

Outils numériques et livres en langues africaines

Conakry, 20-23 novembre 2017



Denis Moyogo Jacquerye

Dalton Maag Ltd.

Quelles caractères ?

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Quelles formes ?

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Quelles variations ?

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condensé

gras condensé

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fin condensé

fin étendu

étendu

gras étendu

THE TYPE CLASSIFICATION SYSTEM

THE VOX-ATYPI CLASSIFICATION SYSTEM

CLASSICAL

HUMANIST

Also known as: Humanistic, Humanes, or Venetian

Humanist typefaces represent the handwriting within renaissance manuscripts. Humanes include the first Roman typefaces created by Venetian printers (such as Nicolas Jenson) during the 15th century.

- Characteristics:**
- Low contrast between strokes
 - Heavy and short bracketed serifs
 - Slanted serifs on ascenders
 - The lowercase 'e' features a diagonal cross stroke

Examples include:
Centaur, Clavier, Jenson



CLASSICAL

GARALDE

Also known as: Aldine

The garaldes are named after typeface designer Claude Garamond and printer and publisher Alous Manutius. In the mid 16th century, under the reign of King Francis I, garaldes were used to support the official grammar and orthography used across France.

- Characteristics:**
- Stronger contrast between strokes
 - Slanted axis
 - Finer proportions than those of the Humanist category

Examples include:
Bembo, Garamond, Sabon



CLASSICAL

TRANSITIONAL

Also known as: Realist, Réales, or Baroque

In the mid 18th century, the printer and type designer John Baskerville established transitional typefaces. These typefaces take inspiration from both old style and neoclassical type designs, and use characteristics from both of these styles. Baskerville's developments with colorated paper and printing methods, opened up opportunities to create typefaces that maintained finer strokes and shapes.

- Characteristics:**
- Contrast is more distinctive
 - Vertical axis on the strokes and inclined axis for curved strokes
 - Bracketed serifs and slanted serifs on ascenders

Examples include:
Baskerville, Parpelle, Times New Roman



CALLIGRAPHIC

GLYPHIC

Also known as: Inlaid, or Inlaid

Glyphic typefaces are based on engravings on chisels of letter forms within materials such as stone or metal. Because of this, they have small triangular shaped serifs or flared terminals. These typefaces particularly focus on the uppercase characters, and many of which don't contain any lowercase letters altogether.

- Characteristics:**
- Minimal contrast between thick and thin strokes
 - Vertical axis for curved strokes
 - A tapering effect at the terminals or triangular shaped serifs

Examples include:
Albertus, Copperplate Gothic, Trajan



CALLIGRAPHIC

SCRIPT

Also known as: Scripts

Scripts represent the formal generalship and cursive writing, as a result they have strong sloping forms and letterforms can often be connected together. Included in this category are typefaces that imitate copperplate scripts.

- Characteristics:**
- Appear to be written with a quill
 - Strong slope
 - Letters can often be connected together

Examples include:
Francesca, Mistral, Shelley



MODERN

DIDONE

Also known as: Modern

First created in the late 18th century, didones are named after type-founders Didot and Bodoni, masters of this style. These typefaces provided the first French Empire with a new letterforms. The contrast between the thick and thin strokes are dramatic and the designs look completely different to any other typeface that had come before.

- Characteristics:**
- Very strong contrast between thick and thin strokes
 - Vertical axis for curved strokes
 - Very little to no bracketing on serifs
 - Terminals often have "ball" shapes

Examples include:
Bodoni, Didot, Walbaum



MODERN

MECHANISTIC

Also known as: Mechanical, Slab Serif or Mécanes

The design of mechanistic typefaces coincides with the Industrial Revolution at the start of the 19th century. This mechanistic style, with thick and rectangular serifs became very popular at the time for display advertising. In the Thibaudieu classification system these Mechanicals are named Egypiennes.

- Characteristics:**
- Low contrast between thick and thin strokes
 - Heavy strokes with rectangular thick serifs
 - Very little or no bracketing on serifs

Examples include:
Clarendon, Egypienne, Ionis No. 5, Rockwell



MODERN: LINEAR

GROTESQUE

Originating in the 19th century, this category contains early sans serifs, many of which become commercially popular. The grotesques feature many awkward characteristics and quirks, including an odd distribution of line thicknesses on curved letterforms. A double story lowercase g, a spur on the uppercase G and a curled leg on the uppercase R are also common characteristics.

- Characteristics:**
- Noticeable contrast between thick and thin strokes
 - Vertical axis
 - The lowercase 'g' often is double story or 'bowl and loop'
 - 'R' commonly has a curled leg and the 'G' usually has a spur

Examples include:
Headline, Monotype 215, Monotype Grotesque, Grot no. 6



CALLIGRAPHIC

BLACKLETTER

Also known as: Gothic script, Gothic minuscule, or Textura

Based on the medieval scribe hands written with broad-nibbed pens, blackletter types were first used by Gutenberg. They were used to print body text until eventually Humanist typefaces took over with the invention of movable type in the early 20th Century.

Examples include:
Fraktur, Schwabacher, Textur



CALLIGRAPHIC

GAELIC

Also known as: Irish character, Irish type, or Gaelic script

Used as early as the 16th Century, these typefaces originated from Irish insular scripts found on medieval manuscripts. Gaelic type was used for mainly setting body text and was used throughout Ireland before falling out of favour in the mid 20th Century. In modern times, Gaelic type is used for decorative purposes, commonly found on pub signs, greeting cards and display advertising.

Examples include:
Ceannas, Corcaigh, Doire, Dulbhinn



MODERN: LINEAR

NEO-GROTESQUE

Also known as: Transitional

Based on the earlier grotesque typefaces, the neo-grotesque category contains some of the most famous sans serif designs. Developing on the grotesque designs, the letterforms are much more refined and simplified. There is less variation in stroke weight and the lowercase g is now a single story.

- Characteristics:**
- Less variation between thick and thin strokes than in Grotesques
 - Single story lowercase g
 - No spur on the uppercase G

Examples include:
Bell Gothic, DIN 1451, Helvetica, Univers



MODERN: LINEAR

GEOMETRIC

Geometric typefaces are created with an equal or almost equal stroke width and are designed using simple geometric forms, which are repeated and used throughout the design. As a result, geometric typefaces are less readable and letters are harder to differentiate from one another.

- Characteristics:**
- Little to no contrast between the vertical and horizontal strokes
 - Character shapes are influenced by geometric forms

Examples include:
Avenir, ITC Bauhaus, Eurostile, Futura, Harmonia Sans



MODERN: LINEAR

HUMANIST

Humanist typefaces are not inspired by the Grotesque faces of the 19th Century but by earlier classical letter forms. The uppercase of humanist typefaces relate to Roman inscriptional letters and the characteristics of the lowercase are similar to those of Carolingian script. Because of this, humanist typefaces are said to be the most legible and readable of all the sans serif classifications.

- Characteristics:**
- Noticeable contrast between strokes
 - Proportions and characteristics match serif typefaces and are influenced by calligraphic forms

Examples include:
Gil Sans, Optima, Tahoma



CALLIGRAPHIC

GRAPHIC

Also known as: Manual, or Manuais

By far the broadest type category, these typefaces are not intended to be used for body copy but for display purposes. They often reflect a particular time, period or theme but can also be based on hand-drawn designs written with a wide range of writing instruments.

Examples include:
Banco, Klang



OTHER

NON LATIN

This category includes all non-Latin typefaces (regardless of style) for example: Greek, Cyrillic, Hebrew, Arabic, Chinese, etc. As the Vox type classification system is very Latin based, non-Latin types are very underrepresented. As a result, it is worth taking some time to discover the other writing systems and their typographic designs and considerations.



Anatomie



Pointe (apex)



Barre



Pointe (vertex)



Queue



Jambe



Ouverture



Sérief
(empattements)



Jointure



Ouverture



Panse

Contre-poinçon



Crochet

Jonction



Boucle



Hampe (fût)



Délié



Contre-poinçon

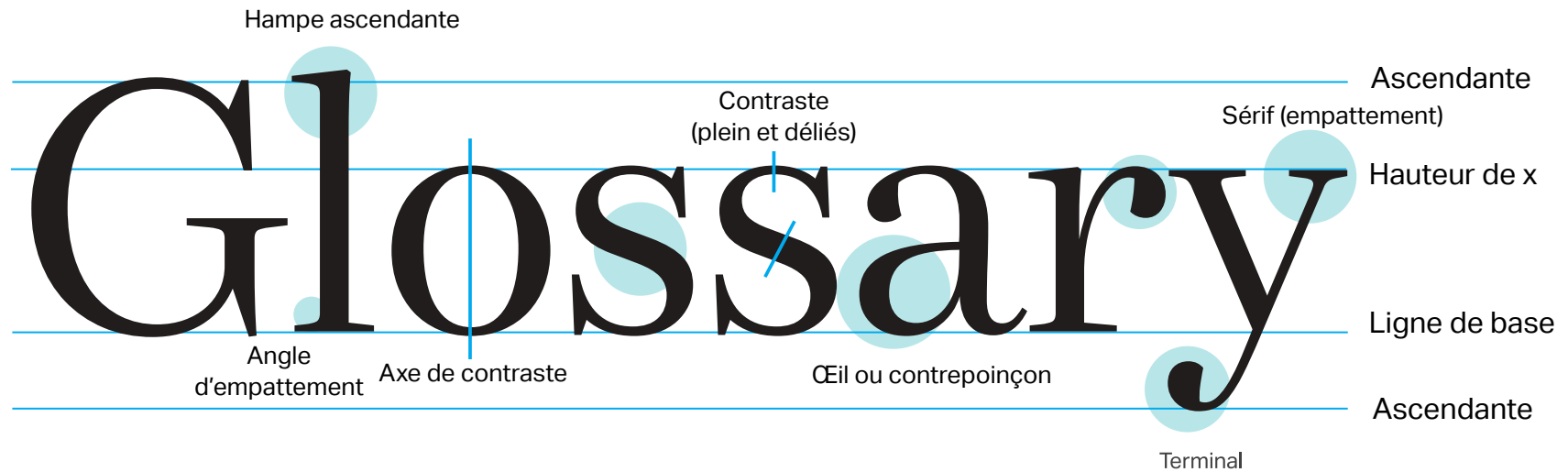


Jointure



Traverse

Anatomie



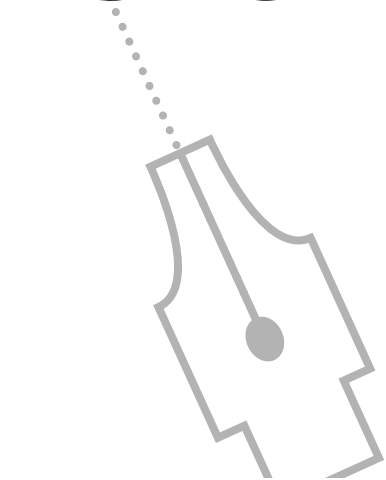
Garalde (humaniste)

E H

Adobe Garamond

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Translation (plume large)

Garalde (humaniste)

Adobe Garamond

S O E H *Hambur*gefons

Contraste oblique

Proportions variables

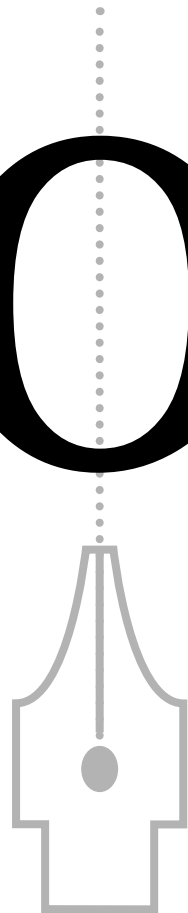
Formes ouvertes

Moderne

r g e f o n s

Century

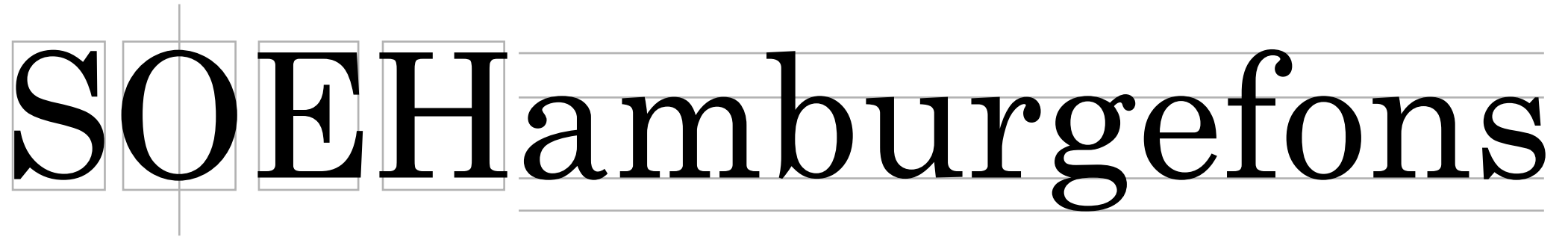
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Expansion (plume en pointe)

Moderne

Century



S O E H Hamburgefons

Contraste vertical

Proportion uniformes

Formes fermées

Égyptienne

Rockwell

rgje f o n s

Construction géométrique
Formes rationnelles

Égyptienne

Rockwell

S O E H **ambourge fons**

Construction géométrique
Contraste léger

Garalde
(humaniste)

SOEH abergfonsip

Moderne

SOEH abergfonsip

Égyptienne

SOEH abergfonsip

Sans humaniste

e f o n

Gill Sans

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Sans humaniste

Gill Sans

S O E H **Hamburgerfons**

Contraste oblique

Proportions variables

Formes ouvertes

Sans grotesque

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Aktiv Grotesk

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Sans grotesque

Aktiv Grotesk

S O E H **Hamburg** gefons

Contraste vertical
Propotions uniformes
Formes fermés

Sans géométrique

urq

Century Gothic

e f o

Sans géométrique

Century Gothic

S O E H **amburg** **efons**

Construction géométrique
Contraste léger

Garalde (humaniste)

SOEH abergfonsip

Sans humaniste

SOEH abergfonsip

Moderne

SOEH abergfonsip

Sans grotesque

SOEH abergfonsip

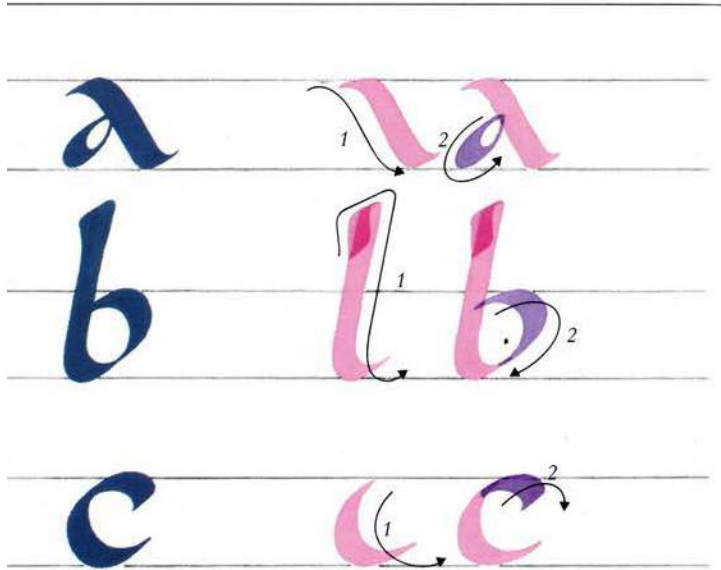
Égyptienne

SOEH abergfonsip

Sans géométrique

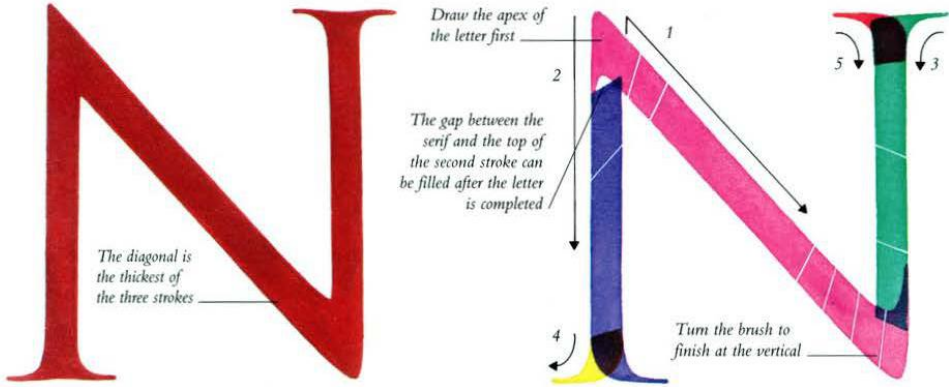
SOEH abergfonsip

Plume large



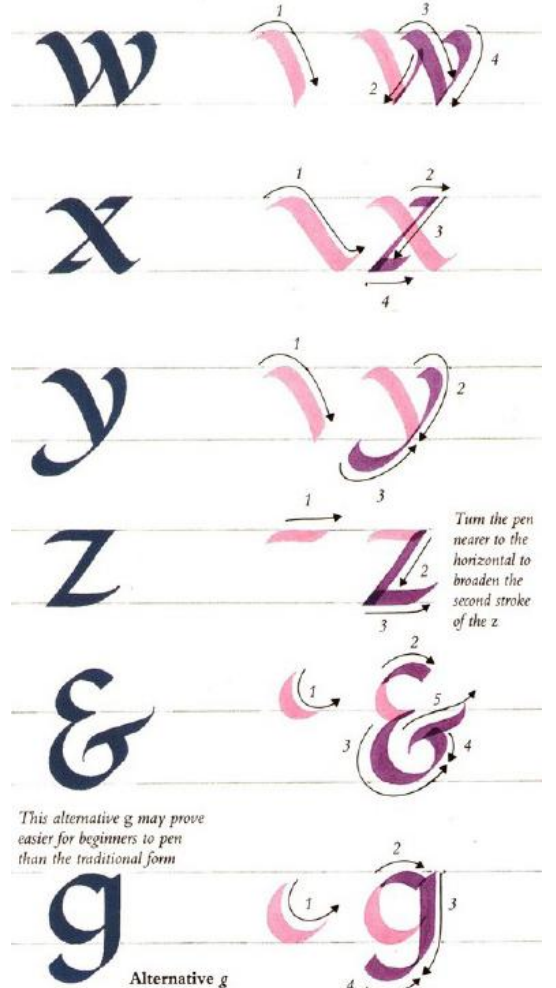
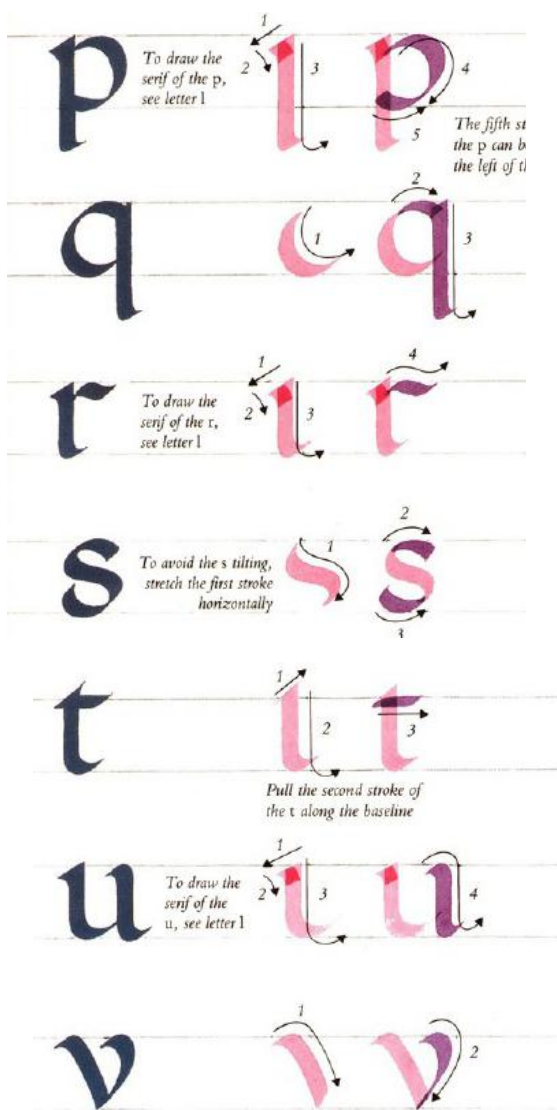
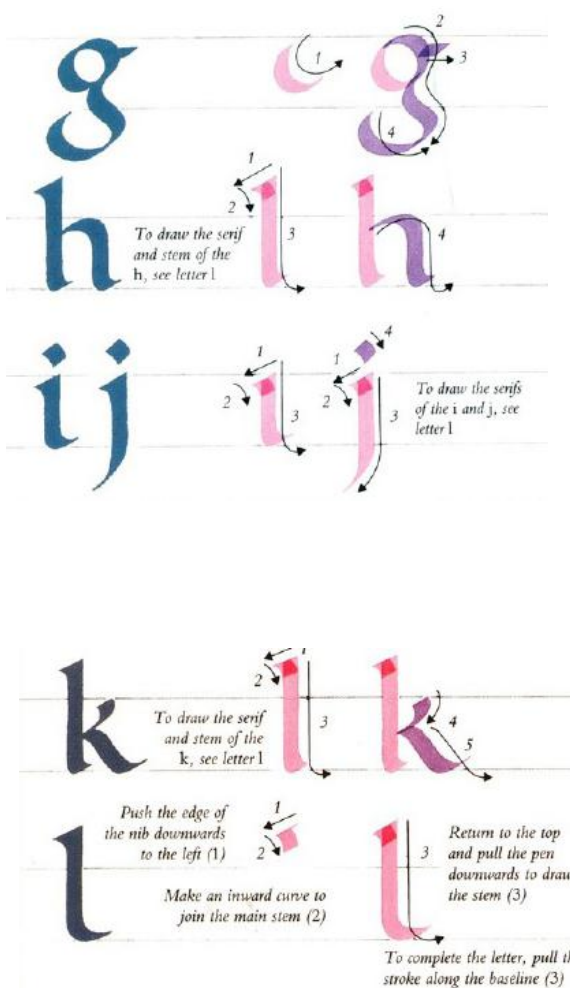
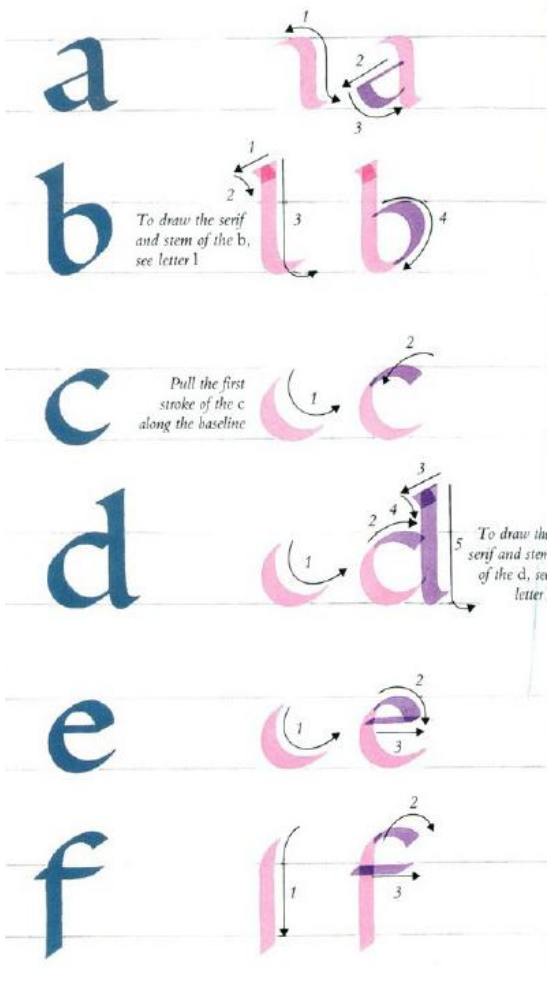
Minuscule carolingienne

Pinceau

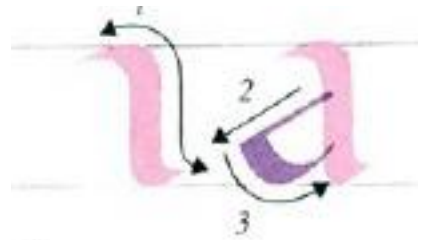
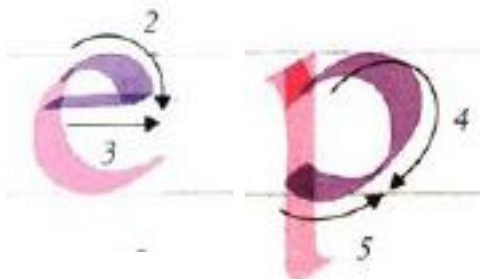
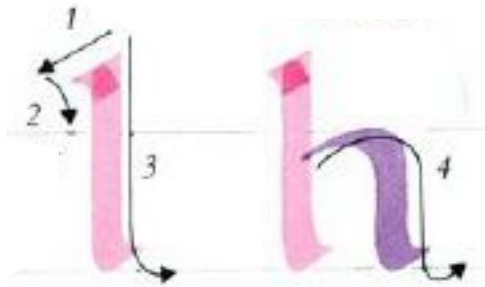


Majuscule romaine

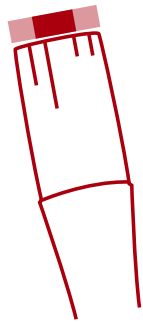
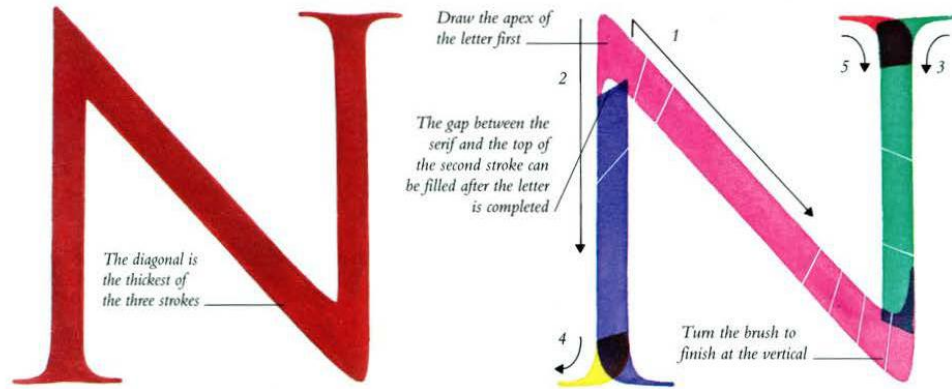
Lettres calligraphiques d'Edward Johnston



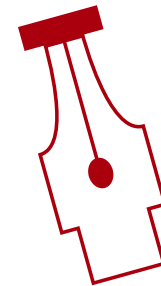
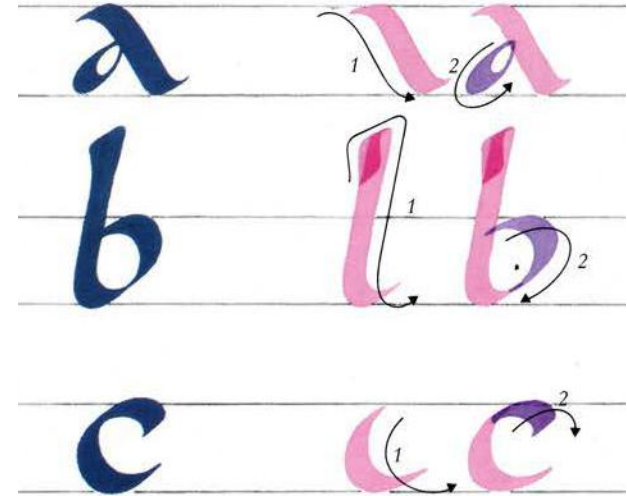
Lettres calligraphiques d'Edward Johnston



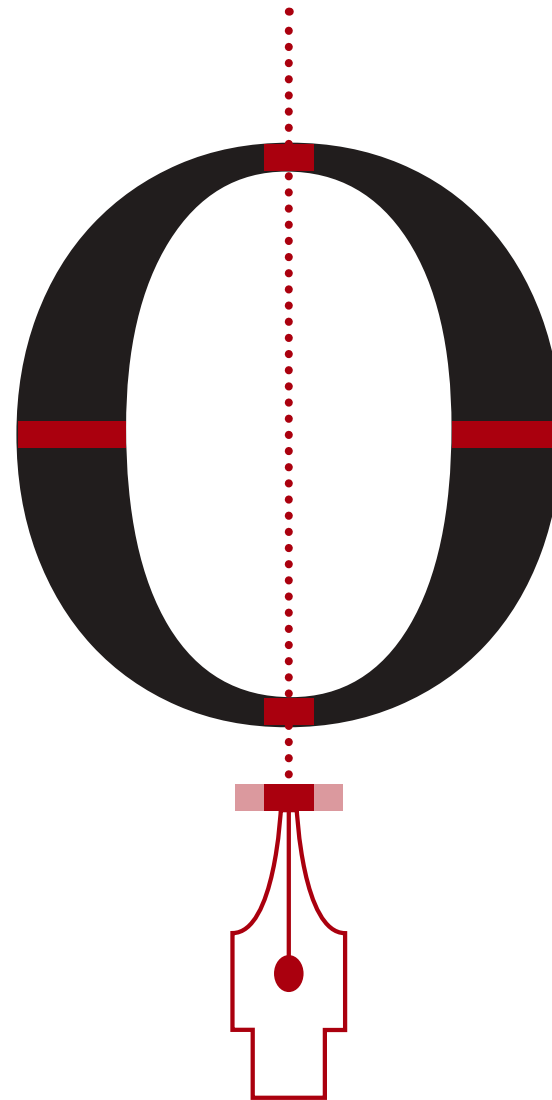
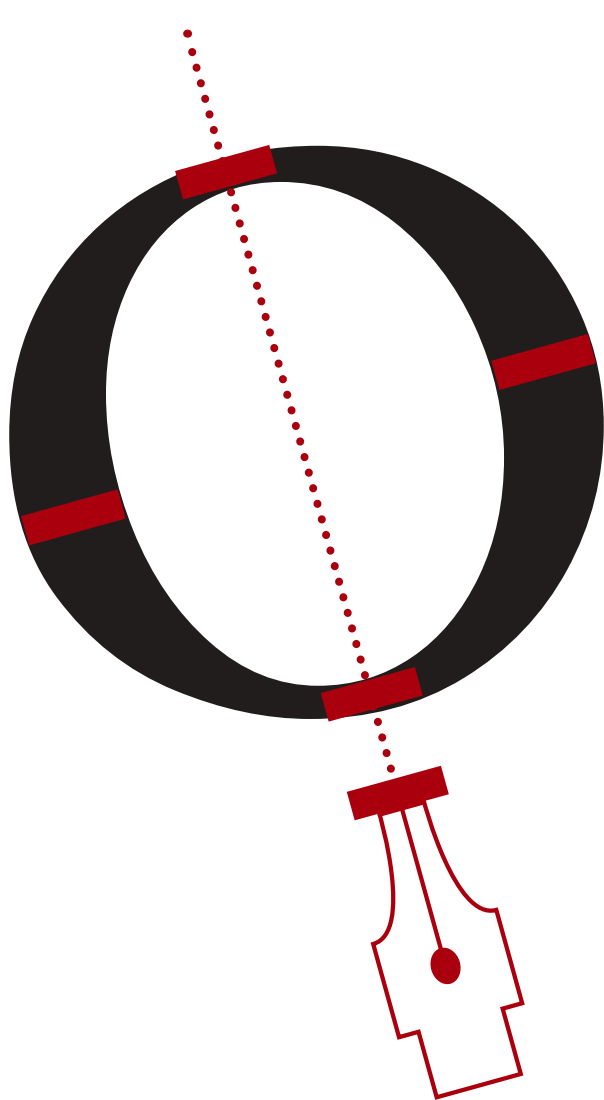
Pinceau



Plume large



Contraste



Contraste

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Contraste

nova

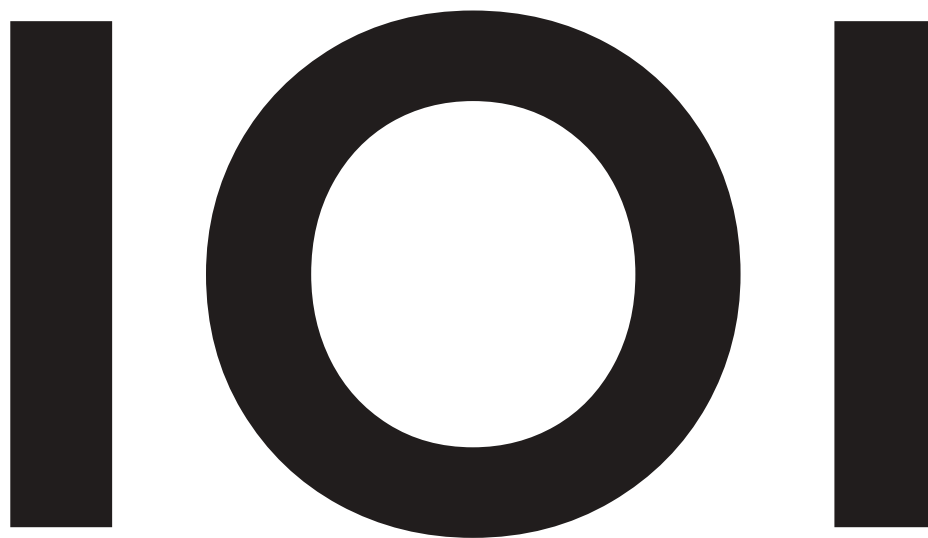
Contraste

nova

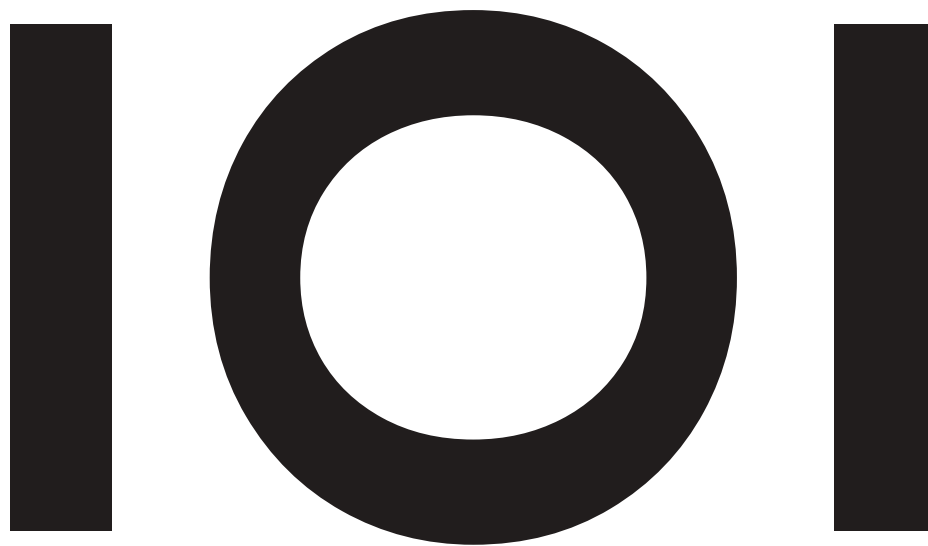
Contraste

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Traits verticaux et horizontaux



Traits verticaux et horizontaux



now

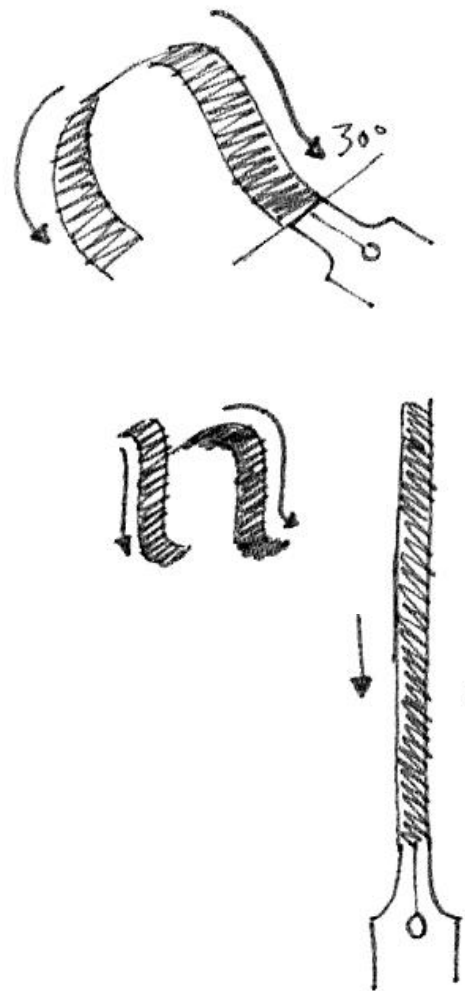
Largeur de hampe

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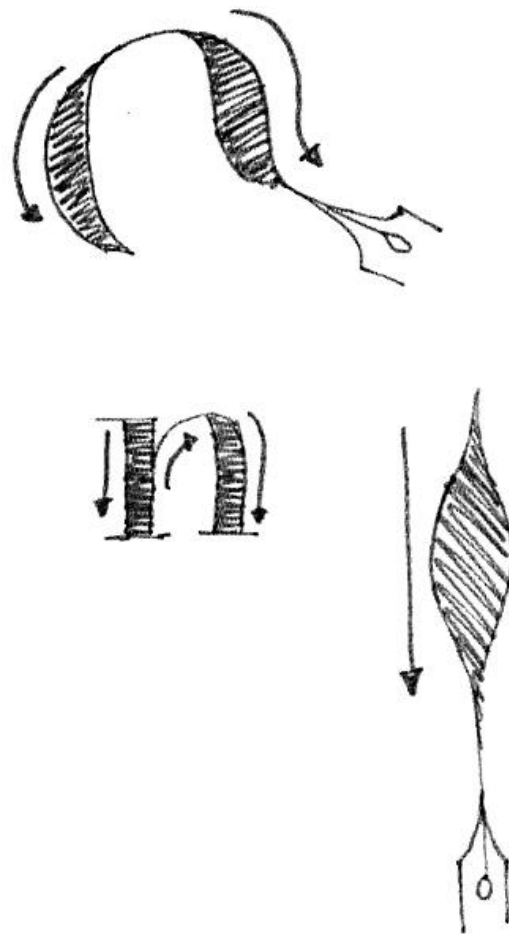
Largeur de hampe: droites, rondes, diagonales



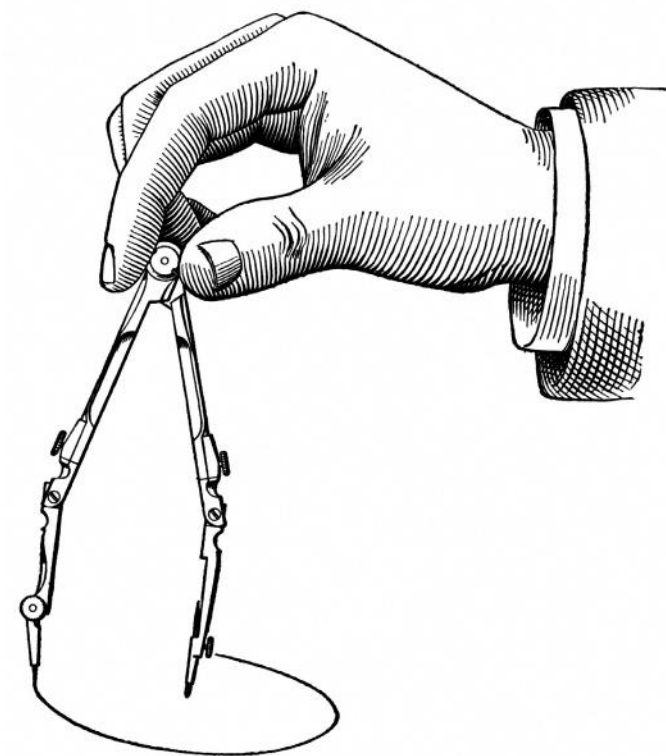
Plume large



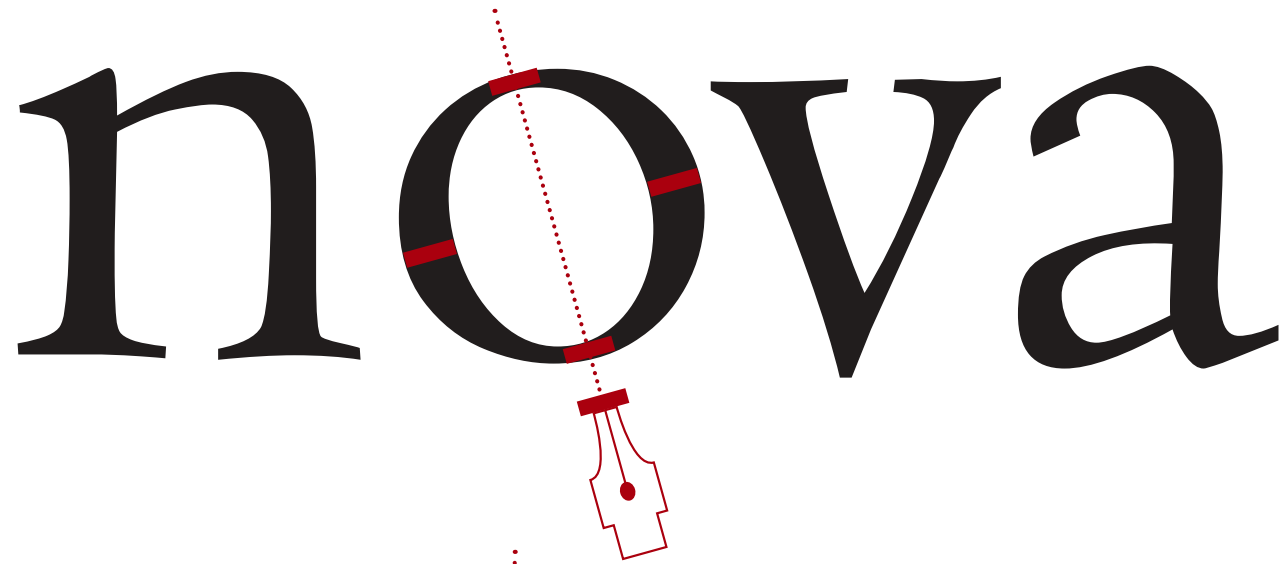
Plume en pointe



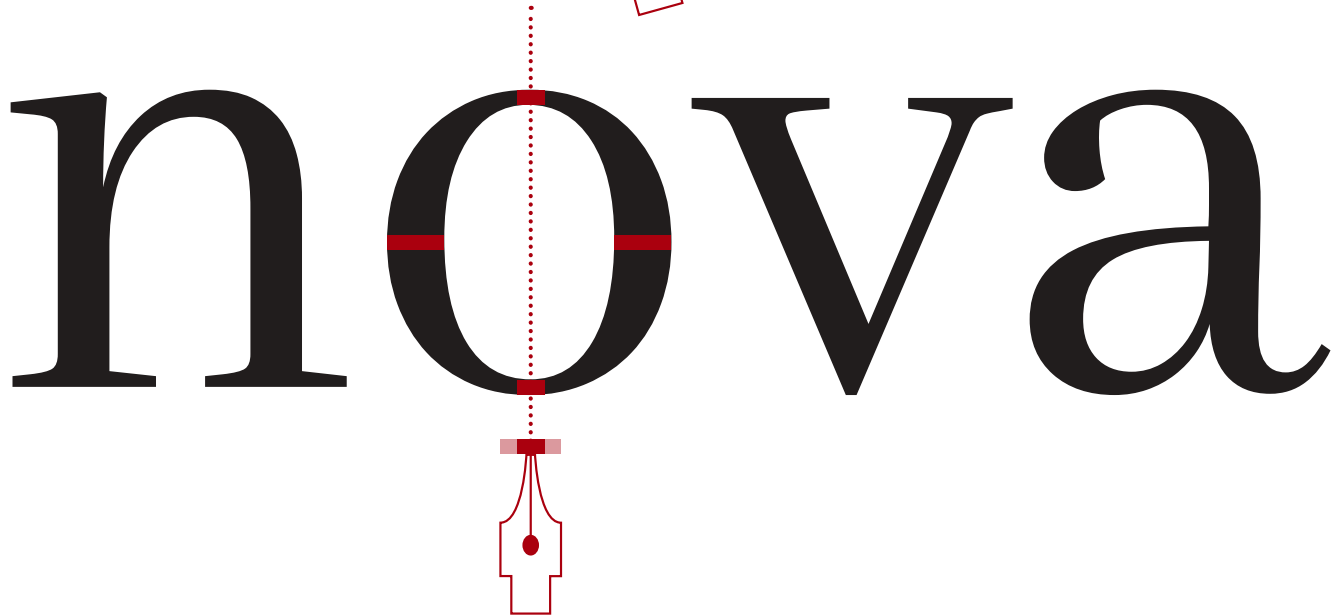
Compas



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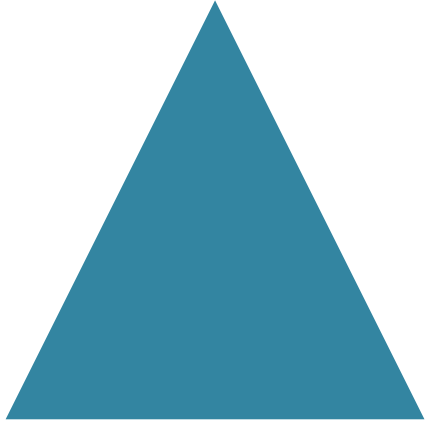
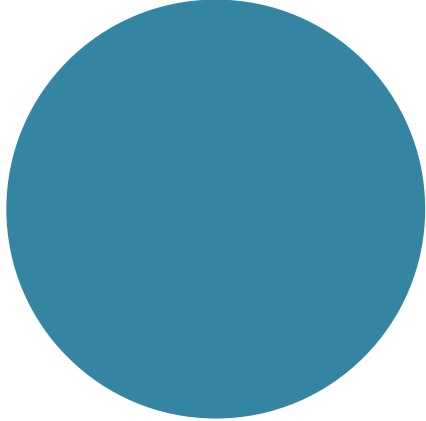
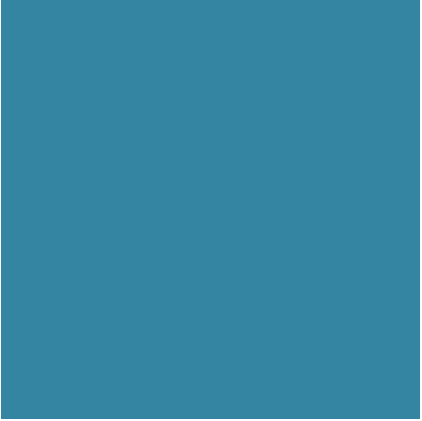
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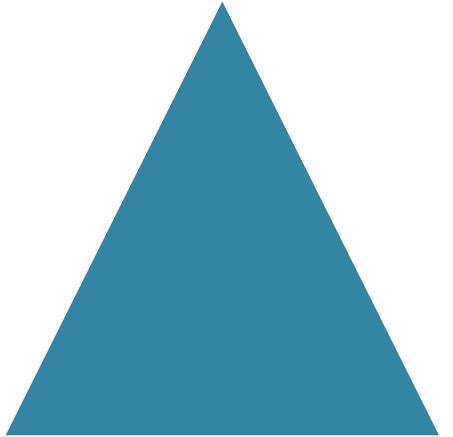
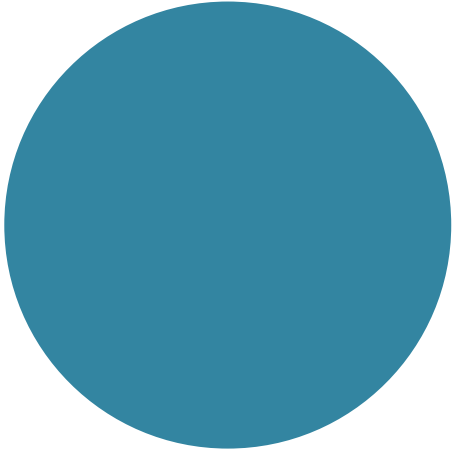
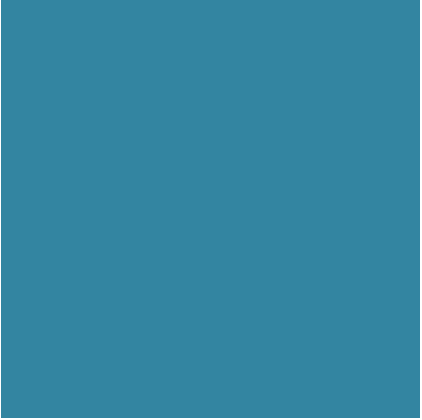
Ajustement

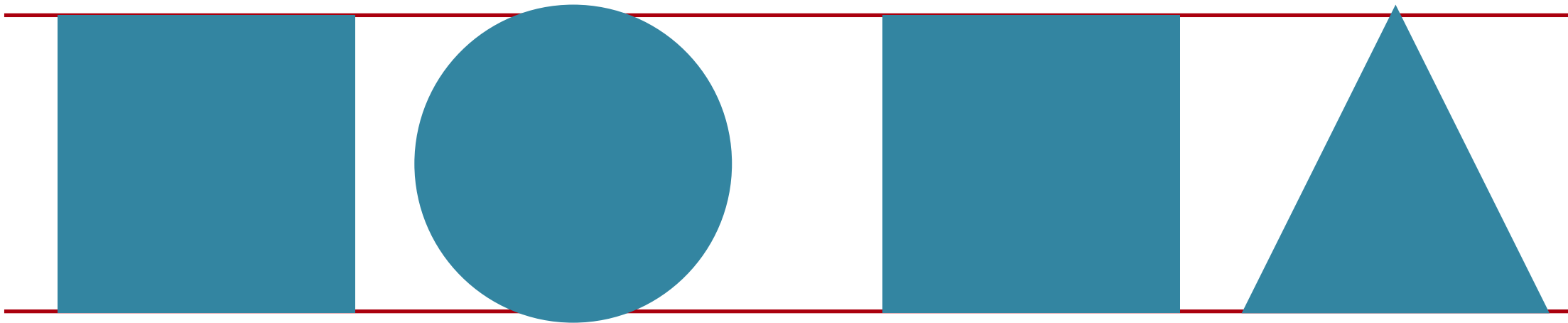
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Ajustement

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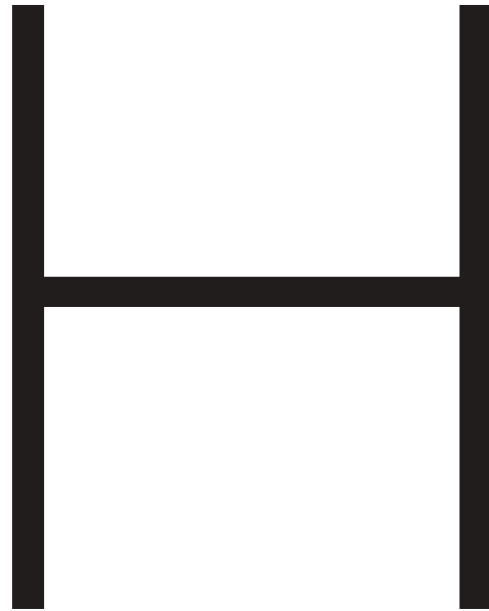




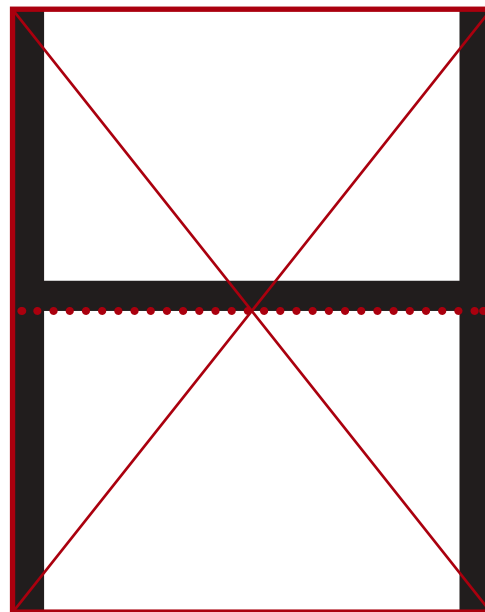


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Centre optique ou géométrique



Centre optique ou géométrique



X

Ajustements optiques des diagonales



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Ajustements optiques des diagonales



Italiques

minimum

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Variations

condensé

condensé

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Graisse

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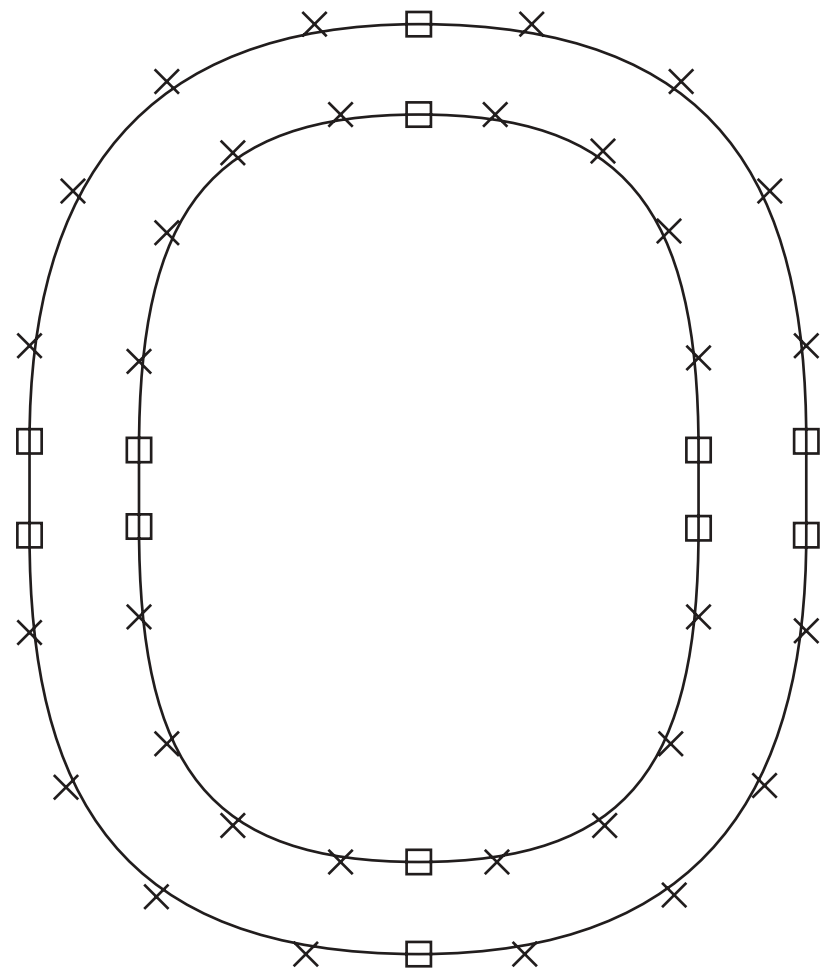
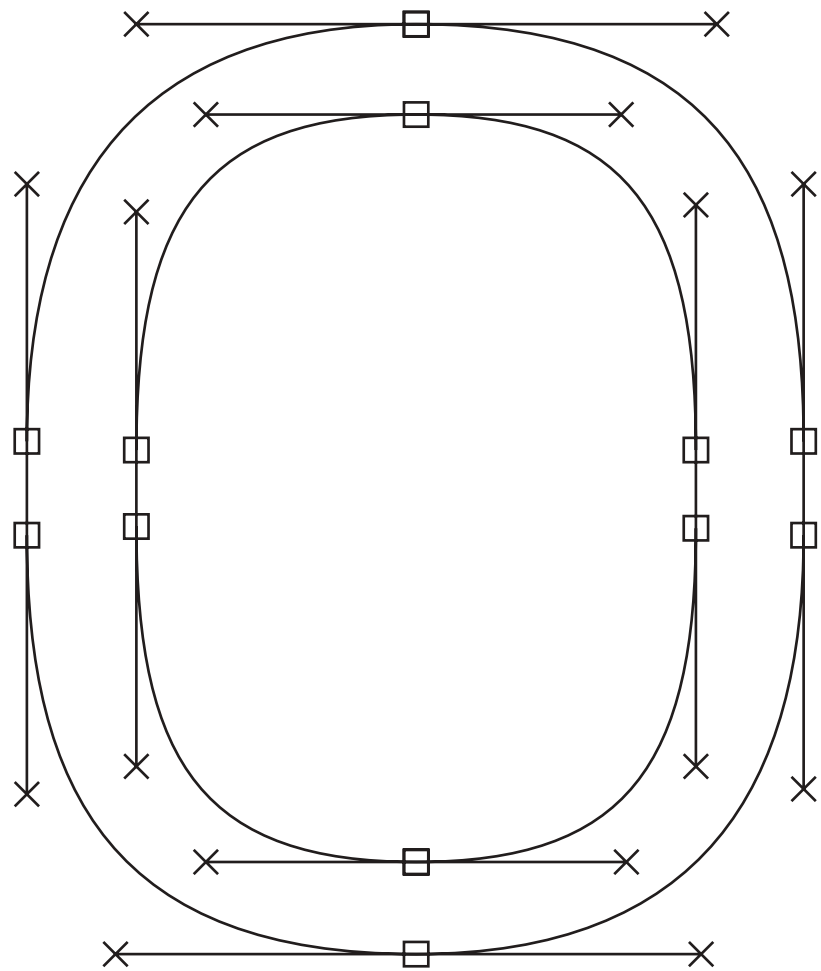
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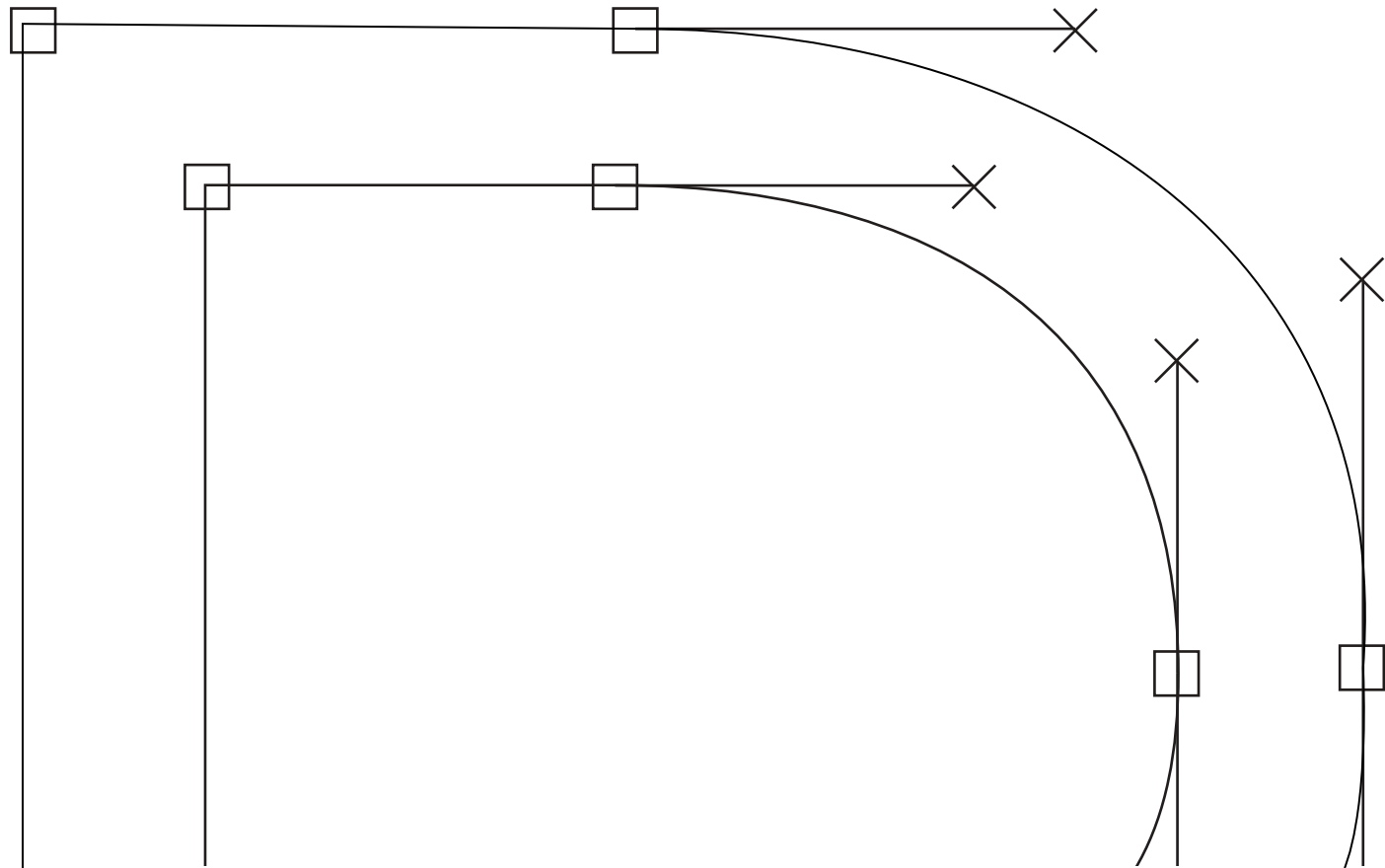
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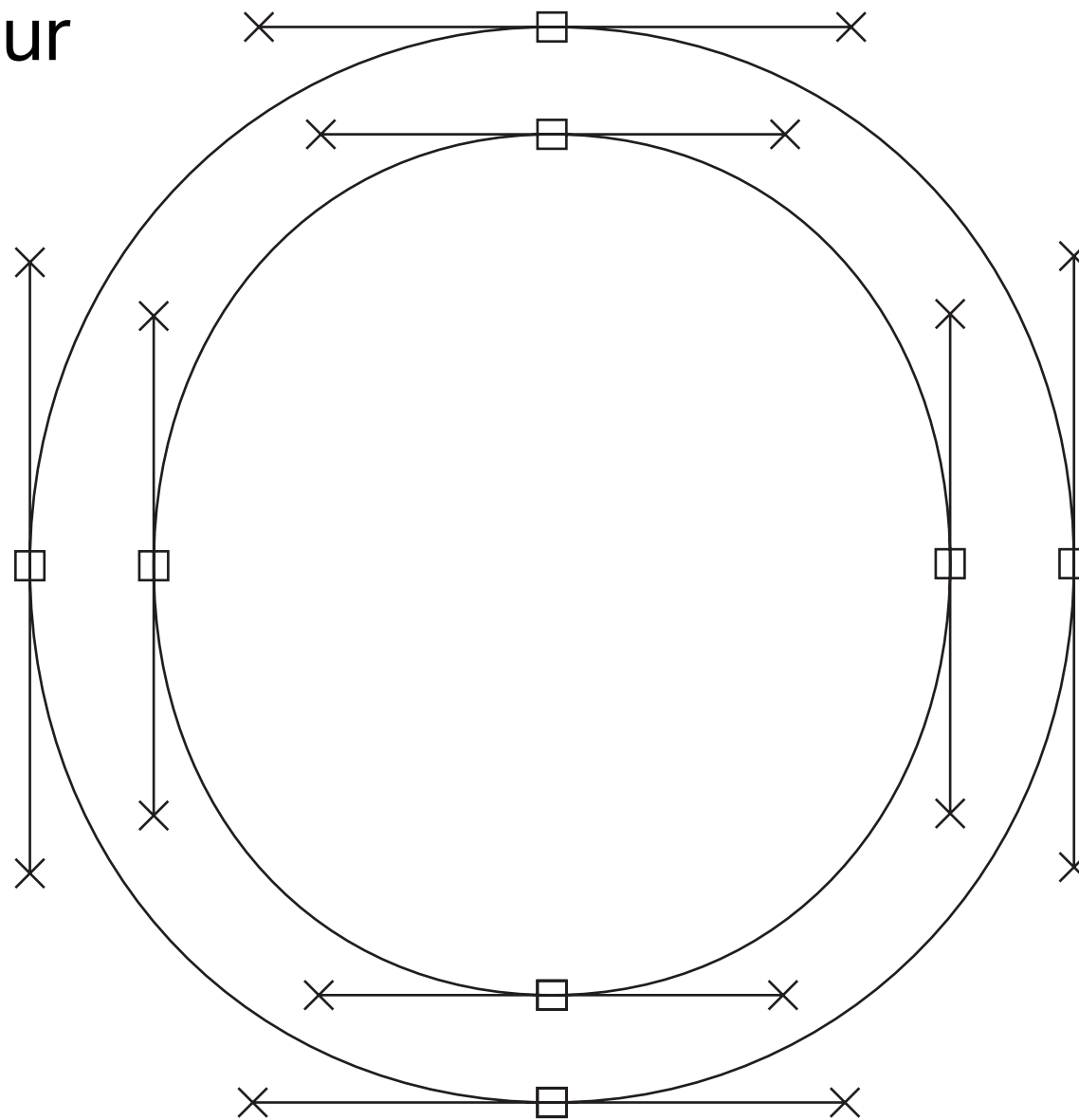
PostScript ou Truetype



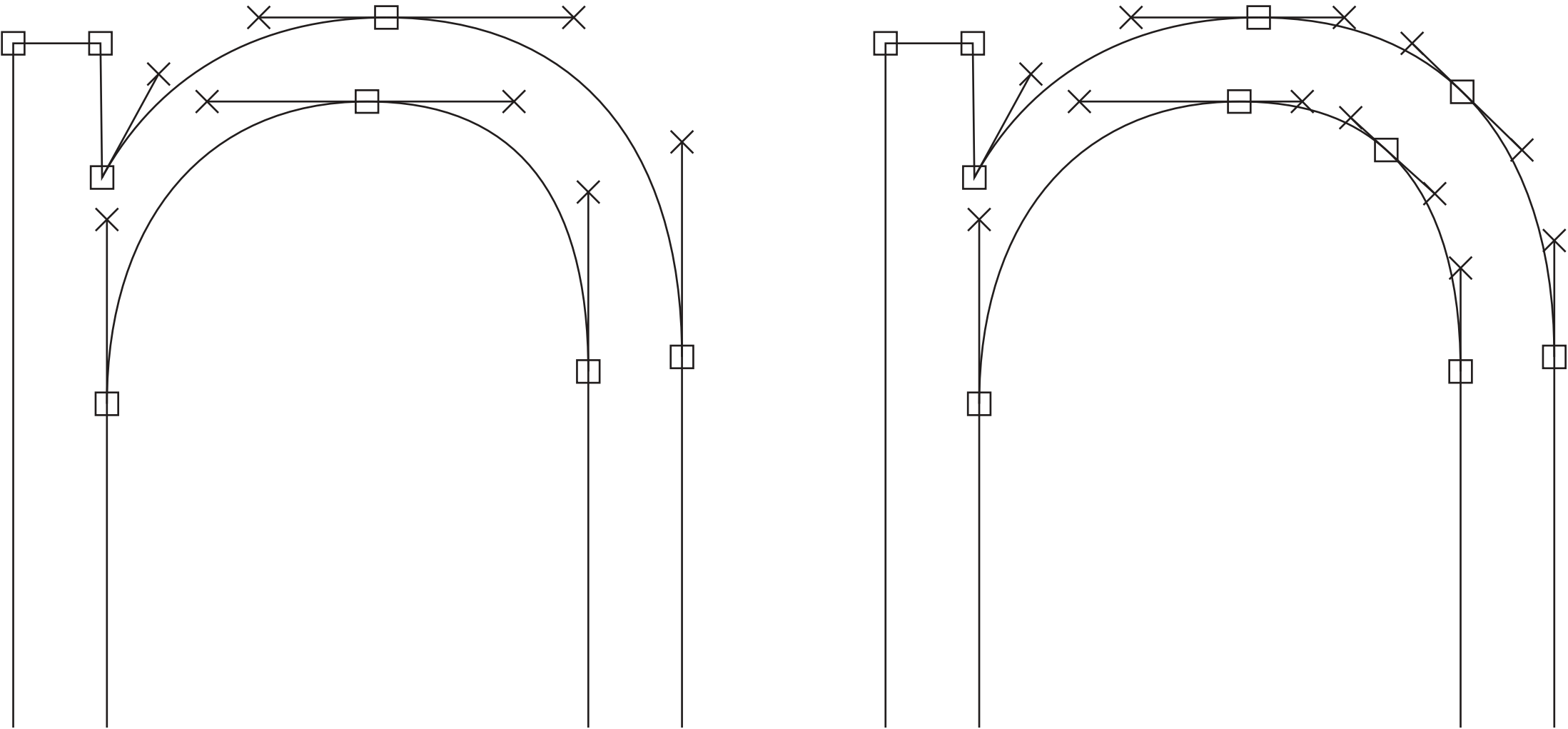
Points de contrôle sur contour ou hors-contour



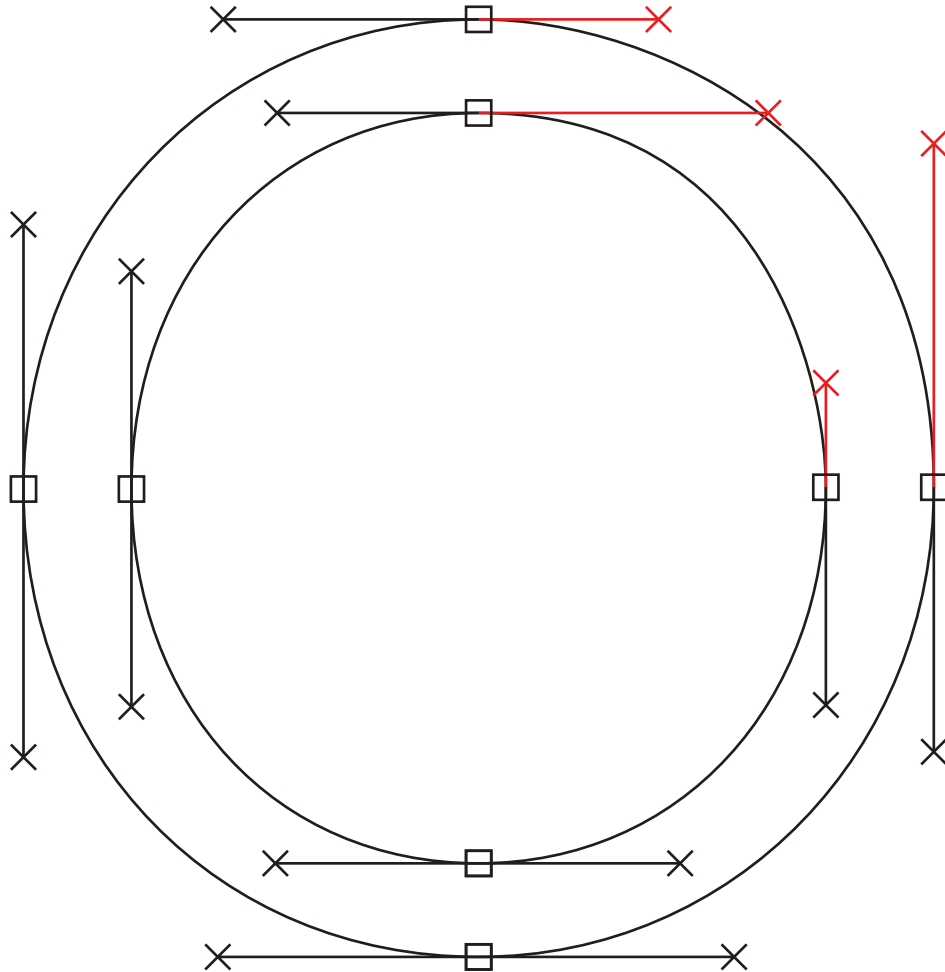
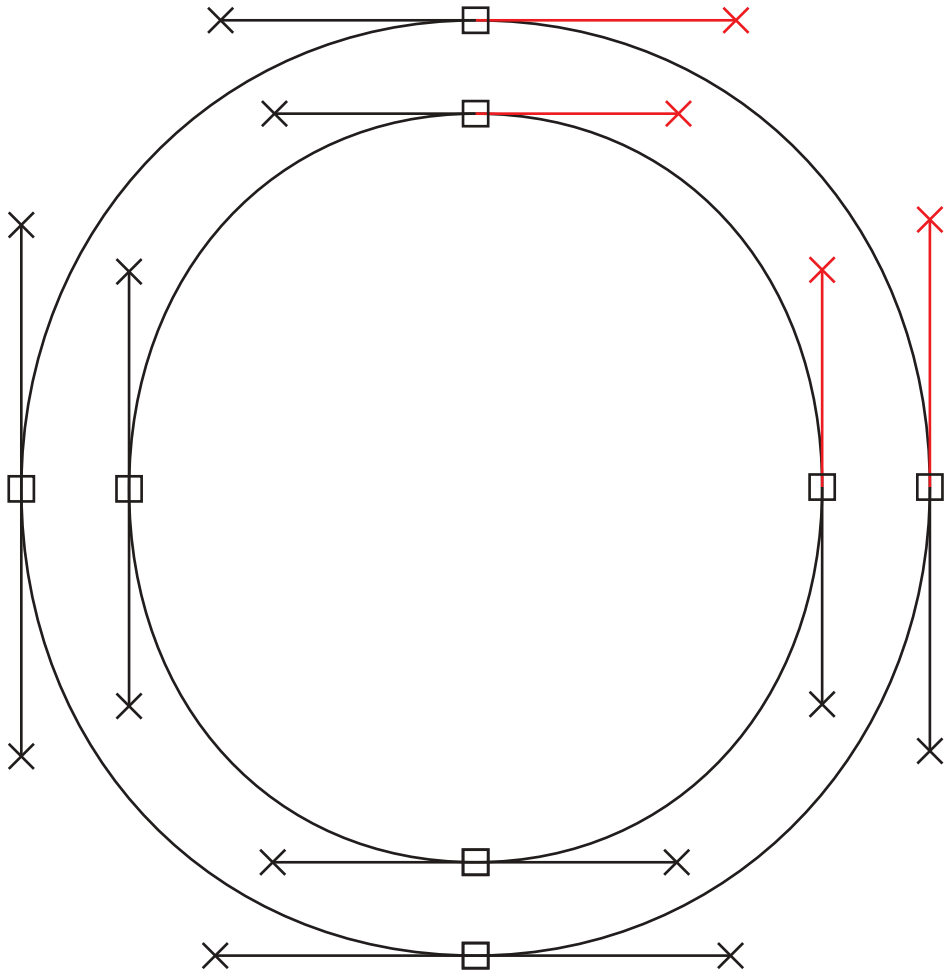
Points de contrôle sur contour
aux extrêmes



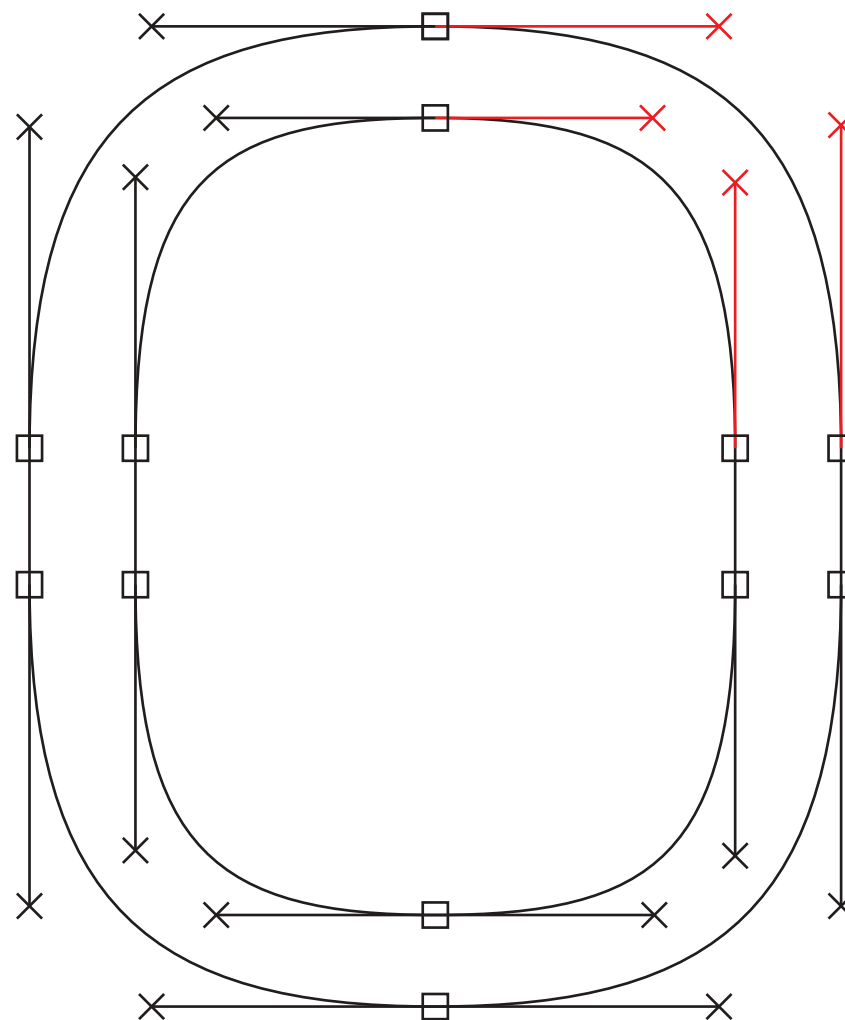
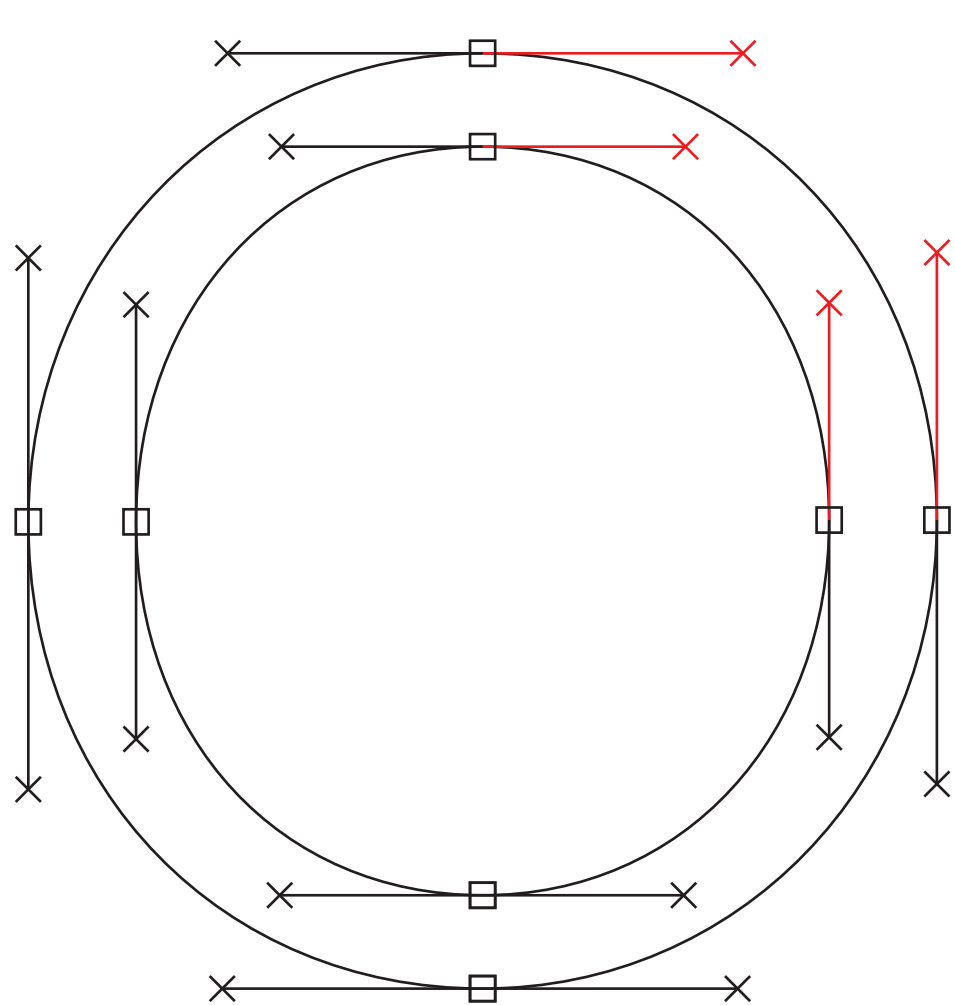
Nombres minimum de point de contrôle sur courbe



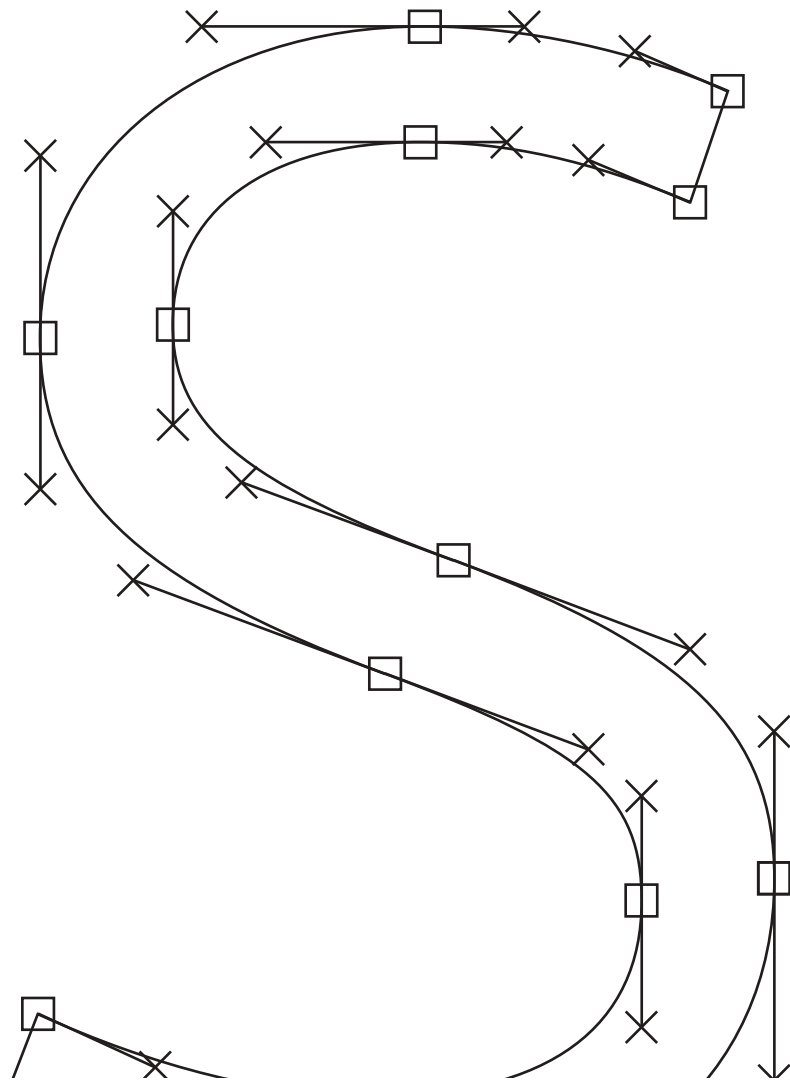
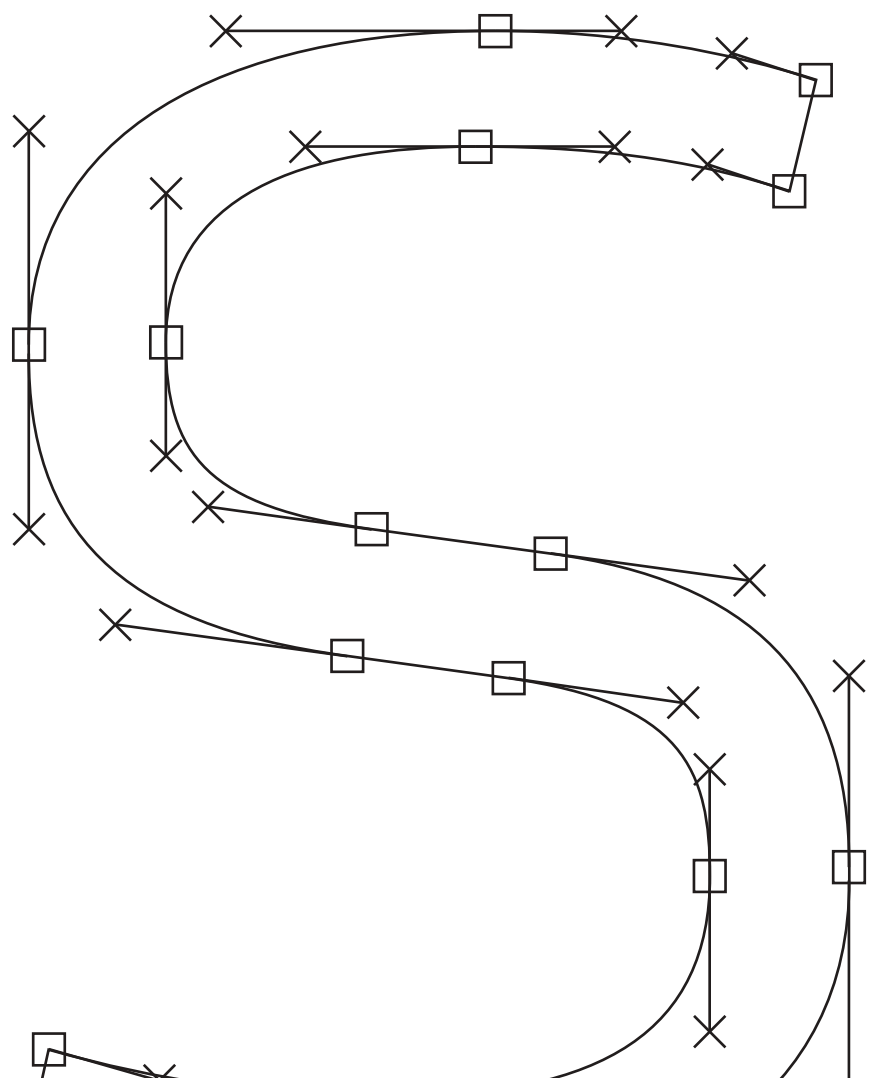
Équilibre des points de contrôle hors-courbe



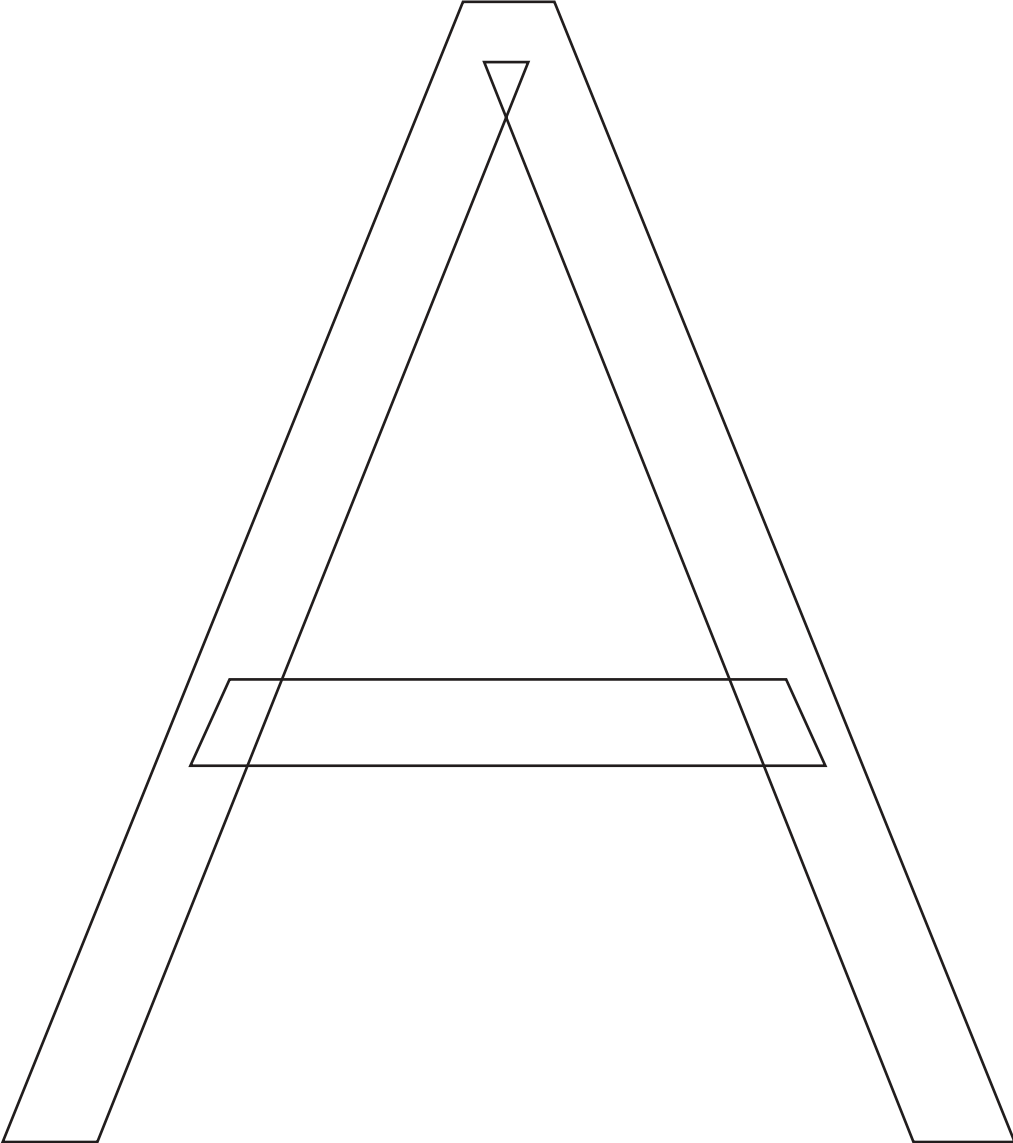
Points de contrôle et tension de courbe

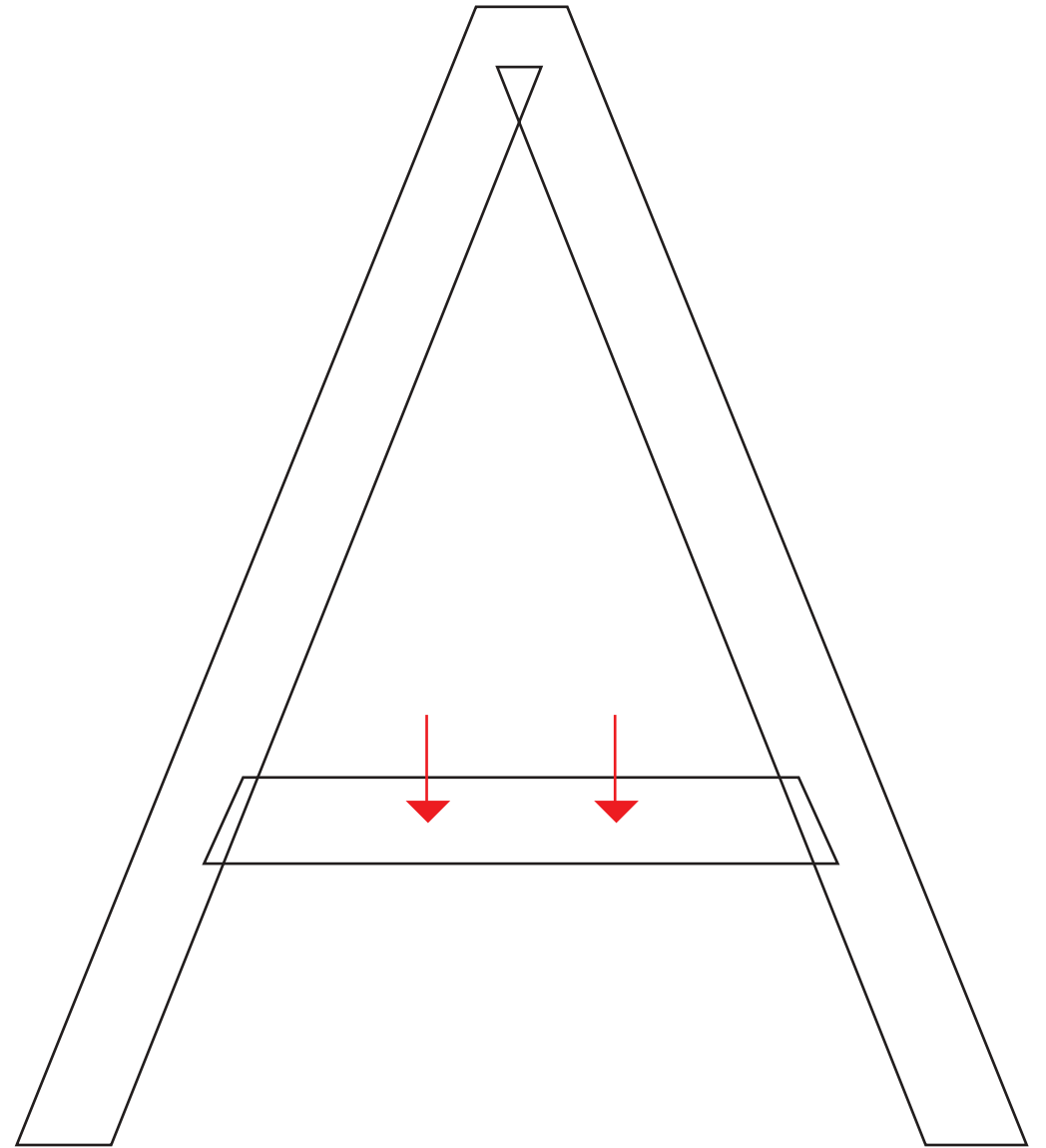
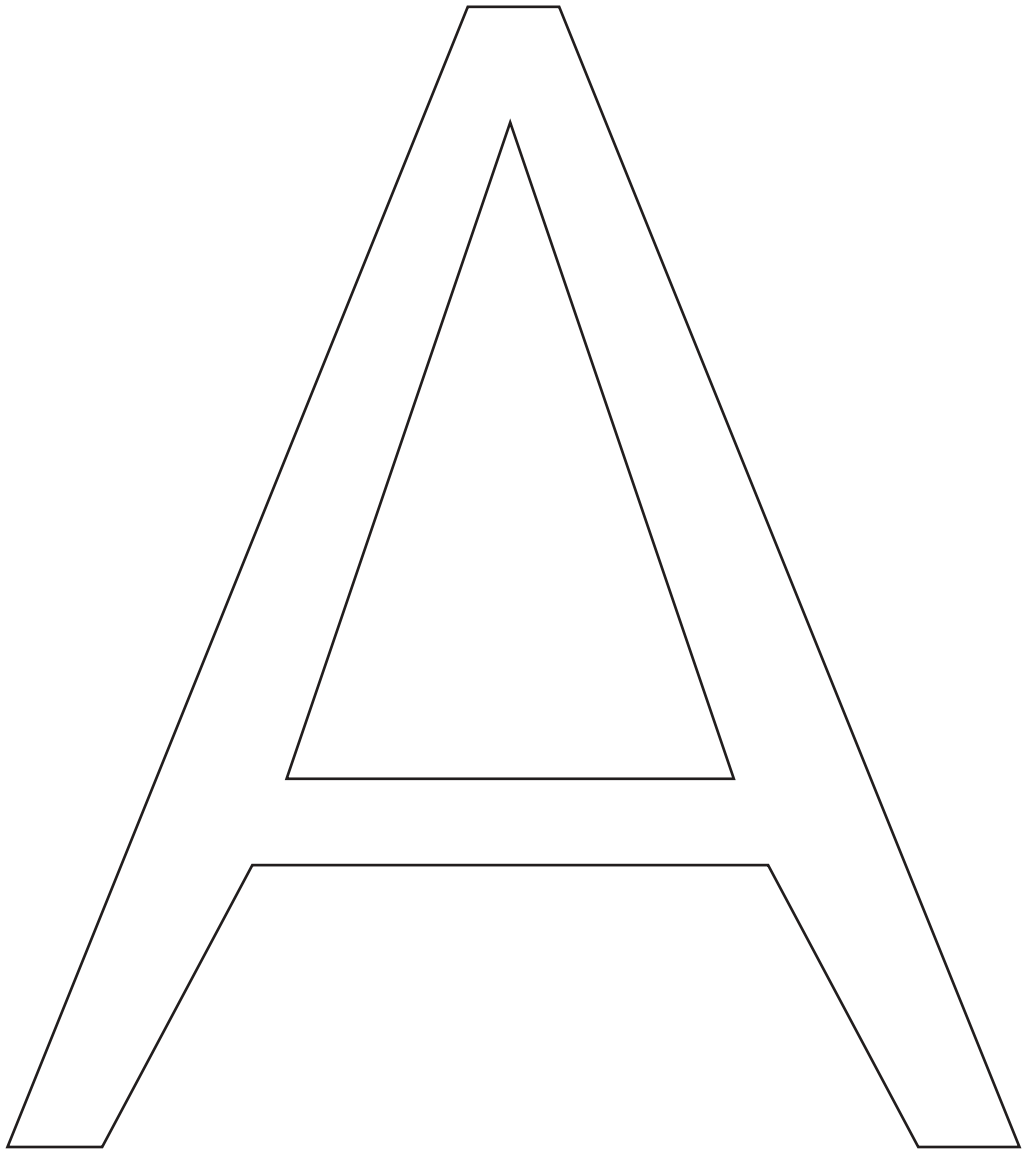


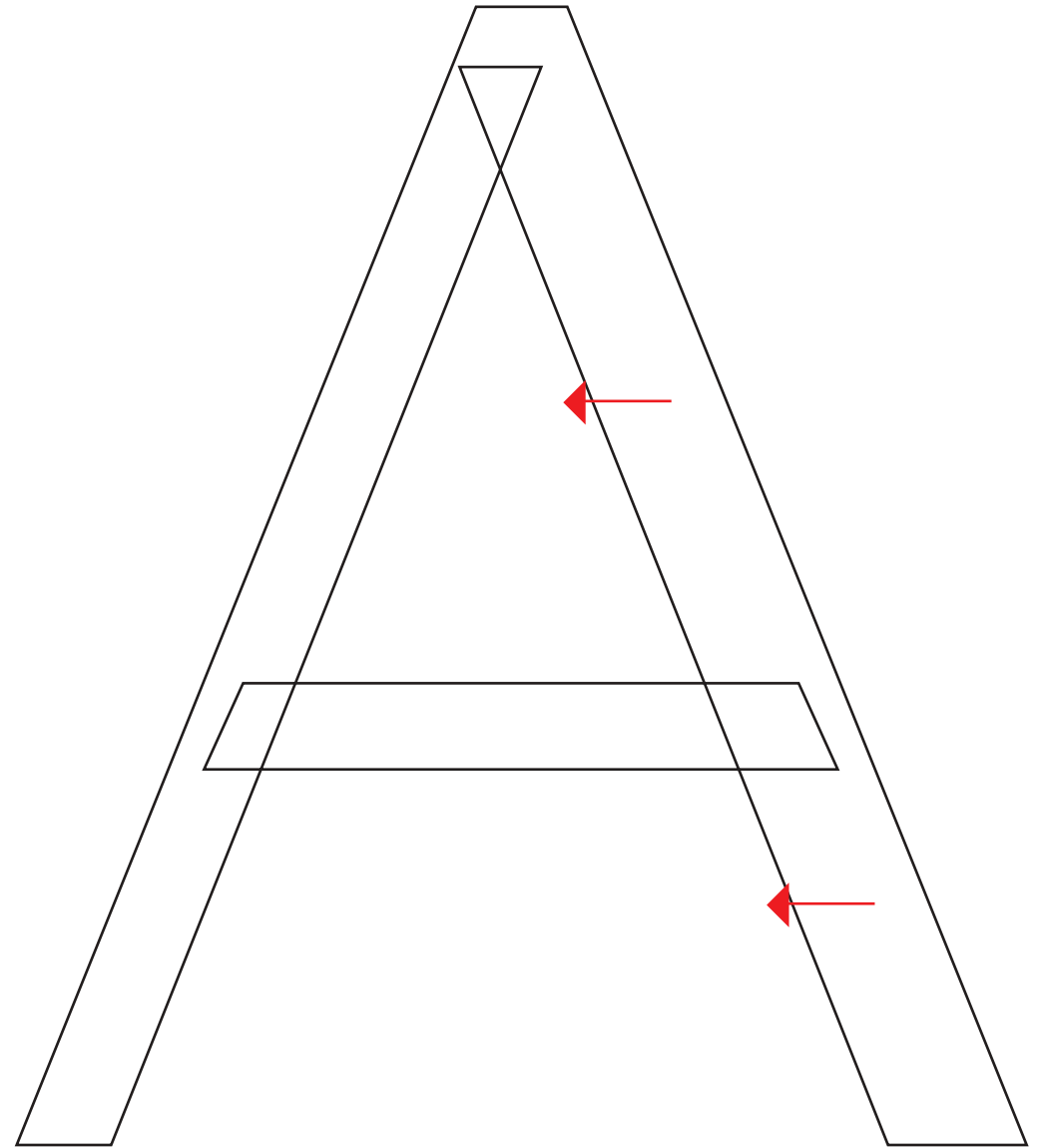
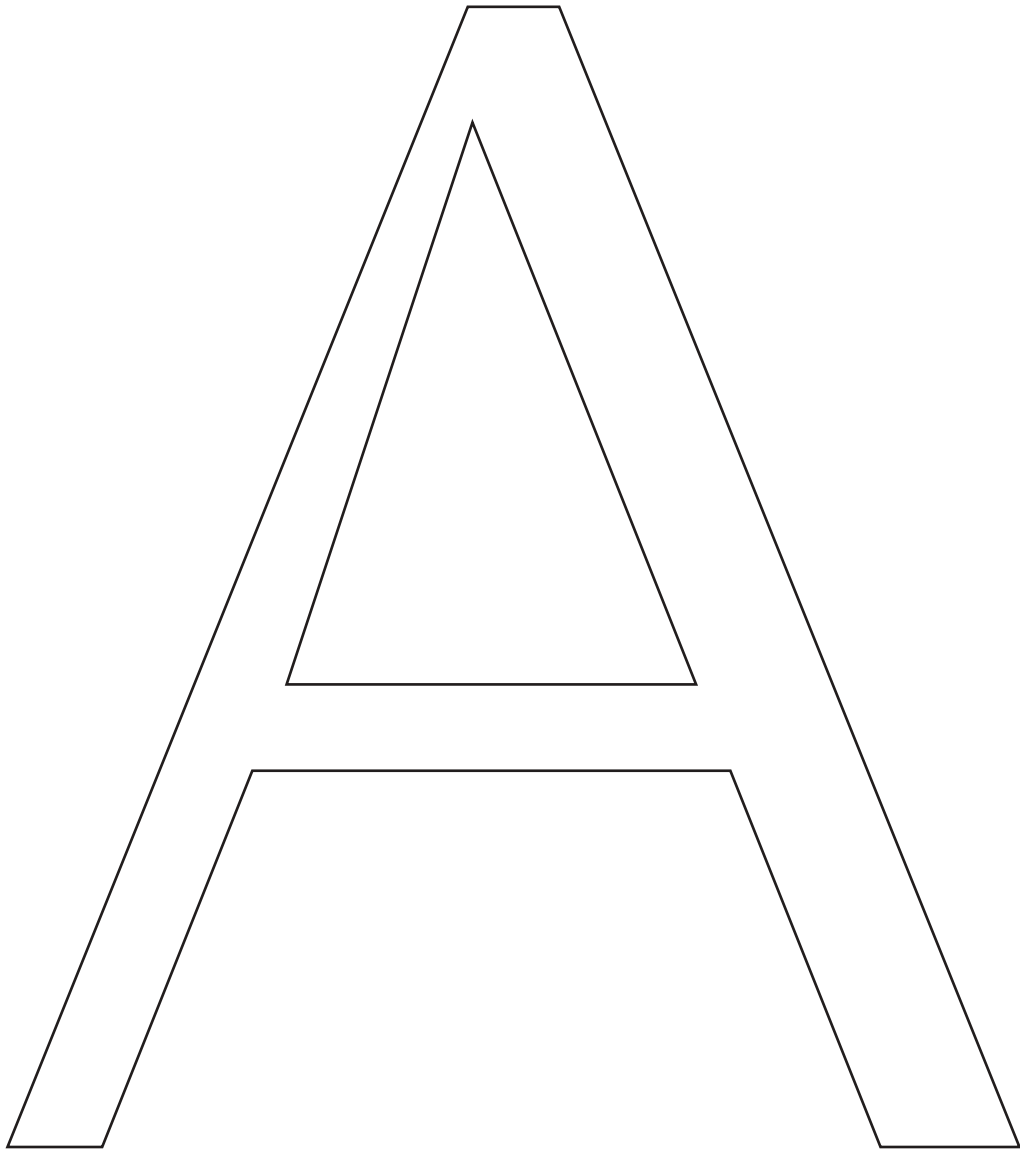
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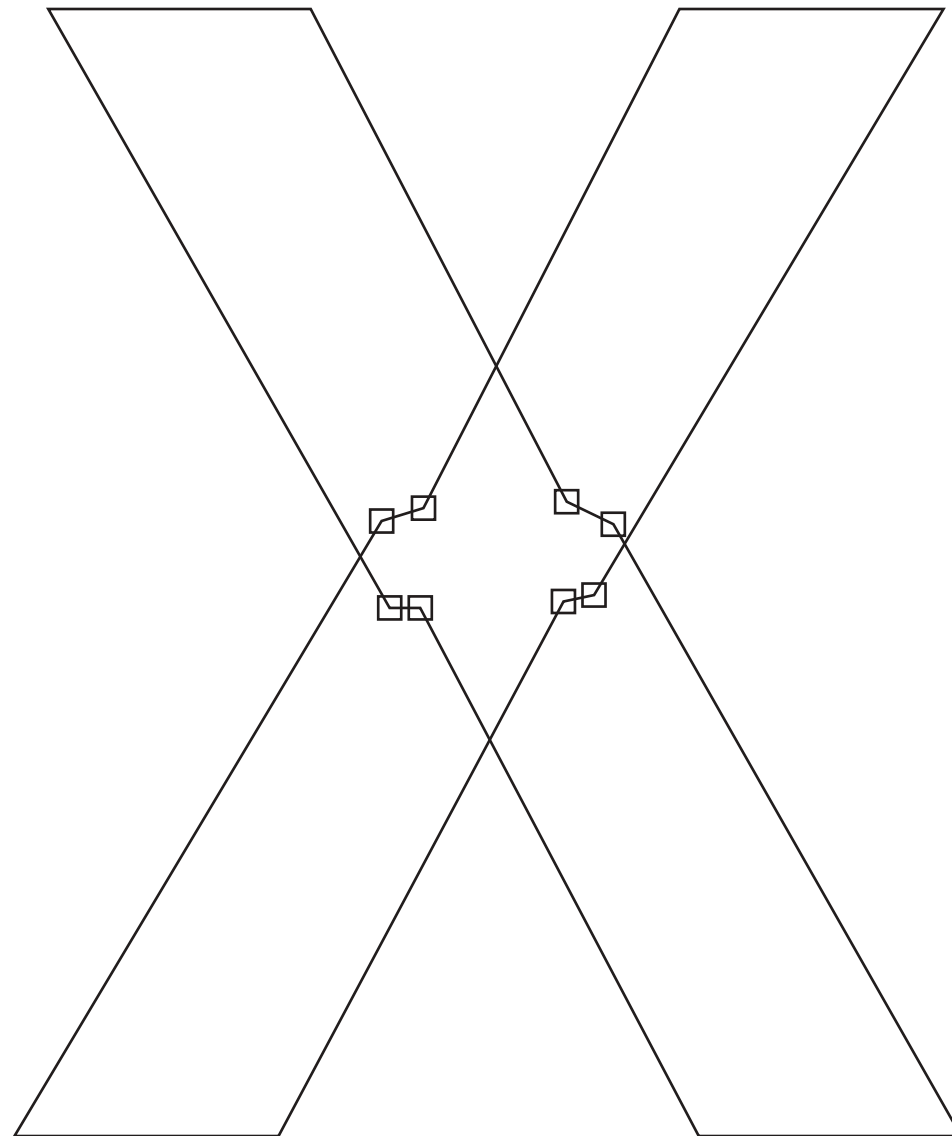
Lignes et courbes surposées



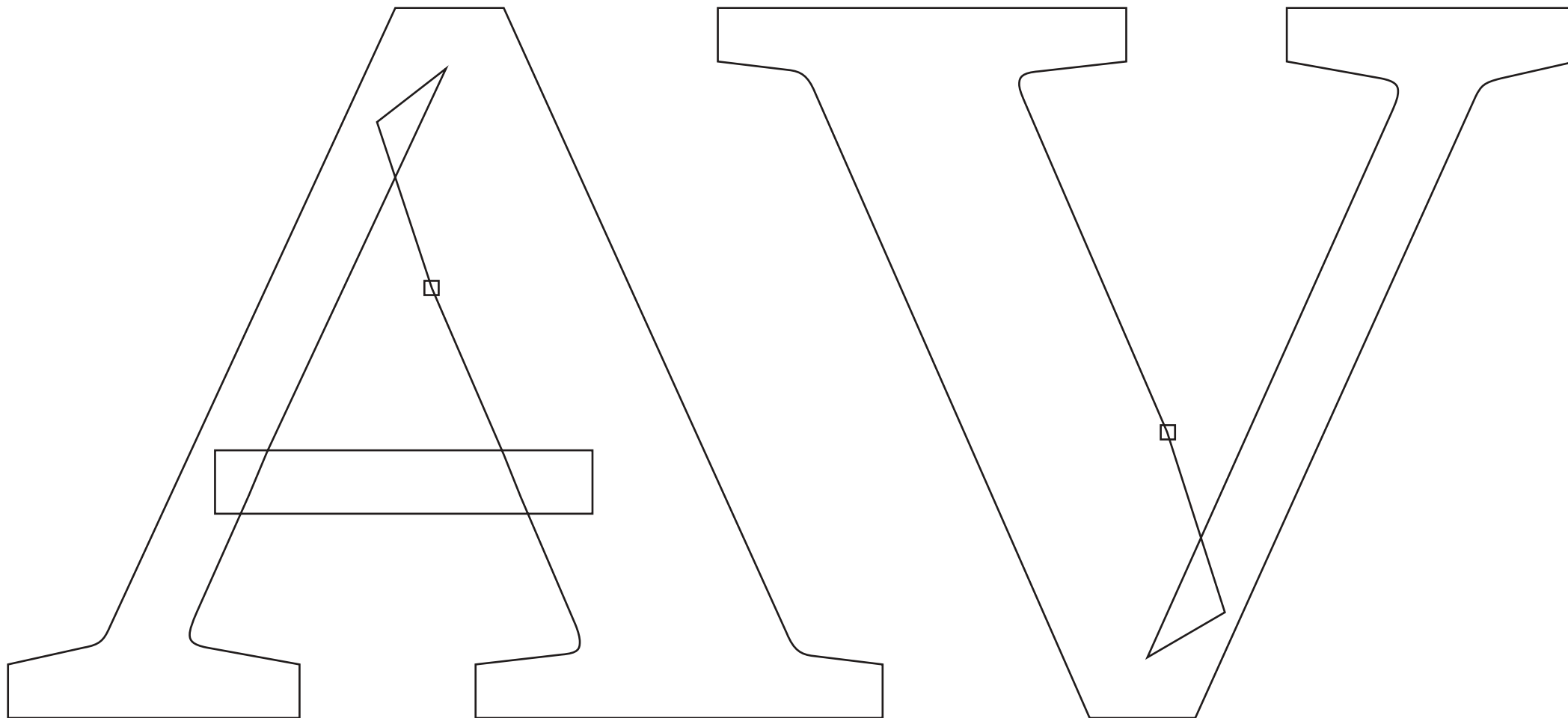




Ajustements optiques



Ajustements des diagonales



Diacritiques

