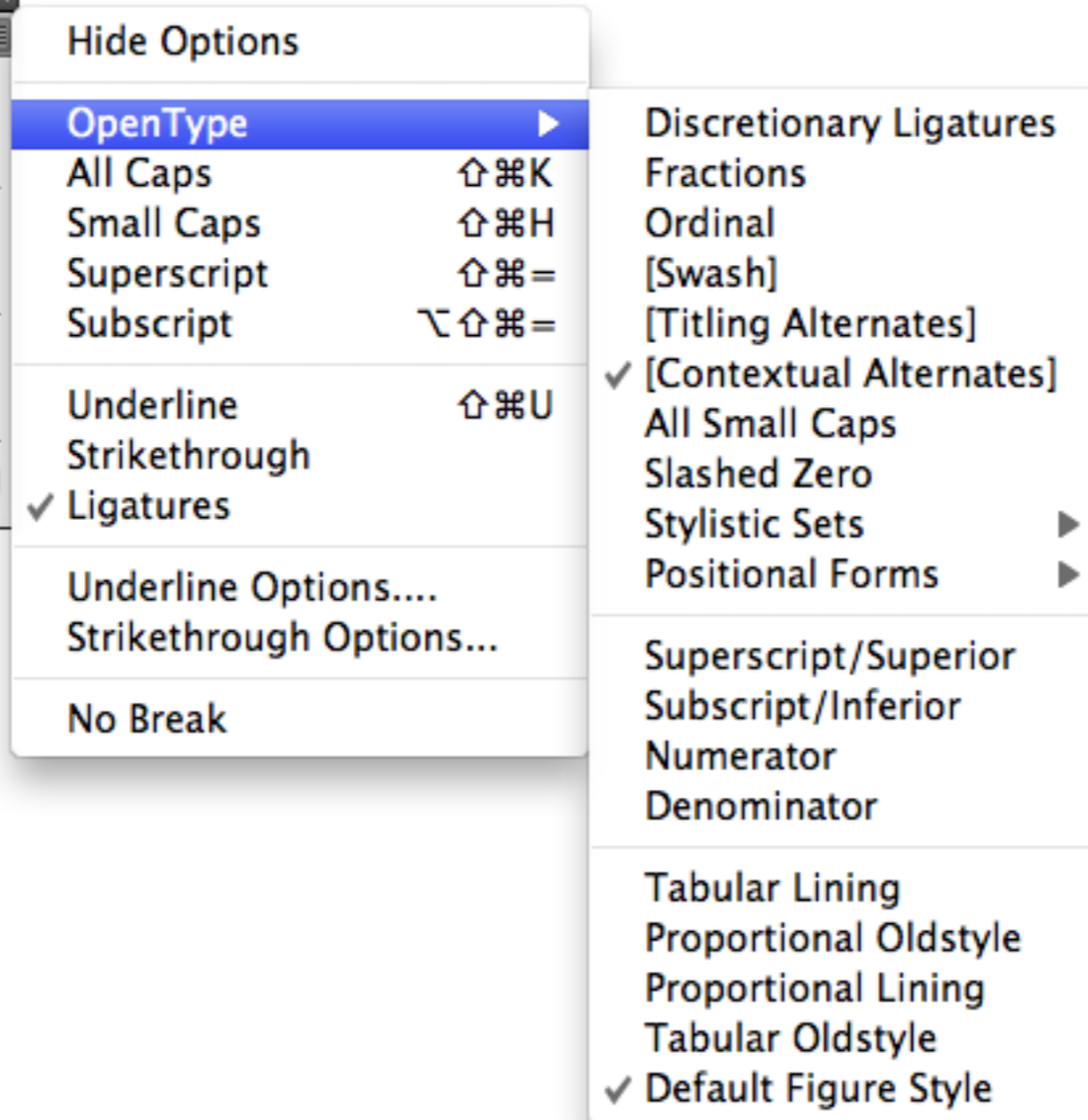
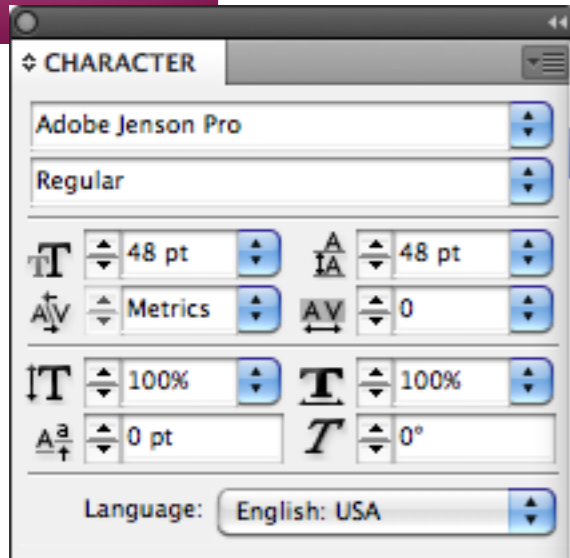
Fraction Typed Out

Regular Text

$$1/2$$

Fake Fractions

Sin



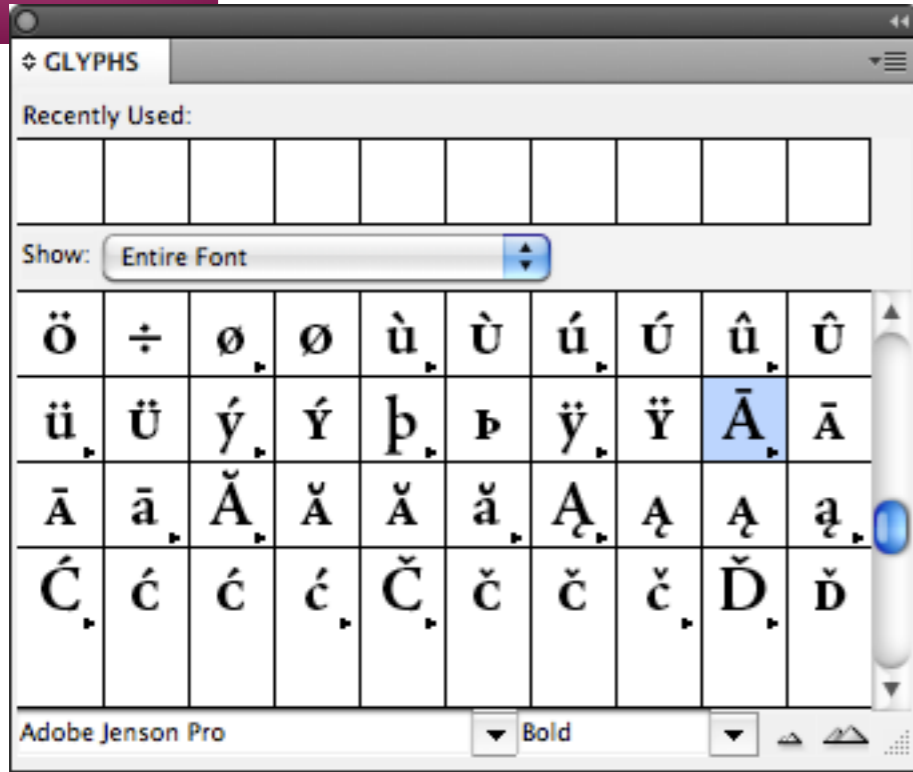
OpenType Preferences

1/2

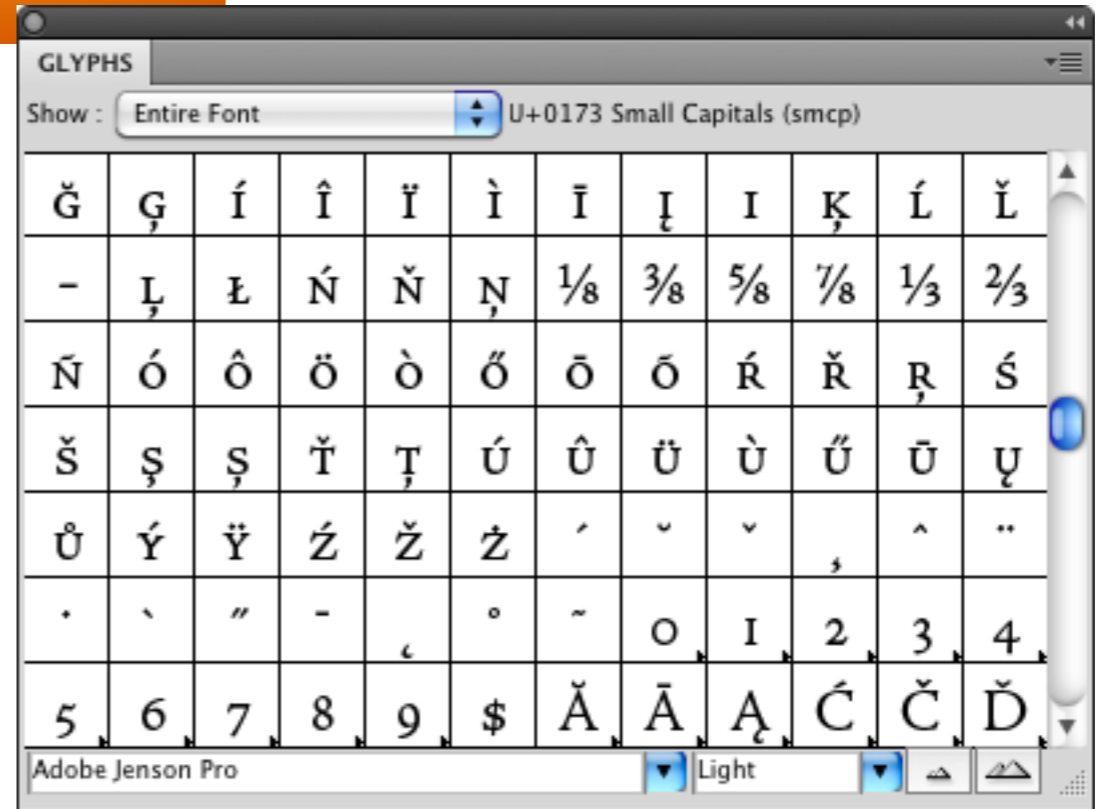
Fractions using OpenType

Saintly

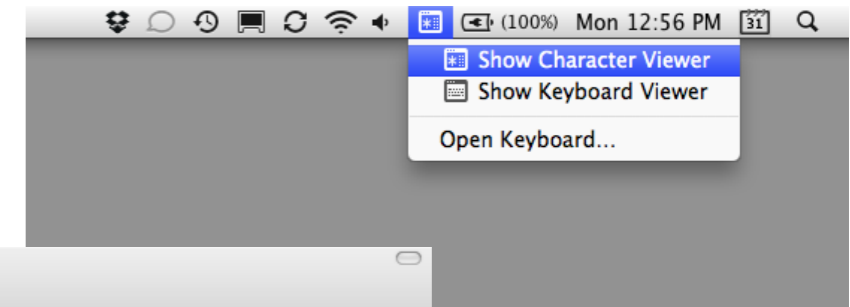
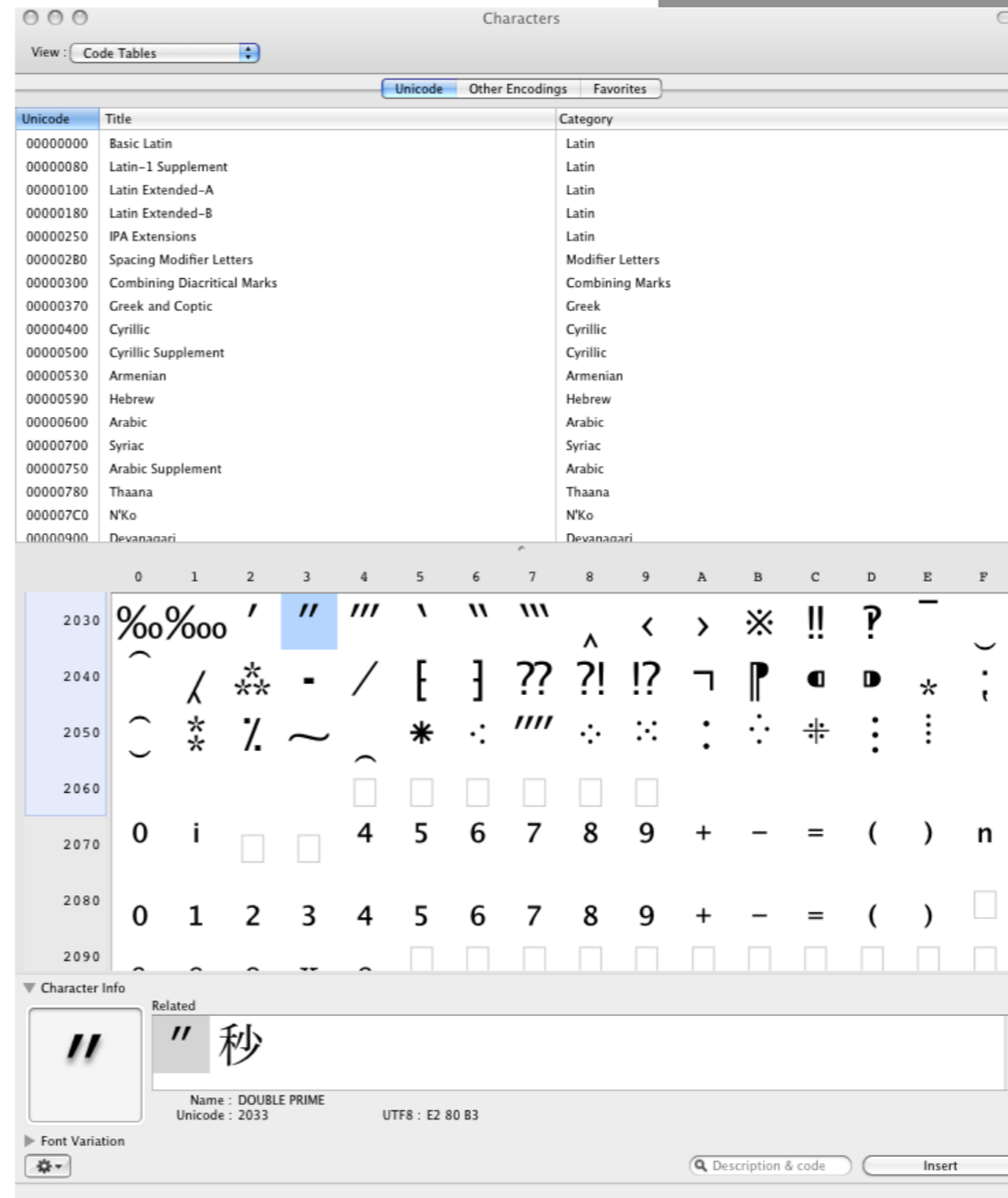
ID



Ai



Glyphs Palettes



Mac Characters Palette

5:

**Thou shalt make
in-between spaces
equal**

Kerning
Tracking
Word-spacing

Kerning

is adjusting the space
between two letters

minimum

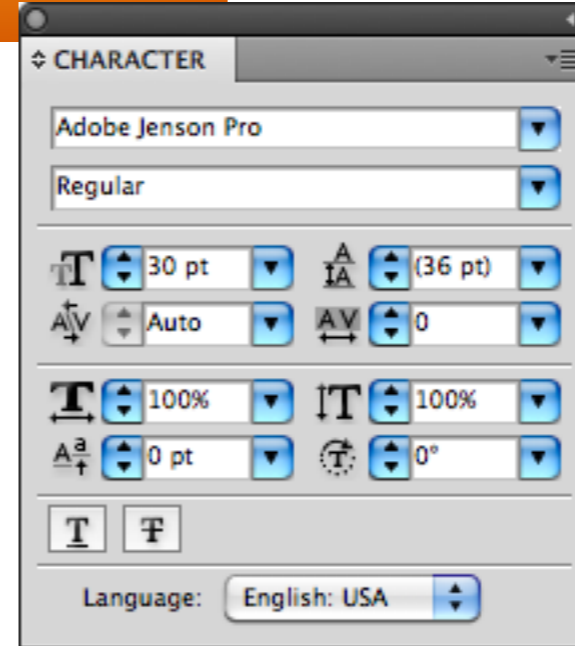
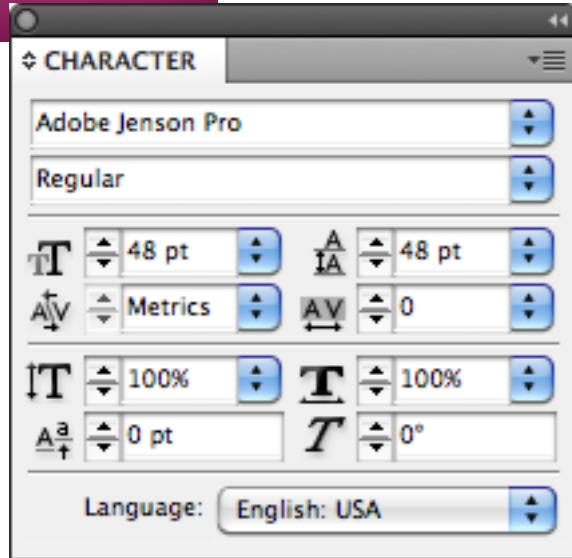
Even Rhythm



Even Negative Space

You

No Kerning



Type Preferences

Some Common Kerning Pairs

LA

P.

To

Tr

Ta

Tu

Te

Ty

Wa

WA

We

Wo

Ya

Yo

Metrics (Auto)

You

No kerning



Negative space

Sin

You

Auto kerning



Negative space

Saintly

Txori

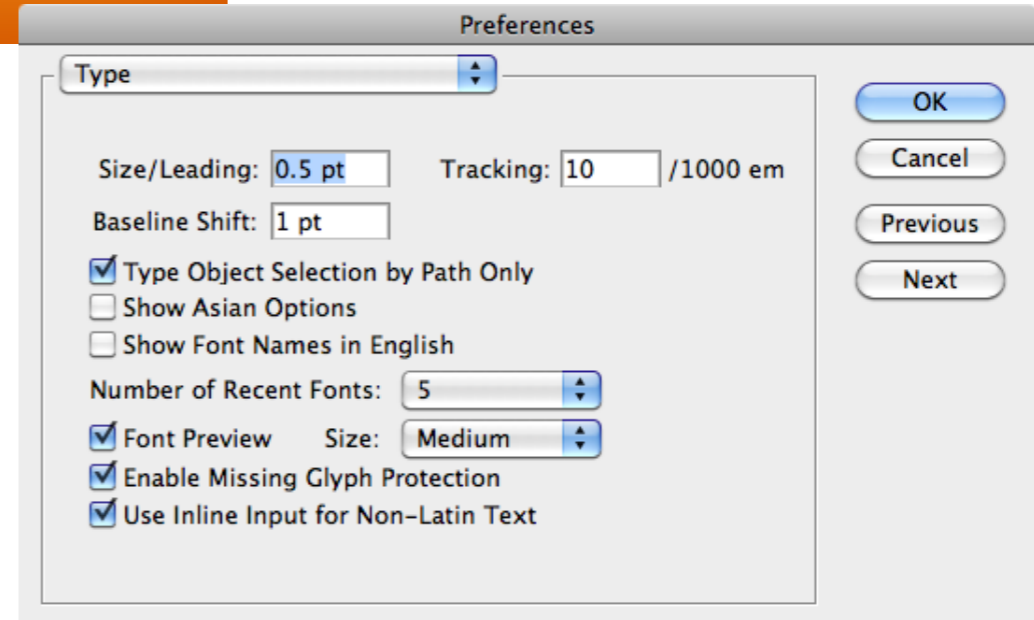
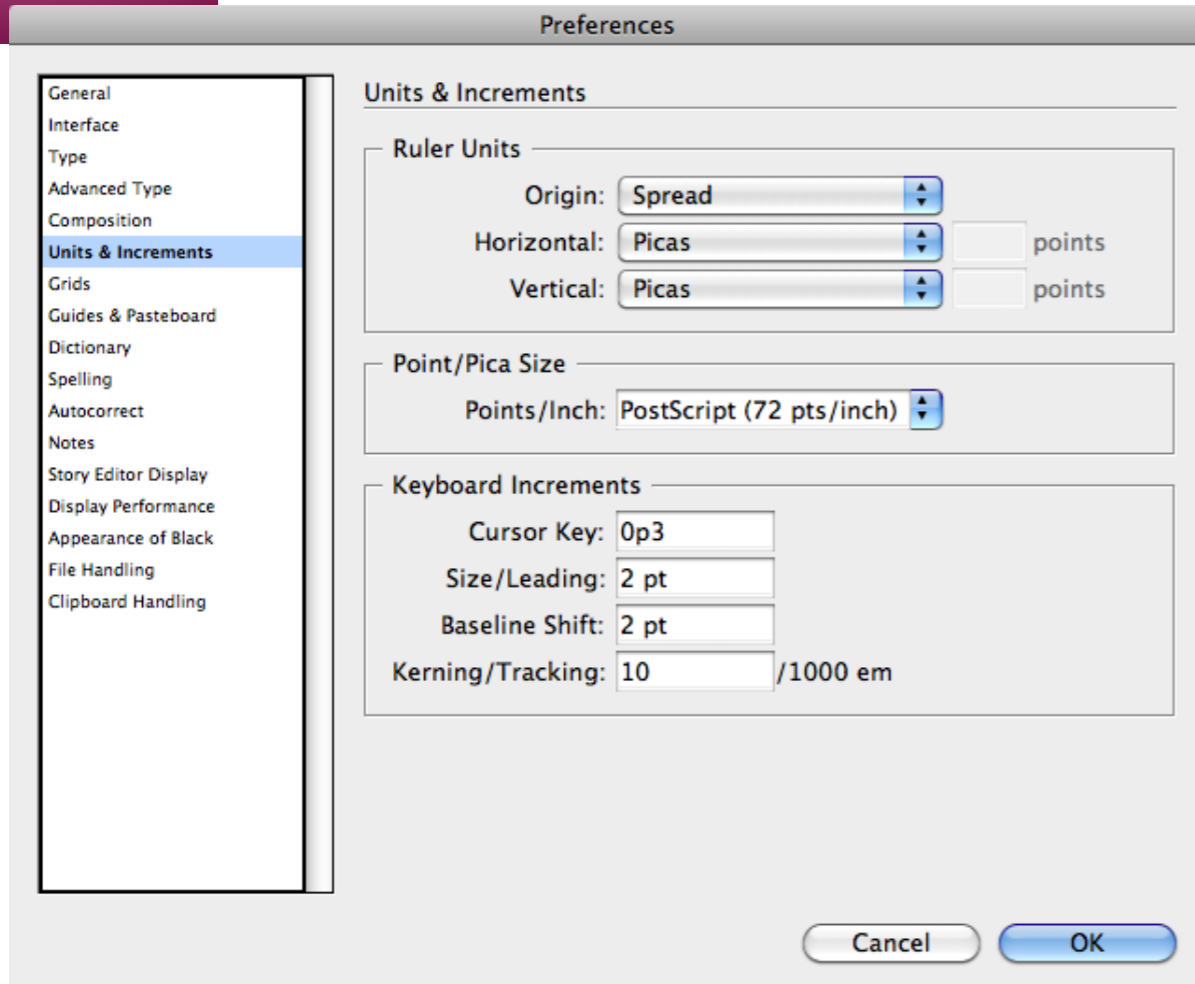
No Kerning Pair

Sin

Txori

Manually Kerned

Saintly



Option - Left Arrow
Option - Right Arrow

Type Preferences

Tracking

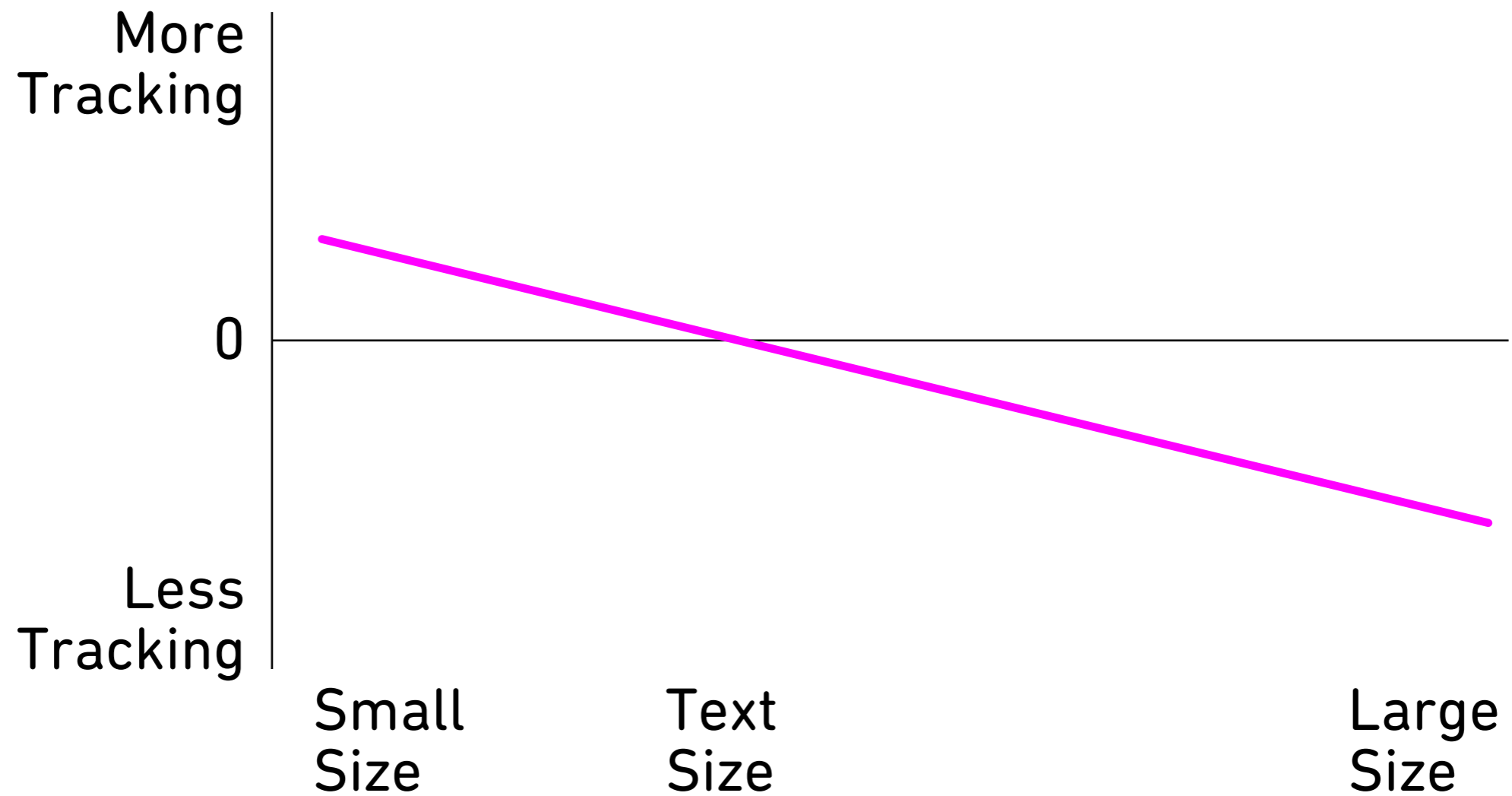
(letter-spacing)

is adjusting the space
between the letters of a
word or phrase

No tracking

A lot of tracking

Example of Tracking



Adjust Tracking Based on Type Size

Small type should have increased tracking.

Tracking: 0/1000 em

Sin

Small type should have increased tracking.

Tracking: +10/1000 em

Saintly

Large type needs
less tracking.

Tracking: 0/1000 em

Sin

Large type needs
less tracking.

Tracking: -20/1000 em

Saintly

Tracking Adobe Jenson Pro Caption

Tracking Adobe Jenson Pro Regular

Tracking Adobe Jenson Pro Subhead

Tracking Adobe Jenson Pro Display

Built-in Tracking

CAPITAL LETTERS

Tracking: 0/1000 em

Sin

CAPITAL LETTERS

Tracking: +80/1000 em

Saintly

Condensed Letters

Tracking: 0/1000 em

Sin

Condensed Letters

Tracking: +40/1000 em

Saintly

White on Black

Tracking: 0/1000 em

Sin

White on Black

Tracking: +20/1000 em

Saintly

Word-spacing

is the spaces between
words

**Look at the space
between words.
Adjust as needed.**

Normal Word-spacing

Sin

**Look at the space
between words.
Adjust as needed.**

Word-spacing reduced to 80%

Saintly



Justification

	Minimum	Desired	Maximum
Word Spacing:	80%	100%	133%
Letter Spacing:	0%	0%	0%
Glyph Scaling:	100%	100%	100%

Auto Leading: 120%

Single Word Justification: Full Justify

Composer: Adobe Paragraph Composer

OK
Cancel
 Preview



Justification

	Minimum	Desired	Maximum
Word Spacing:	80%	100%	133%
Letter Spacing:	0%	0%	0%
Glyph Scaling:	100%	100%	100%

Auto Leading: 120%

Single Word Justification: Full Justify

OK
Cancel
 Preview

Minimum < Desired < Maximum

Justification Preferences

6:

**Thou shalt respect
your paragraphs**

Line-spacing
Line-length

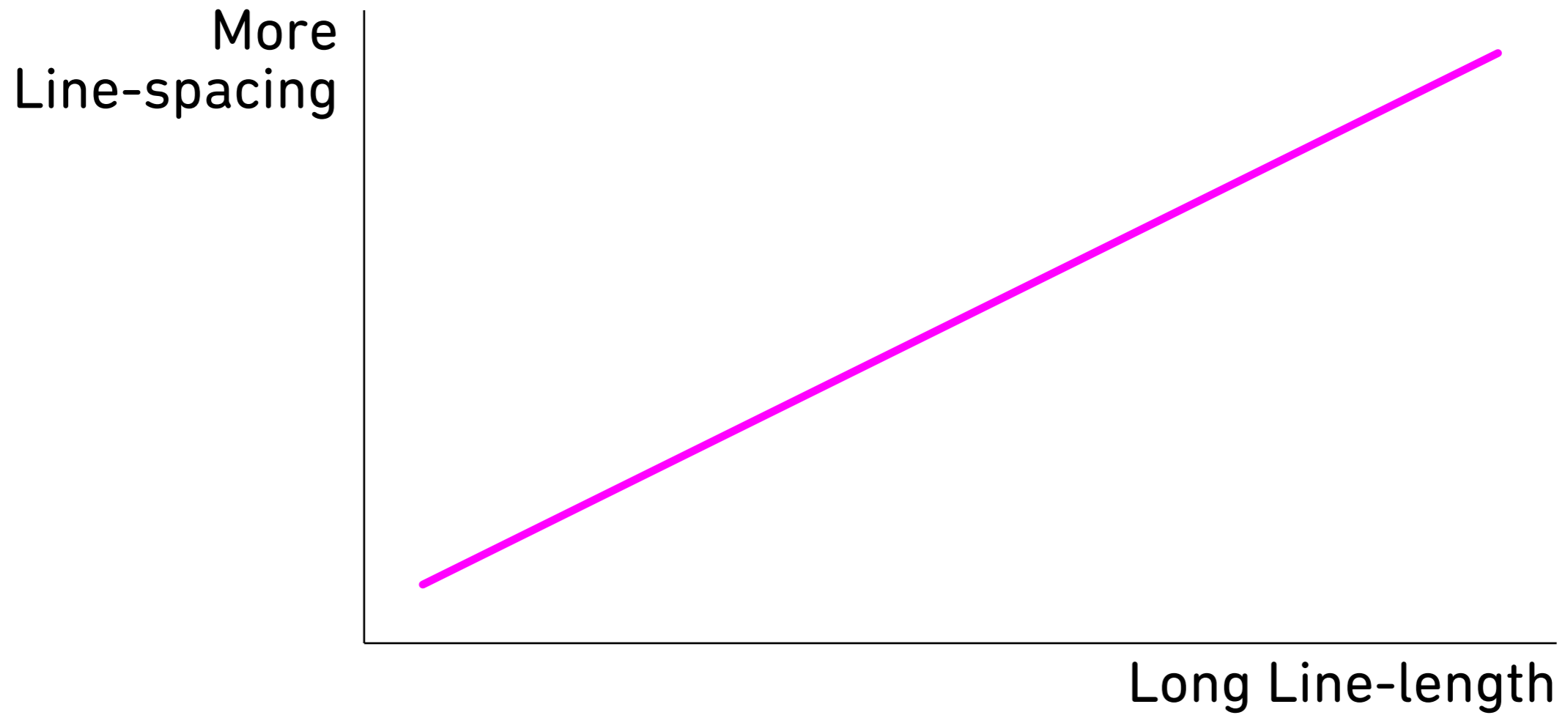
Line-spacing

(~leading)

is the space between
lines of type

Line-length

is the width of a line of
text



Long Line-lengths need More Line-spacing

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before-shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the

Sin

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Saintly

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Forgivable

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From Slow-paced Reading

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to

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In common with an increasing number of the general public,

Fast-paced Reading

igned, are graphic designers, photo
ave been brought up in a world in
apparatus of advertising have pers
as the most lucrative, effective and
our talents. We have been bombard
voted to this belief, applauding the
ed their skill and imagination to se

x
x

Start with 2 x-heights

Justification

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We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents.

Four Main Options

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Left Justified

Saintly

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Centered

Sin

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Right Justified

Sin

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Full Justified

Saintly If Done Well

WE, THE UNDERSIGNED, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy

Not Uniform

Sin

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Rivers

Mortal Sin

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Left Justified

Easiest Solution

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Unnecessary Hyphens in Left Justified Text

Sin

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Avoid Hyphens in Left Justified Text

Saintly

“I will solve your problem for you. And you will pay me. And you don’t have to use the solution. If you want options, go talk to other people. But I’ll solve the problem for you the best way I know how. And you can use it or not – that’s up to you. You are the client. But you pay me.”

Quote Is Within Block

Sin

“I will solve your problem for you. And you will pay me. And you don’t have to use the solution. If you want options, go talk to other people. But I’ll solve the problem for you the best way I know how. And you can use it or not – that’s up to you. You are the client. But you pay me.”

Hanging Punctuation

Saintly

You have four options for creating bullet lists in InDesign:

- ✦ Use tabs
- ✦ Use the “indent to here” character by typing “command-\”
- ✦ Use negative indents as specified in paragraph settings
- ✦ Use the “bullets and numbering” feature in paragraph styles and settings

Bullets Don't Hang

Sin

You have four options for creating bullet lists in InDesign:

- ✦ Use tabs
- ✦ Use the “indent to here” character by typing “command-\”
- ✦ Use negative indents as specified in paragraph settings
- ✦ Use the “bullets and numbering” feature in paragraph styles and settings

Bullets Hang

Saintly

Widows and Orphans

little or nothing to our national prosperity.

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We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them

Widow

Sin

us.

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Widow

Mortal Sin

industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

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Extra Line Added to Widow

Saintly

flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

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We do not advocate the abolition of high pressure consumer

Orphan

Forgivable

stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before-shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

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We do not advocate the abolition of high pressure consumer advertising; this is not feasible. Nor do we want to take any of

Extra Line Added to Orphan

Saintly

stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before-shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and **slip-ons**.

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We do not advocate the abolition of high pressure consumer advertising; this is not feasible. Nor do we want to take any of

A True Widow?

Not a Sin

7:

**Thou shalt choose
the right typeface**

Humanist

Grotesque

Geometric

Sans

ag

Gill Sans

ag

Helvetica

ag

Futura

Serif

ag

Jenson

ag

Baskerville

ag

Bodoni

Oldstyle

Transitional

Modern

Lupton's Classification (Adapted)

Display

ag

Hobo

Script

ag

Bickham Script

Slab Serif

ag

Clarendon

Lupton's Classification (Adapted)

Hardware

FLORIST

Sin

Florist

HARDWARE

Saintly

Florist

Florist

Florist

Florist

Options

Ein kleines Hindernis allerdings, ein immer kleiner werdendes Hindernis. Man gewöhnte sich an die Sonderbarkeit, in den heutigen Zeiten Aufmerksamkeit für einen Hungerkünstler beanspruchen zu 991 wollen, und mit dieser Gewöhnung war das Urteil über ihn gesprochen. Er mochte so gut hungern, als er nur konnte, und er tat es, aber nichts konnte ihn mehr retten, man ging an ihm vorüber. Versuche, jemandem die Hungerkunst zu erklären! Wer es nicht fühlt, dem kann man es nicht begreiflich machen. Die schönen Aufschriften wurden schmutzig und unleserlich, man riß sie herunter, niemandem fiel es ein, sie zu ersetzen; das Täfelchen mit der Ziffer der abgeleisteten Hungertage, das in der ersten Zeit sorgfältig täglich erneuert worden war, blieb schon längst immer das gleiche, denn

Bauer Bodoni 22/28

Sin

Ein kleines Hindernis allerdings, ein immer kleiner werdendes Hindernis. Man gewöhnte sich an die Sonderbarkeit, in den heutigen Zeiten Aufmerksamkeit für einen Hungerkünstler beanspruchen zu 991 wollen, und mit dieser Gewöhnung war das Urteil über ihn gesprochen. Er mochte so gut hungern, als er nur konnte, und er tat es, aber nichts konnte ihn mehr retten, man ging an ihm vorüber. Versuche, jemandem die Hungerkunst zu erklären! Wer es nicht fühlt, dem kann man es nicht begreiflich machen. Die schönen Aufschriften wurden schmutzig und unleserlich, man riß sie herunter, niemandem fiel es ein, sie zu ersetzen; das Täfelchen mit der Ziffer der abgeleisteten Hungertage, das in der ersten Zeit sorgfältig täglich erneuert worden war, blieb schon längst immer das gleiche, denn nach den ersten Wochen war das

Berthold Walbaum 19/28

Saintly

Sono un tenente dei bombardieri che ha fatto il suo dovere. Ma non mi sento degno di te, libro mio preferito. Mentre il mio cuore batte sicuro il mio passo non lo sa cadenzare con eguale sicurezza. Ho il passo indeciso, malfermo ondeggiante, ferito, che ripete sulla terra le punture dilanianti d'una piaga infame e assillante aperta nel mio fianco. Piaga di Caporetto, piaga enorme che sento vivere soffrire, imputridire e che presto bisogna, ad ogni costo bisogna colmare, colmare con un nuovo ultravermiglio generosissimo sangue a fiotti bollenti, a torrenti nel suo centro e sugli orli il cui viola sinistro ricorda le botti sventrate dai fuggiaschi ubriachi, le schifose avvinazzate bombe incendiarie su Cervignano e il putrido violaceo fuggente tramonto del 27 ottobre. Guarire, guarire quella piaga! La guariremo. Già domino

Bauer Bodoni 22/28

Saintly

Sono un tenente dei bombardieri che ha fatto il suo dovere. Ma non mi sento degno di te, libro mio preferito. Mentre il mio cuore batte sicuro il mio passo non lo sa cadenzare con eguale sicurezza. Ho il passo indeciso, malfermo ondeggiante, ferito, che ripete sulla terra le punture dilanianti d'una piaga infame e assillante aperta nel mio fianco. Piaga di Caporetto, piaga enorme che sento vivere soffrire, imputridire e che presto bisogna, ad ogni costo bisogna colmare, colmare con un nuovo ultravermiglio generosissimo sangue a fiotti bollenti, a torrenti nel suo centro e sugli orli il cui viola sinistro ricorda le botti sventrate dai fuggiaschi ubriachi, le schifose avvinazzate bombe incendiarie su Cervignano e il putrido violaceo fuggente tramonto del 27 ottobre. Guarire, guarire quella piaga! La guariremo. Già domino il mio passo e

Berthold Walbaum 19/28

Sin

Gotham Thin. From the streets of New York City, the Gotham Thin typeface is a modern, geometric sans-serif font.

Gotham Thin

Gotham Thin Italic. Lettering, as distinct from the Gotham Thin, is a more condensed and slightly more slanted version of the Thin.

Gotham Thin Italic

Gotham Extra Light. A geometric sans-serif font, Gotham Extra Light is a lighter weight than the Thin.

Gotham Extra Light

Gotham Extra Light Italic. Inspired by the original Gotham Extra Light, this italicized version is a more condensed and slightly more slanted version of the Extra Light.

Gotham Extra Light Italic

Gotham Light. Suited to an unusual range of applications, Gotham Light is a lighter weight than the Extra Light.

Gotham Light

Gotham Light Italic. Sizes from 4pt to 48pt, Gotham Light Italic is a more condensed and slightly more slanted version of the Light.

Gotham Light Italic

Gotham Book. For both text and display, Gotham Book is a heavier weight than the Light.

Gotham Book

Gotham Book Italic. Large apertures and a slightly more condensed and slightly more slanted version of the Book.

Gotham Book Italic

Gotham Medium. Capitals based on the original Gotham Medium, this font is a heavier weight than the Book.

Gotham Medium

Gotham Medium Italic. Architectural and modern, Gotham Medium Italic is a more condensed and slightly more slanted version of the Medium.

Gotham Medium Italic

Gotham Bold. Vernacular lettering and a slightly more condensed and slightly more slanted version of the Bold.

Gotham Bold

Gotham Bold Italic. A range of weights and styles, Gotham Bold Italic is a more condensed and slightly more slanted version of the Bold.

Gotham Bold Italic

Gotham Black. The family contains a range of weights and styles, Gotham Black is a heavier weight than the Bold.

Gotham Black

Gotham Black Italic. Italics through the family, Gotham Black Italic is a more condensed and slightly more slanted version of the Black.

Gotham Black Italic

Gotham Ultra. Maximum density and a slightly more condensed and slightly more slanted version of the Ultra.

Gotham Ultra

Gotham Ultra Italic. Uncharacteristic and a slightly more condensed and slightly more slanted version of the Ultra.

Gotham Ultra Italic

Gotham Narrow Thin. Taking on some of the characteristics of the Thin, Gotham Narrow Thin is a narrower version of the Thin.

Gotham Narrow Thin

Gotham Narrow Thin Italic. With proportions similar to the Thin, Gotham Narrow Thin Italic is a more condensed and slightly more slanted version of the Narrow Thin.

Gotham Narrow Thin Italic

Gotham Narrow Extra Light. Based on the characteristics of the Extra Light, Gotham Narrow Extra Light is a narrower version of the Extra Light.

Gotham Narrow Extra Light

Gotham Narrow Extra Light Italic. Useful in a range of applications, Gotham Narrow Extra Light Italic is a more condensed and slightly more slanted version of the Narrow Extra Light.

Gotham Narrow Extra Light Italic

Gotham Narrow Light. For situations where a lighter weight is needed, Gotham Narrow Light is a narrower version of the Light.

Gotham Narrow Light

Gotham Narrow Light Italic. Small sizes and a slightly more condensed and slightly more slanted version of the Narrow Light.

Gotham Narrow Light Italic

Gotham Narrow Book. Both narrow column text and display, Gotham Narrow Book is a narrower version of the Book.

Gotham Narrow Book

Gotham Narrow Book Italic. The articulated and a slightly more condensed and slightly more slanted version of the Narrow Book.

Gotham Narrow Book Italic

Gotham Narrow Medium. Clean and readable, Gotham Narrow Medium is a narrower version of the Medium.

Gotham Narrow Medium

Gotham Narrow Medium Italic. Typefaces and a slightly more condensed and slightly more slanted version of the Narrow Medium.

Gotham Narrow Medium Italic

Gotham Narrow Bold. Headlines and text, Gotham Narrow Bold is a narrower version of the Bold.

Gotham Narrow Bold

Gotham Narrow Bold Italic. The angle and a slightly more condensed and slightly more slanted version of the Narrow Bold.

Gotham Narrow Bold Italic

Gotham Narrow Black. Straightforward and a slightly more condensed and slightly more slanted version of the Narrow Black.

Gotham Narrow Black

Gotham Narrow Black Italic. Through the family, Gotham Narrow Black Italic is a more condensed and slightly more slanted version of the Narrow Black.

Gotham Narrow Black Italic

Gotham Narrow Ultra. Designed for maximum density and a slightly more condensed and slightly more slanted version of the Narrow Ultra.

Gotham Narrow Ultra

Gotham Narrow Ultra Italic. An italicized and a slightly more condensed and slightly more slanted version of the Narrow Ultra.

Gotham Narrow Ultra Italic

Gotham X-Narrow Thin. Both magazines and newspapers, Gotham X-Narrow Thin is a very narrow version of the Thin.

Gotham Extra Narrow Thin

Gotham X-Narrow Thin Italic. Featuring italics through the family, Gotham X-Narrow Thin Italic is a more condensed and slightly more slanted version of the X-Narrow Thin.

Gotham Extra Narrow Thin Italic

Gotham X-Narrow Extra Light. Typefaces with a focus on readability, Gotham X-Narrow Extra Light is a very narrow version of the Extra Light.

Gotham Extra Narrow Extra Light

Gotham X-Narrow Extra Light Italic. Inspired by architecture, Gotham X-Narrow Extra Light Italic is a more condensed and slightly more slanted version of the X-Narrow Extra Light.

Gotham Extra Narrow Extra Light Italic

Gotham X-Narrow Light. Packaging requires typography, Gotham X-Narrow Light is a very narrow version of the Light.

Gotham Extra Narrow Light

Gotham X-Narrow Light Italic. Data visualizations and a slightly more condensed and slightly more slanted version of the X-Narrow Light.

Gotham Extra Narrow Light Italic

Gotham X-Narrow Book. Flourishing at small sizes, Gotham X-Narrow Book is a very narrow version of the Book.

Gotham Extra Narrow Book

Gotham X-Narrow Book Italic. Now featuring a full range of weights and styles, Gotham X-Narrow Book Italic is a more condensed and slightly more slanted version of the X-Narrow Book.

Gotham Extra Narrow Book Italic

Gotham X-Narrow Medium. Sharing the non-negotiable, Gotham X-Narrow Medium is a very narrow version of the Medium.

Gotham Extra Narrow Medium

Gotham X-Narrow Medium Italic. Contemporary and a slightly more condensed and slightly more slanted version of the X-Narrow Medium.

Gotham Extra Narrow Medium Italic

Gotham X-Narrow Bold. With roots in the lettering, Gotham X-Narrow Bold is a very narrow version of the Bold.

Gotham Extra Narrow Bold

Gotham X-Narrow Bold Italic. The family now contains a range of weights and styles, Gotham X-Narrow Bold Italic is a more condensed and slightly more slanted version of the X-Narrow Bold.

Gotham Extra Narrow Bold Italic

Gotham X-Narrow Black. Even at this extra narrow weight, Gotham X-Narrow Black is a very narrow version of the Black.

Gotham Extra Narrow Black

Gotham X-Narrow Black Italic. Banner headlines and a slightly more condensed and slightly more slanted version of the X-Narrow Black.

Gotham Extra Narrow Black Italic

Gotham X-Narrow Ultra. Lowercase letters and a slightly more condensed and slightly more slanted version of the X-Narrow Ultra.

Gotham Extra Narrow Ultra

Gotham X-Narrow Ultra Italic. Matching the original and a slightly more condensed and slightly more slanted version of the X-Narrow Ultra.

Gotham Extra Narrow Ultra Italic

Gotham Condensed Thin. New for this season, the expansion of the Thin family, Gotham Condensed Thin is a condensed version of the Thin.

Gotham Condensed Thin

Gotham Condensed Thin Italic. Few condensed faces have italicized versions, Gotham Condensed Thin Italic is a more condensed and slightly more slanted version of the Condensed Thin.

Gotham Condensed Thin Italic

Gotham Condensed Extra Light. Compact proportions without losing readability, Gotham Condensed Extra Light is a condensed version of the Extra Light.

Gotham Condensed Extra Light

Gotham Condensed Extra Light Italic. Matching the timbre and character of the Extra Light, Gotham Condensed Extra Light Italic is a more condensed and slightly more slanted version of the Condensed Extra Light.

Gotham Condensed Extra Light Italic

Gotham Condensed Light. The stark geometry of the letterforms, Gotham Condensed Light is a condensed version of the Light.

Gotham Condensed Light

Gotham Condensed Light Italic. Movie titles in headlines require a font with a strong personality, Gotham Condensed Light Italic is a more condensed and slightly more slanted version of the Condensed Light.

Gotham Condensed Light Italic

Gotham Condensed Book. The designer's photographic odyssey, Gotham Condensed Book is a condensed version of the Book.

Gotham Condensed Book

Gotham Condensed Book Italic. Newly expanded for winter, Gotham Condensed Book Italic is a more condensed and slightly more slanted version of the Condensed Book.

Gotham Condensed Book Italic

Gotham Condensed Medium. Commercial buildings through the family, Gotham Condensed Medium is a condensed version of the Medium.

Gotham Condensed Medium

Gotham Condensed Medium Italic. Signs in a variety of media, Gotham Condensed Medium Italic is a more condensed and slightly more slanted version of the Condensed Medium.

Gotham Condensed Medium Italic

Gotham Condensed Bold. Examples of vernacular lettering, Gotham Condensed Bold is a condensed version of the Bold.

Gotham Condensed Bold

Gotham Condensed Bold Italic. Assertive but not offputting, Gotham Condensed Bold Italic is a more condensed and slightly more slanted version of the Condensed Bold.

Gotham Condensed Bold Italic

Gotham Condensed Black. One of the great traditions in typography, Gotham Condensed Black is a condensed version of the Black.

Gotham Condensed Black

Gotham Condensed Black Italic. Italics through the entire family, Gotham Condensed Black Italic is a more condensed and slightly more slanted version of the Condensed Black.

Gotham Condensed Black Italic

Gotham Condensed Extra Black. An extra weight for headlines, Gotham Condensed Extra Black is a condensed version of the Extra Black.

Gotham Condensed Extra Black

Gotham Condensed Extra Black Italic. Large sizes reveal the character of the font, Gotham Condensed Extra Black Italic is a more condensed and slightly more slanted version of the Condensed Extra Black.

Gotham Condensed Extra Black Italic

Gotham Condensed Ultra. Tabloid headlines at large sizes, Gotham Condensed Ultra is a condensed version of the Ultra.

Gotham Condensed Ultra

Gotham Condensed Ultra Italic. Maximum impact with a slight slant, Gotham Condensed Ultra Italic is a more condensed and slightly more slanted version of the Condensed Ultra.

Gotham Condensed Ultra Italic

Gotham Rounded Light. Precision in its design, Gotham Rounded Light is a rounded version of the Light.

Gotham Rounded Light

Gotham Rounded Book. Templates and a slightly more condensed and slightly more slanted version of the Rounded Book.

Gotham Rounded Book

Gotham Rounded Medium. Technical and a slightly more condensed and slightly more slanted version of the Rounded Medium.

Gotham Rounded Medium

Gotham Rounded Bold. Engravers' type and a slightly more condensed and slightly more slanted version of the Rounded Bold.

Gotham Rounded Bold

Gotham Rounded Light Italic. Instructional and a slightly more condensed and slightly more slanted version of the Rounded Light.

Gotham Rounded Light Italic

Gotham Rounded Book Italic. Blueprints and a slightly more condensed and slightly more slanted version of the Rounded Book.

Gotham Rounded Book Italic

Gotham Rounded Medium Italic. Medium and a slightly more condensed and slightly more slanted version of the Rounded Medium.

Gotham Rounded Medium Italic

Gotham Rounded Bold Italic. Routes and a slightly more condensed and slightly more slanted version of the Rounded Bold.

Gotham Rounded Bold Italic

Gotham: 58 Styles

Expanded Styles

8:

Thou shalt line

things up

Typographic Layouts



Geöffnet:	Wochentags: 2 - 5 nachm. Mittwoch u. Sonntag 11 - 1
Eintritt:	Mitglieder: Frei Nichtmitglieder: 50 Pf.

Poster by Herbert Bayer



**ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13**

GEMALDE AQUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

**60.
GEBURSTAG**

Geöffnet:	Wochentags: 2-5 nachts Mittwoch u. Sonntag: 11-1
Eintritt:	Mitglieder: Frei Nichtmitglieder: 50 Pfg



ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMALDE AQUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

60.
GEBURSTAG

Geöffnet:	Wochentags: 2-5 nachten
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Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 pfg

Straightened by 6°

ANHALTISCHER
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JOHANNISSTR. 13

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KANDINSKY

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60.
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Geöffnet:	Wochentags: 2-5 nachten
	Mittwoch u. Sonntag: 11-1
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Vertical Alignment



ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMALDE AQUARELLE

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JUBILÄUMS-AUSSTELLUNG

60.
GEBURSTAG

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	Mittwoch u. Sonntag: 11-1
Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 pfg

Horizontal Alignment

											
			<p>ANHALTISCHER KUNSTVEREIN JOHANNISSTR. 13</p>								
			GEMALDE AQUARELLE								
KANDINSKY											
		JUBILÄUMS-AUSSTELLUNG									
		<p>60. GEBURSTAG</p>	<table border="1"> <tr> <td>Geöffnet:</td> <td>Wochentags: 2-5 nachten</td> </tr> <tr> <td></td> <td>Mittwoch u. Sonntag: 11-1</td> </tr> <tr> <td>Eintritt:</td> <td>Mitglieder: Frei</td> </tr> <tr> <td></td> <td>Nichtmitglieder: 50 pfg</td> </tr> </table>	Geöffnet:	Wochentags: 2-5 nachten		Mittwoch u. Sonntag: 11-1	Eintritt:	Mitglieder: Frei		Nichtmitglieder: 50 pfg
Geöffnet:	Wochentags: 2-5 nachten										
	Mittwoch u. Sonntag: 11-1										
Eintritt:	Mitglieder: Frei										
	Nichtmitglieder: 50 pfg										

Structure



**ANHALTISCHER
KUNSTVEREIN**
JOHANNISSTR. 13

GEMALDE AQUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

60.
GEBURSTAG

Geöffnet:	Wochentags: 2-6 nachten
	Mittwoch u. Sonntag: 11-1
Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 plg

Sin



**ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13**

GEMALDE AQUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

60.
GEBURSTAG

Geöffnet:	Wochentags: 2-5 nachten
	Mittwoch u. Sonntag: 11-1
Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 pfg

Saintly



ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMALDE AQUARELLE

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

60.
GEBURSTAG

Geöffnet:	Wochentags: 2-5 nachts
	Mittwoch u. Sonntag: 11-1
Eintritt:	Mitglieder: Frei
	Nichtmitglieder: 50 Pfg

Heavenly

9:

Thou shalt show
restraint when
creating hierarchy

First Things First: A Manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as: cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons. By far the greatest effort of those working in

Sin

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Mortal Sin

Pick One or Two:

Position, Case, Weight,

Size, Rules, Color,

Typeface, Orientation,

Markers

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Position

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Position

First Things First: A Manifesto

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Typographic Studies

Foolproof Pie Dough

For one 9-inch Double-Crust Pie. Published November 1, 2007. From Cook's Illustrated.

Vodka is essential to the texture of the crust and imparts no flavor – do not substitute. This dough will be moister and more supple than most standard pie doughs and will require more flour to roll out (up to 1/4 cup).

Ingredients

2 1/2 cups unbleached all-purpose flour (12 1/2 ounces)

1 teaspoon table salt

2 tablespoons sugar

12 tablespoons cold unsalted butter (1 1/2 sticks), cut into 1/4-inch slices

1/2 cup chilled solid vegetable shortening, cut into 4 pieces

1/4 cup vodka, cold

1/4 cup cold water

Instructions

Process 1 1/2 cups flour, salt, and sugar in food processor until combined, about 2 one-second pulses. Add butter and shortening and process until homogenous dough just starts to collect in uneven clumps, about 15 seconds (dough will resemble cottage cheese curds and there should be no uncoated flour). Scrape bowl with rubber spatula and redistribute dough evenly around processor blade. Add remaining cup flour and pulse until mixture is evenly distributed around bowl and mass of dough has been broken up, 4 to 6 quick pulses. Empty mixture into medium bowl.

Sprinkle vodka and water over mixture. With rubber spatula, use folding motion to mix, pressing down on dough until dough is slightly tacky and sticks together. Divide dough into two even balls and flatten each into 4-inch disk. Wrap each in plastic wrap and refrigerate at least 45 minutes or up to 2 days.

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Sprinkle vodka and water over mixture. With rubber spatula, use folding motion to mix, pressing down on dough until dough is slightly tacky and sticks together. Divide dough into two even balls and flatten each into 4-inch disk. Wrap each in plastic wrap and refrigerate at least 45 minutes or up to 2 days.

Foolproof Pie Dough

For one 9-inch Double-Crust Pie.

Vodka is essential to the texture of the crust and imparts no flavor – do not substitute. This dough will be moister and more supple than most standard pie doughs and will require more flour to roll out (up to 1/4 cup).

Published November 1, 2007. From Cook's Illustrated.

Ingredients

- 2 1/2 cups unbleached all-purpose flour (12 1/2 ounces)
- 1 teaspoon table salt
- 2 tablespoons sugar
- 12 tablespoons cold unsalted butter (1 1/2 sticks), cut into 1/4-inch slices
- 1/2 cup chilled solid vegetable shortening, cut into 4 pieces
- 1/4 cup vodka, cold
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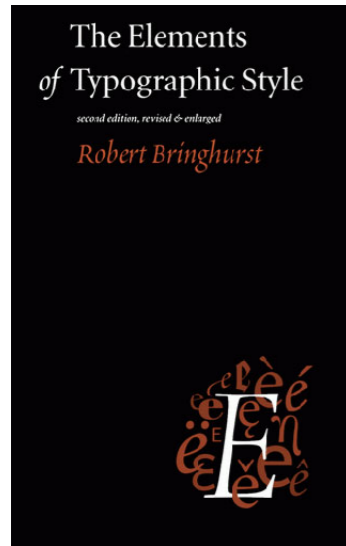
**Continue by
adding weight,
size, rules...**

**10:
Thou shalt
break rules only
exceptionally**

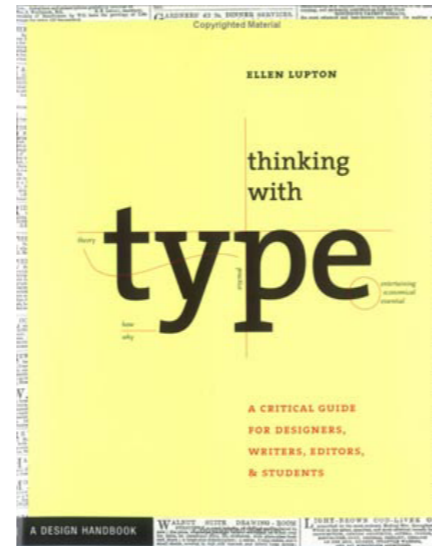
**Rules are taught
to be broken only
exceptionally.**

Ed Fella

Robert Bringhurst



Ellen Lupton



David Jury



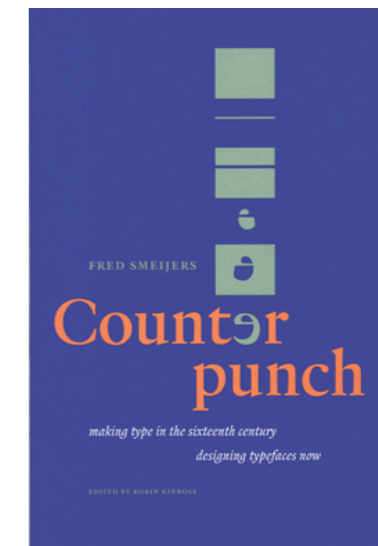
Emil Ruder



Josef Müller-Brockmann



Fred Smeijers



References

Thank You

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