First, a few corrections and additions:

colophon—(i) The trade emblem or device of a printer or publisher. (ii) A page sometimes found at the end of a book, listing details pertaining to production of the book and/or the printer’s imprint.
cross stroke—horizontal stroke.
Etaoin Shrdlu—A typographer’s sign to indicate a mistake. Originally the first line of a Linotype keyboard (which was arranged by letter frequency) these keys would be struck in the counter to improve understanding of the text.
ref. Rauri McLean,

The Elements of Typographic Style.

Corrections courtesy Mac McGrew & Dr. Richard McClintock

Originally, a typeface design was a thing unto itself, with texts being set in roman, italic (or Fraktur, Rotunda or Schwabacher), but never mixing either. Italics originally used upright capitals however, which provided a useful contrast at times.

In the 16th century, typographers began using italics in roman texts for emphasis, or to pick out foreign words, a practice which continues to this day, despite certain efforts to the contrary.

Other languages, naturally, have other conventions, German being notable for having two separate fonts as well, Fraktur, literally broken script, and Schwabachers, rounded script, which were used to good effect in older texts to differentiate language usage. A single typeface family (as opposed to superfamily, such as Lucida or Stone) may contain the following:

1. Roman capitals
2. Roman small capitals
3. Roman lowercase letters
4. Alternate roman characters
5. Slopedit/italic capitals & lining figures
6. Alternate swash characters
7. Italic lowercase letters & old-style figures
8. Italic ornaments