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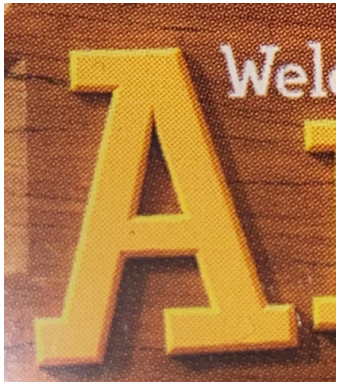
COUNTER
SERIF
ASCENDER
ASCENDER LINE
CAPLINE
MEANLINE
Dazzling
X HEIGHT
BASELINE
DESCENDER LINE
DESCENDER

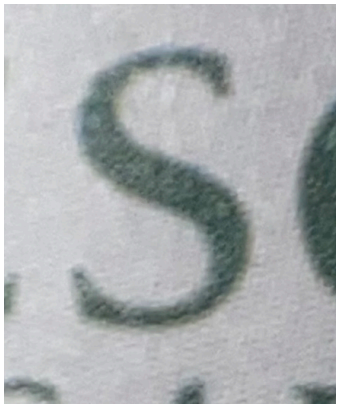
OLDSTYLE

SAN SERIF

MODERN



SLAB SERIF



TRANSITIONAL

Good Typography

Good Typography

VARIATIONS

WEIGHT

LIGHT REGULAR BOLD

WIDTH

CONDENSED REGULAR EXTENDED

POSTURE

REGULAR ITALIC

CONTRAST

LOW MEDIUM HIGH

HELVETICA 12/8

Keke Palmer is an actress, activist, music artist, author, humanitarian, and a passionate voice for her generation. Palmer currently stars on Fox's hit show Scream Queens as Zayday Williams. She began her career with a breakout role in the film "Akeelah and The Bee" and then starred as the title character in the hit cable series "True Jackson, VP," for which she received four NAACP Image Awards for Outstanding Performance in a Youth/ Children's Program.

HELVETICA 12/12

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HELVETICA 12/18

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HELVETICA 12/24

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ALIGNMENT

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Forced justificiation can cause very odd spacing between words and letters.

If you must justify the text, regular justification might be a better option.

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Old Style
OLD STYLE

This category includes the first Roman types, originally created between the late 15th and mid 18th centuries, as well as typefaces patterned after those designed in this earlier period. The axis of curved strokes is normally inclined to the left in these designs, so that weight stress is at approximately 8:00 and 2:00 o'clock.

The contrast in character stroke weight is not dramatic, and hairlines tend to be on the heavy side. Serifs are almost always bracketed in old style designs and head serifs are often angled. Some versions, like the earlier Venetian old style designs, are distinguished by the diagonal cross stroke of the lowercase e.'

Old Style typefaces are considered to be the best type for large amounts of body text on paper. That's why you'll find them used heavily in newspapers, magazines and books.Garamond is an old style serif typeface. Claude Garamond, who died in 1561, was originally credited with the design of this elegant French typeface; however, it has recently been discovered that the face was designed by Jean Jannon in 1615. Many present day versions of this typeface are based on Jannon's designs, although they are all called Garamond.

This is a typical Old Style face, having little contrast between thick and thins, heavily bracketed serifs, and oblique stress. The letterforms are open and round, making the face extremely readable. The capital letters are shorter than the ascenders of the lowercase letters.

Transitional
TRANSITIONAL

Transitional typefaces are so called because they form a bridge between the Old Style and the Modern faces. Compared to the Old Style, transitional typefaces shows a greater contrast between the thicks and thins, serifs are less heavily bracketed, and the stress is almost vertical.

The letters are very wide for their x-height, are closely fitted, and are of excellent proportions.
Most notable representative fonts of the Transitional Age were Baskerville and Fournier. The distinguishing features of transitional typefaces include vertical stress and slightly higher contrast than old style typefaces, combined with horizontal serifs.

Baskerville one of the most pleasant and readable fonts, designed by the English John Baskerville in 1757, it is an excellent example of a Transitional typeface.

Baskerville's work with calendered paper and improved printing methods (both developed by him) allowed much finer character strokes to be reproduced and subtler character shapes to be maintained. Additional examples of transitional typefaces include: Times New Roman and Palatino Linotype.

Modern
MODERN

Modern (also referred to as Neoclassical and Didone) Modern typefaces are distinguishable by their suddenonset vertical stress and strong contrast.

Modern serifs and horizontals are very thin, almost hairlines. Although they are very striking, these typefaces are sometimes criticized as cold or harsh, and may not be quite as readable for very extensive text work, such as books.

Modern typefaces enjoyed great popularity from the late 18th through the 19th centuries. The term Didone is a melding of Didot and Bodoni, the two most characteristic typeface designs of this era. Didones are characterized by extreme weight contrast between thicks and thins, vertical stress, and serifs with little or no bracketing.

Bodoni is a Modern typeface, designed in the late 1700's by the Italian typographer, Giambattista Bodoni. All older faces became known as Old Style, while the more recent faces – just prior to the change – were referred to as Transitional.

Although Bodoni has a small x-height, it appears very wide and black. Because of the strong vertical stress, accentuated by its heavy thicks and hairline thins, the horizontal flow necessary for comfortable reading is impaired.

Slab Serif
SLAB SERIF

Slab serif typefaces became popular in the 19th century for advertising display. These typefaces have very heavy serifs with minimal or no bracketing. Generally, changes in stroke weight are imperceptible.

Too many readers, slab serif type styles look like sans serif designs with the simple addition of heavy (stroke weight) serifs. This style was called Egyptian.

Century Expanded is an excellent example of a refined Egyptian typeface. It is based on a type called Century, designed in 1894 by L.B. Benton and T.L.Devinne for the Century Magazine. After Bodoni, the type designers began to search for new forms of typographic expression.

Around 1815 a type style appeared that was characterized by thick slab serifs and thick main strokes with little contrast between thicks and thins.

Century Expanded has a large x-height and should be leaded. The large letters and simple letterforms combine to make it very legible and especially popular for children's books.

Like most members of the Egyptian family of Typefaces, Century Expanded makes a good display type because of its boldness. Rockwell and Clarendon are also examples of Slab Serifs.

You can't go far, typographically speaking, without seeing a slab serif. Whether in a magazine article or an advertisement, on a book cover or signage, slab serif designs, with their geometric, block-like appenditures, project solidity, style and confidence.

Sans Serif
SANS SERIF

In typography and lettering, a sans-serif, sans serif, gothic, or simply sans letterform is one that does not have extending features called "serifs" at the end of strokes.

Sans Serif type forms made their first appearances around 1815-1817 and are marked by simpler letterforms with (usually) relatively uniform stroke weight, lacking significant contrast, often geometric in their underlying design.

In most print, they are often used for headings rather than for body text. They are often used to convey simplicity and modernity or minimalism. Sans-serif fonts have become most prevalent for display of text on computer screens

Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann.

Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk created by Berthold around 1898. Today Helvetica is one of the most popular typefaces in the world.

Its use became a hallmark of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century.

Over the years, a wide range of variants have been released in different weights, widths and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, compact appearance.

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SPIRAL

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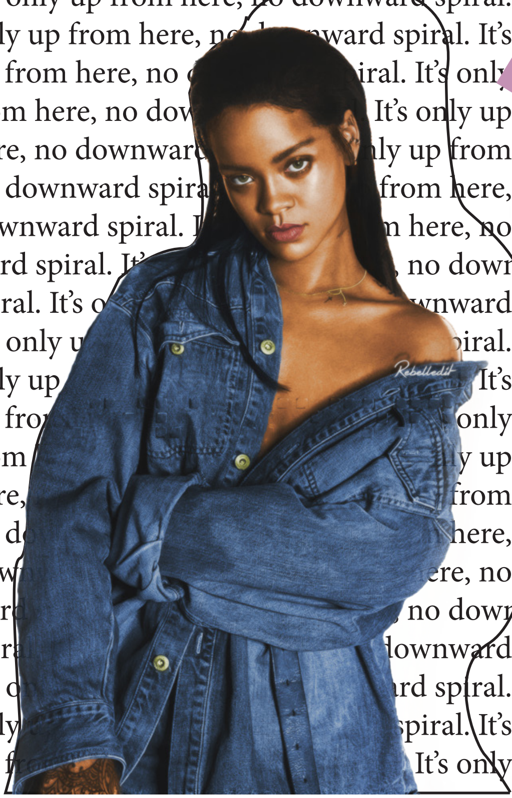
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