

# Five Classic Typefaces

# Garamond

OLD STYLE

Old style typefaces were originally created between the late 15th and mid-18th centuries, these early roman types are characterized by curved strokes whose axis inclines to the left, and little contrast between thick and thins.

**G**aramond is an Old Style typeface. Claude Garamond, who died in 1561, was originally credited with the design of this elegant French typeface; however, it has recently been discovered that this typeface was designed by Jean Jannon in 1615. Many of the present day versions of this typeface are based on Jannon's design, although they are called Garamond.

This is a typical Old Style typeface, having little contrast between the thicks and thins, heavily bracketed serifs, and oblique stress. The letterforms are open and round, making the face extremely readable. The capital letters are shorter than the ascenders of the lowercase letters.



Claude Garamond,  
French (1480-1561)

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# Baskerville

TRANSITIONAL

Transitional typefaces represent the initial departure from centuries of Old Style tradition. They are characterized by a greater contrast between thick and thin strokes, wider serifs, flat bases, larger x-height, the height of capitals matches that of ascenders, numerals are cap-height and consistent in size.

**B**askerville, an elegant, well-designed, typeface created by the Englishman John Baskerville in 1757, is an excellent example of a Transitional typeface.

Transitional typefaces are so called because they form a bridge between the Old Style typefaces, such as Garamond, and the Modern faces, such as Bodoni.

Compared to Old Style, Baskerville shows greater contrast between the thick and thins, serifs are less heavily bracketed, and the stress is almost vertical. The letters are very wide for their x-height, are closely fitted, and are of excellent proportions—making Baskerville a most pleasant and readable typeface.



John Baskerville,  
English (1706-1775)

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# Bodoni

MODERN

Modern is the term used to categorize fonts created at that time or in the style of that time. Modern fonts are recognizable by their thin, long horizontal serifs, and clear-cut thick/thin transitions in the strokes.

**B**odoni, referred to as a Modern typeface, was designed by the noted Italian typographer Giambattista Bodoni. At the end of the eighteenth century, a fashion grew for typefaces with a stronger contrast between thicks and thins, unbracketed serifs, and a strong vertical stress.

With the introduction of Modern faces, typefaces such as Baskerville were classified as Transitional, as they form a bridge between the Old Style typefaces and the Modern.

Because of the strong vertical stress, accentuated by heavy thicks and hairline thins, the horizontal flow necessary for comfortable reading is impaired. To compensate for this effect, Bodoni should be well leaded.



Giambattista Bodoni  
Italian (1740-1813)

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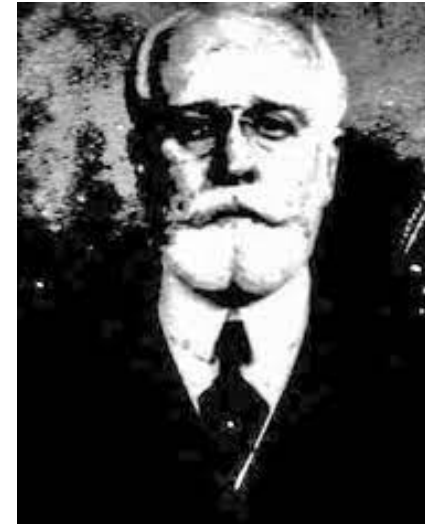
# Rockwell

SLAB SERIF

A slab serif (also called mechanistic, square serif, antique or Egyptian) typeface is a type of serif typeface characterized by thick, block-like serifs.

Rockwell is a serif font crafted in 1934 by American typeface designer, Frank Hinman Pierpont. At a glance, Rockwell font is rigid and mechanical, however keen observers will note its charmingly friendly nature.

Whether you call them slab serif, square serif, or Egyptian, you know them when you see them – sturdy, nearly monoweight designs with blunt, straight-edged serifs and a no-nonsense attitude. The Rockwell family is a fine example of this appealing and eminently usable type style.



Frank Hinman Pierpont  
American (1860-1937)

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# Helvetica

With its sleek lines and modern look, Helvetica – the most well known Contemporary Typeface – is used in many company logos and other marketing materials today. This typeface is the most commonly chosen by graphic designers because of its neutral design and ability to work with most types of content and design projects without drawing attention away from the message.

CONTEMPORARY

**H**elvetica is contemporary typeface of Swiss origin. Although typefaces without serifs were available in the nineteenth century, it was not until the twentieth century that they became widely used. In 1957 the Haas foundry introduced Haas Grotesk, designed by Max Miedinger (with Eduard Hoffmann), later to become known internationally as Helvetica.

Helvetica, and sans serif types in general, have relatively little stress and the weight of the strokes are optically equal. Helvetica's large x-height, slightly condensed letters, and clean design makes it a very readable typeface.

Because there are no serifs to aid the horizontal flow, sans serif faces should always be leaded.



Max Miedinger  
Swiss (1910-1980)

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# Five Classic Typefaces

<b>Garamond</b> (French)	Old Style	1617
<b>Baskerville</b> (English)	Transitional	1757
<b>Bodoni</b> (Italian)	Modern	1780
<b>Rockwell</b> (American)	Slab Serif	1934
<b>Helvetica</b> (Swiss)	Contemporary	1957