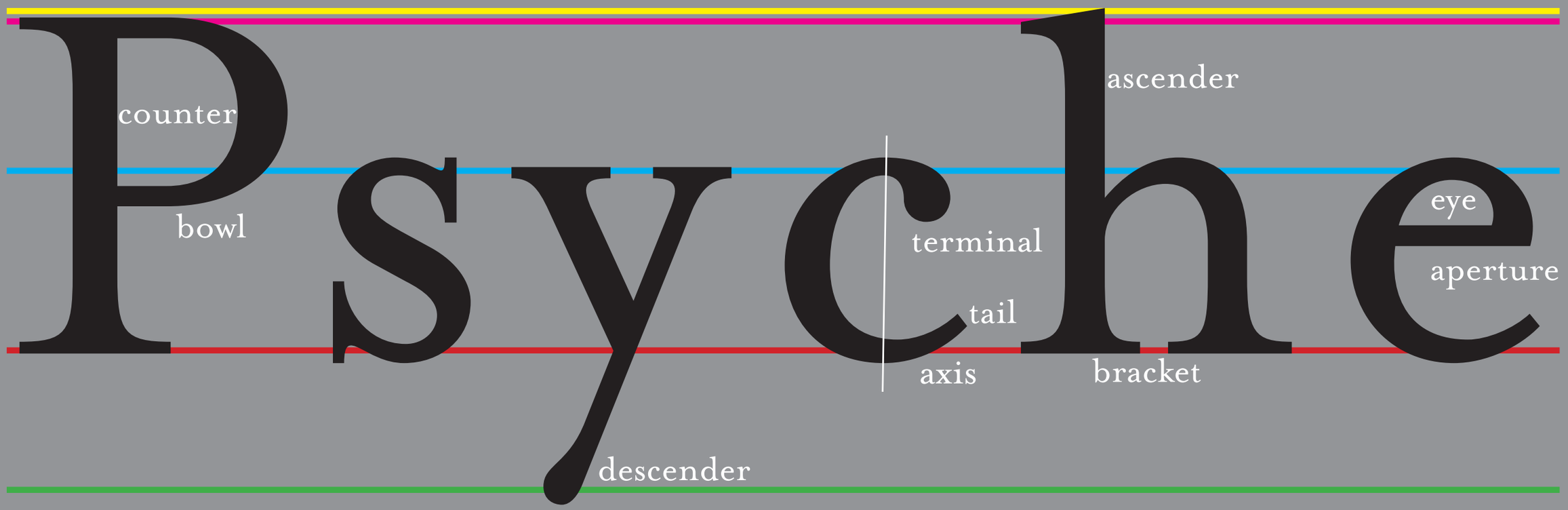
TYPOGRAPHY

an addict's guide

ASCENDER CAP HEIGHT X-HEIGHT BASE LINE DESCENDER



Old Style Calligraphic terminals, humanist axis,less contrast

Centaur

Transitional Teardrop terminals, rationalist axis

Caslon

Didone / Modern High contrast, rationalist axis

Didot

Grotesque

Gothic proportions

Univers

Univers

Geometric

Does what it says on the tin

Futura

O A

Humanist

Roman proportions

Gill Sans

G S

Slab Serif

Rockwell

Clarendon

Cheltenham

Script

Zapfino

Display

Mason

Blackletter

Duc de Berry

Some notes about setting in all capitals.

Kern things for equal visual space.

NOT LIKE THIS.
LIKE THIS.

Track loosely.

NOT LIKE THIS.
LIKE THIS.

That's about it.

WALLAU=SCHRIFTEN

Designed by Rudolf Koch in 1924 Germany, in Gothic and Uncial varieties.

There is nothing here that cannot be done with a pen.

Wallau — Blackletter

Goals

Bruce Rogers 1914, after Jenson's alphabet based on typographical principals in Venice, 1469.

Calligraphic terminals
Humanist axis
Beautiful serifs in the digital version which are not present in metal CURSE YOU.

Centaur — old style

Caps

Designed by Stanley Morrison in 1929 after Francisco Griffo's 1495 Venetian typeface.

Less contrast than Centaur, but a solid example of Renaissance style.

Bembo — Old Style

Fable

Designed by Fredric Goudy in 1915 America.

Very open and round.
Softer forms.

GOUDY — OLD STYLE

Loupe

After William Caslon in 1722 England.
Official font of England, all proper and stoic.
"When in doubt, use Caslon."

Clean, precise serifs
Rationalist axis
Low contrast

Caslon — Transitional

Yokel

Designed by Victor Lardent for the New York Times in 1931.

Narrow
Heavy serifs

Times New Roman — Transitional

Okapi

Designed by William Addison Dwiggins in 1938 America. Goes by "Caledonia" most of the time.

Abrupt little serifs and terminals
Unsettling contrast

Edinburgh — Transitional

Poles

Designed by Walter Tiemann in 1923
Germany for Klingspor Foundry.

Strong contrast
Ball terminals
Thin abrupt serifs

TIEMANN ANTIQUA — MODERN

Lapis

Designed by Walter Tiemann in 1926
Germany for Klingspor Foundry.

Bizarre flat terminals
Stubby ascenders and descenders
I don't like the lower case at all.

TIEMANN ORPHEUS — MODERN

I have no idea.

Condensed transitional
High contrast

Elizabethan — Transitional

Basil

Relatively indistinguishable from Lydian, designed by Hermann Zapf in 1955 Germany.

"Semi-serif"

Optima — Humanist

Kilos

Designed by Adrian Frutiger in 1954 France.

Gothic proportions
Bazillion weights and widths.

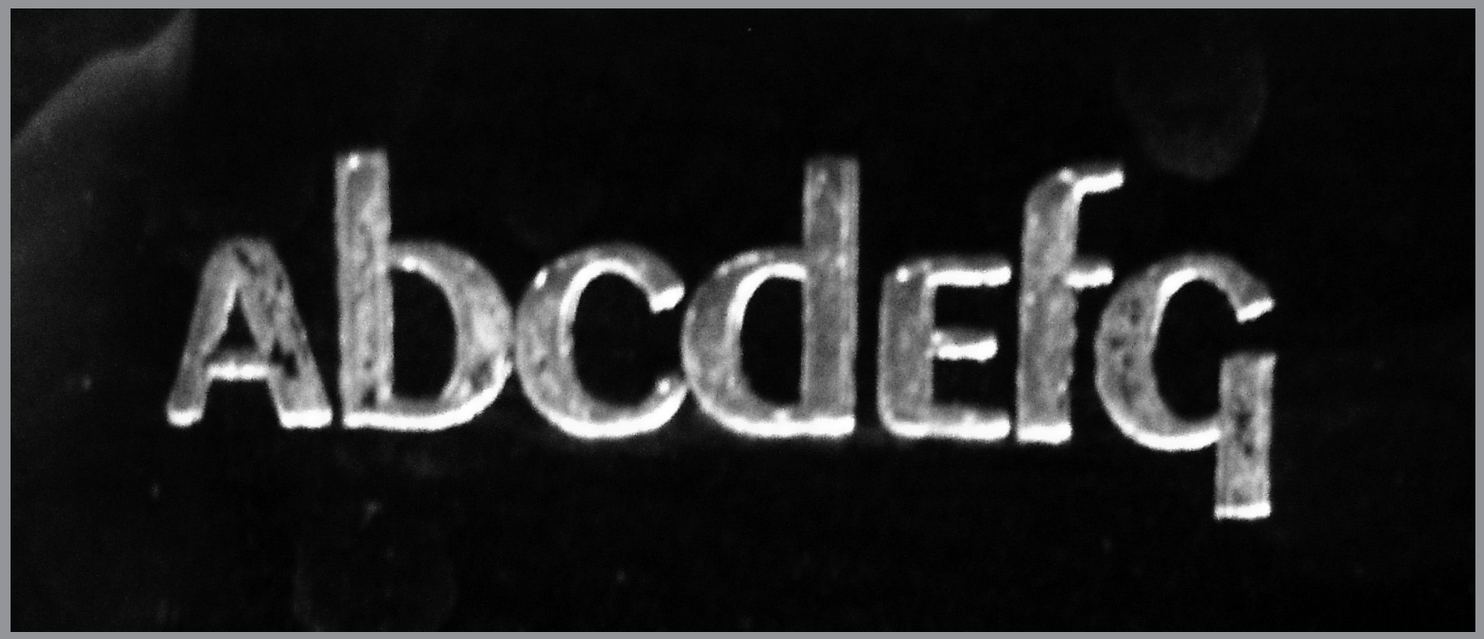
Univers Oblique — grotesque

Viper

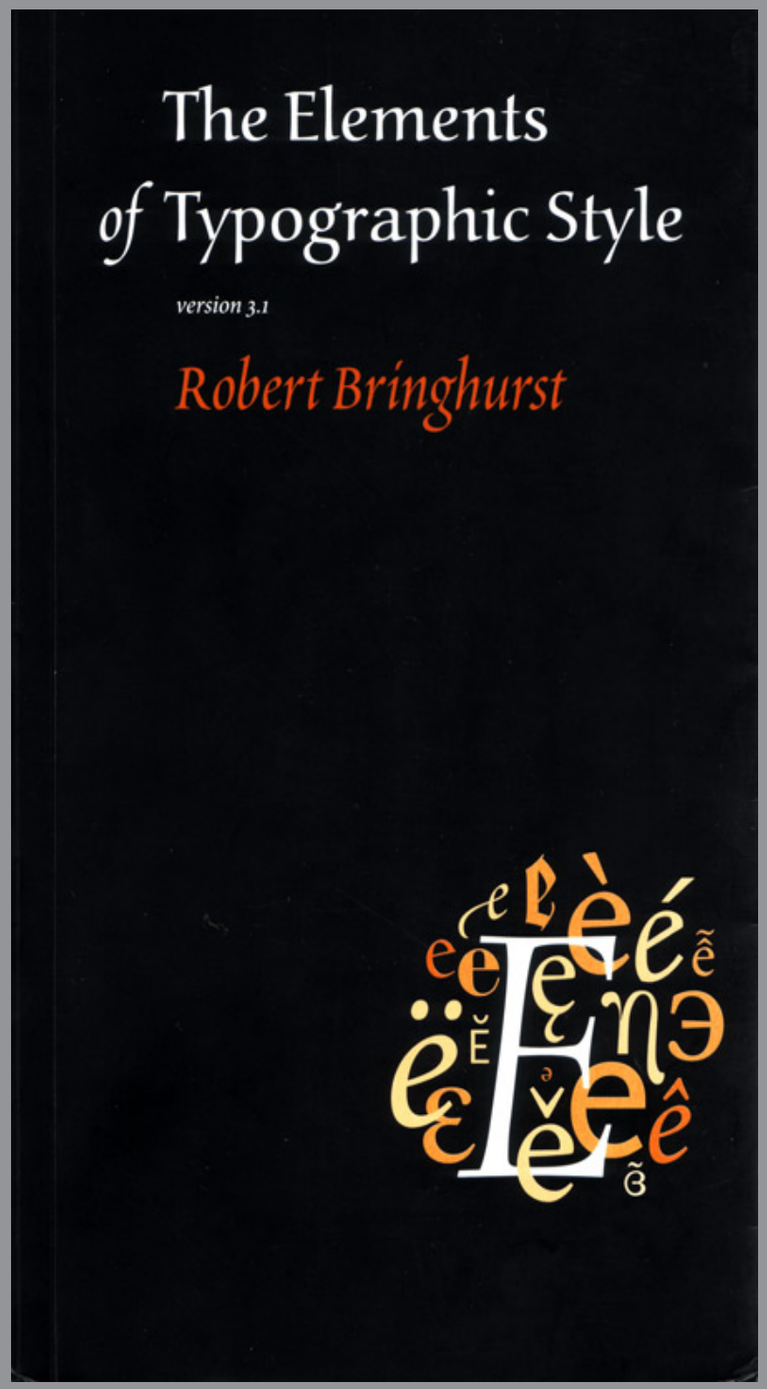
Designed by Paul Renner in 1927 Germany.

Even width aside from optical correction
Geometric like the lady says
Gorgeously angular

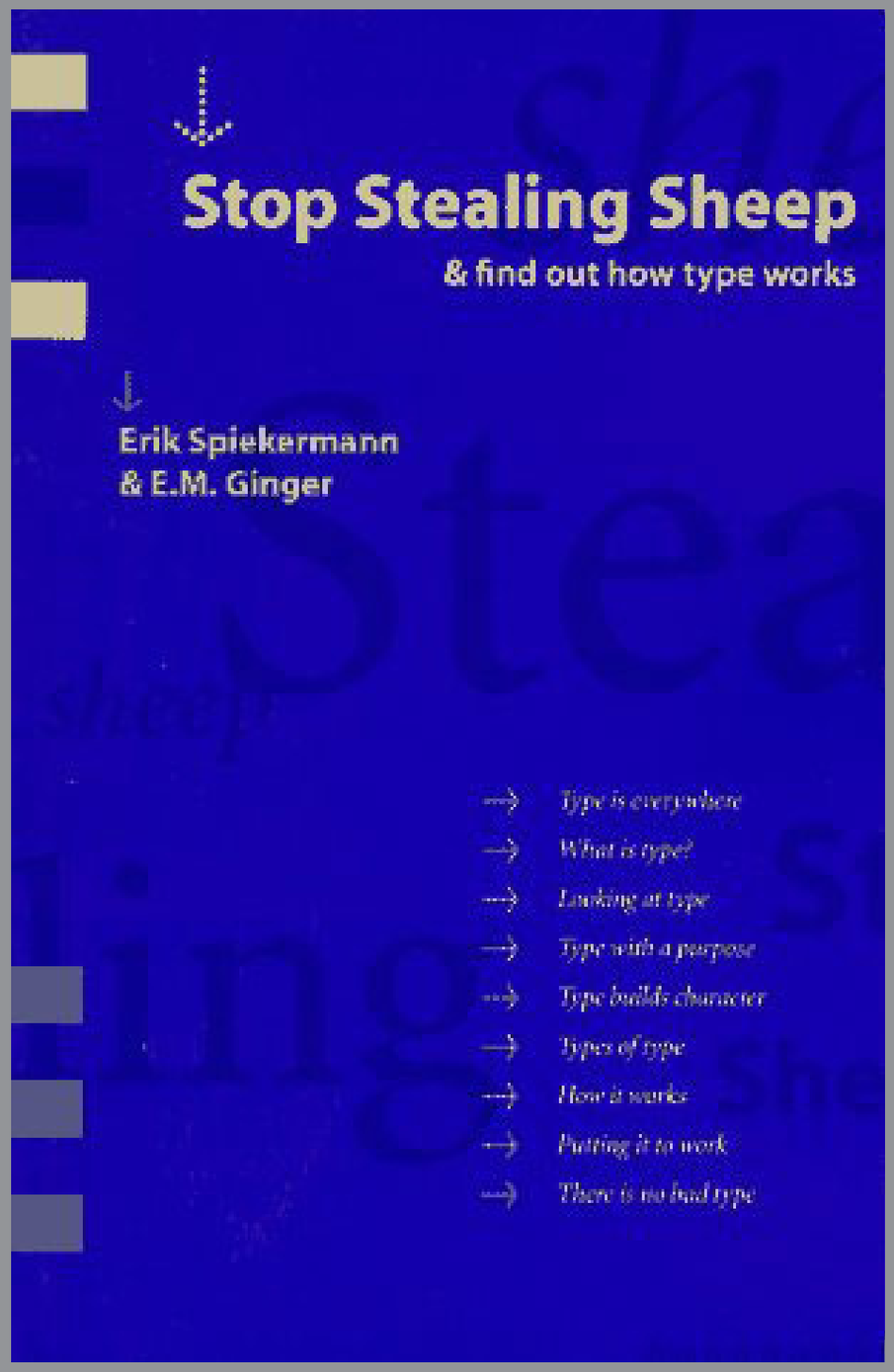
FUTURA — GEOMETRIC


AbcdEfG

ABC ABC



The Elements of Typographic Style
Robert Bringhurst



Stop Stealing Sheep
& Find Out How Type Works
Erik Spiekermann and E.M. Ginger