Garamond (*serif, old-style humanist*) is one of the oldest, 400-year-old fonts. Humanist means: inspired by a hand-held brush, with differences in thickness and slant. It is old-style humanist in that letter-angles (like in the O) are still a little slanted as if drawn by a right-handed person.

Baskerville (*serif, transitional humanist*) is a transitional font: in 17xx, starting with the Romain du Roi, they are still humanist, but with no slanted angles, making them more upright and stricter.

Georgia (*serif, realist*) is a serif-font designed to work on the web. As a realist font it tries to balance between humanist and geometric.

Times New Roman (*serif, realist*) Like Georgia, but tighter fit.

Bodoni (*serif, modern geometric*) Modern style moves away from humanist pen strokes to more geometric shapes. They push the limits of lead-type with their extreme differences in thickness. Bodoni does so extremely, making it popular with fashion-magazines.

Gill sans (*sans-serif, humanist*) friendlier than Futura or Helvetica

Arial/Helvetica (*sans-serif, realist*) Arial is a nearly perfect imitation of Helvetica, but adjusted slightly to make it work better on the web. Sterile and serious. Realist, a.k.a. transitional fonts, try to balance between humanist and geometric (another way in which Helvetica tries to be unremarkable).

Futura (not on windows, therefore this text is written in Tw Cen MT) (*sans-serif, geometric*) is as geometric as a font can get. Because perfect circles render poorly in pixels, it is not optimal for body-text.

Century Gothic (*sans-serif, geometric*) another very popular super-geometric font, in concurrence to Futura, but often mocked of its massive x-height and small s and r.

	Humanist	Transitional / Realist	Geometric
Serif	Garamond	Baskerville Georgia	Bodoni
Sans-serif	Gill sans Frutiger Verdana	Arial Helvetica	Futura Century Goth

This is a large, Georgia header

Followed by some Arial body copy. Can you see how these two fonts are close to each other in that they are both transitional/realist? Followed by some Georgia body copy. Can you see how these two fonts are close to each other in that they are both transitional/realist?

This is a large, Georgia header

Followed by some Baskerville body copy. Can you see how these two fonts are close to each other in that they are both transitional/realist? Georgia, however, is more intricate and detailed, making it more enjoyable as a header-font.

This Century Goth header

Goes well together with its Garamond body-copy counterpart – even if you'd rarely think of combining such a super-modern font with one of the oldest in existence. Goes well together with its Garamond body-copy counterpart – even if you'd rarely think of combining such a super-modern font with one of the oldest in existence.