

## Typeface Characteristics

1. Baskerville
2. Baskerville 2
3. Baskerville 3
4. Century Gothic
5. Century Gothic 2
6. Century Schoolbook
7. Chaparral Pro
8. Clarendon
9. Clarendon 2
10. Cooper
11. Corona
12. Didot
13. Egyptienne
14. Futura
15. Futura 2
16. Garamond
17. Geordia
18. Gill Sans
19. Gill Sans 2
20. Haettenschweller
21. Helvetica
22. Helvetica
23. Impressum
24. Onyx
25. Lubalin
26. Rockwell

# Baskerville

---



---

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG  
the quick brown fox jumps over the lazy dog

---

Roman	Relative proportions	Roman Serif	Terminals of upper case 'E' are irregular
Decorative	Ascenders equal to cap height	Very sharp and Refined baseline terminals	Upper terminals of upper case 'T' are symmetrical.
Inscriptional	High contrasting modelling	Roman with blunt upper case ascender terminals	Double-storey 'a'
Continuous slightly handwritten construction	Regular Axis of contrast	Roman slightly handwritten lower case ascender terminals	Double storey 'g' with open tail
Circular	Gradual Transitions	Softened teardrop lobe 'a' & 'f'	Horizontal cross-bars
Regular	Medium/Light in colour		Long tailed 'Q'
Flared upright Stems			

---

---

# Baskerville

## *Construction*

Continuous construction throughout each of the individual characters. Reference to a round pen writing is evident.

## *Shape*

The font adopts an oval aspect of curves with parallel upright stems.

## *Proportions*

This font has a medium width measurements with the capitals in a relatively balanced proportion that follows the Roman square capital proportions.

## *Modelling*

The weight of the characters range from fine to medium in thickness. The font has a medium level of vertical contrast to the characters, that forms a gradual transition to the shape.

## *Weight*

Although the modelling variety is quite varied, the thickness of lines that form each character is rather fine, making Baskerville medium in colour weight.

## *Terminations*

The baseline terminal, in which case is the serif of a Baskerville character is sharp and refined. The ascender terminal of the characters evidence a handwriting-derived tapered serif.

## *Key characters*

Key characters that may help differentiate Baskerville include: the double story closed tail ‘g’, double storey ‘a’, a horizontal crossbar for the letter ‘e’, flat concave apex for the capital ‘A’ and a straight left for the capital ‘R’.

*abcdefghijklmnopqrstuvwxyz*  
*A B C D E F G H I J K L M*  
*N O P Q R S T U V W X Y Z*  
*0 1 2 3 4 5 6 7 8 9*

---

I have chosen to look at the characteristics of Baskerville and compare it against Cochin.

Designed by John Baskerville in the 18th century, Baskerville is mainly used for body text and display type. It is a Roman typeface and a sub-classification which more precisely defines Baskerville is a transitional typeface.

Transitional typefaces have a medium contrast between their thick and thin strokes. A key feature of a transitional typeface is a flat or triangular tip where the diagonal strokes meet, as can be seen in the 'W'.



.....

Big Differences:

Baskerville has a more instant transition than Cochin throughout its alphabet. Cochin has sharp and refined serifs where Baskerville has slab serifs. The counters of Baskerville are smaller than those of Cochin.

.....

Subtle Differences (a few examples):

Baskerville has a distinctive capital 'Q' with a long tail and a continuous construction. Cochin's 'Q' has a different modelling with a more instant transition and has a broken construction.



The lowercase 'g' of Baskerville has a distinctive double-storey with an open tail. Cochin has a closed tail and different spur.



## Baskerville

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**

## Cochin

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**

# Century Gothic

## Construction

Century Gothic has no breaks between elements or points of transition between strokes. It has a continuous construction.

## Shape

There are no variants to traditional forms in the sense that there's no curving of normally straight lines and no rounded corners.

All the curves are continuous there's nothing irregular with them.

The bowls are exaggerated.

All upright stems are parallel to one another.

## Proportions

When compared to other typefaces Century Gothic is expanded, its proportions are exaggerated in comparison to other fonts.

The ascenders and descenders are however regular.

## Modelling

There is no contrast in the letterforms, the stems etc are all equal in weight.

The letterforms have no variation in the axis of contrast.

Type

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz



This gothic typeface is assembled by continuous construction with a very simple circular shape.

Century Gothic follows the Roman square capital proportion in a medium width but the lower case show a large x-height.

There is no modelling used and an even, medium weight used, which shows the beautiful full curves of the bowls.

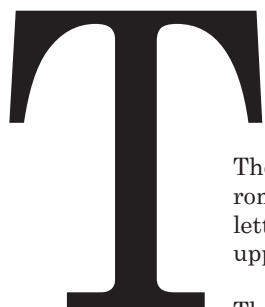
Both 'g' and 'e' are a single story letter and there are no descending terminals used on letter 't', also the capital 'O' has a tail that is dissecting the bowl, all these are characteristics of this typeface which show its differences with similar typefaces such as Corbel.

entury gothic

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Century Schoolbook Regular



The serifs on this typeface are roman, sharp and refined. Distinctive letterforms such as lower case 'f' and uppercase 'J' sit on the baseline.

The upper terminals of 'T' are symmetrical and splayed.



The relationship between the 'p', 'x', and 'd' shows a low x height.



Lower case 'a' is one of the most distinctive letterforms in comparison to 'Arno Pro'. The curve of the terminal has a softened teardrop lobe whereas 'Arno Pro' has a blunt termination. The bowl is much smoother and appears to be more spherical, contrasting with the almost fractured bowl of 'Arno Pro'.

Uppercase 'G', 'Q' and 'R' stand out considerably, all demonstrating continuous construction and oval curves. The letter 'G' has a vertical spur, the tail of the 'Q' dissects the bowl and the 'R' has a curved leg combined with a tail.

The modelling is high contrast, consisting of a vertical axis. The contrast has a gradual transition. The weight is medium in colour.



dZ

Chaparral Pro is an abstract typeface with character.

Its construction is continuous and the shape is slightly square with relative internal proportions.

Unlike the typeface Didot, Chaparral Pro has no transition. It does however, have a medium contrast, and *almost* like Didot, has an oblique splayed serif.

The font is available in italic, bold and bold italic whereas Didot is unavailable in all of these.

**Chaparral Pro//** abcdefghijklmnopqrstuvwxyz

# Clarendon TMed

r R

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !@£\$%^&\*()\_-+=+{}[]:;'|\|”?/<>.,

## Construction

Continous construction of characters.

## Shape

Slightly square curves.

Jaws closely set.

Upright stems have parallel edges.

Crossbars are centralised.

## Proportions

Width is slightly expanded.

Relative proportions of the capitals are generally regular.

Ascenders are equal in height to the cap-height.

Large x-height.

## Modelling

Contrast between thickest and thinnest parts of letterform is medium.

Axis of contrast is vertical.

Transition between thick and thin parts of the letterform is none.

## Weight

Medium colour and bold weight.

## Terminations

Large, defined, hooked stroke.

Bracketed slab serif.

Ears of the 'c' and 'r' are fully-rounded.

## Key Characteristics

Double story 'a'.

Horizontal cross-bar to the 'e'.

Double-storey 'g' with a closed tail.

Flat apex to the 'A'.

Vertical spur on the 'G'.

Long elaborate tail to the 'Q'.

Curved leg with tail to the 'R'.

A bold, slightly elaborated typeface that has strongly defined bracketed slab serifs. Terminations are hooked and extended, while the ears are full-rounded. Defined key characteristics. For example the curved leg and tail of the 'R'. The characters have closely set jaws.

Key letters: G Q T Y a g k q r

# clarendon

Clarendon is a classic slab-serif typeface. It has a continuous construction. It has a medium level of contrast between its strokes and axis of contrast is vertical.

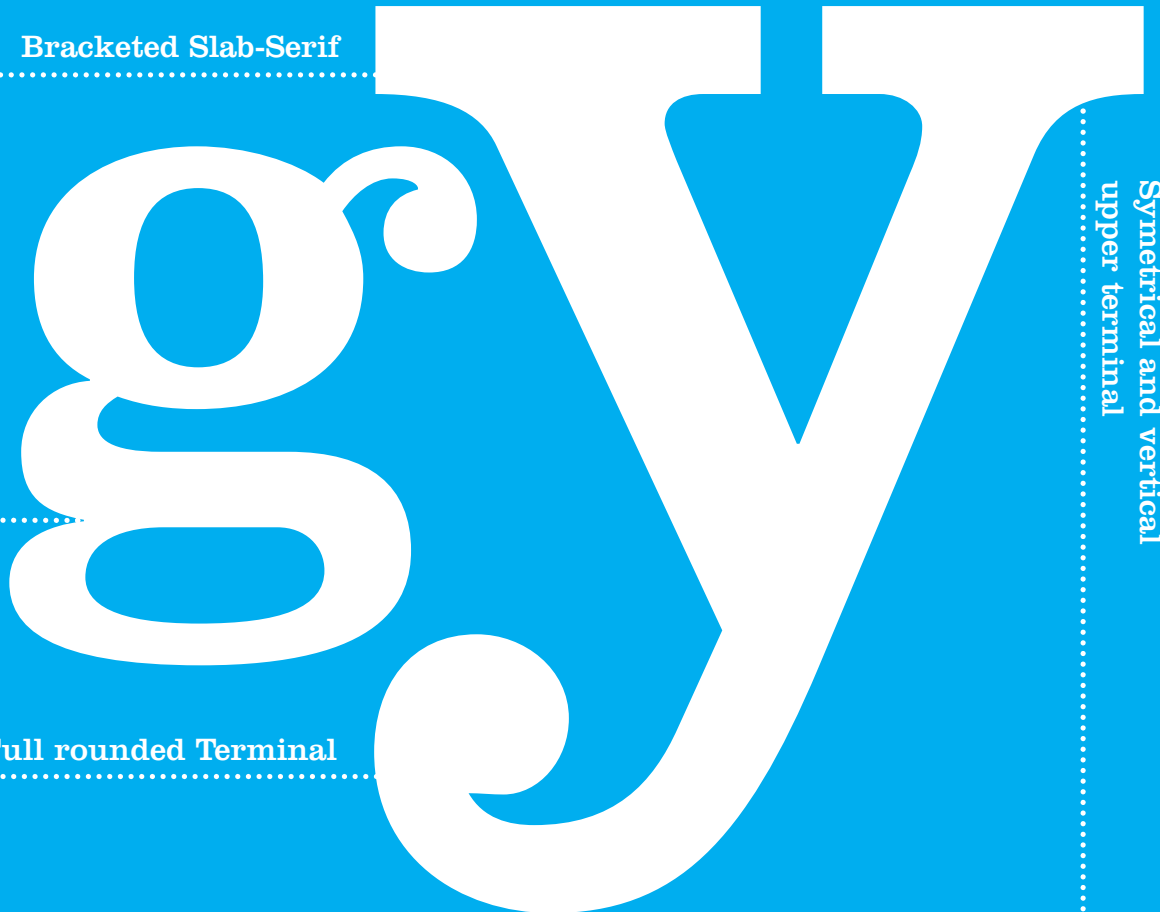
The Clarendon family has a number of weights. The one featured here is Light Standard.

Bracketed Slab-Serif

Double story  
with closed tail

Full rounded Terminal

Symmetrical and vertical  
upper terminal



# Hj

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**.,:?!&£@**

## Cooper STD

---

- Serif
- Continuous construction
- Rounded corners
- Continuous round/slightly square curves
- Parallel edges on upright stems
- Central position of crossbars
- Expanded width
- Large x-height
- Exaggerated contrast
- Angled axis of contrast
- Gradual transition between thick and thin
- Black in colour
- Bold weight
- Blunt serifs
- Teardrop lobes
- Sitting on the baseline

**g** Closed tail

**a** Double-storey

**Q** Long tail

**R** Curved leg

**H H**

When compared with Rockwell Extra Bold, we see that while they are both black in colour and bold weight, Cooper STD's serifs are curved in comparison to the slab serifs of Rockwell Extra Bold.

Corona LT Std

ABCDEFGHIJKLMN**OP**QRST

UVWXYZ

abcdefghijklmnopqrstu**vw**xyz

1234567890 .,:;!?"'()@&\*{}[]



Characteristics:

Font type	Roman
Relative internal proportions	Ascenders higher than cap-height
x-height	Large
Proportions	Follows Roman square capital proportions
Modelling	Medium contrast, vertical with gradual transition
Weight	Medium in colour
Serifs	Unrefined
Spur	Vertical

the quick brown fox jumps over the lazy dog

THE QUICK BROWN FOX JUMPS OVER THE  
LAZY DOG

# Artistry Book



## Construction

The construction is continuous using a round pen affect.

## Shape

The shape has aspects of curves. The details of curves are bowl treatments and the brackets at the bottom of the stem have been flattened without a curve.

## Proportion

The proportion is medium although the tail steps out further than the bowl set above.

## Modelling

The modelling has a high contrast where the bowls meet the stems and the crossbar.

A a  
B b  
C c  
D d  
E e  
F f  
G g  
H h  
I i  
J j  
K k  
L l  
M m  
N n  
O o  
P p  
Q q  
R r  
S s  
T t  
U u  
V v  
W w  
X x  
Y y  
Z z

---

Egyptienne Bold is a bold slab-serif font. It uses continuous construction with a medium contrast in line weight. It is medium in colour when it bold variation is used.

Both head and foot terminals use a bracketed slab serif. Other character such as the lowercase 'c' and 'r' feature sheared ears. The ascender terminals on the stems of characters such as the 'm' and 'p' feater blunt roman serifs.

---

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z

---

Q

Short tale  
Not dissecting bowl

g

Straight, blunt/sheared ear

Double story  
Closed tail

---

Egyptienne

---

The quick brown fox jumped over the lazy dog.

futura Est 1928

C I I

Sans Serif. Small x-height. Medium in Colour.  
Continuous construction. Cut off curved terminals.  
Gradual transition oval curves. Medium, parallel  
weight stems. Horizontal central cross bar. Pointed  
cap.

# Futura

A geometric sans serif typeface

Futura is most easily recognised by the apex of it's capital letters, which typically sit above the standard cap height.

The constuction of this typeface is continuous, and the modelling has virtually no contrast.

The weighting displayed in medium, however this family comes in many variations including:  
condensed **bold** & *italicised*



## Proportions

Proportion is used to describe basic letterform dimensions and use of space.  
Here this letterforms internal proportion has a large x-height.

## Modelling

The visual character of a typeface is in part determined by the weight and variety of line used within the form.

This describes a high and gradual contrast on the upper-storey part of the letterform.

## Weight

The relative difference between thickness and thinness within individual characters is described under attributes of modelling.

Some are available in only a single weight and are described in terms on their 'colour'.  
Here this typeface is medium which can also be regarded as the 'normal' or 'regular' weight.

tail.

with a closed

storey

## Key characters

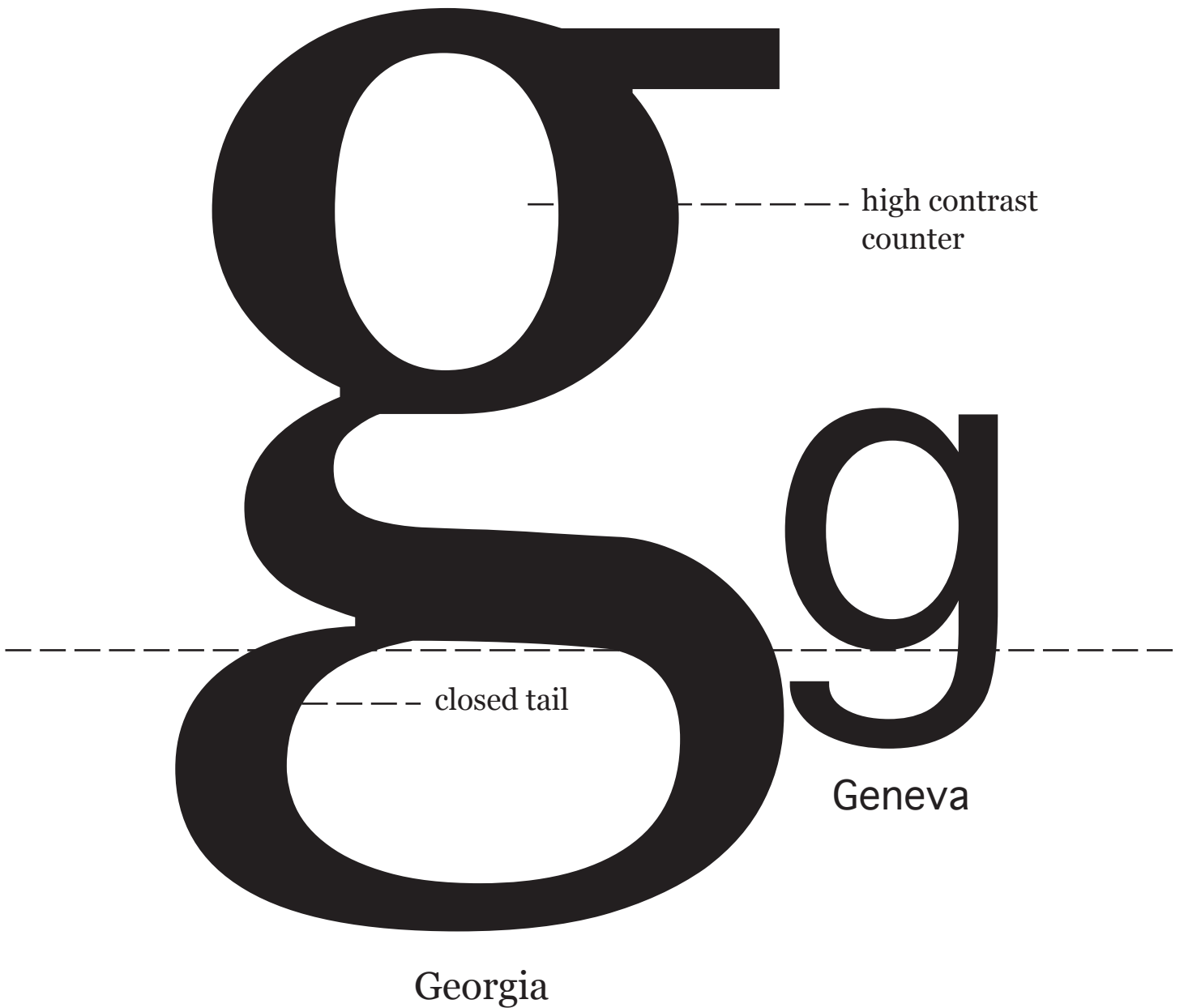
'g' is one of several characters whose treatment is significant in distinguishing one typeface from another.

Double

Garamond

dong

abcdefghijklmnopqrstuvwxyz 1234567890 @ £ : . ,



---

Georgia is well known serif typeface. It's ascender height is larger than the cap-height as apposed to Geneva where it remains the same. It has a continuous construction and an oval vertical curve. It has a high contrast with a gradual transition whereas Geneva has a medium contrast. Georgia has a double

storey 'g' with a closed tail, in contrast, Geneva has a single storey 'g' with an open tail. Georgia's serifs are 'roman' and are sharp and refined with a fully rounded teardrop lobe, as apposed to Geneva which is a sans-serif font with plain terminals.



Gill Sans Std Regular uppercase J has a descender with a termination cut short, creating a curve at an angle of less than 90 degrees from the upright stem. so is unusual in continuing below the baseline.

In contrast, the uppercase J in Futura Regular sits on the baseline and has a curve that terminates over 90 degrees from the stem.

## Gill Sans Std Regular

Gill Sans Std Regular is a sans serif font that is made of continuous construction and the shape does not vary from traditional forms. The curves are continuous in shape and have a round and very slightly square. Upright stems have parallel edges.

This is a medium width font, with capitals that follow Roman square capital proportions. The x height is slightly large and ascenders are equal to cap-height. The font is almost free from modelling contrast, with lowercase letters a, e, m, n, r and u as the exceptions. These have medium contrast, with gradual transitions.

Terminals are uniformly plain and the font is medium in colour, and medium weight within its typeface family.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

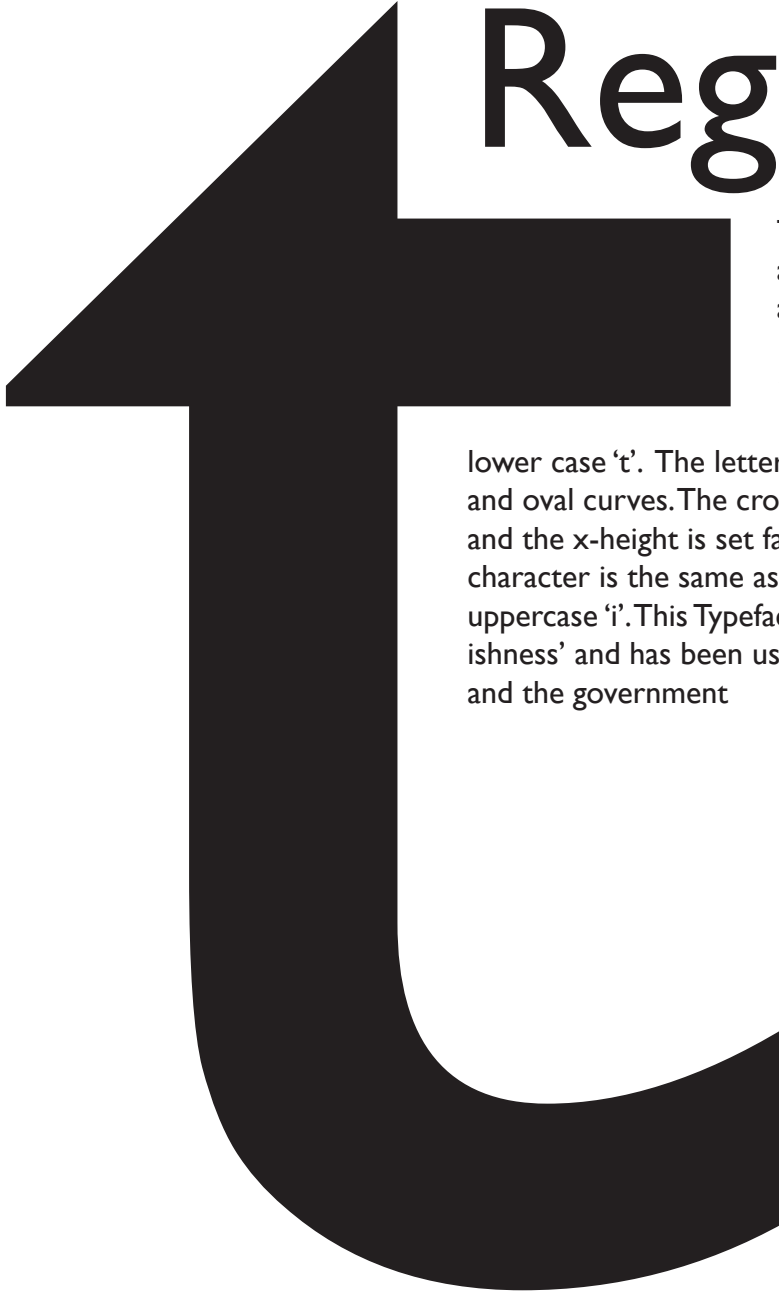
1234567890

!@£\$%^&\*()-= []{};'\:”|,./<>?

The b, d, p and q all exhibit a squared edge where the upright stem meets the curve. The g is double story with a closed tail and a flat, squared dog ear. The t features a distinct squared crossbar join to the upright. Other distinctive elements of the font include the illustrative asterisk mark, the fluid question mark.

\*tgq?

# Gill Sans Regular



This is a sans-serif typeface of a continuous style construction and a low contrast modelling. It has plain terminals to characters. Flat apexes are used for all letters except the pointed

lower case 't'. The letter shapes are a mix of circular and oval curves. The crossbars are positioned mid-way and the x-height is set fairly high. The number one character is the same as the lower case 'l' and the uppercase 'i'. This typeface is recognized for its 'Britishness' and has been used by the BBC, Network Rail and the government.

---

**HAETTENSCHWEILER**

---

**IMPACT  
WITH  
CURVES**

---

I HAVE CONTINUOUS CONSTRUCTION, SQUARE CURVES & SLIGHTLY CURVED LEGS. MY APEX'S ARE FLAT & I HAVE THIN CROSS BARS. MY EDGES ARE PERFECTLY PARELLEL, MY CAPITALS ARE ROMAN SQUARE & I CONFORM TO THE BASELINE X CAP HEIGHT. I'M BLACK BOLD & MY TRANSITIONS ARE ALWAYS ABRUPT. GO ON. USE ME!

---

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z**  
**a b c d e f g h i j k l m n o p q r s t u v w x y z**

---

# Anatomy of type

Name: Helvetica Neue

Designer: Max Miedinger

Year: 1981

Family: Helvetica - 67 members

Category: Sans Serif

---

a T p Roman square capital proportions

---

Large x-height

Light weight

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789  
abcdefghijklmnopqrstuvwxyz0123456789

# RRc

Helvetica

: A sans serif, continuous construction typeface of a medium contrast & medium weight in colour

G  
{Vertical spur}

R  
{Curved leg with tail}

A  
{Flat apex}

Q  
{Tail dissecting bowl}

a  
{Double storey}

e  
{Horizontal cross-bars}

f  
{Sitting on the baseline}

g  
{Single-storey}

### {Upper Case}

- Continuous construction
- Sans Serif
- Continuous round/ slightly square curves
- Medium/Normal width proportions
- No brackets
- Thick no thin
- Upper case
- Medium contrast
- No axis of contrast
- Weight medium in colour
- None transition
- Vertical spurs
- Horizontal cross-stroke

### {Lower Case}

- Continuous construction
- Sans Serif
- Oval shaped curves
- Upright stems parallel
- Medium/Normal width proportions
- No ascenders/descenders
- No counters, brackets
- Thick no thin
- Lower case
- Medium contrast
- Angled axis of contrast
- Weight medium in colour
- None transition

Arial

# Cc

All tails are horizontal, unlike a similar, popular and commonly used typeface, Arial.

!@£\$%^&\*()<?>/[']



Impressum is a Roman Typeface which comes as a set with a non-cursive italic. The font is a sophisticated, serif typeface similar to Times New Roman, but has unique differences.

There is a continuous construction within each letter making them much smoother and easy to read. The Curvature is very much round with a medium axis of contrast.

The upright stems have flared edges strengthening the position. The centred cross bar and expanded width also increases its appearance in sturdiness.

Impressum is medium in colour and weight similar to Times. Although Impressum has unique touches such as fully rounded terminals on lower case letters a, f, g, r and y. The upper case R has a curved leg and tail giving it that extra elegance and style.

Q P G J  
Impressum Std

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

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



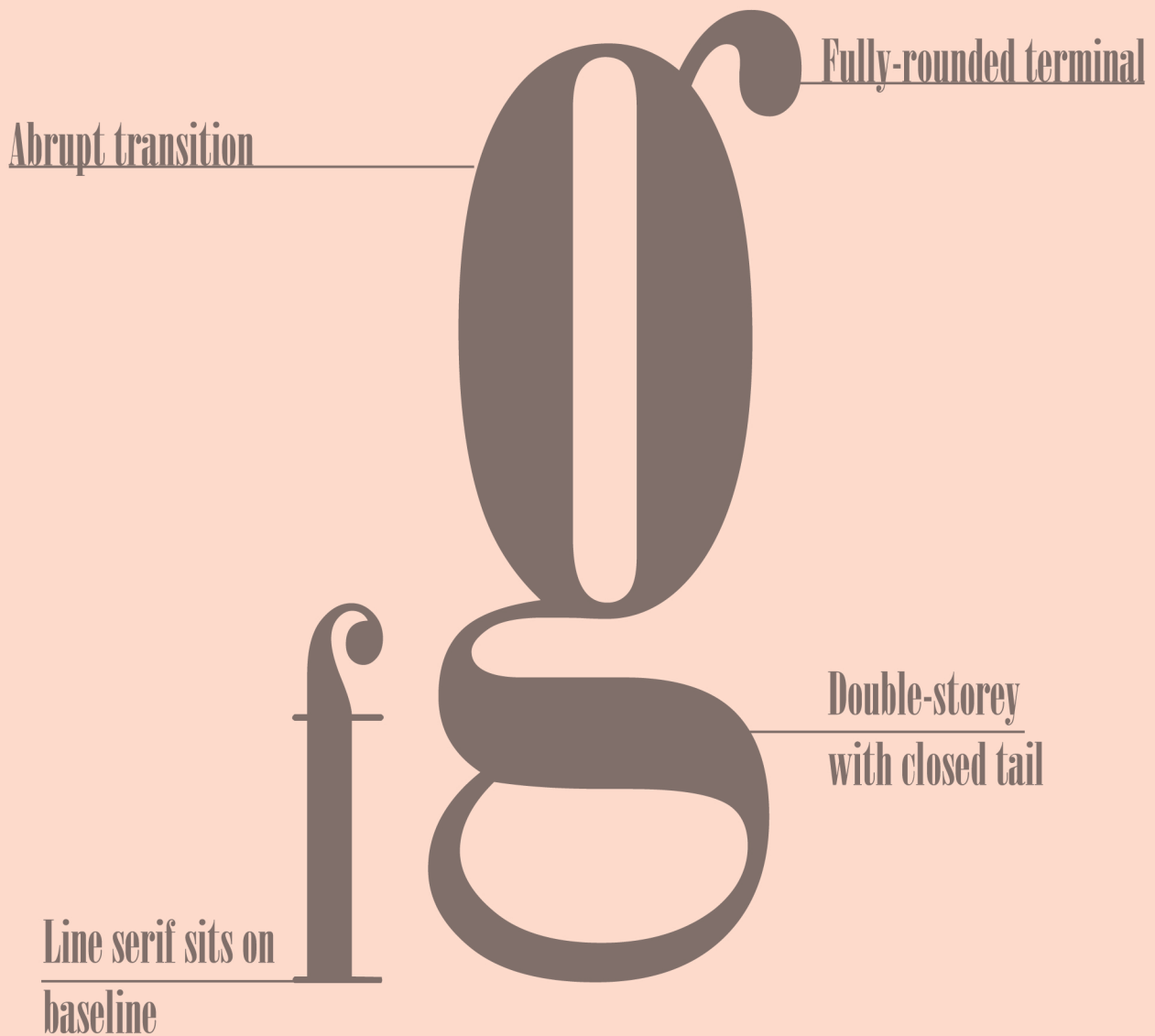
1 2 3 4 5 6 7 8 9 0

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ITC Lubalin Graph Std is a 1970's slab-serifed typeface where all ascenders are equal in height to the cap height and all lower case crossbars are equal to the x-height; as are all lower case head serifs. The construction of every letterform is consistently continuous, although deliberate points of transition can be found between the straight and curved strokes. The curves themselves are of a perfectly circular and continuous nature and all letterforms have been modelled with no contrast; thicks and thins are even. Likewise there is no axis of contrast. All upper case characters sit on the baseline with upright stems, except for obvious letters such as v, w, x and z. The upper case crossbar on the letter A is equal in height to that of the lower case E, whilst the bottom edge of the upper case G crossbar is equal to half the x-height; where the two stems intersect. Meanwhile the crossbars on the upper case E, F and H are all set slightly higher and sit on a plain equal in height to the upper edge of the upper case G crossbar. Overall the typeface is light in colour and the weights within the family are book and demi. Two key characters that stand out are both found within the upper case letterforms. The upper case R is distinctive in having an open counter where the bowl and upright stem do not meet. The upper case Q is distinctive for its oval-curved tail that contrasts against other curves within the family.

R

ITC LUBALIN GRAPH STD



## Onyx

A continuous construction and an exaggerated contrast on a vertical axis.

Its highly condensed proportions are considered 'regular' with no other family width variants, meaning it differs greatly from the regular slab-serif typeface, such as Minion Pro.

---



Double storey closed tail.  
Single story open tail with a plain termination.



Oval shaping with a medium and gradual exaggeration to its weight.  
Rounded shaping with no contrast to weight.



Ascender height runs from the baseline to the ascender height.  
With the exception of q, the uppercase descender this key character's descender extends below the baseline.

#### Rockwell

A light, serif typeface which has key rounded treatment to curves which have little contrast to their weight and which have a continuous construction. Terminations on ascenders are blunt slab serifs, with the terminals on specific characters such as the 'a' and 'c' again having blunt and very basic serifs.

#### Clarendon

A serif typeface which is medium in colour with a continuous construction. Its treatment to curves are typically oval with a medium gradual transition in weight and no angle of contrast. Terminals on the typeface are a key feature and are exaggerated with fully rounded teardrop lobes on specific characters and terminals on both baseline and ascender terminals are slab serif in both upper and lowercase.

