



Tiempos
Preston Sturges

[illegible]



He gets a bit gruesome every once in a while.

I can't help what kind of people you like.

Well how long does it take to get there?

I liked you better as a bum.

Tiempos was initiated as an optimisation of Galaxie Copernicus for a Spanish newspaper redesign. Although it began as an offshoot of Galaxie Copernicus, Tiempos evolved far enough that it became its own standalone family. Copernicus is based on Plantin, its broad proportions are designed to harmonise with Chester Jenkins' Galaxie system. Over the last century, Plantin has influenced many typefaces, the most notable example is Stanley Morison's Times New Roman.

These days Times New Roman is much maligned. It's easy to dismiss due to its ubiquity — being the default for a decade sunk it to the depths of bureaucratic banality. Which is unfortunate, for when it comes to the twin tenets of newspaper typography — economy and legibility — it still performs admirably. As Tiempos had to fulfill these same tenets, it was natural to look towards Morison's classic Times New Roman, a forefather of modern newspaper typefaces.

The most obvious influence of Times New Roman can be seen in Tiempos Text Italic. The original specifications of the Galaxie system determined the 10° angle for Copernicus Italic. Combined with the Plantin influence, the hooked entry and exit strokes results in a distinctive, personable italic. Early drafts of Tiempos Text Italic were closely derived from this formula, but proved to be unsuitable for the more neutral newspaper environment. The solution was to take advice from Times New Roman by replacing the entry stroke with a flag serif and raise the stem-to-arch connection. Because the forms were now less distinctive, it was necessary to increase the slope to 12° in order to clearly differentiate from the Roman in running text.

Despite the uncoupling from the Galaxie system, Tiempos inherited many design features from Copernicus, especially the sturdy serifs and the robust skeleton. The distinctive terminals, splayed M, apex of A and the serifless leg of k translate into workable newspaper features.

However, it is the necessary differences that enable Tiempos to work in newspapers. At the same point size, the cap-height, ascenders and descenders are shorter, allowing for tighter line spacing without crowding. Most glyphs have been narrowed, the spacing tightened, and the overall contrast has been adjusted to allow for ink-spread. All of this results in more words per column without sacrificing legibility.

Editorial typography depends on strict hierarchies to guide the reader through the various kinds of information. While digital technology makes this simple, it's often undesirable to enlarge a text typeface beyond its intended size range. Before digital type each point size was cut specifically, creating necessary variations in letter shapes, spacing and proportions.

When type which was designed to be used at text sizes is scaled up to set headlines the spacing is usually too loose and subtle text-size details can suddenly become obvious and ungainly. Drawn specifically for large sizes, the Tiempos Headline types were created to address these issues. It's sharp without being shrill or brittle, with snug spacing to optimise copyfit. A greater range of weights than in Tiempos Text allows for flexibility, and the lengthened ascenders and descenders aim to strike a balance between practicality and elegance.

k

M



Tiempos Headline Italic 12pt/14

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
!@#\$%^&*()_+‘;[]\~,.

Tiempos Headline Regular 12pt/14

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
!@#\$%^&*()_+‘;[]\~,.

Tiempos Headline Medium 12pt/14

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
!@#\$%^&*()_+‘;[]\~,.

Tiempos Headline Bold 12pt/14

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
!@#\$%^&*()_+‘;[]\~,.

Tiempos Headline Italic 8pt/10

You’ve taken all the joy out of life. I was all through with this kind of stuff. I mean, I knew I’d never have it, but there was no envy in my heart. I’d found a friend who’d swipe a car to take me home... now I’m right back where I started: just an extra girl having breakfast with a director. Only I didn’t used to have breakfast with them. Maybe that was my trouble.

Tiempos Headline Regular 8pt/10

You’ve taken all the joy out of life. I was all through with this kind of stuff. I mean, I knew I’d never have it, but there was no envy in my heart. I’d found a friend who’d swipe a car to take me home... now I’m right back where I started: just an extra girl having breakfast with a director. Only I didn’t used to have breakfast with them. Maybe that was my trouble.

Tiempos Headline Medium 8pt/10

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Tiempos Headline Italic 9pt/11

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Tiempos Headline Regular 9pt/11

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Tiempos Headline Medium 9pt/11

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Tiempos Headline Bold 9pt/11

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Tiempos Headline Bold 30pt/32

Tiempos Headline Italic 12pt/14

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Tiempos Headline Regular 12pt/14

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Tiempos Headline Medium 12pt/14

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Tiempos Headline Bold 12pt/14

You’ve taken all the joy out of life. I was all through with this kind of stuff. I mean, I knew I’d never have it, but there was no envy in my heart. I’d found a

You don’t know anything about anything. You don’t know how to get a meal. You don’t know how to keep a secret. And you can’t even stay out of town... I know fifty times as much about trouble as you ever will. And besides, you owe it to me. You sort of belong to me.

Tiempos Headline Medium 30pt/32

You see, sir, rich people and theorists, who are usually rich people, think of poverty in the negative, as the lack of riches, as disease might be called the lack of health. But it isn’t, sir. Poverty is not the lack of anything, but a positive plague.

It’s all finished. The greatest expedition of modern times. Almost the greatest sacrifice ever made by human man. He’s the past-master of poverty. He knows everything. Now don’t you worry. He’s all washed up except tonight, he’s just going through for a quick tour.

Tiempos Headline Light 90pt

Trenchant

Tiempos Headline Regular 110pt

Eccentric

Tiempos Headline Medium 130pt

Comedic

Tiempos Headline Bold 145pt

Satirical

Tiempos Headline Medium Italic 950pt



It

Sullivan's Travels

Preston Sturges'

Sullivan's Travels

Tiempos Headline Regular 10pt/12

Criticwire Classic of the Week:
Preston Sturges' *Sullivan's Travels*
Written by Vikram Murthi

A satire that chastises Hollywood for its blinkered moralizing yet espouses on the value of escapism, Preston Sturges' *Sullivan's Travels* may seem like a film rife with contradictions, but not only is it cohesive, it never once feels muddled or, worse, didactic. Instead, Sturges projects a wide-eyed clarity in the writing and filmmaking of *Sullivan's Travels*; he keenly understood that a film that preaches leaves a sour taste in the viewer's mouth, but a film that advocates through story, performances, and tone can move an audience to tears. As a result, *Sullivan's Travels* brims with sweetness and charm. It depicts humanity at its most vital and contains a deep well of empathy for all of its burdened subjects, from legions of homeless people to labor camp workers, and even its naive, privileged protagonist John L. Sullivan (played wonderfully by Joel McCrea), a rich film director known for his crowd-pleasing comedies who wants to make serious films that capture true pain.

Sullivan's Travels begins with Sullivan begging his studio bosses to make a movie that's "a true canvas of the suffering of humanity," when all they want is for him to make another "Ants in Your Plants" movie. Sullivan wants to adapt "O Brother, Where Art Thou?", a socially-conscious novel that comments on the horrors of modern life. So, he decides to experience the plight of humanity first-hand by dressing, traveling, and living as a homeless tramp. Though initially followed by a fully staffed double-decker coach bus containing all the amenities of Hollywood life, including a cook and a medic, Sullivan convinces them to leave him alone so he can truly experience life on the road, but when he tries to hitchhike by himself, he ends up back in Los Angeles. It's only when he meets a young failed actress on her way out of Hollywood that Sullivan decides to give it another shot with her by his side. However, it's only when the experiment lands Sullivan in a labor camp by mistake that he finally experiences pain and suffering, and what he can do to help cure it.

Though "Sullivan's Travels" stands the test of time after over seventy years, it's a film that makes most sense in light of the Great Depression. When "Sullivan's Travels" was filmed in 1941, America was just getting back on its feet after a decade of economic stagnation, with military spending and New Deal policies only starting to alleviate unemployment and stimulate overall spend-

ing. But it was during this time that most Americans witnessed honest-to-God poverty for the first time as the depression impacted everyone from those in cities to rural communities. Citizens who lived comfortable in the 1920s were now scrounging for work and standing in bread lines. It was a dark time for the country, and it was soon going to become even worse once American entered World War II. Naturally, Hollywood responded to the culture with films that preached suffering and indignity but didn't do much to soothe or reduce the pain of the average citizens. Sturges wrote and directed "Sullivan's Travels" as a response to those "message movies" by showcasing how foolish it was for anyone in Hollywood to claim they understood the suffering of the common man, as well as to depict it on screen and pander to the liberal sensibilities of the upper class. In Sturges' estimation, the best anyone working in Hollywood can do is make films that lighten the burden of everyday life just a little bit. It's their job to transport an audience to a different world, to make them laugh, and most importantly, to forget their troubles.

But if Sturges was trying to make a light fantasy with "Sullivan's Travels," he missed the mark considerably. Though it is a comedy, and a funny one at that, the film isn't some escapist romp or a yuck fest either. Once Sullivan and The Girl actually begin to live with the homeless, "Sullivan's Travels" soberly showcases the life of the poor with little sentimentality. In a long, wordless montage, Sturges neither fetishizes their lifestyle nor exploits their pain; instead, he simply and clearly depicts their way of life as, well, their way of life, portraying Sullivan and The Girl as well-intentioned poseurs who are in over their heads. (One of the funniest scenes in the film is when two hobos watch Sullivan and The Girl struggle to board a moving freight train; one turns to the other and mutters, "Amateurs.") Sturges never infuses the film with any melodrama, but rather a quiet tragedy only highlighted in a few crucial narrative turns, like when Sullivan mistakenly gets sentenced to a labor camp. He's forced to perform hard labor on a chain gang under the cruel tyranny of a prison warden, who one day locks Sullivan in a sweat box without food or water. For a film that sneers at Hollywood's attempts to project a social conscience, "Sullivan's Travels'" own conscience is active and dynamic, with its sympathies on those living far outside of the Hollywood system.