

With the exception of Robert Bringhurst's classification, these lists are from *Precision Type's* Font Reference Guide 5.0, a type specimen catalog of over 13,000 digital fonts.

MAXIMILIAN VOX 1954

1. Humane
2. Garalde
3. Réale
4. Didone
5. Incise
6. Linéale
7. Mécane
8. Scripte
9. Manuaire

ATYPE I 1961

1. Humane
2. Garalde
3. Réale
4. Didone
5. Incise
6. Linéale
7. Mécane
8. Scripte
9. Manuaire
10. Fractura

DIN 1964

(Deutscher Normenausschuss)

- 1.1 Roman
- 1.2 Baroque
- 1.3 Classical
- 1.4 Free Roman
- 1.5 Linear Roman
- 1.6 Block
- 1.7 Script
- 2.0 Blackletter
- 3.0 Non-Roman

BRITISH STANDARDS 1965

1. Graphic
2. Humanist
3. Garalde
4. Transitional
5. Didone
6. Lineale
7. Slab-Serif
8. Glyphic
9. Script

MONOTYPE 1970

1. Antique
2. Blackletter
3. Brush script
4. Clarendon
5. Copperplate script
6. Didones
7. Egyptian
8. Fat face
9. Garaldes
10. Geometric sans serif
11. Glyphic
12. Gothic
13. Grotesque
14. Humanist
15. Informal script
16. Inline face
17. Ionic
18. Italic
19. Latin
20. Lineale
21. Monoline
22. Modern face
23. Oldface
24. Oldstyle
25. Outline
26. Sans serif
27. Script
28. Shadow
29. Stencil letter
30. Titling
31. Transitional
32. Venetian

ALEXANDER LAWSON 1975

1. Blackletter
2. Oldstyle
 - a. Venetian
 - b. Aldine-French
 - c. Dutch-English
3. Transitional
4. Modern
5. Square Serif
6. Sans Serif
7. Script-Cursive
8. Display-Decorative

BITSTREAM 1986

1. Oldstyle
2. Transitional
3. Modern
4. Clarendon
5. Slabserif
6. Latin
7. Freeform
8. Sanserif
9. Engravers
10. Stencil
11. Strike-On
12. Computer
13. Decorated
14. Script
15. Exotic
16. Pi
- ... Non-Roman

LINOTYPE 1988

1. Old Face
2. Transitional
3. Modern Face
4. Slab Serif
5. Sans Serif
6. Decorative & Display
7. Script & Brush
8. Blackletter. Broken
9. Non-Roman
10. Pi

ADOBE SYSTEMS 1991

1. Venetian
2. Garalde
3. Transitional
4. Didone
5. Slab Serif
6. Sans Serif
7. Glyphic
8. Script
9. Display
10. Blackletter
11. Symbol
12. Non-Latin

ROBERT BRINGHURST 1995

1. Early Scribal Forms
2. Early Renaissance
3. Late Renaissance
4. Renaissance Italic
5. Mannerist
6. Baroque
7. Rococo
8. Neoclassical
9. Romantic
10. Realist
11. Geometric Modernism
12. Lyrical Modernism
13. Expressionist
14. Elegaic Postmodernism
12. Geometric Postmodernism

Jeff Level, Bruce Newman, Brenda Newman, *Precision Type, Font Reference Guide* (Commack, New York: 1995), version 5.0.

There are 10 classifications of type on the opposite page, which suggests a complex problem: there are many answers, yet no one system satisfies everyone.

In 1954 Maximilian Vox introduced his classification, and Deutscher Normenausschuss published DIN 16518 in 1964; the British Standard followed in 1965, and recently, Robert Bringhurst, author of *The Elements of Typographic Style*, used his poetic gifts to create a system. To this list, I add my simplified classification at the right, which is the one that I use in this book. There are a few additional break-downs that I favor; they can be found in the text.

Classifiers face problems. The early Garamond bears some relation to Venetians; once known as Oldstyle, it is now called Garalde. Sans serifs can be divided into those of the nineteenth and twentieth centuries. The basic difference is in letter proportion: the nineteenth-century sans are generally evenly proportioned, and the geometric German sans are based on classical proportions. Scripts pose special problems, because they can be classified as connected, unconnected, formal flexible pen, broad-pen, semi-formal, casual, brush letter, brush script, upright or leaning, single-weight and multiple-weight. Display, the last group, is a catch-all and was once used to describe types larger than 14 point with unique characteristics that separated them from commonly accepted text styles. They include illustrative and textured fonts.

CLASSIC ROMAN

FRIZ QUADRATA, TRAJAN

Proportions based on a square; slight contrast thick/thin; minimum serifs; based on chisel-edge writing instrument

BLACKLETTER

Goudy Text

Flat-sided letter; narrow; calligraphic; based on Gutenberg's types (Textura)

VENETIAN

Bembo, Centaur, Jenson

Calligraphic; diagonal stress; slight thick/thin contrast; stubby serifs; caps based on classic roman proportions

OLDSTYLE

Caslon, Garamond, Palatino

Greater thick/thin contrast than Venetians; mostly diagonal stress; refined bracketed serifs; caps based on classic roman proportions

TRANSITIONAL

Baskerville, Bulmer, Caledonia

More refined than Oldstyle; mostly vertical stress; finer thins; refined bracketed serifs; caps sometimes strongly weighted and evenly proportioned

MODERN

Bodoni, Didot, Walbaum

Extreme thick/thin contrast; vertical stress; refined unbracketed serifs; evenly proportioned caps

SANS SERIF

Futura, Univers, Optima, Franklin

No serifs; monotone or two weight; Futura and Optima caps reflect classic proportions; Univers and Franklin; nineteenth-century even proportions

SQUARE SERIF

Beton, Clarendon, Serifa

Usually unbracketed serifs; Clarendons are bracketed; monotone or two weight; vertical stress; known also as Egyptians

FORMAL SCRIPT

Palace Script, Hogarth, Künstler

High-contrast cursive forms; based on flexible pointed pen handwriting; usually connected; leaning or upright; generous caps

BRUSH/CASUAL

Dom Casual, Freestyle Script, Mistral

Pointed or chisel brush; leaning or upright; monotone or two weight; casual alignment; letter sizes may vary

DISPLAY

Boutique, CALYPSO, SINALOA

14-point and larger; serif and sans serif, minimal or decorative, contemporary shapes, textured, or based on period typography