CLASSIFICATION

OF

TYPOGRAPHY

Periodic Table of Typefaces
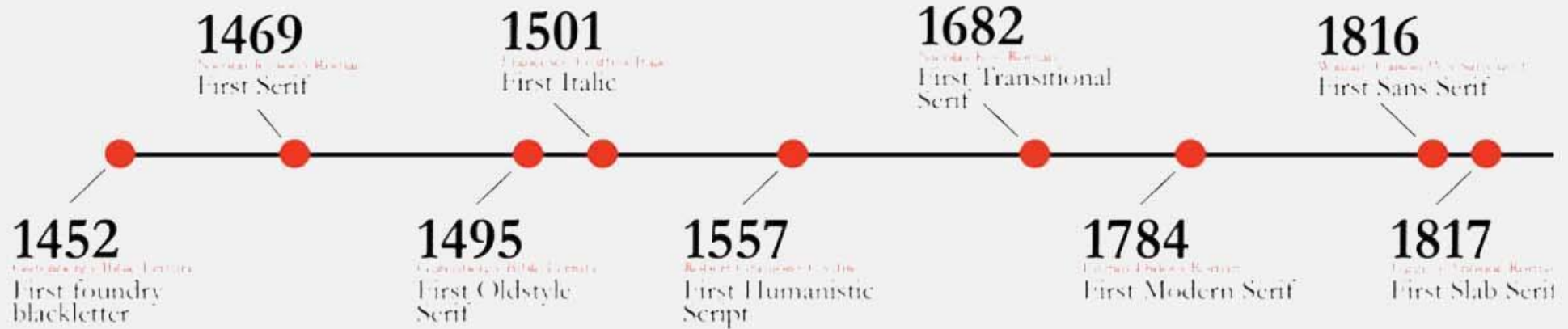
Typefaces
Popular, Influential, & Notorious

1 H — Helvetica		**2** F — Future

Legend cell: Family and/or Class · Rank · **Symbol** · Typeface · Designer(s) · Year Designed

4 U Univers	**Ak** Akzidenz Grotesk							

Row groups of elements:

- **Gs** Gill Sans (8) · **O** Optima (9) · **Fr** Frutiger (14) · **S** Syntax (18) · **Me** Meta (20) · **Ag** Avant Garde (22) · **B** Bauhaus (3)
- **My** Myriad (16) · **Fo** Formata (32) · **Pr** Prokyon (65) · **Mt** Marius (71) · **Ao** Antique Olive (72) · **E** Eurostile (74) · **D** Dialog (47)
- **Bg** Bell Gothic (16) · **Fg** Franklin Gothic (27)
- **In** Interstate (31) · **Di** DIN (40) · **St** Stone (21) · **Th** Thesis (26) · **R** Rotis (30) · **T** Times (9) · **Tr** Trinité (17) · **Ba** Baskerville (19) · **G** Garamond (6) · **C** Caslon (10) · **M** Minion (11) · **L** Lucida (12) · **Fl** Fleischmann (15) · **Da** Dax (75) · **Ts** Today Sans (78) · **If** Info (87) · **Go** Gotham (50) · **W** Walbaum (44)
- **Lg** Letter Gothic (54) · **Av** Avenir (58) · **Of** Officina (38) · **Sc** Scala (49) · **Bs** Base (55) · **Ar** Amerika (57) · **Le** Lexicon (68) · **Sr** Scotch Roman (73) · **Sa** Sabon (23) · **Be** Bembo (28) · **J** Janson (34) · **Gr** Griffo Classico (36) · **Gc** Garamond Classico (36) · **Ch** Cheltenham (37) · **Am** Amplitude (90) · **Bc** Bell Centennial (91) · **N** Neutraface (36) · **Ma** Matrix (48)
- **Tg** Trade Gothic (66) · **Ng** News Gothic (100) · **Fe** Fedra (82) · **Q** Quadraat (99) · **Cl** Clarendon (29) · **Ro** Rockwell (43) · **Io** Ionic No. 5 (53) · **Sw** Swift (80) · **Jo** Joanna (41) · **A** Aldine (42) · **K** Kis (52) · **Pa** Palatino (64) · **Cb** Cooper Black (78) · **Sp** Spectrum (83) · **Po** Proforma (89) · **CG** (94) · **TA** Trajan (23) · **Ce** Century (50)
- **Oc** OCR (24) · **Ci** Chicago (45) · **P** Prince (44) · **Oa** Oakland (92) · **Bl** Blur (97) · **Eg** Egyptian (61) · **Co** Courier (63) · **Mm** Memphis (79) · **Ca** Caecilia (84) · **Hü** Hümberg A-Z (33) · **Gf** (39) · **Ulf** (58) · **Mg** (67) · **Bf** (82) · **Fi** (85) · **Ag** (86) · **Wr** (93)

Z (51)	**Mi** (69)	**Ha** (70)	**Sn** (77)	**Re** (81)	**Bi** (88)	**un** ocod (95) · **Bo** (96)

Timeline of Key Historical Points:

1469
First Serif

1501
First Italic

1682
First Transitional Serif

1816
First Sans Serif

1452
First foundry blackletter

1495
First Oldstyle Serif

1557
First Humanistic Script

1784
First Modern Serif

1817
First Slab Serif

Progression of Typographic Styles:

Type — Type — *Type* — *Type* — Type — Type

Blackletter   Oldstyle Serif   Italics   Humanistic Script   Transitional Serif   Modern Serif
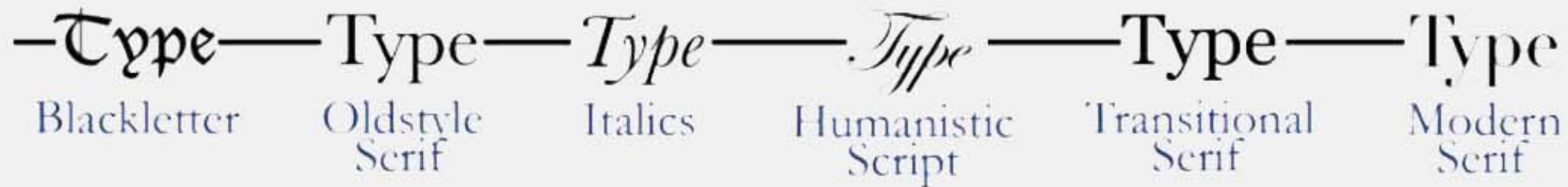
✔ There are thousands of different typefaces and fonts available to designers, printers, publishers, artists and writers today.

✔ There are all types of display and text typefaces and everything in between.

✔ Most are available in a digital format from a variety of type foundries and can easily be used, and exploited, with modern computer technology.

✔ The vast amount of type available makes specific classification of every one nearly impossible and somewhat frivolous.

✔ However, it is important to have an understanding of the basic styles of typefaces to help narrow down the research and selection of the correct typeface.

✔ Example:

✔ Calligraphy **Zapf Chancery** (Italic)

Zapf Chancery

✔ Letters associated with the art of calligraphy and the fonts developed from their production can be classified as calligraphic.

✔ Calligraphic letters can be, although do not have to be, classified as Chancery, Etruscan or Uncial.

✔ Chancery letters have slightly sloping narrow letters and were influential in the development of serif italics.

✔ Etruscan faces do not have lowercase letters and are based on an early form of Roman calligraphy in which the brush was held at a steep angle.

✔ The Celtic style, Uncial letters are created from holding the brush at an almost horizontal angle.

✔ There is only one case in Uncial designs, although they did become the basis for the development of the roman lower case.

Classification of *Typefaces*

SERIF

Serif typefaces include a slight projection finishing off the strokes of its letterforms (called serifs).

Old Style

Old style serifs generally include:

1). Diagonal stress (the thin parts are on the diagonal rather than horizontal or vertical axis); 2). Bracketed serifs (where there's a curve attaching the stem and head); 3). Minimal contrast; 4). Wedge-shaped serifs; 5). Angled heads serifs.

Examples: Adobe Jensen, Garamond, Goudy Old Style.

Transitional

Transitional serifs generally include:

1). Usually vertical strokes; 2). Vertical stress; 3). More pronounced contrast than in Old Style designs; 4). Oblique and bracketed serifs.

Examples: Baskerville, Perpetua.

Modern

Modern serifs generally include:

1). Little or no bracketing on the serifs; 2). Vertical axis on curved strokes; 3). Dramatic contrast between thick and thin strokes; 4). Ball-shaped stroke terminals;

Examples: Didot, Bodoni.

Slab Serif

Slab serifs generally have:

1). Heavy serifs with very little or no bracketing; 2). Virtually no contrast in stroke weight.

Examples: Museo Slab, Rockwell, American Typewriter.

Glyphic

Glyphic serifs:

1). Emulate lapidary inscriptions rather than pen-drawn text; 2). Have minimal stroke weight contrast; 3). Use triangular serif shapes.

Examples: Albertus, Cartier Book, Newtext.

SANS SERIF

Sans serif typefaces do not include any projections at the end of the strokes of its letterforms.

Grotesque g

Grotesque sans serifs often include:

1). A spurred uppercase "G"; 2). Minimal contrast on the strokes. Older versions include: 3). Some of the curves were more square; 4). A double-story lowercase "g".

Examples: Franklin Gothic, News Gothic.

Neo-Grotesque

Neo-Grotesque sans serif fonts are:

1). More legible; 2). Plainer; (Otherwise have similar features to the older Grotesques).

Examples: Helvetica, Arial, Univers.

Geometric

Geometric sans serifs:

1). Have round "O's; 2). Are based on simple geometric shapes 3). Have no contrast between strokes.

Examples: Futura, Avenir.

Humanistic

Humanistic sans serifs:

1). Are based on the proportions of Roman-style capitals; 2). Were created to be more legible; 3). Have more contrast than other sans serifs; 4). Have a calligraphic influence.

Examples: Gill Sans, Verdana, Lucida Grande.

SCRIPT

Script typefaces are based on the fluid strokes of handwriting, and can range from formal to very casual. They're suitable for display use.

Formal

Formal scripts are characterized by:

1). Flowing loops and flourishes; 2). Letterforms that are generally connected.

Examples: Bickham Script, Snell Roundhand, Kuenstler Script.

Casual

Casual scripts have:

1). A brush-like appearance with stronger strokes; 2). Letterforms that are sometimes connected.

Examples: Brush Script, Bianca, Mahogany Script.

Calligraphic

Calligraphic scripts:

1). Emulate hand-lettered calligraphy; 2). Generally have high contrast.

Examples: Mistral, Vivaldi, Bafferino.

Blackletter

Blackletter scripts are:

1). Very formal; 2). Based on handwritten calligraphy; 3). Strong contrast on strokes

Examples: Goudy Text, Monmouth, Engravers Old English.

Handwriting

Handwriting scripts:

1). Are casual; 2). Mimic modern handwriting.

Examples: Blog Script, Pacifico, Cedarville Cursive.

MONOSPACED

Monospaced typefaces are non-proportional — every letter takes up the same amount of horizontal space on the page or screen. There are serif and sans serif varieties.

Examples: Courier New, Consolas, Source Code Pro.

Monospaced

DISPLAY

Display typefaces vary widely in their appearance, and include both practical and novelty fonts suitable for headlines and titles.

Examples: Broadway, Cooper Black, Curlz.

Display

Santeria

HANDWRITTEN FONT

✔ Example:

✔ Fette Fraktin **Blackletter**

Fette Fraktu

✔ Blackletter typefaces are a script style of calligraphy that were popularized in Germany, although they were used all over Europe from the middle ages through the Renaissance.

✔ A highly ornamental style of typgraphy, different styles are often associated with the different regions in which they were developed and used.

✔ The main classifications include Textura, Schwabacher, Cursiva and Fraktur.

✔ Textura is the most closely related to the calligraphic style and often includes a large number of ligatures.

✔ Schwabacher typefaces have a simplified, rounded stroke and several of their lowercase letters, including 'o', are often analogous forms.

✔ Cursiva, as the name suggests, is closely related to cursive letters and can be recognized by the more frequent presence of descenders and looped ascenders.

✔ Fraktur is the most common form of Blackletter and is characterized by broken strokes.

✔ Example:

✔ Sarif

✔ Serifed typefaces were popular much earlier than sans-serif typefaces and include semi-structural details on many of the letters.

✔ People often refer to them as feet, although that is in no way a proper anatomical term when referring to typography.

✔ Their are many different classifications for serifed typefaces, often named for their origins, including Grecian, Latin, Scotch, Scotch Modern, French Old Style, Spanish Old Style, Clarendon and Tuscan.

✔ Some of these classifications can also be placed into broader classifications of typography including the styles below

OLD STYLE

GARAMOUND

✔ The Old Style or Humanist serif typefaces developed in the 15th and 16th centuries and are characterized by a low contrast in stroke weight and angled serifs.

TRANSITIONAL

BASKERVILLE

✔ The bridge for the gap between Old Style and Modern serifed typefaces, Transitional type has a more vertical axis and sharper serifs than humanist forms.

BASKER VILLE

1757

0123456789

Garamond

1234567890

John Baskerville

John Baskerville designed the original Baskerville typeface in 1757. When creating this font, Baskerville was attempting to perpetuate the types of William Caslon, and specifically the Caslon typeface. He achieved this by increasing the stroke contrast, in addition to creating a sharper more tapered serif.

Originally, there were four styles to the Baskerville family: regular, italic, medium, medium italic, and bold. Since then, there have been several updates to the typeface which includes the Monotype Baskerville family. The update is a more modern and cleaner type compared to the original. It comes in six styles. In addition, there make the ITC New Baskerville, Baskerville Classico, Baskerville LT and Monotype Baskerville Text.

Classified as a transition typeface, Baskerville possesses all of these characteristics. In the book A Type Primer, John Kane defines the transitional classification as a refinement of oldstyle forms - a style that was achieved in part because of advances in casting and printing. Thick-to-thin relationships were exaggerated and brackets were lightened. Other examples of this category are Bulmer, Century and Times Roman. It is also commonly compared to Bodoni, however Baskerville captures a more relaxed feel due to its elegant and refined setting in contrast to the formal and stylized form of Bodoni which draws more attention to itself rather than the text.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

MODERN

BODONI

✔ Modern serifed typefaces developed in the late 18th and early 19th century and were a radical break from the traditional typography of the time with high contrast of strokes, straight serifs and a totally vertical axis.

EGYPTIAN

Rockwell

✔ Egyptian, or slab-serifed, typefaces have heavy serifs and were used for decorative purposes and headlines because the heavy serifs impeded legibility at small point sizes.

✔ Example:

✔ San Sarif

✔ Just exactly like what is sounds, a sans-serif typeface is a typeface without serifs.

✔ They can be found in history as early as the 5th century, although the classical revival of the Italian Renaissance return to old style serifed typefaces made them virtually obsolete until the 20th century.

✔ Their was much development of sans-serif typefaces in Germany as a revolt against the ornate lettering of the popular Blackletter styles which led to sans-serif typefaces based on the purity of geometric forms.

✔ Much like serifed typefaces, there are many different classifications for sans-serif typefaces, including Gothic, Grotesque, Doric, Linear, Swiss and Geometric.

HUMANIST

✔ Humanist characteristics include proportions that were modeled on old style typefaces, open strokes and a slightly higher contrast in strokes in comparison to other sans-serif typefaces.

Grill Sans

TRANSITIONAL

✔ Closely related to the characteristics of transitional serifed typefaces, these typefaces include a more upright axis and a uniform stroke.

Geometric

✔ Geometric sans-serif typefaces, as their name implies, are based on geometric forms. In some cases letters, such as the lower case 'o', are perfect geometric forms.

FUTURA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Futura

"The truly modern is what we hold today to be timelessly perfect."

– Paul Renner

Futura is a sans-serif typeface designed by Paul Renner in 1927. It was commissioned by the Bauer Type Foundry. It is geometric in appearance, and based on visual elements of the Bauhaus design style. Despite looking geometric, however, close examination of the type specimens show slight distortions in the letters that create the illusion of the type looking geometric. Such examples can be found in how the bowl of the lowercase 'a' are not perfectly circular, the stroke in the uppercase 'O' does not follow perfect circle, some letters extend their form beyond the baseline despite not being a descender, and more. These deviations allow the letterforms to have a balance between them, in terms of legibility, visual unity, and stroke weight. The typeface avoids nonessential components to the letterform, eliminating the decoration. It is clean and gives the feeling of a modern time period, which holds up to other typefaces even today, thus making it a popular choice among designers.

✔ Example:

✔ Script

✔ Script typefaces are based on the forms made with a flexible brush or pen and often have varied strokes reminiscent of handwriting.

✔ There are many different classifications including Brush Script, English Roundhand and Rationalized Script.

✔ However, the broadest forms of classification are Formal Script and Casual Script.

✔ Formal Scripts are based on the developments and writings of 17th and 18th century handwriting masters such as George Bickham, George Shelley and George Snell.

✔ Casual scripts developed in the 20th century as a result of photo-typesetting and are more varied and the inconsistencies appear to have been a result of using a wet pen rather than a pen nib.

Bickham Script

✔   Example:

✔   Derocative

✔   While serifed and sans-serif typefaces can often be used for text typesetting, there are a vast majority of fonts and typefaces whose legibility wanes when used in smaller point sizes.

✔   These typefaces are often developed with a specific use in mind and are designed for larger point size use in headlines, posters and billboards.

✔   Decorative is less of a classification and can include a wide variety of typefaces underneath the umbrella of the term.

CUBA

Just Married

rsvp

RSVP

Save the date

thank you

AND

Mr + Mrs

happy day

love

LOVE

mr & mrs

AND

and

Yes

Save our Date

Thank you

Save the date

the

THE

respond

Wedding

And

SAVE THE DATE

Adventure begins

MR & MRS

rsvp

AND

and

E

&

&

LOVE

&