

As a bridge between eras and styles, Baskerville's connotations are dignified and elegant without being overly stuffy.

Increased the contrast between thick and thin strokes in his letters, making the serifs sharper, and shifted the axis of rounded letters to a vertical position.

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1 2 3 4 5 6 7 8 9 0

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

askerville

Baskerville is classified as a transitional serif that comes between "old-style" and "modern" typefaces. The typeface was created as a part of John Baskerville's larger goal to allow for higher quality approaches to industrial book printing. The typeface's highly modulated strokes included thinner, more refined lines that were made to be carefully printed using quality ink and smooth paper to produce a crisp, high-contrast finish.

Birmingham, England

Created By:
John Baskerville

1757

"THE TYPEFACE OF OUR TIME"



WOLFF FUTURA

MADE BY:
PAUL RENNER

FUTURA

German type designer Paul Renner began work on the Futura typeface in 1924 as a contribution to the New Futurist project (an affordable housing project which drew support and design contribution from many esteemed artists) Futura was released by The Bauer Type Foundry in 1927. It was marketed as the "font of our time," and also as the "font of the future." It was an immediate commercial success. Many people might view Futura's clean lines and unadorned look as slightly predating Bauhaus, but Renner himself was more closely associated with the New Typography Movement. It was the perfect no-nonsense font for presenting information and complementing images. The Futura typeface spawned countless imitations, but none of them caught on quite like the original. From business to film and Futura has been a true workhorse of typeface for nearly a century. It was even used on the sides of NASA rockets and is featured on the space left on the moon by Apollo 11 astronauts.



"A FACE REPRESENTING THE NEW TYPOGRAPHY
OF THE EUROPEAN AVANT-GARDE"





**XCEED
YOUR
LIMITS**



XERSET

TO **BE** SOMETHING
YOU'VE NEVER **BEEN**,
YOU MUST **DO** SOMETHING
YOU'VE NEVER **DONE.**





THE REAL
WORKOUT **STARTS**
WHEN YOU
WANT TO **STOP.**

- RONNIE COLEMAN



*DIDOT*¹⁷⁸⁴
FIRMIN DIDOT

FOR
SIMPLICITY
AND
MODERNITY



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!@#S%^&*()

Characterized by
increased stroke contrast,
condensed armature,
hairline strokes, vertical stress,
and flat, unbracketed serifs.



REVA & SID DEWBERRY SCHOOL OF MUSIC
MASON JAZZ STUDIES PRESENTS:

INTERNATIONAL JAZZ DAY

08:00P.M.

04/30



Share the vibrancy and vitality of jazz music with Mason Jazz students and faculty on April 30! George Mason University, Jazz Studies celebrates International Jazz Day with performances by the Mason Jazz Ensemble, Mason Jazz Vocal Ensemble, Steel Pan Ensemble, Braddock Road Brass Band, and Latin American Ensemble.

George Mason University
Center for the Arts
Concert Hall
4373 Mason Pond Drive
Fairfax, VA 22030

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9

Times New Roman

Stanley Morison

Born May 6th, 1889 in Essex, England. After reading a part of The Times he gained an interest in the study of typography. Morison later joined The Times and created the Times New Roman font, which made its debut in The Times daily newspaper, October 3rd, 1932. He continued to work with The Times until he retired in 1960. His most influential publications include: Four Centuries of Fine Printing (1924), and First Principles of Typography (1936). He was also a member of the Board of Editors of the Encyclopedia Britannica and contributed to the 14th edition.



DUST OF SNOW

Robert Frost

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c
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s
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o
k

The way a **crow**
Shook down on me
The dust of snow
From a hemlock tree
Has given my **heart**
A change of mood
And saved some part
Of a day I had **ruined**.