

A Type Chronology

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Introduction

Some typographic historians devise personal modes of categorization that seek to give new insights into typefaces and their uses. Others assemble classifications from elements of existing systems, retaining some categories and revising others. Traditional terminology often proves imprecise, or unequal to the complexities of present-day type design.

In many instances, the names of specific typefaces or their designers have come to be used as generic terms for typefaces sharing broadly similar characteristics. Bodoni has been used as a term to encompass Modern forms (which are also known as Didone-forms,) Clarendon to describe bracketed slab serifs. Sans serifs have at various times been generically described as Gothics in the US and Grotesques in the UK. Gothic is, however, also used as a descriptive term for Blackletter. The word Humanist has two distinct meanings: as a category of serif typefaces based on the Venetian model, and as a term for describing classically proportioned sans serifs.

A typographic genre can be identified by the historical period when the type originated, but this is less workable than it sounds. The history of type is characterized by revivals and reinterpretations. Changes in print technology, design, theory, and prevailing fashion over the last hundred years continually prompted the design of “new” typefaces inspired by historic examples. Some of these are faithful reconstructions of historic forms; others reflect the general characteristics of a particular tradition while applying them to a new typographic vision. In addition, major changes in the technology of typesetting and printing necessitated the modification of established type styles.

Humanist

Humanist types, dating from the 1470s, represent the first major stylistic development in type design, and the emergence of print-based typographic forms distinct from handwritten letters.

Adobe Jenson

A delicate angular face in four weights, Adobe Jenson reflects the influence of earlier interpretations of the form, notably Bruce Rogers' Centaur, which it closely resembles. It has the advantage, however, of being adapted to current print technologies. The italic is based upon the same sources as Frederic Warde's Arrighi italic, and is broader and more contrasted than the italic used in Centaur.

Adobe Jenson was designed as a multiple master face to be scalable in both weight and optical sizing. Adobe Jenson Pro includes a full range of small caps, alternates, swashes, ligatures, and ornaments.

Characteristics

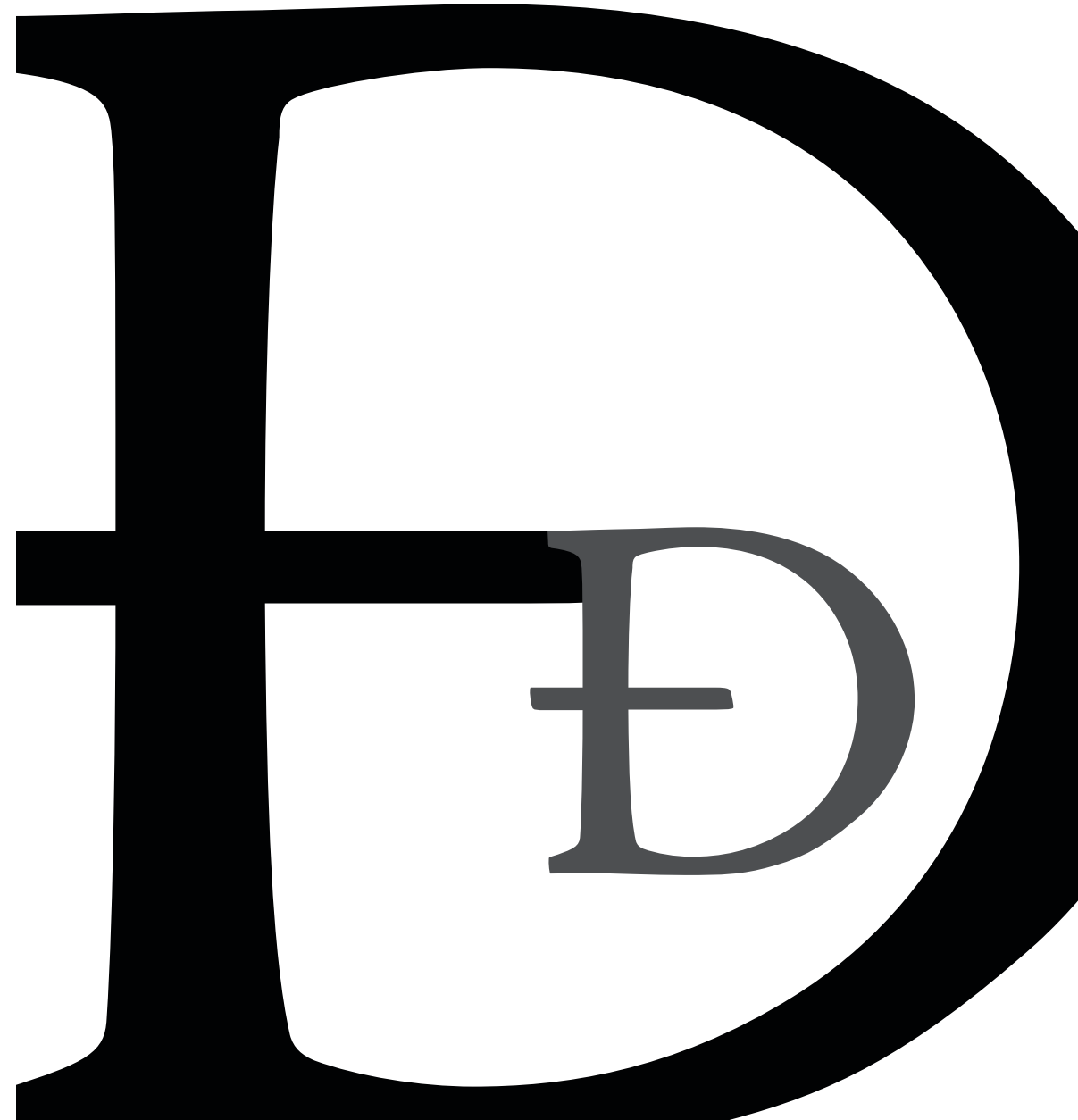
- Heavy serifs
- Small counters
- Deep descenders
- Angled bar on lowercase *e*
- Caps and ascenders same height
- Pronounced inclined stress

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Jenson



Old Style

The term Old Style is used to encompass the Aldine faces of Aldus Manutius and those of Claude Garamond; the work of Robert Granjon in the 16th century; of Jean Jannon in the 17th; and of William Caslon in the 18th. This category of typefaces is also known as Garalde or Old Face.

Bembo

Griffo's letters were used by Aldus Manutius to print the De Aetna of Cardinal Pietro Bembo, after whom this classic Aldine face is named. As its source predates the italic version, two different approaches were adopted in pairing Griffo's forms with an appropriate companion italic.

The Monotype Bembo italic is based upon Blado, the italic cut of Poliphilus. This was a fairly faithful transcription of one of the italic typefaces designed by Ludovico degli Arrighi and acquired for use by Antonio Blado of Rome.

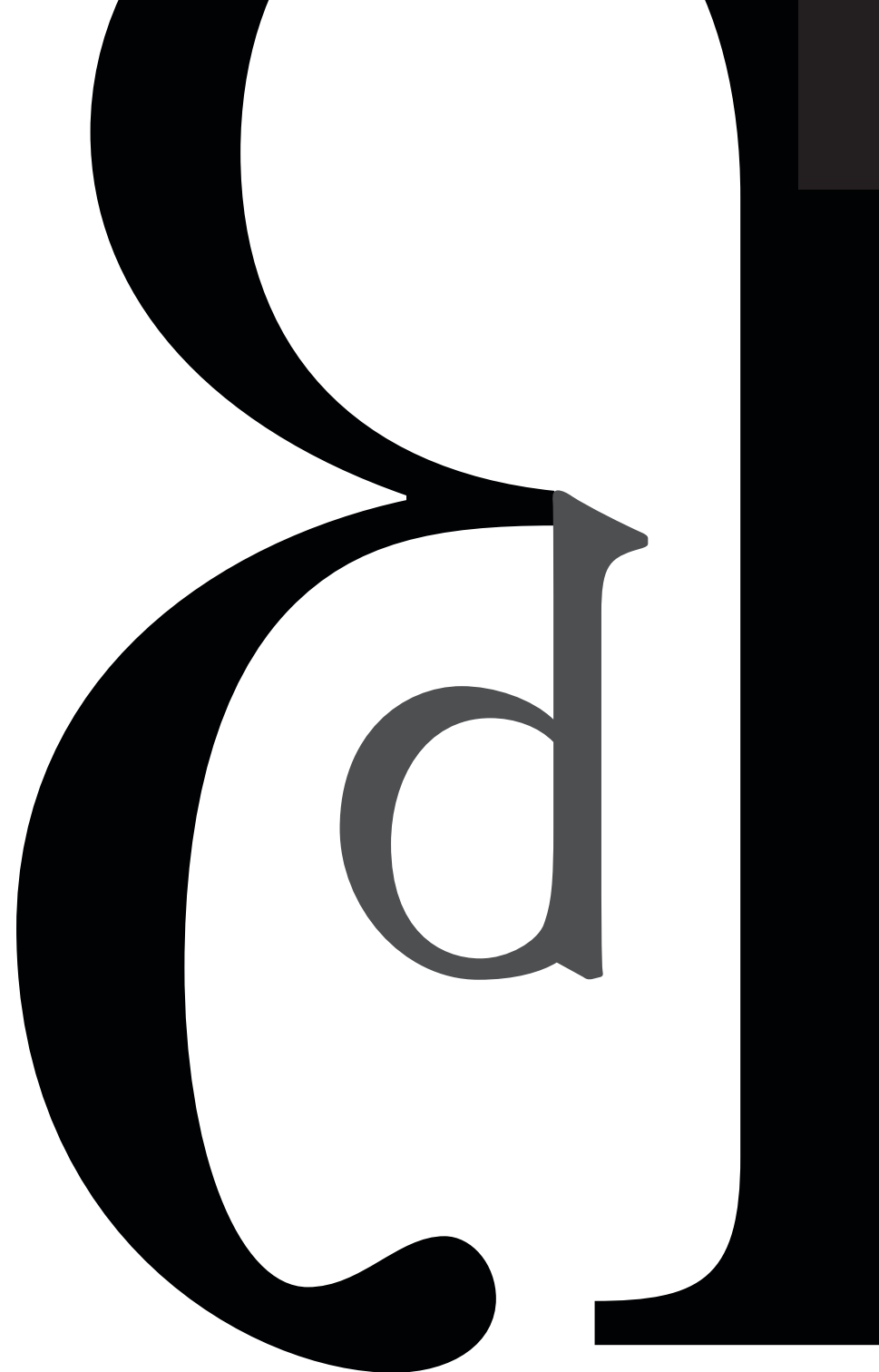
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Characteristics

- Inclined stress
- Medium contrast
- Medium x-height
- Angular form
- Squared off terminals
- Inclined apex



Bembo

Transitional

The term Transitional refers to the transition from the Old Style to the Modern letter form. One of the key influences upon this development was the typeface known as the Romain du Roi, designed by Philippe Grandjean for the Imprimerie Royale.

Baskerville

Baskerville refines the most attractive characteristics of Baskerville's original forms while returning to them some of the defining contrast that was moderated in the smaller sizes of Monotype Baskerville. It has a larger x-height than the Monotype, improving overall legibility and making the face more economical in use.

It is also distinguished by a sensitively extended range of weights, giving a total of four: roman, semi-bold, bold and heavy. The enhanced contrast makes the lighter weight roman a little dazzling to the eye. It is, however, an exceptionally graceful and effective text face when used in larger text sizes.

Characteristics

- Vertical stress
- High contrast
- Pointed apex
- Drop tail
- Drop ears
- Short serifed bar on capital *E*

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Baskerville

Modern

This category of types, also known as Modern, is based upon the typefaces produced in the late 18th and early 19th centuries in Italy by Giambattista Bodoni (1740–1813) and in France by Firmin Didot (1764–1836).

Bauer Bodoni

Bauer Bodoni is closer to Bodoni's original than the Berthold and Monotype designs, and the roman form is more subtle in its tonal color. Available in a range of weights and widths, it is a typeface of exceptional elegance that combines an ordered regularity of form with a vivid contrast of stroke widths. It is characterized by a vertical stress, and a roundness of form echoed in the drop terminals of the *r* and *f*.

Like most Moderns, it can be effective in the setting of extended text, provided the printing and paper is of sufficient quality to ensure that the delicate hairlines and high contrasts are retained.

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Characteristics

- Extreme contrast
- Vertical stress
- Circular or elliptical drop
- Hairline serifs
- Vertical tail junction
- Pointed apex

Bodoni



Slab Serif

The name Clarendon was first used by Robert Besley of the Fann Street Foundry, London, to market a typeface designed by Benjamin Fox. It has since become a generic term for bracketed Slab Serif types of the period and contemporary adaptations of this style.

Rockwell

Rockwell is a largely geometric face with a well-defined slab serif. The roman weight is monoline, with a serif of equal thickness to the stroke width, while the bold weight has slight contrast, with some broader vertical strokes. Rockwell has a fairly high x-height and noticeably short descenders. The italic is a somewhat undeveloped oblique form of the roman.

Rockwell is available in four weights. A distinctive bar at the apex of the *A* and the deep serifs of the *T* and *L* serve to reinforce the linear qualities of the typeface.

Characteristics

- Short descenders
- Pronounced drop forms
- Low contrast
- Bracketed serifs with squared ends
- High x-height
- Unserifed bar on capital *E*

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Rockwell

Neo-Grotesque

The term Neo-Grotesque describes a second generation of Grotesques, designed in the 1950s, that formed a key component of Swiss typography and the international modernist style. Neo-Grotesques appear more mechanical than the earlier Grotesques, with less variation of stroke width, a wider set, and a noticeably higher x-height.

Univers

Univers represents the first modular type family. Systematically designed across an extended family of weights and widths, it comprises a matrix of options totaling 21 faces, coded by number, including five weights, and available in four widths: ultra condensed, condensed, regular, and extended.

Univers has been widely viewed as an alternative or competitor to Helvetica. It has a greater variation of stroke width and shows less affinity to the early 20th-century Grotesques, such as Akzidenz Grotesk.

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Characteristics

- Medium x-height
- Minimal contrast
- Some adjustments to strokes at junctions
- Double story *a*
- Light weight



Univers

Colophon

This font booklet was designed on an MacBook 2.13 GHz Intel Core 2 Duo using the operating software Leopard X.5.8. The main typeface used is Adobe Caslon Pro. The cover is printed on Domtar Solutions Super Smooth 100 lb. Carrara White and the pages are printed on Domtar Solutions Super Smooth 70 lb. Carrara White. The cover was printed on the Kodak Nex Press 2100 Plus. The pages were printed on a HP Color LaserJet 5500dtn.