
Rookledge's International

TYPE

finder.

The Essential Handbook of Typeface
Recognition and Selection
by Christopher Perfect and Gordon Rookledge

Revised Edition with a Preface by Adrian Frutiger
and Biographical Notes on Leading Type Designers.



USING THE TYPEFINDER

Method 1: By Category

1. Choose the main category of typeface.
2. Using the thumb index (see right) turn to the beginning of your category.
3. From the characteristics list at the beginning of the category, select the specific group within your category or browse the entire category.
4. Turn to the specimen numbers listed, and select the style that best suits the work.

Method 2: By Earmark

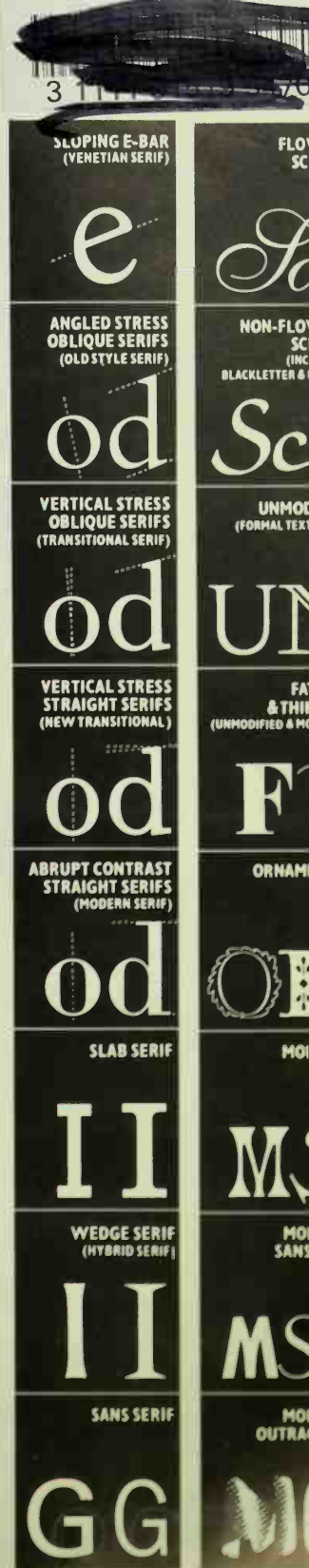
1. In trying to either match or choose a typeface based on the style of particular characters, consult the recommended order for selecting letters (see p. 97 bottom right). Then select the letters you wish to consider.
2. Look through the *Common Earmark Tables* (see p. 98–106) to see if the letters chosen have 'common earmarks.' If they have, choose other letters.
3. Find the letter in the *Special Earmark Tables*.
4. Look through the illustrated specimen letters and match your typeface with the 'earmarks' or choose a typeface which has the earmarks, i.e. style, you desire.
5. When a match or selection has been made on one or more letters, look up the typeface specimen from the numbers listed just below the letter.

Method 3: By Index

1. With the typeface name, look up the name in the index (see p. 276).
2. Refer to the typeface specimen line listed. The book has specimens for 700 typefaces, but there may be more than one name for the same face. The index has cross-referenced almost 2000 typefaces. For typefaces which have no specimen line number, you must look to the cross-referenced faces for a specimen line number listing.
3. If the typeface is not listed, use the 'earmark method' if you have a sample of the typeface. Since the advent of PCs and DTP, the proliferation of typefaces has been geometric.

For Reference

Not to be taken from this room



REFERENCE
LIBRARY USE ONLY

USING THE TYPEWRITER

Section 1. The Typewriter

1. The typewriter is a machine which converts the motion of the hand into the motion of the type. It is a machine which is used to produce a permanent record of the words and figures which are written on a sheet of paper. The typewriter is a machine which is used to produce a permanent record of the words and figures which are written on a sheet of paper. The typewriter is a machine which is used to produce a permanent record of the words and figures which are written on a sheet of paper.

Section 2. The Typewriter

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and Biographical Notes on Leading Type Designers.

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Christopher Perfect
Gordon Rookledge
1983

*To Jennie, Sarah, Gavin and Emma for all their
patience and understanding over the years. (G.R.)*

For my wife, Tessa. (C.P.)

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**Preface to the first edition by
Herbert Spencer RDI Dr RCA**

As with other inspired innovations – such as the safety pin, the paper clip, the zip-fastener, and the ball-point pen – now that Rookledge's *International Typefinder* is here one wonders how it was possible to function for so long without it. Though it may lack the universal significance of some of the other innovations I mentioned, for the graphic designer and typographer this publication is without doubt a real milestone.

Fundamental changes in printing technology and the rapid development of alternative media for distributing ideas and information during the past twenty-five years have released a torrent of new type designs – some good, a few excellent, and, inevitably, many bad.

This book will be used, first, as an invaluable working tool enabling the designer quickly to identify and to select particular typefaces for his immediate purposes. However, for the student this publication will serve another – and, in the long term, perhaps an even more important – function: by highlighting and indicating the essential characteristics of each typeface shown it will educate the user to distinguish between good and bad designs, between sound and sloppy solutions, between the imaginative and the merely perverse – in fact, to separate the grain from the chaff. And for that the publisher and editor will deserve the gratitude of all readers as well as of all designers.

This typefinder, then, is a publication of major importance. The task of assembling and arranging the enormous number of specimens it contains must have been a daunting one. It was Gordon Rookledge who recognised the need for such a book and it is due to his enthusiasm, persistence and tenacity that the idea has become a reality. Christopher Perfect has worked with exceptional editorial dedication and design skill to define and evolve the original concept for this book, and, in collaboration with Eiichi Kono, to bring the project to fruition. Both of them, publisher and editor, are to be congratulated on having fashioned not just a tool but a powerful weapon in the fight for better, more effective, typography.

Introduction to the first edition

The recognition and selection of typefaces is a regular everyday task for the practising graphic designer and typographer. Yet, up until now, no single reference source has been available to assist in these processes. This book has been produced especially to fill this gap, serving as an invaluable working tool for everyone who works with type.

It is the editor's experience that other than expert or highly-experienced typographers, the majority of creative people have difficulty in recognising and identifying individual typefaces. Therefore, the primary purpose of the book is to satisfy this need and simplify this essential task as fully as possible.

A secondary purpose is to help in the process of typeface selection. The graphic designer often has difficulty in obtaining good, comprehensive reference material despite an abundance of typefounders' and typesetters' catalogues. It is the aim of this book to make this job easier and to contribute to the educational experience in the process.

This book is divided into two parts, *Text* and *Decorative* (non-continuous text) typefaces. The classification system used in each part is entirely new and does not follow previous established type classifications. The typefaces selected were all available at the time of compilation of the book and all the major international typefounders' current lists were consulted so as to make the choice as comprehensive as possible. Readers should note that 'bastard' versions of well-known typefaces have not been included but are cross-referenced in the index. The possible number of *Decorative* typefaces is endless so, with limited space, selection has been confined to a cross-section of the more commonly-used designs. (NB. It is not the purpose of this book to act as a complete typeface dictionary or specimen book.)

The listing of *Text* typefaces are all, as far as possible, in the normal weight of type for text setting (i.e. regular roman). It was not the editor's intention to include the many other variations of one typeface family (e.g. light, bold, italic, condensed etc.) as it is the regular weight which is most commonly used and which establishes the 'style' characteristics of a particular typeface. In order to obtain information on the range of different weights and variations of a typeface it is suggested that readers should consult their own typesetters.

Whilst the selection and compilation of the typefaces in this book were carried out with great care some may have been omitted which readers feel should be included. Your suggestions, submitted through the publisher, will be welcome.

Christopher Perfect
Gordon Rookledge

PREFACE

By Adrian Frutiger

The capital letters of our alphabet are already 2000 years old. Their basic forms were carved into triumphal monuments by the stone-masons of Ancient Rome. Our lower-case letters have not fundamentally changed for 1000 years, since monastic scribes first began to form words in the Carolingian miniscule script, rounding off the letters with flowing penmanship.

Letter-forms, whether carved, handwritten or printed, have always reflected the spirit of their times, being constantly renewed by individual scribes and typefounders, and not least by the techniques of typesetting and printing.

During recent decades, the advent of phototypesetting and rub-off lettering has brought a vast increase in the number of new typefaces. These resources contain both the best and the worst of type and their multitude can be bewildering to the user. To clarify the matter, this mass of typefaces has repeatedly been classified according to historical periods, styles or typesetting techniques. Nowadays, such simple classifications are no longer sufficient, owing to the large number of variations, often unhelpful, of individual letter-forms.

Publication of the typefinder has brought a completely new aid to the world of typography. For the first time, it provides a logical grouping of all existing alphabets, together with clear descriptions of individual letters. The tangle of typefaces has been combed out so as to produce new divisions and classifications of alphabets that were previously jumbled together in piles of heavy specimen books.

For the creative typographer, whose job is to present words to the reader in a correct and completely legible form, the present work is a completely new aid, enabling him to appreciate typefaces in a new dimension and dress the printed message in the right clothing.

Modern reproduction techniques have not made it any easier to deal with type. Specification of the page image is increasingly falling into the hands of untrained people. We hope that the present reference book will be distributed beyond the strictly professional community to reach the uninitiated user of type and serve as an aid to decision-making. In this sense I see the new, enlarged edition of the typefinder as the clearest guide, with the very worthy task of preserving the authenticity of the printed word.

The authors and publisher of this authoritative work have earned the gratitude of the entire graphic world, and indirectly of the reading public as a whole. I hope that it will be accepted as a world standard.

Adrian Frutiger



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INTRODUCTION

It is seven years since Rookledge's International typefinder was first published as a single reference work for the correct identification of typefaces. During this time it has proved an invaluable tool for everyone who works with type. For this new edition the opportunity has been taken to expand the scope of the book as well as correct a few minor errors in the original.

The three main parts of the original typefinder have been retained. They are as follows:

1. An at-a-glance guide to typeface classification, with a substantial typeface catalogue grouped according to eight classifications for comparative study.
2. Letter-by-letter recognition (earmark) tables with cross-references to the typeface catalogue.
3. A fully cross-referenced index, bibliography and notes for further reading.

The original typefinder leads the user to the correct identification of a typeface specimen by a process of visual inspection and elimination. The first step in the process is the fitting of the face into one of eight basic categories, using the classification guide. This edition keeps this successful method but prefaces each category with an introduction examining the historical background to each category of typeface design.

The first edition contained 700 typefaces, this new edition updates these with the addition of selected faces released since that date.

The final new feature for this edition is an eight page section devoted to some of the leading people behind the typefaces. Alphabetically arranged, it provides biographical notes on over fifty type designers from Gutenberg to the present day. Entries are cross-referenced to the typefaces included in the typefinder. This section of the typefinder is an abridged list from Rookledge's International Handbook of Type Designers, to be published by Sarema Press later this year (1990).

Whilst the selection and compilation of the typefaces in this book were carried out with great care some may have been omitted which readers feel should be included. Your suggestions, submitted through the publisher, will be welcome.

Phil Baines
Gordon Rookledge

pt. I.

text

typefaces

SLOPING E-BAR
(VENETIAN SERIF)

e

ANGLED STRESS
OBLIQUE SERIF
(OLD STYLE SERIF)

od

VERTICAL STRESS
OBLIQUE SERIF
(TRANSITIONAL SERIF)

od

VERTICAL STRESS
STRAIGHT SERIF
(NEW TRANSITIONAL)

od

ABRUPT CONTRAST
STRAIGHT SERIF
(MODERN SERIF)

od

SLAB SERIF

II

WEDGE SERIF
(HYBRID SERIF)

II

SANS SERIF

GG

TEXT TYPEFACE CATEGORIES

THIS PART OF the book contains typefaces which are commonly used for continuous text setting. The characteristic features of each of the eight typeface categories are described below and are illustrated on the opposite page.

The classification system used in this book is entirely new and is based on the grouping of typefaces according to specific design features. This will sometimes mean that typefaces of a similar historical origin fall into different categories. This book, therefore, does not follow established classifications such as the British Standards Typeface Nomenclature and Classification System (BS 2961). (NB. a comparison to this can be found in the Appendix at the back of the book.)

Each category is further divided into smaller groups according to more specific design features which are explained at the beginning of each section. Typeface specimens are then arranged alphabetically within each group and have an individual specimen number which is cross-referenced to both the index and 'Earmark' Tables starting on p. 97.

NB. There is a small overlap between the *Text* and *Decorative* parts of the book. For instance, some *Decorative* typefaces in special circumstances may be used for continuous text setting and vice-versa.

Categories 1 to 5 are all variations of the roman serif design and begin with:

1. Sloping e-Bar (Venetian Serif). Nos. 1-34

Typefaces in this category all have a sloping bar on the lower case e. All roman serif typefaces with this feature, *plus those which have slab or wedge serif characteristics*, will be found here. Generally, these typefaces are of a heavy appearance and have poor contrast between thick and thin strokes. They usually have oblique ascender serifs.

2. Angled Stress/Oblique Serifs (Old Style Serif) Nos. 35-53

Typefaces in this group are characterised by an angled stress on the bowls of letters (e.g. the lower case o) and have oblique serifs on the

ascenders of lower case letters. The foot serif on the lower case d is also oblique. There is a stronger contrast between the thick and thin strokes of letters than in Category 1.

3. Vertical Stress/Oblique Serifs (Transitional Serif) Nos. 54-110

Typefaces in this category have vertical stress (or nearly so) on the bowls of letters (such as the lower case o) but still have distinct oblique serifs on the ascenders. The serif foot of the lower case d is usually horizontal but sometimes slightly oblique. The contrast between the thick and thin strokes of letters is generally more pronounced than in Category 2. All typefaces have bracketed serifs.

4. Vertical Stress/Straight Serifs (New Transitional Serif) Nos. 111-150

All typefaces in this group have a definite vertical stress and serifs are normally all horizontal (straight). However, a small number have slightly oblique serifs. These typefaces generally have little contrast between the thick and thin strokes and the serifs are usually bracketed.

5. Abrupt Contrast/Straight Serifs (Modern Serif) Nos. 151-187

These typefaces feature a strong and abrupt contrast between the thick and thin strokes of letters and all serifs are horizontal (straight). The overall stress is clearly vertical. Serifs can be line (unbracketed) or slightly bracketed and typefaces can vary in colour from light to black face.

6. Slab Serif. Nos. 188-217

These typefaces are characterised by a generally heavy appearance with thick 'slab' serifs often the same thickness as the main stem of the letters. Serifs can be square (unbracketed) or bracketed. (NB. *Slab serif style typefaces with a sloping bar on the lower case e will be found in Category 1.*)

7. Wedge Serif (Hybrid Serif). Nos. 218-240

This category contains typefaces which are not always clearly serif or sans serif (i.e. hybrids).

It includes typefaces both of a general serif-style but with only a thickening at the terminals of letters and sans serif-style typefaces with very small line serifs on the terminals. It includes other groups with wedge-shaped serifs and half serifs. (NB. *Wedge serif-style typefaces with a sloping bar on the lower case e are to be found in Category 1.*)

8. Sans Serif. Nos. 245-304

Typefaces with no serifs. Generally, with little or no difference between strokes (i.e. monoline.) These typefaces are primarily divided according to whether the capital G has a spur or not and if it has, whether it is of a wide, medium or narrow design. The category also includes groups of typefaces of a special shape (such as rounded).

The Typefinding Process

1. To identify a typeface, first decide into which of the main categories shown opposite the typeface specimen you wish to identify belongs.

2. By using the thumb index on the edge of the page turn to the appropriate category introduction page.

3. From the 'contents' list given there select the specific group within the category to which your specimen relates.

4. Read off the specimen numbers given for this group and find them in the following listings of typeface specimens.

5. Decide which of the typefaces in the group it equates to with the help of asterisks which show letters with special or 'style' characteristics.

Text Typeface 'Earmark' Tables

These will be found at the end of this part of the book, beginning on p. 97, and offer an alternative but companion method of identifying *Text* typefaces by comparing to 'earmarks' or features on individual letters. The tables are divided into two parts, 'Common' and 'Special Earmarks', and letters are arranged in a continuous sequence from a to z in both capital and lower case forms (plus ampersand and figures.)

Type categories

General characteristics

1. Sloping e-Bar (Venetian Serif) Nos 1-34

e.g. **6** Kennerley, **19** Centaur, **30** ITC Souvenir, and **32** Italian Old Style (Monotype).

little
contrast

e-bar sloped

angled or
vertical stress

oblique
ascender
serif
(not
always)

oblique lower
case serif (not always)

e

o

l

d
foot serif
often
oblique
(not always)

n

2. Angled Stress/Oblique Serifs (Old Style Serif) Nos 35-53

e.g. **35** Bembo, **39** Plantin, **44** Trump Mediaeval and **53** Times New Roman (Monotype).

medium
contrast

e-bar
horizontal

angled
stress

oblique
ascender
serif

oblique lower
case serif

e

o

l

d
oblique
foot serif

n

3. Vertical Stress/Oblique Serifs (Transitional Serif) Nos 54-110

e.g. **61** Caslon 540, **78** Baskerville 169 (Monotype), **92** Garamond (Stempel) and **105** Romulus.

good
contrast

e-bar
horizontal

stress vertical
(or nearly so)

oblique serifs

oblique lower
case serif

e

o

l

d
foot serif
usually level
(not always)

n

4. Vertical Stress/Straight Serifs (New Transitional Serif) Nos. 151-187

e.g. **111** Joanna, **119** Century Schoolbook, **123** Cheltenham, and **138** Melior.

little
contrast

e-bar
horizontal

vertical
stress

straight serif
in lower case
(some oblique)

e

o

l

d
straight
serifs (some
slightly
oblique)

n

5. Abrupt Contrast/Straight Serifs (Modern Serif) Nos 151-187

e.g. **153** Bauer Bodoni, **161** Walbaum (Linotype), **174** Caledonia and **185** Scotch Roman.

abrupt
contrast

e-bar
horizontal

vertical
stress

line or bracketed
serifs

straight serifs

straight
serifs

e

o

l

d

n

6. Slab Serif Nos 188-217

e.g. **197** Rockwell, **203** Shadow Antiqua, **209** Clarendon (Linotype), and **214** ITC American Typewriter.

little or
no contrast

square slab serifs

bracketed serifs

rounded serif

I g

single
storey

g

double
storey

I g

single
storey

g

double
storey

I

7. Wedge Serif (Hybrid Serif) Nos 218-240

e.g. **218** Albertus, **233** Meridien, **236** Copperplate Gothic and **240** Romic.

poor
contrast

wedge-ended serifs

wedge-shaped serifs

fine line terminals

half serif only

I

I

I

I

8. Sans Serif Nos 245-304

e.g. **254** Futura, **259** Gill Sans, **267** Univers 55 and **279** Helvetica.

little or
no contrast

wide

medium

narrow

wide

medium

narrow

special shape
(rounded)

G G G

no spur

G G G

spur

G

SLOPING E-BAR
(VENETIAN SERIF)

e

ANGLED STRESS
OBLIQUE SERIF
(OLD STYLE SERIF)

o d

VERTICAL STRESS
OBLIQUE SERIF
(TRANSITIONAL SERIF)

o d

VERTICAL STRESS
STRAIGHT SERIF
(NEW TRANSITIONAL SERIF)

o d

ABRUPT CONTRAST
STRAIGHT SERIF
(MODERN SERIF)

o d

SLAB SERIF

I I

WEDGE SERIF
(HYBRID SERIF)

I I

SANS SERIF

G G

I. SLOPING e-BAR (Venetian Serif) Nos 1-34

Typefaces in this category all have a sloping bar on the lower case e. All roman serif typefaces with this feature, *plus those which have slab or wedge characteristics*, will be found here. Generally, these typefaces are of a heavy appearance and have poor contrast between thick and thin strokes. They usually have oblique ascender serifs.

When printing from moveable metal type was first perfected by Gutenberg and his partners in Mainz, Germany, in 1455, the letterforms they used were of course those of the middle ages, a heavy black script called *textura*. German printers moved to Italy, the centre of the Renaissance, and within ten years a new style of type appeared which became known as *roman*. Although imperfect, it was the type of a new age.

16 Venice became the centre of fine printing and it was there that the Frenchman Nicholas Jenson designed and cut his famous type in about 1470. The letters have a calligraphic (oblique) stress but the change from thick to thin strokes is gradual whilst the serifs are strong and steeply sloped. The most obvious characteristic is the sloping bar to the lower case e.

A generation later, the types of Manutius ousted Jenson's which were then largely ignored by all but a few experts for four centuries. When William Morris, the leader of the Arts and Crafts movement, turned his attention to typography it was to Jenson that he looked for inspiration. His *Golden* type of 1892 was based on Jenson's type of 1470.

19 In this century there have been several notable revivals such as E. F. Detterer's *Eusebius* (for Ludlow) and Bruce Rodgers' *Centaur* of 1915 (Monotype 1929).

I. SLOPING e-BAR (Venetian Serif) Nos 1-34

Specimen nos	Basic characteristics		Secondary characteristics	
1-5		steeply inclined axis on bowls of letters	e.g. 5 Windsor	
6-12		less steeply inclined axis	 short descenders long serifs	e.g. 7 Lavenham
13	"	"	 short descenders short serifs	e.g. 13 Della Robbia
14-18	"	"	 longer descenders weak contrast	e.g. 17 Schneidler Old Style
19-21	"	"	 longer descenders strong contrast	e.g. 19 Centaur
22-27		vertical axis	 roman serifs	e.g. 25 Lutetia
28-31	"	"	 wedge serifs	e.g. 30 ITC Souvenir
32		inclined axis	 roman and slab serifs (mixed)	e.g. 32 Italian Old Style (Monotype)
33-34		vertical or slightly inclined axis	 slab serifs on ascenders	e.g. 34 Jenson Old Style

NB. Typefaces in each group are arranged in alphabetical order.



- Bellini
- Erasmus
- Hollandse Mediaeval
- Pastonchi
- Windsor
- Kennerley
- Lavenham
- Raleigh
- Surrey Old Style
- Trajanus

steeply
inclined
axis

1 Bellini

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

2 Erasmus

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

3 Hollandse Mediaeval

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

4 Pastonchi

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

5 Windsor

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

less steeply
inclined
axis
short
descenders
long serifs

6 Kennerley

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

7 Lavenham

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

8 Raleigh

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

9 Surrey Old Style

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

10 Trajanus

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

* These letters show special ar 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Bellini 1

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Erasmus 2

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Hollandse Mediaeval 3

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Pastonchi 4

* *

abcdefghijklmnopqrstuvwxyz1234567890

Windsor 5

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Kennerley 6

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Lavenham 7

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Raleigh 8

* *

abcdefghijklmnopqrstuvwxyz1234567890

Surrey Old Style 9

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Trajanus 10

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

SLOPING E-BAR
(VENETIAN SERIF)

e

Bellini
Erasmus
Hollandse Mediaeval
Pastonchi
Windsor
Kennerley
Lavenham
Raleigh
Surrey Old Style
Trajanus

SLOPING E-BAR
(VENETIAN SERIF)

e

Verona
Worcester Round
Della Robbia
Bauer Text
Cloister
Jenson
Schneidler Old Style
Seneca
Centaur
Horley Old Style

11 Verona

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ&

12 Worcester Round

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ&

less steeply
inclined
axis
short
descenders
short serifs

13 Della Robbia

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ&

less steeply
inclined
axis
longer
descenders
weak
contrast

14 Bauer Text

ABCDEF^{*}GHI^{*}JKLMN^{*}OP^{*}QRSTU^{*}VW^{*}XYZ&

15 Cloister

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ&

16 Jenson

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ

17 Schneidler Old Style

ABCDEF^{*}GHI^{*}JKLMN^{*}OP^{*}QRSTU^{*}VW^{*}XYZ&

18 Seneca

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ&

less steeply
inclined
axis
longer
descenders
strong
contrast

19 Centaur

ABCDEF^{*}GHI^{*}JKLMN^{*}OP^{*}QRSTU^{*}VW^{*}XYZ&

20 Horley Old Style

ABCDEF^{*}GHI^{*}JKLMN^{*}OPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Verona 11

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Worcester Round 12

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Della Robbia 13

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Bauer Text 14

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz I 2 3 4 5 6 7 8 9 0

Cloister 15

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Jenson 16

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Schneidler Old Style 17

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Seneca 18

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

Centaur 19

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz i 2 3 4 5 6 7 8 9 0

Horley Old Style 20

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrst^{*}uvwx^{*}yz 1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

SLOPING E-BAR
(VENETIAN SERIF)

e

Verona
Worcester Round
Della Robbia
Bauer Text
Cloister
Jenson
Schneidler Old Style
Seneca
Centaur
Horley Old Style

SLOPING E-BAR
(VENETIAN SERIF)

e

Deepdene
Brighton
Clearface Bold 157
(Monotype)
ITC Clearface
Lutetia
Stratford
ITC Tiffany
ITC Benguiat
Seagull
ITC Souvenir

21 Deepdene

ABCDEF^{*}GHIJK^{*}LMNOPQ^{*}RSTUVWXYZ&

22 Brighton

ABCDEF^{*}GHIJK^{*}LMNOPQ^{*}RSTUVWXYZ&

23 Clearface Bold 157 (Monotype)

ABCDEF^{*}GHIJK^{*}LMNOPQ^{*}RSTUV^{*}W^{*}XYZ&

24 ITC Clearface

ABCDEF^{*}GHIJK^{*}LMNOPQ^{*}RSTUV^{*}W^{*}XYZ&

25 Lutetia

ABCDEF^{*}G^{*}HIJK^{*}LMNOPQ^{*}RSTUVWXYZ&

26 Stratford

ABCDEF^{*}G^{*}HIJK^{*}LMNOPQ^{*}RSTUV^{*}W^{*}XYZ&

27 ITC Tiffany

ABCDEF^{*}G^{*}H^{*}I^{*}JK^{*}LMNOPQ^{*}RSTUV^{*}W^{*}XYZ&

vertical axis
wedge serifs

28 ITC Benguiat

ABCDEF^{*}G^{*}H^{*}I^{*}JK^{*}LMNOPQ^{*}RSTUVWXYZ&

29 Seagull

ABCDEF^{*}G^{*}H^{*}I^{*}JK^{*}LMNOPQ^{*}RSTUVWXYZ&

30 ITC Souvenir

ABCDEF^{*}G^{*}H^{*}I^{*}JK^{*}LMNOPQ^{*}RSTUV^{*}W^{*}XYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Deependene 21

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Brighton 22

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Clearface Bold 157 (Monotype) 23

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Clearface 24

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Lutetia 25

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Stratford 26

* * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Tiffany 27

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Benguiat 28

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Seagull 29

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Souvenir 30

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

SLOPING E-BAR
(VENETIAN SERIF)

e

Vendôme
Italian Old Style
(Monotype)
ITC Italia
Jenson Old Style
Guardi 55 (Linotype)

31 Vendôme

ABCDEF^{*}GHIJKLMNOPQRS^{*}TUVWXY^{*}Z&

inclined
axis
roman and
slab serifs

32 Italian Old Style (Monotype)

ABCDEF^{*}GHIJKLMNOPQRS^{*}TUVWXY^{*}Z&

vertical or
slightly
inclined
axis
slab serifs
on ascenders

33 ITC Italia

ABCDEF^{*}GHIJKLMNOPQRS^{*}TUVWXY^{*}Z&

34 Jenson Old Style

ABCDEF^{*}GHIJKLMNOPQRS^{*}TUVWXY^{*}Z&

new
entry

34A Guardi 55 (Linotype)

ABCDEF^{*}GHIJKLMNOPQRS^{*}TUVWXY^{*}Z&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Vendôme 31

* * * * *

abcdefghijklmnopqrstuvwxy^z1234567890

Italian Old Style (Monotype) 32

* * * *

abcdefghijklmnopqrstuvwxy^z1234567890

ITC Italia 33

* * * * *

abcdefghijklmnopqrstuvwxy^z1234567890

Jenson Old Style 34

* * * *

abcdefghijklmnopqrstuvwxy^z1234567890

Guardi 55 (Linotype) 34A

* * *

abcdefghijklmnopqrstuvwxy^z1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

SLOPING E-B
(VENETIAN SER)

e

Vendôme
Italian Old Style
(Monotype)
ITC Italia
Jenson Old Style
Guardi 55 (Linotype)

2. ANGLED STRESS/OBLIQUE SERIFS (Old Style Serif) Nos 35-53

Typefaces in this group are characterised by an angled stress on the bowls of letters (e.g. the lower case o) and have oblique serifs on the ascenders of the lower case letters. The foot of the lower case d is also oblique. There is a stronger contrast between the thick and thin strokes of letters than in Category 1.

In 1495 the great Renaissance publisher and printer Aldus Manutius published *Erotomata* using a new set of types which were a development from the earlier *venetian* types of Nicholas Jenson and which became the basic model for European type design for the next two hundred and fifty years. Printers of each generation from Manutius to Caslon used this basic letter form with differences in emphasis only.

The design followed the underlying principles of Jenson's type, a calligraphic stress and oblique serifs and the most obvious difference is a straight cross-bar to the lower case e, but Aldus' type had a better balanced set of capitals and lower case and the fit of the letters together was more even. These factors and Aldus' position as a pioneer of cheap and accurate editions ensured their success.

91-95/96 The design was further refined in France from 1540 onwards by Claude Garamond* and
66 later, Jean Jannon and Robert Granjon. French types were bought by Dutch printers such as
39, 107 Christopher Plantin and Christoffel Van Dijck (who darkened the design a little), and their
59-61/99 types in turn were bought by English printers, notably Dr. Fell of Cambridge. William
Caslon was the first English typefounder to satisfy the home market, and his types (started
in 1725), the last of this category, followed Dutch models.

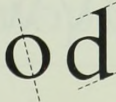
35 In this century, the *old style* has enjoyed enormous success following the various
52/53 'revivals' of designs such as Garamond, Bembo, Granjon, &c. In addition, the most
successful book typeface yet produced, Stanley Morison's **Times New Roman**, is a version of
this style.

*The types in the typefinder are arranged for easy recognition and identification first and foremost, thus faces such as Garamond, Van Dijck and Granjon, which academically/historically are *old style*, are included for typefinding purposes in category 3.

A note about italics.

The first italic typeface is usually accepted as that of Aldus Manutius, first used in 1501; mean and cramped it was designed to save space in pocket editions. Other early italics took as their models the cursive formal hand of the Italian writing masters such as Arrighi in Rome and Tagliente in Venice. Although only a lower-case matched with roman capitals the italic was originally used as an independent face. Today it is regarded generally as an accompaniment to a roman and is little used alone.

2. ANGLED STRESS/OBLIQUE SERIFS (Old Style Serif) Nos 35-53

Specimen nos	Basic characteristics	Secondary characteristics
35-41	 angled stress definite oblique serifs (including foot serif)	 crossed centre strokes e.g. 35 Bembo
42-44		 centre strokes joining at cap height (or nearly so) e.g. 44 Trump Mediaeval
45-46		 no centre serif e.g. 45 Berling
47-53		 stepped centre strokes e.g. 53 Times New Roman

NB. Typefaces in each group are arranged in alphabetical order.

ANGLED STRESS
OBLIQUE SERIFS
(OLD STYLE SERIF)

od

capital W
with crossed
centre
strokes

35 Bembo

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 &

36 Bernhard Modern

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 &

37 Goudy Old Style

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 &

38 News Plantin

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 &

39 Plantin

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 &

40 Poliphilus

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 &

41 Trajon

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 &

capital W
with centre
strokes joining
at cap height
(or nearly so)

42 Leamington

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 &

43 Missal

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 &

44 Trump Mediaeval

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 &

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).



Bembo
Bernhard Modern
Goudy Old Style
News Plantin
Plantin
Poliphilus
Trajon
Leamington
Missal
Trump Mediaeval

Bembo 35

abc^{*}def^{*}gh^{*}ijkl^{*}mnopqrstuvwxyz1234567890

Bernhard Modern 36

abc^{*}def^{*}gh^{*}ijkl^{*}mnopqrstuvwxyz1234567890

Goudy Old Style 37

abc^{*}def^{*}gh^{*}ijkl^{*}mnopqrstuvwxyz1234567890

News Plantin 38

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrstuvwxyz1234567890

Plantin 39

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrstuvwxyz1234567890

Poliphilus 40

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrstuvwxyz^{*}1234567890

Trajan 41

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrstuvwxyz1234567890

Leamington 42

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrstuvwxyz1234567890

Missal 43

abc^{*}def^{*}ghijklmnopqrstuvwxyz1234567890

Trump Mediaeval 44

abc^{*}def^{*}gh^{*}ijkl^{*}mnop^{*}qrstuvwxyz1234567890

capital W
with
stepped
centre
strokes

45 Berling

ABCDEF^{*}GHIJKLMNOPQRSTU^{*}VWXY^{*}Z&

46 Nicholas Cochin

ABCDEF^{*}GHIJKLMNOPQRSTU^{*}VWXY^{*}Z&

capital W
with stepped
centre
strokes

47 Albertina

ABCDEF^{*}GHIJKLMNOPQRSTU^{*}VWXY^{*}Z&

48 Emerson

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXY^{*}Z&

49 Goudy Catalogue

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXY^{*}Z&

50 Life

ABCDEF^{*}GHIJKLMNOPQRSTU^{*}VWXY^{*}Z&

51 Minister

ABCDEF^{*}GHIJKLMNOPQRSTU^{*}VWXY^{*}Z&

52 Times Roman (Linotype)

ABCDEF^{*}GHIJKLMNOPQRSTU^{*}VWXY^{*}Z&

53 Times New Roman (Monotype)

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXY^{*}Z&

new
entry

53A Calisto (Monotype)

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXY^{*}Z&

* These letters show special or 'style' characteristics. (NB, J, Q, & and g will usually vary from one typeface to another).

ANGLED STRESS
OBLIQUE SERIFS
(OLD STYLE SERIF)

od

Berling
Nicholas Cochin
Albertina
Emerson
Goudy Catalogue
Life
Minister
Times Roman
(Linotype)
Times New Roman
(Monotype)
Calisto (Monotype)

Berling 45

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Nicholas Cochin 46

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Albertina 47

* * * *
abcdefghijklmnopqrstuvwxyz1234567890

Emerson 48

* *
abcdefghijklmnopqrstuvwxyz1234567890

Goudy Catalogue 49

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Life 50

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Minister 51

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Times Roman (Linotype) 52

* * * *
abcdefghijklmnopqrstuvwxyz1234567890

Times New Roman (Monotype) 53

* * * *
abcdefghijklmnopqrstuvwxyz1234567890

Calisto (Monotype) 53A

* *
abcdefghijklmnopqrstuvwxyz1234567890

ANGLED STRESS
OBLIQUE SERIFS
(OLD STYLE SERIF)

od

Berling
Nicholas Cochin
Albertina
Emerson
Goudy Catalogue
Life
Minister
Times Roman
(Linotype)
Times New Roman
(Monotype)
Calisto (Monotype)

3. VERTICAL STRESS/OBLIQUE SERIFS (Transitional Serif) Nos 54-110

Typefaces in this category have vertical stress (or nearly so) on the bowls of letters (such as the lower case o) but still have distinct oblique serifs on the ascenders. The serif foot of the lower case d is usually horizontal but sometimes slightly oblique. The contrast between the thick and the thin strokes of the letters is generally more pronounced than in category 2. All typefaces have bracketed serifs.

Transitional faces first appeared in England and France in the eighteenth century. The transition implied by the name was from the *old style** with its oblique stress (Jenson, Bembo &c.) to the *modern* faces of Didot and Bodoni with their vertical shading and abrupt contrast between thick and thin strokes.

89/90 The first transitional faces are generally accepted as being Pierre Simon Fournier's roman
77-80 of 1750 and John Baskerville's of 1757, although both were preceded by Phillippe Grandjean's
Romain du Roi of 1702.† With their vertical stress and greater contrast between thick and
thin strokes, all three typefaces marked a definite break from the past.

Baskerville's type and typography (his generous use of space and lack of ornament) was
frowned upon in Britain during his lifetime but was very popular and highly influential on
the Continent. His roman type is now regarded as the archetypal transitional type and has
been an important source of modern designs such as G.W. Jones' *Georgian* of 1925 and
65 Giovanni Mardersteig's *Fontana* of 1936 (Monotype 1961).

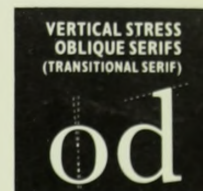
*The types in the typefinder are arranged for easy recognition and identification first and foremost, thus faces such as Garamond, Van Dijk and Granjon, which academically/historically are *old style*, are included for typefinding purposes in this category.

†The **Romain du Roi** was cut for the exclusive use of Louis XIV's *Imprimerie Royale* and was supposedly based on a mathematically drawn alphabet.

3. VERTICAL STRESS/OBLIQUE SERIFS (Transitional Serif) Nos 54-110

Specimen nos	Basic characteristics		Secondary characteristics
54-72	W	centre strokes joining at cap height	M parallel (or nearly so) e.g. 59 Caslon Old Face No 2
73-74	"	"	M definitely splayed e.g. 73 Ehrhardt
75-86	W	with no centre serif	e.g. 78 Baskerville 169 (Monotype)
87-88	W	crossed centre strokes	M with serifs at cap height W centre strokes joining at cap height e.g. 88 Sabon
89	"	"	W crossed centre strokes e.g. 89 Barbou
90-97	"	"	W centre strokes stepped e.g. 91 Garamond 156 (Monotype)
98	"	M	no serifs at cap height e.g. 98 Weiss
99-107	W	stepped centre strokes	M parallel (or nearly so) e.g. 100 Concorde
108-110	"	"	M definitely splayed e.g. 108 De Roos

NB. Typefaces in each group are arranged in alphabetical order.



capital W
with vertical
strokes joining
at a up height
(or nearly so)
At (par allel
for nearly so)

54 Fry's Baskerville

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

55 Binny Old Style

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

56 Bookman

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

57 ITC Bookman

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

58 Bulmer

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

59 Caslon Old Face No 2

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

60 Caslon 128 (Monotype)

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

61 Caslon 540

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

62 Century Old Style

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

63 Chiswell Old Face

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, and g will usually vary from one typeface to another).

VERTICAL STRESS
OBLIQUE SERIFS
(TRANSITIONAL SERIF)

od

Fry's Baskerville
Binny Old Style
Bookman
ITC Bookman
Bulmer
Caslon Old Face No 2
Caslon 128 (Monotype)
Caslon 540
Century Old Style
Chiswell Old Face

Fry's Baskerville 54

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Binny Old Style 55

* *
 abcdefghijklmnopqrstuvwxyz1234567890

Bookman 56

* *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Bookman 57

*
 abcdefghijklmnopqrstuvwxyz1234567890

Bulmer 58

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Caslon Old Face No 2 59

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Caslon I 28 (Monotype) 60

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Caslon 540 61

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Century Old Style 62

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Chiswell Old Face 63

* *
 abcdefghijklmnopqrstuvwxyz1234567890

VERTICAL STRESS
 OBLIQUE SERIFS
 (TRANSITIONAL SERIF)

od

Fry's Baskerville

Binny Old Style

Bookman

ITC Bookman

Bulmer

Caslon Old Face No 2

Caslon I 28 (Monotype)

Caslon 540

Century Old Style

Chiswell Old Face

64 Concorde Nova

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

65 Fontana

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

66 Granjon

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

67 Imprint

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

68 Monticello

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

69 Old Style No 2

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

70 Old Style No 7

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

71 Olympian

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

72 Ronaldson

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

73 Ehrhardt

ABCDEF^{*}GHIJ^{*}KLMNOPQRSTUVWXYZ^{*}&

capital W
with centre
strokes joining
at cap height
(or nearly so)
M definitely
splayed

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
OBLIQUE SERIFS
(TRANSITIONAL SERIF)

od

Concorde Nova
Fontana
Granjon
Imprint
Monticello
Old Style No 2
Old Style No 7
Olympian
Ronaldson
Ehrhardt

Concorde Nova 64

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Fontana 65

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Granjon 66

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Imprint 67

* *

abcdefghijklmnopqrstuvwxyz1234567890

Monticello 68

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Old Style No 2 69

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Old Style No 7 70

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Olympian 71

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Ronaldson 72

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Ehrhardt 73

* * *

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

VERTICAL STRESS
OBLIQUE SERIFS
(TRANSITIONAL SERIF)

od

Concorde Nova

Fontana

Granjon

Imprint

Monticello

Old Style No 2

Old Style No 7

Olympian

Ronaldson

Ehrhardt

74 Galliard

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

capital Vx
 with the
 centre serif

75 Aldus

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

76 Aster

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

77 Baskerville (Berthold)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

78 Baskerville 169 (Monotype)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

79 Baskerville (Linotype)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

80 Baskerville No 2

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

81 Cartier

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

82 Congress

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

83 Lectura

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
 OBLIQUE SERIFS
 (TRANSITIONAL SERIF)

od

Galliard

Aldus

Aster

Baskerville (Berthold)

Baskerville 169

(Monotype)

Baskerville (Linotype)

Baskerville No. 2

Cartier

Congress

Lectura

Galliard 74

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Aldus 75

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Aster 76

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Baskerville (Berthold) 77

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

Baskerville 169 (Monotype) 78

* * * * *
 abcdefghijklmnopqrstuvwxyz i 234567890

Baskerville (Linotype) 79

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Baskerville No 2 80

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Cartier 81

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Congress 82

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Lectura 83

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

VERTICAL STRESS
 OBLIQUE SERIFS
 (TRANSITIONAL SERIF)

od

Galliard

Aldus

Aster

Baskerville (Berthold)

Baskerville 169

(Monotype)

Baskerville (Linotype)

Baskerville No. 2

Cartier

Congress

Lectura

84 Palatino

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

85 Poppl Pontifex

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

86 Times Europa

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

87 Quadriga Antiqua

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

88 Sabon

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

89 Barbou

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

90 Fournier

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

91 Garamond 156 (Monotype)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

92 Garamond (Stempel)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

93 Garamond 3 (Linotype)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
 OBLIQUE SERIES
 (TRANSITIONAL SERIF)

od

Palatino
 Poppl Pontifex
 Times Europa
 Quadriga Antiqua
 Sabon
 Barbou
 Fournier
 Garamond 156
 (Monotype)
 Garamond
 (Stempel)
 Garamond 3
 (Linotype)

capital W
 with
 crossed
 centre
 strokes
 M with serifs
 at cup height
 lower case w
 with centre
 strokes joining
 at cup height

capital W
 with crossed
 strokes
 M with serifs
 on tops
 lower case w
 with crossed
 centre strokes

capital W
 with crossed
 centre strokes
 M with serifs
 on tops
 lower case w
 with stepped
 centre strokes

Palatino 84

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Poppl Pontifex 85

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Times Europa 86

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Quadriga Antiqua 87

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Sabon 88

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Barbou 89

* * * * *

abcdefghijklmnopqrstuvwxy 1234567890

Fournier 90

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Garamond 156 (Monotype) 91

* * * * *

abcdefghijklmnopqrstuvwxy 1234567890

Garamond (Stempel) 92

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

Garamond 3 (Linotype) 93

* * * * *

abcdefghijklmnopqrstuvwxy1234567890

94 Garamond (Berthold)

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

95 ITC Garamond

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

96 Garamont (Amsterdam)

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

97 Spectrum

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

98 Weiss

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

99 Caslon 3

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

100 Concorde

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

101 ITC Cushing

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

102 Dante

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

103 Gazette

ABCDEF^{*}GHIJ^{*}KLMNOP^{*}QRSTUVWXY^{*}Z&

* These letters show special or 'style' characteristics. (NB J, Q, & and g will usually vary from one typeface to another)

VERTICAL STRESS
OBLIQUE SERIFS
(TRANSITIONAL SERIF)

od

Garamond
(Berthold)
ITC Garamond
Garamont
(Amsterdam)
Spectrum
Weiss
Caslon 3
Concorde
ITC Cushing
Dante
Gazette

capital W
with crossed
centre strokes
All with
no serifs at
cap height

capital W
with stepped
centre strokes
M parallel
(or nearly so)

Garamond (Berthold) 94

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Garamond 95

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Garamont (Amsterdam) 96

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Spectrum 97

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Weiss 98

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Caslon 3 99

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Concorde 100

* *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Cushing 101

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Dante 102

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Gazette 103

* * * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

VERTICAL STRESS
 OBLIQUE SERIFS
 (TRANSITIONAL SERIF)

od

Garamond
 (Berthold)
 ITC Garamond
 Garamont
 (Amsterdam)
 Spectrum
 Weiss
 Caslon 3
 Concorde
 ITC Cushing
 Dante
 Gazette

104 ITC Isbell

* * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

105 Romulus

* *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

106 Rotation

* *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

107 Van Dijck

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

108 De Roos

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

109 Janson

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

110 Rundfunk

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
 OBLIQUE SERIFS
 (TRANSITIONAL SERIF)

od

ITC Isbell
 Romulus
 Rotation
 Van Dijck
 De Roos
 Janson
 Rundfunk

capital W
 with stepped
 centre strokes
 M definitely
 splayed

ITC Isbell 104

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

Romulus 105

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

Rotation 106

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

Van Dijk 107

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

De Roos 108

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

Janson 109

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

Rundfunk 110

* * * * *
 abcdefghijklmnopqrstuvwxyz 1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

VERTICAL STRESS
 OBLIQUE SERIFS
 (TRANSITIONAL SERIF)

od

ITC Isbell
 Romulus
 Rotation
 Van Dijk
 De Roos
 Janson
 Rundfunk

4. VERTICAL STRESS/STRAIGHT SERIFS (New Transitional Serif) Nos 111-150

All typefaces in this group* have a definite vertical stress and serifs are normally all horizontal (straight). However, a small number have slightly oblique serifs. These typefaces generally have little contrast between the thick and thin strokes and serifs are usually bracketed.

*These typefaces appear together because of stylistic similarities which will aid identification and recognition. They are nearly all late nineteenth or twentieth century designs which draw on several historical precedents for their inspiration and (with the exception of nos. 118-122: see footnote, p.64) cannot be easily grouped elsewhere.

4. VERTICAL STRESS/STRAIGHT SERIFS (New Transitional Serif) Nos 111-150

Specimen nos	Basic characteristics	Secondary characteristics	
111-112	<i>r d</i> horizontal line serifs (or nearly so)	<i>n</i> line serifs	e.g. 111 Joanna
113-117	<i>r d</i> horizontal bracketed serifs (or nearly so)	<i>W</i> centre strokes joining at cap height <i>n</i> light face	e.g. 117 Primer
118-122	„	„ <i>n</i> black face	e.g. 121 Ionic 5
123-127	„	<i>W</i> crossed centre strokes	e.g. 123 Cheltenham
128-132	„	<i>W</i> stepped centre strokes	e.g. 130 Columbia
133-140	„	<i>W</i> no centre serif	e.g. 138 Melior
141-146	<i>r d</i> some definite oblique bracketed serifs	<i>n</i> weak contrast	e.g. 146 Texttype
147-150	„	<i>n</i> good contrast	e.g. 147 Cochin

NB. Typefaces in each group are arranged in alphabetical order.

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

horizontal
line serifs
(or nearly so)

111 Joanna

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

112 Maximus

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

horizontal
bracketed serifs
(or nearly so)

113 Breughel 55

capital W
with centre
strokes joining
at cap height
(or nearly so)
light face

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

114 Century Expanded

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

115 Excelsior

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

116 Perpetua

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

117 Primer

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

horizontal
bracketed serifs
(or nearly so)

118 Aurora

capital W
with centre
strokes joining
at cap height
(or nearly so)
black face

ABCDEF GHIJ KLMNOP QRSTUVWXYZ

119 Century Schoolbook

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

120 Corona

ABCDEF GHIJ KLMNOP QRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

Joanna
Maximus
Breughel 55
Century Expanded
Excelsior
Perpetua
Primer
Aurora
Century Schoolbook
Corona

Joanna 111

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Maximus 112

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Breughel 55 113

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Century Expanded 114

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Excelsior 115

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Perpetua 116

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Primer 117

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Aurora 118

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Century Schoolbook 119

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Corona 120

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

VERTICAL STRESS
 STRAIGHT SERIFS
 (NEW TRANSITIONAL)

od

Joanna
 Maximus
 Breughel 55
 Century Expanded
 Excelsior
 Perpetua
 Primer
 Aurora
 Century Schoolbook
 Corona

121 Ionic 5

* * * * *

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 &

122 Nimrod

* * *

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 &

horizontal
bracketed serifs
(or nearly so)
capital V
with crossed
centre strokes

123 Cheltenham

* * * * *

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 &

124 Cheltenham Nova

* * * *

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 &

125 Comenius

* * * * *

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 &

126 Gloucester Old Style

* * * *

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 &

127 Sorbonne

* * * *

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 &

horizontal
bracketed serifs
(or nearly so)
capital V
with stepped
centre strokes

128 Bramley

* * * * *

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 &

129 ITC Cheltenham

* * * *

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 &

130 Columbia

* * *

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 &

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another)

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

Ionic 5
Nimrod
Cheltenham
Cheltenham Nova
Comenius
Gloucester Old Style
Sorbonne
Bramley
ITC Cheltenham
Columbia

Ionic S 121

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Nimrod 122

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Cheltenham 123

* * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Cheltenham Nova 124

* * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Comenius 125

* * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Gloucester Old Style 126

* * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Sorbonne 127

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Bramley 128

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Cheltenham 129

* * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Columbia 130

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

VERTICAL STRESS
 STRAIGHT SERIFS
 (NEW TRANSITIONAL)

od

Ionic S
 Nimrod
 Cheltenham
 Cheltenham Nova
 Comenius
 Gloucester Old Style
 Sorbonne
 Bramley
 ITC Cheltenham
 Columbia

131 French Round Face

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QR^{*}STUVWXYZ&

132 Goudy Modern

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTUVWXYZ&

horizontal
serifs
(or nearly so)
no centre serif
on capital V

133 Apollo

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QR^{*}STUV^{*}WXYZ&

134 Athenaeum

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QR^{*}STUV^{*}WXY^{*}Z&

135 Diotima

ABCDEF^{*}GHI^{*}JKL^{*}MNO^{*}P^{*}QR^{*}STUV^{*}WXY^{*}Z&

136 Franklin Antiqua

ABCDEF^{*}GHI^{*}JKL^{*}MNO^{*}P^{*}QR^{*}STUVWXYZ&

137 Impressum

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QR^{*}STUVWXYZ&

138 Melior

ABCDEF^{*}GHI^{*}JKL^{*}MNO^{*}P^{*}QRSTUVWXYZ&

139 Orion

ABCDEF^{*}GHI^{*}JKL^{*}MNO^{*}P^{*}QRSTUVWXYZ&

140 Renault

ABCDEF^{*}GHI^{*}JKL^{*}MNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

French Round Face
Goudy Modern
Apollo
Athenaeum
Diotima
Franklin Antiqua
Impressum
Melior
Orion
Renault

French Round Face 131

abcdefghijklmnopqrstuvwxyz1234567890

Goudy Modern 132

abcdefghijklmnopqrstuvwxyz 1234567890

Apollo 133

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Athenaeum 134

abcdefghijklmnopqrstuvwxyz1234567890

Diotima 135

abcdefghijklmnopqrstuvwxyz1234567890

Franklin Antiqua 136

abc^{*}def^{*}gh^{*}ijklmnopqrstuvwxyz1234567890

Impressum 137

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Melior 138

* * * *
abcdefghijklmnopqrstuvwxyz1234567890

Orion 139

abcdefghijklmnopqrstuvwxyz1234567890

Renault 140

abc^{*}def^{*}gh^{*}ijklmnopqrstuvwxyz1234567890

**VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)**

od

French Round Face
Goudy Modern
Apollo
Athenaeum
Diotima
Franklin Antiqua
Impressum
Melior
Orion
Renault

some definite
oblique bracketed
serifs
medium contrast

141 Dominante

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

142 Lo-type

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

143 Menhart

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

144 Paragon

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ

145 Primus Antiqua

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

146 Textype

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

147 Cochin

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

148 Electra

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

149 Iridium

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

150 ITC Zapf International

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

* These letters show special or 'style' characteristics. (NB, J, Q, & and g will usually vary from one typeface to another).

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

Dominante
Lo-Type
Mehart
Paragon
Primus Antiqua
Textype
Cochin
Electra
Iridium
ITC Zapf
International

some definite
oblique bracketed
serifs
good contrast

Dominante 141

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Lo-type 142

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Menhart 143

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Paragon 144

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Primus Antiqua 145

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Textype 146

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Cochin 147

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Electra 148

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Iridium 149

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf International 150

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

VERTICAL STRESS
STRAIGHT SERIFS
(NEW TRANSITIONAL)

od

Dominante
Lo-Type
Menhart
Paragon
Primus Antiqua
Textype
Cochin
Electra
Iridium
ITC Zapf
International

5. ABRUPT CONTRAST/STRAIGHT SERIFS (Modern Serif) Nos 151-187

These typefaces feature a strong and abrupt contrast between the thick and thin strokes of letters and all serifs are horizontals (straight). The overall stress is nearly vertical. Serifs can be line (unbracketed) or slightly bracketed and typefaces can vary in colour from light to black face.

After Baskerville, designers took the trends of greater contrast and vertical stress a stage further. In Britain, influenced as much by contemporary copper-plates as by Baskerville's types, William Martin (Bulmer; c. 1790) and Richard Austin (Bell; 1788, Scotch Roman; c. 1812) condensed the basic letterform and sharpened the serifs.

On the Continent the trend was taken further and the types of Firmin Didot (c. 1784), Giovanni Batista Bodoni (1798) and Justus Erich Walbaum (c. 1800) took the design to its limits as a text face. The thin strokes and serifs were now simply hairlines and demanded the most exacting presswork and high quality paper to achieve the desired, almost dazzling effect. The resultant characters were 'designed' rather than 'drawn' and the abrupt vertical stress makes them difficult to read in any quantity without generous leading. Unfortunately the *modern* design became the standard typeface for much of the nineteenth century and these defects were ignored. Insensitive *modern* typefaces and poor typography (loose letter and word spacing in particular) led to William Morris's typographic revolution of the 1890's.*

Although not used much as book types today the *moderns* (particularly Bodoni and Walbaum) continue to be popular for display and magazine work where their brilliance can be better appreciated.

*See also the introduction to category 1, p. 14.

5. ABRUPT CONTRAST/STRAIGHT SERIFS (Modern Serif) Nos 151-187

Specimen nos	Basic characteristics	Secondary characteristics
151-161	N <i>line serifs</i>	n <i>light face</i> e.g. 161 Walbaum (Linotype)
162-169	..	n <i>black face</i> e.g. 162 Bodoni 135 (Monotype)
170-187	N <i>bracketed serifs</i>	e.g. 185 Scotch Roman (Monotype)

NB. Typefaces in each group are arranged in alphabetical order.

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

line serifs
light face

151 Auriga

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

152 Basilia

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

153 Bauer Bodoni

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

154 Bodoni Book (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

155 Corvinus

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ &

156 Didot

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VW^{*}XYZ&^{*}

157 Egmont

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VW^{*}XYZ&

158 Fairfield

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VW^{*}XYZ&

159 Tiemann

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VW^{*}XYZ&

160 Torino

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VW^{*}XYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

Auriga
Basilia
Bauer Bodoni
Bodoni Book
(Linotype)
Corvinus
Didot
Egmont
Fairfield
Tiemann
Torino

Auriga 151

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Basilica 152

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Bauer Bodoni 153

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Bodoni Book (Linotype) 154

abcdefghijklmnopqrstuvwxyz1234567890

Corvinus 155

* * * * *

abcdefghijklmnopqrstuvwxyz 1234567890

Didot 156

abcdefghijklmnopqrstuvwxyz1234567890

Egmont 157

abcdefghijklmnopqrstuvwxyz1234567890

Fairfield 158

abcdefghijklmnopqrstuvwxyz1234567890

Tiemann 159

* * *

abcdefghijklmnopqrstuvwxyz1234567890

Torino 160

abcdefghijklmnopqrstuvwxyz1234567890

**ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)**

od

Auriga
Basilia
Bauer Bodoni
Bodoni Book
(Linotype)
Corvinus
Didot
Egmont
Fairfield
Tiemann
Torino

161 Walbaum (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

line serifs
black face

162 Bodoni 135 (Monotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

163 Bodoni (Haas)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

164 Craw Modern

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

165 ITC Fenice

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

166 Modern (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

167 Walbaum Book (Berthold)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

168 Walbaum (Monotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

169 ITC Zapf Book

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

bracketed
serifs

170 Albion 42

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

Walbaum (Linotype)
Bodoni 135 (Monotype)
Bodoni (Haas)
Craw Modern
ITC Fenice
Modern (Linotype)
Walbaum Book
(Berthold)
Walbaum (Monotype)
ITC Zapf Book
Albion 42

Walbaum (Linotype) 161

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Bodoni 135 (Monotype) 162

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Bodoni (Haas) 163

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Craw Modern 164

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Fenice 165

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Modern (Linotype) 166

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Walbaum Book (Berthold) 167

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Walbaum (Monotype) 168

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf Book 169

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Albion 42 170

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

ABRUPT CONTRAST
STRAIGHT SERIES
(MODERN SERIES)

od

Walbaum (Linotype)
Bodoni 135 (Monotype)
Bodoni (Haas)
Craw Modern
ITC Fenice
Modern (Linotype)
Walbaum Book
(Berthold)
Walbaum (Monotype)
ITC Zapf Book
Albion 42

171 Augustea

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

172 Bell

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

173 Bruce Old Style

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

174 Caledonia

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

175 ITC Century

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

176 Century Nova

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

177 De Vinne

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

178 Madison

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

179 Modern No 20

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

180 Neo Didot

ABCDEF^{*}GHI^{*}JKL^{*}MNOP^{*}QRSTU^{*}VWXY^{*}Z&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

Augustea
Bell
Bruce Old Style
Caledonia
ITC Century
Century Nova
De Vinne
Madison
Modern No 20
Neo Didot

Augustea 171

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Bell 172

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Bruce Old Style 173

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Caledonia 174

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Century 175

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Century Nova 176

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

De Vinne 177

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Madison 178

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Modern No 20 179

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Neo Didot 180

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

Augustea

Bell

Bruce Old Style

Caledonia

ITC Century

Century Nova

De Vinne

Madison

Modern No 20

Neo Didot

181 Paganini

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

182 Photina

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

183 Pilgrim

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

184 Promotor

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

185 Scotch Roman (Monotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

186 Scotch 2 (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

187 Walbaum Standard (Berthold)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

new
entries

187A Centennial 55 (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

187B Versailles 55 (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

187C Wilke 55 (Linotype)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXY^{*}Z&

* These letters show special or 'style' characteristics. (NB, J, Q, & and g will usually vary from one typeface to another).

ABRUPT CONTRAST
STRAIGHT SERIFS
(MODERN SERIF)

od

Paganini
Photina
Pilgrim
Promotor
Scotch Roman
(Monotype)
Scotch 2 (Linotype)
Walbaum Standard
(Berthold)
Centennial 55
(Linotype)
Versailles 55
(Linotype)
Wilke 55 (Linotype)

Paganini 181

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Photina 182

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Pilgrim 183

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Promotor 184

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Scotch Roman (Monotype) 185

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Scotch 2 (Linotype) 186

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Walbaum Standard (Berthold) 187

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Centennial 55 (Linotype) 187A

*
 abcdefghijklmnopqrstuvwxyz1234567890

Versailles 55 (Linotype) 187B

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Wilke 55 (Linotype) 187C

* *
 abcdefghijklmnopqrstuvwxyz1234567890

ABRUPT CONTRAST
 STRAIGHT SERIFS
 (MODERN SERIF)

od

Paganini
 Photina
 Pilgrim
 Promotor
 Scotch Roman
 (Monotype)
 Scotch 2 (Linotype)
 Walbaum Standard
 (Berthold)
 Centennial 55
 (Linotype)
 Versailles 55
 (Linotype)
 Wilke 55 (Linotype)

6. SLAB SERIF (Egyptians and Clarendons) Nos 188-217

The typefaces in this section are characterised by a generally heavy appearance with thick 'slab' serifs often the same thickness as the main stem of the letters. When the serifs are square (unbracketed) the type is known as an *egyptian*, and when bracketed, as a *clarendon*. (NB Slab serif style typefaces with a sloping cross-bar to the lower case e will be found in Category 1, nos. 1-34).

Egyptian typefaces first appeared in Britain in the early nineteenth century. Figgins Egyptian of 1817, perhaps the first original design of advertising type, was quickly followed by versions from other founders. They were heavy with almost even weight and were designed not for legibility or sensitivity, but impact and aggression, they could not be ignored. Most of the *egyptians* shown in this section are polite twentieth century text versions of the basic design. Faces such as **Beton**, **Memphis** and **Rockwell** date from the 1920's and '30's and are contemporary with *sans serifs* such as **Erbar** and **Futura**, sharing with them geometric construction and a single storey lower case 'g'. **Calvert** (Margaret Calvert 1980), on the other hand, shows more irregularity in character, width and construction, and has an idiosyncratic serif treatment. Versions of the heavy Victorian originals can be found in Part 2 of this book, nos. 453-458.

Clarendons take their name from the first version of this typestyle, cut by Benjamin Fox of the Fann Street Foundry in 1845. They are not as heavy and exaggerated as the *egyptians* and the serifs are strongly bracketed. The first *clarendons* were condensed and designed as a bold face to accompany the *modern* typefaces then in use. Subsequently, expanded versions appeared and later still different weights, but all are characterised by a large x-height (for legibility), a strong horizontal emphasis, and an almost architectural sturdiness. These qualities make them ideal for printing on poor quality paper and the basic design has proved the most successful for newspaper types and also typewriters.*

*Because of other design features, some *clarendons* are to be found in category 4 of this book (nos. 118-122) including one of the most popular newspaper typefaces currently available, Robin Nicholas' **Nimrod**, (122).

6. SLAB SERIF (Egyptians and Clarendons) Nos 188-217

Specimen nos	Basic characteristics		Secondary characteristics
188-200	I	square slab	g single storey e.g. 197 Rockwell
201-203	..		g double storey e.g. 203 Schadow Antiqua
204-205	I	bracketed slab	g single storey e.g. 205 Egyptian 505
206-213	..		g double storey e.g. 209 Clarendon (Linotype)
214-217	I	rounded slab	e.g. 214 ITC American Typewriter

NB. Typefaces in each group are arranged in alphabetical order.

SLAB SERIF

II

square
style
storey g

188 A & S Gallatin

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

189 Beton

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

190 Calvert

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

191 Candida

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

192 City

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

193 Glypha 55

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

194 ITC Lubalin Graph

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

195 ITC Lubalin Graph Extra Light

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

196 Memphis

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

197 Rockwell

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ^{*}&

* These letters show special or 'style' characteristics. (NB J, Q, & and g will usually vary from one typeface to another).

SLAB SERIF

II

A & S Gallatin
Beton
Calvert
Candida
City
Glypha 55
ITC Lubalin Graph
ITC Lubalin Graph
Extra Light
Memphis
Rockwell

A & S Gallatin 188

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Beton 189

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Calvert 190

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Candida 191

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

City 192

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Glypha 55 193

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Lubalin Graph 194

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Lubalin Graph Extra Light 195

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Memphis 196

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Rockwell 197

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

SLAB SERIF

II

A & S Gallatin

Beton

Calvert

Candida

City

Glypha 55

ITC Lubalin Graph

ITC Lubalin Graph

Extra Light

Memphis

Rockwell

198 Serifa 55

* *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

199 Stymie (ATF)

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

200 ITC Stymie Hairline

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

square
slab
double
storey g

201 Antique No 5

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

202 Egyptian 173

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

203 Shadow Antiqua

* * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

bracketed
slab
single
storey g

204 Aachen

* * * *
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

205 Egyptian 505

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

206 Antique No 3

* * * *
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

207 Consort

* * *
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

SLAB SERIF

II

Serifa 55
 Stymie (ATF)
 ITC Stymie Hairline
 Antique No 5
 Egyptian 173
 Shadow Antiqua
 Aachen
 Egyptian 505
 Antique No 3
 Consort

Serifa 55 198

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Stymie (ATF) 199

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Stymie Hairline 200

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Antique No 5 201

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Egyptian 173 202

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Shadow Antiqua 203

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Aachen 204

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Egyptian 505 205

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Antique No 3 206

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Consort 207

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

SLAB SERIF

II

Serifa 55

Stymie (ATF)

ITC Stymie Hairline

Antique No 5

Egyptian 173

Shadow Antiqua

Aachen

Egyptian 505

Antique No 3

Consort

208 Clarendon 12 (Monotype)

* * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

209 Clarendon (Linotype)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

210 Egyptienne F 55

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

211 New Clarendon

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

212 Egizio

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

213 Fortune

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

rounded
slab

214 ITC American Typewriter

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

215 Clarinda Typewriter

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

216 Linotype Typewriter

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

217 Monotype Typewriter 105

* * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

SLAB SERIF

II

Clarendon 12 (Monotype)
 Clarendon (Linotype)
 Egyptienne F 55
 New Clarendon
 Egizio
 Fortune
 ITC American Typewriter
 Clarinda Typewriter
 Linotype Typewriter
 Monotype Typewriter 105

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Clarendon 12 (Monotype) 208

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Clarendon (Linotype) 209

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Egyptienne F 55 210

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

New Clarendon 211

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Egizio 212

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Fortune 213

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC American Typewriter 214

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Clarinda Typewriter 215

* *
 abcdefghijklmnopqrstuvwxyz1234567890

Linotype Typewriter 216

* *
 abcdefghijklmnopqrstuvwxyz1234567890

Monotype Typewriter 105 217

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

SLAB SERIF

II

Clarendon 12 (Monotype)

Clarendon (Linotype)

Egyptienne F 55

New Clarendon

Egizio

Fortune

ITC American Typewriter

Clarinda Typewriter

Linotype Typewriter

Monotype Typewriter 105

7. WEDGE SERIF (Hybrid Serif), Nos 218-240

This category contains typefaces* which are not always clearly serif or sans serif (i.e. hybrids). It includes typefaces both of general serif-style but with only a thickening at the terminals of letters and sans serif style typefaces with very small line serifs on the terminals. It includes other groups with wedge-shaped serifs and half serifs. (N.B. Wedge serif style typefaces with a sloping bar on the lower case e are to be found in category I.)

*Nos. 230-235 belong (stylistically) to a sub-group of *egyptians* (see introduction to category 5, p.64) called *latins*, they are not of the correct age. All the other typefaces are grouped here for identification and recognition purposes as they cannot be grouped elsewhere. Some bolder versions of these hybrids are also included in part 2, category 6, Modified Serif.

7. WEDGE SERIF (Hybrid Serif), Nos 218-240

Specimen nos	Basic characteristics		
218-229	 or	wedge-ended or small wedge serifs	e.g. 218 Albertus, 229 Romana
230-235		wedge-shaped serifs	e.g. 233 Meridien
236-238		line-ended serifs	e.g. 236 Copperplate Gothic
239-240		half serifs	e.g. 240 Romic

NB. Typefaces in each group are arranged in alphabetical order.

WEDGE SERIF
(HYBRID SERIF)

I I

wedge-ended
or small wedge
serif

218 Albertus

* * * * *
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 &

219 Americana

* * * * *
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 &

220 Flange

* * * * *
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 &

221 French Old Style

* * * * *
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 &

222 ITC Friz Quadrata

* * * * *
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 &

223 Icone

* * * * *
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 &

224 ITC Korinna

* * * * *
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 &

225 ITC Newtext

* * * * *
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 &

226 ITC Novarese

* * * * *
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 &

227 Poppl-Laudatio

* * * * *
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 &

Albertus
Americana
Flange
French Old Style
ITC Friz Quadrata
Icone
ITC Korinna
ITC Newtext
ITC Novarese
Poppl-Laudatio

WEDGE SERIF
(HYBRID SERIF)

II

* These letters show special or 'style' characteristics. (NB J, Q, & and g will usually vary from one typeface to another).

Albertus 218

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Americana 219

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Flange 220

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

French Old Style 221

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Friz Quadrata 222

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Icône 223

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Korinna 224

* *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Newtext 225

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Novarese 226

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Poppl-Laudatio 227

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Albertus
Americana
Flange
French Old Style
ITC Friz Quadrata
Icône
ITC Korinna
ITC Newtext
ITC Novarese
Poppl-Laudatio

WEDGE SERIF
(HYBRID SERIF)

II

228 ITC Quorum

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

229 Romana

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

wedge-shaped
serifs

230 ITC Barcelona

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

231 Biltmore

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

232 ITC LSC Book

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

233 Meridien

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

234 Octavian

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

235 Pegasus

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

line-ended
serifs

236 Copperplate Gothic

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

237 ITC Serif Gothic

ABCDEF^{*}GHIJKLMNOP^{*}QRSTU^{*}VWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

ITC Quorum
Romana
ITC Barcelona
Biltmore
ITC LSC Book
Meridien
Octavian
Pegasus
Copperplate Gothic
ITC Serif Gothic

WEDGE SERIF
(HYBRID SERIF)

II

ITC Quorum 228

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Romana 229

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC Barcelona 230

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Biltmore 231

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

ITC LSC Book 232

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Meridien 233

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Octavian 234

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Pegasus 235

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

small capitals

Copperplate Gothic 236

* * * *

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

ITC Serif Gothic 237

* * *

abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

ITC Quorum
Romana
ITC Barcelona
Biltmore
ITC LSC Book
Meridien
Octavian
Pegasus
Copperplate Gothic
ITC Serif Gothic

WEDGE SERIES
(HYBRID SERIF)

II

238 Spartan I 40 (Monotype)

* * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

half serifs

239 Parsons

* *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

240 Romic

* *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

new
entries

240A Cantoria (Monotype)

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

240B Footlight (Monotype)

* *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Spartan I 40
 (Monotype)
 Parsons
 Romic
 Cantoria (Monotype)
 Footlight
 (Monotype)

WEDGE SERIF
 (HYBRID SERIF)

II

1234567890

no lower case

Spartan I 40 (Monotype) 238

Parsons 239

*
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

Romic 240

*
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

Cantoria (Monotype) 240A

*
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

Footlight (Monotype) 240B

*
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

NB. Nos 241-244 have been deleted.

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

Spartan I 40
(Monotype)
Parsons
Romic
Cantoria (Monotype)
Footlight
(Monotype)WEDGE SERIF
(HYBRID SERIF)

II

8. SANS SERIF (sometimes called Grotesque), Nos 245-304

Typefaces with no serifs. Generally, with little or no difference between strokes (i.e. monoline). These typefaces are primarily divided according to whether the capital G has a spur on it or not, and if it has, if it is wide, medium or narrow. The category also includes groups of typefaces of a special shape (such as rounded).

The first *sans serifs* appeared in England in the early nineteenth century – Caslon's so-called *Egyptian* of 1816: a clumsy, unbalanced set of capitals probably intended for headings and emphasis only – but it was the German founders who developed the lower case in the 1830's.

British *sans serifs* of the nineteenth century tended to be heavy, have capitals of equal width and *modern-face* features to the G, R, g and t. These can be clearly seen on **Grot 9/Headline Bold**. The German faces in contrast, reformed the style, the capitals differ in width and the strokes taper. Berthold's *Akzidenz Grotesk/Standard* of 1898 is typical and has been highly influential in the last forty years. American *sans serifs* drew on both sources, often using British forms with German stroke treatment. Morris Fuller Benton's *News Gothic* of 1908 typifies the approach.

During the first half of this century the development of the sans serif took two routes. In England in 1916, London Transport began using a *sans serif* especially designed for them by Edward Johnston, it was a break with previous *sans serifs* because it was based on classical letterforms. His approach was very closely followed by his pupil and friend Eric Gill with *Gill Sans* in 1928. In Germany, designs were influenced by the teachings of the Bauhaus and developed along geometric lines. Paul Renner's *Futura* of 1928 is the most popular of this kind and has been widely copied.

After World War II, the idea of a *sans serif* typeface with a whole family of related weights arose on the Continent, especially in Switzerland where Bauhaus principles had been modified to something akin to pattern making. Adrian Frutiger's *Univers* series begun in 1952 is the most ambitious of these typeface families, having twenty-one weights all carefully worked out and mathematically related from the outset. Max Miedinger's *New Haas Grotesque/Helvetica*, 1957, was based on *Akzidenz Grotesque* and has become the most popular and commercially successful *sans serif*. Although it now has a large family of weights, these were not all planned from the outset.

271/473/483,
291/292

266, 304A

More recent developments have concentrated on introducing a little more 'personality' into the typeface and do not fall into any one category outlined above. 'Personality' can be difficult to handle. Both Roger Excoffon's *Antique Olive* of 1962 and Aldo Novarese's *Eurostile* of 1964/5 have too much for their own good and now look very dated. On the other hand, *Frutiger*, 1977 and Ong Chong Wah's *Abadi* of 1988 are more subtle and more successful.

8. SANS SERIF (sometimes called Grotesque), Nos 245-304

Specimen nos	Basic characteristics	Secondary characteristics
245-248	G wide no spur	E wide e.g. 245 Adonis
249-257	G wide no spur	E narrow e.g. 254 Futura
258-265	G medium width no spur	G round base e.g. 259 Gill Sans
266-267	"	G flatter base e.g. 267 Univers 55
268-269	"	G no bar stressed strokes e.g. 268 Optima
270	"	G no bar unstressed strokes e.g. 270 Syntax
271-272	G narrow no spur (or bar)	e.g. 271 Antique Olive
273	G wide with spur	e.g. 273 Akzidenz Grotesk
274-283	G medium width with spur	e.g. 279 Helvetica
284-289	G narrow with spur	e.g. 287 News Gothic

NB. Typefaces in each group are arranged in alphabetical order.

SANS SERIF

GG

Specimen nos

290-294

Gg (sans serif)
square

e.g. **291** Eurostile

295

Gg sloped

e.g. **295** ITC Eras

296-301

Gg rounded

e.g. **296** ITC Bauhaus

302-304

G electronic or
machine-read

e.g. **303** OCR-A

N.B. Typefaces in each group are arranged in alphabetical order.

SANS SERIF

GG

wide
capital G
no spur
wide
capital E

245 Adonis

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

246 Doric

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

247 2-Line Block Gothic

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

248 4-Line Block Gothic

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

wide
capital G
no spur
narrow
capital E

249 Adsans

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

250 ITC Avant Garde Gothic

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

251 Bernhard Gothic

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

252 20th Century

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

253 Erbar

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

254 Futura

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

Adonis
Doric
2-Line Block Gothic
4-Line Block Gothic
Adsans
ITC Avant Garde Gothic
Bernhard Gothic
20th Century
Erbar
Futura

SANS SERIF

GG

* These letters show special or 'style' characteristics. (Nb. J, Q, & and g will usually vary from one typeface to another).

Adonis 245

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Doric 246

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

small capitals (no lower case)

2-Line Block Gothic 247

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

small capitals (no lower case)

4-Line Block Gothic 248

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Adsans 249

* * **
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Avant Garde Gothic 250

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Bernhard Gothic 251

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

20th Century 252

* * * * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Erbar 253

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Futura 254

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Adonis

Doric

2-Line Block Gothic

4-Line Block Gothic

Adsans

ITC Avant Garde Gothic

Bernhard Gothic

20th Century

Erbar

Futura

SANS SERIF

GG

255 Neuzeit-Grotesk

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

256 Nobel

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

257 Spartan

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

medium
width
capital G
no spur
round base

258 Cable (Klingspor)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

259 Gill Sans

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

260 Granby

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

261 Grotesque 215

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

262 ITC Kabel

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

263 Metro

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

264 Tempo

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

Neuzeit Grotesk
Nobel
Spartan
Cable (Klingspor)
Gill Sans
Granby
Grotesque 215
ITC Kabel
Metro
Tempo

SANS SERIF

GG

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

abcdefghijklmnopqrstuvwxyz1234567890

Neuzeit-Grotesk 255

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Nobel 256

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Spartan 257

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Cable (Klingspor) 258

* * * * *

abcdefghijklmnopqrstuvwxyz | 234567890

Gill Sans 259

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Granby 260

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Grotesque 215 261

abcdefghijklmnopqrstuvwxyz1234567890

ITC Kabel 262

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Metro 263

* * *
abcdefghijklmnopqrstuvwxyz1234567890

Tempo 264

Neuzeit Grotesk
Nobel
Sparta
Cable Kingsport
G. Sans
Granb
Grotesque 21
ITC Kabel
Metric
Tempo

SANS SERI

GG

265 Venus

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

medium
 with capital G
 no spur
 flatter base

266 Frutiger

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

267 Univers 55

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

medium
 width
 capital G
 no spur
 no bar
 stressed
 strokes

268 Optima

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

269 ITC Souvenir Gothic

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

medium
 width
 capital G
 no spur
 no bar
 unstressed
 strokes

270 Syntax

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

narrow
 capital G
 no spur
 no bar

271 Antique Olive

* * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

272 Clearface Gothic

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wide
 capital G
 with spur

273 Akzidenz Grotesk

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

medium
 width
 capital G
 with spur

274 Berthold Imago

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Venus
 Frutiger
 Univers 55
 Optima
 ITC Souvenir Gothic
 Syntax
 Antique Olive
 Clearface Gothic
 Akzidenz Grotesk
 Berthold Imago

SANS SERIF

GG

Venus 265

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Frutiger 266

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Univers 55 267

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Optima 268

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Souvenir Gothic 269

* *
 abcdefghijklmnopqrstuvwxyz1234567890

Syntax 270

* * *
 abcdefghijklmnopqrstuvwxyz1234567890

Antique Olive 271

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Clearface Gothic 272

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Akzidenz Grotesk 273

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Berthold Imago 274

* * * *
 abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

Venus
 Frutiger
 Univers 55
 Optima
 ITC Souvenir Gothic
 Syntax
 Antique Olive
 Clearface Gothic
 Akzidenz Grotesk
 Berthold Imago

SANS SERIF

GG

275 Folio

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

276 Franklin Gothic (ATF)

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

277 ITC Franklin Gothic

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

278 Haas Unica

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

279 Helvetica

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

280 Mercator

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

281 Standard

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

282 Transport

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

283 Video

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

284 Bell Centennial

ABCDEF^{*}GHIJK^{*}LMNOP^{*}QRSTU^{*}VWXYZ&

Folio
Franklin Gothic (ATF)
ITC Franklin Gothic
Haas Unica
Helvetica
Mercator
Standard
Transport
Video
Bell Centennial

SANS SERIF

GG

narrow
capital G
with spur

* These letters show special or 'style' characteristics. (NB, J, Q, & and g will usually vary from one typeface to another).

Folio 275

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Franklin Gothic (ATF) 276

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

ITC Franklin Gothic 277

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Haas Unica 278

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Helvetica 279

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Mercator 280

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Standard 281

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Transport 282

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Video 283

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

Bell Centennial 284

* * * * *
abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders

Folio
Franklin Gothic (ATF)
ITC Franklin Gothic
Haas Unica
Helvetica
Mercator
Standard
Transport
Video
Bell Centennial

SANS SERIF

GG

285 Bell Gothic

* * * *

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 &

286 Lightline Gothic

* * *

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 &

287 News Gothic

* * * *

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 &

288 Record Gothic

* * * *

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 &

289 Trade Gothic

* * * *

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 &

square-shaped

290 Bank Gothic

* * *

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 &

291 Eurostile

* * * *

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 &

293 Heldustry

* * * *

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 &

sloped

295 ITC Eras

* * * *

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 &

rounded

297 ITC Benguiat Gothic

* * *

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 &

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Bell Gothic
Lightline Gothic
News Gothic
Record Gothic
Trade Gothic
Bank Gothic
Eurostile
Heldustry
ITC Eras
ITC Benguiat Gothic

SANS SERIF

GG

Bell Gothic 285

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Lightline Gothic 286

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

News Gothic 287

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Record Gothic 288

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Trade Gothic 289

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Bank Gothic 290

small capitals
 * * * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1 2 3 4 5 6 7 8 9 0

Eurostile 291

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

Heldustry 293

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Eras 295

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

ITC Benguiat Gothic 297

* * * * *
 abcdefghijklmnopqrstuvwxyz1234567890

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

Bell Gothic
 Lightline Gothic
 News Gothic
 Record Gothic
 Trade Gothic
 Bank Gothic
 Eurostile
 Heldustry
 ITC Eras
 ITC Benguiat Gothic

SANS SERIF

GG

298 Berliner Grotesk

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

299 Churchward 70

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

300 ITC Ronda

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

electronic
or machine
read

302 IC - Alphabet

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

303 OCR-A

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

304 OCR-B

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

new
entries

304A Abadi (Monotype)

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

304B Arial (Monotype)

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

304C Avenir 55 (Linotype)

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

304D Wolters Map Face (Monotype)

* * * *
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Berliner Grotesk
 Churchward 70
 ITC Ronda
 IC - Alphabet
 OCR-A
 OCR-B
 Abadi (Monotype)
 Arial (Monotype)
 Avenir 55 (Linotype)
 Wolters Map Face
 (Monotype)

SANS SERIF

GG

* These letters show special or 'style' characteristics. (NB. J, Q, & and g will usually vary from one typeface to another).

Berliner Grotesk 298

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Churchward 70 299

* * *

abcdefghijklmnopqrstuvwxyzl234567890

ITC Ronda 300

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

IC - Alphabet 302

* 1234567890

OCR-A 303

* 1234567890

OCR-B 304

* * * * *

abcdefghijklmnopqrstuvwxyz1234567890

Abadi (Monotype) 304A

* * * *

abcdefghijklmnopqrstuvwxyz1234567890

Arial (Monotype) 304B

* abcdefghijklmnopqrstuvwxyz1234567890

Avenir 55 (Linotype) 304C

* * * abcdefghijklmnopqrstuvwxyz1234567890

Wolters Map Face (Monotype) 304D

* * * * * abcdefghijklmnopqrstuvwxyz1234567890

Berliner Grotesk
Churchward 70
ITC Ronda
IC - Alphabet
OCR-A
OCR-B
Abadi (Monotype)
Arial (Monotype)
Avenir 55 (Linotype)
Wolters Map Face
(Monotype)

SANS SERIF

GG

NB. On lower case letters generally look at the x height and length of ascenders and descenders.

TEXT TYPEFACE 'EARMARK' TABLES

THESE TABLES OFFER a method of identifying Text typefaces (Specimen Nos 1-304) by means of 'earmarks' or special characteristic features on individual letters. They represent an alternative but companion identification process to the Text typeface classification system beginning on page 12.

The tables are divided into two parts – 'Common' and 'Special Earmarks', but there is, however, a small overlap between the two parts.

'Common Earmark' Tables

These show typical, commonplace letter features and give examples of typefaces with each feature. 'Common' letters are identifiable either by their general appearance or by 'marked' features or captions. (see illustration below).

A 119 Century Schoolbook
137 Imprimerie
145 Primus Antiqua
poor contrast

A 153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)

'Special Earmark' Tables

These show more distinctive and unusual identifying features.

'Special earmarks' are indicated on letters by arrows, lines or captions and Text typefaces with each feature are listed by number below each. (see illustration below). Each letter has been 'analysed' in parts or by features generally starting from the top and working downwards to the bottom. It should be noted that the general 'style' of typefaces with the same 'earmark' can vary slightly.

A

27, 60, 63

A

35, 38-41, 61-2, 74,
76, 99, 123-4, 132,
147

Figures are divided throughout into two kinds – 'lining' and 'non-lining'. An example of each is given below:

lining

1234567890

non-lining

1234567890

e.g. Baskerville

In both sets of tables, letters are arranged in a continuous sequence from a to z in both capital and lower case forms (plus ampersand and figures). The 'earmarks' of each letter are then divided (by rules) into groups representing Text typeface categories used in the book as follows:

Category Nos. 1-4 (Roman Serif)
(Specimen Nos. 1-150)

No. 5 (Modern Serif)
(Specimen Nos. 151-187)

No. 6 (Slab Serif)
(Specimen Nos. 188-217)

No. 7 (Wedge Serif)
(Specimen Nos. 218-240)

No. 8 (Sans Serif)
(Specimen Nos. 245-304)

NB. There are no 'common earmarks' for the Wedge Serif category since it generally comprises of more 'unusual' typefaces.

Looking for 'earmarks'

1. Consult the recommended selection order for 'earmarks' on this page and choose a letter as early in the order as possible.
2. Look in the 'Common Earmark' Tables to see whether or not the specimen letter you have chosen has a 'common earmark'. If it has, then select alternative specimen letters until you find one which has features which do not appear in these tables as 'common features will not generally assist in rapid typeface identification.
3. Find this letter in the following 'Special Earmark' Tables.
4. Look through the listings of illustrated specimen letters which are divided by rules into typeface categories (as listed previously) and match your specimen against the 'earmarks' shown.
5. When you have successfully matched your specimen to one or more of the 'earmarks' then look up in turn the typeface specimens whose numbers are given below each until you identify your particular typeface specimen.
6. If specific typeface identification is not easily obtainable with the specimen letter you have chosen then select alternative letters until a positive 'photofit' picture of the typeface is achieved.

Recommended order for selecting 'earmarks':

Capital letters and ampersand:

Q, &, J, G, W, A, K, C, R, M, E, P, S, T, F, B, N, O,
U, X, Y, D, H, Z, L, V, I.

Lower case letters:

g, a, j, y, k, t, f, r, q, w, e, b, s, c, d, p, m, u, x, o, v, h,
n, i, l, z.

Figures:

3, 7, 5, 2, 1, 4, 9, 6, 8, 0

'Common Earmarks'

The 'common earmarks' (or typical identifying features) are indicated either by the general appearance of letters or by 'marked' features. The general 'style' of typefaces with the same 'earmark' may vary.

Example typefaces with their specimen numbers are listed against each letter.

Throughout these tables 'earmarks' are divided into Text typeface categories by fine horizontal rules as described in the introduction on page 97.

A

19 Centaur
52 Times Roman (Linotype)
79 Baskerville (Linotype)

A

flat top

56 Bookman
70 Old Style No. 7
86 Times Europa

A

wide flat top

57 ITC Bookman
71 Olympian
138 Melior

A

35 Bembo
39 Plantin
76 Aster

A

59 Caslon Old Face No. 2
73 Ehrhardt
94 Garamond (Stempel)

A

poor contrast

119 Century Schoolbook
137 Impressum
145 Primus Antiqua

A

153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)

A

196 Memphis
197 Rockwell
199 Stymie (ATF)

A

254 Futura
258 Cable (Klingspor)
264 Tempo

A

259 Gill Sans
267 Univers 55
279 Helvetica

B

equal size bowls

24 ITC Clearface
67 Imprint
90 Fournier

B

bottom heavy

19 Centaur
79 Baskerville (Linotype)
88 Sabon

B

poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic 5

B

153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)

B

194 ITC Lubalin Graph
197 Rockwell
198 Serifa 55

B

261 Grottesque 215
265 Univers 55
279 Helvetica

C

5 Windsor
56 Bookman
69 Old Style No. 2

C

49 Goudy Catalogue
52 Times Roman (Linotype)
67 Imprint

C

35 Bembo
39 Plantin
92 Garamond (Stempel)

C

20 Horley Old Style
61 Caslon 540
79 Baskerville (Linotype)

C

poor contrast

119 Century Schoolbook
121 Ionic 5
145 Primus Antiqua

C

171 Augustea
179 Modern No. 20
186 Scotch 2 (Linotype)

C

196 Memphis
197 Rockwell
198 Serifa 55

C

254 Futura
257 Spartan
259 Gill Sans

C

256 Nobel
261 Grottesque 215
273 Akzidenz Grottesque

C

267 Univers 55
275 Folio
279 Helvetica

D

39 Plantin
52 Times Roman (Linotype)
69 Old Style No. 2

D

concave

49 Goudy Catalogue
91 Garamond (Monotype)
100 Concorde

D

poor contrast

114 Century Expanded
119 Century Schoolbook
121 Ionic 5

D

153 Bauer Bodoni
156 Didot
163 Bodoni (Haas)

D

196 Memphis
197 Rockwell
198 Serifa 55

D

267 Univers 55
275 Folio
279 Helvetica

E

5 Windsor
61 Caslon 540
69 Old Style No. 2

E

35 Bembo
39 Plantin
52 Times Roman (Linotype)

E

153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia

E

193 Glypha 55
198 Serifa 55
199 Stymie (ATF)

E

bracketed slab

207 Consort
209 Clarendon (Linotype)
212 Egizio

E

narrow

253 Erbar
254 Futura
257 Spartan

E

wider

267 Univers
279 Helvetica
281 Standard

F

5 Windsor
61 Caslon 540
69 Old Style No. 2

F

35 Bembo
39 Plantin
52 Times Roman (Linotype)

F

153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia

F

193 Glypha 55
198 Serifa 55
199 Stymie (ATF)

F

bracketed slab

207 Consort
209 Clarendon (Linotype)
212 Egizio

F

narrow

253 Erbar
254 Futura
257 Spartan

F

wider

267 Univers 55
279 Helvetica
281 Standard

G

49 Goudy Catalogue
70 Old Style No. 7
80 Baskerville No. 2

G

15 Cloister
97 Spectrum
105 Romulus

G 52 Times Roman (Linotype)
67 Imprint
90 Garamond (Stempel)

G 119 Century Schoolbook
121 Ionic 5
142 Textype
poor contrast

G 175 ITC Century
177 De Vinne
186 Scotch 2 (Linotype)

G 196 Memphis
198 Serifa 55
199 Stymie (ATF)

G 207 Consort
209 Clarendon (Linotype)
212 Egizio
bracketed slab

G 253 Erbar
254 Futura
257 Spartan
*circular (or nearly so)
no spur*

G 275 Folio
279 Helvetica
281 Standard
with spur

H 39 Plantin
60 Caslon 128
79 Baskerville (Linotype)

H 153 Bauer Bodoni
158 Fairfield
161 Walbaum (Linotype)

H 197 Rockwell
198 Serifa 55
199 Stymie (ATF)

H 207 Consort
209 Clarendon (Linotype)
212 Egizio

H 267 Univers 55
279 Helvetica
281 Standard

I 35 Bembo
39 Plantin
92 Garamond (Stempel)

I 118 Aurora
119 Century Schoolbook
121 Ionic 5
poor contrast

I 152 Basilia
153 Bauer Bodoni
168 Walbaum (Monotype)

I 196 Memphis
197 Rockwell
199 Stymie (ATF)

I 207 Consort
209 Clarendon (Linotype)
212 Egizio
bracketed slab

I 259 Gill Sans
267 Univers 55
279 Helvetica

J 16 Cloister
60 Caslon 128
67 Imprint
*short tail
non-lining*

J 31 Vendôme
52 Times Roman (Linotype)
99 Caslon 3
*medium length
tail
non-lining*

J 25 Lutetia
66 Granjon
148 Electra
*rounded
tail
non-lining*

J 119 Century Schoolbook
121 Ionic 5
146 Textype
*poor contrast
lining*

J 168 Walbaum (Linotype)
171 Augustea
177 De Vinne

J 196 Memphis
197 Rockwell
199 Stymie (ATF)

J 253 Erbar
266 Frutiger
282 Standard
short tail

J 267 Univers 55
275 Folio
279 Helvetica
full rounded tail

K 70 Old Style No. 7
76 Aster
92 Garamond (Stempel)
single junction

K 35 Bembo
38 Plantin
88 Sabon
single junction

K 115 Excelsior
119 Century Schoolbook
121 Ionic 5
double junction

K 153 Bauer Bodoni
163 Bodoni (Haas)
165 ITC Fenice

K 196 Memphis
198 Serifa 55
199 Stymie (ATF)

K 261 Grotesque 215
279 Helvetica
281 Standard

L 35 Bembo
38 Plantin
61 Caslon 540

L 79 Baskerville (Linotype)
123 Cheltenham
138 Melior

L 115 Excelsior
119 Century Schoolbook
121 Ionic 5
poor contrast

L 171 Augustea
174 Caledonia
177 De Vinne

L 197 Rockwell
198 Serifa 55
199 Stymie (ATF)

L 254 Futura
257 Spartan
264 Tempo
narrow

L 267 Univers 55
279 Helvetica
281 Standard
wider

M 61 Caslon 540
67 Imprint
79 Baskerville (Linotype)

M 35 Bembo
39 Plantin
73 Ehrhardt

M 153 Bauer Bodoni
158 Fairfield
168 Walbaum (Linotype)

M 193 Glypha 55
196 Memphis
197 Rockwell

M 209 Clarendon (Linotype)
212 Egizio
213 Consort

M 275 Folio
279 Helvetica
281 Standard

N 61 Caslon 540
92 Garamond (Stempel)
105 Romulus

N 56 Bookman
71 Olympian
138 Melior
poor contrast

N 153 Bauer Bodoni
156 Didot
158 Fairfield

'Common Earmarks'

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'Common Earmarks'

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Example typefaces with their specimen numbers are listed against each letter.

N 193 Glypha SS
196 Memphis
197 Rockwell

N 209 Clarendon (Linotype)
212 Egizio
213 Fortune
bracketed slab

N 275 Folio
279 Helvetica
281 Standard

O 19 Centaur
35 Bembo
39 Plantin

O 52 Times Roman (Linotype)
58 Bulmer
79 Baskerville (Linotype)

O 153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

O 189 Beton
196 Memphis
199 Stymie (ATF)

O 254 Futura
258 Cable (Klingspor)
259 Gill Sans
circular

O 267 Univers SS
279 Helvetica
281 Standard

P 35 Bembo
38 Plantin
70 Old Style No. 7

P 49 Goudy Catalogue
84 Palatino
92 Garamond (Stempel)

P 115 Excelsior
119 Century Schoolbook
137 Impressum
poor contrast

P 153 Bauer Bodoni
156 Didot
158 Fairfield

P 196 Memphis
197 Rockwell
198 Serifa SS

P 259 Gill Sans
260 Granby
261 Grotesque 21 S

Q 35 Bembo
52 Times Roman (Linotype)
116 Perpetua

Q 115 Excelsior
119 Century Schoolbook
121 Ionic S
poor contrast

Q 152 Basilia
153 Bauer Bodoni
174 Caledonia

Q 189 Beton
193 Glypha SS
198 Serifa SS

Q 209 Clarendon (Linotype)
212 Egizio
213 Consort

Q 278 Haas Unica
279 Helvetica
283 Video

R 35 Bembo
37 Goudy Old Style
87 Quadriga Antiqua

R 39 Plantin
70 Old Style No. 7
94 Garamond (Berthold)

R 19 Centaur
31 Vendôme
75 Aldus

R 115 Excelsior
119 Century Schoolbook
145 Primus Antiqua
poor contrast

R 153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

R 188 A & S Gallatin
196 Memphis
198 Serifa SS

R 254 Futura
257 Spartan
258 Cable (Klingspor)

R 273 Akzidenz Grotesque
281 Standard
287 News Gothic

R 267 Univers SS
275 Folio
279 Helvetica

S 52 Times Roman (Linotype)
73 Ehrhardt
80 Baskerville No. 2

S 70 Old Style No. 7
77 Baskerville (Berthold)
99 Caslon 3

S 39 Plantin
95 ITC Garamond
130 Columbia

S 115 Excelsior
119 Century Schoolbook
121 Ionic S
poor contrast

S 153 Bauer Bodoni
156 Didot
174 Caledonia

S 196 Memphis
197 Rockwell
198 Stymie (ATF)

S 254 Futura
257 Spartan
262 ITC Kabel
narrow

S 267 Univers SS
279 Helvetica
281 Standard
wider

T 35 Bembo
69 Old Style No. 2
107 Van Dijk

T 52 Times Roman (Linotype)
76 Aster
80 Baskerville No. 2

T 118 Aurora
119 Century Schoolbook
121 Ionic S
poor contrast

T 153 Bauer Bodoni
158 Fairfield
161 Walbaum (Linotype)

T 196 Memphis
197 Rockwell
198 Serifa SS

T 154 Futura
267 Univers SS
279 Helvetica

U 39 Plantin
44 Trump Mediaeval
92 Garamond (Stempel)

U 67 Imprint
79 Baskerville (Linotype)
116 Perpetua
good contrast

U 118 Aurora
119 Century Schoolbook
121 Ionic S
poor contrast

U 153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)

U 196 Memphis
197 Rockwell
198 Serifa SS

U 254 Futura
257 Spartan
264 Tempo

U 267 Univers SS
275 Folio
279 Helvetica

V 52 Times Roman (Linotype)
61 Caslon 540
69 Old Style No. 2

V 118 Aurora
119 Century Schoolbook
121 Ionic S
poor contrast

V 153 Bauer Bodoni
156 Didot
168 Walbaum (Monotype)
line serifs

V 171 Augustea
177 De Vinne
186 Scotch 2 (Linotype)
bracketed serifs

V 196 Memphis
197 Rockwell
198 Serifa SS

V 254 Futura
258 Cable (Klingspor)
259 Gill Sans

V 261 Grotesque 21 S
267 Univers SS
279 Helvetica

W 39 Plantin
88 Sabon
92 Garamond (Stempel)
crossed centre strokes

W 52 Times Roman (Linotype)
61 Caslon 540
107 Van Dijk
stepped centre strokes

W 67 Imprint
69 Old Style No. 2
74 Galliard
centre strokes meet at cap height

W 75 Aldus
79 Baskerville (Linotype)
84 Palatino
no centre serif

W 171 Augustea
174 Caledonia
185 Scotch 2 (Linotype)

W 196 Memphis
197 Rockwell
202 Egyptian 173

W 254 Futura
263 Metro
264 Tempo

W 267 Univers SS
277 ITC Franklin Gothic
279 Helvetica

X 35 Bembo
39 Plantin
92 Garamond (Stempel)

X 115 Excelsior
119 Century Schoolbook
121 Ionic S
poor contrast

X 158 Fairfield
171 Augustea
174 Caledonia

X 196 Memphis
197 Rockwell
199 Stymie (ATF)

X 253 Erbar
254 Futura
264 Tempo
narrow

X 267 Univers SS
279 Helvetica
281 Standard
wider

Y 67 Imprint
92 Garamond (Stempel)
116 Perpetua

Y 153 Bauer Bodoni
158 Fairfield
161 Walbaum (Linotype)

Y 196 Memphis
192 Rockwell
198 Serifa SS

Y 253 Erbar
254 Futura
264 Tempo
high junction

Y 275 Folio
279 Helvetica
281 Standard
lower junction

Z 60 Caslon 128
70 Old Style No. 7
88 Sabon

Z 52 Times Roman (Linotype)
84 Palatino
105 Romulus

Z 161 Walbaum (Linotype)
171 Augustea
174 Caledonia

Z 196 Memphis
197 Rockwell
198 Serifa SS

Z 254 Futura
257 Spartan
264 Tempo

Z 267 Univers SS
279 Helvetica
287 News Gothic

& 35 Bembo
39 Plantin
80 Baskerville No. 2

& 97 Spectrum
105 Romulus
138 Melior

& 52 Times Roman (Linotype)
76 Aster
107 Van Dijk

& 161 Walbaum (Linotype)
166 Modern (Linotype)
178 Madison

& 193 Glypha SS
197 Rockwell
198 Serifa SS

& 259 Gill Sans
260 Granby
267 Univers SS

& 255 Nezeit-Grotesk
263 Metro
268 Optima

& 261 Grotesque 21 S
277 ITC Franklin Gothic
287 News Gothic

a 20 Horley Old Style
70 Old Style No. 7
97 Spectrum

a 52 Times Roman (Linotype)
100 Concorde
131 French Round Face

a 35 Bembo
39 Plantin
75 Aldus

a 114 Century Expanded
119 Century Schoolbook
121 Ionic S
poor contrast

a 153 Bauer Bodoni
156 Didot
186 Scotch 2 (Linotype)

'Common Earmarks'

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'Common Earmarks'

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Example typefaces with their specimen numbers are listed against each letter.

a 196 Memphis
197 Rockwell
198 Serifa 55

a 267 Univers 55
279 Helvetica
281 Standard

a 254 Futura
255 Neuzeit-Grotesk
257 Spartan

b 39 Plantin
52 Times Roman (Linotype)
73 Ehrhardt

b 69 Old Style No 2
77 Baskerville (Berthold)
92 Garamond (Stempel)

b 117 Primer
119 Century Schoolbook
121 Ionic 5

b 153 Bauer Bodoni
156 Didot
158 Fairfield

b 196 Memphis
197 Rockwell
198 Serifa 55

b 253 Erbar
254 Futura
257 Spartan

b 267 Univers 55
278 Haas Unica
279 Helvetica

c 39 Plantin
52 Times Roman (Linotype)
60 Caslon 128

c 35 Bembo
79 Baskerville (Linotype)
90 Fournier

c 114 Century Expanded
119 Century Schoolbook
146 Textype

c 153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)

c 194 ITC Lubalin Graph
196 Memphis
197 Rockwell

c 254 Futura
257 Spartan
259 Gill Sans

c 261 Grotesque 215
267 Univers 55
281 Standard

d 35 Bembo
52 Times Roman (Linotype)
61 Caslon 540

d 116 Perpetua
117 Primer
119 Century Schoolbook

d 153 Bauer Bodoni
168 Walbaum (Monotype)
174 Caledonia

d 196 Memphis
197 Rockwell
198 Serifa 55

d 254 Futura
256 Nobel
257 Spartan

d 267 Univers 55
273 Akzidenz Grotesk
279 Helvetica

e 6 Kennerley
16 Jenson
19 Centaur

e 35 Bembo
39 Plantin
52 Times Roman (Linotype)

e 71 Olympian
119 Century Schoolbook
136 Franklin Antiqua

e 153 Bauer Bodoni
156 Didot
161 Walbaum (Linotype)

e 194 ITC Lubalin Graph
196 Memphis
197 Rockwell

e 261 Grotesque 215
267 Univers 55
279 Helvetica

f 39 Plantin
70 Old Style No 7
109 Janson

f 69 Old Style No 2
123 Cheltenham
130 Columbia

f 19 Centaur
35 Bembo
94 Garamond (Berthold)

f 114 Century Expanded
119 Century Schoolbook
137 Impressum

f 153 Bauer Bodoni
161 Walbaum (Linotype)
186 Scotch 2 (Linotype)

f 194 ITC Lubalin Graph
196 Memphis
198 Serifa 55

f 254 Futura
256 Nobel
257 Spartan

f 267 Univers 55
279 Helvetica
281 Standard

g 44 Trump Mediaeval
71 Olympian
105 Romulus

g 35 Bembo
39 Plantin
93 Garamond 3 (Linotype)

g 119 Century Schoolbook
121 Ionic 5
137 Impressum

g 153 Bauer Bodoni
156 Didot
174 Caledonia

g 194 ITC Lubalin Graph
196 Memphis
198 Serifa 55

g 267 Univers 55
279 Helvetica
281 Standard

h 39 Plantin
52 Times Roman (Linotype)
67 Imprint

h 19 Centaur
51 Minister
75 Aldus

h 116 Perpetua
117 Primer
119 Century Schoolbook

h 153 Bauer Bodoni
168 Walbaum (Monotype)
174 Caledonia

h 196 Memphis
197 Rockwell
198 Serifa 55

h

low junction
to stem254 Futura
257 Spartan
258 Cable (Klingspor)

j

152 Basilia
162 Bodoni 135 (Monotype)
186 Scotch 2 (Linotype)

k

double junction

273 Akzidenz Grotesk
279 Helvetica
287 News Gothic

m

196 Memphis
197 Rockwell
198 Serifa 55

h

higher junction
to stem277 ITC Franklin Gothic
278 Haas Unica
279 Helvetica

j

196 Memphis
197 Rockwell
198 Serifa 55

l

35 Bembo
52 Times Roman (Linotype)
93 Garamond 3 (Linotype)

m

267 Univers 55
279 Helvetica
281 Standard

i

37 Goudy Old Style
52 Times Roman (Linotype)
69 Old Style No. 2

j

rounded curve

253 Erbar
255 Neuzet-Grotesk
262 ITC Kabel

l

concave

19 Centaur
51 Minister
75 Aldus

n

52 Times Roman (Linotype)
61 Caslon 540
79 Baskerville (Linotype)

i

poor contrast

115 Excelsior
119 Century Schoolbook
137 Impressum

j

flatter curve

267 Univers 55
279 Helvetica
281 Standard

l

116 Perpetua
117 Primer
119 Century Schoolbook

n

concave

49 Goudy Catalogue
68 Monticello
91 Garamond 156 (Monotype)

i

153 Bauer Bodoni
156 Didot
158 Fairfield

k

single junction

35 Bembo
52 Times Roman (Linotype)
93 Garamond 3 (Linotype)

l

153 Bauer Bodoni
156 Didot
158 Fairfield

n

115 Excelsior
119 Century Schoolbook
121 Ionic 5

i

193 Glypha 55
198 Serifa
202 Egyptian 202

k

single junction

39 Plantin
79 Baskerville (Linotype)
116 Perpetua

l

194 ITC Lubalin Graph
196 Memphis
197 Rockwell

n

poor contrast

19 Centaur
35 Bembo
72 Ronaldson

i

254 Futura
259 Gill Sans
264 Tempo

k

double junction

6 Kennerley
65 Fontana
92 Garamond (Stempel)

l

254 Futura
267 Univers 55
279 Helvetica

n

153 Bauer Bodoni
156 Didot
158 Fairfield

i

267 Univers 55
279 Helvetica
281 Standard

k

double junction

71 Olympian
85 Poppl-Pontifex
132 Goudy Modern

m

52 Times Roman (Linotype)
61 Caslon 540
79 Baskerville (Linotype)

n

196 Memphis
197 Rockwell
198 Serifa 55pointed flat
short curve

j

39 Plantin
138 Melior
148 Electra

k

158 Fairfield
161 Walbaum (Linotype)
168 Walbaum (Monotype)

m

concave

49 Goudy Catalogue
68 Monticello
91 Garamond 156 (Monotype)

n

267 Univers 55
279 Helvetica
281 Standardrounded
curve
with pear

j

73 Ehrhardt
84 Palatino
105 Romulus

k

196 Memphis
197 Rockwell
198 Serifa 55

m

19 Centaur
35 Bembo
72 Ronaldson

o

19 Centaur
35 Bembo
52 Times Roman (Linotype)wedge
ended curve

j

35 Bembo
52 Times Roman (Linotype)
70 Old Style No 7

k

single junction

253 Erbar
254 Futura
258 Cable (Klingspor)

m

poor contrast

115 Excelsior
119 Century Schoolbook
121 Ionic 5

o

69 Old Style No 2
79 Baskerville (Linotype)
88 Sabon'ball'
terminal

j

115 Excelsior
119 Century Schoolbook
121 Ionic 5

k

single junction

267 Univers 55
278 Haas Unica
283 Video

m

153 Bauer Bodoni
156 Didot
158 Fairfield

o

poor contrast

115 Excelsior
119 Century Schoolbook
146 Textype

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o 153 Bauer Bodoni
156 Didot
158 Fairfield

o 196 Memphis
197 Rockwell
198 Serifa 55

o 254 Futura
257 Spartan
258 Cable (Klingspor)
circular
(or nearly so)

o 267 Univers 55
279 Helvetica
281 Standard

p 35 Bembo
39 Plantin
61 Caslon 540

p 54 Fry's Baskerville
79 Baskerville (Linotype)
105 Romulus

p 118 Aurora
119 Century Schoolbook
137 Impressum
poor contrast

p 153 Bauer Bodoni
156 Didot
158 Fairfield

p 196 Memphis
197 Rockwell
198 Serifa 55

p 254 Futura
257 Spartan
273 Akzidenz
long descender

p 267 Univers 55
277 ITC Franklin Gothic
279 Helvetica
shorter descender

q 35 Bembo
39 Plantin
61 Caslon 540

q 114 Century Expanded
119 Century Schoolbook
121 Ionic 5

q 153 Bauer Bodoni
156 Didot
158 Fairfield

q 194 ITC Lubalin Graph
197 Rockwell
199 Stymie (ATF)

q 254 Futura
257 Spartan
273 Akzidenz Grotesk
long descender

q 267 Univers 55
279 Helvetica
277 ITC Franklin Gothic
shorter descender

r 56 Bookman
88 Sabon
92 Garamond (Stempel)

r 52 Times Roman (Linotype)
92 Spectrum
105 Romulus

r 115 Excelsior
119 Century Schoolbook
121 Ionic 5
poor contrast

r 153 Bauer Bodoni
161 Walbaum (Linotype)
177 De Vinne

r 196 Memphis
257 Spartan
198 Serifa 55

r 254 Futura
257 Spartan
259 Gill Sans

r 258 Cable (Klingspor)
261 Grotesque 215
267 Univers 55

s 52 Times Roman (Linotype)
73 Ehrhardt
80 Baskerville No 2

s 39 Plantin
95 ITC Garamond
130 Columbia

s 153 Bauer Bodoni
171 Augustea
172 Bell

s 196 Memphis
197 Rockwell
198 Serifa 55

s 207 Consort
209 Clarendon (Linotype)
212 Egizio
bracketed slab

s 254 Futura
257 Spartan
281 Standard

s 267 Univers 55
279 Helvetica
281 Standard

t 39 Plantin
52 Times Roman (Linotype)
92 Garamond (Stempel)

t 35 Bembo
70 Old Style No 7
98 Weiss
definite concave
head

t 24 ITC Clearface
84 Palatino
138 Melior

t 115 Excelsior
119 Century Schoolbook
121 Ionic 5
poor contrast

t 171 Augustea
174 Caledonia
186 Scotch 2 (Linotype)

t 267 Univers 55
277 ITC Franklin Gothic
278 Haas Unica

u 39 Plantin
49 Goudy Catalogue
69 Old Style No 2

u 52 Times Roman (Linotype)
61 Caslon 540
93 Garamond 3 (Linotype)

u 111 Joanna
119 Century Schoolbook
133 Apollo
poor contrast

u 153 Bauer Bodoni
156 Didot
158 Fairfield

u 188 A & S Gallatin
196 Memphis
197 Rockwell

u 259 Gill Sans
267 Univers 55
279 Helvetica

v 35 Bembo
52 Times Roman (Linotype)
79 Baskerville (Linotype)

v 115 Excelsior
119 Century Schoolbook
121 Ionic 5
poor contrast

v 153 Bauer Bodoni
158 Fairfield
174 Caledonia

v 194 ITC Lubalin Graph
196 Memphis
197 Rockwell

v 261 Grotesque 215
267 Univers 55
279 Helvetica

 W centre strokes meet at centre	35 Bembo 39 Plantin 61 Caslon 540	 y short tail	25 Lutetia 59 Caslon Old Face No. 2 79 Baskerville (Linotype)	 I non-lining	40 Poliphilus 78 Baskerville 169 (Monotype) 91 Garamond 156 (Monotype)	 3	39 Plantin 52 Times Roman (Linotype) 67 Imprint
 W stepped centre strokes	52 Times Roman (Linotype) 73 Ehrhardt 91 Garamond 156 (Monotype)	 y rounded tail with ball	114 Century Expanded 119 Century Schoolbook 149 Iridium	 1	153 Bauer Bodoni 161 Walbaum (Linotype) 181 Paganini	 3	24 ITC Clearface 119 Century Schoolbook 146 Textype
 W no centre serif	15 Cloister 77 Baskerville (Berthold) 123 Cheltenham	 y	153 Bauer Bodoni 161 Walbaum (Linotype) 171 Augustea	 1	194 ITC Lubalin Graph 196 Memphis 197 Rockwell	 3 non-lining	69 Old Style No 2 91 Garamond 156 (Monotype) 132 Goudy Modern
 W	188 A & S Gallatin 196 Memphis 197 Rockwell	 y	261 Grotesque 215 273 Akzidenz Grotesque 279 Helvetica	 1 concave	253 Erbar 267 Univers 55 277 Franklin Gothic	 3	152 Basilia 153 Bauer Bodoni 156 Didot
 W	254 Futura 259 Gill Sans 264 Tempo	 Z	19 Centaur 69 Old Style No 2 72 Ronaldson	 1	273 Akzidenz Grotesk 279 Helvetica 281 Standard	 3	196 Memphis 197 Rockwell 198 Serifa 55
 W	261 Grotesque 215 267 Univers 55 279 Helvetica	 Z	52 Times Roman (Linotype) 79 Baskerville (Linotype) 90 Fournier	 2	35 Bembo 52 Times Roman (Linotype) 39 Plantin	 3	258 Cable (Klingspor) 279 ITC Franklin Gothic 287 News Gothic
 X	35 Bembo 78 Baskerville 169 (Monotype) 93 Garamond 3 (Linotype)	 Z	52 Times Roman (Linotype) 79 Baskerville (Linotype) 90 Fournier	 2	24 ITC Clearface 119 Century Schoolbook 121 Ionic 5	 3	254 Futura 267 Univers 55 279 Helvetica
 X	153 Bauer Bodoni 161 Walbaum (Linotype) 174 Caledonia	 Z	193 Glypha 55 196 Memphis 197 Rockwell	 2 non-lining	19 Centaur 59 Caslon 128 107 Van Dijk	 4	35 Bembo 39 Plantin 52 Times Roman (Linotype)
 X	196 Memphis 197 Rockwell 198 Serifa 55	 Z	254 Futura 257 Spartan 259 Gill Sans	 2	153 Bauer Bodoni 175 ITC Century 176 Century Nova	 4	56 Bookman 64 Concorde Nova 86 Times Europa
 X narrow	273 Akzidenz Grotesk 281 Standard 287 News Gothic	 Z	216 Grotesque 215 267 Univers 55 279 Helvetica	 2	196 Memphis 197 Rockwell 198 Serifa 55	 4	115 Excelsior 119 Century Schoolbook 121 Ionic 5
 X wider	259 Gill Sans 267 Univers 55 279 Helvetica	 1	52 Times Roman (Linotype) 56 Bookman 73 Ehrhardt	 2	254 Futura 259 Gill Sans 264 Tempo	 4 non-lining	40 Poliphilus 60 Caslon 128 65 Fontana
 y rounded tail with pear	35 Bembo 52 Times Roman (Linotype) 94 Garamond (Berthold)	 1	35 Bembo 75 Aldus 117 Primer	 2	267 Univers 55 273 Akzidenz Grotesk 281 Standard	 4	194 ITC Lubalin Graph 197 Rockwell 199 Styrmie (ATF)

'Common Earmarks'

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Example typefaces with their specimen numbers are listed against each letter.

4 261 Grotesque 21 S
267 Univers SS
279 Helvetica

5 39 Plantin
52 Times Roman (Linotype)
67 Imprint

5 75 Aldus
94 Garamond (Berthold)
105 Romulus

5 79 Baskerville (Linotype)
114 Century Expanded
119 Century Schoolbook

5 19 Centaur
48 Emerson
89 Barbou

non-lining

5 156 Didot
171 Augustea
186 Scotch 2 (Linotype)

5 188 A & S Gallatin
197 Rockwell
199 Stymie (ATF)

5 254 Futura
257 Spartan
260 Granby

5 267 Univers SS
279 Helvetica
281 Standard

6 35 Bembo
39 Plantin
52 Times Roman (Linotype)

6 57 ITC Bookman
119 Century Schoolbook
121 Ionic S

poor contrast

6 25 Lutetia
65 Fontana
107 Van Dijk

non-lining

6 171 Augustea
174 Caledonia
186 Scotch 2 (Linotype)

6 196 Memphis
197 Rockwell
198 Serifa SS

6 254 Futura
258 Cable (Klingspor)
259 Gill Sans

6 267 Univers SS
279 Helvetica
281 Standard

full serif

7 35 Bembo
39 Plantin
52 Times Roman (Linotype)

half serif

7 61 Caslon S40
67 Imprint
79 Baskerville (Linotype)

half serif

7 118 Aurora
119 Century Schoolbook
145 Primus Antiqua

7 4 Pastonchi
91 Garamond 156 (Monotype)
97 Spectrum

non-lining

7 171 Augustea
175 ITC Century
177 De Vinne

7 188 A & S Gallatin
197 Rockwell
199 Stymie (ATF)

7 207 Consort
209 Clarendon (Linotype)
212 Egizio

curve

7 255 Nezeit-Grotesk
257 Spartan
260 Granby

7 275 Folio
277 ITC Franklin Gothic
279 Helvetica

8 16 Jenson
35 Bembo
39 Plantin

diagonal crossover

8 80 Baskerville No 2
119 Century Schoolbook
138 Melior

bowls touching
(no crossover)

8 25 Lutetia
40 Poliphilus
60 Caslon 128

non-lining

8 174 Caledonia
177 De Vinne
186 Scotch 2 (Linotype)

8 196 Memphis
197 Rockwell
198 Serifa SS

8 254 Futura
257 Spartan
259 Gill Sans

narrow

8 267 Univers SS
279 Helvetica
281 Standard

wider

9 35 Bembo
39 Plantin
52 Times Roman (Linotype)

9 57 ITC Bookman
119 Century Schoolbook
121 Ionic S

9 25 Lutetia
65 Fontana
107 Van Dijk

non-lining

9 171 Augustea
174 Caledonia
186 Scotch 2 (Linotype)

9 196 Memphis
197 Rockwell
198 Serifa SS

9 254 Futura
258 Cable (Klingspor)
259 Gill Sans

9 267 Univers SS
279 Helvetica
281 Standard

0 35 Bembo
52 Times Roman (Linotype)
77 Baskerville (Berthold)

0 56 Bookman
119 Century Schoolbook
121 Ionic S

poor contrast

0 69 Old Style No 2
72 Ronaldson
78 Baskerville 169 (Monotype)

non-lining

0 153 Bauer Bodoni
161 Walbaum (Linotype)
174 Caledonia

0 193 Glypha SS
197 Rockwell
188 A & S Gallatin

0 254 Futura
257 Spartan
262 ITC Kabel

narrow

0 277 ITC Franklin Gothic
279 Helvetica
281 Standard

wider

For foot serif 'earmarks' of A refer to those of H as they are generally the same. Other 'earmarks' are as follows:

(general)

 wide
99, 112, 123-4, 127

 narrow
29, 43, 64, 93

 bowing
1, 12, 30, 42
(top)

 (top)
27, 60, 63

 serif
35, 38-41, 61-2, 74, 76, 99, 123-4, 132, 147

 serif
36, 46, 126-7, 129

 serif
32, 44, 56-7, 71, 73, 85, 101-2, 106, 121, 125, 128, 136, 138, 141, 145-6

 serif
28, 82

 low
51

 low
33

 low
23-4, 27, 59, 66, 72, 92, 94, 150

 low
110

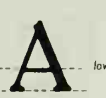
 low
143

 low
107

 low
8, 128

 low
A16
1-3, 9, 12, 29, 42, 140, 142
(bar)

 low
6, 14, 20, 47, 65, 81, 95, 97, 128

 low
12, 29, 36, 78, 98-9, 123-4, 126-7, 129, 142

 low
74

 low
28

 low
142

 low
164, 184

 low
160, 176

 low
155

 low
182

 low
170, 176-7, 183

 low
189, 194-5

 half serif
A27
190, 192

 half serif
201, 207

 half serif
220, 225, 227-8, 236, 238

 half serif
230

 half serif
231

 half serif
223-4, 229, 232, 234-5

 half serif
226

 half serif
218-9, 233, 257

 half serif
239-40

 half serif
221

 'nick' on bar
240

 wide
246, 249, 290, 292

 narrow
284-9

 bowing
269

 high bar
272

 high bar
296, 299

 high bar
256, 258, 262, 295

 low bar
246, 249, 253, 284-5, 290, 292, 294, 298, 300-1, 303

 low bar
297

 low bar
296

 (general)
270

 wide
7, 56-7, 131

 narrow
4, 8, 47

 concave
(top)
B11
2, 3, 12, 14, 17, 48-9, 102

 squashed
B12
26, 40, 42, 108

 short
B13
125, 136, 138, 140, 150

 concave back
B1
113
(bar)

 low bar
B4
36, 73, 89

 high bar
3, 5, 14, 42

 (general)
2

 wide
12-3, 22, 104

 narrow
9, 28, 30, 128

 serif
29

 serif
73, 147

 long
(serifs)
27, 46, 56-7, 59, 72, 86, 92, 115, 146

 short
5, 7, 13, 22, 28-30, 82, 98, 123-4, 126-7, 129

 no bottom serif
134

 wide
164, 184

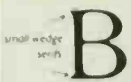
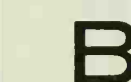
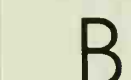
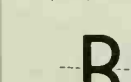
 narrow
155, 176

'Special Earmarks'

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			(serifs)			
157	219-21, 224, 226, 229	269		8, 81	157-8	206, 208, 211, 217
						
181	230-35	297	48	36	155	205, 210
						
168-9	236-8	271	10	21	182	201, 203, 208, 211
						
173, 179, 185	239-40	296	84	2	153-4, 156, 160, 162-3, 174, 180, 183	191
						
192, 204	268-9, 272	299	12, 29, 110	3-4	158-9	189
						
206-11, 213-4, 217	245-9, 276, 290-4	296, 300	42	6	152, 161, 165-9	219, 238
		(general)				
189, 192, 204	250-4, 258, 262, 264, 284-9		51	142	151	220, 223
						
225, 232	252	23-4, 43, 62, 69, 101, 129	128	164, 184	192, 204	222, 224, 226, 229, 240
						
237, 239	260, 265, 297-9	28, 40, 44, 72, 81, 135	19	155, 160, 176	202	224
						
218, 222, 225, 227	258, 262, 303	14, 16-7, 31, 97, 105, 108, 113	99	185	199-200	226
						
		125, 138-41, 150	64, 71, 100			

NB. Bold figures indicate the specimen illustrated above.

 228	 271	 21	 155, 160, 171, 176	 237	 268, 271	 29 (bar)
 218, 220, 222-3	 297	 45	 151, 161, 168-9	 227	 296	 5, 25, 28-9, 128, 142
 234	 262, 266, 296, 300	 113	 187	 224	 299	 4, 31
 235	 303	 138-40, 150	 192, 204	 239	 303	 5, 9, 22, 28, 43, 46, 54, 60-2, 68, 70-1, 73, 77-9, 87, 89, 101, 104, 109, 114-5, 117-22, 129, 137, 150
 236-8	 246, 249, 259	 2, 3, 12, 14, 17-20, 36, 42, 48-9, 85, 147	 191	 240	 (top and bottom strokes)	 7, 25, 112, 123-4
 230	 274	 102	 219, 225, 232, 238	 245-9	 8, 10, 64, 81, 93, 134	 2, 13-6, 31, 36, 75, 82-3, 91, 96-8, 102, 116, 133-4
 231	 284	 22, 29, 40, 60, 107, 143	 234	 258, 262, 284-9, 300	 2, 14, 17-8	 1, 11, 118-22, 144-7
 239	For back serif 'earmarks' of D refer to those of B as they are generally the same. Other 'earmarks' are as follows:	 47, 75, 84, 125, 141	 223	 268-9, 272	 36, 51	 4, 5, 7, 30, 123-4, 126-7, 129, 143
 240	 7, 16, 25, 51, 55, 105	 5, 74, 96, 147	 228, 230	 274	 15, 20, 24-5, 40, 51, 60, 131, 138, 149	 5, 9, 33, 142
 268-9, 272	 24, 29, 62, 64, 101, 110	 164, 184	 218	 251	 12, 42	 18, 22, 29, 75, 82, 104, 128, 141, 150

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(serifs)			(serifs)	(general)	(bar)
	1, 5-7, 9, 23-4, 26-8, 43, 55-7, 60-3, 67, 69-70, 72, 99, 101, 104, 107, 109-10, 147		6, 44-5, 103-4		191, 199-200
	10, 31, 36, 47, 75, 111, 114, 117, 121, 130, 133-5, 137-40, 144		138, 140		204, 207-8, 214, 216-7
	19, 42, 81, 102, 108, 128		14, 17, 143		205, 215
	21, 25, 105, 108, 130, 143, 148-9		3, 5, 7, 9, 25, 41, 44, 46, 54, 59-60, 66, 74, 76-80, 88, 91-2, 94, 102, 109, 123-7, 141, 150		218, 220, 226-7, 237
	8, 128		2, 5, 27, 46, 51, 72, 128		219, 221, 229, 232-5
	144		3		236-8
	13, 30, 82, 123-4, 126-7, 129		12, 26, 37, 49		227-8, 230, 232, 234
	34		164, 184		218, 223, 240
			155, 160, 176		239
			157		158
			151, 155, 158, 183		155, 157-8
			156, 159-60, 163, 167-8, 175, 179, 185-6		159, 165, 166, 169, 173-4
			157		152-4, 156, 161-3, 167-8, 171-2, 180
			157-9, 167		160, 164, 170, 175-9, 184-6
			161, 164, 170, 177, 179, 185-6		172-3, 183, 185-7
			152-4, 156, 160, 162, 165, 167-9, 171-6, 178, 180-1, 187		182
			182-3		153, 159, 161, 169, 181, 187

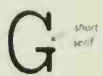
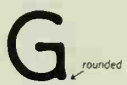
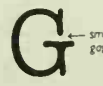
NB. Bold figures indicate the specimen illustrated above.

 218, 222	 296	'Earmarks' for F are generally the same as for E with the following exceptions: (for foot serif 'earmarks' refer to those of I)	 28, 40, 44, 81, 135	 15, 18-9, 27, 36-7, 75, 84, 86, 128, 141	 114-5, 118-21, 137, 144-6	 (top)
 219-21, 226-7, 229, 232-5, 240	 299 (bar)	 75, 136	 14, 16, 19, 31, 97, 105, 109, 113	 12, 29-31, 123-4, 126-7, 129, 140, 142	 2, 6, 27, 36, 54-5, 58, 62, 65, 68-70, 72, 77-70, 130	 169 (bar)
 226	 247-8, 272, 276, 286-90, 302-3	 189, 197, 203	 138, 140 (bar)	 142	 117	 171-2, 178, 187
 223, 231, 236-9	 251	 226, 231	 1, 3, 9, 13, 15-6, 25, 27, 38-9, 42, 48, 53, 56, 64, 68, 71, 73, 101, 110, 121, 128, 132, 142	 14, 17, 19-20, 81	 5, 28, 40, 44, 83, 98, 123-4, 126, 135-6, 138	 153-4, 159, 162-3, 174, 185
 231 (general)	 252, 254, 265, 297-8	 303	 14, 17-8, 23-4, 26, 31, 40, 44, 46, 51, 54, 58, 72, 75, 79-81, 97-8, 109, 123-4, 126-7, 136, 138, 148	 2, 4, 75, 84	 12	 151, 162-3, 170, 172, 177-9, 181, 185-7
 245, 8, 290, 292	 251, 256 (top and bottom strokes)	 245, 247-8, 258, 262, 280, 290, 293, 304	 8, 18, 46, 55, 71, 87, 91-3, 96, 113, 118-9, 121, 125, 144-5, 150	 1, 2, 19, 22, 51, 88, 107, 109, 127, 129	 10, 29, 31	 155, 182 (base)
 250, 252-8, 262, 264, 266, 268, 284-9, 297, 300, 302	 258, 261-2, 269	 296, 299	 1, 4-5, 7, 13, 24, 28, 40, 45, 47, 98	 9, 20, 43, 56-7, 110, 117, 131, 142, 150	 34, 111	 152, 156, 159, 173, 180, 185
 268-9, 272	 297-8, 301, 303	For top serif 'earmarks' of G refer to those of Cas they are generally the same. Other 'earmarks' are as follows: (general/top)  23-4, 43, 62, 69, 72, 101, 129	 32-43, 40, 111	 32-43, 40, 111	 32-43, 40, 111	 32-43, 40, 111
 271	 271	 271	 271	 271	 271	 271

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 155, 160, 164, 170-1, 175-9, 185-6	 215	 227, 240	 268-9, 271-2	 253	 4, 7, 13, 15, 19, 59, 98	 2
 151, 169, 184	 189-92, 197, 204, 206-9 (base)	 218, 221, 223, 227-8	 250-7, 296, 299-300	 246, 249, 268 (with spur)	 62, 64, 105	 2-3, 12, 14, 17-20, 37, 96, 142
 165 (general)	 197	 219, 224-5, 229, 234	 290-2, 294	 275-7, 279, 285, 287, 293	 113, 135	 5, 7, 13, 24, 28, 82, 98, 116, 123-4, 126-7, 129
 188, 191, 194-7, 209, 211-3	 192, 205, 210	 230-33, 235	 266, 297	 298	 130	 6, 27, 36, 46, 68, 72, 74, 121
 192, 201, 204 (bar)	 204 (general)	 220, 222, 236-40 (base)	 303	 273, 279, 281-2	 108	 8, 81, 113, 128
 192, 201, 205, 207-9, 211-2, 214	 219, 225, 238	 226, 228, 230-2	 260, 265, 290, 296-7, 299, 301	 273, 279, 281, 293, 298	 2, 5-6, 8, 13, 20, 22, 28, 75, 81, 108, 125, 128, 142 (top and foot serifs)	 16, 38-9, 56, 101, 110, 118, 120-1, 137
 203, 213, 215	 222, 224, 226, 229, 240	 239	 249, 256, 268, 303	 273, 279, 281, 293, 298	 10, 93	 54, 68, 74, 147, 150
 201, 206-9, 212, 214, 217	 224	 221, 225, 229, 235, 238	 245, 250-1, 253, 255-7, 261, 265, 290, 292, 294, 296, 299	 275	 1	 29, 134
 188, 194-6, 199-201, 203	 219-21, 224, 229-31, 235	 220, 222-4, 227, 234-5	 246, 249, 258-60, 295, 303	 274, 298,	 91	 28-31
		 240				

NB. Bold figures indicate the specimen illustrated above.

 slab 32-34 (general)  wide 161, 164, 179, 184  narrow 155, 160, 176  slight bowing effect 181  bracketed slab 157  high bar 178 (top and foot serifs)  line 151-69 (e.g. 153)  bracketed H27 170-87 (e.g. 185)  very long 173, 177, 179, 185-6  short 155, 157, 165	 heavy 170, 172, 177, 185-6 (general)  wide 207, 213  narrow 192, 201, 217 (top and foot serifs)  square slab 188-203 (e.g. 197)  bracketed slab 204-17 (e.g. 211)  rounded slab 214-7  half serif 192  serifs thinner than stem 191, 201-3  very long 201, 207-8, 214  thick and stubby 204	 long 193, 198, 201, 206-13  short 189, 192, 204, 215 (general)  wide 219, 225, 238, 240  narrow 220  high bar 224, 229-30, 239  nick 240 (top and foot serifs)  half H46 223, 239-40  wedge-ended 218, 221-2, 225, 227-8  small wedge 219-20, 224, 226, 229  large wedge 230-5	 line-ended 236-8  stressed strokes 268-9, 272  wide 245, 247-9, 290-4  narrow 250, 253, 264, 272, 284-9, 302-4  low bar 251, 284-9, 290, 292  high bar 265, 297-8  297-8, 301, 303 Top and foot serifs of I are generally the same as H but are repeated with other 'earmarks' as follows:  10, 93  2-3, 40	 uneven 49, 130  concave 2, 12, 14, 17-20, 37, 96, 142  short 5, 7, 13, 24, 28, 82, 98, 116, 123-4, 126-7, 129  long 6, 27, 36, 46, 68, 72, 74, 121  sheared 8, 81, 113, 128  thick bracket 16, 38-9, 56, 101, 110, 118, 120-1, 137  long bracket 54, 68, 79, 147, 150  slightly thickened 108  half 29, 134	 slight bowing effect 181  line 151-69 (e.g. 153)  bracketed 170-87 (e.g. 185)  long 173, 177, 179, 185-6  short 155, 157, 165  thick bracket 170, 172, 177, 185-6  square slab serif 157 188-203  bracketed slab serif 204-217 (e.g. 211)  rounded serif 214-7	 serif thinner than stem 191, 210-3  thick and stubby 204  short 189, 192, 204, 215  long 193, 198, 201, 206-13  half 223, 239-40  wedge-ended 218, 221-2, 225, 227-8  small wedge 219-20, 224, 226, 229  large wedge 230-5  line-ended 236-8  297-8, 301, 303
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'Special Earmarks'

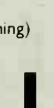
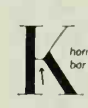
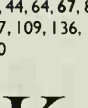
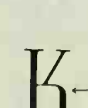
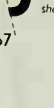
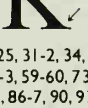
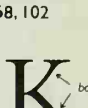
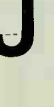
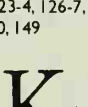
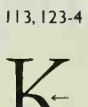
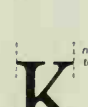
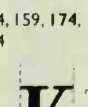
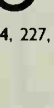
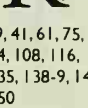
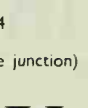
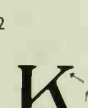
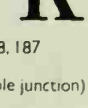
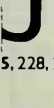
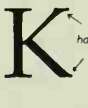
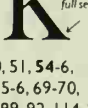
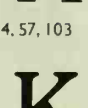
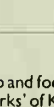
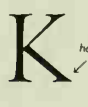
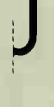
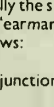
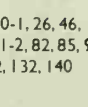
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For top serif 'earmarks' of J refer to those of H or I as they are generally the same. Other 'earmarks' are as follows: (non-lining) (short tail) 2-3, 22, 25, 44, 48 50, 64, 66, 82, 97, 105, 148 16 81, 143 100, 125 14, 17, 75, 84 9-11 19 20, 23, 89-90, 92, 101, 117, 123-4, 126, 130	21, 132 107, 109-10 8 104 (medium length tail) 4, 36, 47, 74, 111, 138-40 32 83 37, 98 12, 113 3	83 6, 35, 38-41, 49, 51, 58, 65, 88, 95, 127 16, 43, 59-62, 67, 70, 72-3, 91, 94, 102 135 (long tail) 34 33 slightly flattened 15, 18, 26, 54, 77-80, 150 93, 96 7, 54-6, 69, 86	(lining) 13 28, 42 134 45 24, 31-3, 63, 87 99, 103, 106, 114-5, 120-129, 136, 144-6 27, 46, 57, 68, 118-9, 121-2, 131, 137, 142, 147, 149 30 76 5	29, 128 (non-lining) (short tail) 151, 182 153 154, 163, 174 158 (medium length tail) 163, 172 173 183 (lining) 156, 160-2, 167-9, 176, 180-1, 187	170, 177, 9, 186 164, 175, 184-5 152, 157 155 165 166 (non-lining) 188, 196-7, 199-200 (lining) 193-5 curved 198 wider curve 189	204 190, 192 191 201 203 205 202, 206-209, 212-3, 215-7 208, 211 214 (non-lining) 222, 226
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NB. Bold figures indicate the specimen illustrated above.

 220	 240 (non-lining)	 269	 23, 38, 58, 84, 86, 88, 106, 116, 133, 148	 2-3, 14-5, 17-8, 33, 74	 110	 162-3, 181-2,
 229, 235	 246, 249	 271	 18, 35, 44, 64, 67, 87, 90, 107, 109, 136, 149-50	 11, 91	 128	 156, 158, 161, 167-8, 187
 221	 259, 267 (lining)	 290-4, 303	 4, 16, 25, 31-2, 34, 40, 47, 52-3, 59-60, 73, 76, 83, 86-7, 90, 93, 95-8, 101, 105-7, 109, 111, 123-4, 126-7, 129-30, 149	 8, 19, 68, 102	 43	 155
 218, 232, 240 (lining)	 275	 297, 301	 6, 37-9, 41, 61, 75, 81, 88, 104, 108, 116, 125, 135, 138-9, 141, 148, 150	 13, 35, 113, 123-4	 46	 152-4, 159, 174, 181-4
 219, 224, 227, 236, 238	 250-1, 265	 255	 10, 84	 36, 134 (double junction)	 77, 92	 167-8, 187
 223, 225, 228, 233	 245, 247-8	 302	 62-3, 65-6, 69-70, 77-80, 89, 92, 114-5, 117-22, 131, 137, 144-7	 5, 9, 30, 51, 54-6, 62-3, 65-6, 69-70, 77-80, 89, 92, 114-5, 117-22, 131, 137, 144-7	 5, 23-4, 57, 103	 160, 164, 166, 170-1, 173, 175-80, 185-6
 234	 250-1, 284, 286, 303, 279-80, 283, 284, 286, 303	 298	 19	 7, 12, 20-1, 26, 46, 48-9, 71-2, 82, 85, 94, 99, 112, 132, 140	 26	 151, 165, 169,
 237	 252, 254, 257-8, 262, 285, 287-9, 299	 29	 3, 12	 45, 143	 28	 157
 230	 253, 256, 264, 266, 270, 272-4, 276-8, 281-2, 296, 300	 14, 17, 50, 74, 91, 100, 104-5, 130	 142	 183	 30 (single junction)	 172

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(single junction)  188, 193-6, 210  194-5, 197-200, 203-5  192 (double junction)  191, 201-2, 206-9, 211-17  190  189 (single junction)  222, 230, 233  218, 227  235	 220, 223, 233  226, 234  239-40  219, 240  237 (double junction)  224-5, 227, 231, 236, 238  232  221, 230 (single junction)  285	 246, 249, 254, 259, 263, 267-8, 283, 295, 302  251, 258, 262, 270  291-2, 294  252-6, 260, 264, 266, 278, 290, 304  296-7  299  298, 301  K61 303 (double junction)  245, 247-8, 250, 261, 265, 273, 275-7, 279-82, 284, 286-9, 293, 300	 272  269 For cap height serif 'earmarks' of L refer to those of H or I and for back serifs to B as they are generally the same. Other 'earmarks' are as follows:  7, 25, 40, 112, 123-4, 126, 144  8, 10, 64, 81, 85, 93, 97, 108, 141  113  2  10, 135  21, 59, 99, 107, 116, 148	 1, 5, 9, 27, 36, 46, 51, 72, 102, 109, 128, 142  3  12, 26, 37, 49  10, 14, 17, 21, 25, 31, 35, 44, 75, 83-4, 88, 97, 105, 108, 116, 143, 148  28, 42, 55-7, 60, 101, 147  4, 13, 30, 82, 98, 123-4, 126-7, 129  21, 31, 35, 44, 75, 84, 87, 90, 105, 148  43, 54, 68, 77-80, 104, 109, 150  65	 36, 45, 130, 133  47, 54, 58, 65, 68, 71, 78-80, 82, 89, 121, 123-4, 127, 129, 131, 138-40, 146  65, 126, 133-4, 137-9, 149  164, 179, 184  155, 160, 176  151, 166-7, 169, 183, 187  158  155  152-3, 156-7, 171, 182	 151  169  159, 176-7, 179, 185-6  191, 201, 203, 205  189, 196, 205  188, 198, 205, 212-3, 216  197, 201, 203  191, 199-200  204, 207-8, 214, 216-7  205, 215
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NB. Bold figures indicate the specimen illustrated above.

 wide 219, 225, 238	 narrow 218, 220, 226-7, 237	 same contrast 219, 221, 229, 232-5	 no contrast 236-8	 deeply cut 218, 223, 240	 small hanging serif 228, 231	 long oblique serif 228, 230-2	 triangular shape serif 235
 wide 218, 222	 narrow 219-21, 226-7, 229-30, 232-5, 240	 same contrast 226	 no contrast 223, 231, 236-9	 deeply cut 231	 small hanging serif 228	 long oblique serif 245-8, 290, 292	 triangular shape serif 250, 252-8, 262, 264, 266, 268, 284-9, 297-300, 302
 wide 268-9, 272	 narrow 296	 same contrast 296	 no contrast 296	deeply cut 296	small hanging serif 296	long oblique serif 296	triangular shape serif 296

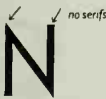
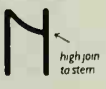
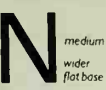
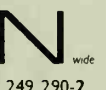
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 190, 192 (splayed strokes)	 234 220, 224 (parallel strokes)	 257, 270 296, 301 rounded  297-8 rounded	 95-7 31 slightly concave  1, 113, 128 bowing	 10, 14, 17, 98, 134-5  4, 7, 35, 99, 125 wide  43, 64, 101, 104 narrow	 164, 181, 184 wide  154-5, 170, 176 narrow  151, 169, 174, 181 (pointed base to stem)	 188, 192, 201, 204, 208 narrower  196-7 higher join to stem  190, 192 pointed
 219, 227, 230-1, 236, 238 225, 228 218 M47 219, 238 wide	 246, 249-50, 261, 265-7, 271, 273-81, 283-5, 291-4  247-8, 251, 253, 256, 259-60, 269, 272, 282, 286, 290, 302-3 pointed	 3, 13, 18, 21, 23-6, 34-5, 41-3, 47, 50, 52-5, 58-63, 65-7, 70, 72-5, 83, 85, 87-94, 99-105, 107-10, 114, 116-7, 119, 126, 129-33, 138, 144, 147-9  1, 2, 6, 11-12, 19-20, 30, 36-9, 43, 46, 60-1, 63, 68-9, 81, 87, 92, 102, 109, 132	 36-40, 45, 49, 116-7, 150  84, 137  10, 29, 81	 9, 142 28 high join to stem  32, 56-7, 71, 82, 86, 106, 110-3, 115, 118, 120-2, 125, 127-8, 136, 139-41, 145-6  152-6, 158-68, 170-3, 175-80, 182-7	 189, 195, 199-200  213  199-200 narrow  191 some contrast (flat base to stem)	 214-7 219, 226, 231, 233 pointed  222 high join to stem  230-1 high join to stem
 239-40  235 (splayed strokes)	 246, 249, 255, 260, 266, 276, 290-2, 294  299 (splayed strokes)	 15, 22, 44, 123-4  6, 11	 27  12, 27, 143	 157  172-3, 177, 179, 184-6 higher join to stem	 190, 193-4, 196-8, 202-3, 205-7, 209-11  212 wide	 223, 225, 227-8, 232, 234-5 overlap  218, 220

NB. Bold figures indicate the specimen illustrated above.

 237 (pointed base to stem)  251, 286  252, 254, 258, 263-4, 268, 300  297 (flat base to stem)  261, 272, 287-9, 302-4  284-5  247-8, 250, 253, 255-7, 259-60, 269, 273-83, 293  265-7, 271, 294  245-6, 249, 290-2, 294	 296-8, 301  270  268-9, 272  295  299  4, 36  1-3, 6, 7, 9-11, 15-6, 18-21, 28, 32, 35, 37, 40-1, 44-5, 47-51, 74, 84, 88, 94, 102, 108, 113, 132  31, 55, 61, 66, 68-9, 73, 87, 96, 116-7  9, 31, 60	 5  8, 10, 49, 75-6, 81, 125, 138-41, 150  13, 35, 46, 51, 54, 78-80, 84, 91, 93, 112, 121, 123-4, 147  24, 29, 43, 62, 101, 110, 114, 140  31, 43, 46, 54, 74, 95, 99, 109, 131, 150  13, 14, 17, 30, 33, 37, 82, 94, 101, 106, 111, 115, 128, 134-43, 145  152-4, 156, 158-60, 173-8  183  169, 172, 182	 161, 169, 187  162-3, 170, 179, 181, 185-6  151, 155, 157, 161, 166-7  155  164, 184  160, 165, 171, 176  188-9, 194-6, 199-200  198, 203, 205  191, 201-3, 205, 205-13  169, 172, 182	 192, 204  209, 213  192, 201, 204, 215-7  218, 222, 226-7, 233-5, 239-40  220-1, 229, 232  219  219, 221, 229, 232-5, 240  218, 220-8, 230-1, 236-9  237, 239  219, 222, 225, 232, 238	 220-1, 228  268-9, 272  271  261, 266-7, 274, 276-7, 283  263, 273, 278-82, 297-8  250-60, 262, 264, 275, 296, 299-301  245-6, 259  277, 284-9, 302-4  246, 265, 274, 293  290-2, 294	 303 For back serif 'earmarks' of P refer to those of B and for foot serifs to I as they are generally the same. Other 'earmarks' are as follows:  9, 28, 30-1, 127-8  4, 6, 11, 15, 20, 23-4, 32-4, 36, 38, 42, 47-8, 50, 52-4, 62-5, 69-72, 77-80, 82, 86-7, 93, 100-1, 103, 105-6, 108, 110, 117-26, 129, 136-40, 144-6, 148-9  1-3, 5, 19, 29, 35, 45, 51, 60-1, 73, 83, 89-90, 109, 116, 130, 133, 143, 147  12-4, 17-8, 22, 26, 37, 39-41, 44, 75, 84, 88, 91-2, 94, 113  66, 74, 88, 104, 107, 141, 150
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 4, 13-14, 17-8, 24, 43, 45, 51, 58, 67-8, 73, 75, 77-81, 85, 97-8, 111, 123-4, 126, 134, 136, 143	 5, 15, 32, 102, 132, 142	 7, 55-7, 99, 112, 114-5, 118-24, 126, 142	 10, 45, 47, 58, 64, 81, 132, 134-6, 143	 22, 25	 21, 46, 91, 125, 135	 138, 140	 113	 1, 46
 4	 151	 152, 154, 158, 160-73	 181	 156	 155, 157, 160, 165, 174, 176, 183	 164, 179, 184	 176, 183	 155, 169, 178, 187
 182	 180	 162-3, 170, 179, 185-6	 191	 204	 203, 207, 209, 211, 213, 216	 189, 210, 215	 216	 193
 192	 218, 224, 228, 240	 219-20, 227, 230-3, 236	 221, 229, 234, 237	 235	 240	 233, 236-8	 225	 219, 225, 231-2, 238
 218, 235	 258, 262, 284	 252, 283-4, 297-8	 246	 247-9	 270, 274, 302, 304	 245, 265, 273, 276, 280-1	 250, 252-4, 259, 285-9	 251
 290-2, 294, 303	 268-9, 272	 271	 295	 296, 299	 300	 297-8, 301	 300	 297-8, 301
 2, 10, 50, 66, 127, 129	 70, 83, 99, 111	 76, 101, 110, 136	 135	 13, 67, 82	 141	 143	 84 (medium length tail)	 6, 7, 12, 15, 26, 31-2, 35, 38-9, 41, 45, 52-3, 64, 71, 74, 86, 88, 92-3, 95-6, 102, 105-6, 116, 149

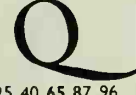
For bowl and angle of stress 'earmarks' of Q refer to those of O as they are generally the same. Other 'earmarks' are as follows:

(tail outside bowl)
(short tail)

NB. Bold figures indicate the specimen illustrated above.

'Special Earmarks'

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		(tail extends into bowl) (short tail)				
		3, 23-4, 142				
		48				
		33, 128				
		5				
		30				
		44				
		104 (medium length tail)				
		68				
		114-5, 117-21, 137, 144-6				

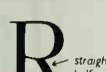
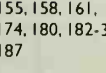
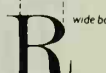
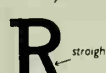
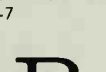
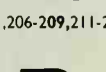
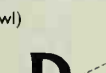
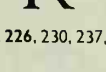
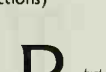
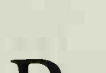
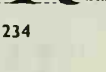
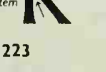
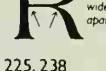
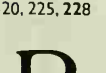
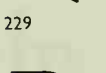
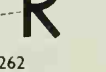
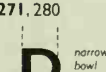
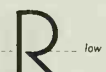
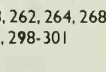
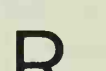
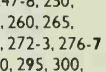
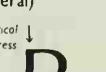
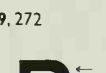
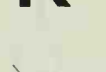
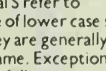
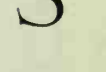
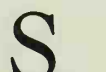
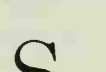
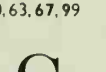
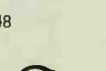
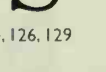
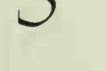
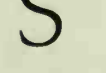
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	(tail outside bowl)					(second stem)	
222, 233-4		264, 273, 281	268	261, 269	5, 55-7, 69, 112, 121, 123-4, 131, 142		13, 111
							
232		246, 249, 276-7, 288-9	263	285-6, 289, 297	4, 29, 81, 134	2, 3, 12, 19-20, 25-6, 31, 37, 45, 48, 87, 108, 148	21-4, 27, 29, 38-9, 42-3, 50, 52-7, 59-69, 71-3, 75-83, 85-6, 88, 91-6, 99, 106, 109, 111-2, 116, 122-30, 132-6, 138-41, 147, 151
			(tail extends into bowl)		(junctions)		
223		253, 267		300		1, 40, 74, 89-90, 105, 107, 131	
			255, 278-9, 282-3				
235		274, 280	256, 265	299			
							
219, 240		266, 302	245	290	1, 5, 35	6, 11, 36, 46, 48-9, 58, 97, 114-5, 117-22, 137, 144-6	5, 13, 28, 30, 98
							
225, 228		270	252, 257, 271	291-4	138, 140		14, 17, 19, 31-2, 34, 51, 75
(tail extends into bowl)		295	298	303			
				(bowl)			
231, 237		251	250		31, 36, 38-9, 65, 79, 135		7, 8, 11, 16-7, 19, 46, 74, 107, 132
							(bowl)
221, 229		259, 272	269, 262, 284, 301	1-3, 5, 83	5, 9, 16, 25, 28-30, 32, 35, 112, 114-5, 118-21, 123-4, 131, 137, 144-6		
							157
224		296	254, 304		27		
				open			165
236, 238				13, 22, 36, 75, 84, 104			
					thinning		
					42, 68, 89-90, 100, 149		155, 169
							
							narrow bowl
							
							167-8

NB. Bold figures indicate the specimen illustrated above.

(second stem)  151, 173  157  152-155, 158, 161, 172, 174, 180, 182-3, 184, 187  153-4, 156, 159-60, 62-4, 171, 175-6, 181 (bowl)  170, 177-9, 85-6  194-5  203 (second stem)  197  188, 190, 192-5, 198, 204	 199-200  189, 202-3, 205, 215-7  201, 206-209, 211-214  216 (bowl)  218  222, 226, 230, 237, 239  240  219, 221, 225, 229, 231-2, 238  218, 235	(junctions)  220  221, 234  218, 223  219, 225, 238 (second stem)  218, 222-4, 226-7  219-20, 225, 228  221, 229  236  224, 226, 231-3, 239-40  234-5	 237  220, 236, 238 (bowl)  258, 262  263-4, 269  297  250-1, 295-6  299  250, 271, 280  253, 259, 262, 264, 284, 302 (junctions)  265, 276, 297, 303	 251, 298  252-8, 262, 264, 268, 271-2, 298-301  245-8, 261, 267, 273-5, 278-9, 291-4 (second stem)  245, 247-8, 250, 252-7, 260, 265, 268-9, 272-3, 276-7, 280-90, 295, 300, 302, 304  251, 258, 270, 299  301, 304  246, 249, 259, 266-7, 274-5, 278-9, 291-4, 296  298  269, 297	(general)  268-9, 272  271  296, 299-300 For 'earmarks' for capital S refer to those of lower case s as they are generally the same. Exceptions are as follows: (top and bottom serifs)  4  12  13  19  23-4, 142  34	 49  90  59-60, 63, 67, 99  61, 148  123-4, 126, 129  134  143 (top serif only)  29  15, 40  86-7
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'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

'Special Earmarks'

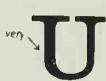
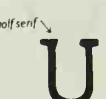
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

S 128 (bottom serif only) S 7 S 47 S 70 S 158 S 155 S 157 S 246 For foot serif 'earmarks' of T refer to those of I as they are generally the same. Other 'earmarks' are as follows: (angled serifs) T 5, 9, 27, 56, 72, 99	T 23-4, 35, 46, 51, 59-61, 66-7, 69, 74, 86, 95, 102, 107, 109, 142 T 1 T 55, 57, 101, 103 T 28, 49, 62-3, 70, 112, 132, 147 T 7, 9, 11, 13, 20, 22, 26, 30, 37-9, 43-4, 50, 52-4, 65, 73, 76, 83, 86, 89-90, 103, 105, 109-10, 117, 125, 131, 139, 143, 150 (vertical serifs) T 87, 122 T 100 T 36 T 74, 88, 111, 116	T 8, 64, 68, 80, 114-5, 118-22, 130, 136-7, 144-7, 149-50 T 4, 20, 45, 47, 52-3, 76-80, 82, 84-5, 98, 103, 123-4, 126, 129, 133-5, 138-41, 143, 148 T 140-1 (mixed serifs) T 40, 106 T 91, 93, 96 T 97, 127 T 2, 16, 19, 33, 48, 81, 92, 94, 128 T 3, 10, 12, 15, 21, 31-2, 108, 113 T 12, 18, 25, 42	T 12 T 14, 17 T 34 T 29 T 58 T 76 T 158-9, 172-3 T 181, 183, 185, 187 T larger serifs 153, 160, 164, 170, 175, 176-9, 184-5 T short serifs 152, 154, 156, 159, 161-3, 167-8, 171, 174, 180, 182	T 155, 157 T 165, 169 T 166 T 151 T 188, 191-6, 198-200, 210 T long square slab serifs 190, 197, 201, 203, 206 T 189 T 205 T bracketed serifs 202, 204, 213 T large bracketed serifs 207-9, 211-2	T 214-7 T 219-21, 225, 229-30, 232, 235 T 228, 231, 236, 238 T 223, 227, 236-8 T fine serifs 224, 226, 233 T 218, 222, 234 T 239-4 T narrow 250, 252-3, 256-7, 264, 284, 286-296, 299-300, 302, 304 T narrow 251, 258, 262 T wide 245-9, 290, 292, 29	T vertical stressed strokes 268-9, 272 T horizontal stressed strokes 271 T top thinner than stem 274, 283 T 295 T rounded 297-8, 301 T 303 For cap height serif 'earmarks' of U refer to those of H as they are generally the same. Other 'earmarks' are as follows: (no foot serif) U wide 6, 11, 15-16, 35, 40, 99, 105, 112, 123-4 U narrow 22, 24, 58, 62, 64, 76, 101, 110, 122, 132, 148
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NB. Bold figures indicate the specimen illustrated above.

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

 27, 46, 56, 65, 71, 74, 101, 114, 121	 113, 134-5, 150	 10, 98	 158	 189, 191, 201-3, 207-13	 230, 232	 250, 252-3, 262, 272, 284-9, 296, 299-300, 302, 304
 7, 13, 30, 37, 45, 82, 98, 108, 123-4, 126-7, 129-30, 148	 8, 128	 143	 183	 216	 231	 245, 265, 274, 283, 291, 293
 21, 27, 31, 43, 54, 58, 60, 95, 99, 131	 147	 161, 164, 184	 181	 192	 223	 290, 292, 294, 303
 4, 8, 13-14, 17-18, 22, 26, 28, 30-4, 44, 56-7, 71, 106, 110, 113, 115, 127-8, 133, 137, 141, 145-6	 59-60, 102, 104, 107-8	 154, 160, 165, 170-1, 176, 182	 155	 204	 219	 269, 297
 13, 32-4, 82	 14, 17, 19, 31, 87	 177-9	 213	 218, 220, 223, 225, 227-8	 240	 276-7
 13, 32-4, 82	 5, 9, 28, 46	 155, 157, 180	 192, 194-5, 201, 203-4, 215, 217	 219, 221, 224, 226, 229	 218	 268-9, 272
 68, 71, 73	 28, 30, 134 (with foot serif)	 151, 183	 201, 206-9, 211, 213-4, 217	 219, 225, 238	 222	 271
 11, 19, 40, 57, 105, 132, 138, 140	 1, 25	 162-3, 170, 179, 185-6	 189, 203-4, 215	 220, 226, 228, 237, 239	 239	 295
 111	 48, 81, 116	 157	 201, 207, 209, 211-3	 219, 221, 229, 232-3, 235	 245-8, 290-2, 294	 298, 301
 2	 3	 161, 167-8, 182, 187	 188			 258, 298

NB. Bold figures indicate the specimen illustrated above.

'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

For 'earmarks' of capital V refer to those of lower case v as they are generally the same but with the following exceptions:

3  slightly narrower

49, 51  straight (not bowed)

 full (horizontal) serifs
14, 19, 23-4, 113, 125, 142-3

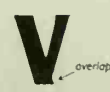
 half serifs
104

 pointed base
6, 34, 64

 kink
60

 narrower
162

 narrower
189

 overlap
272

300  pointed

For cap height 'earmarks' of W refer to those of H as they are generally the same. Other 'earmarks' are as follows:

(centre strokes meet at cap height)

 wide
10, 12, 17, 43, 54-5, 58-60, 62-3, 66-9, 74, 114-6, 18-20, 122, 129, 144, 150

 wide
13

 bowed
33, 44, 56-7, 64-5, 70-3, 121, 145-6

 bowed
30, 42

 bowed
113

 stepped
27

 high
18, 45, 75, 77-80, 83-4, 139, 149

135  long pointed

46, 134  long pointed

 long pointed
8, 82, 85-6, 112, 137

 long pointed
133, 136, 138, 140-1

81  long pointed

 wedge serifs
28

(crossed centre strokes)
 crossed centre strokes
4, 9, 15-16, 31, 34, 37, 39-41, 87-98, 127, 131

 low crossing
14, 36

 low crossing
98

96  wide

32  half serifs

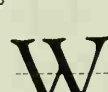
 serifs touching
123-4, 126

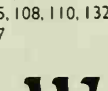
 serifs touching
142

 bowed
1

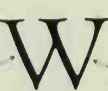
 flat base
35, 38

(stepped centre strokes)
 high junction
2, 3, 5, 11, 19-21, 47, 50-3, 61, 99, 106-7, 109, 111, 117, 130-1, 148

 medium
6, 22, 25, 49, 61-3, 105, 108, 110, 132, 147

 low
29

6, 132, 143  wide gap

11, 26  slight bowing

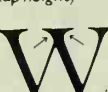
104  half serifs

29  bowed

48, 100, 125  flat

23-4  stepped

143  high junction
(centre strokes meet at cap height)

 wide
172

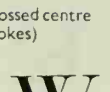
 narrow
176

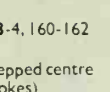
 narrow
155-6, 161, 167-8, 170, 173-4, 176, 179-80, 184-7

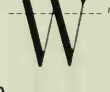
164  no serif

152, 159  no serif

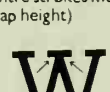
151, 166, 169, 182  crossed centre strokes

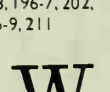
 stepped centre strokes
153-4, 160-162

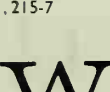
 narrow
160

 high junction
157-8, 165, 170-1, 175, 177-8, 180, 183

(centre strokes meet at cap height)
 high junction

 wide
172

 narrow
176

201, 215-7  narrow

213  narrow

189, 191, 194-5, 199-200, 203  flatter

190, 193, 198, 204-5  half serifs

192  half serifs

210  half serifs

214  stepped

212  stepped

(centre strokes meet at cap height)
 stepped

230-1  stepped

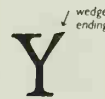
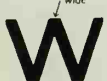
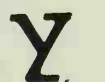
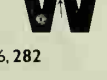
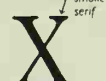
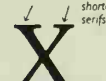
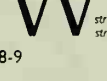
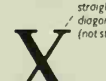
220, 225, 227-8, 236, 238  stepped

223  stepped

222  stepped

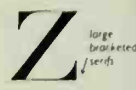
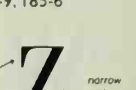
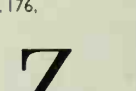
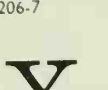
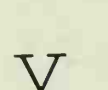
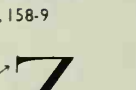
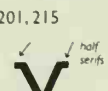
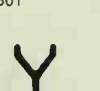
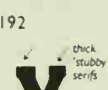
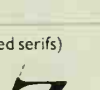
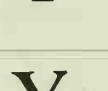
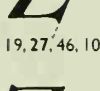
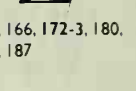
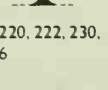
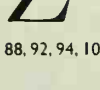
'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

 219, 233-4	 300	 296, 299	 16, 124	 157	 245	 8, 81
 240	 302	 303	 85	 189	For cap height and foot serif 'earmarks' of Y refer to those of H and I as they are generally the same. Other 'earmarks' are as follows:  211	 75, 84
 218 (steped centre strokes)	 245, 249-50, 266-7, 290-2, 294	 304	 19	 211	 7, 8, 18-9, 36-7, 41, 47, 59, 97-8, 111, 116, 130, 142, 148	 33
 221, 224, 226, 229	 246, 253, 255, 257, 260-1, 265, 271, 273-83, 293	 297	 29	 216	 1, 4, 5, 9, 35, 55, 69-70, 72, 115, 120-1, 145-6	 128
 237	 256, 284-5, 287-9	 301 (crossed centre strokes)	 52-3	 212	 12, 30	 2
 232 (centre strokes meet at cap height)	 266-7, 271, 274, 292, 294	 251, 258, 262	 97	 220	 15	 157, 167, 183-4
 247-8, 252	 276, 282	 298	 102	 237	 5, 13, 86, 112, 123-4	 153, 169, 173, 185
 254, 263-4	 270	 295	 133	 232	 8, 10, 22, 24, 47, 51, 64, 81-2, 136, 142	 162, 164, 166, 179, 181
 286	 268-9	 259	 140	 274	 104	 155, 160, 165, 167-8, 170, 176
 259	 272	 4, 13, 125, 143	 104	 256		

'Special Earmarks'

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 185	 219, 225, 232, 238	 268-9, 272	 8, 22-4, 29, 62, 64, 81-2, 90, 101, 104, 110	 51 (vertical serifs or nearly so)	 36, 134-5 (other features)	 164, 181, 184
 157	 230, 235	 269	 4, 25, 98, 100, 112, 123-4	 2, 11, 32, 36	 91, 93, 95-6	 167-8, 170-1, 175, 177-9, 185-6
 188, 196-7, 199-200, 210	 222	 258, 262	 8	 6, 66, 126-7	 131	 165, 176,
 191, 206-7	 240	 296, 299	 26	 71, 114-5, 118-22, 130, 144-6	 35, 37-40, 75-6, 82, 85, 97-8, 103, 108, 113, 116, 147	 182
 213	 239	 297	 49	 10, 11, 14, 17, 21	 74	 155, 158-9
 199-201, 215	 250, 292	 298, 301	 30	 14, 17	 84	 157
 190, 192	 247-8, 251-2, 256, 259-60, 273, 276, 287, 298	 303 (angled serifs)	 150	 7	 47, 104, 111	 151
 204	 245-6, 249, 263, 290, 292	 1, 15, 19, 27, 46, 102	 29	 2, 10, 15, 18, 51, 134	 113	 160, 166, 172-3, 180, 183, 187
 218, 220, 222, 230, 235-6	 253, 264, 284, 286-9, 302	 5, 16, 88, 92, 94, 107, 109	 46	 34	 123-4, 139	 161-3, 166
 221, 223, 225, 238	 251, 270	 9, 128	 142	 152-4, 174	 169	

 187	 230, 233	 269, 297	 50, 52-3, 76, 101, 107, 112, 114, 119-22, 129, 131	 125	 6, 150	 156, 164, 167, 170, 173, 186
 189, 210	 236-8	 296, 299	 68	 5 (open bowls)	 2, 108	 161, 166, 170-1, 175-80, 185, 187
 191, 207-9	 231	 96 (closed bowls)	 58, 62, 69, 79	 21, 23-4, 49, 51, 132	 3	 153, 160
 194-5	 232	 1, 12, 19-20, 27, 42, 45-6, 57, 71, 89-90, 97-8, 105, 126, 133, 138, 147, 149	 56	 22, 37, 140	 4	 169
 201, 203, 207-8, 214	 239	 64, 100	 142	 29, 32	 134	 158, 172
 218, 220, 225	 245, 251-9, 262-4, 300, 302	 113	 10, 74-5, 116, 139, 147	 9	 135	 157
 223, 227	 253	 127	 141	 104, 110	 13	 189, 193, 196, 198
 228	 248, 270	 44	 14, 17-8, 33, 77	 8, 81	 143	 197
 219, 221, 226, 229, 232, 234-5, 240	 268	 1	 82	 128	 151-2, 159, 165, 174, 184-4	 191
 224	 298, 301, 303	 123-4, 126	 2	 36, 130	 154, 162-3, 165, 181-2	 190

'Special Earmarks'

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'Special Earmarks'

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201, 206-9, 211-3	222	224, 237	261, 265, 276-8, 285-9	292, 294	49, 74, 112	18, 76, 140-1
						
215-6	231-2	226	269	257	9, 13, 26, 147	42, 128
						
194-5	218	223	273, 280-2, 295	299	38-9, 41, 75, 83	(bowl)
						
188, 192, 199-200, 202	236, 238	233	298, 301	300	4, 6, 11, 20, 31, 43, 46, 51, 54, 55-67, 69-70, 72, 89-90, 95-7, 102, 107, 110, 129-30, 132, 139	small and angular
				(top terminal)		10, 16, 19, 74, 87, 92, 94, 102
203	228	227	245			
						
214	220, 240	252, 256-7	297	1, 2, 5, 12, 111, 113, 116, 133-4	7, 37, 52-3, 100, 103, 106, 109, 117, 123-6, 149-50	31, 32, 35, 40, 66, 73, 83, 91-2, 94-6, 105, 109, 111, 148
						
204	221	255, 263, 268	247-8, 253	22, 30, 34, 36, 40, 48	23-4	5, 29, 36, 134, 141-2
						
205, 210	239	271	272	32, 85	47, 91, 93, 105	15, 27, 30, 56, 82, 112, 115, 130, 135, 138, 144-7, 149
						
235	230	250, 254, 264, 270	296	81	10, 16, 19, 21, 35, 44-5, 88, 92, 94, 108, 143, 148	54, 131, 137, 150
						
219	225	262	291	29, 82	68, 71, 99, 114-5, 118-22, 131, 136-7, 144-5	22, 104, 128
						
				3, 14, 17, 28, 98, 104, 128, 135		

NB. Bold figures indicate the specimen illustrated above.

(back)

a
5, 13, 104, 123-4, 129

a
23-4, 29-30

a
40, 44, 47, 73, 87, 91-6

a
8, 14, 17, 23-4, 48, 77-81, 98, 135, 143

(foot serif)

a
1, 75, 84, 125, 131, 134-5

a
81, 113, 133, 136, 138, 140-3, 150

a
8, 12, 22, 29-30, 56, 71, 82, 104, 112, 126, 128

a
28

a short
2-3, 10, 15, 37, 45, 47, 66, 76, 98, 102, 108, 142, 148

a short and heavy
44

a longer
19, 42, 97, 108, 147

a
14, 17-8, 21, 37, 46, 111, 129

a short and rounded
4, 7, 15, 23-4, 26, 32-3, 38-9, 41, 48, 50-2, 60-4, 66-8, 74, 78, 89-90, 100, 106, 115, 118-9, 120, 124, 128, 130, 139, 144, 146

a long and rounded

5, 6, 9, 11, 13, 16, 20, 25, 27, 31, 34-6, 43, 53-4, 65, 69-70, 72, 77-80, 83, 85, 91-2, 99, 101, 103, 107, 109-10, 114, 117, 121, 127, 132, 149

a
35-6, 40, 42, 49, 55, 58-9, 73, 76, 83, 87-8, 93-7, 105, 115-6

a
86, 122

a long curled up
70, 78, 114, 137

(top terminal)

a
151, 182

a
157, 165

a
155, 166

a ball
160, 162-4, 170-1, 175-81, 184-6

a pear
152-4, 156, 167-9, 172-4

a thin pear
158-9, 161, 172, 187

a pointed
183
(bowl)

a
155, 157, 159

a
153, 161-3, 187

a smooth
156, 160, 164, 169, 178-81
(foot serif)

a angled and flat
151-2, 155, 165, 183

a
161, 167-8, 171, 180, 182, 187

a
158

a curled up
160, 164, 170, 173, 175-9, 185-6

(double storey)

a
188-9, 191, 197, 203

a
190, 204, 206-9, 211

a
192, 198, 201-2, 205, 210, 215

a
212-4, 216-7

a
189, 204-5

a
188, 191

a
188-93, 197-8, 203-5

a
201, 206-9, 211-5, 217
(single storey)

a
194-6

a
199-200
(double storey)

a wide
219, 225

a
218, 222, 225, 235, 240

a
227, 231

a
223-4, 226, 228, 234

a pear
229, 232

a curl
230

a curl
231

a pointed
233

a smooth
222, 226, 228, 230

a
239
(single storey)

a
237
(double storey)

a square
291-2, 297

a
245-6, 249, 251, 253, 256, 261, 264-5, 270, 282, 285-9

a
259, 262, 266, 268-9, 271-2, 295

a
267, 273-81, 283, 291-3, 304

a
284

a
251, 253, 262, 264

a smooth
245, 261, 265, 268, 271, 275, 279, 295

a large top
271

a small top
270

a
259, 270

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a flat 245, 261, 265, 268, 273, 279-81, 283, 285, 293 a 246, 249, 251, 278, 282, 286 a 253, 256, 260, 262, 264, 266, 269, 271-2, 277-8, 284, 287-9, 291-2, 295, 297-8, 304 a 272, 274-6, 286-9 (single storey) a 250, 252, 254-5, 257 a 301 a 263 a 299 a 296	a 300 Ascender serif 'earmarks' for b, d, h, k and l are all generally the same. Typefaces with slight variations between these letters are numbers 40, 60, 68, 93, 96, 110, 115, 141, 143, 177, 182, 208, 211-3 and 215. 'Earmarks' are as follows: (ascender serif) b 1, 36 concave b 51 b 12, 30, 48, 82 hammer b 14, 17, 33-4 short b 13, 15, 66 b 4, 32, 60, 92, 110 b 40	b 29, 113, 128 b 142 (bowl) b top heavy 1, 8, 14, 18, 41-3, 47, 52-3, 71, 75, 84, 88, 100, 102, 104, 106, 110, 125, 133 b bottom heavy 5 b sheared 10, 44, 75, 141 b 22, 44, 104 b parallel 28, 105, 148 b 14, 17, 82, 84-5 b small bowl 15, 34, 36, 46, 123	b large bowl 28-9, 57, 71, 104, 110, 112, 118, 121, 141 (foot serif) b 1, 4, 28 b 3, 22, 128 b concave 12, 19, 20, 51, 110 b 36, 58, 89-90, 131-2, 141, 149 b long 23-4, 42, 51, 114-5, 118-21 b 140 b 13 b 8, 81, 102, 104, 111, 116, 148	b 17-8, 30, 113, 134-5, 142-3 b curved in 157 b 151, 166-8 b 157, 159 b 183 b 181 b 201, 214, 217 b narrow 201 b circular bowl 188-9, 194-200, 212-3, 215 b 203, 215	b square 192 b 218, 227-9 b wedge serif 219, 221, 226, 235 b 220, 223-5, 230 b large serif 232, 240 b 218, 235, 240 b 222, 239 b bent foot 219-20, 225 b 235 b 251, 259, 269, 297	b 263, 298 b 258, 262, 296, 299-300 b 296, 299 b small bowl 253, 256, 258, 264 (top terminal) c 23, 58, 114-5, 118-21, 131, 144-6, 149 c big pear 7, 18, 23-4, 27, 38-9, 50, 52-4, 57-8, 60-5, 67, 71, 91, 99-100, 103, 106, 109, 123-4, 127, 129-30, 132, 136, 142, 148, 150 c small pear 6, 11, 14-7, 20, 25, 31, 35, 41, 43, 46, 47, 51, 55-6, 59, 65-6, 68-70, 73-4, 77-80, 87-94, 96-7, 102, 105, 107, 123, 126, 139, 148 c pear hanging down 18, 101
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NB. Bold figures indicate the specimen illustrated above.

					
1, 22, 28	28, 138, 140-2	165-6	218, 220, 222-3, 225-8	281	169
					
2, 3, 5, 10, 12-3, 26, 29, 42, 49, 128, 143	44 (general)	151, 182	219, 233-4	268	208-213
					
117	8, 18, 23-4, 29, 64, 75, 93, 104, 134	155	221, 229	271	218-30
					
4, 16, 19, 32, 34, 48, 83, 108	2, 4, 6, 21, 43, 45, 70, 72, 83	155, 165, 176	235	272	231-5, 240
					
81, 147	23, 26, 31, 35, 41, 87, 93, 102, 113	188, 191, 196-7, 199	224, 231, 240	284	246
					
86, 125	133, 142, 143	190, 193-4, 198	230-1	297	30
					
33, 37, 45, 82, 95, 98, 134-5	152, 156, 167-9, 174, 187	189	250, 265, 267, 273-5, 278-280, 283, 291-3, 304	298	36
					
36, 111, 116, 137	158-9, 161, 172-3	201-3	246, 249, 252, 254, 257-60, 263-4, 266, 269, 271, 295-6	For ascender serif and bowl 'earmarks' of d refer to those of b as they are generally the same. Other 'earmarks' are as follows: (foot serif)	42
					
75, 84-5, 104, 112-3, 133, 138, 140-1	157, 183	205, 210	245, 247-8, 251, 253, 255-6, 261-2, 270, 276-7, 282, 285-9, 299-300	1, 28, 111, 116	272
					
44, 76, 138, 140-1		206-9, 211-7		157, 159	271
				171-2, 182-3	251, 259, 297
					299-300

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(bowl/bar)		142		218, 220, 222, 240		259, 260, 263, 266, 269, 271, 295		37, 45, 111, 116, 133, 135		10, 18, 23-4, 41, 47, 49, 75, 84, 139		4, 12, 15, 19, 25, 41, 44, 47, 73, 76, 81, 83, 93-5, 97, 107, 147
		2, 3, 15, 19, 27		223-7, 235		273-5, 278-81, 283, 293, 304		7, 14, 17, 25, 27, 31, 38-9, 43, 48, 50, 52-4, 56, 58-61, 68, 70, 77-80, 86-7, 89-90, 95, 99-101, 103, 109, 114-5, 117, 119-22, 132, 137, 144, 146-7, 150		13, 37		7, 9, 22-4, 32, 40, 43, 53, 55, 57, 58, 64, 77, 85, 136, 140
		22, 29, 30, 33		230-1		246, 261, 265, 270, 272, 276-7, 282, 285, 287-9		2, 3, 9, 12-3, 21, 26, 28, 42, 71, 76, 83, 85, 108, 113, 116, 118-9, 119, 128, 140, 143		5, 64, 68, 100-1, 114, 118, 136, 142, 145, 149		152, 159, 161, 167-9, 172-5
		8, 10, 28		237		246, 249, 258, 266, 297-8		8, 29, 82, 148		1, 5, 64, 110, 131, 136, 142		153-4, 160, 162-4, 176-80
		4, 8, 31		221, 234		271		22, 134		36		151, 157-8, 165-6
		22, 104		239		291-3		7, 18, 23-4, 30-2, 36, 41, 43, 46, 51, 62, 63-4, 67, 69, 72, 92, 100-1, 106, 118, 123-4, 126-7, 129-30, 139, 145, 149		28-9, 64, 71, 95, 103-4, 110, 112, 121-2, 128-9, 131, 137, 140-1, 145		155
		24, 29, 34, 40, 59, 64		197, 199		250		10-1, 34, 37, 44, 49, 75, 84, 88, 98, 104, 138, 141		33, 46, 96, 98, 148		151, 155, 160, 164-5, 167, 168, 170-1, 176, 178
		82, 138, 140-1, 150		190, 193, 198, 201-3, 205-215		(top)		4, 6, 15-6, 19-20, 21, 35, 40, 59, 65-6, 73-4, 91, 93-4, 96-7, 102, 105, 107, 109, 125, 150		2-3, 10, 13-4, 16-7, 28, 31, 48, 65-6, 71, 74-5, 84, 87-91, 98, 108, 116		157
	(bottom terminal)											
		44, 81, 98, 108, 128		189, 204		245, 251-7, 264						
		138		199, 200		299, 300						

NB. Bold figures indicate the specimen illustrated above.

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 188-9, 192, 194-6, 200	 229	 258, 296, 299	 8, 16-7, 19, 21, 25, 35-6, 39-41, 52-3, 64, 66, 73-4, 76, 81, 83, 88, 93-6, 109, 132, 148	 1, 20-2, 33, 42-3, 76, 115, 117, 127, 136, 144-7	 153-4, 161-3, 165, 167-8, 186-7	 (single storey) 188-9, 190, 193-6, 198
 190, 192-3, 198, 204	 239-40	 263, 269	 37, 49	 157, 164	 157, 164	 191, 197
 191, 197, 199, 201-3, 214	 220, 225, 228, 230, 234-5, 240	 253, 256, 264 (single storey)	 6, 15, 26, 37-8, 44-5, 48, 59, 60-1, 63, 65, 67, 70-1, 75, 84, 89-92, 95, 98-100, 103, 105, 108, 110, 114-5, 117-22, 128, 136-42, 144-7, 149	 9, 26, 36, 65, 125, 132, 150	 158	 199, 200
 206-7, 208-9, 211-3, 215-7	 250, 255-6, 258, 300	 2, 3, 28-30, 104, 112 (double storey)	 5, 10-1, 14, 17-8, 32, 34, 43, 47, 49-51, 55-7, 62, 69, 72, 85, 97, 101, 106, 111, 114, 116, 130, 148	 5, 7, 11-12, 23-4, 27, 46, 50, 54-63, 67-70, 72-3, 77-80, 89, 99, 101, 103, 109, 114, 118-121, 129-131, 137, 142, 149	 152, 165, 182, 183	 204, 205 (double storey)
 205, 210	 246, 249, 254, 257, 259, 262, 266-7, 269-70, 272-89, 291-3, 295-9, 304	 1, 4, 22, 27, 46, 58, 77, 78-80, 82, 131, 135	 32, 36, 63, 142	 90, 110, 123-4, 126	 169, 174	 203, 210
 218, 223-4, 228, 233, 237	 245, 252, 260, 271	 9, 12-3, 33, 42, 134	 14, 61, 85, 128, 132, 136, 147, 150	 10, 81 (single storey)	 154, 159, 161-3, 167-8, 171-2, 175, 178, 186-7	 201-2
 220, 226, 226	 251	 18, 20, 68, 123-4, 126-7, 129, 150	 23, 32, 49, 60, 63, 110, 115, 140, 142	 151 (double storey)	 153, 156, 160, 164, 170, 175-7, 179-81, 184, 185	 206, 208, 211, 213, 215-7
 219, 225, 227, 234	 261, 265, 267, 272-89, 296-9, 309	 12-3, 123-4, 126-7, 129	 134	 160, 181	 173	 207, 209, 211, 213
 230, 231, 240	 268	 7, 87, 107	 6, 9, 26, 32	 166, 176, 183	 173	 212
 221, 229, 232, 235						

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(single storey) g 223, 225, 228, 237 g 224 g 239 (double storey) g 222, 226, 230 g 221, 229, 234 g 218, 233, 235 g 218, 220, 222, 227, 233-5 g 240 g 219 g 230	g 221, 229, 231-2 (double storey) g 259, 270 g 268 g 276-7, 286, 287, 288-9 g 258, 262 (single storey) g 251, 260, 263-4, 269, 272, 295, 297 g 250, 252, 254 g 245, 253, 255, 257, 260, 282	g 246, 249 g 267, 273-5, 278, 279-80, 283, 304 g 256, 282 g 246, 266, 271, 284-5 g 261, 265 g 291-3 g 296, 299, 300 g 301	For ascender serif 'earmarks' of h refer to those of b as they are generally the same. Other 'earmarks' are as follows: (stems) h 4, 15, 21, 25, 36, 40, 105, 116, 123, 126, 132, 147 h 1, 27, 47, 72, 101, 110 h 5, 9 h 16, 19, 40, 113, 133-5, 142 (foot serifs) h 2 h 8, 81, 113 h 29 h 3, 14, 17-8, 36, 102	h 6, 11, 27, 36, 44, 53, 72, 91, 111, 119, 137-8, 149 h 5, 13, 30, 82, 98, 123-4, 126, 129 h 16, 38-9, 56, 101, 110, 118, 120-1, 137 h 54, 68, 74, 147, 150 h 28-31 h 32-4 h 4 h 12, 42 h 75, 84, 104, 134-5, 140-3	h 134 h 143 h 154, 156-9, 162-3, 181 h 151-69 (e.g. 153) h 155, 157, 165 h 170-87 (e.g. 185) h 173, 177, 179, 185-6 h 170, 172, 177, 185-6 h 155, 175 h 216	h 194-5 h 188, 196-7 h 188-203 (e.g. 197) h 204-17 (e.g. 211) h 214-7 h 191, 201-3 h 201, 207-8, 214 h 204 h 189, 192, 204, 215 h 189, 190, 192, 197, 204
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NB. Bold figures indicate the specimen illustrated above.

 221, 229	 251, 253-4, 256, 264	 16, 28, 37, 50, 58, 64, 86, 135, 138, 141-2, 148, 150	 151, 166	 218, 222, 227-8, 240	For x height serif 'earmarks' of j refer to ascender serif 'earmarks' of b and for dot 'earmarks' refer to those of i. Other 'earmarks' are as follows: (flat curved tail)  17, 25, 39, 41, 47, 64, 81, 138, 148	 16, 107 (medium flat curved tail)
 218, 235, 240	 271	 35, 112	 164-5, 167, 178, 182, 184	 249, 276	 250, 256, 261, 265, 270, 273, 277-81, 283, 286-9, 291-3	 2, 3, 18, 22, 31, 34, 36, 66, 73-4, 84-5, 87-9, 91-7, 104-5, 108-9, 111, 116, 135-9, 147
 218, 221-2, 225, 227-8	 269, 285	 8, 13, 29, 33, 34, 81	 153, 180-1	 250, 256, 261, 265, 270, 273, 277-81, 283, 286-9, 291-3	 82, 140-1	 8, 32, 38-9, 47-8, 100, 140-1
 219-20, 224, 226, 229	 246, 270, 276, 285, 287-9	 20, 49, 104	 190, 193, 198-200, 202	 246, 269, 271	 46, 51, 83, 125, 134, 143	 10, 75, 98, 134
 230-5	 291-3	 128	 188, 194-5, 201	 297-8	 11, 29, 37, 50, 75	 11, 45, 83
 236, 237-8	 295	 11, 16, 19, 21, 40, 46, 54, 58-60, 66-7, 77-80, 88, 92-4, 105, 107, 123, 126, 147	 196	 258, 260, 262	 5, 14	 23-4, 30, 102, 132
 220, 226	 297-8, 301, 303	 7-8, 29-30, 33, 57, 64, 81, 95, 104, 108, 110, 121-2, 128, 141	 189	 253, 266, 269-70, 274-5, 277, 284-5, 288-9, 295, 304	 49, 55, 61-3, 67, 69, 72, 101, 106, 123-4, 126-7, 130, 142, 149	 19 (rounded tail)
 223, 239-40	For x height serifs of i refer to ascender serifs of b and for foot serifs to h as they are generally the same. Other 'earmarks' are as follows: (dots)  1, 5, 11, 51, 82, 134, 143	 21, 108	 190, 194, 203-4, 214	 245, 251-2, 255, 259, 263-4, 268, 272, 282, 296, 299-301	 67, 103, 110, 112, 129	 4 9, 11-2, 21, 28, 42
 232-3		 25	 225	 304	 1, 38, 44, 90	
		 240				

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 7, 15, 20, 26-7, 35, 40, 43, 52-4 , 56-60, 65, 68, 70, 77-80, 99, 101, 115, 117, 122, 131-2, 150  114-5, 118-21, 144-6  71, 76, 86, 113, 128, 133 (flat curved tail)  155, 157, 159, 165, 187  151  173  153, 176, 178, 180, 185  153, 170-1, 185	(medium flat curved tail)  161, 167-9, 182 (rounded tail)  158, 174, 181  183  166  160, 164, 175-7, 179, 181, 184-6  154, 156, 162-3, 172, 177  188-9, 194-7, 199-200, 202, 204 (rounded curve)  190, 192-3, 198 (sharp curve)  191	 201  203  205, 210  206-7, 209, 211, 213-7  208, 212  222, 226, 235, 240  218  220, 223-5, 227-8, 237  219, 231  233	 232, 234  230  229, 239  252, 254, 257, 264, 301  259  263  268  250-1, 253, 255-6, 258, 260-1, 265-7, 270-81, 283-9, 291-3, 296, 300  245, 282, 299	 249, 262  269  304  256, 260, 265, 267, 273, 275, 278-89, 291-3, 298 For ascender serif 'earmarks' of k refer to those of b and for foot serifs refer to h as they are generally the same. Other 'earmarks' are as follows: (single junction)  14, 17, 22, 44, 100, 128, 130, 133 (open)  36, 74, 82, 94, 100 (just touching)  67, 73, 83, 87, 91, 109, 136, 149 (horizontal bar)	 16, 19, 25, 31, 34-5, 41, 47, 50-2, 55, 58-60, 64, 66-8, 72, 76, 78, 80, 86, 89-91, 93, 95-8, 102, 105-6, 111, 113 (full serifs)  3, 8, 15, 26, 37, 39, 75, 77, 79, 81, 88, 94, 107-8, 116, 135, 139, 141, 148, 150 (full serif, half serif)  40, 53 (full serif, hybrid serif)  2, 13, 74 (curved and tapered)  18, 38 (tapered down)  10, 138 (half serif)  12 (vertical wedge, half wedge)  84 (half wedge)  134, 142	 142 (blub)  90 (bowing)  81, 102 (bowing) (double junction)  1, 6, 11, 13, 16, 32, 43, 45, 54, 56-7, 59, 61-3, 65, 72, 76, 92, 99, 101, 110, 114-5, 117-22, 131, 137, 114-7 (full)  7, 9, 20-1, 26, 44, 46, 69-71, 85, 103, 112, 125, 127, 129, 132, 140, 143, 150 (full, half)  23-4 (ball)  29 (full)  33 (tapered)  42
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NB. Bold figures indicate the specimen illustrated above.

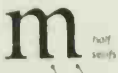
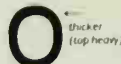
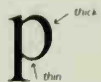
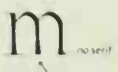
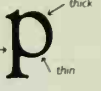
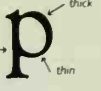
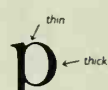
104  143  5  27  28  30  (single junction)  154, 162-3, 182  155-6, 158, 161, 167-8, 187  155  152, 154, 159, 165, 181, 183-4	181  (double junction)  153, 157, 160, 164, 170-1, 173, 176-80, 185-6  151, 166, 169, 174-5  172 (single junction)  210  188, 194-6, 199-200, 205, 210  189, 197, 203-4  192 (double junction)  193, 198, 201-2, 206-9, 211-7	190  (single junction)  222, 230, 234, 237  235  218, 220, 226, 233, 239-40  219, 223 (double junction)  221, 224-5, 227-9, 231-2 (single junction)  246, 254, 259, 263, 271, 283, 285, 295  270  268, 291-2	246, 249, 252-3, 255, 260, 264, 266-7, 278, 283, 304 251, 262  297-8, 301  272  296-7  299-300 (double junction)  245, 250, 256-7, 261, 265, 269, 273-7, 279-82, 284, 286-9, 293  250, 284 	For ascender serif 'earmarks' of l refer to those of b and for foot serifs to h as they are generally the same. Exceptions and other 'earmarks' are as follows:  2, 8, 10-1, 19, 36, 81, 104, 113, 130, 133  98  134  1, 36  142  14, 17, 33-4  135  143  157	214-7  215-7  218, 227-9  220, 222-3, 225, 230, 237  239-40  263, 269, 285  268, 295  282, 304  297-8, 301 	For x height serif 'earmarks' of m refer to ascender serif 'earmarks' of b and for foot serifs to h. Exceptions and other 'earmarks' are as follows: (stems)  1, 16, 19, 27, 32, 35-6, 46-7, 72, 82, 101-2, 110, 125, 139  10, 75, 108 5, 9  11, 113, 133  14-7  89  (foot serifs)  2 12, 42   75, 84, 141
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 104, 140-2	 220	 75, 84, 104, 134, 140-3	 8, 81	 271	 3, 4, 6, 7, 14, 23-6, 32, 43, 50, 52-3, 71, 73, 76, 85-6, 91, 93-5, 99-100, 110	 153, 160, 162-3, 170
 134	 251	 175	 44, 82, 125, 138-41, 150	 274, 283, 291-3, 295	 2, 11-2, 15-8, 31, 34-42, 44-5, 47-8, 59, 61, 84, 87-8, 92, 97-8, 102, 106, 107-8, 113, 125, 133, 139	 174, 182
 143	 296, 299-300	 189-90, 192, 197, 204	 155, 169	For x height serif 'earmarks' of p refer to ascender serifs 'earmarks' of b as they are generally the same. Other 'earmarks' are as follows:  1, 22, 28	 13, 19, 21, 49, 51, 60, 66-7, 74, 96, 113	 188, 194-5, 196-200
 158, 173	 246, 270, 276, 285	 220, 226, 239-40	 182	 1, 22, 28	 13, 19, 21, 49, 51, 60, 66-7, 74, 96, 113	 192
 175	 285	 251	 153, 160, 162-3, 170, 180	 10, 19, 40, 75, 84, 90, 108	 2-3, 10, 14, 17	 205, 207-9, 212-4, 216-7
 189-90, 192, 197, 204	For x height serif 'earmarks' of n refer to ascender serifs 'earmarks' of b and for foot serifs to h as they are generally the same. Other 'earmarks' are as follows:  5, 9	 296, 299-300	 188-9, 194-7, 199-200	 8, 28, 69, 81, 139, 148	 6, 8, 11, 15, 18-9, 25, 29, 31, 36, 49, 71, 74, 81, 83, 86, 91, 104, 108, 113, 115, 118, 120, 122, 128, 145	 237
 221, 229, 235	 5, 9	 1-5, 9, 10, 12-6, 18-9, 21, 32, 35, 37-40, 44-9, 51-2, 84-5, 108	 235	 22, 30, 104	 11, 27, 36, 72, 86	 218, 235, 240
 237	 4, 6, 8, 10, 15-6, 19, 20, 25, 35, 130, 133, 145, 149	 36, 85, 113, 125	 222, 237, 239	 5, 9, 20, 27, 46, 54-5, 57-9, 62-5, 68-70, 72, 77-80, 83, 89, 103, 105, 109, 111, 114-24, 126-32, 135-8, 140-2, 144-50	 10, 14, 29, 82	 222, 239
 226	 12, 42	 31, 43, 62-3, 56-7, 62-4, 66, 90-1, 96, 139, 143, 150	 227	 134, 143		 224, 227
 239-40			 240			

NB. Bold figures indicate the specimen illustrated above.

p long serif 232 p short long 234 p 231 p circular bowl 251, 253, 255, 257-8, 262 p no serif 251, 259, 295, 297 p 296, 299-300 p 269, 296 For bowl and foot serif 'earmarks' of q refer to those of p as they are generally the same. Exceptions and other 'earmarks' are as follows: q no serif 8, 104, 111, 113, 116, 133-4, 139, 148 q half serif 3, 4, 12-3, 23-4, 27, 36, 42, 51, 107	q flat 'nib' 1, 28 q 125, 150 q 22, 44, 104 q thick join 34 q small 'nib' 6, 15-6, 25, 33, 40, 44, 61, 63, 66, 69, 74, 76, 83, 85, 87, 123-4, 128, 139 q 14, 17, 89, 98, 112, 131, 136, 141-2, 147, 149 q 57, 132, 140, 147 q 2, 3, 10, 14, 17, 29, 81, 117, 143 q half serif 29, 40, 82, 123, 126	q no serif 134 q 65 q no serif 183 q 'nib' 182 q extended stroke 151, 166-8, 187 q 153, 160, 162-3, 170 q 169 q 191 q 203-4, 214-7 q 'nib' 218, 220, 222-3, 227-8, 234, 237	q no 'nib' 233 q full serif 231 q half serif 234, 239-40 q 285 For foot serif 'earmarks' of r refer to those of h as they are generally the same. Other 'earmarks' are as follows: (angled stem) r 23-4, 78-80, 122-4 r 30, 77 r 8, 28, 40 r 108 (heavy triangular x height serif) r squashed pear 102	r pear 6, 17, 22, 43, 53, 55-6, 59, 61-4, 66-7, 69, 72, 74, 88, 92-3, 95-6, 99, 110 r hanging pear 4, 7, 9, 65, 69, 103, 109 r club 9, 15, 26, 38-41, 47-9, 51, 60, 70, 73, 87, 89, 94, 106-7 r flag 16, 20, 25, 34-5, 37, 50, 83 r 5, 32 r 13, 33, 45, 85 r 71 (concave x height serif) r 27, 68, 91, 110 (thin triangular x height serif) r pear 18, 27, 31, 36, 44, 46, 52, 54, 57, 62-4, 72, 90, 97, 101, 105, 126-7, 129-30, 132, 139, 148	r hanging pear 58, 80, 103, 106, 125, 131, 136-7, 145-6, 149-50 r curled in 114-5, 117-21, 142, 144 r 111, 138 r 10-11, 86, 100, 106, 141, 147 r 2, 19-20, 76, 83, 104 r 3, 12, 21, 42, 128 r 8, 81 r 14, 82, 84-5, 113, 128, 133-5, 140 r 75, 98	r 112, 141 r 116, 143 r ball 152-4, 159-63, 167, 169, 171-2, 178, 180-1, 184, 186-7 r hanging pear 156, 168, 170, 185 r ball 164, 175-77, 179 r club 173-4, 183 r flag 158 r wedge 151, 157, 182 r wedge 155, 166 r wedge 165
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		(full serifs) 			(full serifs) 	
189-90, 193, 196, 197-8, 204	225	steeply angled 1, 5, 9, 25, 62	7, 30, 33	19, 59, 60, 86, 90, 92, 94	153-4, 156, 160, 162-4, 170-81, 183-6	188-91, 193-203
						
188, 194-5, 199-200	239-40	less steeply angled 3, 16, 22, 25, 43, 55-7, 69, 72, 90, 131-2	23-4, 123-4, 126, 129, 142	fine 40	full (top only) 157, 159	206-9, 211-3
						
205, 210	250-1, 253, 255, 258, 261, 263, 265-8, 270, 272-3, 275-89, 295-6	2, 11, 20-1, 28, 34, 36, 52-4, 68, 73, 79-80, 116-7, 131-2, 136-7, 150	29	31, 42, 110, 128	wide 156, 164, 175, 181, 184	214-7
						
141, 201, 203	245-6, 252, 262, 264	fine 21, 36	134, 143	10	narrow 176	192, 204-5, 210
						(full serifs) 
206-9, 211-7	271, 274	heavy 32, 34, 65, 70-1, 77-8, 103, 114-5, 118-21, 127, 144-6, 150	8, 14, 17-8, 64, 76, 81-2, 100, 113, 122, 138, 140-1	46	wedge 158	230
					(half serifs) 	(half serifs) 
pear 221, 229, 231-2	260	51	10, 26, 28, 37-9, 45-6, 48-50, 61, 63, 66-7, 74-5, 83-5, 87, 89, 95-7, 99-100, 102, 104, 106, 125, 130, 133, 139, 147-9	98	152, 165, 166-9, 182, 187	226, 233
						
short pear 235, 240	249, 254, 256-7, 259	full (top only) 6, 16, 47, 90, 108-9	13, 41, 44, 88, 91, 93, 105, 109, 112, 135	75	161	234-5
						
club 231, 234	square 291-2, 304	full 35	25, 98, 107	89, 91, 93	151	224, 231
						
218, 222-4, 228, 233, 237	269	blab 4, 12	15, 81	10, 40, 49, 63, 66, 96, 102, 148	fine 155	219, 221, 229, 240
						
219, 227	299-300			28, 67, 83-5, 95, 99, 104, 133, 139, 147, 149		239

NB. Bold figures indicate the specimen illustrated above.

 218, 220, 223 , 228, 237	 246, 249, 259 , 263, 266, 269, 271-2, 284	 25, 134-5	 36, 123-4, 126-7, 129, 148	 152-3, 159, 164, 167-8, 173, 184	 189, 191, 193, 197-8, 204	 225, 228
 222	 269, 272	 33	 18, 22-4, 29, 33, 46, 75, 82, 84, 112-3, 125, 131, 135-6, 138, 141	 170, 172, 176-9, 181-2	 202 (tail)	 224, 226-7, 234, 240 (tail)
 225	 271	 20, 39-41, 47, 52, 59, 63, 67, 71, 73, 79, 86-90, 92, 99, 102, 108, 111	 34 (tail)	 151, 154-5, 157, 161-3, 165, 174, 186	 188, 194-5, 199-200	 239
 227, 236	 295	 6-7, 14-6, 19, 21, 25-6, 37, 48, 60-1, 65-6, 74 , 83, 93, 105, 107, 109, 116, 132	 30	 156, 160, 166, 169, 171, 180, 185, 187 (tail)	 189, 190, 192, 196-7, 204	 237
 251-3, 256, 258, 260, 262, 264, 270 , 285-9, 300	 268	 27, 43, 55, 57, 62, 64, 69, 72, 100, 103, 106, 110, 114-5, 118-22, 137, 144-6	 18, 12, 38, 51, 71, 81, 84, 90 , 93, 104, 128, 136, 143, 150	 151, 169	 191, 203	 219
 245, 254, 257, 261, 265, 276-7, 282	 296-9	 27, 43, 55, 57, 62, 64, 69, 72, 100, 103, 106, 110, 114-5, 118-22, 137, 144-6	 18, 22, 39, 56, 59-60, 63, 66, 73-4, 123-4, 127-9, 138, 140, 148	 164-5, 175-80 , 182, 185	 193, 198, 201-2, 205-8, 209-217	 222, 235, 240
 255, 273, 274-5, 281	 299	 11, 14, 27, 31, 72 , 147	 45, 134	 205-7, 210, 211-3	 214-7	 259
 250, 267, 278-80, 283, 304	 298, 301	 1, 3, 32	 114-5, 118-20, 121, 137, 144-6	 201, 208-9	 218, 220, 223, 230, 235, 237	 271, 280
 291-2	 2-3, 10	 4, 142	 8, 17, 28, 128	 188, 190, 192, 194-6, 199, 203	 219, 231-2, 233	 221-2, 229
	 1, 29, 49, 98	 8, 17, 28, 128	 158, 183	 188, 190, 192, 194-6, 199, 203	 221-2, 229	 269

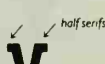
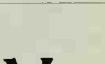
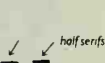
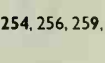
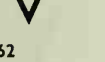
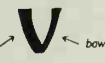
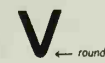
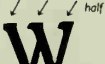
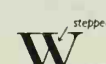
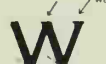
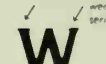
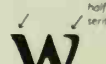
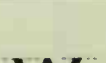
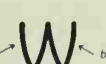
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t	245, 251, 255-6, 258, 260, 270, 272-3, 275-9, 281, 283-4, 287-9, 293, 297, 300	u	42	u	17, 33-4 (horizontal x height serifs)	u	29	u	157	u	218, 222-3, 225	v	16, 19, 60 (serifs)
t	246, 261-3, 265-8, 274, 282, 285-6, 306	u	5, 22, 27, 36-7, 43, 57, 64, 66, 75, 84, 104, 110, 132, 145	u	4, 60, 77-80, 89	u	98 (mixed serifs)	u	172-3, 175, 177, 183	u	237	v	14, 17
t	(tail)	u	7, 16, 18, 35, 41, 43-4, 47, 66, 74, 83, 88	u	58, 116, 123-4, 126-7, 129, 147	u	13, 40	u	(oblique x height serifs)	u	251	v	half serifs
t	295	u	9, 11, 20, 26, 38-9, 49-51, 55-6, 62, 69-72, 76, 94, 101, 103, 114, 118, 120-2, 146, 150	u	6, 21, 31, 44, 52-3, 59, 61, 66, 91, 93, 99, 107	u	15-6, 19, 40, 70	u	221, 226, 229, 231, 233-4	u	269	v	blob
t	half bar	u	86, 100, 114-5, 118-22, 125, 141, 144, 146	u	10-1, 54, 63, 65, 68, 95-6, 102, 109, 114	u	17	u	219	u	285	v	angular club
t	296, 299	u	148	u	86-7, 90, 111, 113, 117, 119-22, 130-1, 133-44, 149	u	46	u	232	u	295	v	half serifs
t	260	u	small foot	u	12	u	angled	u	235	u	For x-height serif 'earmarks' of v refer to cap height 'earmarks' of H as they are generally the same. Other 'earmarks' are as follows:	v	113, 143
t	291-2	u	heavy triangle	u	28	u	small	u	227	u	(stems)	v	half full
t	250, 252, 254, 257, 264	u	32, 47	u	108	u	bigger	u	(horizontal x height serifs)	u	30	v	flat
t	253	u	30, 126-8	u	88, 91, 93-4, 96, 118	u	short	u	224, 230, 239-40	u	very slightly bowing	v	32, 34, 56-7, 64, 71-2, 75, 84-6, 101, 110, 122, 125, 127, 129, 136-41, 150
u	(oblique x height serifs)	u	beaks	u	108	u	half	u	220, 228	u	1, 6, 12,	v	overlap
u	2-3, 14-5, 23-5, 45, 48, 73, 92	u	1	u	155	u	full	u	slight curve	u	slightly concave	v	27
											4, 51		

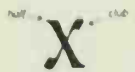
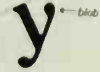
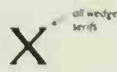
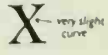
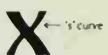
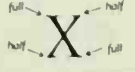
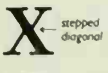
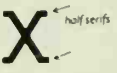
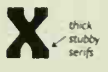
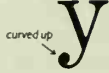
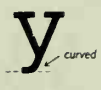
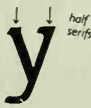
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 28  8, 29, 81-3  76  151, 166, 169, 181-2  192  222  239-40  251-2, 254, 256, 259, 263-4  258, 262  270	 269, 272, 297  296, 298-9, 301 For x height serif 'earmarks' of w refer to cap height serifs of Has they are generally the same. Other 'earmarks' are as follows: (crossed centre strokes)  9, 89 (centre strokes meet at x height or stepped)  32-3, 38-9, 57, 70-2, 106, 111, 115, 118, 120, 122, 145, 150  8, 81  14-16, 19, 31, 60, 135  30  29, 113, 128, 143	 5, 22, 34, 38-9, 42-3, 56-7, 64, 101, 106, 110, 120-1 27  155-8, 160-1, 167-8, 170, 172-4, 177-9, 183-7 76 (no centre serif)  4, 15, 18, 44-6, 54, 77-80, 98, 108, 123-4, 126-7, 134-5  75, 84-6, 112, 125, 129, 133, 136-41 82-3  134  23-4, 142  10	 28 (centre strokes meet at x height or stepped)  153, 160, 170-1, 180-1 175  153, 160, 170-1, 180-1  165, 170, 174, 176, 186 (no centre serif)  154, 159, 162-4  151-2, 166, 169, 182 (centre strokes meet at x height or stepped)  188, 196-7, 201-2, 208-9, 211, 213	 206-7, 212 (no centre serif)  189-91, 193, 198, 203-5, 210  194-5  199-200, 213  192  214-7 (centre strokes meet at x height or stepped)  231, 233  228, 229-30  221	 223, 225  224, 226  232  222 (no centre serif)  219, 237  218, 220, 227  234  218, 227-8  239-40  251-2, 254, 256, 259, 263-4	 258, 262  270  268, 272, 276  269, 297  296, 299  298  304  295  4, 29, 84, 141  125, 128, 143
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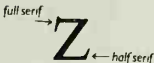
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 104	 224, 232	 1-3, 13	 76	 23-4	 165	 189
 13	 251, 258, 262, 270	 4, 44, 48, 75, 83, 98	 46	 104	 152, 158, 173-4, 183	 188, 194-6, 199-200, 205
 19, 30, 102	 269, 297	 16, 49, 143	 135	 27	 153, 159, 161-3, 167-70, 172, 187	 192
 134	 284	 85	 33 (ball-ended tail)	 100, 138	 155-6, 159-60, 164, 170-1, 175-81, 184-6	(contrast)  221, 229, 231-2, 235
 22-4, 40, 140, 142	 296	 5, 45, 113, 133-4, 140	 6, 16, 25, 35, 47, 66, 77-80, 132	 141	 153, 158, 184, 187	 219, 226
 190, 192	 299	 81, 84, 108	 21, 31, 36, 40-1, 51, 54, 58-61, 66, 74, 77-80, 87-8, 91-6, 99, 107, 109, 117, 130-1	 30	 169	 233 (less contrast)
 204	For x height serif 'earmarks' of y refer to cap height serifs of H as they are generally the same. Other 'earmarks' are as follows: (wedge-ended tail)		 7, 9, 28, 32, 42, 112	 142	 201-3	 218, 255, 237
 212	 15, 19, 22, 34, 37, 49, 82, 111, 135	 132	 86	 158	 206-9, 211-7	 220, 223-4, 228
 171, 176	 10	 26, 102	 50, 64, 100, 103, 106, 114-5, 118-22, 125, 129, 131, 136-7, 138-9, 144, 145-7, 149 (other features)	 157	 190, 193, 198, 204	 222, 227, 234
 222-3, 239-40		 14, 71, 75, 83	 29, 143	 166	 197	

NB. Bold figures indicate the specimen illustrated above.

 239-40	 292, 304 (wide)	 35, 41, 60, 91-6, 107, 109 (full serif) (half serif)	 29 (poor contrast)	 253	 86, 101, 110, 127, 137, 145 (concave)	 82, 123-4, 126 (no foot serif)
 246, 249-50, 252-5, 257, 259, 263-4, 267, 271	 3, 26, 37, 46, 48-9 (horizontal strokes thicker than diagonal stem)	 36, 108	 172-3, 185-6	 248, 270	 8	 14 (concave)
 251, 256, 260-1, 265-6, 273-89, 291-3, 295, 298, 304	 2, 7, 10-1, 44, 82	 47, 127	 158, 166	 296, 299-301	 29, 128	 19
 245	 21, 25	 38-9, 88 (other features)	 202-5, 207-17	 269, 297	 21	 102
 258, 262	 6 (full serifs)	 4 (curved)	 219, 221, 226, 232-5, 240	 218, 220, 222, 225, 227 (poor contrast)	 45, 58, 108, 133, 148-9	 46
 270	 32, 34 (full serifs)	 30	 223, 228, 237	 24, 28, 42, 62, 83, 125, 144, 146 (long point)	 43, 68, 74	 48
 269, 272	 14, 17, 98, 134 (diagonal stem thicker than horizontal strokes)	 51, 143 (concave)	 224	 129	 104	 143
 296	 15, 38-9, 54, 58, 74, 86, 97, 105-6, 113, 125-6, 132, 136, 144, 150 (half serifs)	 33	 239	 134	 18, 33, 55 (slightly rounded)	 81
 297	 142 (full serifs)	 111-2, 148	 245, 251-2, 254-9, 262-4, 300	 138, 141	 32 (all lining)	 173
 299-300	 1, 20, 27	 142	 245, 251-2, 254-9, 262-4, 300	 34	 34	 173

'Special Earmarks'
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

'Special Earmarks'

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	(lining)	(non-lining)				
						
157	219, 221, 226	235	303	7, 26, 136	78	164, 169, 179, 181, 186
						
151, 180, 182	218	234	(lining) (top)	9, 58, 79	32, 65	156
						
154, 158, 162-3, 166, 174	237	(all lining)	5, 22, 30, 77, 80, 108	14, 29, 81, 92, 116	69, 72	(all lining) (top)
						
172, 183-4	223-4, 232	247-8, 251, 259, 299	54, 58, 68, 79	31, 71, 84, 134, 139	(all lining) (top)	no contrast
						
185-6	222, 231	274, 290	30, 62, 110, 116, 130, 147	45, 47, 75	151, 166	189
(all lining)						
	220		9, 13, 28, 98, 113, 135			
192, 210						
	225, 228					
189						
	236, 238					
190, 199-200, 202-3, 205	233	250, 252, 263, 284-5, 300, 302	138, 140-1	(non-lining)	152, 174, 177-8	205
						
190	239-40	254, 256, 296	(base)	93, 95-6	(base)	(base)
						
193, 198		301	11, 20, 36, 56, 59, 61, 108	25	151	189

NB. Bold figures indicate the specimen illustrated above.

203	226	265	82, 113, 123-4, 126	5	6, 20, 35, 38-9, 41, 52-3, 55-6, 59, 61, 63, 70, 73, 87-8, 92, 94, 101, 105, 109, 125, 139	32
	(base)					
191, 213	228, 236, 238	258, 261-2, 296, 298	86	134		8, 81
	230-1, 233, 239	295, 297	138	111, 135, 141	79-80	(all lining) (top)
201-2, 205		(base)	13, 45	112	86	182
206	238	271	pointed wedge serif		76	159, 173, 181
203	227, 237	290	75, 84, 98, 140	9, 28		
214	(non-lining)	298	angular	(bottom tail endings where different from top – curved top typefaces only)	98	172, 186
(lining) (top)	232	(lining) (top)	6			
	234-5	1	36	12, 42, 44, 108	148	173
218, 236-8	(all lining) (top)	54, 58, 68, 77-80	flat		(non-lining)	
222, 240	249	16, 125, 139	spiked serifs	17, 71	65	158
239	246, 259-60, 266, 271, 304		104	58, 68		152, 174
230-1			22	27	14	165
					7	

'Special Earmarks'
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'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary.

The figures refer to specimen numbers.

3 151, 166 flat top 3 161, 167-8, 187 3 155 3 157, 183 (all lining) 3 188 curved top 3 191, 202-3 3 201 3 205 spiked serif 3 3/61 flat top 190, 192 3 189	3 214 (lining) curved top 3 220, 222, 240 3 223-5 3 227 3 236, 238 3 237 3 219 spiked serif 3 226 3 233 3 229	3 228 flat top 3 218 3 230 3 231 (non-lining) 3 235 3 232 3 234 (all lining) curved top 3 253, 259, 266 3 261, 265 3 284	3 285 flat top 3 246, 249, 255, 260, 298 3 271, 304 3 296-7 flat base 3 303 square (lining) (top) 4 82 4 51, 113 slight bowing 4 23-4, 93, 147 open	4 28 4 104 (diagonal) 4 8, 57, 82, 85 bowing 4 1, 11-12, 29-31, 42, 44, 82, 109, 128, 142 (crossbar terminal) 4 full serif 4 11, 36, 54, 68 curled up 4 135 4 44 (foot serif) 4 17	(non-lining) (top) 4 81, 143 4 14 (crossbar terminal) 4 14, 69 4 25, 81, 132 4 turned up serif 4 19, 77 (foot serif) 4 4 4 89 4 14 turned foot (all lining) 4 158	4 182 slight bowing 4 172 4 153, 160, 180 4 181 rib 4 160 turned up serif 4 166 4 182 (all lining) 4 190, 202 bowing 4 216 4 197
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NB. Bold figures indicate the specimen illustrated above.

(lining) (top)	(foot serif)	(lining) (top)	(non-lining)			
227	239-40	6, 117	14	189	230-1	86, 101, 147
line serif	(non-lining)			ball		vertical wedge serif
236, 238	232	12, 87, 125-6	19	206-9, 211-7	239	45, 104, 140
230	234	2, 33, 82, 113, 128, 130	81	(lining) (top)	(non-lining)	
(diagonal)						
slight bowing	235	75, 134-5	40, 107	218, 224	232, 235	141
226, 239-40	(all lining)	turned up serif	60, 65	223, 226, 239		5
225, 237	272, 296	27-8	78	222, 225	(all lining)	(bowl)
(crossbar terminal)	251, 274	34	(all lining)	turned up serif	299	open
full serif	(diagonal)	(base)	152, 155, 184	219, 240	(base)	13, 16, 18, 22, 44, 83, 90, 108, 125, 135
turned up serif	303-4	9, 28, 42, 45, 75, 84-5, 104		turned down serif	290, 296-7, 303	(non-lining)
228	247-8, 270, 299-300	5, 22, 27, 71, 74	151, 165-6, 183	230, 233, 237	304	long top
221	slight bowing	140-1	(all lining)	220, 227, 229	(lining) (top)	46
230, 240	269, 297		191, 194-5	(base)		(all lining)
			201	220, 223-4	128	
					half serif	181
					85	(all lining)
						189, 194-5

'Special Earmarks'

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'Special Earmarks'

The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general style of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

205 6 6 206-9, 211-4, 216-7 (lining) 6 224-5 6 219, 227 6 231 6 228 6 236, 238 6 221, 229 6 240 6 230	6 222, 239 (non-lining) 6 232 6 215 (all lining) 6 251-2, 254, 258-9, 262-4 6 265 6 303 6 295-6 (lining) (top) 6 44 6 17, 134	7 71, 92, 139 7 7 7 92 (back) 7 15, 21, 51, 82 7 31, 33, 44 7 142 (foot) 7 36 7 82, 85, 128 7 108 7 12-13, 76	(non-lining) 7 14 7 143 7 81, 97 7 4 (all lining) 7 156 7 153 7 157, 165, 181 (all lining) 7 191, 203 (lining) 7 240	7 228 7 220 7 231 7 239-40 (all lining) 7 273, 281, 290, 298, 303 7 298 7 303 (lining) 7 22 7 104 7 29, 34, 47, 125, 128, 142, 150	8 140 (non-lining) 8 14 8 65, 78 8 8, 72 (all lining) 8 151 8 169 (all lining) 8 194-5 (lining) 8 237 8 239	(non-lining) 8 232 8 266, 284 8 265, 296, 298-300 8 303 (lining) 9 16, 18, 22, 90, 104, 108, 125, 135 9 104, 140 9 5 9 9, 28 9 54, 62, 77, 79, 110, 117, 125, 130, 138, 150
--	--	---	--	--	---	---

NB. Bold figures indicate the specimen illustrated above.

 82, 85-6, 98, 113	 181	(non-lining)  235	(non-lining)  4, 19	(non-lining)  232, 235		
 100	 169	(all lining)  295-6	 8, 81	(lining)  245, 247-8, 299-300		
 112, 141	 205	 251-2, 254, 256, 258-9, 262, 290	 169, 182-3	 250, 255, 274, 283, 296		
 128	 189, 194-5	 246, 266, 270-2	 213	 304		
 138, 140 (non-lining)	 201	 297, 299 flat base	 194-6, 204 flat sides	 271 horizontal stress		
 4, 8, 65-6, 81, 107 nearly flat	 202-3, 210, 215	 303	 192 rectangular	 290-2, 294		
 19, 89, 91, 93, 95, 102, 143	 218	 140 slightly square	 225 slightly flat top and bottom	 303		
 78	 222, 239	 44, 82, 110, 125, 138 flattened	 237, 239 flat sides			
 32	 239	 92 horizontal stress	 240			
 157 low junction	 230-1 curl	 10, 49, 134-5				

'Special Earmarks'
The 'special earmarks' (or distinctive identifying features) are indicated on each letter. The general 'style' of typefaces with the same 'earmark' may vary. The figures refer to specimen numbers.

pt. 2:

(non-continuous text)

Decorative] typefaces

FLOWING SCRIPT
<i>Scr</i>
NON-FLOWING SCRIPT (INCLUDING BLACKLETTER & UNCIAL)
<i>Scr</i>
UNMODIFIED (FORMAL TEXT SHAPE)
UN
FAT FAC & THIN FAC (UNMODIFIED & MODIFIED)
FT
ORNAMENTAL
OR
MODIFIED SERIF
MS
MODIFIED SANS SERIF
MSS
MODIFIED OUTRAGED
.MO

DECORATIVE TYPEFACE CATEGORIES

THIS PART OF the book contains a cross-section of decorative typefaces, i.e. those not normally used for continuous text setting. Instead, they are used for headings and titling or in limited quantities and situations for display purposes. The characteristic features of each of the eight typeface categories are described below and are illustrated on the opposite page.

As with Text typefaces **the classification system and terminology is entirely new and does not follow established type classifications.** Categories are based on specific design features.

Each category is further divided into smaller groups according to more specific design features which are explained at the beginning of each section. Typeface specimens are then arranged alphabetically within each group and have an individual specimen number which is cross-referenced to the index.

NB. There is inevitably a small overlap between the *Text* and *Decorative* parts of the book. For instance, some *Decorative* typefaces in special circumstances may be used for continuous text setting and vice-versa.

Categories are as follows:

1. Flowing Scripts Nos. 305-322

This category includes script typefaces which, when typeset, give a 'joined up' script effect so that words appear to be 'flowing' as in handwriting. The category is divided into smaller groups of quill pen, felt or graphic pen and brush script effects. A further division is made into sloping, upright, rounded and angular forms.

2. Non-Flowing Scripts (including Blackletter & Uncial)

Nos. 323-381

As the term describes, this category includes script typefaces in which the letters remain unjoined when typeset and are, therefore, 'non-flowing'. As in the 'flowing' category there are groups for quill pen, felt or graphic pen and brush. This category includes blackletter and uncial typefaces together with a small group of roman italic typefaces based on pen scripts.

3. Unmodified (Formal Text Shape)

Nos. 382-428

This category contains typefaces that generally adhere to the formal and traditional letter shapes normally associated with continuous text typefaces but which are usually used for decorative applications. However, it excludes those typefaces which, though conforming to this criteria, are either very bold or very thin. These will be found in the next category Fat & Thin Face. The category is arranged in groups according to whether the design is roman, slab, wedge or sans serif in origin and within each of these divisions there are separate groups for outline, inline, shaded, or with background versions.

4. Fat Face & Thin Face (Unmodified & Modified)

Nos. 429-515, Thin 516-536

This category is divided into two parts and contains a selection of typefaces which represent the extremes in weight – very bold (Fat Face) and very light (Thin Face). As with the Unmodified Section, arrangement is by roman, slab, wedge and sans serif groups. The substantial roman serif group is further sub-divided depending on whether the typefaces have thin, medium or thick serifs. The sans serif group is also divided into typefaces of wide, medium or narrow design or of a special rounded shape. *NB. A small number of typefaces with Fat Face characteristics are to be found in the Modified Serif and Sans Serif categories as they were felt better placed there.*

5. Ornamental Nos. 537-563

Grouped here are typefaces of a particularly elaborate (often 'floriated') and highly decorated nature. In addition, those with 'swash style' characteristics or flourishes have been included. Consistent with the previous two sections, typefaces are arranged into roman, slab, wedge and sans serif groups. There is also a small group of script-based typefaces.

6. Modified Serif Nos. 564-603

The term 'modified' means non-formal or non-traditional letter shapes. Modification is by

distortion, added or other subtracted elements (such as, for example, stencil letters) or by axis (sloping backwards). Arrangement is by roman, slab, wedge and sans serif groups. *NB. This category includes some typefaces with Fat Face characteristics that were felt better placed here.*

7. Modified Sans Serif Nos. 604-665

This section covers all 'modified' typefaces without serifs. Due to the varied and unusual nature of this typeface category new explanatory group headings have been created such as: vertical and horizontal thick and thin stress, electronic, cut, stencil or stencil effect, and striped or inline. *NB. This category includes some typefaces with Fat Face characteristics which were felt better placed here.*

8. Modified Outrageous Nos. 666-700

This final category includes both 'modified' serif and sans serif typefaces that are of a particularly unusual or 'way out' nature. They are highly stylised and often humorous and intended for special, very limited use only. Typeface groups include: heavy, inline or striped, dot-formed, shaded and 3D, with backgrounds and pictorial.

NB. A very small number of typeface specimens in this part of the book do not include an ampersand.

The Typefinding Process

1. To identify a typeface, first decide into which one of main categories shown opposite the typeface specimen you wish to identify belongs.
2. Using the thumb index on the edge of the page turn to the appropriate category introduction page.
3. From the listings there select the specific group within the category to which the specimen relates.
4. Read off the specimen numbers given for this group and find them in the following listings of typeface specimens.
5. Decide which of the typefaces in the group it equates to by 'scanning' the alphabetical listings until you find a typeface to which your specimen matches.

Type categories

General characteristics

FLOWING
SCRIPTS

1. Flowing Scripts. Nos 305-322

e.g. **310** Palace Script, **316** ITC Zapf Chancery,
319 Kaufmann and **322** Mistral.

Groups include:
quill pen
sloping and rounded

quill pen
upright and rounded

felt or graphic pen
sloping

felt or graphic pen
upright

brush

Scr

Scr

Scr

Scr

Scr

Scr

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)2. Non-Flowing Scripts.
(including Blackletter & Uncial) Nos 323-381

e.g. **323** Bernhard Tango, **333** Bologna,
372 Old English Text and **380** Blado Italic.

Groups include:
quill pen

felt or
graphic pen

brush

blackletter

uncial

Scr

Scr

Scr

BL

UN

Scr

UNMODIFIED
(FORMAL TEXT SHAPE)

3. Unmodified. Nos 382-428

e.g. **385** Engravers Roman, **392** Castellar,
412 Latin Antique No 9 and **422** Helvetica Outline.

roman serif

slab serif

wedge serif

sans serif

ROM

SL

WE

SA

UN

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)4. Fat Face & Thin Face. Nos 429-536
(Modified & Unmodified)

e.g. **434** Falstaff, **467** Cooper Black,
514 Harry Fat and **536** Harry Thin.

roman serif

slab serif

wedge serif

sans serif

F

FT

FT

FT

FT

ORNAMENTAL

5. Ornamental. Nos 537-563

e.g. **540** Fry's Ornamented, **548** Lettres Ornées
554 Davida and **561** Ballé Initials.

roman serif

slab serif

wedge serif

sans serif

script

R

SL

WE

SA

SCR

OR

MODIFIED
SERIF

6. Modified Serif. Nos 564-603

e.g. **566** Belwe, **575** Stencil Bold, **579** Profil
and **585** Charleston.

roman serif

slab serif

wedge serif

wedge serif
(sloping backwards)

ROM

SL

WE

WE

MS

MODIFIED
SANS SERIF

7. Modified Sans Serif. Nos 604-665

e.g. **608** Peignot, **619** Frankfurter Medium,
626 Countdown and **646** Neon.

Groups include:
thick and
thin stress (vertical)

rounded

electronic

cut

shaded or 3D

TH

RO

EL

CU

3D

MSS

MODIFIED
OUTRAGEOUS

8. Modified Outrageous. Nos 666-700

e.g. **668** Litzenburg, **679** Shatter, **682** Pinball
and **688** Calypso.

Groups include:
heavy
distorted

inline or striped

dot-formed

shaded or 3D

pictorial

HE

ST

DO

3D

PIC

MO



I. FLOWING SCRIPTS

Specimen nos		Basic characteristics	Secondary characteristics	
305-315	<i>Flow</i>	quill pen	sloping and rounded	e.g. 310 Palace Script
316	<i>Flow</i>	„	sloping and angular	e.g. 316 ITC Zapf Chancery
317-318	<i>Flow</i>	„	upright	e.g. 318 Linoscript
319	<i>Flow</i>	felt pen or graphic pen	sloping	e.g. 319 Kaufmann
320	<i>Flow</i>	„	upright	e.g. 320 Jiffy
321-322	<i>Flow</i>	brush		e.g. 322 Mistral

NB. Typefaces in each group are arranged in alphabetical order.

FLOWING
SCRIPTS

Scr

Ariston Light Script
Bank Script
Commercial Script
Diskus
Künstler Schreibrchrift
Palace Script
Park Avenue
Shelley Allegro Script
Shelley Andante Script
Snell Roundhand

quite pen
slipping
and round

305 Ariston Light Script

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 &

306 Bank Script

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

307 Commercial Script

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 &

308 Diskus

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 &

309 Künstler Schreibrchrift

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 &

310 Palace Script

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 &

311 Park Avenue

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 &

312 Shelley Allegro Script

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 &

313 Shelley Andante Script

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 &

314 Snell Roundhand

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 &

Ariston Light Script 305

abcdefghijklmnopqrstuvwxyz1234567890

Bank Script 306

abcdefghijklmnopqrstuvwxyz1234567890

Commercial Script 307

abcdefghijklmnopqrstuvwxyz 1234567890

Diskus 308

abcdefghijklmnopqrstuvwxyz1234567890

Künstler Schreibschrift 309

abcdefghijklmnopqrstuvwxyz1234567890

Palace Script 310

abcdefghijklmnopqrstuvwxyz1234567890

Park Avenue 311

abcdefghijklmnopqrstuvwxyz1234567890

Shelley Allegro Script 312

abcdefghijklmnopqrstuvwxyz1234567890

Shelley Andante Script 313

abcdefghijklmnopqrstuvwxyz1234567890

Snell Roundhand 314

*abcdefghijklmnopqrstuvwxyz1234567890*FLOWING
SCRIPTS*Scr*

Ariston Light Script

Bank Script

Commercial Script

Diskus

Künstler Schreibschrift

Palace Script

Park Avenue

Shelley Allegro Script

Shelley Andante Script

Snell Roundhand

FLOWING
SCRIPTS

Scr

Yale Script
ITC Zapf Chancery
Gando Ronde Script
Linoscript
Kaufmann
Jiffy
Brush Script
Mistral

315 Yale Script

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

quill pen
sloping
and angular

316 ITC Zapf Chancery

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 &

felt or
graphic pen
upright

317 Gando Ronde Script

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 &

quill pen
upright
rounded

318 Linoscript

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 &

felt or
graphic pen
sloping

319 Kaufmann

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 &

320 Jiffy

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 &

brush

321 Brush Script

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 &

322 Mistral

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 &

Yale Script 315

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf Chancery 316

abcdefghijklmnopqrstuvwxyz1234567890

Gando Ronde Script 317

abcdefghijklmnopqrstuvwxyz1234567890

Linoscript 318

abcdefghijklmnopqrstuvwxyz1234567890

Kaufmann 319

abcdefghijklmnopqrstuvwxyz1234567890

Jiffy 320

abcdefghijklmnopqrstuvwxyz1234567890

Brush Script 321

abcdefghijklmnopqrstuvwxyz1234567890

Mistral 322

*abcdefghijklmnopqrstuvwxyz1234567890*FLOWING
SCRIPTS*Scr*

Yale Script
ITC Zapf Chancery
Gando Ronde Script
Linoscript
Kaufmann
Jiffy
Brush Script
Mistral

2. NON-FLOWING SCRIPTS (INCLUDING BLACKLETTER & UNCIAL)

Specimen nos		Basic characteristics	Secondary characteristics	
323-326	<i>Nofl</i>	quill pen	sloping and rounded	e.g. 323 Bernhard Tango
327-331	<i>Nofl</i>	"	sloping and angular	e.g. 330 Noris Script
332	<i>Nofl</i>	"	upright and rounded	e.g. 332 Murray Hill Bold
333-336	<i>Nofl</i>	"	upright and angular	e.g. 333 Bologna
337-338	<i>Nofl</i>	"	'oriental'	e.g. 337 Auriol
339-343	<i>Nofl</i>	"	decorative sloping	e.g. 343 Vivaldi
344-345	<i>Nofl</i>	"	decorative upright	e.g. 344 Delphin No 1
346-352	<i>Nofl</i>	felt or graphic pen	sloping	e.g. 350 Sallwey Script
353-356	<i>Nofl</i>	"	upright	e.g. 353 Artic
357-362	<i>Nofl</i>	brush		e.g. 359 Flash

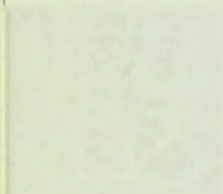
NB. Typefaces in each group are arranged in alphabetical order.

continued on next page

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

LOW FLOWING RIVERS
SOUTHERN ALABAMA RIVER



100-211	100-211	100-211
100-212	100-212	100-212
100-213	100-213	100-213
100-214	100-214	100-214
100-215	100-215	100-215
100-216	100-216	100-216
100-217	100-217	100-217
100-218	100-218	100-218
100-219	100-219	100-219
100-220	100-220	100-220

Specimen nos

363-374

Nofl

blackletter

text

e.g. **372** Old English Text

375-376

Nofl

..

decorative

e.g. **376** St. Clair

377-378

nofl

uncial

e.g. **378** Libra

379-381

Nofl

roman italic (based
on pen scripts)

e.g. **380** Blado Italic

NB. Typefaces in each group are arranged in alphabetical order.

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

quill pen
slanting
and rounded

323 Bernhard Tango

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 &

324 Dorchester Script

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 &

325 Nuptial Script

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 &

326 Stradivarius

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 &

quill pen
slanting
and angular

327 Cascade

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 &

328 Klang

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 &

329 Medici Script

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 &

330 Noris Script

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 &

331 Temple Script

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 &

quill pen
upright
and rounded

332 Murray Hill Bold

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 &

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Bernhard Tango
Dorchester Script
Nuptial Script
Stradivarius
Cascade
Klang
Medici Script
Noris Script
Temple Script
Murray Hill Bold

Bernhard Tango 323

abcdefghijklmnopqrstuvwxyz 1234567890

Dorchester Script 324

abcdefghijklmnopqrstuvwxyz 1234567890

Nuptial Script 325

abcdefghijklmnopqrstuvwxyz 1234567890

Stradivarius 326

abcdefghijklmnopqrstuvwxyz 1234567890

Cascade 327

abcdefghijklmnopqrstuvwxyz 1234567890

Klang 328

abcdefghijklmnopqrstuvwxyz 1234567890

Medici Script 329

abcdefghijklmnopqrstuvwxyz I 234567890

Noris Script 330

abcdefghijklmnopqrstuvwxyz I 234567890

Temple Script 331

abcdefghijklmnopqrstuvwxyz 1234567890

Murray Hill Bold 332

*abcdefghijklmnopqrstuvwxyz 1234567890*NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)*Scr*Bernhard Tango
Dorchester Script
Nuptial Script
Stradivarius
Cascade
Klang
Medici Script
Noris Script
Temple Script
Murray Hill Bold

quill pen
upright
and angular

333 Bologna

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 &

334 Codex

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 &

335 Lydian

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 &

336 Ondine

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

quill pen
'oriental'

337 Auriol

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 &

338 Boutique

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 &

quill pen
decorative
sloping

339 Crayonette

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 &

340 Kalligraphia

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 &

341 Le Griffé

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 &

342 Treasury Open

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 &

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Bologna
Codex
Lydian
Ondine
Auriol
Boutique
Crayonette
Kalligraphia
Le Griffé
Treasury Open

Bologna 333

abcdefghijklmnopqrstuvwxyz1234567890

Codex 334

abcdefghijklmnopqrstuvwxyz1234567890

Lydian 335

abcdefghijklmnopqrstuvwxyz1234567890

Ondine 336

abcdefghijklmnopqrstuvwxyz1234567890

Auriol 337

abcdefghijklmnopqrstuvwxyz1234567890

Boutique 338

abcdefghijklmnopqrstuvwxyz1234567890

Crayonette 339

abcdefghijklmnopqrstuvwxyz1234567890

Kalligraphia 340

abcdefghijklmnopqrstuvwxyz1234567890

Le Griffé 341

abcdefghijklmnopqrstuvwxyz1234567890

Treasury Open 342

abcdefghijklmnopqrstuvwxyz1234567890

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Bologna
Codex
Lydian
Ondine
Auriol
Boutique
Crayonette
Kalligraphia
Le Griffé
Treasury Open

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Vivaldi
Delphin No 1
Matura
Balloon Extra Bold
Caprice
Gillies Extra Bold
Lateinische
Ausgangsschrift
Sallwey Script
Venture
Vertex

343 Vivaldi

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 &

quill pen
decorative
upright

344 Delphin No 1

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 &

345 Matura

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 &

felt or
graphic pen
slanting

346 Balloon Extra Bold

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 &

347 Caprice

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 &

348 Gillies Extra Bold

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 &

349 Lateinische Ausgangsschrift

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

350 Sallwey Script

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 &

351 Venture

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 &

352 Vertex

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 &

Vivaldi 343

abcdefghijklmnopqrstuvwxyz1234567890

Delphin No I 344

abcdefghijklmnopqrstuvwxyz1234567890

Matura 345

abcdefghijklmnopqrstuvwxyz1234567890

Balloon Extra Bold 346

1234567890
no lower case

Caprice 347

abcdefghijklmnopqrstuvwxyz1234567890

Gillies Extra Bold 348

abcdefghijklmnopqrstuvwxyz1234567890

Lateinische Ausgangsschrift 349

abcdefghijklmnopqrstuvwxyz1234567890

Sallwey Script 350

abcdefghijklmnopqrstuvwxyz1234567890

Venture 351

abcdefghijklmnopqrstuvwxyz1234567890

Vertex 352

*abcdefghijklmnopqrstuvwxyz1234567890*NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Vivaldi
Delphin No
Matura
Balloon Extra Bold
Caprice
Gillies Extra Bold
Lateinische
Ausgangsschrift
Sallwey Script
Venture
Vertex

felt
graphite pen
upright

353 Artic

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 &

354 Dom Casual

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 &

355 Present

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 &

356 Studio

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 &

brush

357 Ashley Script

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 &

358 Bison

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 &

359 Flash

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 &

360 Forte

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 &

361 Pepita

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 &

362 Reporter No 2

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 &

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Artic
Dom Casual
Present
Studio
Ashley Script
Bison
Flash
Forte
Pepita
Reporter No 2

Artic 353

abcdefghijklmnopqrstuvwxyz1234567890

Dom Casual 354

abcdefghijklmnopqrstuvwxyz1234567890

Present 355

abcdefghijklmnopqrstuvwxyz1234567890

Studio 356

abcdefghijklmnopqrstuvwxyz1234567890

Ashley Script 357

abcdefghijklmnopqrstuvwxyz1234567890

Bison 358

abcdefghijklmnopqrstuvwxyz1234567890

Flash 359

abcdefghijklmnopqrstuvwxyz1234567890

Forte 360

abcdefghijklmnopqrstuvwxyz1234567890

Pepita 361

abcdefghijklmnopqrstuvwxyz1234567890

Reporter No 2 362

abcdefghijklmnopqrstuvwxyz1234567890

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Artic
Dom Casual
Present
Studio
Ashley Script
Bison
Flash
Forte
Pepita
Reporter No 2

Blackletter
text

363 Caligra

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

364 Cloister Black

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 &

365 Fette Fraktur

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 &

366 Fraktur Bold

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 &

367 Gothique

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 &

368 Goudy Text

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 &

369 ITC Honda

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 &

370 Linotext

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 &

371 Luthersche Fraktur

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 &

372 Old English Text

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 &

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Caligra
Cloister Black
Fette Fraktur
Fraktur Bold
Gothique
Goudy Text
ITC Honda
Linotext
Luthersche Fraktur
Old English Text

Caligra 363

abcdefghijklmnopqrstuvwxyz1234567890

Cloister Black 364

abcdefghijklmnopqrstuvwxyz1234567890

Fette Fraktur 365

abcdefghijklmnopqrstuvwxyz1234567890

Fraktur Bold 366

abcdefghijklmnopqrstuvwxyz1234567890

Gothique 367

abcdefghijklmnopqrstuvwxyz1234567890

Goudy Text 368

abcdefghijklmnopqrstuvwxyz1234567890

ITC Honda 369

abcdefghijklmnopqrstuvwxyz1234567890

Linotext 370

abcdefghijklmnopqrstuvwxyz1234567890

Luthersche Fraktur 371

abcdefghijklmnopqrstuvwxyz1234567890

Old English Text 372

abcdefghijklmnopqrstuvwxyz1234567890

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Caligra
Cloister Black
Fette Fraktur
Fraktur Bold
Gothique
Goudy Text
ITC Honda
Linotext
Luthersche Fraktur
Old English Text

373 Venetian Text Condensed

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 &

374 Wilhelm Klingspor Gotisch

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 &

blackletter
decorative

375 Pamela

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 &

376 St. Clair

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 &

uncial

377 American Uncial

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 &

378 Libra

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

roman italic
(based on
pen scripts)

379 Arrighi Italic (Centaur 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 &

380 Blado 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 &

381 Cancellaresca Bastarda

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

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

Venetian Text
Condensed
Wilhelm Klingspor
Gotisch
Pamela
St. Clair
American Uncial
Libra
Arrighi Italic
(Centaur Italic)
Blado Italic
Cancellaresca
Bastarda

Venetian Text Condensed 373

abcdefghijklmnopqrstuvwxyz 1234567890

Wilhelm Klingspor Gotisch 374

abcdefghijklmnopqrstuvwxyz 1234567890

Pamela 375

abcdefghijklmnopqrstuvwxyz no figures

St. Clair 376

abcdefghijklmnopqrstuvwxyz 1234567890

American Uncial 377

1234567890 no lower case

Libra 378

1234567890 no lower case

Arrighi Italic (Centaur Italic) 379

abcdefghijklmnopqrstuvwxyz 1234567890

Blado Italic 380

abcdefghijklmnopqrstuvwxyz 1234567890

Cancelleresca Bastarda 381

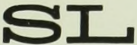
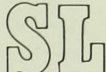
abcdefghijklmnopqrstuvwxyz 1234567890

NON-FLOWING
SCRIPTS
(INCLUDING
BLACKLETTER & UNCIAL)

Scr

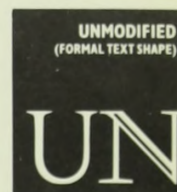
Venetian Text
Condensed
Wilhelm Klingspor
Gotisch
Pamela
St. Clair
American Uncial
Libra
Arrighi Italic
(Centaur Italic)
Blado Italic
Cancelleresca
Bastarda

3. UNMODIFIED (FORMAL TEXT SHAPE)

Specimen nos	Basic characteristics		Secondary characteristics
382-390		roman serif	e.g. 385 Engravers Roman
391-399		„	inline and outline e.g. 392 Castellar
400-402		„	shaded e.g. 402 Thorne Shaded
403		slab serif	e.g. 403 Hellenic Wide
404-405		„	inline and outline e.g. 405 Egyptian Outline
406-408		„	shaded e.g. 407 Gold Rush
409-415		wedge serif	e.g. 412 Latin Antique No 9
416-419		„	inline e.g. 417 Chisel
420-421		sans serif	e.g. 420 Fleet
422		„	outline e.g. 422 Helvetica Outline

NB. Typefaces in each group are arranged in alphabetical order.

continued on next page



423-426

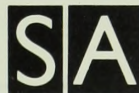


(sans serif)

inline and outline shaded

e.g. 425 Gill Sans Shadow 408

427-428



..

with backgrounds

e.g. 427 Gill Cameo

NB. Typefaces in each group are arranged in alphabetical order.

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

roman serif

382 Bauer Classic Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

383 Caslon Antique

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

384 Elizabeth Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

385 Engravers Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

386 Engravers Roman Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

387 Felix Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ

388 Fleet Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

389 Horizon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

390 Victoria Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

roman serif
inline and
outline

391 Caslon Open Face

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Bauer Classic Roman
 Caslon Antique
 Elizabeth Roman
 Engravers Roman
 Engravers Roman Bold
 Felix Titling
 Fleet Titling
 Horizon
 Victoria Titling
 Caslon Open Face

Bauer Classic Roman 382

abcdefghijklmnopqrstuvwxyz1234567890

Caslon Antique 383

abcdefghijklmnopqrstuvwxyz1234567890

Elizabeth Roman 384

abcdefghijklmnopqrstuvwxyz 1234567890

small capitals (no lower case)

Engravers Roman 385

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

small capitals (no lower case)

Engravers Roman Bold 386

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Felix Titling 387

1234567890 *no lower case*

Fleet Titling 388

1234567890 *no lower case*

Horizon 389

abcdefghijklmnopqrstuvwxyz1234567890

Victoria Titling 390

1234567890 *no lower case*

Caslon Open Face 391

abcdefghijklmnopqrstuvwxyz1234567890

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Bauer Classic Roman
 Caslon Antique
 Elizabeth Roman
 Engravers Roman
 Engravers Roman Bold
 Felix Titling
 Fleet Titling
 Horizon
 Victoria Titling
 Caslon Open Face

392 Castellar

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 &

393 Cloister Open Face

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 &

394 Goudy Handtooled

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

395 Hadriano Stonecut

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 &

396 Old Style Bold Outline

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 &

397 Times English Black Outline

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 &

398 Windsor Bold Outline

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 &

399 Windsor Elongated

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 &

roman serif
shaded

400 Bank Note

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 &

401 Cheque

*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 &*UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Castellar
Cloister Open Face
Goudy Handtooled
Hadriano Stonecut
Old Style Bold Outline
Times English
Black Outline
Windsor Bold Outline
Windsor Elongated
Bank Note
Cheque

Castellar 392

1234567890 no lower case

Cloister Open Face 393

abcdefghijklmnopqrstuvwxyz1234567890

Goudy Handtooled 394

abcdefghijklmnopqrstuvwxyz1234567890

Hadriano Stonecut 395

1234567890 no lower case

Old Style Bold Outline 396

abcdefghijklmnopqrstuvwxyz1234567890

Times English Black Outline 397

abcdefghijklmnopqrstuvwxyz1234567890

Windsor Bold Outline 398

abcdefghijklmnopqrstuvwxyz1234567890

Windsor Elongated 399

abcdefghijklmnopqrstuvwxyz1234567890

Bank Note 400

1234567890 no lower case

Cheque 401

1234567890 no lower caseUNMODIFIED
(FORMAL TEXT SHAPE)

UN

Castellar

Cloister Open Face

Goudy Handtooled

Hadriano Stonecut

Old Style Bold Outline

Times English

Black Outline

Windsor Bold Outline

Windsor Elongated

Bank Note

Cheque

402 Thorne Shaded

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

slab serif
outline and
outline

403 Hellenic Wide

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 &

slab serif

404 ITC American Typewriter Bold Outline

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 &

405 Egyptian Outline

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 &

slab serif
shaded or JD

406 Egyptienne Filette

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

407 Gold Rush

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 &

408 Rockwell Shadow

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 &

wedge serif

409 Augustea Nova

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 &

410 Columna

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 &

411 Jana

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 &

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Thorne Shaded
Hellenic Wide
ITC American
Typewriter
Bold Outline
Egyptian Outline
Egyptienne Filette
Gold Rush
Rockwell Shadow
Augustea Nova
Columna
Jana

Thorne Shaded 402

1234567890
no lower case

Hellenic Wide 403

abcdefghijklmnopqrstuvwxyz 1234567890

ITC American Typewriter Bold Outline 404

abcdefghijklmnopqrstuvwxyz 1234567890

Egyptian Outline 405

1234567890
no lower caseno lower case or figures

Egyptienne Filette 406

Gold Rush 407

1234567890
no lower case

Rockwell Shadow 408

1234567890
no lower case

Augustea Nova 409

abcdefghijklmnopqrstuvwxyz 1234567890

Columna 410

1234567890
no lower case

Jana 411

abcdefghijklmnopqrstuvwxyz 1234567890

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Thorne Shaded
Hellenic Wide
ITC American
Typewriter
Bold Outline
Egyptian Outline
Egyptienne Filette
Gold Rush
Rockwell Shadow
Augustea Nova
Columna
Jana

412 Latin Antique No 9

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

413 Latin Condensed No 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

414 Latin Wide

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

415 Runic Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Latin Antique No 9
Latin Condensed No 2
Latin Wide
Runic Condensed
Augustea Inline
Chisel
Contura
Crystal
Fleet
Hanseatic Bold

wedge serif
inline and
outline

416 Augustea Inline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

417 Chisel

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

418 Contura

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

419 Crystal

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif

420 Fleet

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

421 Hanseatic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Latin Antique No 9 412

abcdefghijklmnopqrstuvwxyz1234567890

Latin Condensed No 2 413

abcdefghijklmnopqrstuvwxyz1234567890

Latin Wide 414

abcdefghijklmnopqrstuvwxyz1234567890

Runic Condensed 415

abcdefghijklmnopqrstuvwxyz1234567890

Augustea Inline 416

1234567890
no lower case

Chisel 417

abcdefghijklmnopqrstuvwxyz1234567890

Contura 418

abcdefghijklmnopqrstuvwxyz1234567890

Crystal 419

1234567890
no lower case

Fleet 420

abcdefghijklmnopqrstuvwxyz1234567890

Hanseatic Bold 421

abcdefghijklmnopqrstuvwxyz1234567890

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Latin Antique No 9
 Latin Condensed No 2
 Latin Wide
 Runic Condensed
 Augustea Inline
 Chisel
 Contura
 Crystal
 Fleet
 Hanseatic Bold

sans serif
outline

422 Helvetica Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif
outline and
outline
shaded

423 Festival Titling

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

424 Gill Sans Shadow Line 290

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

425 Gill Sans Shadow 408

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

426 Sans Serif Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif
with
box & grounds

427 Gill Cameo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

428 Gill Cameo Ruled

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Helvetica Outline
Festival Titling
Gill Sans Shadow
Line 290
Gill Sans Shadow 408
Sans Serif Shaded
Gill Cameo
Gill Cameo Ruled

Helvetica Outline 422

abcdefghijklmnopqrstuvwxyz1234567890

Festival Titling 423

1234567890 no lower case

Gill Sans Shadow Line 290 424

abcdefghijklmnopqrstuvwxyz1234567890

Gill Sans Shadow 408 425

1234567890 no lower case

Sans Serif Shaded 426

1234567890 no lower case

Gill Cameo 427

1234567890 no lower case

Gill Cameo Ruled 428

1234567890 no lower case

UNMODIFIED
(FORMAL TEXT SHAPE)

UN

Helvetica Outline

Festival Titling

Gill Sans Shadow

Line 290

Gill Sans Shadow 408

Sans Serif Shaded

Gill Cameo

Gill Cameo Ruled

Page 1

THE UNIVERSITY OF CHICAGO

Page 2

THE UNIVERSITY OF CHICAGO

Page 3

THE UNIVERSITY OF CHICAGO

Page 4

THE UNIVERSITY OF CHICAGO

Page 5

THE UNIVERSITY OF CHICAGO

Page 6

THE UNIVERSITY OF CHICAGO

Page 7

THE UNIVERSITY OF CHICAGO

4. FAT & THIN FACE (UNMODIFIED & MODIFIED)

FAT FACE

Specimen nos		Basic characteristics	Secondary characteristics	
429-443	R	roman serif	thin serifs	e.g. 434 Falstaff
444-449	R	„	medium weight serifs	e.g. 445 Caslon Black
450-452	R	„	heavy serifs	e.g. 451 Kompakt
453-458	SL	slab serif		e.g. 453 Figaro
459-466	W	wedge serif	thin/medium serifs	e.g. 459 Americana True
467-469	W	„	heavy serifs	e.g. 467 Cooper Black
470-471	W	„	heavy serifs and outline	e.g. 471 ITC Souvenir Bold Outline
472-481	SA	sans serif	wide	e.g. 472 Annonce Grotesque
482	SA	„	wide outline	e.g. 482 Gill Kayo Outline
483-498	SA	„	medium width	e.g. 493 Helvetica Heavy

NB. Typefaces in each group are arranged in alphabetical order.

continued on next page

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F ↑

AT&T SYSTEMS
TELEPHONE

10-10-74

10-10-74

10-10-74

10-10-74

10-10-74

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10-10-74

10-10-74

10-10-74

10-10-74

10-10-74

10-10-74

499-506	SA	(sans serif)	narrow	e.g. 501 Compacta Bold
507-509	SA	..	narrow outline	e.g. 508 Impact Outline
510-514	SA	..	rounded shape	e.g. 514 Harry Fat
515	SA	..	rounded shape outline	e.g. 515 ITC Bauhaus Heavy Outline

THIN FACE

516-519	LS	slab serif		e.g. 519 ITC Stymie Hairline
520-521	W	wedge serif		e.g. 520 ITC Newtext Light
522-533	SA	sans serif		e.g. 530 Helvetica Ultra Light
534-536	SA	..	rounded shape	e.g. 535 Churchward 70 Hairline

NB. Typefaces in each group are arranged in alphabetical order.

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

429 Annlie Extra Bold

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 &

430 Brace Condensed

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 &

431 Carousel

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 &

432 ITC Didi

A B C D E F G H I J K L M M N O P Q R S T U V W W X Y Z &

433 Elongated Roman

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 &

434 Falstaff

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 &

435 ITC Firenze

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 &

436 Normande

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 &

437 Orator

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 &

438 Perpetua Black

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 &

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F ↑

Annlie Extra Bold
Brace Condensed
Carousel
ITC Didi
Elongated Roman
Falstaff
ITC Firenze
Normande
Orator
Perpetua Black

Annie Extra Bold 429

abcdefghijklmnopqrstuvwxyz 1234567890

Brace Condensed 430

abcdefghijklmnopqrstuvwxyz 1234567890

Carousel 431

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Didi 432

abcdefghijklmnopqrstuvwxyz 1234567890

Elongated Roman 433

1234567890 no lower case

Falstaff 434

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Firenze 435

abcdefghijklmnopqrstuvwxyz 1234567890

Normande 436

abcdefghijklmnopqrstuvwxyz 1234567890

Orator 437

abcdefghijklmnopqrstuvwxyz 1234567890

Perpetua Black 438

abcdefghijklmnopqrstuvwxyz 1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

Annie Extra Bold
Brace Condensed
Carousel
ITC Didi
Elongated Roman
Falstaff
ITC Firenze
Normande
Orator
Perpetua Black

439 Pistilli Roman

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 &

440 Poster Bodoni

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 &

441 Thorowgood

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 &

442 ITC Tiffany Heavy

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 &

443 ITC Zapf Book Heavy

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 &

roman serif
with medium
thickness serifs

444 Aetna

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 &

445 Caslon Black

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 &

446 ITC Century Ultra

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 &

447 ITC Galliard Ultra

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 &

448 ITC Garamond Ultra

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 &

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F

Pistilli Roman
Poster Bodoni
Thorowgood
ITC Tiffany Heavy
ITC Zapf Book Heavy
Aetna
Caslon Black
ITC Century Ultra
ITC Galliard Ultra
ITC Garamond Ultra

Pistilli Roman 439

abcdefghijklmnopqrstuvwxyz1234567890

Poster Bodoni 440

abcdefghijklmnopqrstuvwxyz1234567890

Thorowgood 441

abcdefghijklmnopqrstuvwxyz1234567890

ITC Tiffany Heavy 442

abcdefghijklmnopqrstuvwxyz1234567890

ITC Zapf Book Heavy 443

abcdefghijklmnopqrstuvwxyz1234567890

Aetna 444

1234567890 no lower case

Caslon Black 445

abcdefghijklmnopqrstuvwxyz1234567890

ITC Century Ultra 446

abcdefghijklmnopqrstuvwxyz1234567890

ITC Galliard Ultra 447

abcdefghijklmnopqrstuvwxyz1234567890

ITC Garamond Ultra 448

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

Pistilli Roman
Poster Bodoni
Thorowgood
ITC Tiffany Heavy
ITC Zapf Book Heavy
Aetna
Caslon Black
ITC Century Ultra
ITC Galliard Ultra
ITC Garamond Ultra

449 ITC Grouch

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

run from serifs
with heavy
serifs

450 ITC Cheltenham Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

451 Kompakt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

452 Whitin Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slab serif

453 Figaro

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

454 Hidalgo

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

455 Karnak Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

456 Memphis Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

457 Playbill

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

458 Rockwell Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F

ITC Grouch
ITC Cheltenham Ultra
Kompakt
Whitin Black
Figaro
Hidalgo
Karnak Black
Memphis Extra Bold
Playbill
Rockwell Extra Bold

ITC Grouch 449

abcdefghijklmnopqrstuvwxyz1234567890

ITC Cheltenham Ultra 450

abcdefghijklmnopqrstuvwxyz1234567890

Kompakt 451

abcdefghijklmnopqrstuvwxyz1234567890

Whitin Black 452

abcdefghijklmnopqrstuvwxyz1234567890

Figaro 453

abcdefghijklmnopqrstuvwxyz1234567890

Hidalgo 454

1234567890 no lower case

Karnak Black 455

abcdefghijklmnopqrstuvwxyz1234567890

Memphis Extra Bold 456

abcdefghijklmnopqrstuvwxyz1234567890

Playbill 457

abcdefghijklmnopqrstuvwxyz1234567890

Rockwell Extra Bold 458

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F T

ITC Grouch
ITC Cheltenham Ultra
Kompakt
Whitin Black
Figaro
Hidalgo
Karnak Black
Memphis Extra Bold
Playbill
Rockwell Extra Bold

wedge serif
with thin or
medium serifs

459 Americana True

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

460 Hawthorn

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

461 Hess Neobold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

462 Las Vegas

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

463 Macbeth

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

464 ITC Novarese Ultra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

465 ITC Serif Gothic Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

466 Trooper Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

wedge serif
with heavy
serifs

467 Cooper Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

468 Pabst

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F

Americana True
Hawthorn
Hess Neobold
Las Vegas
Macbeth
ITC Novarese Ultra
ITC Serif Gothic Heavy
Trooper Black
Cooper Black
Pabst

Americana True 459

abcdefghijklmnopqrstuvwxyz1234567890

Hawthorn 460

abcdefghijklmnopqrstuvwxyz1234567890

Hess Neobold 461

1234567890

no lower case

Las Vegas 462

abcdefghijklmnopqrstuvwxyz1234567890

Macbeth 463

abcdefghijklmnopqrstuvwxyz1234567890

ITC Novarese Ultra 464

abcdefghijklmnopqrstuvwxyz1234567890

ITC Serif Gothic Heavy 465

abcdefghijklmnopqrstuvwxyz1234567890

Trooper Black 466

abcdefghijklmnopqrstuvwxyz1234567890

Cooper Black 467

abcdefghijklmnopqrstuvwxyz1234567890

Pabst 468

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F **T**

Americana True

Hawthorn

Hess Neobold

Las Vegas

Macbeth

ITC Novarese Ultra

ITC Serif Gothic Heavy

Trooper Black

Cooper Black

Pabst

469 ITC Souvenir Bold

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 &

wedge serif
with heavy serifs
and outline

470 Cooper Black Outline

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 &

471 ITC Souvenir Bold Outline

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 &

serif
wide

472 Annonce Grotesque

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 &

473 Antique Olive Nord

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 &

474 ITC Bolt Bold

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 &

475 Fehrle Display

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 &

476 Gill Kayo

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 &

477 Helvetica Bold Extended

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 &

478 Information Black Extended

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 &

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F **T**

ITC Souvenir Bold
Cooper Black Outline
ITC Souvenir Bold Outline
Annonce Grotesque
Antique Olive Nord
ITC Bolt Bold
Fehrle Display
Gill Kayo
Helvetica Bold Extended
Information Black
Extended

ITC Souvenir Bold 469

abcdefghijklmnopqrstuvwxyz 1234567890

Cooper Black Outline 470

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Souvenir Bold Outline 471

abcdefghijklmnopqrstuvwxyz 1234567890

Annonce Grotesque 472

abcdefghijklmnopqrstuvwxyz 1234567890

Antique Olive Nord 473

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Bolt Bold 474

abcdefghijklmnopqrstuvwxyz 1 234567890

Fehrle Display 475

abcdefghijklmnopqrstuvwxyz 1234567890

Gill Kayo 476

abcdefghijklmnopqrstuvwxyz 1234567890

Helvetica Bold Extended 477

abcdefghijklmnopqrstuvwxyz 1234567890

Information Black Extended 478

abcdefghijklmnopqrstuvwxyz 1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

ITC Souvenir Bold
Cooper Black Outline
ITC Souvenir Bold Outline
Annonce Grotesque
Antique Olive Nord
ITC Bolt Bold
Fehrle Display
Gill Kayo
Helvetica Bold Extended
Information Black
Extended

479 Koloss

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 &

480 Spartan Extra Black

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 &

481 Univers 83

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 &sans serif
wide
outline

482 Gill Kayo Outline

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 &sans serif
medium
width

483 Antique Olive Compact

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 &

484 Broadway

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 &

485 Broadway Engraved

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 &

486 Bullion Solid

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 &

487 Dynamo

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 &

488 Folio Extra Bold

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 &FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F T

Koloss
Spartan Extra Black
Univers 83
Gill Kayo Outline
Antique Olive Compact
Broadway
Broadway Engraved
Bullion Solid
Dynamo
Folio Extra Bold

Koloss 479

abcdefghijklmnopqrstuvwxyz1234567890

Spartan Extra Black 480

abcdefghijklmnopqrstuvwxyz1234567890

Univers 83 481

abcdefghijklmnopqrstuvwxyz1234567890

Gill Kayo Outline 482

abcdefghijklmnopqrstuvwxyz1234567890

Antique Olive Compact 483

abcdefghijklmnopqrstuvwxyz1234567890

Broadway 484

abcdefghijklmnopqrstuvwxyz1234567890

Broadway Engraved 485

abcdefghijklmnopqrstuvwxyz1234567890

Bullion Solid 486

1234567890
no lower case

Dynamo 487

abcdefghijklmnopqrstuvwxyz1234567890

Folio Extra Bold 488

abcdefghijklmnopqrstuvwxyz1234567890FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

Koloss

Spartan Extra Black

Univers 83

Gill Kayo Outline

Antique Olive Compact

Broadway

Broadway Engraved

Bullion Solid

Dynamo

Folio Extra Bold

489 Frutiger 75 Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

490 Gothic No 16

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

491 ITC Grizzly

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

492 Haas Unica Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

493 Helvetica Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

494 Helvetica No 2 Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

495 Neil Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

496 Plak Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

497 Syntax Ultra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

498 Univers 75

ABCDEFGHIJKLMNOPQRSTUVWXYZ&FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

FT

Frutiger 75 Black
Gothic No 16
ITC Grizzly
Haas Unica Black
Helvetica Heavy
Helvetica No 2 Bold
Neil Bold
Plak Heavy
Syntax Ultra Black
Univers 75

Frutiger 75 Black 489

abcdefghijklmnopqrstuvwxyz1234567890

Gothic No 16 490

abcdefghijklmnopqrstuvwxyz1234567890

ITC Grizzly 491

abcdefghijklmnopqrstuvwxyz1234567890

Haas Unica Black 492

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Heavy 493

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica No 2 Bold 494

abcdefghijklmnopqrstuvwxyz1234567890

Neil Bold 495

abcdefghijklmnopqrstuvwxyz1234567890

Plak Heavy 496

abcdefghijklmnopqrstuvwxyz1234567890

Syntax Ultra Black 497

abcdefghijklmnopqrstuvwxyz1234567890

Univers 75 498

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

Frutiger 75 Black
Gothic No 16
ITC Grizzly
Haas Unica Black
Helvetica Heavy
Helvetica No 2 Bold
Neil Bold
Plak Heavy
Syntax Ultra Black
Univers 75

sans serif
outline

499 Anzeigen Grotesque

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

500 Block Black Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

501 Compacta Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

502 Futura Display

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

503 Headline Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

504 Impact

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

505 ITC Machine

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

506 Placard Extra Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

sans serif
narrow
outline or inline

507 Compacta Bold Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

508 Impact Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

FT

Anzeigen Grotesque
Block Black Condensed
Compacta Bold
Futura Display
Headline Bold
Impact
ITC Machine
Placard Extra Bold
Condensed
Compacta Bold Outline
Impact Outline

Anzeigen Grotesque 499

abcdefghijklmnopqrstuvwxyz1234567890

Block Black Condensed 500

abcdefghijklmnopqrstuvwxyz1234567890

Compacta Bold 501

abcdefghijklmnopqrstuvwxyz1234567890

Futura Display 502

abcdefghijklmnopqrstuvwxyz1234567890

Headline Bold 503

abcdefghijklmnopqrstuvwxyz1234567890

Impact 504

abcdefghijklmnopqrstuvwxyz1234567890

ITC Machine 505

1234567890
no lower case

Placard Extra Bold Condensed 506

abcdefghijklmnopqrstuvwxyz1234567890

Compacta Bold Outline 507

1234567890
no lower case

Impact Outline 508

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

Anzeigen Grotesque
Block Black Condensed
Compacta Bold
Futura Display
Headline Bold
Impact
ITC Machine
Placard Extra Bold
Condensed
Compacta Bold Outline
Impact Outline

509 Superstar

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slab serif
rounded
shape

510 ITC Bauhaus Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

511 Blippo Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

512 Cable Heavy (Klingspor)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

513 Churchward 70 Ultra Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

514 Harry Fat

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

515 ITC Bauhaus Heavy Outline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slab serif
rounded
shape
outline

516 ITC American Typewriter Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

517 Glypha 35 Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

518 Serifa 35 Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

FT

Superstar
ITC Bauhaus Heavy
Blippo Black
Cable Heavy (Klingspor)
Churchward 70
Ultra Black
Harry Fat
ITC Bauhaus
Heavy Outline
ITC American
Typewriter Light
Glypha 35 Thin
Serifa 35 Thin

slab serif

Superstar 509

1234567890

no lower case

ITC Bauhaus Heavy 510

abcdefghijklmnopqrstuvwxyz1234567890

Blippo Black 511

abcdefghijklmnopqrstuvwxyz1234567890

Cable Heavy (Klingspor) 512

abcdefghijklmnopqrstuvwxyz1234567890

Churchward 70 Ultra Black 513

abcdefghijklmnopqrstuvwxyz1234567890

Harry Fat 514

abcdefghijklmnopqrstuvwxyz1234567890

ITC Bauhaus Heavy Outline 515

abcdefghijklmnopqrstuvwxyz1234567890

ITC American Typewriter Light 516

abcdefghijklmnopqrstuvwxyz1234567890

Glypha 35 Thin 517

abcdefghijklmnopqrstuvwxyz1234567890

Serifa 35 Thin 518

abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

Superstar

ITC Bauhaus Heavy

Blippo Black

Cable Light (Klingspor)

Churchward 70

Ultra Black

Harry Fat

ITC Bauhaus

Heavy Outline

ITC American

Typewriter Light

Glypha 35 Thin

Serifa 35 Thin

519 ITC Stymie Hairline

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

newer serif

520 ITC Newtext Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

521 Virgin Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

newer serif

522 ITC Avant Garde Gothic Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

523 Cable Light (Klingspor)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

524 Empire

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

525 ITC Eras Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

526 Futura Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

527 Gill Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

528 Grotesque 126

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

FT

ITC Stymie Hairline
ITC Newtext Light
Virgin Roman
ITC Avant Garde Gothic
Extra Light
Cable Light (Klingspor)
Empire
ITC Eras Light
Futura Light
Gill Sans Light
Grotesque 126

ITC Stymie Hairline 519

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Newtext Light 520

abcdefghijklmnopqrstuvwxyz 1234567890

Virgin Roman 521

abcdefghijklmnopqrstuvwxyz 1234567890

ITC Avant Garde Gothic Extra Light 522

abcdefghijklmnopqrstuvwxyz 1234567890

Cable Light (Klingspor) 523

abcdefghijklmnopqrstuvwxyz 1234567890

Empire 524

1234567890
no lower case

ITC Eras Light 525

abcdefghijklmnopqrstuvwxyz 1234567890

Futura Light 526

abcdefghijklmnopqrstuvwxyz 1234567890

Gill Sans Light 527

abcdefghijklmnopqrstuvwxyz 1234567890

Grotesque 126 528

abcdefghijklmnopqrstuvwxyz 1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F↑

ITC Stymie Hairline
ITC Newtext Light
Virgin Roman
ITC Avant Garde Gothic
Extra Light
Cable Light (Klingspor)
Empire
ITC Eras Light
Futura Light
Gill Sans Light
Grotesque 126

529 Helvetica Thin

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 &

530 Helvetica Ultra Light

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 &

531 L & C Hairline

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 &

532 Penny Bee

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 &

533 Stark Debonair

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 &

sans serif
rounded
shape

534 ITC Busorama Light

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 &

535 Churchward 70 Hairline

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 &

536 Harry Thin

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 &

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

FT

Helvetica Thin
Helvetica Ultra Light
L & C Hairline
Penny Bee
Stark Debonair
ITC Busorama Light
Churchward 70
Hairline
Harry Thin

Helvetica Thin 529

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Ultra Light 530

abcdefghijklmnopqrstuvwxyz1234567890

L & C Hairline 531

abcdefghijklmnopqrstuvwxyz1234567890

Penny Bee 532

1234567890
no lower case

Stark Debonair 533

abcdefghijklmnopqrstuvwxyz1234567890

ITC Busorama Light 534

1234567890
no lower case

Churchward 70 Hairline 535

abcdefghijklmnopqrstuvwxyz1234567890

Harry Thin 536

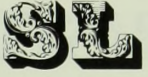
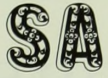
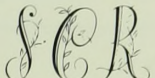
abcdefghijklmnopqrstuvwxyz1234567890

FAT FACE
& THIN FACE
(UNMODIFIED & MODIFIED)

F T

Helvetica Thin
 Helvetica Ultra Light
 L & C Hairline
 Penny Bee
 Stark Debonair
 ITC Busorama Light
 Churchward 70
 Hairline
 Harry Thin

5. ORNAMENTAL

Specimen nos	Basic characteristics	Secondary characteristics
537-546	 roman serif	e.g. 540 Fry's Ornamented
547	 „ sloping	e.g. 547 Goudy Fancy
548-551	 slab serif	e.g. 548 Lettres Ornées
552-559	 wedge serif	e.g. 554 Davida
560	 sans serif	e.g. 560 Abramesque
561-563	 script	e.g. 561 Ballé Initials

NB. Typefaces in each group are arranged in alphabetical order.



537 Flirt

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 &

538 Floriated Capitals

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

539 Fontanesi

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 &

540 Fry's Ornamented

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 &

541 Gallia

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 &

542 Lexington

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 &

543 Modernistic

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 &

544 Mole Foliate

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 &

545 Nymphic

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 &

546 Sapphire

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 &

ORNAMENTAL



Flirt
Floriated Capitals
Fontanesi
Fry's Ornamented
Gallia
Lexington
Modernistic
Mole Foliate
Nymphic
Sapphire

Flirt 537

abcdefghijklmnopqrstuvwxyz1234567890

Floriated Capitals 538

no lower case or figures

Fontanesi 539

1234567890 no lower case

Fry's Ornamented 540

no lower case or figures

Gallia 541

1234567890 no lower case

Lexington 542

1234567890 no lower case

Modernistic 543

1234567890 no lower case

Mole Foliage 544

1234567890 no lower case

Nymphic 545

abcdefghijklmnopqrstuvwxyz1234567890

Sapphire 546

1234567890 no lower case

ORNAMENTAL

OR

Flirt
Floriated Capitals
Fontanesi
Fry's Ornamented
Gallia
Lexington
Modernistic
Mole Foliage
Nymphic
Sapphire

roman serif

medium

547 Goudy Fancy

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 &

slab serif

548 Lettres Ornées

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

549 Quentin

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 &

550 Romantiques No 5

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 &

551 Trocadero

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 &

wedge serif

552 Aesthetic Ornamented

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 &

553 Arnold Böcklin

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 &

554 Davida

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 &

555 Karnac

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 &

556 Kismet

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 &

ORNAMENTAL



Goudy Fancy
Lettres Ornées
Quentin
Romantiques No 5
Trocadero
Aesthetic
Ornamented
Arnold Böcklin
Davida
Karnac
Kismet

Goudy Fancy 547

abcdefghijklmnopqrstuvwxyz1234567890

Lettres Ornées 548

no lower case or figures

Quentin 549

1234567890 no lower case

Romantiques No 5 550

123456789 no lower case

Trocadero 551

1234567890 no lower case

Aesthetic Ornamented 552

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890 small capitals (no lower case)

Arnold Böcklin 553

abcdefghijklmnopqrstuvwxyz1234567890

Davida 554

1234567890 no lower case

Karnac 555

abcdefghijklmnopqrstuvwxyz1234567890

Kismet 556

abcdefghijklmnopqrstuvwxyz1234567890

ORNAMENTAL



Goudy Fancy
Lettres Ornées
Quentin
Romantiques No 5
Trocadero
Aesthetic
Ornamented
Arnold Böcklin
Davida
Karnac
Kismet

557 Recherche

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 &

558 Ringlet

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

559 Victorian

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 &

sans serif

560 Abramesque

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 &

script

561 Ballé Initials

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

562 Lilith

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 &

563 Raffia Initials

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

ORNAMENTAL



Recherche
Ringlet
Victorian
Abramesque
Ballé Initials
Lilith
Raffia Initials

Recherche 557

abcdefghijklmnopqrstuvwxyz1234567890

Ringlet 558

abcdefghijklmnopqrstuvwxyz1234567890

Victorian 559

abcdefghijklmnopqrstuvwxyz1234567890

Abramesque 560

no lower case or figures

Ballé Initials 561

no lower case or figures

Lilith 562

abcdefghijklmnopqrstuvwxyz1234567890

Raffia Initials 563

1234567890 no lower case

ORNAMENTAL



Recherche
Ringlet
Victorian
Abramesque
Ballé Initials
Lilith
Raffia Initials

6. MODIFIED SERIF

Specimen nos		Basic characteristics	Secondary characteristics
564-574	R	roman serif	e.g. 566 Belwe
575-576	R	„	stencil or stencil effect e.g. 575 Stencil Bold
577-579	SL	slab serif	e.g. 579 Profil
580-601	W	wedge serif	e.g. 585 Charleston
602-603	W	„	sloping backwards e.g. 602 Alfereta

NB. Typefaces in each group are arranged in alphabetical order.



564 Abbott Old Style

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 &

565 Antikva Margaret

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 &

566 Belwe

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 &

567 Bernhard Antique

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 &

568 Greco Bold

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 &

569 Koch Antiqua

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 &

570 Milton

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 &

571 Packhard

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 &

572 Richmond

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 &

573 Skyjald

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 &

MODIFIED
SERIF

MS

Abbott Old Style
Antikva Margaret
Belwe
Bernhard Antique
Greco Bold
Koch Antiqua
Milton
Packhard
Richmond
Skyjald

Abbott Old Style 564

abcdefghijklmnopqrstuvwxyz1234567890

Antikva Margaret 565

abcdefghijklmnopqrstuvwxyz1234567890

Belwe 566

abcdefghijklmnopqrstuvwxyz1234567890

Bernhard Antique 567

abcdefghijklmnopqrstuvwxyz1234567890

Greco Bold 568

abcdefghijklmnopqrstuvwxyz1234567890

Koch Antiqua 569

abcdefghijklmnopqrstuvwxyz1234567890

Milton 570

abcdefghijklmnopqrstuvwxyz1234567890

Packhard 571

abcdefghijklmnopqrstuvwxyz1234567890

Richmond 572

abcdefghijklmnopqrstuvwxyz1234567890

Skyjald 573

abcdefghijklmnopqrstuvwxyz1234567890

MODIFIED
SERIF

MS

Abbott Old Style
Antikva Margaret
Belwe
Bernhard Antique
Greco Bold
Koch Antiqua
Milton
Packhard
Richmond
Skyjald

574 University Roman

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 &

modern serif
 shows off its
 stencil effect

575 Stencil Bold

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 &

576 Teachest

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 &

slab serif

577 Antiqua Pointed

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

578 Nubian

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 &

579 Profil

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 &

wedge serif

580 Algerian

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 &

581 Blackfriars Roman

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 &

582 Brutus

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 &

583 Bullfinch

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 &

MODIFIED
SERIF

MS

University Roman
 Stencil Bold
 Teachest
 Antiqua Pointed
 Nubian
 Profil
 Algerian
 Blackfriars Roman
 Brutus
 Bullfinch

University Roman 574

abcdefghijklmnopqrstuvwxyz1234567890

Stencil Bold 575

abcdefghijklmnopqrstuvwxyz1234567890

Teachest 576

1234567890

no lower case

Antiqua Pointed 577

1234567890

no lower case

Nubian 578

abcdefghijklmnopqrstuvwxyz1234567890

Profil 579

1234567890

no lower case

Algerian 580

1234567890

no lower case

Blackfriars Roman 581

abcdefghijklmnopqrstuvwxyz1234567890

Brutus 582

abcdefghijklmnopqrstuvwxyz1234567890

Bullfinch 583

abcdefghijklmnopqrstuvwxyz1234567890

MODIFIED
SERIF

MS

University Roman

Stencil Bold

Teachest

Antiqua Pointed

Nubian

Profil

Algerian

Blackfriars Roman

Brutus

Bullfinch

584 Chantrey

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 &

585 Charleston

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 &

586 Columbus

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 &

587 Croydon

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 &

588 Desdemona

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 &

589 Eckmann

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 &

590 Edda

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 &

591 Fantail

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 &

592 Hermosa

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

593 Hobo

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 &

MODIFIED
SERIF

MS

Chantrey
Charleston
Columbus
Croydon
Desdemona
Eckmann
Edda
Fantail
Hermosa
Hobo

Chantrey 584

abcdefghijklmnopqrstuvwxyz1234567890

Charleston 585

abcdefghijklmnopqrstuvwxyz1234567890

Columbus 586

abcdefghijklmnopqrstuvwxyz1234567890

Croydon 587

1234567890 no lower case

Desdemona 588

1234567890 no lower case

Eckmann 589

abcdefghijklmnopqrstuvwxyz1234567890

Edda 590

1234567890 no lower case

Fantail 591

abcdefghijklmnopqrstuvwxyz1234567890

Hermosa 592

abcdefghijklmnopqrstuvwxyz1234567890

Hobo 593

abcdefghijklmnopqrstuvwxyz1234567890

MODIFIED
SERIF

MS

Chantrey
Charleston
Columbus
Croydon
Desdemona
Eckmann
Edda
Fantail
Hermosa
Hobo

594 Hogarth

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 &

595 Lafayette

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 &

596 Mikado Black

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 &

597 Neptune

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 &

598 Pretorian

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 &

599 Tango

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 &

600 Thalia

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 &

601 Tip Top

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 &

602 Alfereta

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 &

603 Blanchard

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 &

MODIFIED
SERIF

MS

Hogarth
Lafayette
Mikado Black
Neptune
Pretorian
Tango
Thalia
Tip Top
Alfereta
Blanchard

wedge serif
sloping
backwards

Hogarth 594

abcdefghijklmnopqrstuvwxyz1234567890

Lafayette 595

abcdefghijklmnopqrstuvwxyz1234567890

Mikado Black 596

abcdefghijklmnopqrstuvwxyz1234567890

Neptune 597

abcdefghijklmnopqrstuvwxyz1234567890

Pretorian 598

abcdefghijklmnopqrstuvwxyz1234567890

Tango 599

abcdefghijklmnopqrstuvwxyz1234567890

Thalia 600

abcdefghijklmnopqrstuvwxyz1234567890

Tip Top 601

abcdefghijklmnopqrstuvwxyz1234567890

Alfereta 602

abcdefghijklmnopqrstuvwxyz1234567890

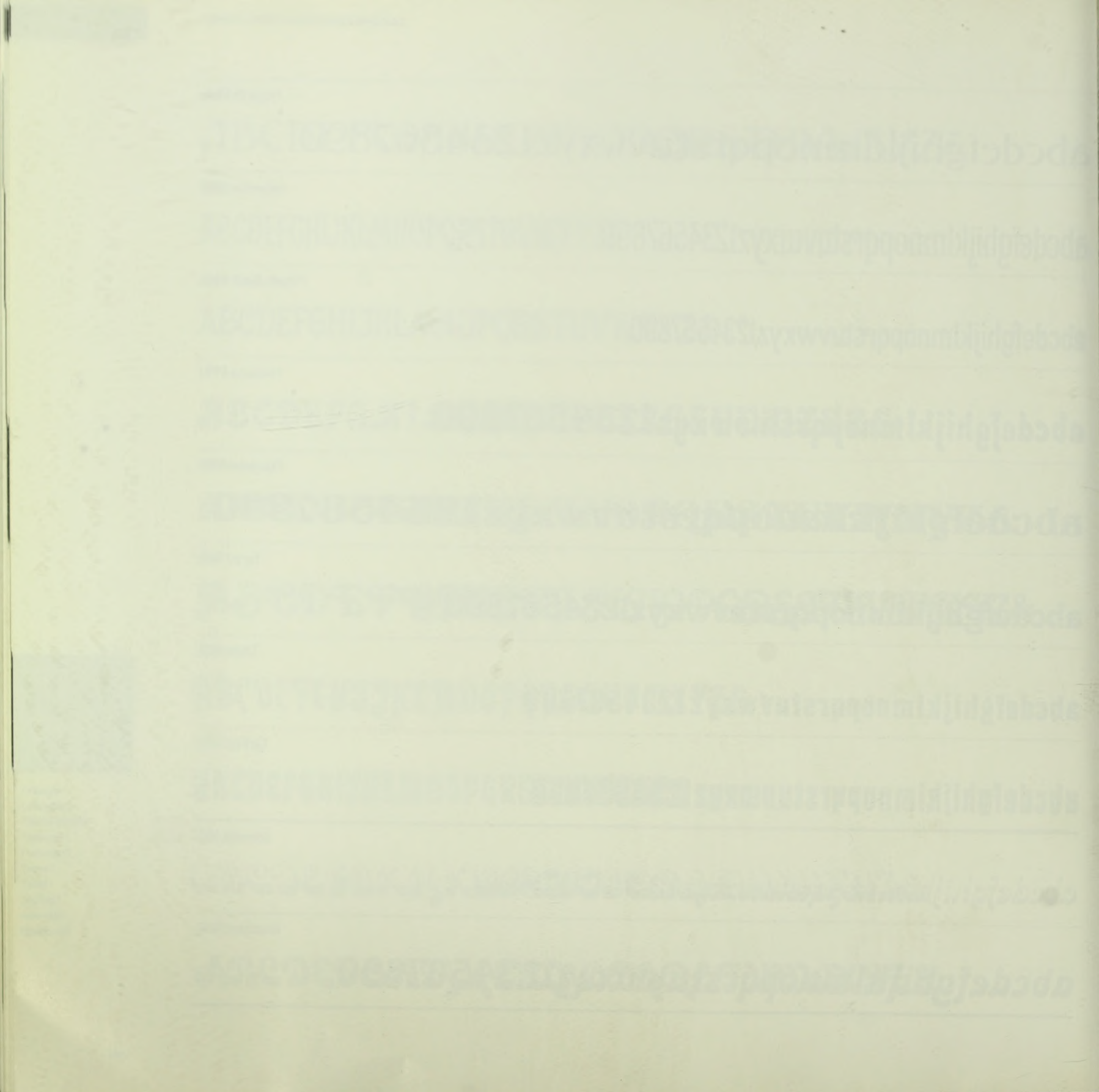
Blanchard 603

abcdefghijklmnopqrstuvwxyz1234567890

MODIFIED
SERIF

MS

Hogarth
Lafayette
Mikado Black
Neptune
Pretorian
Tango
Thalia
Tip Top
Alfereta
Blanchard



7. MODIFIED SANS SERIF

Specimen nos	Basic characteristics	
604-609	TH	thick and thin stress (vertical) e.g. 608 Peignot
610	TH	thick and thin stress (horizontal) e.g. 610 Sintex I
611-612	B	heavy bow-shaped e.g. 611 Becket
613-614	SQ	square-shaped e.g. 613 Tamil
615	SL	sloping e.g. 615 Condensa
616-623	RO	rounded shape e.g. 619 Frankfurter Medium
624	RO	rounded shape outline e.g. 624 Helvetica Rounded Outline
625-629	EL	electronic e.g. 626 Countdown
630-633	CU	cut e.g. 632 Neuland
634-642	ST	stencil or stencil effect e.g. 636 Futura Black

NB. Typefaces in each group are arranged in alphabetical order.

continued on next page

MODIFIED
SANS SERIF

MSS

T. HODGINS & SONS

TH

TH

B

20

21

RO

RO

B

21

21

643-654

INL

inline or striped

e.g. 646 Neon

655-662

SH

shaded or 3D

e.g. 659 Superstar Shadow

663-665

SH

shaded or 3D
inline or patterned

e.g. 663 Baby Arbuckle

NB. Typefaces in each group are arranged in alphabetical order.

thick and
thin stress
(vertical)

604 Britannic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

605 Florentine

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

606 Inga

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

607 Parisian

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

608 Peignot

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

609 Radiant

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

thick and
thin stress
(horizontal)

610 Sintex I

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

heavy
bow-shaped

611 Becket

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

612 Revue

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

square-
shaped

613 Tamil

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Britannic
Florentine
Inga
Parisian
Peignot
Radiant
Sintex I
Becket
Revue
Tamil

MODIFIED
SANS SERIF

MSS

Britannic 604

abcdefghijklmnopqrstuvwxyz1234567890

Florentine 605

abcdefghijklmnopqrstuvwxyz1234567890

Inga 606

abcdefghijklmnopqrstuvwxyz1234567890

Parisian 607

abcdefghijklmnopqrstuvwxyz1234567890

Peignot 608

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

Radiant 609

abcdefghijklmnopqrstuvwxyz1234567890

Sintex 610

abcdefghijklmnopqrstuvwxyz1234567890

Becket 611

abcdefghijklmnopqrstuvwxyz1234567890

Revue 612

abcdefghijklmnopqrstuvwxyz1234567890

Tamil 613

abcdefghijklmnopqrstuvwxyz1234567890

Britannic
Florentine
Inga
Parisian
Peignot
Radiant
Sintex
Becket
Revue
Tamil

MODIFIÉ
SANS SERIF

MSS

614 Topic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

slipping

615 Condensa

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

rounded shape

616 Capone

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

617 Dempsey Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

618 Formula I

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

619 Frankfurter Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

620 Helvetica Rounded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

621 Horatio Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

622 Octopuss

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 &

623 Pump

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Topic
Condensa
Capone
Dempsey Medium
Formula I
Frankfurter Medium
Helvetica Rounded
Horatio Medium
Octopuss
Pump

MODIFIED
SANS SERIF

MSS

Topic 614

abcdefghijklmnopqrstuvwxyz1234567890

Condensa 615

abcdefghijklmnopqrstuvwxyz1234567890

Capone 616

abcdefghijklmnopqrstuvwxyz1234567890

Dempsey Medium 617

abcdefghijklmnopqrstuvwxyz1234567890

Formula I 618

abcdefghijklmnopqrstuvwxyz1234567890

Frankfurter Medium 619

abcdefghijklmnopqrstuvwxyz1234567890

Helvetica Rounded 620

abcdefghijklmnopqrstuvwxyz1234567890

Horatio Medium 621

abcdefghijklmnopqrstuvwxyz1234567890

Octopuss 622

abcdefghijklmnopqrstuvwxyz1234567890

Pump 623

abcdefghijklmnopqrstuvwxyz1234567890

Topic
Condensa
Capone
Dempsey Medium
Formula I
Frankfurter Medium
Helvetica Rounded
Horatio Medium
Octopuss
Pump

MODIFIED
SANS SERIF

MSS

rounded
thicker
outline

624 Helvetica Rounded Outline

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 &

electronic

625 Amelia

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 &

626 Countdown

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 &

627 Data 70

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 &

628 Digital

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

629 Russell Square

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 &

cut

630 Ad Lib

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 &

631 Kino

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

632 Neuland

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 &

633 Othello

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 &

Helvetica Rounded
Outline
Amelia
Countdown
Data 70
Digital
Russell Square
Ad Lib
Kino
Neuland
Othello

MODIFIED
SANS SERIF

MSS

Helvetica Rounded Outline 624

abcdefghijklmnopqrstuvwxyz1234567890

Amelia 625

abcdefghijklmnopqrstuvwxyz1234567890

Countdown 626

abcdefghijklmnopqrstuvwxyz1234567890

Data 70 627

abcdefghijklmnopqrstuvwxyz1234567890

Digital 628

1234567890

no lower case

Russell Square 629

abcdefghijklmnopqrstuvwxyz1234567890

Ad Lib 630

abcdefghijklmnopqrstuvwxyz1234567890

Kino 631

abcdefghijklmnopqrstuvwxyz1234567890

Neuland 632

1234567890

no lower case

Othello 633

1234567890

no lower case

Helvetica Rounded
Outline
Amelia
Countdown
Data 70
Digital
Russell Square
Ad Lib
Kino
Neuland
Othello

MODIFIED
SANS SERIF

MSS

stencil or
stencil
effect

634 Braggadocio

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 &

635 Folio 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 &

636 Futura Black

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 &

637 Glaser Stencil Bold

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 &

638 Glyphic

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

639 Motter Tektura

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 &

640 Stop

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 &

641 Tabasco

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 &

642 Traffic

no capital letters

inline or
striped

643 Fatima

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 &

Braggadocio
Folio Stencil
Futura Black
Glaser Stencil Bold
Glyphic
Motter Tektura
Stop
Tabasco
Traffic
Fatima

MODIFIED
SANS SERIF

MSS

Braggadocio 634

abcdefghijklmnopqrstuvwxyz 1234567890

Folio Stencil 635

1234567890 no lower case

Futura Black 636

abcdefghijklmnopqrstuvwxyz 1234567890

Glaser Stencil Bold 637

1234567890 no lower case

Glyphic 638

1234567890 no lower case

Mottet Tektura 639

abcdefghijklmnopqrstuvwxyz 1234567890

Stop 640

1234567890 no lower case

Tabasco 641

abcdefghijklmnopqrstuvwxyz 1234567890

Traffic 642

abcdefghijklmnopqrstuvwxyz 1234567890

Fatima 643

1234567890 no lower case

Braggadocio
Folio Stencil
Futura Black
Glaser Stencil Bold
Glyphic
Mottet Tektura
Stop
Tabasco
Traffic
Fatima

MODIFIED
SANS SERIF

MSS

644 French Flash

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

645 Michel

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 &

646 Neon

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 &

647 Optex

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 &

648 Oxford

no capital letters

649 Piccadilly

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 &

650 Pluto

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 &

651 Prisma

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 &

652 Pump Triline

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 &

653 ITC Uptight Neon

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 &

French Flash
Michel
Neon
Optex
Oxford
Piccadilly
Pluto
Prisma
Pump Triline
ITC Uptight Neon

MODIFIED
SANS SERIF

MSS

1234567890 no lower case

Michel 645

abcdefghijklmnopqrstuvwxyz1234567890

Neon 646

1234567890 no lower case

Optex 647

abcdefghijklmnopqrstuvwxyz1234567890

Oxford 648

abcdefghijklmnopqrstuvwxyz1234567890

Piccadilly 649

1234567890 no lower case

Pluto 650

abcdefghijklmnopqrstuvwxyz1234567890

Prisma 651

1234567890 no lower case

Pump Triline 652

abcdefghijklmnopqrstuvwxyz1234567890

ITC Uptight Neon 653

abcdefghijklmnopqrstuvwxyz1234567890

French Flash

Michel

Neon

Optex

Oxford

Piccadilly

Pluto

Prisma

Pump Triline

ITC Uptight Neon

MODIFIED
SANS SERIF

MSS

654 Zeppelin

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

shaded or 3D

655 Bullion Shadow

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

656 Old Bowery

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

657 Pioneer Shadow

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

658 Premier Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

659 Superstar Shadow

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

660 Tintoretto

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

661 Umbra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

662 Uncle Bill

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

663 Baby Arbuckle

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Zeppelin
Bullion Shadow
Old Bowery
Pioneer Shadow
Premier Shaded
Superstar Shadow
Tintoretto
Umbra
Uncle Bill
Baby Arbuckle

MODIFIED
SANS SERIF

MSS

shaded or 3D
inline or
patterned

Zeppelin 654

abcdefghijklmnopqrstuvwxyz1234567890

Bullion Shadow 655

1234567890

no lower case

Old Bowery 656

no lower case or figures

Pioneer Shadow 657

1234567890

no lower case

Premier Shaded 658

1234567890

no lower case

Superstar Shadow 659

1234567890

no lower case

Tintoretto 660

abcdefghijklmnopqrstuvwxyz 1234567890

Umbra 661

1234567890

no lower case

Uncle Bill 662

1234567890

no lower case

Baby Arbuckle 663

1234567890

no lower case

Zeppelin
Bullion Shadow
Old Bowery
Pioneer Shadow
Premier Shaded
Superstar Shadow
Tintoretto
Umbra
Uncle Bill
Baby Arbuckle

MODIFIED
SANS SERIF

MSS

664 Jim Crow

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

665 Quicksilver

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 &

Jim Crow
QuicksilverMODIFIED
SANS SERIF

MSS

Jim Crow 664

1234567890

no lower case

Quicksilver 665

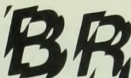
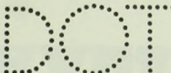
1234567890

no lower case

Jim Crow
QuicksilverMODIFIED
SANS SERIF

MSS

8. MODIFIED OUTRAGEOUS

Specimen nos	Basic characteristics		
666-671		heavy / distorted	e.g. 668 Litzenburg
672-678		inline or striped	e.g. 672 ITC Aki Lines
679		broken-surfaced and distorted	e.g. 679 Shatter
680-684		dot-formed	e.g. 682 Pinball
685-694		shaded or 3D	e.g. 688 Calypso
695-698		with backgrounds	e.g. 697 Process
699-700		pictorial	e.g. 700 Zip

NB. Typefaces in each group are arranged in alphabetical order.

MODIFIED
OUTRAGEOUS

MO

Name
Abbrev.

666 Bottleneck

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 &

667 Florist

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 &

668 Litzenburg

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 &

669 Pierrot

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 &

670 Starvation

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 &

671 Talbot

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 B

online
or striped

672 ITC Aki Lines

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 &

673 Groove

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 &

674 Horseman Sidesaddle

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 &

675 Matra

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

Bottleneck
Florist
Litzenburg
Pierrot
Starvation
Talbot
ITC Aki Lines
Groove
Horseman Sidesaddle
Matra

MODIFIED
OUTRAGEOUS

MO

Bottleneck 666

abcdefghijklmnopqrstuvwxyz 1234567890

Florist 667

1234567890

no lower case

Litzenburg 668

1234567890

no lower case

Pierrot 669

abcdefghijklmnopqrstuvwxyz 1234567890

Starvation 670

1234567890

no lower case

Talbot 671

1234567890

no lower case

ITC Aki Lines 672

123345567890

no lower case

Groove 673

1234567890

no lower case

Horseman Sidesaddle 674

1234567890

no lower case

Matra 675

1234567890

no lower case

Bottleneck
Florist
Litzenburg
Pierrot
Starvation
Talbot
ITC Aki Lines
Groove
Horseman Sidesaddle
Matra

MODIFIED
OUTRAGEOUS

MO

676 Old Glory

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 &

677 Sinaloa

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 &

678 Stripes

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 &

broken surfaces
and distorted

679 Shatter

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 &

dot formed

680 Astra

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 &

681 Chequered

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 &

682 Pinball

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 &

683 Spangle

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

684 Spotty Face

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 &

shaded or 3D

685 Block up

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 &

Old Glory
Sinaloa
Stripes
Shatter
Astra
Chequered
Pinball
Spangle
Spotty Face
Block up

MODIFIED
OUTRAGEOUS

NO

Old Glory 676

1234567890
no lower case

Sinaloa 677

1234567890
no lower case

Stripes 678

1234567890
no lower case

Shatter 679

abcdefghijklmnopqrstuvwxyz 1234567890

Astra 680

1234567890
no lower case

Chequered 681

1234567890
no lower case

Pinball 682

abcdefghijklmnopqrstuvwxyz 1234567890

Spangle 683

1234567890
no lower case

Spotty Face 684

1234567890
no lower case

Block up 685

1234567890
no lower case

Old Glory
Sinaloa
Stripes
Shatter
Astra
Chequered
Pinball
Spangle
Spotty Face
Block up

MODIFIED
OUTRAGEOUS

MO

686 Bomber

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 &

687 Buster

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 &

688 Calypso

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

689 Italiennes Ombrees

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 &

690 Perspective 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

691 Speed Caps

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 &

692 Stack

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 &

693 Sunshine

no capitals

694 Talbot's Rocky Mountain

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 &

695 Good Vibrations

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 &

Bomber
Buster
Calypso
Italiennes Ombrees
Perspective Italic
Speed Caps
Stack
Sunshine
Talbot's
Rocky Mountain
Good Vibrations

MODIFIED
OUTRAGEOUS

NO

with
backgrounds

Bombero 686

1234567890
no lower case

Buster 687

1234567890
no lower case

Calypso 688

no lower case or figures

Italiennes Ombrees 689

1234567890
no lower case

Perspective Italic 690

no lower case or figures

Speed Caps 691

1234567890
no lower case

Stack 692

1234567890
no lower case

Sunshine 693

abcdefghijklmnopqrstuvwxyz1234567890

Talbot's Rocky Mountain 694

1234567890
no lower case

Good Vibrations 695

1234567890
no lower case

Bombero
Buster
Calypso
Italiennes Ombrees
Perspective Italic
Speed Caps
Stack
Sunshine
Talbot's
Rocky Mountain
Good Vibrations

MODIFIED
OUTRAGEOUS

MO

696 Phase Two

697 Process

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 &

698 Tonal

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 &

pictorial

699 Via Face Don Black

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

700 Zip

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 &

Phase Two
Process
Tonal
Via Face Don Black
Zip

MODIFIED
OUTRAGEOUS

Phase Two 696

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

Process 697

1 2 3 4 5 6 7 8 9 0

no lower case

Tonal 698

1 2 3 4 5 6 7 8 9 0

no lower case

Via Face Don Black 699

no lower case or figures

Zip 700

1 2 3 4 5 6 7 8 9 0

no lower case

Phase Two
Process
Tonal
Via Face Don Black
Zip

MODIFIED
OUTRAGEOUS

MO

'TYPEFINDER' CLASSIFICATION SYSTEM

TEXT TYPEFACE CATEGORIES

1. Sloping e-Bar (Venetian Serif). Nos 1-34

Includes all roman, slab and wedge serif faces with a sloping bar on the lower case e, a traditional feature of 'Venetian' typefaces. The mixture of serif-style typefaces in this category means that other characteristics are mixed – for example, typefaces may have either vertical or angled stress and oblique or straight serifs.

e.g. Kennerley, Centaur, ITC Souvenir.

2. Angled Stress Oblique Serifs (Old Style Serif). Nos 35-53

Includes 'Old Style' or 'Old Face' typefaces providing they have the above characteristics and do not possess a sloping bar on the lower case e.

e.g. Bembo, Plantin, Times New Roman.

3. Vertical Stress Oblique Serifs (Transitional Serif). Nos 54-110

Includes 'Transitional' typefaces providing they have these characteristics and do not have a sloping bar on the lower case e. 'Transitional' typefaces with horizontal serifs or abrupt contrast will be found in either Categories 4 or 5.

e.g. Caslon Old Face, Baskerville 169 (Monotype), Garamond (Stempel).

4. Vertical Stress Straight Serifs (New Transitional Serif). Nos 111-150

Contains 'Transitional' typefaces which have straight (horizontal) serifs or nearly so, as well as 'Twentieth Century Roman' typefaces with the same characteristics.

e.g. Joanna, Century Schoolbook, Cheltenham

5. Abrupt Contrast Straight Serifs (Modern Serif). Nos 151-187

Contains 'Modern', 'Transitional' and 'Twentieth Century Romans' with good contrast and straight (horizontal) serifs.

e.g. Bauer Bodoni, Caledonia, Scotch Roman.

6. Slab Serif. Nos 188-217

Typefaces of a generally heavy appearance, either with square or bracketed slab serifs. Also includes rounded slab typefaces (typewriter designs).

e.g. Rockwell, Clarendon, ITC American Typewriter

7. Wedge Serif (Hybrid Serif). Nos 218-240

Includes some 'Glyphic' typefaces used for continuous text setting plus typefaces with wedge-ended, or wedge-shaped serifs. The category also includes 'hybrid' typefaces which are neither clearly serif nor sans serif in origin.

e.g. Albertus, Meridien, Copperplate Gothic

BRITISH STANDARDS CLASSIFICATION OF TYPEFACES (BS 2961: 1967)

Category		Description	Examples
No.	Name		
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

'TYPEFINDER' CLASSIFICATION SYSTEM

TEXT TYPEFACE CATEGORIES *continued*

BRITISH STANDARDS CLASSIFICATION OF TYPEFACES (BS 2961: 1967)

Category		Description	Examples
No.	Name		
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)

8. Sans Serif. Nos 245-304

Includes 'Lineale' designs used for continuous text setting arranged according to the width of the capital G and whether or not it has a spur. There are additional groups for square, sloping, rounded and electronic designs.

e.g. Futura, Gill Sans, Univers.

DECORATIVE (NON-CONTINUOUS TEXT) TYPEFACE CATEGORIES**3. Unmodified (Formal Text Shape).** Nos 382-428

'Glyphic' typefaces not usually used for continuous text setting will be found here. The category contains serif or sans serif typefaces of a traditional letter shape normally used for titling or headings but not for continuous text setting.

e.g. Engravers Roman, Castellar, Latin Antique No. 9

1. Flowing Scripts Nos 305-322 and**2. Non-Flowing Scripts** Nos 323-381

'Script' and 'Graphic' typefaces are to be found in one of these two categories according to whether their letters are joined when typeset and therefore appear 'flowing' like handwriting. The Non-Flowing category includes blackletter and uncial typefaces as well as roman italic typefaces based on pen scripts.

e.g. 1. Palace Script, Kaufmann, Mistral.

e.g. 2. Bernhard Tango, Old English Text, Libra.

4. Fat & Thin Face (Modified & Unmodified).

Nos. 429-536

Includes serif or sans serif typefaces of the extremes in weight – very bold or very light.

e.g. Falstaff, Cooper Black, Harry Thin.

5. Ornamental. Nos 537-563

Serif, sans serif or script typefaces of a very elaborately patterned or 'floriated' design.

e.g. Fry's Ornamented, Lettres Ornées, Ballé Initials

6. Modified Serif. Nos 564-603

Serif typefaces of a 'non-formal/traditional' shape.

e.g. Belwe, Profil, Charleston.

7. Modified Sans Serif. Nos 604-665

Sans serif typefaces of a 'non-formal/traditional' shape.

e.g. Peignot, Frankfurter Medium, Countdown.

8. Modified Outrageous. Nos 666-700

Serif and sans serif typefaces of a highly unusual or 'way out' nature.

e.g. Shatter, Pinball, Calypso.

BIOGRAPHICAL NOTES ON LEADING TYPE DESIGNERS

by Sarah Rookledge

The information that makes up this section has been compiled from sources too numerous to list here. Major ones include D.B. Updike; *Printing Types, Their History, Form, and Use*, Sebastian Carter; *Twentieth Century Type Designers*, and Geoffrey Dowding; *An Introduction to the History of Printing Types*.

Ludovico degli Arrighi da Vincenza, d.c 1527
Blado italic, 380

Ludovico degli Arrighi, who lived in Rome, was a professional calligrapher, and later a printer of line editions, who also designed type. In 1524 he started a small press with Lautitius Perusinus, a printer but also an engraver and as such probably the cutter of the types. They printed fine editions of short contemporary works using type based on Arrighi's formal cursive script. The type was later acquired by Antonio Blado who gives his name to its contemporary version.

Richard Austin and John Bell, 1746-1831
Bell, 172

Scotch Roman, 185/186

In 1788, inspired by Fournier's types, John Bell, a newspaper publisher and pioneer of cheap editions of the classics, started The British Letter Foundry and issued his first type specimen, cut by Richard Austin. A skilful cutter, Austin produced a very sharp letter which Stanley Morison called the first English modern face. Actually the type retains some old style characteristics and should more properly be called a late transitional. Austin went on to cut true moderns, though in 1819 when he had started a foundry of his own he outlined the dangers of such designs being taken to extremes.

The British Letter Foundry closed in 1798. Between this date and Austin's setting up The Imperial Letter Foundry in Worship Street, London he cut types for the Wilson Foundry in Glasgow and for William Miller in Edinburgh. The Miller & Richards types known as the Scotch Romans are probably his work. Austin also worked as a cutter of typographical ornaments.

John Baskerville, 1706-1775
Baskerville, 77-80

John Baskerville's contribution to printing is enormous. He adapted the old face roman to produce highly influential new types; he recognised the important role of typography in book design; he modified inks and the printing press to give blacker, sharper letters on the page and may also be responsible for the introduction

of wove paper (though he sold it for writing not printing). Baskerville's work influenced Continental printers like Didot and Bodoni but in his native England it was frequently derided.

Like Caslon, John Baskerville was born in Worcestershire but in 1725 he moved to Birmingham where he worked as a writing master and did some stone engraving. He cut inscriptions on gravestones. Later, when he was to design his own types, he could use the knowledge of lettering he acquired in this period. He taught writing for ten years, then decided to take advantage of the fashion for japanned ornaments (japanning is a method of decorating which gives a glossy finish). The business prospered and made Baskerville a prominent figure in Birmingham society.

In 1750, he set up a printing press but the pace of work and the exacting standards he set himself were such that it was to take him seven years before that press produced its first book. Existing types, inks and presses did not meet his standards. Despite lacking any printing background he determined to create his own. By 1752 he had cut fourteen letters. By 1753 he had enough type to produce an advertisement for his first book, a fine edition of Virgil. The book itself appeared in 1757, as did another specimen sheet, this time showing four sizes of roman.

Baskerville's type was much criticised in England and compared unfavourably to Caslon's. People said it was difficult to read, even that it would damage the sight, but it also had its advocates, notably Benjamin Franklin. The Bible which Baskerville printed (on special dispensation from the Cambridge University Press) brought him great acclaim on the Continent. The appearance of Baskerville's books, unlike those of most of his contemporaries, did not depend on illustrations. He achieved his effects through good types cleanly printed, and a judicious use of leading and letter spacing. Other printers, most notably Bodoni, followed his lead in this.

Baskerville died in 1755 and his wife Sarah sold his remaining stock to Beaumarchais for an edition of the works of Voltaire. His punches eventually came into the hands of Deberny & Peignot who made new matrices from them for their version of Baskerville. In 1953 they presented the punches to the Cambridge University Press.

John Bell, see Richard Austin

Morris Fuller Benton, 1872-1948
Century Schoolbook, 119
Franklin Gothic, 276
News Gothic, 287

Morris Fuller Benton was the son of Linn Boyd Benton, inventor of the pantographic punchcutting machine and cutter of Century for Theodore De Vinne's magazine *The Century*. Like his father, Morris Benton worked for American Typefounders (ATF); he joined Linn Boyd Benton as his assistant in ATF's type design department. This was the first department of its kind in a foundry and had been set up by his father at the instigation of ATF's director Robert Nelson. Benton has been credited with inventing the concept of the type family, and although this is not the case he did do his best work expanding faces into families and adapting existing type styles. Between 1900 and 1928 he designed eighteen variations on Century, including the popular *Century Schoolbook* (1924). Other Benton types include: Franklin Gothic (1903) and *News Gothic* (1980).

Giovanni Battista Bodoni, 1740-1813
Bodoni, 154/162/163

Bodoni is one of the first cutters of a modern face; that is, a typeface which has hairline serifs at right angles to the uprights, vertical stress and abrupt contrast between thick and thin strokes. He took French types, such as Fournier's and those of the Didot's as his models. Bodoni was, in his day, the best known printer in Europe.

Bodoni was born in Saluzzo in Piedmont in the north of Italy in 1740, the son of a printer. He was apprenticed to be a compositor at the press of Properganda Fide in Rome but left after the suicide of the Director. At 28 he was made Director of the press of the Duke of Parma, the last of the Ducal private presses.

His early types are based on those of Pierre Simon Fournier, whose work he admired, but he experimented with these letter forms to create his own. The roman letter he cut in 1798 is what we generally mean by a Bodoni. The contrast of light and shade in his types can produce a sparkling effect on the page. The books which he printed reveal a taste for large sizes of type, generous use of white space and few ornaments. In addition to his romans Bodoni also produced a great many script types.

Bodoni set out his principles of typography (although stated in vague and general terms) in

his *Manual Typographico*. This book was completed by his wife and she published it in 1818, five years after his death.

Bodoni's faces appear today in two main recuttings: American Typefounders' and Bauer. The ATF version was cut by M. F. Benton and copied with minor variations by The Monotype Corporation, Haas, Linotype, Intertype, and Ludlow. The more delicate Bauer version is used by Bauer alone.

Margaret Calvert, see Jock Kinneir

Ron Carpenter, b. 1950

Calisto, 53A
Cantoria, 240A

Ron Carpenter joined Monotype in 1968 where he trained as a type draftsman. His first experience of typeface design was working on the italic for Nimrod with Robin Nicholas. Since becoming Senior Type Designer in 1984 he has been responsible for designing Cantoria and Calisto and new weights for Times New Roman.

Matthew Carter, b. 1937

Auriga, 151
Bell Centennial, 284
Galliard, 74
Olympian, 71
Video, 283

Matthew Carter is the son of printing historian Harry Carter who was archivist to the Oxford University Press. He was taught by Jan Van Krimpen's assistant and worked for Crossfield Electronics and Mergenthaler Linotype, designing Bell Centennial for the latter in 1978. Also in 1978, he designed Galliard with Mike Parker and in 1981 they set up Bitstream to supply new type designs in digital form. Bitstream Charter is the first new design they have issued.

William Caslon, 1692-1766

Caslon, 59-61/99/383/391/445

Worcestershire-born William Caslon began his career engraving and chasing gun barrels (occasionally also cutting brass letters for bookbinders) until a printer called William Bowyer who had seen some of his letters encouraged him to try punchcutting. Bowyer was so confident Caslon would succeed at it he, and two other printers, lent him £500 to start his own foundry which opened in about 1716.

Caslon was the first British typefounder of any renown. Previously British printers were dependent mainly on imported types, chiefly Dutch and French. In 1722 he produced his second type, a roman based on Dutch models. With the publication of his first specimen sheet in 1734 he became immediately successful. Unlike those of John Baskerville Caslon's designs were not innovative; similar types were in use a hundred years earlier, but it was his skills as an engraver that distinguished him. His roman quickly established itself as a popular book face.

In 1766 the Oxford University Press bought Caslon type to supplement the Fell types. He published further sheets and, later, books of his types. His work found particular favour in America and Caslon type was used by Mary Katherine Goddard of Baltimore for the printing of the Declaration of Independence.

The Caslon foundry continued under the directorship of successive William Caslons until the death of the last male Caslon in 1873. The company remained in existence, for much of the time in the same Chiswell Street premises in London, until 1936. Its stock was bought up by Stephenson Blake and Company.

Thomas J. Cobden Sanderson, 1840-1922, and Emery Walker, 1851-1933

Thomas Cobden Sanderson, an important member of the Arts and Crafts movement in the late nineteenth and early twentieth centuries founded The Doves Press in 1901, with the typographer Emery Walker. Emery Walker had also worked for William Morris, as his typographical consultant. (The name Doves came from a local inn.)

Unfortunately an initially productive relationship degenerated into bitter quarrels, mainly over Doves, the press's own type, which was based on a Jenson type of 1476. Both partners had worked on Doves and each claimed authorship for himself. In 1912 as a result of this dispute, Cobden Sanderson smashed the matrices and dropped the type into the River Thames over Hammersmith Bridge.

François-Ambroise Didot, 1730-1804

Pierre-François Didot, 1732-95

and Firmin Didot, 1766-1836

Didot, 156

The Didot family of Paris dominated the French book world in the late eighteenth and early nineteenth centuries. Its members were involved in printing, publishing, type-founding, punchcutting and paper manufacture. Among their contributions were what is generally agreed to be the first modern face and a reform of the point system of type measurement. Its most notable members are François-Ambroise, Pierre-François and François-Ambroise's younger son Firmin. Didot's roman types were the standard book types used in France during the nineteenth century and are still in general use today.

F-A Didot initially printed with Garamond types but began to produce his own in about 1775. In 1784 the first modern face appeared in an edition of Tasso's *Gerusalemme Liberata*. It is characterised by thin serifs, vertical stress and abrupt shading from thick strokes to thin. By this time the Didots were using wove paper and an improved printing press which allowed the fine details of such type to be reproduced. This important type was cut in 1783 by F. A. Didot's son Firmin, then 19. Firmin took over from his father's

previous punchcutter Pierre Louis Wafflard. François-Ambroise was also the Director of the *Imprimerie Nationale* and in this capacity he revised Fournier's point system. His name survives in the Continental didot point.

William Addison Dwiggins, 1880-1956

Caledonia, 174

Electra, 148

Metro, 263

Dwiggins had a varied career that took in illustration, printing, advertising and book design. He began designing types when he was 44 at the invitation of Mergenthaler Linotype. His first type was a sans serif, Metro. His best known face is Caledonia which fuses aspects of the Scotch Romans and the types cut for Bulmer by William Martin.

He wrote widely on design matters; Mergenthaler Linotype's idea for a Dwiggins sans serif came from reading him on sans serif faces in one of his books *Layout in Advertising* (Harper, 1928). In 1929 he was awarded the American Institute of Graphic Arts Gold Medal.

Dr. John Fell, 1625-86

Dr Fell was Bishop of Oxford, Dean of Christ Church and Vice Chancellor of Oxford University. With three others (and for an annual payment of £200) he took over the management of the University Press in 1671. Between 1667 and 1672 he imported types, punches and matrices which were bought in Holland on his behalf by Thomas Marshall. These included some Granjon types and some supplied by Van Dijck. In 1676 he set up a type foundry attached to the press and employed a Dutch typecutter, Peter Walpergen. A specimen sheet was issued by the press in 1693, and the types became known as the Fell Types.

Pierre Simon Fournier, 1712-1768

Barbou, 89

Fournier, 90

Pierre Simon Fournier, also known as Fournier le jeune, made several important contributions to the field of type design. He set up his own foundry in Paris where he cut and founded all the types himself, pioneered the concept of the type family and is said to have cut 60,000 punches for 147 alphabets of his own design. He created new printers flowers and ornaments that caught the mood of his age. He invented a point system for standardising type sizes and published it in its first version when he was only 25. (The Didot system used on the Continent today was developed from Fournier's and retained the name of his unit, the point, while fractionally increasing its size). Not surprisingly perhaps Fournier's death at 56 was attributed to overwork. He is probably best remembered as the designer of one of the earliest transitional faces. His *St. Augustine Ordinaire* served as the model for Monotype's Fournier of 1925. Another, version, *Barbou*, was issued in 1968, the bicentenary of his death.

Adrian Frutiger, b.1928

Apollo, 133
 Brueghel, 113
 Egyptienne, 210
 Frutiger, 266/489
 Icone, 223
 Iridium, 149
 OCR-B, 304
 Ondine, 336
 Serifa, 198/518
 Univers, 267/481/498

Adrian Frutiger is one of the most important type designers to emerge since World War II. Now living just outside Paris, he was born near Interlaken in Switzerland. He was apprenticed as a compositor and later studied wood-cutting and calligraphy before coming to the attention of Charles Peignot of Deberny and Peignot who asked him to adapt Futura.

Finding Futura too geometric, and wanting to design a sans serif with a large, matched, family of weights, Frutiger designed the twenty-one weights of Univers which was issued in 1955. Many founders and designers have followed this idea and have since produced large sans serif families of their own.

Frutiger's other designs do not confine themselves to sans serifs. Apollo is new transitional, Serifa is a slab serif, and OCR-B could be termed experimental.

The face, named after him, Frutiger, was developed from a design he used at Roissy Airport near Paris. While its weights follow the numbered form of Univers, it is much more humanistic in feel.

Aside from type design, Frutiger also designs books and periodicals, and lectures. Among his writings is *Type, Sign, Symbol* (ABE Editions, Zurich).

In 1986 he received the Gutenberg Prize for technical and aesthetic achievement in type.

Joseph Fry; 1728-1787, and Isaac Moore Fry's Baskerville, 54

Joseph Fry was a Birmingham man by birth who, like Baskerville, came to typefounding relatively late in his career and was also successful in other fields (among his numerous business ventures he started Fry's chocolates).

In 1764, while living in Bristol, Fry decided to go into partnership with a local printer, William Pine, and set up a foundry attached to Pine's print works. Isaac Moore, previously a whitesmith (that is, a metal finisher) was taken on to cut types for them and later became a partner. Moore cut his types after Baskerville's (though they're not close copies) and the foundry's early types are all of this kind.

In 1770 they published their second specimen sheet which shows a much more extensive selection of type sizes than their first and a number of ornaments. In 1776 Moore retired and the foundry produced Caslon style types in preference to Baskerville's.

Claude Garamond, c1480-1561

Garamond, 91-94
 Garamont, 96

Claude Garamond was the first person to specialise in the design and cutting of type on a large scale. The roman letters he designed at his Paris foundry took the Aldine (see Aldus Manutius, and the introduction to category 2, p24) roman as their model, but improved upon it; the 'hit' of the letters together was better and the capitals, lower case and italic were better balanced to give a comprehensive and harmonious font of type.

These types were much copied; by the end of the sixteenth century they had become the standard European type and they were still in use in the eighteenth century. Garamond cut the *Grecs du roi* letters for Francois I of France but other printers could use them with the King's permission. He is credited with the roman types used by the publishers Estienne from 1532 onwards. Three other French publishers also used related founts around this time. The *caractères de l'université* at the *Imprimerie Royale* were attributed to him until Beatrice Warde proved them to be a later type in the Garamond style cut by Jean Jannon.

In 1545 Garamond began publishing on his own account using types of his own design including a new italic cut in two sizes. His first book was the *Pia et religiosa meditatio* of David Chambellan. After Garamond's death in 1561 his stock was sold off. Among those buying type from the foundry was Christopher Plantin of Antwerp.

Arthur Eric Rownton Gill, 1882-1940

Bunyan/Pilgrim, 183
 Floriated Capitals, 538
 Gill Sans, 259/425/427-8/476/482
 Joanna, 111
 Perpetua, 116/438

Gill was born in Brighton, the son of a nonconformist minister. He studied at Chichester School of Art before being apprenticed to the ecclesiastical architect W. D. Caröe in London. While in London he attended classes taught by the calligrapher Edward Johnston at the Central School of Arts and Crafts. Gill was greatly inspired by Johnston's work and the two men became good friends. Gill cut inscriptions for Caröe but also fulfilled commissions from members of the Art Workers Guild and eventually ended his apprenticeship to pursue this work. During his career he also created woodcuts and engravings for Harry Kessler's Cranach Press in Weimar, the St Dominic's Press, owned by Hilary Peplar, and Robert and Moira Gibbins's Golden Cockerel Press.

Gill left London in 1907 to live in Ditchling, Sussex; later he moved to Capel-y-Ffin in the Welsh mountains and finally Piggotts near High Wycombe.

He designed his first typeface at the invitation of Stanley Morison of the Monotype Corporation. The drawings for this type, *Perpetua*, were begun in 1925. Morison had made the request because he felt Gill's background in cutting stone inscriptions would give him an understanding of serifs. Charles Malin, punchcutter of the French foundry Deberny and Peignot converted Gill's drawings into type.

Gill Sans was influenced by Edward Johnston's Railway Type though Gill distinguished the two faces by saying that his own was designed to be read as a text face whereas Johnston's was intended purely for signs. Gill had used sans serif lettering for signs at Capel-y-Ffin and for the lettering on a Bristol bookshop owned by Douglas Cleverdon, which Gill painted in 1927. It was this bookshop sign which suggested the idea of a Gill sans serif to Morison.

Joanna, a much praised face, was named after his daughter Joan and designed for Hague and Gill, the printing partnership formed by Gill himself and Joan's husband René Hague. It was first used in 1931. In 1938 J. M. Dent bought the exclusive rights to Joanna and the face was not issued to the trade until 1958.

Bunyan, 1934, was Gill's last roman face. An adaptation by American Linotype was issued in 1953 and called Pilgrim.

In 1935 Gill was made an Associate of the Institute of British Architects. Two years later he was made an Associate of the Royal Academy. In 1939 he was among the first group to be given the title Royal Designer for Industry. He died at home the following year after a lung operation.

Frederick W. Goudy, 1865-1947

Goudy Catalogue, 49
 Goudy Fancy, 547
 Goudy Handtooled, 394
 Goudy Modern, 132
 Goudy Old Style, 37
 Goudy Text, 368
 Kennerly Old Style, 6

Frederick Goudy, one of the best known and most prolific of type designers, was born in Bloomington, Illinois in 1865. He became interested in type through the work of the English private presses.

His *Kennerly Old Style*, produced for New York publishers Mitchell Kennerly in 1911 and a set of titling, *Forum*, produced at the same time established his reputation and were particularly popular in England. American Type Founders commissioned him to design a face for them and the result was *Goudy Old Style*. In 1920 Lanston Monotype appointed Goudy as Art Advisor and it was in this capacity that he worked on the revival Garamond.

Goudy had a particular interest in blackletter. His best known such type is *Goudy Text*. He designed over 100 faces, by his own reckoning (though he counts each italic as a separate face),

and perhaps as a result his output was uneven in quality. One of his favourite faces was his last major one; California Old Style (now Berkley Old Style). Goudy died at his home, a water-mill on the Hudson River, in 1947.

Philippe Grandjean, 1666-1714

Philippe Grandjean de Fouchy was born of an old Mâcon family, and became interested in type design after a chance visit to a Parisian printers. He was recommended to Louis XIV and began working for the Royal Printing Office, the *Imprimerie Royale*, under its director Jean Anisson.

In 1792 Louis XIV appointed a committee from the *Académie des Sciences* to draw up plans for a new typeface which would be the exclusive property of the *Imprimerie Royale*. The committee studied types then in current use, historical manuscripts and principles of geometry. The letter designs it then drew up were based on divisions of the circle. The type was to be called the *Romains du Roi* (the King's roman). Philippe Grandjean was assigned as punch-cutter and created types which were based on the drawings but did not follow them rigidly.

The *Romains du Roi* is a significant development in the history of typography because it was the first real departure from the old style faces in use in Europe at the time of its creation. It is thus the first transitional face.

Robert Granjon, 1513-1589

Robert Granjon was the son of Jean Granjon, a Paris printer. His principal work was the design and supply of type but he also printed, going into partnership with Michael Fezendat in 1549.

Granjon began supplying types while in Paris in the 1540s; moved to Lyon in 1557; later to Antwerp and finally to Rome where his clients included the New Vatican Press.

Many of Granjon's types were adopted enthusiastically by European printers, most notably Christopher Plantin. In recent times they have provided the model for Monotype's Plantin 1913 and Times New Roman 1932 as well as Matthew Carter's Galliard, however Granjon, the face that was named after him in a 1924 Linotype revival, is based on a Garamond type.

Chauncey H. Griffiths, 1879-1956

Bell Gothic, 285
Corona, 120
Excelsior, 115
Paragon, 144

In his position as Vice-President of Typographic Development for the Mergenthaler Company of New York, Chauncey H. Griffiths was responsible for instigating many new designs. He is best known for the Legibility Group: Ionic, Excelsior, Paragon, Opticon and Corona, all newspaper types. Ionic, designed in 1922, was the first of the series and in 1930 it was adopted by the restyled *Daily*

Herald. Excelsior has been described as one of the most influential newspaper faces of all time.

Two designers who worked under his direction were W. A. Dwiggins and Rudolph Ruzicka.

During his time with the company it issued revivals of Granjon, Baskerville, and Janson, and Griffiths also helped prepare Bell Gothic for the Bell Telephone Company. He retired in 1949 but continued to work for Linotype as a consultant.

Francesco Griffo, see Aldus Manutius

Johann Gutenberg, c 1394-1468

Johann Gutenberg of Mainz in Germany is generally believed to be the first European printer, though there are those who credit the invention to Laurents Coster of Haarlem. The invention, which probably took place around 1450, would have involved bringing together several existing techniques: the screw press, oil based pigments, the metal working skills of punch-cutting, and casting.

The principal work produced by Gutenberg's Mainz press was the *Forty-two-line Bible* in 1455, a Latin Bible which gets its name from the number of lines to a page.

The Textura typeface used in the *Forty-two-line Bible* was later the inspiration for Goudy's Goudy Text.

Jean Jannon, 1580-1658

Jean Jannon was a printer and punchcutter who worked in Sedan and Paris in the seventeenth century. He was the cutter of the *Imprimerie Nationale Caractères de l'université* which were once attributed to Garamond.

Nicholas Jenson, 1420-1480 Jenson, 16

Nicholas Jenson was one of the first printers to use type based on the model of traditional roman letter rather than the dark gothic type used in earlier German printed books.

Although known for his work in Venice, Nicholas Jenson was a Frenchman, born in Sommevoire in the district of Champagne around 1420. He served an apprenticeship in the Paris Mint and was promoted to be Master of the Mint at Tours. Apparently Charles VII sent Jenson to Mainz in 1458 in order that he should discover more about the new invention of printing. From his return to France in 1461 and his first publications in Venice in 1470, nothing is known of him.

In his first year of publishing, Jenson published Eusebius' *De evangelica praeparatione*, Justinus *Epitomata*, Cicero *Epistole ad atticum* and Cicero *Rheorica & De Inventione*. He continued to publish regularly until his death in September 1480. Around 155 editions exist known to be printed by Jenson or attributed to his press.

Jenson's faces had a great influence when a revival of interest in printing and typography took place in the late nineteenth and early twentieth

centuries. Among the faces that took his as a model were Morris's Golden Doves (of the Doves Press), Centaur, Cloister Old Style, Eusebius and Italian Old Style.

Edward Johnston, 1872-1944

Imprint, 67

Edward Johnston came to type designing from a background in calligraphy. He became interested in calligraphy as a young man, rapidly became a central figure in the Arts and Craft movement at the turn of the century and was instrumental in the revival of calligraphy. Among his notable designs are the initial capitals for the Doves Press Folio Bible.

In 1899 he began teaching writing and illuminating at the Central School of Arts and Crafts in London. Among his pupils were type designers Ernst F. Detterer and Eric Gill. In 1915 Johnston was commissioned by Pick to design what has become his best known face: Johnston's Railway Type, for the exclusive use of London Underground. It is a sans serif face based on classical Roman forms rather than on the nineteenth century grotesques. This face was later to provide the inspiration for Gill's Gill Sans.

George W. Jones, 1860-1942

Granjon, 66

English Linotype made G. W. Jones their printing advisor in 1921 to help them plan a series of type revivals. They were the first British foundry to create such a position (Monotype were to follow with the appointment of Stanley Morison). Jones designed Granjon (1924) as a rival to Monotype Garamond, and named it in honour of Robert Granjon, the sixteenth century punchcutter. He also designed Venezia in 1928 and Estienne in 1930.

Jones lectured on letterpress in Britain and the United States. He was a founder of the British Typographia – an association for printing education, and helped found the journal, *British Printer*.

Jock Kinneir, b.1917, and Margaret Calvert, b.1936 Transport, 282

Jock Kinneir worked for the Design Research Unit and was involved with the Festival of Britain. In 1956 he began working alone and took on one of his students, Margaret Calvert, who became a partner in 1964.

They designed the sign system and lettering at Gatwick Airport in the mid 1950's using a highly legible sans serif face which they refined and used on the motorway and road networks, British Rail and the British Airports Authority.

Margaret Calvert designed the typeface that bears her name in the late 1970's, a slab-serif, it developed from lettering designed for the Tyne and Wear Metro.

Gunter Gerhard Lange, b.1921

Concorde, 100
Concorde Nova, 64
Imago, 274

Gunter Gerhard Lange, born in 1921, is artistic director of the foundry of H. Berthold AG. Under his direction the company has issued original typefaces at a rate as high as one new face a month. Many of those designs are by Lange himself and those he does not design he still corrects by hand. Lange has also adapted classic typefaces such as Baskerville, Caslon, Walbaum, Bodoni and Garamond for film setting.

Aldus Manutius; 1450-1515, and Francesco Griffo; d.1519

Bembo, 35
Poliphilus, 40

Aldus Manutius, the great Renaissance printer and publisher, was born in 1450 in the Duchy of Sermoneta. He spent the early part of his career working under the patronage of the Count Alberto Pio, Prince of Carpi, but left Carpi for Venice in 1489 to further his ambition of publishing Greek classics in the original. While the market for Latin editions in Italy was overcrowded the opposite was true of Greek works and in Venice he had access to collections of fine manuscripts. His types were cut and (it is now generally believed) designed for him by Francesco Griffo. His first publications came out in 1484: an edition of the *Galyeomyomachia* and Musaeus' *De Herone et Leandro*.

The first Aldine roman is the type used in Cardinal Bembo's *De Aetna*, published in 1495. Stanley Morison demonstrated that Claude Garamond used it as the basis for his types, and this makes it the first of the old face types. Monotype have produced two faces based on Manutius' designs. *Poliphilus* (1923) is a facsimile revival of the type used in the *Hypnerotomachia Poliphili* of 1499 whilst *Bembo* (1929) is based on the *De Aetna* type.

Aldus published on a large scale (a letter of his refers to a thousand or more volumes a month) and amassed a considerable fortune, aided by a number of copyrights and monopolies which the College of Venice had granted him. He helped to popularise many works by using an octavo format which made his books cheaper and more portable. Francesco Griffo had a dispute with Aldus, whom he claimed had not given him sufficient credit for the types and this dispute over authorship of the so-called Aldine types was later taken up by type scholars.

Aldus died at 65 in his house in the Venetian printing quarter of San Paternian and his body lay in state there surrounded by copies of his books. Francesco Griffo died some time around 1518/19. The cause and exact date of his death are not known but it seems likely that he was hanged as a punishment for killing his brother-in-law, which he did with an iron bar in May 1518 during a fight.

Dr. Hans (also Giovanni) Mardersteig, 1892-1977

Dante, 102
Fontana, 65

Hans Mardersteig was both a scholar and a printer. He researched in Renaissance printing, focusing particularly on the work of Francesco Griffo. He is best known for the work of the private press which he founded, the *Officina Bodoni*, but after World War II he added a commercial press, the *Stamparia Valdona*.

Many of the types used at the Officina were of Mardersteig's design. They were cut for him by the Paris punchcutter Charles Malin, a productive collaboration, and although Mardersteig continued working until he was 86 his type designing ceased with Malin's death in 1955. Mardersteig's best known type are *Fontana* and *Dante*. The first was designed not for the Officina but for the publishers William Collins of Glasgow.

William Martin, d.1815

Bulmer, 58

William Martin was the brother of Robert Martin, Baskerville's punchcutter. William too trained under Baskerville, whose types clearly influenced his own. William Martin's types are cut more sharply than his teacher's and more closely approach the modern face. He is said to have cut the last of the transitionals.

Martin's types were cut for the printer William Bulmer (1757-1830), and being sharply cut were a good choice, since they combined well with engravings and appeared to advantage in the large formats he favoured.

M. F. Benton cut a replica of a Martin type cut for the Shakespeare Press around 1790. This replica, *Bulmer*, was cut for A.T.F. in 1928.

Max Miedinger,

Neu Haas Grottesque/Helvetica, 279/422/477/493-4/529-530/620/624

Max Miedinger of Zurich was an in-house designer with the Haas Foundry in Munchenstein, Switzerland. In 1956 he was asked to adapt the existing Haas Grotesk and bring it up to date, but the type which was produced from his china ink drawings seemed like a new design. Originally *New Haas Grottesque*, it became known as *Helvetica* when released by Stempel A.G. in 1961. It is the most widely available sans serif.

Isaac Moore, see Joseph Fry**Stanley Morison, 1889-1967**

Times New Roman, 52/53

Morison was the typographical consultant to the Monotype Corporation and directed its programme of revivals. Monotype was not alone among foundries in reviving historic types and it had already begun to do so before Morison joined the Corporation. Nonetheless Morison, a largely self-taught scholar of printing and typographic history, brought an informed enthusiasm to the work. His interest in types also embraced

contemporary designs and he was responsible for commissioning original faces from Eric Gill (whom he introduced to type design) and Jan Van Krimpen.

Stanley Morison designed only one type but that face, which he called *Times New Roman*, is more commonly used today than any other. It rose rapidly to this position after its launch in the redesigned *Times* newspaper which first appeared on 3rd October 1932.

William Morris, 1834-1896

William Morris was a key figure in the Arts and Crafts movement of the late nineteenth century but did not involve himself in printing and typography until he was approaching the end of his career. In 1890 Morris founded the Kelmscott Press and in 1891 it became established in its own premises. It was always intended as a small private press; he used type which was cut by a hand punchcutter and hand set; hand presses, and he also printed on dampened handmade paper.

Morris designed two types for the press. *Golden* was the result of his early drawings of Venetian types and it was the more influential. He planned to use it for an edition of *The Golden Legend*, hence the name. *Golden* sparked off the interest in Jensen revivals.

His other face is a Fere-humanisticas (an informal blackletter) for the Kelmscott Chaucer. This face came in two sizes known as *Troy* and *Chaucer*. Morris's punchcutter for the types was E. P. Prince, and Emery Walker, later of the Doves Press, worked as Morris's typographic consultant.

Robin Nicholas, b.1947

Nimrod, 122

Robin Nicholas has been the manager of the Monotype Corporation's type drawing office since 1982. Between 1978 and 1980 he designed *Nimrod*, a group of related roman faces designed for newspaper text, headlines and small ads. *Nimrod* has been widely praised for its legibility and is used by *The Guardian*, *Daily Telegraph* and *Today*. He has also supervised the redesign of many Monotype faces such as *Bell*, *Centaur* and *Janson* for the Lasercomp system.

Aldo Novarese, b.1920

Augustea, 171/409/416

Eurostile, 291-2

Microgramma, 294

Novarese, 226/264

Aldo Novarese has designed most of his types for the Nebolio Art Studio in Turin which he joined at 16. *Augustea* and *Microgramma* are among those he designed in partnership with Alessandro Butti (1893-1959), while the type that bears his name, *Novarese*, was designed for Haas. In Italy he is also known as a writer on type and he contributes to a number of design and graphics publications.

George Peignot, d.1914, and Charles Peignot, 1897-1983

George and Charles Peignot were father and son. George took over the Paris type foundry Deberny and Peignot from his father Gustave, and Charles took over in his turn when George and his brothers died in World War I. Both men had a policy of commissioning types from contemporary graphic artists. The Swiss designer Adrian Frutiger worked for Charles Peignot. The type that bears their name, *Peignot* (1936), was designed for the foundry by the poster artist A.M. Cassandre.

Charles Peignot was extremely active in the cause of typeface copyright and to this end he helped found the *Association Typographique Internationale*.

Charles' son Remy is a type designer. He designed *Cristal*, a titling face, in 1957.

Frank Hinman Pierpont, 1860-1937
Plantin, 39

Although American, Frank Hinman Pierpont spent most of his career working for English Monotype as the manager of their Salford works in Surrey. He adapted existing type designs to suit Monotype machines, aided by the German Fritz Steltzer. In 1913 they designed *Plantin* which is based on a face from the Plantin Moretus Museum (although this face was never used by the great Antwerp printer of that name). Pierpont and Steltzer wanted a large-bodied face and they designed *Plantin* with ink-spread in mind so that it would print well on smooth and coated papers.

Pierpont, a founder executive of Monotype, had reservations about the Corporation's revivals programme. After Morison's appointment by Monotype as their advisor there was a certain amount of friction between the two men. Pierpont regarded the Salford works as his domain and he resented what he saw as Morison's interference.

Christopher Plantin, 1514/20-1589
Plantin, 39

Although Christopher Plantin was born in France it is his work in the Netherlands that made him famous. He began his working life as a bookbinder, first in Caen and then in Paris. It was probably during his time in Paris that he learnt how to print.

In 1548/9 he settled in Antwerp and was soon established as one of the foremost North European publishers and printers.

Although Plantin himself did not design type he was very interested in its selection. He collected type, punches and matrices, buying from, among others, Robert Granjon and Claude Garamond. He has given his name to *Plantin*, a face designed for Monotype by F. H. Pierpont.

Friedrich Poppl, 1923-1982

Poppl *Laudatio*, 227

Poppl *Pontifex*, 85

Friedrich Poppl became known as a calligrapher in the 1960's, when his work was

shown in several important exhibitions, but not until the release of *Poppl-Pontifex* in 1976-9 did he achieve recognition as a type designer. His types were commissioned by Berthold at the instigation of its artistic director Gunter Gerhard Lange.

Paul Renner, 1878-1956

Futura, 254/502/526

Futura Black, 636

Topic, 614

Paul Renner was the designer of *Futura*: issued by the Bauer foundry in Frankfurt. It was the leading sans serif face for 25 years and still remains popular. *Futura* was conceived on geometrical principles which Renner modified as the design developed. It was originally cut with a number of experimental forms for some letters which were cut as alternative sorts. Their unfamiliar shapes were not taken up by the trade and were abandoned in later cuttings although *Futura* retains a single-bowled a.

Bruce Rodgers, 1870-1957

Centaur, 19

Born in Lafayette, Indiana, Bruce Rodgers was a book designer who occasionally designed type. His early work was influenced by William Morris's Kelmscott Press style, although he then developed his own.

At the Riverside Press, Boston, he designed his first type, the Jenson-based *Montaigne*, for a three-volume edition of the essays of Montaigne, published by the Press 1902-4. He is best known for *Centaur* which takes as its model the Jenson type used in Eusebius *De evangelica praeparatione* (1470).

A critical reportt Rodgers prepared for Cambridge University on the use of type in the University Press led to their eventual appointment of a type consultant - Stanley Morison.

Sumner Stone, b. 1945

Sumner Stone is Director of Typography at Adobe Systems Incorporated in California. At college he studied mathematics and calligraphy (learning the latter from the calligrapher Lloyd Reynolds in Oregon). He has worked as lettering artist for Hallmark Cards but joined Adobe in 1984. Adobe are the originators of the computer page description language Postscript and it was for Adobe he designed *Stone*, a family consisting of a roman, a sans serif and an informal.

George Trump, 1896-1985

City, 192

Codex, 334

Shadow Antigua, 203

Trump *Mediaeval*, 44

George Trump was a teacher of graphics and a type designer with a particular interest in script types. He taught at the Advanced School of Book Printing in Berlin and just before World War II began designing type for the Weber Foundry in

Stuttgart. He retired from teaching in 1953 but continued to design type. His most important typeface, *Trump Mediaeval* dates from this period.

Jan Tschichold, 1902-1974

Sabon, 88

The son of a sign writer, Jan Tschichold spent his teenage years studying calligraphy, typography and engraving. His work at this time was influenced by the types of the Italian Renaissance and blackletter but in 1923 he saw the Bauhaus Exhibition at Weimar. He became the best known publicist and practitioner of the 'new typography' that developed in Europe between the wars. He advocated asymmetric layouts and sans serif typefaces and rejected revivals of historic styles of type as 'fancy dress'.

Later in his career he was to revise such pronouncements, finding them too doctrinaire. Tschichold designed only one widely used type, *Sabon*. His views were popularised by his writings, particularly *Die neue Typographie* (The New Typography) and *Typographische Gestaltung* (Asymmetric Typography).

Later in his career he was to revise such pronouncements, finding them too doctrinaire. He worked for Penguin Books in London between 1947 and 1949 and was responsible for establishing design guidelines and series styles. In the 1960's he designed the Garamond-derived *Sabon*.

In 1958 he was awarded the Institute of Graphic Arts Gold Medal and was made an Honorary Royal Designer for Industry by the Royal Society of Arts in 1965.

Cristoffel Van Dijck, 1601-1672

Van Dijck, 107

Cristoffel Van Dijck (also Dyck) was a celebrated Dutch type founder whose work is associated with the golden age of Dutch printing. His type foundry was established in 1648. In 1937 Stanley Morison and Van Krimpen designed a face called *Van Dijck* for Monotype. This is based on a type used in a 1671 Ovid attributed to his foundry.

Jan Van Krimpen, 1892-1958

Cancelleresca Bastarda, 381

Lutetia, 25

Romulus, 105

Spectrum, 97

After studying at the Academy of Art in the Hague Jan Van Krimpen worked as a freelance designer and illustrator. At 31 his work was spotted by Dr Johannes Enschedé of the Joh. Enschedé en Zonen in Haarlem, Holland. Enschedé asked him to design a new type for his company, and was so pleased with the result he invited Van Krimpen to join them as one of their house designers. He was to stay with the company until his retirement.

Van Krimpen was a skilled calligrapher but believed calligraphy and type design to be essentially different and his types show little calligraphic influence. His letter forms have been

described as 'austerely restrained'. Although beautiful and influential they are not widely used.

Van Krimpen did not confine himself to type design but was also a notable book designer, working for Enschedé and fulfilling commissions from other presses.

Justus Erich Walbaum, 1768-1839

Walbaum, 161/167/168/187

Justus Erich Walbaum had his own letter foundry, first based in Goslar and later in Weimar. His faces were neo-classical, derived from the Didot roman.

The founders Berthold still own his original matrices which they bought (from F.H. Brockhaus) in 1918. Berthold's Walbaum was cast from these. Walbaum's types became available in Britain through the Curwen Press in 1925 and some Continental sizes of Monotype Walbaum were available after 1930.

Frederic Warde, 1894-1939

Arrighi, 379

Frederic Warde was the husband of Beatrice Warde, the type publicist and (as Paul Beaujon) type scholar.

In 1926 he published *The Calligraphic Models of Ludovico Degli Arrighi* a complete facsimile of a book by the sixteenth century writing master. The introduction to this book, by Stanley Morison, was set in a new italic modelled on Arrighi's and cut by Georges Plumet. The design of this italic, Arrighi, is generally attributed to Warde although James Moran, in his book on Morison, disputes this. He adapted this first Arrighi italic for Monotype to use with Bruce Rodger's Centaur in 1929, this version is called Centaur Italic.

Emery Walker, see Thomas J. Cobden Sanderson, p.269

Emil Rudolf Weiss, 1875-1943

Weiss, 98

Professor Emil Rudolf Weiss was interested in many aspects of art and design and had already established himself in other areas before the Bauer foundry encouraged him to turn his attention to typefaces. Bauer had a policy of commissioning types from graphic artists and all three of Weiss's types (plus a number of ornaments) were designed for them. The best known, *Weiss Antiqua*, evolved very slowly. It can be identified by its distinctive 'upside-down' S.

Alexander Wilson, 1714-1784

In 1742 Alexander Wilson set up a type foundry in St Andrews. This foundry, which later moved to Glasgow, ended the dependence of Scottish printers on types brought in from London and the Netherlands, indeed it was to become a serious rival to London foundries. While Alexander Wilson ran the foundry (originally with a partner) it produced types which were influenced by the work of Caslon and Baskerville.

Notable cutters to work for the Wilson foundry include Richard Austin, who cut a modern face for them, and Johann Bauer who was later to start his own foundry in Frankfurt. The Miller Foundry in Edinburgh was started by an ex-manager of Wilson's, and The Wilson Foundry itself was to open an Edinburgh branch (Bauer trained here and Alexander's grandson kept this branch open when he transferred the foundry's main operation to London in 1834).

In this century English Roman No. 1, a Wilson Foundry type though possibly not designed by Alexander Wilson himself, served as the model for Hans Mardersteig's *Fontana*, designed for Collins of Glasgow in 1936.

Berthold Wolpe, 1905-1989

Albertus, 218

Pegasus, 235

Berthold Wolpe, born in Offenbach near Frankfurt in 1905, spent the greater part of his working life in England. From 1941-1975 he designed book-jackets for the publishers Faber & Faber, creating as many as 1500 designs. His best known type is *Albertus* which was commissioned by Stanley Morison of the Monotype Corporation. He taught lettering to students at Camberwell College of Art and the Royal College of Art, London. A retrospective exhibition of his work was held at the Victoria and Albert Museum in London in 1980 to mark his 75th birthday.

Hermann Zapf, b.1918

Aldus, 75

Comenius, 125

Kompact, 451

Melior, 138

Optima, 268

Orion, 139

Palatino, 84

Sapphire, 546

Zapf Book, 169/443

Zapf Chancery, 316

Zapf International, 150

Hermann Zapf is a prolific type designer and a notable writer on type. He spent the early part of his career working for the Stempel foundry in Germany and his work helped to fill the shortage of designs for roman typefaces that existed in West Germany after the war (the main source of such types, Leipzig, having gone to the East).

Although he was to resign this post in 1956 to spend more time on other work this was to be a particularly productive time for him. Zapf faces of this period include *Palatino*, a design based on Renaissance forms which was much admired and quickly taken up by other foundries.

In 1958 Zapf designed *Optima*, at that time an unclassifiable face but one which Zapf himself called a serifless roman. It was inspired by inscriptional lettering he had seen in Florence, and is probably his best known typeface.

Since leaving Stempel Zapf has created typefaces for a number of other companies including Berthold, Hell Digiset, Mergenthaler Linotype, Hallmark Cards, and ITC. He has designed new faces for filmsetting and digitisation as well as overseeing the transfer of many of his older designs to the new systems. In 1977 he was made Professor of Typographic Computer Programming at Rochester Institute of Technology in New York.

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 Amsterdam Foundry
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 H. Berthold AG
 Bobst SA (Bobstgraphic Division)
 Compugraphic Corporation
 Harris Communications
 International Typeface Corporation (ITC)
 ITEK Corporation
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 The Monotype Corporation
 Mouldtype Foundry Limited
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 Stephenson & Blake (England)
 TypeSpectra
 Typoart (Germany)
 J. Wagner (Germany)
 Wang Graphic Systems, Inc.
 C.E. Weber (Germany)
 Xerox Corp.

Abbreviation

AM
 ATF
 Alpha
 Apple
 Auto
 Baltimore
 Bauer
 Berthold
 Bitstream
 Caslon
 CG
 D&P
 Dearborn
 Fonts
 Haas
 Harris
 IBM
 III
 ITC
 Intertype
 Itek
 Klingspor
 L&M
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Rookledge's International
TYPE
finder

Rookledge's International Typefinder is the indispensable guide to type for designers, typesetters, editors and publishers, with over 700 illustrated typeface specimens. An exhaustive index cross-references typefaces by their many different names, or typefaces almost identical but from different type foundries.

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Type designer

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