Type Classification

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GRAPHIC
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þ Robert Bringhurst ð

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adnate: flowing into the stem
lachrymal: teardrop-shaped

aperture: the opening in letters such as a, c, e, s

RENAISSANCE (15th & 16th centuries): modulated stroke, humanist [oblique] axis; crisp, pen-formed terminals; large aperture; italic equal to and independent of roman

BAROQUE (17th century): modulated stroke, variable axis; modelled serifs and terminals; moderate aperture; italic subsidiary to roman and closely linked with it

NEOCLASSICAL (18th century): modulated stroke, rationalist [vertical] axis; refined, adnate serifs; lachrymal terminals; moderate aperture; italic fully subjugated to roman

ROMANTIC (18th & 19th centuries): high contrast, intensified rationalist axis; abrupt, thin serifs; round terminals; small aperture; fully subjugated italic

LYRICAL MODERNIST (20th century): rediscovery of Renaissance form; modulated stroke, humanist axis; pen-formed serifs and terminals; large aperture; italic partially liberated from roman

POSTMODERNIST (late 20th century): frequent parody of Neoclassical and Romantic form; rationalist axis; sharply modelled serifs and terminals; moderate aperture; italic subjugated to roman

REALIST (19th & early 20th centuries): unmodulated stroke, implied vertical axis; small aperture; serifs absent or abrupt and of equal weight with main strokes; italic absent or replaced by sloped roman

GEOMETRIC MODERNIST (20th century): unmodulated stroke; bowls often circular (no axis); moderate aperture; serifs absent or of equal weight with main strokes; italic absent or replaced by sloped roman

The Vox Classification

The Vox classification was developed in the mid-1950s by the French typographer Maximilien Vox (1894–1974), founder-editor of the journal *Caractère* (with its bumper Christmas number *Caractère Noël*), and founder-president of the typographers' summer school at Lurs-en-Provence. It substituted for the traditional rough-and-ready terms such as old style, modern, transitional, Egyptian, sans-serif and Latin the following categories:

Humanes
Early roman faces such as Jenson's.

Garaldes
Later romans from printers such as Aldus Manutius and his punchcutter Francesco Griffo, and from the punchcutter Claude Garamond.

Réales
Transitional faces. The Réales group was later renamed 'Granvilles', from Philippe Grandjean's Romain du roi and Baskerville. Caslon and Fournier are included in this catch-all category.

Didones
Modern face: Didot and Bodoni.

Mécanes
Slab-seriffed Egyptians.

Linéales
Sans-serifs.

Incises
Types with pointed serifs, however vestigial, based on stone-cut lettering. Latins.

Manuaires
Pen and brush-formed letters, including all blackletter.

Scriptes
Scripts with joining lines.

The Vox classification has been adopted by the Association Typographique Internationale (A.Typ.I.) as well as the British Standards Institution.

In spite of the linguistic elegance of the names and the clarity of the descriptions, the scientific impression is more apparent than real: the classification is as arbitrary as any other.

However, the very earliest printed books (Gutenberg's 42-line Bible was printed circa 1455) used a type which was designed specifically to simulate the hand-written books that preceded the invention of moveable type. In other words, it was designed to look like a 'book' as recognised at the time and, of course, all books in Europe in the 15th century were what we now call 'manuscripts'. There was already a growing trade in books due largely to the founding of universities in the early Renaissance period (14th century). To meet demand, the production of these hand-written books was organised rather like a production line, where texts might be read aloud and copied simultaneously by numerous scribes. Although we think of these manuscripts as objects of great beauty, many were also, for the most part, highly inaccurate and, of course, very expensive.

Gutenberg's invention not only signalled the beginning of a new craft, but also built upon what was a new age of scholarship. Many of the early printers were scholars first and foremost, and when necessary, experts in their field would be employed to ensure accuracy of interpretation and translation. Great pride is evident in all aspects of these early books – the origination of text, setting and printing the product of a small, combined group of scholars, type-cutters, compositors and printers.[1]

Gutenberg's type, classified as *blackletter*, lasted for only a brief period before old style quickly overtook it, although it remained a traditional letterform in Germany until 1945, and is still seen, occasionally, where 'traditional values' are deemed appropriate.

As printing advanced, so the calligrapher's craft reluctantly disappeared, leaving the crafts of printing and binding free to develop their own conventions.

The Vox classification of types

1 Humanist	Faces derived from Janson type, for example *Centaur* and Italian old style	Centaur
2 Garalde	Faces from *Bembo* and *Garamond* through to *Janson* and *Caslon*. The two above groups cover all kinds of design otherwise called 'old style'	Garamond
3 Transitional	*Fournier, Baskerville, Bulmer* and *Caledonia*	Baskerville
4 Didone	*Bodoni*. To replace 'modern'	Bodoni
5 Slab serif	*Antique* and *Egyptian*	**Egyptian**
6 Lineal	In place of 'sans serif'; the group is divided into four sections: Grotesque; types of 19th-century origin; Neo-grotesque, recent versions of that mode eg *Univers*; Geometric, *Futura, Humanist, Gill Sans*.	**Akzidenz Grotesk** Univers Futura Gill Sans
7 Glyphic	*Albertus*	Albertus
8 Script		*Park Avenue*
9 Graphic	'Drawn' letters eg *Comic Sans,* but also blackletter faces	**Comic Sans**

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FontFont Classification Klassifizier

If you know the name of the font
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Or you may skim through the
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But how do you find the perfect
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The answer is classification. FSI
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easy to use and very accurate.
Instead of terms like Renaissance
Antiqua or Egyptian we offer:

TYPOGRAPHIC
IRONIC
HANDWRITTEN
AMORPHOUS
HISTORIC
PI & SYMBOLS

Typographic is the "umbrella"
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mally be labeled serif, sans or slab.
A number of large FontFont fami-
lies include all these styles and in
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Our Handwritten faces are often
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ked hard to stretch over the years.

You'll find a number of famous
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Sometimes slightly "handicapped"
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FontFont™ Abbreviations Abkürzungen Abréviations

Alt	Alternate	Mono	Monospaced
Bd	Bold	Neg	Negative
Bk	Book	Nm	Normal
Blk	Black	Num	Numbers
Cd, Con, Cond	Condensed	Obl	Oblique
CE	Central European	OSF	Old Style Figures
Col	Column	Pos	Positive
Cp	Caps	Reg, Rg	Regular
ExBd	Extra Bold	Rm, Rmn	Roman
Exp, Expt	Expert	SC	Small Caps
Ext	Extended	Scr	Script
Hor	Horizontal	Sb	Semibold
It, Ita	Italic	TF	Tabular Figures
LF	Lining Figures	QC	Quarter Caps
Lig	Ligature	Vert	Vertical
Lt	Light	XBd	Extra Bold
MC	Mid Caps	XCond	Extra Condensed
Med, Md	Medium		

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FontFont Classification Klassifizierung Classification

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You'll find a number of famous FontFonts in the Ironics section. Sometimes slightly "handicapped" in the typographic sense, they compensate fully in friendliness and familiarity.

Damit Sie für Ihre Arbeit schnell die passende Schrift finden, haben wir diesen Katalog praxisnah gegliedert. Falls Sie den Namen einer Schrift wissen, führt Sie die alphabetische Schnellübersicht (Seite 2) zur Detaildarstellung; oder verwenden Sie die anschauliche Paketübersicht (Seite 4), die Ihnen einen ersten Eindruck über das Aussehen einer Schrift vermittelt. Aber wie finden Sie eine Schrift, die zwar ideal Ihre Aufgabe löst, die Sie aber noch nicht kennen?

Klassifizierung heißt die Lösung. FontFont hat sich ein völlig neuartiges Klassifizierungssystem ausgedacht, von dem wir glauben, dass es praktischer und treffsicherer ist. Begriffe wie Renaissance Antiqua oder Egyptienne suchen Sie hier vergeblich. Dafür bieten wir an:

TYPOGRAFISCHE
IRONISCHE
HANDSCHRIFTLICHE
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PI + SYMBOLS

Typografisch ist der Überbegriff für alle Schriften, die woanders Serif, Sans oder Slab heißen. Da viele FontFont-Großfamilien mehrere dieser Stile vereinen, wollten wir sie nicht trennen. In diesem Kapitel finden Sie „seriöse" Familien, die typografische Herausforderungen zuverlässig lösen.

Bei den Historischen handelt es sich um Neuinterpretationen sehr alter Schriften oder einfach um Schriften, die „alt aussehen".

Pour vous permettre de trouver rapidement la police de caractères qui convient à votre travail, nous avons organisé ce catalogue pour en faire un outil de référence pratique. Si vous connaissez le nom d'une police de caractères, l'index alphabétique (page 2) vous conduira rapidement à la présentation détaillée. Vous pouvez aussi consulter l'aperçu des paquets (page 4), une formule de recherche plus visuelle, qui vous donnera une première impression de l'aspect d'une police de caractères. Mais comment trouver une police qui résout parfaitement votre problème, mais dont vous ignorez encore le nom?

La solution, c'est la classification. FontFont a imaginé un système de classification absolument nouveau, dont nous pensons qu'il est pratique et plus précis. Vous y chercherez en vain des termes comme Renaissance Antiqua ou Égyptienne. En revanche, nous proposons les catégories suivantes :

TYPOGRAPHIQUES
IRONIQUES
ÉCRITES À LA MAIN
AMORPHES
HISTORIQUES
PI & SYMBOLS

Typographique est le terme générique pour toutes les polices qui s'appellent ailleurs «Serif», «Sans» ou «Slab». Comme beaucoup de familles nombreuses de la typothèque FontFont réunissent plusieurs de ces styles, nous ne voulions pas les séparer. Vous trouverez dans ce chapitre des familles «sérieuses»,

ngen Abréviations

Mono	Monospaced
Neg	Negative
Nm	Normal
Num	Numbers
Obl	Oblique
OSF	Old Style Figures
Pos	Positive
Reg, Rg	Regular
Rm, Rmn	Roman
SC	Small Caps
Scr	Script
Sb	Semibold
TF	Tabular Figures
QC	Quarter Caps
Vert	Vertical
XBd	Extra Bold
XCond	Extra Condensed

Amorphous are those fonts whose outlines have taken flights of fancy, either through filters or by virtue of their construction. Unlike the Ironics, these fonts aren't modelled on "real life".

The Pi & Symbols section includes illustrative elements of other families (Borders, Dingbats, etc.) as well as pure packages of symbols.

There will always be fonts that are at home in more than a single category. Still we hope our visual classification system will help you find what you're looking for faster than ever, and will surprise and delight you along the way.

Handschriftliche werden in anderen Bibliotheken auch Scripts genannt, wobei die FontFont-Bibliothek ständig darum bemüht ist, die Definition so weit wie möglich zu dehnen.

Unter den Ironischen werden Sie viele bekannte FontFonts finden, oft Parodien „typografischer Handikaps", die sie liebenswert und sympathisch machen.

Als Amorphe bezeichnen wir Schriften, deren Konturen mit viel Phantasie zerstört wurden – entweder durch Filter oder aufgrund ihrer Konstruktion. Anders als die Ironischen haben sie keine Vorbilder aus dem richtigen Leben.

Im Kapitel Pi + Symbols haben wir illustrative Erweiterungen von Schriften (Borders, Dingbats, ...) aber auch lupenreine Symbol-Familien zusammengefasst.

Sicherlich passen einige Fonts in mehr als eine Kategorie. Wir glauben jedoch, dass Sie durch die populär-visuelle Klassifizierung schneller zum Ziel kommen als je zuvor – auch Umwege werden zum Genuss und bieten Überraschungen.

qui vous permettront de résoudre avec fiabilité les défis typographiques.

Les Historiques réunissent de nouvelles interprétations de polices très anciennes ou, tout simplement, des polices qui «ont l'air vieux».

Les écrites à la main sont classées sous le terme de « Scripts » dans d'autres typothèques, et la typothèque FontFont s'efforce en permanence d'élargir le plus possible cette définition.

Vous trouverez parmi les Ironiques de nombreuses FontFonts connues, souvent des parodies de « handicaps typographiques », qui les rendent attachantes et sympathiques.

Nous entendons par Amorphes des polices dont les contours ont été détruits avec beaucoup d'imagination, soit par des filtres, soit par leur conception même. À la différence des Ironiques, elles n'ont pas de modèle dans la vraie vie.

Le chapitre Pi & Symbols regroupe des extensions illustratives de polices de caractères (Borders, Dingbats, ...), mais aussi des familles de symboles à part entière.

Quelques fontes auraient certainement leur place dans plusieurs catégories, mais nous pensons que cette classification, populaire et visuelle, vous permettra de trouver plus rapidement qu'avant ce que vous cherchez. Les détours sont aussi un plaisir et vous réserveront certainement d'agréables surprises.

Euro

Ever since the Euro became a reality, FontFonts have been designed with Euro symbols. But there are still some FontFonts that don't have the Euro. We are working on having incorporated Euro symbols in all our fonts soon. Please call your local FontFont Distributor for an up-to-date list or go to www.fontfont.de.

Euro

Seit es den Euro gibt, erscheinen FontFonts mit passenden Eurosymbolen. Einige FontFonts haben jedoch noch keinen Euro. Wir arbeiten daran, daß bald all unsere Fonts mit einem eingebauten Eurozeichen ausgestattet sind. Bitte fragen Sie Ihren FontFont-Händler nach einer aktuellen Liste oder gehen Sie zu www.fontfont.de.

L'euro

Les polices FontFonts publiées depuis la création de la monnaie unique européenne ont un symbole euro, mais certaines FontFonts n'en ont pas encore. Nous y travaillons actuellement et toutes nos polices auront bientôt un symbole euro intégré. Si vous souhaitez recevoir une liste actualisée de ces polices, contactez votre revendeur ou visitez notre site www.fontfont.de.

HOT designers

t Y
P e

ALLAN HALEY

make COOL fonts

Classifying Type

Most typefaces can be divided into two categories: those with serifs and those without. Over the years, to further classify typeface design traits, several more definitive classification groups have been developed — some with over a hundred different categories. While two categories of type are inadequate for any meaningful work, hundreds also become self-defeating. The following system uses sixteen basic groups that provide a good start for classifying typeface designs by style.

Futura

News Gothic

City

Gill Sans

TRAJAN

Memphis

Clarendon

Baskerville

Bodoni

Berkeley

Brush Script

Zapf Chancery

Blackletter

Kunstler Script

Antiques

GESTALT

Geometric Sans Serif
Typefaces using simple geometric shapes. Character strokes have the appearance of being strict monolines, and character shapes are made up of seemingly perfect geometric forms.

Sans Serif Grotesque
These typefaces have a slight squared quality to many of the curves, and several designs have a roman-style bowl-and-loop lowercase "g."

Square Sans
These designs are generally based on grotesque character traits and proportions, but they have a definite squaring of normally curved strokes.

Humanistic Sans Serif
Based on the proportions of Roman inscriptional capitals and lowercase letters. A contrast in stroke weight is readily apparent and some designs have a strong calligraphic influence.

Glyphic Serif
This category tends to reflect lapidary inscriptions rather than hand-drawn text. A distinguishing feature of many such typefaces is a triangular serif design, or a flaring of the character strokes where they terminate.

Slab Serif
These typefaces have very heavy serifs with little or no bracketing. Slab serif type styles appear to be sans serif designs with the simple addition of heavy serifs.

Clarendon
Clarendons have a strong vertical weight stress. Contrast in stroke thickness is not nearly as dramatic as in the Didones. Serifs are normally heavy, bracketed, and usually square-cut.

Transitional
Character strokes generally have a vertical stress to them. The weight contrast is more pronounced than in Oldstyle designs. Serifs are bracketed and head serifs are oblique.

Neo-Classical and Didone
Contrast between thick and thin strokes is abrupt and dramatic. The axis of curved strokes is vertical, with little or no serif bracketing. Often, stroke terminals are ball shaped.

Oldstyle
The axis of curved strokes is normally inclined to the left with weight stress at the eight- and two-o'clock positions. Serifs are almost always bracketed and head serifs are often angled. Some versions are distinguished by the diagonal cross stroke of the lowercase "e."

Casual Script
Designed to look informal or quickly drawn with a brush or pen. The individual letters do not generally connect with each other.

Calligraphic Script
These are script faces that mimic calligraphic writing. They can be connecting or non-connecting in design and they almost always appear to have been written with a flat-tipped writing instrument.

Blackletter and Lombardic Script
These are typefaces patterned to look like manuscript lettering prior to the invention of movable type.

Formal Script
These generally imitate eighteenth-century formal writing styles copied from the writing masters of a century earlier. Normally character strokes connect one letter to the next.

Antiques, Art Nouveau, and Art Deco
These are typefaces designed to look like those used for display work between the mid-1800s and the early 1900s. Many of today's designs are, in fact, revivals of fonts used during this time period.

Decorative
Can look like stencil-cut letters, seem decorated with flowers, or appear to be three-dimensional. Some use unorthodox letter shapes and proportions to achieve distinctive and dramatic results.

No.	Name	Description	Examples
I	Humanist	Typefaces in which the cross stroke of the lower case e is oblique; the axis of the curves is inclined to the left; there is no great contrast between thin and thick strokes; the serifs are bracketed; the serifs of the ascenders in the lower case are oblique. NOTE. This was formerly known as 'Venetian', having been derived from the 15th century minuscule written with a varying stroke thickness by means of an obliquely-held broad pen.	Verona, Centaur, Kennerley
II	Garalde	Typefaces in which the axis of the curves is inclined to the left; there is generally a greater contrast in the relative thickness of the strokes than in Humanist designs; the serifs are bracketed; the bar of the lower case e is horizontal; the serifs of the ascenders in the lower case are oblique. NOTE. These are types in the Aldine and Garamond tradition and were formerly called 'Old Face' and 'Old Style'.	Bembo, Garamond, Caslon, Vendôme
III	Transitional	Typefaces in which the axis of the curves is vertical or inclined slightly to the left; the serifs are bracketed, and those of the ascenders in the lower case are oblique. NOTE. This typeface is influenced by the letterforms of the copperplate engraver. It may be regarded as a transition from Garalde to Didone, and incorporates some characteristics of each.	Fournier, Baskerville, Bell, Caledonia, Columbia
IV	Didone	Typefaces having an abrupt contrast between thin and thick strokes; the axis of the curves is vertical; the serifs of the ascenders of the lower case are horizontal; there are often no brackets to the serifs. NOTE. These are typefaces as developed by Didot and Bodoni. Formerly called 'Modern'.	Bodoni, Corvinus, Modern Extended
V	Slab-serif	Typefaces with heavy, square-ended serifs, with or without brackets.	Rockwell, Clarendon, Playbill

No.	Name	Description	Examples
VI	Lineale	Typefaces without serifs. NOTE. Formerly called 'Sans-serif'.	
	a Grotesque	Lineale typefaces with 19th century origins. There is some contrast in thickness of strokes. They have squareness of curve, and curling close-set jaws. The R usually has a curled leg and the G is spurred. The ends of the curved strokes are usually horizontal.	SB Grot. No. 6, Cond. Sans No. 7, Monotype Headline Bold
	b Neo-grotesque	Lineale typefaces derived from the grotesque. They have less stroke contrast and are more regular in design. The jaws are more open than in the true grotesque and the g is often open-tailed. The ends of the curved strokes are usually oblique.	Edel/Wotan, Univers, Helvetica
	c Geometric	Lineale typefaces constructed on simple geometric shapes, circle or rectangle. Usually monoline, and often with single-storey a.	Futura, Erbar, Eurostyle
	d Humanist	Lineale typefaces based on the proportions of inscriptional Roman capitals and Humanist or Garalde lower-case, rather than on early grotesques. They have some stroke contrast, with two-storey a and g.	Optima, Gill Sans, Pascal
VII	Glyphic	Typefaces which are chiselled rather than calligraphic in form.	Latin, Albertus, Augustea
VIII	Script	Typefaces that imitate cursive writing.	Palace Script, Legend, Mistral
IX	Graphic	Typefaces whose characters suggest that they have been drawn rather than written.	Libra, Cartoon, Old English (Monotype)