A WORD ON TYPOGRAPHY

A lot of energy went into how **100 Days, 100 Grand** looks. (With 250,000+ words, typeface choice and spacing subtleties make all the difference.) The print edition uses two font families: **Frutiger** from Linotype (linotype.com) and **Harriet** from Okay Type (okaytype.com).

FRUTIGER

Headings and tables use **Frutiger**, designed by Adrian Frutiger for airport signage. It looks like old favourite **Helvetica**—but there are differences in the details. Each character is recognisable without those heavy "brush strokes", known as a face's *weight*. So it marks the way forward—without shouting.

Body text is **Harriet**, designed by Chicago's **Jackson Cavanaugh**. With roots in classic typefaces like Baskerville and Century, it communicates crisply without their whiff of the schoolroom.

Frutiger and Harriet are *professional* fonts. For the difference, look at words in *italics*. Reader-friendly details you wouldn't see by just skewing characters to the right—the finials on the lower-case x, the differing descenders on g versus g, how f and i combine as the **ligature** fi—denote a pro. Too many print books (and far more ebooks) fall down here, to the reader's cost.

The *measure* (line length) follows best practice for the reading eye: about 2.5 alphabets. (This also avoids having to break words over lines; hyphenation is abomination.) Space between paragraphs is greater than between lines, but not *much* greater—just enough to not need indents—while an A4 print size keeps average number of words per page around 350. Bonus: in this format— one very long column—the book fits both print and digital media.

Frutiger and Harriet do what all great typography does: make you forget it. Of course, book design goes beyond font choice: a great resource is Butterick's Practical Typography (practicaltypography.com). If you found **100 Days, 100 Grand** easier on the eye than most textbooks, sites like these are why.

So if you think typography is where you can cut costs—think again. Type designers are among the most robbed-from professionals in the creative sector; billions of pages use their work without permission or payment. Pro fonts add terrific value—so pay for yours. It doesn't cost much to stay honest.