

## SANS SERIF FONT STYLES



### GROTESQUE

19th century

These are the very first sans serif typefaces that became commercially available in late 19th century. There's a noticeable contrast in strokes (1), usually have a "bowl and loop" lowercase "g" (2), have a general squared feel to them and the strokes have a vertical stress (3).

### Franklin Gothic



### SQUARE

20th century

These styles are based on the Grotesque designs but the squaring of certain curved strokes is more pronounced. Lowercase "e" is a great example of this (2). Rounded corners can also be a characteristic of these designs (3) and the contrast of strokes is noticeable, but barely (1).

### Neo Sans



### NEO GROTESQUE

20th century

These styles are the direct evolution of the grotesque styles, as the name implies. The contrast in strokes is less pronounced (1), they usually have a "single bowl" lowercase "g" (2), have less of the squared feel to them and the strokes have a monotone vertical stress (3).

### Helvetica



### HUMANISTIC

20th century

These designs are based on proportions of Roman inscriptional letters. The return to the more calligraphic style is noticeable in these styles (2 & 3), so is the contrast in strokes which can be low to moderate (1).

### Gill Sans



### GEOMETRIC

20th century

Called "Geometric" because the characters are made up of geometric shapes—square, circle, triangle. The contrast in strokes is minimal (1), letter "o" is nearly a perfect circle (2), these designs are also famous for introducing "single-story" letter designs, a great example is the lowercase "a" (3).

### Futura



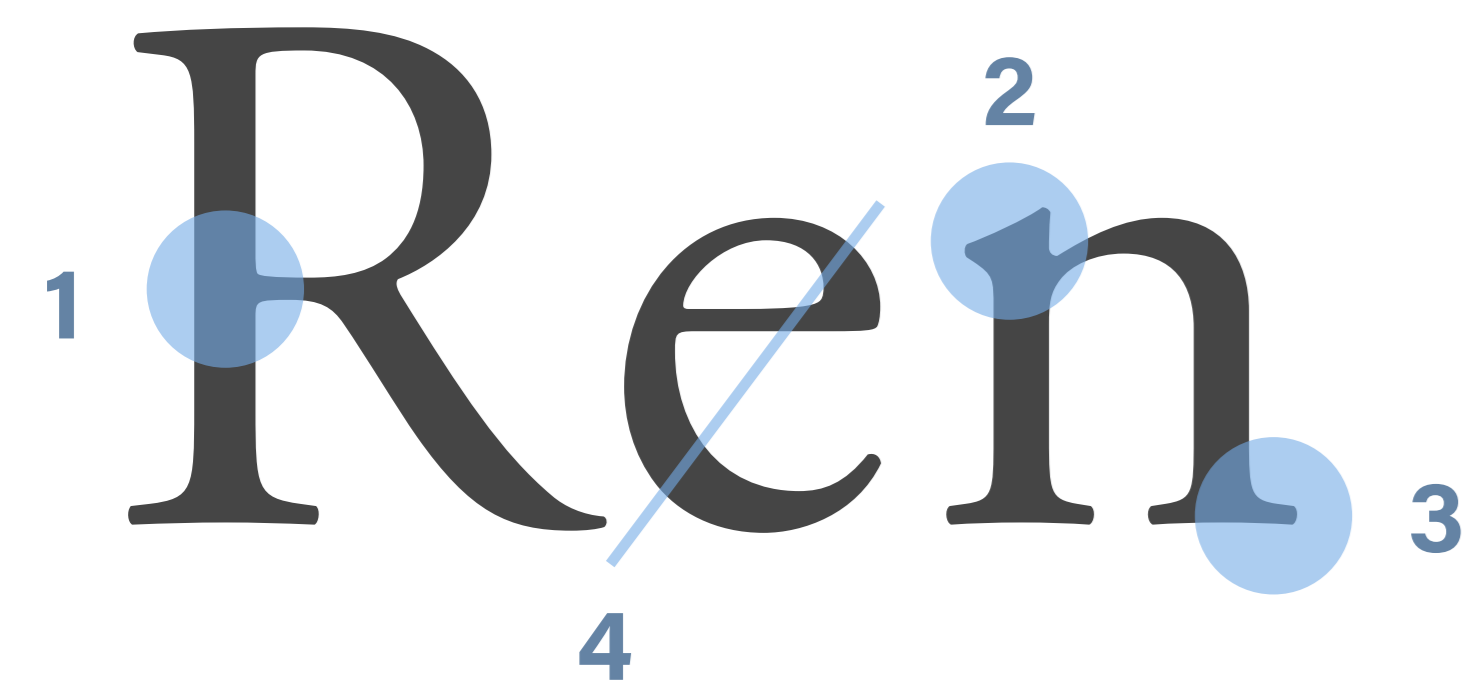
### NEO HUMANISTIC

20th century

These designs became very popular in the late 20th century. These are considered the most readable sans serif styles. The contrast is higher, especially compared to other sans serif styles (1) and the x-height is larger (2).

### Meta Pro

## SERIF FONT STYLES

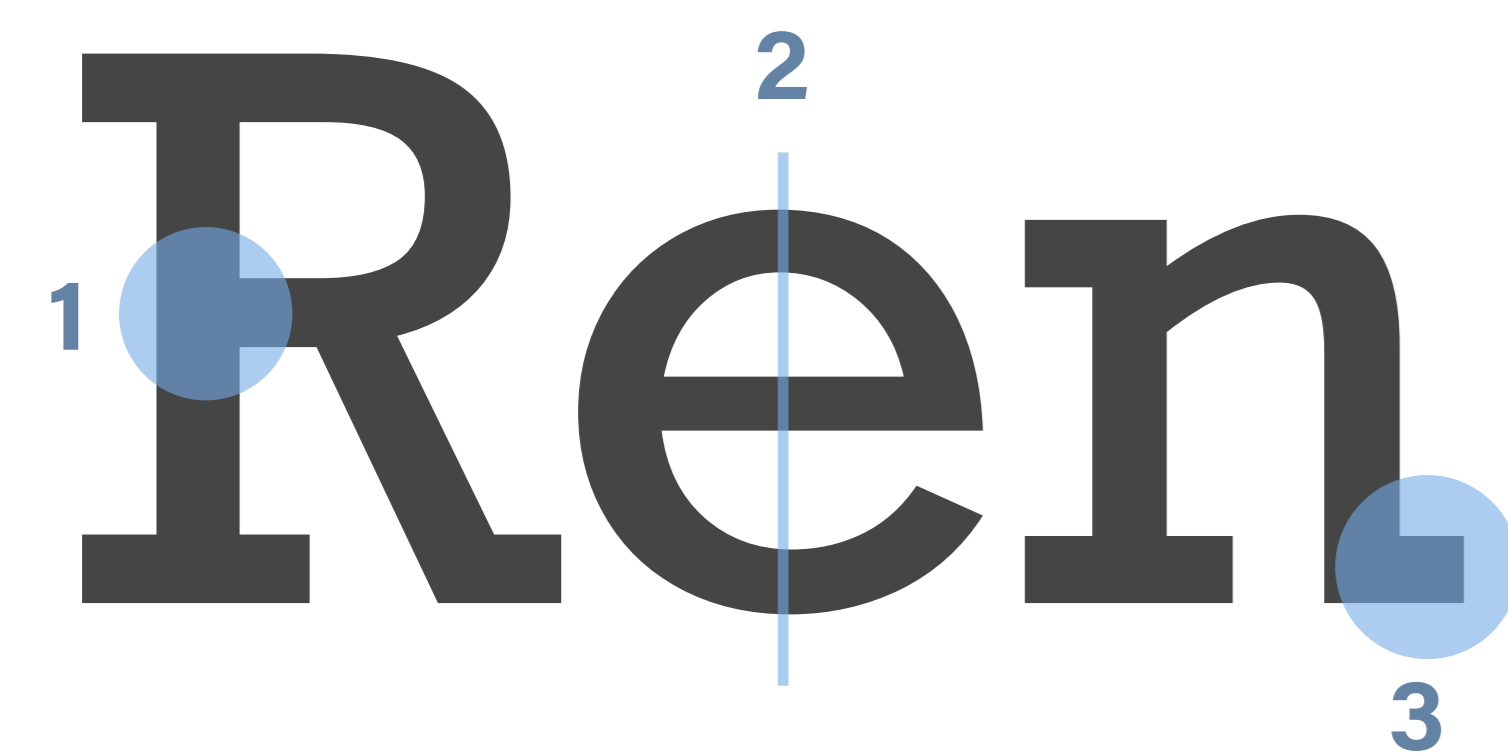


### OLD STYLE

15th century

The contrast of strokes is low (1) and the hairlines are heavier than what we would see in high-contrast typefaces. Head serifs are angled (2), serifs are bracketed (3), the axis of curved strokes shifts to the left (4), and the x-height is relatively small.

Garamond

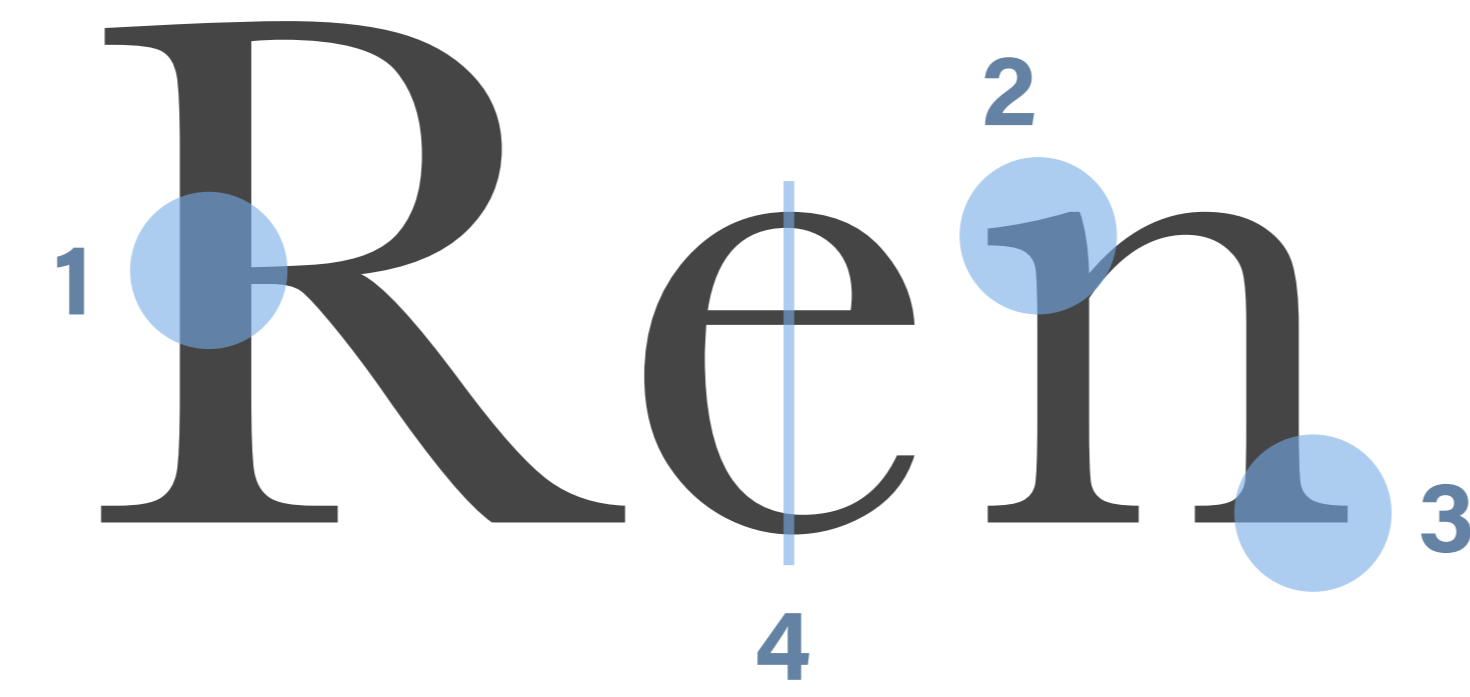


### SLAB

19th century

Slab serifs emerged in the 19th century when they were mostly used in advertising. Changes in stroke weight are imperceptible (1), the axis of curved strokes is vertical (2) and the serifs are very heavy and without bracketing (3).

Roboto Slab

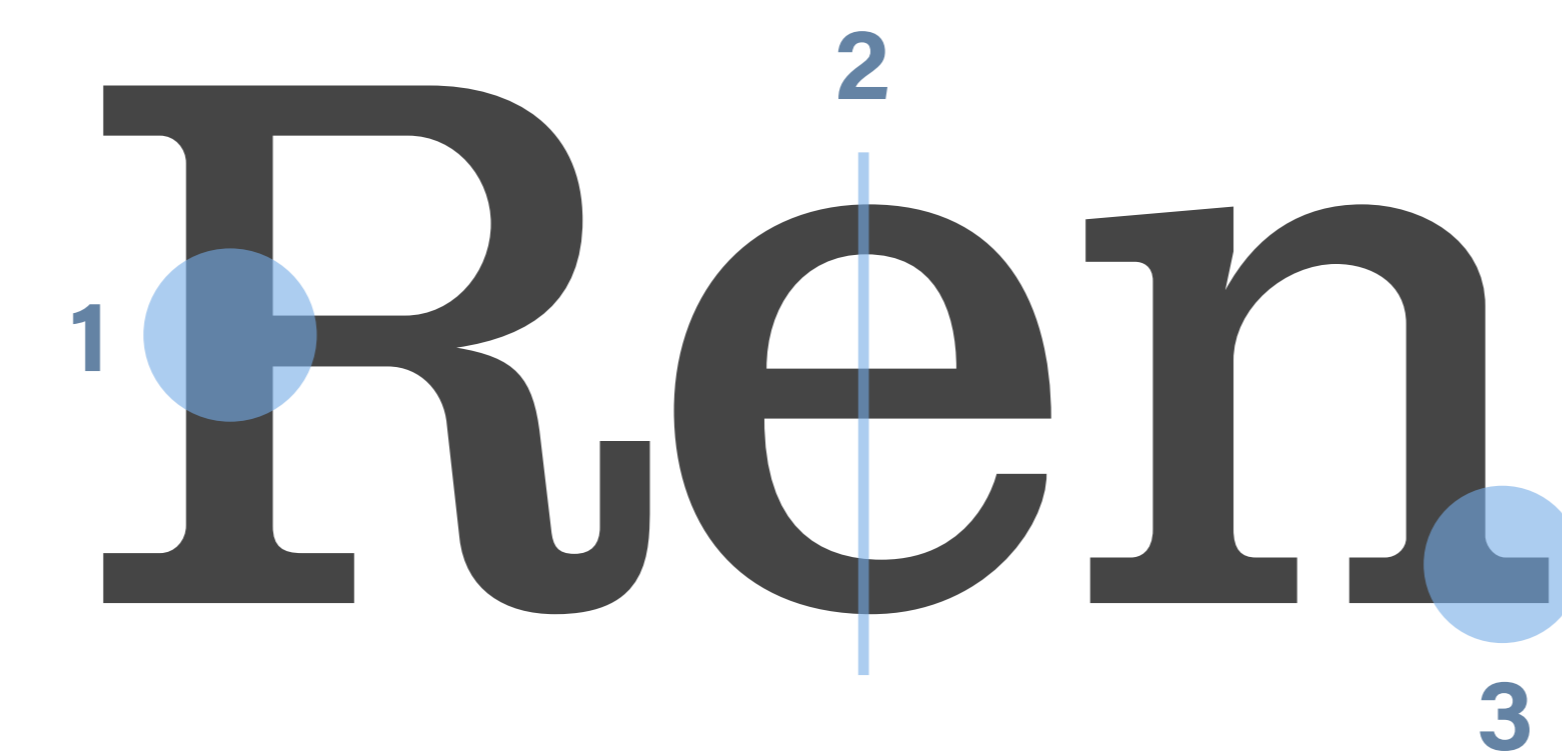


### TRANSITIONAL

18th century

Very much defined by the work of John Baskerville, an English typographer from the 18th century. The contrast is slightly higher (1), the head serifs are oblique (2), the serifs are still bracketed (3) but the strokes have a vertical stress (4).

Baskerville

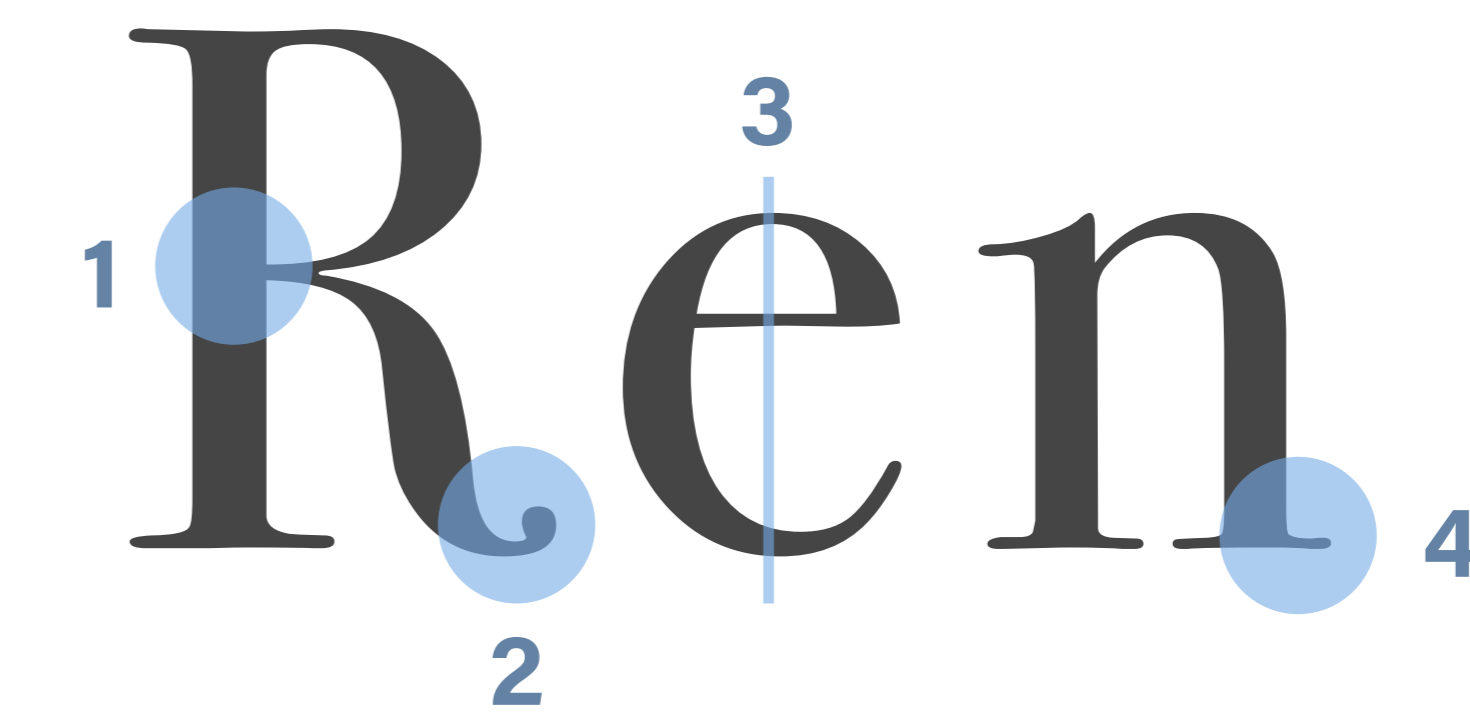


### CLARENDON

19th century

A style of serified typefaces that became popular in the mid 19th century. The contrast in strokes is noticeable (1), the axis is vertical (2), and the serifs are short to medium length (3).

Clarendon



### NEOCLASSICAL & DIDONE

18th century

Defined by the work of Giambattista Bodoni, an Italian typographer who took typeface designs to another level. Contrast between thick and thin strokes is abrupt and dramatic (1), stroke terminals are “ball” shapes (2), the axis of curved strokes is vertical (3), and there’s little or no bracketing for serifs (4).

Bodoni



*This cheat sheet is based on the chapter 2 from the 'Better Web Typography for a Better Web' book by Matej Latin.*

[betterwebtype.com/book](https://betterwebtype.com/book)