UNDERSTAND FONT FAMILIES - G.H.O.T.M.S.

**Geometric Sans:** Clear, objective, modern, universal - Geometric Sans-Serifs are those faces that are based on strict geometric forms. The individual letter forms of a Geometric Sans often have strokes that are all the same width and frequently evidence of minimalism in their design.

Examples of Geometric/Realist/Grotesk Sans: Helvetica, Univers, Futura, Avant Garde, Akzidenz Grotesk, Franklin Gothic, Gotham

**Humanist Sans:** Designed to be as simple as possible, the letter forms generally have more detail, less consistency, and frequently involve thinner and thicker stroke weights stemming from handwriting.

Examples of Humanist Sans: Gill Sans, Frutiger, Myriad, Optima, Verdana

**Old Style:** Classic, traditional, readable - The result of centuries of incremental development of our calligraphic forms. Old Style faces are marked by little contrast between thick and thin

Examples of Old Style: Jenson, Bembo, Palatino, Garamond

**Transitional (mid 18th Century) and Modern:** Strong, stylish, dynamic - Transitional and Modern (not to be confused with mid 20th century modernism) typefaces emerged as type designers experimented with making their letterforms more geometric, sharp and virtuosic than the unassuming faces of the Old Style period.

Examples of transitional typefaces: Times New Roman, Baskerville. Examples of Modern serifs: Bodoni, Didot

**Slab Serifs:** Slab Serifs usually have strokes like those of sans faces (that is, simple forms with relatively little contrast between thick and thin) but with solid, rectangular shoes stuck on the end.

Examples of Slab Serifs: Clarendon, Rockwell, Courier, Lubalin Graph, Archer

COMBINE A SANS-SERIF FONT WITH A SERIF FONT, AND VICE VERSA

NEVER COMBINE TWO DIFFERENT FONTS FROM THE SAME FAMILY

UTILIZE CONTRAST, SUCH AS DIFFERENT WEIGHTS (BOLD, THIN, ETC...)

NEVER USE MORE THAN TWO FONTS

COMBINE FONTS OF COMPLIMENTARY MOODS AND OF SIMILAR ERAS