**TYPEFACE CLASSIFICATION**

**Humanist or Oldstyle**
- Influence from old carved roman letters.
- Emulated classical calligraphy.
- Rounded forms are weight stressed at an angle.
- Serifs are bracketed.
- Small x-height.

**Transitional**
- Evolved from Oldstyle.
- Contrast of thicks and thins greater than Oldstyle.
- Sharper serifs.
- Strokes more upright.
- Bigger x-height than Oldstyle.

**Modern**
- First not based on handwritten model.
- Contrast of thicks and thins much greater than previous.
- Serifs join at right angles to stems with no bracketing.
- Widths of uppercase are more uniform.
- Stronger geometric/abstract appearance.
- Axis of curved forms completely upright.

Believe in the Power of Type!

Garamond

Believe in the Power of Type!

Baskerville

Believe in the Power of Type!

Didot

Believe in the Power of Type!
TYPEFACE CLASSIFICATION

Egyptian or Slab Serif
- Heavy slab-like (square and rectangular) unbracketed serifs.
- Stress on curved forms is minimal.
- Bodies are usually wider.
- Stroke weights are mostly even throughout.

San Serif
- Lack serifs.
- Stroke weight uniform.
- Axis mostly vertical.
- Readable at much smaller sizes.

Graphic/Display
- Decorative.
- Not meant for long text.
- This category includes script, handwritten and illustrative faces.

Believe in the Power of Type!

Egyptienne Medium Condensed

Believe in the Power of Type!

Futura

Believe in the Power of Type!

Mesquite

BELIEVE IN THE POWER OF TYPE!
**SERIF STRUCTURE**

- Differences lend a different texture to lines of text.
- At display size, these differences are exaggerated.
LETTERFORM ANATOMY

- Modulation of strokes—the appearance of thicks and thins—are holdovers of the original brush, flat reed pen and engraving.
- Thicks and thins are holdover from the dependency of stroke angles.
- In older typefaces, the terminals are evidence of its drawing origins.