Some typefaces are flexible and beautiful. They are beacons of hope in a devastated landscape, blah blah. Regardless, even though these are all safe choices, the question of suitability still needs to be raised. Does the typeface seem right?

**Special Note:** You will be asked to identify all of these typefaces on a Type Identification test. Test date to be determined.

## SERIF TYPEFACES

**Garamond**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx

Garamond is a classic Old Style typeface suitable for many applications. It's smaller x-height and humanistic, warm construction make it easy to read and economical on the page, thus a good option for large amounts of text.

**Baskerville**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx

Baskerville is the quintessential Transitional typeface. It's higher contrast give it an aire of elegance and refinement, without being difficult to read. Baskerville is one of the most legible typefaces.

**Caslon**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Caslon is another Transitional typeface that should be in all designers' toolboxes. It has less contrast than Baskerville, and thus may be more suitable for most applications. It's slightly narrower width makes it economical in the amount of space it takes up as well. It sits on the page and creates a warm atmosphere for the reader. There's an old printer's addage: "If in doubt, set it in Caslon." It's still true.
Bodoni is a high-contrast, modern typeface that can give a feeling of elegance, quality and luxury. Bodoni and other modern typefaces, such as Didot, are frequently used in the pages of fashion magazines for those reasons, and also their effeminate, delicate quality.

Century is a sturdy slab-serif who's clearly constructed, wide letters offer a high amount of legibility. Century is often used in children's books at large sizes for this quality. When combined with other content, it can be used to provide a sense of transparency or accessibility to the content.

Palatino is an Old Style typeface that seems to have higher contrast and sharper edges than most other Old Style faces. It feels more contemporary than other Old Style faces. It's high legibility makes it a good choice for lengthy copy, but it's greater contrast also makes it suitable for display and titling.

Centaur is based off of the earliest specimens of Old Style typefaces. The spikey nature of the letters gives a clear reference to the nib of a pen and the gesture of the hand.
Mrs. Eaves is a revival typeface based off of Transitional typefaces, primarily Baskerville. (Note how the lowercase g doesn't connect here either.) Mrs. Eaves provides a feeling of refined elegance, and has a bit of a quirkiest nature than Baskerville in its proportions and relatively small x-height.

Lubalin Graph is a highly geometric slab-serif designed by Herb Lubalin. The appeal to the typeface comes in its geometric structure, and the interaction with the slab-serifs. The result is an approachable, wide typeface with a conversational tone.

Optima is a hybrid typeface that could be said to be both serif and sans-serif. No serifs are apparent, but the illusion is given through the tapering of strokes inside of the characters. Optima is a love it or hate it typeface, but that's a reaction to its aesthetics, not because of the quality of construction.
Helvetica could be said to be the final thought in a line of reasoning to idealize letters. Perfect in its balance of white space versus black space, the letters seem to lock together, and there are ample weights and widths to play with.

Frutiger is a humanistic sans-serif whose wide measure makes it ideal for use at smaller sizes and in applications where optimum clarity is needed (i.e., signage).

Univers is the first mega-typeface. With many weights and widths to choose from, the family can be flexible enough to provide a complete design solution. The letters also have a bit more character to them than Helvetica, while still providing the highly-refined, easy-to-work-with construction.

Gotham is the newest, omnipresent typeface. Designed in 2000, it boasts a wide measure and particularly idealized letters. They are said to be "what letters look like." The typeface has a slight masculine feel, while remaining classy, which makes sense since it was originally designed for GQ magazine and used extensively by the Obama campaign.
Myriad is another humanist sans-serif typeface. It has many weights, and the design is highly refined, yet squeaky clean. It’s frequently used by companies wishing to be “friendly and cool.” See: Apple.

Meta is a humanist sans-serif with a bit of bite to it. The letters are highly quirky, yet remain incredibly legible in extended lengths of text.

Gill Sans is the proto-typical British typeface. It’s a humanist sans-serif, and it’s slightly biased geometric structure and wider characters make it feel a bit different than most humanist typefaces, yet it still presents the warmth that most humanist sans-serifs possess.

Futura is the classic geometric sans-serif. It’s rounded, idealized forms provide a playground for cheekyness when set in upper and lower-case, and have a friendly nature to them when set in all caps.
Avenir could be said to be Futura with all the quirks taken out. As great as Futura is, it’s not great for body text. While still highly geometrically based, Avenir strays a bit further from geometry to provide letters that read much better at length.

Avant Garde is another geometric sans-serif that is similar to Futura, but has a much larger x-height. Also, the horizontal and vertical terminals make the letters lock together nicely, and the large, inflated quality of the characters is endearing.
Screen typefaces have to play by different rules than those designed for the printed page. Generally, they must be wider and have larger counters to retain legibility at small sizes on screen. Also, they are specifically designed to play well with the pixel-grid of the screen. It’s best not to use screen typefaces in print, unless it happens to be a print typeface that works well on the screen. (Helvetica or Times New Roman) Because screen typefaces are intended to be viewed at small sizes, they are presented as such.

Screen faces are typically used for the web. When designing for live text for the web, there are limited options, because the font must be on the site’s visitor’s computer. Typically, your choice of selections are ubiquitous, and thus, limited. A near-comprehensive list is to the right. Below are presented what I consider to be the three best options for web and screen typography.

**TYPEFACE OPTIONS**

- Georgia
- Times New Roman
- Courier New
- Arial/Helvetica
- Verdana
- Lucida Grande
- Trebuchet MS

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