# Georgia

A Big-Name Story

The history of the font is inspired by Scotch Roman designs from the 1800s, and it came to life in 1993. It was designed by Matthew Carter and hinted by Tom Rickner for the Microsoft Corporation. The typeface’s name referred to a tabloid headline “Alien heads found in Georgia”.

The internet was growing leaps and bounds in the early 90s, so there was a real need for fonts that would look good even at low resolutions. Georgia fits that bill because it creates an interesting typeface that is still legible and easy to read.

The initial release of Georgia was bundled in the core fonts for Web. It then came as a supplemental pack of fonts. The font was compatible with both Windows and Mac computers, and because it looked the same on both systems, it became popular with designers. Georgia has been described as having a typographic personality – even called friendly and intimate. Since the typeface is still legible at low resolutions, it creates an old-world charm with a modern appeal for online designs. It is specifically created for on-screen use, so you’ll find it often online in magazine or newspaper designs. Some of the big-name newspapers that use Georgia font are Guardian, New York Times, Telegraph, Wall Street Journal and the Independent.Classified as a modern serif, Bodoni has a perfectly vertical axis, very thin unbracketed serifs, and strong modulation. Its design connotes an elegant and clean aesthetic, constantly associated with fashion.

The font has good modulation. It adapts well to smaller font sizes. It will appear crisp and readable even on a small mobile device screen. Georgia’s bold is a bit bolder than bold of some other fonts, so you can make a substantial impact. The Georgia typeface is similar to Times New Roman, another re-imagination of transitional serif-designs, but as a design for screen display it has a larger x-height and fewer fine details. It is a typeface family which combines high legibility with character and charm. Its ascenders rise above the cap-height.

As a transitional serif design, Georgia shows a number of traditional features of "rational" serif typefaces from around the early 19th century, such as alternating thick and thin strokes, ball terminals, and a vertical axis. The font has a large x-height and the typeface is darker, which makes it easy to read even at small sizes. Georgia is transitional, meaning it shares elements from both old serif styles and modern styles. It has a vertical axis and bracketed serifs.

Carter points out that when they were designed, Georgia and Verdana were about binary bitmaps and turning every pixel either on or off in black and white. Georgia’s ancestry is essentially that of Didot – and most noticeably of Scotch Roman.

Research sources:

1. designroast.org

2. Wikipedia.org

3. Microsoft.com