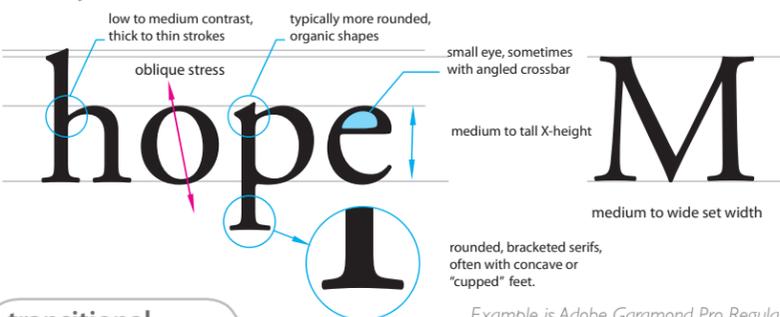


type classification

old style

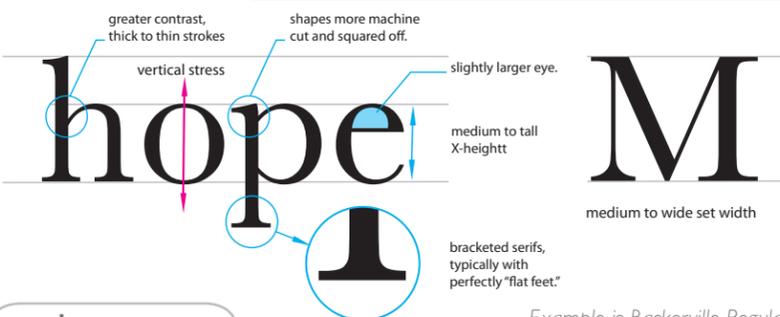
16th and 17th c.



Old Style typography is based on Roman typefaces that were created at the height of the Italian renaissance. The renaissance allowed for a renewal of interest in classic Greek literature and philosophy in the form of books printed in Latin using “true Roman type.” Though attempts were made to use examples from Roman engraved monuments and early Roman manuscripts, this “true Roman type” was a hybrid of influences that created a sophisticated and visually balanced typographic style that survives today. Old style typefaces provide an air of tradition in published books, magazines and legal documents. Its voice is mature, literary and scholarly. One might use it for books, academia, legal documents, literary magazines and ilk.

transitional

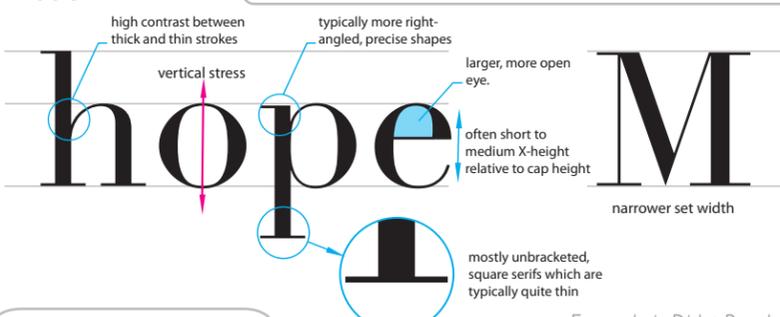
18th c.



Transitional typefaces have a crisper, more machine-like quality. Whereas Old Style type was humanist, based upon hand written letterforms generated prior to advent of movable type, the new profession of type designer that came along with new technology allowed for more engineered design. This led to a more vertical stress and better clarity due to larger bowls and eyes. This also gives the page a brightness of color— almost shocking at the time. Still scholarly and sophisticated, this type works well for books, magazines and documents of nearly every ilk, from the most progressive to the most conservative audiences.

modern

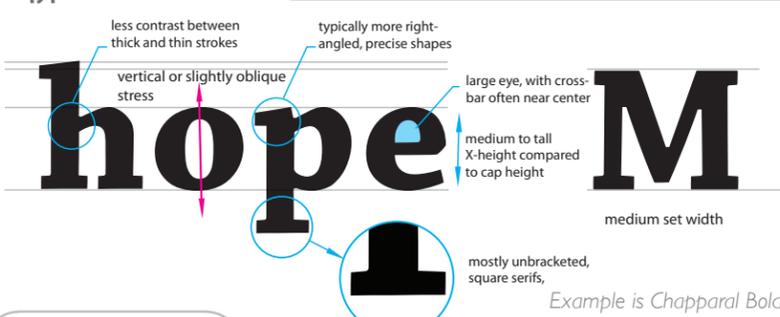
19th c.



Modern typefaces (in the Victorian sense) tend to be more elegant, sophisticated, even suggesting affluence-- Indeed the early designs came from the royal print house of the Duke of Parma (Bodoni) and the royal printhouse at the Louvre in Paris (Didot). With its elegant, high contrast of thick to thin strokes, slender, often bracketless serifs and tall, thin aspect ratio, one thinks of the narrator wearing a tuxedo or a woman dressed in the high fashion of the day. It tends to be thought of as an effeminate voice that was very useful in the higher echelon of Victorian society where men wear jewelry, hair oil and cumberbuns. Modern typefaces find their voices being used to sell jewelry, designer clothes and high fashion.

egyptian or slab serif

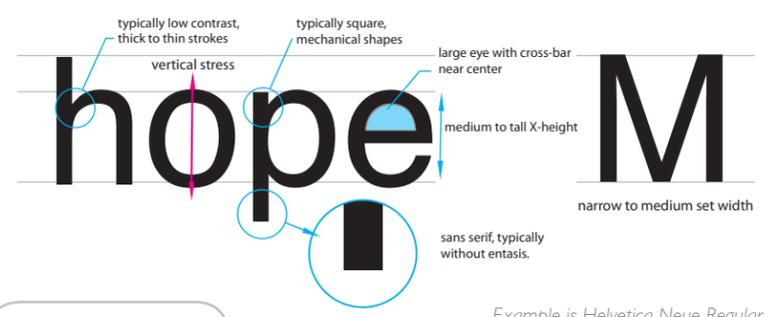
19th c.



Egyptian or **Slab Serif** typefaces are members of the family of “fat faces,” slab serif fonts that arose out of the need for competition in the marketplace during the Industrial revolution. Bold, confident and loud, slab serif typefaces have a masculine voice, stating things in strong yet still well-balanced terms. This combination of a strong but rational feel lends itself well to the use of slab serif typefaces in headers and subheads for publications ranging from technology to sports.

realist sans serif

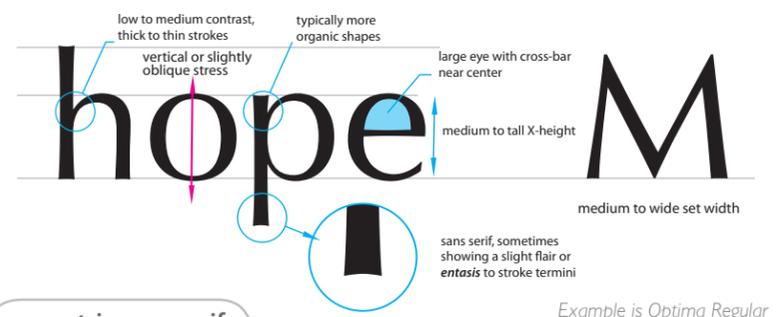
20th c.



Realist Sans Serif type (AKA **Transitional Sans Serif**) was championed by modernists at the beginning of the 20th century. The grandfather of all realist sans serif typefaces, is Berthold Foundry’s Akzidenz Grotesk, created at the beginning of the 20th century. Its simple clarity appealed to modernist principles— design stripped bare of ornament. It comes across very practical— a straightforward documentary-style narration. The voice is one of reason (hence, rational), nondescript in terms of accent (think anchor man), and somewhat androgynous. It is a typeface used by institutions to convey information without the distraction of style. It can also add a matter-of-fact quality to an advertisement, making a statement look factual.

humanist sans serif

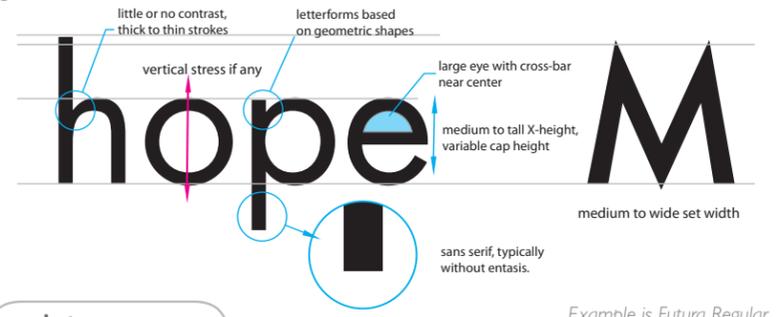
20th c.



Humanist Sans Serif typefaces were created as a response to the popularity of sans serif type that emerged during the rise of modernity. With more geometric sans serif typefaces on the market in the 1920s and 30s, traditionalists created sans serif type based upon the proportion and harmony of Roman typefaces that hinted at the calligraphic strokes of the scribe (hence, **humanist**). The voice of humanist sans serif is on the feminine side with an air of professionalism. This genre is often used in publications for the health and helping professions, beauty products and any publication that wants to seem friendly and accessible yet professional.

geometric sans serif

20th c.



Geometric Sans Serif type also emerged from the school of modernism. The Bauhaus venerated the circle, square and triangle and geometric typefaces were developed that were both geometric and nearly **monoline**, a uniform thickness or lack of contrast in strokes. The combination of geometry and uniformity makes geometric sans almost devoid of humanism, yet nearly perfect in clarity. The voice may be robotic, yet it can also be used to add a level of sophistication to a design. Designers can borrow its precision and lend it to what is being advertised. Engineering and architecture firms use this type for that reason, but it can also be used to add a level of modern austerity and sophistication to everything from art galleries to hair salons.

script

Script typography is based upon hand written type and can take many forms. Example here is snell roundhand.



Script type is as humanist as type gets, in that it is intended to imitate hand written type. **Italics** are one of the earliest examples of printed typography that imitated a specific Roman script. In keeping with the notion that italics is a reference to handwritten Italian type, you may notice that geometric typefaces use the term **oblique** to refer to the skewed versions of those typefaces. Script is effeminate in voice and used exclusively as headers and subheads for publications that may have something to do with beauty, elegance, the arts, or contain romantic content.

Example is Snell Roundhand Regular