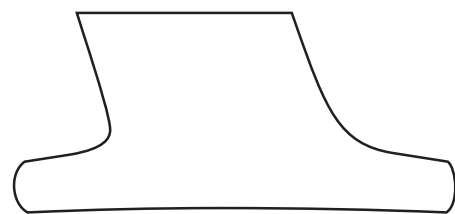


Garamond



Old Style

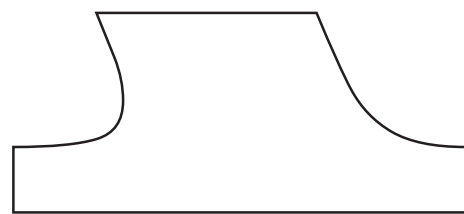


- Calligraphic
- Heavily bracketed serifs--for functionality
- Little contrast of thick and thin strokes
- Cap height lower than ascender height
- Comparitively lower x-height
- Arched "foot" on underside of serif
- Teardrop terminals on lowercase a, c, & r

Baskerville



Transitional

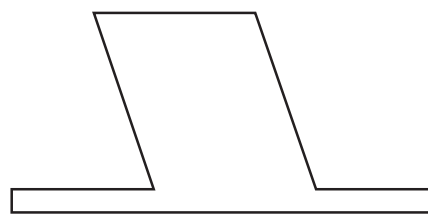


- Calligraphic
- Heavily bracketed, but more precise serifs
- More contrast between thick and thin
- Cap height equal to ascender height
- Comparitively lower x-height
- Vertical stress
- Wider, fuller counter forms; extended

Bodoni



Modern

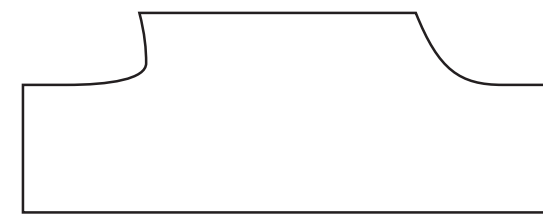


- Mechanical
- No bracketing of serifs
- Extreme contrast of thick and thin
- Cap height equal to ascender height
- Comparitively lower x-height
- Very fine and minimal serifs
- Clean and crisp; geometric

Clarendon



Slab Serif



- Architectural
- Thick slab serifs at 90° angle
- No contrast between thick and thin
- Cap height equal to ascender height
- Comparitively higher x-height
- Very readable at small type sizes
- Sturdy and pragmatic; down to earth

Franklin



Sans Serif



- Mechanical
- No serifs
- Slight variations in stroke weight
- Cap height equal to ascender height
- Comparitively higher x-height
- Vertical stress
- Often squared off terminals

1450 Guttenburg Bible

1725 William Caslon - Caslon

1795 Giambattista Bodoni - Bodoni

1896 Century Schoolbook

1495 Francesco Griffo - Bembo

1757 John Baskerville - Baskerville

1845 Robert Beasley - Clarendon

1898 Akzidenz Grotesk

1532 Claude Garamond - Garamond

1784 Firmin Didot - Didot

1860 Wooden type/Letterpress

1904 Franklin Gothic

1450

1900