



While there are no “absolute” rules in typography, there are some important guidelines which are known to make type more appealing. Legibility, readability, and availability are extremely important. It has often been said that the real “art” in graphic arts is typography. After all, it does generally occupy in excess of 85 percent of most printed pages.

Mies Van der Rohe once said about architecture “less is more . . .”

Certainly the same could be applied to typography. Too much type, too large a type, too fancy a type, too long a measure, too much leading, too many varieties of face, using too many size, etc. all are roads to failure in typography.

Typography is a gentle art which should be cherished and nurtured with care.

## Why Type Is Important

Before you can get too excited about using a variety of typefaces, you need to know just why it's important. In this section you will find a series of “before and after” examples; you'll see documents with bad choices in typefaces, then again, with more appropriate designs. Let's start with a fairy tale as it would look in a plain, typewriter-like typeface, then show you how much atmosphere and reader interest the right types can add. Some other examples in a wide variety of venues are also

analyzed and corrected; a billboard for a dude ranch, a warning sign, a slogan about the world of the future, a logo for a resort, and a fashion ad with too many typefaces. The section ends with a display of novelty types that suggest specific subjects.

Typefaces users fall into several categories. One extreme is the person who writes to his friends on an old typewriter that offers only one built-in typeface in one size. If the ribbon is changed periodically and the metal characters are kept clean, the words will be legible and they may claim to be completely satisfied. The basic philosophy is, “If you can read it, it's good enough.” At the other extreme is the publish-

ing professional who has thousands of computer typefaces available but often can't find one that, in their opinion, perfectly represents the thought to be expressed.

You probably fall somewhere in the middle. Most computer users are accustomed to having at least a few `t y p e f a c e s` available—perhaps a couple of comfortable faces that are appropriate for long paragraphs of text, plus a few “fancy” display faces for headings and special occasions. The plain fact is that the more you learn about type and the more typefaces you acquire, the more you're likely to realize that each design makes a slightly different impact on the reader and that every

day you may edge inevitably closer to the point of view held by person in the example in the previous paragraph.

Of course, when you really do come down with “typeface fever,” you must temper your passion for more and more type with the practical side. You can only buy as much type as you can afford and have room to store. Therefore, you should make your new acquisitions wisely. Hopefully, information will help you do so.

### HOW TO LOSE A JOB IN THE TYPEFACE INDUSTRY

Here's a story that emphasizes how people feel who work with type for a living.

### The Tailor's Story

Once upon a time, in a land far away, there lived a poor man who earned his living as a tailor. He sewed magnificent garments for the king and his friends, but he received very little money.

However, one day those circumstances were to change. He met an elf in the forest who promised to make him a rich man. All he had to do in return, the elf said, was to sew a suit of clothes with cloth spun from moonbeams.

"Where will I find such a cloth?" asked the tailor, worried. The elf nodded his head wisely. "You will know it when you see it."

1.1 A FAIRY TALE REPRODUCED ON A TYPEWRITER PROVIDES LITTLE MAGIC

One is of the software executive (president) of a company that manufactures and sells a CD-ROM full of typefaces. A friend urged this executive to interview a man who was supposed to have a background in marketing software and was the perfect candidate to work as a salesperson for the firm. The president agreed to an appointment. The first thing he told the would-be employee was that the company's principal product is this CD-ROM containing 500 typefaces. The applicant was amazed and asked, "Why do you need so many?"

Well, out of politeness the president continued the conver-

sation for a few more minutes before terminating the interview. The candidate lost any chance of obtaining the job by having asked that question. To get anywhere in the type business, you must fervently believe that one never has enough typefaces—indeed, that with 20,000 typefaces available, it might still be impossible to find one that would produce the exact impression wanted in a particular document. Furthermore, many of the folks in the industry are convinced that this passion for typefaces is something you're born with, not a skill to be learned.

### SEEING IS BELIEVING: A FEW

### EXAMPLES OF TYPE AT WORK

Your acquaintance with type has probably been brief, and it may be hard for you to imagine how much better a document can look when the proper type selections have been made. So, at this point I'll borrow an idea from plastic surgery brochures and show you a few "before and after" snapshots.

### Telling a Fairy Tale in the Right Setting

If your parents read you fairy tales when you were little, it probably helped for you to be cuddled up in bed with the lights dimmed and the mysterious stars twinkling outside your window. The right atmosphere can make those stories more real and exciting. "They really could have happened," you might have said to

yourself. In the same way, when you became old enough to read the printed pages for yourself, the type styles and design of the books probably added to your belief that something magical was contained in those words.

Now take a look at Figure 1.1, our first "before" example. Here you can see the beginning of a fairy tale I've called *The Tailor's Story*. The words are readable. They could well have been put on paper by the typewriter user I described in the first paragraph of the chapter. In fact, the typeface is **Courier**, which was originally designed about 50 years ago by Howard Kettler of IBM, specifically for use on typewriters. The version you see here was created a little later by the famed designer Adrian Frutiger and offered to

### The Tailor's Story



ONCE UPON A TIME, in a land far away, there lived a poor man who earned his living as a tailor. He sewed magnificent garments for the king and his friends, but he received very little money.

However, one day those circumstances were to change. He met an elf in the forest who promised to make him a rich man. All he had to do in return, the elf said, was to sew a suit of clothes with cloth spun from moonbeams.

"Where will I find such a cloth?" asked the tailor, worried.

The elf nodded his head wisely. "You will know it when you see it."

1.2 A WISE SELECTION OF TYPEFACES SETS THE PROPER MOOD FOR THE READER.

the public when IBM introduced its Selectric typewriters. It's still available for typewriters today and is a standard item on most personal computer systems. If you want to use a design that looks as if it was produced on a typewriter, **Courier** is a good choice. But why is this page unappealing? Because, you see only the words; the type presents no mood or personality at all.

The title is in the same dull typeface and size as the story itself. In fact, the characters don't even seem to cluster together into words very well because this typeface is *monospaced* or *nonproportional*, which means that each character takes up exactly the same amount of space horizontally, whether it needs it or not.

There are even more reasons for the apparent lack of cohesion. Each paragraph is indented a full five spaces and there are two spaces at the end of each sentence. These typing conventions can be useful in helping the reader detect sentence endings

and the beginning of new paragraphs when those individual characters are so widely spaced, but the effect is still somewhat jarring. Furthermore, even the quotation marks tend to separate words and thoughts rather than bring them together—because these quotation marks are not the “curly” kind that would seem to enclose the words spoken by the characters. The quotation marks are “all-purpose, straight up and down” symbols intended for use both at the beginning and end of a quotation. In fact, throughout the English speak-



1.3 A BILLBOARD FOR A DUDE RANCH--RUINED BY A POOR SELECTION OF TYPEFACES.

ing world the same marks are also used in combination with numbers to designate inches.

Contrast this page with Figure 1.2. In this “after” example, the page is made more appealing by adding a marvelous drawing of

the elf talking to the tailor in the forest. The text isn't even surrounded with a decorative border. Those improvements would have constituted cheating to make a point. The fairy tale is enhanced only by selecting more appropriate typefaces. In the make-over of the page, see the title in a typeface called **Goudy Text**. This is really one of those Old English styles—the black-letters—except that the capital letters are not the intricate characters you'd expect. Designer Frederic Goudy provided an alternate set of capitals he named Lombardic, which is used here. Their appearance is ideal for a fairy tale; they remind us of some far-off time and place, but without a formal or religious aura.

Incidentally, you'll find Frederic Goudy's name attached to a multitude of type designs. He was born in 1865 and completed his first typeface in 1896. He continued to create beautiful type designs until shortly before his death in 1947. As might be expected, his work usually reminds us of the

period in history in which he was active. Consequently, you'll probably find one of his 123 faces an excellent choice when you want to capture the elegance and style of his era.

The text of our fairy tale begins with the use of a drop cap, a large, ornate initial capital letter that is “dropped” into a paragraph. These special characters were used in the beautiful manuscripts produced in monasteries even before the invention of printing. This particular letter was designed by Marwan Aridi and is a



1.4 THE SAME BILLBOARD WITH TYPEFACES APPROPRIATE TO THE SUBJECT.

part of Initial Caps Clip Art, a three pack alphabets created for Adobe both in color and black and-white versions. The use of the drop cap is in line with the tradition of employing decorative initial capital letters in books of fairy tales. Needless to say, they

must be used sparingly; at the beginning of a story or chapter but certainly not at the beginning of each and every paragraph.

However, you can use drop caps in many kinds of documents, to add a decorative touch, even if the capital letter is simply the typeface seen in the main text except in a larger, bold format. For example, the popular desktop publishing programs Adobe PageMaker and QuarkXPress both provide a utility that can convert the first letter of a paragraph into a drop cap automatically.

Following the drop cap inserted into our fairy tale, is another honored tradition. Usually, we capitalize the remainder of any word starting with a drop cap—often, as here, it's an entire phrase. This practice provides a graceful transition from the huge beginning letter to the smaller text that follows.

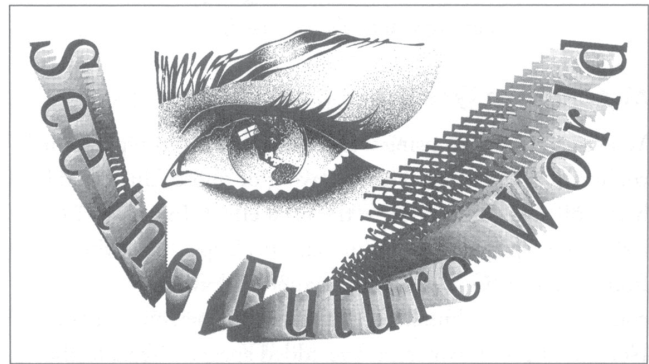
Using a publishing term, the *body copy* that follows—the main text of the story as distinguished from titles and subhead-

ings—is set in Monotype's **Dante** typeface, designed by Giovanni Mardersteig in 1954 and inspired by fifteenth century Italian types. **Dante** is strong, graceful, traditional, and highly readable—excellent qualities for type that is to be the medium for bringing us a fairy tale. Like **Goudy Text**, **Dante** is a proportional typeface; each character occupies only as much space on the line as it needs. Therefore, words seem to cluster as natural groupings of characters. The paragraph indentations are



1.5 USE A STRONG TYPE FACE WHEN YOU DON'T WANT YOUR MESSAGE TO BE IGNORED.

two characters in depth rather than five, quotation marks are the “curly quotes” we normally see in books and magazines, and you'll find only one space after the end of each sentence. Since the characters are proportional, this spacing does not result in any confusion. By the way,



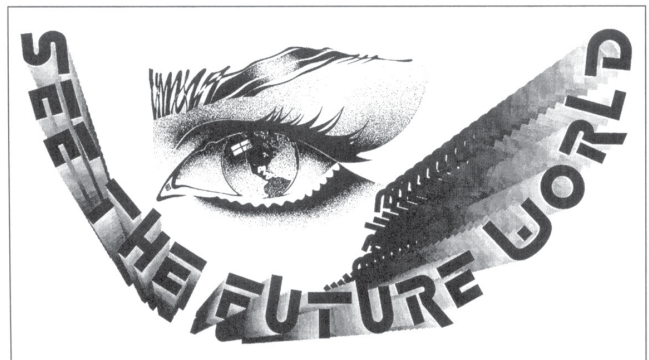
1.6 A MODERN SYMBOLIC DRAWING MISMATCHED WITH A NINETEENTH CENTURY TYPEFACE.

almost all printed materials you'll see in this modern age do feature proportional typefaces—for all of the good reasons mentioned. Nearly all of the faces displayed throughout this section are proportional as well. (You'll read more about proportional versus nonproportional later.) I hope you'll

agree that the “after” fairy tale page better than the “before” version?

### Promoting a Dude Ranch the Right Way

For our next example, let's visit a Western dude ranch. Imagine you need a billboard that will attract the proverbial Eastern tenderfoot.



1.7 THE IMAGE CORRECTED, WITH THE MODERN DRAWING AND TYPEFACE IN HARMONY.

This means you want to use display typefaces that will get our message across. In addition,

you will need some artwork. For that purpose, what could be more fitting than the fine study of an old cowpoke displayed in Figure 1.3?

This drawing is actually a piece of clip art from Dynamic Graphics, a company that distributes hundreds of

quality images each year through its monthly clip-art services called Electronic Clipper and - Designers Club. But the typefaces shown in that same figure don't look quite right, do they? The top typeface is named **Gatsby**, which might tip you off that it was intended to remind us of the Roaring Twenties, not the wild West. Indeed, *Gatsby* (sold by Casady typefaces. & Greene) was named in honor of the pivotal character in a novel about the 1920s written by jazz Age novelist F. Scott Fitzgerald. The design is deliberately reminis-

ranch.

How about the other typeface? This is also from Casady & Greene and is called **Regency Script**. The Regency period in eighteenth-century France was noted for ornate designs and frivolous, spoiled noblemen—again rather far removed in spirit from the rugged outdoor life of the U.S. mountains and plains.

Compare this billboard with Figure 1.4, where Casady & Greene's **Prelude** heads the image, a bold script that almost looks like the coils of a lasso. The other typeface is **Playbill**, a

After thinking about it, you must realize that typefaces can either fight against our message or enhance it. The designs that are not right might be perfect choices for other jobs. We must sim-



1.10 A FASHION AD CLUTTERED BY A POTPOURRI OF TYPEFACES



1.8 MONOTYPE'S ITALIAN OLD STYLE USED TO CREATE AN ACCEPTABLE RESORT LOGO.

cent of the Art Deco style of architecture and decor, which is based on geometric principles; it predominated in Europe and America between 1925 and 1940. Furthermore, **Gatsby** is very light, refined, even delicate in appearance—altogether a bad choice for a billboard plugging a dude



1.9 A better logo, using ITC Bookman Bold and Bold Swash.

popular Stephenson Blake typeface sold by Bitstream and other vendors that reminds you immediately of the lettering in newspaper ads and posters from the early Western settlements. The total effect of this billboard—with appropriate typefaces—is exactly what you'd want.

ply be careful that our selections don't remind the reader of a lily pond when our subject is cactus.

*Selecting a Design That Communicates What It Means*

When you want to drive home a point, don't pick a typeface that whispers when there's a need to shout. You might think that a casual contemporary face would be all right for almost any modern message. After all, we live in a modern age, right? Not so.

Figure 1.5 shows two signs. The one on

the left uses an attractive 1995 Letraset typeface called **John Handy Plain** (based on the personal handwriting of its designer, Tim Donalson). You might glance at this design appreciatively as you walked by. But in a public notice, would the words really register? In contrast, the typeface in the right-hand sign issues a stern and insistent message. It means business. It almost seems to say, "Ignore me at your own peril." This "pushy" design is **Helvetica Inserat**, a strong **Helvetica** dis-

play variant from Linotype-Hell, designed by Max Miedinger in 1966. *Inserat* is a German word for *advertising*; this face will attract attention in ads or anywhere else it's used.

#### Matching the Type to the Illustration

You can get by with using a more or less neutral typeface in conjunction with almost any drawing or photo. But you'll be better off if the type

the continents of 1.5.

Use a strong typeface when you don't want your message to be ignored. North and South America. Here special effects have been added to the typeface by selecting one of the many type manipulation options offered in Broderbund's TypeStyler utility, but the type itself is still a design that was created in 1896 by an architect named Bertram Goodhue. It's called

digital type houses. (The word *condensed* simply means that the designer made the characters narrower than the regular face, in order to let the user squeeze more characters onto each line.) Although the changes Stan made to Cheltenham in 1975 could be said to have "brought the design up-to-date," its nineteenth-century roots are still very much in evidence. So why use this venerable design in combination with a modern drawing to present a slogan about the world of the future? It's a poor fit.

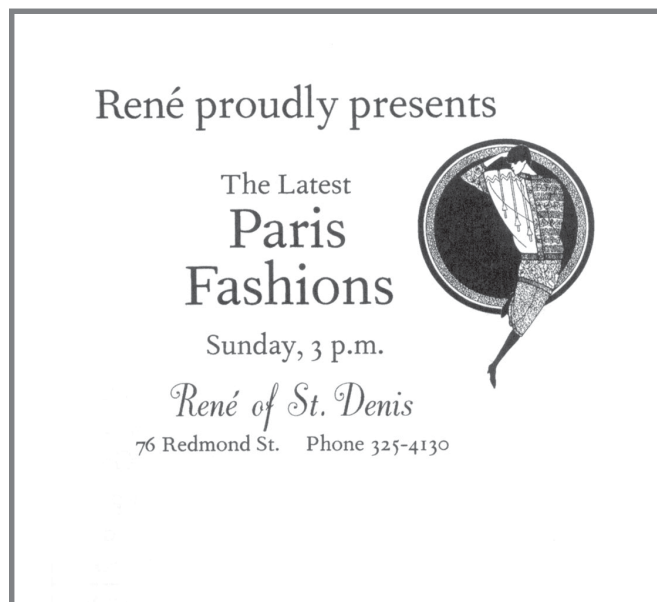
Figure 1.7 demonstrates how much more effective a modern drawing can be when presented in conjunction with a comparable typeface. The type is Lynz, an excellent choice if you want to talk about twenty-first-century matters. The Image Club staff produced it in 1991.

#### Using Type Alone to Create a Memorable Logo

A logo is a symbol used to represent a product, company, or some other entity—even an idea or practice, such as recycling

or Smokey Bear, who warns visitors to national parks about the hazards of forest fires. The symbol can consist solely of artwork, type, or a combination of the two. If you need a logo and can't afford to pay an artist to produce a distinctive design for you, you can often make do by settling on a type style suitable for the cause and, perhaps, arranging the characters in an unusual combination. Figure 1.8 shows Monotype's **Italian Old Style**, pressed into service to represent an imaginary waterside. There really isn't an Elk Bay anywhere or a resort by that name, but this typeface couldn't do either one of them any harm. The design is beautiful; it's based on William Morris's 1890 **Golden Type** which, in turn, is based on the work of fifteenth-century Venetian printer Nicolas Jenson. But we can do better. The logo in Figure 1.8 doesn't really "hang together"; it simply consists of three words placed in close juxtaposition to each other.

Figure 1.9 demonstrates an improve-



1.11 USING ONLY TWO APPROPRIATE TYPEFACES IMPROVES THE AD

adds to the total effect. In Figure 1.6, a slogan wraps partially around another clip-art drawing from Dynamic Graphics. This symbolic drawing is contemporary—a human eye that reflects

**Cheltenham**; the version that appears here is ITC Cheltenham Condensed, which was produced by Tony Stan for International Typeface Corporation (ITC) and licensed by them for sale by many

ment. Here we've used the ITC Bookman typeface family. Many computer users have been familiar with Bookman for years because it has been one of the standard families provided with printers using the PostScript language. ITC Bookman was designed by Ed Benguiat in 1975. Like Bookman families from other sources, it was based on a design by Alexander Phemister that was released as metal type by a Scottish foundry in 1860. However, only a few basic elements of Benguiat's version have been supplied with those printers: **ITC Bookman Light, Light Italic, Demi Bold, and Demi Bold Italic**. Figure 1.9 uses Bold and Bold Swash, two other members of the family. *Swashes* are decorative flourishes, seen here in the letters *E*, *k*, *B*, *y*, and *R*. The complete family is available from Image Club, one of the few sources for the full PC or Macintosh sets. The additional family members include **Bold Italic, Bold Swash Italic, Outline, Outline Swash**, and **Contour**—all worth having.

Why is the second logo better? Simply put, the judicious use of swash characters accomplishes three things: It adds elegance, makes the logo appear unique, and imparts a sense of unity because the swash characters are almost intertwined. The logo seems to have been hand-drawn for the resort's exclusive use. This is probably the ultimate compliment that can be paid to a logo constructed from mass-produced typefaces that are available to the general

difference in a printed piece. Don't deduce from these stated positions that you should therefore use as many of your typefaces as possible in each document you produce. Unfortunately, many computer users have paid good money for their type libraries and therefore would like to show off all of their acquisitions every day. With this sad fact in mind, look at Figure 1.10. This is an ad for a make-believe upscale store specializing in women's fashions. The illustration is an attractive clip-art

**densed**, a 1908 Morris Fuller Benton design available from Bitstream and several other vendors. Unfortunately, many computer users have paid good money for their type libraries and therefore would like to show off all of their acquisitions every day. With this sad fact in mind, look at Figure 1.10. This is an ad for a make-believe upscale store specializing in women's fashions. The illustration is an attractive clip-art drawing from Metro Creative Graphics, but it certainly plays second fiddle to a hodgepodge of display fonts. The top line is Kingsley-ATF's **News Gothic Bold Condensed**, a 1908 Morris Fuller Benton design available from Bitstream and several other vendors; it has been popular for newspaper and advertising work for nearly 90 years. The word "Presents" is in Kaufmann Bold, created for ATF in 1936 by Max R. Kaufmann; this is a script face characterized by its connecting letters and *monolineal* construction, meaning that all of its strokes are the



1.12 SPECIAL-PURPOSE TYPEFACES THAT SUGGEST SPECIFIC SUBJECTS.

public.

### Don't Show Off Everything You Own

This section is trying to demonstrate that typefaces do matter and that the right design can make all the

drawing from Metro Creative Graphics, but it certainly plays second fiddle to a hodgepodge of display fonts. The top line is Kingsley-ATF's **News Gothic Bold Con-**

same width throughout. ITC Bookman Bold reappears on the third line, followed by the Bitstream version of the highly decorative Profil, a shadowed *inline* face (meaning that the shape of each letter is traced by contrasting lines drawn inside the character). Profil was designed in 1946 by Eugen and Max Lenz. All of these different typefaces are used, and we're only halfway through the ad!

The time and date in this ad are shown in **Brush Script**, designed in 1942 by Robert E. Smith. As the name implies, this typeface imitates brush strokes; it has remained popular and is available through Adobe and many other vendors. The next line (the name of the store making the announcement) is in yet another script typeface that mimics brush strokes—**Reporter**, designed in 1938 by C. Winkow. It employs bolder strokes than Brush Script, but achieves much the same effect. You can buy **Reporter**, too, from most type vendors.

The street address is displayed in

New Century Schoolbook. This very legible family was created by Morris Fuller Benton beginning in 1918, for use in schoolbooks. Its sturdy, conventionally formed characters are still seen in children's textbooks today, so it succeeded admirably in its mission. The original Century design goes back to 1894, when it was developed for *Century Magazine*.

Max Miedinger created **Helvetica** for a Swiss foundry in 1957. You see it used for the phone number at the bottom of the ad. Publishers and printers can draft this design into service for headings or body copy. It's readable, attractive, and unobtrusive. Furthermore, Apple selected it years ago as one of the basic faces to be included with the company's PostScript printers. Add all of those factors together and Helvetica became incredibly popular—so much so that a reaction has set in. Many professionals avoid its use whenever possible. And, since Microsoft selected Monotype's **Arial** instead of **Helvetica** for use in Windows and other products, we

may have seen an end to the Swiss design's days of glory. By the way, the Swiss name for Switzerland is Helvetia, so now you know where Helvetica got its name.

Both **New Century Schoolbook** and **Helvetica** are licensed by Linotype-Hell to most companies selling type. It now has become necessary to face the reality that you may be one of those readers who thinks the ad shown in Figure 1.10 is perfect in every way—that using a lot of typefaces adds sparkle. You should think differently after you know a little more about type and how it should be used.

*If you are a complete neophyte at working with type, don't feel bad about it. Everybody was a beginner at some time; furthermore, this is for all users of typefaces—not merely those who feel they have some degree of sophistication regarding the subject.*

A good way for a beginner to stay out of trouble is to follow this simple rule: *Don't use more than two typeface families in a single*

*document.* Furthermore, the two families should not be similar in kind or appearance. For example, don't use two script typefaces together. This was done on purpose in Figure 1.10. Don't use two serif typefaces or two sans-serif typefaces at the same time either, unless one is a fancy display face that looks nothing like the other. A *serif* typeface has little nubs, lines, or feet sticking out from the ends of the main strokes of the characters; examples in this ad are **ITC Bookman**, **Profil**, and **New Century Schoolbook**. A sans-serif typeface doesn't have those protuberances; in fact, sans is a French word meaning "without." Sans-serif examples in the ad are **News Gothic Bold** and **Helvetica**.

Figure 1.10 is not the elegant, fashionable ad that an upscale women's store would want. It looks cluttered and a bit garish. This problem can be fixed by bringing to bear some restraint and good taste. Look now at Figure 1.11.

Except for the name of the store, this second version of the

ad uses a single typeface family: Monotype's **Fournier**, released in 1925. This is a revival of a highly regarded design created by the Paris type-founder Pierre Simon Fournier le jeune (meaning "the younger," equivalent to "Junior" today) about 1740. Monotype released the digital version for personal computers in 1993. **Fournier** has all of the dignity and style one might expect from the products of a distinguished eighteenth-century French foundry and includes optional lowercase or Old Style numerals, which extend above and below the line to add a graceful touch to the otherwise ordinary numbers in a document.

The other typeface in this ad is the ornate **Dorchester Script**, designed by the Monotype staff in 1938 and popular for such uses as calling cards and wedding announcements. Note the enlarged stylish illustration and how it helps establish the right mood and therefore deserves more prominence.

So you can select

two suitable type designs, combine them in a restrained manner with a sharp illustration, and you end up with a very effective ad. By the way, note the use of *negative* (white) space—unused areas around the message, but inside the border. This space calls attention to the ad and gives it added prestige. Ad purchasers often cram text into every nook and cranny of the space they've bought in a publication, in the mistaken belief that, otherwise, they'll be wasting their money. This is generally not true. The purpose of running an ad is to get people to read and respond to it. An ad doesn't invite readership that's a designer's nightmare, a jumble of words and sales points that fight each other for attention. Usually, you want to keep the message simple and short. If you can make one main point with your potential audience, you've accomplished a lot.

### **Type Can Be Very Specific**

You should be convinced by now that a good choice of type

can greatly improve the appearance and effectiveness of the printed word. In Figure 1.12, an additional point is made: There's a specific typeface for almost everything!

Letraset's **Shaman**, the top example, is intended to re-create all of the adventure and mystery of darkest Africa, with ornaments to match. England's Phil Grimshaw is the designer of this display face introduced in 1994.

Just under it is a sampling of whimsical drawings from the **Fontoonies No. 1** typeface designed in 1994 by Steve Zafarana of the Galapagos Design Group. If you need to make a statement about toast popping from a toaster, for example, here's a way to do it.

**Quake** was designed by Adobe's Fryda Berd, inspired by the 1989 San Francisco earthquake. The skateboard calisthenics belong to another Adobe typeface, **Rad**, which is the work of John Ritter; in this case, as you can see, each skateboarding scene actually repre-

sents a letter of the alphabet.

**Bamboo** goes all the way back to 1889 and has characters that do indeed look as if they might have been assembled from bamboo stalks. The idea is to generate images in the reader's mind of the Orient. The name of the designer has been lost in the mists of history, but you can order **Bamboo** from Image Club.

Finally, Figure 1.12 shows Adobe's **Toolbox**—the brainchild of Brian Stryko, a typeface with characters composed of tools and other articles you might find around your home or workshop.

All the examples in this figure are either display or novelty faces that you would choose only for some special purpose because each is so explicit in its message and intended use.

### **SUMMARY**

Words matter and the type conveying words matters too; it can either help achieve the goals the writer has for the text or fight against the ideas, mood, and message.

The amateur can

usually avoid disaster by carefully selecting one or two apt designs for a document and staying away from extremes and type that's interesting but hard to read, unless only a few large characters are involved. No one wants to spend extra time trying to decipher the words buried in a paragraph of overly designed type. If you simply don't know what kind of type would be fitting for your message, settle for a neutral, workhorse typeface—one that gets the job done without calling attention to itself.

It may be comforting to know that professionals can make mistakes too. Some of them seem to have forgotten long ago that the primary purpose of words is to communicate. We've all seen artistically designed printed pages that are nearly impossible to read because the designers have used intricate typefaces in paragraphs that are too narrow or too wide for easy reading, that are overwhelmed by other predominant design elements, or that melt into busy backgrounds that provide

little contrast. Strangely enough, many of these design monstrosities appear in national desktop publishing and design-oriented magazines; the goal seems to be: "Look artistic first. Worry about the message later." Fortunately, it's possible to be both artistic *and* readable.