

Adobe-Schriftenbibliothek
REFERENZHANDBUCH

Adobe® Type Library REFERENCE BOOK

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NOTES:

☞ indicates an Adobe Originals typeface. For more information, refer to pages 8–11.

☞ O indicates an OpenType format typeface. For more information, refer to pages 12–16.

☞ MM indicates a multiple master typeface. For more information, refer to pages 17–20.

☞ For a complete listing of symbol and ornament faces, refer to pages 42–43.

REMARQUES :

☞ assignale les polices Adobe Originals. Pour plus d'informations, reportez-vous aux pages 8–11.

☞ O indique un caractère au format OpenType. Pour plus d'informations, reportez-vous aux pages 12–16.

☞ MM signale les polices Multiple Master. Pour plus d'informations, reportez-vous aux pages 17–20.

☞ Pour obtenir la liste complète des polices de symboles et ornementales, reportez-vous aux pages 42–43.

HINWEISE:

☞ kennzeichnet eine Adobe Originals-Schrift. Weitere Informationen hierzu finden Sie auf den Seiten 8–11.

☞ O weist auf eine Schrift im OpenType-Format hin. Weitere Informationen hierzu finden Sie auf den Seiten 12–16.

☞ MM kennzeichnet Multiple Master-Schriften. Weitere Informationen hierzu finden Sie auf den Seiten 17–20.
 ☞ Eine vollständige Liste der Symbol- und Ornamentschriften finden Sie auf den Seiten 42–43.

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VAST SELECTION With more than 2,750 typefaces from internationally renowned foundries, such as Agfa Monotype, ITC, and Linotype, as well as award-winning individual type designers and distinguished design studios, the Adobe Type Library offers one of the largest collections of high-quality type in the world. In addition, Adobe typefaces offer complete cross-platform compatibility between Windows® and Macintosh platforms and work seamlessly with most popular software applications.

Most typefaces in the Adobe Type Library are delivered in PostScript® Type 1 format, which are available in either Windows or Macintosh versions. New to this edition are several hundred typefaces in the OpenType® format, which is a cross-platform format. More details about the OpenType format are given on page 12.

For agencies, service bureaus, and other design professionals, Adobe offers a complete type solution with the Adobe Font Folio™, two CD-ROMs with more than 2,750 typefaces in both Windows and Macintosh formats.

WORLD-CLASS QUALITY Adobe's expert typographic staff thoroughly analyzes every character of a typeface before it is allowed to join the Adobe Type Library. Specially designed, proprietary Adobe software tools assure that licensed typefaces remain true to their original foundry designs and that exclusive Adobe Originals capture the designer's intent with unparalleled digital precision. All typefaces in the Adobe Type Library undergo extensive testing to guarantee that the fonts live up to Adobe's unrivaled standard of excellence.

WIDE AVAILABILITY Adobe type is easily accessible whether you order over the Web, by phone or fax. Special pricing is available for extended licensing and volume purchases of most typeface packages offered by Adobe. For more information, call 800-682-3623 or contact your local Adobe type distributor (see page 5).

WWW.ADOBE.COM/TYPE Visit Adobe's Web site, www.adobe.com/type, and discover the amazing depth and power of the Adobe Type Browser. Use it to learn more about the history of type and type designers. View type by the many classifications shown on pages 28–45 and even more that are unique to the Type Browser.

In addition to the Type Browser, www.adobe.com/type offers up-to-the-minute information about special offers, new releases, and tips & techniques. Whenever you have questions about typography, www.adobe.com/type has answers.

L'EMBARRAS DU CHOIX La typothèque Adobe constitue sans aucun doute l'une des plus importantes collections de polices de qualité au monde. Elle rassemble, en effet, plus de 2 750 polices créées par des fondeurs de renommée mondiale comme Agfa Monotype, ITC, et Linotype, des dessinateurs indépendants et des studios spécialisés. De plus, les polices Adobe sont entièrement compatibles avec les plates-formes Windows et Macintosh et s'intègrent sans problème à la plupart des applications.

La plupart des polices de caractères de la Typothèque Adobe sont fournies au format Postscript Type 1 et sont disponibles en version Windows et Macintosh. La nouveauté de cette version réside dans ses centaines de polices au format OpenType, compatibles avec toutes les plates-formes. Pour plus de détails sur le format OpenType, reportez-vous à la page 12.

Pour les agences de publicité, les bureaux de service et les autres professionnels de la création graphique, Adobe propose une solution typographique complète qui regroupe Adobe Font Folio, deux CD-ROM contenant plus de 2 750 polices de caractères pour Windows et Macintosh

UNE QUALITÉ OPTIMALE Les experts en typographie employés par Adobe examinent en détail chaque caractère d'une police avant de l'inclure à la typothèque Adobe. Grâce aux outils logiciels Adobe spécialement développés à cet effet, vous avez l'assurance que les polices concédées sous licence sont conformes au dessin original des fondeurs et que les polices exclusives Adobe Originals reproduisent avec une extrême fidélité l'idée de leur concepteur. De plus, toutes les polices de la typothèque Adobe sont soumises à des contrôles de qualité très stricts pour garantir qu'elles répondent aux critères d'excellence qui font la renommée d'Adobe.

UNE DISPONIBILITÉ EXCEPTIONNELLE Vous pouvez vous procurer les polices Adobe très facilement en passant commande sur le Web, par téléphone ou par télécopie. Pour la plupart de ses coffrets de polices, Adobe propose des prix spéciaux pour les extensions de licences et les achats en gros. Pour plus de détails, appelez le 800-682-3623 ou prenez contact avec votre revendeur de polices Adobe (voir page 5).

WWW.ADOBE.COM/TYPE Consultez le site Web Adobe, www.adobe.com/type, et découvrez la richesse et la puissance d'Adobe Type Browser. Servez-vous de cet utilitaire pour vous informer sur l'histoire de la typographie et sur ses créateurs. Visualisez les polices répertoriées par classe aux pages 28-45 et bien d'autres, spécifiques à ce logiciel.

Outre l'utilitaire Type Browser, le site www.adobe.com/type propose des informations de dernière minute sur les offres spéciales, les nouvelles versions ainsi qu'une foule de conseils et astuces. Le site www.adobe.com/type a toutes les réponses aux questions que vous posez sur la typographie.

GROSSE AUSWAHL Mit mehr als 2.750 Schriften von international anerkannten Herstellern wie Agfa Monotype, ITC und Linotype, renommierten Schrift-designern und Designstudios, bietet die Adobe-Schriftenbibliothek eine der größten Sammlungen hochwertiger Schriften weltweit. Außerdem bieten Adobe-Schriften plattformübergreifende Kompatibilität zwischen Windows und Macintosh und lassen sich nahtlos in den meisten gängigen Softwareanwendungen einsetzen.

Die meisten Schriften in der Adobe-Schriftenbibliothek werden im Format Postscript Type 1 geliefert und sind sowohl in Windows- als auch in Macintosh-Versionen verfügbar. Neu an dieser Edition sind mehrere hundert Schriften im OpenType-Format, einem plattformübergreifend verwendbaren Format. Weitere Einzelheiten zum OpenType-Format erfahren Sie auf Seite 12.

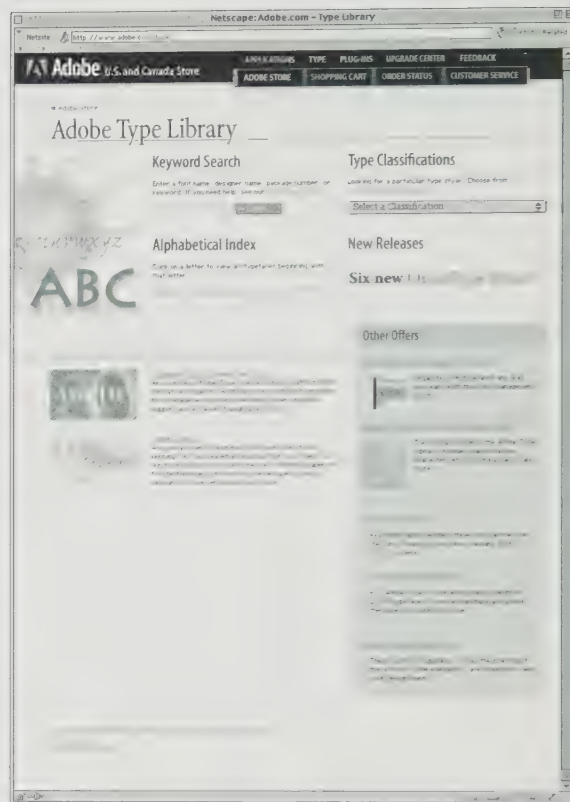
Für Agenturen, Druckdienstleister und andere professionelle Anwender aus dem Bereich Design bietet Adobe mit Adobe Font Folio eine komplette Schriftlösung: zwei CD-ROMs mit über 2.750 Schriftarten sowohl im Windows- als auch im Macintosh-Format.

QUALITÄT DER WELTKLASSE Adobes Typographieexperten analysieren jedes Zeichen einer Schrift gründlich, bevor sie in die Adobe-Schriftenbibliothek aufgenommen wird. Spezielle Adobe Softwaretools gewährleisten, daß lizenzierte Schriften den Originaldesigns treu bleiben und daß exklusive Adobe Originals der Absicht des Designers mit unvergleichlicher digitaler Präzision gerecht werden. Zusätzlich werden alle Schriften in der Adobe-Schriftenbibliothek ausführlichen Qualitätstests unterzogen, damit die Schriften garantiert dem exzellenten Standard von Adobe entsprechen.

GROSSE VERFÜGBARKEIT Der Zugriff auf Adobe-Schriften ist einfach, ob Sie über das Internet, per Telefon oder per Fax bestellen. Besondere Preise für erweiterte Lizenzen und umfangreiche Bestellungen der meisten Schriftenpakete von Adobe sind erhältlich. Weitere Informationen erhalten Sie unter 800-682-3623; oder wenden Sie sich an Ihren Adobe-Händler (siehe Seite 5).

WWW.ADOBE.COM/TYPE Besuchen Sie www.adobe.com/type, und entdecken Sie den erstaunlichen Umfang und die Leistung des Adobe Type Browsers. Lernen Sie mehr über die Geschichte von Schriften und deren Designer. Lassen Sie sich Schriften nach den Kategorien anzeigen, die auf den Seiten 28–45 aufgeführt werden, sowie zusätzlich nach einigen speziellen Kategorien des Type Browsers.

Neben dem Type Browser bietet www.adobe.com/type stets aktuelle Informationen zu besonderen Angeboten, Neuheiten und Tips und Techniken. Wenn Sie Fragen zur Typographie haben, hat www.adobe.com/type die Antworten.



Visit www.adobe.com/type for the latest news about the Adobe Type Library, including Current Pricing, New Releases, Special Offers, Tips and Techniques, Designer Biographies, and much more.

Consultez le site www.adobe.com/type pour connaître les nouvelles de dernière minute sur Adobe Type Library. Il vous renseigne sur les prix, les nouvelles versions et les offres spéciales, tout en vous proposant des conseils et des astuces, la biographie des créateurs d'Adobe Type Library et une foule d'autres informations.

Besuchen Sie unsere Website www.adobe.com/type und erfahren Sie die neuesten Nachrichten über Adobe Type Library sowie aktuelle Preise, neue Produkte, Sonderangebote, Tipps und Techniken, Biographien der Designer und vieles mehr.

TO ORDER ON THE WEB

« www.adobe.com/type

24 hours a day, 7 days a week—the fastest, easiest, most economical way to buy Adobe type.

TO ORDER BY PHONE

« For all type orders in the U.S. and Canada, call 800-682-3623 24 hours a day, 7 days a week or contact your local Adobe type distributor.

Outside the U.S. and Canada, call one of the following numbers Monday through Friday to place an order. An Adobe Systems Direct sales representative will be glad to help you.

Austria	0660 6755
Belgium	0800 11 376
France	0800 90 86 78
Germany	0130 817 473
Rep. of Ireland	0044 131 458 6842
Netherlands	0800 022 90 57
Sweden	020 793 191
Switzerland	0800 55 14 58
UK	0131 458 6842
Fax	0044 131 451 6999

For all other countries, contact your nearest Adobe type distributor.

« Adobe also offers Japanese typefaces. For more information, call AsiaSoft at 800-882-8856.

LICENSING Most typefaces you purchase from Adobe can be installed on up to five computers and permanently downloaded to one printer.†

For more information about licensing, licensing extensions and volume purchases, call 800-682-3623 or contact your local Adobe type distributor.

Typefaces may be withdrawn from the library without notice.

†Twenty computers and two printers for Adobe Font Folio. The five-CPU license does not apply to the Adobe type collections shown on pages 296–297.

COMMANDES SUR LE WEB

« Connectez-vous sur notre site www.adobe.com/type, 24 heures sur 24, 7 jours sur 7 : le moyen le plus rapide, le plus facile et le plus économique d'acheter des polices Adobe.

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« Pour les Etats-Unis et le Canada, composez le 800-682-3623 24 heures sur 24, 7 jours sur 7 ou contactez votre revendeur de polices Adobe.

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Autriche	0660 6755
Belgique	0800 11 376
France	0800 90 86 78

Pays-Bas	0800 022 90 57
Rép. d'Irlande	0044 131 458 6842
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LICENCE La licence d'exploitation des polices Adobe vous autorise à installer la plupart d'entre elles sur cinq ordinateurs et à les télécharger de manière permanente sur une imprimante.†

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†Vingt ordinateurs et deux imprimantes pour Adobe Font Folio. La licence pour cinq ordinateurs ne s'applique à aucune des sélections de polices Adobe Type Collections présentées aux pages 296–297.

BESTELLEN ÜBER DAS INTERNET

« www.adobe.com/type Jeden Tag, rund um die Uhr, der schnellste, einfachste und günstigste Weg, Adobe-Schriften zu kaufen.

BESTELLEN PER TELEFON

« Für alle Schriftbestellungen in den USA und Kanada, rufen Sie 800-682-3623 an: rund um die Uhr oder wenden Sie sich an Ihren Adobe-Händler.

Außerhalb der USA und Kanada können Sie folgende Nummern anrufen, um von Montag–Freitag eine Bestellung aufzugeben. Ein

Adobe Systems Direct-Verkaufs-repräsentant hilft Ihnen gerne weiter.

Belgien	0800 11 376
Deutschland	0130 817 473
Frankreich	0800 90 86 78
Großbritannien	0131 458 6842
Irische Republ.	0044 131 458 6842
Niederlande	0800 022 90 57
Österreich	0660 6755
Schweden	020 793 191
Schweiz	0800 55 14 58
Fax	0044 131 451 6999

In allen anderen Ländern wenden Sie sich bitte an Ihren Adobe-Händler.

LIZENZEN Die meisten Schriften von Adobe können auf bis zu fünf Computern installiert werden und dauerhaft auf einen Drucker heruntergeladen werden.

Weitere Informationen zu Lizenzen, Lizenzenerweiterungen und Großeinkäufen wenden Sie sich bitte an Ihren Adobe-Händler.

Schriften können ohne Ankündigung aus der Bibliothek genommen werden.

[†] Zwanzig Computer und zwei Drucker für Adobe Font Folio. Die 5-Computer-Lizenz gilt nicht für die Adobe Type Collections auf den Seiten 296–297.

TECHNICAL SUPPORT Please contact the appropriate number from the following list to receive prompt and courteous assistance.

PERSON-TO-PERSON

Macintosh	206-675-6206
Windows	206-675-6306

24-HOUR FAX REQUEST

206-675-6137

WORLD WIDE WEB

www.adobe.com/supportservice/custsupport/main.html

OUTSIDE THE U.S. AND CANADA

Austria	0044 131 451 6882
Belgium	0044 131 451 6883
Denmark	45 70 21 01 01
Finland	09 7250 4411
France	0044 131 451 6889
Germany	0044 131 451 6884
Iceland: Mac	511 5111
Iceland: PC	550 4000
Rep. of Ireland	0044 131 451 6888
Italy	0044 131 451 6890
Netherlands	0044 131 451 6885
Norway	67 101 780
Portugal	01 4157 300
Spain	93 423 67 67
Sweden	0680 716 768
Switzerland	0044 131 451 6887
UK	0044 131 451 6888
Fax	0044 131 458 3022

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SUPPORT TECHNIQUE

Composez le numéro adéquat ci-dessous pour obtenir une assistance rapide et de qualité.

Macintosh	206-675-6206
Windows	206-675-6306

206-675-6137

www.adobe.com/supportservice/custsupport/main.html

Allemagne	0044 131 451 6884
Autriche	0044 131 451 6882
Belgique	0044 131 451 6883
Danemark	45 70 21 01 01

Espagne	93 423 67 67
Finlande	09 7250 4411
France	0044 131 451 6889
Islande (Mac)	511 5111
Islande (PC)	550 4000
Italie	0044 131 451 6890
Norvège	67 101 780
Pays-Bas	0044 131 451 6885
Portugal	01 4157 300
Rép. d'Irlande	0044 131 451 6888
Royaume-Uni	0044 131 451 6888
Suède	0680 716 768
Suisse	0044 131 451 6887
Télécopie	0044 131 458 3022

ASSISTANCE POUR

LES SOCIÉTÉS DE SERVICES

Les ateliers de photocomposition et d'impression de films couleur, les studios de retouche d'images, les imprimeurs, les laboratoires photo et les magasins multimédia peuvent prétendre au statut de prestataires de services agréés Adobe (Adobe Authorized Service Providers). A ce titre, ils ont droit à un support technique de premier ordre, à des mises à jour et à niveau de produits et à des offres spéciales. Pour bénéficier de ces avantages, choisissez votre formule, de base ou complète, et recueillez le fruit de vos efforts. Pour plus d'informations, composez le 800-685-3510 si vous résidez aux Etats-Unis ou au Canada. Sinon, prenez contact avec votre revendeur de polices Adobe.

TECHNISCHER SUPPORT

Bitte rufen Sie die jeweilige Nummer aus der folgenden Liste an, um schnelle und freundliche Unterstützung zu erhalten.

PERSÖNLICH

Macintosh	206-675-6206
Windows	206-675-6306

24-STUNDEN FAXANFRAGE:

206-675-6137

WORLD WIDE WEB

www.adobe.com/supportservice/custsupport/main.html

AUßERHALB DER USA UND

KANADA

Österreich	0044 131 451 6882
Belgien	0044 131 451 6883
Dänemark	45 70 21 01 01
Finnland	09 7250 4411
Frankreich	0044 131 451 6889
Deutschland	0044 131 451 6884
Italien	0044 131 451 6883
Norwegen	67 101 780
Spanien	93 423 67 67
Schweden	0680 716 768
Schweiz	0044 131 451 6887
Niederlande	0044 131 451 6885
Großbritannien	0044 131 451 6888
Irische Republik	0044 131 451 6888
Fax	0044 131 458 3022

UNTERSTÜTZUNG

VON DRUCKDIENSTLEISTERN

Druckdienstleister, Belichtungs-
zentren, Farbfilmgeschäfte,
Druckereien, Fotolabore und
Medienzentren können „Adobe
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werden. Als autorisierter Service-
anbieter erhalten Sie erstklassigen
technischen Support mit hoher
Priorität, Produktupgrades
und -updates und können bei
Produkten erheblich sparen.
Wählen Sie zwischen dem
Basis-plan oder dem erweiterten
Plan, und genießen Sie die
Vorteile. In den USA und Kanada
erfahren Sie Einzelheiten unter
800-685-3510. In anderen Ländern
wenden Sie sich bitte an Ihren
Adobe-Händler.

ADOBE ORIGINALS TYPEFACES Created exclusively for Adobe by award-winning type designers worldwide, Adobe Originals typefaces include new designs as well as revivals of classics from typographic history. They uniquely combine the power of Adobe's unrivaled imaging technologies with the spirit of craftsmanship that has inspired type design for more than 500 years. Ranging in style from fully featured text composition families with Expert Collections to individual typefaces of uncommon character, Adobe Originals always live up to their name.

CLASSICAL REVIVALS Some Adobe Originals are revivals of typefaces that are considered classic historical designs, such as Adobe Caslon, Adobe Garamond, and Adobe Jenson. To create classical revivals, Adobe's designers work from impressions of the original type, usually found on rare specimen sheets preserved in libraries, foundries, and private collections throughout the world. During the design process, designers visually compare the original type with Adobe's digital version. Their revivals capture the form and feel of classical typeface designs with outstanding accuracy in the digital format.

NEW TEXT AND DISPLAY TYPEFACES Original text and display typefaces of remarkable beauty and digital integrity make up a large part of the Adobe Originals collection. Text families—such as Minion and Utopia—include a full complement of weights, characters, and kerning pairs, while beautiful script and display types—such as Caffisch Script, Poetica, Lithos, Charlemagne, and Trajan—offer some of the most exciting designs in the Adobe Type Library.

EXPERT COLLECTIONS Text families in the Adobe Originals collection are often accompanied by expert sets. These specialized sets of characters meet the exacting demands of professional typesetters and designers. Expert Collections include some or all of the following: old style figures, small capitals,

f-ligatures, fractions, superior and inferior figures, and superior letters. For more information on Expert Collections, refer to page 23.

THE ADOBE TYPE STAFF At Adobe, type is developed by a staff of designers, each of whom has the specialized skills required to produce world-class digital type. In addition, Adobe's in-house staff works with other distinguished designers and type experts throughout the world to make sure that the Adobe Type Library offers a wide variety of the highest quality type to professional designers and desktop publishers.

To easily spot the Adobe Originals typefaces in the typeface listings, look for this logo: 

THE MERRY ADVENTURES OF ROBIN HOOD

 MERRY TALES AND in the time of old when good King Henry the Second ruled the land, there lived within the green glades of Sherwood Forest near Nottingham Town a famous outlaw whose name was Robin Hood. Now he was a lord that could speed a grey goose, that with such skill and cunning he was, that he was there ever ready to answer any merry man that came with him through the green and shady Rothermere they dived within the depths of Sherwood Forest suffering neither in nor want but passing up on the long games of archery or bouts of ridge play living up to the king's command. He had many daughters of the archery and games, which he had down with his daughters of the archery and games. Not only Robin himself but all the band were called by the country people round about for no one ever came to merry for help in time of need and were away again with an empty jar. And now I will tell how he came about this Robin Hood tell you of the law. When Robin was a youth of eighteen years of age and bold of heart the Sheriff of Nottingham proclaimed a shooting match and offered a prize of a chain of ale to whoever should shoot the best shaft in Nottinghamshire. Now quoth Robin, "I will go too for I am would I have a string for the bow."

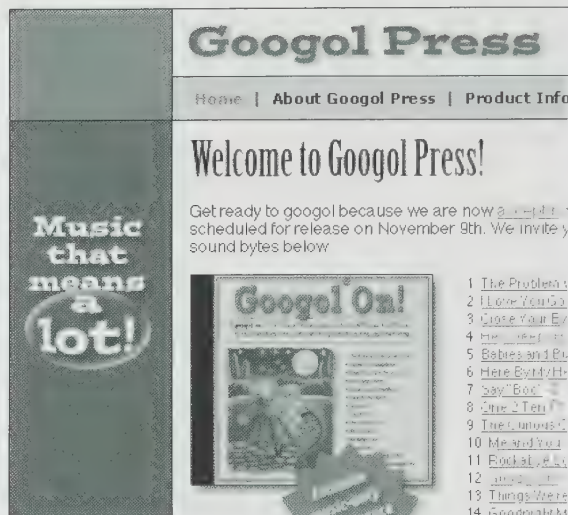


◀ *Silentium Pro*
▲ *Nueva MM*

POLICES ADOBE ORIGINALS Dessinées exclusivement pour Adobe par des concepteurs de renom, les polices Adobe Originals sont des créations originales ou des reproductions de polices classiques appartenant à l'histoire de la typographie. Cette collection reflète à la fois le modernisme et la puissance des technologies d'imagerie employées par Adobe et le caractère artisanal qui reste attaché à la création typographique depuis plus de 500 ans. Fidèle à son image, la collection Adobe Originals propose des polices de styles très variés, des familles Expert Collections pour la composition de texte avec jeux de caractères étendus aux polices fantaisie les plus inattendues.

REPRODUCTIONS DE POLICES CLASSIQUES

Certaines des polices Adobe Originals sont des reproductions de polices considérées comme des classiques de l'histoire de la typographie. Adobe Caslon, Adobe Garamond et Adobe Jenson appartiennent à cette catégorie. Pour créer ces polices, les experts typographes d'Adobe travaillent à partir d'impressions des polices originales, généralement sur des documents rares précieusement conservés dans des bibliothèques, des fonderies ou des collections privées. A chaque phase de la conception, ils comparent la police originale et la police numérique Adobe. Les polices ainsi obtenues sont des reproductions très fidèles du dessin des polices classiques adaptées aux supports numériques.



NOUVELLES POLICES DE TEXTE ET D'ENSEIGNE

La collection Adobe Originals compte un grand nombre de polices de texte et d'enseigne très esthétiques et de qualité irréprochable. Les familles de polices de texte, telles que Minion et Utopia, offrent une gamme complète de graisses, de caractères et de paires de crénage. Quant aux polices cursives et d'enseigne (par exemple, Caflisch Script, Poetica, Lithos, Charlemagne et Trajan) proposées dans la typothèque Adobe, leur dessin ne peut que vous séduire.

GAMME EXPERT COLLECTIONS Les familles de polices de texte de la collection Adobe Originals sont souvent complétées par des jeux de caractères spécialisés conçus pour répondre aux besoins des compositeurs et graphistes professionnels. La gamme Expert Collections propose certains ou tous les caractères suivants : chiffres bas de casse, petites capitales, ligatures f, fractions, chiffres en exposant et en indice et lettres en exposant. Pour plus de détails sur la gamme Expert Collections, reportez-vous à la page 23.

LES SPÉCIALISTES TYPOGRAPHIQUES ADOBE

Pour créer ces polices, Adobe emploie une équipe de dessinateurs qui ont tous les qualifications et le talent requis pour concevoir des polices numériques impeccables. De plus, le personnel Adobe travaille en collaboration avec des créateurs et experts typographes renommés du monde entier. La typothèque Adobe Type Library offre ainsi un choix inégalé de polices d'excellente qualité aux professionnels du graphisme et de la mise en page.

Les polices Adobe Originals proposées dans la typothèque Adobe sont identifiées par le logo  dans la liste.

▼ *Postino & Birch*

▼ *Poetica*



ADOBE ORIGINALS-SCHRIFTEN Von ausgezeichneten Designern in der ganzen Welt exklusiv für Adobe erstellt, enthalten Adobe Originals-Schriften neue Designs und Neuauflagen von Klassikern aus der Geschichte der Typographie. Eine einzigartige Kombination der hervorragenden Belichtungstechnik von Adobe und der Handwerkskunst, die Schrift-design seit mehr als 500 Jahren inspiriert. Stilistisch reichen Adobe Originals von voll ausgestalteten Textkompositionsfamilien mit Expert Collections bis zu einzelnen ungewöhnlichen Schriften.

KLASSIKER Einige Adobe Originals sind Neuauflagen klassischer historischer Designs, wie Adobe Caslon, Adobe Garamond und Adobe Jenson. Um die Klassiker neu aufzulegen, arbeiten Adobes Designer mit Drucken der Originalschrift auf seltenen Musterbögen, die in Bibliotheken, Setzereien und Privatsammlungen in der ganzen Welt erhalten sind. Während des gesamten Designprozesses werden visuelle Vergleiche zwischen der Originalschrift und Adobes digitaler Version angestellt. Die resultierenden Schriften erfassen den Charakter klassischer Schriftdesigns mit hervorragend Präzision und sind gleichzeitig an das digitale Medium angepaßt worden.

NEUE TEXT- UND AUSZEICHNUNGSSCHRIFTEN Originaltext- und Auszeichnungsschriften von erstaunlicher Schönheit und digitaler Integrität bilden einen großen Teil der Adobe Originals Collection. Textschriftfamilien, wie Minion und Utopia, umfassen eine vollständige Palette von Schriftstärken, -typen und Unterschneidungspaaren; während schöne Schreibschriften und Auszeichnungsschriften wie Caflisch Script, Poetica, Lithos, Charlemagne und Trajan zu den interessantesten Designs in der Adobe Type Library gehören.

EXPERT COLLECTIONS Textschriftfamilien in der Adobe Originals Collection werden oft von Expertenschriften begleitet. Diese Spezialschrifttypen werden den hohen Ansprüchen professioneller Setzer und Designer gerecht. Expert Collections enthalten einige oder alle der folgenden Elemente: Minuskel- oder Mediävalziffern, Kapitalchen, f-Ligaturen, Bruchziffern, hoch- und tiefgestellte Ziffern und hochgestellte Buchstaben. Weitere Informationen zu Expert Collections finden Sie auf Seite 23.

DAS ADOBE-SCHRIFTTEAM Bei Adobe werden Schriften von einem Team von Designern entwickelt, in dem jeder einzelne über die Spezialkenntnisse verfügt, die für die Produktion von digitalen Schriften der Weltklasse erforderlich sind. Zusätzlich arbeitet Adobes internes Team mit anderen renommierten Designern und Typographieexperten in der ganzen Welt zusammen, damit die Adobe-Schriftenbibliothek ein breites Spektrum an Schriften höchster Qualität für professionelle Designer und Desktop-Publisher bietet.

Adobe Originals-Schriften in der Adobe-Schriftenbibliothek erkennen Sie an diesem Logo: 

OPENTYPE FONTS OpenType is a new cross-platform font file format developed by Adobe and Microsoft. The OpenType format is an extension of the TrueType SFNT format that can support PostScript font data and new typographic features.

OpenType fonts may include an expanded character set and layout features to provide richer linguistic support and advanced typographic control. Feature-rich Adobe OpenType fonts can be distinguished by the word “Pro,” which is part of the font name and appears in application font menus. OpenType fonts can be installed and used alongside PostScript Type 1 and TrueType fonts.

ONE CROSS-PLATFORM FONT FILE Any OpenType font uses a single font file for all of its outline, metric, and bitmap data, making file management simpler. In addition, the same font file works on Macintosh and Windows computers. As a result, OpenType lets you move font files back and forth between platforms with noticeable improvement in cross-platform portability for any documents that use type.

BETTER LANGUAGE SUPPORT Based on Unicode, an international two-byte character encoding that covers virtually all of the world’s languages, OpenType fonts can make multilingual typography easier by including multiple language character sets in one font. All Adobe OpenType fonts include the standard range of Latin characters used in the Western world and several international characters, including the “estimated,” litre, and euro currency symbols. Adobe’s OpenType Pro fonts add a full range of accented characters to support central and eastern European languages, such as Turkish and Polish. Many of the Pro fonts also contain Cyrillic and Greek character extensions in the same font.



▲ Calcite Pro

POLICES OPENTYPE OpenType est un nouveau format développé par Adobe et Microsoft pour être compatible avec toutes les plates-formes. Le format OpenType est une extension du format TrueType SFNT qui prend en charge les nouvelles données et les fonctions typographiques des polices PostScript.

Les polices OpenType peuvent comporter un jeu de caractères étendu et des fonctions de mise en page destinées à permettre la prise en charge d’un plus grand nombre de langues et un meilleur contrôle typographique. Les polices OpenType Adobe enrichies se distinguent par la présence du mot « Pro » dans leur nom et leurs menus d’application. Les polices OpenType peuvent être utilisées conjointement avec les polices de type PostScript et TrueType.

UN FICHER DE POLICES UNIQUE POUR TOUTES LES PLATES-FORMES Les polices OpenType utilisent un fichier de polices unique pour leurs données vectorielles, métriques et en mode point, ce qui simplifie grandement leur gestion. En outre, le même fichier de polices fonctionne aussi bien sous Macintosh que sous Windows, ce qui vous permet de transférer vos fichiers de polices d'une plate-forme à une autre et d'améliorer ainsi la portabilité de vos documents.

MEILLEURE PRISE EN CHARGE LINGUISTIQUE Les polices OpenType utilisent la norme Unicode, un système d'encodage de caractères sur deux octets qui couvre virtuellement toutes les langues du monde. Elles simplifient la typographie multilingue en permettant la réunion dans une même police de caractères de plusieurs alphabets. Toutes les polices Adobe OpenType incluent les caractères latins normalement utilisés dans le monde occidental et plusieurs caractères internationaux, parmi lesquels les symboles « environ », litre et euro. Les polices Adobe OpenType Pro comprennent également une gamme complète de caractères accentués pour la prise en charge des langues d'Europe Centrale et Orientale, telles le Turc et le Polonais. De nombreuses polices Pro reprennent en outre les caractères cyrilliques et grecs.

OPENTYPE-FONTS OpenType ist ein neues, plattformübergreifendes Font-Dateiformat, das gemeinsam von Adobe und Microsoft entwickelt wurde. Das OpenType-Format ist eine Erweiterung des TrueType-Formats SFNT und unterstützt Postscript-Fontdaten und neue typografische Features.

OpenType-Fonts bieten erweiterte Zeichensätze und Layoutmerkmale zur Unterstützung einer größeren Sprachenvielfalt und weit reichender typografischer Gestaltungsmöglichkeiten. Detailreiche Adobe OpenType-Fonts sind mit dem Wort „Pro“ als Teil des

Schriftnamens gekennzeichnet, der in den Fontmenüs von Anwendungen aufgeführt wird. Sie können OpenType-Fonts zusammen mit Postscript Type 1- und TrueType-Fonts installieren und verwenden.

EINE PLATTFORMÜBERGREIFENDE FONTDATEI Jeder OpenType-Font verwendet eine einzige Fontdatei für sämtliche Outline-, Maß- und Bitmapdaten und vereinfacht so die Dateiverwaltung. Darüber hinaus kann dieselbe Fontdatei sowohl auf Windows- als auch auf Macintosh-Rechnern verwendet werden. So können Sie Fontdateien problemlos von einer Plattform zur anderen verschieben und damit die Portabilität aller Schriftdokumente deutlich verbessern.

VERBESSERTE SPRACHUNTERSTÜTZUNG OpenType-Fonts basieren auf Unicode, einem internationalen 2-Byte-Kodierungssystem, das praktisch sämtliche Weltsprachen abdeckt. Das vereinfacht typografisches Arbeiten in mehreren Sprachen, da multilinguale Zeichensätze in einem Font enthalten sind. Alle Adobe OpenType-Fonts umfassen den in der westlichen Welt gebräuchlichen Standardumfang an lateinischen Zeichensätzen sowie mehrere international gebräuchliche Zeichen wie die Symbole für „geschätzt“, Liter und Euro. Die Adobe OpenType Pro-Fonts ergänzen die Palette um einen vollen Satz akzentuierter Zeichen zur Unterstützung mittel- und osteuropäischer Sprachen wie z. B. Türkisch und Polnisch. Viele der Pro-Fonts enthalten darüber hinaus Erweiterungen in Form von kyrillischen und griechischen Zeichen.

Time Will Tell
HOROLOGICAL BOOKSELLERS



ADVANCED TYPOGRAPHY OpenType fonts may contain more than 65,000 glyphs, unleashing exciting typographic capabilities. Many non-standard glyphs, such as oldstyle figures, true small capitals, fractions, swashes, superiors, inferiors, titling letters, contextual and stylistic alternates, beginning and ending letterforms, and a full range of ligatures may also be included in a single font. In the past, a typical Western PostScript font was limited to 256 glyphs, forcing you to install and manage two or more style-related fonts in order to access “expert set” characters. OpenType significantly simplifies font management and the publishing workflow by ensuring that all of the required glyphs for a document are contained in one cross-platform font file throughout the workflow.

Historically, some of the highest-quality typefaces have had different designs for different print sizes. Several of Adobe’s OpenType fonts include four optical size variations: caption, regular, subhead, and display. Called “Opticals,” these variations have been optimized for use at specific point sizes. Although the exact intended sizes vary by family, the general size ranges include caption (6–8 point), regular (9–13 point), subhead (14–24 point), and display (25–72 point).

OPENTYPE FEATURE SUPPORT To access alternate glyphs in an OpenType Pro font, an application must understand OpenType features and present a user interface that allows end users to select and apply different layout features to text. Applications that don’t provide support for Unicode or advanced OpenType layout features can still access and print the basic glyph sets of OpenType Pro fonts, which are analogous to the glyph sets in today’s PostScript Type 1 fonts.



Previous font technologies required separate font files for expert character sets and multiple languages. OpenType fonts combine base character sets, expert sets, and extensive additional glyphs into one file.

Les technologies précédentes en matière de polices faisaient appel à des fichiers de polices séparés pour les jeux de caractères experts et les différentes langues. Avec les polices OpenType, les jeux de caractères de base, les jeux experts ainsi que les glyphes supplémentaires largement répandus sont regroupés dans un seul et même fichier.

Früher verwendete Schriftart-Techniken erforderten getrennte Schriftart-Dateien für Profi-Zeichensätze und mehrere Sprachen. OpenType-Schriftarten verbinden Basis-Zeichensätze, Profisätze und umfangreiche, zusätzliche Glyphen und führen sie in einer Datei zusammen.

OPENTYPE AND ADOBE APPLICATIONS InDesign®, Adobe’s flagship page layout program, was the first Adobe application to provide advanced OpenType feature support. Other Adobe applications are expected to follow suit in the future. With InDesign and other OpenType savvy applications, you can turn on OpenType layout features that automatically substitute alternate glyphs in an OpenType Pro font.

FURTHER INFORMATION Overall, OpenType provides richer support for the world’s languages, more powerful typographic capabilities, better cross-platform compatibility, as well as simplified font management. For more information on OpenType, please refer to the Adobe Web site at www.adobe.com/type.

TYPOGRAPHIE AVANCÉE Les polices OpenType peuvent contenir plus de 65 000 glyphes, un véritable gisement de possibilités typographiques. De nombreux glyphes spéciaux, tels les chiffres « oldstyle », petites capitales, fractions, exposants, caractères de titres, autres caractères de style et de contexte, les dessins de début et de fin de caractère, et une gamme étendue de liaisons peuvent également être repris dans une même police. Par le passé, une police PostScript occidentale était en général limitée à 256 caractères, ce qui vous obligeait à installer et à gérer deux, voire plusieurs polices de style apparenté pour accéder aux caractères « experts ». Le format OpenType simplifient considérablement la gestion des polices et les circuits de production en regroupant, dans un seul fichier de polices compatible avec toutes les plates-formes, tous les glyphes qui seront nécessaires à un document.

Historiquement, certains caractères de haute qualité ont bénéficié de dessins différents selon leur taille. Plusieurs polices OpenType d'Adobe disposent de quatre variantes de taille optique : légende, normale, sous-titre et affiche. Appelées « Optiques », ces variantes ont été optimisées pour permettre leur utilisation dans plusieurs corps de caractères. Bien que les forces de corps diffèrent en fonction de la famille de caractère, elles sont en général de 6–8 points (légende), 9–13 points (normal), 14–24 points (sous-titre) et 25–72 points (affiche).

PRISE EN CHARGE DES FONCTIONS OPENTYPE

Pour accéder aux glyphes alternatifs d'une police OpenType Pro, une application doit être en mesure de comprendre les fonctions OpenType et de présenter à l'utilisateur une interface lui permettant de sélectionner et d'appliquer différentes fonctions de mise en page. Les applications qui ne prennent pas en charge la norme Unicode ou les fonctions de mises en page OpenType avancées ont toujours la possibilité d'accéder et d'imprimer les jeux de glyphes de base des polices OpenType Pro, analogues aux jeux de glyphes actuels des polices PostScript Type 1.

APPLICATIONS OPENTYPE ET ADOBE InDesign, le fleuron des programmes de mise en page d'Adobe, a été la première application de la marque à proposer la prise en charge des fonctionnalités avancées OpenType. Les autres applications Adobe devraient lui emboîter le pas dans un proche avenir. Grâce à InDesign et à d'autres applications intelligentes, il vous est possible d'activer des fonctions OpenType de mise en page capables de remplacer automatiquement certains glyphes par d'autres puisés dans une police de caractères OpenType Pro.

INFORMATIONS COMPLÉMENTAIRES Dans l'ensemble, le format OpenType, permet la prise en charge d'un plus grand nombre de langues, propose des fonctionnalités typographiques plus évoluées, une meilleure compatibilité entre plates-formes et une gestion simplifiée des polices de caractères. Pour plus d'informations à propos du format OpenType, consultez le site Web d'Adobe à l'adresse www.adobe.com/type.



a - A - a

The lowercase a character can be represented by multiple glyphs in an OpenType font.

Dans une police OpenType, le a minuscule peut être représenté par plusieurs glyphes.

Der Kleinbuchstabe a lässt sich bei einem OpenType-Font mit mehreren Glyphen darstellen.

ERWEITERTE TYPOGRAFISCHE MÖGLICHKEITEN

OpenType-Fonts können über 65.000 Glyphen umfassen. Der typografischen Gestaltungsmöglichkeit sind damit kaum noch Grenzen gesetzt. Viele Nichtstandard-Glyphen wie Mediäval-Ziffern, echte Kapitälchen, Frakturen, Schwungbuchstaben, Hoch- und Tiefstellung, Versalschrift für Titel, kontextuelle und stilistische Alternativen, Anfangs- und Endbuchstaben sowie eine ganze Palette von Ligaturen können ebenfalls in einem einzigen Font enthalten sein. Früher war ein typischer westlicher Postscript-Font auf ganze 256 Glyphen beschränkt, so dass man gezwungen war, mindestens zwei weitere stilverwandte Fonts zu installieren und zu verwalten, wenn man Zugriff auf einen „Experten-Satz“ haben wollte. OpenType vereinfacht das Font-Management und den DTP-Workflow beträchtlich, da alle für ein Dokument benötigten Glyphen in einer plattformübergreifenden Fontdatei während des gesamten Arbeitsablaufs zur Verfügung stehen.

Früher gab es bei manchen der hochwertigsten Schriften unterschiedliche Designs für die unterschiedlichen Druckgrößen. Mehrere der Adobe OpenType-Fonts enthalten vier optische Größenvarianten: Bildüber-/Bildunterschrift, Standard, Zwischenüberschrift und Display. Diese „Opticals“ genannten Varianten sind zur Verwendung in bestimmten Punktgrößen optimiert. Obwohl die exakt vorgesehenen Größen nach Schriftfamilie

variieren, umfassen die generellen Größenbereiche Bildüber-/Bildunterschrift (6–8 Pt), Standard (9–13 Pt), Zwischenüberschrift (14–24 Pt) und Display (25–72 Pt).

UNTERSTÜTZUNG DES OPENTYPE-MERKMALS

Um auf alternative Glyphen in einem OpenType Pro-Font zugreifen zu können, muss eine Anwendung OpenType-Anweisungen „verstehen“ und über eine Benutzeroberfläche verfügen, mit der Endnutzer einem Text unterschiedliche Formatmerkmale zuweisen können. Anwendungen, die Unicode bzw. weiter gehende OpenType-Formatmerkmale nicht unterstützen, können dennoch auf die Basis-Zeichensätze von OpenType Pro-Fonts zugreifen und sie auch drucken, da diese den Zeichensätze der heutigen PostScript Type 1-Fonts entsprechen.

OPENTYPE UND ADOBE-ANWENDUNGEN

InDesign, das erfolgreiche Seitengestaltungsprogramm von Adobe, ist die erste Adobe-Anwendung, die eine weit gehende Unterstützung des OpenType-Merkmals bietet. Weitere Adobe-Anwendungen werden folgen. Mit InDesign und anderen OpenType-fähigen Anwendungen können Sie OpenType-Formatmerkmale aktivieren, durch die alternative Glyphen in einem OpenType Pro-Font automatisch ersetzt werden.

WEITERE INFORMATIONEN Insgesamt gesehen, bietet OpenType neben einem vereinfachten Font-Management eine umfassendere Unterstützung der Weltsprachen, weitreichendere typografische Gestaltungsmöglichkeiten sowie eine bessere plattformübergreifende Kompatibilität. Weitere Informationen über OpenType erhalten Sie auf der Adobe-Website unter www.adobe.com/type.

MULTIPLE MASTER TYPEFACES When it comes to type with power and flexibility, nothing surpasses Adobe's multiple master typefaces. These easy-to-use typefaces solve everyday problems—such as headline fitting—as well as more difficult professional challenges—such as unifying complex hierarchies of information in book design. What's more, the Adobe Type Library offers multiple master typefaces in a wide variety of styles for text and script setting as well as display.

Ordinarily, a text family includes only a few weights or widths (regular, bold, and condensed, for example). If these prove inadequate, type is usually enlarged, reduced, expanded, or compressed using a mathematical formula, with no regard for how the letter shapes and proportions will be affected. Type scaled in this way usually results in poor legibility or distracting artifacts. But with multiple master typefaces from Adobe, you can create fonts of virtually any weight, width, or size and still preserve both the integrity of the type's design and its legibility on the page.

All multiple master typefaces include one or more design axes, such as weight, width, optical size, and style. The number of axes in any given multiple master typeface is decided by the type designer or manufacturer, based on aesthetics and the intended use of the type.

Each axis enables on-demand generation of hundreds of custom variations. The Font Creator, which ships with multiple master typefaces and is also included in Adobe Type Manager® Deluxe, allows you to produce variations along each design axis by moving slider bars or entering numerical values, as illustrated on page 18.

WEIGHT AXIS A typical contemporary typeface family contains only three or four different weights. Multiple master typefaces with a weight axis make it possible for users to generate many more weight

variations to meet specific needs, such as harmonizing the density of text blocks with accompanying illustrations or graphics.

WIDTH AXIS Only a few typeface families supply either condensed or expanded versions of the basic design. Multiple master typefaces with a width axis allow the creation of many fonts of varying widths without distorting their letterforms.

STYLE AXIS The potential for typographic expression with multiple master typefaces that have a style axis is nearly limitless. For example, the style axis could incorporate design variations ranging from sans serif to serif, wedge serif to slab serif, or aligned to bouncy, to name just a few possibilities.

OPTICAL SIZE AXIS In traditional metal typefoundry, each style and point size of a typeface was cut by hand, incorporating subtle adjustments to letter proportion, weight, stroke contrast, and spacing so that the type would be optimized for readability in every point size. Multiple master typefaces with an optical size axis reintroduce the practice of optically adjusting type, allowing users to generate highly readable fonts over a full range of point sizes.

For a complete list of multiple master typefaces in the Adobe Type Library, see page 45.

POLICES MULTIPLE MASTER Si vous avez besoin de souplesse, les polices Multiple Master Adobe ont tout pour vous plaire. Ces polices simples d'emploi sont la réponse aux problèmes quotidiens (par exemple, faire tenir un titre dans un espace donné) et aux défis plus difficiles comme l'harmonisation de la hiérarchie des informations dans un livre. La typothèque Adobe propose de nombreux styles de polices Multiple Master (polices de texte, cursives et d'enseigne).

DESIGN AXES

aaaaaaaaaaaaa

WEIGHT: LIGHT

BLACK

eeeeeeeeeeeeee

WIDTH: CONDENSED

EXTRA-EXTENDED

TTTTTTTTTTTTT

STYLE: SANS SERIF

SERIF

aaaaaaaaaaaaa

OPTICAL SIZE: 6

72 PT (SCALED TO SAME SIZE)

Each multiple master typeface provides one or more of the above design axes. The number and kind of axes vary from typeface to typeface, depending on how the type designer intended the face to be used.

Chaque police Multiple Master offre une ou plusieurs de ces variables. Le nombre et le type des variables varient d'une police à une autre, selon l'usage auquel cette police est réservée.

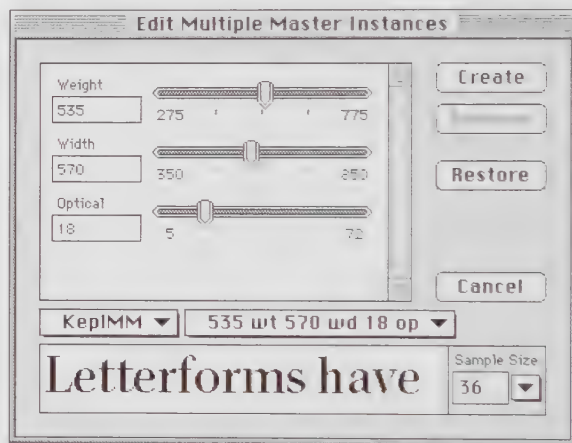
Jede Multiple Master-Schrift hat mindestens eine der oben erwähnten Designachsen. Die Anzahl und Art der Achsen variiert von Schrift zu Schrift, je nach dem für welchen Zweck der Schriftdesigner die Schrift entwickelt hat.

Bien souvent, une famille de polices de texte comporte seulement quelques graisses ou chasses : regular (normal), bold (gras) et condensed (étroit), par exemple. Si ces options sont insuffisantes, on a généralement recours à une formule mathématique pour agrandir, réduire, élargir ou comprimer le texte, sans se préoccuper des répercussions sur la forme et les proportions des lettres. Le texte manipulé de cette façon y perd en lisibilité et en qualité. Les polices Multiple Master Adobe vous offrent la possibilité de créer des polices à votre guise, avec la graisse, la chasse et le corps que vous voulez, tout en préservant l'intégrité du tracé des caractères et leur lisibilité.

Toutes les polices Multiple Master comportent une ou plusieurs variables de dessin, comme la graisse, la chasse, la taille optique et le style. Le nombre de variables d'une police Multiple Master donnée

est déterminé par son créateur ou son fabricant en fonction de critères tels que l'esthétique ou l'usage de cette police.

Chaque variable permet de générer, à la demande, des centaines de variantes d'une police. Le logiciel Font Creator, fourni avec les polices Multiple Master et avec Adobe Type Manager Deluxe, vous permet de créer vos propres variantes en déplaçant les curseurs correspondant à chaque variable de dessin ou en spécifiant des valeurs numériques, comme le montre l'illustration ci-dessous.



The Font Creator provides a slider bar for each axis: in this case, weight, width, and optical size. Preview text by typing into the "Sample" window. Click the Create button to generate the specified font.

Dans Font Creator, vous disposez d'un curseur pour chaque variable : en l'occurrence la graisse, la chasse et la taille optique. Pour avoir une idée de l'aspect de la police, vous pouvez taper du texte dans la fenêtre « Sample ». Il suffit ensuite de cliquer sur le bouton Create pour générer la police spécifiée.

Im Font Creator gibt es einen Regler für jede Achse: in diesem Fall für Schriftstärke, Zeichenweite und optische Größe. Sie können sich eine Vorschau des Textes ansehen, indem Sie in das Fenster „Sample“ schreiben. Klicken Sie auf die Schaltfläche „Create“, um den Text in der angegebenen Schriftart zu erstellen.

VARIABLE GRAISSE Les familles de polices actuelles ne proposent généralement que trois ou quatre graisses différentes. En revanche, une police Multiple Master avec une variable graisse vous permet de générer de nombreuses variantes de graisse selon vos besoins (par exemple, pour harmoniser la densité des blocs de texte en fonction des illustrations ou graphiques qui les accompagnent).

VARIABLE CHASSE Seules quelques polices proposent une version étroite (condensed) ou élargie (expanded) du dessin de base. Les polices Multiple Master avec une variable chasse vous permettent de créer de nombreuses polices de chasses diverses sans déformer le tracé des lettres.

VARIABLE STYLE Les possibilités offertes par les polices Multiple Master avec une variable style sont pratiquement illimitées. Cette variable vous permet, par exemple, de modifier le dessin de la police en ajoutant ou en supprimant les empattements, en choisissant des empattements rectangulaires ou triangulaires, ou en définissant un alignement strict ou libre des lettres.

VARIABLE TAILLE OPTIQUE A l'époque des caractères en plomb traditionnels, chaque style et corps d'une police était gravé à la main et les fondeurs modifiaient légèrement les proportions des lettres, la graisse, le contraste et la chasse pour que chaque corps de la police soit parfaitement lisible. Les polices Multiple Master avec une variable taille optique permettent d'effectuer ces mêmes modifications, afin d'optimiser la lisibilité du texte quel que soit le corps utilisé.

Vous trouverez la liste complète des polices Multiple Master proposées dans la typothèque Adobe à la page 45.

MULTIPLE MASTER-SCHRIFTEN Die Leistung und Flexibilität von Adobes Multiple Master-Schriften bleibt unerreicht. Diese leicht einzusetzen den Schriften lösen alltägliche Probleme wie das Einpassen von Überschriften sowie professionelle Herausforderungen wie die Vereinheitlichung komplexer Informationshierarchien im Buchdesign. Die Adobe-Schriftenbibliothek bietet Multiple Master-Schriften in einer breiten Vielfalt von Stilen für Text- und Schreibschriffsatz sowie Auszeichnungsschriften.

Gewöhnlich enthält eine Textschriftfamilie nur einige Schriftstärken und Zeichenweiten (z. B. Normal, Fett und Schmal). Wenn diese Varianten nicht ausreichen, wird die Schrift normalerweise anhand einer mathematischen Formel vergrößert, verkleinert, auseinandergezogen oder zusammengedrückt, ohne Rücksicht darauf, wie die Zeichenformen und -proportionen davon beeinflusst werden. Schriften, die auf diese Weise skaliert wurden, sind häufig schlecht lesbar und unnatürlich geformt. Mit den Multiple Master-Schriften von Adobe können Sie Schriftschnitte in allen Schriftstärken, Zeichenweiten und Größen erstellen, und dennoch die Integrität des Schriftdesigns und der Lesbarkeit erhalten.

Alle Multiple Master-Schriften haben eine oder mehr Designachsen, wie Schriftstärke, Zeichenweite, optische Größe und Stil. Die Anzahl der Achsen in einer beliebigen Multiple Master-Schrift wird von dem Schriftdesigner oder -hersteller auf der Basis von ästhetischen Überlegungen und dem Verwendungszweck der Schrift festgelegt.

Jede Achse ermöglicht bei Bedarf die Generierung Hunderter von benutzerdefinierten Variationen. Mit Font Creator, der mit Multiple Master-Schriften geliefert wird und auch Adobe Type Manager Deluxe beiliegt, können Sie Variationen entlang jeder Designachse erstellen, indem Sie sie wie auf Seite 18 abgebildet mit Reglern bewegen oder die gewünschten Werte eingeben.

SCHRIFTSTÄRKEACHSE Eine typische Schrift enthält heute nur drei bis vier verschiedene Schriftstärken. Multiple Master-Schriften mit einer Schriftstärkeachse erlauben es dem Benutzer, sehr viel mehr Variationen der Schriftstärke für die jeweiligen Bedürfnisse zu erstellen, wie Harmonisierung der Textdichte und der zugehörigen Illustrationen und Grafiken.

ZEICHENWEITEACHSE Nur wenige Schriftfamilien bieten schmalere oder breitere Versionen des Grunddesigns. Multiple Master-Schriften mit Zeichenweiteachse ermöglichen das Erstellen vieler Schriftschnitte unterschiedlicher Breite ohne eine Verzerrung der Zeichenform.

STILACHSE Das Potential für den typographischen Ausdruck mit Multiple Master-Schriften, die eine Stilachse haben, ist nahezu grenzenlos. Beispielsweise kann die Stilachse Designvarianten wie Sans Serif zu Serif, Art der Kehlung der Serifen oder Linienhaltigkeit enthalten, um nur einige Möglichkeiten zu erwähnen.

OPTISCHE-GRÖSSE-ACHSE Im traditionellen Bleisatz wurde jeder Stil und jede Größe einer Schrift manuell erstellt. Dabei wurden feine Anpassungen an den Proportionen, der Stärke, dem Kontrast zwischen den Linien und den Abständen vorgenommen, so daß die Schrift in jeder Punktgröße optimal lesbar war. Multiple Master-Schriften mit einer Achse für die optische Größe führen die optische Anpassung von Schriften wieder ein, damit die Benutzer sehr gut lesbare Schriften in einer großen Anzahl von Punktgrößen erstellen können.

Eine komplette Liste der Multiple Master-Schriften in der Adobe-Schriftenbibliothek finden Sie auf Seite 45.



The illustration above shows the differences that are incorporated into the optical size axis to optimize the legibility of characters at each point size. Small letters are sturdier, counterforms are more open, letterfit is looser, and x-height is taller. As the point size gets larger, letterforms become more delicate, letterfit tightens, x-height becomes shorter, and ascenders and descenders are more generous. The overall effect is a cohesive, unified, and highly readable set of type sizes.

L'illustration ci-dessus montrent les modifications apportées à l'aide de la variable taille optique pour garantir la lisibilité optimale de chaque corps. Les petites lettres sont plus appuyées, l'intérieur de l'œil est plus ouvert, la chasse plus large et l'œil plus haut. Pour les grands corps de caractères, le tracé des lettres est plus délicat, la chasse est plus resserrée, l'œil est plus petit et les ascendantes et descendantes sont plus généreuses. L'ensemble de corps de caractères ainsi obtenu est plus harmonieux et plus lisible.

Die Abbildung oben zeigen die Unterschiede, die in die Achsen für die optische Größe integriert sind, um die Lesbarkeit jedes Zeichens in jeder Größe zu optimieren. Kleine Zeichen sind stärker, die Punzen sind offener, Zeichen stehen weniger eng aneinander und die Mittellänge ist größer. Je größer die Punktgröße wird, desto feiner werden die Zeichen, desto dichter stehen die Zeichen aneinander, die Mittellänge wird kleiner und Ober- und Unterlängen werden großzügiger. Es wird der Gesamteffekt einer kohärenten, vereinheitlichten und sehr gut lesbaren Gruppe von Schriftgrößen erzielt.

LANGUAGES & CHARACTER SETS SUPPORTED

ISO-Adobe, the standard character set for Adobe text typefaces, supports the following languages: Afrikaans, Breton, Danish, Dutch, English, Finnish, French, Gaelic, German, Icelandic, Indonesian, Irish, Italian, Norwegian, Portuguese, Sami, Spanish, Swahili, and Swedish.

The Cyrillic character set supports these languages: Belarusian, Bulgarian, Macedonian, Russian, Serbo-Croatian, and Ukrainian.

The Adobe Central European (CE) character set supports the following languages: Croatian, Czech, Estonian, Hungarian, Polish, Latvian, Lithuanian, Slovak, Slovenian, Romanian, and Turkish.

Adobe's OpenType Pro fonts support the ISO-Adobe and the Adobe Central European (CE) character set, plus the Euro (European currency symbol). Individual font families may also support Greek, Cyrillic, or additional extended Latin characters.

LANGUES ET JEUX DE CARACTÈRES RECONNUS

Le jeu de caractères standard des polices de texte Adobe, ISO-Adobe, convient aux langues suivantes : afrikaans, allemand, anglais, breton, danois, espagnol, finnois, français, gaélique, indonésien, irlandais, islandais, italien, lapon, néerlandais, norvégien, portugais, suédois, swahili.

Le jeu de caractères cyrillique convient aux langues suivantes : biélorussien, bulgare, macédonien, russe, serbo-croate et ukrainien.

Le jeu de caractères d'Europe centrale d'Adobe prend en charge les langues suivantes : croate, tchèque, estonien, hongrois, polonais, letton, lithuanien, slovaque, slovène, roumain et turc.

Les polices OpenType Pro d'Adobe prennent en charge les jeux de caractères d'Europe Centrale d'Adobe et ISO-Adobe, ainsi que l'Euro (symbole de la devise européenne). Les familles de polices

individuelles peuvent également prendre en charge le grec, le cyrillique ou des caractères latins étendus supplémentaires.

UNTERSTÜTZTE SPRACHEN & ZEICHENSÄTZE

Adobe-Schriften unterstützen die folgenden Sprachen: Afrikaans, Bretonisch, Dänisch, Niederländisch, Englisch, Finnisch, Französisch, Gälisch, Deutsch, Isländisch, Indonesisch, Irisch, Italienisch, Lappländisch, Norwegisch, Portugiesisch, Spanisch, Suaheli und Schwedisch.

Kyrillische Schriftsätze unterstützen die folgenden Sprachen: Belarussisch, Bulgarisch, Mazedonisch, Russisch, Serbokroatisch und Ukrainisch.

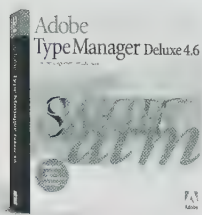
Der Zeichensatz Adobe Central European (CE) unterstützt folgende Sprachen: Kroatisch, Tschechisch, Estnisch, Ungarisch, Polnisch, Lettisch, Litauisch, Slowakisch, Slowenisch, Rumänisch und Türkisch.

Die Schriftsätze vom Typ Adobe OpenType Pro unterstützen ISO-Adobe und den Zeichensatz Adobe Central European (CE) sowie den Euro (Symbol für die europäische Währung). Individuelle Schriftartenfamilien können ferner Griechisch, Kyrillisch oder zusätzliche, erweiterte lateinische Zeichen unterstützen.

OSF ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 €\$1234567890

æċĉeňgğĥîĩjĩļņŏšťũŵŷÿÿkÆÊĈĖN
ĜĞĤĦÎĨJĨĴŁŎŐŜȚŮŰŴŶŸŸ"

$$\Delta\Omega\pi\partial\Sigma\sqrt{\infty}\approx\pi\leq\pi\int\Diamond$$



ADOBE TYPE MANAGER® (ATM®) DELUXE ATM gives you everything you need to easily manage your Type 1, OpenType, and TrueType fonts. Create custom font sets, view

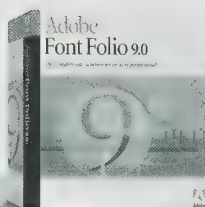
and print font samples, export font sets to other users, easily take advantage of the power of multiple master typefaces, and lots more. Get crisp, clear output from virtually any printer. Includes 15 typefaces.

For Macintosh, Windows 95, Windows 98, Windows NT® 4.0, and Windows 2000.

ATM regroupe tous les outils nécessaires à une gestion efficace de vos polices Type 1, OpenType et TrueType. Vous pouvez ainsi créer des groupes personnalisés, visualiser et imprimer des échantillons de polices, exporter des groupes de polices pour d'autres utilisateurs et tirer avantage des nombreuses possibilités offertes par les polices Multiple Master. ATM garantit également des caractères nets et précis sur pratiquement toutes les imprimantes. Le coffret comprend 15 polices. *Pour Macintosh, Windows 95, Windows 98, Windows NT 4.0, et Windows 2000.*

ATM bietet alles was Sie für eine bequeme Verwaltung Ihrer Type 1-, OpenType- und TrueType-Schriften benötigen. Erstellen Sie Ihre eigenen Sätze, lassen Sie sich Schriftbeispiele anzeigen und drucken, exportieren Sie Sätze mit Schriften für andere Benutzer, nutzen Sie ganz bequem die Leistungsstärke von Multiple Master-Schriften und vieles mehr. Scharfe, klare Ausgabe auf so gut wie allen Druckern. Enthält 15 Schriften. *Für Macintosh, Windows 95, Windows 98, Windows NT 4.0, und Windows 2000.*

For more information, call 800-682-3623 or contact your local Adobe type distributor.



ADOBE FONT FOLIO® The complete type solution for design professionals, Adobe Font Folio contains 2,750 typefaces from the Adobe Type Library on two

CD-ROMs. With these high-quality typefaces unlocked and ready to use, you'll never be at a loss for the right face in the right place. Also, includes Adobe Type Manager Deluxe and other type utilities for simplifying the management and use of your type collection. *For Macintosh and Windows*

Pour garantir une solution typographique complète aux professionnels de la composition, Adobe Font Folio a regroupé 2 750 polices de la Typothèque Adobe sur deux CD-ROM. Grâce à ces polices non codées immédiatement disponible, vous n'aurez plus aucun problème à trouver la solution appropriée au moment nécessaire. Le coffret contient également Adobe Type Manager Deluxe et d'autres utilitaires typographiques pour simplifier la gestion et l'utilisation de votre collection de polices. *Pour Macintosh et Windows*

Als vollständige Schriftlösung für professionelle Designer enthält Adobe Font Folio 2.750 Schriften aus der Adobe Schriftenbibliothek auf zwei CD-ROMs. Mit diesen hochwertigen Schriften, entriegelt und gebrauchsfertig, haben Sie immer die richtige Schrift am richtigen Ort. Enthält außerdem noch Adobe Type Manager Deluxe und andere Schrifthilfsprogramme für die Vereinfachung der Verwaltung und Verwendung Ihrer Schriftensammlung. *Für Macintosh und Windows*

Pour plus de détails, appelez le 800-682-3623 ou contactez avec votre revendeur de polices Adobe.

Weitere Informationen erhalten Sie unter 403-682-3623, oder wenden Sie sich an Ihren Adobe-Händler.

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Today, designers and desktop publishers have thousands of typefaces in the Adobe Type Library to choose from, with new designs added on a regular basis. To help make the job of selecting type easier, we've organized the library according to a simplified classification system based on type styles. Most of the styles are drawn from the internationally recognized system adopted by the Association Typographique Internationale (ATypI), an organization that sets standards for the typographic industry. Many typefaces fit into more than one category (even the experts can't agree). What's more, even within classes—such as Serif and Sans Serif—there are typefaces that don't conform and are lumped together under "Other." In addition, we've added categories unique to the Adobe Type Library, such as multiple masters.

La typothèque Adobe Type Library offre aux professionnels de la composition et de la mise en page un vaste choix de polices très variées. Cette typothèque, riche de plusieurs milliers de polices, est en outre complétée régulièrement. Pour faciliter la sélection des polices, nous les avons classées par style dans la typothèque. Ces styles respectent pour la plupart le système de classification officiel de l'Association Typographique Internationale (ATypI), un organisme chargé de définir des normes pour l'industrie typographique. De nombreuses polices entrent dans plusieurs catégories (même les experts ne parviennent pas à se mettre d'accord). De plus, les classes elles-mêmes sont loin d'être parfaites, puisque dans les classes Polices à empattements et Polices sans empattements, par exemple, il existe des polices non conformes que nous avons regroupées dans une autre classe intitulée "Autres." Nous avons également ajouté des catégories propres à la typothèque Adobe Type Library, par exemple, Polices Multiple Master.

Heutzutage können Designer und Desktop-Publisher unter Tausenden von Schriften in der Adobe-Schriftenbibliothek wählen, und regelmäßig kommen neue Designs hinzu. Um Ihnen das Wählen einer Schrift zu erleichtern, haben wir die Bibliothek nach einem vereinfachten Schriftklassifizierungssystems angeordnet. Die meisten Kategorien sind an das international anerkannte System der Association Typographique Internationale (ATypI) angelehnt, eine normgebende Organisation für die Typographie-Industrie. Viele Schriften passen in mehr als eine Kategorie (selbst die Experten sind sich nicht einig). Zudem enthalten selbst Klassen wie Serifenschriften und serifenlose Schriften einige Schriften, die nicht in das Schema passen und unter „Sonstige“ zusammengefaßt werden. Außerdem haben wir spezielle Kategorien für die Adobe-Schriftenbibliothek hinzugefügt, wie etwa Multiple Master-Schriften.

SERIF The serif, or cross-line at the end of a stroke, probably dates from early Rome. Father Edward Catich proposed in his seminal work, *The Origin of the Serif*, that the serif is an artifact of brushing letters onto stone before cutting them. Serif, or roman, types are useful in text because the serifs help distinguish individual letters and lead the eye along a line of type. Serif typefaces fall into four main categories: Venetian, Galalde, Transitional, and Didone (Modern), as described next.

POLICES À EMPATTEMENTS L'empattement, ou serif, est la ligne perpendiculaire marquant l'extrémité d'un trait. Son origine remonte probablement à l'antiquité romaine. Dans son essai « The Origin of the Serif », le père Edward Catich supposait que les empattements étaient apparus parce que les lettres étaient alors peintes sur la pierre avant d'être gravées. Les polices à empattements, dites de style normal, sont utiles dans les textes, car les empattements aident à distinguer les caractères et guident l'œil du lecteur. Il existe quatre grandes catégories de polices à empattements : Vénitiennes, Galaldes, Transitionnelles et Didones (Modernes).

SERIFENSCHRIFTEN Die Serifen, oder Endstriche, an den Zeichen gehen wahrscheinlich auf die frühe Römerzeit zurück. Father Edward Catich stellt in seiner Schrift „The Origin of the Serif“ die These auf, daß die Serifen ihren Ursprung darin haben, daß Zeichen zunächst auf den Stein gepinselt und dann gemeißelt wurden. Serifen- oder Roman-Schriften sind für den Fließtext nützlich, da die Serifen das Erkennen der einzelnen Zeichen erleichtern und das Auge an der Textzeile entlang führen. Serifenschriften werden wie im folgenden beschrieben in vier Hauptkategorien unterteilt: Venezianische Renaissance-Antiqua, Französische Renaissance-Antiqua, Barock-Antiqua und Klassizistische Antiqua.

VENETIAN OLDSTYLE Named after the first roman typefaces that appeared in Venice in 1470, Venetian typefaces were initially designed to imitate the handwriting of Italian Renaissance scholars. These typefaces originated as book type and still serve that function well because of their clarity and legibility.

ÉNITIENNES Nommées ainsi en raison des premières polices romaines créées à Venise en 1470, les polices vénitiennes étaient initialement destinées à imiter l'écriture courante des lettrés de la Renaissance italienne. À l'origine, ces polices servaient essentiellement à la composition de livres et elles sont toujours appréciées dans ce contexte grâce à leur clarté et à leur lisibilité.

VENEZIANISCHE RENAISSANCE-ANTIQUA Benannt nach den ersten 1470 in Venedig erschienenen Serifenschriften, imitierten diese Schriften ursprünglich die Handschriften der Gelehrten in der italienischen Renaissance. Diese Schriften haben ihren Ursprung in der Buchschrift und erfüllen aufgrund ihrer Klarheit und Lesbarkeit diesen Zweck immer noch sehr gut.



A Little contrast between thick and thin strokes B Axis curves inclined to the left C Bracketed serifs D Diagonal bar on e

ITC Berkeley
Oldstyle
Centaur
Guardi
Hadriano
Italia

Monotype Italian
Old Style

Adobe Jenson Pro
Adobe Jenson MM
ITC Legacy Serif
Raleigh
Stempel Schneidler
ITC Weidemann

GARALDE OLDSTYLE Garalde typefaces include some of the most popular serif types in use today. They were first designed during the 16th and 17th centuries by such masters as the French printer Claude Garamond and the Venetian printer Aldus Manutius. The distinguishing features of Garalde typefaces are apparent in Adobe Garamond, which has a horizontal bar on the lowercase e, a slightly greater contrast between thick and thin strokes than Venetian types, axis curves that are inclined to the left, and bracketed serifs.

GARALDES La famille des garaldes regroupe un grand nombre de polices à empattements très couramment employées de nos jours. Ces polices ont été dessinées au cours des 16ème et 17ème siècles par des autorités reconnues comme l'imprimeur français Claude Garamond et l'imprimeur vénitien Alde Manuce. Les caractéristiques des garaldes sont évidentes dans la police Adobe Garamond, qui présente un trait horizontal sur le e minuscule, un contraste légèrement plus marqué que dans les polices vénitiennes entre les traits épais et fins, des courbes dont l'axe est incliné vers la gauche et des empattements avec arrondis.

FRANZÖSISCHE RENAISSANCE-ANTIQUA Zu diesen Schriften gehören manche der heute beliebtesten Serifenschriften. Sie wurden im 16. und 17. Jahrhundert von Druckmeistern wie dem Franzosen Claude Garamond und dem Venezianer Aldus Manutius gestaltet. Die Merkmale der französischen Renaissance-Antiqua-Schriften sind in der Adobe Garamond erkennbar, die einen horizontalen Strich im Kleinbuchstaben e hat, einen etwas größeren Kontrast zwischen dicken und dünnen Strichen als die venezianischen Schriften und nach links geneigte Achsenkurven und Kehlung der Serifen.

W O r e
A B C D

A More contrast between thick and thin strokes B Axis curves inclined to the left C Bracketed serifs D Horizontal bar on e

Aldus	Horley Old Style
New Aster	ITC Leawood
Bembo	Lucida Serif
Berling	ITC Mendoza
Caxton	Roman
Celestia Antiqua	 Minion Pro
Dante	 Minion
ITC Esprit	 Minion MM
ITC Galliard	Minister
 Adobe	ITC Novarese
Garamond Pro	Octavian
 Adobe	Old Claude
Garamond	Palatino
Garamond 3	Plantin
ITC Garamond	Sabon
ITC Garamond MM	Spectrum
Simoncini	Trump Mediäval
Garamond	ITC Usherwood
Stempel	Weiss
Garamond	
Garth Graphic	
ITC Giovanni	
Goudy	
Monotype Goudy	
Modern	
Granjon	
Hiroshige	

TRANSITIONAL In typography, the 18th century was a time of transition. Containing elements of both Garalde and Didone (Modern) typefaces, Transitional typefaces such as ITC New Baskerville and Caslon are beautifully suited for text because of their regularity and precision. The axis of the round characters is vertical or barely inclined, the contrast between hairlines and main strokes is slightly pronounced, and serifs are thin, flat, and bracketed.

TRANSITIONNELLES En typographie, le 18ème siècle fut une période de transition. Les polices transitionnelles comme ITC New Baskerville et Caslon reprennent des éléments des galdes et des didones (Modernes) et conviennent particulièrement bien au texte en raison de leur régularité et de leur précision. L'axe des caractères arrondis est vertical ou à peine incliné, le contraste entre les pleins et les déliés est légèrement marqué et les empattements sont fins, plats et avec arrondis.

BAROCK-ANTIQUA In der Typographie war das 18. Jahrhundert eine Übergangszeit. Schriften dieser Gruppe enthalten Elemente der Französischen Renaissance-Antiqua und Elemente der Klassizistischen Antiqua. Barock Antiqua-Schriften wie ITC New Baskerville und Caslon sind wegen ihrer Gleichmäßigkeit und Präzision sehr schön im Fließtext. Die Achse der runden Zeichen ist vertikal oder kaum geneigt, der Kontrast zwischen Haarlinien und anderen Strichen ist recht stark und die Serifen sind dünn, flach und gekehlt.



A Slight contrast B Curved strokes on a vertical axis or barely inclined C Thin, flat, and bracketed serifs

Americana	Life
Apollo	Maximus
ITC New Baskerville	Meridien
Bell	Old Style 7
ITC Bookman	Olympian
Bulmer	Perpetua
o Adobe	Photina
Caslon Pro	Rotation
o Adobe Caslon	Agfa Rotis
Caslon 3	Semiserif
Caslon 540	Agfa Rotis Serif
ITC Caslon 224	Monotype
Century Old Style	Scotch Roman
ITC Clearface	ITC Slimbach
Cochin	ITC Stone Serif
Corona	Tiffany
ITC Cushing	Times
Ehrhardt	Times Europa
Fournier	Times New Roman
Gazette	Times Ten
Impressum	o Utopia
Janson Text	ITC Veljovic
Joanna	Versailles
ITC Korinna	o Warnock Pro
	Wilke

DIDONE (MODERN) Improvements in paper production, composition, printing, and binding in the late 18th century profoundly affected the course typography would take. It was possible to develop a type style with strong vertical emphasis and fine hairlines; this is what the French family Didot did, and what the Italian printer Bodoni perfected. It is for these designers that the Didone type category is named. Characteristics of Didone types include strong contrast between thick and thin strokes, curved strokes on a vertical axis, and often serifs with no brackets.

DIDONES (MODERNES) Vers la fin du 18ème siècle, les progrès réalisés en matière de qualité du papier, de composition, d'impression et de reliure ont profondément influencé l'évolution de la typographie. Il était désormais possible d'utiliser une écriture avec des traits verticaux très marqués et des déliés très fins. La dynastie d'imprimeurs français Didot a donc créé ces nouveaux caractères et l'imprimeur italien Bodoni les a perfectionnés. D'où le nom de cette catégorie de polices. Les polices de la famille des didones ont les caractéristiques suivantes : un fort contraste entre les traits épais et fins, des courbes suivant un axe vertical et, souvent, des empattements sans arrondis.

KLASSIZISTISCHE ANTIQUA Verbesserungen in der Papierproduktion, beim Setzen, Drucken und Binden Ende des 18. Jahrhunderts haben die Entwicklung der Typographie stark beeinflusst. Es war nun möglich einen Schriftstil mit starker Betonung der vertikalen Linien und feinen Haarlinien zu entwickeln, wie es die französische Familie Didot zeigt und der italienische Drucker Bodoni perfektionierte. Diese Designer gaben dieser Gruppe ihren englischen Namen: Didone. Merkmale Klassizistischer Antiqua-Schriften sind u. a. ein starker Kontrast zwischen dicken und dünnen Linien, gebogene Linien auf einer vertikalen Achse und häufig Serifen ohne Kehlung.



A Strong contrast between thick and thin strokes **B** Curved strokes on a vertical axis **C** Serifs without brackets

Bodoni

Bauer Bodoni

New Caledonia

Linotype
Centennial

Century
Expanded

ITC Century

New Century
Schoolbook

Linotype Didot

Electra

Ellington

Else NPL

Fairfield

ITC Fenice

Kepler MM

Monotype
Modern

SLAB SERIF The Industrial Revolution of the early 19th century encouraged the development of very bold printing types that could be used for a new vehicle of communication: advertising. Posters, flyers, and broadsides competed for attention. They were often created using slab serif typefaces, which, with their strong, square finishing strokes, proved extremely effective for commanding the reader's attention.

There are actually three kinds of slab serif typefaces: slab serifs, Clarendons, and typewriter types. Slab serifs have a square, unbracketed serif; Clarendons have a square, bracketed serif; and typewriter types feature stems and serifs of similar weight as well as constant character widths.

POLICES À EMPATTEMENTS RECTANGULAIRES

Au tout début du 19ème siècle, la Révolution industrielle a encouragé le développement de polices de caractères très grasses appliquées à un nouveau mode de communication : la publicité. Affiches, dépliants et prospectus se disputaient l'attention. Ces documents publicitaires étaient souvent créés à l'aide de polices à empattements rectangulaires (traits horizontaux épais et aux extrémités carrées) qui se sont avérées très efficaces pour attirer l'attention du lecteur.

Il existe, en fait, trois types de polices à empattements rectangulaires : les polices à empattements rectangulaires bruts (égyptiennes), les polices de la famille Clarendon et les polices de machine à écrire. Les polices à empattements rectangulaires bruts se terminent par un trait horizontal rectangulaire sans arrondis, les polices de la famille Clarendon ont des empattements rectangulaires avec arrondis et les polices de machine à écrire se distinguent par des fûts et des empattements de graise similaire et par une chasse constante.

SERIFENBETONTE LINEAR-ANTIQUA Die Industrielle Revolution Anfang des 19. Jahrhunderts förderte die Entwicklung sehr fetter Druckbuchstaben, denn sie konnten in einem neuen Kommunikationsmittel verwendet werden: Werbung. Um die Aufmerksamkeit der Betrachter rangen Poster, Flugblätter und Plakate. Diese wurden oft mit serifenbetonten Antiqua-Schriften erstellt, die mit ihren starken, eckigen Abschlußstrichen leicht die Aufmerksamkeit der Leser erregen.

Es gibt drei Untergruppen: Serifenbetonte Antiqua, Clarendons und Schreibmaschinenschriften. Linear-Antiqua mit eckigen Serifen ohne Kehlung; Clarendons mit eckigen Serifen mit Kehlung und Schreibmaschinenschriften, deren Grundstriche und Serifen ähnliche Strichstärken und konstante Dicken der Zeichen aufweisen.



A Slab serifs have square, unbracketed serifs B Clarendons have square, bracketed serifs C Typewriter typefaces have similar weights of stems and serifs

ITC American
Typewriter

Calvert

Candida

☛ Chaparral MM

ITC Cheltenham
Clarendon

Egyptienne F

Excelsior

Glypha

LinoLetter

ITC Lubalin
Graph

Memphis

ITC Officina Serif

PMN Cæcilia

☛ **Postino**

Rockwell

Serifa

ITC Stone

Informal

SANS SERIF Though the first sans serif (without serif) typeface was issued in 1816, another hundred years passed before this style gained popularity. Then, in the 1920's, when typography was heavily influenced by the "less is more" philosophy of Germany's Bauhaus school of design, designers began creating typefaces without serifs. Ornamentation almost vanished. These typefaces are highly legible as display types and may also be used successfully in text. They generally fall into one of four categories: Grotesque, Neo-Grotesque, Geometric, and Humanist, as described next.

POLICES SANS EMPATTEMENTS La première police sans empattements a été créée en 1816, mais il a fallu attendre près d'un siècle pour que ce style devienne populaire. En effet, dans les années 1920, sous l'influence très nette du dépouillement qui caractérise le Bauhaus allemand, les stylistes et dessinateurs se sont mis à créer des polices sans empattements. Toute ornementation fut pratiquement bannie. Ces polices sont très lisibles lorsqu'elles sont utilisées comme polices d'enseigne, mais elles peuvent aussi très bien convenir au texte. Elles sont généralement classées en quatre catégories : Grotesques, Néo-grotesques, Géométriques et Humanistes.

SERIFENLOSE SCHRIFTEN Obwohl die erste serifenlose Schrift (Sans Serif) 1816 veröffentlicht wurde, ist ein weiteres Jahrhundert vergangen, bis diese Schriften an Beliebtheit gewannen. In den zwanziger Jahren dann, als die Typographie stark von der Philosophie „weniger ist mehr“ der deutschen Designerschule Bauhaus beeinflusst wurde, fingen Designer an, serifenlose Schriften zu entwickeln. Verzierungen verschwanden fast völlig. Diese Schriften sind als Auszeichnungsschriften sehr gut lesbar und können auch im Fließtext erfolgreich eingesetzt werden. Sie fallen in eine von vier Kategorien: Grotesk, Neo-Grotesk, Geometrisch und Humanistisch, wie im folgenden beschrieben.



A Serif—a stroke added to the beginning or end of the letter's main strokes **B** Sans serif—without serifs

GROTESQUE Early sans serif designs such as News Gothic are called Grotesque, a name coined by the English, who considered the first of these typefaces awkward and unappealing because they lacked the traditional serif.

GROTESQUES Les premières polices sans empattements (News Gothic, par exemple) furent qualifiées de grotesques par les Anglais qui les considéraient maladroites et sans attrait du fait de l'absence de l'empattement traditionnel.

GROTESK Frühe serifenlose Designs wie News Gothic werden Grotesk genannt. Der Name kam in England auf, wo die ersten dieser Schriften als ungeschickt und unansprechend empfunden wurden, weil ihnen die traditionellen Serifen fehlten.

Doric Bold **Franklin Gothic**

ITC Franklin
Gothic

Gothic 13

Monotype
Grotesque

News Gothic

Tempo Heavy
Condensed

Trade Gothic

NEO-GROTESQUE More recent sans serif Swiss-style designs are called Neo-Grotesque because they are more graceful versions of the earlier Grotesques.

NÉO-GROTESQUES Cette catégorie regroupe des polices plus récentes (Swiss, par exemple) qui sont des versions plus raffinées des premières grotesques.

NEO-GROTESK Neuere serifenlose Designs im Schweizer Stil werden Neo-Grotesk genannt, da sie gräzilere Versionen der frühen Grotesken sind.

Antique Olive	Helvetica
Bell Centennial	Helvetica Neue
Bell Gothic	Neuzeit S
DIN Schriften	VAG Rounded
Frutiger	

GEOMETRIC Geometric sans serif typefaces were heavily influenced by the Bauhaus movement and are characterized by circular or otherwise geometric- or mechanical-looking o's and other "bowl" and "arch" shapes. (Bowls are the round parts of a, b, c, d, e, g, p, and q. Arches are created where curves join the stems of h, m, n, and u.) Geometrics often have a one-story a and g, and very little modulation of stroke contrast.

GÉOMÉTRIQUES Les polices géométriques sans empattements ont subi la très nette influence du mouvement Bauhaus et se caractérisent par des lettres aux arrondis et panses de forme circulaire ou géométrique (ou mécanique). On appelle panse l'arrondi des lettres a, b, c, d, e, g, p, et q, et arrondi l'intersection de la courbe et du fût des lettres h, m, n, et u. Dans ces polices, le a et le g n'ont souvent qu'un seul niveau et la force des traits présente très peu de contraste.

GEOMETRISCH Geometrische serifenlose Schriften wurden stark von der Bauhaus-Bewegung beeinflusst und zeichnen sich durch kreisrunde oder anderweitig geometrisch oder mechanisch anmutende o's und andere Bogen- und Schulterformen aus. (Bogen sind die runden Teile von a, b, c, d, e, g, p und q. Schultern entstehen dort, wo die Kurven an die geraden Linien von h, m, n und u stoßen.) Geometrische Schriften haben oft einstöckige Kleinbuchstaben für a und g sowie wenig Modulation der Strichstärke.



A Circular or otherwise geometric- or mechanical-looking o's
B One-story a and g **C** Little modulation of stroke contrast

ITC Avant	Folio
Garde Gothic	Futura
ITC Avant Garde	Kabel
Gothic MM	ITC Kabel
Avenir	☞ PENUMBRA
ITC Bauhaus	ITC Serif Gothic
Briem Akademi mm	Serpentine
Eurostile	☞ Uerve mm

HUMANIST Humanist sans serifs are characterized by noncircular, organic-looking bowl and arch shapes. They often exhibit widely varying letter widths and at least some modulation in stroke contrast. The a and g are usually two-story.

HUMANISTES Les polices sans empattements de cette catégorie se distinguent par des panses et arrondis non circulaires. La chasse des caractères présente souvent de grandes variations et la force des traits est généralement plus contrastée que dans les polices géométriques. En outre, les lettres a et g comportent habituellement deux niveaux.

HUMANISTISCH Humanistische serifenlose Schriften zeichnen sich durch nicht-kreisrunde, organisch anmutende Bogen- und Schulterformen aus. Die Dicken variieren oft sehr stark und es gibt zumindest etwas Modulation bei der Strichstärke. Die Kleinbuchstaben a und g sind in der Regel zweistöckig.



A Noncircular, organic-looking bowl and arch shapes
B The a and g are usually two-story C Widely varying letter widths and at least some modulation in stroke contrast

ITC Benguiat
Gothic

Clearface Gothic

☞ Cronos

ITC Eras

ITC Flora

Frutiger

Gill Sans

ITC Goudy Sans

Hardwood

ITC Highlander

KOLO

ITC Legacy Sans

Lucida Sans

Mercurius

☞ O Myriad Pro

☞ Myriad MM

Ocean Sans MM

ITC Officina Sans

Optima

Agfa Rotis
Sans Serif

Agfa Rotis
Semisans

Shannon

ITC Stone Sans

Strayhorn

ITC Symbol

Syntax

ITC Tiepolo

SCRIPT AND HAND-LETTERED Since a Parisian printer created the first one in 1643, script typefaces have become almost as numerous as the handwriting instruments—brush, broad-edged pen, and pointed pen—that they were designed to imitate. Script typefaces often mimic handwriting techniques by joining letters with connecting lines. The variety of these freeform typefaces makes them appropriate for anything from casual grocery store advertisements to formal wedding invitations.

POLICES CURSIVES ET MANUELLES Depuis l'apparition de la première police de ce genre, créée par un imprimeur parisien en 1643, de très nombreuses autres ont vu le jour. Elles reproduisent le dessin des lettres obtenues à l'aide de tous les types d'outils d'écriture manuelle (pinceau, plume large ou fine, etc.) Les polices cursives imitent souvent les techniques d'écriture manuelle en reliant les lettres. Il existe un vaste choix de polices cursives qui se prêtent à pratiquement tous les types de compositions, du panneau publicitaire au carton d'invitation le plus formel.

SCHREIBSCHRIFTEN UND HANDSCHRIFTLICHE ANTIQUA Seit ein Drucker in Paris 1643 die erste derartige Schrift schuf, sind Schreibschriften fast genauso zahlreich wie die handschriftlichen Schreibgeräte Pinsel, Breitfeder und spitze Feder, die sie imitieren sollen. Schreibschriften ahmen Handschriften oft nach, indem die Buchstaben miteinander verbunden werden. Aufgrund der Vielfalt dieser Freiformschriften können sie für so unterschiedliche Zwecke wie formlose Sonderangebotsschilder und formelle Hochzeitseinladungen verwendet werden.

ARIADNE
 Bickham
 Script M.M
 Bossa Nova
 Brush Script
 Carolina
 Coronet
 Delphin
 Diskus
 Dorchester Script
 Ex Ponto MM
 Florens
 ITC Isadora
 Kaufmann
 Künstler Script
 Linoscript
 Medici Script
 Nuptial Script
 Oxford
 Palace Script
 Park Avenue
 Poetica
 Monotype
 Script Bold
 Shelley
 Allegro Script

Shelley
 Andante Script
 Shelley
 Volante Script
 Snell Roundhand
 Voluta Script
 ITC Zapf Chancery

Alexa
 Ashley Script
 Balzano
 Banshee
 New Berolina
 Biffo
 Briem Script MM
 Bruno
 Caflisch Script
 MM
 Calcite Pro
 Caliban
 Cascade Script
 Charne
 Dom Casual
 Emmascript
 FLOOD
 Forte
 Freestyle Script
 Giddyup
 Graphite MM
 Greymantle
 Immi 505
 Legault
 Marigold
 Matura

Mercurius
 Bold Script
 Mistral
 Monoline Script
 Pelican
 Pepita
 Present
 Reporter No. 2
 Ruling Script
 Two
 Russell Oblique
 Ruzicka Freehand
 Sanvito MM
 Silentium Pro
 Spring
 Tekton Pro
 Tekton
 Tekton MM
 Visigoth
 Wendy
 Wiesbaden Swing
 Zipy Do

DISPLAY While typefaces in this group incorporate elements from many different styles, they all have one thing in common: they are usually more effective when used at large sizes for display purposes, such as headlines and titles.

POLICES ORNEMENTALES ET D'ENSEIGNE

Les polices proposées dans cette catégorie sont de styles très divers, mais elles ont toutes un point commun : elles sont plus particulièrement destinées à être utilisées comme polices d'enseigne (pour des titres, par exemple) et en gros corps de caractères.

ZIER- UND AUSZEICHNUNGSSCHRIFTEN

Die Schriften in dieser Gruppe enthalten Elemente von vielen verschiedenen Stilen, sie haben aber eines gemeinsam: Sie sind am effektivsten in großen Größen und für Auszeichnungszwecke wie Überschriften und Titel.

DECORATED ORNÉES ZIERSCHRIFTEN

e ANDREAS

BERMUDA

Caslon

Open Face

CASTELLAR

ITC Century

Handtooled

ITC Cheltenham

Handtooled

Cloister

Open Face

e Conga Brava MM

e CEPAL

ORLANDER

ITC Garamond

Handtooled

GILL

FLORIA

CAPITALS

GILL SANS

DISPLAY

Helvetica neue

Bold Outline

Industria

e MOONGLOW

e Myriad Sketch

e NYX

Monotype

Old Style Bold

Outline

e PEPPERWOOD

Pompeia Inline

e ROSEWOOD

Sassafras

SMARAGD

STENCIL

e Stroopf

e STUOZ

UMBRA

e Viva MM

e ZEBRAWOOD

Aachen Bold

Albertus

Amigo

ITC ANNA

Aradia

Arnold Böcklin

Auriol

BANCO

ITC Bauhaus

**ITC
BEE/KNEES**

Belwe

ITC Benguiat

ITC Benguiat
Gothic

BERMUDA

Bernhard

Bold Condensed

Bernhard

Modern

Birch

Blackoak

Blue Island

Brien Academy

Cantoria

ITC Cerigo

CHARLEMAGNE

Clearface Gothic

Cooper Black

COTTONWOOD

CRITTER

CUTOUT

Dante

Diotima

ECCENTRIC

ENGRAVERS

BOLD FACE

Falstaff

Flyer

FLYER

Neue

Hammer

Unziale

Hardwood

Helvetica Inserat

Helvetica

Rounded

Hobo

Impact

Industria

Inflex Bold

Insignia

IRONWOOD

Isabella

Jimbo MM

JUNIPER

Khaki

Kino

Klang

Koch Antiqua

KOLO

Kompakt

ITC Korinna

Latin Condensed

ITC MACHINE

Madrone

MAGNESIUM

MAGNOLIA

MANITO

MESQUITE

MOJO

ITC Mona Lisa

**ITC Motter
Corpus MM**

Myriad Tilt

MYTHOS

NEULAND

Notre Dame

Nueva MM

Old Claude

OMNIA

Ondine

Onyx

OUCH!

ITC Oswald

Parisian

PEIGNOT

PENUMBRA MM

POMPEJANA

POMPEJANA

Poplar

Postino

Quake

ITC Quorum

RAF

Raphael

Reliq

Revue

Romic

Runic

Russell Square

RUSTICANA

ITC Serif Gothic

SERLIO

Serpentine

Sho

Shuriken Boy

Spumoni

TOOLBOX

University Roman

Viva MM

WATERS

TITLING MM

Willow

GLYPHIC Unlike most typefaces, which are based on forms created with pen or brush, glyphic designs are based on letters resembling those carved or chiselled in stone. Since most inscribed letters are capitals, glyphic typefaces also tend to have only capitals. Some can be used effectively for text, but most are better suited to display applications such as posters, packaging, and book titles.

POLICES GLYPTIQUES À l'inverse de la plupart des autres polices qui reproduisent les caractères obtenus à l'aide d'une plume ou d'un pinceau, les polices glyptiques imitent les lettres gravées dans la pierre. Dans la majeure partie des cas, il s'agissait de lettres capitales. C'est pourquoi de nombreuses polices de cette catégorie ne proposent que des capitales. Certaines d'entre elles peuvent convenir à la composition de texte, mais elles sont généralement utilisées comme polices d'enseigne pour les titres de livres ou les affiches.

INZISEN Anders als die meisten Schriften, die auf mit Feder oder Pinsel gemalten Formen beruhen, basieren die Inzisen auf in Stein geritzten oder gemeißelten Zeichen. Da die meisten gemeißelten Zeichen Großbuchstaben sind, enthalten Inzisen oft nur Großbuchstaben. Einige dieser Schriften können effizient für Fließtext eingesetzt werden, aber die meisten eignen sich besser für Zwecke wie Poster, Verpackungen und Buchtitel.

Albertus

☞ **Conga Brava MM**

**COPPERPLATE
GOTHIC**

Friz Quadrata

HERCULANUM

☞ **Kinesis MM**

☞ **O LITHOS PRO**

☞ **LITHOS**

MANITO

☞ **Mezz MM**

☞ **NYX**

Origami

Pompeia

Inline

☞ **Reliq MM**

Strayhorn

☞ **TRAJAN**

BLACKLETTER When Gutenberg produced his movable type, the letterforms mimicked contemporary manuscript handwriting, which was written with a wide, flat pen. This hand developed in the middle ages in Europe and remains popular around the world today. Blackletter typefaces—sometimes referred to as Old English or Gothic—were used for text in Germany until World War II but now are primarily used as display types.

POLICES GOTHIQUES Les lettres utilisées par Gutenberg, lorsqu'il mit au point sa technique de composition à l'aide de caractères mobiles, avaient une forme qui imitait le dessin de l'écriture manuelle de l'époque, c'est-à-dire des lettres tracées avec une plume large et à bout plat. Cette écriture, très répandue au Moyen-Age en Europe, est encore populaire aujourd'hui dans le monde entier. En Allemagne, les polices gothiques ont servi à la composition du texte jusqu'à la deuxième guerre mondiale, mais, de nos jours, elles sont principalement utilisées comme polices d'enseigne.

GEBROCHENE SCHRIFTEN Als Gutenberg die beweglichen Lettern entwickelte, orientierten sich die Zeichenformen an zeitgenössischen Manuskripthandschriften, die mit einer breiten, flachen Feder geschrieben wurden. Diese Handschriften wurden im Mittelalter in Europa entwickelt und sind weiterhin rund um den Globus beliebt. Gebrochene Schriften werden auch als Frakturen oder gotische Schriften bezeichnet und wurden in Deutschland bis zum 2. Weltkrieg für Fließtext verwendet. Sie werden jetzt in erster Linie als Auszeichnungsschriften eingesetzt.

Clairvaux

Duc De Berry

Gette Fraktur

Goudy Text

Linotext

San Marco

Wilhelm Klingspor

Gotisch

Wittenberger

Fraktur

MONOSPACED Also known as fixed-pitch, monospaced type was popularized by the invention of the typewriter, which required all characters to use the same width. In fact, many monospaced designs aim to capture the familiar informality of typewritten text. They can be especially useful wherever it helps to have the letters align vertically, such as in some computer code listings.

POLICES À CHASSE CONSTANTE Ces polices ont vu le jour avec l'avènement de la machine à écrire qui exige des caractères de largeur identique. En fait, le but de la plupart des polices à chasse constante est de reproduire le caractère informel du texte tapé à la machine. Elles sont particulièrement utiles dans des contextes où il est nécessaire d'aligner les lettres dans le sens vertical, comme dans certains listings de code informatique.

DICKTENGLEICHE Die dicktengleichen Schriften, auch nicht-proportional genannt, wurden mit der Erfindung der Schreibmaschine beliebt, wo es erforderlich war, daß alle Zeichen gleich viel Platz in Anspruch nehmen. Viele dicktengleiche Designs versuchen, die gewohnte Formlosigkeit des maschinengeschriebenen Texts einzufangen. Sie sind besonders nützlich, wenn die Zeichen vertikal ausgerichtet sein sollen, wie etwa bei Computercode-Listings.

Courier	Prestige
Letter	Elite
Gothic	
Lucida	
Typewriter	
Lucida Sans	
Typewriter	
OCR-A	
OCR-B	
ORATOR	

CYRILLIC Cyrillic typefaces are specifically designed to provide the special characters and accents required by Russian, Belarusian, Ukrainian, Serbo-Croatian, Bulgarian, and Macedonian.

CYRILLIQUE Ces polices particulières proposent tous les caractères spéciaux utilisés dans les langues slaves (russe, biélorussien, ukrainien, serbo-croate, bulgare et macédonien).

KYRILLISCH Kyrillische Schriften wurden speziell für die Zeichen und Akzente entwickelt, die für die Sprachen Russisch, Belarussisch, Ukrainisch, Serbokroatisch, Bulgarisch und Mazedonisch erforderlich sind.

Баскервиль
Baskerville

Эксельсиор
Excelsior

Гельветика
Helvetica

Гельветика
Инзерат
Helvetica Inserat

Миньон Про
Minion Pro

Миньон
Minion

Мириад Про
Myriad Pro

Таймс Тен
Times Ten

Уорнок Про
Warnock Pro

GREEK Greek typefaces are specifically designed to provide the characters used in the Greek language.

GREC Les polices grecques sont conçues spécifiquement pour fournir les caractères utilisés dans la langue grecque.

GRIECHISCH Griechische Schriftarten dienen vor allem dazu, die in der griechischen Sprache verwendeten Zeichen bereitzustellen.

€ Ο ΛΙΘΟΣ ΠΡΟ
LITHOS PRO

€ Ο ΜΙΝΙΟΝ ΠΡΟ
Minion Pro

€ Ο ΜΥΡΙΑΝΤ ΠΡΟ
Myriad Pro

€ Ο ΓΟΥΟΡΝΟΚ ΠΡΟ
Warnock Pro

ORNAMENT AND SYMBOL These typefaces have been created for a variety of nontext uses: musical notation, map making, mathematics, newspaper and commercial publishing, and even desktop publishing. These packages can put the finishing touch on a project or help with specialized tasks.

POLICES D'ORNEMENTS ET DE SYMBOLES Ces polices ont été créées spécialement pour des applications exigeant des symboles et non des caractères alphanumériques : notation musicale, cartographie, mathématiques, publication de journaux et de documents publicitaires et PAO. Elles permettent de donner une touche finale à un document ou d'effectuer des tâches spécialisées.

ORNAMENTE UND SYMBOLE Diese Schriften wurden für eine Reihe von Nicht-Textverwendungen entwickelt: Musiknotendruck, Landkartenerstellung, Mathematik, Zeitungs- und kommerzieller Druck, sogar Desktop-Publishing. Diese Pakete können einem Projekt den letzten Schliff geben oder bei Spezialaufgaben helfen.

ORNAMENT POLICES D'ORNEMENTS ORNAMENTI

 € Bickham Script MM

 Caravan Borders

 € Adobe Caslon

 € O Adobe Caslon Pro

 Celestia Antiqua

 € Chaparral MM

 € Cronos MM

 Linotype Decoration Pi

 Linotype Didot

 € Adobe Garamond

 € O Adobe Garamond Pro

 € Giddyup Thangs

	Grey mantle		Linotype Astrology Pi
	Adobe Jenson MM		Audio Pi
	Adobe Jenson Pro		Border Pi
	Kepler MM		Bundesbahn Pi
	Minion MM		Carta
	Minion Pro		Celestia Antiqua
	Notre Dame		New Century Schoolbook Fractions
	Poetica		Cheq
	Pompeijana		European Pi
	Rusticana Borders		Fournier
	Silentium Pro		Linotype Game Pi
	Utopia		Helvetica Fractions
	Warnock Pro		Linotype Holiday Pi
	Wiesbaden Swing		Lucida Math
	Adobe Wood Type Ornaments 1		Mathematical Pi
	Adobe Wood Type Ornaments 2		MICR
	ITC Zapf Dingbats		National Codes Pi
			Sonata
			ITC Stone Sans Phonetic
			ITC Stone Serif Phonetic
			Times Phonetic
			Universal Greek and Math Pi
			Universal News and Commercial Pi
			Warning Pi
			Adobe Wood Type Ornaments 2
			ITC Zapf Dingbats

OPENTYPE FONTS OpenType is a new cross-platform font file format developed by Adobe and Microsoft. OpenType fonts may include an expanded character set and layout features to provide richer linguistic support and advanced typographic control. Feature-rich Adobe OpenType fonts can be distinguished by the word Pro, which is part of the font name and appears in application font menus. OpenType fonts can be installed and used alongside Postscript Type 1 and TrueType fonts.

POLICES OPENTYPE Les polices OpenType ont été conçues dans un nouveau format étudié par Adobe et Microsoft pour être compatible avec toutes les plates-formes. Elles comportent un jeu de caractères étendu et des fonctions de mise en page qui vous garantissent une prise en charge linguistique plus large et un contrôle typographique avancé. Les polices Adobe OpenType enrichies se distinguent par la présence du mot Pro dans le nom des polices et leurs menus d'application. Les polices OpenType peuvent être installées et utilisées conjointement avec les polices PostScript Type 1 et TrueType.

OPENTYPE-FONTS OpenType ist ein neues, plattformübergreifendes Font-Dateiformat, das gemeinsam von Adobe und Microsoft entwickelt wurde. OpenType-Fonts bieten erweiterte Zeichensätze und Formatmerkmale zur Unterstützung einer größeren Sprachvielfalt und weit reichender typografischer Gestaltungsmöglichkeiten. Detailreiche Adobe OpenType-Fonts sind mit dem Wort Pro als Teil des Schriftnamens gekennzeichnet, der in den Fontmenüs von Anwendungen aufgeführt wird. Sie können OpenType-Fonts zusammen mit PostScript Type 1- und TrueType-Fonts installieren und verwenden.

☞ *Calcite Pro*

☞ *Adobe Caslon Pro*

☞ *Adobe Garamond Pro*

☞ *Adobe Jenson Pro*

☞ *LITHOS PRO*

☞ *Minion Pro*

☞ *MOONGLOW*

☞ *Myriad Pro*

☞ *Silentium Pro*

☞ *Tekton Pro*

☞ *Warnock Pro*

MULTIPLE MASTER Each multiple master typeface ships with one or more design axes (weight, width, style, and optical size), decided upon by the type designer, based on aesthetics and use considerations. With the power of multiple masters at your fingertips, you can create exactly the weight, width, style, or optical size you need to solve even the most difficult typographic challenges. See pages 17–20.

POLICES MULTIPLE MASTER Chaque police de cette catégorie comporte une ou plusieurs variables de dessin (graisse, chasse, style et taille optique) prévues par le créateur de la police, en fonction de critères d'esthétique ou d'usage. Elles vous donnent la possibilité de créer de nombreuses variantes en leur appliquant la graisse, la chasse, le style ou la taille optique qui conviennent à chaque situation. Voir pages 17–20.

MULTIPLE MASTER Jede Multiple Master-Schrift wird mit einer oder mehr Designachsen geliefert (Schriftstärke, Stil und optische Größe), die von dem Schriftdesigner auf der Basis von Ästhetik und Einsatzzweck festgelegt wurden. Mit der Leistungsfähigkeit der Multiple Master-Schriften können Sie exakt die Schriftstärke, Zeichenweite, den Stil oder die optische Größe erzeugen, die Sie zur Lösung selbst der schwierigsten Einpassungsprobleme benötigen. Siehe Seiten 17–20.

ITC Avant Garde
Gothic MM

 *Bickham*
Script MM

Briem Akademi MM

Briem Script MM

 *Caflisch*
Script MM

 Chaparral MM

 Conga Brava MM

 Cronos MM

 *Ex Ponto MM*

ITC Garamond MM

Graphite MM

 Adobe Jenson MM

 **Jimbo MM**

 Kepler MM

 Kinesis MM

 **Mezz MM**

 Minion MM

ITC Motter
Corpus MM

 Myriad MM

 Nueva MM

Ocean Sans MM

 PENUMBRA MM

 Reliq MM

 Sanvito MM

 Tekton MM

 Uerve MM

 Viva MM

 **WATERS**
TITLING MM

No

PQR

abcdefghijklmnopqrstuvwxyz&ABC
 DEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåäçéêëëfiflîîî
 ñœøóôöðößúûüüÿÆÁÂÃÄÅÄÇÊË
 ÈÍÎÏÎÑŒØÓÔÖÐÕÚÛÜÛÿ\$¢£¥
 %°/. *ao@©®™.,;...†‡§¶!?!?i¿'""""",,,"<>«
 »()[]{}-_-—

*Letterforms have tone, timbre, char
 acter, just as words and sentences
 do. The moment a text and typeface*

REGULAR

ITC AMERICAN TYPEWRITER

Joel Kaden and Tony Stan, ITC

abcdefghijklmnopqrstuvwxyz&AB
 CDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåäçéêëëfiflîîî
 ñœøóôöðößúûüüÿÆÁÂÃÄÅÄÇÊË
 ÈÍÎÏÎÑŒØÓÔÖÐÕÚÛÜÛÿ\$¢£¥
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eR&\$

Alternates

Letterforms have tone, timbre, char
 acter, just as words and sentences
 do. The moment a text and typefac

LIGHT

Letterforms have tone, timbre,
 character, just as words and sen
 tences do. The moment a text and

MEDIUM

**Letterforms have tone, timbre,
 character, just as words and sen
 tences do. The moment a text and**

BOLD

Letterforms have tone, timbre, character, just
 as words and sentences do. The moment a
 text and typeface are chosen, two streams of

LIGHT CONDENSED

Letterforms have tone, timbre, character,
 just as words and sentences do. The moment
 a text and typeface are chosen, two streams

CONDENSED

**Letterforms have tone, timbre, character,
 just as words and sentences do. The mo
 ment a text and typeface are chosen, two**

BOLD CONDENSED

AMERICANA

Richard Isbell, Kingsley/ATF

abcdefghijklmnopqrstuvwxyz&AB
 CDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåäçéêëëfiflîîî
 ñœøóôöðößúûüüÿÆÁÂÃÄÅÄÇÊË
 ÈÍÎÏÎÑŒØÓÔÖÐÕÚÛÜÛÿ\$¢£¥
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 «»()[]{}-_-—

abcdefghijklmnopqrstuvwxyz&AB
 CDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåäçéêëëfiflîîî
 ñœøóôöðößúûüüÿÆÁÂÃÄÅÄÇÊË
 ÈÍÎÏÎÑŒØÓÔÖÐÕÚÛÜÛÿ\$¢£¥
 %°/. *ao@©®™.,;...†‡§¶!?!?i¿'""""",,,"
 «»()[]{}-_-—

Letterforms have tone, timbre,
 character, just as words and sen
 tences do. The moment a text

REGULAR

*Letterforms have tone, timbre,
character, just as words and sen-
tences do. The moment a text*
ITALIC

Letterforms have tone, timbre,
character, just as words and sen-
tences do. The moment a text
BOLD

**Letterforms have tone, timbre,
character, just as words and
sentences do. The moment a**
EXTRA BOLD

AMIGO

Arthur Baker, AlphaOmega Typography

abcdefghijklmnopqrstuvwxyz&
ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ1234567890æáâäå
ãäçêëèëfifliíîïñœøóôöððßúûü
ÿÆÁÂÃÄÅÄÇÉÊËÈÍÎÏÑ
ØÓÔÖÒÕÚÛÜÝ\$£¥f%°/•
*a@©®™.,;...†‡§¶!?!;¿"'"“”„
‹›«»()[]{}-_-

Letterforms have tone, timbre,
character, just as words and sen-
REGULAR

ANDREAS

Michael Harvey, Adobe Systems

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZ&1234567890ÆÁÂÃÄÅÇÈÉÊË
ÏÎÑŒØÓÔÖÒÕÚÛÜÝ\$£¥f%°/•
a@©®™.,;...†‡§¶!?!;¿"'"“”„
LETTERFORMS HAVE TONE, TIM-
BRE, CHARACTER, JUST AS WORDS
REGULAR

ITC ANNA

Daniel Pelavin, ITC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
4567890ÆÁÂÃÄÅÇÈÉÊË
ÏÎÑŒØÓÔÖÒÕÚÛÜÝ\$£¥f%°/•
*a@©®™.,;...†‡§¶!?!;¿"'"“”„
LETTERFORMS HAVE TONE, TIMBRE,
(CHARACTER, JUST AS WORDS AND SENT
REGULAR

ANTIQUÉ OLIVE 1

Roger Excoffon, M. Olive

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12345678
90æáâäåãçêëèëfifliíîïñœøóôöðßú
ûüÿÆÁÂÃÄÅÇÈÉÊËÍÎÏÑŒØÓÔÖÒ
ÚÛÜÝ\$£¥f%°/•*a@©®™.,;...†‡§¶!
¿"'"“”„‹›«»()[]{}-_-

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456789
0æáâãäåäçêëèëfíîíîñœøóôõöðßúû
üÿÆÁÂÃÄÅÄÇÊËÈÉÍÎÏÑŒØÓÔÕÖÏÚÛÜ
ÜŸ\$£¥f%°/*ao@©®™.,;...†‡§¶!?!;¿
""",,,"<>»()[]{}-_-

Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen,

LIGHT

Letterforms have tone, timbre, char-
acter, just as words and sentences
do. The moment a text and typeface

ROMAN

*Letterforms have tone, timbre, char-
acter, just as words and sentences do.
The moment a text and typeface are*

ITALIC

**Letterforms have tone, timbre, char-
acter, just as words and sentences
do. The moment a text and typeface**

BOLD

**Letterforms have tone, timbre, cha-
racter, just as words and sentences
do. The moment a text and typeface**

BLACK

ANTIQUÉ OLIVE 2

Roger Excoffon, M. Olive

**Letterforms have tone, timbre,
character, just as words and sen**

BOLD CONDENSED

**Letterforms have
tone, timbre, chara**

COMPACT

**Letterforms ha
ve tone, timbre,**

NORD

Letterforms have tone, timbre, cha

NORD ITALIC

APOLLO & APOLLO EXPERT COLLECTION

Adrian Frutiger, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234567890
æáâãäåäçêëèëfíîíîñœøóôõöðßúûüÿÆ
ÁÂÃÄÅÄÇÊËÈÉÍÎÏÑŒØÓÔÕÖÏÚÛÜŸ
\$£¥f%°/*ao@©®™.,;...†‡§¶!?!;¿
""",,,"<>»()[]{}-_-

abcdefghijklmnopqrstuvwxyz&ABCDEFG
HIJKLMNOPQRSTUVWXYZ1234567890
æáâãäåäçêëèëfíîíîñœøóôõöðßúûüÿÆÁ
ÄÅÄÇÊËÈÉÍÎÏÑŒØÓÔÕÖÏÚÛÜŸ
\$£¥f%°/*ao@©®™.,;...†‡§¶!?!;¿
""",,,"<>»()[]{}-_-

Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two

REGULAR

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two stream*

ITALIC

**Letterforms have tone, timbre, char-
acter, just as words and sentences do.
The moment text and typeface are**

SEMI BOLD

[illegible]

Small Capitals & Old Style Figures (sc&osf)

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890
æáâãäåæçêëèíîïñøóôöðõßúûüýÿÄÅĀĂ
ĄȦǼẾỀỄỂỠỈỖĨÑŒŎÓÔÕÖÜŮŰŲŸ\$¢£
¥%&'()*+,-./:;<=>?@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*

Old Style Figures (OSF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567
890.AÊÀÄÅÃÇÐÉÊË ÌÍÎÑŒÓÔÕÖØǾŠÚŮ
ŸŽžřıİłľŕšſç€℞½⅜⅝⅞⅛¼¾⅓⅔⅕
\$¢(-.1234567890)/\$¢(-.1234567890)^{abdeilmnorst},,:...!7!iz

Expert Set

*I*234567890*fiflffffiffll\$¢€£1Rp*^{1/8}/₃^{5/8}/₇^{1/4}/_{3/4}
^{1/3}/_{2/3}^{1/2}*\$¢(-,1234567890)/\$¢(-,1234567890)*^{abdeilmnorst}

Expert Subset

LETTERFORMS HAVE TONE, TIMBRE, CHARAC
TER, JUST AS WORDS AND 567 SENTENCES
DO. THE MOMENT A TEXT AND TYPEFACE ARE
REGULAR EXPERT, REGULAR SC&OSF

*Letterforms have tone, timbre, character, just
as words and 567 sentences do. The moment
a text and typeface are chosen, two streams*
ITALIC EXPERT, ITALIC OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are

SEMI BOLD EXPERT, SEMI BOLD OSF

ARCADIA

Neville Brody, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ1234567890áâãäåæçèéêëñíîïð
óôõö÷øùúÿĀāĂăĄąĆćĈĉČčĎďĐđ
Œœƒ%°/'*™… . . †‡•!?"'"" „ >«»()[]

b d h p q u

Alternates

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

REGULAR WITH ALTERNATES

ARIADNE

Gudrun Zapf von Hesse, Linotype-Hell AG

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 Á Â
Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô
Ö Ø Ù Ú Û Ü Ý ß à á â ã

Letterforms Have Tone, Timbre, Character, Just as Words

ARIADNE WITH DIOTIMA ITALIC

abcdefghijklmnopqrstuvwxyz&ABCD
 EFGHIJKLMNOPQRSTUVWXYZ1234567
 890æáâäåãçéêëèfiíîïñœøóô
 õöðßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
 ÒÓÔÕÖØÕÚÛÜÝ\$¢£¥ƒ%°/•*ª@
 ©®™.,:;...†‡§¶!?!?ıç"'"'""",,(<«»)
 ()[]{}-_-—

Letterforms have tone, timbre, character, just as words

REGULAR

ASHLEY SCRIPT

Ashley Havindon, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&AB
 CDEFGHIJKLMNOPQRSTUVWXYZ
 YZ1234567890æáâäåãçéêëèfiíîïñœøóô
 õöðßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
 ÒÓÔÕÖØÕÚÛÜÝ\$¢£¥ƒ%°/•*ª@
 ©®™.,:;...†‡§¶!?!?ıç"'"'""",,(<«»)
 ()[]{}-_-—

Letterforms have tone, timbre, character, just as words and sentences do.

REGULAR

Francesco Simoncini, Simoncini S.A.

abcdefghijklmnopqrstuvwxyz&ABCD
 EFGHIJKLMNOPQRSTUVWXYZ12
 34567890æáâäåãçéêëèfiíîïñœøóô
 õöðßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
 ÒÓÔÕÖØÕÚÛÜÝ\$¢£¥ƒ%°/•*ª@
 ©®™.,:;...†‡§¶!?!?ıç"'"'""",,(<«»)
 ()[]{}-_-—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMI BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

SEMI BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD ITALIC

BLACK

BLACK ITALIC

Linotype Staff

1

2

Linotype Staff

Georges Auriol, Haas/Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ1234567890.áâãäåäçèéëêñíîïñôóöõøßúûüýÿ
ÀÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖØÙÚÛÜÝŞşŁłŒœƆƆ%
**^{WO}@(C)®™.,;...†‡\$%&'()*~{|}~{wew}*
,,(()) ()[]{}-_- -

Letterforms have tone, timbre,
character, just as words and

ROMAN

*Letterforms have tone, timbre,
character, just as words and sen*

ITALIC

**Letterforms have tone, tim
bre, character, just as word**

BOLD

***Letterforms have tone, timbre,
character, just as words and***

BOLD ITALIC

**Letterforms have tone, tim
bre, character, just as wor**

BLACK

***Letterforms have tone, tim
bre, character, just as wor***

BLACK ITALIC

ITC AVANT GARDE GOTHIC 1

Ed Benguiat, Herb Lubalin, and Tom Carnase, ITC

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ1234
567890æáâãäåäçéêëèfifliîîîñœø
ôöòõßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ŒØÓÔÕÖÛÜÛÜÿ\$¢£¥%°/•*ª@©
®™„;…†‡\$¶!?!;¿"'''""",,»«»(){}-_-

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ1234
567890æáâãäåäçéêëèfifliîîîñœø
ôöòõßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ŒØÓÔÕÖÛÜÛÜÿ\$¢£¥%°/•*ª@©
®™„;…†‡\$¶!?!;¿"'''""",,»«»(){}-_-

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac

BOOK

*Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac*

BOOK OBLIQUE

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac**

DEMI

***Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac***

DEMI OBLIQUE

ITC AVANT GARDE GOTHIC 2

Ed Benguiat, Herb Lubalin, and Tom Carnase, ITC

Letterforms have tone, timbre, chara
cter, just as words and sentences
do. The moment a text and typeface

EXTRA LIGHT

*Letterforms have tone, timbre, chara
cter, just as words and sentences
do. The moment a text and typeface*

EXTRA LIGHT OBLIQUE

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac**

MEDIUM

***Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac***

MEDIUM OBLIQUE

**Letterforms have tone, timbre,
character, just as words and sen
tences do. The moment a text**

BOLD

***Letterforms have tone, timbre,
character, just as words and sen
tences do. The moment a text***

BOLD OBLIQUE

SEMIBOLD CONDENSED OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD CONDENSED OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

EXTRA LIGHT NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

EXTRA LIGHT NORMAL OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

LIGHT NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

LIGHT NORMAL OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

REGULAR NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

REGULAR NORMAL OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMIBOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMIBOLD NORMAL OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOLD NORMAL OBLIQUE

AVENIR 1

Adrian Frutiger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåãçéêëèëfíflíîïñœøóôöðöβ
úûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒØÓÔ
ÖÒÕŮÚŮÜŸ\$¢£¥ƒ%°/•*ªº@©®™.,;:

...†‡§¶!/?ıı'""""'""'„<>«»()[]{}—_—

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12345
67890æáâãäåãçéêëèëfíflíîïñœøóôöð
õβúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒØ
ÓÔÕŮÚŮÜŸ\$¢£¥ƒ%°/•*ªº@©®™.,
;:...†‡§¶!/?ıı'""""'""'„<>«»()[]{}—_—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

35 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

35 LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

55 OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

85 HEAVY

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

85 HEAVY OBLIQUE

AVENIR 2

Adrian Frutiger, Linotype-Hell AG

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

45 BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

45 BOOK OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

65 MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

65 MEDIUM OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

95 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

95 BLACK OBLIQUE

BAKER SIGNET

Arthur Baker, Visual Graphics Corp.

abcdefghijklmnopqrstuvwxyz&A
BCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890æáâãäåäçêëè
fifliíîïñœøóôöõðßúûüÿÆÁÂÃÄ
ÅÃÇÉÊËÈÍÎÏÑŒØÓÔÕÖÙÚ
ÜÜÿ\$¢£¥ƒ%°/•*^{ao}@©®™.,;:...
†‡\$!?!;ı'""'''",,‹›«»()[]{}—_—

Letterforms have tone, timbre, character, just as words and sen

REGULAR

BALZANO

John Benson, Adobe Systems

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12345
67890æáâãäåäçêëèfifliíîïñœøóôöõð
ßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒØÓ
ÔÕÖÖÙÚÛÜÿ\$¢£¥ƒ%°/•*^{ao}@©®™
.,;...†‡\$!?!;ı'""'''",,‹›«»()[]{}—_—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

REGULAR

[illegible]

**LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST**

REGULAR

 BANSHEE

Tim Donaldson, Adobe Systems

[illegible]

Letterforms have tone, timbre, character, just as words

REGULAR

абвггдђеєжзсийїјкклмнньопрстћу
ѣфхццчшщтъьэюяАБВГГДЂЕЁЖ
ЗСИЙІЈККЛМНЬОПРСТЋУЎФ
ХЦЦЧШЩЪЫЬЭЮЯ1234567890abc
defghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ£f%/%
*@@™...†\$!?"'“”„”№»()[]{}— —

абвгдедђєєжззййїјкклљмнньонпрстћууфх
ццишшщъьэюяАБВГГГДЂЕЕЄЖЗСИЙ
ЇЈКЌЛЉМЊНЎОПРСТЋУЎФХЦЦЧШ
ЩЪЬЬЭЮЯ1234567890abcdefghijklmnopqrstuvwxyz
ѐáâãäåæçèéêëëfghijklmnopq
rstuvwxyzŒƒ%°/•*@©™.,:;...†§¶!?
"“„””Œ«»(){}-_-

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чутко UPRIGHT

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чуткого, осмы

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чут

ITC NEW BASKERVILLE

George W. Jones, ITC

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ
GHIJKLMNOPQRSTUVWXYZ1234567890æåäääâãäçêëèëñflíîïññœøóôõöðßüû
ÿüÿÉÁÀÄÅÃÇÊËÈÊÎÏÑŃÐÓÔÕÖ
ŮŰŪŬŶ\$¢£¥ƒ%°/*&@©®™.,;...†‡
§¶!¿;¡¨¹ª«»¼½¾¿‘’‚“”„‹›«»()[]{}_—-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

HEAVY

ITC BEESKNEES

David Farey, ITC

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 Æ Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú
Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÿ
ſ ¢ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER

REGULAR

BELL

Richard Austin, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456
7890 Æ Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú
Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÿ
ſ ¢ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ1234567890
æ á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÿ
Æ Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú
Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÿ
ſ ¢ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;

k J K Q R b k A J f K N Q R T V Y

Alternates

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SEMI BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

SEMI BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD ITALIC

BELL EXPERT COLLECTION

Richard Austin, Monotype Corp.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567
890 Æ Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú
Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÿ
ſ ¢ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;

Expert Set

1234567890 f i j k l m n o p q r s t u v w x y z
\$ ¢ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;
@ ¢ ¤ £ ¥ ¤ % & ' () * + , - . : ;

Expert Subset

JKQR

Alternates

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHOSEN, REGULAR EXPERT

ITALIC EXPERT

SEMI BOLD ITALIC EXPERT

BOLD EXPERT

BOLD ITALIC EXPERT

Matthew Carter

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought,

ADDRESS

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SUB CAPTION

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

NAME & NUMBER

BOLD LISTING, BOLD LISTING ALTERNATE (BASE FONT SITS
BELOW BASELINE, ALTERNATE FONT SITS ON BASELINE)

Chauncey H. Griffith

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BLACK

Georg Belwe, Esselte Pendaflex, Letraset, Esselte Letraset

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

ABCDEFGHIJKLMNOPQRSTUVWXYZ&12345678
90ÆÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖØßÚÛÜÝ
Žžƒıffmıł\$¢ŦRp¹/₈³/₈⁵/₈⁷/₈¹/₄³/₄¹/₃²/₃¹/₂\$€(-,.12345
67890)/₣(–,1234567890)ªbcdilmnorst.,,:…!¿|} — –
Expert Set

Expert Set

1234567890fiffffffifl\$&¢1Rp^{1/8}^{3/8}^{5/8}^{7/8}^{1/4}^{3/4}^{1/3}^{2/3}^{1/2}
\$&(-,1234567890)/\$&(-,1234567890)abdeilmnorst.,,:. . . — — —

Expert Subset

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE EXPERT, SC&OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought
ITALIC EXPERT, ITALIC OSF

Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen
SEMIBOLD EXPERT, SEMIBOLD OSF

*Letterforms have tone, timbre, character, just
as words and 567 sentences do. The moment
a text and typeface are chosen, two streams*
SEMIBOLD ITALIC EXPERT, SEMIBOLD ITALIC OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are

*Letterforms have tone, timbre, character, just
as words and 567 sentences do. The moment
a text and typeface are chosen, two streams*
BOLD ITALIC EXPERT, BOLD ITALIC OSF

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type
EXTRA BOLD EXPERT, EXTRA BOLD OSF

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,*
EXTRA BOLD ITALIC EXPERT, EXTRA BOLD ITALIC OSF

ITC BENGUIAT

Ed Benguiat, ITC

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ123
4567890æåäääâäçéêëèíîïññøðó
ôõöößúûüÿÆÁÂÃÄÅĀĂĄĆČÊĚĖİĨÎÑ
ŒØÓÔÕÖÚÛÜÝ\$¢£¥ƒ%°/.•*ª@
©®™ „…†‡§!?!;’”‘”“(()){}~_—

*abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ12
34567890æáâãäåçèéêëflíîïñœ
øóôõöðβúûüÿÆÁÃÄÅẢÇÊĚÎĨ
İŃǼǾǪǫǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾ
©®™‰…+‡\$%&'()*~_-_.*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOOK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

MEDIUM

*Letterforms have tone, timbre,
character, just as words and sen-
tences do. The moment a text*
MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text
BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a
BOLD ITALIC

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåăȳēĕëèñflıİïîĩņœøóôõöðŮů
üÿÆÀÁÂÃÄÅǺẼÊËĚĨÎÑƆØÓÔÕÖÜ
ÛÜỲÝ\$¢£¥¦§¨©ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
¡¢£¤¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

iç™™™™() [] { } _ - - -

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ12345678
90æåäääãäāēēēēīīīīñœøóôöõöûü
ÿŸÆÁÀÃÄÅĀĂĈČĎĚÊËĖĜĞĤĦİĨÎŒ
ŬÜŲŶ\$£¥ƒ%‰•°@©®™.,;…†‡§!?
¡¿[™]_™«»(){}— —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOOK OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MEDIUM OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are
BOLD OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

HEAVY

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
HEAVY OBLIQUE

ITC BERKELEY OLDSTYLE

Frederic W. Goudy, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåäåçêëèëíîíîîñœøóôõöôßúûüÿ
ÆÁÃÄÅÄÅÇÊËÈÈÍÎÎÑŒÓÔÕÖÔÛÜ
ÜÙỲ\$¢Ł¥ƒ%°/•*ª@©®™.,,:...†‡§!?!;¡¿
“”„›‹»«()[]{}—_—_—

abcdefghijklmnopqrstuvwxyz&-ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890
æåáâãäåäçêëèñíîïîñøóôõöðßúûüýÿÆÁ
ĀĂĄȦȢȤȥȦȨȪȬȮȰȲȴȶȸȺȼȾȿ
\$¢£¥ƒ%°/•*ao@©®™.,;…†‡§¶!?!’”‘”„
<>«»(){}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

BOOK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*

ITALIC

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ12345
67890æáâãäåäçêëèíîíîîñœøóôö
ðõþúûüýÿÀÁÂÃÄÅÃÇÈÉÊËÌÍÎÏÑÒÓÔ
ÕÖØÙÚÛÜÝ\$%&'()*+,-./:;=<=>?@
[\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

Letterforms have tone, timbre, character, just as words and sentences

BOLD CONDENSED

BERNHARD MODERN

Lucian Bernhard

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567
890æåáâãäåäçêëèéíîïñœóôõöðßúûü
ÿÆÁÂÃÄÅĀĂĄȦĆÊĚĖÈĪĨÎÑŒŒŸŮŰŲŶ
ŬŪŴŶŸ\$¢£¥ƒ%°/•*ao@©®™.,;...+
‡§¶!?!;ž^{maw},m<>«»{}—_---

*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
æ å ä à á â ã ä å æ ç è é ê ë ì í î ï ñ õ ö ø ò ó ô õ ö ù ú û ü ý þ Å Ä
Ä Å Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Ö Ø Ù Ú Û Ü
Ý Þ ¤ £ ¥ ¨ ª « ¬ ® ¸ · * º @ © ® ™ „ ; , . . † ‡ § ¶ ? ¡ ¢ “ ” ‘ ’
“ » () [] { } _ —*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
BOLD ITALIC

NEW BEROLINA

Martin Wilke, Monotype Corp.

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 æ å ä å ä ã ç é ê ë ð ñ ò ó ô õ ö ø þ ú
û ü ä å Å Ä Å Ã Ç Š Š Š Š
Ž ž Ĵ Ĵ Ń œ Ø Ó Ô Ö Õ Ò Ú Û Ü
Ý Ÿ \$ £ ¥ ¤ % ° / * † @ © ® ™ . , ;
… † ‡ § ¶ ! ? ; : " ’ ‘ ’ “ ” „ ‹ › « » () [] {} – —

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

Richard Lipton, Adobe Systems

A multiple master typeface with 1 axis: weight (Regular to Bold). See pages 17–20.

aaaaaaaaaaaaa weight

*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 á â ã ä å æ ç è é ê ë ì í
î ï ð ñ ò ó ô õ ö ø þ ù ú û ü ý ÿ Ê Æ Ĥ Ħ Š Œ Š Š Š Š Š Š
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü
Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò
ó ô õ ö ø þ ù ú û ü ý ÿ*

U of th U ft ff fi Ff Ff
Ligatures

b d f g h k l p r t y z & b f g d h k l p
y d b g h k l p y l y 1234567890 p
Alternates

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

Swash Capitals

Swash Capitals

acdefgimno pqrstuvwxyzi
oprsu E
Beginnings

Endings

Ornaments

*Letterforms have tone, timbre, character,
just as words and sentences do. The mom*
REGULAR

*Letterforms have tone, timbre, character,
just as words and sentences do. The*
SEMIBOLD

Letterforms have tone, timbre, character, just as words and sentences do.

The moment a text and typeface
are chosen, two streams of thought,
two rhythmical systems, two sets of habits,
or if you like, two personalities,
intersect.

abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
Z1234567890æáâãäåçéêëèíîíîñ
íîíîñœøóôõöûüÿŒÁÂÃÄÅÃÇ
ÉÊËÈÍÎÏÑŒØÓÔÕÖŮÚÛÜÝ\$¢£
¥%&'()*+,-./:;=<=>?@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 « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

*Letterforms have tone, timbre,
character, just as words and sen*

REGULAR

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

REGULAR

abcdefghijklmnopqrstuvwxyz&
ABCDEFGHIJKLMNOPQRSTUVWXYZ
LMNOPQRSTUVWXYZ
VWXYZ1234567
890æáâäåãçéê
ëèñíîïñœøóôö
÷ùúûüýÿÆÁÂÃ
ÀÅÄÅÇÉÊËÈÍÎÏ
ÑŒØÓÔÕÖÙ
ÜÝŞ€£¥ƒ%&°/ı*ao
©®™.,;...!?!@#"\$%&'()*+,-./:;<=>?
000- -

**Letterforms hav
tone, timbre, cha**

REGULAR

[illegible]

Letterforms have tone, timbre, character, just as words

REGULAR

*abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ12
34567890æáâãäåçéêëèìíîïñœø
óôõö÷ùúûüýÿĀĂĄȦǼÇÊËÈÌĨÎ
ŃCEØÓÔÕÒÓÚÛÜÝ\$¢£¥ƒ%°/•*ª@
©®™... †‡§¶!?!;’”“„,(){}[]— —*

LIGHT

LIGHT ITALIC

DEMI

DEMI ITALIC

Ed Benguiat, ITC

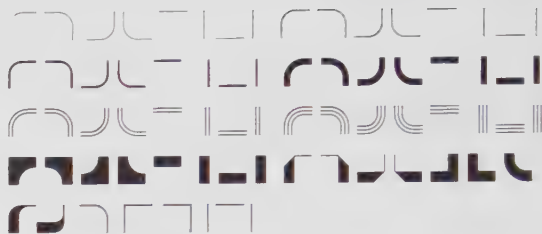
MEDIUM

MEDIUM ITALIC

BOLD

BOLD ITALIC

Linotype Staff



1515-9

Holly Goldsmith, MvB Design

abcdefghijklmnopqrstuvwxyz&GBC
DEFGHIJKLMNOPQRSTUVWXYZ
WXVZ1234567890æáâãäåçèéëêëñ
íîïîñœøóôõöûüÿ€ÁÂÃÄÅ Æ Ç
ÉÊËÈÌÎÏÑŒØÓÔÕÖÙÚÛÜ
Ý\$£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
“”„‹›«»()[]{}– —

bdjhklrs#TtTfffm

Alternates

Letterforms have tone, timbre, character, just as words and sentences do.

REGULAR

Gunnlaugur SE Briem, Gunnlaugur SE Briem
A multiple master typeface with 2 axes: weight (Regular to Black) and width (Compressed to Normal). See pages 17–20.

aaaaaaaaaaaa weight
aaaaaaaaaaaaaa width

abcdefghijklmnopqrstu
vwxyz&ABCDEFGHIJKLMNO
PQRSTUVWXYZ1234567890æ
áâäàåãçéêëèfifliíîïñœðó
ôöòõßúûüÿÆÁÂÃÄÅÃÇÊË
ÌÍÎÏÑŒŒÓÔÕÖÙÚÛÜÝ\$%&f
g/h/o/!/*@TM.,;...+
\$%?!:;'"^_`.,;<(>[]{}-—-

Letterforms have tone, timbre, character, just as words
and sentences do. The moment a text and typeface are
REGULAR COMPRESSED

Letterforms have tone, timbre, character, just as words and
sentences do. The moment a text and typeface are chosen,
SEMIBOLD COMPRESSED

Letterforms have tone, timbre, character, just as words and sen
tences do. The moment a text and typeface are chosen, two
BOLD COMPRESSED

Letterforms have tone, timbre, character, just as words and senten
ces do. The moment a text and typeface are chosen, two streams
BLACK COMPRESSED

Letterforms have tone, timbre, character,
just as words and sentences do. The mom
REGULAR CONDENSED

Letterforms have tone, timbre, character,
just as words and sentences do. The mom
SEMIBOLD CONDENSED

Letterforms have tone, timbre, character, just
as words and sentences do. The moment a
BOLD CONDENSED

Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
BLACK CONDENSED

Letterforms have tone,
timbre, character, just as
REGULAR NORMAL

Letterforms have tone,
timbre, character, just as
SEMIBOLD NORMAL

Letterforms have tone, tim
bre, character, just as wor
BOLD NORMAL

Letterforms have tone, tim
bre, character, just as word
BLACK NORMAL

BRIEM SCRIPT MM &
BRIEM SCRIPT MM EXPERT COLLECTION

Gunnlaugur SE Briem, Gunnlaugur SE Briem
A multiple master typeface with 1 axis: weight (Light to Ultra
Black). See pages 17–20.

aaaaaaaaaaaa weight

abcdefghijklmnopqrstu
vwxyz&ABCD
EFGHIJKLMNPO
QRSTUVWXYZ1234567
890æáâäàåãçéêëèfifliíîïñœðóôöòõß
úûüüÿÆÁÂÃÄÅÃÇÊË
ÌÍÎÏÑŒŒÓÔÕÖÙÚÛÜÝ\$%&f
g/h/o/!/*@TM.,;...
+ \$%?!:;'"^_`.,;<(>[]{}-—-

Letterforms have tone, timbre, charac
ter, just as words and sentences do.
The moment a text and typeface are
LIGHT

REGULAR

MEDIUM

BOLD

BLACK

ULTRA BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ&AB
 CDEFGHIJKLMNOPQRSTUVWXYZ1234
 567890ÆÁÂÃÄÅÃÇÊËÈÌÍÎÏÑŒØÓÔÕÖ
 ÕßŠŸÚÛÜÝŒÁÂÃÄÅÃÇÊËÈÌÍÎÏÑŒØ
 ÔÕÖÏŸÚÛÜÝŞçŁ¥ƒ%°/●*ª«»©®™„.
 ;…†‡§¶!?!;:~""'"/_<><>(){}- —

Small Capitals & Old Style Figures (sc&osf)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123
4567890ÆÁÂÃÄÅÇÐÉÊËÌÍÎÏÑÒÓÔ
ÕÖŠŮÚÜÝŽžƒıǿǧǩǪǬ\$çĆĲᵾ¹ˢ⁴⁵⁶⁷⁸
¹²³⁴¹³²³¹₂\$ç(-,1234567890)/\$ç(-,1234567890)
abdeilmnorst...!?!;ç—-

Expert Set

LIGHT EXPERT, LIGHT SC&OSF

REGULAR EXPERT, REGULAR SC&OSF

MEDIUM EXPERT, MEDIUM SC&OSF

BOLD EXPERT, BOLD SC&OSF

BLACK EXPERT, BLACK SC&OSF

ULTRA BLACK EXPERT, ULTRA BLACK SC&OSF

BRUNO

Jill Bell

abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTU
VWXYZ1234567890æâãäåääçé
êëèfiíîïñøóôõöðþúûüýÆÁÂÃ
ÀÅÄÇÉÊËÌÍÎÏÑŒØÓÔÕÖ
ÕÜÙÚÛÜÝ\$#£¥¦%°/•ªº@©®™.,;
...!?!~""'""'''<>«»()[]{}- _-

REGULAR

BOLD

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 æ å ä å ä å ä ç è é ê ë ð ñ ò ó ô õ ö
ø ù þ ÿ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ
ò ó ô õ ö ø ù ú û ü ý ÿ Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã
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ü ý þ ÿ ¢ £ ¤ ¥ % ° / • * ~ ª © ® ™ . , :
... ! ? ¡ ¨ ´ ˆ ˇ ˘ ˙ ˚ ˛ ˜ ¸ ˘ ˙ ˚ ˛ ˜ ¸ ˘ ˙ ˚ ˛ ˜ ¸

Letterforms have tone, timbre, character, just as words and

REGULAR

BULMER

William Martin, Monotype Corp.

[illegible]

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
KLMNOPQRSTUVWXYZ1234567890æáâäå
āăćēĕëîġfljıïŵñœøóôöðßüůűÿÆÁÂÃÄÅÇÈ
ÊËĚĨÎİÑẼƆǾǪǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾǾ
@©®™.,;:...†‡§¶!;?_{}~`^&\*~`^&~`^&*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thought*

SEMIBOLD ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams
BOLD

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*
BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do.

REGULAR DISPLAY

Letterforms have tone, timbre, character, just as words and sentences do.

ITALIC DISPLAY

Letterforms have tone, timbre, character, just as words and sentences

BOLD DISPLAY

Letterforms have tone, timbre, character, just as words and sentences

BOLD ITALIC DISPLAY

BOLD ITALIC EXPERT

3

abcdefghijklmnopqrstuvwxyz&ABCD

EFGHIJKLMNOPQRSTUVWXYZ123

4567890æáâãäåãçéêëèÿflúûüñæφóôöò

őſúüüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÏÎÑŒØ

ÓÔÕÖ ÕŮŰŲŴŶŸ\$£¥ƒ%°/.*ao@©®™

.,;...†‡§¢!¿;²""'""""",,,"<>«»()[]{}-_-—

ABCDEFGHIJKLMNOPQRSTUVWXYZ

chckctoffffiffllftggkstqttyzz

Letterforms have tone, timbre, character, just as words and sentences do. The

Letterforms have tone, timbre, character, just as words and sentences do.

Letterforms have tone, timbre, character, just as words and sentences do.

Letterforms have tone, timbre, character, just as words and sentences do

Letterforms Have Tone, Timbre, Character, Just as Words and Sentences Do.

Letterforms Have Tone, Timbre,
Character, Just as Words and Senten

*Letterforms Have Tone, Timbre,
Character, Just as Words and Sent*

*Letterforms Have Tone, Timbre,
Character, Just as Words and Sent*

CALCITE PRO

For a specimen book of this typeface and more information about OpenType fonts, visit www.adobe.com/type.

abcdefghijklmnopqrstuvwxyz&ABCDEFGG
HIJKLMNPPQRSTUVWXYZ

æıøæʃðáâãäåāçēêëîïüñōôöòõśúû
ùýÿžăăqċćđďěēęğġīķļłĺľŋņőōĩřŗşşţţů
ūųűżˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞

ÆŁЄƆĐĀĀĀĀĀȦĆĖĒĚİİİİİŃÓÔÖŐŠÚÜ
 ÛÝŸŽĀĀȦĈĎĔĖĖĖĖĖĜĬĴĹĽŅŇŊŌŐŘŔŚŜ
 ŢŮÚŰŲŲŻ

agkyzABDEEFghIJKLMNPQRTUVWXYZer
ctfijjflfrffiffjfflffrgySpsttatzz@a@e@
fofrfuExTh

00123456789\$¢£¥ƒα€0123456789\$¢£¥ƒ€

#%‰01234567890123456789¹²³⁴/_{1/4}^{1/2}_{3/4}

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$\diamond \rightarrow E^{\circ}ao$

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77

Letterforms have tone, timbre, character,
just as words and 567 sentences do. The

REGULAR

Letterforms have tone, timbre, char
acter, just as words and 567 sentenc

BOLD

Letterforms have tone, timbre,
character, just as words and 567

BLACK

NEW CALEDONIA

William A. Dwiggins, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåäçéêëëfíflííîîñœøóôöðöþúûüÿ
ÆÁÂÃÄÅÄÇÉÊËËÎÎÏÎÑŒØÓÔÖÐÖÜ
ÛÜÛÿ\$çŁŸf%°/•*ao@©®™.,;:...†‡\$¶!p;ç
!!!<^>”””<^>()[]{}-_-—

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåäçéêëëfíflííîîñœøóôöðöþúûüÿ
ÆÁÂÃÄÅÄÇÉÊËËÎÎÏÎÑŒØÓÔÖÐÖÜ
ÛÜÛÿ\$çŁŸf%°/•*ao@©®™.,;:...†‡\$¶!p;ç
!!!<^>”””<^>()[]{}-_-—

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two

REGULAR

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two

ITALIC

Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen,

SEMIBOLD

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two

SEMIBOLD ITALIC

Letterforms have tone, timbre, char
acter, just as words and sentences do.
The moment a text and typeface are

BOLD

Letterforms have tone, timbre, char
acter, just as words and sentences do.
The moment a text and typeface are

BOLD ITALIC

Letterforms have tone, timbre, cha
racter, just as words and sen tences
do. The moment a text and typefac

BLACK

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefa

BLACK ITALIC

NEW CALEDONIA

SMALL CAPITALS & OLD STYLE FIGURES

William A. Dwiggins, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
1234567890ÆÁÂÃÄÅÄÇÉÊËËÎÎÏÎÑŒØÓÔÖÐÖÜ
ÛÜÛÿ\$çŁŸf%°/•*ao@©®™.,;:...†‡\$¶!p;ç
!!!<^>”””<^>()[]{}-_-—

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåäçéêëëfíflííîîñœøóôöðöþúûüÿ
ÆÁÂÃÄÅÄÇÉÊËËÎÎÏÎÑŒØÓÔÖÐÖÜÛÜ
Ûÿ\$çŁŸf%°/•*ao@©®™.,;:...†‡\$¶!p;ç
!!!<^>”””<^>()[]{}-_-—

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND 567
SENTENCES DO. THE MOMENT A TEXT

REGULAR SMALL CAPITALS & OLD STYLE FIGURES (SC&OSF)

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,*
ITALIC OLD STYLE FIGURES (OSF)

**LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND 567
SENTENCES DO. THE MOMENT A TEXT**
BOLD SC&OSF

*Letterforms have tone, timbre, char
acter, just as words and 567 sentences
do. The moment a text and typeface*
BOLD ITALIC OSF

CALIBAN

John Benson, Adobe Systems

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234567
890æáâãäåäçêëèèfifliíîïñœøóôö
òõßúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ÒÓÔÕÖÖÚÛÜÜÝ\$¢£¥ƒ%°/•*ao@©
™.,;...†‡§¶!?!;¿'""'""',,‹›«»()[]{}-_-

*Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen,*
REGULAR

CALVERT

Margaret Calvert, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåäçêëèèfifliíîïñœø
òõðößúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ŒØÓÔÕÖÖÚÛÜÜÝ\$¢£¥ƒ%°/•*ao@©
®™.,;...†‡§¶!?!;¿'""'""',,‹›«»()[]{}-_-

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface
LIGHT

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface
REGULAR

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface
BOLD

CANDIDA

J. Erbar, Bauer Types, S.A.

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåäçêëèèfifliíîïñœøó
òõðößúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ŒØÓÔÕÖÖÚÛÜÜÝ\$¢£¥ƒ%°/•*ao@©
®™.,;...†‡§¶!?!;¿'""'""',,‹›«»()[]{}-_-
abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ12
34567890æáâãäåäçêëèèfifliíîïñœø
òõðößúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ŒØÓÔÕÖÖÚÛÜÜÝ\$¢£¥ƒ%°/•*ao@©
®™.,;...†‡§¶!?!;¿'""'""',,‹›«»()[]{}-_-

Letterforms have tone, timbre, char
acter, just as words and sentences do.
The moment a text and typeface are
ROMAN

*Letterforms have tone, timbre, char
acter, just as words and sentences do.
The moment a text and typeface are*
ITALIC

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface**
BOLD

Ron Carpenter, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&-ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234
567890æáâãäåäçéêëèfiíîïñæøóôöðöß
úûüÿÆÁÂÃÄÅÃÇÊËÈÌÍÎÑŒØÓ
ÔÕÖÕÚÛÜÝ\$£¥ƒ%°/*ao@©®™.,
;...†‡§¶!?!?;ıı""""",,o«»()[]{}—_—

abcdefghijklmnopqrstuvwxyz&-ABCDEF
GHIJKLMNOPQRSTUVWXYZ1234567
890æáâãäåäçéêëèfiíîïñæøóôöðößúûüÿ
ÿÆÁÂÃÄÅÃÇÊËÈÌÍÎÑŒØÓÔÕÖÕ
ÚÛÜÝ\$£¥ƒ%°/*ao@©®™.,;...†‡§¶
!?!?;ıı""""",,o«»()[]{}—_—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, **REGULAR**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two **ITALIC**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface **BOLD**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are **BOLD ITALIC**

Ron Carpenter, Monotype Corp.

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two **LIGHT**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of **LIGHT ITALIC**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are **SEMI BOLD**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two **SEMI BOLD ITALIC**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface **EXTRA BOLD**

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface **EXTRA BOLD ITALIC**

CARAVAN BORDERS

Linotype Staff, Linotype Hell AG



Caravan One



Caravan Two



Caravan Three



Caravan Four

CAROLINA

Gottfried Pott, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåäçêëèëfiflîïîñœøóôöòðßú
ûüÿÆÁÂÃÄÅÃÇÊËÈËÎÏÎÑŒØÓÔÖÒ
ÏÚÛÜÝ\$£¥¢%°/•*ªº@©®™.,;...†‡
§¶!?!;¿"''''''',,,'<>»()[]{}-_-

chckffflfllfsffßfitzäöüÄÖÜ

Dfr

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

REGULAR

CARTA

Lynne Garell, Adobe Systems



REGULAR

CASCADE SCRIPT

Matthew Carter, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz
&ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ1234567890æáâäà
åãçéêëèëfiflîïîñœøóôöòðßúû
ùÿÆÁÂÃÄÅÃÇÊËÈËÎÏÎÑŒØ
ÓÔÖÒÕÚÛÜÝ\$£¥¢%°/•*
ªº@©®™.,;...†‡§¶!?!;¿"''''''',,,'<>»()[]{}-_-

Letterforms have tone, timbre, character, just as words and

REGULAR

Carol Twombly, Adobe Systems

For a specimen book of this typeface and more information
about OpenType fonts, visit www.adobe.com/type.

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZABCDEF
GHIJKLMNOPQRSTUVWXYZ&

[illegible]

ÆŁŒƆÐǺĀĂȦÇÊËĖİİİİÑÓÔ
ÒÒŌŠŪŮŰÝŽĀĀĆČĎĚĚĚĞǴ
ĬĲĹĻŅŇŃŎŔŖŝŜŢŤŨŪŮŰŽž

[illegible]

Latin Alphabetic

*E*t*f*i*j*A*fffffj*m*s*t*f*h*i*n*ff*T*h*'abdehiilmnorst

Alternates and Ligatures

00123456789\$£¥ƒ€#0123456789Rp%
%00OI23456789\$£¥ƒ€#OI23456789\$€%‰
0123456789(\$€-.)<sup>0123456789(\$€-.)^{0123456789(\$€-.)}012345
6789(\$€-.)^{1/4}^{1/2}^{3/4}^{1/8}^{3/8}^{5/8}^{7/8}^{3/2}^{3/4}^~·+±<=>-|×÷∂μπ
ΔΠΣΩ√∞∫≈≠≤≥∇-€^lao_-----'"
“”„«»«»<>.,;... .!?:|;|!;|€00[]{}∧
*.‡†‡|©®™@@@</sup>

Figures, Punctuation, and Related Forms

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ*

a *i* *o* *e* *s* *p* *d* *á* *â* *ã* *ä* *å* *ā* *ǎ* *č* *ē* *ĕ* *ë* *ñ* *ü* *n̄* *ó* *ô* *ö* *õ* *š* *ú* *û* *y* *ý* *z* *ǵ* *ǧ* *ǩ*

*ÆŁŒƆĐǺǻǼǾȦçĖÈËÊİİİİŃÓÔÖÒ
ŌŠÚŮŰŲŶŸŽǺǻǾȦçĖÈËÊĜĞĬĴĹ
ŁŃŅŇŃŎŔŕŖŝŝŤŢŨŪŬŰŹ Ž*

Italic Latin Alphabetic

Rw Etffjfffffssstjhjflsst Th abdehilmnorst

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

Italic Alternates and Ligatures

00123456789\$£¥ƒ€#0123456789Rρ%%%
0I23456789\$£¥ƒ€#0123456789\$£%%%⁰¹²³⁴⁵⁶
789(\$%-)
0123456789(\$%-),0123456789(\$%-)/0123456789(\$%-)
1/41/23/41/83/85/871/32/3^~+±<=>-|×÷∂μπΔΠΣΩ∨∞
f≈≠≤≥◊-eℓ°ao_-----'''™°„«»«»»»..;
... ..!?:çì(){}*.\$†‡•©®™@@@

Italic Figures, Punctuation, and Related Forms

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

REGULAR

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought

ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

SEMIBOLD

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

BOLD

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of

Carol Twombly, Adobe Systems

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456
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"“”„„»«»()[]}-_—

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
REGULAR

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thought*
ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
SEMIBOLD

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thoug*
SEMIBOLD ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
BOLD

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thoug*
BOLD ITALIC

Carol Twombly, Adobe Systems

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABCD
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Small Capitals & Old Style Figures (sc&osf)

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Old Style Figures (osf)

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Expert Set

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Expert Subset

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Alternates

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
Swash Capitals



Ornaments

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*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,*
3 ITALIC OLD STYLE FIGURES (OSF)

LETTERFORMS HAVE
TONE, TIMBRE, CHAR

Leslie Usherwood, Esselte Pendaflex, Letraset, Esselte Letraset

*abcdefghijklmnopqrstuvwxyz&ABCD
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ðõßúûüýÿÆÁÂÃÄÅĀĂĄȦĆÊĚĘĖİĨÎÑŒØ
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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

Mark van Bronkhorst, MvB Design

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Ligatures



Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams

REGULAR

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems,
ITALIC EXPERT, ITALIC OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of
BOLD EXPERT, BOLD OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical
BOLD ITALIC, BOLD ITALIC OSF

Letterforms Have Tone, Timbre, Character, Just as Words & Sentences Do.
SWASH CAPITALS

LINOTYPE CENTENNIAL

Adrian Frutiger, Linotype-Hell AG

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are
45 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
46 LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
56 ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
75 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
76 BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text
95 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text
96 BLACK ITALIC

LINOTYPE CENTENNIAL

SMALL CAPITALS & OLD STYLE FIGURES

Adrian Frutiger, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ&AB
CDEFGHIJKLMNOPQRSTUVWXYZ12
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ITC CENTURY HANDTOOLED

Ed Benguiat, ITC

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*

LIGHT ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams

BOOK

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*

BOOK ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two

BOLD

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two*

BOLD ITALIC

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface**

ULTRA

***Letterforms have tone, timbre,
character, just as words and sen
tences do. The moment a text and***

ULTRA ITALIC

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wxyz&ABCDEFGHIJKL
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ÄÅÃÇÉÊËÈÍÎÏÑŒØÓ
ÔÕÖÒÕÚÛÜÜÝ\$¢£¥f%°/.
* a o @ © ® ™ .,:;... † ‡ § ¶ ! ? ¡ ¢
' " “ ” „ „ ‹ › « » Ø [] {} _ - -

Letterforms have tone,
timbre, character, just as

BOLD

*Letterforms have tone,
timbre, character, just as*

BOLD ITALIC

LETTERFORMS HAVE
TONE, TIMBRE, CHAR
REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOOK

BOOK ITALIC

BOLD

BOLD ITALIC

Tony Stan, ITC

LIGHT

LIGHT ITALIC

ULTRA

ULTRA ITALIC

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***Letterforms have tone, timbre,
character, just as words and sen-
tences do. The moment a text and***
ULTRA ITALIC

BOLD

BOLD ITALIC

John Renner, Adobe Systems



Herbert Maring, Linotype-Hell AG

 Dfr

REGULAR

Unknown, Linotype-Hell AG

LIGHT

REGULAR

BOLD

CLEARFACE GOTHIC

Morris Fuller Benton, Linotype-Hell AG

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

45 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

65 MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

75 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

95 BLACK

ITC CLEARFACE

Vic Caruso, ITC

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£¥%&'()*+,-./:;<=>?@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 « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

HEAVY

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

HEAVY ITALIC

BLACK

BLACK ITALIC

R. Hunter Middleton

Letterforms have tone, timbre,
character, just as words and

REGULAR

Matthew Carter, Linotype-Hell AG

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, **BOLD**

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
BOLD ITALIC

 CONGA BRAVA MM

Michael Harvey, Adobe Systems
A multiple master typeface with 1 axis: weight (Light to Black). See pages 17-20.

aaaaaaaaaaaa weight

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©®™™,.,...†‡§¶!?!:;'"'"',,,<><><>()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The

REGULAR

SEMIBOLD

BOLD

BLACK

REGULAR STENCIL

SEMIBOLD STENCIL

BOLD STENCIL

BLACK STENCIL

COOPER BLACK

Oswald Bruce Cooper

REGULAR

ITALIC

David Lemon, Adobe Systems

[illegible]

LETTERFORMS HAVE
TONE, TIMBRE, CHARAC

DECORATED

LETTERFORMS HAVE
TONE, TIMBRE, CHARAC

OUTLINE

LETTERFORMS HAVE TONE, TIMBRE, CHARAC

SOLID

LETTERS FROM

Use each typeface as is or overlap and color them.

COPPERPLATE GOTHIC

Frederic W. Goudy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZ&ABCDEFGHIJKLMNOPQRSTUVWXYZ
 STUVWXYZ1234567890ÆÁÂ
 ÄÅÃÇÉÊËÈÌÍÎÏÑŒØÓÔÕÖ
 ŠŚÚÛÜÝÆÁÂÃÄÅÃÇÉÊËÌÍÎ
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LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

29 AB

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SEN

29 BC

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

30 AB

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SEN

30 BC

LETTERFORMS HAVE
TONE, TIMBRE, CHARAC

31 AB

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SEN

31 BC)

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

32 AB

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

32 BC

**LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS**

33 BC

CORIANDER

Tim Donaldson, Adobe Systems

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 z+ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SENTENCES
REGULAR

CORONA

Chauncey H. Griffith, Linotype-Hell AG

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD NO. 2

CORONET

R. Hunter Middleton, Ludlow Type Foundry

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

REGULAR

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo*

Barbara Lind, Joy Redick, and Kim Buker Chansler,
Adobe Systems

A B C D E F G H I J K L M N O P Q R
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LETTERFORMS HAVE
TONE, TIMBE, CHRACTE

REGULAR

CRITTER

Craig Frazier, Adobe Systems

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@ [\] ^ _ { | } ~ ¡ ¢ £ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

LETTERFORMS HAVE
TONE, TIMBRE, CHAR

REGULAR

 CRONOS MM

Robert Slimbach, Adobe Systems

A multiple master typeface with 2 axes: weight (Light to Bold) and optical size (6 to 72 pt). See pages 17–20.

aaaaaaaaaaaaa weight
aaaaaaaaaaaaa optical size

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thought*

REGULAR ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SEMIBOLD ITALIC

BOLD

BOLD ITALIC

CRONOS MM EXPERT COLLECTION

Robert Slimbach, Adobe Systems

A multiple master typeface with 2 axes: weight (Light to Bold) and optical size (6 to 72 pt). See pages 17–20.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABCDEFGHIJ
 KLMNOPQRSTUVWXYZ1234567890ÆÁÂÃÄÅ Æ
 ÈÉÊËÌÍÎÏÑŒÓÔÕÖØŠÚÛÜÝ ÆÁÂÃÄÅ ÆÇÊËËÈ
 ÌÍÎÏŒØÓÔÕÖØŠÚÛÜÝ\$%&'()*+,-./:;@TM

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Small Capitals & Old Style Figures (sc&osf)

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 Ì Í Î Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê

...+#\$%&'()*+,-./:;<=>?@ABCD EFGHIJKLMNOPQRSTUVWXYZ

Old Style Figures (OSF)

[illegible]

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Expert Set

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34567890)/\$ç(-,1234567890)abdeilmnorst ;, . . . — —

Expert Subset

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

Swash Capitals

[illegible]

Ornaments

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
LIGHT EXPERT, LIGHT SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST
AS WORDS AND 567 SENTENCES DO. THE MOMENT A
TEXT AND TYPEFACE ARE CHOSEN, TWO STREAMS OF
LIGHT ITALIC EXPERT, LIGHT ITALIC OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE
MOMENT A TEXT AND TYPEFACE ARE CHOSEN,
REGULAR EXPERT, REGULAR OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE
MOMENT A TEXT AND TYPEFACE ARE CHOSEN,
ITALIC EXPERT, ITALIC OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE
MOMENT A TEXT AND TYPEFACE ARE CHOSEN,
SEMIBOLD ITALIC EXPERT, SEMIBOLD ITALIC OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE BOLD EXPERT, BOLD OSF

**LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE
MOMENT A TEXT AND TYPEFACE ARE CHOSEN,
BOLD ITALIC EXPERT. BOLD ITALIC OSF**

LIGHT SWASH

Giovanni Mardersteig, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æ
áâãäåäçéêëèñíîïñœøóôöðßúûüÿÆÁÂ
ÃÄÅÄÇÊËÈÈÎÎÎÑŒØÓÔÕÖÛÜÛÜŸ\$
¢£¥¦%° / •*ao@©®™.,;...†‡§¶!?!;'"^~",,o«»
()[]{}-_-—

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æäääääääçé
êëëfiñíîïñœøóôöðßúûüÿÆÁÄÅÄÄÄÇÊËÈÈÎ
ÎÎÑŒØÓÔÕÖÛÜÛÜŸ\$¢£¥¦%° / •*ao@©®™.,;...
†‡§¶!?!;'"^~",,o«»()[]{}-_-—

Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams
REGULAR

*Letterforms have tone, timbre, character, just as
words and sentences do. The moment a text and
typeface are chosen, two streams of thought, two*
ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
MEDIUM

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thou*
MEDIUM ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
BOLD

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thoug*
BOLD ITALIC

Giovanni Mardersteig, Monotype Corp.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890ÆÄÄÄ
ÄÄÄÇÊËÈÈÎÎÎÑŒØÓÔÕÖÛÜÛÜŸÆÄÄÄÄÄÄ
ÇÊËÈÈÈÎÎÎÑŒØÓÔÕÖÛÜÛÜŸ\$¢£¥¦%° / •
*ao@©®™.,;...†‡§¶!?!;'"^~",,o«»()[]{}-_-—
Small Capitals & Old Style Figures (sc&osf)

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
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íîïñœøóôöðßúûüÿÆÁÄÄÄÄÄÇÊËÈÈÈÎÎÎÑŒ
ØÓÔÕÖÛÜÛÜŸ\$¢£¥¦%° / •*ao@©®™.,;...
†‡§¶!?!;'"^~",,o«»()[]{}-_-—
Old Style Figures (osf)

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Expert Set

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\$¢(-,1234567890)/\$¢(-,1234567890)abdeilmnorst.,;... — — —
Expert Subset

ggzzy1£,;
Alternates

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ
Titling

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
REGULAR EXPERT, REGULAR SC&OSF

*Letterforms have tone, timbre, character, just as
words and 567 sentences do. The moment a text
and typeface are chosen, two streams of thought*
ITALIC EXPERT, ITALIC OSF

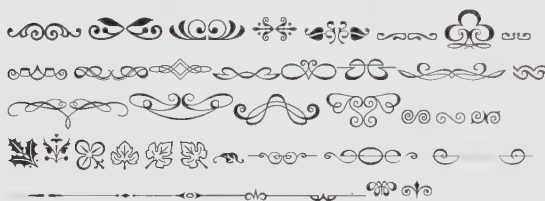
Letterforms have tone, timbre, character,
just as words and 567 sentences do. The mo
ment a text and typeface are chosen, two
MEDIUM EXPERT, MEDIUM OSF

MEDIUM ITALIC EXPERT, MEDIUM ITALIC OSF

BOLD EXPERT, BOLD OSF

BOLD ITALIC EXPERT, BOLD ITALIC OSE

Linotype Staff



1



2.

Georg Trump, Linotype-Hell AG/J. Wagner

abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
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ïïñæøóôöðþíûüýÆÁÂÃÄÅÃÇÉÊ
ËÈÌÍÎÏÑŒØÓÔÕÖØÙÚÛÜÝ\$¢
£¥ƒ%°/•*ª@©®™.,:;...†‡§¶!?!?¡¿
"''' "''<><<>>(){}— — —

dgs

Alternates

Letterforms have tone, timbre, character, just as words and sentences do.

Letterforms have tone, timbre, character, just as words and sentences

II

Adrian Frutiger, Linotype-Hell AG

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ùúûüýÿÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÑ
ÓÔÕÖØÙÚÛÜÝŞçŁłŸƒ%°/*²º@©®™
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6 7 8 9 0 . : ; , - / \ | ~ _ { } ^ * + = % & ' () [] \ ` ~
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½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Initials



Ornaments 1



Ornaments 2

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface

ROMAN, ROMAN OLD STYLE FIGURES (OSF)

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

ITALIC, ITALIC OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

ROMAN SMALL CAPS & OLD STYLE FIGURES (SC&OSF)

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface

BOLD, BOLD OSF

Letterforms have tone, timbre, character, just as 567 words

HEADLINE, HEADLINE OSF

DIN SCHRIFTEN

Linotype Staff

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æá
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69

Alternates

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

MITTELSCHRIFT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmic systems

ENGSCHEFT

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ123
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ØÓÔÕÖÛÜÜÿŸ\$€¥ƒ%°/•*ao@@
®™...:;...†‡§¶!?!¿"''''''''
,,<>«»()[]{}-_-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

NEUZEIT GROTESK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

NEUZEIT GROTESK BOLD CONDENSED

DIOTIMA & DIOTIMA

SMALL CAPITALS & OLD STYLE FIGURES (SEE ARIADNE)

Gudrun Zapf von Hesse, Linotype-Hell AG

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öòõßúûüÿÆÁÂÃÄÅÃÇÉÊË
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ÃÄÅÃÇÉÊËÈÌÎÎÑŒØÓÔÕÖÛ
ÜÜÿŸ\$€¥ƒ%°/•*ao@@®™.,
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ROMAN, ROMAN OLD STYLE FIGURES (OSF)

ROMAN SMALL CAPITALS & OLD STYLE FIGURES

ITALIC, ITALIC OSE

DISKUS

Martin Wilke, Linotype-Hell AG

...t#s!?!?;~'''>«»()[]{}-_-_-

REGULAR

BOLD

DOM CASUAL

Peter Dombrezian

REGULAR

BOLD

DORCHESTER SCRIPT

Unknown, Monotype Corp.

REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ12
34567890æáâãäåçèéëèfi
flíîïìñœøóôõöðßúûüýÆ
ÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò
Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã
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+ , - . / : ; ' " , , < > [] { } ~ _

Letterforms have tone, timbre, character, just as words and sentences do. The mom

BOLD

DUC DE BERRY

Gottfried Pott, Linotype-Hell AG

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RSTUVWXYZ 1234567890α
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Dfr

Letterforms have tone, timbre,
character, just as words and sen

REGULAR

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 EFGHIJKLMNOPQRSTUVWXYZ123456789
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 ÑÚÛÜÝÞßàáâãäåæçèéêëìíîïñ
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 „…‰†‡
 \$%&'()*+,-./:;=<=>?@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 « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES

REGULAR

EGYPTIENNE F

Adrian Frutiger, Linotype-Hell AG

[illegible]

*abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåæçèéêëìíîïñøó
ôöðõþúûüýÿĂĄĀĂÄÅÃČĖĘĚİĨÎÑ
ŒØÓÔÕÖŮÚŰÜÝ\$¢£¥%&'()*+,-./:
@™.,:...†‡§¶!?!;¿'""'''","><>()[]_—*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

56 ITALIC

65 BOLD

75 BLACK

SEMI BOLD ITALIC

Caravan Three

abcdefghijklmnopqrstuvwxyzæ å
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Z1234567890acáâãäå ãçêëèëíîï
 ûüñœøöóôõö÷ûüùúýÿÀÂÃÄÅ Æ
 ÇÈÉÊËÌÍÎÏÐÓÔÕÖØÙÚÛÜÝÞ
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 ¡¢£ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

ENGRAVERS

Linotype Staff

ABCDEFGHIJKLMNOPQRST
 UVWXYZ&ABCDEFGHIJKL
 MNOPQRSTUVWXYZ123
 4567890ÆÁÂÃÄÅÃÇÈÊË
 ÆÍĹİİİİİŃŒøóôõöøőśúû
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 “”,,,<>«»}~_—-

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST

BOLD FACE

ITC ERAS

Albert Botton and Albert Hollenstein, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456789
0æáâãäåăçéêëèfíîïlñøóôõöðßúûü
ÿĀĂĄǼȦĆÊĚĨİŁŃŒØÓÔÕÖŐÚ Û
ÜÝỲ\$€£¥ƒ%°/'•ª@©®™.,;. . †‡§¶! ? ¡ ¨
^{m n o p} " « » [] { } - _ —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

DEMI

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

ULTRA

Linotype Staff, Linotype-Hell AG

абвггдђеёєжзсийіїјкклљмнњопрст
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ЁЄЖЗСИЙІЈКЌЛЉМНЊОПРСТЋ
УЎФХЦЦЧШЩЪЬЭЮЯ12345678
90abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
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()[]{}-_-

абвггдђеёёжзсиййјкклльмнньопрст
ћуѳхццчшщъьэюяАБВГГДЂЕ
ЁЄЖЗСИЙІЈККЛЛЬМННЬОПРСТЋ
УЎФХЦЦЧШЩЪЫЬЭЮЯ12345678
90abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
Z£f%°/•*#@©™.,;...†§¶!?!"'“„”№«»
()[]{}—_—

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чуть

Точно найденные слова достойны
точности в подборе шрифтов;
те, в свою очередь, заслуживают

INCLINED

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чут
BOLD

 EX PONTO MM

Jovica Veljovic, Adobe Systems

A multiple master typeface with 1 axis: weight (Light to Bold).
See pages 17–20.

aaaaaaaaaaaaa weight

[illegible]

degkpsrwxzaffffiffllftststftttz
AEFGHJLYZ

Alternate

f i m n r r t u n r w
Beginning

a a d e f h l l m n n r s t
Ending

Letterforms have tone, timbre, character
just as words and sentences do. The m

Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
REGULAR, REGULAR ONE

Letterforms have tone, timbre, character, just as words and 567 sentences do.

*The moment a text and typeface
are chosen, two streams of thought,
two rhythmical systems,
two sets of habits, or if you like,
two personalities, intersect.*

FAIRFIELD 1

Rudolph Ruzicka and Alex Kaczun, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåäçêëèëfifliíîññœøóôðöðßú
ûüÿ/ÆÁÂÃÄÅÄÇÉÊËÈÏÎÎÑŒØÓÔ
ÖÏÛÜÛÜÛÛ\$¢£¥f%°/•*ao@©®™.,;:
...†‡§¶!?!?;¡¿"'''""'''<><><>()[]{}-_-

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåäçêëèëfifliíîññœøóôðöðßú
ûüÿ/ÆÁÂÃÄÅÄÇÉÊËÈÏÎÎÑŒØÓÔ
ÖÏÛÜÛÜÛÛ\$¢£¥f%°/•*ao@©®™.,;:
...†‡§¶!?!?;¡¿"'''""'''<><><>()[]{}-_-

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
45 LIGHT

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a
text and typeface are chosen, two streams of*
46 LIGHT ITALIC

Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen,
55 MEDIUM

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two*
56 MEDIUM ITALIC

Letterforms have tone, timbre, charac
ter, just as words and sentences do.
The moment a text and typeface are
75 BOLD

*Letterforms have tone, timbre, charac
ter, just as words and sentences do.
The moment a text and typeface are*
76 BOLD ITALIC

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface**
85 HEAVY

*Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface*
86 HEAVY ITALIC

FAIRFIELD 2

Rudolph Ruzicka and Alex Kaczun, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ12345
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ÖÏÛÜÛÜÛÛ\$¢£¥f%°/•*ao@©®™.,;:
...†‡§¶!?!?;¡¿"'''""'''<><><>()[]{}-_-

Caption

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12345
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ßúûüÿ/ÆÁÂÃÄÅÄÇÉÊËÈËÎÎÎÑŒØÓ
ÖÏÛÜÛÜÛÛ\$¢£¥f%°/•*ao@©®™.,;:
...†‡§¶!?!?;¡¿"'''""'''<><><>()[]{}-_-

Small Capitals & Old Style Figures (sc&osf)

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ
1234567890æáâãäåäçêëèëfifliíîññœøóôð
öðßúûüÿ/ÆÁÂÃÄÅÄÇÉÊËÈËÎÎÎÑŒØÓÔ
ÖÏÛÜÛÜÛÛ\$¢£¥f%°/•*ao
@©®™.,;:...!?!?;¡¿"'''""'''<><><>()[]{}-_-

Swash Old Style Figures (osf)

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,*
56 SWASH MEDIUM ITALIC OSF

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456789
0æáâãäåçèéëêíîïñœóôõöðßúûü
ÿĀĂĄȦǼǾẸÊËĖİĨÑŒØÓÔÕÖÙÚÛ
ÜỲ\$¢Ƨ¥ƒ%°/•*^{ao}@©®™...+‡\$¶!?:ıŁ
...<>>)||{}-_-

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

EXTRA BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

BOLD CONDENSED

FORTE

Carl Reissberger, Monotype Corp.

abcd efgh 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 æ á
â ã ä å æ ç è é ê ë ð ñ í î ï ð ñ ö ø õ ö ö
ß ú û ü ý Æ Á Â Ã Ä Å Æ Ç È É Ê
Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
£ ¥ ¢ % ° / * ~ @ © ® ™ „ ; : … † ‡ §
¶ ! ? ¡ ¨ º » , . < > « » () [] { } – _ — •

*Letterforms have tone, timbre,
character, just as words and*

REGULAR

FOURNIER

Pierre Simon Fournier, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æáâãäå
ăȃčĉêëèíîïñňőóôõöðþúûüÿÆÁÂÃÄÅĂȦĆÉ
ÊËÈÌÍÎĨÑŒƆÓÔÕÖØÙÚÛÜÝŞŁŻ¥%°/*
^a@©®™.,,:...†‡§¶!?!?|}'''{}“”„»«»()[]{}_— —

[illegible]

CtfbfhfjkJstwJJQQ\$£ ctfbhfjfkstzJJQQ\$£
 Alternates

Ornaments

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

REGULAR

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought,
ITALIC, ITALIC OLD STYLE FIGURES

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE
MOMENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
REGULAR SMALL CAPS & OLD STYLE FIGURES

1234567890fiflffffflslçR̂p¹/₈³/₈⁵/₈¹/₄³/₄¹/₂³/₂¹/₂⁵/₈
(-,1234567890)_{/sç(-,1234567890) abcdilmnorst .,:;...---}
ITALIC EXPERT

Letterforms Have Tone, Timbre, Character,
just as words and sentences do. The moment a
text and typeface are chosen, two streams of
TALL CAPITALS

*Letterforms Have Tone, Timbre, Character, Just
as words and sentences do. The moment a text and
typeface are chosen, two streams of thought, two*
TALL CAPITALS ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

HEAVY OBLIQUE

ITC FRANKLIN GOTHIC COMPRESSED

Vic Caruso, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ1234567890æáâãäåäçêëëfiflííîîñœøóôõöøßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑ
ßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑœøóôõöøßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑ
œøóôõöøßúûüÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅ
ÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñ
òóôõö÷øùúûüýþÿ

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ1234567890æáâãäåäçêëëfiflííîîñœøóôõöøßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑ
ðòßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑœøóôõöøßúûüÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅ
ÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñ
òóôõö÷øùúûüýþÿ

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems

BOOK COMPRESSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical system

BOOK COMPRESSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

DEMI COMPRESSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

DEMI COMPRESSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOOK EXTRA COMPRESSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

DEMI EXTRA COMPRESSED

ITC FRANKLIN GOTHIC CONDENSED

Vic Caruso, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ1234567890æáâãäåäçêëëfiflííîîñœøóôõöøßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑ
œøóôõöøßúûüÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅ
ÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñ
òóôõö÷øùúûüýþÿ

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ1234567890æáâãäåäçêëëfiflííîîñœøóôõöøßúûüÿÆÁÂÃÄÅÃÇÉÊËËÍÎÎÑ
Ñœøóôõöøßúûüÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅ
ÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñ
òóôõö÷øùúûüýþÿ

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

BOOK CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

BOOK CONDENSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

MEDIUM CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

MEDIUM CONDENSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

DEMI CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

DEMI CONDENSED ITALIC

Martin Wait, Esselte Pendaflex, Letraset, Esselte Letraset

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

Ernst Friz

Letterforms have tone, timbre, character, just as words

Letterforms have tone, timbre, character, just as words do.

Adrian Frutiger, Linotype-Hell AG

*abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ1234
567890æåäääãäçéêëèiflîíïñœóô
öòõßúûüÿÆÁÂÃÄÅÇÊËÈÎĨÑŒ
ØÓÔÕÖÜÙÚÛÜÝ\$¢£¥ƒ%°!•*ª«®
™ „…†‡§¶¨¡¿‘’”“”„‹›»”() { } _ —*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

45 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

46 LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

56 ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

65 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

66 BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

75 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

76 BLACK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

95 ULTRA BLACK

FRUTIGER CONDENSED

Adrian Frutiger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJK
LMNOPQRSTUVWXYZ1234567890æáâãäåäç
êëèèífíllínîñøóôõöðßúûüÿÆÁÂÃÄÅĂȦĆĖÊË
ÈĨÎİŊÑẸØÔÕÖŬÚÙÜỲÝŁłƒ¥%°/*•ªº@©
®™„…†‡§¶!?!’”‘”“” „»«»()[]{}- _-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought,

47 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

57 REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

67 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

77 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

37 EXTRA BLACK

FUSAKA

Michael Want, Adobe Systems

[illegible]

𐎧𐏁𐎡𐎹 : —

Alternates

上五七七五沢下五沢巾五 书丹五五
 七五五五，七五五五五五，五五五五

REGULAR

FUTURA 1

Paul Renner, Bauer Types, S.A.

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234567
890æáâäåãçêëèèfíîïñœøóôöõð
ûüÿĚĂĄÅÄÃÇÊËĖĨÎÑŒØÓÔ
ÖÒÕÙÜŸ\$&€¥%°/●*∞@©®™.,;
...†‡§¶!¿?¡¢£'""''' ,,,<>«»(){}-_-

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ1234567
890æåäâäåäçêëèèfilííîïñœøóôöõöß
ûüüüÿÆÁÀÄÅÃÇÊËËËÎÏÎÑŒØÓÔ
ÖÒÕÚÚÛÜÜÿ\$¢£¥ƒ%°/●*ª@©®™.,;
...†‡§¶!¿¡²''''''''''''''<>«»(){}— —

LIGHT

LIGHT OBLIQUE

BOOK

BOOK OBLIQUE

BOLD

BOLD OBLIQUE

FUTURA 2

MEDIUM

MEDIUM OBLIQUE

HEAVY

HEAVY OBLIQUE

EXTRA BOLD

EXTRA BOLD OBLIQUE

abcdefghijklmnopqrstuvwxyz&ABCDEFGHJKLMNOPQRS
TUVWXYZ1234567890æåäåäääçêëëëfifliiîïñæøóôðð
ßúüüüÿ&ÁÀÀÀÀÇÊËËËËÎÎÎÎÑÆØÓÔÕÖÙÚÛÜÝ<€¥%
%/•⁰⁰@C®™...†‡§¶·¸¹º»¼½¾¿

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems,

MEDIUM OBLIQUE

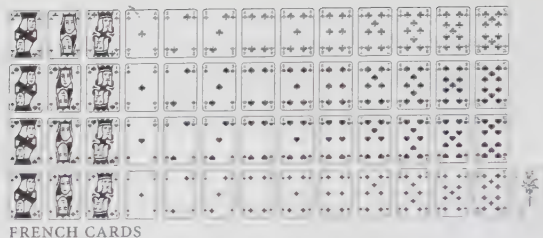
BLACK

BLACK ITALIC

ULTRA

ULTRA ITALIC

Linotype Staff



*x t o æ ß p d āāāāāā ç ēēēēēē īīīīīī ñōōōōōō ōūūūūūū yŷz āāççđđ
đēēēēēē ġġiklll lññññññ ōōōōōō rrrsstt uūūūūū ŷž*

BOLD ITALIC

Robert Slimbach, Adobe Systems

Small Capitals & Old Style Figures (sc&osf)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&12345678
90ÆÁÂÃÄÅÇÐĖÊËĚÎĨÑŒŎÓÔÕÖǾǗǙǘǙǚ
Žžƒflfffiƒl\$¢℥Rp¹/₈³/₈⁵/₈⁷/₈¹/₄³/₄¹/₃²/₁\$¢(-,1234
567890)/\$¢(-,1234567890)abcdeilmnorst.,;;...!~i¿ — —
Expert Set

Expert Subset

a e n r t t z Q Q a s A s t v e 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

Alternates

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Titling Capitals

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHOSEN, THE TONE OF THE MESSAGE IS SET. REGULAR EXPERT, REGULAR SC&QS

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought

ITALIC EXPERT, ITALIC OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

*Letterforms have tone, timbre, character, just
as words and 567 sentences do. The moment a
text and typeface are chosen, two streams of*
SEMIBOLD ITALIC EXPERT SEMIBOLD ITALIC OSF

Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,
BOLD EXPERT. BOLD OSF

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen, two*

GARAMOND 3

Morris Fuller Benton and Thomas M. Cleland,
Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
JKLMNOPQRSTUVWXYZ1234567890.æá
âãäåäçêëëëfiñîñœóôöøðßüüüüÿÆÅÄÅÄÅ
ÃÇÊÊÊÊÎÎÎÎÑÆØÓÓÖÖÖÖÛÛÛÛÜÜÜÜÝ\$¢£¥
%&'()*+,-./:;=>?@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 [\] ^ _ `
{ } ~ -

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKL
MNOPQRSTUVWXYZ1234567890æáâãäåäç
êëèêfjflîïîñœðóôðõßûüüÿÆÁÂÃÄÅĀȦÊĚÈĚÍ
İİİÑŒØÐÔÕÖÜÙÚÛÜÝ\$%&'()+,-./:;<=>?@A[B(C(D*
 TM...†‡§¶·¸¹º»¼½¾¿ÀÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

REGULAR

BOOK

BOOK ITALIC

ULTRA

ULTRA ITALIC

Tony Stan, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ1234567890æáâãäåæçèéêëñ
îïîñœøóôõöøſúûüÿ/ÉÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÑ
ÓÔÕÖØÙÚÛÜÝ\$%&'()*+,-./:;<=>?@
[\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

LIGHT

LIGHT ITALIC

BOOK ITALIC

BOLD

BOLD ITALIC

ULTRA

ULTRA ITALIC

Tony Stan, ITC

A multiple master typeface with 2 axes: weight (Light to Ultra) and width (Condensed to Normal). See pages 17–20.

aaaaaaaaaaaaa weight
aaaaaaaaaaaaa width

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12345
67890æåáâãä åçèéëëîíïñ òóôõöøð
ßúûüýÿĀĂĄȦǼǞǠǡǢǣǤǥǦǧǨǩ
ŊœƆɅƎꝺꝻꝼꝽꝾꝿŁłŻżŁłŻżŁłŻżŁł
ÖòÒÔÙÚÜÝ\$¢£¥%&'()*+,-./:;
= ;?@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 [\] ^ _ ` { | } ~ ¡ ¢ £ ¥ % & ' () * + , - . / : ;

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOOK NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are
BOOK NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
BOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
BOLD NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

ULTRA NORMAL

***Letterforms have tone, timbre,
character, just as words and
sentences do. The moment a text***
ULTRA NORMAL ITALIC

ITC GARAMOND HANDTOOLED

Ed Benguiat, ITC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ1234567890
æáâãäåçèéëfıłíîïñœ
øóôõö÷ûüüÿÆĀĂÄÅÃ
ÇÊËÈĨÎİŊŒǾȮȪȬȭ
ÜŰÙŸ\$¢£¥%°/. *ªº©®™
.,;:...†‡§¶!?! " “ ” ,,,‹›«»()[]{}
_ _ _

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
æáâãäååçéêëèfıłııııñœø
óôõöøßúûüüÿÆÁÂÃÄÅÃÇ
ÈÉÊËÌÍÎÏÑŒØÓÔÕÖØŨŪŴŶ
Ÿ\$¢£¥ƒ%°/.*ª@©®™.,;...†
‡§¶?¡¿‘’“”„‹›«»[]{}-_-

Letterforms have tone, timbre, character, just as words.

Letterforms have tone, timbre, character, just as words.

SIMONCINI GARAMOND

Francesco Simoncini and W. Bilz, Bauer Types, S.A.

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890æáâãäåçêëèíîïñœóôõöðŕúûüÿÆÁÂÃÄÅĀȦÊËÈÎĨİÑÇΟΟ̇ÔÖÒÕÚÙÜÝ\$¢Ł¥ƒ%°/•*ª@©®™.,,:...†‡§¶!¿¡²³´µ¸¹ º»¼½¾“”„<>«»(){}— —

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ123456789
0æáâãäåäçèéêëñüíîïñāōóôõöøßúûüÿ.É
ÁÂÃÄÅĀĂĄȦĆÊĚĖÈİÍÎĨÑẸŌÓÔÕÖÚÛ
ÜÙỲ\$¢£¥ƒ%°/•ª©®™.,;...†‡§¶!?!;ı̇
𐄂𐄃𐄅𐄆𐄇𐄈𐄉𐄊𐄋𐄌𐄍𐄎𐄏𐄐𐄑𐄒𐄓𐄔𐄕𐄖𐄗𐄘𐄙𐄚𐄛𐄜𐄝𐄞𐄟𐄠𐄡𐄢𐄣𐄤𐄥𐄦𐄧𐄨𐄩𐄪𐄫𐄬𐄭𐄮𐄯𐄰𐄱𐄲𐄳𐄴𐄵𐄶𐄷𐄸𐄹𐄺𐄻𐄼𐄽𐄾𐄿𐅀𐅁𐅂𐅃𐅄𐅅𐅆𐅇𐅈𐅉𐅊𐅋𐅌𐅍𐅎𐅏𐅐𐅑𐅒𐅓𐅔𐅕𐅖𐅗𐅘𐅙𐅚𐅛𐅜𐅝𐅞𐅟𐅠𐅡𐅢𐅣𐅤𐅥𐅦𐅧𐅨𐅩𐅪𐅫𐅬𐅭𐅮𐅯𐅰𐅱𐅲𐅳𐅴𐅵𐅶𐅷𐅸𐅹𐅺𐅻𐅼𐅽𐅾𐅿𐆀𐆁𐆂𐆃𐆄𐆅𐆆𐆇𐆈𐆉𐆊𐆋𐆌𐆍𐆎𐆏𐆐𐆑𐆒𐆓𐆔𐆕𐆖𐆗𐆘𐆙𐆚𐆛𐆜𐆝𐆞𐆟𐆠𐆡𐆢𐆣𐆤𐆥𐆦𐆧𐆨𐆩𐆪𐆫𐆬𐆭𐆮𐆯𐆰𐆱𐆲𐆳𐆴𐆵𐆶𐆷𐆸𐆹𐆺𐆻𐆼𐆽𐆾𐆿𐇀𐇁𐇂𐇃𐇄𐇅𐇆𐇇𐇈𐇉𐇊𐇋𐇌𐇍𐇎𐇏𐇐𐇑𐇒𐇓𐇔𐇕𐇖𐇗𐇘𐇙𐇚𐇛𐇜𐇝𐇞𐇟𐇠𐇡𐇢𐇣𐇤𐇥𐇦𐇧𐇨𐇩𐇪𐇫𐇬𐇭𐇮𐇯𐇰𐇱𐇲𐇳𐇴𐇵𐇶𐇷𐇸𐇹𐇺𐇻𐇼𐇽𐇾𐇿𐈀𐈁𐈂𐈃𐈄𐈅𐈆𐈇𐈈𐈉𐈊𐈋𐈌𐈍𐈎𐈏𐈐𐈑𐈒𐈓𐈔𐈕𐈖𐈗𐈘𐈙𐈚𐈛𐈜𐈝𐈞𐈟𐈠𐈡𐈢𐈣𐈤𐈥𐈦𐈧𐈨𐈩𐈪𐈫𐈬𐈭𐈮𐈯𐈰𐈱𐈲𐈳𐈴𐈵𐈶𐈷𐈸𐈹𐈺𐈻𐈼𐈽𐈾𐈿𐉀𐉁𐉂𐉃𐉄𐉅𐉆𐉇𐉈𐉉𐉊𐉋𐉌𐉍𐉎𐉏𐉐𐉑𐉒𐉓𐉔𐉕𐉖𐉗𐉘𐉙𐉚𐉛𐉜𐉝𐉞𐉟𐉠𐉡𐉢𐉣𐉤𐉥𐉦𐉧𐉨𐉩𐉪𐉫𐉬𐉭𐉮𐉯𐉰𐉱𐉲𐉳𐉴𐉵𐉶𐉷𐉸𐉹𐉺𐉻𐉼𐉽𐉿𐊀𐊁𐊂𐊃𐊄𐊅𐊆𐊇𐊈𐊉𐊊𐊋𐊌𐊍𐊎𐊏𐊐𐊑𐊒𐊓𐊔𐊕𐊖𐊗𐊘𐊙𐊚𐊛𐊜𐊝𐊞𐊟𐊠𐊡𐊢𐊣𐊤𐊥𐊦𐊧𐊨𐊩𐊪𐊫𐊬𐊭𐊮𐊯𐊰𐊱𐊲𐊳𐊴𐊵𐊶𐊷𐊸𐊹𐊺𐊻𐊼𐊽𐊾𐊿𐋀𐋁𐋂𐋃𐋄𐋅𐋆𐋇𐋈𐋉𐋊𐋋𐋌𐋍𐋎𐋏𐋐𐋑𐋒𐋓𐋔𐋕𐋖𐋗𐋘𐋙𐋚𐋛𐋜𐋝𐋞𐋟𐋠𐋡𐋢𐋣𐋤𐋥𐋦𐋧𐋨𐋩𐋪𐋫𐋬𐋭𐋮𐋯𐋰𐋱𐋲𐋳𐋴𐋵𐋶𐋷𐋸𐋹𐋺𐋻𐋼𐋽𐋾𐋿𐌀𐌁𐌂𐌃𐌄𐌅𐌆𐌇𐌈𐌉𐌊𐌋𐌌𐌍𐌎𐌏𐌐𐌑𐌒𐌓𐌔𐌕𐌖𐌗𐌘𐌙𐌚𐌛𐌜𐌝𐌞𐌟𐌠𐌡𐌢𐌣𐌤𐌥𐌦𐌧𐌨𐌩𐌪𐌫𐌬𐌭𐌮𐌯𐌰𐌱𐌲𐌳𐌴𐌵𐌶𐌷𐌸𐌹𐌺𐌻𐌼𐌽𐌾𐌿𐍀𐍁𐍂𐍃𐍄𐍅𐍆𐍇𐍈𐍉𐍊𐍋𐍌𐍍𐍎𐍏𐍐𐍑𐍒𐍓𐍔𐍕𐍖𐍗𐍘𐍙𐍚𐍛𐍜𐍝𐍞𐍟𐍠𐍡𐍢𐍣𐍤𐍥𐍦𐍧𐍨𐍩𐍪𐍫𐍬𐍭𐍮𐍯𐍰𐍱𐍲𐍳𐍴𐍵𐍶𐍷𐍸𐍹𐍺𐍻𐍼𐍿𐎀𐎁𐎂𐎃𐎄𐎅𐎆𐎇𐎈𐎉𐎊𐎋𐎌𐎍𐎎𐎏𐎐𐎑𐎒𐎓𐎔𐎕𐎖𐎗𐎘𐎙𐎚𐎛𐎜𐎝𐎞𐎟𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿�0�1�2�3�4�5�6�7�8�9𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two
BOLD

STEMPEL GARAMOND

Stempel Staff, Linotype-Hell AG

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EFGHIJKLMNOPQRSTUVWXYZ12
34567890æáâãäåäçèéëêñíîïñœóôöðø
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ÔÕÖÕÚÛÜÝ\$¢£¥ƒ%°/•*ª©®™.
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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
BOLD ITALIC

STEMPEL GARAMOND

SMALL CAPITALS & OLD STYLE FIGURES

Stempel Staff, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABC
 DEFGHIJKLMNOPQRSTUVWXYZ
 1234567890ÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒØÓÔ
 ÖÖðßúûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
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*abcdefghijklmnopqrstuvwxyz&ABCDE
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†‡§¶!¿¡?;¨ " ' ° “ ” „ ‹ › « » ([] { } _ - -*

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPE

ROMAN SMALL CAPITALS & OLD STYLE FIGURES (SC&OSF)

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,*
ITALIC OLD STYLE FIGURES (OSF)

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD OSF

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen,*
BOLD ITALIC OSF

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 0 1 2 3 4 5 6 7 8 9 . : ; , - ' " & * % ^ _ ` ~ { | } ~ ! @ # \$ % & \* ^ \_ ` ~ { | } ~



Thangs

Letterforms have tone, timbre, character,
just as words and sentences do. The mom

REGULAR

GILL FLORIATED CAPITALS

Eric Gill, Monotype Corp.

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

EFHS TWY

Alternate

LETTERFORMS

REGULAR, ALTERNATE

Eric Gill, Monotype Corp.

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ÂÃÄÅĀĂĄȦĆĘÊĖİİİĨÑẸÓÔÕÖŎŬŪŮŰ
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ÈĖİıİİŊŒØÓÔÕÖŐÚÛÜÝ\$¢£¥%&'()*+,-.
©®™„…†‡§¶!;¿¡º»¼½¾¿ÀÁÂÃÄÅ

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

ITALIC

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chose

BOLD ITALIC

GILL SANS 2

Eric Gill, Monotype Corp.

**Letterforms have tone timbre,
character, just as words and sen-
tences do. The moment a text**

EXTRA BOLD

**Letterforms have to
ne, timbre, charac**

ULTRA BOLD

Letterforms have tone, timbre, character, just as words and
sentences do. The moment a text and typeface are chosen,
two streams of thought, two rhythmic systems, two sets

CONDENSED

**Letterforms have tone, timbre, charac-
ter, just as words and sentences do. The
moment a text and typeface are chosen,**

BOLD CONDENSED

**Letterforms have tone, tim-
bre, character, just as word**

ULTRA BOLD CONDENSED

GILL SANS DISPLAY

Eric Gill, Monotype Corp.

**Letterforms have tone,
timbre, character, just**

DISPLAY EXTRA BOLD

**Letterforms have tone, timbre, character, just as words
and sentences do. The moment a text and typeface are**

BOLD EXTRA CONDENSED

**Letterforms have tone,
timbre, character, just as**

LIGHT SHADOWED

**LETTERFORMS HAVE TO
NE, TIMBRE, CHARACTER,**

SHADOWED

ITC GIOVANNI

Robert Slimbach, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ1234567
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üÿÆÁÄÅÄÅÄÇÊËÈËÎÎÑŒØÓÔÖÐ
ÕŮÚÛÜŸ\$¢£¥ƒ%°/•*ªº@©®™.,;:...†‡
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ÄÅÄÅÄÇÊËÈËÎÎÑŒØÓÔÖÐŮÚÛÜ
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"'"",,,"<>»()[]{}-_-—

Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two

BOOK

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*

BOOK ITALIC

Letterforms have tone, timbre, charac-
ter, just as words and sentences do.
The moment a text and typeface are

BOLD

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*

BOLD ITALIC

Letterforms have tone, timbre, charac-
ter, just as words and sentences do.
The moment a text and typeface are

BLACK

*Letterforms have tone, timbre, charac-
ter, just as words and sentences do.
The moment a text and typeface are*

BLACK ITALIC

Adrian Frutiger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABC
 DEFGHIJKLMNOPQRSTUVWXYZ12
 34567890æáâãäåäçêëèèfiíîïñœó
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abcdefghijklmnopqrstuvwxyz&ABC
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 ŒØÓÔÕÖÓÚÛÜÝ\$¢£¥f%°/■*ª@©
 ®™.,;:...†‡\$¶!?!¿"'''",,,()«»()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

55 OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

65 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

65 BOLD OBLIQUE

Adrian Frutiger, Linotype-Hell AG

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,
 35 THIN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,
 35 THIN OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,
 45 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,
 45 LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

75 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

75 BLACK OBLIQUE

GOTHIC 13

Unknown

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLM
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 ŒØÓÔÕÖÓÚÛÜÝ\$¢£¥f%°/■*ª@©®™.,;:...†‡\$¶
 !?¿"'''",,,()«»()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

REGULAR

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
LMNOPQRSTUVWXYZI234567890æåâãäåîç
éêëèfíllííïñœøóôöðõßúûüÿÆÅÄÅÄÃÊÉÊ
ÈÌÎÎÑẼØÓÔÕÖŮŰÜŸ\$¢£¥%&'()*+,-./:;
©®™.,...†‡§¶!?!;ı' " ' " " , , < > » () [] { } _ = — -

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

BOOK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,
BOLD

***Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two***
BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BLACK ITALIC

GOUDY TEXT

Frederic W. Goudy, Monotype Corp.

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 á â ã ä å æ ç è é ê ë ì í î ï ð ó ô õ ö ø ù ú û ü Ý Ä Å
Ž ž Š š Ž ž Š ž Ñ Ò Ó Ô Õ Ö Ü Ü Ü Ü Þ ß € ¥ % ° / *^a
° @ © ® ™ . , ; … † § ¶ ! ? : ; ‘ ’ “ ” „ „ 〈 〉 〈 〉
() { } _ — —

2 ð f f i f l f f i f l h l s t B 6 J e

Alternates

chckffftllssMßsißäöüÄÖŮ

 Dfr

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

Lombardic Capitals

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

Letterforms Have Tone, Timbre,
Character, Just as Words and

LOMBARDIC CAPITALS

MONOTYPE GROTESQUE 1

Unknown, Monotype Typography Ltd.

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåäçêëèëfiflîíîîñœøóôöò
ðßúûüÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÑŒ
ØÓÔÕÖÏÚÛÜÝ\$¢£¥%°|•*ao@©®
™.,;...†‡\$!/?i¿'""""",,,"<>»>()[]}-_—-

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåäçêëèëfiflîíîîñœøóôöòðßúû
üÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÑŒØÓÔÕÖ
ÏÚÛÜÜÝ\$¢£¥%°|•*ao@©®™.,;...†‡
\$!/?i¿'""""",,,"<>»>()[]}-_—-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BLACK

MONOTYPE GROTESQUE 2

Unknown, Monotype Typography, Ltd.

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

LIGHT CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems, two sets of habits

EXTRA CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment

BOLD EXTENDED

GUARDI

Reinhard Haus, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12
34567890æáâãäåäçêëèëfiflîíîîñœøóôöò
ðßúûüÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÑŒ
ØÓÔÕÖÏÚÛÜÜÝ\$¢£¥%°|•*ao@©®
™.,;...†‡\$!/?i¿'""""",,,"<>»>()[]}-_—-

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567
890æáâãäåäçêëèëfiflîíîîñœøóôöòðßúûüÿ
ÆÁÂÃÄÅÃÇÊËËËÎÎÎÑŒØÓÔÕÖÏÚ
ÛÜÜÝ\$¢£¥%°|•*ao@©®™.,;...†‡\$!
!/?i¿'""""",,,"<>»>()[]}-_—-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

55 ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

56 ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

75 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

76 BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

95 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

96 BLACK ITALIC

HADRIANO

Frederic W. Goudy, Agfa Division, Bayer Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12
34567890æáâãäåäçêëèèfíllíîññœóóôö
òõßúûüÿÿÆÁÃÄÅÄÇÊËÈÈÍÎÎÎÑ
ŒØÓÔÕÖÖÓÚÛÜÜÿ\$¢£¥ƒ%°/•*ªº
@©®™.,;,:...†‡§¶!?!;¿"'"“”„”“»0[]{}-_-—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

EXTRA BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

EXTRA BOLD CONDENSED

NEUE HAMMER UNZIALE

Victor Hammer, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz
&ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ1234567890æáâãäåäçêëèèfíllíîññœóóôö
òõßúûüÿÿÆÁÃÄÅÄÇÊËÈÈÍÎÎÎÑ
ŒØÓÔÕÖÖÓÚÛÜÜÿ\$¢£¥ƒ%°/•*ªº
@©®™.,;,:...†‡§¶!?!;¿"'"“”„”“»0[]{}-_-—

Letterforms have tone, timbre, character, just as words and sentences do. The moment

1

Letterforms have tone, timbre, character, just as words and sentences do. The moment

2

HARDWOOD

Garrett Boge, LetterPerfect

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåäçêëèèfíllíîññœóóôö
òõßúûüÿÿÆÁÃÄÅÄÇÊËÈÈÍÎÎÎÑ
ŒØÓÔÕÖÖÓÚÛÜÜÿ\$¢£¥ƒ%°/•*ªº
@©®™.,;,:...†‡§¶!?!;¿"'"“”„”“»0[]{}-_-—

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

Max Miedinger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåäçéêëëfiflîíîñœøóôöðöβ
úûüüÿÆÁÂÃÄÅÄÇÉÊËÈÌÎÎÑŒØÓÔÖ
ÒÕÚÛÜÜÿ\$£¥f%°/•*ª@©®™.,;...†
‡\$¶!?!?;¿"'"",,,"<>«»()[]{}— — —

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåäçéêëëfiflîíîñœøóôöðöβ
úûüüÿÆÁÂÃÄÅÄÇÉÊËÈÌÎÎÑŒØÓÔÖ
ÒÕÚÛÜÜÿ\$£¥f%°/•*ª@©®™.,;...†
‡\$¶!?!?;¿"'"",,,"<>«»()[]{}— — —

Letterforms have tone, timbre, charac-
ter, just as words and sentences do.
The moment a text and typeface are

LIGHT

*Letterforms have tone, timbre, charac-
ter, just as words and sentences do.
The moment a text and typeface are*

LIGHT OBLIQUE

**Letterforms have tone, timbre,
character, just as words and
sentences do. The moment a**

BLACK

**Letterforms have tone, timbre,
character, just as words and
sentences do. The moment a**

BLACK OBLIQUE

Max Miedinger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJ
KLMNOPQRSTUVWXYZ1234567890æáâãäåä
çéêëëfiflîíîñœøóôöðöβúûüüÿÆÁÂÃÄÅÄÇÉÊË
ÈÌÎÎÑŒØÓÔÖÒÕÚÛÜÜÿ\$£¥f%°/•*ª@©®™.
.,;...†‡\$¶!?!?;¿"'"",,,"<>«»()[]{}— — —

**Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two**

REGULAR

**Letterforms have tone, timbre, character, just as
words and sentences do. The moment a text and
typeface are chosen, two streams of thought, two**

EXTRA

**Letterforms have tone, timbre, character, just as words and
sentences do. The moment a text and typeface are chosen, two
streams of thought, two rhythmical systems, two sets of habits**

ULTRA

Max Miedinger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJ
KLMNOPQRSTUVWXYZ1234567890æáâãäåä
çéêëëfiflîíîñœøóôöðöβúûüüÿÆÁÂÃÄÅÄÇ
ÉÊËÈÌÎÎÑŒØÓÔÖÒÕÚÛÜÜÿ\$£¥f%°/•*ª@
©®™.,;...†‡\$¶!?!?;¿"'"",,,"<>«»()[]{}— — —

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJ
KLMNOPQRSTUVWXYZ1234567890æáâãäåä
çéêëëfiflîíîñœøóôöðöβúûüüÿÆÁÂÃÄÅÄÇ
ÉÊËÈÌÎÎÑŒØÓÔÖÒÕÚÛÜÜÿ\$£¥f%°/•*ª@
©®™.,;...†‡\$¶!?!?;¿"'"",,,"<>«»()[]{}— — —

Letterforms have tone, timbre, character, just as
words and sentences do. The moment a text and
typeface are chosen, two streams of thought, two

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BLACK OBLIQUE

HELVETICA CYRILLIC

Linotype Staff, Linotype-Hell AG

абвгггдђеёежзсиййііјјкклльмньонпрстѣу
ѣфхццчшщтъьэюяАБВГГГДЂЕЁЖЗ
СИЙІІЈККЛЛЬМНЬОПРСТѢУЎФХЦЦ
ЧШЩТЬЬЭЮЯ1234567890abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ£ƒ%°/●*@©®™.,;:
...†\$¶!?"'""'„”№«»>()[]{}— —

абвгдеёжззиййкклльмньопрстху
ѣфхццчшщъьэюяАБВГГГДТЪЕЁЖЗ
СИЙЙЈККЛЛЬМНЬОПРСТХУУФХЦЦ
ЧШЩЪЬЬЭЮЯ1234567890abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ£f%°/●*@@®™
.,,:...†\$¶!?"'“”„”№«»>()[]{}—_—

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чутко

UPRIGHT

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чутко

INCLINED

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают

BOLD

**Точно найденные слова достойны
точности в подборе шрифтов;
те, в свою очередь, заслуживают**

BOLD INCLINED

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чуткого, осмы

INSERAT UPRIGHT

HELVETICA FRACTIONS

Max Miedinger, Linotype-Hell AG

1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

$$\frac{1}{2} \quad \frac{7}{16} \quad \frac{63}{64} \quad 1\frac{1}{3} \quad \frac{22}{7} \quad \frac{44}{100} \quad \frac{1}{2} \quad \frac{7}{16} \quad \frac{63}{64} \quad 1\frac{1}{3} \quad \frac{22}{7} \quad \frac{44}{100}$$

REGULAR

$$\frac{1}{2} \frac{7}{16} \frac{63}{64} \mathbf{1\frac{1}{3}} \frac{22}{7} \frac{44}{100} \frac{1}{2} \frac{7}{16} \frac{63}{64} \mathbf{1\frac{1}{3}} \frac{22}{7} \frac{44}{100}$$

BOLD

HELVETICA INSERAT

Max Miedinger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&
ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ1234567890æáâãäåçèéêë
fiflííîïñœøóôõöøßúûüÿÆÁÂÃÄ
ÅÃÇÉÊËÈÍÎÏÑŒØÓÔÕÖØÚÛÜÝ\$
¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾
!?"#'\$%&'()*+,-./:;<=>?@

**Letterforms have tone, timbre,
character, just as words and**

REGULAR

HELVETICA NEUE 1

Linotype Staff, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäååçèéêëèfiflííîïñœøóôõöøß
úûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒØÓÔ
ÕÖÚÛÜÜÝ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾
!?"#'\$%&'()*+,-./:;<=>?@

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ12345
67890æáâãäååçèéêëèfiflííîïñœøóôõöøß
úûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒØÓÔ
ÕÖÚÛÜÜÝ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾
!?"#'\$%&'()*+,-./:;<=>?@

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, tv

25 ULTRA LIGHT

just as words and sentences do. The mo
ment a text and typeface are chosen, two

26 ULTRA LIGHT ITALIC

**Letterforms have tone, timbre,
character, just as words and sen
tences do. The moment a text**

95 BLACK

**Letterforms have tone, timbre,
character, just as words and sen
tences do. The moment a text**

96 BLACK ITALIC

HELVETICA NEUE 2

Linotype Staff, Linotype-Hell AG

Letterforms have tone, timbre, character
just as words and sentences do. The
moment a text and typeface are chosen,

35 THIN

*Letterforms have tone, timbre, character
just as words and sentences do. The
moment a text and typeface are chosen*

36 THIN ITALIC

Letterforms have tone, timbre, charac
ter, just as words and sentences do.
The moment a text and typeface are

55 ROMAN

*Letterforms have tone, timbre, charac
ter, just as words and sentences do.
The moment a text and typeface are*

56 ITALIC

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface**

75 BOLD

**Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface**

76 BOLD ITALIC

Linotype Staff, Linotype-Hell AG

Letterforms have tone, timbre, character,
just as words and sentences do. The
moment a text and typeface are chosen,
45 LIGHT

*Letterforms have tone, timbre, character,
just as words and sentences do. The
moment a text and typeface are chosen,*
46 LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

65 MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

66 MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typ

85 HEAVY

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text
86 HEAVY ITALIC

Linotype Staff, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ1234567890æáâãäåä
çéêëèìíîïîñœøóôõöûüüý
ÆÁÂÃÄÅÇÉÊËËÍÎÏÑŒØÓÔ
ÖÒÕÚÛÜÜÝ\$¢£¥ƒ%°/•*~ © ®
™ „;,:;! ? ; ‘ ’ “ ” „ ‹ › ‹ › () [] { } _ — —

Letterforms have tone, timbre,
character, just as words and

Linotype Staff, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ1234567890æáâãäåäçèé
ëèìíîïñœøóôõöûüýÿÆÁÂÃÄÅÇÈÉÊËÌÍÎ
Ŋœøóôõöûüÿ\$¢£¥%&'()*@©®™™™™™
...†‡§¶!~?¡¿“”„›‹›››››››››–—

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ1234567890æáâãäåäçéê
ëèíflíííîñœøðóðòðõßúûüÿÆÁÂÃÄÅÇÈÉÊËÌÍÎ
ŇĚŌŰŲŶŸ\$%&'()*+,-./:;<=>?@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

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems

27 ULTRA LIGHT

*Letterforms have tone, timbre, character, just as words
and sentences do. The moment a text and typeface are
chosen, two streams of thought, two rhythmical systems*

27 ULTRA LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

97 BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

97 BLACK OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

107 EXTRA BLACK

***Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two***
107 EXTRA BLACK OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences

93 BLACK

Letterforms have tone, timbre, character, just as words and sentences

93 BLACK OBLIQUE

HELVETICA NEUE EXTENDED 2

Linotype Staff, Linotype-Hell AG

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

33 THIN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

33 THIN OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

53 REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

53 OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

73 BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

73 BOLD OBLIQUE

HELVETICA NEUE EXTENDED 3

Linotype Staff, Linotype-Hell AG

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

43 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

43 LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

63 MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

63 MEDIUM OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do.

83 HEAVY

Letterforms have tone, timbre, character, just as words and sentences do.

83 HEAVY OBLIQUE

HELVETICA ROUNDED

Unknown, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz

yz&ABCDEFGHIJKLMN

OPQRSTUVWXYZ1234567890

æáâãäåäçéêëèfiflííîïñœø

ôöòõßúûüüÿÆÁÂÃÄÅÃÇÊ

ËÈÎÏÎÑŒØÓÔÕÖÙÚÛÜÿ

\$¢£¥ƒ%°/•*ao@©®™.,;:...†‡

§¶!?!;ı'""'""",,,<>«»()[]{}-_-

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
æáâãäåãçéêëèèfiflííîîñœøó
ôöõöβúûüüÿÆÁÂÃÄÅÃÇÉÊ
ËÈÌÍÎÏÑŒØÓÔÕÖÙÚÛÜÝ
\$£¥ƒ%°/•*ao@©®™.,:;...†‡
§¶!?!;¿'""'""',,,<>«»()[]{}-_-

Letterforms have tone, timbre, character, just as word

BOLD

Letterforms have tone, timbre, character, just as wor

BOLD OBLIQUE

Letterforms have tone, timbre, character, just

BLACK

Letterforms have tone, timbre, character, just

BLACK OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences

BOLD CONDENSED

Letterforms have tone, timbre, character, just as words and sentences

BOLD CONDENSED OBLIQUE

HERCULANUM

Adrian Frutiger, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ&1234567890Æ
ÁÂÃÄÅÃÇÉÊËÈÌÍÎÏÑŒØÓÔ
ÖÒÕÚÛÜÝ\$£¥ƒ%°/•*Ao
©®™.,:;...†‡§!?!¿'""'""',,,<>«»
()[]{}-_-

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST

REGULAR

ITC HIGHLANDER

David Farey, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF GHI
JKLMNOPQRSTUVWXYZ1234567890æáâä
àãäåãçéêëèèfiflííîîñœøóôöõöβúûüüÿÆÁÂÃ
ÄÅÃÇÉÊËÈÌÍÎÏÑŒØÓÔÕÖÙÚÛÜÝ\$£¥
ƒ%°/•*ao@©®™.,:;...†‡§¶!?!¿'""'""',,,<>«»(
[]{}-_-

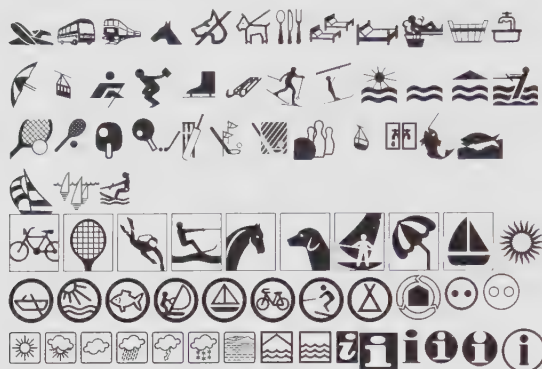
abcdefghijklmnopqrstuvwxyz&ABCDEF GHI
JKLMNOPQRSTUVWXYZ1234567890æá
âäåããçéêëèèfiflííîîñœøóôöõöβúûüüÿÆÁÂÃ
ÄÅÃÇÉÊËÈÌÍÎÏÑŒØÓÔÕÖÙÚÛÜÝ\$£
¥ƒ%°/•*ao@©®™.,:;...†‡§¶!?!¿'""'""',,,<>«»(
[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

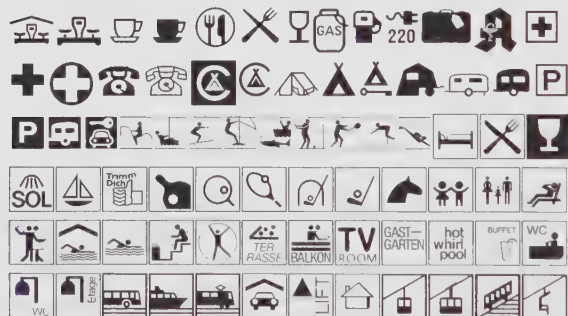
BOOK ITALIC



1



2



3

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12345
67890æåáâãäåæçèéêëëñíîïïñœóôõöðßûü
ùÿÆÁÂÃÄÅÃÇÈÉÊËÌÍÎÏÑŒØÓÔÕ
ÖÛÜÙÚÛÜÝ\$¢£¥ƒ%°/•*ª@©®™.,;...
†‡§!?!;:'''“””,,(×)() [] { } _ — —

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567
890áâãäåääçêëèēñflîïîĩñæöøððöþùúüÿ.Æ
ÁÂÃÄÅĀĂĄȦĆÊËĚİĨÎÑŒŒŌŎŬŮŰŲ
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'''(())[]{}-_-*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of
LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*
ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
SEMI BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOLD ITALIC



IMMI 505

Tim Donaldson, Adobe Systems

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ1234567890æáâäàåãçéêëèfíflí
îïñœøóôöðõßúûüùÿÆÁ
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Letterforms have tone,
timbre, character, just

REGULAR

IMPACT

Geoffrey Lee, S. Blake

abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåæçèéêëëîíîïñ
œøóôõöøùúûüýÿÆÁÂÃÄÅÆÇÈÉÊËÌ
ĨÎÏÑŒØÓÔÕÖØÙÚÛÜÝ\$¢£¥ƒ%°/•*ªº
©®™.,;...†\$¶!?!“”„,»«»
{ } — —

Letterforms have tone, timbre, character, just as words and sentences do.

REGULAR

IMPRESSUM

Konrad F. Bauer and Walter Baum, Bauer Types, S.A.

abcdefghijklmnopqrstuvwxyz&A
BCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890æáâãäåñçêëèèfifl
íîïîñœøóôöððþúûüüÿÆÁÂÃÄÅÃ
ÇÉÊËÈÍÎÏÑŒØÓÔÕÖÙÚÛÜÝ\$
¢£¥ƒ%°/●*ao@©®™.,;...†‡§¶!/?¡“”
“” „<>«»{}— —

*abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
Z1234567890æåäâãäåāćéêëèìíîï
ñœøóôõöðßúûüùÿÆÁĀĂÄÅȦĆÊĚ
ÈẼÍÎĨĩÑŒŎŌŐŒŮÚŰÜŸ\$¢£¥ƒ
%°/●*ao@©®™.,:;. . . †‡§¶! ? ¡ ¨ ‘ ’ “ ” „ , „ < >
«»[]{}- _*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD

Herman Ihlenburg, Agfa Division, Bayer Corp.

[illegible]

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

ITC ISADORA

Kris Holmes, ITC

abcdefghijklmnopqrstuvwxyz
& ABCDEFGHIJKLMNOP
QRSTUVWXYZ123456789
0æáâãäåäçéêëèfiüîïñœóôöò
ôßúüüüÿÆÁÂÃÄÅÃÇÉÊË
ÌÍÎÏÑÒÓÔÕÖØÙÚÛÜ
Ý\$¢£¥¦§¨ª«®™
.,;:...†
≠∫¶!?!¿‘’“”„‹›«»∅∅}—_—

*Letterforms have tone, timbre,
character, just as words and*

REGULAR

*Letterforms have tone, timbre,
character, just as words and*

BOLD

ITALIA

Colin Brignall, Esselte Pendaflex, Letraset, Esselte Letraset

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456789
0æáâãäåäãäçêéëèëfíflííñññœøóôöðößúúüüý
ÆÁÃÄÅÄÃÄÇÊËËÈËÍÎÎÑŒØÓÔÕÖÜÜ
ÛÝ\$¢£¥ƒ%&'/*ao@©®™.,;...†‡\$!?!;¡;'"'
“”„„<>(){} }-_-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD

MONOTYPE ITALIAN OLD STYLE

Unknown, Monotype Typography Ltd.

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåæçèéêëëìíîïñøóôõöðßú
ûüýÿÉÁÂÃÄÅÃÇÈÉÊËÌÍÎÏÑÆØÓÔ
ÖÒÕÚÚÛÜÝ\$¢£¥ƒ%°/*^{ao}@©®™.,;:
...†‡§¶!?!;:~'"^&*~,,(⟨⟩)()[]{}-_-

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ12345678
90* áâãäåæ çèéêëñíîïðóôõö÷üýÿÆ
ÁÂÃÄÅ Æ ÇÈÉÊËÌÍÎÏÐÓÔÕÖÙ
ÜÝŸ\$¢£¥ƒ%&'()*+,-./:;<=>?@
[\] ^ _ ` { | } ~ ¡ ¢ £ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

For a specimen book of this typeface and more information about OpenType fonts, visit www.adobe.com/type.

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZABCDEFGHIJ
KLMNOPQRSTUVWXYZ&

[illegible][illegible]

ÆŁŒƆĐĀĂÄÅĄÇÊĚÈİİıİÑÓÔÖØŠÚŮÛ
ÝŽžĀĀȦČǾĎĚĚĚĚĞĜĬĲĹĽĻŅŇŌŘŔŖŚŜŞŢŤ
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Latin Alphabetic

MQZ_{MQZ} Եհյմբհյմսթեմհմմե Th
abdehilmnorst

Alternates and Ligatures

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 0123456789\$¢£¥ƒ€#0123456789\$¢¢%‰⁰¹²³⁴⁵
 6789(\$¢-,)^{0123456789(\$¢-,)}^{0123456789(\$¢-,)}/0123456789
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Figures, Punctuation, and Related Forms

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KLMNOPQRSTUVWXYZABCDEFGHIJKLM
NOPQRSTUVWXYZ&

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ÆŁŒƆЄĐǺĀĂȦȦÇÊËÈİİİİÑÓÔÖ
 ŌŠŮŰŪŸŶŽǺĀȦČĎĚĚĚĞĜİĲĻĻ
 ÑÑÑŊŎŔŖŖŜŜŤŢŨŬŪŻ

ÆŁЄƆPĐĀĂÄÅĀǺĆÊËÈİİıİŃÓÔÖŐŜÚŮŰ
ÝŽžĀĀȦĆČĎĚĚĚĞĠĲĴĹĽĿŅŇŊŌŒŔŖŜŝŢŤ
ŬŪŮŰŹŻ´˘˙˚˛˜˝˞˟ˠˡˢˣˤ˥˦˧˨˩˪˫ˬ˭ˮ˯˰˱˲˳˴˵˶˷˸˹˺˻˼˽˾˿˰˱˲˳˴˵˶˷˸˹˺˻˼˽˾˿

Latin Alphabetic

v b d f g h j k l p y q e t f i n f f f f f f f s p s t j h s i l j f f f Th
a b c d e h i m n o r s t 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.

Alternates and Ligatures

[illegible]

Figures, Punctuation, and Related Forms



Ornaments

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The mo-
ment a text and typeface are chosen, two strea-
LIGHT

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The moment
a text and typeface are chosen, two streams of
LIGHT ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two strea

REGULAR

LETTERFORMS HAVE TONE, *timbre, character,*
just as words and 567 sentences do. The moment
a text and typeface are chosen, two streams of
ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The mo
ment a text and typeface are chosen, two stream

SEMIBOLD ITALIC

LETTERFORMS HAVE TONE, timbre, charac
ter, just as words and 567 sentences do. The
moment a text and typeface are chosen, two

BOLD

LETTERFORMS HAVE TONE, timbre, charac
ter, just as words and 567 sentences do. The
moment a text and typeface are chosen, two

BOLD ITALIC

ADOBE JENSON PRO OPTICALS

Robert Slimbach, Adobe Systems

For a specimen book of this typeface and more information
about OpenType fonts, visit www.adobe.com/type.

LETTERFORMS HAVE TONE, timbre, character, just as words and
567 sentences do. The moment a text and typeface are chosen,

LIGHT CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words and
567 sentences do. The moment a text and typeface are chosen, two

LIGHT ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words and
567 sentences do. The moment a text and typeface are chosen,

CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words and
567 sentences do. The moment a text and typeface are chosen, two

ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words
and 567 sentences do. The moment a text and typeface are

SEMIBOLD CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words and
567 sentences do. The moment a text and typeface are chosen,

SEMIBOLD ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words
and 567 sentences do. The moment a text and typeface are

BOLD CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words
and 567 sentences do. The moment a text and typeface are cho

BOLD ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The mo
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LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The moment
a text and typeface are chosen, two streams of

LIGHT ITALIC

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The mo
ment a text and typeface are chosen, two

REGULAR

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The moment
a text and typeface are chosen, two streams of

ITALIC

LETTERFORMS HAVE TONE, timbre, charac
ter, just as words and 567 sentences do. The
moment a text and typeface are chosen, two

SEMIBOLD

LETTERFORMS HAVE TONE, timbre, character,
just as words and 567 sentences do. The mo
ment a text and typeface are chosen, two

SEMIBOLD ITALIC

LETTERFORMS HAVE TONE, timbre, charac
ter, just as words and 567 sentences do. The
moment a text and typeface are chosen, two

BOLD

LETTERFORMS HAVE TONE, timbre, charac
ter, just as words and 567 sentences do. The
moment a text and typeface are chosen, two

BOLD ITALIC

LETTERFORMS HAVE TONE, timbre,
character, just as words and senten

LIGHT SUBHEAD

LETTERFORMS HAVE TONE, timbre,
character, just as words and sentences

LIGHT ITALIC SUBHEAD

LETTERFORMS HAVE TONE, tim
bre, character, just as words and

SUBHEAD

LETTERFORMS HAVE TONE, timbre,
character, just as words and sentences

ITALIC SUBHEAD

SEMIBOLD SUBHEAD

SEMIBOLD ITALIC SUBHEAD

BOLD SUBHEAD

BOLD ITALIC SUBHEAD

LIGHT DISPLAY

LIGHT ITALIC DISPLAY

DISPLAY

ITALIC DISPLAY

SEMIBOLD DISPLAY

SEMIBOLD ITALIC DISPLAY

BOLD DISPLAY

BOLD ITALIC DISPLAY

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

Robert Slimbach, Adobe Systems

A multiple master typeface with 2 axes: weight (Regular to Bold) and optical size (6 to 72 pt). See pages 17–20.

[illegible]

Small Capitals & Old Style Figures (sc&osf)

[illegible]

Expert Set

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKL
MNOPQRSTUVWXYZ.

Swash

mqfzctfhfiffntflstMQZe'vctffhiffstflspst

Alternates

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHOSEN, THE TONE OF THE COMMUNICATION IS SET. REGULAR EXPERT, REGULAR SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
REGULAR ITALIC EXPERT, REGULAR ITALIC SC&SF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHOSEN, THE TONE OF THE COMMUNICATION IS SET. SEMIBOLD EXPERT, SEMIBOLD SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
SEMIBOLD ITALIC EXPERT, SEMIBOLD ITALIC SC&SF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE BOLD EXPERT, BOLD SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHOSEN, THE TONE OF THE COMMUNICATION IS SET. BOLD ITALIC EXPERT, BOLD ITALIC SC&OSF

*Letterforms have tone, timbre, character, just as words
and sentences do. The moment a text and typeface are
chosen, two streams of thought, two rhythmical systems*

SWASH REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type face are chosen, two streams of thought, two rhythm

SWASH SEMIBOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

SWASH BOLD

 JIMBO MM

Jim Parkinson, Adobe Systems

A multiple master typeface with 2 axes: weight (Regular to Black) and width (Condensed to Extended). See pages 17–20.

aaaaaaaaaaaaa weight
aaaaaaaaaaaaa width

abcdefghijklmnopqrstuv
 wxyz&ABCDEFGHJKLMN
 NOPQRSTUVWXYZ12345
 67890æáâãäåäçéêëèfifl
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 ()[]{}-_-

REGULAR CONDENSED

BOLD CONDENSED

BLACK CONDENSED

REGULAR NORMAL.

BOLD NORMAL

BLACK NORMAL

REGULAR EXTENDED

BOLD EXTENDED

BLACK EXTENDED

IOANNA

Eric Gill, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
JKLMNOPQRSTUVWXYZ1234567890æâã
äåæçèéëèñfiíîïñœóôõöøßúüüÿÆÁÃÄÅ
ÃÇÉÊËÈÌÎÏÑŒØÓÔÕÖŒŮÚÛÜŸŹ\$€¥ƒ%
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{ } _ _ _

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems

Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical sys

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type face are chosen, two streams of thought, two rhyth

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen
EXTRA BOLD

Joy Redick, Adobe Systems

ABCDEF GHIJ KLMNOP QRSTUV
 WXYZ&1234567890ÆÁÂÃÄÅ Æ
 ÇÈÉÊË ÌÍÎ ÏÑ ÒÓÔÕÖ Ø ÙÚÛÜÝ\$%&'
 (*@©®™.,;:~!?!@“”„,«»
 O[]{} _ —

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHOSEN, TWO STREAMS OF THOUGHT, TWO RHYTHMICAL

REGULAR

KABEL

Rudolf Koch, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEF GHIJ KLM
 NOPQRSTU VWXYZ1234567890æáâãäå Æ
 ÇÈÉÊË ÌÍÎ ÏÑ ÒÓÔÕÖ Ø ÙÚÛÜÝ\$%&'
 (*@©®™.,;:~!?!@“”„,«»
 O[]{} _ —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

rhythmical

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

two streams of thought, two

ITC KABEL

Rudolf Koch, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF G
 HIJ KLMNOPQRSTU VWXYZ1234567890æá
 âãäå Æ ÇÈÉÊË ÌÍÎ ÏÑ ÒÓÔÕÖ Ø ÙÚÛÜÝ\$%&'
 (*@©®™.,;:~!?!@“”„,«»
 O[]{} _ —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

chosen, two streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

chosen, two streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

chosen, two streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

chosen, two streams of thought, two

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ
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œðóôõö÷øùúûüýþÿÀÁÂÃÄÅÆÇÈÉÊË
ÌÍÎÏÑÒÓÔÕÖØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïñ
ðéêëìíîïñþÿ€£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾
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ðéêëìíîïñþÿ€£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

Letterforms have tone, timbre, character, just as words and sentences

*Letterforms have tone, timbre,
character, just as words and*
BOLD

KEPLER MM

Robert Slimbach, Adobe Systems
A multiple master typeface with 3 axes: weight (Light to Black), width (Condensed to Semi-extended) and optical size (6 to 72 pt). See pages 17–20.

a a a a a a a a a a weight
a a a a a a a a a a width
a a a a a a a a a a optical size

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æ
áâãäåäçêëèëîíïñœøóôõöðßúûüýÿÆÁÂ
ÃÄÅĀĂĄĆĈČĎĚĖĘĜĞĤİĨÎÑǼŒØÓÔÕÖŐŮÚŰÜÝ\$¢
£¥ƒ% / . * ª © @ ® ™ „ ∴ … † ‡ § ¶ ? ; ‚ “ ” ‘ ’ , , , , < > « » () [] {}
— — —

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
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Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thought
LIGHT CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two
LIGHT CONDENSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

REGULAR CONDENSED

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text
and typeface are chosen, two streams of thought*
REGULAR CONDENSED ITALIC

Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams
SEMIBOLD CONDENSED

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*

SEMIBOLD CONDENSED ITALIC

**Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two**
BOLD CONDENSED

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
BOLD CONDENSED ITALIC

**Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two**
BLACK CONDENSED

***Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two***
BLACK CONDENSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

LIGHT NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SEMIBOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SEMIBOLD NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

LIGHT SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

LIGHT SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMIBOLD SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMIBOLD SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

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BOLD SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BLACK SEMI-EXTENDED ITALIC

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE ARE CHO

LIGHT NORMAL ITALIC

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

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LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPE

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LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

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LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT

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LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT AND TYPE

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LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT

REGULAR SEMI-EXTENDED ITALIC

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A

SEMIBOLD SEMI-EXTENDED

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT

SEMIBOLD SEMI-EXTENDED ITALIC

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BOLD SEMI-EXTENDED

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT A

BOLD SEMI-EXTENDED ITALIC

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MO

BLACK SEMI-EXTENDED

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND 567 SENTENCES DO. THE MO

BLACK SEMI-EXTENDED ITALIC

Letterforms Have Tone, Timbre, Character, Just as Words and Sentences Do. The Moment a Text and Typeface Are Chosen, Two

SWASH LIGHT CONDENSED, NORMAL, SEMI-EXTENDED

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO-
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
LIGHT EXPERT, LIGHT SC&OSF

*LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST
AS WORDS AND 567 SENTENCES DO. THE MOMENT A TEXT
AND TYPEFACE ARE CHOSEN, TWO STREAMS OF THOUGHT*
LIGHT ITALIC EXPERT, LIGHT ITALIC SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO-
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
REGULAR EXPERT, REGULAR SC&OSF

*LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MOMENT
A TEXT AND TYPEFACE ARE CHOSEN, TWO STREAMS OF*
REGULAR ITALIC EXPERT, REGULAR ITALIC SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARAC-
TER, JUST AS WORDS AND 567 SENTENCES DO.
THE MOMENT A TEXT AND TYPEFACE ARE CHO-
SEMIBOLD EXPERT, SEMIBOLD SC&OSF

*LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO-
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO*
SEMIBOLD ITALIC EXPERT, SEMIBOLD ITALIC SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARAC-
TER, JUST AS WORDS AND 567 SENTENCES DO.
THE MOMENT A TEXT AND TYPEFACE ARE CHO-
BOLD EXPERT, BOLD SC&OSF

*LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO-
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO*
BOLD ITALIC EXPERT, BOLD ITALIC SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARAC-
TER, JUST AS WORDS AND 567 SENTENCES DO.
THE MOMENT A TEXT AND TYPEFACE ARE CHO-
BLACK EXPERT, BLACK SC&OSF

*LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO-
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO*
BLACK ITALIC EXPERT, BLACK ITALIC SC&OSF

KINO

Martin Dovey, Monotype Corp.

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Letterforms have tone, timbre, charac-
ter, just as words and sentences do.

REGULAR

KLANG

Will Carter, Monotype Corp.

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Letterforms have tone, timbre,
character, just as words and

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KOCH ANTIQUA

Rudolf Koch, Linotype-Hell AG

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Letterforms have tone, timbre, character,
just as words and sentences do. The mom
REGULAR

KOLO

Paul Shaw, LetterPerfect

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Alternates

LETTERFORMS HAVE TONE, TIM
BRE, CHARACTER, JUST AS WORDS
NARROW

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST
REGULAR

LETTERFORMS HA
VE TONE, TIMBRE,
WIDE

KOMPAKT

Hermann Zapf, Linotype-Hell AG

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**Letterforms have tone,
timbre, character, just as**

REGULAR

ITC KORINNA

Ed Benguiat and Vic Caruso, ITC

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Letterforms have tone, timbre,
character, just as words and sen

REGULAR

KURSIV REGULAR

BOLD

KURSIV BOLD

KÜNSTLER SCRIPT

Hans Bohn, Linotype-Hell AG

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MEDIUM

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Unknown, Monotype Corp.

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

CONDENSED

ITC LEAWOOD

Leslie Usherwood, ITC

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and a typeface

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and a typeface

BOOK ITALIC

MEDIUM

MEDIUM ITALIC

BOLD

BOLD ITALIC

BLACK

BLACK ITALIC

ITC LEGACY SANS

Ronald Arnholm, ITC

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© ® ™ , ; : ~ + \$ % ! ? , { } — _ -

BOOK

BOOK ITALIC

MEDIUM

MEDIUM ITALIC

BOLD

BOLD ITALIC

ULTRA

ITC LEGACY SERIES

Ronald Arnholm, ITC

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GHIJKLMNOPQRSTUVWXYZ12345678
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µπϰωντξζηθικλμνεστφχψωαβγδεζηθικλμνξοπρστυφχψω

REGULAR

SLANTED

BOLD

BOLD SLANTED

LIFE

ROMAN

ITALIC

BOLD

LINOLETTER

MEDIUM

MEDIUM ITALIC

BOLD

Morris Fuller Benton, Linotype-Hell AG

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
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Letterforms have tone, timbre, character, just as words and sentences do. The

REGULAR

Morris Fuller Benton, Linotype-Hell AG

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Dfr

Letterforms have tone, timbre, character, just as words and

REGULAR

Carol Twombly, Adobe Systems

For a specimen book of this typeface and more information about OpenType fonts, visit www.adobe.com/type.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUVWXYZ&ABCDEFGHIJ
 KLMNOPQRSTUVWXYZ

ÆŁØƆPĐÁÂÃÄÅĄÇÉÊËĖİ
İĨŃÓÔÖÒÕŠÚÛÜÙÝŽžĂă
ĄĆČĎĚĚĚĘǦǧĮķĺłńňņő
ōŕŗśśşštťúûüűżż

AŁŒƆĐÁÂÄÅÃÇÉÊË
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Latin Alphabetic

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Figures, Punctuation, and Related Forms

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣ
 ΤΥΦΧΨΩΆΈΉΊΌΎΏΐϚ
 ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠ
 ΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏ

Greek

ΚΥΨΞΥΎΪΚΥΨΞΥΎ

Greek Alternates

LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTER,
 EXTRA LIGHT

LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTER,
 LIGHT

LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTER,
 REGULAR

**LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTER**
 BOLD

**LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTE**
 BLACK

ΣΤΙΣ Π'ΥΛΕΣ ΤΟΥ Δ'ΑΣΟΥΣ
 Ο 'ΕΚΠΛΗΚΤΟΣ ΆΝΘΡΩ
 EXTRA LIGHT

ΣΤΙΣ Π'ΥΛΕΣ ΤΟΥ Δ'ΑΣΟΥΣ
 Ο 'ΕΚΠΛΗΚΤΟΣ ΆΝΘΡΩ
 LIGHT

ΣΤΙΣ Π'ΥΛΕΣ ΤΟΥ Δ'ΑΣΟΥΣ
 Ο 'ΕΚΠΛΗΚΤΟΣ ΆΝΘΡΩ
 REGULAR

**ΣΤΙΣ Π'ΥΛΕΣ ΤΟΥ Δ'Α
 ΣΟΥΣ Ο 'ΕΚΠΛΗΚΤΟΣ**

BOLD

**ΣΤΙΣ Π'ΥΛΕΣ ΤΟΥ Δ'Α
 ΣΟΥΣ Ο 'ΕΚΠΛΗΚΤΟΣ**

BLACK

 LITHOS

Carol Twombly, Adobe Systems

ΑΒΓΔΕΦΓΗΙΪΚΛΜΝΟΡΡ
 ΣΤΥΒΧΥΖ&1234567890
 ΑΕΆÂÄÀÅÃÇÉÊËËÎÏÑ
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LETTERFORMS HAVE TO
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 EXTRA LIGHT

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LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTER
 REGULAR

**LETTERFORMS HAVE TO
 NE, TIMBRE, CHARACTE**
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EXTENSION

Letterforms have tone, timbre, character, just as words and sentences do. The moment

BOLD ITALIC

LUCIDA TYPEWRITER

Charles Bigelow and Kris Holmes, Bigelow & Holmes

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xyz&ABCDEFGHIJKLMNOPS
TUVWXYZ1234567890æáâäå
ãçéêëèfiflîíîïñøóôöòõßú
ûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ
ÓÔÕÖØÚÛÜÝ\$¢£¥ƒ%°/•*ª@
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abcdefghijklmnopqrstuvw
xyz&ABCDEFGHIJKLMNOPS
TUVWXYZ1234567890æáâäå
ãçéêëèfiflîíîïñøóôöòõßú
ûüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ
ÓÔÕÖØÚÛÜÝ\$¢£¥ƒ%°/•*ª@
©®™.,:;...†‡§¶!?!¿;’"‘’“”
„<>«»()[]{}-__--

Letterforms have tone,
timbre, character, just
as words and sentences

REGULAR

*Letterforms have tone,
timbre, character, just
as words and sentences*

ITALIC

**Letterforms have tone,
timbre, character, just
as words and sentences**

BOLD

***Letterforms have tone,
timbre, character, just
as words and sentences***

BOLD ITALIC

ITC MACHINE

Bonder & Carnase, Inc., ITC

ABCDEFGHIJKLMNPOQRSTUVWXYZ&
1234567890ÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ
ØÓÔÕÖØÚÛÜÜÝ\$¢£¥ƒ%°/•*ª@
©®™.,:;...†‡§¶!?!¿;’"‘’“”
„<>«»()[]{}-__--

**LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND**

MEDIUM

**LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND**

BOLD

MADRONE

Barbara Lind, Adobe Systems

abcdefghijklmnopqrstu
vwxyz&ABCDEFGHIJK
LMNOPQR
STUVWXYZ12
34567890æáâäå
ãçéêëèfiflîíîïñ
øóôöòõßúû
ÿÆÁÂÃÄÅÃÇÉÊËÈ
ÍÎÏÑŒ
ÓÔÕÖØÚÛÜÜÝ\$
¢£¥ƒ%°/•*ª©®
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"‘’“”
„<>«»()[]{}-__--

**Letterforms ha
ve tone, timbre**

REGULAR

ABCDEFGHIJKLMNOPQRSTU
 VWXYZ&ABCDEFGHIJKLMN
 OPQRSTUVWXYZ123456789
 0ÆÁÂÃÄÅÃÇÉÊËÈËFIFIÎÏÎÑŒ
 ØÓÔÖÒÕŠÚÛÜÙÿÆÁÂÃÄÅ
 ÆÇÉÊËÈÎÏÎÑŒØÓÔÖÒÕŠÚÛ
 ÛŸ\$¢£¥ƒ%°/•*AO@©®™.,;:...!?!¿“
 “”„,‹›«»()[]{}- —

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST

REGULAR

LETTERFORMS HAVE TONE, TIMBRE, CHAR

GRIME

MAGNOLIA

Mark van Bronkhorst, MvB Design

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123
4567890ÆÅÄÀÁÂÃÄÅÇÈÉÊËÌÍÎÏÑÒÓÔÕÖ
ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñ
!@#%&'()*+,-./:;<=>?[]_`{

CT ST TT

Ligatures

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES

REGULAR

MANITO

Garrett Boge, LetterPerfect

**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 A E Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ
Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã
ä å ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
ƒ % ° / . * ª « » © ® ™ „ , ; : … † ‡ § ¶ ! ?
¡ ¢ £ \$ % & ' () * + , - . / : ;**

LETTERFORMS HAVE TONE, TIMBRE, CHARAC

REGULAR

MARIGOLD

Arthur Baker, AlphaOmega Typography

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

REGULAR

MATHEMATICAL PI

Linotype Staff

αβγδεζηθϑικλμνξπωορστυ
φψχψΑΒΓΔΕΖΗΘΘΙΚΛΜΝΞ
ΠΟΡΣΤΥΦΧΨΩ+-×÷=≠
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2

3

4

5

MATURA

Letterforms Have Tone,
Timbre, Character, Just as
SCRIPTORIAL CAPITALS

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æáâä
àåãçéêëèëíîïìñœøóô
öòõßúûüùÿÆÁÂÃÄÅ
ĂȆĆÊĚĖİİĨÑŒØÓÔ
ÖÕŮÚÛÜÙỲ\$¢£¥ƒ%
°/•*ªº@©®™.,,:...†‡§¶!?!¿ıı
ııı‘ ’ ‘ ’ ‘ , , < > « » () [] { } - _ —

Letterforms have tone,
timbre, character, just

REGULAR

MEDICI SCRIPT

Hermann Zapf, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&A
BCDEFGHIJKLMNOPQR
STUVWXYZ1234567890æáâ
äåãçéêëëfifliîïñæøóôöðöþúûüÿ
ÆÁÂÃÄÅĀĂĄȦÇÉÊËĖĖÎÏÎÑŒ
ØÓÔÖÒÕÚŮŰŲŸ\$¢£¥ƒ%‰•*
ªº@©®™.,;:...†‡§¶!?!?¡¢£"#\$%&'()*
«»«»[]{|}~_—

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

Hermann Zapf, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ123
4567890æáâãäåäçéêëèìíîïñœøóôö
ððbûüüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑ
ØÓÔÕÖÖÚÛÜÝ\$¢£¥ƒ%°/•*ª«@©®
™.,,:...†‡\$¶!;¡¿'“”„,„<>»0[]{}_—

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ1234
567890æáâãäåâçéêëèëîíîïñœóôõö
øþúûüùÿĂĄĄĄĄĄĄĄĆĘÊĚĚĚĚĚİİİİİİİŃŃŃŃŃ
ŌŌŌŌŌŪŪŪŪŪŸ\$¢£¥ƒ%°/•*ª©(C®™
.,;,:...+‡\$%?!;|ç'“”„”„>«»()[]{}— —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD ITALIC

MEMPHIS

Dr. Rudolf Wolf, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABC
 DEFGHIJKLMNOPQRSTUVWXYZ123
 4567890æáâãäåäçéêëèèfifliíîïñœøóô
 òõöβúûüüÿÆÁÂÃÄÅÃÇÊËÈÊÎÎÑŒ
 ØÓÔÕÖÏÚÚÛÛÜÿ\$¢£¥f%°/•*ao@©®
 ™.,;...†‡§¶!?!;¿'""""",,,<>«»()[]{}-_-

abcdefghijklmnopqrstuvwxyz&ABC
 DEFGHIJKLMNOPQRSTUVWXYZ123
 4567890æáâãäåäçéêëèèfifliíîïñœøóô
 òõöβúûüüÿÆÁÂÃÄÅÃÇÊËÈÊÎÎÑŒ
 ØÓÔÕÖÏÚÚÛÛÜÿ\$¢£¥f%°/•*ao@©®
 ™.,;...†‡§¶!?!;¿'""""",,,<>«»()[]{}-_-

Letterforms have tone, timbre, char
 acter, just as words and sentences do.
 The moment a text and typeface are

LIGHT

*Letterforms have tone, timbre, char
 acter, just as words and sentences do.
 The moment a text and typeface are*

LIGHT ITALIC

Letterforms have tone, timbre, char
 acter, just as words and sentences
 do. The moment a text and typeface

MEDIUM

*Letterforms have tone, timbre, char
 acter, just as words and sentences do.
 The moment a text and typeface are*

MEDIUM ITALIC

**Letterforms have tone, timbre, char
 acter, just as words and sentences
 do. The moment a text and typeface**

BOLD

***Letterforms have tone, timbre, char
 acter, just as words and sentences do.
 The moment a text and typeface are***

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

EXTRA BOLD

ITC MENDOZA ROMAN

José Mendoza y Almeida, ITC

abcdefghijklmnopqrstuvwxyz&ABCDE
 FGHIJKLMNOPQRSTUVWXYZ12345
 67890æáâãäåäçéêëèèfifliíîïñœøóôòõöβ
 úûüüÿÆÁÂÃÄÅÃÇÊËÈÊÎÎÑŒØÓÔ
 ÒÕÖÏÚÚÛÛÜÿ\$¢£¥f%°/•*ao@©®™.,;
 ;...†‡§¶!?!;¿'""""",,,<>«»()[]{}-_-

abcdefghijklmnopqrstuvwxyz&ABCDEF
 GHIJKLMNOPQRSTUVWXYZ123456
 7890æáâãäåäçéêëèèfifliíîïñœøóôòõöβúûü
 ÿÆÁÂÃÄÅÃÇÊËÈÊÎÎÑŒØÓÔÕÖÏ
 ÚÚÛÛÜÿ\$¢£¥f%°/•*ao@©®™.,;...†‡
 §¶!?!;¿'""""",,,<>«»()[]{}-_-

Letterforms have tone, timbre, char
 acter, just as words and sentences do.
 The moment a text and typeface are

BOOK

*Letterforms have tone, timbre, character,
 just as words and sentences do. The mo
 ment a text and typeface are chosen, two*

BOOK ITALIC

**Letterforms have tone, timbre, char
 acter, just as words and sentences do.
 The moment a text and typeface are**

MEDIUM

*Letterforms have tone, timbre, charac
 ter, just as words and sentences do. The
 moment a text and typeface are chosen*

MEDIUM ITALIC

**Letterforms have tone, timbre, char
 acter, just as words and sentences
 do. The moment a text and typeface**

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD ITALIC

MERCURIUS BOLD SCRIPT

Imre Reiner, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
MNOPQRSTUVWXYZ1234567890æáâäåãçéêëèfi
flíîïîñœóôõöðößúûüÿÆ
ÁÂÃÄÅÄÇÉÊËÈÍÎÏÑ
ŒŒÓÔÕÖŒÚÛÜÛŸ\$£
¥ƒ%°|.*ª©®™.,;:...!?!;'"'"'
"'''<>()[]{}-_-

Letterforms have tone, timbre, character, just as words

BOLD SCRIPT

MERCURIUS

Adrian Williams, Adrian Williams Design Ltd.

abcdefghijklmnopqrstuvwxyz&ABCDEFGHI
JKLMNOPQRSTUVWXYZ1234567890æáâä
åãçéêëèfiíîïîñœóôõöðößúûüÿÆÁÂÃÄÅÄ
ÃÇÉÊËÈÍÎÏÑŒŒÓÔÕÖŒÚÛÜŸ\$£¥ƒ%°/*
ª©®™.,;...†‡§¶!?!;'"'"'"',,,'<>()[]{}-_-
abcdefghijklmnopqrstuvwxyz&ABCDEFGHI
JKLMNOPQRSTUVWXYZ1234567890æáâäå
ãçéêëèfiíîïîñœóôõöðößúûüÿÆÁÂÃÄÅÄ
ÃÇÉÊËÈÍÎÏÑŒŒÓÔÕÖŒÚÛÜŸ\$£¥ƒ%°/*ª
©®™.,;...†‡§¶!?!;'"'"'"',,,'<>()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmic sys

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MERIDIEN

Adrian Frutiger, Haas/Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æáâäåãçéêëèfiíîïîñœóôõöðöß
úûüÿÆÁÂÃÄÅÄÇÉÊËÈÍÎÏÑŒŒÓÔÕ
ÖŒÚÛÜŸ\$£¥ƒ%°/*ª©®™.,;...†‡§¶!
!?!;'"'"'"',,,'<>()[]{}-_-
abcdefghijklmnopqrstuvwxyz&ABCDEFGHI
JKLMNOPQRSTUVWXYZ1234567890
æáâäåãçéêëèfiíîïîñœóôõöðößúûüÿÆ
ÁÂÃÄÅÄÇÉÊËÈÍÎÏÑŒŒÓÔÕÖŒÚÛÜŸ
\$£¥ƒ%°/*ª©®™.,;...†‡§¶!?!;'"'"'
"'''<>()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BOLD ITALIC

MESQUITE

Joy Redick, Adobe Systems

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890ÆÁÂÃÄÅÃÇÈÉÊËÌÍÎÏÑ

ÓÔÕÖØÙÚÛÜÝ\$€¥ƒ%°/.*@™

.,:;...!?!“”„«»01{}— — — —

**LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND**

REGULAR

MEZZ MM

Michael Harvey, Adobe Systems

A multiple master typeface with 1 axis: weight (Light to Black). See pages 17–20.

aaaaaaaaaaaaa weight

abcdefghijklmnopqrstuvwxyz&ABCDE

FHIJKLMNOPQRSTUVWXYZ1234567890æ

áâãäåäçéêëèfiíîïñœóôõöøûüüÿÆÁ

ÂÃÄÅÃÇÈÉÊËÌÍÎÏÑœÓÔÕÖØÙÚÛÜÝ\$€¥

ƒ%/.*ao©®™.,:;...!?!“”„«»()[]{}— — —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The momen

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The

SEMIBOLD

Letterforms have tone, timbre, character, just as words and sentences

BOLD

Letterforms have tone, timbre, character, just as words and

BLACK

MICR

Unknown

1234567890

REGULAR

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZABCDEFGH
IJKLMNOPQRSTUVWXYZ&

aɪlœʃpðaaaaãäçéêëîïñóôöøšúüýÿžā
āăċďđēēēgǧīķļłńņōōŕŕşşţţūūųźżæċ
ęḡğħīijjīļñōőstūūwŵwŷyƙ

AŁŒƆĐĀĂÄÅẢÇÊËÈİİİİÑŌÔÖÕ
ŠÚŮŨÛÝŽǺAAČĆĐĎĚĖĞĠĲĹĻŅ
ŇŃŌŔŘŚŜŞŞŢȚŪŬŰẐẑÆĈĊĦĜĤ
ĤİİJ İĴŁŒŠȚŬŨŴŶŴŸ

[illegible]

Latin Alphabetic

k f K R a e m n r c h c k c t b f h f j f k f l f f f b f f h f f
 f f f k f f l f f s p s t b f h f i k f l f f t f f i f f l Th a b d e h i l m n o r s t
Alternates and Ligatures

00123456789\$¢£¥ƒ℄℥₽€#∅0123456789\$¢£
 ¥ƒ℄℥℞€#%‰Rρo123456789\$¢£¥ƒ℄℥€#o1
 23456789\$¢£¥ƒ℄℥€#%‰e^{0123456789(\$-.)}₀₁₂
 3456789(\$-.)^{0123456789(¢\$-.)}/o123456789(\$-.)¹/₄¹/₂³/₄
¹/₈³/₈⁷/₈¹/₃²/₃^~+±<=>-||×÷δμπΔΠΣΩ√∞∫≈
 ≠≤≥◊-Nq̂eℓ^{ao}_-----'''cc''',»,'«»'«'»'«'»'«'»',;
!?!;¡¿!?:¡¿(){}[]{}|`*.*\$†‡§©™®@@

Figures, Punctuation, and Related Forms

абвгггдђеёеёжзсийііікклльмньопрстһуұф
хцццшщтъьёюяАБВГГГДДЂЕЁЖЗСИЙИ
ІІККЛЛЬМНЬОПРСТҺУУФХЦЦЧШЩ
ТЬЬЬЭЮЯ

Cyrillic

ΘΥΘΥ

Cyrillic Pre-revolutionary Characters (Russian)

αβγδεζηθικλμνξοπρστυφχψωάέήίϊούϋόΰώϊϋς
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥ
ΦΧΨΩΑ'Ε'Η'Ι'Ο'Υ'Ψ'Ω

Greek

áâãäåæçèéêëìíîïðñ
 òóôõö÷øùúûüýþÿ
 àáâãäåæçèéêëìíîïðñ
 òóôõö÷øùúûüýþÿ
 ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎ
 ÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝ
 Þßàáâãäåæçèéêëìíîï
 ðñòóôõö÷øùúûüýþÿ
 À Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø
 Ù Ú Û Ü Ý Þ ß à á â ã
 ä å æ ç è é ê ë ì í î ï
 ð ñ ò ó ô õ ö ÷ ø ù ú û
 ü ý þ ÿ

Greek Polytonic (Classical)

$\vartheta\phi\omega\beta\varsigma\rho\kappa\lambda$ F A^ˆA^ˆA^ˆA^ˆA^ˆA^ˆA^ˆH^ˆH^ˆH^ˆH^ˆH^ˆ
H^ˆH^ˆH^ˆP Ω^ˆΩ^ˆΩ^ˆΩ^ˆΩ^ˆΩ^ˆΩ^ˆΩ^ˆ

Greek Alternates

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZABCDEFGHIJ
KLMNOPQRSTUVWXYZ&*

*aetlœɸpðaaāaaǎáéêëēīīñōôöðõśúũüýÿžăä
qċčđďēēēēgğȳķļłĺńňņoŕr̃ṛṣṣtțtūūuųźżâĉcêng
ghɦĩijjīlllñoösttuūwŵwŷyƴk*

ÆŁŒƆPĐĀĂÄÅẢÇÊËÈÌÎİĨÑÓÔÕÖŐŠ
 ŪŬŮŲỲŽǺǻȐĆĊĐĖĘĚĞĠİĶĹĽĿŅ
 ÑŎŌŘŔŖŜȘŞȚȚŨŰŲŴẂẄẏȦĈĊĖŢĜĤĦ
 ĲĴĵŁŎŠFŬŰŴŴŴŴŸ~~~~~˘˙˚˛˜˝˞˟ˠˡˣˤ˥˦˧˨˩˪˫ˬ˭ˮ˯˰˱˲˳˴˵˶˷˸˹˺˻˼˽˾˿˰˱˲˳˴˵˶˷˸˹˺˻˼˽˾˿

[illegible]

Italic Latin Alphabetic

*kfJkR aemnr ABCDEFGHIJ KLMNO
PQRSTU VWXYZ chckctfbfhfjfkflftffffb
ffhffiffjfkflftspstfbjhfkfljftfjifl Th abdehilmno
rst*

Italic Alternates and Ligatures

Italic Figures, Punctuation, and Related Forms

абвгдеђееёжзсийііјкклльмньонпрстћуѣфх
ццчшщъьыьёюяАБВГГГДЂЕЁЖЗСИЙІІЈК
КЛЛЬМНЬОПРСТЪУУФХЦЦЧШЩЪЬЫ
ЭЮЯ

Italic Cyrillic

qδūīī ɵvŕθVЅ

Italic Cyrillic Alts (Serbian) and Pre-revolutionary Chars (Russian)

αβγδεζηθικλμνξοπρστυφχψωάέήίϊόνύώϊϋς
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧ
ΨΩΆΈΗΊΌΥΨ

Italic Greek

[illegible]

Italic Greek Polytonic (Classical)

[illegible]

Italic Greek Alternates



Ornaments

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two

REGULAR

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two

ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

SEMIBOLD

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two

SEMIBOLD ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are cho

BOLD

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

BOLD ITALIC

Точно найденные слова достойны точно сти в подборе шрифтов; те, в свою оче редь, заслуживают чуткого, осмысленно

REGULAR

Точно найденные слова достойны точно
сти в подборе шрифтов; те, в свою оче
редь, заслуживают чуткого, осмысленно

ITALIC

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чуткого, осмы

SEMIBOLD

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SEMIBOLD ITALIC

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BOLD

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BOLD ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της

REGULAR

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της μι

ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις

SEMIBOLD

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SEMIBOLD ITALIC

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BOLD

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BOLD ITALIC

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LETTERFORMS HAVE TONE, timbre, character, just as words and ITALIC SUBHEAD

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SEMIBOLD SUBHEAD

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SEMIBOLD ITALIC SUBHEAD

LETTERFORMS HAVE TONE, timbre, character, just as words

BOLD SUBHEAD

LETTERFORMS HAVE TONE, timbre, character, just as words

BOLD ITALIC SUBHEAD

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DISPLAY

Letterforms have tone,

ITALIC DISPLAY

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REGULAR

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ITALIC

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BOLD ITALIC

Точно найденные слова до стойны точности в подборе

SUBHEAD

Точно найденные слова до стойны точности в подборе

ITALIC SUBHEAD

Τочно найденные слова до стойны точности в подборе

SEMIBOLD SUBHEAD

Τочно найденные слова до стойны точности в подборе

SEMIBOLD ITALIC SUBHEAD

Τочно найденные слова до стойны точности в подборе

BOLD SUBHEAD

Τочно найденные слова до стойны точности в подборе

BOLD ITALIC SUBHEAD

Τочно найденные сло

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BOLD ITALIC

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Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου εί

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Στις πύλες του δάσους

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BOLD CONDENSED

**Τοιχοι ναιδεννιες ςλοβα δοςτοιγνι τοιχοι
ςτι β ποδβορε ιριφιτω; τε, β ςβοιο οχε
ρεδβ, ζςλζυβιβαοιτ ςυτωκογ, οςμυςλεννιο**

BOLD CONDENSED ITALIC

ςτις πυλες του δαςους ο εκπληκτος ανθρωπος
του κοςμου ειναι αναγκαςμενος να εγκαταλει
ψει τις αςτικες του εκτιμηςεις της μικροτςητας

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BOLD CONDENSED ITALIC DISPLAY

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Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι ανα
γκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της μικρότη
CONDENSED CAPTION

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SEMIBOLD CONDENSED ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρω
πος του κόσμου είναι αναγκασμένος να εγκα
ταλείψει τις αστικές του εκτιμήσεις της μικρό
BOLD CONDENSED

Στις πύλες του δάσους ο έκπληκτος άνθρωπος
του κόσμου είναι αναγκασμένος να εγκαταλεί
ψει τις αστικές του εκτιμήσεις της μικρότητας
BOLD CONDENSED ITALIC

Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
CONDENSED SUBHEAD

Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
CONDENSED ITALIC SUBHEAD

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι

SEMIBOLD CONDENSED SUBHEAD

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι ανα

SEMIBOLD CONDENSED ITALIC SUBHEAD

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι

BOLD CONDENSED SUBHEAD

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι

BOLD CONDENSED ITALIC SUBHEAD

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CONDENSED ITALIC DISPLAY

Στις πύλες του δάσους ο

SEMIBOLD CONDENSED DISPLAY

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SEMIBOLD CONDENSED ITALIC DISPLAY

Στις πύλες του δάσους ο

BOLD CONDENSED DISPLAY

Στις πύλες του δάσους ο

BOLD CONDENSED ITALIC DISPLAY

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Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
REGULAR

Letterforms have tone, timbre, character, just
as words and sentences do. The moment a
text and typeface are chosen, two streams of
ITALIC

Letterforms have tone, timbre, character,
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ment a text and typeface are chosen, two
SEMIBOLD

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SEMIBOLD ITALIC

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BOLD

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
BOLD ITALIC

BLACK

REGULAR DISPLAY

ITALIC DISPLAY

 MINION EXPERT COLLECTION

Robert Slimbach, Adobe Systems

Small Capitals & Old Style Figures (sc&osf)

Old Style Figures (OSF)

Expert Set

Expert Subset

Swash Capitals

Disaplay Swash Capitals



Ornaments

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

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just as words and 567 sentences do. The
moment a text and typeface are chosen

*Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen*

BOLD ITALIC EXPERT, BOLD ITALIC OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen

BLACK EXPERT, BLACK OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS 567
REGULAR DISPLAY EXPERT, REGULAR DISPLAY SC&OSF

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS 567

*Letterforms have tone, timbre,
character, just as words and sent*

ITALIC DISPLAY

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOOK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BLACK ITALIC

MISTRAL

Roger Excoffon, M. Olive

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Letterforms have tone, timbre, character, just as words and sentences

REGULAR

MONOTYPE MODERN

Unknown, Monotype Typography Ltd.

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

CONDENSED ITALIC

BOLD

BOLD ITALIC

EXTENDED

EXTENDED ITALIC

WIDE.

WIDE ITALIC

REGULAR

SOLID

RECUR

REGULAR

Michael Harvey, Adobe Systems

For a specimen book of this typeface and more information about OpenType fonts, visit www.adobe.com/type.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ&

ÆŁØƆPĐÁÂÃÀÄÅÇÉÊËÏÎÏÑ
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Latin Alphabetic

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Figures, Punctuation, and Related Forms

ÆGJKPRU

Alternates

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

LIGHT

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST

REGULAR

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST

SEMIBOLD

LETTERFORMS HAVE TONE, TIMBRE, CHARAC

BOLD

Michael Harvey, Adobe Systems

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LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO.

LIGHT CONDENSED

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SENTENCES

CONDENSED

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND

SEMIBOLD CONDENSED

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

BOLD CONDENSED

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST

LIGHT EXTENDED

LETTERFORMS HAVE
TONE, TIMBRE, CHARACTER

EXTENDED

LETTERFORMS HAVE
TONE, TIMBRE, CHARACTER

SEMIBOLD EXTENDED

LETTERFORMS HAVE TONE, TIMBRE, CHAR

BOLD EXTENDED

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чуткого, осмы

SEMIBOLD

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SEMIBOLD ITALIC

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BLACK ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της

LIGHT

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της μικρότητας

LIGHT ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις

REGULAR

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ITALIC

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SEMIBOLD

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BOLD

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BLACK ITALIC

© O MYRIAD PRO CONDENSED

Carol Twombly and Robert Slimbach, Adobe Systems
For a specimen book of this typeface and more information about OpenType fonts, visit www.adobe.com/type.

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems, two sets of habits

LIGHT CONDENSED

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LIGHT CONDENSED

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CONDENSED

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Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκταλείψει τις αστικές του εκτιμήσεις της μικρότητας και της μεγαλοσύνης, της σοφίας και της ανοησίας.

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BOLD CONDENSED

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BLACK CONDENSED ITALIC

❧ MYRIAD PRO SEMI-EXTENDED

Carol Twombly and Robert Slimbach, Adobe Systems
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SEMIBOLD SEMI-EXTENDED ITALIC

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BLACK SEMI-EXTENDED ITALIC

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чуткого, осмы

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SEMI-EXTENDED

*Точно найденные слова достойны
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SEMI-EXTENDED ITALIC

**Точно найденные слова достойны
точности в подборе шрифтов; те, в
свою очередь, заслуживают чутко**

SEMIBOLD SEMI-EXTENDED

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Στις πύλες του δάσους ο έκπληκτος άν
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νος να εγκαταλείψει τις αστικές του εκτι

LIGHT SEMI-EXTENDED

*Στις πύλες του δάσους ο έκπληκτος άνθρω
πος του κόσμου είναι αναγκασμένος να
εγκαταλείψει τις αστικές του εκτιμήσεις της*

LIGHT SEMI-EXTENDED ITALIC

Στις πύλες του δάσους ο έκπληκτος άν
θρωπος του κόσμου είναι αναγκασμέ
νος να εγκαταλείψει τις αστικές του

SEMI-EXTENDED

*Στις πύλες του δάσους ο έκπληκτος άν
θρωπος του κόσμου είναι αναγκασμένος
να εγκαταλείψει τις αστικές του εκτιμή*

SEMI-EXTENDED ITALIC

**Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
σμένος να εγκαταλείψει τις αστικές**

SEMIBOLD SEMI-EXTENDED

***Στις πύλες του δάσους ο έκπληκτος άν
θρωπος του κόσμου είναι αναγκασμέ
νος να εγκαταλείψει τις αστικές του εκτι***

SEMIBOLD SEMI-EXTENDED ITALIC

**Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
σμένος να εγκαταλείψει τις αστικές**

BOLD SEMI-EXTENDED

***Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
σμένος να εγκαταλείψει τις αστικές***

BOLD SEMI-EXTENDED ITALIC

**Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
σμένος να εγκαταλείψει τις αστικές**

BLACK SEMI-EXTENDED

***Στις πύλες του δάσους ο έκπληκτος
άνθρωπος του κόσμου είναι αναγκα
σμένος να εγκαταλείψει τις αστικές***

BLACK SEMI-EXTENDED ITALIC

SEMIBOLD NORMAL ITALIC

BOLD NORMAL

BOLD NORMAL ITALIC

BLACK NORMAL

BLACK NORMAL ITALIC

LIGHT SEMI-EXTENDED

LIGHT SEMI-EXTENDED ITALIC

REGULAR SEMI-EXTENDED

REGULAR SEMI-EXTENDED ITALIC

SEMIBOLD SEMI-EXTENDED

SEMIBOLD SEMI-EXTENDED ITALIC

BOLD SEMI-EXTENDED

BOLD SEMI-EXTENDED ITALIC

BLACK SEMI-EXTENDED

BLACK SEMI-EXTENDED ITALIC

Carol Twombly and Robert Slimbach, Adobe Systems

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems, two sets

CONDENSED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type face are chosen, two streams of thought, two rhythm

CONDENSED SEMIBOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical system

CONDENSED SEMIBOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

CONDENSED BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythm

CONDENSED BOLD ITALIC

MYRIAD WILD

Carol Twombly and Robert Slimbach, Adobe Systems

abcdefghijklmnopqrstuvwxyz&A
BCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890æáâãäåäçéêëèñíîïĩ
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ËÌÍÎÑŒØÓÔÕÖÖÚÛÜÜÝ\$¢£¥%°/
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«»()[]{}- _ _ _

Letterforms have tone, timbre, character, just as words and sentences do.

SKETCH

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234567
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Letterforms have tone, timbre, character, just as words and sentences do.

TILT

MYTHOS

Min Wang & Jim Wasco, Adobe Systems

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OPQR STUV WXYZ
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ÊËÌÍÎÑŒØÓÔÕÖÖÚ
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LETTERFORMS HAVE TONE, TIMBRE.

REGULAR

NATIONAL CODES PI

Unknown

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LS MA MOC MW MS RB RCA RCB RIM RM RMM RN
RU RWA SD SN SO SUD TCH TG TN WAG Z ZA
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AFRICA

AG BDS BOL BR BS BZ C CAN CDN CO CR DOM
ES GCA GUY HCA JA NIC MEX NA PA PE PY RA
RCH RH ROU SME TT USA WD WG WL WV YV

AMERICA

AFG ARM ASE AUS BD BRN BRU MM FJI FSM GEO IL
IND IR IRQ J JOR K KAS KGZ KWT LAO MAL NEP
NZ OM PK PNG Q RC RI RL ROK RP SA SGP
SY SYR T TAD TUR USB VN WS

ASIA PLUS

A AL ADN B BG BIH BLR CH CY CZ D DK
E EUR EST F FIN FL FR GB GBA GBG GBJ GBM
GBZ GR H HR I IRL IS L LT LV M MC
MOL N NL P PL RO RSM RUS S SK SLO STP
TR UKR V YU

EUROPE

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
TUVWXYZ ○
UNIVERSAL

NEULAND
Rudolf Koch, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ&1234567890
ÆÁÂÃÄÅÃÇÉÊËÈÌÎÏÑŒ
ŎÓÔÕÖØÚÛÜÝŞç£¥ƒ%
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LETTERFORMS HAVE
TONE, TIMBRE, CHARAC
REGULAR

NEUZEIT S
C. Wilhelm Pischiner, Lintoype-Hell AG

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567890æáâãäåãçéêëèìíîñœøóôö
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ÓÔÕÖØÚÛÜÝŞç£¥ƒ%°/•*ao@©®
™.,;…†‡§¶!¿¡£"'''",,,<>«»○□{}- _ —

Letterforms have tone, timbre, charac
ter, just as words and sentences do.
The moment a text and typeface are
BOOK

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typefac
BOOK HEAVY

NEWS GOTHIC
Morris Fuller Benton

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IJKLMNOPQRSTUVWXYZ1234567890
æáâãäåãçéêëèìíîñœøóôöðõßúûüÿÆ
ÁÂÃÄÅÃÇÉÊËÈÌÎÏÑŒØÓÔÕÖØÚÛÜÝŞç
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abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890
æáâãäåãçéêëèìíîñœøóôöðõßúûüÿÆ
ÁÂÃÄÅÃÇÉÊËÈÌÎÏÑŒØÓÔÕÖØÚÛÜÝŞç
£¥ƒ%°/•*ao@©®™.,;…†‡§¶!¿¡£
"'''",,,<>«»○□{}- _ —

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
REGULAR

Letterforms have tone, timbre, character,
just as words and sentences do. The mo
ment a text and typeface are chosen, two
OBLIQUE

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface
BOLD

Letterforms have tone, timbre, char
acter, just as words and sentences
do. The moment a text and typeface
BOLD OBLIQUE

Karlgeorg Hoefer, Linotype-Hell AG

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
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W X Y Z [\] ^ _ ` { | } ~ ¡ ¢ £ \$ % & ' (* + , - . / : ;
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S&!/?jz'""'''...«»()[]—_— —

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 Dfr 

Ornaments

Letterforms have tone, timbre, character, just as words and sentences do.

ROMAN

ITC NOVARESE

Aldo Novarese, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890æ
áâãäåäçêëèëfíîïñœøóôöðþúûüÿÆ
ÁÂÃÄÅĂȚÊËĖİıŇŒØÓÔÕÖǪǫǾǗǙǚ
ỲŞç£¥ƒ%°/•*ªº©®™…‰…†‡§¶!?!;¿
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LMNOPQRSTUVWXYZ1234567890αάääåä
āčēēēēīīîîñæøóðöòðûüüÿÆÁÂÃÄÅĈĊÊĖ
ÈÊĬĨÎÑŒŎŌŐŒŮÚÛÜÝŞÇŁ¥ƒ°●*†@
©®™…+‡§¶!?!;‘’””””””””””””””””””””

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

BOOK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do.

The moment a text and typeface are

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

ULTRA

 NUEVA MM

Carol Twombly, Adobe Systems

A multiple master typeface with 2 axes: weight (Light to Bold) and width (Condensed to Extended). See pages 17–20.

aaaaaaaaaaaaa weight

aaaaaaaaaaaa width

abcdefghijklmnopqrstuvwxyz
z&ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ1234567890æáâãäåâç
èéèèfiññññññœóôõöðöðßuüüüý
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ÖÙÚÛÜÝ\$%&'()*+,-./:;=<>?
[\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

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 ËÌÍÎÏÑÆØÓÔÕÖÖÚÛÜÝŞç£¥ƒ%/
 .*ao@©®™„…†‡§¶!?!;ç""""""<>»()[]{}—

Letterforms have tone, timbre, character, just
 as words and sentences do. The moment a text
 LIGHT CONDENSED

*Letterforms have tone, timbre, character, just as
 words and sentences do. The moment a text and*
 LIGHT CONDENSED ITALIC

Letterforms have tone, timbre, character,
 just as words and sentences do. The mom
 REGULAR CONDENSED

*Letterforms have tone, timbre, character, just
 as words and sentences do. The moment a type*
 REGULAR CONDENSED ITALIC

**Letterforms have tone, timbre, char
 acter, just as words and sentences**
 BOLD CONDENSED

***Letterforms have tone, timbre, charac
 ter, just as words and sentences do. The***
 BOLD CONDENSED ITALIC

Letterforms have tone, timbre,
 character, just as words and sen
 LIGHT NORMAL

*Letterforms have tone, timbre, char
 acter, just as words and sentences*
 LIGHT NORMAL ITALIC

Letterforms have tone, tim
 bre, character, just as words
 REGULAR NORMAL

*Letterforms have tone, timbre,
 character, just as words and sent*
 REGULAR NORMAL ITALIC

**Letterforms have tone, tim
 bre, character, just as words**
 BOLD NORMAL

***Letterforms have tone, timbre,
 character, just as words and***
 BOLD NORMAL ITALIC

Letterforms have tone,
 timbre, character, just as
 LIGHT EXTENDED

*Letterforms have tone, tim
 bre, character, just as words*
 LIGHT EXTENDED ITALIC

Letterforms have tone,
 timbre, character, just
 REGULAR EXTENDED

*Letterforms have tone, tim
 bre, character, just as word*
 REGULAR EXTENDED ITALIC

**Letterforms have to
 ne, timbre, character,**
 BOLD EXTENDED

***Letterforms have tone,
 timbre, character, just as***
 BOLD EXTENDED ITALIC

abcdefghijklmnopqrstuvwxyz & ABC
DEFGHIJKLMNOPQRSTUVWXYZ
1234567890æåäàäääãģéèëèfiflii
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© ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

Better forms have tone, timbre, character, just as words and sentences do. The

Rick Cusick, Adobe Systems

ABCDEFGHIJKLMNOPQRST
 UVWXYZ&1234567890ÆÁÂ
 ÄÅÃÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖØ
 ÙÚÛÜÝ\$¢£¥ƒ%⁄•*ª«®™.,;
 ...†‡§¶!?!&'"^_`~{|}~—

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST

REGULAR

A multiple master typeface with 2 axes: weight (Light to Extra Bold) and width (Normal Extended). See pages 17–20.

aaaaaaaaaaaa weight

aaaaaaaaaaaaa width

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
JKLMNOPQRSTUVWXYZ1234567890æáâãäå
āĉēēēēfīflīīññœøóôõöðßûüüÿ/ÆÅÄÅÄÄÄÇ
ÉÊËËÎÎÎÑŒØÓÔÕÖÐÙÚÛÜÝ\$€£¥%°/.*ªº
©®™ ¸;†‡§¶?¡¿””””””””””””””””””

abcdefghijklmnopqrstuvwxyz&ABCDEFGH IJ
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©®™...;†‡§!?!;¿"'''(())[]{}~—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

LIGHT NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOOK NORMAL

*Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams*

BOOK NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SEMIBOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

SEMIBOLD NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

EXTRA BOLD NORMAL

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

EXTRA BOLD NORMAL ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BOOK SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOOK SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

SEMIBOLD SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

SEMIBOLD SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BOLD SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

EXTRA BOLD SEMI-EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

EXTRA BOLD SEMI-EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

LIGHT EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

LIGHT EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type

BOOK EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOOK EXTENDED ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

SEMIBOLD EXTENDED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMIBOLD EXTENDED ITALIC

BOLD EXTENDED

BOLD EXTENDED ITALIC

EXTRA BOLD EXTENDED

EXTRA BOLD EXTENDED ITALIC

REGULAR

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
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Expert Set

Expert Set

Paul Shaw, LetterPerfect

0

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 §¶!?!;¿'""'""',,,<>«»()[]{}-_-—

Letterforms have tone, timbre, character, just as words and 567 sentences do. The

REGULAR, REGULAR OSF

LETTERFORMS HAVE TONE,
 TIMBRE, CHARACTER, JUST AS
 WORDS AND 567 SENTENCES

SC&OSF

Unknown, Monotype Typography Ltd.

abcdefghijklmnopqrstuvwxyz
 vwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
 KLMNOPQRSTUVWXYZ
 XYZ1234567890æáâãäå
 äçêëèëfíflííîîñœøóôöðð
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 ÊËÈÈÎÏÎÑŒØÓÔÕÖ
 ÕÙÚÛÜÝ\$¢£¥ƒ%°/•*
 @©®™.,;...†‡§¶!?!;¿'""'""',,,<>«»()[]{}-_-—

Letterforms have tone,
 timbre, character, just as

REGULAR

OLD STYLE 7 & OLD STYLE 7

SMALL CAPITALS & OLD STYLE FIGURES

Unknown

abcdefghijklmnopqrstuvwxyz&ABCDE
 FGHIJKLMNOPQRSTUVWXYZ123
 4567890æáâãäåäçêëèëfíflííîîñœøóôöððß
 úûüÿÆÁÂÃÄÅÃÇÊËÈÈÎÏÎÑŒØ
 ÒÕÖÙÚÛÜÝ\$¢£¥ƒ%°/•*^{ao}@©®™.,;...
 ...†‡§¶!?!;¿'""'""',,,<>«»()[]{}-_-—

abcdefghijklmnopqrstuvwxyz&ABCDE
 FGHIJKLMNOPQRSTUVWXYZ1234
 567890æáâãäåäçêëèëfíflííîîñœøóôöððß
 úûüÿÆÁÂÃÄÅÃÇÊËÈÈÎÏÎÑŒØ
 ÒÕÖÙÚÛÜÝ\$¢£¥ƒ%°/•*^{ao}@©®™.,;...
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Adrian Frutiger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz
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 VWXYZ1234567890æáâãäåæçè
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 ÁÂÃÄÅÄÇÊËÊËÎÏÎÑŒØÓÔÕÖ
 ÕÚÛÜÝ\$¢£¥f%°/•*ao@©®™.,;...+‡\$!?!?
 ;:„...+‡\$!?!?;:„...+‡\$!?!?;:„...+‡\$!?!?

Letterforms have tone, timbre,
 character, just as words and

REGULAR

ONYX

Gerry Powell, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJ
 KLMNOPQRSTUVWXYZ1234567890æáâãäåæç
 èéêëfifliíîïñœøóôõöðßúûüÿÆÁÂÃÄÅÄÇÊË
 ÊËÎÏÎÑŒØÓÔÕÖÛÜÝ\$¢£¥f%°/•*ao©
 ®™.,;...!?!?;:„...+‡\$!?!?;:„...+‡\$!?!?

Letterforms have tone, timbre, character,
 just as words and sentences do. The moment

REGULAR

OPTIMA 1

Hermann Zapf, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEF
 GHIJKLMNOPQRSTUVWXYZ1234567
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 üÿÆÁÂÃÄÅÄÇÊËÊËÎÏÎÑŒØÓÔÕÖ
 ÕÚÛÜÝ\$¢£¥f%°/•*ao@©®™.,;...+‡\$
 \$!?!?;:„...+‡\$!?!?;:„...+‡\$!?!?

abcdefghijklmnopqrstuvwxyz&ABCDEF
 GHIJKLMNOPQRSTUVWXYZ12345678
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 üÿÆÁÂÃÄÅÄÇÊËÊËÎÏÎÑŒØÓÔÕÖ
 ÕÚÛÜÝ\$¢£¥f%°/•*ao@©®™.,;...+‡\$!?!?
 !?!?;:„...+‡\$!?!?;:„...+‡\$!?!?

Letterforms have tone, timbre, character,
 just as words and sentences do. The mo
 ment a text and typeface are chosen,

ROMAN

*Letterforms have tone, timbre, character,
 just as words and sentences do. The mo
 ment a text and typeface are chosen,*

ITALIC

*Letterforms have tone, timbre, character,
 just as words and sentences do. The mo
 ment a text and typeface are chosen,*

OBLIQUE

**Letterforms have tone, timbre, charac
 ter, just as words and sentences do. The
 moment a text and typeface are chosen**

BOLD

***Letterforms have tone, timbre, charac
 ter, just as words and sentences do. The
 moment a text and typeface are chosen***

BOLD ITALIC

***Letterforms have tone, timbre, charac
 ter, just as words and sentences do. The
 moment a text and typeface are chosen***

BOLD OBLIQUE

OPTIMA 2

Hermann Zapf, Linotype-Hell AG

Letterforms have tone, timbre, charac
 ter, just as words and sentences do.
 The moment a text and typeface are

MEDIUM

*Letterforms have tone, timbre, charac
 ter, just as words and sentences do.
 The moment a text and typeface are*

MEDIUM ITALIC

SEMIBOLD ITALIC

BOLD

BOLD ITALIC

TOUCH!

Joachim Müller-Lancé, Adobe Systems

[illegible]

LETTERFORMS HAVE
TONE, TIMBRE, CHAR

REGULAR

Arthur Baker, AlphaOmega Typography

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ1
234567890æáâãäåãçéêëèíîïñ
œóôõöøßúûüüÿÆÁÂÃÄÅÃÇÈÊËÌ
ÎÏÎÑŒØÓÔÕÖÜÜÿ\$¢£¥ƒ%°/
●*ªº@©®™.,;...†‡§¶!?!'""'...
<>«»()[]{}~_—

Letterforms have tone, timbre, character, just as words and sente

REGULAR

ITC OZWALD

David Farey, ITC

**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 æ á â ã ä å
ä å ç é ê ë è é í î ï ð ñ
ñ œ ó ô õ ö ø ß ú û ü ý ÿ
À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê ë ì
í î ï ð ñ ò ó ô õ ö ø ù ú û
ü ý þ ÿ**

REGULAR

PALACE SCRIPT

Unknown, Monotype Corp.

à 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 0 1 2 3 4 5 6 7 8 9
 . , - ' : ; ' " % & * () _ { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
 À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text
REGULAR

*Letterforms have tone, timbre, character, just
as words and sentences do. The moment a text*
SEMIBOLD

PALATINO 1

Hermann Zapf, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123456
7890æåääãäâäçëêèëìíîïñœøóôõöðßûü
ÿÆÁÂÃÄÅÃÇÈÉÊËÌÍÎÑÒÓÔ
ÕÖÙÚÛÜÝ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

ROMAN

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are
BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are
BOLD ITALIC

PALATINO 2

Hermann Zapf, Linotype-Hell AG

Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of
LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

*Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen, two*
MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface
BLACK

BLACK ITALIC

BOLD ITALIC OSF

Letterforms have tone, timbre, character,
just as words and sentences do. The moment

REGULAR

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 Æ Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ¢ £ ¥ ¦ § ¨ © ª « ¬ ® ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

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LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SENT
LIGHT

LETTERFORMS HAVE TONE, TIMBRE,
CHARACTER, JUST AS WORDS AND SENT
DEMI

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS
BOLD

PELICAN

Arthur Baker, AlphaOmega Typography

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
GHIJKLMNOPQRSTUVWXYZ1
234567890æáâãäååçêëèëfıııîıñæøó
öðßúûüÿÆÁÂÃÄÅÃÇÈÉÊËÌÍÎÏ
ŒØÓÔÕÖÙÚÛÜÝ\$¢£¥ƒ%°/•
*ªº@©®™.,;:...†‡§¶!?!?¡¢£
<><<>>(){}-_-_-

*Letterforms have tone, timbre, character,
just as words and sentences do. The mom*

REGULAR

Lance Hidy, Adobe Systems

A multiple master typeface with 2 axes: weight (Light to Bold) and style (Serif to Sans Serif). See pages 17–20.

AAAAA**AAAAA** weight
AAAAA**AAAAA** style

ABCDEFGHIJKLMNOPQRS
 TUVWXYZ&1234567890Æ
 ÁÂÃÄÅÇÈÉÊËÌÍÎÏÑŒØÓÔ
 ÖÙÚÛÜÝŞţ£¥ƒ%/.•ª©
 ®™ „…!?!“” „‹›«»()[]{}— —

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST
LIGHT SANS

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST
LIGHT FLARE SERIF

LETTERFORMS HAVE TO
NE, TIMBRE, CHARACTER,
LIGHT HALF SERIF

LETTERFORMS HAVE TO
NE, TIMBRE, CHARACTER,
LIGHT SERIF

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST
REGULAR SANS

LETTERFORMS HAVE TO
NE, TIMBRE, CHARACTER,
REGULAR FLARE SERIF

LETTERFORMS HAVE TO
NE, TIMBRE, CHARACTER,
REGULAR HALF SERIF

LETTERFORMS HAVE TO NE, TIMBRE, CHARACTER

REGULAR SERIF

LETTERFORMS HAVE TO NE, TIMBRE, CHARACTER,

SEMIBOLD SANS

LETTERFORMS HAVE TO NE, TIMBRE, CHARACTER,

SEMIBOLD FLARE SERIF

LETTERFORMS HAVE TO NE, TIMBRE, CHARACTE

SEMIBOLD HALF SERIF

LETTERFORMS HAVE TONE, TIMBRE, CHARA

SEMIBOLD SERIF

LETTERFORMS HAVE TO NE, TIMBRE, CHARACTER,

BOLD SANS

LETTERFORMS HAVE TO NE, TIMBRE, CHARACTER

BOLD FLARE SERIF

LETTERFORMS HAVE TONE, TIMBRE, CHARA

BOLD HALF SERIF

LETTERFORMS HAVE TONE, TIMBRE, CHAR

BOLD SERIF

PEPITA

Imre Reiner, Monotype Corp.

abcdefghijklmnopqrstuvwxyz & 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 a e á â ã ä å æ ç è é ê ë ð
fi fl i í î ï ñ ò ó ô õ ö ø ÷
ü ÿ Æ Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û
Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
... † ‡ § ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ [] { } — — —

*Letterforms have tone, timbre, char
acter, just as words and sentences*

REGULAR

PEPPERWOOD

Kim Buker Chansler, Adobe Systems

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 Á Â Ã Ä Å Æ Ç È É
Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê ë ð ñ ò ó ô õ ö ø ÷
ü ÿ Æ Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û
Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
... † ‡ § ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ [] { } — — —

LETTERFORMS HAVE TONE, TIM
BRE, CHARACTER, JUST AS WORD

REGULAR

LETTERFORMS HAVE TONE, TIM
BRE, CHARACTER, JUST AS WORD

FILI

OUTLINE

LETTERS HAVE TIME

USE EACH STYLE AS IS OR OVERLAP AND COLOR THEM.

PERPETUA 1

Eric Gill, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
LMNOPQRSTUVWXYZ1234567890æåääãäç
éêëèìíîïññœøôöðöûüÿÆÁÂÃÄÅÃÇÈÉÊ
ËÌÍÎÏÐÓÔÕÖØÙÚÛÜÝ\$¢£¥%&'()*+
@©®™.,;:...†‡§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOP
PQRSTUVWXYZ1234567890áâãäåäâäçêëëëîíîîî
ñæóôöôððßûüÿ/ĀĂĄĤĤĤĤĤĤĤĤĤĤĤĤĤĤĤĤ
ÕŮŮŮŮŮŮŸ\$%&'()*+,-./:;<=>?@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 « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought,

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical sys

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

BOLD ITALIC

Eric Gill, Monotype Corp.

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ABCDEFGH
 IJKLMNOPQRSTUVWXYZ 1 2 3 4 5 6 7 8 9 0 Æ Å Ä À
 Ã Á Ĉ Ė Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Š Ÿ Ú Û Ü Ý Æ Å Ä Å Ä Å Ą
 É È Ê Ë Ĺ Ļ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Š š Ÿ % ° /* *
 ° @ © ® ™ , ; . . . † ‡ § ¶ ! ? : ; ‘ ’ “ ” „ › « » ◊ ◊ ◊ { } _ — —
Small Capitals & Old Style Figures (sc&osf)

*abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
 QWERTYUIOPASDFGHJKLZXCVBNM;
 !@#\$%^&*~_`{|}~!@#\$%^&\*~\_`{|}~!
 «»(){}— — —
 Old Style Figures (osp)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ & 1 2 3 4 5 6 7 8 9
 oÆÁÀÄÅÃǼÇÐĖĚĚĚİİıİŇƆOÔÖÏÕßþŠÚúÜüÝŽřñ
 flfffffllšç€IRp¹/₈³/₈⁵/₈⁷/₈¹/₄³/₄¹/₃²/₃¹/₂\$¢(-,1234567890)
 ⅈⓄ(-,1234567890)abdeilmnorst.,,:. . !?| - — -
Expert Set

1234567890fjflffffffjffS€€lRp/8³/8⁵/8⁷/8¹/4³/4¹/3²/3¹/2⁸†(-
.,1234567890)§€(-.,1234567890)abdeilmnorst.,.;. . . - — -
Expert Subset

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO
EXPERT, SC&OSF

*Letterforms have tone, timbre, character, just as words
and 567 sentences do. The moment a text and typeface
are chosen, two streams of thought, two rhythmical*
ITALIC EXPERT, ITALIC OSF

Letterforms have tone, timbre, character,
just as words and 567 sentences do. The
moment a text and typeface are chosen
BOLD EXPERT, BOLD OSF

*Letterforms have tone, timbre, character, just
as words and 567 sentences do. The moment a
text and typeface are chosen, two streams of*
BOLD ITALIC EXPERT. BOLD ITALIC OSF

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen
BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

SEMIBOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

SEMIBOLD ITALIC

**Letterforms have tone, timbre, character,
just as words and sentences do. The moment
a text and typeface are chosen, two streams**

BOLD CONDENSED

PMN CÆCILIA

Peter Matthias Noordzij, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABC
DEFGHIJKLMNOPQRSTUVWXYZ123
4567890æåäääâãçéèëèìíîïñœøóô
ö÷øßúûüüÿÆÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ñ Ò
Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ¤ £ ¥ ¦ § ¨ © ª « ¬ ® ¯
° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ — — — — —

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234567
890áâãäåäääçêëèëfíflííîñœøóôöðßúûü
ùÿÆÁÂÃÄÅĀĂĄȦĆÊËĚİĨÎÑŒØÓÔÕÖǾ
ŮÚÛÜÝ\$¢£¥ƒ%&'()*+,-./:;<=>?@
[\] ^ _ { | } ~ ¡ ¢ £ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type

45 LIGHT, 45 LIGHT OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen,

46 LIGHT ITALIC, 46 LIGHT ITALIC OSF

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type

55 ROMAN, 55 ROMAN OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are

56 ITALIC, 56 ITALIC OSF

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typ

75 BOLD, 75 BOLD OSF

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

76 BOLD ITALIC, 76 BOLD ITALIC OSF

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text

85 HEAVY, 85 HEAVY OSF

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type

86 HEAVY ITALIC, 86 HEAVY ITALIC OSF

Letterforms have tone, timbre, character,
just as words and sentences do. The moment

CHANCERY I

Letterforms have tone, timbre, character,
just as words and sentences do. The moment

CHANCERY II

Letterforms have tone, timbre, character,
just as words and sentences do. The moment

CHANCERY III

Letterforms have tone, timbre, character,
just as words and sentences do. The moment

CHANCERY IV

LETTERFORMS HAVE TONE, TIM
BRE, CHARACTER, JUST AS WORDS

ROMAN SC&OSF

POETICA 2 SUPPLEMENT

Robert Slimbach, Adobe Systems

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

Swash Capitals I

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

Swash Capitals II

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

Swash Capitals III

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

Swash Capitals IV

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

Initial Swash Capitals

b d f g h j k l p q r s t v w x y z
b d f g h k l p q r s t v w x y z

Lowercase Alternates I

d g g k k p p q s v w x y z z

Lowercase Alternates II

b e f c h i j k l m n p r s t u v w y
b e f c h i j k l m n p r s t u v w y

Lowercase Beginnings I

U b e f c h i j k l m n p r s
t u v w x y z b e f c h i j k
l m n p r s t u v w x y z

Lowercase Beginnings II

a c d e g h i l m n o r s t u v y z

a c d e h i l m n o r t u

Lowercase Endings I

a d e h i j k l m n o t u
d a h e i l m n o t u

Lowercase Endings II

ch ck cl cl cl ff ff ff h h h h h h gg ll ll f
p p p s s s s s th th th ck cl cl ff ff h
h h h h h h gg ll f p p s s s s s th th

Ligatures

e e e e e e e e e e e e e e e e e e
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e e

Ampersands

~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
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~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

Ornaments

ITALIC

REGULAR

abcdefghijklmnopqrstuvwxyz&AB
CDEFGHIJKLMNOPQRSTUVWXYZ
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íîïñœóôõöðßúûüýÿÆÁÂÃÄÅ
ÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖ
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**Letterforms have tone, timbre, cha
racter, just as words and sentence**

REGULAR

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tuvwxyz&ABCDEFG
HIJKLMNOPQRSTU
VWXYZ1234567890æ
áâãäååãçéêëèèfíîïñ
œøóôõöðßúûüýÿÆÁÂ
ÃÄÅÇÈÉÊËÌÍÎÏÑ
ŒØÓÔÕÖÒÓÚÛÜÝ\$£
¥ƒ%°/•*ª©®™.,;...†‡§
¶!?''"",,,"«»()[]_—

abcdefghijklmnopqrst
vwxyz&ABCDEFGH
IJKLMNOPQRSTUVW
XYZ1234567890æáâãä
åãçéêëèèfíîïñœøóôõ
öðßúûüýÿÆÁÂÃÄÅ
ÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖ
ŮÚÛÜÝ\$£¥ƒ%°/•*ª
©®™.,;...†‡§¶!?''"",,
«»()[]_—

**Letterforms have to
ne, timbre, charact
er, just as words and**

REGULAR

**Letterforms have to
ne, timbre, character,
just as words and sen**

ITALIC

abcdefghijklmnopqrst
&ABCDEFGHIJKLMNO
PQRSTUVWXYZ1234567
890æáâãäååãçéêëèèfíîïñœ
øóôõöðßúûüýÿÆÁÂÃÄÅ
ÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖ
ŮÚÛÜÝ\$£¥ƒ%°/•*ª©
®™.,;...†‡§¶!?''"",,
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abcdefghijklmnopqrstuvwxyz&A
BCDEFGHIJKLMNOPQRSTUVWXYZ
YZ1234567890æáâãäåăçéêëèfi
fliíîïĩñœøóôõöőúûüÿÆÁÂÃÄÅ
ĂȚÊËÈĬĨÎÑŒØÓÔÕÖŐÚÛÜŸ
\$¢£¥ƒ%°/●*ª@©®™.,,:...†‡§
¶!?¡¿¡“”„„<>«»())[]{}—_—

Letterforms have tone, timbre, character, just as words and sen

BOOK

Letterforms have tone, timbre, character, just as words

MEDIUM

Letterforms have tone, timbre, character, just as words

Letterforms have tone, timbre, character, just as words

John Ritter, Adobe Systems

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 & ! 2 3 4 5 6
 7 8 9 0 A E Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý
 \$ % & ' () * + , - . / : ;
 [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
 ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý
 Þ ß à á â ã

LETTERFORMS HAVE
TONE, TIMBRE, CHARA
REGULAR

RALEIGH

Robert Norton, Lintoye-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890
æåäääääçêëëëfñflîîîñœøóôôðöüûüÿÆǺ
ĀĂĄǼǺĖĖĖĖĖİİİİİŃŒØŌŌŌŌŌŬŬŬŬŬ
\$¢£¥¦§¨°•*ªº@©®™.,;:...†‡§¶!?!;ǿ"'"<>
«»()[]- _-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character,
just as words and sentences do. The mo-
ment a text and typeface are chosen

DEMI BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

abcdefghijklmnopqrstuvwxyz&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåçêë
 ìíîïïîîñœøóôõö÷ùúûüÿÆÁÂ
 ÄÅÃÄÇÊËËÌÎÏÑŒŒÓÔÕÖÙ
 ÛÜÜÝ\$%&'()*+,-./:;<=>?
 @[]_`{|}~¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅÆÇÈÉÊË
 ÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñ

Letterforms have tone, timbre, character, just as words and sen

REGULAR

RELIO MM

Carl Crossgrove, Adobe Systems

A multiple master typeface with 2 axes: weight (Light to Bold) and style Calm to Extra Active). See pages 17–20.

△△△△△△△△△△△△ weight

NNNNNNNN style

Letterforms have tone, timbre, character,
just as words and sentences do. The

LIGHT CALM, LIGHT CALM OSE

Letterforms have tone, timbre, character, just as words and sentences do

REGULAR CALM, REGULAR CALM USE

Letterforms have tone, timbre, character, just as words and sentences

SEMIBOLD CALM, SEMIBOLD CALM OSE

Letterforms have tone, timbre,
character, just as words and 567

BOLD CALM, BOLD CALM OSF

Letterforms have tone, timbre, character, just as words and sentences do. The

LIGHT ACTIVE, LIGHT ACTIVE OSF

Letterforms have tone, timbre, character, just as words and sentences do

REGULAR ACTIVE, REGULAR ACTIVE OSF

Letterforms have tone, timbre, character, just as words and sentences

SEMIBOLD ACTIVE, SEMIBOLD ACTIVE OSF

Letterforms have tone, timbre,
character, just as words and 567

BOLD ACTIVE, BOLD ACTIVE OSF

Letterforms have tone, timbre, character just as words and sentences do. The

LIGHT EXTRA ACTIVE, LIGHT EXTRA ACTIVE OSE

Letterforms have tone, timbre, character, just as words and sentences do.

REGULAR EXTRA ACTIVE, REGULAR EXTRA ACTIVE OSE

Letterforms have tone, timbre, character, just as words and 567

SEMIBOLD EXTRA ACTIVE, SEMIBOLD EXTRA ACTIVE OSF

Letterforms have tone, timbre, character, just as words and 567

BOLD EXTRA ACTIVE, BOLD EXTRA ACTIVE OSF

REPORTER NO. 2

C. Winkow, J. Wagner

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLmnopqrstuvwxyz
Z1234567890æåäääãâáçêëèéíîïü
ñœøóôöõöþñüüüÿÆĀĂĄȦǼÉÊ
ËẼḤṖṚṜṞṠṢṪṶṰṲṴṶṸṺṼ
£¥ƒ%°/•*^{ao} © ® ™ ∙ ∷ ∙ ∙ ∙ ! ? ¡ ¨ " "

Letterforms have tone, timbre, character, just as words and sentences do.

REGULAR

abcdefghijklmnopqrstuvwxyz&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
æ á â ã ä å ç è é ê ë ñ ò ó ô õ ö ø ù ú û ü ý ÿ Æ Å Ħ Ħ Ħ Ħ Ħ
É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú
Ü Û Ÿ Š € ¥ ¤ % ° ◻ * ∞ © ® ™ ...::
...! ? ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

Letterforms have tone, timbre, character, just as

REGULAR

ROCKWELL 1

Unknown, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCD
EFGHIJKLMNOPQRSTUVWXYZ12345
67890æáâãäåāăçēêëèñíîïĩñœøóôõö
ðßúûüÿÆÁÂÃÄÅĀĂČÊĚÈİÎĨÑŒØ
ÓÔÖ Õ Ő Ú Ü Ý \$ % & * º ° ~ @ © ® ™
. , ; : ... † § ¶ ? ! ¿ ¡ ¨ « » „ { } [] _ =

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD ITALIC

ROCKWELL 2

Unknown, Monotype Corp.

Letterforms have tone, timbre, character, just as words and sentences do. The mom

EXTRA BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and type face are chosen, two streams of thought, two rhythm

CONDENSED

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD CONDENSED

ROMIC

Colin Brignall, Esselte Pendaflex, Letraset, Esselte Letraset

abcdefghijklmnopqrstuvwxyz&
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890æáâäåãç
 éêëèíîïñœøóôõöðßúûüÿÆ
 ÁÂÃÄÅÄÇÊËÈÌÎÏÑŒØÓÔ
 ÕÖÚÛÜÝ\$¢£¥ƒ%°/•*ao@©®
 ™.,;...†‡§¶!?!;¿"'"",,,<>«»()[
]{}— —

abcdefghijklmnopqrstuvwxyz
 &ABCDEFGHIJKLMNOPQRSTUVWXYZ
 UVWXYZ1234567890æáâäå
 åãçéêëèíîïñœøóôõöðßúûü
 ÿÆÁÂÃÄÅÄÇÊËÈÌÎÏÑŒØ
 ÓÔÕÖÒÚÛÜÝ\$¢£¥ƒ%°/•*a
 o@©®™.,;...†‡§¶!?!;¿"'"",,,<
 >«»()[]{}— —

Letterforms have tone, timbre,
 character, just as words and

LIGHT

*Letterforms have tone, timbre,
 character, just as words and*

LIGHT ITALIC

Letterforms have tone, timbre,
 character, just as words and

MEDIUM

Letterforms have tone, timbre,
 character, just as words and

BOLD

Letterforms have tone, tim
 bre, character, just as words

EXTRA BOLD

ROSEWOOD

Kim Buker Chansler, Adobe Systems

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 UVWXYZ&1234567890ÆÁ
 ÄÅÄÅÄÇÊËÈÌÎÏÑŒØÓÔ
 ÕÖÚÛÜÝ\$¢£¥ƒ%°/•*ao@©®
 ™.,;...!?!;¿"'"",,,<>«»()[]{}— —

LETTERFORMS HAVE TONE,
 TIMBRE, CHARACTER, JUST

REGULAR

LETTERFORMS HAVE TONE,
 TIMBRE, CHARACTER, JUST

FILL

LETTERFORMS HAVE TONE,

USE EACH STYLE AS IS OR OVERLAP AND COLOR THEM.

ROTATION

Arthur Ritzel, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
 FGHIJKLMNOPQRSTUVWXYZ12345
 67890æáâäåãçéêëèíîïñœøóôõöðß
 úûüÿÆÁÂÃÄÅÄÇÊËÈÌÎÏÑŒØÓ
 ÕÖÚÛÜÝ\$¢£¥ƒ%°/•*ao@©®™.,;.
 ...†‡§¶!?!;¿"'"",,,<>«»()[]{}— —

abcdefghijklmnopqrstuvwxyz&ABCD
 EFGHIJKLMNOPQRSTUVWXYZ1234
 567890æáâäåãçéêëèíîïñœøóôõöð
 ßúûüÿÆÁÂÃÄÅÄÇÊËÈÌÎÏÑŒØÓ
 ÔÕÖÒÚÛÜÝ\$¢£¥ƒ%°/•*ao@©®™.,.
 ;;...†‡§¶!?!;¿"'"",,,<>«»()[]{}— —

Letterforms have tone, timbre, charac
 ter, just as words and sentences do. The
 moment a text and typeface are chosen

ROMAN

Otl Aicher, Agfa Division, Bayer Corp.

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

AGFA ROTIS SERIF

Otl Aicher, Agfa Division, Bayer Corp.

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890*
*æáâãäåæçèéêëñíîï ñœøóôõöðβúûüýÿÆ
ÁÂÃÄÅĀĂĄȦǼǼǼǼİİİİİŒƆθōōōōŬŮŰŪŸ
\$¢£¥¦%&'()*+,-./:;<=>?@A^BC™
.,:...†‡\$!/?ıç'”“”„”
«»[]{}— —*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

ITALIC 56

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

RULING SCRIPT TWO

Gottfried Pott, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz
z&ABCD EFGHIJKL MNOPQ
RSTUVWXY Z1234567890æáâ
äåãäçéëêëfllüíîñœóôõöø
ßúûüýÿÀÁÂÃÄÅ ÆÇÈÉÊËÌÍÎ
ÏÑŒÐÓÔÕÖÙÚÛÜÝŠšŁłŻż
/.•°@©®™...†‡§!?,;'"'...<>
«»()[]_—-

Letterforms have tone, timbre, character, just as words

RUNIC CONDENSED

Unknown, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJ
KLMNOPQRSTUVWXYZ1234567890æåäääå
āčēēēēēfiīīīīīñœōōōōōõüÿÆÁÂÃÄÅĀČĖ
ÊËĚİİİİŃŇÐÓÔÕÖÛÜÝ\$¢£¥¦%°÷•*ªº
©®™¨ˆ˜˝!?"'„‹›()[]{}
— — —

Letterforms have tone, timbre, character, just as words and sentences do. The mom

REGULAR

RUSSELL OBLIQUE

Karen Ackoff, Alphabets, Inc.

abcdefghijklmnopqrstuvwxyzæ-
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåçêëè
 ìíîïñœøóôõö÷ùúûüýæ
 áâãäååçêëèíîïñœøóôõö÷
 úûüýÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
 ...†‡§¶!?!;:,"'<>«»()[]{}-_-

qs

Alternates

Letterforms have tone, timbre,
 character, just as words and

REGULAR

Letterforms have tone, timbre,
 character, just as words and

INFORMAL

RUSSELL SQUARE

John Russell, Visual Graphics Corp.

abcdefghijklmnopqrstuvwxyz&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåçêëè
 ìíîïñœøóôõö÷ùúûüýæ
 áâãäååçêëèíîïñœøóôõö÷
 úûüýÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
 ...†‡§¶!?!;:,"'<>«»()[]{}-_-

abcdefghijklmnopqrstuvwxyz&
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâãäåçêëè
 ìíîïñœøóôõö÷ùúûüýæ
 áâãäååçêëèíîïñœøóôõö÷
 úûüýÿ\$¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
 ...†‡§¶!?!;:,"'<>«»()[]{}-_-

Letterforms have tone, timbre,
 character, just as words and

REGULAR

Letterforms have tone, timbre,
 character, just as words and

OBLIQUE

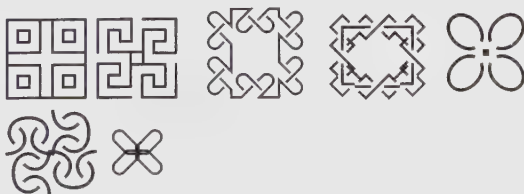
RUSTICANA

Adrian Frutiger, Lintotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890ÆÁÂÃÄÅÇÈÉÊË
 ÌÍÎÏÑÒÓÔÕÖ÷ÙÚÛÜ
 ÝŞ£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
 ...!?!;:,"'<>«»()[]{}-_-

LETTERFORMS HAVE
 TONE, TIMBRE, (CHAR

ROMAN



BORDERS

**RUZICKA FREEHAND & RUZICKA FREEHAND
SMALL CAPITALS & OLD STYLE FIGURES**

Ann Chaisson, Mark Altman, and Rudolph Ruzicka
Lintotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ
1234567890æáâãäåäçéêëëfiflîîñœ
óôöððßúüüüÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑ
ÏÏÎÎÑœØÓÔÕÖÖÚÚÛÛÛÿ\$£¥f
%°/•*ª@©®™.,;...†‡\$§!?!?;¿"'"“”„‹›«»()[]{}—_—

*Letterforms have tone, timbre, char
acter, just as words and sentences do.*
ROMAN

*Letterforms have tone, timbre, char
acter, just as words and sentences*
BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABC
DEFGHIJKLMNOPQRSTUVW
XYZ1234567890ÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑœ
óôöððßúüüüÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑ
ÏÏÎÎÑœØÓÔÕÖÖÚÚÛÛÛÿ\$£¥f
%°/•*ª@©®™.,;...†‡\$§!?!?;¿"'"“”„‹›«»()[]{}—_—

*LETTERFORMS HAVE TONE, TIMBRE, CHAR
ACTER, JUST AS WORDS AND 567 SENTEN*
ROMAN SMALL CAPITALS & OLD STYLE FIGURES (SC&OSF)

*LETTERFORMS HAVE TONE, TIMBRE, CHA
RACTER, JUST AS WORDS AND 567 SENT*
BOLD SC&OSF

SABON

Jan Tschichold, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234
567890æáâãäåäçéêëëfiflîîñœóôöððß
úüüüÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑœØÓÔ
ÖÖÖÖÚÚÚÚÿ\$£¥f%°/•*ª@©®™.,;...
†‡\$§!?!?;¿"'"“”„‹›«»()[]{}—_—

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ1234
567890æáâãäåäçéêëëfiflîîñœóôöððß
úüüüüÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑœØÓ
ÔÖÖÖÚÚÚÚÿ\$£¥f%°/•*ª@©®™.,
;...†‡\$§!?!?;¿"'"“”„‹›«»()[]{}—_—

*Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen,*
ROMAN

*Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen*
ITALIC

*Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen*
BOLD

*Letterforms have tone, timbre, charac
ter, just as words and sentences do. The
moment a text and typeface are chosen*
BOLD ITALIC

SABON SMALL CAPITALS & OLD STYLE FIGURES

Jan Tschichold, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ABC
DEFGHIJKLMNOPQRSTUVWXYZ12
34567890ÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑœØÓÔ
ÖÖÖÖÚÚÚÚÿÆÁÂÃÄÅÃÇÊËËËÎÎÎÎÑœ
ØÓÔÖÖÖÖÚÚÚÚÿ\$£¥f%°/•*ª@©®
™.,;...†‡\$§!?!?;¿"'"“”„‹›«»()[]{}—_—

[illegible]

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 æ å ä å ä å ä ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü
ÿ Ä Å Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã
ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ \$ % & ' () * + , - . / : ;
... † ‡ § ¶ ! ? , _ ` ^ ¨ ~ „ › « » () [] {} – —

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

SX

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

SX ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

LX

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

LX ITALIC

F.H. Ernst Schneidler, Bauer Types, S.A.

[illegible]

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890
æáâãäåæçêëèìíîïñœóôõöðúûüýÿÆÀ
ÄÅÃÇÈÉÊËÌÍÎÏÑÒÓÔÕÖØÙÚÛÜÝ
\$%&'()*+,-./:;<=>?@A^{*}B©®™
.,...†‡§¨ª«¬
()«»(){}[]_—*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

ROMAN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD

Letterforms have tone, timbre, character, just as words and sentences do.

The moment a text and typeface are

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BLACK ITALIC

MONOTYPE SCOTCH ROMAN

Unknown, Monotype Typography Ltd.

abcdefghijklmnopqrstuvwxyz&ABCDE
FGHIJKLMNOPQRSTUVWXYZ123

4567890æāăâãäåçêëĉčċfıſıñĩñœóôõöðß
úûüÿÆÁÂÃÄÅĂÇÊËÈÍÎİÑŒÓ
ÔÕÖÙÚÜŸ\$¢£¥ƒ%°/*~@©®™.,;:
...†‡§!?!?¡¿ª«»¼½¾¿À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã

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 æ á â ã ä å æ é ê ë ð ñ ò ó ô õ ö ø ß ú û ü
ÿ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º »
¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö
Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö
ø ù ú û ü ý þ ÿ € £ ¥ ¢ % ° | • * º @ © ® ™ . , ; : ' " # \$ %
& ' () * + , - . / : ;
? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

ITALIC

MONOTYPE SCRIPT BOLD

Unknown, Monotype Typography Ltd.

abcdefghijklmnopqrstuvwxyz

ΔΑΒΓΔΕΖΗΘΙΚΛΜΝΟΡ

Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

æ á â ã ä å ç é ê ë ð ñ ò ó ô õ ö

βύϋüÿœáâãäåẽçéêëìíî

Ĵ Ĵ Ñ Œ Ø Ó Ô Õ Ö Ù Ú Û Ü Š €

£¥ƒ%°/•*^{ae}@©®™.,;...†‡§

¶!?!?~'""^“”„„(){}-_-

*Letterforms have tone, timbre,
character, just as words and*

REGULAR

ITC SERIF GOTHIC

Herb Lubalin and Tony DeSpigna, ITC

abcdefghijklmnopqrstuvwx

yz&ABCDEFGHIJKLMNOPQR

STUVWXYZ1234567890æ

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È Î Ï Ñ Œ Ø Ó Ô Õ Ö Ò Õ Ú Û Ü Ý \$

¢£¥ƒ%°/●*ªº@©®™…;…†‡

§¶!?!?¡¢£ ¤¥¦§¨ª«¬ ®¯°±²³´µ¶ ·¸¹ º»¼½¾¿À ÁÂ ÃÄ Å Æ ÇÈÉÊËÌÍÎÏÐ ÑÒÓÔÕÖ×ØÙÚÛÜÝ Þßàáâãäåæçèéêëìíîïðñ òóôõö÷øùúûüýþÿ

Letterforms have tone, timbre, character, just as words

LIGHT

Letterforms have tone, timbre, character, just as words

REGULAR

BOLD

EXTRA BOLD

HEAVY

BLACK

46 LIGHT ITALIC

REGULAR

Dick Jensen, Visual Graphics Corp.

abcdefghijklmnopqrstuvwxyz
z&ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ1234567890æáâäå
ãçêëèëfiflíîïñœøóôöõöûüü
ùÿÆÁÂÃÄÅÃÇÊËËÌÎÏÑÏÐ
ÔÖÒÕÚÛÜÝ\$£¥%°/•*ª®©
®™.,:;...†‡§¶!?!“”‘’,,,)«»[]{}
}- —

*abcdefghijklmnopqrstuvwxyz
z&ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ1234567890æáâäåà
ãçéêëèìíîïñœøóôõöðßùü
ûÿÆÁÂÃÄÅ Æ ÇÈÉÊËÌÍÎ ÑŒ Ø
ÔÕÖØÙÚÛÜÝ\$%&'()*+,-./:
@ [\] ^ _ ` { | } ~ ¡ ¢ £ ¥ ¦ § ¨
© ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾*

Letterforms have tone, timbre, character, just as words

LIGHT

Letterforms have tone, timbre, character, just as words

LIGHT OBLIQUE

**Letterforms have tone,
timbre, character, just as**

MEDIUM

***Letterforms have tone,
timbre, character, just as***

MEDIUM OBLIQUE

Letterforms have tone, timbre, character, just

BOLD

***Letterforms have tone,
timbre, character, just***

BOLD OBLIQUE

Kris Holmes and Janice Prescott, Agfa Division,
Bayer Corporation

abcdefghijklmnopqrstuvwxyz&ABCDEFGH
IJKLMNOPQRSTUVWXYZ1234567890
æáâãäåæçèéëèíîïñœøóôõöðúûüüÿ
ÆÁÂÃÄÅÃÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖÙÚÛÜ
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/•*ªº@©®™.,,:...†‡§¶!?!?¿¡""''' ""()«»[]{}-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

EXTRA BOLD

Matthew Carter, Linotype-Hell AG

(Faint background watermark or bleed-through from another page)

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

Allegre

C.B.E.D.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

*Letterforms Have Tone, Timbre,
Character, Just as Words and Senten*
ANDANTE

*Letterforms Have Tone, Timbre,
Character, Just as Words and Sentences*

*Letterforms Have Tone, Timbre,
Character, Just as Words and Phrases*
VOLANTE

Karlgeorg Hofer, Linotype-Hell AG

æ å ä å ä å ç é ê ë ð ñ ò ó ô õ ö ø ß ù ü ÿ æ á â ã ä å
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† ‡ § ¶ ! ? ¡ ¨ “ ” „ „ < » « » () [] _ — -

Letterforms have tone,
timbre, character, just as
ROMAN

 SHURIKEN BOY

Joachim Müller-Lance, Adobe Systems

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890æáâäåõöøéêëìíîïñœóôõöûüýÿŹẐẑẒẔẖẘẙẚẛẝẟẠạẢảẤấẦầẨẪẬậẮẰẲẴẶẸẺẼẼẼ

Letterforms have ton timbre, character, just

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ÆŁŒƆÐǺĀĂÄÅẢÇÉÊËÈÌÍÎĨ
ÓÔÖÒÕŠÚŬÜÙÝŽžǼȦĆČĐ
ḐẎẊĞĠİꞤꝲꝴꝶꝷꝹꝻꝽꝿ
ȘșȚțȰūųűż˘˙˚˛˜˝˞˟ˠ

Roman & Latin Alphabetic

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ctexfðfabofhfjfkflftftffffiffllgg
rartshšpštatttytzzzÀĦEHRNKT
ŒƆĖĖĖĖĖĖĖĖĖĖĖĖĖĖĖĖĖĖĖ
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VWXYZ0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Roman 1 Alternates and Ligatures

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Roman I Figures, Punctuation, and Related Forms

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VWXYZ&

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ÆŁŒƆĐÁÂÄÅĄÇÉÊËĬİİĨÑ
ÓÔÖÒÕŠÚÛÜÙỲŽǺǻǾǿ
ÐĚĖĔĘĞĢĶĹĽĻŅŦŐŌŔŖŚ
ȘșȚțȪȩȰȱȲȳȴȵȶȷȸȹȺȻȼȽȾȿ

Roman II Latin Alphabetic

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TTTVTWTYVRWR

Roman II Alternates and Ligatures

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Ornaments

Letterforms have tone, timbre, character, just as words and sentences do. The moment a typeface

ROMAN I

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS

ROMAN I

LETTERFORMS HAVE TONE
TIMBRE, CHARACTER, JUST AS

ROMAN I

LETTERFORMS HAVE

ROMAN I

Letterforms have tone, timbre, character, just as words and sentences do. The moment a type

ROMAN II

LETTERFORMS HAVE TONE,
TIMBRE, CHARACTER, JUST AS

ROMAN II

ITC SLIMBACH

Robert Slimbach, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF

GHIJKLMNOPQRSTUVWXYZ123456789

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[illegible]

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GHIJKLMNOPQRSTUVWXYZ123456789

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ÿÆÁÂÃÄÅÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖØÙÚ

ÜÙŸ\$¢£¥ƒ% °/●*ª°@©®™…;…†‡§¡?¡¿'

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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

BOOK ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

BOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BLACK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

BLACK ITALIC

SMARAGD

Güdrun Zapf von Hesse, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123
4567890ÆÁÂÃÄÅÃÇ
ÉÊËÈÍÎÏÑŒØÓÔÕÖ
ŎÚÛÜÙŸ\$¢£¥ƒ°/•.,;:
!?!¿‘’“”„„‹›«»()[]_ -

LETTERFORMS HAV
TONE, TIMBRE, CHA

REGULAR, A

SNELL ROUNDHAND

Matthew Carter, Linotype-Hell AG

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áâãäåäääçêëèëíîïñœøóôõöðöſúûü
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ŎÚÛÜÙŸ\$¢£¥ƒ°/•*ac@©®™.,;:...††
\$ſ!¿¿‘’“”„„‹›«»()[]{}-_-_-

Letterforms have tone, timbre, character, just as words and sentences

REGULAR

Letterforms have tone, timbre, character, just as words and

BOLD

Letterforms have tone, timbre, character, just as word

BLACK

SONATA

Cleo Huggins, Adobe Systems

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123
4567890ÆÁÂÃÄÅÃÇ
ÉÊËÈÍÎÏÑŒØÓÔÕÖ
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!?!¿‘’“”„„‹›«»()[]_ -

78901234567890---

REGULAR

ITC SOUVENIR 1

Ed Benguiat, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ123456
7890æáâãäåäääçêëèëíîïñœøóôõöðöſúûü
ÿÿÆÁÂÃÄÅÃÇÈÉÊËÌÍÎÏÑŒØÓÔÕÖ
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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

DEMI

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

DEMI ITALIC

ITC SOUVENIR 2

Ed Benguiat, ITC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

MEDIUM

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

MEDIUM ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

BOLD ITALIC

SPARTAN CLASSIFIED

Unknown, Linotype-Hell AG

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CDEFGHIJKLMNOPQRSTUVWXYZ1234567890æáâãäåäçêëèëfiflîíîñæøóôöðö
ßúûüüÿÆÁÂÃÄÅÄÇÊËÈËÎÎÏÑÆØÓÔ
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...†‡§¶!/?;¿'""""",,,º«»()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOOK

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

HEAVY

SPECTRUM & SPECTRUM EXPERT COLLECTION

Jan van Krimpen, Monotype Corp.

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ßúûüüÿÆÁÂÃÄÅÄÇÊËÈËÎÎÏÑÆØÓÔ
ÖÏÛÜÜÛÛÛ\$ç£¥f%°/*ao@©®™.,;:
...†‡§¶!/?;¿'""""",,,º«»()[]{}-_-

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems, two sets of

ITALIC

SEMIBOLD

Small Capitals & Old Style Figures (sc&osf)

Old Style Figures (OSF)

Expert Set

Expert Subset

REGULAR EXPERT, REGULAR SC&OSF

ITALIC EXPERT, ITALIC OSF

SEMIBOLD EXPERT, SEMIBOLD OSF

Garrett Boge, LetterPerfect

Garrett Boge, LetterPerfect

Letterforms have tone, timbre, character, just as words and sen

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 A Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î
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LETTERFORMS HAVE TONE, TIMBRE, CHAR

REGULAR

ITC STONE INFORMAL

Sumner Stone, ITC

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ðßúûüùÿÆÅÄÅÄÄȦĆÊËÈĬĨÎÑŒØÓ
ÔÖÒÕÜÙÛÜŸ\$¢£¥ƒ%°/●*ªº©®™.,;;
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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen,

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

SEMIBOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

SEMIBOLD ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and

BOLD ITALIC

ITC STONE PHONETIC

Sumner Stone, ITC

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iİjJjKkLlŁłmMnNŋoOøP'p̃qQrRr
ʀSśſtTtUuVvWwXxYyZzZz.◊||
⌘.æẓtṛղʔʕʑʒ↓↙↗↑↑↓↓| | / . n w i h y u

Sans IPA

ααῖςζα·δφδθε·fγυηιχ·κλλξηο·σιρ'·
πριλλςςϋϣεσωωτθ*ζζζα-20^{DH1mRBJsyq123}
4567890°~^jvλ><x^/ .. -

Sans Alternate

Sans Alternate

aabebbbfccc'cdddfēēzfϕγxgǵghhh
iiijjjkklll|mmnnoopp'p̣qrq̇r̃
rrrsssttθttuuuvvww.lmxx^ˆyylzzzz!
o||#·nækttnnzfzʒjʒvʌʎʎʎʎ||/_{nw}^{nhj8}

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

Serif IPA

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

BOLD ITALIC

STRAYHORN

Michael Harvey, Monotype Corp.

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KLMNOPQRSTUVWXYZ1234567890æáâãäå
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@©®™„…†‡§!?!;”“”,”»«»)[]{}-—

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ÊËĚĖİÎĨÑẼØÓÔÕÖÜÙÚÛÜỲ\$çƒ%°/*[~]
@©®™„…†‡§¶!;?'"“””„»«»0[]{}_—|

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thou

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD ITALIC

Letterforms have tone, timbre, character, just as words

EXTRA BOLD

Letterforms have tone, timbre, character, just as words

EXTRA BOLD ITALIC

STRAYHORN SMALL CAPITALS & OLD STYLE FIGURES

Michael Harvey, Monotype Corp.

[illegible]

abcdefghijklmnopqrstuvwxyz&ABCDEFGHIJ
KLMNOPQRSTUVWXYZ1234567890æåäääà
âçéêëèíîïñøóôöðòßúüüÿÆÅÄÀÃÇÊÉ
*ÈĖİİİİŊœŎÓÔÕÖØÙÚÛÜÝŠšƷƴƶ°◌°◌•*ªºˆ̂*

©™™#§¶!?!‘’”“”...◀▶◁▷|||[- —

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE MO
MENT A TEXT AND TYPEFACE ARE CHOSEN, TWO

LIGHT SMALL CAPITALS & OLD STYLE FIGURES (SC&OSF)

Letterforms have tone, timbre, character, just as words and 567 sentences do. The moment a text and typeface are chosen, two streams of thought

LIGHT ITALIC OLD STYLE FIGURES (OSF)

LETTERFORMS HAVE TONE, TIMBRE, CHARACTER,
JUST AS WORDS AND 567 SENTENCES DO. THE
MOMENT A TEXT AND TYPEFACE ARE CHOSEN, TWO

REGULAR SC&OSF

ITALIC OSF

BOLD OSE

BOLD ITALIC OSE

EXTRA BOLD QSE

EXTRA BOLD ITALIC OSE

 STRUMPF

Mário Feliciano, Adobe Systems

[illegible]

Letterforms have
tone, timbre, charac

REGULAR

CONTOUR

STUDZ

Michael Harvey, Adobe Systems

ABCDEFGHIJKLMNOP
 QRSSTUVWXYZ&123
 4567890æáâãäåäç
 éêëèííííîîñœøó
 ôöòõúûüüý\$ç£¥f
 %°/.*^{ao}@©®™...†‡§¶!?
 ¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

LETTERFORMS have
TONE, TIMBRE, Chà

REGULAR

ITC SYMBOL

Aldo Novarese, ITC

*abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ1234567890æåäääâãçêëèēīĭĩñœøðöōđþůüűÿÆÁÃÄÅÀẢÇÊËÈÊÎĨÑŒØÓÔÕÖÜÙÚÛÜÝ\$¢£¥ƒ%°/●*ªº@©®™.,,:...†‡§¶!/?;ı^{"'ˆ˘˙˚},„()«»[]{}—_—*

*abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ1234567890æåäääâãçêëèēīĭĩñœøðöōđþůüűÿÆÁÃÄÅÀẢÇÊËÈÊÎĨÑŒØÓÔÕÖÜÙÚÛÜÝ\$¢£¥ƒ%°/●*ªº@©®™.,,:...†‡§¶!/?;ı^{"'ˆ˘˙˚},„()«»[]{}—_—*

BOOK

BOOK ITALIC

MEDIUM

MEDIUM ITALIC

BOLD

BOLD ITALIC

BLACK

BLACK ITALIC

SYNTAX

Hans Eduard Meyer, Linotype-Hell AG

*abcdefghijklmnopqrstuvwxyz&ABCDEF
GHIJKLMNOPQRSTUVWXYZ12345678
90æáâãäåäçéêëèìíîïñœóôõöøßúûü
ùÿÆÁÂÃÄÅĀĂĄȦÇÊËĚĖİĨÎÑŒǾÓÔÕÖǾÚ
ŬÜŮỲȘțƒ¥ƒ%°/•*ªº@©®™.,;:...+‡§¶!?
¡¿'""'''„<>«»(){}~_—*

ROMAN

ITALIC

BOLD

BLACK

ULTRA BLACK

abcdefghijklmnopqrstuvwxyz&
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZABCDEFGHIJKLMNQRST
UVWXYZ&

æɪtθœʃpðāâãäåǣçêëèìíîïóôöò
ōśúûüýÿžăāąćčďđěēĕęğġıķļŀŋ
ňņőõřŗśşţţūūųůźž ‘^˘˙~ ˇ˘˘-//

AŁŒƆPĐÁÂÄÅÃÇÉÊËĬĨİÑ
ÓÔÖÒÕŠÚÛÜÙÝŽǺȦĆČĎŘ
ĚĖĘĞĠĲĹŁłńņőōŗŗśşș
țţūūųųźź

5 6,

AŁŒƆPĐÁÂÃÀÅĄĆÉÊËÈĬĨİİÑÓÔÖ
 ÌŠÚŮÜŸÝŽǺǻČĎĚĖĘĞḠȲꞤ
 ŁŁŃŅŦŐŔŘꝢꝥꝧꝨꝩꝪꝫꝬꝭꝮꝯꝰꝱꝲꝳꝴꝵꝶꝷꝸꝹꝺꝻꝼꝽꝾꝿ
 ~~~~~

*Latin Alphabetic*

ffjaffffiffjfa

### Alternates and Ligatures

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23456789#%‰0123456789  
\$¢£¥ƒ€0123456789#<sup>0123456789</sup>  
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°ao\_—-----'''“”„«»«»<>>,,: . . . ·  
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™@@@

### Figures, Punctuation, and Related Forms

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CDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
æıłøœßþǾáâãäåăȳçêëèìíîïñóôõö  
śúûüýÿžǻāȧċčďđēēēęğĭjkl'lnńņō  
ōŕŕŝŝŝŝtțũũųűż ' ^ ~ , v u - //  
3 6,  
ÆŁØƆPĐÁÂĂÄÅẢÇÉÊËÈÌÍÎĨÑÓ  
ÔÖÒÕŠÚÛÜÝŽǺĀȦĆČĎĎĚĚĚ  
ĞĠĲĹĽĹŅŅŃŌŔŖŖŜŜŜȘȚȚȚȚ  
ȚȚȚ ' ^ ~ , v u - //  
3 6,

AŁŒPĐĀĂÄÅǺĆÉÊËĬĨÎÑÓÔÕÖŠ  
Š ŮÚÛÜÝŽǼǾČǻǿĚĖĜĞĴĶĹĽŅ  
ŇŃŌŎŔŖŝŝŤŦŨŪŰŲŻ ‘”~ “”-“

*Italic Latin Alphabetic*

ffjaffffiffjfftt

### Italic Alternates and Ligatures



00123456789\$£¥f€α0123  
 456789#%‰0123456789\$£¥f  
 €0123456789#<sup>0123456789(\$£-.)</sup>012345  
 6789(\$£-.)<sup>0123456789(\$£-.)</sup>/0123456789  
 (\$£-.)<sup>1/4 1/2 3/4 ^ ~ + ± < = > - | / x ÷ ∂ μ π Δ ∏</sup>  
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 [ ] { } % ^ \* . + # 1 0 @ ® ™ @ @

*Italic Figures, Punctuation, and Related Forms*

LETTERFORMS HAVE TONE, timbre,  
 character, just as words and 567  
 LIGHT

*LETTERFORMS HAVE TONE, timbre,  
 character, just as words and 567*  
 LIGHT OBLIQUE

LETTERFORMS HAVE TONE, timbre,  
 character, just as words  
 REGULAR

*LETTERFORMS HAVE TONE, timbre,  
 character, just as words and 567*  
 OBLIQUE

**LETTERFORMS HAVE TONE, timbre,  
 character, just as words**  
 BOLD

***LETTERFORMS HAVE TONE, timbre,  
 character, just as words and 567***  
 BOLD OBLIQUE

## TEKTON PRO CONDENSED & EXTENDED

David Siegel, Jim Wasco, and Francis Ching, Adobe Systems  
 For a specimen book of this typeface and more information  
 about OpenType fonts, visit [www.adobe.com/type](http://www.adobe.com/type).

LETTERFORMS HAVE TONE, timbre, character,  
 just as words and 567 sentences do. The mo  
 LIGHT CONDENSED

*LETTERFORMS HAVE TONE, timbre, character, just  
 as words and 567 sentences do. The moment*  
 LIGHT CONDENSED OBLIQUE

LETTERFORMS HAVE TONE, timbre, charac  
 ter, just as words and 567 sentences do.  
 CONDENSED

*LETTERFORMS HAVE TONE, timbre, character,  
 just as words and 567 sentences do. The mo*  
 CONDENSED OBLIQUE

**LETTERFORMS HAVE TONE, timbre, char  
 acter, just as words and 567 sentenc**  
 BOLD CONDENSED

***LETTERFORMS HAVE TONE, timbre,  
 character, just as words and 567***  
 BOLD CONDENSED OBLIQUE

LETTERFORMS HAVE TONE.  
 timbre, character, just as  
 LIGHT EXTENDED

*LETTERFORMS HAVE TONE. timbre,  
 character, just as words*  
 LIGHT EXTENDED OBLIQUE

LETTERFORMS HAVE TONE,  
 timbre, character, just as  
 EXTENDED

*LETTERFORMS HAVE TONE,  
 timbre, character, just as*  
 EXTENDED OBLIQUE

# LETTERFORMS HAVE TONE, timbre, character

BOLD EXTENDED

**LETTERFORMS HAVE TONE,  
timbre, character, just as**

BOLD EXTENDED OBLIQUE

TEKTON

David Siegel, Jim Wasco, and Francis Ching, Adobe Systems

abcdefghijklmnopqrstuvwxyz&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ1234567890æáâäåã  
çéêëèfiíîïñœøóôöðõßúûüÿ  
ÆÁÂÃÄÅÃÇÉÊËËÍÎÏÑŒØÓÔ  
ÖÖÕÚÛÜÜÝ\$£¥f%/\*ao@@@  
™.,;...†‡§¶!¿?¡²³´µ¶·¸¹º»¼½–  
—

abcdefghijklmnopqrstuvwxyz&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ1234567890æáâäåã  
çéêëèfiíîïñœøóôöðõßúûüÿ  
ÆÁÂÃÄÅÃÇÉÊËËÍÎÏÑŒØÓÔ  
ÖÖÕÚÛÜÜÝ\$£¥f%/\*ao@@  
®™.,;...†‡§¶!¿?¡²³´µ¶·¸¹º»¼½–  
—

Letterforms have tone, timbre,  
character, just as words and

REGULAR

*Letterforms have tone, timbre,  
character, just as words and*

OBLIQUE

Letterforms have tone, tim  
bre, character, just as words

BOLD

*Letterforms have tone, tim  
bre, character, just as words*

BOLD OBLIQUE

TEKTON MM

David Siegel, Jim Wasco, and Francis Ching, Adobe Systems  
A multiple master typeface with 2 axes: weight (Light to Bold)  
and width (Condensed to Extended). See pages 17–20.

aaaaaaaaaaaaa weight  
aaaaaaaaaaaaa width

abcdefghijklmnopqrstuvwxyz&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ1234567890æáâäåã  
çéêëèfiíîïñœøóôöðõßúûüÿÆÁ  
ÂÃÄÅÃÇÉÊËËÍÎÏÑŒØÓÔÖÖ  
ÚÛÜÜÝ\$£¥f%/\*ao@@@™.,;.  
...†‡§¶!¿?¡²³´µ¶·¸¹º»¼½–  
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abcdefghijklmnopqrstuvwxyz&  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ1234567890æáâäåã  
çéêëèfiíîïñœøóôöðõßúûüÿÆÁ  
ÂÃÄÅÃÇÉÊËËÍÎÏÑŒØÓÔÖÖ  
ÚÛÜÜÝ\$£¥f%/\*ao@@@™.,;.  
...†‡§¶!¿?¡²³´µ¶·¸¹º»¼½–  
—

Letterforms have tone, timbre, character, just  
as words and sentences do. The moment a text

LIGHT CONDENSED

*Letterforms have tone, timbre, character, just as  
words and sentences do. The moment a text and*

LIGHT CONDENSED OBLIQUE

Letterforms have tone, timbre, character,  
just as words and sentences do. The mom

REGULAR CONDENSED

*Letterforms have tone, timbre, character, just  
as words and sentences do. The moment a text*

REGULAR CONDENSED OBLIQUE

**Letterforms have tone, timbre, charac  
ter, just as words and sentences do.**

BOLD CONDENSED

***Letterforms have tone, timbre, character,  
just as words and sentences do. The mom***

BOLD CONDENSED OBLIQUE

Letterforms have tone, timbre,  
character, just as words and sen

LIGHT NORMAL

*Letterforms have tone, timbre, char  
acter, just as words and sentences*

LIGHT NORMAL OBLIQUE

Letterforms have tone, timbre,  
character, just as words and

REGULAR NORMAL

*Letterforms have tone, timbre,  
character, just as words and sen*

REGULAR NORMAL OBLIQUE

**Letterforms have tone, tim  
bre, character, just as words**

BOLD NORMAL

***Letterforms have tone, timbre,  
character, just as words and***

BOLD NORMAL OBLIQUE

Letterforms have tone,  
timbre, character, just as

LIGHT EXTENDED

*Letterforms have tone, tim  
bre, character, just as words*

LIGHT EXTENDED OBLIQUE

Letterforms have tone,  
timbre, character, just as

REGULAR EXTENDED

*Letterforms have tone, tim  
bre, character, just as word*

REGULAR EXTENDED OBLIQUE

**Letterforms have tone,  
timbre, character, just**

BOLD EXTENDED

***Letterforms have tone,  
timbre, character, just as***

BOLD EXTENDED OBLIQUE

TEMPO HEAVY CONDENSED

R. Hunter Middleton, Ludlow Type Foundry

abcdefghijklmnopqrstuvwxyz&ABCDEF GHIJKLM  
NOPQRSTUVWXYZ1234567890æáâãäåçéêë  
èíîíîîîñæóôõöðßúûüÿÆÁÂÃÄÅÄÇÊËËËÌÎÎÎÑ  
ŒØŌŎŌŌŌŬŪŬŪŬŸ\$€¥ƒ%°/•\*ª®©™.,;:  
...†‡§¶!?!:¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐ

abcdefghijklmnopqrstuvwxyz&ABCDEF GHIJKL  
MNOPQRSTUVWXYZ1234567890æáâãäååç  
éêëèèíîíîîîñæóôõöðßúûüÿÆÁÂÃÄÅÄÇÊËËË  
ÌÎÎÎÑŒØŌŎŌŌŌŬŪŬŪŬŸ\$€¥ƒ%°/•\*ª®©™  
™.,;:...†‡§¶!?!:¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐ

Letterforms have tone, timbre, character, just  
as words and sentences do. The moment a text  
and typeface are chosen, two streams of thou

REGULAR

***Letterforms have tone, timbre, character, just  
as words and sentences do. The moment a text  
and typeface are chosen, two streams of thou***

ITALIC

## ITC TIEPOLO

AlphaOmega Typography, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890  
æáâãäåäçéêëëfifliíîïñœøóôöðößúûüÿÆ  
ÁÂÃÄÅÄÇÉÊËËÎÎÏÑŒØÓÔÖÖÏÚÛÜÿ  
\$£¥¥%°/●\*ª°@©®™.,;:...†‡§¶!?!?ıı'""“”  
„,‹›«»()[]{}-\_-—

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890æáâä  
åäçéêëëfifliíîïñœøóôöðößúûüÿÆÁÂÃÄÅ  
ÄÇÉÊËËÎÎÏÑŒØÓÔÖÖÏÚÛÜÿ\$£¥¥%  
°/●\*ª°@©®™.,;:...†‡§¶!?!?ıı'""“”  
„,‹›«»()[]{}-\_-—

Letterforms have tone, timbre, character,  
just as words and sentences do. The mo  
ment a text and typeface are chosen,

BOOK

*Letterforms have tone, timbre, character, just  
as words and sentences do. The moment a  
text and typeface are chosen, two streams of*

BOOK ITALIC

Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are

BOLD

*Letterforms have tone, timbre, character,  
just as words and sentences do. The mo  
ment a text and typeface are chosen, two*

BOLD ITALIC

Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are

BLACK

*Letterforms have tone, timbre, character,  
just as words and sentences do. The  
moment a text and typeface are chosen*

BLACK ITALIC

## ITC TIFFANY

Ed Benguiat, ITC

abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ  
1234567890æáâãäåäçéêëëfifliíîïñ  
œøóôöðößúûüÿÆÁÂÃÄÅÄÇÉÊËË  
ÎÎÏÑŒØÓÔÖÖÏÚÛÜÿ\$£¥¥%°  
/●\*ª°@©®™.,;:...†‡§¶!?!?ıı'""“”  
„,‹›«»()[]{}-\_-—

abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ  
1234567890æáâãäåäçéêëëfifliíîïñ  
œøóôöðößúûüÿÆÁÂÃÄÅÄÇÉÊËË  
ÈÎÎÏÑŒØÓÔÖÖÏÚÛÜÿ\$£¥¥%  
°/●\*ª°@©®™.,;:...†‡§¶!?!?ıı'""“”  
„,‹›«»()[]{}-\_-—

Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and typeface

MEDIUM

*Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and typeface*

ITALIC

Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and typeface

DEMI

*Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and typeface*

DEMI ITALIC

**Letterforms have to  
ne, timbre, character,**

HEAVY

***Letterforms have to  
ne, timbre, characte***

HEAVY ITALIC





Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

ROMAN

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chose*

ITALIC

**Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface**

BOLD

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are***

BOLD ITALIC

#### TIMES NEW ROMAN

Stanley Morrison and Victor Lardent, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890  
æáâãäåäçêëèèfiflîîîñæøóôöðöðßúüüÿÆÁ  
ÂÃÄÅÄÇÊËÈÈÎÎÎÑÆØÓÔÕÖÏÛÜÛÜ  
Ÿ\$£¥f%°/•\*ao@©®™.,;...†‡\$¶!/?;ı̇'''°°°'''  
,,,<><>)[]{}— —

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890æá  
âãäåäçêëèèfiflîîîñæøóôöðöðßúüüÿÆÁÄ  
ÅÄÇÊËÈÈÎÎÎÑÆØÓÔÕÖÏÛÜÛÜŸ\$¥  
f%°/•\*ao@©®™.,;...†‡\$¶!/?;ı̇'''°°°'''  
,,,<><>)[]{}— —*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

REGULAR

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two*

ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

BOLD

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two*

BOLD ITALIC

#### TIMES NEW ROMAN CONDENSED

Stanley Morrison and Victor Lardent, Monotype Corp.

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890æáâãäåäçêë  
èèfiflîîîñæøóôöðöðßúüüÿÆÁÄÅÄÇÊËÈÈÎÎÎ  
ÑÆØÓÔÕÖÏÛÜÛÜŸ\$£¥f%°/•\*ao@©®™.,;...  
†‡\$¶!/?;ı̇'''°°°''',,,<><>)[]{}— —

*abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890æáâãäåäçêëèèfifl  
îîîñæøóôöðöðßúüüÿÆÁÄÅÄÇÊËÈÈÎÎÎÑÆØ  
ÓÔÕÖÏÛÜÛÜŸ\$£¥f%°/•\*ao@©®™.,;...†‡\$  
¶!/?;ı̇'''°°°''',,,<><>)[]{}— —*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

REGULAR

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two streams*

ITALIC

**Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought,**

BOLD





Linotype Staff, Linotype-Hell AG

абвггдђеёёжзсийїїјкклльмньонпрстѣуѳ  
фхццчшщтъьэюяАБВГГГДЂЕЁЄЖ  
ЗСИЙЇЈКЌЛЪМНЊОПРСТѢУЎФ  
ХЦЦЧШЩТЪЬЭЮЯ1234567890abcd  
efghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ£%°/•  
\*@@®™.,;...†§¶!?'!'"“”„№«»()[]{}—

абвгдґдҕеёежзсшїїјкклљмњњопрстћу  
џфхццичшщъыьэюяАБВГГДҔЕЕЁЖ  
ЗСИЙЇЈКЌЛЉМЊЌОПРСТЋУЎФ  
ХЦЦЧШЩЪЫЬЭЮЯ1234567890abcde  
fghijklmnopqrstuvwxyz&ABCDEFG  
HIJKLMNOPQRSTUVWXYZ£f%°/•  
\*@@®™™,;,:...†§ℓ!?"'“”„”№«»()[]{}— —

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чутко

*Точно найденные слова достойны  
точности в подборе шрифтов; те,  
в свою очередь, заслуживают чут*

INCLINED

**Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь, заслуживают чутко**  
BOLD

*Точно найденные слова достойны  
точности в подборе шрифтов;  
те, в свою, очередь заслуживают*  
BOLD INCLINED

 **TOOLBOX**

Brian Stryko, Adobe Systems

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

LETTERFORMS HAVE  
TONE, TIMBRE, CHARA  
REGULAR

## TRADE GOTHIC

Jackson Burke, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEF  
GHIJKLMNOPQRSTUVWXYZ1234567  
890æáâãäåä&çêëèèiflîíîïñœøóôöðößúû  
üÿÆÁÂÃÄÅ&ÇÊËÈÉÍÎÏÑŒØÓÔÕÖ  
ÙÚÛÜÝ\$£¥ƒ%&'•\*ª@©®™.,;...†‡\$  
¶!?:;{}~`"''""",,,">«»>()[]{}— — —

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

*Letterforms have tone, timbre, character,  
just as words and sentences do. The mo-  
ment a text and typeface are chosen, two*

LIGHT OBLIQUE



REGULAR

OBLIQUE

BOLD

**BOLD OBLIQUE**

BOLD 2

BOLD 2 OBLIQUE

## TRADE GOTHIC CONDENSED

Jackson Burke, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ  
OPQRSTUVWXYZ1234567890æáâãäåäçèéèèfiflîïî  
ïñœøóôõöùúûüÿÆÁÀÁÀÃÇÈÈÈÎÎÎÑÐÓÔÕÖ  
ÙÚÛÜÝ\$¢£¥¢%°/●\*ª@©®™.,;...†‡\$!?!?;¡"'"  
'“(” ””<>»«)[]{}-\_-

*abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ  
OPQRSTUVWXYZ1234567890æåääãäâçéèëèfiflîïí  
ĩñœøóôðòõßúüûüÿÆÁÀÃÄÅĀĂĄȦĆÊĚĖĒİıİŊⱥØÐÒÕÖÔ  
ÙÚÛÜÝ\$%&€¥ƒ%°•\*ªº@©®™...;...†‡§¶!?!?¡¿  
“”„‹›«»{}~—*

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two*

18 OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

BOLD 20

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought*

BOLD 20 OBLIQUE

## TRADE GOTHIC EXTENDED

Jackson Burke, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&  
 ABCDEFGHIJKLMNOPQRST  
 UVWXYZ1234567890æåääää  
 äçëèèèèiflííííñæøóôöõößúûüüÿ  
 ÆÁÂÃÄÅÄÇÊËÈÌÍÎÑŒØÓÔ  
 ÖÏÕÚÛÜÝ\$£¥ƒ%‰•\*ª@©®  
 ™.,;...†‡\$%&!?:¿¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖ×ØÙÚÛÜÝÞßàáâãäåæçèéêëìíîïðñòóôõö÷øùúûüýþÿ

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

REGULAR

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567  
890ÆÁÂÃÄÅÃÇÉÊËÈFI FL  
IÎÏÎÑŒØÓÔÕÖÏŒSSÚ  
ÛÜÜÛŸ\$¢£¥f%°/,\*<sup>AO</sup>©®™  
.,:;...!?!¿"'''",,,<><>()[]{}-\_-

LETTERFORMS HAVE  
TONE, TIMBRE, CHARA

REGULAR

LETTERFORMS HAVE  
TONE, TIMBRE, CHAR

BOLD

TRUMP MEDIÄVAL

Georg Trump, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCD  
EFGHIJKLMNOPQRSTUVWXYZ123  
4567890æáâãäåäãçéêëèfi fl iíîïñœøóôö  
ðõßúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ  
ØÓÔÕÖÏŒÚÛÜÜÛŸ\$¢£¥f%°/,\*<sup>AO</sup>@©®  
™.,,:;...!?!¿"'''",,,<><>()[]{}-\_-

abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ1  
234567890æáâãäåäãçéêëèfi fl iíîïñœøó  
ðõßúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ  
ØÓÔÕÖÏŒÚÛÜÜÛŸ\$¢£¥f%°/,\*<sup>AO</sup>@  
©®™.,,:;...!?!¿"'''",,,<><>()[]{}-\_-

Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are

ROMAN

Letterforms have tone, timbre, char  
acter, just as words and sentences do.  
The moment a text and typeface are  
ITALIC

Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are  
BOLD

Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and typeface  
BOLD ITALIC

TRUMP MEDIÄVAL

SMALL CAPITALS &amp; OLD STYLE FIGURES

Georg Trump, Linotype-Hell AG

ABCDEFGHIJKLMNOPQRSTUVWXYZ&AB  
CDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890æáâãäåäãçéêëèíîïñœøó  
ôöðõßúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ  
ØÓÔÕÖÏŒÚÛÜÜÛŸ\$¢£¥f%°/,\*<sup>AO</sup>@  
©®™.,,:;...!?!¿"'''",,,<><>()[]{}-\_-  
abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ1  
234567890æáâãäåäãçéêëèíîïñœøóôö  
ðõßúûüüÿÆÁÂÃÄÅÃÇÉÊËÈÍÎÏÑŒ  
ØÓÔÕÖÏŒÚÛÜÜÛŸ\$¢£¥f%°/,\*<sup>AO</sup>@  
©®™.,,:;...!?!¿"'''",,,<><>()[]{}-\_-

LETTERFORMS HAVE TONE, TIMBRE,  
CHARACTER, JUST AS WORDS AND 567  
SENTENCES DO. THE MOMENT A TEXT  
ROMAN SMALL CAPITALS & OLD STYLE FIGURES (SC&OSF)

Letterforms have tone, timbre, char  
acter, just as words and 567 senten  
ces do. The moment a text and type  
ITALIC OLD STYLE FIGURES (OSF)

Letterforms have tone, timbre, char  
acter, just as words and 567 sentences  
do. The moment a text and typeface  
BOLD OSF

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are***

BOLD ITALIC OSL

#### UMBRA

R. Hunter Middleton, Ludlow Type Foundry

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890ÆÁ  
ÀÄÅÃÇÊËÈÉÌÍÎÏÑŒØÓÔ  
ÖÙÚÛÜÝ\$%&'()\*+,-./:;  
@©®™...†‡§¨!?!~"'''  
„»«»(){}—\_—

**LETTERFORMS HAVE TONE  
TIMBRE, CHARACTER, JUST**

REGULAR

#### UNIVERS

Adrian Frutiger, Haas/Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ12  
34567890æåääääåçêëèèfiflîíîñœøó  
ôöòòßúûüüÿÆÁÄÅÄÅÃÇÊËÈÉÌÍÎÏ  
ŒØÓÔÖÙÚÛÜÝ\$%&'()\*+,-./:;  
@©®™...†‡§¨!?!~"'''  
„»«»(){}—\_—

abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ12  
34567890æåääääåçêëèèfiflîíîñœøó  
ôöòòßúûüüÿÆÁÄÅÄÅÃÇÊËÈÉÌÍÎÏ  
ŒØÓÔÖÙÚÛÜÝ\$%&'()\*+,-./:;  
@©®™...†‡§¨!?!~"'''  
„»«»(){}—\_—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are

45 LIGHT

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are*

45 LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

55 REGULAR

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface*

55 OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

65 BOLD

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface***

65 BOLD OBLIQUE

**Letterforms have tone, timbre, character, just as words and sentences do. The moment a text**

75 BLACK

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text***

75 BLACK OBLIQUE

#### UNIVERS EXTRA BLACK

Adrian Frutiger, Haas/Linotype-Hell AG

**Letterforms have tone, timbre, character, just as words and sentences do. The moment a text**

85

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text***

85 OBLIQUE



## UNIVERS CONDENSED

Adrian Frutiger, Haas/Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
 IJKLMNOPQRSTUVWXYZ1234567890æáâäà  
 åãçéêëèëfifliíîïñœøóôöòõßúûüÿÆÁÂÃÄÅ  
 ÆÇÉÊËÈÏÎÏÑŒØÓÔÕÖÏÚÛÜÝ\$¢£¥%°/•\*  
 º@©®™.,;...†‡§¶!?!?ıı'""'''",,«»»()[]{}\_—

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
 IJKLMNOPQRSTUVWXYZ1234567890æáâäà  
 åãçéêëèëfifliíîïñœøóôöòõßúûüÿÆÁÂÃÄÅ  
 ÆÇÉÊËÈÏÎÏÑŒØÓÔÕÖÏÚÛÜÝ\$¢£¥%°/•\*  
 º@©®™.,;...†‡§¶!?!?ıı'""'''",,«»»()[]{}\_—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought

47 LIGHT

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought*

47 LIGHT OBLIQUE

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two

57 REGULAR

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two*

57 OBLIQUE

**Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two**

67 BOLD

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two***

67 BOLD OBLIQUE

## UNIVERS ULTRA CONDENSED

Adrian Frutiger, Haas/Linotype-Hell AG

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems, two sets of habits or if you like, two personalities,

39 THIN

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical

49 LIGHT

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two streams of thought, two rhythmical systems, two sets of habits

59 REGULAR

## UNIVERS EXTENDED

Haas/Linotype-Hell

abcdefghijklmnopqrstuvwxyz  
 &ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 TUVWXYZ1234567890æáâäà  
 åãçéêëèëfifliíîïñœøóôöòõßúûüÿÆÁÂÃÄÅ  
 ÆÇÉÊËÈÏÎÏÑŒØÓÔÕÖÏÚÛÜÝ\$¢£¥%°/•\*  
 º@©®™.,;...†‡§¶!?!?ıı'""'''",,«»»()[]{}\_—

abcdefghijklmnopqrstuvwxyz  
 &ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 TUVWXYZ1234567890æáâäà  
 åãçéêëèëfifliíîïñœøóôöòõßúûüÿÆÁÂÃÄÅ  
 ÆÇÉÊËÈÏÎÏÑŒØÓÔÕÖÏÚÛÜÝ\$¢£¥%°/•\*  
 º@©®™.,;...†‡§¶!?!?ıı'""'''",,«»»()[]{}\_—

Letterforms have tone, timbre, character, just as words and sentences do. The moment a

53 REGULAR



*Letterforms have tone, timbre, character, just as words and sentences do. The moment a*

53 OBLIQUE

**Letterforms have tone, timbre, character, just as words and sentences do. The mom**

63 BOLD

***Letterforms have tone, timbre, character, just as words and sentences do. The mom***

63 BOLD OBLIQUE

**Letterforms have tone, timbre, character, just as word and sentences do. The mo**

73 BLACK

***Letterforms have tone, timbre, character, just as word and sentences do. The mo***

73 BLACK OBLIQUE

**Letterforms have tone, timbre, character, just as words and sentence**

93 EXTRA BLACK

***Letterforms have tone, timbre, character, just as words and sentence***

93 EXTRA BLACK OBLIQUE

## UNIVERSAL GREEK AND MATH PI

Linotype Staff

αβψδεφγηιξκλμνοπρσθω  
φχυζΑΒΨΔΕΦΓΗΙΞΚΛΜΝ  
ΟΠΘΡΣΤΘΩδΧΥΖεκνςωħ  
λθ∞∞∫ΣΠ+-×÷=±∓≠≡  
≡≠<>≥≤<≠>≠≠≠≠≠  
≠~≈+÷√[]{}<>0/|°.'""

REGULAR

## UNIVERSAL NEWS AND COMMERCIAL PI

Linotype Staff

■▪■□□□●●●○●○▲▼◀▶  
▲▼◀▶◀▶◀▶◀▶♠♣♥♦♠♣  
♥♦★☆☆☆/✓®©™®©™®  
©®©™™◊◻⊗⊞⊠⊡⊢⊣⊤⊥⊦⊧⊨⊩⊪⊫⊬⊭⊮⊯ⓈⓉⓊⓋⓗⓙⓞⓠⓡⓢⓣⓤ⓶⓷⓸⓹⓺⓻⓼⓽⓾⓿  
⓿⓿⓿⓿♀♂\*\*¶R\_ \_ \_ \_ \_ + + -  
- × × ÷ ÷ = = ± ± ° ° ' ' ' ' ' @  
@ # # % % ‰ ‰

REGULAR

## UNIVERSITY ROMAN

Mike Daines and Phillip Kelly, Esselte Pendaflex, Letraset,  
Esselte Letraset

abcdefghijklmnopqrstuvwxyz&ABC  
DEFGHIJKLMNOPQRSTUVWXYZ12  
34567890æåäääääääçêëèéñíîïñœø  
óôõöðβúüüüü.ŁÁÀÀÀÀÀÇÊÊÊÊÊÎÎÎÎÎ  
Œ.ØÓÔÕÖÖŒÚÛÜÜÜŸ\$£¥ƒ°%•\*~  
©®™.,;...!?!@'""",,»«»O[]{}-\_-

Letterforms have tone, timbre,  
character, just as words and sent

REGULAR

## ITC USHERWOOD

Leslie Usherwood, ITC

abcdefghijklmnopqrstuvwxyz&ABCDEF  
GHIJKLMNOPQRSTUVWXYZ123456789  
0æáâãäåäçêëèëfíflíîîñœøóôõöðßúûüüÿ  
ÆÁÂÃÄÅÄÇÊËÈËÎÎÑŒØÓÔÕÖÏÏÚÛÜ  
Üÿ\$ç£¥f%°/●\*a o @©®™.,;...†‡§¶!?!;i¿'""  
“”„,‹›«»()[]{}-\_-

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
IJKLMNOPQRSTUVWXYZ1234567890æ  
áâãääåäçêëèëfíflíîîñœøóôõöðßúûüüÿÆÁ  
ÄÅÄÄÄÄÇÊËÈËÎÎÑŒØÓÔÕÖÏÏÚÛÜÜÿ\$ç  
£¥f%°/●\*a o @©®™.,;...†‡§¶!?!;i¿'""  
“”„,‹›«»()[]{}-\_-

Letterforms have tone, timbre, character,  
just as words and sentences do. The mo-  
ment a text and typeface are chosen,  
BOOK

*Letterforms have tone, timbre, character,  
just as words and sentences do. The mo-  
ment a text and typeface are chosen, two*  
BOOK ITALIC

Letterforms have tone, timbre, charac-  
ter, just as words and sentences do. The  
moment a text and typeface are chosen  
MEDIUM

*Letterforms have tone, timbre, character,  
just as words and sentences do. The mo-  
ment a text and typeface are chosen, two*  
MEDIUM ITALIC

Letterforms have tone, timbre, charac-  
ter, just as words and sentences do.  
The moment a text and typeface are  
BOLD

*Letterforms have tone, timbre, charac-  
ter, just as words and sentences do.  
The moment a text and typeface are*  
BOLD ITALIC

Letterforms have tone, timbre, char-  
acter, just as words and sentences  
do. The moment a text and type

BLACK

*Letterforms have tone, timbre,  
character, just as words and sen-  
tences do. The moment a text*

BLACK ITALIC

## UTOPIA

Robert Slimbach, Adobe Systems

abcdefghijklmnopqrstuvwxyz&ABCD  
EFGHIJKLMNOPQRSTUVWXYZ12345  
67890æáâãääåäçêëèëfíflíîîñœøóôõöðßúûüüÿÆÁ  
ÄÅÄÄÄÄÇÊËÈËÎÎÑŒØÓÔÕÖÏÏÚÛÜÜÿ\$ç  
£¥f%°/●\*a o @©®™.,;...†‡§¶!?!;i¿'""  
“”„,‹›«»()[]{}-\_-

abcdefghijklmnopqrstuvwxyz&ABCDE  
FGHIJKLMNOPQRSTUVWXYZ123456  
7890æáâãääåäçêëèëfíflíîîñœøóôõöðßúûüüÿÆÁ  
ÄÅÄÄÄÄÇÊËÈËÎÎÑŒØÓÔÕÖÏÏÚÛÜÜÿ\$ç  
£¥f%°/●\*a o @©®™.,;...†‡§¶!?!;i¿'""  
“”„,‹›«»()[]{}-\_-

Letterforms have tone, timbre, charac-  
ter, just as words and sentences do.  
The moment a text and typeface are  
REGULAR

*Letterforms have tone, timbre, charac-  
ter, just as words and sentences do. The  
moment a text and typeface are chosen*  
ITALIC

Letterforms have tone, timbre, charac-  
ter, just as words and sentences do.  
The moment a text and typeface are  
SEMIBOLD

*Letterforms have tone, timbre, charac-  
ter, just as words and sentences do. The  
moment a text and typeface are chosen*  
SEMIBOLD ITALIC

BOLD

**BOLD ITALIC**

BLACK



Robert Slimbach, Adobe Systems

*Small Capitals & Old Style Figures (sc&osf)*

### Old Style Figures (OSF)

### Expert Set

### Expert Subset

### Titling Caps



LETTERFORMS HAVE TONE, TIMBRE, CHARACTER, JUST AS WORDS AND SENTENCES DO. THE MOMENT A TEXT AND TYPEFACE

ITALIC EXPERT, ITALIC OSF

SEMIBOLD EXPERT, SEMIBOLD SC&amp;OSF

SEMIBOLD ITALIC EXPERT, SEMIBOLD ITALIC OSE

BOLD EXPERT. BOLD USE.

BOLD ITALIC EXPERT, BOLD ITALIC OSE

BLACK EXPERT, BLACK OSE



## VAG ROUNDED

Gerry Barney, Terence Griffin, David Bristow, and Kit Cooper,  
Sedley Place

abcdefghijklmnopqrstuvwxyz&ABCDE  
FGHIJKLMNOPQRSTUVWXYZ1234567890æáâ  
ãäåäçéêëèëfifliíîïñæøóôöðößúüüÿÆÁÂÃ  
ÄÅÄÇÉÊËÈÉÍÎÏÑÆØÓÔÖÐÖÚÜÜÿ\$£¥f%°/•\*ao@©®™.,;:...†‡\$¶!  
?¡¿'""''' ""<>>>()[]}-\_—

Letterforms have tone, timbre, character,  
just as words and sentences do. The mo  
ment a text and typeface are chosen, two

THIN

Letterforms have tone, timbre, character,  
just as words and sentences do. The mo  
ment a text and typeface are chosen, two

LIGHT

**Letterforms have tone, timbre, charac  
ter, just as words and sentences do. The  
moment a text and typeface are chosen**

BOLD

**Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are**

BLACK

## VECTORA

Adrian Frutiger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABCDE  
FGHIJKLMNOPQRSTUVWXYZ12345678  
90æáâãäåäçéêëèëfifliíîïñæøóôöðößúüüÿÆÁÂÃ  
ÄÅÄÇÉÊËÈÉÍÎÏÑÆØÓÔÖÐÖÚÜÜÿ\$£¥f%°/•\*ao@©®™.,;:...†‡\$¶!  
?¡¿'""''' ""<>>>()[]}-\_—

abcdefghijklmnopqrstuvwxyz&ABCDE  
FGHIJKLMNOPQRSTUVWXYZ12345678  
90æáâãäåäçéêëèëfifliíîïñæøóôöðößúüüÿÆÁÂÃ  
ÄÅÄÇÉÊËÈÉÍÎÏÑÆØÓÔÖÐÖÚÜÜÿ\$£¥f%°/•\*ao@©®™.,;:...†‡\$¶!  
?¡¿'""''' ""<>>>()[]}-\_—

Letterforms have tone, timbre, character,  
just as words and sentences do. The mo  
ment a text and typeface are chosen

45 LIGHT

*Letterforms have tone, timbre, charac  
ter, just as words and sentences do. The  
moment a text and typeface are chosen,*

46 LIGHT ITALIC

Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are

55 ROMAN

*Letterforms have tone, timbre, charac  
ter, just as words and sentences do.  
The moment a text and typeface are*

56 ITALIC

**Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and type**

75 BOLD

***Letterforms have tone, timbre, char  
acter, just as words and sentences  
do. The moment a text and type***

76 BOLD ITALIC

**Letterforms have tone, timbre,  
character, just as words and sen  
tences do. The moment a text**

95 BLACK

***Letterforms have tone, timbre,  
character, just as words and sen  
tences do. The moment a text***

96 BLACK ITALIC



Jovica Veljovic, ITC

abcdefghijklmnopqrstuvwxyz&ABCD  
 EFGHIJKLMNOPQRSTUVWXYZ1234  
 567890æáâãäåâçêëèèfíîíîñœóóôôõõ  
 ßúüüüÿÆÁÂÃÄÅÄÇÉÊËÈÌÎÎÑŒØÓ  
 ÔÕÖÖŮÚÛÜÜŸ\$¢£¥ƒ%°/•\*ªº@©®™.,;:  
 ...†‡\$¶!?!¿¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
 IJKLMNOPQRSTUVWXYZ12345678  
 90æáâãäåâçêëèèfíîíîñœóóôôõõßúüüü  
 ŸÆÁÂÃÄÅÄÇÉÊËÈÌÎÎÑŒØÓÔÕÖÖŮ  
 ÚÛÜÜŸ\$¢£¥ƒ%°/•\*ªº@©®™.,;:...†‡\$¶!?  
 ¿¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are  
 BOOK

*Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two*  
 BOOK ITALIC

Letterforms have tone, timbre, char  
 acter, just as words and sentences do.  
 The moment a text and typeface are  
 MEDIUM

*Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are*  
 MEDIUM ITALIC

**Letterforms have tone, timbre, char  
 acter, just as words and sentences  
 do. The moment a text and type**  
 BOLD

***Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are***  
 BOLD ITALIC

**Letterforms have tone, timbre,  
 character, just as words and sen  
 tences do. The moment a text**

BLACK

***Letterforms have tone, timbre, char  
 acter, just as words and sentences  
 do. The moment a text and type***

BLACK ITALIC

VERSAILLES

Adrian Frutiger, Linotype-Hell AG

abcdefghijklmnopqrstuvwxyz&ABC  
 DEFGHIJKLMNOPQRSTUVWXYZ1  
 234567890æáâãäåâçêëèèfíîíîñœóó  
 ôôõõßúüüüÿÆÁÂÃÄÅÄÇÉÊËÈÌÎÎ  
 ÑŒØÓÔÕÖÖŮÚÛÜÜŸ\$¢£¥ƒ%°/•\*ªº  
 @©®™.,;:...†‡\$¶!?!¿¡¢£¥¦§¨ª«  
 ¬®¯°±²³´µ¶·¸¹º»¼½¾¿

abcdefghijklmnopqrstuvwxyz&ABCD  
 EFGHIJKLMNOPQRSTUVWXYZ123  
 4567890æáâãäåâçêëèèfíîíîñœóóôô  
 ôôßúüüüÿÆÁÂÃÄÅÄÇÉÊËÈÌÎÎÑŒ  
 ØÓÔÕÖÖŮÚÛÜÜŸ\$¢£¥ƒ%°/•\*ªº@©®  
 ™.,;:...†‡\$¶!?!¿¡¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are  
 45 LIGHT

*Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are*  
 46 LIGHT ITALIC

Letterforms have tone, timbre, char  
 acter, just as words and sentences  
 do. The moment a text and typeface  
 55 ROMAN

*Letterforms have tone, timbre, char  
 acter, just as words and sentences  
 do. The moment a text and typeface*  
 56 ITALIC

75 BOLD

76 BOLD ITALIC

95 BLACK

96 BLACK ITALIC

## VERVE MM

Brian Sooy, Brian Sooy  
A multiple master typeface with 1 axis: weight (Regular to Black). See pages 17–20.

**aaaaaaaaaaaa** weight

abcdefghijklmnopqrstuvwxyz&ABCDEF GHIJK  
LMNOPQRSTUVWXYZ1234567890æǻǿǰǎǣēē  
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;...†‡\$¶!?!¿¡""""""""<>«»{}-\_-

fjhkmorfSTY

### Alternates

REGULAR

BOLD

BLACK

## VISIGOTH

Arthur Baker, AlphaOmega Typography

abcdefghijklmnopqrstuvwxyz&A  
BCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890xáâãäåæçèéêëìíîï  
ñœóôõöøßùúûüýÿÀÁÂÃÄÅ  
ĀĂĄȦǼǾǞǠǡǢǣǤǥǦǧǨǩ  
ŁłŻżŁłŒœƆɔƎǝǟǠǡǢǣǤǥ  
ǦǧǨǩŁłŻżŁłŒœƆɔƎǝǟǠǡ  
ǢǣǤǥǦǧǨǩŁłŻżŁłŒœƆɔ  
ƎǝǟǠǡǢǣǤǥǦǧǨǩŁłŻżŁł

REGULAR



Carol Twombly, Adobe Systems  
A multiple master typeface with 2 axes: weight (Light to Bold)  
and width (Condensed to Extra-extended). See pages 17–20.

|                |        |
|----------------|--------|
| ৳৳৳৳৳৳৳৳৳৳৳৳৳৳ | weight |
| ৳৳৳৳৳৳৳৳৳৳৳৳৳৳ | width  |

abcdefghijklmnopqrstuvwxyz& ABCDEFGHIJKLMNOP  
OPQRSTUVWXYZ1234567  
890æáâäàåãçêëèëíîï  
ïñœøóôõö÷ßúûüýÿÆÁÂ  
ÃÄÅÃÇÉÊËÌÍÎÏÑŒØÓÔ  
ÕÖÜÚÛÜÝ\$%&'()\*+,-./:;  
=>?@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 { | } ~ \_ - -

Letterforms have tone, timbre, character, just as words and

LIGHT CONDENSED

Letterforms have tone, timbre  
character, just as words and

REGULAR CONDENSED

Letterforms have tone, timbre, character, just as words

BOLD CONDENSED

Letterforms have tone,  
timbre, character, just as

LIGHT NORMAL

Letterforms have tone,  
timbre, character, just as

REGULAR NORMAL

Letterforms have tone  
timbre, character, just

BOLD NORMAL

Letterforms  
have tone, tim

LIGHT EXTRA-EXTENDED

Letterforms  
have tone,

REGULAR EXTRA-EXTENDED

# Letterforms have tone,

BOLD EXTRA-EXTENDED

 VOLUTA SCRIPT

Viktor Solt, Adobe Systems

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 a a a a a a a a e e e e f f f f i i  
i i i i n n o o o o o o p p u u u u y A A A A A A A A E E  
E E E E I I I I I I N N V V V V V V V V X X X X  
X X Y Y & £ ¥ ¢ % / . " # \$ % ^ \_ ` ~ { | } ~  
~> ~< ~>> ~<< ~> ~< ~>> ~<< ~>>> ~<<< ~>>>>

E. I n s y j o p p , t x z f f f i f l f f i f l l t t p .

### Alternates

Swash

Swash

Letterforms have tone, timbre, character,  
just as words and sentences do. The moment a  
REGULAR

REGULAR

WARNING PI

Unknown



REGULAR









**Точно найденные слова достойны  
точности в подборе шрифтов; те, в  
свою очередь заслуживают чуткого,**

BOLD ITALIC

Στις πύλες του δάσους ο έκπληκτος άν  
θρωπος του κόσμου είναι αναγκασμένος  
να εγκαταλείψει τις αστικές του εκτιμήσεις

LIGHT

Στις πύλες του δάσους ο έκπληκτος άνθρω  
πος του κόσμου είναι αναγκασμένος να  
εγκαταλείψει τις αστικές του εκτιμήσεις

LIGHT ITALIC

Στις πύλες του δάσους ο έκπληκτος άν  
θρωπος του κόσμου είναι αναγκασμένος  
να εγκαταλείψει τις αστικές του εκτιμή

REGULAR

Στις πύλες του δάσους ο έκπληκτος άνθρω  
πος του κόσμου είναι αναγκασμένος να  
εγκαταλείψει τις αστικές του εκτιμήσεις

ITALIC

Στις πύλες του δάσους ο έκπληκτος άν  
θρωπος του κόσμου είναι αναγκασμένος  
να εγκαταλείψει τις αστικές του εκτιμή

SEMIBOLD

Στις πύλες του δάσους ο έκπληκτος άν  
θρωπος του κόσμου είναι αναγκασμένος  
να εγκαταλείψει τις αστικές του εκτιμή

SEMIBOLD ITALIC

Στις πύλες του δάσους ο έκπληκτος  
άνθρωπος του κόσμου είναι αναγκασμέ  
νος να εγκαταλείψει τις αστικές του

BOLD

Στις πύλες του δάσους ο έκπληκτος άν  
θρωπος του κόσμου είναι αναγκασμένος  
να εγκαταλείψει τις αστικές του εκτιμή

BOLD ITALIC

WARNOCK PRO OPTICALS

Robert Slimbach, Adobe Systems

For a specimen book of this typeface and more information  
about OpenType fonts, visit [www.adobe.com/type](http://www.adobe.com/type).

LETTERFORMS HAVE TONE, timbre, character, just as words  
and 567 sentences do. The moment a text and typeface are  
LIGHT CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words  
and 567 sentences do. The moment a text and typeface are  
LIGHT ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words  
and 567 sentences do. The moment a text and typeface are  
CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as words  
and 567 sentences do. The moment a text and typeface are  
ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as  
words and 567 sentences do. The moment a text and type  
SEMIBOLD CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as  
words and 567 sentences do. The moment a text and type  
SEMIBOLD ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as  
words and 567 sentences do. The moment a text and type  
BOLD CAPTION

LETTERFORMS HAVE TONE, timbre, character, just as  
words and 567 sentences do. The moment a text and type  
BOLD ITALIC CAPTION

LETTERFORMS HAVE TONE, timbre, char  
acter, just as words and 567 sentences do.  
The moment a text and typeface are cho  
LIGHT

LETTERFORMS HAVE TONE, timbre, char  
acter, just as words and 567 sentences do.  
The moment a text and typeface are cho  
LIGHT ITALIC

LETTERFORMS HAVE TONE, timbre, char  
acter, just as words and 567 sentences do.  
The moment a text and typeface are cho  
REGULAR

LETTERFORMS HAVE TONE, timbre, char  
acter, just as words and 567 sentences do.  
The moment a text and typeface are cho  
ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are

SEMIBOLD

*LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are cho*

SEMIBOLD ITALIC

**LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface**

BOLD

***LETTERFORMS HAVE TONE, timbre, character, just as words and 567 sentences do. The moment a text and typeface are***

BOLD ITALIC

LETTERFORMS HAVE TONE, timbre, character, just as words and

LIGHT SUBHEAD

*LETTERFORMS HAVE TONE, timbre, character, just as words and*

LIGHT ITALIC SUBHEAD

LETTERFORMS HAVE TONE, timbre, character, just as words

SUBHEAD

*LETTERFORMS HAVE TONE, timbre, character, just as words an*

ITALIC SUBHEAD

**LETTERFORMS HAVE TONE, timbre, character, just as wor**

SEMIBOLD SUBHEAD

***LETTERFORMS HAVE TONE, timbre, character, just as word***

SEMIBOLD ITALIC SUBHEAD

**LETTERFORMS HAVE TONE, timbre, character, just as wor**

BOLD SUBHEAD

***LETTERFORMS HAVE TONE, timbre, character, just as wor***

BOLD ITALIC SUBHEAD

Letterforms have tone,

LIGHT DISPLAY

*Letterforms have tone,*

LIGHT ITALIC DISPLAY

Letterforms have tone,

DISPLAY

*Letterforms have tone,*

ITALIC DISPLAY

Letterforms have ton

SEMIBOLD DISPLAY

*Letterforms have ton*

SEMIBOLD ITALIC DISPLAY

Letterforms have ton

BOLD DISPLAY

*Letterforms have ton*

BOLD ITALIC DISPLAY

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы

LIGHT CAPTION

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,*

LIGHT ITALIC CAPTION

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,

CAPTION

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,*

ITALIC CAPTION

**Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,**

SEMIBOLD CAPTION

***Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,***

SEMIBOLD ITALIC CAPTION

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,

BOLD CAPTION

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,*

BOLD ITALIC CAPTION

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы

LIGHT

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы*

LIGHT ITALIC

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы

REGULAR

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы*

ITALIC

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы

SEMIBOLD

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого, осмы*

SEMIBOLD ITALIC

Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,

BOLD

*Точно найденные слова достойны точности в подборе шрифтов; те, в свою очередь заслуживают чуткого,*

BOLD ITALIC

Точно найденные слова до  
стойны точности в подборе

LIGHT SUBHEAD

Точно найденные слова до  
стойны точности в подборе

LIGHT ITALIC SUBHEAD

Точно найденные слова до  
стойны точности в подборе

SUBHEAD

*Точно найденные слова до  
стойны точности в подборе*

ITALIC SUBHEAD

Точно найденные слова до  
стойны точности в подборе

SEMIBOLD SUBHEAD

*Точно найденные слова до  
стойны точности в подбо*

SEMIBOLD ITALIC SUBHEAD

Точно найденные слова до  
стойны точности в подборе

BOLD SUBHEAD

*Точно найденные слова до  
стойны точности в подбо*

BOLD ITALIC SUBHEAD

Точно найденные сло

LIGHT DISPLAY

*Точно найденные сло*

LIGHT ITALIC DISPLAY

Точно найденные

DISPLAY

*Точно найденные сло*

ITALIC DISPLAY

Точно найденные

SEMIBOLD DISPLAY

*Точно найденные*

SEMIBOLD ITALIC DISPLAY





Στις πύλες του δάσους ο έκ  
πληκτος άνθρωπος του κό

BOLD SUBHEAD

Στις πύλες του δάσους ο έκ  
πληκτος άνθρωπος του κό

BOLD ITALIC SUBHEAD

Στις πύλες του δάσους ο

LIGHT DISPLAY

Στις πύλες του δάσους ο

LIGHT ITALIC DISPLAY

Στις πύλες του δάσους ο

DISPLAY

Στις πύλες του δάσους ο

ITALIC DISPLAY

Στις πύλες του δάσους

SEMIBOLD DISPLAY

Στις πύλες του δάσους ο

SEMIBOLD ITALIC DISPLAY

Στις πύλες του δάσους

BOLD DISPLAY

Στις πύλες του δάσους

BOLD ITALIC DISPLAY

WATERS TITLING MM

Julian Waters, Adobe Systems

A multiple master typeface with 2 axes: weight (Light to Bold)  
and width (Condensed to Normal). See pages 17–20.

AAAAAAAAA weight

AAAAAAAAAA width

ABCDEFGHIJKLMNOPQRSTUVWXYZ

RSTUVWXYZ&123456789

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¡¨“”„‹›«»()[]{}- \_ —

€KRTY&

Alternates

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CTKSLANNOOCC EO RS ST

TTEACO EYCC TYZA a an

and at for from in of the to

Ligatures

LETTERFORMS HAVE TONE, TIMBRE,  
CHARACTER, JUST AS WORDS AND SEN

LIGHT CONDENSED

LETTERFORMS HAVE TONE, TIMBRE,  
CHARACTER, JUST AS WORDS AND 567

LIGHT CONDENSED TALL CAPS

LETTERFORMS HAVE TONE, TIMBRE  
CHARACTER, JUST AS WORDS AND

REGULAR CONDENSED

LETTERFORMS HAVE TONE, TIMBRE  
CHARACTER, JUST AS WORDS AND

REGULAR CONDENSED TALL CAPS

MM

www.adobe.com/type

LETTERFORMS HAVE TONE, TIM  
BRE, CHARACTER, JUST AS WOR

SEMIBOLD CONDENSED

LETTERFORMS HAVE TONE, TIM  
BRE, CHARACTER, JUST AS WOR

SEMIBOLD CONDENSED TALL CAPS

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST AS

BOLD CONDENSED

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST AS

BOLD CONDENSED TALL CAPS

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST AS

LIGHT SEMI-CONDENSED

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST AS

LIGHT SEMI-CONDENSED TALL CAPS

LETTERFORMS HAVE TONE,  
TIM BRE, CHARACTER, JUST

REGULAR SEMI-CONDENSED

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST

REGULAR SEMI-CONDENSED TALL CAPS

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST

SEMIBOLD SEMI-CONDENSED

LETTERFORMS HAVE TONE,  
TIMBRE, CHARACTER, JUST

SEMIBOLD SEMI-CONDENSED TALL CAPS

LETTERFORMS HAVE TO  
NE, TIMBRE, CHARACTER,

BOLD SEMI-CONDENSED

LETTERFORMS HAVE TO  
NE, TIMBRE, CHARACTER,

BOLD SEMI-CONDENSED TALL CAPS

LETTERFORMS HAVE TO  
NE, TIMBRE, CHARACTER,

LIGHT NORMAL

LETTERFORMS HAVE TO  
NE, TIMBRE, CHARACTER,

LIGHT NORMAL TALL CAPS

LETTERFORMS HAVE TO  
NE, TIMBRE, CHARACTE

REGULAR NORMAL

LETTERFORMS HAVE TO  
NE, TIMBRE, CHARACTE

REGULAR NORMAL TALL CAPS

LETTERFORMS HAVE  
TONE, TIMBRE, CHARA

SEMIBOLD NORMAL

LETTERFORMS HAVE  
TONE, TIMBRE, CHARA

SEMIBOLD NORMAL TALL CAPS

LETTERFORMS HAVE  
TONE, TIMBRE, CHAR

BOLD NORMAL

LETTERFORMS HAVE  
TONE, TIMBRE, CHAR

BOLD NORMAL TALL CAPS

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
 IJKLMNOPQRSTUVWXYZ1234567890æáâä  
 àãäçéêëèëîíîîñœøóôöðößúûüÿÆÁÃÄÅ  
 ÃÇÊËÈÈÎÎÎÑŒØÓÔÕÖÏÚÛÜÝ\$¢£¥%  
 °/●\*ªº@©®™.,;:…†‡\$¶!?!?¡¿"“”„„‹›«»(){}  
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abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
 IJKLMNOPQRSTUVWXYZ1234567890æáâ  
 àãäçéêëèëîíîîñœøóôöðößúûüÿÆÁÃÄÅ  
 ÃÇÊËÈÈÎÎÎÑŒØÓÔÕÖÏÚÛÜÝ\$¢£¥  
 f%°/●\*ªº@©®™.,;:…†‡\$¶!?!?¡¿"“”„„‹›«»  
 (){} \_ \_ \_ \_

Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two

BOOK

*Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two*

BOOK ITALIC

Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two

MEDIUM

*Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two*

MEDIUM ITALIC

Letterforms have tone, timbre, charac  
 ter, just as words and sentences do. The  
 moment a text and typeface are chosen

BOLD

*Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are*

BOLD ITALIC

Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are

BLACK

*Letterforms have tone, timbre, charac  
 ter, just as words and sentences do.  
 The moment a text and typeface are*

BLACK ITALIC

WEISS

Rudolf Weiss, Bauer Types, S.A.

abcdefghijklmnopqrstuvwxyz&ABCDEFG  
 HIJKLMNOPQRSTUVWXYZ123456789  
 0æáâãäåçéêëèëîíîîñœøóôöðößúûüÿÆ  
 ÁÃÄÅÃÇÊËÈÈÎÎÎÑŒØÓÔÕÖÏÚÛÜ  
 ÜÝ\$¢£¥f%°/●\*ªº@©®™.,;:…†‡\$¶!?!?¡¿  
 "“”„„‹›«»(){} \_ \_ \_ \_

abcdefghijklmnopqrstuvwxyz&ABCDEFGH  
 IJKLMNOPQRSTUVWXYZ1234567890æáâãäåç  
 éêëèëîíîîñœøóôöðößúûüÿÆÁÃÄÅÃÇÊËÈÈÎÎ  
 ÌÑŒØÓÔÕÖÏÚÛÜÜÝ\$¢£¥f%°/●\*ªº@©  
 ®™.,;:…†‡\$¶!?!?¡¿"“”„„‹›«»(){} \_ \_ \_ \_

Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two

REGULAR

*Letterforms have tone, timbre, character, just as  
 words and sentences do. The moment a text and type  
 face are chosen, two streams of thought, two rhythm*

ITALIC

Letterforms have tone, timbre, character,  
 just as words and sentences do. The mo  
 ment a text and typeface are chosen, two

BOLD

Letterforms have tone, timbre, charac  
 ter, just as words and sentences do. The  
 moment a text and typeface are chosen

EXTRA BOLD



Garrett Boge, LetterPerfect

abcdefghijklmnopqrstuvwxyz&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 á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ¤ £ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã

Rosemarie Kloos-Rau, Linotype-Hell AG

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Rosemarie Kloos-Rau, Linotype-Hell AG



Rudolf Koch, Linotype-Hell AG

[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The

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[illegible]

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen

55 ROMAN

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface are chosen, two*

56 ITALIC

Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface

75 BOLD

*Letterforms have tone, timbre, character, just as words and sentences do. The moment a text and typeface*

76 BOLD ITALIC

**Letterforms have tone, timbre, character, just as words and sentences do. The moment a text**

95 BLACK

***Letterforms have tone, timbre, character, just as words and sentences do. The moment a text***

96 BLACK ITALIC

abcdefghijklmnopqrstuvwxyz&ABCDEFGHJKLMN  
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Letterforms have tone, timbre, character, just as words and sentences do. The moment a text

REGULAR

WITTENBERGER FRAKTUR

Unknown, Monotype Corp.

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Letterforms have tone, timbre, character, just as words and

REGULAR

# Letterforms have tone, timbre, character, just as words

BOLD

## ADOBE WOOD TYPE ORNAMENTS 1

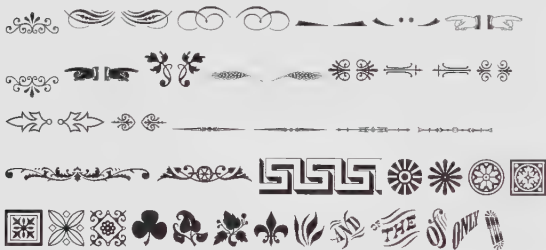
Barbara Lind, Adobe Systems



REGULAR

## ADOBE WOOD TYPE ORNAMENTS 2

Barbara Lind, Adobe Systems



REGULAR

## ITC ZAPF CHANCERY

Hermann Zapf, ITC

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Letterforms have tone, timbre, character, just as words and sentences

LIGHT

*Letterforms have tone, timbre, character, just as words and sentences*

LIGHT ITALIC

Letterforms have tone, timbre, character, just as words and sentences

ROMAN

*Letterforms have tone, timbre, character, just as words and sentences*

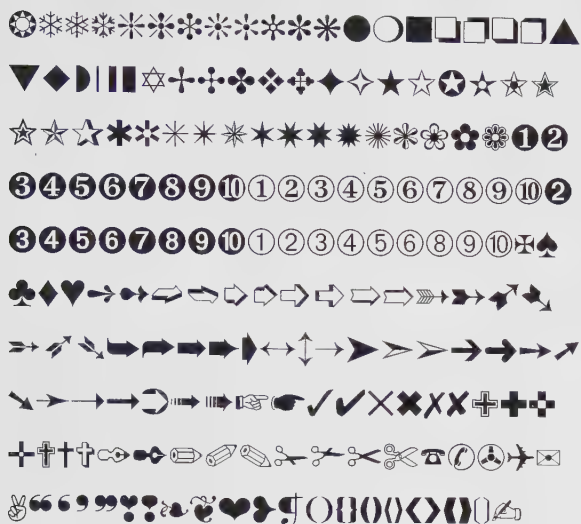
ITALIC

Letterforms have tone, timbre, character, just as words and sentences

DEMI

**Letterforms have tone, timbre, character, just as words and**

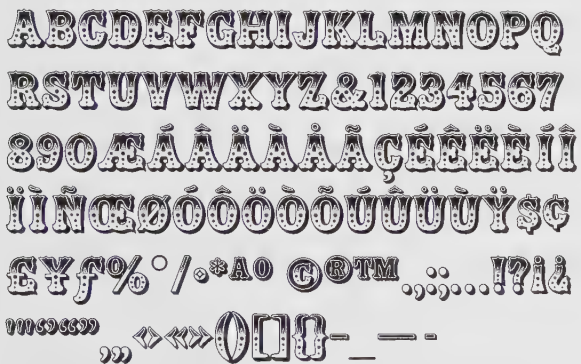
BOLD



REGULAR



Kim Buker Chansler, Adobe Systems



# LETTERFORMS HAVE TONE, TIMBRE, CHARA

REGULAR

# LETTERFORMS HAVE TONE, TIMBRE, CHARA

FILL



USE EACH STYLE AS IS OR OVERLAP AND COLOR THEM.

Robert Alonso, Robert Alonso

abcdefghijklmnopqrstuvwxyz&AB  
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=>?@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 « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

Letterforms have tone, timbre, character, just as words and sentences

REGULAR



## ADOBE TYPE BASICS

Americana  
**Americana Extra Bold**  
 Antique Olive Roman  
*Antique Olive Italic*  
**Antique Olive Bold**  
**Antique Olive Compact**  
 ITC Avant Garde  
 Gothic Book  
*ITC Avant Garde*  
*Gothic Book Oblique*  
**ITC Avant Garde**  
**Gothic Demi**  
*ITC Avant Garde*  
*Gothic Demi Oblique*  
**Blackoak**  
 ITC Bookman Light  
*ITC Bookman Lt Italic*  
**ITC Bookman Demi**  
**ITC Bookman Demi Italic**  
 Carta  
 Adobe Caslon Regular  
*Adobe Caslon Italic*  
 Adobe Caslon Semibold  
*Adobe Caslon Sbold Italic*  
 Courier  
*Courier Oblique*  
**Courier Bold**  
**Courier Bold Obl**  
 Adobe Garamond Regular  
*Adobe Garamond Italic*  
 Adobe Garamond Bold  
**Adobe Garamond Bld Italic**  
 Gill Sans  
*Gill Sans Italic*  
 Gill Sans Condensed  
**Gill Sans Bold Condensed**

Helvetica  
*Helvetica Oblique*  
**Helvetica Bold**  
**Helvetica Bold Obl**  
 Helvetica Narrow  
*Helvetica Narrow Oblique*  
 Helvetica Narrow Bold  
**Helvetica Narrow Bold Obl**  
*Kaufmann*  
 LITHOS REGULAR  
**LITHOS BLACK**  
 New Century  
 Schoolbook Roman  
*New Century*  
*Schoolbook Italic*  
 New Century  
**Schoolbook Bold**  
*New Century*  
**Schoolbook Bold Italic**  
 Palatino  
*Palatino Italic*  
 Palatino Bold  
*Palatino Bold Italic*  
 Parisian  
*Park Avenue*  
 Poetica Orns  
 αβχδΑΒΧΔ≡⊥Σ∞ Symbol  
 Tekton  
**Tekton Bold**  
 Times  
*Times Italic*  
**Times Bold**  
**Times Bold Italic**  
**TRAJAN BOLD**  
 Adobe Wood Type Orns 2  
*ITC Zapf Chancery*  
*Medium Italic*  
 ITC Zapf Dingbats

## ADOBE ORIGINALS SAMPLER 1

*Caflisch Script Regular*  
*Caflisch Script Bold*  
*Mezz Regular*  
**Mezz Black**  
 Myriad Regular  
*Myriad Italic*  
**Myriad Bold**  
**Myriad Bold Italic**  
 Nueva Regular  
*Nueva Italic*  
**Nueva Bld Extended**  
**Nueva Bold Extd Italic**

## ADOBE ORIGINALS SAMPLER 2

Minion Condensed  
*Minion Condensed Italic*  
 Minion Bold Condensed  
*Minion Bold Condensed Italic*  
 Sanvito Light  
 Sanvito Roman  
**PENUMBRA SBLD SANS**  
**PENUMBRA SBLD FLARE**  
**PENUMBRA**  
**SEMIBOLD SERIF**  
 Viva Light Condensed  
 Viva Regular  
**Viva Bold**  
**Extra-Extd**

## ADOBE SCRIPT TEASER™

*Caflisch Script Regular*  
*Caflisch Script Bold*  
*Ex Ponto Regular*  
 Sanvito Roman  
 Sanvito Semibold  
 Sanvito Bold Display  
 Poetica Chancery I  
 POETICA SWASH CAPS 1  
 ch Ch Ck ff Hi ll ff sp Poetica Ligs

 TOUCH OF CLASSICS 1

Adobe Garamond Regular  
*Adobe Garamond Italic*  
 ADOBE GARAMOND SC&OSF  
 Adobe Garamond Semibold  
 ADOBE GARAMOND  
 TITLING

 TOUCH OF CLASSICS 2

Adobe Caslon Regular  
*Adobe Caslon Italic*  
 ADOBE CASLON SC&OSF  
 Adobe Caslon Semibold  
 *Adobe Caslon Orns*

 TOUCH OF CLASSICS 3

Adobe Jenson Regular  
 ADOBE JENSON SC&OSF  
*Adobe Jenson Italic*  
 Adobe Jenson Semibold  
 Adobe Jenson Display

 ORIGINALS ON DISPLAY

Chaparral Display  
 Cronos Display  
*Ex Ponto Regular*  
**Jimbo Bold**  
**Kepler Bold**  
**Extended Display**  
 Kepler Sbold Cond Display  
**Mezz Bold**  
**PENUMBRA**  
**BOLD SERIF**  
 Adobe Jenson  
 Semibold Display

CHARLESTON COLLECTION

**ITC BEE/KNEES**

Bernhard Modern Bold  
 Cantoria Light  
**Kino**  
*Monoline Script*  
**ITC Ozwald**  
 Parisian  
 University Roman

ESSENTIAL SCRIPTS

Balzano  
*Brush Script*  
*Kaufmann*  
**Mercurius Bold Script**  
*Mistral*  
 Poetica Chancery II  
 POETICA SWASH  
 CAPITALS II  
*Snell Roundhand*  
 Wendy

JAM PACK

**Antique Olive Bold Cond**  
**Bodoni Poster Compressed**  
 ITC Cheltenham Cond Light  
**Gill Sans Bold Extra Condensed**  
**Myriad Condensed Semibold**  
**Rockwell Condensed**  
**Runic Condensed**  
 Viva Light Condensed

ADOBE VALUE PACK

*Biffo*  
**Blackoak**  
 Bodoni Poster Compressed  
 *Carta*  
**CASTELLAR**  
**COPPERPLATE GOTHIC**  
**33BC**

Dom Casual

**Gill Sans Ult Bold**

Gill Sans Condensed  
**Goudy Text Lombardic Capitals**  
**IRONWOOD**  
 Joanna Regular  
 Joanna Italic  
*Kaufmann*  
 Letter Gothic  
 LITHOS REGULAR  
**MESQUITE**

 *Minion Orns*  
**Myriad Condensed Semibold**  
**Nueva Bold Extd**  
*Nuptial Script*  
*Pepita*  
 Prestige Elite  
**Rockwell XBold**  
**Runic Condensed**  
 Serpentine Light  
**STENCIL**  
 Viva Regular  
 Willow

 *Adobe Wood Type Orns 2*

ADOBE WEBTYPE

*Caflisch script Web*  
*Giddyup Web*  
**Mezz Bold Web**  
 Minion Regular Web  
*Minion Italic Web*  
**Minion Bold Web**  
 Myriad Regular Web  
*Myriad Italic Web*  
**Myriad Bold Web**  
 Myriad Condensed Web  
*Myriad Cond Web Italic*  
**PENUMBRA SERIF**  
**WEB**







The following books can be helpful in understanding more about the history, development, and use of typography.

Brady, Phillip. *Using Type Right: One Hundred Twenty-One No-Nonsense Rules for Working with Type*. NTC/Contemporary Publishing Company, 1994.

Bringhurst, Robert. *The Elements of Typographic Style*, second edition. Vancouver: Hartley & Marks Publishers, 1996.

Brown, Alex. *In Print: Text and Type in the Age of Desktop Publishing*. New York: Watson-Guptill, 1989.

Catich, Edward M. *The Origin of the Serif: Brush Writing & Roman Letters*, second edition. Davenport, Iowa: Catich Gallery, St. Ambrose University, 1991.

Collier, David. *Collier's Rules for Desktop Design and Typography*. Reading: Riverside Printing Co. Ltd., 1992.

Jean, George. *Writing: The Story of Alphabets and Scripts*. New York: Harry N. Abrams, Inc., 1992.

McLean, Ruari. *The Thames and Hudson Manual of Typography*. London: Thames and Hudson, 1988.

Parker, Roger C. *Looking Good in Print*: fifth edition. The Coriolis Group, 2000.

Rögener, Stefan, Albert-Jan Pool, and Ursula Packhäuser. *Branding with Type: How Type Sells*. San Jose: Adobe Press, 1995.

Spiekermann, Erik and E.M. Ginger. *Stop Stealing Sheep & Find Out How Type Works* second edition. San Jose: Adobe Press, 2000.

White, Jan V. *Graphic Design for the Electronic Age*. New York: Watson-Guptill, 1988.

Will-Harris, Daniel. *TypeStyle: How to Choose and Use Type on a Personal Computer*. Berkeley: Peachpit Press, Inc., 1990.

- 48 Aachen™  
 48 Albertus®  
 48 Aldus\*  
 49 Alexa®  
 49 ITC American  
     Typewriter®  
 49 Americana®  
 50 Amigo™  
 50 Andreas™  
 50 ITC Anna®  
 50 Antique Olive®  
 51 Apollo™  
 52 Arcadia\*  
 52 Ariadne\*  
 53 Arnold Böcklin  
 53 Ashley Script™  
 53 New Aster™  
 54 Linotype  
     Astrology Pi  
 54 Audio Pi  
 54 Auriol\*  
 55 ITC Avant  
     Garde Gothic®  
 56 ITC Avant  
     Garde Gothic MM  
 57 Avenir\*  
 58 Baker Signet™  
 58 Balzano®  
 59 Banco®  
 59 Banshee®  
 59 Baskerville\* Cyrillic  
 59 ITC New  
     Baskerville®  
 60 ITC Bauhaus®  
 61 ITC Beesknees®  
 61 Bell®  
 62 Bell Centennial  
 62 Bell Gothic  
 62 Belwe™  
 63 Bembo®  
 64 ITC Benguiat®  
 65 ITC Benguiat  
     Gothic®  
 65 ITC Berkeley  
     Oldstyle®  
 66 Berling™  
 66 Bermuda™  
 67 Bernhard  
 67 Bernhard Modern  
 67 New Berolina™  
 68 Bickham Script® MM  
 69 Biffo™  
 69 Birch®  
 69 Blackoak®  
 69 Blue Island™  
 70 Bodoni  
 70 Bauer Bodoni™  
 71 ITC Bookman®  
 72 Border Pi  
 72 Bossa Nova™  
 73 Briem® Akademi MM  
 73 Briem Script MM  
 74 Bruno™  
 75 Brush Script  
 75 Bulmer™  
 76 Bundesbahn Pi  
 77 Caffisch Script® MM  
 77 Calcite™ Pro  
 78 New Caledonia\*  
 79 Caliban®  
 79 Calvert™  
 79 Candida™  
 80 Cantoria®  
 80 Caravan Borders\*  
 81 Carolina\*  
 81 Carta®  
 81 Cascade\* Script  
 82 Adobe Caslon™ Pro  
 83 Adobe Caslon  
 84 Caslon 3  
 84 Caslon 540  
 85 Caslon Open Face  
 85 ITC Caslon 224®  
 86 Castellar™  
 86 Caxton™  
 86 Celestia™ Antiqua  
 87 Centaur®  
 88 Linotype  
     Centennial\*  
 89 Century Expanded  
 89 Century Old Style  
 90 ITC Century®  
 91 ITC Century  
     Handtooled  
 92 New Century  
     Schoolbook  
 92 ITC Cerigo®  
 93 Chaparral® MM  
 94 Charlemagne®  
 94 Charme®  
 94 ITC Cheltenham®  
 96 ITC Cheltenham  
     Handtooled  
 96 Cheq™  
 96 Clairvaux\*  
 96 Clarendon\*  
 97 Clearface Gothic\*  
 97 ITC Clearface®  
 98 Cloister Open Face  
 98 Cochin\*  
 98 Conga Brava® MM  
 99 Cooper Black  
 100 Copal®  
 100 Copperplate Gothic  
 101 Coriander®  
 101 Corona\*  
 101 Coronet™  
 102 Cottonwood®  
 102 Critter®  
 102 Cronos® MM  
 104 ITC Cushing®  
 104 Cutout™  
 105 Dante®  
 106 Linotype  
     Decoration Pi  
 106 Delphin I\*  
 106 Delphin II™  
 106 Linotype Didot\*  
 107 DIN Schriften  
 107 Diotima\*  
 108 Diskus\*  
 108 Dom Casual  
 108 Dorchester Script™  
 109 Doric  
 109 Duc De Berry\*  
 109 Eccentric  
 109 Egyptienne F\*  
 110 Ehrhardt®  
 110 Electra\*  
 112 Ellington®  
 112 Else™ NPL  
 113 Emmascript™  
 113 Engravers  
 113 ITC Eras®  
 114 ITC Esprit®  
 114 European Pi  
 114 Eurostile™  
 115 Excelsior\*  
 116 Excelsior Cyrillic  
 116 Ex Ponto® MM  
 117 Fairfield\*  
 118 Falstaff™  
 118 ITC Fenice®  
 119 Fette Fraktur\*  
 119 Flood®  
 120 ITC Flora®  
 120 Florens™  
 120 Flyer\*  
 120 Folio®

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|--------------------------|-------------------------|------------------------|-----------------------|
| 121 Forte™               | 144 Monotype            | 164 Kabel*             | 183 Mathematical Pi   |
| 121 Fournier™            | Grotesque™              | 164 ITC Kabel®         | 184 Matura™           |
| 122 Franklin Gothic      | 144 Guardi*             | 165 Kaufmann®          | 185 Maximus*          |
| 122 ITC Franklin Gothic® |                         | 165 Kepler® MM         | 185 Medici* Script    |
| 124 Freestyle™ Script    | 145 Hadriano™           | 169 Khaki™             | 185 Melior*           |
| 124 Friz Quadrata        | 145 Neue Hammer         | 169 Kigali™            | 186 Memphis*          |
| 124 Frutiger*            | Unziale*                | 170 Kinesis® MM        | 186 ITC Mendoza       |
| 125 Fusaka®              | 145 Hardwood™           | 171 Kino™              | Roman®                |
| 125 Futura®              | 146 Helvetica*          | 171 Klang®             | 187 Mercurius™        |
|                          | 147 Helvetica Cyrillic  | 172 Koch Antiqua*      | Bold Script           |
| 127 Galahad®             | 148 Helvetica Inserat   | 172 Kolo™              | 187 Mercurius™        |
| 127 ITC Galliard®        | 147 Helvetica           | 172 Kompakt*           | 187 Meridien*         |
| 128 Linotype Game Pi     | Inserat Cyrillic        | 172 ITC Korinna®       | 188 Mesquite®         |
| 128 Adobe Garamond®      | 148 Helvetica Neue      | 173 Künstler Script*   | 188 Mezz® MM          |
| Pro                      | 151 Helvetica Rounded   |                        | 188 MICR              |
| 129 Adobe Garamond       | 152 Herculanum*         | 173 Latin™             | 189 Minion® Pro       |
| 130 Garamond 3*          | 152 ITC Highlander™     | 173 ITC Leawood®       | 198 Minion            |
| 131 ITC Garamond®        | 153 Hiroshige™          | 174 ITC Legacy® Sans   | 200 Minion MM         |
| 132 ITC Garamond MM      | 153 Hobo                | 174 ITC Legacy Serif   | 202 Minion Cyrillic   |
| 134 ITC Garamond         | 154 Linotype Holiday Pi | 175 Legault™           | 202 Minister          |
| Handtooled               | 154 Horley Old Style™   | 175 Letter Gothic      | 203 Mistral®          |
| 134 Simoncini            |                         | 176 Life®              | 203 Monotype Modern™  |
| Garamond®                | 155 Immi 505®           | 176 LinoLetter*        | 204 Mojo®             |
| 135 Stempel Garamond*    | 155 Impact™             | 178 Linoscript*        | 204 ITC Mona Lisa®    |
| 136 Garth Graphic®       | 155 Impressum®          | 178 Linotext*          | 204 Monoline Script™  |
| 136 Gazette*             | 156 Industria*          | 178 Lithos® Pro        | 205 Moonglow™         |
| 137 Giddyup®             | 156 Inflex™             | 179 Lithos             | 206 ITC Motter        |
| 137 Gill™ Floriated      | 156 Insignia*           | 180 ITC Lubalin Graph® | Corpus™ MM            |
| Capitals                 | 156 Ironwood®           | 180 Lucida®            | 206 Myriad® Pro       |
| 137 Gill Sans®           | 157 Isabella            | 180 Lucida Math        | 212 Myriad MM         |
| 138 ITC Giovanni®        | 157 ITC Isadora®        | 181 Lucida Sans        | 214 Myriad Sketch     |
| 139 Glypha*              | 157 Italia™             | 181 Lucida Sans        | 214 Myriad Tilt       |
| 139 Gothic               | 157 Monotype            | Typewriter             | 214 Mythos®           |
| 140 Goudy                | Italian Old Style™      | 182 Lucida Typewriter  |                       |
| 141 ITC Goudy Sans®      |                         |                        | 214 National Codes Pi |
| 141 Goudy Text™          | 158 Janson* Text        | 182 ITC Machine®       | 215 Neuland*          |
| 142 Monotype             | 159 Adobe Jenson™ Pro   | 182 Madrone®           | 215 Neuzeit* S        |
| Goudy™ Modern            | 161 Adobe Jenson MM     | 183 Magnesium™         | 215 News Gothic       |
| 142 Granjon*             | 162 Jimbo® MM           | 183 Magnolia™          | 216 Notre Dame*       |
| 143 Graphite® MM         | 163 Joanna®             | 183 Manito™            | 216 ITC Novarese®     |
| 143 Greymantle™          | 164 Juniper®            | 183 Marigold™          | 216 Nueva® MM         |

- 218 Nuptial Script  
218 Nyx®
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- 218 Ocean Sans™ MM  
220 OCR-A  
220 OCR-B  
220 Octavian™  
221 ITC Officina® Sans  
221 ITC Officina Serif  
222 Old Claude™  
222 Monotype Old Style™  
222 Old Style 7  
223 Olympian\*  
223 Omnia\*  
224 Ondine\*  
224 Onyx®  
224 Optima\*  
225 Orator  
225 Origami™  
226 Ouch!®  
226 Oxford™  
226 ITC Oswald®
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- 227 Palace Script™  
227 Palatino\*  
228 Parisian  
228 Park Avenue®  
229 Peignot\*  
229 Pelican™  
229 Penumbra® MM  
230 Pepita®  
230 Pepperwood®  
231 Perpetua®  
232 Photina®  
232 Plantin®  
233 PMN Cæcilia\*  
234 Poetica®  
236 Pompeia™ Inline  
236 Pompeijana\*  
236 Ponderosa™
- 237 Poplar®  
237 Postino™  
237 Present\*  
238 Prestige Elite
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- 238 Quake®  
239 ITC Quorum®
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- 239 Rad®  
239 Raleigh\*  
240 Raphael  
240 Reliq® MM  
240 Reporter®  
241 Revue™  
241 Rockwell®  
242 Romic™  
242 Rosewood®  
242 Rotation\*  
243 Agfa® Rotis™ Sans Serif  
243 Agfa Rotis Semisans  
244 Agfa Rotis Semiserif  
244 Agfa Rotis Serif  
244 Ruling Script\*  
244 Runic™  
245 Russell™ Oblique  
245 Russell Square®  
245 Rusticana\*  
246 Ruzicka Freehand\*
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- 246 Sabon\*  
247 San Marco\*  
247 Sanvito® MM  
248 Sassafras™  
248 Stempel Schneidler®  
249 Monotype Scotch Roman™  
249 Monotype Script™  
249 ITC Serif Gothic®  
250 Serifa®
- 250 Serlio  
251 Serpentine™  
251 Shannon™  
252 Shelley\*  
252 Sho\*  
252 Shuriken Boy®  
253 Silentium™ Pro  
254 ITC Slimbach®  
255 Smaragd\*  
255 Snell Roundhand\*  
255 Sonata®  
255 ITC Souvenir®  
256 Spartan\* Classified  
256 Spectrum™  
257 Spring™  
257 Spumoni™  
258 Stencil  
258 ITC Stone Informal®  
259 ITC Stone® Sans  
259 ITC Stone Serif  
260 Strayhorn®  
261 Strumpf®  
261 Studz®  
261 ITC Symbol®  
262 Syntax\*
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- 263 Tekton® Pro  
265 Tekton  
265 Tekton MM  
266 Tempo™  
267 ITC Tiepolo®  
267 ITC Tiffany  
268 Times\*  
268 Times Europa  
269 Times New Roman®  
270 Times Ten  
271 Times Ten Cyrillic  
271 Toolbox®  
271 Trade Gothic\*  
273 Trajan®  
273 Trump Mediäval\*
- 274 Umbra™  
274 Univers\*  
276 Universal Greek and Math Pi  
276 Universal News and Commercial Pi  
276 University™  
277 ITC Usherwood®  
277 Utopia®
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- 279 VAG Rounded  
279 Vectora\*  
280 ITC Veljovic®  
280 Versailles\*  
281 Verve™ MM  
281 Visigoth™  
281 Viva® MM  
282 Voluta™ Script
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- 282 Warning Pi  
283 Warnock™ Pro  
289 Waters Titling® MM  
291 ITC Weidemann®  
291 Weiss®  
292 Wendy™  
292 Wiesbaden Swing\*  
292 Wilhelm Klingspor Gotisch\*  
293 Wilke\*  
293 Willow®  
293 Wittenberger Fraktur™  
294 Adobe Wood Type® Ornaments
- 
- 294 ITC Zapf Chancery®  
295 ITC Zapf Dingbats®  
295 Zebrawood™  
295 Zipty Do™



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| key<br>cap | char | shift<br>char | key<br>cap   | char | shift<br>char | char | ASCII<br>char<br>code | char | ASCII<br>char<br>code | char | ASCII<br>char<br>code | char | ASCII<br>char<br>code |  |  |  |
|------------|------|---------------|--------------|------|---------------|------|-----------------------|------|-----------------------|------|-----------------------|------|-----------------------|--|--|--|
| A          | a    | A             | 1            | 1    | !             | €    | 128                   | ¡    | 166                   | Ä    | 196                   | â    | 226                   |  |  |  |
| B          | b    | B             | 2            | 2    | @             | ,    | 130                   | §    | 167                   | Å    | 197                   | ã    | 227                   |  |  |  |
| C          | c    | C             | 3            | 3    | #             | f    | 131                   | ¨    | 168                   | Æ    | 198                   | ä    | 228                   |  |  |  |
| D          | d    | D             | 4            | 4    | \$            | „    | 132                   | ©    | 169                   | Ç    | 199                   | å    | 229                   |  |  |  |
| E          | e    | E             | 5            | 5    | %             | ...  | 133                   | ª    | 170                   | È    | 200                   | æ    | 230                   |  |  |  |
| F          | f    | F             | 6            | 6    | ^             | †    | 134                   | «    | 171                   | É    | 201                   | ç    | 231                   |  |  |  |
| G          | g    | G             | 7            | 7    | &             | ‡    | 135                   | ¬    | 172                   | Ê    | 202                   | è    | 232                   |  |  |  |
| H          | h    | H             | 8            | 8    | *             | ^    | 136                   | -    | 173                   | Ë    | 203                   | é    | 233                   |  |  |  |
| I          | i    | I             | 9            | 9    | (             | ‰    | 137                   | ®    | 174                   | Ì    | 204                   | ê    | 234                   |  |  |  |
| J          | j    | J             | 0            | 0    | )             | Š    | 138                   | -    | 175                   | Í    | 205                   | ë    | 235                   |  |  |  |
| K          | k    | K             | `            | `    | ~             | ‹    | 139                   | °    | 176                   | Î    | 206                   | ì    | 236                   |  |  |  |
| L          | l    | L             | -            | -    | _             | Œ    | 140                   | ±    | 177                   | Ï    | 207                   | í    | 237                   |  |  |  |
| M          | m    | M             | =            | =    | +             | ‘    | 145                   | ²    | 178                   | Ð    | 208                   | î    | 238                   |  |  |  |
| N          | n    | N             | [            | [    | {             | ’    | 146                   | ³    | 179                   | Ñ    | 209                   | ï    | 239                   |  |  |  |
| O          | o    | O             | ]            | ]    | }             | “    | 147                   | ´    | 180                   | Ò    | 210                   | ð    | 240                   |  |  |  |
| P          | p    | P             | \            | \    |               | ”    | 148                   | µ    | 181                   | Ó    | 211                   | ñ    | 241                   |  |  |  |
| Q          | q    | Q             | ;            | ;    | :             | •    | 149                   | ¶    | 182                   | Ô    | 212                   | ò    | 242                   |  |  |  |
| R          | r    | R             | '            | '    | "             | —    | 150                   | ·    | 183                   | Õ    | 213                   | ó    | 243                   |  |  |  |
| S          | s    | S             | ,            | ,    | <             | —    | 151                   | ¸    | 184                   | Ö    | 214                   | ô    | 244                   |  |  |  |
| T          | t    | T             | .            | .    | >             | ~    | 152                   | ¹    | 185                   | ×    | 215                   | õ    | 245                   |  |  |  |
| U          | u    | U             | /            | /    | ?             | ™    | 153                   | º    | 186                   | Ø    | 216                   | ö    | 246                   |  |  |  |
| V          | v    | V             | space<br>bar |      |               | š    | 154                   | »    | 187                   | Ù    | 217                   | ÷    | 247                   |  |  |  |
| W          | w    | W             |              |      |               | ›    | 155                   | ¼    | 188                   | Ú    | 218                   | ø    | 248                   |  |  |  |
| X          | x    | X             |              |      |               | œ    | 156                   | ½    | 189                   | Û    | 219                   | ù    | 249                   |  |  |  |
| Y          | y    | Y             |              |      |               | ÿ    | 159                   | ¾    | 190                   | Ü    | 220                   | ú    | 250                   |  |  |  |
| Z          | z    | Z             |              |      |               | ı    | 161                   | ¿    | 191                   | Ý    | 221                   | û    | 251                   |  |  |  |
|            |      |               |              |      |               | ¢    | 162                   | À    | 192                   | Þ    | 222                   | ü    | 252                   |  |  |  |
|            |      |               |              |      |               | £    | 163                   | Á    | 193                   | ß    | 223                   | ý    | 253                   |  |  |  |
|            |      |               |              |      |               | ¤    | 164                   | Â    | 194                   | à    | 224                   | þ    | 254                   |  |  |  |
|            |      |               |              |      |               | ¥    | 165                   | Ã    | 195                   | á    | 225                   | ÿ    | 255                   |  |  |  |

► To access the characters in the columns to the right, hold down the Alt key and use the numeric keypad to type a zero followed by the ASCII Character Code.

► To access the characters in the columns to the right, hold down the Alt key and use the numeric keypad to type a zero followed by the ASCII Character Code.

| key cap | char | shift char | key cap | char | shift char | char | ASCII char code | char | ASCII char code | char | ASCII char code |
|---------|------|------------|---------|------|------------|------|-----------------|------|-----------------|------|-----------------|
| A       | A    | a          | 1       | 1    | !          | i    | 161             | 5    | 205             | Ë    | 235             |
| B       | B    | b          | 2       | 2    |            | ¢    | 162             | 6    | 206             | Ì    | 236             |
| C       | C    | ¢          | 3       | 3    | ¢          | £    | 163             | 7    | 207             | Í    | 237             |
| D       | D    | d          | 4       | 4    | \$         |     | 166             | 8    | 208             | Î    | 238             |
| E       | E    | e          | 5       | 5    | \$         | ž    | 167             | 9    | 209             | Ï    | 239             |
| F       | F    |            | 6       | 6    | ^          | ˆ    | 168             | 0    | 210             | Ð    | 240             |
| G       | G    |            | 7       | 7    | &          | ˘    | 169             | 1    | 211             | Ñ    | 241             |
| H       | H    |            | 8       | 8    | ..         | ˙    | 170             | 2    | 212             | Ò    | 242             |
| I       | I    | i          | 9       | 9    | (          | .    | 172             | 3    | 213             | Ó    | 243             |
| J       | J    |            | 0       | 0    | )          | -    | 175             | 4    | 214             | Ô    | 245             |
| K       | K    |            | `       | `    | ~          | ˉ    | 178             | 5    | 215             | Ö    | 246             |
| L       | L    | l          | -       | -    | -          | ˘    | 179             | 6    | 216             | Œ    | 247             |
| M       | M    | m          | =       | —    | .          | ˆ    | 182             | 7    | 217             | Ø    | 248             |
| N       | N    | n          | [       | (    | ¢          | °    | 183             | 8    | 218             | Ù    | 249             |
| O       | O    | o          | ]       | )    | Rp         | ,    | 184             | 9    | 219             | Ú    | 250             |
| P       | P    |            | \       |      | l          | ¼    | 188             | ¢    | 220             | Û    | 251             |
| Q       | Q    |            | ;       | ;    | :          | ½    | 189             | \$   | 221             | Ü    | 252             |
| R       | R    | r          | '       | '    | "          | ¾    | 190             | .    | 222             | Ý    | 253             |
| S       | S    | s          | ,       | ,    | ,          | ¿    | 191             | ,    | 223             | Þ    | 254             |
| T       | T    | t          | .       | .    | .          | ⅛    | 192             | À    | 224             | Ÿ    | 255             |
| U       | U    |            | /       | /    | ?          | ⅜    | 193             | Á    | 225             |      |                 |
| V       | V    | ff         | space   |      |            | ⅝    | 194             | Â    | 226             |      |                 |
| W       | W    | fi         |         |      |            | ⅞    | 195             | Ã    | 227             |      |                 |
| X       | X    | fl         |         |      |            | ⅓    | 196             | Ä    | 228             |      |                 |
| Y       | Y    | ffi        |         |      |            | ⅔    | 197             | Å    | 229             |      |                 |
| Z       | Z    | ffl        |         |      |            | 0    | 200             | Æ    | 230             |      |                 |
|         |      |            |         |      |            | 1    | 201             | Ç    | 231             |      |                 |
|         |      |            |         |      |            | 2    | 202             | È    | 232             |      |                 |
|         |      |            |         |      |            | 3    | 203             | É    | 233             |      |                 |
|         |      |            |         |      |            | 4    | 204             | Ê    | 234             |      |                 |

► To access the characters in the columns to the right, hold down the Alt key and use the numeric keypad to type a zero followed by the ASCII Character Code.



| key cap | char | shift char | option char | shift option char | key cap   | char | shift char | option char | shift option char | char | key sequence      | name         |
|---------|------|------------|-------------|-------------------|-----------|------|------------|-------------|-------------------|------|-------------------|--------------|
| A       | a    | A          | å           | Å                 | 1         | 1    | !          | ¡           | /                 | Áá   | option-e + A or a | Aacute       |
| B       | b    | B          | ß           | ı                 | 2         | 2    | @          | ™           | €                 | Àà   | option-` + A or a | Agrave       |
| C       | c    | C          | ç           | Ç                 | 3         | 3    | #          | £           | <                 | Ââ   | option-i + A or a | Acircumflex  |
| D       | d    | D          | ð           | Î                 | 4         | 4    | \$         | ¢           | >                 | Ää   | option-u + A or a | Adieresis    |
| E       | e    | E          |             | '                 | 5         | 5    | %          | ∞           | fi                | Êê   | option-n + A or a | Atilde       |
| F       | f    | F          | f           | İ                 | 6         | 6    | ^          | §           | fl                | Éé   | option-e + E or e | Eacute       |
| G       | g    | G          | ©           | "                 | 7         | 7    | &          | ¶           | ‡                 | Èè   | option-` + E or e | Egrave       |
| H       | h    | H          | •           | Ó                 | 8         | 8    | *          | •           | ◦                 | Êê   | option-i + E or e | Ecircumflex  |
| I       | i    | I          | ^           | ˆ                 | 9         | 9    | (          | a           | .                 | Ëë   | option-u + E or e | Edieresis    |
| J       | j    | J          | Δ           | Ô                 | 0         | 0    | )          | ◦           | ,                 | Íí   | option-e + I or i | Iacute       |
| K       | k    | K          | °           | 🍏                 | `         | `    | ~          | `           | `                 | Îî   | option-` + I or i | Igrave       |
| L       | l    | L          | ¬           | Ò                 | -         | -    | -          | -           | —                 | Ïï   | option-i + I or i | Icircumflex  |
| M       | m    | M          | μ           | Â                 | =         | =    | +          | ≠           | ±                 | Ïï   | option-u + I or i | Idieresis    |
| N       | n    | N          | ~           | ˜                 | [         | [    | {          | “           | ”                 | Ññ   | option-n + N or n | Ntilde       |
| O       | o    | O          | ø           | Ø                 | ]         | ]    | }          | ‘           | ’                 | Óó   | option-e + O or o | Oacute       |
| P       | p    | P          | π           | Π                 | \         | \    |            | «           | »                 | Òò   | option-` + O or o | Ograve       |
| Q       | q    | Q          | œ           | Œ                 | ;         | ;    | :          | ...         | Ú                 | Ôô   | option-i + O or o | Ocircumflex  |
| R       | r    | R          | ®           | %o                | '         | '    | "          | æ           | Æ                 | Öö   | option-u + O or o | Odieresis    |
| S       | s    | S          | ß           | Í                 | ,         | ,    | <          | ≤           | -                 | Õõ   | option-n + O or o | Otilde       |
| T       | t    | T          | †           | ˘                 | .         | .    | >          | ≥           | ˘                 | Úú   | option-e + U or u | Uacute       |
| U       | u    | U          |             | ˙                 | /         | /    | ?          | ÷           | ¿                 | Ûû   | option-` + U or u | Ugrave       |
| V       | v    | V          | √           | ◊                 | space bar |      |            |             |                   | Üü   | option-i + U or u | Ucircumflex  |
| W       | w    | W          | Σ           | „                 |           |      |            |             |                   | Ÿÿ   | option-u + U or u | Udieresis    |
| X       | x    | X          | ≈           | ˘                 |           |      |            |             |                   | Ÿÿ   | option-u + Y or y | Ydieresis    |
| Y       | y    | Y          | ¥           | Á                 |           |      |            |             |                   | ´    | shift-option-e    | acute        |
| Z       | z    | Z          | Ω           | ,                 |           |      |            |             |                   | `    | shift-option-`    | grave        |
|         |      |            |             |                   |           |      |            |             |                   | ¨    | shift-option-u    | dieresis     |
|         |      |            |             |                   |           |      |            |             |                   | ˇ    | shift-option-t    | caron        |
|         |      |            |             |                   |           |      |            |             |                   | ¸    | shift-option-z    | cedilla      |
|         |      |            |             |                   |           |      |            |             |                   | ˆ    | shift-option-x    | ogonek       |
|         |      |            |             |                   |           |      |            |             |                   | ˆ    | shift-option-i    | circumflex   |
|         |      |            |             |                   |           |      |            |             |                   | ^    | shift-6           | asciicircum  |
|         |      |            |             |                   |           |      |            |             |                   | ˜    | shift-option-n    | tilde        |
|         |      |            |             |                   |           |      |            |             |                   | ˘    | shift-`           | asciitilde   |
|         |      |            |             |                   |           |      |            |             |                   | ˘    | shift-option-.    | breve        |
|         |      |            |             |                   |           |      |            |             |                   | -    | shift-option-,    | macron       |
|         |      |            |             |                   |           |      |            |             |                   | .    | option-h          | dotaccent    |
|         |      |            |             |                   |           |      |            |             |                   | ◊    | option-k          | ring         |
|         |      |            |             |                   |           |      |            |             |                   | ˘    | shift-option-g    | hungarumlaut |

| key cap | char | shift char | option char | shift option char | key cap   | char | shift char | option char | shift option char | char | key sequence        | name                |
|---------|------|------------|-------------|-------------------|-----------|------|------------|-------------|-------------------|------|---------------------|---------------------|
| A       | A    |            | Å           | a                 | 1         | 1    | !          | 1           | 1                 | \$   | shift-4             | dollaroldstyle      |
| B       | B    |            |             | b                 | 2         | 2    |            | 2           | 2                 | \$   | shift-5             | dollarsuperior      |
| C       | C    |            | Ç           | c                 | 3         | 3    | ¢          | 3           | 3                 | \$   | option-d            | dollarinferior      |
| D       | D    | Ð          | \$          | d                 | 4         | 4    | \$         | 4           | 4                 | ¢    | shift-3             | centoldstyle        |
| E       | E    |            |             |                   | 5         | 5    | \$         | 5           | 5                 | ¢    | shift-option-c      | centsuperior        |
| F       | F    |            |             |                   | 6         | 6    | ^          | 6           | 6                 | ¢    | option-g            | centinferior        |
| G       | G    | ¼          | ¢           |                   | 7         | 7    | &          | 7           | 7                 | (    | shift-9             | parenleftsuperior   |
| H       | H    | ½          | ·           |                   | 8         | 8    | ..         | 8           | 8                 | )    | shift-0             | parenrightsuperior  |
| I       | I    | ¾          |             | n                 | 9         | 9    | (          | 9           | 9                 | (    | bracket left        | parenleftinferior   |
| J       | J    | ⅛          |             |                   | 0         | 0    | )          | 0           | 0                 | )    | bracket right       | parenrightinferior  |
| K       | K    | ⅜          | °           |                   | `         | `    | ~          | `           | `                 | -    | hyphen              | hyphen              |
| L       | L    | ⅝          | Ł           | l                 | -         | -    | -          | -           | -                 | -    | shift-option-hyphen | hyphensuperior      |
| M       | M    | ⅞          |             | r                 | =         | —    | ·          |             |                   | -    | shift-hyphen        | hypheninferior      |
| N       | N    | ⅓          |             | m                 | [         | (    | ¢          |             |                   | -    | option-hyphen       | figuredash          |
| O       | O    | ⅔          | Ø           | o                 | ]         | )    | Rp         |             |                   | —    | equal sign          | threequartersemdash |
| P       | P    |            | Þ           |                   | \         |      | l          |             |                   | ·    | period              | period              |
| Q       | Q    |            | Œ           |                   | ;         | ;    | :          | ,           | ¢                 | ·    | shift-option-period | periodsuperior      |
| R       | R    |            |             | e                 | '         | '    | ”          | Æ           | ✓                 | ·    | option-period       | periodinferior      |
| S       | S    |            | Š           | s                 | ,         | ,    | ,          | ,           | ,                 | ·    | shift-equal sign    | onedotenleader      |
| T       | T    |            |             |                   | .         | .    | .          | .           | .                 | ..   | shift-8             | twodotenleader      |
| U       | U    |            | ”           | ”                 | /         | /    | ?          | i           | ¿                 | ·    | option-h            | Dotaccentsmall      |
| V       | V    | ff         |             |                   | space bar |      |            |             |                   | ,    | comma               | comma               |
| W       | W    | fi         |             |                   |           |      |            |             |                   | ,    | shift-option-comma  | superiorcomma       |
| X       | X    | fl         |             |                   |           |      |            |             |                   | ,    | option-comma        | inferiorcomma       |
| Y       | Y    | ffi        | Ý           |                   |           |      |            |             |                   | /    | slash               | fraction            |
| Z       | Z    | ffl        | Ž           |                   |           |      |            |             |                   | t    | option-i + shift-e  | tsuperior           |
|         |      |            |             |                   |           |      |            |             |                   | i    | option-` + shift-e  | isuperior           |





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