Classification of Type

GARAMOND

Aa

OLDSTYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

Aa

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

Aa

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

CLARENDON

Aa

SLAB SERIF

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian typefaces have heavy, slablike serifs.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. *Humanist* letterforms are closely connected to calligraphy and the movement of the hand. *Transitional* and *modern* typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Historians and critics of typography have since proposed more finely grained schemes that attempt to better capture the diversity of letterforms. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

GILL SANS

Aa

SAN SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, lilting counter in the letter a, and the calligraphic variations in line weight.

HELVETICA

Aa

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

Classification of Type

Classifications of type you will need to become familiar with for this class.

The typographic form has evolved and in order to effectively analyze this typographic evolution, the design of type characters over the last five and a half centuries is most often broken down into classifications of common visual Characteristics, called families of type:

Old Style
(15th-17th century)
Example Typefaces: Bembo • Garamond • Caslon • Jenson

Transitional (Neoclassical)
(mid 18th century)
Example Typefaces: Baskerville • Cheltenham • Bookman • Romain du Roi

Modern (Didon)
(late 18th century)

Example Typefaces:: Bodoni • Didot • ITC Fenice

Slab Serif (Egyptian)
(19th century)
Example Typefaces: Clarendon • Memphis • Rockwell • Century

Sans Serif
(19th-20th century)
Example Typefaces: Futura • Helvetica • Universe • Akzidenz Grotesk • Frutiger

Cursive
Example Typefaces: Bickham • Edwardian Script ITC • Choc • Brush Script

Display
(19th-20th century)
Example Typefaces: Leafy Glade • Plexifont • Chausson • Phosphate

Old Style
(15th-17th century)
Example Typefaces: Bembo • Garamond • Caslon • Jenson

OLDSTYLE CHARACTERISTICS
- Designed in a time when inks and paper were coarse and type technology was still rather rough
- Relatively thick strokes and heavily bracketed or curved serifs
- Emulated classical calligraphy
- Minimal variation of thick and thin strokes
- Small, coarse serifs, often with slightly concave bases
- Small x-heights.
- In the round strokes, the stress is diagonal, or oblique, as their designs mimic the hand-held angle of the pen nibs of the scribes.
- Tops of lowercase ascenders often exceed the height of the capital characters.
- Numerals, called old style figures, vary in size and have ascenders and descenders.

ASG

Garamond

Transitional (Neoclassical)

(mid 18th century)

The typefaces of this period represent the initial departure from centuries of Old Style tradition and immediately predate the Modern period.

Example Typefaces: Baskerville • Caslon • Cheltenham • Bookman • Romain du Roi

TRANSITIONAL CHARACTERISTICS

- Designed in a time when inks and paper were considerably smoother and type technology was refined
- Strokes and the serifs are more sculpted
- Sharper serifs and more vertical axis
- Greater contrast between thick and thin stokes.
- Wider, gracefully bracketed serifs with flat bases.
- Larger x-height
- Vertical stress in rounded strokes
- The height of capitals matches that of ascenders.
- Numerals are cap-height and consistent in size.

Baskerville

ASG

Modern (Didon)
(late 18th century)

Example Typefaces:: Bodoni • Didot • ITC Fenice

MODERN CHARACTERISTICS

- Designed in a time when printing technology was refined by leaps and bounds
- Extreme contrast between stokes and hairlines
- Brackets virtually eliminated
- Hairline serifs without bracketing
- Small x-height
- Vertical stress in rounded strokes

Bodoni
ASG

Slab Serif (Egyptian)

(19th century)

Example Typefaces: Clarendon • Memphis • Rockwell • Century

SLAB SERIF CHARACTERISTICS

- Type design, freed from technical constraints, became eclectic
- Very little contrast between thin and thick strokes
- Heavy serifs with squared-off ends
- Large x-heights.
- Vertical stress in rounded strokes

Clarendon

ASG

Sans Serif
(19th-20th century)

Example Typefaces: Futura • Helvetica • Universe • Akzidenz Grotesk • Frutiger
The families of type represent more than 500 years of development and each family displays distinct visual Characteristics. These Characteristics are basic to visual communication with type.

SANS SERIF CHARACTERISTICS

- Little or no variation between thick and thin strokes
- Lack of serifs
- Larger x-height
- No stress in rounded strokes

Helvetica
ASG
A

Cursive

Example Typefaces: Bickham • Edwardian Script ITC • Choc • Brush Script

Also known as script, among other name, is any style where some characters are written joined together in a flowing manner in contrast to block letters.

CURSIVE CHARACTERISTICS
• Formal cursive is generally joined, but casual cursive is a combination of joins and pen lifts. Can be further divided as "looped", "italic" or "connected".

Bickham Regular

Gg Ss

A

Display

(19th-20th century)

Example Typefaces: Leafy Glade • Plexifont • Chausson • Phosphate

The families of type are intended for use at large sizes for headings, logotypes, posters, headings on websites, magazines, or book covers rather than for extended passages of body text

DISPLAY CHARACTERISTICS

• Often have more eccentric and variable designs.

• May take inspiration from handpainted signs, calligraphy., ornamented, exotic, abstracted. • • Can be a serif font, slab serif, script, sans serif, etc.
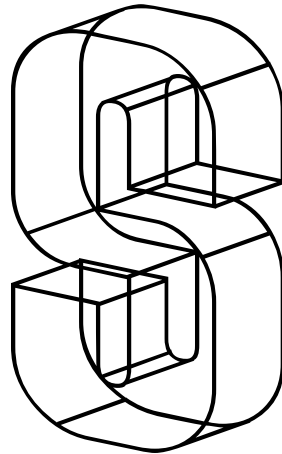
LIMEHOUSE
ENGRAVED / HANDTOOLED

STEPNEY GREEN
CALLIGRAPHIC / SIGNPAINTING

Mile End
WEDGE-SERIF / CAPS-ONLY

HAGGERSTON
RELIEF / SHADOWED

Weaver's Fields
"HAND-DRAWN" / IRREGULAR

OLD STYLE (15TH‑17TH CENTURY)

The concept of adhering to manuscript models was the basis of the first 300 years of type design, and typefaces designed during this period are referred to as Old Style.

OLDSTYLE CHARACTERISTICS

- designed in a time when inks and paper were coarse and type technology was still rather rough
- relatively thick strokes and heavily bracketed or curved serifs
- emulated classical calligraphy
- minimal variation of thick and thin strokes
- small, coarse serifs, often with slightly concave bases
- small x-heights.
- In the round strokes, the stress is diagonal, or oblique, as their designs mimic the hand-held angle of the pen nibs of the scribes.
- The tops of lowercase ascenders often exceed the height of the capital characters.
- The numerals, called old style figures, vary in size and have ascenders and descenders. .

TYPES OF OLDSTYLE

GOTHIC:

The typefaces of Gutenberg's first prints mimicked the Germanic Gothic or blackletter manuscript style — a heavy, broad-nibbed form, constructed with straight and angular strokes, with almost no curves.

When printing came to Italy a few decades later, type design was derived from their more rounded Roman letter style. The Roman style eventually prevailed, as its readability and appeal to the eye were markedly superior to the weighty, harsh Gothic.

VENETIAN/ALDINE:

Because of its location and status as a center of trade, Venice became the focal point of type design and printing in the late 15th century. The most influential Venetian work came from Aldus Manutius, a printer and publisher whose books were reknowned for their authoritative scholarship. As they also were of the highest technical and aesthetic quality of their day, they were in great demand, and the typefaces they employed were widely copied by other printers.

Aldus' most important type, designed by Francesco Griffo, was created for a 60 page essay by Cardinal Pietro Bembo, in 1495. The typeface, called Bembo after the manuscript's author, was a Roman design of great typographic significance. Its popularity spread throughout Europe and remained the major influence in type design for the next hundred and fifty years. All of the type designs which we call Old Style can be traced back the design of Bembo.

Aldus is best known as a entrepreneur who devised many creative innovations in the process of realizing his business goals. He was quite adept at marketing his products to the upperclass and university scholars.

Among Aldus' many innovations was publishing personal versions of the classics in a small format which was easy to carry. Books of that time were very large, usually read while being supported by a lectern. Aldus correctly recognized a market for a smaller, easily transportable book which would fit conveniently in a pocket or saddlebag.

These, the forerunners of today's pocket-size books, utilized another of Aldus' unique innovations. They were printed in a new style of type which he commissioned from Griffo. This type, patterned after the official cursive hand of scholars and professionals, called cancellaresca, was designed at an angle, carried a distinct flavor of handwriting, and featured smaller character widths.

FRENCH/GARAMOND:

By the 16th century, France became a leading influence in printing and typography. The most popular type designs of the time were those of Claude Garamond, who was heavily influenced by the Aldine types. As Aldus Manutius was an innovator in publishing, Garamond was perhaps the first to consider the qualities of letterform design as distinct from earlier manuscript styles. Thus his designs introduced subtle and delicate refinements: more open lower case characters with generous counters, larger capitals, and a delicate grace to the curved strokes.

Many contemporary variations of Garamond continue to be among the most widely used typefaces today.

Garamond also established the concept of the commercial type founder. Since the time of Gutenberg, custom dictated that printers design and cast their own types. They also manufactured their own paper, and formulated their own printing inks.

ENGLISH/CASLON:

The establishment of England's influence in type was brought about almost single-handedly by William Caslon. Caslon was a engraver who specialized in ornamenting and personalizing gun locks and barrels and occasionally engraving lettering for bookbinders.

Because of his steady hand and superior engraving skills, his work was highly prized and his business very lucrative. He was occasionally commissioned to cut engravings for book covers and his lettering work was so impressive that, in 1720, he was persuaded to establish his own type foundry.

The exquisite letterform refinements in his type designs quickly became the universal printing standard. Caslon's type brought him fame and his foundry became the largest and most prestigious in England.

Every foundry in the world has offered a variation of the Caslon types, and the phrase,
"When in doubt, use Caslon," was a standard printer's epithet for generations.

TRANSITIONAL

The typefaces of this period represent the initial departure from centuries of Old Style tradition and immediately predate the Modern period.

TRANSITIONAL CHARACTERISTICS

- designed in a time when inks and paper were considerably smoother and type technology was refined
- strokes and the serifs are more sculpted
- sharper serifs and more vertical axis
- A greater contrast between thick and thin stokes.
- Wider, gracefully bracketed serifs withflat bases.
- larger x-height
- Vertical stress in rounded strokes
- the height of capitals matches that of ascenders.
- Numerals are cap-height and consistent in size.

Typography has always been intrinsically linked to technology, a fact most dramatically illustrated by the introduction of the Transitional designs. By the beginning of the 18th century, printing technology had not changed significantly from the time of Gutenberg and was crude by contemporary standards. Presses were made mostly of wood and were incapable of applying even pressure from type to paper. Papers were, of course, hand-made and had uneven thicknesses and coarse surfaces, and printing inks were incapable of rendering dense solids.

MODERN

These types are classified as Modern because they represent the last phase of character evolution from the pen-inspired Old Style types as well as the first effort to use the design of type to establish a contemporary visual style in written communication.

Within a few decades, the wide acceptance of the Transitional types helped to inspire a new sense of typographic style in Europe, especially France and Italy. Typographers, inspired by Baskerville, further rejected the classic Old Style tradition of pen-inspired letters and continued to refine the notion of the perfect letterform.

MODERN CHARACTERISTICS

- designed in a time when printing technology was refined by leaps and bounds
- extreme contrast between stokes and hairlines
- brackets virtually eliminated
- Hairline serifs without bracketing
- Small x-height
- Vertical stress in rounded strokes

While perhaps not the most readable of styles, Modern typefaces are most visually distinct.

As Transitional designs were based heavily on technological advances, Modern designs represent perhaps the first movement toward visual expression in type. By the end of the century, the popularity of the Modern style was established and the printing industry was about to enter a period of unprecedented change.

SLAB SERIF

ebkQ

The impact of the Industrial Revolution brought profound changes to printing and typography in the 19th century. Manufacturing and mass production of consumer goods had two major effects on print communication: the creation of new kinds of print media and the emergence of more functional type designs for commercial purposes.

SLAB SERIF CHARACERISTICS

- type design, freed from technical constraints, became eclectic
- very little contrast between thin and thick strokes
- heavy serifs with squared-off ends
- large x-heights.
- vertical stress in rounded strkes

For three and a half centuries, typography and printing had been concerned exclusively with the publishing of books. By the early 1800s, the impact of the Industrial Revolution propelled the printing industry in a new direction. Manufacturing created a need to promote the sale of ready-made goods. The commercial, or job, printer emerged. New print media, magazines and newspapers, proliferated with great appeal to the masses. Print advertising emerged in these media as an effective way to sell products to the masses.

The impact of technology on printing, paper manufacturing, and mechanical typesetting created a demand for a new style in type design that was compatible with mass-production.

The advent of print journalism and advertising demanded types that were not only readable, but bold and distinctive enough to catch the reader's attention.

This was the era of Slab Serif, or Egyptian typefaces.

Many of the slab serif display types of the early nineteenth century were created to attract attention in newspapers and advertising.

Slab Serif faces generally return to lesser contrast between thick and thin strokes with serifs that are as thick as the strokes and squared off at the ends.

While most of these typefaces were exceptionally bold and decorative, reminiscent of the newspapers and wanted posters of the old west, a few were quite refined and remain popular today, such as Clarendon, and Bookman.

This period is generally considered to be backward step in the evolution of type design. The trend toward a more refined aesthetic that began with Transitional forms and continued with Modern types was overshadowed by the dictates of mass production and new print media.

A

SANS SERIF

The early 20th century saw continued technological advancement in printing and typesetting, flourishing of advertising and print journalism, and a contemporary movement in type design, influenced by the European Bauhaus and De Stijl design movements. For new generation of designers and typographers, the notion emerged of the typographic character as an expressive design element. Very much a backlash against the typographic excesses of the 19th century, the new design direction sought a basic letterform which was suitable for contemporary communication.

SANS SERIF CHARACTERISTICS

- little or no variation between thick and thin strokes
- lack of serifs
- larger x-height
- no stress in rounded strokes

A classic example of this movement is Futura, designed by Paul Renner in 1928.

Sans serif typefaces abandoned not only the serif, but variation in stroke weight. The x-heights were significantly increased, a practice which has come to exemplify contemporary taste (many 20th century revivals of earlier type designs included enlarging the original x-heights).

The Sans Serif movement continued for several decades with the development of immensely popular designs such as Univers, designed by Adrian Frutiger in 1956, Helvetica, designed in 1957 by Max Meidinger, and Avant Garde, designed in 1970 by Herb Lubalin and Tom Carnase.

Glossary

TYPEFACE

The basic category of type design is the typeface: the specific letterform design of an alphabet, including the serif shape, x-height, length of ascenders and descenders, variation of stroke weight, and any other Characteristics that differentiate it from any other design. Each typeface is known by a name, such as Helvetica, Bodoni, and Times Roman, and there may be several interpretations of a typeface such as Century Schoolbook, New Century Schoolbook, and Century Oldstyle. The term typeface, as with much contemporary type terminology, originates with movable type, blocks of wood or metal containing a relief image of a character on one surface, called the face.

Typefaces are character sets based on distinct design Characteristics.

TYPESTYLE

A typeface usually includes several design variations called styles. The available number of typestyles, which varies among typefaces, is based on the following visual Characteristics:

STANDARD TYPE STYLE

Character angle. The fundamental typestyles are Roman, the standard vertical style, and italic, which is angled. Italic typestyles are cursive, unique letterform variations based on handwriting, or oblique, angled versions of the Roman style. Cursive italics are usually limited to serif designs.

Serif typefaces have true cursive italic styles with redesigned characters.   Sans serif typefaces have oblique italic styles in which the Roman characters are angled

CHARACTER WEIGHT.

Most typefaces contain bold and bold italic typestyles which are much heavier in stroke weight than the Roman. Other weights include light and medium (or book), semibold (or demibold), extrabold (or heavy), and black.

EXTENDED STYLES BASED ON WEIGHT

Character width. Some typefaces include typestyles with character widths which are narrower than roman, called condensed, and wider, called extended. These typestyles generally include accompanying weight variations.

FONT

A collection of all the characters of a typeface in one size and one style is called a font. This includes caps and lowercase, numerals, punctuation marks, and any special characters contained in the typeface, such as symbols or ligatures. The precise meaning of the term font is changing with the times. Originally, a font was a collection of pieces of wood or metal type. They were a specific size and, therefore, could only print one size character. Modern typesetting technology can reproduce almost any size character from one digital font. Therefore, the terms font and typeface, while distinct from one another, are often used interchangeably.

TYPE FAMILY

The complete assembly of all the sizes and styles of a typeface forms a type family, bearing the name of its typeface. For example, all the styles and sizes of Helvetica form the Helvetica family. A type family may contain many variations (in fact, the Helvetica family currently contains more than 60 typefaces and styles), but will always retain a strong visual continuity because all of the variations are based on common design Characteristics. This allows the designer to present some visual variety on a page while maintaining a strong unified appearance.

The concept of the type family is explored to fullest extent by Sumner Stone in his unique family of typefaces, designed in the 1980s for the contemporary designer using personal computer technology. The Stone family not only contains typeface variations based on a strong design Characteristics, but includes complete groups of styles in three different typeface categories.

\There are three basic units of measurement used in working with type: points, picas, and ems.

Point, pica and inch conversions are as follows:

One point = 1/72 of an inch

One pica = 12 points

One inch = six picas or 72 points

POINTS

Points are used to measure height, such as the type size (height of the character) and the space between lines and paragraphs.

The point size of type is the height in points measured from the top of the ascender to the bottom of the descender plus a variable amount of space above and below to keep typeset lines from touching.

PICAS

Picas are use to measure width, such as the width of a typeset column (length of line) or the space between columns. Picas are more convenient than inches because smaller spaces can be measured in whole units instead of fractions.

EMS AND ENS

The em space is based on the em quad, which is the square of the type size. For example, the em quad of 48pt. Futura is 48 pts. high by 48 pts. wide. The em

space measures 48 points.

An em space is always equal to the point size of the type being measured.

 It is a particularly useful type measurement because, instead of being static like points and picas, it changes in proportion to the size of type used.

It is primarily used to control space between characters and words, and the space of special characters such as the long dash — or em-dash.

The en is half of the em and the width of the en-dash.

LEADING
The leading is measured from the baseline of each line of text where the letters "sit." Descenders, the parts of certain letters that are longer, such as a lowercase g, fall below the baseline. Ascenders are the opposite, letters with taller features, such as the letter h. They need to be considered as well when determining the leading distance.

Traditionally, leading should be 20 percent greater than the font size; 10/12 however, individual styles may call for different distances.

KERNING
Distance between two letters. One of the most important aspects of successful kerning is to have proportional spacing between each letter, taking into consideration any serifs or stylistic flourishes that may need special attention.

TRACKING
Tracking is often confused for kerning, but the concept is a little different. Tracking involves adjusting the spacing throughout the entire word.

Once you've determined the right kering between each letter, tracking can be used to change the spacing equally between every letter at once.

Tracking is generally used to fill a space that's larger or smaller than currently suits the type's parameters. Changing the tracking can lead to difficulty in reading.

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