

# WHAT'S THAT

# Type face?

AN EASY WAY TO IDENTIFY AT SIGHT

THE PRINCIPAL KINDS OF LETTER

(OLD FACE, MODERN, EGYPTIAN, SANS SERIF, ETC.)

AND

SOME OF THE LEADING TYPE FACES

('MONOTYPE' TIMES NEW ROMAN, GILL SANS, BEMBO,  
AND OTHER FACES OF OUTSTANDING MERIT)



'OLD FACE': First used by Aldus, 1495. The dominant style until *c.* 1760; returned to favour after 1850. Note bias thickening; capitals lower than ascenders, etc.

'MODERN': Characterized by vertical thickening which gives thin horizontal serifs. This style, invented in France in 1698, was developed and perfected *c.* 1785.





'TRANSITIONAL': Baskerville's type of 1751 ('Monotype' recutting above), foreshadowed the 'modern' design, 1785 (p. 1).

'VENETIAN': Centaur (above), Cloister, and others are modelled on the pre-Aldine roman used by Nicolas Jenson, in Venice, 1470.

SANS SERIF is not simply a letter denuded of its serifs: it is also one in which all strokes appear to be of equal thickness. A different kind of 'unstressed' letter is EGYPTIAN or slab-serif. Like Sans, it can be cut in 'families' which range from Light to Normal to **Bold** to **Extra Bold**, etc., without losing the character of the design. This Egyptian is 'MONOTYPE' ROCKWELL.

'MONOTYPE' GILL SANS 'FAMILY' INCLUDES: Light, Normal, **Bold**, **Extra Bold**, Condensed, &c.

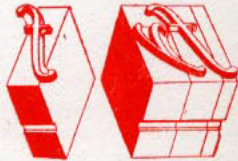
Gill Sans 'earmarks': normal roman forms of a, g, t (cf. a, g, t); M (cf. M) and Eric Gill's famous R.

*Chancery Italic / Old Face Italic / 'Modern' Italic*

'KERNED' f and italics show it's set in single type (i.e., foundry or 'Monotype' type).

face: *abcdefghijklm*

DRAW VERTICAL LINES TO PROVE 'KERN'



## 'EARMARKS' OF FAMOUS FACES

'MONOTYPE' BASKERVILLE 169: g unclosed loop; Q scythe-tailed, or Q; bottom arm of E projects; J long flattened foot, note j.  
**CRJgwKNQwp**  
 abcdefghijklmnopqrstuvwxyz E abcdefghijklmnopqrstuvwxyz  
 (Cf. Bell 341 abcdfgkkrstuvwxyz E K abcdefghijklmnopqrstuvwxyz)

'MONOTYPE' BEMBO 270: Serifs fine-slab, fine-bracketed and in l.c. prolonged to right, along baseline. K arm curved. Fine chancery italic; unclosed P bowl.  
**KRTfgrGPgky**  
 abcdefghijklmnopqrstuvwxyz HMOJ abcdefghijklmnopqrstuvwxyz  
 (Cf. Poliphilus 170 abcde M, & Blado 119 abcdefghijklmnopqrstuvwxyz)

'MONOTYPE' BODONI 135: horizontal hair serifs with no bracket; sharp vertical stress. Italic and roman f are kerned. Compare Walbaum 374.  
**GMRbtyQWfjk**  
 abcdefghijklmnopqrstuvwxyz Rabcdefghijklmnopqrstuvwxy

'MONOTYPE' GARAMOND 156: deep-cupped head of first stem of m, n, r; e very shallow loop; upspringing curve of D; left arm serif T, &c.  
**DR TfgrQW akw**  
 abcdefghijklmnopqrstuvwxyz DCG abcdefghijklmnopqrstuvwxyz  
 (Cf. van Dijck 203 abcdefghijklmptrwRT Qabcdefghijklmnopqrstuvwxy)

'MONOTYPE' IMPRINT 101: sheared apex A; characteristic K, k. Roman derived from Caslon O.F.; italic notably regular, strong.  
**KMRfgk Akw**  
 abcdefghijklmnopqrstuvwxyz C abcdefghijklmnopqrstuvwxyz  
 (Caslon: fghijklmnopqrstuvwxyz C abcdefghijklmnopqrstuvwxyz)



'MONOTYPE' PERPETUA 239: *pothooked head of a. Head terminal of f widely splayed & sheared. Flourished upstroke at end of r lug. E, three arms equal.*  
**MRTafryMPRfg**  
abcdefghijklmnopqrstuvwxyz E S      abcdefghijklmnopqrstuvwxyz; y

'MONOTYPE' PLANTIN 110: P *unclosed bowl; k foot has no serif; a square-sheared head; splayed M; overlap of N stem; full normal kerns, especially y.*  
**MPagkKNkp**  
abcdefghijklmnopqrstuvwxyz C      abcdefghijklmnopqrstuvwxyz

'MONOTYPE' TIMES NEW ROMAN 327: *sharpened, bracketed serifs, narrow e with thickening far down; j pear terminal, note normally kerned f.*  
**MPefgwSTbfrw**  
abcdefghijklmnopqrstuvwxyz      abcdefghijklmnopqrstuvwxyz  
. . Long descenders pqjy, etc. as alternative sorts: fgjppqy

'MONOTYPE' WALBAUM 374: *leftward thrust of g; hair-line cross stroke K; no base line serif, b; large bowl e; j angle; no foot-serif, pq.*  
**DEKbgrKRfp**  
abcdefghijklmnopqrstuvwxyz      abcdefghijklmnopqrstuvwxyz

By tracing the larger letters with a sharp-pointed pencil, the beginner can more quickly perceive what is characteristic of each design. The differences must never be so striking as to obtrude on the notice of the ordinary reader. To him 'printing should be invisible.'

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