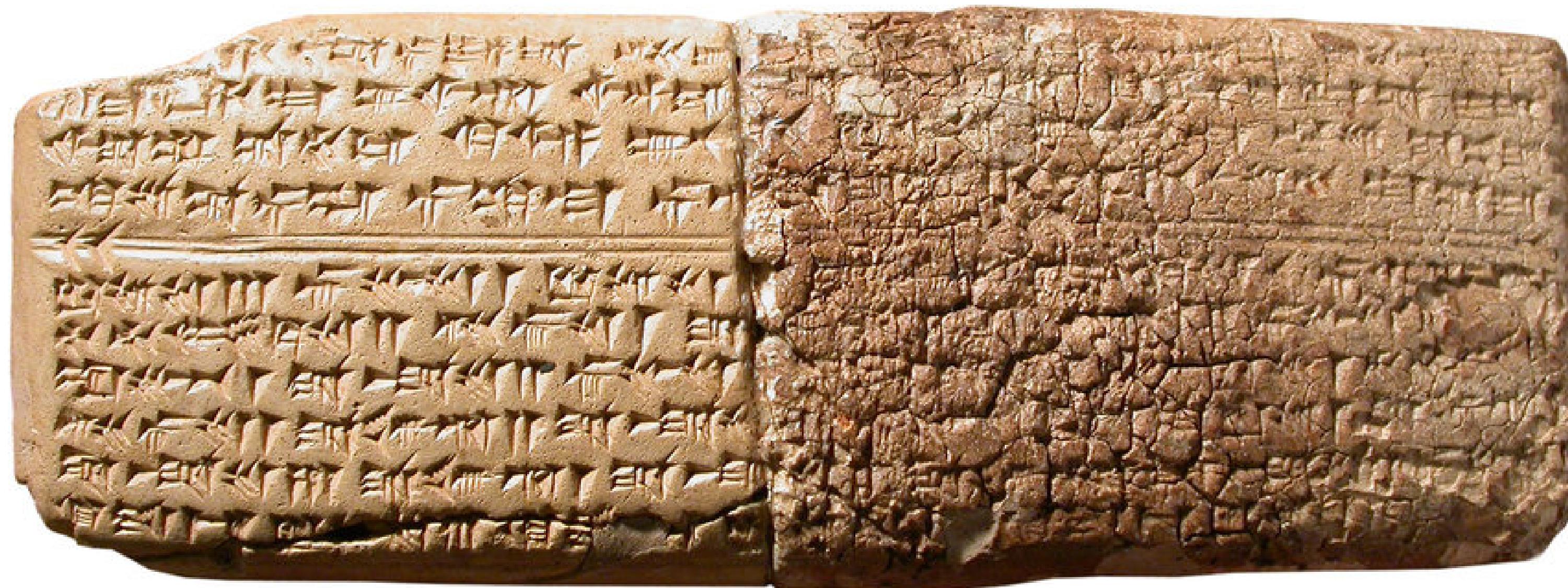


Expressive Type

Instrumental Type

Digital Type

Spectre of History



Ras Shamra-Ugarit tablet

0 5 cm

‘ ,
B
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W
Z
H

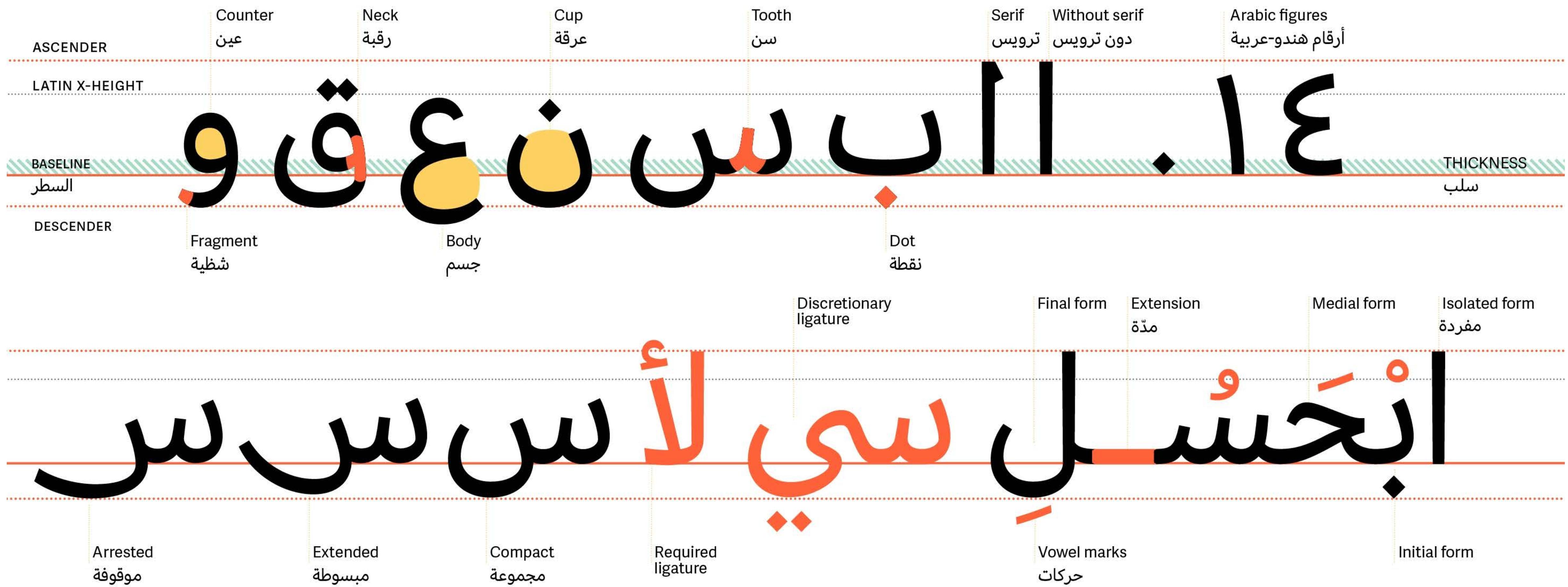
T
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→	↔	↑	↓	☰	☰☰
?a	b	g	ḥ (x)	d	h
—	—	—	—	—	—
►→	▼	✚	✚	▲▲	▶
w	z	ḥ (ḥ)	t̄	y	k
—	—	—	—	—	—
◀VV	VVV	↶	◀V	➡	=>
š	I	m	d̄ (ð)	n	ż (θ)
—	—	—	—	—	—
▼	◀	=	VV	↶	▶◀
s	r̄	p	š	q	r
—	—	—	—	—	—
◀✚	►✚	↑	☰☰☰	☰☰☰	☰☰☰☰
t̄ (θ)	ḡ (γ)	t	?i	?u	s ₂



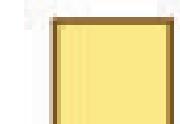
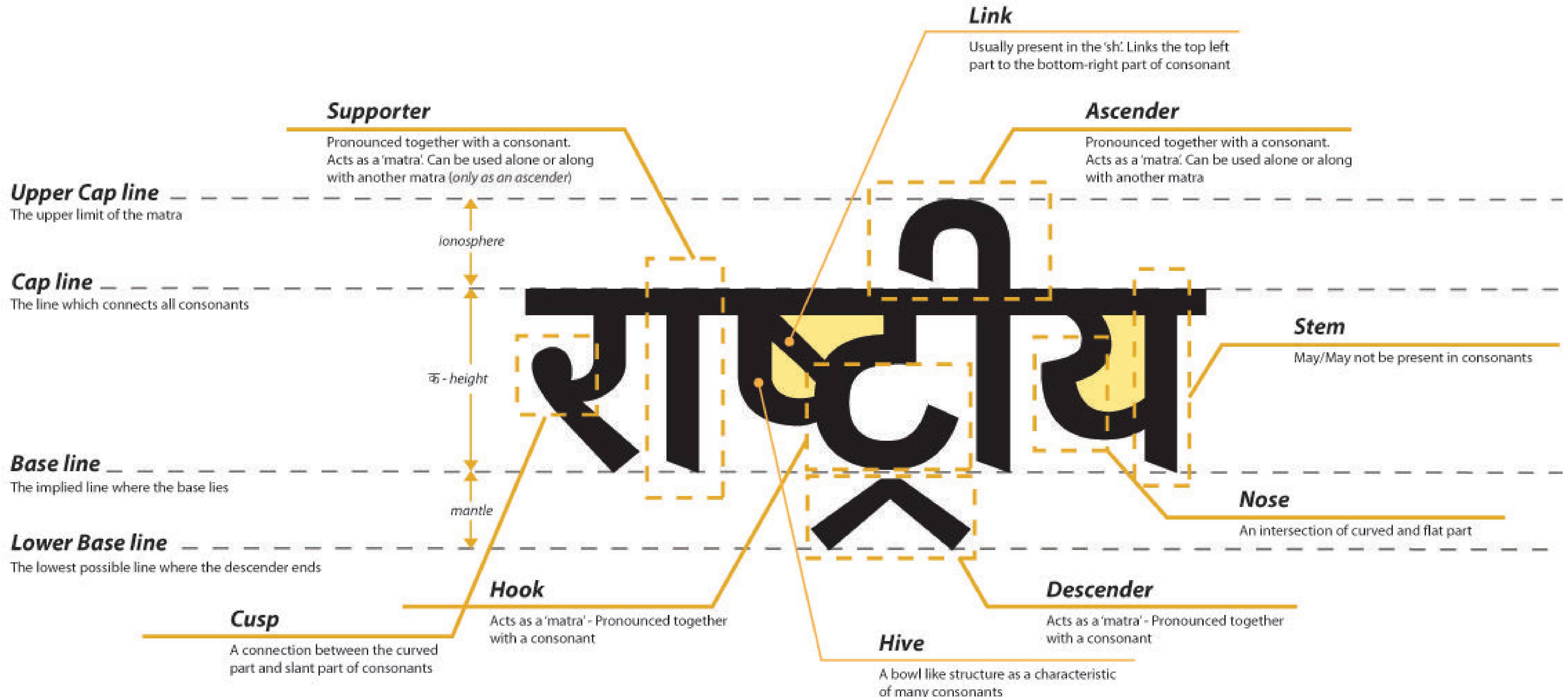
Palmyra, Syria
2016



typetogether

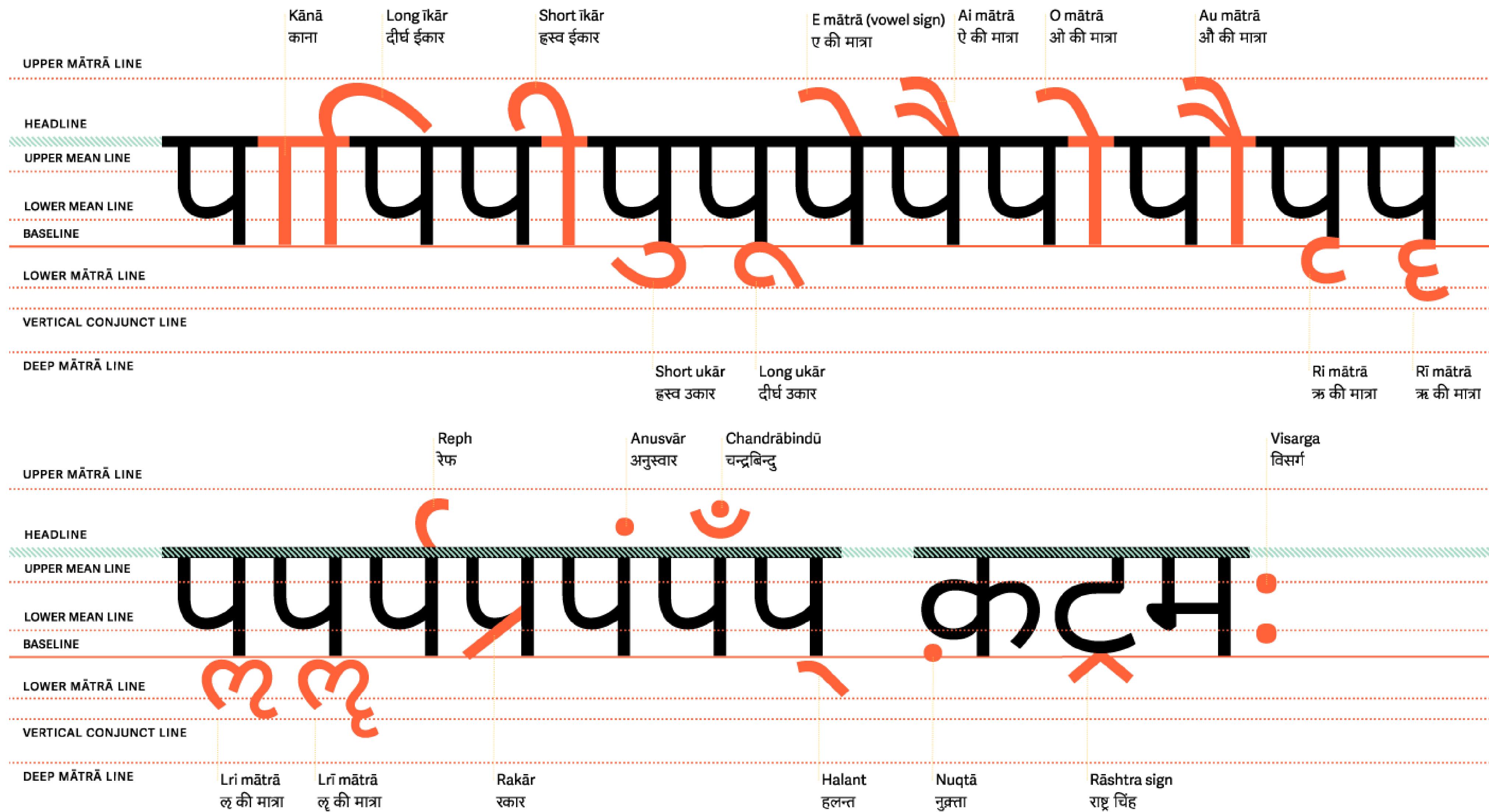
Anatomy of the Hindi Font

Language **Hindi** / Script **Devanagari**



Counter Space

ANATOMY OF TYPE — DEVANAGARI. SHOWING ADELLE SANS DEVANAGARI REGULAR



typetogether

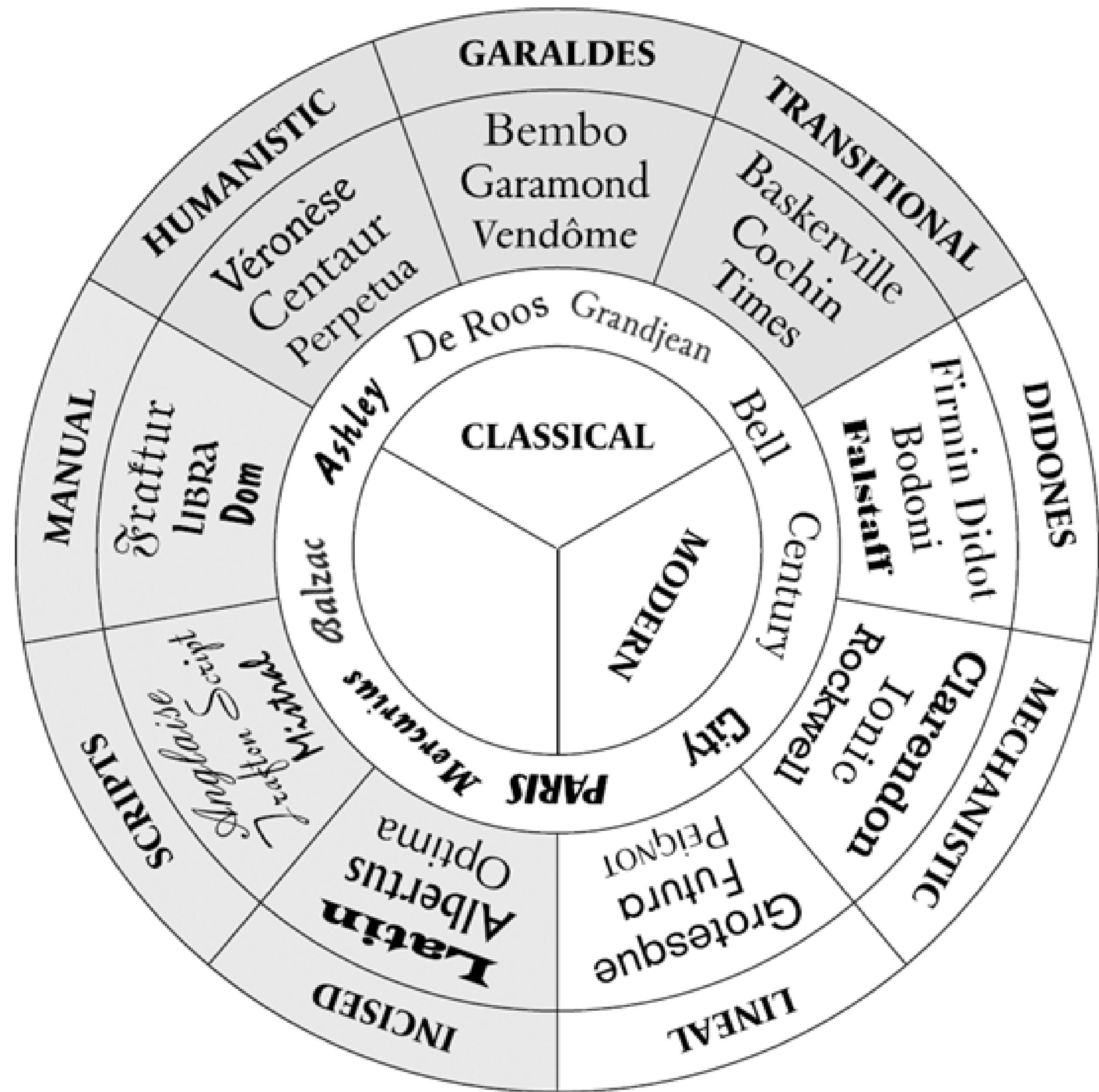




ՀՅԱՅԹ ԱԾՎԵՐԻ ԶՎՈՒՄՆԵՐԻ

‘ԵԱԾՈՅՎԻՇՈՒՆ’ ԱԺ ԱՅԻ ԵՇՈՅ
ՔՇՈՅՑՈՎԵՐՎՈՐ ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ.
ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ
ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ
ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ
ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ
ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ ՄԻ ԵՇՈՅՑՈՎԵՐՎՈՐ.

Later on, the Inuit were more successful in sealing and they had an abundance of meat. Then the grandmother was sorry that she had so rashly given the boy to Qallupilluk and wished to see him back again. She lamented about it to the Inuit, and at length a man and his wife promised to help her.





mentis: ubi erant iudees adorantes
et repleti sunt omnes spiritu sancto:
Loquentes magnalia dei: alleluia:

Alleluia. post Com.

Sancti spiritus domine corda nostra
mundet infusione: et sui rosis in-
timis aspergione fecundet. Per dominum
in unitate eiusdem. In solennitate sacra-
tissimi corporis Christi. Introit.

Ibauit eos ex adipe fru-
menti alleluia: et de petri
melle saturauit eos allia:
alleluia: alleluia. ps. Exultate deo
adiutori nostro: iubilate deo Iacob.
N. Gloria patri et filio

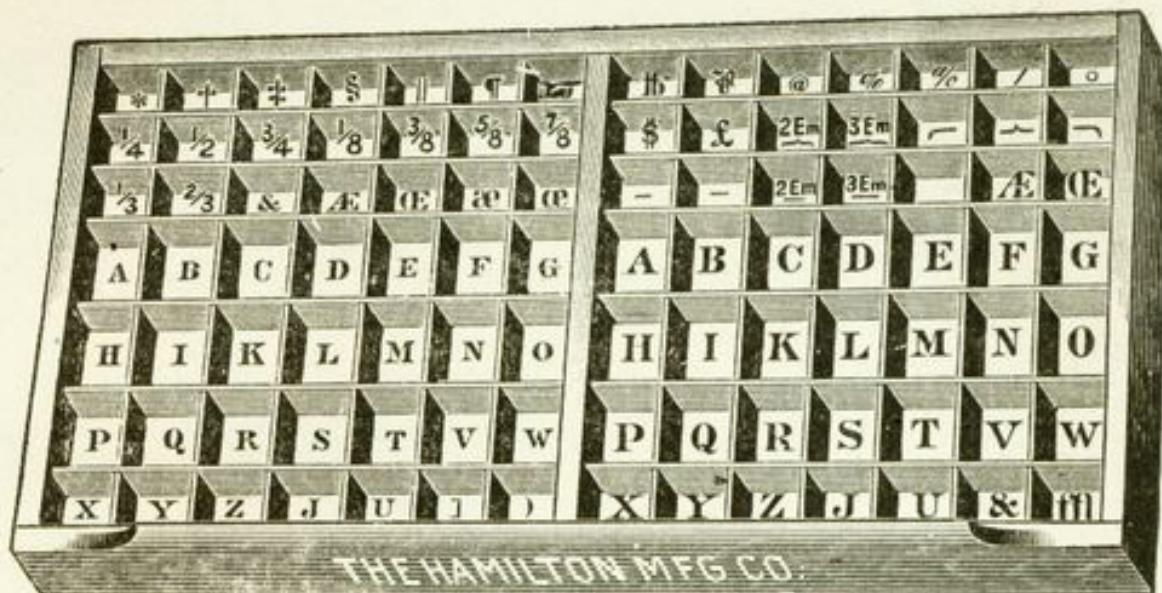


Io ria in excelsis deo. H. 10.

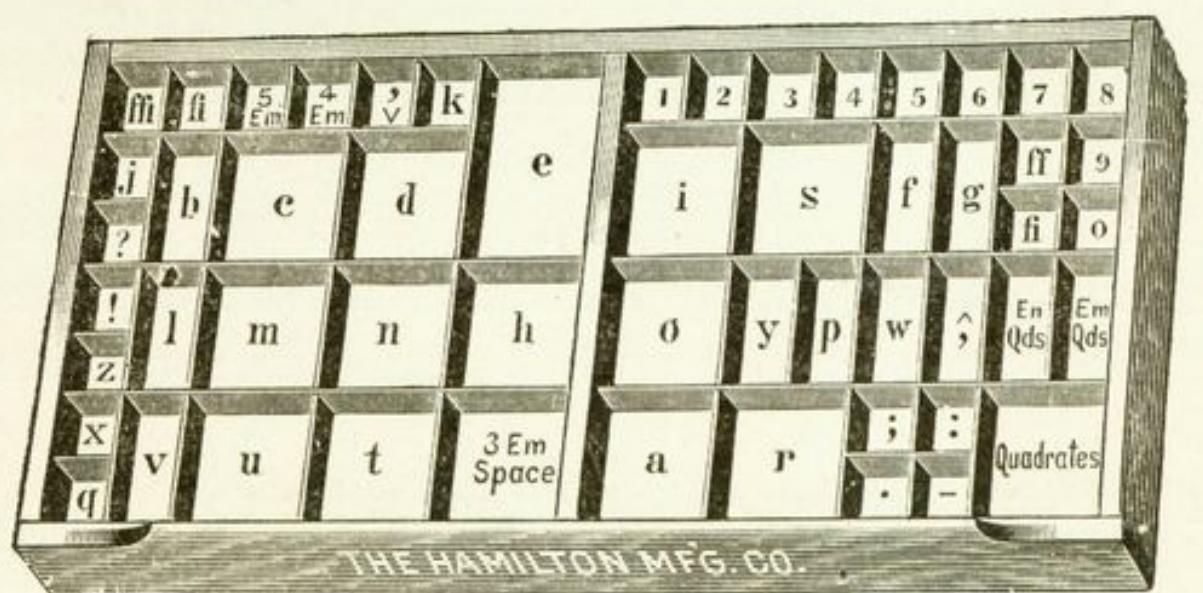
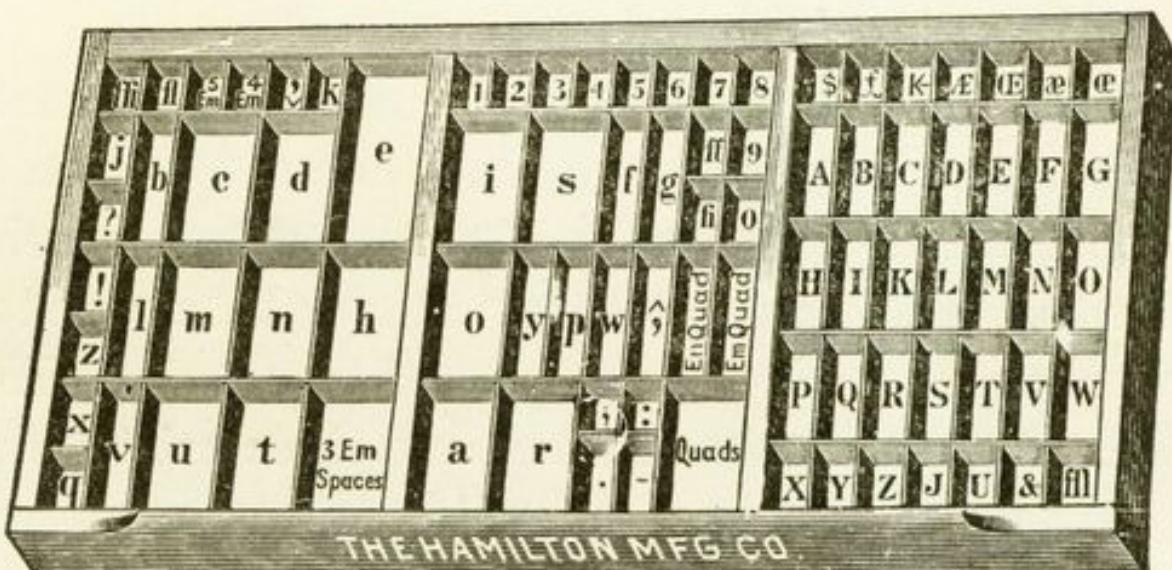
SENATVS POPVLVS QVEROMANVS
IMPCAESARI DIVINERVAE FNERVAE
TRAIANO AVG GERMDACICOPONTIF
MAXIMOTRIBPOTXVII IMPVI COSVIRP
ADDECLARANDVMQVANTAE ALTIITVDINIS
MONSETLOCVSTA E JBVSSITE EGESTVS

13A

15
A



Upper Case.

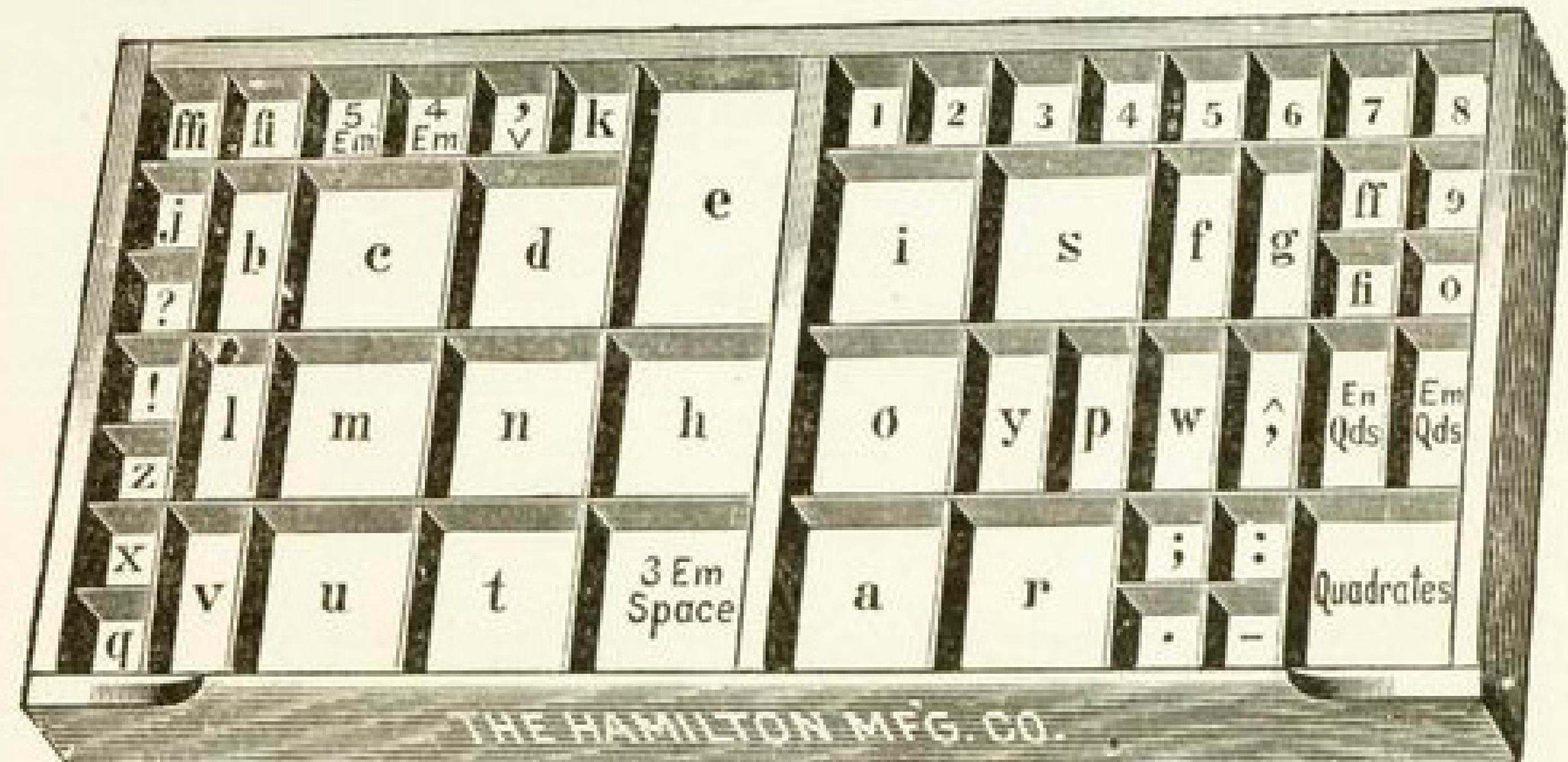
Lower Case.
A PAIR OF CASES.

California Job Case.

FIG. 2.—Showing Lay of Cases.



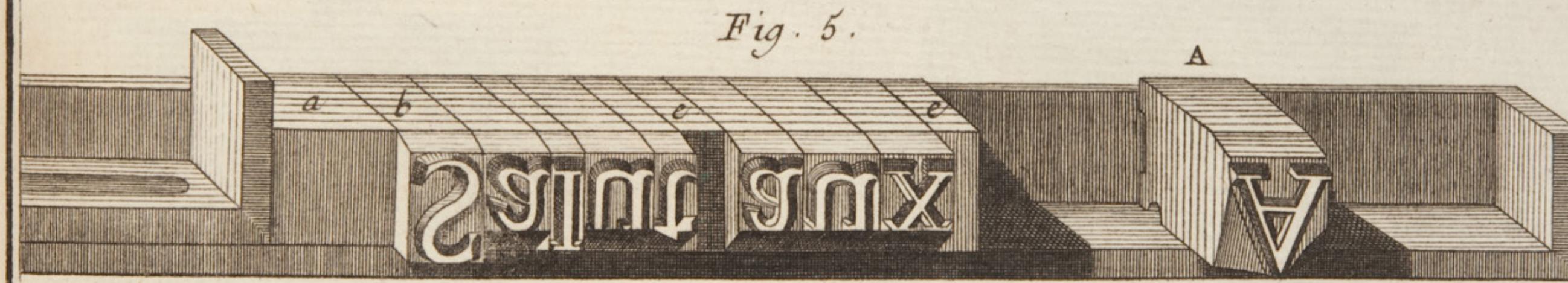
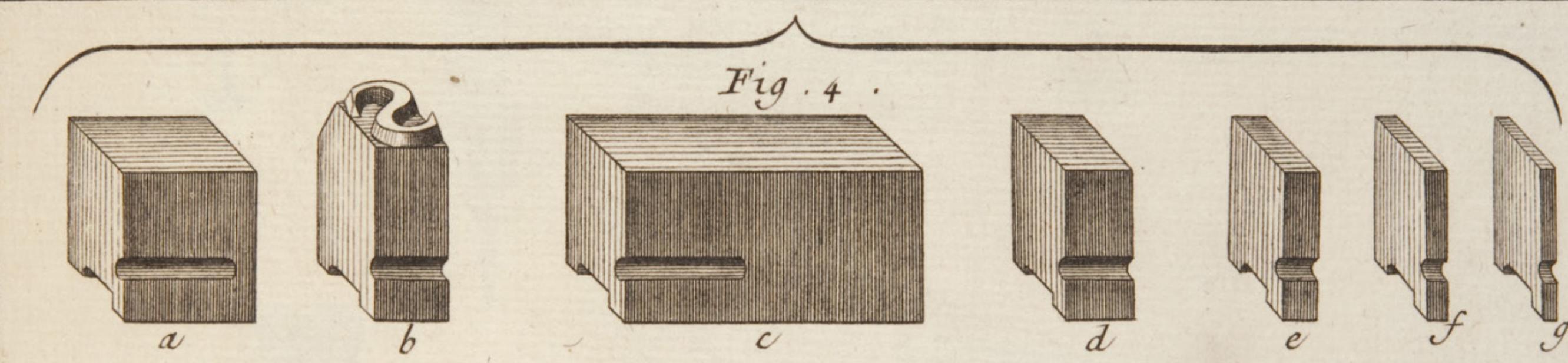
Upper Case.



Lower Case.

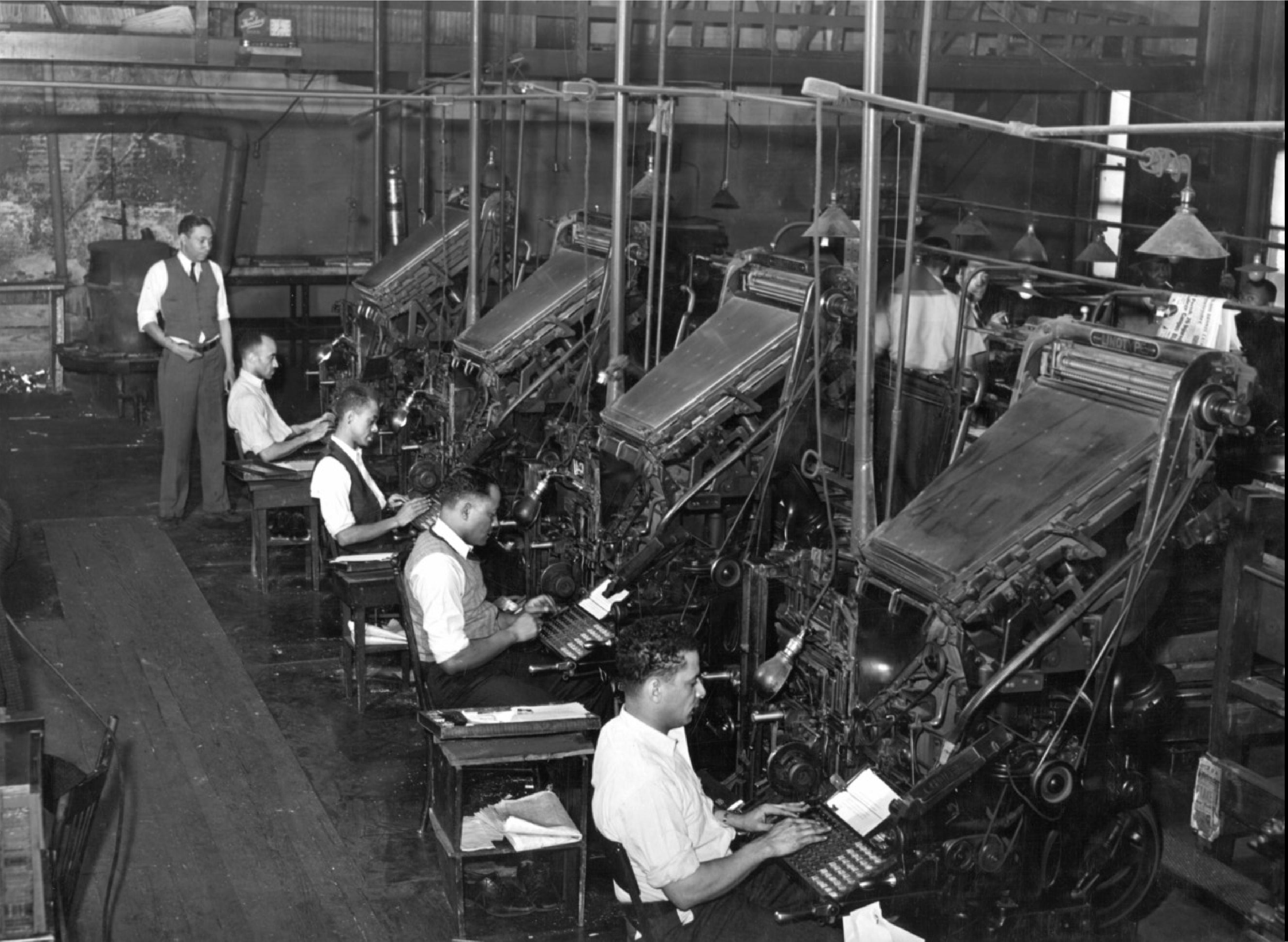
A PAIR OF CASES.

on voit que
endu à ceu
lieu qu'il la
pier.

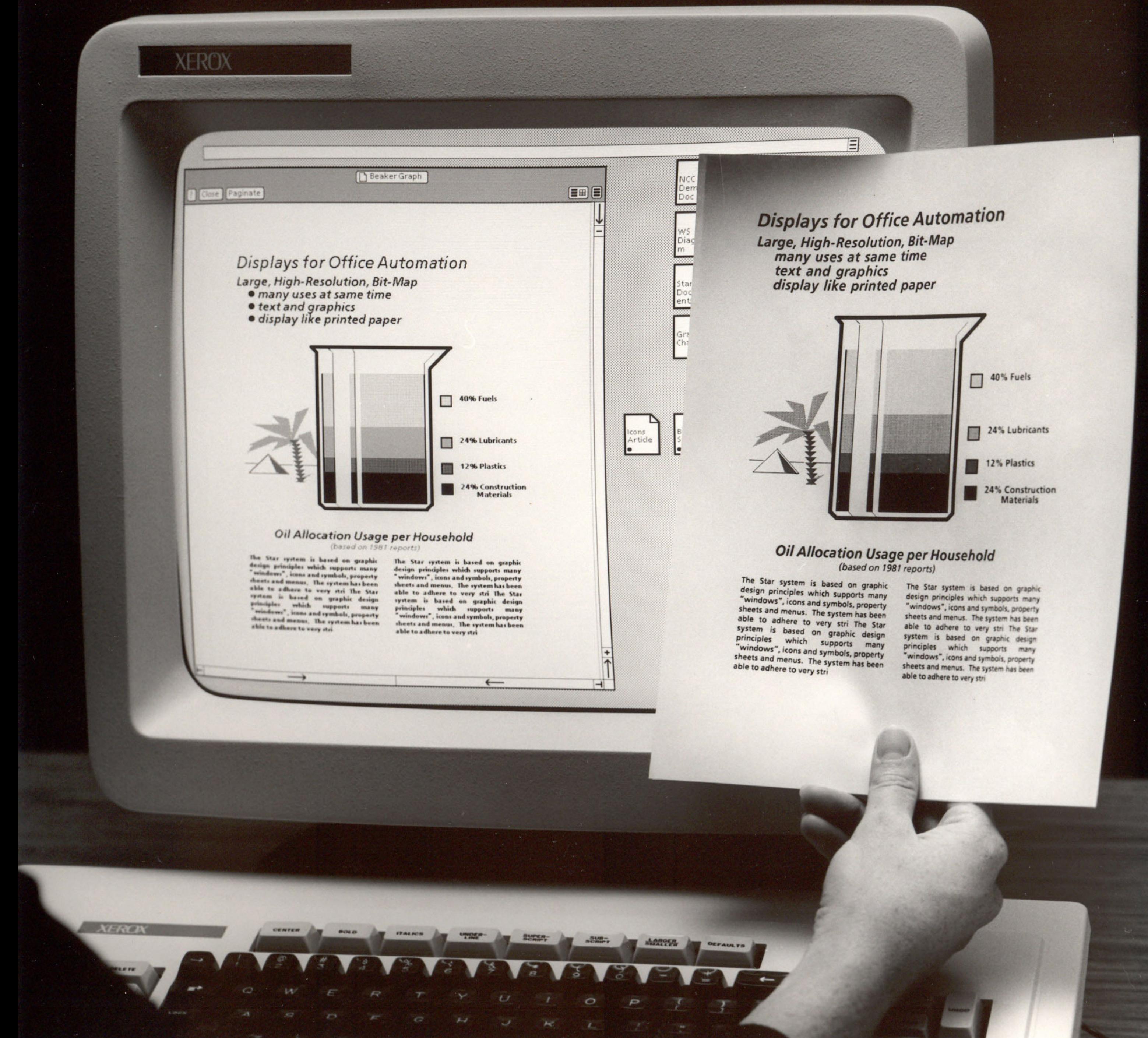


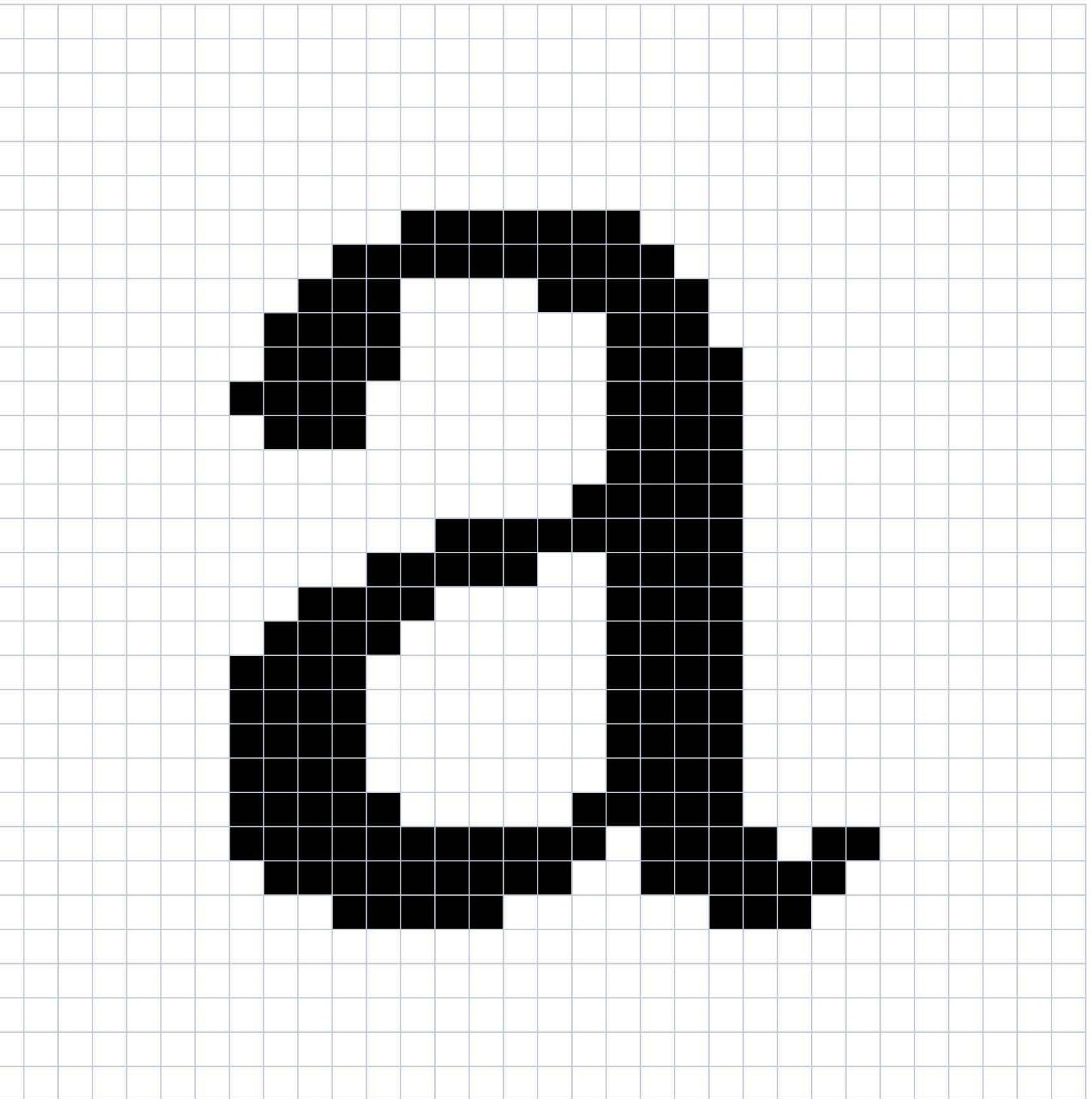
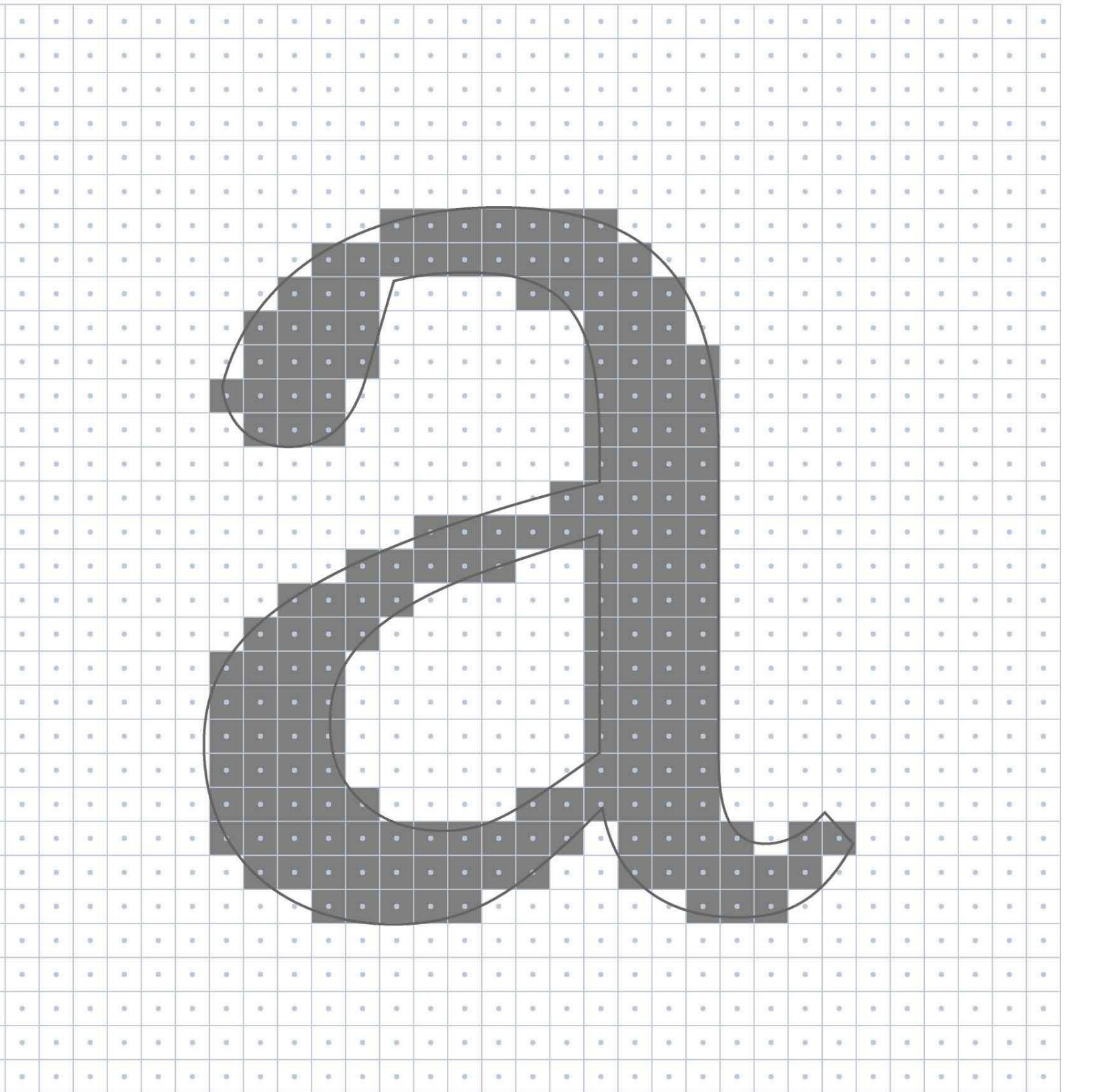
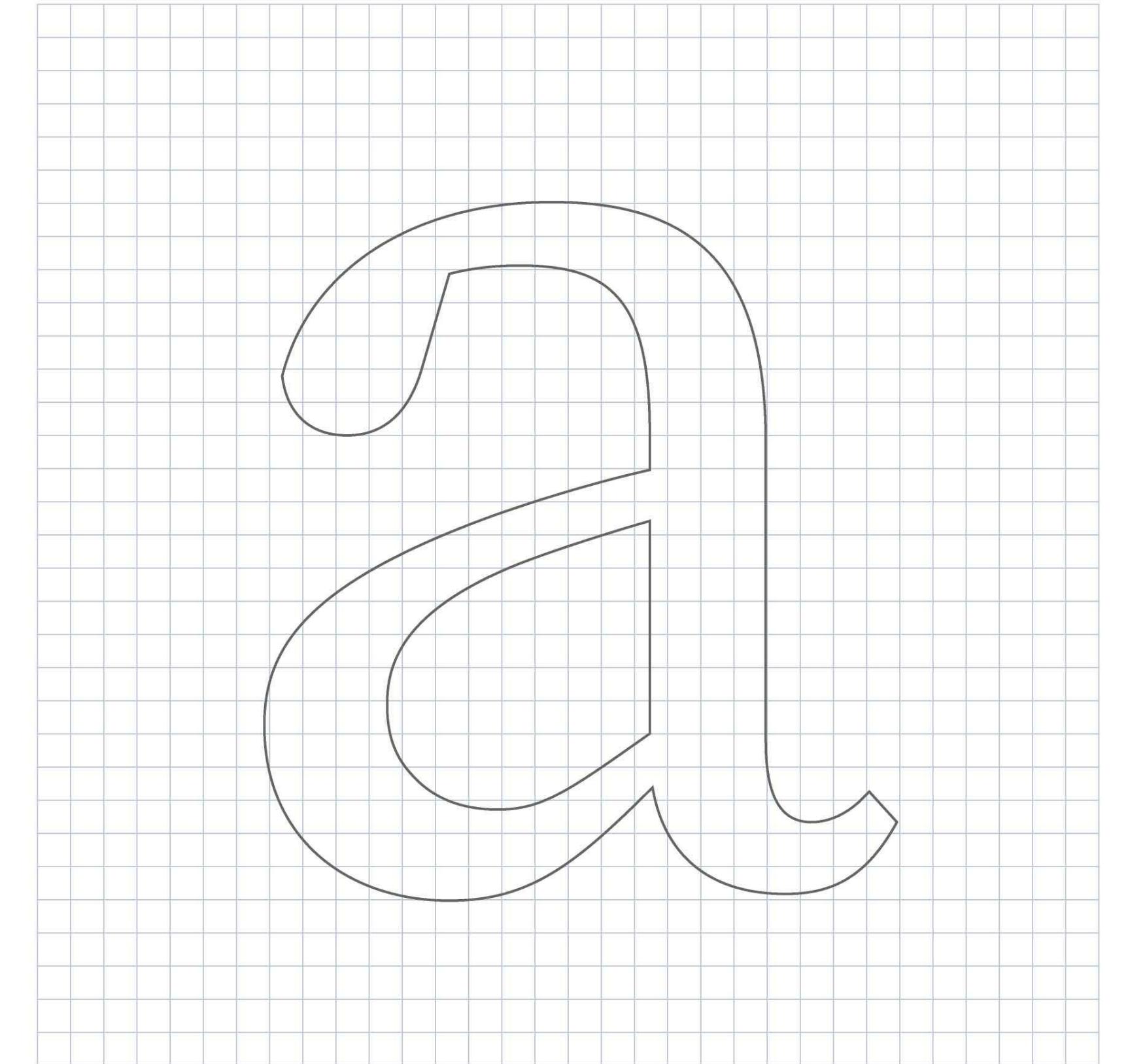






617 566-1282	Cartage New England Inc 26 Allen Ln Ipswich 01938.....	978 356-9960	Carter F 24 Hillock Ros 02131.....	617 327-1105	Carter Nella E 333 Maschsts Av Bos 02115.....	617 267-6483
81 447-4101	Cartagema Lydia 18 Jewett Ros 02131.....	617 323-7639	Faye & Ricky 357 Columbus Av Bos 02116.....	617 437-7331	Nicholas S F 115 Randolph Av Mil 02186.....	617 698-5307
00 257-9981	Cartagena Avith 9 Bancroft Rox 02119.....	617 442-9780	Francis S 134 Temple W Rox 02132..	617 323-6781	Nick 21 Fairfield Bos 02116.....	617 267-5222
17 566-1282	B Hyd 02136.....	617 361-5253	Franklin & Anne 221 Mt Auburn Cam 02138.....	617 354-0798	Nick & Debbi 196 Herrick Rd Newton 02459.....	617 527-0480
17 364-5188	Jessica 50 Decatur Cha 02129.....	617 241-0152	Fred 42 Haverford Jam 02130.....	617 524-3078	Nicole.....	617 698-0713
361-0380	Lucilla 174 Harvard Cam 02139.....	617 491-5621	Fred 96 Hinckley Rd Mill 02186.....	617 698-1343	Norman G 38 Chickatawbut Dor 02122.....	617 822-1203
17 566-4548	M 95 Rowe Ros 02131.....	617 323-9713	G & R 8 Verdun Dor 02124.....	617 436-8906	P 94 Crestwood Pk Rox 02121.....	617 427-4754
17 628-8248	Melvin 501 Green Cam 02139.....	617 576-1061	G T 27 Franklin Av Som 02145.....	617 623-7121	P E 501 E Sixth S Bos 02127.....	617 268-4213
17 445-5116	Carte Nicholas 18 Appleton Boston 02116.....	617 695-6996	Gayle 25 Frontenac Dor 02124.....	617 825-0322	P L 44 Hutchings Rox 02121.....	617 427-9170
17 822-2982	Cartegena O 4 Milford Bos 02118.....	617 338-8219	Geo S 115 Moss Hill Rd Jam 02130....	617 522-3215	P R 91 Bynner Jam 02130.....	617 983-8692
17 427-5712	Carten Thos J Sr & Claire 1 Paradise Rd Mil 02186.....	617 698-6163	George 125 Nashua Bos 02114.....	617 367-9548	Paul & Constance 114 Anawan Av W Rox 02132.....	617 325-2036
17 569-2698	Thomas & Kathleen 50 Thompson Ln Mil 02186.....	617 696-6919	Carter Halliday Associate 107 S Street Bos 02111.....	617 456-1689	Paul E 501 E Sixth St S Bos 02127.....	617 268-4546
17 667-5190	Carter A Ros 02131.....	617 327-2257	Carter Harry F 26 Runng Brk Rd W Rox 02132.....	617 325-5465	Paul M 27 Union Bri 02135.....	617 787-2115
17 569-1417	A Roxbury.....	617 442-5230	Carter Hide Co Inc 146 Summer Bos 02110.....	617 542-7987	Carter Pile Driving Inc 17 Beaver Ct Framingham 01702.....	Wellesley TelNo-781 235-8488
17 338-9110	A 31 Bethune Wy Roxbury 02119.....	617 442-1219	Carter Hilary 61 Harvey Cam 02140....	617 876-2750	Carter Prudence 46 Franklin Watertown 02172.....	617 393-3782
17 825-9195	A 260 Putnam Av Cambridge 02139.....	617 492-4174	Horace 241 Walnut Av Roxbury 02119.....	617 442-5307	Prudence 46 Franklin Watertown 02172.....	617 926-7063
17 296-1593	A M 255 Maschsts Av Bos 02115.....	617 266-7153	Howard Jr 26 Notre Dme Rox 02119.	617 445-5552	Reginald 106 Brunswick Dorchester 02121....	617 541-2843
17 670-2078	Adams 361 Centre St Mil 02186.....	617 698-9074	J Cam.....	617 354-2688	Renee & Andrew 10 Walnut Bos 02108.....	617 720-3765
17 623-9001	Alice 108 Kilmarnock Bos 02215.....	617 425-0193	J 15 Chatham Bro 02446.....	617 232-7990	Carter Rice Dowd Bulkley Dunton Publishing 163 Main Wilmington 01887	Toll Free-Dial '1' & Then.....
17 296-4725	Alice 45 Market Cambridge 02139.....	617 945-2711	J 518 Harvard Bro 02446.....	617 730-9483	Cust Svc-Industrial Prod 613 Main Wilmington	Toll Free-Dial '1' & Then.....
17 542-1521	Andrew F 62 Vinal Av Som 02143....	617 625-7623	J 775 Vfw Pkwy West Roxbury 02132....	617 323-5574	Cust Svc-Printing 613 Main Wilmington	Toll Free-Dial '1' & Then.....
17 364-5232	Carter Anne MD 1101 Beacon Bro 02446.....	617 739-1022	Carter J Jacques MD 1 Brookline Pl Bro 02446.....	617 735-8787	Toll Free-Dial '1' & Then.....	800 638-1671
17 541-5649	Carter Athens 272 Newbury Boston 02116.....	617 536-6329	Carter J M 1410 Columbia Rd S Bos 02127.....	617 464-1040	Headquarters 613 Main Wilmington 01887	800 619-7447
17 739-2662	B E 68 Gladeside Av Mat 02126.....	617 296-6911	Carter J M Ornamental Ironworks Call.....	617 436-5353	Call.....	800 648-7447
17 879-0030	Carter Barbara L MD Tufts-New England Medical Center Bos 02111.....	617 523-4368	Carter J Veal Co 48 Newmarket Sq Rox 02118.....	617 442-1775	Ingalls Cronin 163 Main Wilmington 01887	978 988-7447
17 541-3948	Call.....	617 636-0051	Carter James 1573 Cambridge St Cam 02138.....	617 492-1214	Toll Free-Dial '1' & Then.....	800 638-1673
17 436-1513	Carter Becky Bos 02114.....	617 523-4368	James 182 Fisher Av Roxbury 02120...	617 739-2193	Carter Richard 1079 Commwth Av Brighton 02215...	617 987-0836
17 569-4119	Bernard J 112 Gladstone E Bos 02128.....	617 567-3430	James 37 Gold Star Rd Cambridge 02140....	617 876-8841	Richard A 97 Mt Vernon Bos 02108...	617 566-7293
17 541-3948	Bithiah 25 Medway Dor 02124.....	617 298-8713	Jas L 14 Roseberry Rd Mat 02126.....	617 361-0773	Carter Richard A MD 170 Commwth Av Bos 02116.....	617 267-0710
17 569-4119	Blake 26 Mt Vernon Bos 02108.....	617 367-9931	Jane 114 Adena Rd Newton 02465....	617 964-0435	Carter Richard K 15 Mercer S Bos 02127.....	617 268-0448
17 569-4119	Carter Broadcasting Co 20 Park Plz Bos 02116.....	617 423-0210	Jeffrey 41 Warren Av Bos 02116....	617 426-5994	Robert L 175 Richdale Av Cam 02140.	617 864-1535
17 569-4119	Carter & Burgess Consultants Inc 23 East St Cam 02141.....	617 225-0200	John 11 Mansfield Bri 02134.....	617 987-2163	Roger 150 St Botolph Bos 02115.....	617 424-6148
17 569-4119	Carter C 2000 Commwth Av Bri 02135....	617 782-2118	John 327 Summer Bos 02210.....	617 423-4334	Roy 44 Concord Av Cam 02138.....	617 491-6115
17 569-4119	C 228 Faywood Av East Boston 02128....	617 569-1545	John 40 Westwind Rd Dor 02125.....	617 282-1235	Royce 18 Seminary Cha 02129.....	617 241-0418
17 569-4119	C 359 Harvard Cam 02138.....	617 491-4822	June O 329 A Summit Av Bri 02135....	617 734-6109	Samuel 511 Washington St Bos 02115.....	617 731-4113
17 569-4119	C 610 Walk Hill Mat 02126.....	617 296-6392	K 38 Browning Av Dorchester 02124....	617 265-8456	Samuel 511 Washington St Bos 02115.....	617 731-4113
17 569-4119	C & M 43 Burroughs Jam 02130.....	617 524-9558	K 17 Esmond Dorchester 02121....	617 282-1593	Samuel 511 Washington St Bos 02115.....	617 731-4113
17 569-4119	C 228 Faywood Av East Boston 02128....	617 569-1545	K 22 Wm C Dr Dorchester 02124....	617 265-8456	Samuel 511 Washington St Bos 02115.....	617 731-4113
17 569-4119	C 359 Harvard Cam 02138.....	617 491-4822	K 22 Wm C Dr Dorchester 02124....	617 265-8456	Samuel 511 Washington St Bos 02115.....	617 731-4113
17 569-4119	C 610 Walk Hill Mat 02126.....	617 296-6392	K 22 Wm C Dr Dorchester 02124....	617 265-8456	Samuel 511 Washington St Bos 02115.....	617 731-4113
17 569-4119	C & M 43 Burroughs Jam 02130.....	617 524-9558	K 22 Wm C Dr Dorchester 02124....	617 265-8456	Samuel 511 Washington St Bos 02115.....	617 731-4113





Classifying Type

Why?

- Type classification is an attempt to make sense of the huge variety of typefaces
- Helps organize, helps identify differences, helps with combining, helps understand the socio-cultural-technological-political history of text communication
- A share way to communicate within a discipline, and culture at large

Counterargument

- Eurocentrism
- Incomplete
- Bias toward traditional (serif) letterforms
- Doesn't account for recent rise in experimental type
- Omits time, despite many of the things we classify changing over time

Counterargument

“Each standard and each category valorizes some point of view and silences another. This is not inherently a bad thing—indeed it is inescapable. But it is an ethical choice, and as such it is dangerous—not bad, but dangerous”

Sorting Things Out: Classification and Its Consequences
Geoffrey C. Bowker, Susan Leigh Star (2000)

Type Systems

Vox-ATypl

Maximillion Vox

British Standards for Type Classification

Jean Antoine Alessandrini

Marcel Jacno

Aldo Novarese

Robert Bringhurst

Francis Thibaudeau

Foundries/Publishers

Linotype

Sans Serif

Script

Serif

Symbol

Text

Arabic

Handwriting

Calligraphy

Blackletter

Adobe TypeKit

Sans Serif

Serif

Slab Serif

Script

Blackletter

Mono

Hand

Decorative

MyFonts

Sans Serif

Slab Serif

Serif

Display

Handwriting

Script

FontShop

Sans

Serif

Script

Display

Symbols

Google

Sans Serif

Serif

Handwriting

Display

Monospace

British Standards of Type Classification (1967)

Humanist

Lineal Grotesque

Garalde

Lineal Neo-grotesque

Transitional

Lineal Geometric

Didone

Lineal Humanist

Slab Serif

Glyphic

Script

GRAPHIC

Maximilien Vox (1952)

manuAIRES

Humanes

Garaldes

Réales

Didones

Mécanes

Linéales

Incises

Scriptes

Vox-ATypI (1954)

Classicals

Humanist

Garalde

Transitional

Moderns

Didone

Mechanistic

Lineal

Grotesque

Neo-grotesque

Geometric

Humanist

Calligraphics

Glyphic

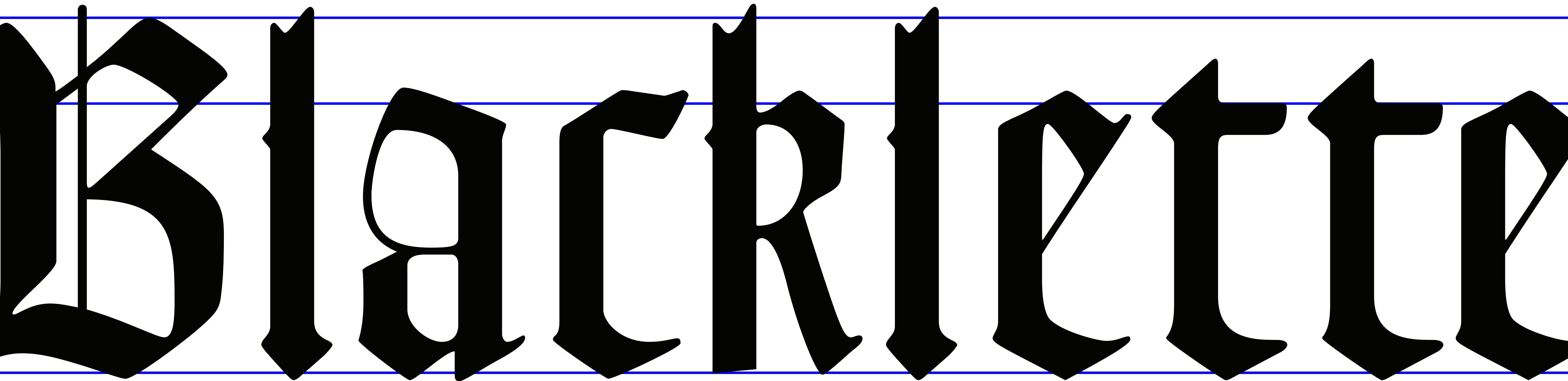
Script

GRAPHIC

Blackletter

Gaelic

Blackletter (1450)



Blackletter (1450) is a typeface characterized by its highly decorative, heavy, and tall characters. The letters are often described as "black" due to their dark, solid appearance. This example shows the word "Blackletter" in a bold, black font against a white background, with blue horizontal lines indicating the baseline, x-height, and descender height.

Goudy Text

Features

- Highly decorative
- Heavy on page
- Exaggerated serifs

Examples

Cloister Black
Goudy Text

Transitional (1750)

Transitional

Baskerville

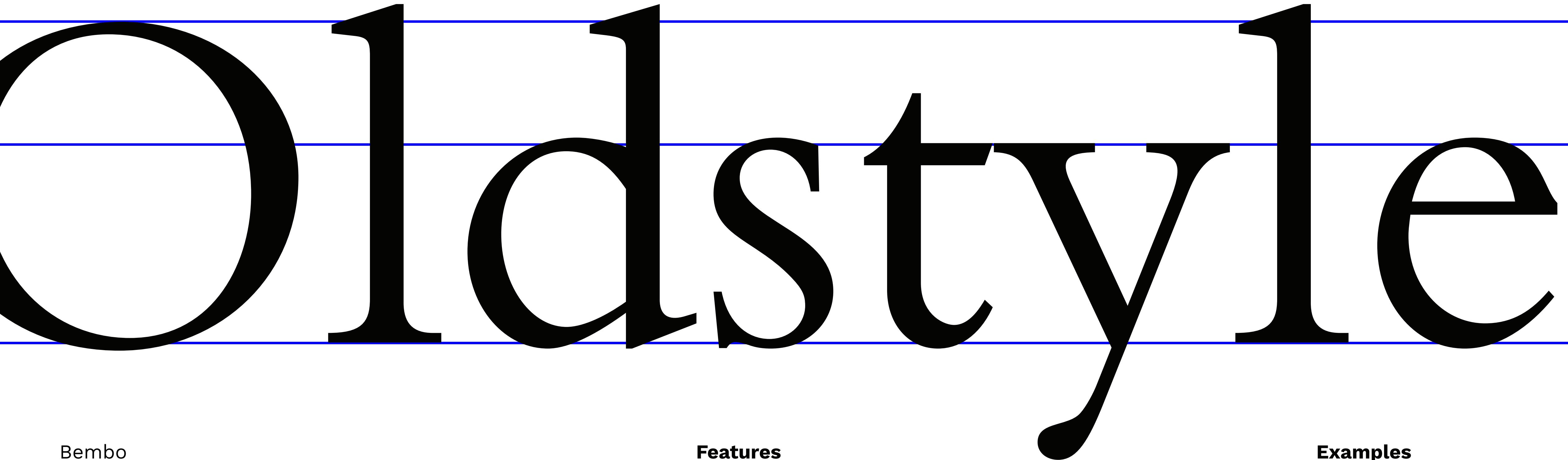
Features

- Sharp serifs
- Contrasting thick/thin strokes
- Vertical stress
- Horizontal crossbar

Examples

- Times New Roman
- Century
- Baskerville

Oldstyle (1475)



Oldstyle

Bembo

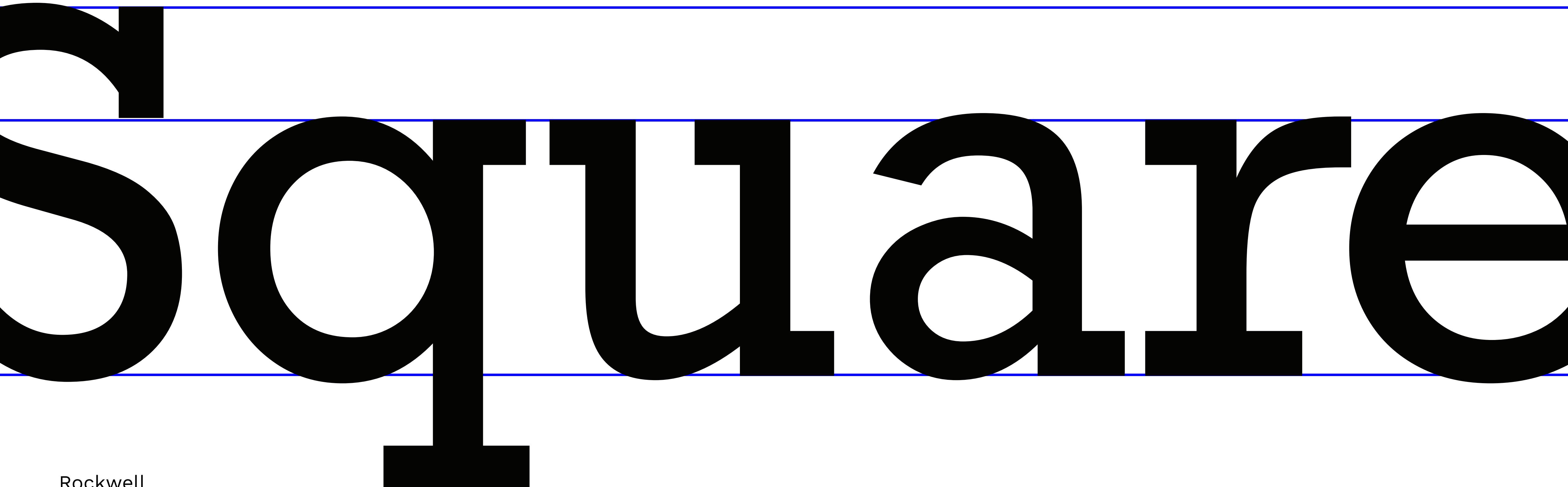
Features

- Contrasting stroke weights
- Roman proportions
- Oblique stress in curved forms
- Relatively short x-height
- Wedge-shaped serifs
- Horizontal crossbar

Examples

- Bembo
- Caslon
- Garamond
- Janson
- Jenson
- Palatino

Square Serif (1825)



spectacular

Rockwell

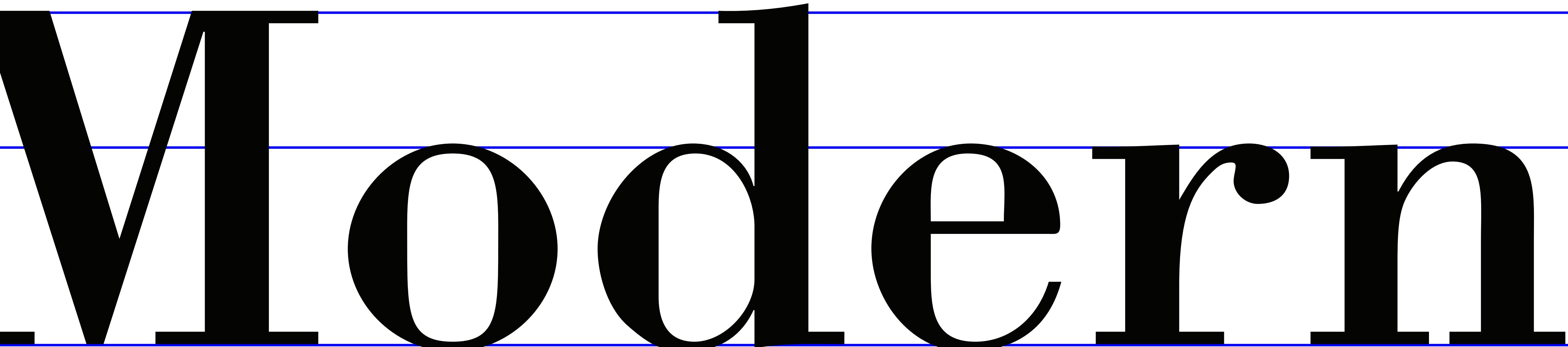
Features

Heavy, unbracketed serifs
Minimal stroke contrast
Serifs and stems typically share
the same weight

Examples

Clarendon
Memphis
Rockwell
Serifa

Modern (1775)



Modern

Bodoni

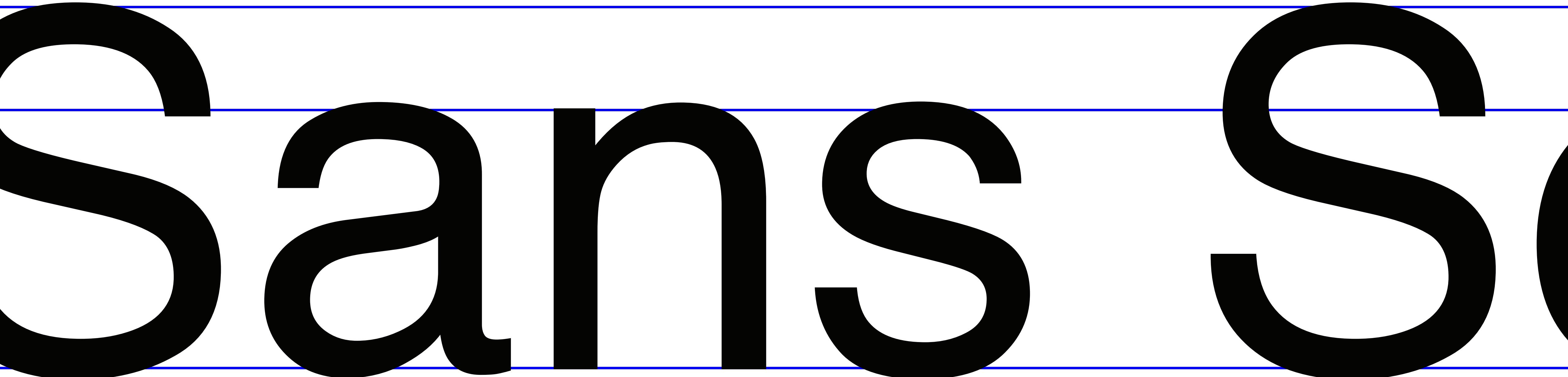
Features

Thin straight serifs
Extreme contrast between
thick and thin strokes
Stress is always vertical

Examples

Bodoni
Didot
Walbaum

Sans Serif (1900)



sans

Helvetica

Features

- Lack of serifs
- Stroke weight more uniform
- Upright stress
- Simplified to pure geometric shapes

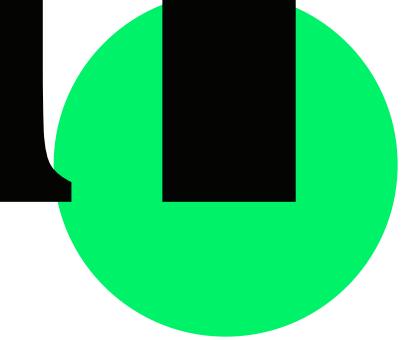
Examples

- Helvetica
- Gill Sans
- Univers
- Meta

Basic Classification

Basic Classification

Basic Classification

Sans  **Serif**

Basic Classification

Decorinat

Basic Classification

DECORATIVE

DECORATIVE

DECORATIVE

DECORATIVE

Basic Classification

Monospace looks like this where each character is a fixed-width.

Including spaces.

Formal attributes

Specific terms are used to refer to the different elements of a typeface design. Before looking at typeface sources it is worth briefly examining these 'formal attributes'. They fall into eight categories.

- Construction
- Shape
- Proportions
- Modelling
- Weight
- Terminations
- Key characters
- Decoration

Construction

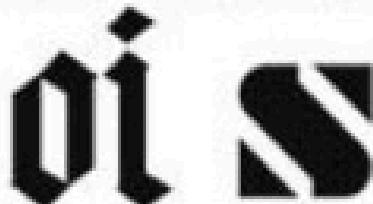
Each character in a typeface comprises a number of component parts. These are often referred to as 'strokes' – when the character shapes are derived from handwritten forms – or 'elements'. These component parts can be assembled or 'constructed' in a number of ways.

Continuous construction



Here there are no emphatic points of transition between strokes, or breaks between elements.

Broken or interrupted construction



Here there are emphatic points of transition between strokes or clear breaks between elements. Broken script (see page 59) is pen-derived while stencil letters are often adaptations of pre-existing designs (see also Decoration, page 75).



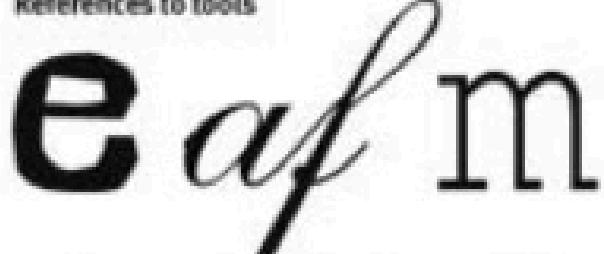
Letterforms can also be modular: made up from individual, separate elements or from a limited set of related elements.

Other approaches to construction



eg sampled, random, amorphous

References to tools



eg scissors, round pen (see also page 54), imitating industrial sources, eg typewriter

Reference to character sets



eg capitals only, lower case only

Shape

The basic shapes embodied in the Latin alphabet, as it has evolved from the monumental inscriptions of the ancient Roman civilization, are curves and straight lines (see Roman sources, pages 62–6). The treatment of each of these components and possible variations in their shapes can be used as a starting point describing the component shapes of all type designs.

Variants to traditional forms



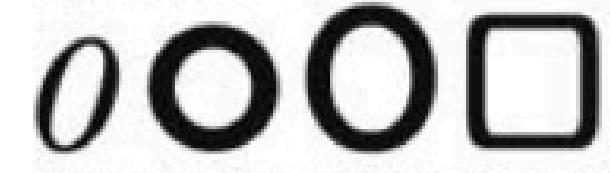
eg curving of normally straight lines, rounded corners, irregular character elements.

Treatment of curves



eg angular (curves replaced by straight lines), broken or fractured curves, continuous

Aspect of curves



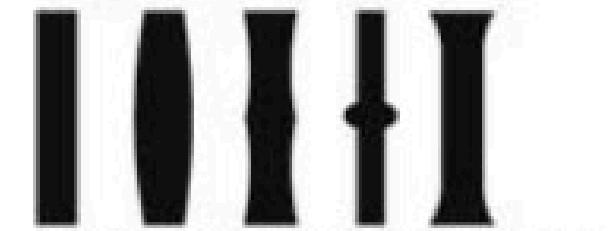
eg oval, round (circular), round/slightly square, square

Details of curves



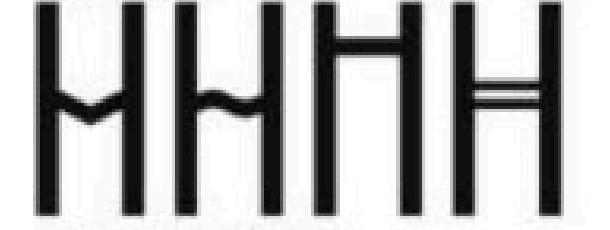
eg exaggerated bowl treatments, bowls and stems not touching, jaws close-set

Upright stems



eg edges parallel, convex, made with concave elements, irregular, flared

Other details



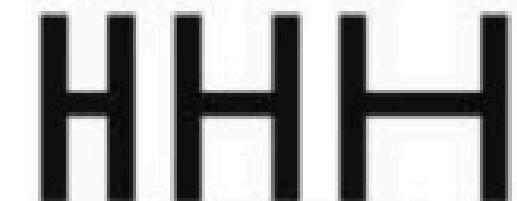
eg position of crossbars

Proportions

Proportion is used to describe basic letterform dimensions and use of space.

Width

While many typefaces are available in only one width, others have a family of wider and narrower variations. The most common variants are shown below.



condensed, medium (normal), expanded

Relative proportions: capitals



following the Roman square capital proportions



capital widths generally regular



capital widths regular ie monospaced

Relative internal proportions



ascenders higher or equal to cap-height



large x-height



small x-height

Modelling

The visual character of a typeface is in part determined by the weight and variety of line used within the form.

Contrast

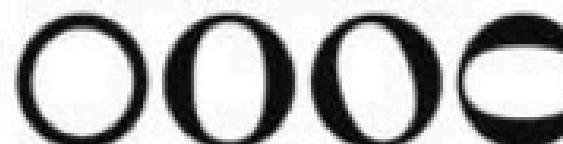
This describes the relative difference between the thickest and thinnest parts of a letterform.



none, medium, high, exaggerated

Axis of contrast (angle of stress)

This identifies where the thickest and thinnest parts of a letterform are positioned.



none, vertical, angled, horizontal

Transition

This describes the way the thick and thin parts of a letterform are related.



none, gradual, abrupt, instant



Weight

Attributes of weight describe the thickness of forms across an entire font of characters, governing its overall 'colour' or impact. The relative difference between thickness and thinness within individual characters is described under attributes of modelling.

Colour

Some typefaces are available in only a single weight and are described in terms of their 'colour'.



Weights within a family

Many types are available as families of heavier and lighter variations. For purpose of description, medium may be regarded as the 'normal' or 'regular' weight (although it can sometimes indicate an additional slightly heavier weight) with other weights being described in relationship to it. Because of this, such weights are not necessarily equivalent between different typefaces.



light, medium, bold

Formal Attributes

Construction

Shape

Proportions

Modelling

Weight

Terminations

Key Characters

Decoration

Formal attributes

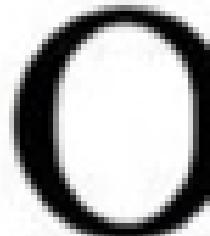
Specific terms are used to refer to the different elements of a typeface design. Before looking at typeface sources it is worth briefly examining these 'formal attributes'. They fall into eight categories.

- Construction
- Shape
- Proportions
- Modelling
- Weight
- Terminations
- Key characters
- Decoration

Construction

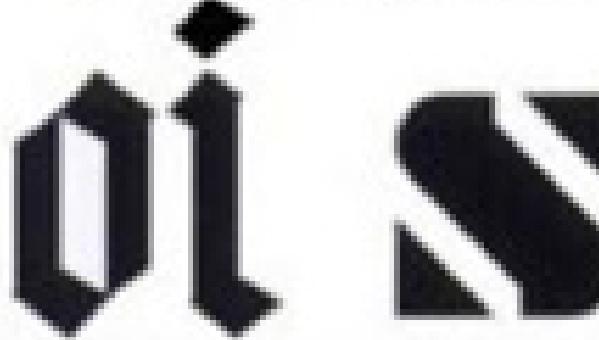
Each character in a typeface comprises a number of component parts. These are often referred to as 'strokes' – when the character shapes are derived from handwritten forms – or 'elements'. These component parts can be assembled or 'constructed' in a number of ways.

Continuous construction

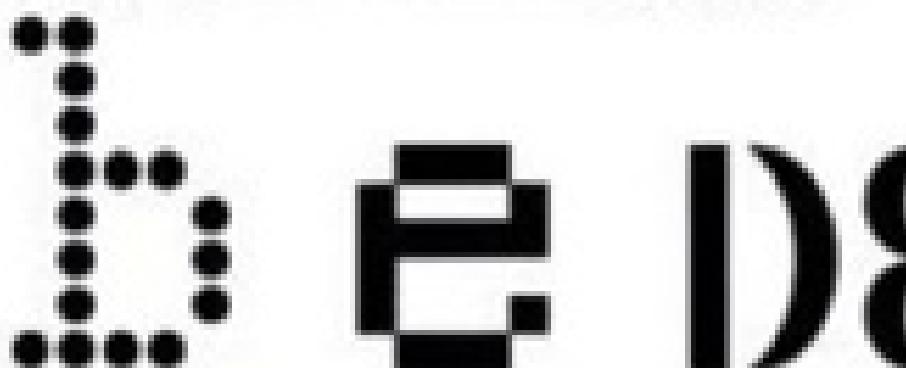


Here there are no emphatic points of transition between strokes, or breaks between elements.

Broken or interrupted construction

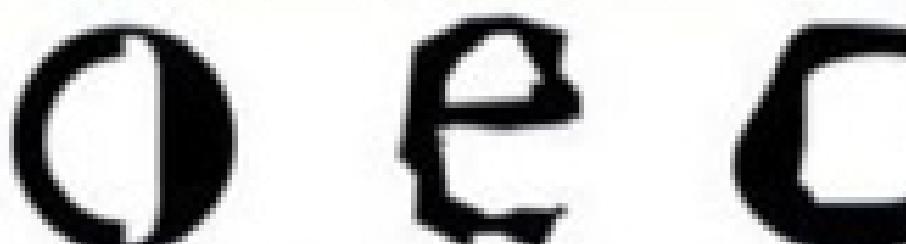


Here there are emphatic points of transition between strokes or clear breaks between elements. Broken script (see page 59) is pen-derived while stencil letters are often adaptations of pre-existing designs (see also Decoration, page 75).



Letterforms can also be modular: made up from individual, separate elements or from a limited set of related elements.

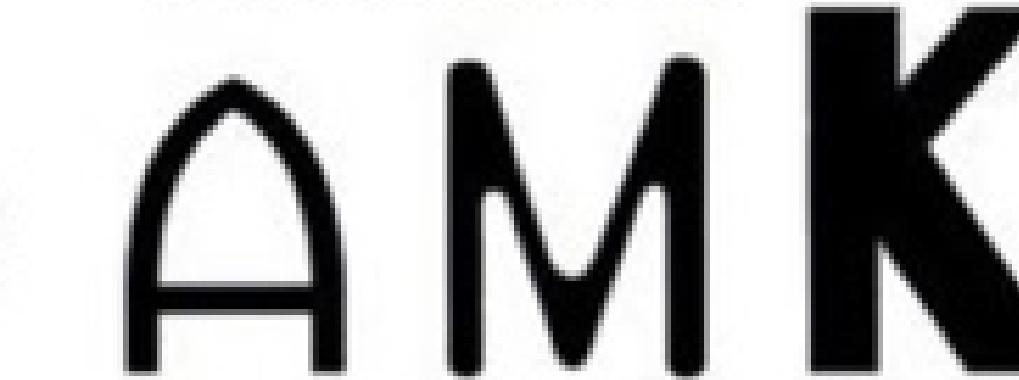
Other approaches to construction



Shape

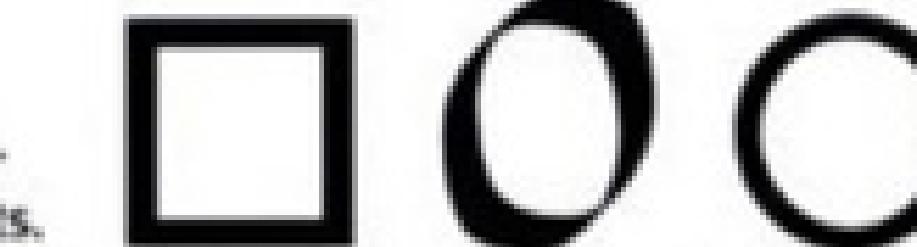
The basic shapes embodied in the Latin alphabet, as it has evolved from the monumental inscriptions of the ancient Roman civilization, are curves and straight lines (see Roman sources, pages 62–8). The treatment of each of these components and possible variations in their shapes can be used as a starting point describing the component shapes of all type designs.

Variants to traditional forms



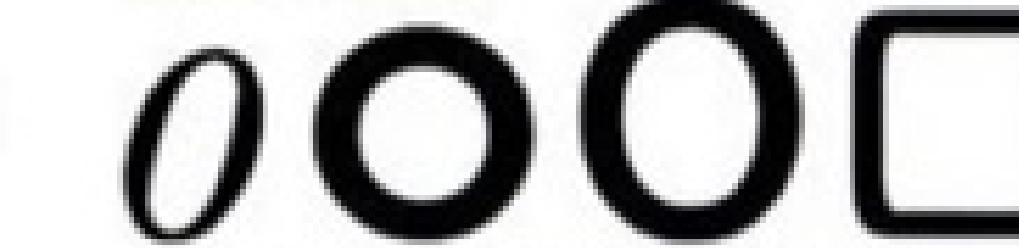
e.g curving of normally straight lines, rounded corners, irregular character elements.

Treatment of curves



e.g angular (curves replaced by straight lines), broken or fractured curves, continuous

Aspect of curves



e.g oval, round (circular), round/slightly square, square

Details of curves



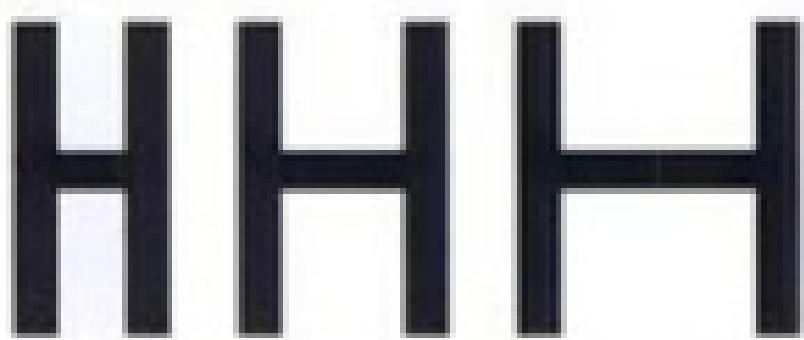
no exaggerated bowl treatments, bowls and stems

Proportions

Proportion is used to describe basic letterform dimensions and use of space.

Width

While many typefaces are available in only one width, others have a family of wider and narrower variations. The most common variants are shown below.



condensed, medium (normal), expanded

Relative proportions: capitals



following the Roman square capital proportions

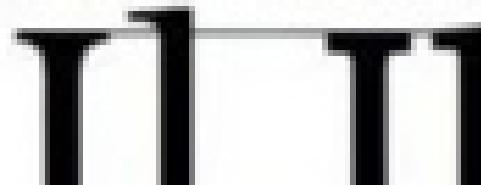


capital widths generally regular



capital widths regular *i.e.* monospaced

Relative internal proportions

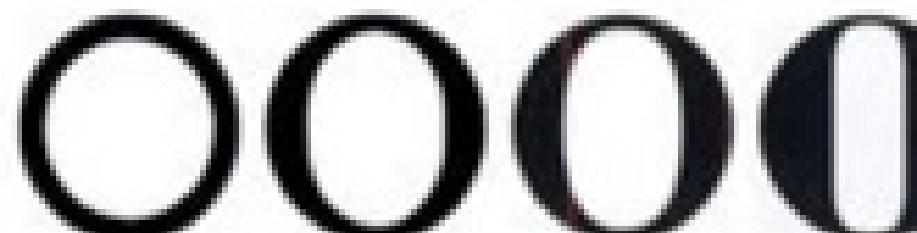


Modelling

The visual character of a typeface is in part determined by the weight and variety of line used within the form.

Contrast

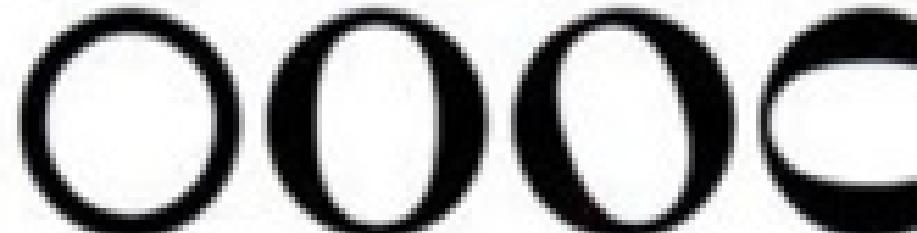
This describes the relative difference between the thickest and thinnest parts of a letterform.



none, medium, high, exaggerated

Axis of contrast (angle of stress)

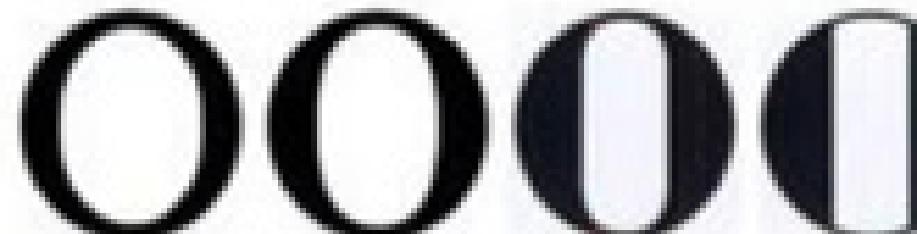
This identifies where the thickest and thinnest parts of a letterform are positioned.



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Weight

Attributes of weight describe the thickness of forms across an entire font of characters, governing its overall 'colour' or impact. The relative difference between thickness and thinness within individual characters is described under attributes of modelling.

Colour

Some typefaces are available in only a single weight and are described in terms of their 'colour'.



light in colour



medium in colour



black in colour

Weights within a family

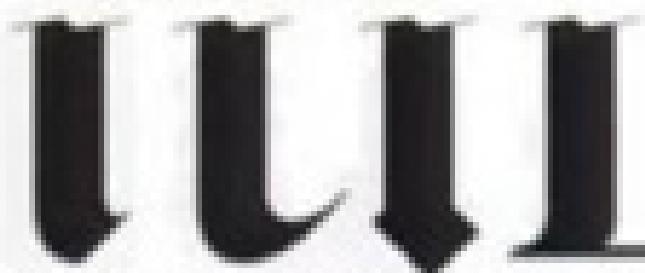
Many types are available as families of heavier and lighter variations. For purpose of description, medium may be regarded as the 'normal' or 'regular' weight (although it can sometimes indicate an additional slightly heavier weight) with other weights being described in relationship to it.

Because of this, such weights are not necessarily

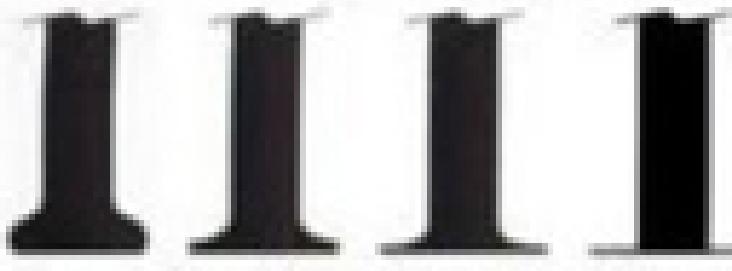
Terminals

This describes the variety of stroke terminals found within letterforms, where and how they have been applied.

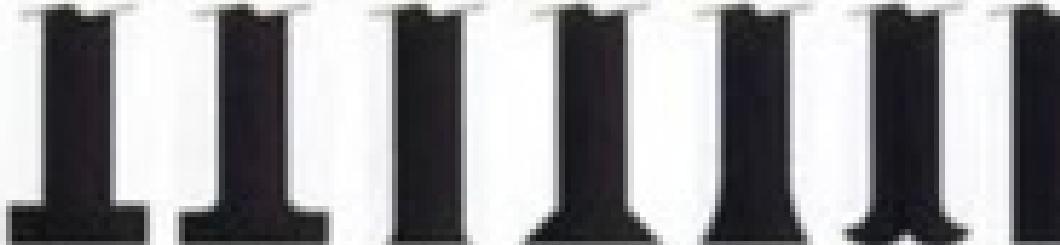
Baseline terminals



Terminals derived from handwriting may take several forms: beak stroke, hooked stroke, oblique rectangular serif, slab serif.

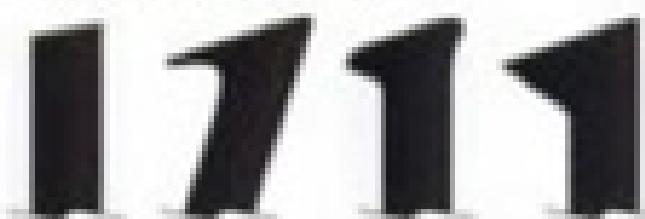


Tapered serifs evolved from Roman inscriptive capitals and are known as 'roman' serifs. They may appear blunt and/or unrefined, sharp and refined, very sharp and refined, line serifs.



Other terminal variations include slab serifs, bracketed slab serifs, vestigial serifs, wedge serifs, flared terminals, tuscan (bifurcating) serifs or sans (meaning 'without') serif.

Ascender terminals



These may be handwriting-derived with a blunt top, handwriting-derived tapered serif, 'roman' with blunt serif, 'roman' with a sharp and refined serif. Other varieties match those of baseline serifs above. The style of these ascender terminals is generally repeated for x-height terminals.

Key characters

There are several characters whose treatment is significant in distinguishing one typeface from another. A basic selection is shown here.

aa

single or double-storey

ee

oblique or horizontal cross-bar

ff

sitting on, or descending below the baseline

ggg

single or double-storey with open or closed tail

AAA

pointed, flat or concave apex

GGG

without spur, horizontal spur, vertical spur

Decoration

Decoration can be considered as a source (see pages 75–6) as well as an attribute for type design. Detailing as an attribute describes some of the common motifs and treatments used when detailing already existing letterforms.

N

inline

N

outline

N

shadow

N

cameo (reversed-out)

N

shaded

u

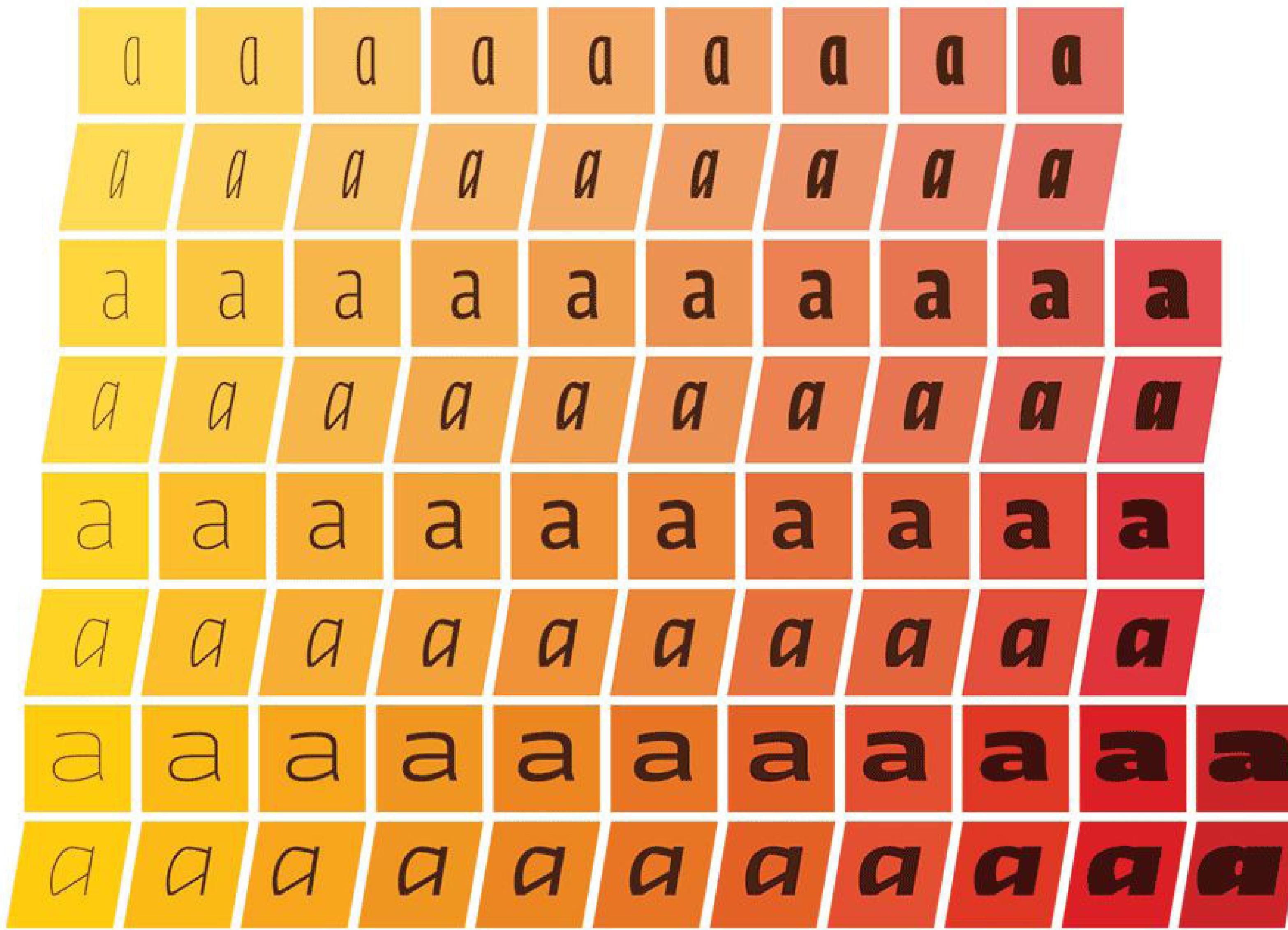
u u u u

u u u u

u u

u u

u



CAP HEIGHT
X-HEIGHT
BASELINE

Fancy

STEM BOWL SERIF DESCENDER

LIGATURE ASCENDER TERMINAL ASCENDER

flesh fresh

FINIAL SPINE

UPPERCASE SMALL CAPITAL

BLOOD

CROSS BAR COUNTER LOWERCASE