

**WHY DOES THE  
WORLD NEED  
NEW FONTS?**

*That's a really  
stupid question.*



SERIOUSLY, WHY MAKE NEW FONTS?

*Well, the answer is pretty simple: the world changes.*

WHOA. UM, THAT'S...DEEP?

*Think about it. The world keeps adding new people and new people have new ideas and new ideas need to be communicated in new ways and fonts are just communication tools. So, as soon as we run out of new things to communicate, we won't need new fonts.*

OKAY. OKAY! ;-)

...

***Hang on! Since you are here, let's really get into this whole thing. BTW, I'm Tal and, yes, I make fonts.***

There are a lot of typefaces out there and more arrive every day. A lot of these are good and some of them are truly great. Sooo... Why do I feel the need to add my own to the mix and, more bluntly, why should you buy the ones that I make? Uhhh... I'm not a very good salesman. I'm not going to feed you a bunch of hyperbole and say that my stuff is the best. If you are reading this, you are probably interested in typography. If you are interested in typography, you probably already have your own ideas about what makes a typeface **good** and **best**. Besides, I don't really think there is such a thing as **best**. Typefaces are tools and any good craftsperson will tell you that the best tool is the one that does the job at hand. So, these are my typefaces. I make them because I love graphic design and I love making tools. If one of my tools does the job at hand, that's cool.

I think about typography from the perspective of a graphic designer. (That's how I got started making typefaces in the first place.) The way I see it, a typeface's most important job is to imbue a message with an additional **voice**. (Okay, obviously a typeface's main job is to be read, but I try not to think too much about the bottomless "legibility" rabbit hole.) Why does a designer pick **Font A** instead of **Font B** to communicate "this message?" Lots of reasons, but the most likely is that **Font A** has the right voice for communicating "this message." I think about this a lot while I am working on ideas for new typefaces. I like to imagine them as actors. Some actors are versatile enough to work in comedy, drama and action equally well while others excel at playing the wacky neighbor. When I'm drawing a typeface, I wonder how it could be cast. If it could be a lead, it needs to have a calm and confident voice. If it is more of a wacky neighbor, it needs to have a loud, goofy voice.

To develop these voices, I ask myself one simple question at every stage of every project: **Why does this need to exist?** If I can't answer that, the typeface is put on hold. This leads to a lot of thinking, a lot of tinkering and, sometimes, extended delays. Some of my typefaces have taken over a decade to reach their final form. (This one that you are reading was started in 2006. I haven't finished it yet because the bold weights don't have the right feel yet. It's called Dossier and it is going to be finished in... uh, soon.) I won't sell anything that I don't think has a clear voice. I want my tools to be really good at helping designers enhance their messages.

My favorite part of graphic design is the way that a wonderful composition is greater than the sum of its parts. It's magical when message, color, texture, image, shape and typography come together to say something. We live in interesting times (for better or worse) and there are so many new things that need to be said. I believe strongly in the power of design to communicate. That's why I make new typefaces and that's why I'm excited to show you the ones that I've made for you. You can see these on the following pages and in even more depth at [typesupply.com](https://typesupply.com). If you don't see anything that works for you, I highly recommend the work of my many colleagues. Please give their typefaces some consideration before you fall back to that same old standby. New ideas need to be communicated in new ways.

Oh, one more thing. If you ever can't find just the right voice for your message, you might want to consider commissioning a custom typeface. I've done a lot of this kind of work and I'd love to talk to you about your project. Solving these kinds of problems is a lot of fun and it usually takes less time than a decade.

DUDE, YOU NEED TO CHILL OUT.

BALTO CONDENSED 1 ULTRA, 210 PT

DESIGN

BALTO CONDENSED 4 BLACK, 314 PT

WILL NOT

BALTO CONDENSED 2 SUPER, 314 PT

BALTO CONDENSED 2 SUPER, 288 PT

SAVE THE

BALTO CONDENSED 4 BLACK, 288 PT

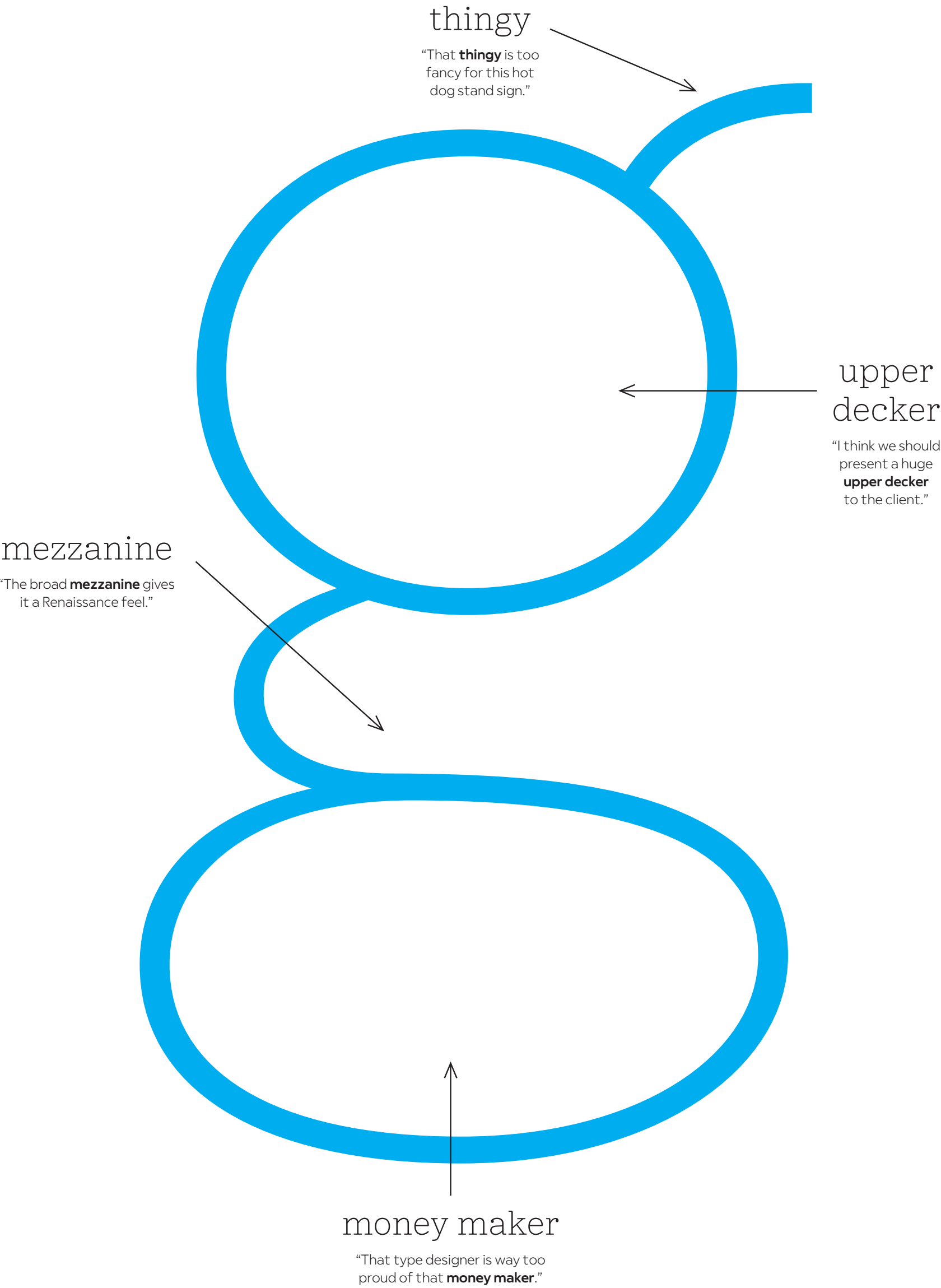
BALTO CONDENSED 1 ULTRA, 210 PT

WORLD



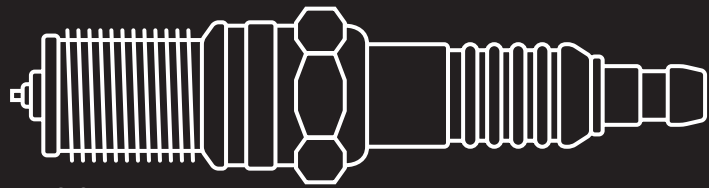
a-hole

“Wow! Take a look at that humongous **a-hole**.”

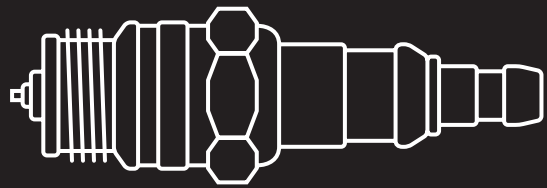




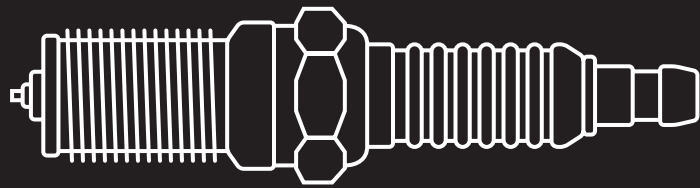
Please support our sponsors!!!



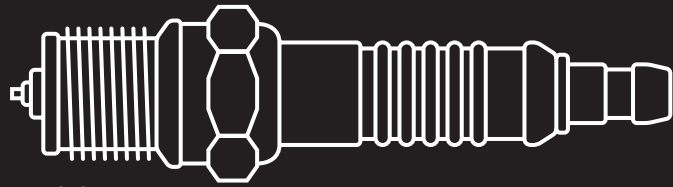
#TS-011



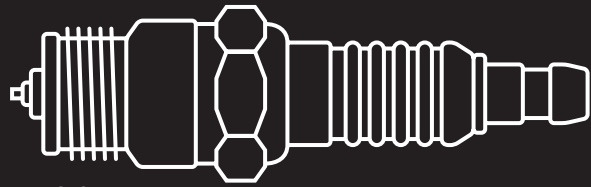
#TS-012



#TS-013



#TS-014



#TS-015

# SPARK PLUGS

are often used as a visual metaphor by designers to indicate creativity, power and a hard working attitude. That's why I have illustrations of spark plugs over there as a visual metaphor for my typeface *Balto*. This typeface is a hard working, one-size-fits-most tool that is sure to *spark* your creativity. It's no-nonsense style will *plug* in to almost any layout. So, as you can see, spark plugs are a perfect fit for this advertisement. In conclusion, spark plugs look really cool. Buy *Balto* now.

## CURRENTLY AVAILABLE IN THE FOLLOWING CAPACITIES:

Thin + *Italic*  
Light + *Italic*  
Book + *Italic*  
Medium + *Italic*

**Bold + *Italic***  
**Black + *Italic***  
**Super + *Italic***  
**Ultra + *Italic***

**BALTO**  
The #1 leader in trusted reliability.

Proudly stocked  
and endorsed by  
**typesupply.com**  
since circa 2013.

# TORQUE

streaming **24/7** at typesupply.com

# JOCK TALK

TOUCHDOWN! GOAL!  
This font will be your  
MVP anytime you need  
to say YES! SPORTS!



# GRÜVE BEATS

WHUMP! WHUMP!  
This font has all the  
right moves to make  
your design DOPE!

# TIMONIUM

INCLUSIVELY EXCLUSIVE

Available in Mall Kiosk #4 (outside Merry Go Round) at typesupply.com

## Lookin' for a fun time?

Needin' to get that  
**conversational** feeling  
but don't want to look  
**CHEESY** or use that  
font that your friends  
**love to hate? Yep?**

DROP BY  
**TYPESUPPLY.COM**  
AND ASK FOR

*Marigny*



↓ YOU ARE INVITED TO A ↓  
**NEON FONT**  
**PARTY** TONIGHT  
WITH OHM  
↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

I O T A  
Nothing says  
CLASSIC  
DESIGN  
like a circle.

typesupply.com

# SPACE SAVERS™

#1 **LIL BIT**

Balto Condensed 1 is just a wee more narrow than regular Balto. Want to use Balto but don't have enough space? Give Balto Condensed 1 a try. Perfect for needlessly wordy captions!

#2 **TITE FITS**

Balto Condensed 2 has got all the flavor of the original Balto but with reduced horizontal (x-dimension) space requirements. Perfect for things made of letters and numbers!

#3 **BIG SQUEEZE**

Balto Condensed 3 fits tight spaces without sacrificing legibility. Perfect for those times when the copywriter gets out the thesaurus and writes some multisyllabic headlines!

#4 **OMG! WTF!! OMG!**

Oh yeah! Balto Condensed 4 is pretty darned condensed. It's got steep sides so it can really squeeze the words in there. Perfect for posters and anything that needs huge words!

# NEW! BALTO CONDENSED

IT'S LIKE BALTO, BUT CONDENSED. AVAILABLE AT YOUR CORNER **TYPESUPPLY.COM**

ARE YOU EXPERIENCING...

# Contemporary Quandaries?

We live in very complex times. Technology and humanity are becoming more and more intertwined everyday. Our devices are increasingly capable of emulating the human decision making process. What is the meaning of anything anymore?

**QUEUE HAS THE ANSWERS.**

**SEARCH ENGINE FOR PURPOSE**

*mindfulness app*

**TEXTING LEADERSHIP RETREAT**

*trust fall robots seminar*

**INCREASE YOUR EMOTIONAL iQUEUE**

Begin your journey with Queue at typesupply.com







ink trap

"Be careful. That typeface has some gnarly **ink traps** in the tight corners."

**PLEASE**

I know! They look so designer-y, they have that circle for the O and they are pretty downright lovable. But, enough already.

**STOP USING**

Seriously, why are they used so much? Are they really perfect for everything? Are they just a default choice? Who knows!

**GEOMETRIC**

Despite their popularity, I've resisted making one. I just couldn't come up with a good reason for another one to exist.

**SANS SERIFS**

But, these are the top sellers for big type companies. From a business standpoint I'm being stupid. So, I'm selling out.

**FOR ~~FUCKING~~**

This is Iota. It's a collection of the best ideas from the best geometric sans serifs. It exists because it didn't exist.

**EVERYTHING**

I hope you love it. I hope you hate it. I hope you use it for everything.



IT'S OKAY TO USE A FONT  
JUST BECAUSE IT LOOKS COOL





# HEY TYPE SUPPLY!

Based on some true stories!  
Words: Tal Leming Illustration:  
Shiva Nallaperumal (shiva-n.com)

Can you make my client a custom typeface?

Yeah, I'd love to. I do this kind of work all the time...

Cool. So, can you like take this font that we like and modify it to make an "ownable" version of it?

Maybe. Is it one of my typefaces?

Um, no. It's from...

You should contact the original designer or foundry.

Can you draw something that looks just like the font that we like?

No. That's unethical.

Ugh. What do you do then?

Let's talk about what your needs are instead of what you want it to look like. Let's start at the beginning...

We want a geometric sans.

An interesting display one or a boring one that works for text? Boring? Use one of the 1,000,000,000 out there.

A circle is a circle. Sure, we can make some details a little different, but we're really just splitting hairs.

Ugh. You are a total buzzkill, dude.

Agreed, but I'm also trying to help you out. There's no sense in making a custom typeface that looks like something else. Let's make something that fits your needs...

How about this. You take the logo that the client has approved and make a font out of that.

We could do that, but we should think through your overall goals. If you want something that blends with the logo then we could do that. But, it's going to lessen the uniqueness of your logo. I mean, that can be a perfectly good strategy but if you are looking for more punchy text then I recommend something that complements the logo.

Duuuuude. You just blew my mind. Here's what we'll do: I'll whip up "A" through "Z" in Illustrator and then you can fontify it for us...

You don't need me for that. I'd just be an expensive pair of hands.

Okay, alright, fine. Here's the real story: I kind of already have some letters that the client likes but it looks kind of borked. Could you maybe just tell me what is wrong and fix it?

It depends on what you mean by "fix it." If you mean "make minor technical adjustments" then, no I don't do that. If you mean "use my expertise and years of experience to build on the basic ideas that are working to create something with a similar concept but not the exact same look" then, yeah, maybe...

But the client...

I know. They like it. If that's really the case, you don't need me. But what the client may really like is the idea of a proprietary typeface that harmoniously conveys their message and fits their needs. If you go to them and say, "Look, we should bring in a specialist to take a fresh look at this and do it right," and they balk, then stick with what you have. If they sigh with relief, let's talk.

Okay. But when is the best time to get you involved?

The earlier the better. I like to be involved right after you establish the emotional direction for the overall project. That's when we have the widest range of typographic possibilities.

Are you a big company? We like to work with big companies.

No, my company is deliberately very small so that I can stay focused on creating unique designs for my clients. I don't have a sales staff or upper management. It's just me spending as much time as your budget permits solely focused on the important parts of your project.

Budget? Oh. Oh! How much is this going to cost?

It varies from project to project depending on the scope.

You said you've done this kind of stuff before?

Yep. Lots. Look over there → → → → and on my website. There's even more that I'd love to show you but clients are really into non-disclosure agreements right now for some reason. Sigh.

Alright, you're weird, but I think we may want to go forward. Now what?

Get in touch by email (tal@typesupply.com) or phone (443-275-7012). I'd love to talk.

# 90 MINUTES

WEBSITE SIGNAGE UNIFORMS

TATISTICS SOCIAL MEDIA

ELEVATION

I made the official typeface for the U.S. Soccer Federation.

I drew a mega-compressed, headline family for Wired.

nachael I every

FAST COMPANY

I've drawn the lettering for a whole bunch of logos.

sundance

GRANT

QUAKER

Money

Those fonts you see all the time? I made a few of them.

UNITED

SPORTS

HEIRLOOM

CORN SQUASH

Seasonal Fruit Desserts

As a distinctive suburb of the city dates back to the days immediate But for generations before our co developed, Stoneleigh was a name the name of a not tely Victorian char



COOL. NOW. LET'S CUT TO THE CHASE:

BUY SOME FONTS

LIMITED\*  
TIME OFFER!

\*Offer limited by the life span  
of Type Supply LLC and/or the  
heat death of the universe.

I mean, only if you need some fonts. Don't buy anything that you don't need. It's just, you know, if you need some new fonts it'd be cool if you considered some of mine. I mean, if you need fonts but don't like any of mine, that's cool too. Check out some other type designers. They are making some great stuff that will surely get the job done. Just think about your message and find a font that has the right voice. If that old font works, great. But, like I said, if your message is new, try saying it in a new way. Okay? Okay!!! Thanks for reading.

TYPESUPPLY.COM

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Complete this form, clip it out and affix it to something in your workspace as a reminder that you want to give me some money for some new fonts.



**REMINDER:** Next time I'm looking for new fonts, I should look at the fine offerings at [typesupply.com](https://typesupply.com). These are especially appealing to my refined aesthetic sensibilities:

☐ **Atoi**

☐ Balto

☐ Balto Condensed

☐ Dossier

☐ **IOTA**

☐ Marigny

☐ OHM

☐ Queue

☐ Timonium

☐ **TORQUE**