

FONT CLASSIFICATION REVIEW

Taken from *Lettering & Type* by Bruce Willen | Nolen Strals

OLD STYLE

Garamond

ag

TRANSITIONAL

Baskerville

ag

MODERN

Bodoni

ag

SLAB SERIF

Cowboys

AB

SANS SERIF

Gill Sans

ag

DECORATIVE

Wunderbach Paint Bta

Ag

SCRIPT

American Scribe

ag

BLACK LETTER

Wittenberger Fraktur MT

ag

FONT CLASSIFICATION: *a distinction*

OLD STYLE

Garamond

ag

Humanist Serif Type incorporate elements of calligraphic handwriting such as the diagonal axis of the broad-nibbed pen and the softened, wedge serifs that replicate the pen stroke's starting point.

SANS SERIF

Gill Sans

ag

Humanist Sans Serif Type have a modulated stroke weight, greater contrast and convey a calligraphic influence, which in some cases even includes flared terminals that suggest serifs.

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Gill Sans

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SANS SERIF

Futura

ag

Geometric Sans Serif Type are constructed around a basic set of elements—typically circles, triangles and straight lines. This design approach imparts a modular and mathematical spirit to the letter forms.

FONT CLASSIFICATION: *display*

DECORATIVE

Wunderbach Paint Bta

The image shows two large, stylized letters, 'A' and 'G', rendered in a decorative, hand-painted style. The letters are black with a white outline and a distressed, textured appearance, characteristic of the Wunderbach Paint Bta font. The 'A' is on the left and the 'G' is on the right, both with a slightly irregular, organic shape.

[Decorative](#) | [Display](#) | [Ornamental Type](#) include any type or lettering with embellished or decorative forms. While they often exhibit attributes from other classes, display letters are specifically meant to be used at large sizes where their detailed or unconventional features work best.

FONT CLASSIFICATION: *a distinction*

SLAB SERIF

Cowboys

A B

Slab Serif (Egyptian) Type have squared off serifs that abruptly extend from the character's main strokes. Relatively uniform stroke weights.

CLARENDON

Clarendon

A a g

Clarendons are a subset of slab serifs. The serifs are bracketed creating a smoother flow from serif to the main strokes. The characters often bear similarities to Transitional and Modern forms because there is greater stroke variation than typical slab serifs.

CHOOSING A TYPE FAMILY

What are some of the things you might like to consider when choosing a type family from one of the type classifications?

READABILITY

Readability: A measure of how easy and pleasant it is to read a given body of text.

Readability can be effected by kerning, letter spacing, tracking, word spacing and leading.

LEGIBILITY

Legibility: The ability to recognize and distinguish one letter form from another through the physical characteristics inherent in a particular typeface, such as x-height, character shapes, counter size, stroke contrast and type weight.

For example, we may say that l and l tend to be illegible in some typefaces.

LEGIBILITY: *letters to look out for*

Characters can be commonly confused in typefaces which have issues with legibility.

C and G

H and N

i and j

E and F

c and e

b and h

b and d

p and q

e, a and s

I and l (capital I or #l and lowercase L)

Good typography can help offset the illegibility inherently built into some typefaces.

LEGIBILITY: *helpful hints*

X-height and ascenders/descenders are two other factors which affect readability and legibility

The larger the x-height the easier it is to distinguish one letter form from another (especially for older readers or children learning to read).

Ascenders/descenders that are too short cause confusion of one letter with another.

For example— i and j, n and p, p and q.

LEGIBILITY: *an aside*

We read more by the tops of letters than by the bottoms. And lowercase letters are more legible than all capital letters.

Legibility

LEGIBILITY

LEGIBILITY

LEGIBILITY

Legibility

LEGIBILITY

LEGIBILITY

LEGIBILITY

WHAT ELSE SHOULD YOU LOOK FOR?

EXPANDED (TYPE) STYLES

Type Styles: Variations in the thickness and stroke, such as light, medium, bold, italic, oblique, condensed, compressed, expanded that lend flexibility and emphasis in the appearance of characters constituting a typeface.

EXPANDED (TYPE) STYLES: *why*

The larger the family, the more options you have.

You can play with contrast, without sacrificing the harmony of your design.

EXPANDED (TYPE) STYLES: *an example*

Without changing face, size or weight, there are many ways to set a small amount of text.

See the next slide for an example...

five truffles offer
sufficient flavour

Expert ligatures enhance lowercase settings.

*Five Truffles Offer
Sufficient Flavour*

Italic with swash capitals creates an ornate look.

Five TRUFFLES offer
SUFFICIENT *flavour*

Mix and match settings come alive with expert characters.

FIVE TRUFFLES OFFER
SUFFICIENT FLAVOUR

True small caps outclass the fake.

FIVE TRUFFLES OFFER
SUFFICIENT FLAVOUR

Titling capitals add refinement to display size cap settings.

FIVE TRUFFLES OFFER
SUFFICIENT FLAVOUR

FIVE TRUFFLES OFFER
SUFFICIENT FLAVOUR

Titling, regular, and small caps can be combined
to produce distinctive *size-sensitive* effects.

WHAT ELSE SHOULD YOU LOOK FOR?

ALTERNATIVE GLYPHS

(Definition taken from the Adobe Resource Guide)

A glyph is a specific form of a character.

For example, in certain fonts, the capital letter A is available in several forms, such as swash and small cap. You can use the Glyphs Panel to locate any glyph in a font...such as ornaments, swashes, fractions, and ligatures.

ALTERNATIVE GLYPHS: *why*

Alternative glyphs can add emphasis and | or create customization within your design.

Alternative glyphs gives the designer more control and options for good typography.

ALTERNATIVE GLYPHS SAMPLE: *swash letters*

Some font families have a nice variety of alternative glyphs, such as [Swash Letters](#).

Alternative glyphs, such as Swash Letters, are useful for logos, display type, and | or as a drop cap which leads into a paragraph.

SWASH LETTERS: *helpful hint*

Never use all swash letters in one word:

HELLO

VS

Hello

ALTERNATIVE GLYPHS SAMPLE: *fractions*

Some typefaces have alternate glyphs containing superior/inferior figures and/or composite fractions.

FRACTIONS: *helpful hint*

You can construct fractions by using superscript & subscript commands in combination with the fraction bar (Option-Shift 1). Then shift the baseline of the numerals as needed.

Here's an example:

1/2

wrong

1/2

right

VS

1/2

from the glyph panel

ALTERNATIVE GLYPHS: *how to find them*

GLYPHS TEXT WRAP

Recently Used:

Q ½ ⑥ ⑤ ③ ... ④ ② ① }

Show: Entire Font

-	-	-	/	0
ø	o	o	o	o	l	l	l	l	l
2	2	2	2	2	3	3	3	3	3
4	4	4	4	4	5	5	5	5	5
6	6	6	6	6	7	7	7	7	7
8	8	8	8	8	9	9	9	9	9
:	;	<	=	>	?	?	@	@	A
A	B	B	C	C	D	D	E	E	F
F	G	G	H	H	I	I	J	J	K
K	L	L	M	M	N	N	O	O	P
P	Q	Q	Q	R	R	S	s	T	Th
r	Q	Q	Q	v	W	W	w	X	x
Y	Y	Z	z	[[\]]	^
-	'	'	'	a	a	A	a	b	B
b	c	ct	c	c	d	d	D	d	e
e	E	e	f	fb	ff	ffb	ffi	ffj	ffl
fh	fi	fj	fk	fl	ft	ft	F	f	g
G	g	h	h	H	h	i	I	i	i
j	J	j	k	K	k	l	L	l	m
m	M	m	n	n	N	o	O	o	p
P	P	q	Q	q	r	r	R	r	s
sp	st	s	s	t	t	T	t	u	u
U	u	v	v	v	w	w	w	x	X
x	y	Y	y	z	Z	Z	z	{	{
	}	}	~		i	i	i	ç	ç

Garamond Premier Pro Regular

GLYPHS

TEXT WRAP

STROKE

GRADIENT

STORY

HYPERLINKS

EFFECTS

CHARACTER

SEPARATIONS PREVIEW

TRAP PRESETS

FLATTENER PREVIEW

CHARACTER STYLES

WHAT ELSE SHOULD YOU LOOK FOR?

NUMERALS

Numerals can be classified as:

Old Style (or lowercase) or

Lining (or uppercase)

according to how they are presented.

The two differences reflect the way they would be used in text, such as in text blocks or in tabular form.

NUMERALS: *lining numerals*

Lining numerals are aligned to the baseline and are of equal height. They are of fixed width allowing for better alignment in tables.

1234567890

1234567890

1234567890

NUMERALS: *old style numerals*

Old style numerals do not align to the baseline and have ascenders and descenders. These numerals are used in running text for dates as the characters function more like letter forms because of the ascenders and descenders.

I 2 3 4 5 6 7 8 9 0

NUMERALS: *helpful hints*

Taken from *The Buried Treasures of Typography* by Nick Shinn

Use old style numerals in body text. Use old style numerals with small caps.

Use lining numerals in headlines. Use lining numerals with full capitals.

SINCE 1961

RIGHT

Since 1961

RIGHT

SINCE 1961

RIGHT

SINCE 1961

WRONG

Since 1961

WRONG

SINCE 1961

WRONG

NUMERALS: *helpful hints*

Taken from *The Buried Treasures of Typography* by Nick Shinn

The standard typefaces, such as Century Schoolbook and Helvetica, usually have only one set of figures. The figures are short of the cap height and mono width, and can look a bit off in all-cap settings.

SINCE 1961

SINCE 1961

HOW TO COMBINE TYPE | TYPE CLASSIFICATIONS

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Find harmony and contrast.

HOW TO COMBINE TYPE | TYPE CLASSIFICATIONS

- 1 Single typeface: wide variety of weights | styles

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- ③ Complementary attributes: almost the same x-height
- ④ Extended type face family: same x-height in serif and san serif
- ⑤ Two typefaces by the same designer: the thought is that the same hand will create fonts with similar qualities.

HOW TO COMBINE TYPE | TYPE CLASSIFICATIONS

For a one page font combination guide, download the PDF file from the Introduction to Type site:

[19 Top Fonts — 19 Font Combinations](#)

REVIEW

- 1 Choose a type family that is both readable and legible
- 2 Choose a type family that has expanded type styles
- 3 Consider using a type family that has alternative glyphs
- 4 Review the numerals of your desired type to make sure you have access to the appropriate glyphs: old style numerals and lining numerals
- 5 Start by following the 5 basic approaches to combining type | type classifications