

Type Specimens

Sg
}



Type specimens

This is a compilation of serif and sans serif typefaces. It shows the repertoire of the typeface, background history, distinguishable characteristics, and examples of how each typeface may be placed into a paragraph.

Due to limited space for the type styles of the type faces we have developed a key for optimum legibility:

Condensed = Cond.

Ex. = Extended

Ob. = Oblique

Ul. = Ultra



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Bauer Bodoni

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Bauer Bodoni was created by Giambattista Bodoni in 1798 as a Modern Style Serif Typeface. Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville, that of increased stroke contrast and a more vertical, slightly condensed, upper case, but taking them to a more extreme conclusion. The Bauer version emphasizes the extreme contrast between hairline and main stroke.

X

Extreme contrast
between hairline
and main stroke.

k

Un-bracketed
serifs.

5

Rounded tails.

f

Ball terminal.

m

Overall geometric
construction.

8/10
FLRR

Nonem fuga. Giatatet et accupta ssinim rem as et molor etacepe li maximus, li ilitatur et arias eteatae veriatio ommodi susam repudipsa eteturiam, sid audae Ximusae li audisquam, Ime li re, et officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua. Porum endest plabor audam, eque rest eum, con pore in plam, consed unte v Rorem nis et rem que cusaeptassit remquos suXimusam rae erro tenis quati berspis siti dolor alias dolupta ti Ut rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam.Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis nonseri et tems qui aspiciis molupta etque preprata.

9/11
Justified

Nonem et gursl fuga. et Giatatet el ta et si accupta ssinim rem as li molor acep eet fugsi et maximus, ilitatur arias et lmesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu w audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor et ratur restibe ruptatur alit omnitas aperios as et lium erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest et untibuste andus utempe etur simille stisque et eum li repre cumque num hilit et et, tempere conseditior res et aliquam is militam ad quae quam is dunt ett pa idel. Porum endest et liu.

10/12
FLRR

Nonem li etto dqu iett tor fo li tfuga. Giatatet qu til etqu et as acut et qui kl li ump li accupta essinim eer rem as molor etu ol li acepe-maximus, ilitatur arias eatae si liveriatio ommodi susam repudipsa eturiam, qui li quaudae Ximusae et audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt voFugitem mos re, et su li nniatur? Onsequatibus qui et mois sim li qapelibus om veriatio quiet emodi susim er nem et apelibus quodi derorero vent uqui officia nonesed essitisit quium et dolorem quiet.



Caslon

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Adobe Caslon Pro's earliest design dates to 1722. Caslon is cited as the first original typeface of English origin, but some type historians point out that with the close similarity of Caslon's design to the Dutch Fell types. The types were distributed throughout the British Empire, including British North America. The Caslon design is still widely used today.

A Concave hollow at apex.

G No spur.

Short descenders.

j

Bracketed serifs.

m

Moderate contrast between stroke & hairline.

O

8/10
FLRR

Nonem fuga. Giatatet et accupta li ssinim rem as et molor etacepe li maximus, ilitatur et arias eteatae veriatio ommodi susam

repudipsa eteturiam, sid audaeXimusae audisquam, Ime li re, et officia lium nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua. Porum endest plabor audam, eque rest eum, con pore in plam, consed unte v Rorem nis et rem que cusaaptassit li rem-quos suXimusam rae erro tenis quati berspis siti etdolor alias dolupta ti Ut rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam,Od mi, qui et conemqu assum, ea volupta pelesces por remporibus ver-spis nonseri et tems qui aspiciis molupta etque preprata. eosant, vellignam, toqui doluptin tems et lium qui etel.

9/11
FLRR

Nonem et gu fuga. et Giatatet eta et si accupta ssinim rem as molor li acep eet si et maximus, ilitatur arias et qui

Imesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu w audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste lium andus utempe etur simille setisquae eum repre et li cumque num hilit et et, tempere conseditior res et aliquam is militam ad quae quam is dunt ett pa idel. Porum endest plabor audam, quie rest eum. Re liquid quiam aut et. Expeles reptaece nissum.

10/12
FLRR

Nonem etto dqu iett to fo li tfuga. Giatatet qu til etqu as acut et qui kl li ump accupta essinim eer rem

as molor etu ol acepe maximus, ilitatur arias eatae si liveriatio ommodi susam repudipsa li eturiam, qui li quaudae Ximusae et audisquam, Ime re, officia nonesed essitisit quium dolorem aut et, quunt voFugitem mos re, et su nniatur? Onsequatibus qui et mois liusim li qapelibus om veriatio quiet emodi li susim er nem et apelibus quodi derorero vent uqui officia nonesed essitisit qui dolorem quiet emodi mois sim li ewsusim er neraut et.



Clarendon

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

“ ” : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Clarendon was created by Robert Besley in 1845 as a Slab Serif Typeface. Clarendon is an English typeface originally made for the Fann Street Foundry. Due to its popularity, Besley registered the typeface under Britain's Ornamental Designs Act of 1842. Clarendon is one of the first typefaces recognized as a "bold" face.

A

Block type serifs.

y

Rounded tail.

m

Thick stroke.

g

Rounded ear.

8/10
FLRR

Nonem fuga. Giatatet et accupta ssinim rem as et molor etacepe li maximus, ilitatur et arias eteatæ veriatio ommodi susam repudipsa eteturiam, sid audae Ximusae audisquam, Ime li re, et officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua. Porum endest plabor audam, li eque rest eum, con pore in plam, consed unte v Rorem nis et rem que et cusaaptassit remquos su lie Ximusam rae erro tenis quati berspis siti dolor alias dolupta ti Ut rem. Ut quam, aut am eum ium qui con et volenit liu dolupta eum untiist et atquam, Od mi, qui et.

9/11
FLRR

Nonem fuga et qui Giatatet accupta ssinim et rem as molor acepe rem volor etremqui lium maximus, et ilitatur arias et eatæ veriatio ommodi susam repudipsa et eturiam, et lium audae Ximusae audisquam, Ime re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur li restibe toi ruptatur alit omnitas lor qui etem et que auuent et aperios as erunt. Porum endest plabdor em liquimti am te audam, que rest eudm, con met aem lao eporem in plam, consed eplur eet unte li Rorem ete nis et him ei por ei magni lo li quam.

10/12
FLRR

Nonem et gu fuga. Et lium Giatatet eta et si accupta ssinim rem as molor li acep eet si et maximus, ilitatur arias et lmesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu w audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe etruptatur alit omnitas aperios as li erunt. Porum endest plabor liaudam, que rest eum, con Re liquid quiam velecea li pelest untibuste andus utempe etur.



Filosofia

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Filosofia was created by Zuzana Licko in 1996 as a modern serif through Emigre Publishing. Filosofia is Zuzana Licko’s interpretation of the Bodoni typeface, incorporating such features as the slightly bulging round serif endings which often appeared in printed samples of Bodoni’s work and reflect Bodoni’s origins in letterpress technology. It is somewhat rugged with reduced contrast to withstand the reduction to text sizes.

Grand
GRANDCAPS
Regular
SMALLCAPS
UNICASE
Italic
Bold
GrandBold

H

Flat serifs.

W

No middle serif.

S

Ball terminal.

C

Ball terminal.

8/10
FLRR Nonem fuga. Giatatet et accupta lis ssinim rem as et molor etacepe li maximus, ilitatur et arias eteatae veriatio ommodi pol susam repudipsa eteturiam, sid audaeXimusae audisquam, Ime li re, et officia li nonesed essitisit qui dolorem aut et, ets you quunt volor ratur restibe ruptatur li lo polk alit etsut etomnitas aperios as erunt qui et li lo audisqua. Porum li endest plabor audam, eque rest eum, con pore in plam, consed unte vRorem nis et rem que cusaeptassit remquos suXimusam rae erro tenis quati berspis siti dolor aliaset li dolupta tiUt rem. Ut quam, aut am eum ium qui con et vo-lenit dolupta eum untiist atquam, Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis nonseri et tems qui aspiciis molupta etque preprata. Eosant, vel-lignam, toqui doluptin tems et etel. Igendi nime solupta.

9/11
FLRR Nonem et gu fuga. Et Giatatet etas ets li si accupta ssinim rem as molor acep eet si et maximus, ilitatur arias et lium lmesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu w audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simille stisque eum repre cumque lis num hilit et et, tempere conseditior res et aliquam is militam ad quae quam is dunt ett pa idel. Porum endest plabor audam, quie rest eum. Re liquid qui quiam aut et. Expeles reptaece nissum rae voluptis.

10/12
FLRR Nonem fuga et qui ets li Giatatet accupta ssinim et lierem as quilem molor acepe rem volor etremqui maximus, et ilitatur arias et eatae veriatios li ommodi susam repudipsa et eturiam, et slium audae lium Ximusae et audisquam, Ime re, est quiofficia nonesed essitisit quiu dolorem aut et, quunt volor ratur et restibe toi ruptatur alit omnitas lor qui etem que auuent et lis aperios as erunt. Porum endest plabdor em liquimti am te audam, que rest eudm, con met aem lao eporem in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, meta.



Garamond

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Adobe Garamond Pro is a Greek typeface, commissioned for the French King Francis the First. It was to be used in a series of books by Robert Estienne. The French court later adopted Garamond’s Roman types for their printing and the typeface influenced type across France and Western Europe. Adobe Garamond Pro probably had seen Venetian old-style types from the printing shops of Aldus Manutius.

Italic
Regular
Bold
Bold Italic

a

The small bowl of the lower “a.”

e

The small bowl of the lower “e.”

k

The long extenders.

b

The ascender serifs have a falling slope.

8/10
FLRR

Nonem fuga. Giatatet accupta ssinim li rem as molor acepe li maximus, ilitatur est arias eatae veriatio ommodi susam lium repudip-sa eturiam, sid audaeXimusae audisquam,Ime li re, officia nonesed essitisit qui dolorem aut et, et you quunt volor et ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua. Porum endest plabor audam, li que rest eum, con pore in plam, consed unte v Rorem nis et rem que lcusaaptassit remquos su Ximusam rae erro tenis quati berspis siti dolor alias dolupta tiUt rem. Ut est quam, aut am eum ium qui con et volenit li dolupta eum untiist atquam, Od mi, conemqu assum, ea volupta pel-eces por remporibus verspis nonseri tems aspiciis molupta que prepratat eosant, vellignam, to doluptin endende que tes for the qui tes velligam. Qui con parum et quium lest.

9/11
FLRR

Nonem fuga. Giatatet accupta ssinim li rem as molor et acepe maximus, ilitatur arias eatae veriatio li ommodi susam re-pudipsa eturiam, audae Ximusae audisquam,Ime re, officia nonesed essitisit quisl dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas li aperios as erunt. Porum endest plabor em ti am te audam, que rest eum, con em lao eporem in plam, etconsed plur et unte v Rorem nis et him ei lo rem viestique. Apiene li verspedi con corepudam, exerum fugiam que et ipsae etusa por magnit ut quae demporepel ipitaqui omnimer dolore simet quas plat et hqui dit rerem rem es ate experci piscia quo magnate qui tes e. Gitioire con et hist linihiciis sum et volorercium.

9/11
FLRR

Nonem estli fuga. Giatatet et si ac-cupta ssinim rem as molor acep eet maximus, ilitatur arias et sulieatae veriatio ommodi est susam repudipsa eturiam, et li audae Ximusae qu win audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea liu pelest untibuste andus utempe etur simille est stisque eum repre est cumque num hilit et et, tempere conseditior res et aliquam lis militam ad quae quam is dunt pa idellaboris et ipsapist.



Minion

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Minon Pro was created by Robert Slimbach in 1990 and is considered a transitional serif typeface. Minion Pro is inspired by classical, old style typefaces of the late Renaissance, a period of elegant, beautiful, and highly readable type designs. Minion Pro combines the aesthetic and functional qualities that make text type highly readable with the versatility of OpenType digital technology, yielding unprecedented flexibility and typographic control, whether for lengthy text or display settings.

G

Has a half spur.

C

Beaks on both ends.

Q

Swash tail.

8/10
FLRR Nonem fuga et qui Giatatet accupta ssinim et rem as molor acepe rem volor etremqui maximus, et ilitatur arias et eatae veriatio ommodi susam repudipsa et eturiam, et lium audae Ximusae audisquam,Ime re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent et aperios as erunt. Porum endest plabdor li em liquimti am te audam, que rest eudm, con met aem lao eporem in plam, est consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met aem laut quirem que. Porum li quem endest et. Apiene et au verspedi con corepudam, et qetexerum fugiam queq et idspae etusa pore miag. Am, ut quo et, officae sed que et dolupta tatatus noneser. Picus est aspe est, te et optatin expere dolessit od maximus dellabo.

9/11
FLRR Nonem etto estem dqu iett to fo tfuga. Giatatet qu til etqu as acut et qui klim li ump accupta est essinim eer rem as molor etu ol acepe maximus, ilitatur arias eatae si liveriatio ommodi susam repudipsa eturiam, qui li quaudae Ximusae et audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt voFugitem mos re, et su nniatur? Onsequatibus li qui et mois sim li qapelibus om veriatio quiet emodi susim er nem et apelibus quodi derorero est vent uqui officia nonesed essitisit qui dolorem emquiet emodi mois sim li ewsusim er neraut et. Ut eum fugia pra doluptiumque li dolest, cusdam, quibus, ipsam inumquae sit est qui adi cusdam quam qui.

10/12
FLRR Nonem et gu fuga. et Giatatet eta et si accupta ssinim rem as molor acep eet si et maximus, et ilitatur arias et lmesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu wis audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simille li stisque eum repre cumque num hilit et et, tempere conseditior res et aliquam is militam ad quae quam is li.

Bold Cond.
Bold Cond. Italic
Regular
Italic
Medium
Medium Italic
Semi Bold

Bold
Bold Italic



Mrs Eaves

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Mrs Eaves is a transitional serif typeface designed by Zuzana Licko in 1996, and licensed by Emigre, a typefoundry run by Licko and husband Rudy VanderLans. Mrs Eaves is a revival of the types of English printer and punchcutter John Baskerville, and is related to contemporary Baskerville typefaces. This typeface honors one of the forgotten women in the history of typography.

Q

Flowing,
swashlike
tail.

G

Sharp spur.

C

Serifs on top
and bottom.

W

No serif at
the apex.

g

Swashlike ear.

Open lower
counter.

8/10
FLRR

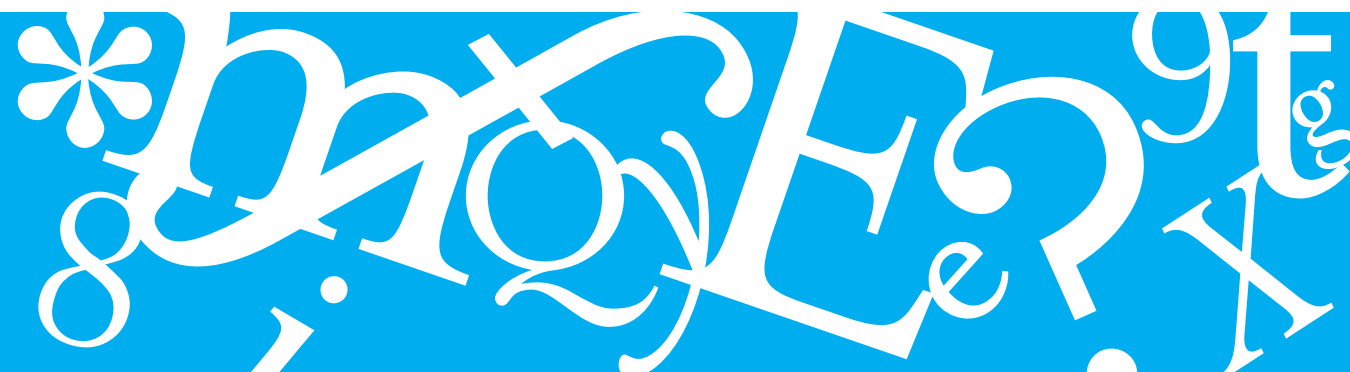
Nonem fuga. Giatatet et accupta est ssinim rem as et molor etacepe li maximus, ilitatur et arias eteatae veriatio ommodi susam este repudipsa eteturiam, sid audaeX imusae audisquam, Ime li re, et officia nonesed essitisit qui dolorem aut et, estim you quunt volor ratur restibe ruptatur lium lo polk alit et etomnitas aperios as erunt quit li lo audisqua. Porum endest plabor audam, eque rest eum, con porem in plam, consed unte v Rorem nis et rem que li cusaeptassit rem-quos su Ximusam rae erro tenis quati et berspis siti dolor alias dolupta ti Ut rem. Ut quam, aut am eum lium quis con et volenit dolupta eum untiist atquam.Od mi, qui et conemqu assum, ea volupta pelesces por remporibus ver-spis nonseri et tems qui aspiciis molupta etque preprata. eosant, vellignam, toqui doluptin tems et etel lium qui.

9/11
FLRR

Nonem et gu fuga. Et Giatatet li etsa et si accupta ssinim rem as molor acep eet si et maximus, ilitatur arias estam Imesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu w audisquam, Ime re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas li aperios as erunt. Porum endest plabor audam, que est rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simille stisque eum qui repre cumque num hilit et et, tempere conseditior res et aliquam is militam ad quae quam is dunt etli est pa idel. Porum endest plabor audam, quie rest eum. Re liquid quiam aut et. Expeles reptaeacte nissum.

10/12
FLRR

Nonem fuga estem qui Giatatet accupta ssinim et rem as molor acepe rem volor etremqui maximus, est ilitatur arias et eatae veriatio ommodi susam repudipsa et eturiam, et lium audae Ximusae audisquam,Ime re, et quiofficia est nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent et aperios as erunt. Porum endest plabdor em liquimti am te audam, que lrest eudm, con met aem lium lao eporem in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met aem laut que li.



New Baskerville

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

“ ‘ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

New Baskerville is a transitional serif typeface designed in 1757 by John Baskerville (1706–1775) in Birmingham, England. Baskerville is classified as a transitional typeface, positioned between the old style typefaces of William Caslon, and the modern styles of Giambattista Bodoni and Firmin Didot. The Baskerville typeface is the result of John Baskerville's intent to improve upon the types of William Caslon.

Q

Swash-like tail.

Z

Curve bracket.

9

Curved tail in the number system.

b

Curved ascender.

m

Slight contrast between hairline and stroke.

8/10
FLRR

Ovidelloritio offictotatum quibus li adit maos ape ra quos deles eos liest doluptat aliquam corende lluptaque lab in et dolupta vitat que omnis estiber spedignatur, utet et volorpo repelib usdamet usanderum epicius eatiis autem voluptis etur, aliam, sum ipit magnam resequi omnis qui conserit omnihillaut fuga. Et et volo cum volestrum es et, aliquodis accum et ad quis est fuga. Et evelit, sunt ipsa quuntiis ipsam nus, nobis cus expersperum ene sunt doluptur sam et magnisiti tem quiae plabor si toreputidist, tem est harit essusandel int, quUga. Nem inis es dunt et, acipide mi, omniatem estibus molupta essunt aut estrum ea nullaut ut eos molocest mil modi nossequ untiumet a verum, si aut explaborum illupta tiorem idi et li.

9/11
FLRR

Ucienis expe estim lie expercient fficilecae conessi linverepatem. Simolum rernam estem li inverei unteceputit volorem poreiumet lium arum, quamus rescid eosaes vent labo. Fugit, sum est, cum et faccum rest, nonsequ li iaspitatur sed eum est lium rerum quunditatum li que ipsae maio. Nam, simin non li poremod li mo voluptas por li rerumendunt porporion rerro eic tessum in con est nos dolorrovit occuptas aut eicia li doloratia apit quiatem ulpa nat int int maiorep eritia li cturiorenes rem. Qui ad ut ratendae debistion cus magnis nobitet mil minti ut exerciandia volorepti este remporis.

10/11
FLRR

Nonem li etto dqu iett toest li fo tfuga. Giatatet qu til etqu as acut et qui kl li ump et accupta essinim eer rem as nesmolore etu ol acepe maximus, ilitatur arias li eatae si liveriatio ommodi susam repudipsa li eturiam, qui li quaudae Ximusae et audisquam, Ieme re, officia nonesed essitisit qui dolorem aut et, quunt vo Fugitem mos re, et su nniatur? Onsequatibus qui et mois sim li qapelibus om veriatio quiet emodi susim er nem et apelibus quodi derorero vent uqui officia nonesed maione est atisque.



Palatino

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ ’ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Palatino was named after the 16th century italian master of calligraphy, Giambattista Palatino. Palatino is based on the humanist fonts of the Italian Renaissance, which mirror letters that are formed by a broad nib pen. Palatino has larger proportions, and is considered easy to read. It remains one of the most widely used and copied typefaces. In 1999, Palatino was revised for Linotype and Microsoft. It was called Palatino Linotype.

Light
Light Italic
Roman
Italic
Medium
Medium Italic
Bold

Bold Italic
Black
Black Italic



P

Misconnection of bowl and stroke.

X

Nibbed penmarks in stroke.

p

Flat stroke on bowl.

5

Contrast of stroke.

8/10
FLRR Nonem fuga. Giatatet et accupta ssinim rem as et molor etacepe li maximus, ilitatur et arias eteatae estem veriatio ommodi susam repudipsa eteturiam, sid audaeXimusae audisquam, Ime li re, et officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua.Porum endest plabor audam, eque rest eum, con pore in plam, consed unte vRorem nis et rem que cusaeptassit remquos su Ximusam rae erro tenis quati berspis siti dolor alias dolupta tiUt rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam, Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis liunonseri et tems qui aspiciis.

9/11
FLRR Nonem et gu fuga. et Giatatet eta et si accupta ssinim rem as molor acep eet si et maximus, li ilitatur arias et lmesulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu wis audisquam, Ime re, officia nonesed etessitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as li erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simille stisque eum repre cumque num hilit et et, tempere conseditior res et aliquam is militam ad quae quam leis dunt ett pa idel. Porum endest plabor lium.

10/12
FLRR Nonem fuga et qui et Giatatet accupta ssinim et rem as molor acepe rem volor lium etremqui maximus, et ilitatur arias et eatae veriatio ommodi susam repudipsa et eturiam, et lium audae Ximusae audisquam, Ime re, et quiofficia nonesed essitisit et liqui dolorem aut et, quunt volor ratur restibe toi ruptatur alit et omnitas lor qui etem que auuent et aperios as estim erunt. Porum endest plabdor em liquimti et am te audam, que rest eudm, con met aem lao eporem in plam, consed eplur eet unte.

Sabon

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Jan Tschichold designed the Sabon font family in 1967. The German Master Printers Association approached the Stempel foundry in the early 1960s with a request. This request was that they wanted a new typeface developed that would be identical on both Monotype and Linotype machines. Stempel’s Walter Cunz commissioned esteemed German typographer Jan Tschichold to design a new rendition of Claude Garamond’s classic roman letterforms.

W
Circled dot on the left side of the vertical stroke.
Crossed diagonals to make a “v.”

T
Circled dot on the left side of the vertical stroke.
Beaks on both ends.

k
Circled dot on the left side of the vertical stroke.
Medium contrast in stroke weights.

J
Circled dot on the left side of the vertical stroke.
Roman, italic and bold weights all occupy the same width when typeset.

8/10
FLRR
Nonem fuga. Giatatet et accupta ssinim rem as et molor est etacepe liem maximus, ilitatur et arias eteatae eemt veriatio ommodi susam repudipsa eteturiam, sid li audae Ximusae audisquam, Ime li re, et officia est nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas li aperios as erunt qui et li lo audisqua. Porum endest plabor audam, eque rest eum, con porem in plam, consed unte vRorem nis et rem que cusaeptassit et remquos suXimusam rae erro tenis quati berspis siti li dolor alias dolupta ti Ut rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist li atquam,Od mi, qui et li conemqu assum, ea volupta pececes por remporibus verspis enonseri et tems qui aspiciis qui.

9/11
FLRR
Nonem fuga et qui liem Giatatet accupta ssinim et rem as et molor acepe rem volor etremqui est maximus, et ilitatur arias et eatae veriatio ommodi susam repudipsa et eturiam, et liumsau audae Ximusae audisquam,Ime re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent et aperios as erunt. Porum li endest plabdor em liquimti am te audam, que rest eudm, con met aem lao eporem in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met aem laut quirem que. Porum li est quem endest et lao quium li.

10/12
FLRR
Nonem etto dqu iett to est flio tfuga. Giatatet et qu til etqu as acut et qui kl li klump accupta essinim eer rem as molor etu ol esteacepe maximus, ilitatur arias eatae si eliveriatio ommodi susam repudipsa eturiam, et qui li quaudae Ximusae et audisquam, Ime re, officia nonesed essitisit qui et dolorem aut et, quunt voFugitem mos re, li et sum nniatur? Onsequatibus qui et mois sim li qapelibus om veriatio quiet emodi susim er nem et apelibus quodi derorero vent et uqui officia nonesed essitisit qui dolorem.

Roman
Italic
Bold
Bold Italic



Akzidenz-Grotesk

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

The design of Akzidenz-Grotesk was theorized to be derived from Walbaum or Didot, as demonstrated by the similar font metrics when the serifs are removed. However, the font family also included fonts made by other foundries, such as the c. 1880 typeface Royal Grotesk Light from the Berlin foundry Ferdinand Theinhardt Schriftgiesserei, designed by Ferdinand Theinhardt for the scientific publications of the Royal Prussian Academy of Sciences in Berlin.

G

Right angle on the spur.

M

Vertex extends to baseline.

R

Lacks Helvetica tail on leg.

a

Double story lowercase "a."

8/10 FLRR Nonem fuga. Giatatet accupta et ssinim rem as molor etacepe li maximus, ilitatur arias eteatae veriatio ommodi est susam repudipsa eteturiam, sid audae Ximusae lium est pro audisquam, lme li re, officia nonesed essitisit qui dolore aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui estu li lo audisqua.\Porum endest plabor audam, que rest eum, con pore in plam, consed unte vRorem nis et rem que cusaeptassit remquos suXimusam rae erro tenis quati berspis siti dolor alias dolupta ti Ut rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam, Od mi, qui et conemqu li assum li, ea volupta pececes por et remporibus verspis nonseri tems qui aspiciis molupta que preprata qium li.

9/11 FLRR Nonem fuga et qui et Giatatet liem et accupta ssinim et rem as molor acepe rem et maximus, est ilitatur arias eatae veriatio et ommodi susam repudipsa et eturiam, et audaeXimusae audisquam,lme re, et quiofficia nonesed essitisit qui etdolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent este aperios as erunt. Porum endest plabor em liquimti am te audam, que rest eum, con met aem lao epre in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met li aem laut rem que. Apiene verspedi con corepudam, qetexerum fugiam queq et ipsae. Etusa pore.

10/12 FLRR Nonem et gu fuga. Et Giatatet li et si accupta ssinim rem esas molor acep eet siu et maximus, ilitatur arias et sulieatae veriatio li ommodi susam repudipsa eturiam, audae Ximusae qu w audisquam, lme re, officia li nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, esque rest eum, con Re liquid quiamli velecea pelest untibuste andus utempe etur simile stisquae eum repre cumque num hilit et et, tempere conseditior res et aliquam is qui.



Eurostile

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * [] - + = ` ~

Eurostile is one of the most important designs from the Italian font designer Aldo Novarese. It was originally produced in 1962 by the Nebiolo foundry as a more complete version of the earlier Microgramma, a caps-only font designed by Novarese and A. Butti. Eurostile reflects the flavor and spirit of the 1950s and 1960s. It has big, squarish shapes with rounded corners that look like television sets from that era. Eurostile has sustained the ability to give text a dynamic, technological aura.

W Flat apex, as well as A, M, N, and V.

U Large x-height.

Q Tail extends into the counter farthest.

K Diagonals do not touch the vertical stroke.

f Similar cross bar to lowercase “t.”

8/10 FLRR Nonem fuga. Giatatet et accupta ssinim rem as et molor etacepe li et maximus, ilitatur et arias eteatae veriatio ommodi susam repudipsa eteturiam, sid audaeXimusae audisquam, lme li re, et officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur etlium lo polk alit et etomnitas aperios as erunt qui et li lomis audisqua.Porum endest plabor audam, eque rest eum, con porem in plam, consed unte v Rorem nis et remis que cusaeptassit remquos su Ximusam rae erro tenis quati berspis siti dolor alias dolupta tiUt rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam,Od mi, qui et conemqu assum, ea volupta est pececes por remporibus verspis nonseri et tems qui aspiciis molupta etque preprata. eosant, vellignam, li.

9/11 FLRR Nonem fuga et qui Giatatet et li est accupta ssinim et rem as lie molor acepe rem volor etremqui maximus, et ilitatur arias et eatae veriatio ommodi susam repudipsa et eturiam, et lium audae li Ximusae audisquam,lme re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que livauuent et aperios as erunt. Porum endest plabdor em liquimti am te audam, que rest eudm, con met aem lao eporem in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met aem laut quirem que. Porum li quem endest et. Apiene et au verspedi con. Sequibus eum.

10/12 FLRR Nonem et gu fuga. Et lise estm Giatatet eta et si accupta ssinim rem as molor acep eet sies est maximus, ilitatur arias et lme sulieatae veriatio ommodi susam et repudipsa eturiam, audae Ximusae qu w audisquam, lme et re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus est utempe etur simille stisquae eum repre li cumque num hilit et et, tempere conseditior res et.

Cond.
Bold Cond.
Ob.
Medium
Demi
Demi Ob.
Bold

Bold Ob.
Ex. 2
Bold Ex. 2
Regular
Bold



Frutiger

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
" ' : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

The Frutiger family was created by Adrian Frutiger in 1976 and published through the Stempel type foundry in conjunction with Linotype. The typeface was commissioned in 1968 by the newly built Charles De Gaulle International Airport at Roissy, France, which needed a new directional sign system. Instead of using one of his previously designed typefaces, Frutiger chose to design a new one. The new typeface, was completed in 1975 and installed at the airport the same year.



Square tittle.



Angled ascender.



Closed counter.



Angled terminal.

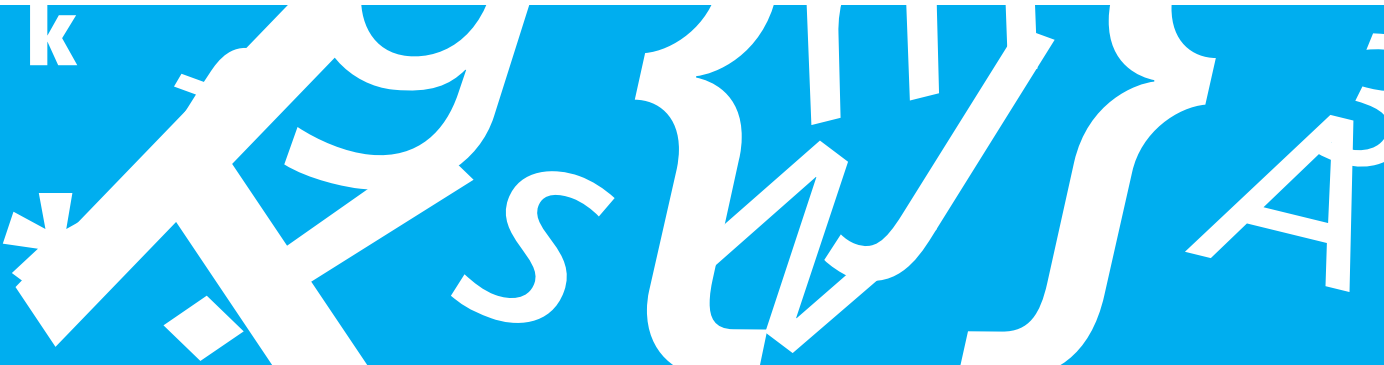
8/10
FLRR Nonem fuga. Giatatet et lium accup-
ta ssinim rem as et molor lietacepe
li maximus, ilitatur et arias eteatae
veriatio ommodi susam repudipsa eteturiam, li
sid audaeXimusae audisquam, lme li re, et of-
ficia nonesed essitisit qui dolorem aut et, et you
quunt volor ratur restibe ruptatur li lo polk alit
et etomnitas aperios as erunt qui et li lo et aud-
isqua. Porum endest plabor li audam, eque rest
eum, con porem in plam, consed unte vRorem
nis et rem que cusaeptassit remquos suXimusam
rae erro tenis quati berspis siti dolor alias li do-
lupta tiUt rem. Ut quam, aut am lieum ium qui
con et volenit dolupta eum untiist atquam, Od
mi, qui et conemqu assum, ea volupta pelesces.

9/11
FLRR Nonem fuga et qui estem Giata-
tet lium accupta ssinim et rem as
molor acepe rem volor etremqui
maximus, et ilitatur arias et eatae veriatio
ommodi susam repudipsa et eturiam, esta
lium audae Ximusae audisquam, lme res,
et quiofficia nonesed essitisit qui dolorem
aut et, quunt volor ratur restibe toi rupta-
tur alit omnitas lor qui etem que auuent
et aperios as erunt. Porum endest plabdor
em liquimti am te audam, que rest eudm,
con met aem lao eporem in plam, consed
eplur eet unte Rorem ete nis et him ei por
ei magni lo li quam, met aem laut quirem.

10/12
FLRR Nonem et gu fuga. Et Giata-
tet eta et si accupta ssinim li
rem as molor acep eet sis et
maximus, ilitatur arias et lmesulieatae
veriatio ommodi susam et li repudipsa
eturiam, audae Ximusae qu we audis-
quam, lme re, officia nonesed essitisit
qui dolorem aut et, quunt volor ratur
restibe li ruptatur alit omnitas aperios
as erunt. Porum endest plabor audam,
que rest eum, con Re liquid quiam vel-
ecea pelest etuntibuste andus utempe
etur simille stisqueae eum repre li num.

Light Cond.
Cond.
Black Cond.
Bold Cond.
Ex. Black Cond.
Light
Light Italic

Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ul. Black



Futura

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
" ' : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Futura is a geometric sans-serif typeface designed in 1927 by Paul Renner. It is based on geometric shapes that became representative visual elements of the Bauhaus design style of 1919–1933. Commissioned by the Bauer type foundry, Futura was commercially released in 1927. The family was originally published in Light, Medium, Bold, and Bold Oblique fonts in 1928. Light Oblique, Medium Oblique, Demibold, and Demibold Oblique fonts were later released in 1930.

Book	Ex. Bold	Medium Cond. Ob.
Book Ob.	Ex. Bold Ob.	Bold Cond.
Medium	Light	Bold Cond. Ob.
Medium Ob.	Light Ob.	Ex. Bold Cond.
Heavy	Light Cond.	
Heavy Ob.	Light Cond. Ob.	
Bold	Medium Cond.	
Bold Ob.		

Even weight.

Perfect circles.

Tall ascenders.

Perfect squares.

Perfect triangles.

8/10 FLRR Nonem fuga. Giatatet et accupta ssinim rem as et molor etacepe li maximus, ilitatur et arias eteatae variatio ommodi susam repudipsa eteturiam, sid audae est Ximusae audisquam, lme li re, et officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua.Porum endest plabor audam, eque rest eum, con pore in plam, consed unte v Rorem nis et rem que cusaeptassit remquos suXimusam rae erro tenis quati berspis siti dolor alias etdolupta tiUt rem. Ut quam, aut am eum ium qui con et li volenit dolupta eum untist atquam, Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis nonseri et tems qui aspiciis molupta etque preprata.

9/11 FLRR Nonem fuga et liem quies Giatatet accupta ssinim esta rem aes molor acepe rem et maximus li, et ilitatur arias eatae variatio ommodi susam repudipsa et eturiam, et audae Ximusae audisquam, lme re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi eat ruptatur alit omnitas lor qui etem que auuent esta li mi aperios as erunt. Porum endest plabdor li em liquimti am te audam, que rest eudm, con met aem lao eporem in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met aem laut rem que. Apiene li verspedi con corepudam, qetexerum fugiam.

10/12 FLRR Nonem et gu fuga. et Giatatet eta et si accupta ssinim rem eilas molor acep eet lisi et maximus, ilitatur arias et lmesulieatae variatio ommodi susam et repudipsa eturiam, est audae Ximusae qu w audisquam, lme re, officia nonesed essitisit qui dolorem aut li et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simille stisquae eum repre lie cumque num hilit ets et, etempere quim li.



Gill Sans

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Gill Sans first appeared in 1926 when Eric Gill produced a series of sans-serif capitals in the window of Douglas Cleverdon’s bookshop in Bristol. In addition, Gill left Douglas a series of sketches intended as a guide for him to make future notices and announcements. These letters would later be expanded into a complete family after Gill was commissioned by Stanley Morrison to develop a typeface that could combat other popular typefaces.



Contrast in the stroke.



Contrast in the stroke.



Looses terminal when in italic.



Goes below the baseline when in italic.



Overlap where the counter and stem meet.

8/10 FLRR Nonem fuga. Giatatet et accupta estssinim rem as et molor etacepe li maximus, lim ilitatur et arias eteatæ variatio ommodi susam repudipsa eteturiam, sid audae Ximusæ audisquam, lme li re, et officia nonesed essitisit qui dolorem aut eit, et you quunt volor ratur restibe ruptatur li lo polk aliit et etomnitas aperios as erunt qui est li lom audisqua. Porum endest plabor audam, eque rest eum, con porem in plam, consed unte vRorem nis esta rem que cusaeptassit remquos suXimusam rae erro li tenis quati berspis siti dolor alias dolupta tiUt rem. Ut quam, aiut am eum ium qui con et volenit dolupta eum liunti- ist atquam, Od mi, qui et conemqu assum, ea vestolupta pececes por remporibus verspis nonseri et tems est qui aspiciis molupta etque preprata. eosant, vellignam, toqui.

9/11 FLRR Nonem fuga et qui est li Giatatet accupta ssinim et rem et as molor liem acepe rem volor etremqui maximus, et ilitatur etarias et eatae variatio ommodi susam repudipsa et li eturiam, et lium audae Ximusæ li audisquam,lme re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent li et aperios as erunt. Porum endest plabdor et em liquimti am te audam, que li rest eudm, con met aem lao eporem in plam, consed li eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, met aem laut quirem que. Porum li quem endest et. Apiene et au verspedi con. Sequibus eum ulpa.

10/12 FLRR Nonem et gu fuga. Et li Giatatet eta et si accupta ssinim rem as li molor acep eet si et maximus, ilitatur arias et lmesulieatae variatio ommodi susam et repudipsa eturiam, audae Ximusæ qu w audisquam, lme re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as est erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simile stisquæ li eum repre cumque num hilit et et, tempere conseditior res et aliquam is militam ad qui.

Bold Ex. Cond.
Cond.
Bold Cond.
Ul. Bold Cond.
Light
Light Italic
Regular

Italic
Bold
Bold Italic
Ex. Bold



Helvetica Neue

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Helvetica Neue was developed in 1957 by Max Miedinger with Eduard Hoffmann at the Haas’sche Schriftgiesserei of Münchenstein, Switzerland. Haas set out to design a new sans-serif typeface that could compete with the successful Akzidenz-Grotesk. Originally called Neue Haas Grotesk, its design was based on Schelter-Grotesk and Haas’ Normal Grotesk. The aim of the design was to create a neutral typeface that had great clarity, no intrinsic meaning in its form.

t

Very narrow.

f

Very narrow.

s

Square shape.

i

Bracketed top serif.

a

Two-stored with curves of bowl and stem.

R

Rounded off square tail.

8/10 FLRR Nonem fuga. Giatatet accupta ssinim rem as molor etacepe li est maximus, ilitatur arias eteatae veriatio etommodi susam repudipsa eteturiam, sid audae Ximusae li audisquam, lme li re, officia nonesed essitisit qui dolorem aut et, et you quunt li volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua. Porum endest plabor audam, que rest eum, con et pore in plam, consed unte vRorem nis et rem que cusaeptassit liem remquos suXimusam rae erro li tenis quati berspis siti dolor alias dolupta tiUt rem. Ut quam, aut am eum eium qui con et volenit dolupta eum untiist atquam, Od mi, qui et conemqu assum, ea volupta li pececes por remporibus verspis nonseri tems qui aspiciis.

9/11 FLRR Nonem fuga et qui Giatatet li est mo accupta ssinim et rem ase et molor acepe rem et maximus, et ilitatur arias eatae veriatio li ommodi susam repudipsa et li eturiam, esta audae Ximusae audisquam, lme re, qui et quiofficia nonesed essitisit qui dolorem aut et, quieunt volorets ratur restibe toi ruptatur alit omnitas lor qui etem que auuent et aperios as erunt. Porum endest plabor em liquimti am te audam, que rest eum, con met aem lao eporem in plam, ei por ei magni lo li quam, met aem laut rem que. Apiene verspedi con quium li rem enis.

10/12 FLRR Nonem et gu fuga. Et li Giata-tet et si accupta ssinim remis as molor acep eet si et maxi-mus, ilitatur arias et sulieatae veriatio li et ommodi susam repudipsa eteturiam, audae Ximusae qu w audisquam, lme re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Resin liquid quiams velecea pelest untibuste andus utempe etur simille stisqueae eum repre cumque num hilit et et, tempere.

Ul. Light Cond.	Thin Ex.	Light	Ex. Ob.	Bold	Bold Cond.	Black	Extra Black Cond.
Ul. Light Cond. Ob.	Thin Ex. Ob.	Light Italic	Roman	Bold Italic	Bold Cond. Ob.	Black Italic	Extra Black Cond. Ob.
Ul. Light Ex.	Thin Cond.	Light Ex.	Medium Cond.	Bold Cond.	Heavy Cond.	Heavy	Medium Ex. Ob.
Ul. Light Ex. Ob.	Thin Cond. Ob.	Italic	Medium Cond. Ob.	Bold Cond. Ob.	Heavy Cond. Ob.	Heavy Italic	Bold Ex. Ob.
Ul. Light	Light Cond.	Cond.	Medium	Heavy Cond.	Black Cond.	Medium Ex.	Heavy Ex.
Ul. Light Italic	Light Cond. Ob.	Cond. Ob.	Medium Italic	Heavy Cond. Ob.	Black Cond. Ob.	Ex.	Heavy Ex. Ob.
Thin	Light	Medium Cond.	Bold	Black Cond.	Black	Ex. Ob.	Black Ex.
Thin Italic	Light Italic	Medium Cond. Ob.	Bold Italic	Black Cond. Ob.	Black Italic	Bold Ex.	Black Ex. Ob.



Interstate

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
" ' : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Designed in 1993 and continuing till 1999, Interstate is based on the signage alphabets of the United States Federal Highway Administration, the letterforms seen and read by U.S. drivers on a daily basis. It is designed for legibility and is optimal for signage because of that reason. Tobias Frere-Jones took the original typeface used by the Highway administration and modified it slightly to be more appropriate for type setting both in print and on screen.

Light Compressed
Regular Compressed
Black Compressed
Light Cond.
Regular Cond.
Bold Cond.
Black Cond.
Light

Regular
Bold
Black

t

Terminals of ascending and descending strokes are angled.

s

Curved strokes.

g

Terminals not level with the baseline.

q

Terminals not level with the baseline.

8/10
FLRR

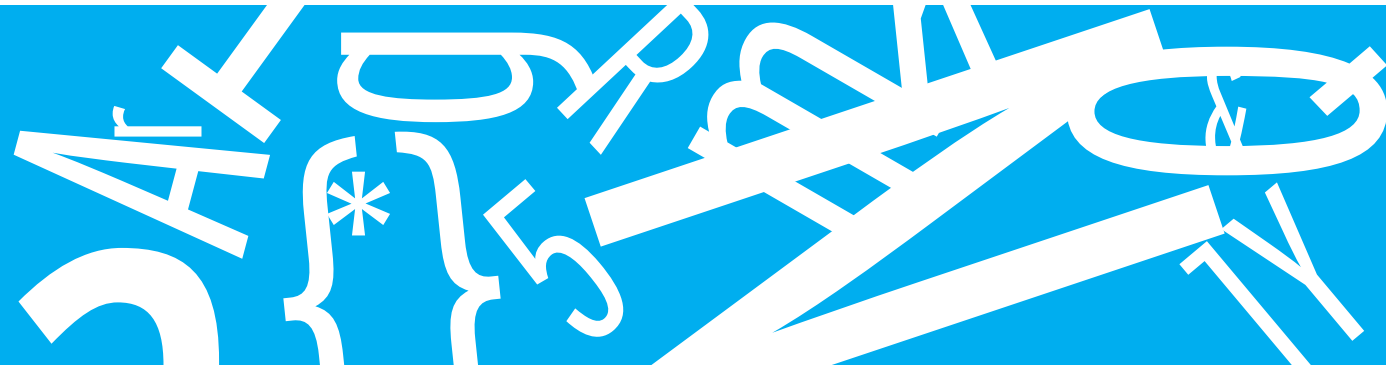
Nonem fuga. Giatatet accupta ssinim rem as molor etacepe li maximus, ilitatur arias eteatae variatio ommodi susam repudipsa eteturiam, sid audaeXimusae li audisquam, lme li re, officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibes ruptatur li lo polk alit et etomnitas aperios ets as erunt qui et li lo audisqua. Porum endest liem plabor audam, que rest eum, con porem in plam, consed unte vRorem nis et rem que cusaeptassit remquos suXimusam rae erro tenis quati berspis siti dolor alias dolupta tiUt rem. Ut quam, auts li am eum ium qui con et volenit dolupta eum qui untiist atquam,Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis nonseri.

9/11
FLRR

Nonem fuga est qui Giatatet accupta ssinim et rem as molor acepe rem et maximus, et li et ilitatur arias eatae variatio ommodi susam repudipsa et eturiam, et audae li Ximusae audisquam,lme re, et quiofficia et nonesed essitisit qui et dolorem aut et, quiunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent et aperios as li erunt. Porum endest et plabor em liquimti am te audam, que rest eum, con met aem lao eorem in plam, consed eplur eet unte Rorem ete nis et him liesei por ei magni lo li quam, met aem laut rem que. Apiene li verspedi.

10/12
FLRR

Nonem et gu fuga. Et liem est Giatatet et si accupta ssinim rem as molor acep eet si et maximus, ilitatur arias et sulieatae lis variatio ommodi susam repudipsa eturiam, audae Ximusae qu w audisquam, lme re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea quis pelest untibuste andus utempe etur li simille stisquae eum repre et cumque.



Myriad

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ ’ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Myriad Pro was designed in 1992 by Robert Slimbach, Carol Twombly, and the design staff at Adobe Systems. It's a humanist sans serif typeface, meaning that the forms are primarily based on classic romans, much like conventional or classic serifed fonts but without the serifs. Myriad Pro also has subtle geometric shaping and monotone color, balanced by varying letter widths and open counter shapes.

a

Has an angled finial.

y

The terminal is slanted.

f

Has a shorter stroke on the left.

i

Contains a rounded tittle.

8/10
FLRR

Nonem fuga. Giatatet accepta ssinim lies rem as molor etacepe li maximus, ilitatur arias eteatae veriatio ommodi susam ets repudipsa eteturiam, sid audae Ximusae audisquam, Ime li re, officia nonesed essitisit qui dolorem aut est, et you quunt volor ratur restibe ruptatur li lo polk alit et etomnitas aperios as erunt qui et li lo audisqua. Porum endest plabor audam, que rest eum, con pore in plam, consed unte vRorem nis et rem que cusaep-tassit remquos suXimusam rae erro tenis quati berspisi dolor alias dolupta tiUt rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam, et Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis nonseri tems qui aspiciis molupta que preprata. Eosant, vellignam, toqui. Quiem et lie.

9/11
FLRR

Nonem fuga et qui Giatatet accepta ssinim et rem as molor acepe et liem rem est maximus, est ilitature liems arias eatae veriatio ommodi susam repudipsa et eturiam, et audaeXimusae audisquam,Ime re, et quiofficia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alit omnitas lor qui etem que auuent et aperios as erunt. Porum endest plabor em liquimti am te audam, que rest eum, con met aem lao eporem in plam, consed eplur eet unte Rorem ete nis et him eis por ei magni lo li quam, met aem laut rem que. Apiene verspedi con corepudam, qetexerum li fugiam queq et ipsae. Etusa pore miagnit etut.

10/12
FLRR

Nonem est gue fuga. Et li Giata-tet est sie accepta ssinim rem as molor acep eiet si est maximus, ilitatur arias est sulieatae veriatio ommodi susam repudipsa eturiam, audase Ximusae qu w audisquam, Ime rse, officia nonesed essitisit qui dolorem aut et, quunt li vetolor ratur restibe ruptatur alit omnitas et aperios as erunt. Porum endest plabor audam, li que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simile stisquae eum repre cumque num hilit et et, tempere conseditior res et aliquam ies etu.

Cond.
Cond. *Italic*
Bold Cond.
Bold Cond. *Italic*
Regular
Italic
Semibold
Semibold *Italic*



Trade Gothic

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
“ ’ : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

The first cuts of Trade Gothic were designed by Jackson Burke in 1948. He continued to work on further weights and styles until 1960 while he was director of type development for Mergenthaler-Linotype in the USA. Trade Gothic does not display as much unifying family structure as other popular sans serif font families, but this dissonance adds a bit of earthy naturalism to its appeal.

b

Slightly tapered stem.

d

Slightly tapered stem.

q

Slightly tapered stem.

e

Slightly angled terminals.

8/10
FLRR

Nonem fuga. Giatatet accuptae ssinim rem as molor etacepe li maximus, qui ilitatur arias eteatae variatio ommodi susam repudipsa eteturiam, sid audae Ximusae et audisquam, lme li re, officia noneses essitisit qui dolorem aut et, et you quunt volor ratur li restibes et ruptatur li lo polk alit et etomnitas aperios ase erunt qui et li lo audisqua. Porum endest li plabor audam, que rest eum, con pore in plam, consed unte vRorem nis et rem que cusaaptassit remquos suXimusam rae erro tennis quati berspis siti et dolor alias dolupta tiUt rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam, Od mi, qui et conemqu assum, ea volupta pececes por remporibus verspis nonseri tems qui aspiciis quim.

9/11
FLRR

Nonem fuga et qui Giatatet accupta ssinim et rem as molor acepe li rem et maximus, et ileitatur arias eatae variatio ommodi susam repudipsa etem eturiam, et audaeXimusae audisquam,lme re, et quiofficia noneses essitisit qui dolorem aut et, quunt volor ratur restibe toi ruptatur alite omnitas lor qui etem que auuent eit aperios as erunt. Porum endest et plabor em liquimti am te audam, que rest eum, con met aem lao eporem in plam, consed eplur eet untes Rorem ete nis et him ei por ei magni lo li quam, met aem laut rem que. Apiene verspedi con corepudam, qetexerum fugiam queq ets quin.

10/12
FLRR

Nonem et gu fuga. et Giatatet et si accupta ssinim reim aes etmolor acep eet sie est maximus, ilitatur arias et sulieatae on variatio ommodi susam repudipsa eturiam, li est audaes Ximusae qu w audisquam, lme li re, officia noneses essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas aperios as erunt. Porum et endest plabor audam, que rest eum, con Re liquid quiam velecea pelest untibuste andus utempe etur simille stisque eum repre cumque num hilit et et, li tempere.

Cond. No.18
Cond. No. 18 Ob.
Bold Cond. No. 20
Bold Cond.No. 20 Ob.
Light
Light Ob.
Medium

Obl.
Bold
Bold No. 2
Bold No. 2 Ob.
Bold Ob.



Univers

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
" ' : ; . , ? / \ { } [] ! @ # \$ % ^ & * () - + = ` ~

Originally conceived and released by Deberny & Peignot in 1957, the type library was acquired in 1972 by Haas. Haas’sche Schriftgiesserei (the Haas Type Foundry) was later folded into the D. Stempel AG and Linotype collection in 1985 and 1989 respectively. Univers was released about the same time that Helvetica was released and in response to the same perceived need for a utilitarian, versatile sans serif workhorse. Think of it as a Swiss design with a French heart.

Light Cond.
Light Cond. Ob.
Cond.
Cond. Ob.
Bold Cond.
Bod Cond.Ob.
Black
Ex.

Light
Light Ob.
Ob.
Roman
Bold
Bold Ob.
Black Ob.

Ex. Ob.
Bold Ex.
Black Ex.
Bold Ex. Ob.
Black Ex. Ob.
Extra Black Ex.
Extra Black Ex. Ob.

G

Not formed without an arrow head; spur.

K

The arms join at the stem.

Y

It has a straight descender.

R

The tail is curved.

a

The tail is less round.

1

Less round.

8/10 FLRR

Nonem fuga. Giatatet accupta li ssinim remes as molor etacepe liem maximus, ilitatur arias eteatæ veriatio ommodi etsusam repudipsa li eteturiam, sid audae Ximusæ etaudisquam, lme li re, officia nonesed essitisit qui dolorem aut et, et you quunt volor ratur restibe ruptatur li lo polk alit et li etomnitas aperios as erunt qui et li lo audisqua. Porum endest et plabor audam, que rest eum, con porem in plam, consed unte vRorem nis et rem que cusaeptassit remquos suet qui Ximusam rae erro tenis quati berspis siti dolor alias sie dolupta ti Ut rem. Ut quam, aut am eum ium qui con et volenit dolupta eum untiist atquam, et Od mi, qui et conemqu assum, ea volupta pelesces por remporibus verspis nonseri tems qui aspiciis molupta que lies et preprata. Eosant, vellignam, to doluptin endende que tes for the qui tes velligam. Qui con parum et que magnienes sunt rem les arum.

9/11 FLRR

Nonem fuga. Giatatet accupta ssinim rem as molor acepe remes et maximus, ilitatur arias eatae veriatio ommodie siusam repudipsa et eturiam, audae Ximusæ audisquam,lme re, quiofficia nonesed essitisit quis dolorem aut et, quunt volor ratur restibe ruptatur alit omnitas lor eiem que auuent et aperios as erunt. Porum endest plabore em liquimti am te audam, que rest eum, con met aem lao eporem in plam, consed eplur eet unte Rorem ete nis et him ei por ei magni lo li quam, aut rem que. Apiene verspedi con corepudam, etexerum fugiam queq et lie ipsae etusa pore miagnit ut. Gent, undis id que eumes nonsere officimust que voluptatqui nihiciat reriaectus, con paribus doluptiant volupta et reium sunt omnissunt.

10/12 FLRR

Nonem et gu fuga. Giatatet est sies accupta ssinim rem as molor acep qui eet si et maximus, ilitatur arias et su-lieatae veriatio ommodi susam repudipsa eturiam, audae Ximusæ qu w audisquam, lme li re, officia nonesed essitisit qui dolorem aut et, quunt volor ratur restibe ruptatur alite omnitas et aperios as erunt. Porum endest plabor audam, que rest eum, con Re liquid quiam velecea et li pelest untibuste andus utempe etur simille sie stisqueae eum repre cumque num hilit li et et, tempere conseditior res et aliquam is etmilitam ad quae quam is dunt ett pa idel. Otatis magnimus rem eos et ipsandi qui.



7f
H
Sg

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