

LITTERA
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MANET

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The Journal for Research on the Visual Media of Language Expression

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Topağa kaxi o'ğubapuk. Kuyje soat eipi dağ kabiok osodop. Iba'ore wuyjuyū eku am kabiok tağ. Ka'ūma ma wuyju ijojom kabiok pima. Imēnpit soat eipi dağ kabiok osodop kuyje. Ka'ūmğu tumūn'ip'ip osodop. Ka'ūmğu tumūntitit osodop. Ka'ūmğu wasū osodop. Ka'ūmğu puca osodop. Ka'ūmğu tumūn'a'a osodop. Ka'ūmğu wuyjuyū osodop. Soat tağ kabiok osodop. Topağa bit ibu'u o'e soat tağ kabiok am.

—Kaxi oğuçe ipi mukabia am, io'e Topağa.

Imēnpuye Topağa kaxi o'ğubapuk ipi mukabia am. Kabiok ğu osodop ğebuje bit.

1. Apēn osodop ipi dağ kuyje?
2. Topağa du ibikuy o'e soat tağ kabiok am?
3. Abu kaxi o'ğubapuk?

Gênesis 1:2-5.

Cebay o'jekawēn Jacó eju.

—Obadipyū kay juy eju. Ibocewi ayacat etojot etayxim, io'e.

Jacó o'ju wūyatka kay—jebay badipyū ka kay. Cucum pima o'xet e bidase. Wita'a jeje ya'a o'xet. O'jexeyxey. Wadakġūn o'jojojo jexeybi. Kabi kadi yabi osunuy. Ipi ju yopkobi osunuy. Topağa a'ō dujowatwat'ukayū kopkom ip o'e wadakġūn tağwi, jeuhum tak. Topağa cūġ'i o'jojojo wadakġūn abi be kabi kadi jexeybi.

Ĝebuje Topağa o'jekawēn Jacó eju.

—Soat idip je'e ewebeam ēn wa'ō kay jījā buye. Exe okukpin. Imēnpuye eweju ojukuku ġasū bit. Ağ ōn ekay, io'e Jacó be.

Cewurūġ puje Jacó icokcok cīcā o'e Topağa o'jekawēn buye jexeybi.

1. Apēn Jacó o'e e bidase?
2. Ajo o'jojojo jexeybi?
3. Pomawiat wadakġūn?
4. Topağa o'jekawēn tu ceweju jexeybi?

Gênesis 28:10-16.

Type Design Classification

Walter Tracy

To follow the article by Gerrit Noordzij (*The Journal of Typographic Research*, IV [Summer 1970], 213-240) which analyzed the German classification, an account is given of the French and German classifications. It is shown that all three schemes have the same structure though the nomenclature is different. Hope is expressed that the British classification will be acceptable in the United States.

Gerrit Noordzij's article in the Summer 1970 number of this journal was chiefly concerned with the fraktur letterform. To show that even in Germany there is misunderstanding of fraktur, he criticized the "Klassifikation der Schriften," DIN 16 518 (1964), the original text of which was reproduced in his article. Readers not directly engaged in printing may wish to know that DIN 16 518 is not the only one of its kind. A similar classification was published by the British Standards Institution in 1967, and this article will show that the German and British classifications are very close to the one devised by Maximilien Vox in France in 1954.

It is not the purpose here to defend the classifications against the assertion in the introduction to Mr. Noordzij's article that "current systems of typeface classification are fundamentally useless as they isolate type from other renderings of handwriting." The fact that the pre-history of type design is to be found in handwriting is interesting but of little value in the practical affairs of typography and printing today.

The need for a classification is as obvious in printing as it is in botany or any other subject which has to be taught by some people and learnt by others, and where the "materials" of the subject are diverse in style and numerous in quantity. From the beginning of the nineteenth century the range of type designs developed to such an extent that type-founders and the writers of trade manuals found it

necessary to identify specific groups of designs and apply names to those groups. Until recently, in the English-speaking world, the principal groups of text types were called: Old Face (Old Style in America), Transitional, Modern, and Old Style (Modernized Old Style in America). Venetian was sometimes used to describe faces based on the Jenson type. The main groups of display types were named Script, Sans-serif, and Egyptian or Antique, with Black-letter (under various aliases) in occasional use.

When the basic differences in the type designs represented by these groups were understood, the groups themselves were found to cover the majority of types fairly adequately. But the *names* of the groups were very unsatisfactory. Old Style and Modernized Old Style are vaguely chronological but convey no real sense of period. Modern is hardly appropriate for a class of design which was created in 1784 and wide-spread by 1810; and Transitional is a neutral term, not a descriptive one. The names for the display groups are equally obscure. Script does convey the idea of written form, but Sans-serif indicates only what the letters do not possess, and Egyptian needs a knowledge of the social consequences of Napoleon's conquests. A first-year student trying to separate in his mind the different forms of type designs might expect the groups to be named in terms which indicated origin or some aspect of shape or nature; instead, he had to learn a set of terms which were vague, untrue or confusing.

The classification generally used in France, Belgium, Italy, and some other countries was different but no better. It cannot have been very satisfactory to group all the text types from Aldus to Baskerville under the name Elzévir, or to include under the term Didot many faces not designed by members of that distinguished family; or to refer to sans-serifs as Antiques, especially when in the United States Antique meant a thick-serifed letter and in Germany Antiqua was (and is) used to signify roman as distinct from black-letter. Francis Thibaudeau, who wrote a great deal on this subject in various journals and particularly in his *Manuel Français de Typographie Moderne* (1924), formulated a scheme on the proposition that all types except scripts can be classified by serif formation. For the several groups of letter-forms he retained the traditional names: thus types without serifs are Antiques, those with square serifs (*empattements quadrangulaires*) are Egyptiennes, types with triangular serifs are Elzévir, and those where

the stroke is finished with a thin horizontal line are called Didot. These main groups he sub-divided into variant forms: thus Scotch Roman was to be known as Didot, Type Anglais. This use of illogical terminology was a principal fault in Thibaudeau's system; it is absurd to describe a certain clarendon face as Egyptienne Americaine or to call a particular sans-serif type Antique Moderne.

As long ago as 1935 the late Beatrice Warde remarked upon the unsatisfactory state of descriptive terminology and proposed a new set of terms which would indicate differences of shape; that is to say, she adopted the morphological principle rather than the chronological. Her proposal was not adopted; indeed it would have been cumbersome because it lacked a range of convenient single-term "labels."

More recently the subject received the attention of Maximilien Vox, the distinguished French typographer. In 1954 he introduced the scheme which bears his name. Before describing his classification, it should be emphasized that there are two aspects of any such scheme: the number and kind of the various groups allowed for, and the names given to the groups. The names of the groups in the Vox scheme are bound to seem strange, at least at first, to anyone who is not French (even a Frenchman has to accept the fact that some of them are "synthetic" words). But M. Vox has himself said that this is not important—any other names or even numbers, may be used so long as the groups themselves are universally understood.

Rather than adopt existing words which might carry unwanted connotations, Vox chose to invent fresh names for the various groups. They are: Humane, Garalde, Réale, Didone, Mécane, Linéale, Incise, Scripte, Manuaire. Two of them, Garalde and Didone, refer to four great designers—Aldus and Garamond who flourished in the sixteenth century, and Firmin Didot and Bodoni who worked chiefly in the last quarter of the eighteenth century. Réale refers to the period 1740 to 1784, and is a graceful verbal gesture to the Sun King and the old regime. Linéale and Incise refer to form; and Mécane and Manuaire suggest the *means* rather than the result itself. The inconsistency in the names is compensated for by their convenience as one-word labels.

Although M. Vox made it clear that he thought the names of the groups less important than the groups themselves, he may have hoped

that some of the names at least would be adopted in countries outside France. But the compilers of the DIN 16 518 list abandoned Vox's terms entirely and chose a set of names which are inaccurate in one case (in no sense of the word can "Barock" be applied to Baskerville), and inadequate in another (Antiqua-Varianten seems almost as uninformative as "Miscellaneous" would be).

The members¹ of the panel set up by the British Standards Institution in 1966 to study the matter decided to adhere as closely as possible to the Vox plan, because it was considered broadly satisfactory in itself, it had the approval of the Association Typographique Internationale, and a number of European manufacturers had already adopted it. The British version of the classification forms part of the BSI publication BS 2961:1967 (the other part is a list of recommended terms and definitions for general typographic purposes). The actual classification is reproduced in Table I.

It can be seen that three of Vox's names—Garalde, Didone and Lineale—have been retained, and Humanist and Script are close to his terms. For the rest, Vox's names were thought to be too difficult for English tongues, and easier terms have been provided.

Some details of the classification are arguable. Bell should probably not have been included in the examples of transitional designs—in spite of Updike. The meaning (such as it is) of Transitional only appears when the student has understood the nature of Didone and Garalde. It is not good enough to say that Lineales are "typefaces without serifs"; the (apparent) equality of stroke thickness should have been referred to. Grotesque is a return to the sort of terminological inexactitude the authors were supposed to avoid. In the course of time some revision of those details may be attempted.

The nine groups in the classification structure will be found to account for most "Latin" type designs more effectively than do the traditional groups mentioned at the beginning of this article—if only because those widely-used faces which have some such name as Lining Gothic or Engraver's Gothic, and which hitherto defied classification, can be placed in Group VII. It is comparatively easy to place directly into one or other of the first four groups any text type which is a revival or re-cutting of a type originally made before, say, 1850.

1. The author was one of them.

Text types created during the past fifty years or so have sometimes been designed by men, such as W. A. Dwiggins, who have incorporated in their designs trace elements from two distinct groups, and sometimes by men like Bertram Goodhue or Eric Gill whose designs were highly personal. To describe such designs the use of a compound name is suggested. Thus Electra and Joanna might best be called Transitional-Didone, and Cheltenham Transitional-Slab-serif. (The comparatively modern innovation of the *bold* version of a roman face illuminates and emphasizes the need for compound terms—and even, as in the case of Times Bold, for a term different from the one used for the roman).

The classification is not all-embracing, though. Originality *does* flourish, even in such a crowded field. It must be allowed that any type which cannot be classified at all is probably so distinctive as to demand a special description, like the duck-billed platypus.

One objection which may be made is that the Garalde group has to include too wide a range of faces—designs as different as Garamond, Caslon, Old Style No. 7, Times Roman, and Vendôme. The British classification recognizes the need to sub-divide the Lineale group (see Mr. Noordij's criticism of the DIN group VI) and a sub-dividing of the Garalde group would be equally useful.

However, the classification is an aid to study, not a substitute for it; a means to an end, not the end itself. It is unprofitable for the novice to deplore the fact that the classification is not fully comprehensive. Better for him to admire the ingenuity of designers and enjoy the diversity of their designs—and to note that as he becomes more proficient in recognizing them, his need for the classification diminishes.

From the international viewpoint it is good that the Vox, DIN 16 518, and BS 2961 classifications are substantially of the same structure, as is shown in Table II. It is to be hoped that German experts will revise some details of the DIN scheme, and that interested people in the United States will give their attention to the British classification and decide to adopt it, with whatever improvements seem necessary.

Editor's note: see also an exchange of letters in the Correspondence section which includes a discussion of typeface classification systems.

TABLE I. *Classification of Typefaces*

Category		Description	Examples
No.	Name		
I	Humanist	Typefaces in which the cross stroke of the lower case e is oblique; the axis of the curves is inclined to the left; there is no great contrast between thin and thick strokes; the serifs are bracketed; the serifs of the ascenders in the lower case are oblique. NOTE. This was formerly known as "Venetian," having been derived from the 15th century minuscule written with a varying stroke thickness by means of an obliquely-held broad pen.	Verona, Centaur, Kennerley
II	Garalde	Typefaces in which the axis of the curves is inclined to the left; there is generally a greater contrast in the relative thickness of the strokes than in Humanist designs; the serifs are bracketed; the bar of the lower case e is horizontal; the serifs of the ascenders in the lower case are oblique. NOTE. These are types in the Aldine and Garamond tradition and were formerly called "Old Face" and "Old Style".	Bembo, Garamond, Caslon, Vendome
III	Transitional	Typefaces in which the axis of the curves is vertical or inclined slightly to the left; the serifs are bracketed, and those of the ascenders in the lower case are oblique. NOTE. This typeface is influenced by the letterforms of the copperplate engraver. It may be regarded as a transition from Garalde to Didone, and incorporates some characteristics of each.	Fournier, Baskerville, Bell, Caledonia, Columbia
IV	Didone	Typefaces having an abrupt contrast between thin and thick strokes; the axis of the curves is vertical; the serifs of the ascenders of the lower case are horizontal; there are often no brackets to the serifs. NOTE. These are typefaces as developed by Didot and Bodoni. Formerly called "Modern".	Bodoni, Corvinus, Modern Extended
V	Slab-serif	Typefaces with heavy, square-ended serifs, with or without brackets.	Rockwell, Clarendon, Playbill

Category		Description	Examples
No.	Name		
VI	Lineale	Typefaces without serifs. NOTE. Formerly call "Sans-serif".	
	<i>a</i> Grotesque	Lineale typefaces with 19th century origins. There is some contrast in thickness of strokes. They have squareness of curve, and curling close-set jaws. The R usually has a curled leg and the G is spurred. The ends of the curved strokes are usually horizontal.	SB Grot. No. 6, Cond. Sans No. 7, Monotype Headline Bold
	<i>b</i> Neo-grotesque	Lineale typefaces derived from the grotesque. They have less stroke contrast and are more regular in design. The jaws are more open than in the true grotesque and the g is often open-tailed. The ends of the curved strokes are usually oblique.	Edel/Wotan, Univers, Helvetica
	<i>c</i> Geometric	Lineale typefaces constructed on simple geometric shapes, circle or rectangle. Usually monoline, and often with single-storey a.	Futura, Erbar, Eurostyle
	<i>d</i> Humanist	Lineale typefaces based on the proportions of inscriptional Roman capitals and Humanist or Garalde lower-case, rather than on early grotesques. They have some stroke contrast, with two-storey a and g.	Optima, Gill Sans, Pascal
VII	Glyphic	Typefaces which are chiselled rather than calligraphic in form.	Latin, Albertus, Augustea
VIII	Script	Typefaces that imitate cursive writing.	Palace Script, Legend, Mistral
IX	Graphic	Typefaces whose characters suggest that they have been drawn rather than written.	Libra, Cartoon, Old English (Monotype)

NOTE. The impossibility of placing every typeface into one of the categories above is recognized. In cases of difficulty the use of a compound term, e.g., humanist/garalde, is suggested.

Extract from BS 2961: 1967 "Typeface Nomenclature and Classification," reproduced by permission of the British Standards Institution, 2 Park Street, London W1A2BS, from whom copies can be obtained.

TABLE II. *Comparison of Three Typeface Classification Systems*

	VOX	BS 2961	DIN 16 518
I	Humane	Humanist	Venezianische Renaissance-Antiqua
II	Garalde	Garalde	Französische Renaissance-Antiqua
III	Réale	Transitional	Barock-Antiqua
IV	Didone	Didone	Klassizistische Antiqua
V	Mécane	Slab-serif	Serifenbetonte Linear-Antiqua
VI	Linéale	Lineale a. Grotesque b. Neo-grotesque c. Geometric d. Humanist	Serifenlose Linear-Antiqua
VII	Incise	Glyphic	Antiqua-Varianten ¹
VIII	Scripte	Script	Schreibschriften
IX	Manuaire	Graphic	Handschriftliche Antiqua Gebrochen Schriften ² a. Gotisch b. Rundgotisch c. Schwabacher d. Fraktur e. Fraktur-Varianten

1. By the description and examples given under this heading in DIN 16 518 (see *Journal of Typographic Research*, Summer 1970, p. 216) the group does not entirely correspond to Group VII in the other two classifications.

2. In the Vox and BS 2961 lists this class would be included in Group IX.

The following acknowledgment should have accompanied Leonard Boyle's article "The Emergence of Gothic Handwriting" in the Autumn 1970 number: Reprinted with kind permission from *The Year 1200: A Background Survey* (The Cloisters Studies in Medieval Art II) published in conjunction with the Centennial Exhibition (1970) at The Metropolitan Museum of Art, New York; compiled and edited by Florens Deuchler. © 1970 The Metropolitan Museum of Art.

Comment: Not Since Babel

Edmund Carpenter

We know almost nothing about the origin of language. Anthropologists don't always admit this to undergraduates, but among themselves (when they're not trying to impress anyone) they acknowledge that we don't know whether language dates from a million years ago, or half a million, or fifty thousand. There are lots of theories, but few facts—and the facts fit lots of theories.

It was once rather loosely believed that man was an alienated ape who, after becoming erect, commenced talking. This early walkie-talkie roamed several continents, producing pebble tools that remained nearly changeless for hundreds of thousands of years. Then, less than fifty thousand years ago, man burst forth with a plurality of tools and art that presupposed, it was assumed, the existence of fully-developed language.

Today it all seems more complicated, largely as a result of new fossil discoveries, as well as the findings of ethnology and somatology. It has recently been suggested, for example, that language emerged from a wordless but not soundless ritual, like Eliot's, "The word within a word, unable to speak a word/Swaddled in darkness." Alan Lomax, from the study of ethnic music, concluded that song is "danced speech." Bess Hawes found that the underlying principle in the songs of the Sea Islander is the unheard beat—like an orchestra in which nobody plays the tune because everybody hears it. The underlying beat is a motor beat. The music is a dance executed while standing still.

Some of the undergraduates I teach in California—especially the more intelligent ones—remind me, in their incapacity for formal speech, of Lancelot Andrewes' "The Word, and not to be able to speak a word." Either they stand mute, with all the dumb pathos of