

Historical  
Synopsis

abppfoe

abppfoe

*aperture*: the opening in letters such as a, c, e, s

RENAISSANCE (15th & 16th centuries): modulated stroke, humanist [oblique] axis; crisp, pen-formed terminals; large aperture; italic equal to and independent of roman

abppfoe

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BAROQUE (17th century): modulated stroke, variable axis; modelled serifs and terminals; moderate aperture; italic subsidiary to roman and closely linked with it

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NEOCLASSICAL (18th century): modulated stroke, rationalist [vertical] axis; refined, adnate serifs; lachrymal terminals; moderate aperture; italic fully subjugated to roman

*adnate*: flowing into the stem  
*lachrymal*: teardrop-shaped

abppfoe

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ROMANTIC (18th & 19th centuries): high contrast, intensified rationalist axis; abrupt, thin serifs; round terminals; small aperture; fully subjugated italic

abppfoe

*abppfoe*

REALIST (19th & early 20th centuries): unmodulated stroke, implied vertical axis; small aperture; serifs absent or abrupt and of equal weight with main strokes; italic absent or replaced by sloped roman

abppfoe

*abppfoe*

GEOMETRIC MODERNIST (20th century): unmodulated stroke; bowls often circular (no axis); moderate aperture; serifs absent or of equal weight with main strokes; italic absent or replaced by sloped roman

abppfoe

*abppfoe*

LYRICAL MODERNIST (20th century): rediscovery of Renaissance form; modulated stroke, humanist axis; pen-formed serifs and terminals; large aperture; italic partially liberated from roman

abppfoe

*abppfoe*

POSTMODERNIST (late 20th century): frequent parody of Neoclassical and Romantic form; rationalist axis; sharply modelled serifs and terminals; moderate aperture; italic subjugated to roman