

SERIF

Baskerville

Baskerville font family is based on a design that was first shown by John Baskerville in 1724. It is important historically because it represented a deliberate move away from the Old Style faces of the preceding centuries and a Transitional face to the Modern style. Baskerville has an elegant and distinctive look without distracting the reader.

Bembo

Bembo is an old-style humanist serif typeface originally cut by Francesco Griffo in 1495 and revived by Stanley Morison in 1929. The original Morison typeface contained only four weights and no italics. It is another highly readable text face with an airy feel in body text settings.

Bodoni

Bodoni is a serif typeface designed by Giambattista Bodoni in 1798. Some versions of the Bodoni are not suitable for body copy or text as the sixth in contrast can make for difficult reading it can be an ideal typeface to use as display text.

Caslon

Designed by William Caslon in 1722 and used extensively throughout the British Empire in the early eighteenth century. It was the font used for the U.S. Declaration of Independence, but fell out of favor soon after. Today it continues to be a standard in typography.

Century

Morris Fuller Benton, made several versions of Century Schoolbook, starting in about 1919. The face you are reading is Century Schoolbook Regular. It is round, open, and sturdy, although heavier in appearance than many other serif fonts. Generations of children learned to read with this font.

Clarendon

Clarendon is an English slab-serif typeface that was created in England by Robert Besley. It is notable as one of the last new developments in nineteenth century typography.

Garamond

This typeface has gone through several variations. Garamond's types were, in turn, based on those used by Aldus Manutius in 1495 and cut by Francesco Griffo. Garamond is a beautiful typeface with an air of informality which looks good in a wide range of applications and has high readability in text for books.

Goudy

In 1915, Frederic W. Goudy designed Goudy Old Style, his twenty-fifth typeface, and his first for American Type Founders. Flexible enough for both text and display, it's one of the most popular typefaces ever produced, frequently used for packaging and advertising.

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Akzidenz-Grotesk

Don't let the name throw you off. This is a beautifully designed face. The roots of the Akzidenz-Grotesk typeface date back as early as 1880. It is the precursor to Helvetica and Univers and is a clean, crisp face.

Avant Garde

Herb Lubalin and Tom Carnase based their 1970 design of ITC Avant Garde Gothic on Lubalin's logo for Avant Garde Magazine. ITC Avant Garde Gothic is a geometric sans serif type, that is, the basic shapes were made with a compass and T-square; the design is reminiscent of the work from the 1920s German Bauhaus movement.

Franklin Gothic

Designed in 1902 for American Type Founders by Morris Fuller Benton and named for Benjamin Franklin, Franklin Gothic modernized nineteenth-century sans serif designs. This version of Franklin Gothic is bolder in weight, and includes condensed and extra condensed designs. These are highly noticeable and legible display faces for headlines, advertising, and packaging.

Frutiger

In 1968, Adrian Frutiger was commissioned to develop a signage system suited to the architecture of the new Charles de Gaulle Airport outside Paris; he designed a simple, clean, robust sans serif type that is highly legible.

Futura

Designed by Paul Renner in 1927, Futura is the classic example of a geometric sans serif type. Futura uses basic geometric proportions with no weight stresses, serifs, or frills, with long ascenders and descenders that give it more elegance than most sans serif typefaces. The wide range of weights plus condensed faces provide a variety of ways to set short text blocks and display copy with a strong, no-nonsense appearance.

Gill Sans

Designed by Eric Gill, Gill Sans is based on the typeface Edward Johnston, the innovative British letterer and teacher; designed in 1916 for the signage of the London Underground. Gill's alphabet is more classical in proportion and contains his signature flared capital R and eyeglass lowercase g. With distinct roots in pen-written letters, Gill Sans is classified as a humanist sans serif, making it very legible and readable in text and display work.

Helvetica

Perhaps the most ubiquitous of all the modern typefaces, Helvetica was originally designed in 1957 by Swiss designer Max Miedinger and Eduard Hoffmann for the Haas foundry of Switzerland (the name is derived from Helvetia, the Latin name for Switzerland).. Helvetica is an all-purpose type design that can deliver practically any message clearly and efficiently. The condensed and compressed Helvetica designs are excellent for display applications such as newspaper or newsletter headlines, billboards, and advertising.

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Minion Pro

Minion Pro is an Adobe Original typeface designed by Robert Slimbach. The first version of Minion was released in 1990. Minion Pro is inspired by classical, old style typefaces of the late Renaissance, a period of elegant, beautiful, and highly readable type designs. Minion Pro combines the aesthetic and functional qualities that make text type highly readable.

Palatino

Hermann Zapf's Palatino, designed for the Stempel foundry in 1950, is one of the most widely used typefaces in the world today. Classical Italian Renaissance letterforms blend with the crispness of line needed for twentieth-century printing processes, and Palatino's generous width aids readability at small sizes.

Rockwell

Rockwell is a distinctive version of a geometric slab serif design, popular since the 1930's. The slab serifs, or Egyptians, originated in the nineteenth century when they were used principally for display work. Angular terminals give Rockwell a distinctive look. It is a style that has gained widespread use as a text and display font.

Times

In 1931, The Times of London commissioned the Monotype Corporation, under the direction of Stanley Morison, to design a newspaper typeface. According to Morison: "The Times, as a newspaper in a class by itself, needed not a general trade type, however good, but a face whose strength of line, firmness of contour, and economy of space fulfilled the specific editorial needs of The Times."

Sabon

Sabon was designed by Jan Tschichold in 1964 and jointly released by Stempel, Linotype, and Monotype foundries. The roman design is based on a Garamond specimen. This elegant, highly readable typeface is excellent for sophisticated uses ranging from book design to corporate identity.

Stone Serif

In 1987, Sumner Stone completed his designs for the Stone type family. ITC Stone solves the problem of mixing different styles of type on the same page. Most combined type styles, because they aren't designed to work together, often have radically different characteristics such as cap heights, stem weights, and proportions. The ITC Stone family consists of three subfamilies, Serif, Sans, and Informal, each consisting of three weights plus matching italics. As a large integrated family, the Stone types can be mixed successfully with each other in newsletters, business correspondence, books, and packaging.

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Myriad Pro

First released in 1992, Myriad has become popular for both text and display composition. The full Myriad Pro family includes condensed, normal, and extended widths in a full range of weights. Designed by Robert Slimbach & Carol Twombly with Fred Brady & Christopher Slye, Myriad has a warmth and readability that result from the humanistic treatment of letter proportions and design detail. Myriad Pro's clean open shapes, precise letter fit, and extensive kerning pairs make this unified family of roman and italic an excellent choice for text typography that is comfortable to read, while the wide variety of weights and widths in the family provide a generous creative palette for even the most demanding display typography.

News Gothic

In 1908, Morris Fuller Benton designed News Gothic for American Type Founders. The original design, with two condensed faces, is essentially a light version of Franklin Gothic. These typefaces are classics for newspaper headlines, advertising, and packaging.

Optima

Created in 1958 by Hermann Zapf for the Stempel foundry, Optima combines features of both serif and sans serif types into one humanistic design. The tapered strokes are reminiscent of the calligraphic pen, and the character shapes are soothing to the eye. This sophisticated typeface is excellent for a variety of uses ranging from corporate identities to packaging to medium-length text.

Rotis

The Rotis family was designed in 1989 by Otl Aicher for Agfa; his last type design. The Rotis family is unique in that it consists of matching subfamilies: Sans Serif, Semi Sans, Semi Serif, and Serif. Readily identifiable in all four subfamilies is the leftward leaning upper and lowercase C. The typefaces share weights, heights, and proportions, making this a functional mix-and-match family for a variety of uses, from lengthy text setting to short captions to headlines.

Univers

Adrian Frutiger designed this neo-grotesque font, similar to its contemporary, Helvetica. With the release of Univers, Frutiger began using numbers rather than names to designate variations of weight, width, and slope. The full Univers family consists of twenty-one typefaces, and Frutiger has used this numerical system on other designs, including Serifa and Frutiger. All twenty-one Univers faces were designed to work together, so they can be mixed in a variety of ways. Their legibility lends itself to a large variety of applications, from text and headlines to packaging and signage.

VAG Rounded

Developed for Volkswagen AG in 1979, VAG Rounded is a variation on nineteenth-century grotesque sans serif designs. What is unusual about VAG Rounded is that the terminal of every stroke is rounded. Use it for technical or instructional manuals, or advertising.