

Before You Begin...

This book has been made to help you learn the 10 broad classifications of type. I won't go into why you need to know them, but just face the fact... you do. This book was specifically made for printing and web viewing.

Below is a brief description of what is inside the book and how it is layed out which will help you get more out of the book.

1. On the next page there are all 10 type classifications on one page. (ie. Humanist, Garalde, Didone, Transitional, Lineal, Mechanistic, Blackletter, Decorative, Script and Manual.) These are the types classifications we will be discussing.
2. On the next two pages are layout guides to help you get familiar with the layout of the book.
3. The next page then continues to give a description of each type classification (ie. the 10 mentioned above). It will also provide the history and characteristics of each type classification and appropriate font examples on the same page as seen in the LAYOUT GUIDE.
4. The next page then provides a full type specimen sheet (an example) of a font from that type classification as explained in the FONT SPECIMEN guide.
5. The book continues like that until all 10 type classifications have been described and an example given for each.

6. The last 4 pages of the book explain what a "font flag" is and gives an example and also what a "font specimen sheet" it and an example.

Regards,
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Type Classification Handbook

Type Classification

Humanist Garalde **Didone**

Transitional Lineal **Mechanistic**

Black Letter **Decorative**

Script *Manual*

TYPE CLASSIFICATION LAYOUT GUIDE

Secondary Name for
Type Classification

Long Description

Illustration or
More Examples



2 Examples of Typefaces from
the Type Classification

A B C D E F G H I J K L M N	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	O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n	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	o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0	1 2 3 4 5 6 7 8 9 0
! @ # \$ % ^ & * () +	! @ # \$ % ^ & * () +
Rage Italic	Christopherhand

Similar to the script classification however it has a more natural and handwritten approach. The typeface is usually based on different styles of cursive or current handwriting and usually has a flowing look to it.. Letters of this form are usually highly rounded, and either connect from letter to letter or have a tail on the letters which leads to the next. Handwritten scripts are usually informal and are characterised by the looser, less restrained formation of characters. The letters appear to have been casually drawn by either a pen or brush or other material. Because these types imitate handwriting, two of the main essentials when using manual typefaces are not to have too much space between the words and to take additional care when considering leading.

Primary Type Classification Name

Manual

Point Form Summary

- # Natural handwritten style
- # Looks as if someone has written the font with another item such as pen or brush
- # Styles vary widely and since digitalised fonts, the amount of manual fonts has risen dramatically.
- # Based on cursive or current handwriting.
- # Letters are usually highly rounded
- # Do not have too much space between words and take care with leading.
- # Manual fonts include: V Hand, Christopherhand, Rage Italic

FONT SPECIMEN LAYOUT GUIDE

Example of Christopher Hand Font In Size 18pt

Christopher Hand

Name of Font

Name & Classification of Font

Name: Christopher Hand
Classification: Manual

Text at Different Sizes

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

Example of Christopher
Hand Font In Size 26pt

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$% &*()+

Christopher Hand 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet lorem a erat prociola
placemat. Cum sociis natoque penatibus et magnis dis
parturiunt montes, nascetur ridiculus mus. Morbi et est
ut sapien vestibulum imperdiet. Proin pretium magna vel
mi. Pellentesque pede turpis, interdum ut, pharetra quis,
dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus
quis, molestie id, eros. Aliquam semper nisl a orci
conclimentum lobortis. Nam at purus. Fusce blandit,
neque non lobortis vehicula, orci ante consequat arcu, ut
malesuada libero odio in leo.

"Greeked" or "Dummy"
Paragraph Text

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$% &*()+

Christopher Hand 18pt

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$% &*()+

Christopher Hand 22pt

Example of Christopher Hand
Font In Size 22pt

Humanist

Humanist (Venetian) faces are like a handwritten italic form - named after the first roman type faces that appeared in Venice in 1470. Humanist type faces were initially designed to imitate the handwriting of Italian Renaissance scholars.

These types are characterised by their strong, bracketed serifs. The letters are in general wide and heavy in colour. Other characteristic letters are the wide lower case with a diagonal bar to the eye. A noticeable feature of true Humanist types is the square full point. These types have a small x-height, moderate contrast between strokes, and an acute 'angle of stress' and do not lend themselves to modern design treatments of type such as reverse or stipple. The style prints best on a unsized stock in black or brown ink.

Humanist



ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Stemple Schneidler

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Centaur

Handwritten italic form

Strong, bracketed serifs.

Wide and heavy letters in colour.

Square full point.

Small x-height,

Moderate contrast between strokes

An acute 'angle of stress'

Prints best on a unsized stock in black or brown ink.

Humanist fonts include: Centaur, Stemple Schneidler, Italia, ITC Berkeley

Stempel Schneidler

Name: Stempel Schneidler
Classification: Humanist

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Stempel Schnei 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet lorem a erat gravida placerat. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Morbi et est ut sapien vestibulum imperdiet. Proin pretium magna vel mi. Pellentesque pede turpis, interdum ut, pharetra quis, dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus quis, molestie id, eros. Aliquam semper nisl a orci condimentum lobortis.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Stempel Schneidler 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Stempel Schneidler 22pt

Old Style

Garalde (Old Style) were designed centuries ago by such masters as the French printer Claude Garamond and the Venetian printer Aldus Manutius. Garalde type faces include some of the most popular roman styles in use today.

These faces have rounded serifs and moderate contrast between strokes. The letters are open, rounded and very readable. The thick strokes of curved letters are off-balanced. The 'angle of stress' of these types is less acute than Humanist types.

Like Humanist, these types do not suffer reversal and stippling well, except in large sizes. Prints best on an unsized, off-white stock, in black ink.



ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Bembo

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Garamond

Garalde

Claude Garamond and the Venetian printer Aldus Manutius were the greats.

Rounded serifs and moderate contrast between strokes.

The letters are open, rounded and very readable.

The thick strokes of curved letters are off-balanced.

The 'angle of stress' of these types is less acute than Humanist.

Do not suffer reversal and stippling well, except in large sizes. # Prints best on an unsized, off-white stock, in black ink.

Garalde fonts include: Bembo, Garamond, Plantin, Caslon, Sabon

Minion Pro

Name: Minion Pro
Classification: Oldstyle

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Minion Pro 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet
lorem a erat gravida placerat. Cum
sociis natoque penatibus et magnis
dis parturient montes, nascetur
ridiculus mus. Morbi et est ut
sapien vestibulum imperdiet. Proin
pretium magna vel mi. Pellentesque
pede turpis, interdum ut, pharetra
quis, dapibus in, nunc. Nullam
tortor eros, vehicula id, dapibus
quis, molestie id, eros. Aliquam
semper nisl a orci condimentum
lobortis. Nam at purus. Fusce
blandit, neque non lobortis
vehicula, orci ante consequat arcu,
ut malesuada libero odio in leo.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Minion Pro 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Minion Pro Italic 18pt

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Minion Pro Bold Italic 18pt

Modern

Didone (Modern) faces typify the profound affect the course of typography would take as a result of improvements in paper production, composition, printing and binding during the late eighteenth century.

It was possible to develop a type style with strong vertical emphasis and fine hairlines; this is what the French family Didot did, and what the Italian printer Giambattista Bodoni perfected. This style has thin, straight serifs, with an extreme contrast between the thick and thin strokes; curved letters are balanced and slightly compressed. The 'angle of stress' is vertical.

Due to fine hairline strokes and serifs, the types do not lend themselves to reversal or stippling except in large sizes. Prints best on a smooth, matt-finish, white paper in black ink.



ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Bodoni

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Century

Didone

Thick vertical strokes.

Thin horizontal strokes.

Fine hairlines.

Straight serifs.

Extreme contrast between the thick and thin strokes.

Curved letters balanced and slightly compressed.

The angle of stress is vertical.

Prints best on smooth, matt finish, white paper in black ink.

Didone fonts include: Bodoni, Didot, Walbaum, Century

Century

Name: Century
Classification: Didone(Modern)

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few

18pt. I quickly explained that many big jobs involve few

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Century 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet lorem a erat gravida placerat. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Morbi et est ut sapien vestibulum imperdiet. Proin pretium magna vel mi. Pellentesque pede turpis, interdum ut, pharetra quis, dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus quis, molestie id, eros. Aliquam semper nisl a orci condimentum lobortis. Nam at purus.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Century 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Century 22pt

Transitional

Transitional faces reflect the fact that the eighteenth century was a time of transition. During this period, type designers were more likely than their predecessors to rely on mathematical or scientific principles to create new letter forms.

Containing elements of both Garalde and Didone styles, these faces have rounded serifs which are less formal than Didone, but more formal than Garalde and therefore reflect the transition from Garalde and Didone.

Curved letters are more balanced than Garalde and the 'angle of stress' is near vertical to the Didone due to their mechanical-like structure.



Transitional

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Baskerville Old Face

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Times New Roman

Old style but more elegant. More elegant serifs.

Designers relied on mathematical or scientific principles to create new letter forms.

Contains elements of both Garalde and Didone styles.

Rounded serifs which are less formal than Didone.

Rounded serifs which are more formal than Garalde.

Curved letters are more balanced than Garalde

The 'angle of stress' is near vertical to the Didone due to their mechanical-like structure.

Transitional fonts include: Baskerville, Times New Roman, New Caledonia

Times New Roman

Name: Times New Roman
Classification: Transitional

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Times New Roman 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet
lorem a erat gravida placerat. Cum
sociis natoque penatibus et magnis
dis parturient montes, nascetur
ridiculus mus. Morbi et est ut
sapien vestibulum imperdiet. Proin
pretium magna vel mi. Pellen-
tesque pede turpis, interdum ut,
pharetra quis, dapibus in, nunc.
Nullam tortor eros, vehicula id,
dapibus quis, molestie id, eros.
Aliquam semper nisl a orci condi-
mentum lobortis. Nam at purus.
Fusce blandit, neque non lobortis
vehicula, orci ante consequat arcu,
ut malesuada libero odio in leo.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Times New Roman 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Times New Roman Italic 18pt

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Times New Roman Bold 18pt

Though the first sans serif (sans meaning without) type face was issued in 1816, another hundred years passed before this style gained popularity. Then, in the 1920s, when typography was heavily influenced by the 'less is more' philosophy of German's 'Bauhaus' school of design, designers began creating type faces without serifs.

A popular type face for all classes of publicity and advertising work due to the large variety of weight and styles available and because their structure suggests newness and attention-awakening appeal to a remarkable degree. They possess simplicity and neatness since there is little variation in the thickness and weight of the letter strokes

One of the main reasons for the popularity of the Lineales in display work is because of the ease with which the thickness of the strokes can be increased and the design of the letters expanded or condensed.

These modifications are much easier to perform than with serified types. However, because of the absence of serifs, they are not recommended for large areas of solid text setting but can be used for headlines without any problems.

Lineal

Century Gothic
Fontin Sans
Delicious

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#\$%^&*()+

Helvetica Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#\$%^&*()+

Fruitiger

- # Without serifs.
- # Influenced by the less is more philosophy of Bauhaus.
- # Suitable for all types of publicity and advertising work.
- # Large range of weight and styles available.
- # Suggests new and attention awakening appeal.
- # Simplicity and neatness.
- # Not recommended for large areas of solid text.
- # The three styles of Lineal fonts include:
 - > Grotesque (earlier) and Neo-Grotesques (later, more elegant eg. Franklin Gothic, Helvetica, Arial, Swiss, Univers.
 - > Geometric are influenced by Bauhaus design. eg. Century Gothic, Avant Garde, Futura.
 - > Humanist containing some features of serif typefaces. eg. Gill Sans, Optima, Frutiger, Shannon, Myriad.

Frutiger

Name: Frutiger
Classification: Lineal

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Frutiger 55 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet lorem a erat gravida placerat. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Morbi et est ut sapien vestibulum imperdiet. Proin pretium magna vel mi. Pellentesque pede turpis, interdum ut, pharetra quis, dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus quis, molestie id, eros. Aliquam semper nisl a orci condimentum lobortis. Nam at purus.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Frutiger 55 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Frutiger 56 Italic 18pt

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Frutiger 75 Black 18pt

Slab Serif

The Industrial Revolution of the early nineteenth century encouraged the development of very bold printing types that could be used for a new vehicle of communication: advertising, posters, flyers and broadsides, which all competed for attention. They were often created using slab serif type faces, which, with their strong, square finishing strokes, proved very effective for commanding reader's attention.

There are actually three kinds of Slab Serif types faces: Slab serifs, Clarendons, and Typewriter types. While the stems and serifs of all three kinds often appear to have the same stroke of Type thickness, slab serifs have a square, unbracketed serif, Clarendons have a square, bracketed serif, and typewriter types have similar weights of stems and serifs together with a constant character width. Today, these styles are still popular with advertising agencies in the production of advertisements and other publicity work. Although of a hybrid combination of Sans Serif and Roman, they are not truly suited to large areas of solid setting.

Slab serifs only appear to advantage when used as a series or family in any piece of display, therefore they should not be combined with any other kind of face.

Rockwell
Clarendon

Mechanistic

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Clarendon

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Rockwell

- # Very bold printing style for grabbing attention.
- # 3 Types of Slab Serif type faces:
 - Slab Serif: square, unbracketed serif.
 - Clarendon: square, bracketed serif.
 - Typewriter types: similar weights of stems & serifs.
- # Strong, Square Finishing Strokes.
- # Not suited for large areas of solid setting
- # Only use as a series or family in any display.
- # Also called Egyptian.

Mechanistic fonts include: Memphis, Clarendon, Woodtypes, Lubalin, Rockwell, American Typewriter

Clarendon

Name: Clarendon
Classification: Mechanistic

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Clarendon 26pt

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet lorem a erat gravida placerat. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Morbi et est ut sapien vestibulum imperdiet. Proin pretium magna vel mi. Pellentesque pede turpis, interdum ut, pharetra quis, dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus quis, molestie id, eros. Aliquam semper nisl a orci condimentum lobortis.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Clarendon 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Clarendon Italic 18pt

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Clarendon Bold 18pt

This style of type mimicked contemporary manuscript handwriting which was drawn with a wide, flat pen popular in much of Europe at Gutenberg's time. You may also hear it referred to as Old English, Gothic, or Blackletter.

Although this style is still used extensively in certain European countries, we in the English-speaking world find the structure of the letters complex and therefore difficult to read in paragraph form. For this reason, text should seldom be used in small sizes.

Text type faces should fit snugly together with less space between the words than is customary with normal Roman types and, because of their complex structure, should never be set in all-capital form.

Black Letter

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
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
1 2 3 4 5 6 7 8 9 0
! @ # \$ % ^ & * () +
Old English Text MT

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
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
1 2 3 4 5 6 7 8 9 0
! @ # \$ % ^ & * () +
Cloister Black Lite

- # Mimicked contemporary manuscript handwriting from Gutenberg's time.
- # Also called Old English, Gothic or Black Letter
- # Seldom use in small sizes
- # Do not set in capital form.
- # Useful for formal occasions such as diplomas and invitations. They establish a feeling of a monumental event and are sometimes used for ads and books where the subject is history or antiquity.
- # Blackletter fonts include: Old English Text, Linotext, Goudy Text, Cloister Black

Cloister Black

Name: Cloister Black
Classification: Blackletter

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () +

Cloister Black 26pt

MAECENAS ORNARE.

Maecenas ornare. Aliquam sit amet
lorem a erat gravida placerat. Cum
sociis natoque penatibus et magnis
dis parturient montes, nascetur
ridiculus mus. Morbi et est ut
sapien vestibulum imperdiet. Proin
pretium magna vel mi. Pellentesque
pede turpis, interdum ut, pharetra
quis, dapibus in, nunc. Nullam
tortor eros, vehicula id, dapibus quis,
molestie id, eros. Aliquam semper
nisl a orci condimentum lobortis.
Nam at purus. Fusce blandit, neque
non lobortis vehicula, orci ante
consequat arcu, ut malesuada libero
odio in leo.

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () +

Cloister Black 18t

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () +

Cloister Black 21pt

Display

These type faces are also known as novelty faces and are primarily designed to be used for a word or words in display or headings where the product needs a close-matching type face. Therefore their use is not suitable for the setting of text since they lack legibility.

One kind of decorative type face seeks to create a mood and is therefore highly emotive, another kind is designed to represent something else: computer printouts, baseball bats, balloons, etc. The majority of these types are designed as a single font only with perhaps only a handful containing a small family such as normal, bold and outline.

The specific nature of the designs of these types are such that most must be separately purchased. Alternatively, boutique type design houses offer decorative faces far above and beyond those which are offered by major type foundries such as Adobe, Linotype, Monotype and Bitstream.

ROSEWOOD STENCIL

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
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
1 2 3 4 5 6 7 8 9 0
! @ # \$ % ^ & * () +
Jokerman

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
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
1 2 3 4 5 6 7 8 9 0
! @ # \$ % ^ & * () +
Giddyup Std

Decorative

- # Novelty faces for decorative or display purposes
- # Usually used for a singular word or for headings
- # Lacks legibility in long lines of text
- # Creates a highly emotive mood for particular products
- # Usually only a small family such as bold and normal
- # Usually for separate purposes

Decorative fonts include: Jokerman, GiddyUp, LoveLetters, Stencil, Rosewood, Critter

Alba

and

Name: Alba

Classification: Display Font

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#%&^and*()+

Alba 26pt

maecenas ornare.

Maecenas ornare. Aliquam sit amet lorem a erat gravida placerat. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Morbi et est ut sapien vestibulum imperdiet. Proin pretium magna vel mi. Pellentesque pede turpis, interdum ut, pharetra quis, dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus quis, molestie id, eros. Aliquam semper nisi a orci condimentum lobortis. Nam at purus.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#%&^and*()+

Alba 18pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#%&^and*()+

Alba Matter 18pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#%&^and*()+

Alba Super 18pt

All script faces are based on different styles of cursive or current handwriting and is frequently ornamented with flourishes. Letters of this form are usually highly rounded, slant to the right, and either connect from letter to letter or have a tail on the letters which leads to the next.

Scripts are available in two broad styles:

Formal script is usually characterised by having a small x-height and long ascenders and descenders in imitation of the classical pen handwriting. This style is used extensively for formal type printing and invitations.

Informal script is more suited to work of a less formal nature: menus, advertisements, etc. and is characterised by the looser, less restrained formation of characters. The letters appear to have been casually drawn by either a pen or brush. Because these types imitate handwriting, two of the main essentials when using Script are not to have too much space between the words and to take additional care when considering leading.

Brush Script M7 Italic

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () +

Bickham Script Pro

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () +

Kunstler Script

Script

Based on cursive or current handwriting.

Frequently ornamented with flourishes.

Letters are usually highly rounded, and slanted to the right.

Scripts come in two broad styles:

> Formal Script is usually characterised by a small x-height and long ascenders and descenders. They are used for formal type printing.

> Informal Script is more suited to menus, advertisements and are characterised by looser, less restrained characters and they seem to be drawn casually by pen or brush.

Do not have too much space between words and take care with leading.

Script fonts include: Kunstler Script, Bickham Script Pro, Edwardian Script, Snell Roundhand, Brush Script

Kunstler Script

Name: Kunstler Script
Classification: Script

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () _

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () _

Kunstler Script 18t

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

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

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & * () _

Kunstler Script 22pt

Maccenas ornare. Aliquam sit amet lorem a erat

gravida placerat. Cum sociis natoque penatibus et

magnis dis parturient montes nascetur ridiculus mus.

Morbi et est ut sapien vestibulum imperdiet. Proin

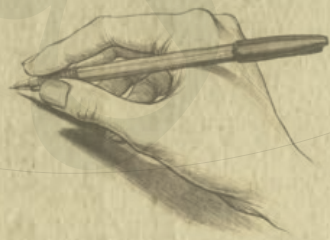
pretium magna vel mi. Pellentesque pede turpis

interdum ut pharetra quis dapibus in. nunc. Nullam

terter eros vehicula id dapibus quis molestie id eros.

Aliquam semper nisl a crci condimentum libertis.

Hand Written



Similar to the script classification however it has a more natural and handwritten approach. The typeface is usually based on different styles of cursive or current handwriting and usually has a flowing look to it.. Letters of this form are usually highly rounded, and either connect from letter to letter or have a tail on the letters which leads to the next.

Handwritten scripts are usually informal and are characterised by the looser, less restrained formation of characters. The letters appear to have been casually drawn by either a pen or brush or other material.

Because these types imitate handwriting, two of the main essentials when using manual typefaces are not to have too much space between the words and to take additional care when considering leading.

Manual

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

!@#\$%^&*() +

Rage Italic Christopherhand

Natural handwritten style

Looks as if someone has written the font with another item such as pen or brush

Styles vary widely and since digitalised fonts, the amount of manual fonts has risen dramatically.

Based on cursive or current handwriting.

Letters are usually highly rounded

Do not have too much space between words and take care with leading.

Manual fonts include: V Hand, Christopherhand, Rage Italic

Christopher Hand

Name: Christopher Hand
Classification: Manual

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

MAECNAS ORNARE.

Maecenas ornare. Aliquam sit amet lorem a erat praecula
placemat. Cum sociis natoque penatibus et magnis dis
parturiunt montes, nascetur ridiculus mus. Morbi et est
ut sapien vestibulum imperdiet. Proin pretium magna vel
mi. Pellentesque pede turpis, interdum ut, pharetra quis,
dapibus in, nunc. Nullam tortor eros, vehicula id, dapibus
quis, molestie id, eros. Aliquam semper nisl a orci
conduimentum lobortis. Nam at purus. Fusce blandit,
neque non lobortis vehicula, orci ante consequat arcu, ut
malesuada libero odio in leo.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$\$% &*()+

Christopher Hand 18pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$\$% &*()+

Christopher Hand 18pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

1234567890

!@#\$\$% &*()+

Christopher Hand 26pt

What is a font flag?

A font flag is a poster — a visual ‘sell’ — a presentation of the style, feel, mood and aesthetic sense of a particular font. It deals with the emotive, pictorial, poetic or pragmatic sense of the font. It may recall the sense of history, the classification group, notable or famous uses. It is about appeal — looking good. An example is shown on the following page.

Bodoni is the name given to a series of serif typefaces first designed by Giambattista Bodoni (1740–1813) in 1798. The typeface is classified as didone modern.

Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville, that of increased stroke contrast and a more vertical, slightly condensed, upper case, but taking them to a more extreme conclusion. Bodoni's typeface has a narrower underlying structure with flat, unbracketed serifs. The face has extreme contrast between thick and thin strokes, and an overall geometric construction.

Bodoni

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890
!@#\$%^&*()+
Bodoni Roman

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890
!@#\$%^&*()+
Bodoni Poster

- # Thick vertical strokes.
- # Thin Horizontal strokes.
- # Fine Hairlines.
- # Straight Serifs.
- # Extreme contrast between the thick and thin stokes.
- # Curved letters balanced and slightly compressed.
- # The angle of stress is vertical.
- # Prints best on smooth, matt finish, white paper in black ink.

Bodoni found his own style for his typefaces, which deservedly gained worldwide acceptance among printers.

What is a font specimen sheet?

A font specimen sheet is about measurement specifics, a display of the font — all characters and expressions, at differing point sizes, paragraph setting, leaded or tracked. Upper Case and Lower Case, title box, formal identification of the font - its name, classification, designer/typographer, the foundry — and a demonstrated showing of ‘font family’ characteristics — weights/shade in print. You have seen them throughout this book already and another example is shown on the following page.

Bodoni

Name: Bodoni
Classification: Didone
Designer: Giambattista Bodoni

12pt. I quickly explained that many big jobs involve few hazards.

14pt. I quickly explained that many big jobs involve few hazards.

16pt. I quickly explained that many big jobs involve few hazards.

18pt. I quickly explained that many big jobs involve few hazards.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Bodoni Poster

Designed by Giambattista Bodoni (1740–1813) in 1798. The typeface is classified as didone modern. Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville, that of increased stroke contrast and a more vertical, slightly condensed, upper case, but taking them to a more extreme conclusion. Bodoni's typeface has a narrower underlying structure with flat, unbracketed serifs. The face has extreme contrast between thick and thin strokes, and an overall geometric construction.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Bodoni 18t

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Bodoni 18pt Bold

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

!@#\$%^&*()+

Bodoni 18pt Bold Italic

Thank You!

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Jacob Cass

<http://justcreativdesign.com>

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Thank You!