

Typefaces

BLACK LETTER

Rotunda: Light English Text

ABCDEFGHIJGHabcdefghijklmnoqprstuvwxz;

ROMANS

Old Style: Garamond

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

Transitional: Baskerville

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

Modern: Modern No.20

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

Latin: Wide Latin

ABCDEFGHIJH

abcdefghijklmnoqprstuvwxyz

Slab-serif: Rockwell

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

SANSERIFS

Grotesque: Franklin Gothic

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

Classical: Gill Sans

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

Geometric: Futura

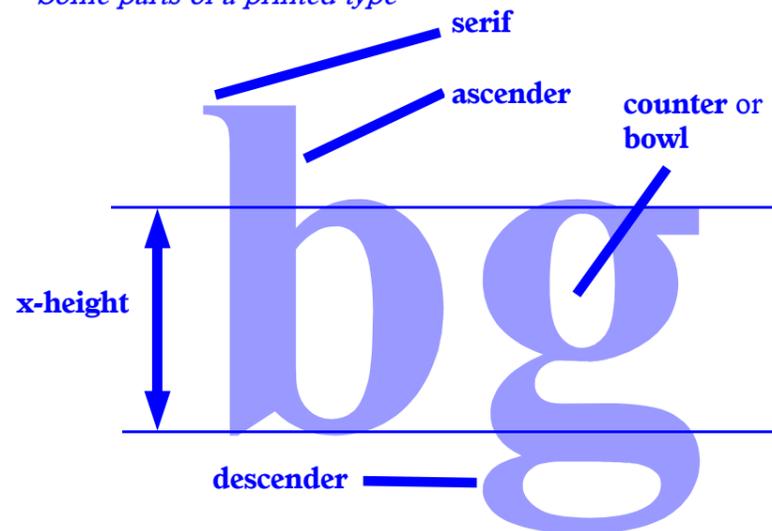
ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

Semi-sans: Optima

ABCDEFGHIJKLMNOQRSTUVWXYZ

abcdefghijklmnoqprstuvwxyz

Some parts of a printed type



SCRIPTS

Formal: Vivaldi

ABCDEFGHIJGHabcdefghijklmnoqprstuvwxyz;

Freehand: Mistral

ABCDEFGHIJHabcdefghijklmnoqprstuvwxyz

DECORATIVE

INLINE: CASTELLAR

ABCDEFGHIJKLMNOQRSTUVWXYZ

Outline: Cooper Black Outline

ABCDEFGHIJKLMNOQRSTUVWXYZ

abcdefghijklmnoqprstuvwxyz

SHADOW: GILL SANS SHADOW

ABCDEFGHIJKLMNOQRSTUVWXYZ

STENCIL

ABCDEFGHIJKLMNOQRSTUVWXYZ

Typefaces are grouped into categories for the purpose of convenience in describing them, but the range of ways in which the designs can vary is huge, and so any system of classification cannot be clearcut. The current agreed system is the *Vox*, devised in the 1950s and using names given in italic, but most practical printers used the more traditional (and less well-defined) terminology, given here.

Black Letter (sometimes misleadingly known as **Old English**) is based on broad pen mediaeval scripts: it was the style used by the earliest printers, being the common style of writing at the time.

Old Style (*Humanist & Garalde*) faces originated from Italian scripts, and are distinguished by a distinct angled emphasis. (look at the position of the bolder parts of letters like O and c.) They took over from Black Letter and dominated printing until the end of the 18th century.

Modern (*Didone*) faces—the term is relative, they were ‘modern’ in the 1800s—in contrast have a strong vertical emphasis, a bigger emphasis between thicks & thins, and a much greater overall regularity than the Old Style.

Transitionals, as the name suggests, fell between the two, with vertical emphasis, but less contrast.

Beyond these latter three groups, which cover all the conventional typefaces used for text, other categories group faces used for decorative or special purposes:

Slab-Serifs have heavy square-cut serifs (the terminals at the ends of the verticals); **Italians** are slab-serifs with thicker serifs than verticals, while **Latins** have triangular serifs and **Tuscans** have split curly ones.

Sans-serifs (*Lineales*) (originally called **Grotesques**, a term now used for the older style ones) have no serifs; **Geometric Sans** faces use purely straight lines and arcs of circles in their design. **Semi-sans** (*Glyphic*) faces are ones where the terminals thicken, but without a distinct serif.

Scripts (*Manuales*) are styles based on formal or informal handwriting.

Beyond these, other faces are broadly grouped as **Decorative**. Of these, the commonest kinds were **Inline**, **Outline**, **Shaded**, **Shadow**, and **Stencil**, which are all self-descriptive. Many typeface designs were pirated by rival typefounders, and many designs were revised revivals of earlier ones, making identifying and naming typefaces difficult: computer typefaces have merely added tenfold to this complexity.