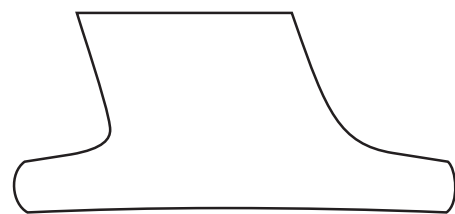


**Garamond**



**Old Style**

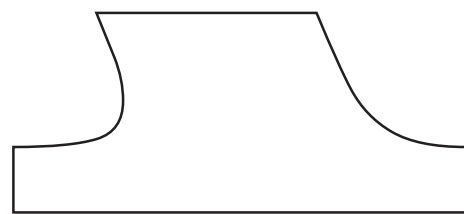


- Calligraphic
- Heavily bracketed serifs--for functionality
- Little contrast of thick and thin strokes
- Cap height lower than ascender height
- Comparitively lower x-height
- Arched "foot" on underside of serif
- Teardrop terminals on lowercase a, c, & r

**Baskerville**



**Transitional**

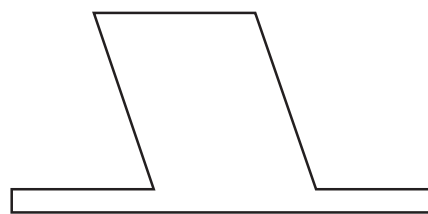


- Calligraphic
- Heavily bracketed, but more precise serifs
- More contrast between thick and thin
- Cap height equal to ascender height
- Comparitively lower x-height
- Vertical stress
- Wider, fuller counter forms; extended

**Bodoni**



**Modern**

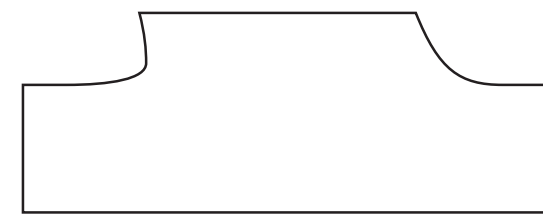


- Mechanical
- No bracketing of serifs
- Extreme contrast of thick and thin
- Cap height equal to ascender height
- Comparitively lower x-height
- Very fine and minimal serifs
- Clean and crisp; geometric

**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**