

Art 350 Typography II
Fall Semester 2004
Class team project

There are thousands of typefaces on the planet. They are classified many different ways by different people for various purposes.

There are about 115 typefaces on the system in our labs. We have classified them into nine family groupings, and printed specimens of them to make it easier to find a typeface with the right characteristics for a specific use.

The classifications in this specimen guide chronicle about 500 years in the evolution of many of the typefaces we use today.

As the saying goes, different strokes for different folks. The characteristic strokes of these typefaces determined which families of folks we associated them with in the four serif and four sans serif groupings. The typefaces that did not fit into any of the eight evolutionary groupings we classified as "other" for the purpose of these specimens.

Philip Kunze
Instructor

e f g t R o
a b c d e f g h i j k l m n o p q r s t u v w x y z

| | |
|----------------|--------------|
| Bembo | Hamburgefons |
| Centaur | Hamburgefons |
| Garamond | Hamburgefons |
| Goudy Oldstyle | Hamburgefons |
| Hadriano | Hamburgefons |
| Jenson | Hamburgefons |
| Minion | Hamburgefons |
| Palatino | Hamburgefons |
| Plantin | Hamburgefons |
| Sabon | Hamburgefons |
| Scala | Hamburgefons |
| Trump | Hamburgefons |

Different Folks

Oldstyle typefaces are classified as the earliest serif faces. They evolved from the Roman faces that were carved in stone and lowercase forms that Italian humanistic scholars used for books. The typefaces have a diagonal stress and there is little contrast between thick and thin strokes.

Different Strokes

Claude Garamond, the first type founder established type-casting as a profession distinct from printing. He created letter forms more expressive of the metal in which he worked than of a strokes made by a calligrapher's pen. His "fonts" became sought after by the better printers of his time.

arwo

DIFFERENT FOLKS

The 18th century was a time of transition in typography containing elements of both Old Style and Modern typefaces. The axis of the round characters is vertical or barely inclined, contrast between hairlines and main strokes is slightly pronounced, and serifs are thin, flat, and bracketed.

This text is set in Baskerville. John Baskerville, a British printer, developed this font around 1752 in England. Characterized by extreme contrast between thick and thin strokes and the perpendicular stress in the letterforms, Baskerville is a very readable text typeface.

DIFFERENT STROKES

| | |
|-------------------|---------------------|
| Baskerville | Hamburgefons |
| Bell | Hamburgefons |
| Bookman | Hamburgefons |
| Caslon | Hamburgefons |
| Century Old Style | Hamburgefons |
| Cochin | Hamburgefons |
| Joanna | Hamburgefons |
| Melior | Hamburgefons |
| Meridien | Hamburgefons |
| Rotis Serif | Hamburgefons |
| Stone Serif | Hamburgefons |
| Times | Hamburgefons |
| Utopia | Hamburgefons |

W w so

Different Folks

Modern serif typefaces evolved as type casting, printing processes, and paper production improved in the late 18th century. Modern faces have strong contrasts between thick and thin strokes, curved strokes on vertical axis, and serifs without brackets.

In 1790, Giambattista Bodoni developed the fonts now known as Bodoni. Bodoni is the definitive Modern typeface. It is crisp, elegant and ageless. Easy and inviting to read, it has been used throughout the ages for a wide variety of applications.

Different Strokes

Bodoni **Hamburgefons**

Didot **Hamburgefons**

New Caledonia **Hamburgefons**

WED

Different Folks

The industrial revolution in the 19th century encouraged the development of very bold printing typefaces to be used in advertising. Two slab serif typefaces evolved from modern typefaces: bracketed and unbracketed.

Created in the mid 1800s, Clarendon is a typeface that features thick bracketed serifs. While maintaining the general style of modern letterforms, Clarendon is differentiated by its heavy and exaggerated strokes.

Different Strokes

American Typewriter

Clarendon

Lubalin Graph

Memphis

Officina Serif

Rockwell

Serifa

Hamburgefons

Hamburgefons

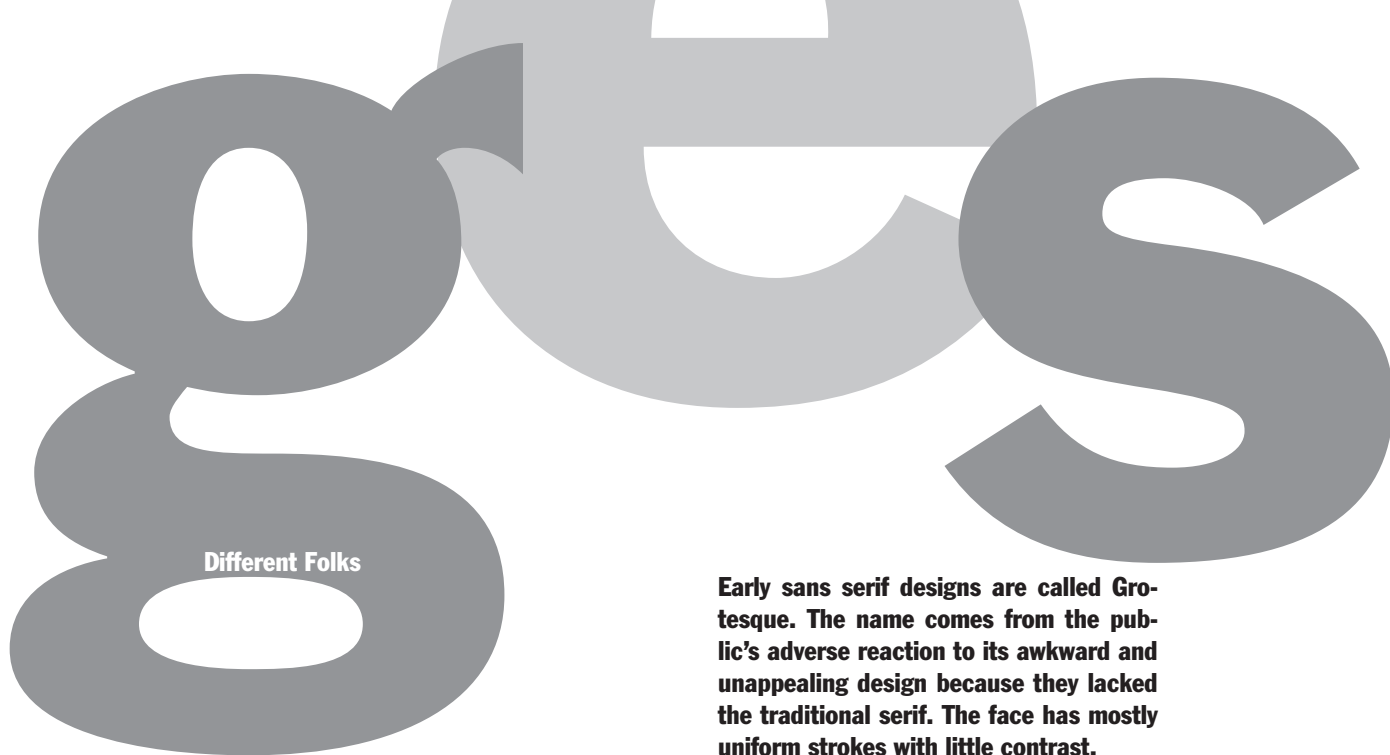
Hamburgefons

Hamburgefons

Hamburgefons

Hamburgefons

Hamburgefons



Different Folks

Early sans serif designs are called **Grotesque**. The name comes from the public's adverse reaction to its awkward and unappealing design because they lacked the traditional serif. The face has mostly uniform strokes with little contrast.

This text is set in **Franklin Gothic**. Morris Fuller Benton created the types for American Type Founders in 1903-1912. The name stems from Benjamin Franklin. The subtle stroke contrast and robustly modern look are the characteristics of **Franklin Gothic**.

Different Strokes

Franklin Gothic

News Gothic

Trade Gothic

Hamburgefons
Hamburgefons
Hamburgefons

e Q q b s

Different Folks

Neogrotesque typefaces are more recent sans serifs, characteristic of international style typography. These Swiss-style designs are refined and are considered to be more elegant interpretations of the earlier Grotesque style.

This text is set in Univers. Created by Swiss designer Adrian Frutiger in 1951, Univers is one of the great typographic achievements of the 20th century. It is favoured for its clear lines and legibility even at a great distance.

Different Strokes

Arial
DIN 1451
DIN 30640
Geneva
Helvetica
Tahoma
Univers

Hamburgefons
Hamburgefons
Hamburgefons
Hamburgefons
Hamburgefons
Hamburgefons
Hamburgefons

WAK



Different Folks

Geometric typefaces are characterized by their emphasis on sharp angles and strict geometric shapes such as circles or squares. They are a sans-serif typeface with an even stroke thickness. There is a strong emphasis on both vertical and horizontal symmetry.

Different Strokes

This text is set in Futura. It was designed in 1927 by Paul Renner. It is the first geometric sans-serif typeface designed for text application. The counterforms are based on strict geometrics. Its design was influenced by the Bauhaus in Germany.

Avant Garde

Bauhaus

Century Gothic

Eurostile

Folio

Futura

Kabel

Hamburgefons

Hamburgefons

Hamburgefons

Hamburgefons

Hamburgefons

Hamburgefons

Hamburgefons

Different Folks

e f g h i

Humanist fonts were designed to be less mechanical in appearance than grotesque and geometric typefaces. They tend to be elliptical in shape and have subtle variations in stroke thickness. This gives them a graceful pen drawn or “humanist” appearance.

Optima was created by Herman Zapf in 1958, and combines features of both the serif and sans serif types into one humanistic design. Tapered character strokes are reminiscent of calligraphy and are appealing to the eye. This sophisticated font has many uses.

| | |
|------------------|--------------|
| Formata | Hamburgefons |
| Frutiger | Hamburgefons |
| Gill Sans | Hamburgefons |
| Lucida Grande | Hamburgefons |
| Myriad | Hamburgefons |
| Optima | Hamburgefons |
| Rotis Sans Serif | Hamburgefons |
| Scala Sans | Hamburgefons |
| Stone Sans | Hamburgefons |
| Syntax | Hamburgefons |
| Trebuchet | Hamburgefons |
| Verdana | Hamburgefons |

Different Strokes



Different Folks

Other typefaces include script, glyptic, novelty, display, symbol, and monospaced. They were created in the nineteenth century to satisfy the rising demand for advertising. Designers intended these typefaces to be used specifically as headlines or display materials, hence the term "display face".

Mistral was designed by Roger Excoffon for the Olive foundry in 1953. This unique brush script is based on the designer's handwriting, and is a true script in that the letters are designed to connect. Mistral is beautifully designed and versatile, cleverly meeting the demands of headline and display work.

Different Strokes

COPPERPLATE
LITHOS
TRAJAN PRO

Cooper
Curlz
DESEDEMONA
DYNAMOE

Impact
IRONWOOD STD
KARTON
PEIQNOT
Playbill
STENCIL
Viva Std

Courier
Monaco
OCR A Std

Bickham Script Std
Kaufmann Std
Mistral Std

Συμβολ
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SERIF OLDSTYLE
MELANIE WHETSTONE

SERIF TRANSITIONAL
STEVE TAGSOLD

SERIF MODERN
VIVEK WU

SERIF SLAB
JEAN BARTHA

SANS-SERIF GROTESQUE
TATSURU HATA

SANS-SERIF NEO-GROTESQUE
JOHN KAPENGA

SANS-SERIF GEOMETRIC
RACHEL FARABAUGH

SANS-SERIF HUMANIST
CARL FARAON

OTHER
ERIK MURILLO

COVER
CHRISTOPHER HALL

OTHER PUNCHES
JASON

SANS-SERIF HUMANIST
BENJAMIN BOWES

SANS-SERIF GEOMETRIC
TYLER JOHNSON

SANS-SERIF NEO-GROTESQUE
CORRIE EDWARDS

SANS-SERIF GROTESQUE
AMY ELBERLING

SERIF SLAB
KASEY MOORE

SERIF MODERN
HAZUKI NAKADA

SERIF TRANSITIONAL
BRANDON KISH

SERIF OLDSTYLE
BECCA ELEY