

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

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

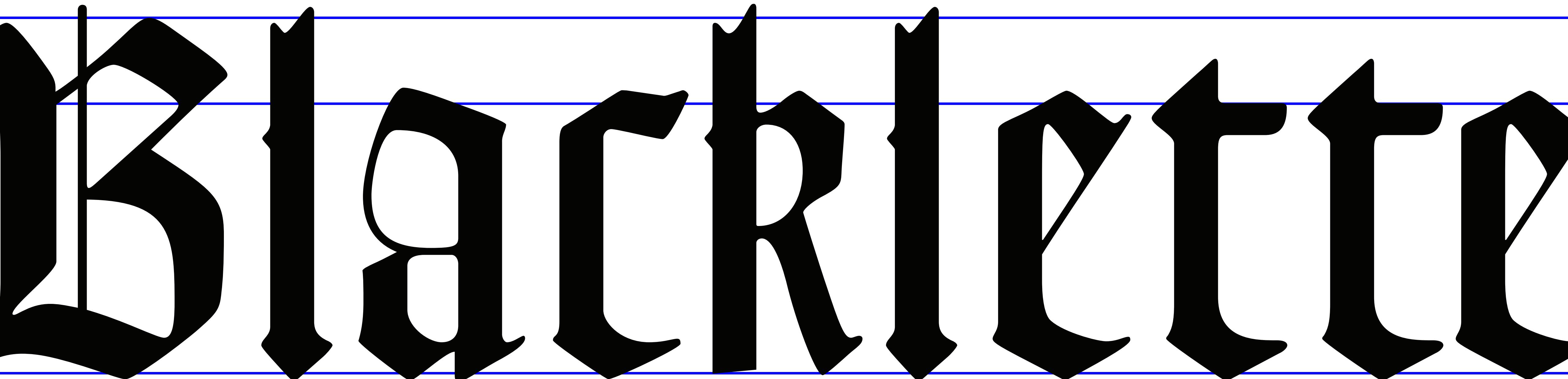
Script

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

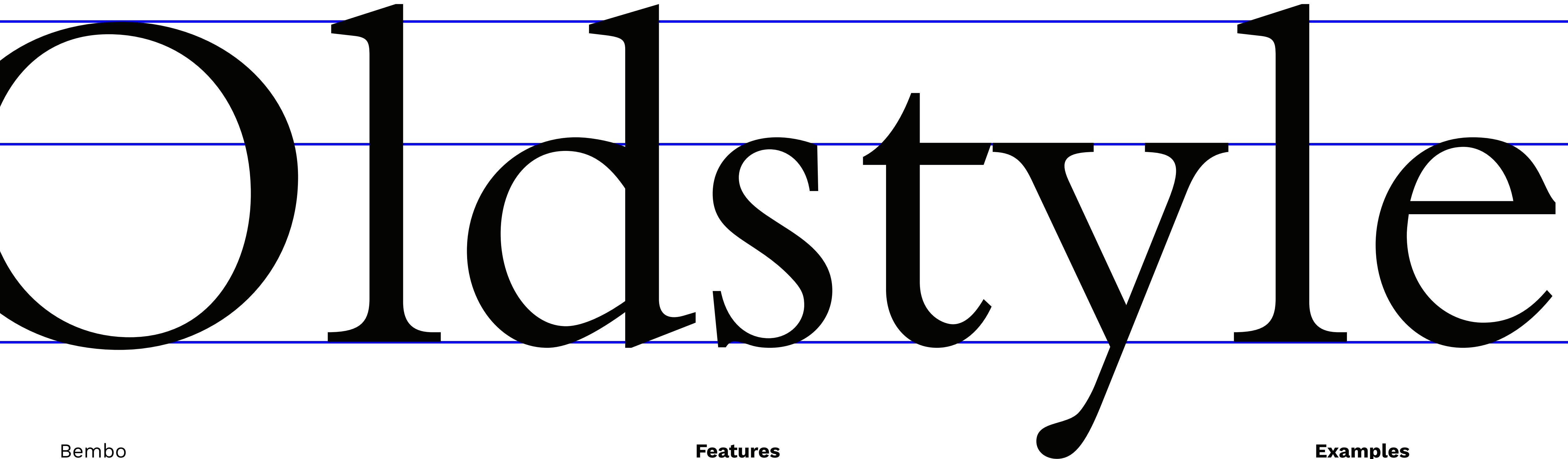
Features

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

Examples

- Times New Roman
- Century
- Baskerville

Oldstyle (1475)



Oldstyle

Bembo

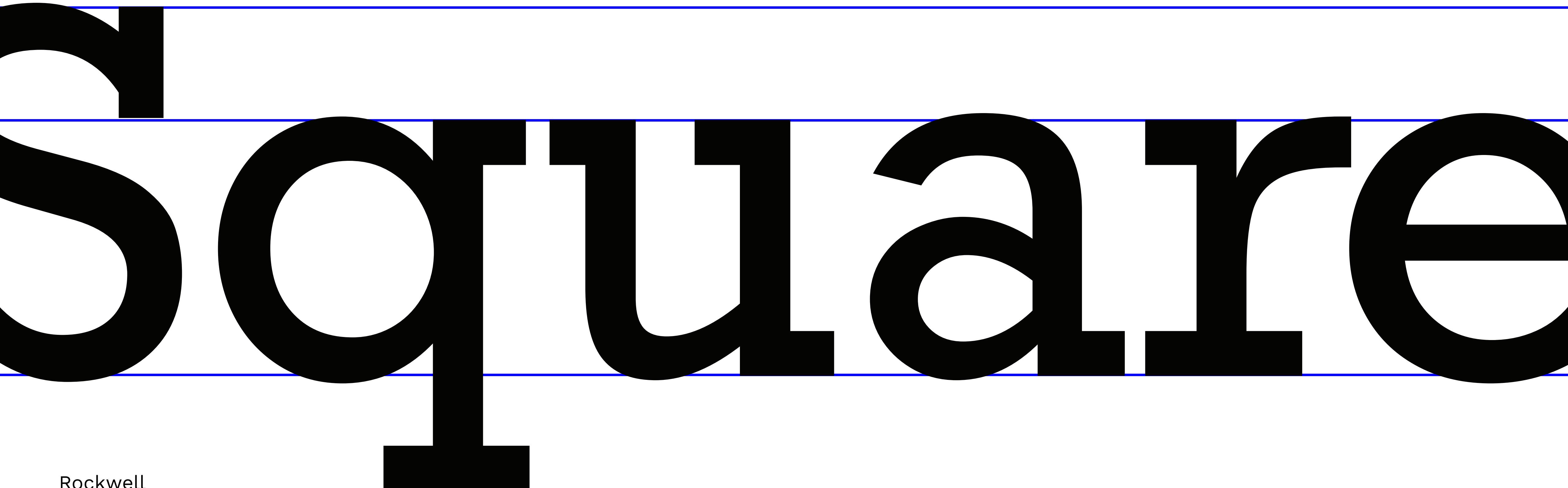
Features

- 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

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

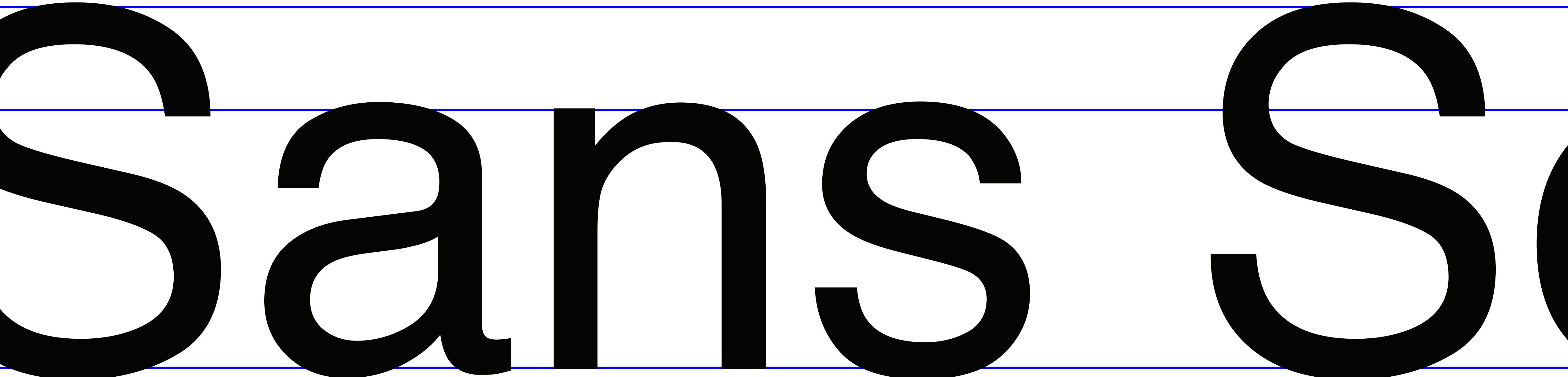
Features

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

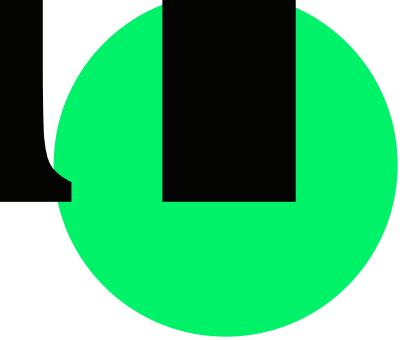
Examples

- 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

Construction

On
the
edge
of
time

Shape

AMK

□○○

○○○□

PRC

|||||

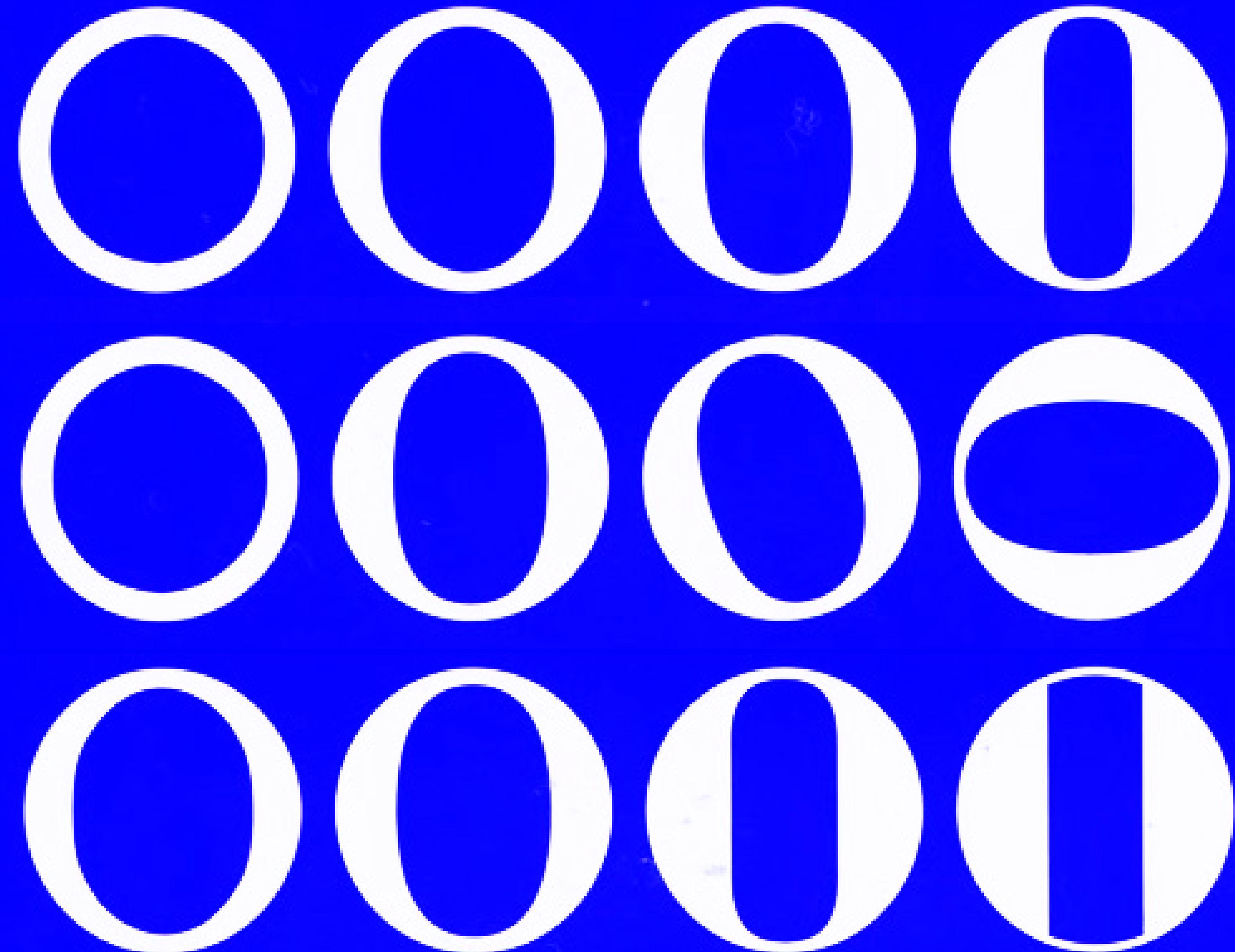
HHHH

Proportions

HHH
RDI
RDI
RDI

III
pxb
pxb

Modelling



Weight

DM

Deo

DEO

LMB

LMB

Terminals

ԱԱԼ

ԱԱԼ

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Key Characters

aa ee

GGG

ff

JJ

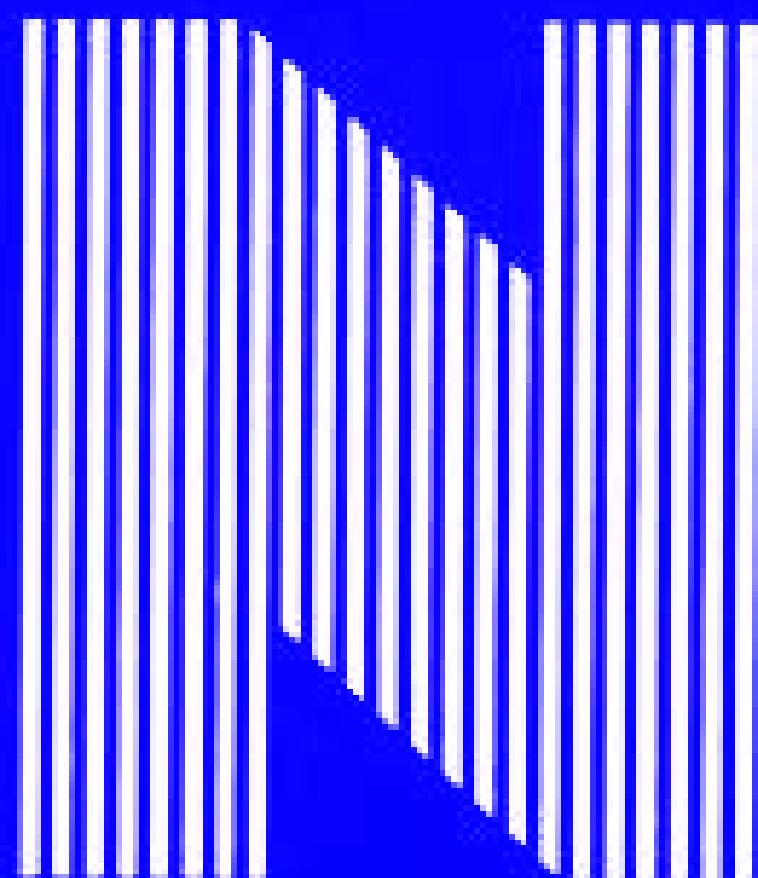
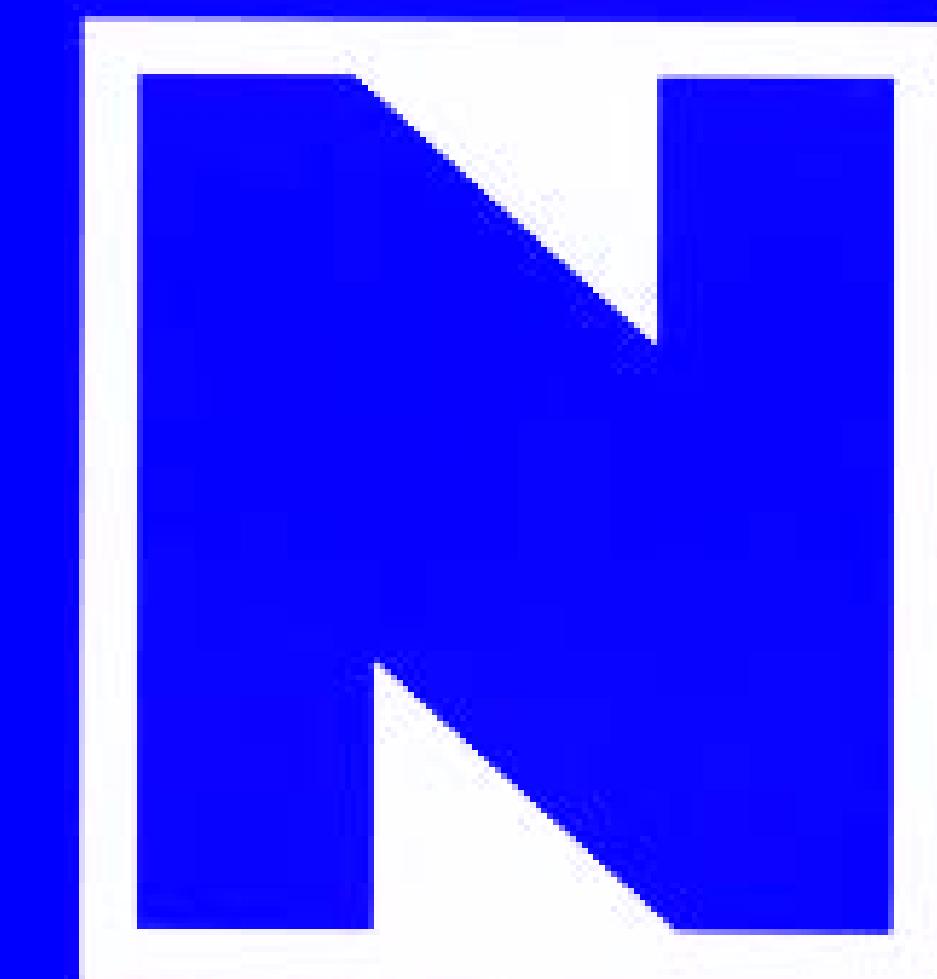
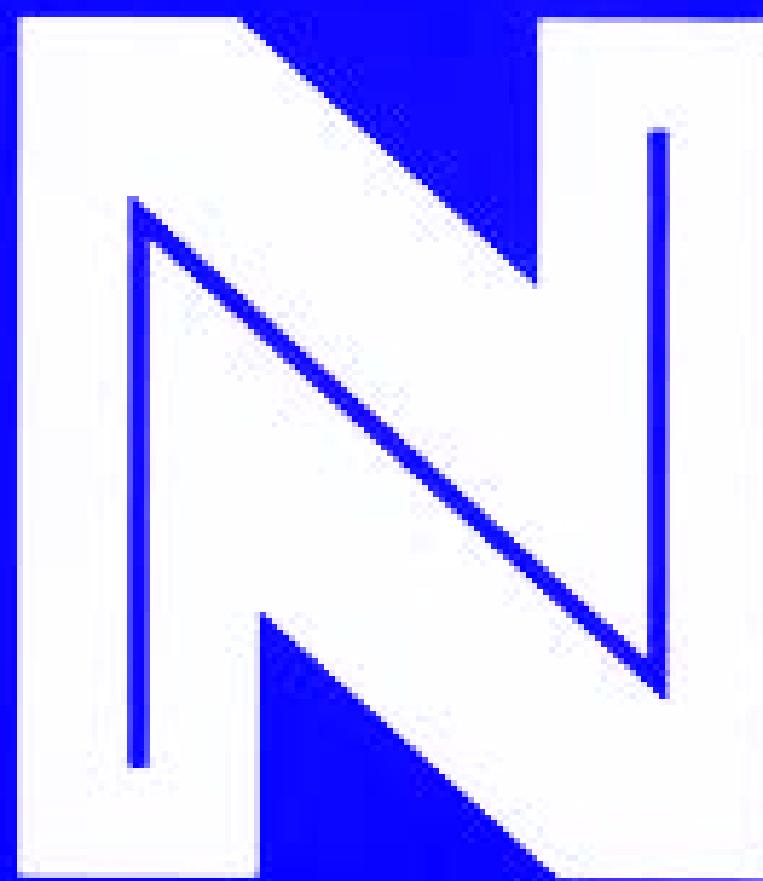
ggg

QQQ

AAA

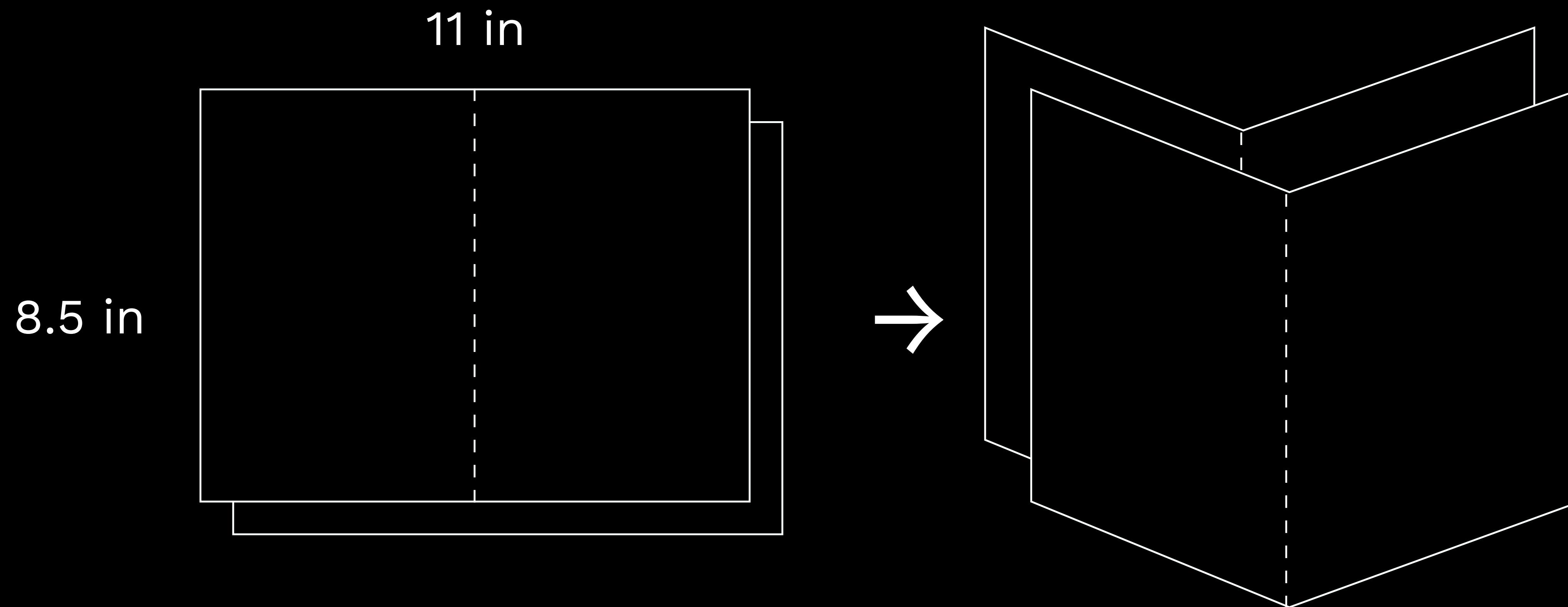
RRR

Decoration

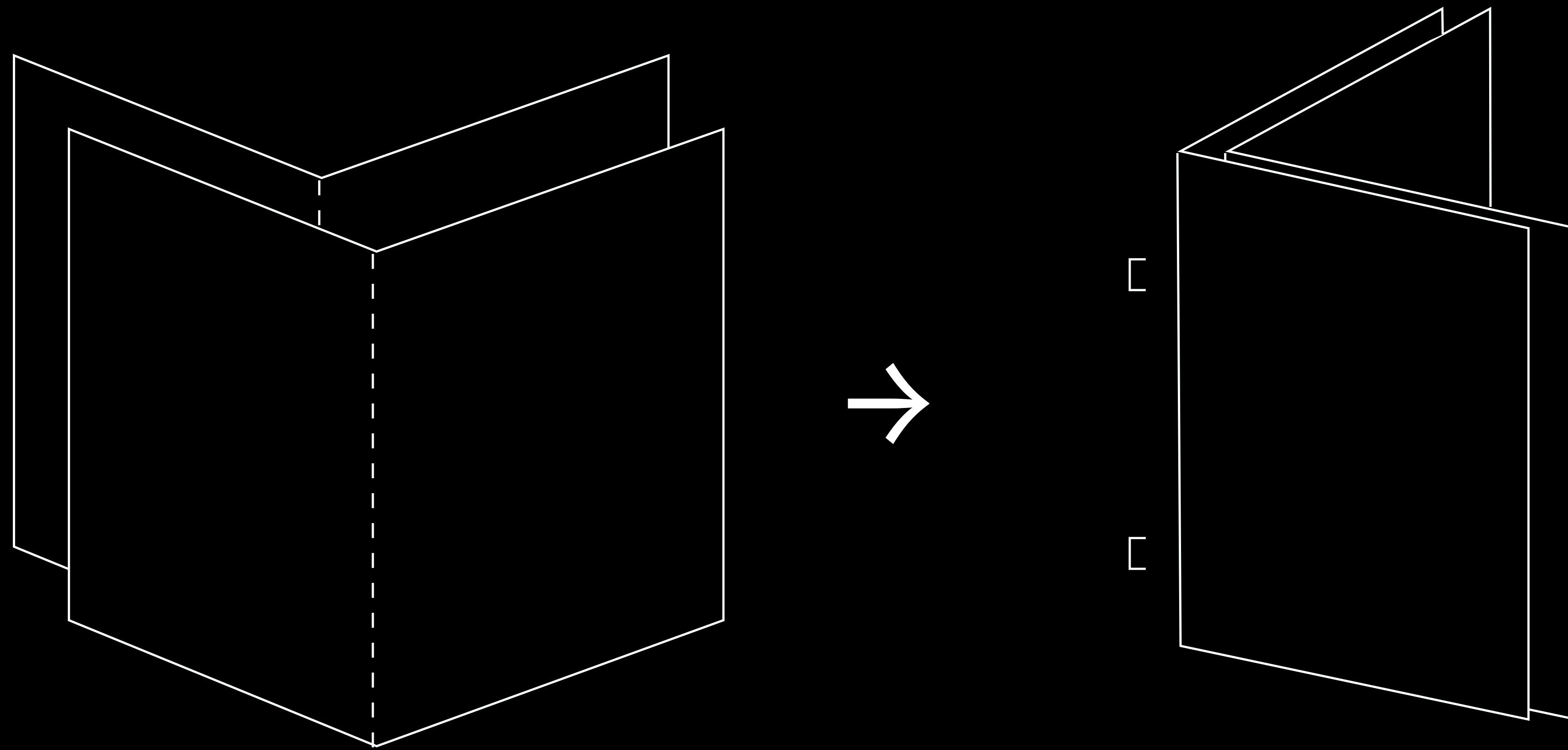


Project 1

Zine



Zine



Zine

- Show your research
- Rough notes, analysis drawings
- Tangents
- Visual and textual artifact
- Consider production quality (!!)

Composition

- 11x17, black and white
- Cover stock (greater than 24lb)
- Use the template as a reference
- Compliment your Zine
- Consider production quality (!!)

Project 1

Jane Smith

Etiam ligula sapien, efficitur vitae scelerisque at, euismod sed mi. Vivamus ac ullamcorper turpis.

**Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.**

Ascer

X-Hei

Basel

Desce

Ascer

X-Hei

Basel

Desce

**Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.**

**Etiam ligula sapien, efficitur
selerisque at, euismod sed
Vivamus ac ullamcorper tu**

**Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.**

As a result, the first step in the process of creating a new model of the system of higher education is to identify the main problems of the existing system. The main problem of the existing system of higher education is the lack of relevance of the educational process to the needs of the labor market. This is due to the fact that the educational process is not oriented towards the development of professional skills and competencies, which are in demand by employers. Another problem is the low quality of education, which is manifested in the low level of knowledge and skills of graduates. This is due to the fact that the educational process is not oriented towards the development of professional skills and competencies, which are in demand by employers. Another problem is the low quality of education, which is manifested in the low level of knowledge and skills of graduates. This is due to the fact that the educational process is not oriented towards the development of professional skills and competencies, which are in demand by employers.

Consectetur
adipiscing elit. Integer ut viverra est.
Nunc ut lacus dolor. Etiam ligula sapien,
efficitur vitae scelerisque at, euismod sem
mi. Vivamus ac ullamcorper turpis.

Project 1

Jane Smith

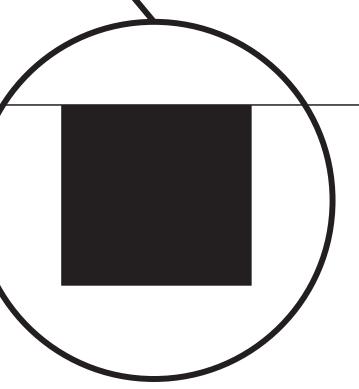
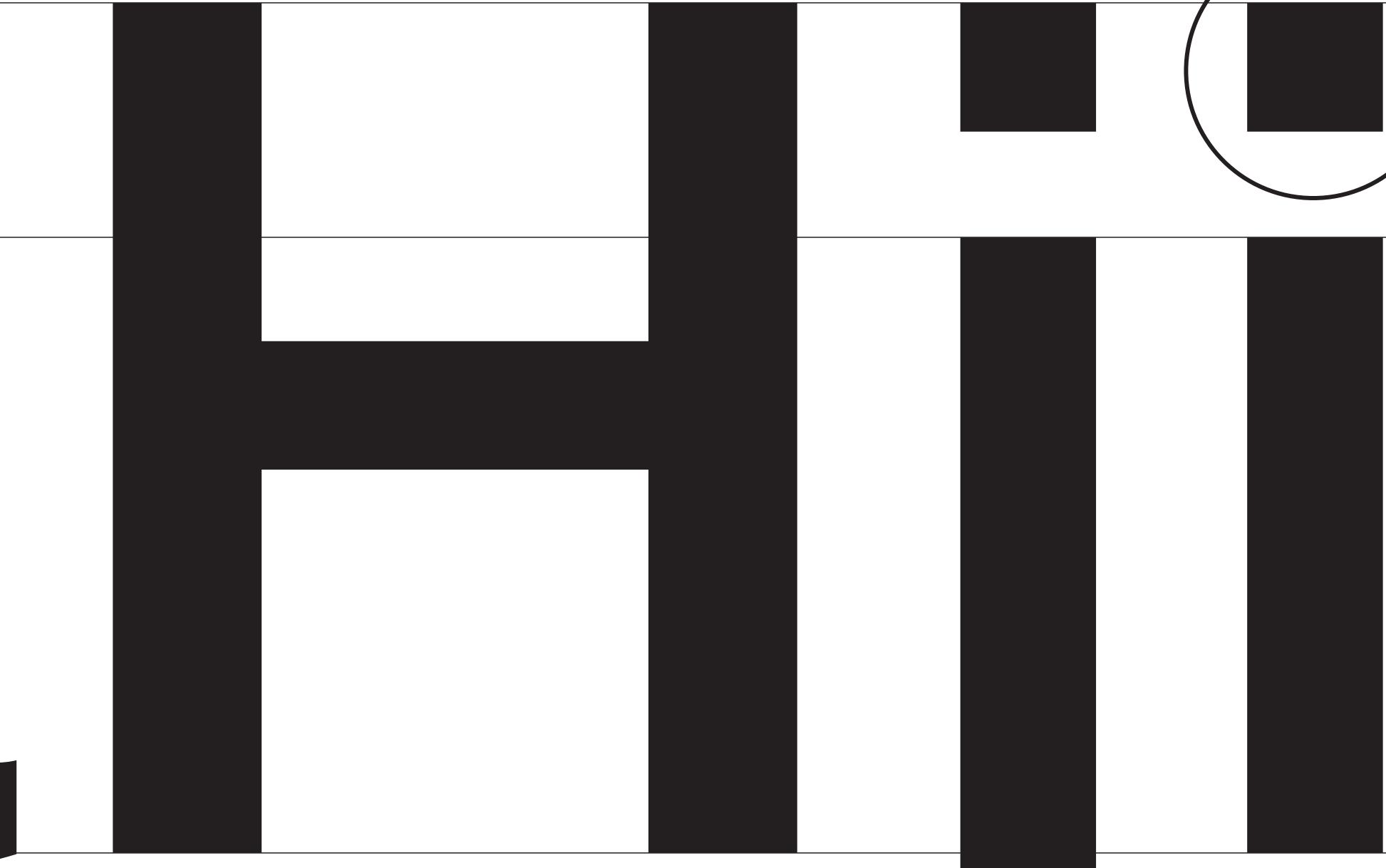
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consectetur adipiscing elit. Integer
ut viverra est. Nunc ut lacus dolor.
Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.

Lorem ipsum dolor sit amet,
consectetur adipiscing elit. Integer
ut viverra est. Nunc ut lacus dolor.
Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.

Ascender

X-Height

Baseline



Baseline

Descender

Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.

Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.

Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.

Etiam ligula sapien, efficitur vitae
scelerisque at, euismod sed mi.
Vivamus ac ullamcorper turpis.

Text

- 250-500 words
- Close readings of the typefaces
- History and Context
- Apply terminology explored in class
- Comparative

Fonts For Comparison

Adobe Caslon Pro

Adobe Jenson Pro

Avenir LT Std

Chaparral Pro

Cooper Std

Bickham Script Pro

DIN Std

Eurostile LT Std

Franklin Gothic Std

Futura Std

Gill Sans Std

Helvetica LT Std

ITC Avant Garde Gothic Std

ITC Cheltenham Std

ITC Kabel Std

ITC Slimbach Std

Kepler Std

Memphis LT Std

Minion Pro

Minister Std

New Caledonia LT Std

Optima LT Std

Palatino LT Std

Rockwell Std

Rosewood Std

Rotis Sans Serif Std

Syntax LT Std

Trajan Pro

Univers LT Std

VAG Rounded Std

Consider
The Specimen

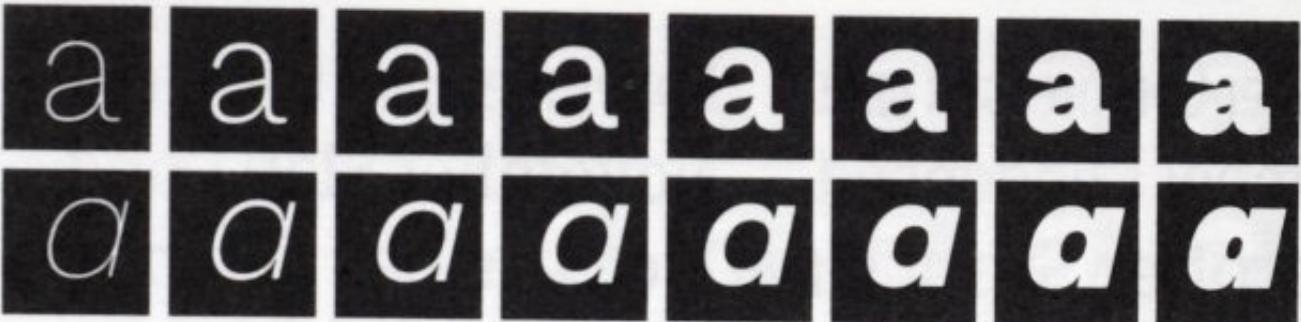
Oli Grotesk

by Shiva Nallaperumal

Supporting Latin, Armenian, Devanagari, Bangla, Gujarati, Gurmukhi, Urdu, Oriya, Tamil, Malayalam, Telugu and Kannada

a

Available Styles:



tptq.com/oli_grotesk

63

Oli Grotesk is an affable, high-performance typeface family informed by the industrial aesthetics of mechanical writing tools. Although the neo-grotesque genre tends toward cold, neutral typefaces, Oli's irrepressible personality and charming details shine at large and small sizes alike, injecting a strong visual character into the text. Oli also harbours the ambition to support all the writing scripts of India (Devanagari, Bangla, Gujarati, Gurmukhi, Urdu, Oriya, Tamil, Malayalam, Telugu and Kannada), in the same wide range of weights as its Latin fonts, making it a truly unprecedented typeface project.

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Related Font Families:

Oli Mono See page 176

Lettera-Txt



Irma Text Narrow / Typotheque

Lettera-Txt / Lineto.com

Slanted #21 – Contemporary Typefaces

16

17

Nikola Djurek

Nikola Djurek was born in Croatia, studied in Croatia, Italy and finally in The Netherlands at postgraduate master course Type and Media at Royal Academy of Art in The Hague, he earned his PhD degree in the graphic and type-design field. Nikola is founder of Typonine studio for graphic and type design, and teaches at Art Academy - DVK, University of Split and University of Zagreb, Faculty of Design.

de

g

çéñöüß
XYZÆØ
\$&@

Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

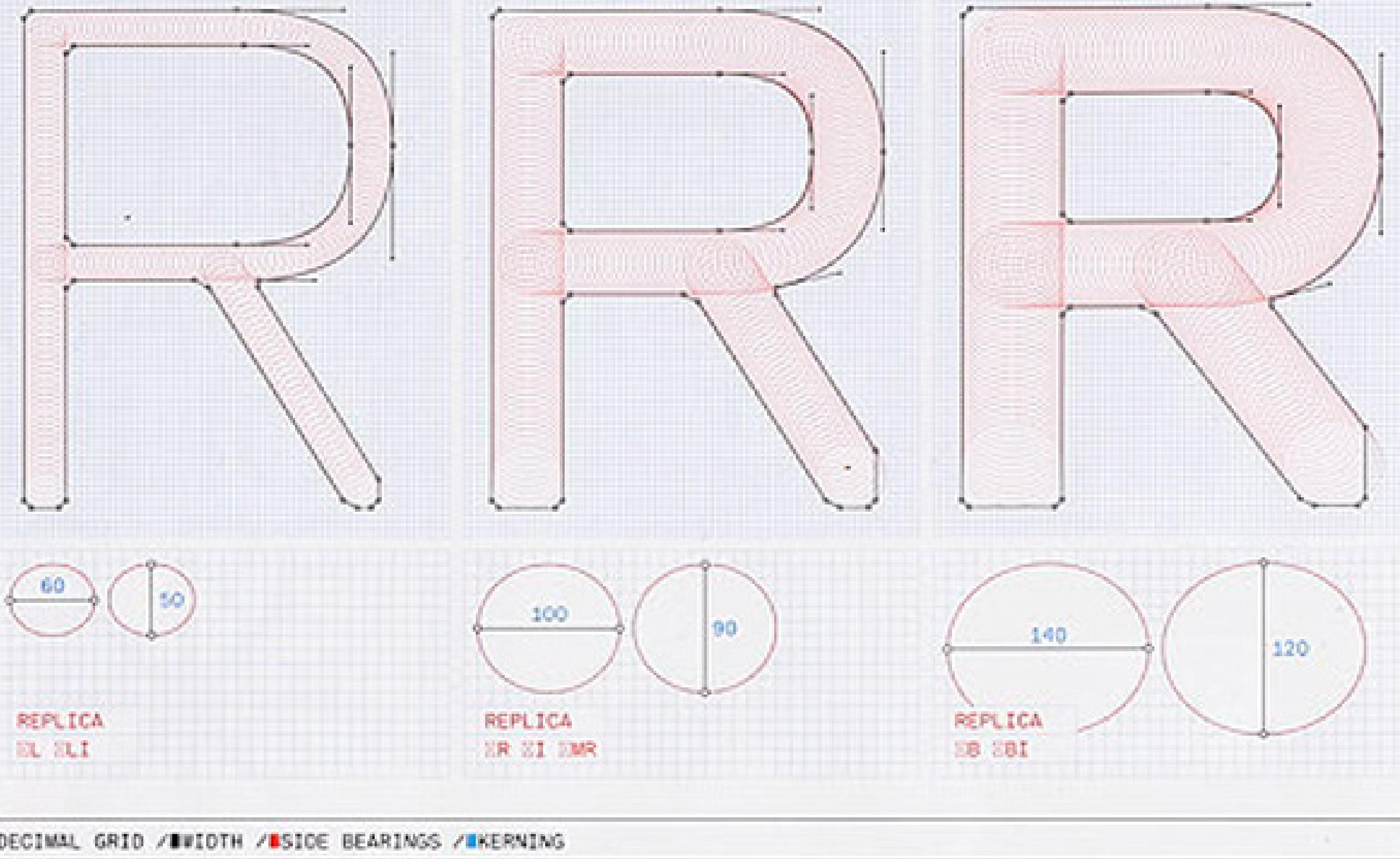
Language Support
Latin, Greek, Cyrillic

Optimized for web
From Thin to
Yes. Regular and
super hinted versions
are available

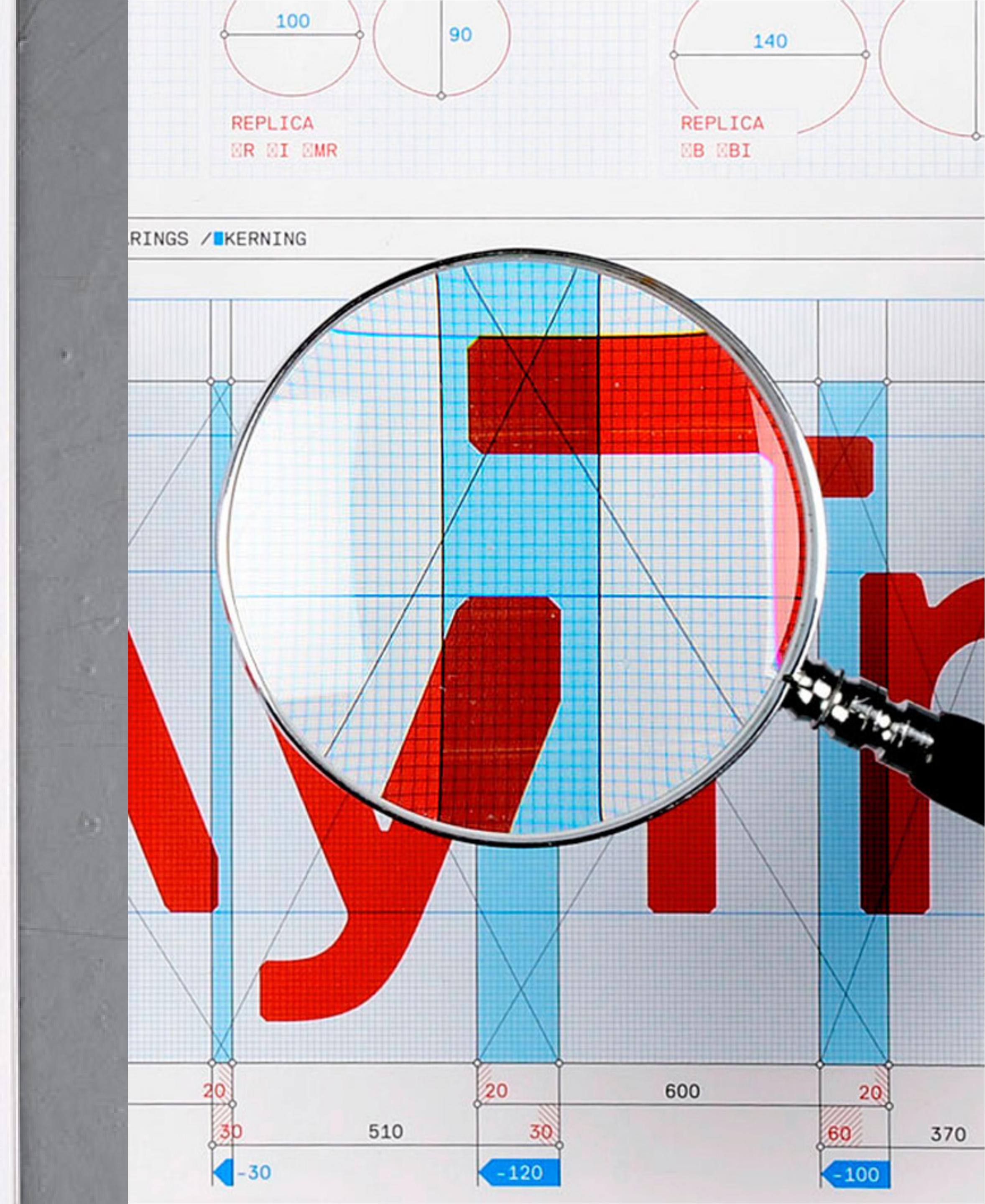
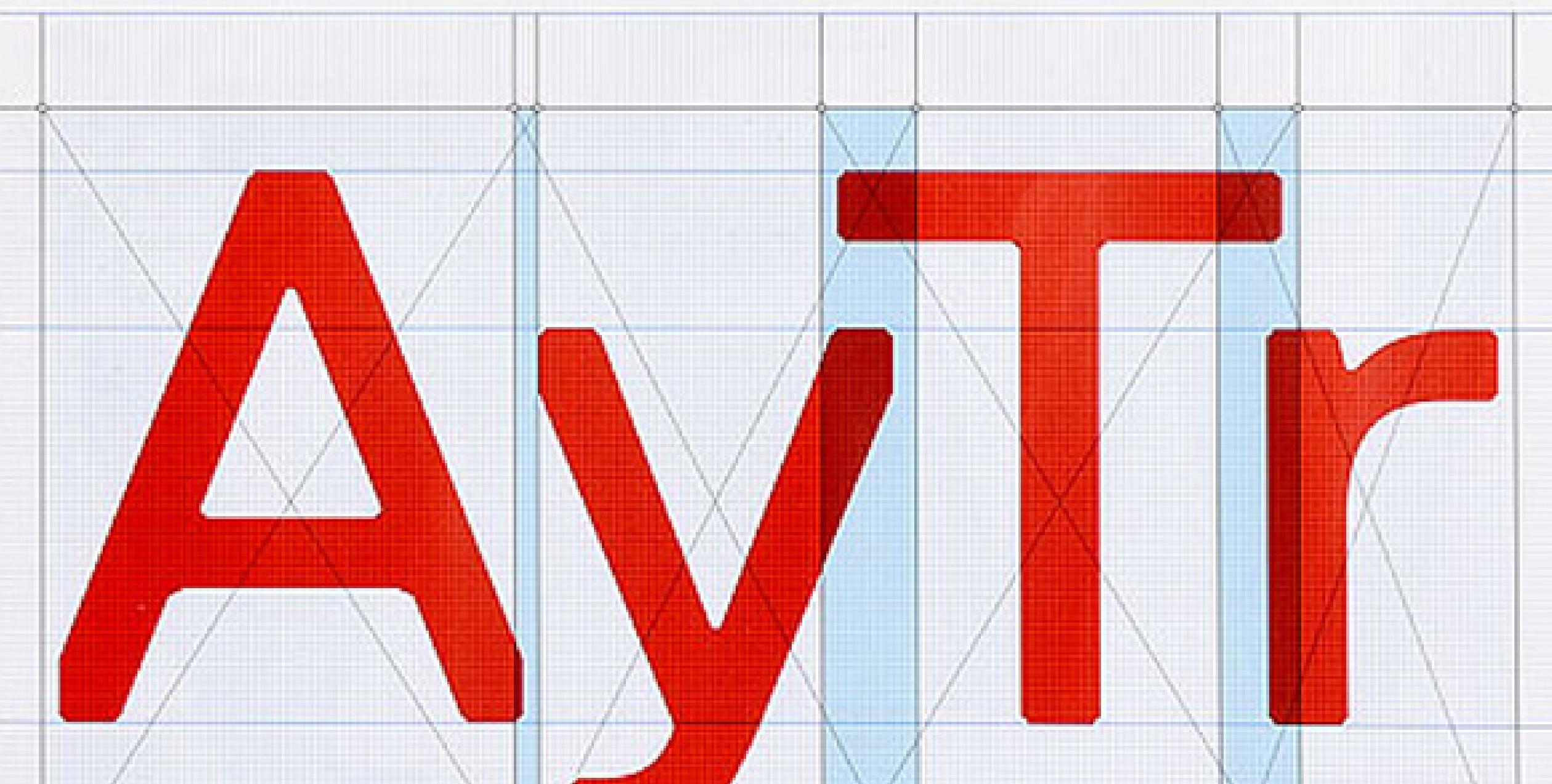
Irma Text Narrow / Typotheque

Lettera-Txt / Lineto.com

Slanted #21 – Contemporary Typefaces



DECIMAL GRID / WIDTH / SIDE BEARINGS / KERNING







Chapeau Black
448 point

Chapeau Mono
236 point

Chapeau Thin
449 point

A
4WP
B

Weight Instances
815 / 115 Point

About Chapeau
29 Point

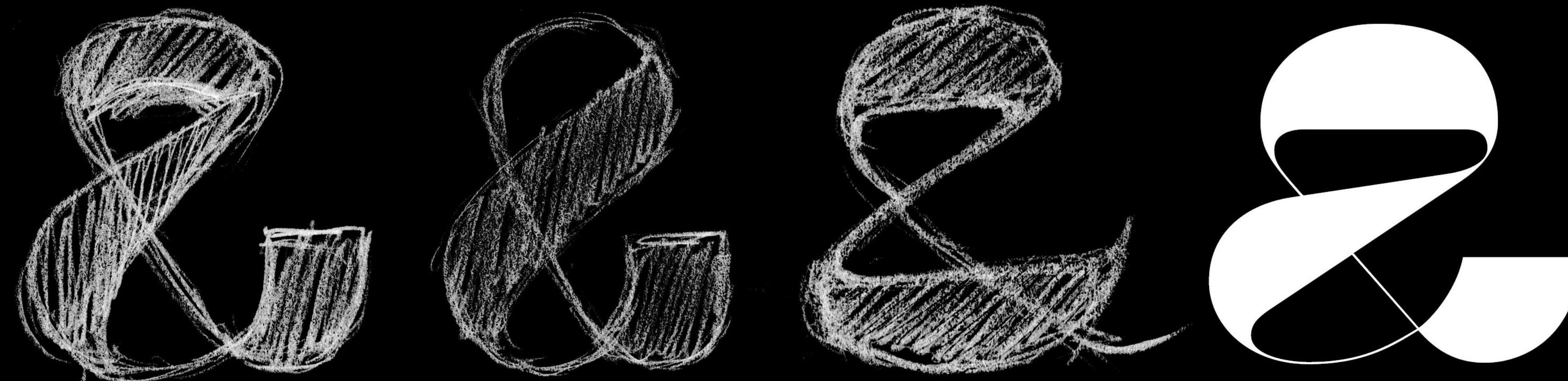
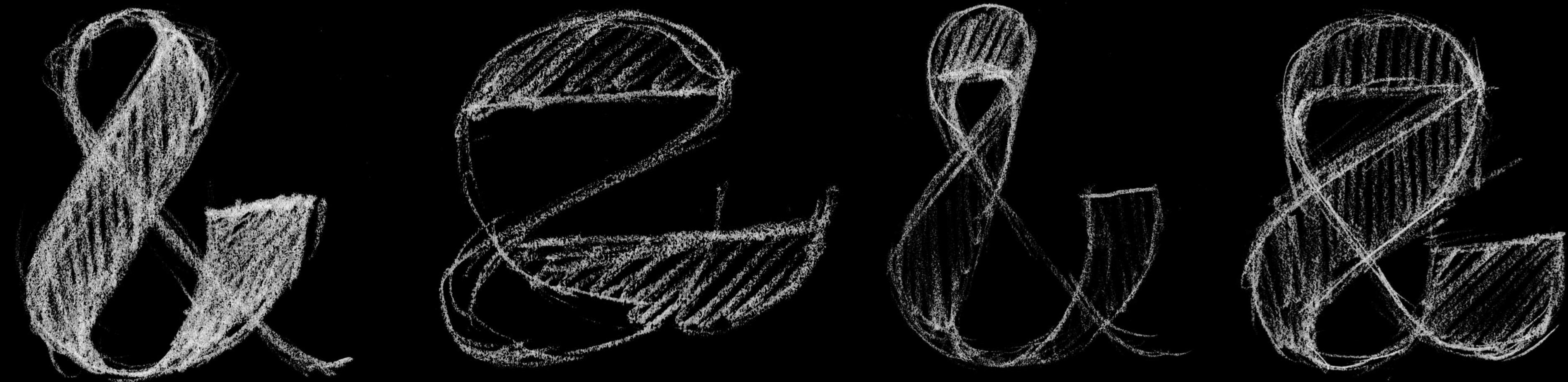
Chapeau Thin Italic
Chapeau Light Italic
Chapeau Regular Italic
Chapeau Medium Italic
Chapeau Bold Italic
Chapeau Black Italic
Chapeau Mono Italic

Chapeau is loosely inspired by one of Johnny Cash's iconic letters written on an old IBM typewriter. The original typeface called »Doric« was one of the rare proportionally aligned typewriter faces supplied by IBM in the late 60s. Based on simple geometric shapes, Chapeau is a low contrast sans-serif with rounded endings. The letter-forms have been carefully aligned to avoid exceeding width and to achieve an efficient, up-to-date appearance.

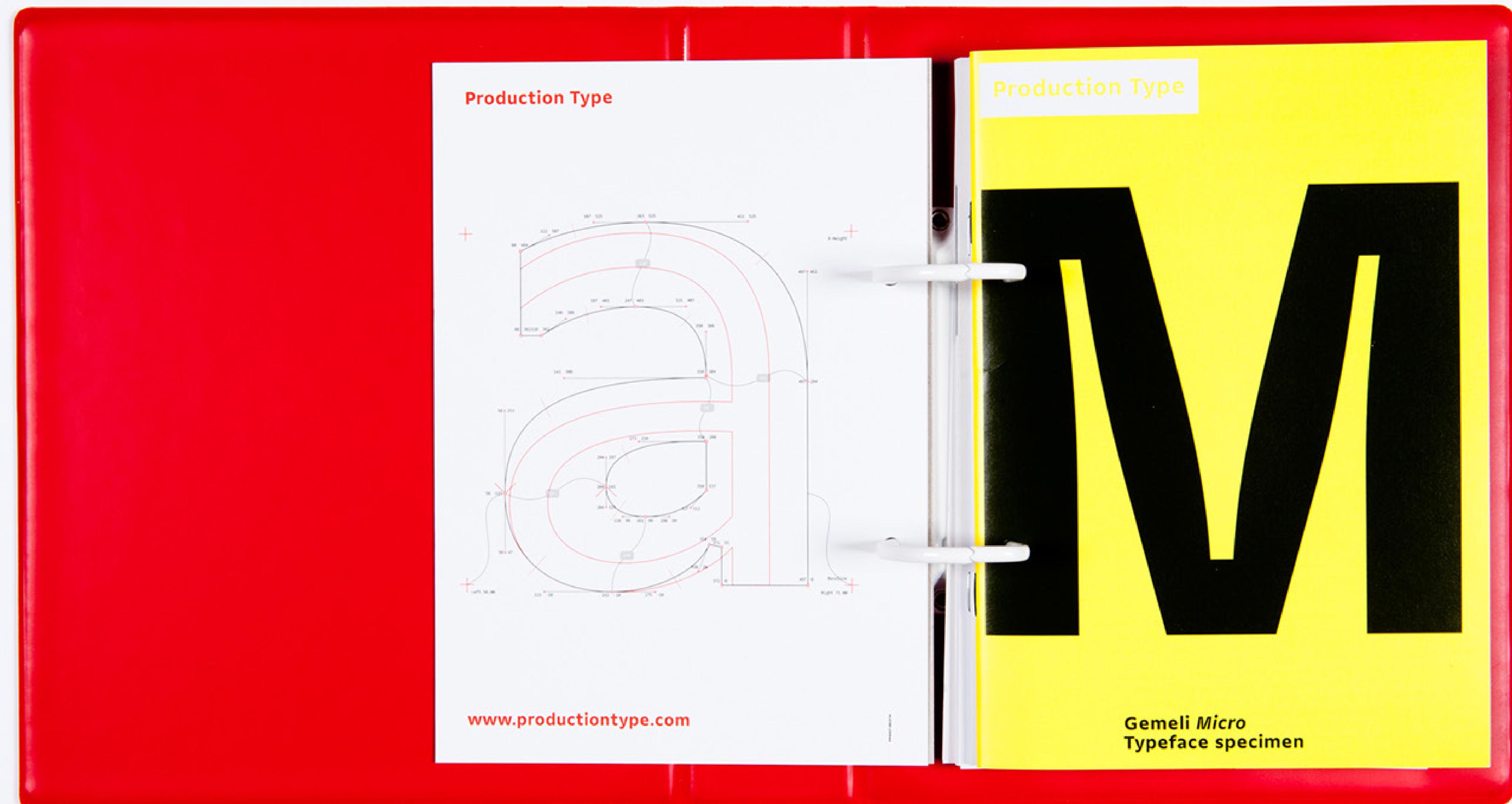
D Espectáculos
A NATIONAL
Art & Culture **E**
Business Weekend
MARKETS | INTERNATIONAL | ECONOMY | ENERGY | MEDIA | TECHNOLOGY
B Science & Technology
MAGAZINE
Sports
Политика

The right combination of display typefaces enables a publication to express its personality, from serious news stories to frothy features. This specimen shows the range of typographic voices for news available in the Commercial Type library, from modern classics like Guardian Egyptian to more recent additions like Algebra Display, Austin News, and the multiple new widths of Graphik. Find out more about any of the typefaces shown inside at commercialtype.com

Commercial



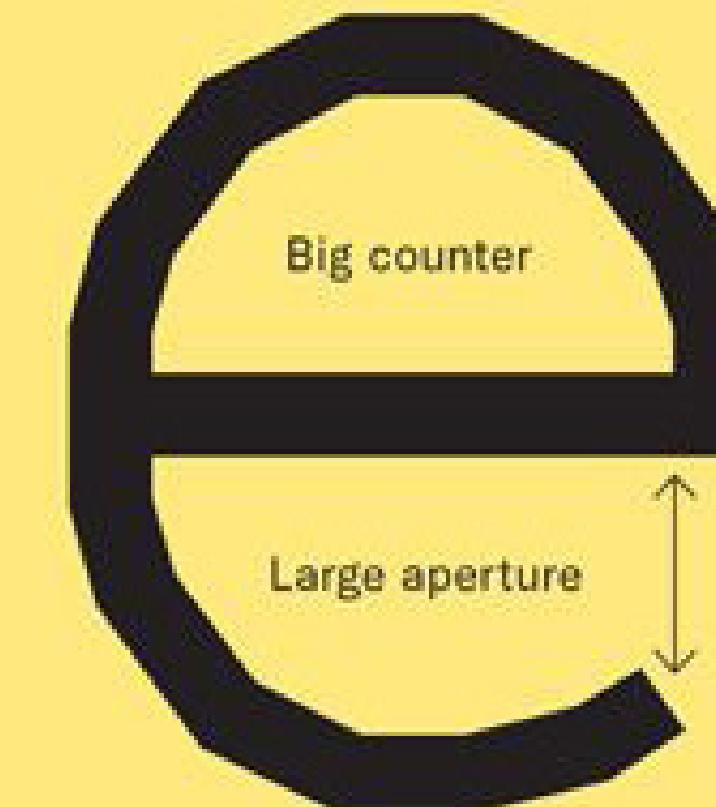
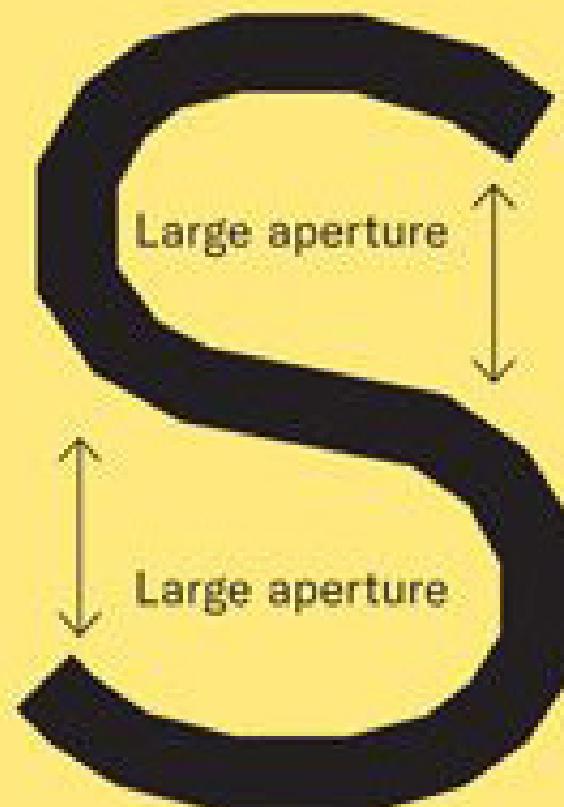
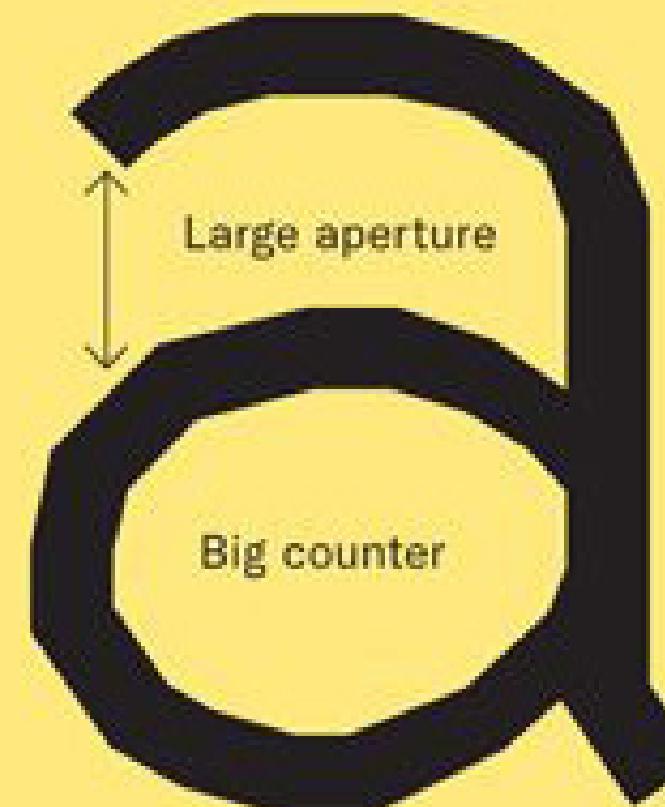






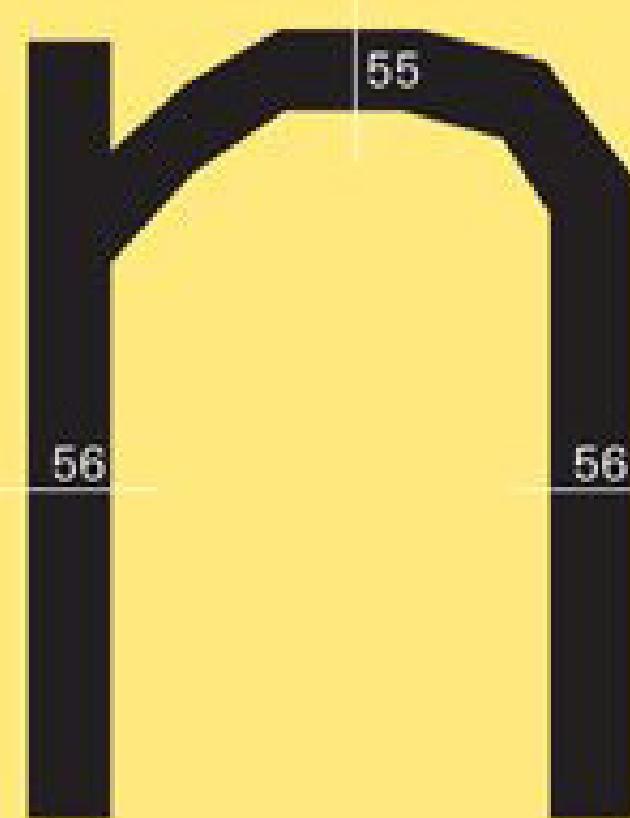
Form

The counters and the aperture are designed as big as possible to improve legibility even in difficult conditions.

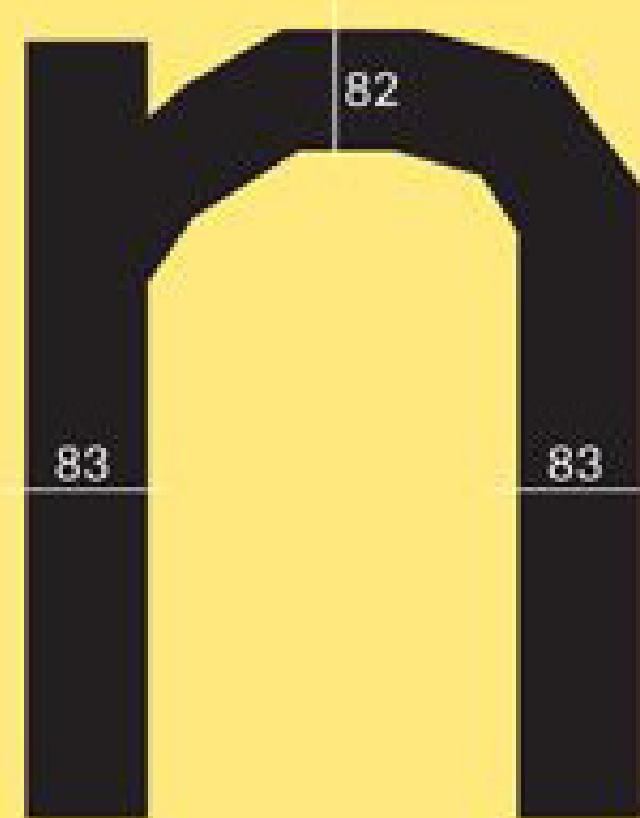


Contrast

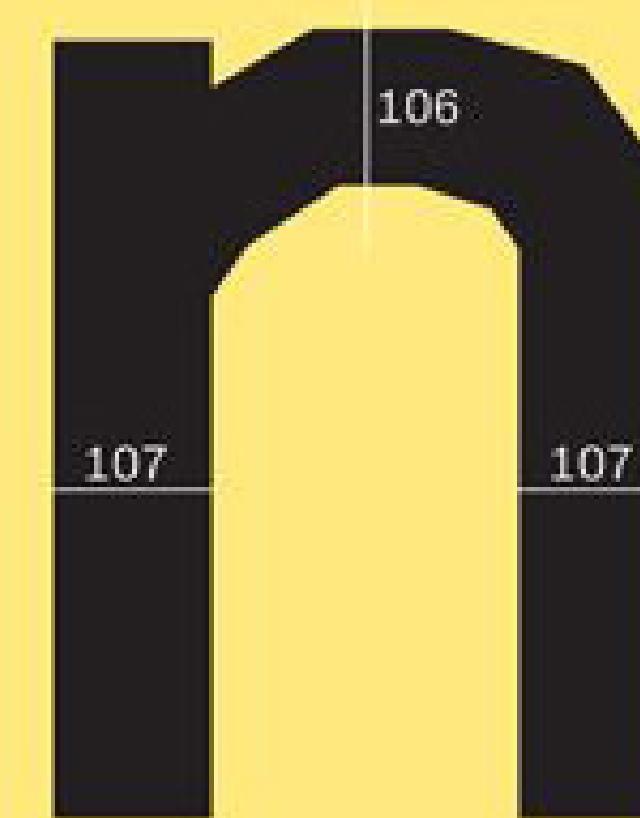
Light



Regular



Bold



Angular terminals

The angular terminals prevent errors due to bleeding or in heavy weights

Closed
Shape
Light



Closed
Shape
Bold



Cinetype
Bold





Exercise 2