Serif or Modern Fonts

The serif, or cross-line at the end of a stroke, probably dates from early Rome. Father Edward Catich proposed in his seminal work, *The Origin of the Serif*, that the serif is an artifact of brushing letters onto stone before cutting them. Serif, or roman, types are useful in text because the serifs help distinguish individual letters and lead the eye along a line of type. Serif typefaces fall into four main categories: Venetain, Garalde (or Oldstyle), Transitional, and Didone (or Modern).

Examples:

- Baskerville Old Face
- Batang
- Bell MT
- Book Antiqua
- Bookman
- Bookman Oldstyle
- Calisto MT
- Centaur
- Century
- Century Schoolbook
- Charter
- Charter Bd BT
- Galliard BT
- Garamond
- Georgia
- Goudy Old Style
- Korinna BT
- Lucida Bright
- Lucida Fax
- Modern No. 20
- New Century Schoolbook
- Onyx
- Palatino
Slab Serif

The Industrial Revolution of the early 19th century encouraged the development of very bold printing types that could be used for a new vehicle of communication: advertising. Posters, flyers, and broadsides competed for attention. They were often created using slab typefaces, which, with their strong, square finishing strokes, proved extremely effective for commanding the reader’s attention.

Examples:
Caslon 224 Black
Cheltenham
**Cheltenham Ultra**
**Copperplate Gothic**
Dutch801 XBd BT
**PosterBondoni BT**
Rockwell
Rockwell Condensed
**Rockwell Extra Bold**
Monospaced and Typewriter Fonts

Also known as fixed–pitched, monospaced or typewriter fonts were popularized by the invention of the typewriter, which required all characters to use the same width. In fact, many monospaced designs aim to capture the familiar informality of the typewriter text. They can be especially useful wherever it helps to have the letters align vertically, such as in some computer code listings.

Examples:

Andale Mono
Courier
Courier New
Lucida Sans
Lucida Sans Typewriter
Lucida Sans Unicode
Lucida Console
OCR A Extended
Sans Serif

Though the first sans serif (without serif) typeface was issued in 1816, another hundred years passed before this style gained popularity. Then, in the 1920’s, when typography was heavily influenced by the “less is more” philosophy of Germany’s Bauhaus School of Design, designers began creating typefaces without serifs. Ornamentation almost vanished. These typefaces are highly legible as display types and may also be used successfully in text. They generally fall into one of four categories: Grotesque, Neo Grotesque, Geometric, and Humanist.

Examples:

<table>
<thead>
<tr>
<th>Sans Serif Typeface</th>
<th>Sans Serif Typeface</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abadi MT Condensed Light</td>
<td>Helvetica</td>
</tr>
<tr>
<td>Arial</td>
<td>Helvetica Narrow</td>
</tr>
<tr>
<td><strong>Arial Black</strong></td>
<td><strong>Impact</strong></td>
</tr>
<tr>
<td>Arial Narrow</td>
<td>News Gothic MT</td>
</tr>
<tr>
<td>Arial Rounded MT Bold</td>
<td>Trebuchet MS</td>
</tr>
<tr>
<td>Arial Unicode MS</td>
<td>Tw Cen MT</td>
</tr>
<tr>
<td>AvantGarde</td>
<td>Tw Cen MT Condensed</td>
</tr>
<tr>
<td>Century Gothic</td>
<td><strong>Tw Cen MT Condensed Ex Bold</strong></td>
</tr>
<tr>
<td>Franklin Gothic Book</td>
<td>Veranda</td>
</tr>
<tr>
<td>Franklin Gothic Demi</td>
<td>ZapfHumnst BT</td>
</tr>
<tr>
<td>Franklin Gothic Demi Cond</td>
<td>ZapfHumnst DmBT</td>
</tr>
<tr>
<td>Franklin Gothic Heavy</td>
<td></td>
</tr>
<tr>
<td>Franklin Gothic Medium</td>
<td></td>
</tr>
<tr>
<td>Franklin Gothic Medium Cond</td>
<td></td>
</tr>
<tr>
<td>FrnkGothITC Bk BT</td>
<td></td>
</tr>
<tr>
<td>Futura BK</td>
<td></td>
</tr>
<tr>
<td>Futura Md BT</td>
<td></td>
</tr>
<tr>
<td>Gill Sans</td>
<td></td>
</tr>
<tr>
<td>Gill Sans MT Condensed</td>
<td></td>
</tr>
<tr>
<td>Gill Sans MT Ext Condensed</td>
<td></td>
</tr>
<tr>
<td><strong>Gill Sans Ultra Bold</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Gill Sans Ultra Bold Condensed</strong></td>
<td></td>
</tr>
</tbody>
</table>
**Script and Hand-lettered**

Since a Parisian printer created the first one in 1643, script typefaces have become as numerous as the handwriting instruments—brush, broad-edged pen, and pointed pen—that they were designed to imitate. Script typefaces often mimic handwriting techniques by joining letters with connecting lines. The variety of these freeform typefaces makes them appropriate for anything from casual grocery store advertisements to formal wedding invitations.

Examples:
- **Blackadder TTC**
- **Bradley Hand ITC**
- **Brush Script MT**
- **French Script**
- **Kaufmann Bd Bt**
- **Kaufman Bt**
- **Kunstler Script**
- **Lucida Handwriting**
- **Matura Mt Script**
- **Palace Script**
- **Script Mt Bold**
- **Viner Hand**
- **Vivaldi**
- **Vladimir Script**
DECORATIVE, LOGO AND DISPLAY FONTS

While typefaces in this group incorporate elements from many different styles, they all have one thing in common: they are most effective when used at large sizes for display purposes, such as headlines and titles or to create a logo.

Examples:

**ALGERIAN**

* Bauhaus 93
* Bernard Mt Condensed
* BinnerD
* Britannic Bold
* Broadway
* Chiller
* Curlz MT

**Elephant**

* Forte
* Harlow Solid Italic
* Harrington
* Informal Roman
* Jokerman
* Maattisse ITC
* Playbill
* Rage Italic

**Snap ITC**

**STENCIL**

**Wide Latin**