

# EIGHT TYPES OF TYPEFACES

**THIS PRESENTATION  
IS AN OVERVIEW. WE'LL  
GET INTO MORE DETAIL  
AS WE GO ALONG.**

HUMANIST

OLD STYLE

TRANSITIONAL

MODERN

EGYPTIAN / SLAB SERIF

serif type families

humanist

WIDE SET

OBLIQUE STRESS

SLOPING BAR

SMALL X-HEIGHT

SLANTED CROSSBAR ON LOWER-CASE E

e f g h i

# humanist

BEGAN IN ITALY IN 1460S

GUTENBERG'S MOVEABLE TYPE, 1455

ALDUS MANUTIUS

NICHOLAS JENSON

REVIVED BY WILLIAM MORRIS IN 1890S

HUMANIST REFERS TO "HUMANISTIC  
HANDWRITING"

VENETIAN REFERS TO PRINTING CAPITAL  
OF THE WORLD AT THAT TIME

# old style

SLANTED STRESS

MEDIUM CONTRAST

OBLIQUE ASCENDER

CAPTIALS USUALLY SHORTER

THAN ASCENDERS

RELATIVELY NARROW

E f g h

# old style

VERY POPULAR TODAY,  
ESPECIALLY FOR BOOKS

LATE 15TH TO EARLY 18TH CENTURY  
POPULAR IN FRANCE, ITALY, NETHERLANDS,  
AND ENGLAND

BROAD CATEGORY

transitional

HIGH CONTRAST

NEAR VERTICAL STRESS

SHARP SERIFS

SMALL TEARS

e f g h

# transitional

ROMAN DU ROI

GREATER PRECISION DUE TO  
DEVELOPMENT OF ENGRAVING TOOLS

REFINEMENT

BASKERVILLE: 1757

BETTER PRINTING TECHNOLOGY, INK AND  
PAPER ALLOWED FOR CRISPER FORMS

modern

HIGH CONTRAST  
VERTICAL STRESS  
FINE SERIFS

e f g h

# modern

FIRMIN DIDOT,  
FRENCH TYPE DESIGNER: 1784

GIAMBATTISTA BODONI,  
ITALIAN PRINTER AND TYPE DESIGNER  
CREATED A TYPOGRAPHIC MANUAL WITH A  
TREATISE ON PROPER PRINTING  
1818

UNIFORMITY OF DESIGN, TASTE

DRAMA

# egyptian slab serif

SQUARE SERIFS

LITTLE OR NO CONTRAST

WIDE SET

LARGE X HEIGHT

e f g h

# egyptian slab serif

SQUARE SERIFS

MÉCANES

BORN ALONG WITH ADVERTISING

EARLY 20TH-CENTURY, SOMETIMES

MADE OF WOOD

GROTESQUE

GEOMETRIC

HUMANIST

sans serif type families

# grotesque

MORE OR LESS UNIFORM LINEWEIGHT  
FAIRLY SQUARE

PERFECTED IN GERMANY IN LATE 1800S

THINNING STROKES AT JUNCTIONS

VERY LARGE X HEIGHT

e f g h

# geometric

BASED ON GEOMETRY

REPEATED SHAPES OVER AND OVER

STRICT CONSISTENCY BETWEEN FORMS

POINTED APEX

INSPIRED BY BAUHAUS, 1920S

AUSTERE

A f g h

# humanist

CONTRAST BETWEEN THICK AND THIN

THICKENED FINIALS

TIGHT RADI

DOUBLE-STORIED G

EDWARD JOHNSTON'S LONDON

UNDERGROUND, 1920S

e f g h