

When I design a typeface I create many characters, symbols and ligatures. Some are rarely used correctly either because designers aren't aware of their function or they simply don't know how to access them. Examples: an en-rule should be used between dates, not a hyphen, 1948–2008 along with old style figures – an en-rule is also used to set-off text from the main clause. Use ligatures as in first, flange, muffle, fjord; the ß is a ligature only used in German, the & is also a ligature. Diphthongs are connected letters Æ, æ, Œ, œ, IJ, ij; æ only occurs in Danish, Norwegian and Icelandic, œ only in French – in Dutch the ij is of major importance. The minute should not be used as an apostrophe – correct use of minutes and seconds, e.g. 26°50'30". Proper quote marks must be used in quotations. When a quote comes within a 'quote "double" quote' marks should be used. Quote marks have various forms: "double", 'single', „Dutch“, „German“, or ‚German‘. Single or double guillemets are used in: »German«, «French» and «Italian». Use small capitals in letters after a name, e.g. David Quay FISTD, and with old style figures in a post code as 1012 HL. Italics are used in text when mentioning book titles, films and plays, or for foreign words i.e. *Vouwblad 06*. Use of OpenType format fonts allows all these typographic features to be accessed more intuitively.

Between figures use an en-rule without spaces either side. Do not mix old style and aligning figures in the same text.

An en-rule here is used with a word space either side—American publishers use an em-rule without spaces.

The ß originates from two distinct ligatures: long s and s 'fs', or long s and z 'fz'. It is not used in Swiss German.

The ampersand ligature et represents the Latin word 'and'.

An exception is the use in Old English for names like Cædmon.

In an anglicized French word the œ is dropped.

The ij is not a true ligature but was originally cast as double letter on a single sort.

Also called prime and double prime and used for English feet and inches ie 12'11".

The Dutch also use English quote marks.

In German the guillemets point inwards and in French and Italian outwards.

When I started out as a young graphic designer in 1967 I marked-up text and sent it to the typesetter. A compositor set the text in metal type to my instructions and returned it beautifully proofed on smooth, chalk-surfaced paper. This was then pasted down in position onto line-board by the artworker who prepared the camera-ready artwork for the printer.

Nowadays compositors hardly exist and designers are expected to set the text along with a multitude of other tasks once reserved for specialist trades – and often under heavy pressure to get the job to print. When visiting design studios I have often asked the designer why they have not done this or that, and the answer is always, 'No time', or they are simply unaware that the work is incorrect. Compositors spent many years as apprentices learning their trade, *Hart's Rules* was their bible and most knew whole sections by heart!

With *Vouwblad 06* I have attempted to highlight a few of the typographic details that are important to me and some I find intriguing. Of course there is far more to typographic detailing than shown here. To go deeper into the subject I recommend the following reference books:

New Hart's Rules, The Handbook of Style for Writers and Editors
The Oxford Guide to Style
both published by Oxford University Press

Copy-Editing: The Cambridge Handbook for Editors, Authors and Publishers
published by Cambridge University Press

The Elements of Typographic Style – Robert Bringhurst,
published by Hartley & Marks

Design David Quay FISTD*

Text set in Foundry Origin
www.foundrytypes.co.uk

With thanks to Freda Sack FISTD* for her advice and text editing.

*ISTD, International Society of Typographic Designers is a professional body dedicated to promoting good typography. This year it celebrates its 80th year. ISTD has over 700 members worldwide.
www.istd.org.uk

Vouwblad is een serie uitgaven die de passie voor het grafische vak visualiseren en de schoonheid laten zien die tekst, beeld, materiaal en kleur kunnen bewerkstelligen.

Vouwblad is a series of publications that demonstrates the brilliance of the graphics industry and the beauty that text, image, medium and colour can create.

V O
T U W

Vouwblad 06 Folder 06

Titel Title: *Als ik een lettertype ontwerp* When I design a typeface
September 2008

Colofon Colophon

Ontwerp Design: *David Quay BNO, FISTD, Amsterdam*

Lettertype Typeface: *Foundry Origin*

Papier Paper: *Distinction Publishing 120 gr/m²*

Productie Production: *Lenoirschuring, Amstelveen*

Meer informatie More information: *Arie Lenoir, 00 31 (0)6 53 36 25 19, arie@lenoirschuring.com*