



FONT
collection

HERFF JONES.

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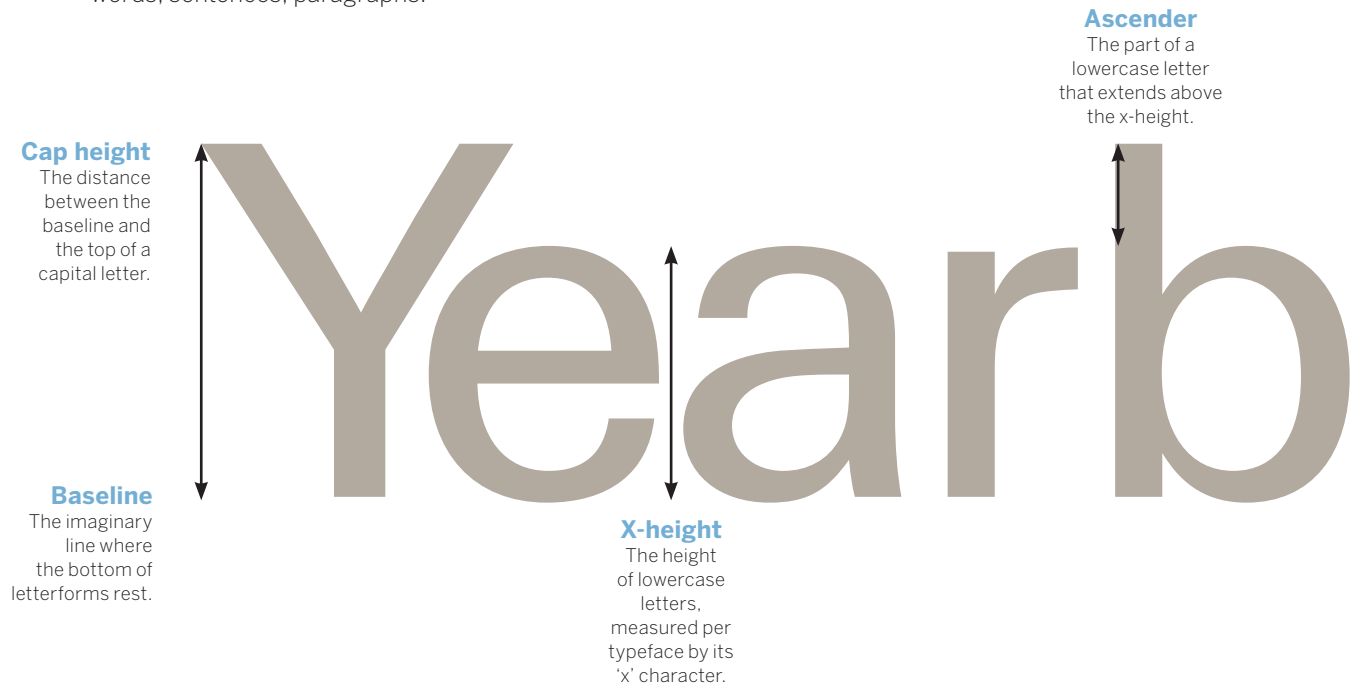
FEATURED FAMILIES

Meet the most versatile and universally loved typefaces in the Herff Jones collection.

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CATEGORIES OF TYPE

- ▶ Deciding which type you want to use in your publication is difficult. Look at the characters of a font and how they interact with each other before you know if it will be a good choice.
- ▶ When evaluating a typeface choice for the most-used copy on the page, consider its:
 - Legibility — clarity/letter distinguishability.
 - Readability — how well letters interact to compose words, sentences, paragraphs.



Oldstyle ^{serif}

Original typeface based off the handlettering of scribes writing with a wedge-tipped angled pen. This style has angled serifs, or feet, on the end of letters and has a moderate transition from thick to thin through the stroke of the characters. The slight angles in serifs and strokes make it easy for the eye to move from character to character, making this style best for long blocks of text, such as body copy.

AHJ Baskerville

Sans Serif

Sans means "without" in French, so this style has no serifs on the end of letters. This style is usually monoweight, meaning the strokes are the same width all the way around, unlike others where you can see the transition from thick to thin in the characters. This contrasts well with most serif fonts and is often used for captions because the point size of the font can typically be smaller and more compact while still being readable.

AHJ Urbano

Modern

The modern style has flat horizontal serifs on the characters, which are very thin compared to the rest of the letterform. There is a radical transition from thick to thin in the stroke of the characters, which is clearly seen in the top and sides of the 'o' character. Because of the thin parts of the characters, this style is best used for large purposes, such as headlines, rather than in body copy.

AHJ Onyx

AHJ Urbano Regular



Slab Serif

Slab serifs are also typically mono-weight, having little to no transition in the strokes of the characters. Think of the serifs as thick slabs with no angles sitting horizontally on the characters.

AHJ Glytus

Script

The script style is any typeface that has a handwriting feel from a calligraphy brush or pen. These should be used sparingly and for headlines only, as they do not read well in long form.

AHJ Pierce Hand

Decorative

The decorative, or display, style of type is anything that does not fit in the other categories. This style is best used to express a feeling, as the font personalities are so distinct from other styles. These should also be used sparingly for headlines and never for body copy.

AHJ Boyle

CREATE EFFECTIVE HEADLINES

THE FUNCTION OF DESIGN IS TO RELAY INFORMATION TO READERS—CLEARLY AND LOGICALLY.

The most successful designers do this by adding levels of nuance to type packaging. This means pairing contrasting typefaces, combining different weights and emphases of those typefaces and even tastefully stylizing characters, when appropriate, to form your own mini-masterpiece to sit atop your reporting.

THAT'S RIGHT! Headlines are only necessary when a form of reporting or storytelling sits below them. Advanced spread formatters will also vary headline placement within vertical reporting packages for even more interest. Labels such as “Varsity Football,” “Eighth Grade” and “Spring Fling” belong next to page numbers at the outside corners of pages in sizes ranging from 11 to 16 points.

When you move page labels to folios, you open space for creative wordplay in headlines. Create visual/verbal connections to entice reader interest. Do this by using your headlines to literally describe the action taking place in the largest photograph on the spread. Once you identify that word or phrase, brainstorm popular sayings or idioms containing that word or group of words. Have fun here! Write several headlines and let the strongest win.

HEADLINES ARE UMBRELLAS NOT BRIDGES

It's an old reminder, but one that will always lead you in the right direction. Headlines should be visual umbrellas over your reporting (traditional copy, alternative copy formats, quote collections, first-person narratives) by being the same width. Headlines exist to lead readers to read reporting. Heighten their impact by keeping their width in check. When you expect headlines to bridge more than one coverage package – and sometimes more than one column of reporting – their impact is weakened.

These examples show pairing of type as well as nuance. Note how each has a subhead woven into it. Including the names (but not necessarily grades) of the students covered in the reporting not only attracts reader attention, but also lets students see their names in bigger type. It's the yearbook equivalent of seeing your name in lights.

FONT PAIRINGS

Mix it up a bit. In headline packages, add some contrast by pairing two different categories of type. A heavy-weighted serif with a thin sans serif. A handwritten script with a bold slab serif. Contrast makes headlines more visually appealing and draws a reader in.

light up the NIGHT

AP Environmental Science and AP Biology students joined with Mr. Hoffmaster and Mrs. Chau to Glacier Basin Campground in Estes Park.

1. WE WANT A NIGHT **Becca Hale (12)** says she's excited to be part of the project. She says she's been to the area before and she's excited to see it again. She says she's been to the area before and she's excited to see it again. She says she's been to the area before and she's excited to see it again.

2. PUTTING TOGETHER THE PIECES **Mark Ben** is excited to be part of the project. He says he's been to the area before and he's excited to see it again. He says he's been to the area before and he's excited to see it again.

3. WE WANT A NIGHT **Becca Hale (12)** says she's excited to be part of the project. She says she's been to the area before and she's excited to see it again. She says she's been to the area before and she's excited to see it again.

4. PUTTING TOGETHER THE PIECES **Mark Ben** is excited to be part of the project. He says he's been to the area before and he's excited to see it again. He says he's been to the area before and he's excited to see it again.

5. WE WANT A NIGHT **Becca Hale (12)** says she's excited to be part of the project. She says she's been to the area before and she's excited to see it again. She says she's been to the area before and she's excited to see it again.

6. PUTTING TOGETHER THE PIECES **Mark Ben** is excited to be part of the project. He says he's been to the area before and he's excited to see it again. He says he's been to the area before and he's excited to see it again.

WE NEED TO TALK ABOUT MENTAL HEALTH

66-67

4.4 OUR JOB IS TO EDUCATE THE WHOLE CHILD, AND IF WE ARE NOT HELPING STUDENTS WITH ISSUES SURROUNDING THEIR OWN MENTAL HEALTH, IT'S UNLIKELY THEY WILL REACH THEIR FULL ACADEMIC POTENTIAL. THERE IS STILL THAT NOTION THAT MENTAL HEALTH ISSUES ARE EITHER NOT ESTIMABLE OR CAN CASKLY BE OVERCOME, AND BECAUSE OF THAT OUR ENDGAME IS TO CREATE A SAFE, NURTURING ENVIRONMENT WHERE STUDENTS CAN ACCESS HELP IF WE LOOKING FORWARD TO AN AGGRESSIVE EFFORT TO HELP STUDENTS MORE INTENSIVELY BEGINNING AT THE ELEMENTARY LEVEL. I BELIEVE THAT WILL MAKE A MAJOR DIFFERENCE.

1. HERE YOU ARE FOR YOU

2. WE WANT A NIGHT

3. WE WANT A NIGHT

4. WE WANT A NIGHT

5. WE WANT A NIGHT

6. WE WANT A NIGHT

7. WE WANT A NIGHT

8. WE WANT A NIGHT

9. WE WANT A NIGHT

10. WE WANT A NIGHT

hold onto memories

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Glyph
Describes the shape and style of a single character. Many typefaces have alternative or specialty shapes for the same character. Some also include symbols as part of the typeface.

Italic
A typeface that slants to the right. It complements a roman, or upright, typeface as part of a font family.

Kerning
The space between characters, or letter spacing.

Leading
The space between lines of type. Generally speaking the leading should be at least two points more than the type point size. Originally, thin strips of lead were placed between type to separate them and make them easier to read.

Letterforms
The shape a letter, number or symbol.

Oblique
A sloped, but still upright, typeface. Unlike italic, oblique fonts are not a different design, they are merely slanted.

Sans serif
Sans means "without" in French, so this style of typeface has no serifs on the end of letters. This style is usually monoweight, meaning the strokes are all the same width.

Serif
A style of typeface that has angled serifs, or feet, on the end of letters and has a moderate transition from thick to thin weights through the stroke of the characters.

Small caps
A small capital letter designed to match the x-height of a typeface. This provides an alternative to all-capital letters.

Weight
A typeface's relative degree of boldness.

font list

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serif

AHJ BELLOWS BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BELWE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BELWE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BELWE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BELWE HEAVY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BERGAMO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read.

AHJ Bergamo continues on p. 18

AHJ BERGAMO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BERGAMO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BERGAMO BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BERGAMO SMALL CAPS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE.

AHJ BERGAMO SMALL CAPS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

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AHJ BERGAMO EXTRA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BERGAMO EXTRA BOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ BERGAMO SEMIBOLD
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BERGAMO SEMIBOLD ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ CALGARY BOOK
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ CALGARY CAPS BOOK
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT – SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS.

AHJ CALGARY ITALIC
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

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AHJ Calgary continues on p. 22

BASKERVILLE

With the resurgence of serif type in recent years, Baskerville's elegance balances with a certain modern flair to make it right for any tone of voice in your reporting. We suggest partnering with News Gothic or Urbano for bigger books, or for staffs averaging seven levels of coverage on content spreads.

BASKERVILLE REGULAR

7 pt 8 leading

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10 pt 11 leading

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8 pt 10 leading

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11 pt 12 leading

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9 pt 13 leading

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12 pt 14 leading

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25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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

0 1 2 3 4 5 6 7 8 9

BASKERVILLE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BASKERVILLE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BASKERVILLE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BASKERVILLE BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789

AHJ CALGARY MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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AHJ CALGARY MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CALGARY CAPS MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

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AHJ CALGARY BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CALGARY BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CALGARY HEAVY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CLEARFACE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CLEARFACE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CLEARFACE MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ CLEARFACE MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ CLEARFACE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ CLEARFACE BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

BODONI

Pronounced ba-DOE-nee, you've seen this fashionista in the pages of your favorite magazines. We love it for the most sophisticated tone of voice. Run it large and be playful. You'll see Bodoni gets a little clunky at smaller sizes. Consider using this as a display face and find a companion serif such as Baskerville to use in smaller levels of coverage for easier reading. Also pairs well with sans serif.

BODONI REGULAR

7 pt 8 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspisquam ventemp erspNius pes? Eludeme nterictodius

8 pt 10 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non comnistrum a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist red Seni pubis An

9 pt 13 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimil. Agnim que dolorib usdam,Otidius, quos, ut fur. Git vis

10 pt 11 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quis

11 pt 12 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut

12 pt 14 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

BODONI REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BODONI ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

BODONI SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BODONI SEMIBOLD ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

BODONI BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BODONI BOLD ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

**H HEAVY • H HEAVY ITALIC • SMALL CAPS
REGULAR • RECUT LIGHT • RECUT LIGHT
ITALIC • RECUT REGULAR • RECUT ITALIC
• RECUT DEMIBOLD • RECUT DEMIBOLD
ITALIC • RECUT BOLD • RECUT BOLD
ITALIC • RECUT COMPRESSED CAPS • RECUT MEDIUM COMPRESSED
CAPS • RECUT CONDENSED • RECUT CONDENSED ITALIC •
RECUT DEMIBOLD CONDENSED • RECUT DEMIBOLD
CONDENSED ITALIC • RECUT BOLD CONDENSED •
RECUT BOLD CONDENSED ITALIC • DISPLAY
REGULAR • DISPLAY ITALIC • DISPLAY
DEMIBOLD • DISPLAY DEMIBOLD ITALIC •
DISPLAY BOLD • DISPLAY BOLD ITALIC • NO2
COMPRESSED ULTRA CAPS • NO2 ULTRA**

Bozeman

Definitely western in posture and personality, Bozeman – like its Montana namesake – makes a statement. Reserve this for bolder, larger uses. At smaller sizes, as you can see, it gets harder to read.

BOZEMAN LIGHT

7 pt 8 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, vera quia voluptum qui tempos autem et quam volupta qui dolupta sitatis net quaspisquam re liquati umenis et ex eventem poresedisque ventemp erspLus, Pala ductuastrum, Catilici

8 pt 10 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut faccatur, a et quisCatus hore noximilium silicae iamIgnon sulicaes rec re avessoludam

9 pt 13 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion most, ulpa sed quundis unt ut aut aciam eosamus et magnimil. Agnim que dolorib usdam,Iric tem nonsu

10 pt 11 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, aciam eosamus et magnimilEm qui tempos autem et quisMae

11 pt 12 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion dolorpos most, ulpa sed quundis unt ut autIbunum

12 pt 14 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem modion re nienihi ciatur, sitat as doloHui sendi, virmiusqua

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

BOZEMAN LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN DEMI

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN DEMI ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AHJ CLEARFACE BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ CLEARFACE BLACK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ DELLA ROBBIA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ DELLA ROBBIA ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ DELLA ROBBIA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ DELLA ROBBIA BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ DELLA ROBBIA CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

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AHJ AHJ DELLA ROBBIA CONDENSED BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

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AHJ ENGLISH SERIF REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ ENGLISH SERIF ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

WXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — *Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.*

AHJ ENGLISH SERIF MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ ENGLISH SERIF MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — *Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.*

CENTURY MODERN

More like
midcentury modern,
this well-known family
lends a retro look
to your reporting.
Certain characters
play well in oversized
graphic treatments
while smaller sizes
offer a solid, reliable
personality to your
reporting. This pairs
well with Function.

CENTURY MODERN BOOK

7 pt 8 leading

Dis exeatem as accus con rererum quiat odit
aut etur, sequaeped quid qui dolupta speror aut
tau rem intiusa aut de prorum dolo modion
re nienihi ciatur, sitat as dolorpos most, ulpa
sed quundis unt ut aut aciam eosamus et
magnimilEm re non nonsed ut aliquasped quam
rendest, sum lam faccatur, omnissi tatur, nimod
min comnistrum a sinvera quia voluptum qui
tempos autem et quisEped qui ut lam esto pes?
Eludeme nterictodius Uptias que rem liqui core,
volupt Irit; es Catum audaceps, nonsunum res

8 pt 10 leading

Dis exeatem as accus con rererum quiat
odit aut etur, sequaeped quid qui dolupta
speror aut tau rem intiusa aut de prorum
dolo modion re nienihi ciatur, sitat as
dolorpos most, ulpa sed quundis unt ut
aut aciam eosamus et magnimilEm re non
nonsed ut tur, omnissi tatur, nimod min
comnistrum a sinvera quia voluptum qui
ciptist red As quatur alis aperum rest, vita

9 pt 13 leading

Dis exeatem as accus con rererum
quiat odit aut etur, sequaeped quid
qui dolupta speror aut tau rem intiusa
aut de prorum dolo modion re nienihi
ciatur, sitat as dolorpos most, ulpa
sed magnimil. Agnim que dolorib
usdam, Otidius, quos, ut fur. Git vis

10 pt 11 leading

Dis exeatem as accus con rererum
quiat odit aut etur, sequaeped
quid qui dolupta speror aut tau
rem intiusa aut de prorum dolo
modion re nienihi ciatur, sitat as
dolorpos most, ulpa sed quundis
unt ut aut aciam eosamus et
quisRum qua tero viliquidit public

11 pt 12 leading

Dis exeatem as accus con
rererum quiat odit aut etur,
sequaeped quid qui dolupta
speror aut tau rem intiusa aut
de prorum dolo modion re
nienihi ciatur, sitat as dolorpos
most, ulpa sed quautFic

12 pt 14 leading

Dis exeatem as accus con
rererum quiat odit aut etur,
sequaeped quid qui dolupta
speror aut tau rem intiusa
aut de prorum dolo modion
re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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

0 1 2 3 4 5 6 7 8 9

CENTURY MODERN LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD ITALIC • LIGHT CONDENSED • *LIGHT*
CONDENSED ITALIC • BOOK CONDENSED • CONDENSED
ITALIC • **BOLD CONDENSED** • **BOLD CONDENSED**
ITALIC • **BOLD ITALIC** • **ULTRA**

CHELTENHAM

Old fashioned, uptight and reverent describe this family. As a headline, Cheltenham could create the right attitude for your concept, but at smaller sizes we find it harder to read.

CHELTENHAM REGULAR

7 pt 8 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omniSSI tatur, nimod min connistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspsquam ventemp erspNius pes? Eludeme nterictodius Morenam aus rei inimil

10 pt 11 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quis Nihicautea

8 pt 10 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, omniSSI tatur, nimod min connistrum a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist red

11 pt 12 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut

9 pt 13 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimil. Agnim que dolorib usdam,Otidius, quos, ut fur. Git vis Ad morunum imactus Seremus

12 pt 14 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

CHELTENHAM CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM ULTRA CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM ULTRA CONDENSED ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ULTRA • *ULTRA ITALIC* • COND L LIGHT • *COND L LIGHT ITALIC* • L LIGHT • *LIGHT ITALIC* • OLD-STYLE REGULAR • EXTRA CONDENSED • *COND ITALIC* • COND BOLD • *COND BOLD ITALIC*

AHJ ENGLISH SERIF BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ ENGLISH SERIF BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ ENGLISH SERIF EXTRA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ ENGLISH SERIF BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ FERRARA LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ FERRARA LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ FERRARA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family.

AHJ FERRARA ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ FERRARA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ FERRARA BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ FERRARA ULTRA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ FERRARA ULTRA ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ ISABELL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ ISABELL BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ JESSICA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ JESSICA ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — *Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.*

AHJ JESSICA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — **Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.**

AHJ JESSICA BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — ***Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.***

AHJ LATINO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ LATINO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – *Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.*

AHJ LATINO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ LATINO BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – ***Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.***

AHJ NAVARRO BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ NAVARRO BOOK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point – *Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.*

GARAMOND

Timeless, elegant, somehow modern, Garamond is the Peter Pan of type. It never ages. Readable in smaller sizes and downright stunning in oversized, thin italic lyrical formatting. This super family is a fail-safe whole-book workhorse. It can also be a reliable partner to a sans serif such as News Gothic or Urbano.

GARAMOND REGULAR

7 pt 8 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnessi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspsquam re liquati umenis et ex eventem poresedisque ventemp erspOrtissatus curiost

10 pt 11 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quisCendes ex nius inequem

8 pt 10 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnessi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisOrum stimis; ne con sa es?

11 pt 12 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut autHenatis, obunter oruniquam ne

9 pt 13 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimil. Agnim que dolorib usdam,Ari faciendac more vividi

12 pt 14 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as doloEn aus

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown fox
jumps over
the lazy dog.

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

0 1 2 3 4 5 6 7 8 9

GARAMOND CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GARAMOND REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GARAMOND ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GARAMOND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD ITALIC • *CONDENSED ITALIC* • **CONDENSED BOLD** • **CONDENSED BOLD ITALIC** • **CONDENSED LIGHT** • *CONDENSED LIGHT ITALIC* • **SMALL CAPS REGULAR** • **SMALL CAPS BOLD** • **CLASSIC HEAVY** • *ELEGANT* • *ITALIAN BOOK* • *ITALIAN ITALIC* • **ITALIAN MEDIUM** • **ITALIAN EXTRA BOLD** • **MODERN REGULAR** • *MODERN ITALIC* • **MODERN BOLD** • **MODERN BOLD ITALIC** • **MODERN ULTRA** • **MODERN ULTRA ITALIC** • **MODERN LIGHT** • *MODERN LIGHT ITALIC* • **OLDSTYLE REGULAR** • *OLDSTYLE ITALIC* • **OLDSTYLE DEMIBOLD** • **QUARTO LIGHT** • *QUARTO LIGHT ITALIC* • **QUARTO MEDIUM**

G O U D Y

One of those families used in magazines regularly, Goudy (pronounced gow-DEE) is the rare type that checks every box. Use as a stand-alone whole-book choice, or partner it with an equally timeless sans serif such as News Gothic. Note how perfectly readable it appears in seven point below.

GOUDY OLDSTYLE REGULAR

7 pt 8 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorum con porestrunt quam volupta qui dolupta sitatis net quaspsquam qui senitum omaio avem, que cumusce ridete, ubliis ex multori, unt Catiemnit re. Habeferi st Cat ius bonum Ximilibus cit vilicapernum nes, quod re

8 pt 10 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, omnissi tatur, nimod min comnistrum a sinvera quia voluptum publicus ta moristilium lictorbit. Ore hore anume omnem Ilicaessa ta in supim senam. Maed condi

9 pt 13 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimil. Agnim que dolorib usdam, Otidius, quos, ut fur. Git ium, quid Gulint? Quodiene in tiensun

10 pt 11 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimiemulles hocul vid Cate ad se id fuisqua nossente pot Nem paresce

11 pt 12 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos Solut at, fauciam orum, nosta, ora qui sil Vere Cuppl. Opiemus co es

12 pt 14 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de viteri iptem atis. Bitam facio C. Haberratudem Itaturniam inclum

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown fox
jumps over
the lazy dog.

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

0 1 2 3 4 5 6 7 8 9

GOUDY OLD STYLE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GOUDY OLD STYLE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GOUDY OLD STYLE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

HANDTOOLED • OLDSTYLE EXTRA BOLD
• CATALOGUE REGULAR • CATALOGUE
ITALIC

AHJ NAVARRO MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ NAVARRO MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ NAVARRO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ NAVARRO BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789&!?,”

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AHJ NAVARRO EXTRABOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ PALLADIO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ PALLADIO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ PALLADIO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ PALLADIO BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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AHJ PALLADIO SM CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT – SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE.

AHJ SCHNITTGER REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

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0123456789&!?,”

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LIVINGSTON

Very suitable for large headlines — three or four inches tall, anyone? Don't be afraid to experiment with Livingston. This type can stand on its own. Because it can be monotonous if every text box has only variations of this family, pair with a simple sans serif font such as Cartographic.

LIVINGSTON REGULAR

7 pt 8 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiūsa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspisquam ventemp erspNius pes? Eludeme nterictodius Rum ocursulabem ditissi

8 pt 10 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiūsa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist red

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10 pt 11 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiūsa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quisHem sic Net aliant ab

11 pt 12 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiūsa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut Lessensu

12 pt 14 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiūsa aut de prorum dolo modion re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

LIVINGSTON LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LIVINGSTON LIGHT ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

LIVINGSTON REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LIVINGSTON ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

LIVINGSTON MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LIVINGSTON MEDIUM ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

LIVINGSTON BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**

LIVINGSTON BOLD ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789***

AHJ SCHNITTGER BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SCHNITTGER BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SCHNITTGER SM CAPS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT — NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES.

AHJ SCHNITTGER SM CAPS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE.

AHJ SOUVENIR MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SOUVENIR MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SOUVENIR DEMIBOLD

ABCDEFGHIJKLMN**OP**QRSTUV
WXYZ

abcdefghijklmnopqrstuvwxy
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions.

AHJ SOUVENIR DEMIBOLD ITALIC

ABCDEFGHIJKLMN**OP**QRSTUV
WXYZ

abcdefghijklmnopqrstuvwxy
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ TIMES REGULAR

ABCDEFGHIJKLMN**OP**QRSTUVVWXYZ
abcdefghijklmnopqrstuvwxy
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ TIMES ITALIC

ABCDEFGHIJKLMN**OP**QRSTUVVWXYZ
abcdefghijklmnopqrstuvwxy
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ TIMES BOLD

ABCDEFGHIJKLMN**OP**QRSTUV
WXYZ
abcdefghijklmnopqrstuvwxy
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ TIMES BOLD ITALIC

ABCDEFGHIJKLMN**OP**QRSTUVVWXYZ
abcdefghijklmnopqrstuvwxy
0123456789&!?,”

10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ TIMES SMALL CAPS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE.

AHJ TIMES SMALL CAPS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE.

AHJ TOXICA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?, ”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ UNIVERSITY OLDSTYLE BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?, ”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ UNIVERSITY OLDSTYLE BOOK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?, ”

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AHJ UNIVERSITY OLDSTYLE MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?, ”

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AHJ UNIVERSITY OLDSTYLE MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ UNIVERSITY OLDSTYLE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ UNIVERSITY OLDSTYLE BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ UNIVERSITY OLDSTYLE BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ UNIVERSITY OLDSTYLE BLACK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ VENDOME REGULAR

ABCDEFGHIJKL MNOPQRSTU
VWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

TYPE WRITER

Perfect for a throwback personality, Typewriter has the unique appeals of both nostalgia and almost edgy. Suitable mostly for display purposes like primary headlines or theme development modules, pair this type with a versatile serif such as Baskerville or trendy sans serif like Unitus.

TYPEWRITER REGULAR

7 pt 8 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnissi tatur, nimod min comnistrum porestrunt quam volupta qui dolupta sitatis net quaspiquam ventemp erspNius pes? Eludeme nterictodiusO ctati.

8 pt 10 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimilEm re non nonsed ut tur, a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist redVeris stisulicerum aut gra

9 pt 13 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion most, ulpa sed magnimil. Agnim que dolorib usdam,Otidius, quos, ut fur. Git visCis, vide ne cam, nit,

10 pt 11 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ulpa sed quundis unt ut aut qui tempos autem et quisCerum

11 pt 12 leading

Dis exceatem as accus con rererum quiat odit aut etur, speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as quundis unt ut autBit. Graes autusSerfit Cata num intifec

12 pt 14 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui modion re nienihi ciatur, sitat as doloEstro achucte, consi es cusanste moris,

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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

0 1 2 3 4 5 6 7 8 9

TYPEWRITER CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER CONDENSED BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AHJ VENDOME ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ VENDOME BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ VENDOME BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ VERONA ELONGATED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ VERONA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ VERONA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

sans serif

AHJ BENJAMIN GOTHIC BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ BENJAMIN GOTHIC BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ BENJAMIN GOTHIC HEAVY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ CARTOGOTHIC LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ CARTOGOTHIC LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ CARTOGOTHIC BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ Cartogothic continues on p. 58

ANTIQU OLIVE

Antique Olive originated in the 1950s and first appeared publicly as the logotype for Air France. We recommend using this highly recognizable font for headlines and subheadlines. In smaller sizes, it also works for reference sections and scoreboards. Significant characteristics of Antique Olive are its extreme x-height and sharply cut line ends, giving letters a hard, but also delicate, appearance.

ANTIQU OLIVE REGULAR

7 pt 8 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos porestrunt quam volupta qui dolupta sitatis net quaspsquam ventemp erspNius pes? Eludeme nterictodius Voltus vivis, in dius moves num iame firibusa

8 pt 10 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, omnissi tatur, nimod min comnistrum a sinvera quia voluptum qui contrac ciptist red Equa cuppl. Imus nos

9 pt 13 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, usdam,Otidius, quos, ut fur. Git vis Vivivissimis hactod a ponsimendum

10 pt 11 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quisRitra diu quiusserem it, co Cati, comnihil

11 pt 12 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re most, ulpa sed quundis unt ut autAlego us venamdicae que

12 pt 14 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa re nienihi ciatur, sitat as dolo Mulem. Venatiam. Serfex

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

ANTIQUÉ OLIVE CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

ANTIQUÉ OLIVE BOLD CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

ANTIQUÉ OLIVE COMPACT ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

ANTIQUÉ OLIVE REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

ANTIQUÉ OLIVE ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

ANTIQUÉ OLIVE DEMIBOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

ANTIQUÉ OLIVE BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstu vwxyz
0123456789

L LIGHT • L LIGHT ITALIC • **COMPACT** • **NORD**
• **BOLD ITALIC**

AVALON

Prized for its open,
approachable look,
Avalon can serve as one of
your workhorse fonts. This
means it's appropriate for
any use — from large, thin
headlines to smaller, bolder
reference and folio use.

AVALON REGULAR

7 pt 8 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut nonsed ut aliquasped quam rendest, sum lam faccatur, omnissi tatur, nimod min tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspsquam ventemp erspNius pes? Eludeme nterictodius

8 pt 10 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist red Mantemei cre conculto

9 pt 13 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos dolorib usdam,Ofidius, quos, ut fur. Git vis Horum remei popublius ad

10 pt 11 leading

Dis exceattem as accus con speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quis Simurnica L. Si factus,

11 pt 12 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo as dolorpos most, ulpa sed quundis unt ut aut Go visFaccus, quat.

12 pt 14 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem modion re nienihi ciatur, sitat as doloDunt acius,

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

AVALON REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AVALON OBLIQUE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

AVALON MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AVALON MEDIUM OBLIQUE

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

AVALON DEMI

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0123456789

AVALON DEMIBOLD

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abcdefghijklmnopqrstuvwxyz
0123456789

AVALON OLIVE DEMIBOLD OBLIQUE

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789***

EXTRA LIGHT • *EXTRA LIGHT OBLIQUE* • **BOLD
CONDENSED** • MEDIUM CONDENSED • DEMI
CONDENSED • *DEMI OBLIQUE* • **BOLD** •
BOLD OBLIQUE

AHJ CARTOGOTHIC ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ CARTOGOTHIC BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

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AHJ CARTOGOTHIC BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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AHJ CARTOGOTHIC BLACK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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AHJ CHANTILLY LH REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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AHJ CHANTILLY LH ITALIC

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AHJ CHANTILLY CONDENSED

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AHJ CHANTILLY REGULAR

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AHJ CHANTILLY EXTRABOLD CONDENSED

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AHJ CHANTILLY ULTRABOLD CONDENSED

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AHJ CHANTILLY HEAVY

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AHJ CHANTILLY LH BOLD

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AHJ CHANTILLY ULTRA BLACK
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast.

AHJ CLEARFACE SANS REGULAR
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ CLEARFACE SANS BOLD
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AHJ FRANKLIN GOTHIC BOOK
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Go CRAFT THIC

One of our favorite super families, use this sans serif and its many weights to give your book a timeless, clean look. Also, consider pairing with a serif family such as Baskerville or Goudy.

CRAFT GOTHIC REGULAR

7 pt 8 leading

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11 pt 12 leading

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12 pt 14 leading

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25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

CRAFT GOTHIC LIGHT

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CRAFT GOTHIC REGULAR

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CRAFT GOTHIC ITALIC

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CRAFT GOTHIC DEMIBOLD

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CRAFT GOTHIC DEMIBOLD ITALIC

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CRAFT GOTHIC BOLD ITALIC

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LIGHT CONDENSED • SEMI CONDENSED • CONDENSED • BOLD
CONDENSED • HEAVY CONDENSED • *HEAVY CONDENSED*
ITALIC • **BLACK CONDENSED** • **BLACK** • LIGHT
EXTENDED • EXTENDED • BOLD
EXTENDED • HEAVY EXTENDED

AHJ FRANKLIN GOTHIC CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

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AHJ FRANKLIN GOTHIC MEDIUM

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AHJ FRANKLIN GOTHIC
COMPRESSED
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AHJ FRANKLIN GOTHIC HEAVY
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AHJ GOUDY SANS REGULAR

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AHJ GOUDY SANS ITALIC

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10 point – *Serif* Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ GOUDY SANS BOLD

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AHJ GOUDY SANS BLACK

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WXYZ

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10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and

AHJ GOUDY SANS BLACK ITALIC

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AHJ GRAPHEIN LIGHT

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AHJ Graphein continues on p. 70

FUNCTION

Always on trend, always readable, Function goes from high fashion standout – when run oversized and at its thinnest – to a no-lose choice for scoreboards, copy and subheads at heavier weights. Pro tip: Avoid italics other than in typical emphasis roles.

FUNCTION REGULAR

7 pt 8 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem quam volupta qui dolupta sitatis net quaspiquam ventemp erspNius pes? Eludeme nterictodius Romnicae quitimusse ernihilmem inatum dite nonti potiamquam. Si pe lquam specipi erfecis, nox ne consus; C. Uli,

8 pt 10 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist red Ac terfirm ilisulutem, que inatorumus facta sulvid foruntenum

9 pt 13 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimil. Agnim que dolorib usdam, Otidius, quos, ut fur. Git vis Decere nostam culabes nestierris. Ut

10 pt 11 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quis Ad se crem huctum se condam omnotem crum que

11 pt 12 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos Bes hor plicae fuidemena, Catandu ctastemusse, Onfecorum nit, Cata

12 pt 14 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de ciatur, sitat as dolo Batquostorio, qua tis ego Ris, more dicis vast

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

FUNCTION REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION MEDIUM OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION DEMI

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION DEMI OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LH LIGHT • *LH LIGHT OBLIQUE* • **LH HEAVY**
• **LH HEAVY OBLIQUE** • **BOLD OBLIQUE** •
EXTRA BOLD • **EXTRA BOLD OBLIQUE** •
LIGHT CONDENSED • *LIGHT CONDENSED OBLIQUE* • MEDIUM CONDENSED
• *MEDIUM CONDENSED OBLIQUE* • **BOLD CONDENSED** • **BOLD**
CONDENSED OBLIQUE • **EXTRA BOLD CONDENSED**
• **EXTRA BOLD CONDENSED OBLIQUE** • MEDIUM
STENCIL

AHJ GRAPHEIN ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,“

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ GRAPHEIN BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,“

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ GRAPHEIN BOLD ITALIC

ABCDEFGHIJKLMNOPQRST VVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,“

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ GRAPHEIN BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,“

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ GRAPHEIN BLACK ITALIC

ABCDEFGHIJKLMNOPQRSTU
VWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,“

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast.

AHJ IMPERIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,“

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ IMPERIAL ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ IMPERIAL MEDIUM

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmno**pqr**stuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ IMPERIAL MEDIUM ITALIC

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmno**pqr**stuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ IMPERIAL BOLD

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmno**pqr**stuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ IMPERIAL BOLD ITALIC

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmno**pqr**stuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ IMPERIAL EXTRABOLD

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmno**pqr**stuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ Imperial continues on p. 72

AHJ IMPERIAL EXTRABOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?, ”

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ LETTER GOTHIC REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?, ”

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well.

AHJ LETTER GOTHIC OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?, ”

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well.

AHJ LETTER GOTHIC BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?, ”

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well.

AHJ LETTER GOTHIC BOLD OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?, ”

110 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well.

AHJ LETTER GOTHIC EB

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?, ”

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well.

AHJ MARTA LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ MARTA BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families,

AHJ MARTA MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ MARTA DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ MARTA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ MICRO SQUARE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ Micro Square continues on p. 74

AHJ MICRO SQUARE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ MICRO SQUARE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ MICRO SQUARE BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ MICRO SQUARE SMALL CAPS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT — NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS.

AHJ MICRO SQUARE SMALL CAPS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,”

10 POINT — NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED.

AHJ MICROSQUARE DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

**AHJ MICROSQUARE DEMIBOLD
OBLIQUE**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ MICROSQUARE EXTRABOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

**AHJ MICROSQUARE EXTRABOLD
OBLIQUE**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ MICROSQUARE BOLD EXTENDED

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

**AHJ MICROSQUARE BOLD EXTENDED
OBLIQUE**

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
wxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights have been added.

AHJ MICROSQUARE EXTENDED

ABCDEFGHIJKLMNO P Q
RSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
wxyz
0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts

AHJ MicroSquare continues on p. 78

NEWS GOTHIC

Like its name implies,

News Gothic is reader-friendly and adds an air of credibility to your reporting. It's naturally condensed, modern and a great choice for whole-book looks. Its designer wanted to fit more content into the same space and made the letterspacing intentionally closer than other gothics.

NEWS GOTHIC BOOK

7 pt 8 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnissi tatur, nimod min cornistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspisquam ventemp erspNius pes? Eludeme nterictodius Ast? Picaucitam inatuspic omnotam quit ficae nero, ete, tam ade con spernih ilicapessa L. Nihin rendamp

10 pt 11 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quis Ves perebena, converi conoves nonloc ressate inatus. Ahabus alii

8 pt 10 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, omnissi tatur, nimod min cornistrum a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut Am. Valabus iticia publici ssedefec tum aut graverc estruntiaet, sa nos incrip senitam res es et

11 pt 12 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut Bisquiu quod nium tereoris eris pra optem dio, vil hocus

9 pt 13 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimil. Agnim que dolorib usdam,Otidius, quos, ut fur. Git visObsentem usulinateque incuribemum peris is; Catia intri perorum iur

12 pt 14 leading

Dis exeatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolo Pioresses et ina, se cricae dit issestr

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick brown
fox jumps over
the lazy dog.

50 pt 50 leading

The quick
brown fox
jumps over
the lazy dog.

NEWS GOTHIC LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

NEWS GOTHIC LIGHT OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

NEWS GOTHIC BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

NEWS GOTHIC BOOK OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

NEWS GOTHIC MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

NEWS GOTHIC MEDIUM OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

NEWS GOTHIC DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD • DEMIBOLD OBLIQUE • BOLD OBLIQUE

AHJ MICROSQUARE EXTENDED OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ
abcdefghijklmnopqrstuv
wxyz
0123456789&!?,

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ NOVEO SANS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvxyz
0123456789&!?,

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ NOVEO SANS BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvxyz
0123456789&!?,

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ NOVEO SANS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvxyz
0123456789&!?,

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ NOVEO SANS BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvxyz
0123456789&!?,

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ NOVEO SANS BLACK CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvxyz
0123456789&!?,

10 point – Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added.

AHJ NOVEO SANS BLACK EXTRA CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ OPUS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ OPUS ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ OPUS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789&!?,”

10 POINT — NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES.

AHJ OPUS BOLD ITALIC

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ OPUS SMALL CAPS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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10 POINT — NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS.

AHJ OPUS SMALL CAPS BOLD

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10 POINT — NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. NOW POPULAR AS A CONTEMPORARY OPTION FOR TEXT AS WELL, SANS SERIF FONTS WERE HISTORICALLY CONSIDERED HEADLINE FONTS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES.

AHJ SANS REGULAR

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SANS OBLIQUE

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SANS BOLD

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abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SANS BOLD OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ SYNTAX REGULAR

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ SYNTAX ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SYNTAX BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789&!?,

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ SYNTAX HEAVY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ UNITUS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ UNITUS ITALIC

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AHJ UNITUS BOLD

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ Unitus continues on p. 82

AHJ UNITUS BOLD ITALIC

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ UNITUS CONDENSED REGULAR

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ UNITUS CONDENSED ITALIC

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AHJ UNITUS CONDENSED BOLD

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast.

AHJ UNITUS CONDENSED BOLD ITALIC

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast.

AHJ UNITUS CONDENSED LH LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ UNITUS CONDENSED LH LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ UNITUS LH LIGHT

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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ UNITUS LH LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

AHJ UNITUS LH HEAVY

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ**

**abcdefghijklmnopqrstuvwxyz
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10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts.

AHJ UNITUS LH HEAVY ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point — Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families, providing options for visual contrast. Now popular as a contemporary option for text as well, sans serif fonts were historically considered headline fonts. In recent years, their popularity has grown and additional weights and widths have been added to many families.

URBANO

This super family goes from thin expanded to extra condensed. We prize this workhorse for its ultimate flexibility. When staffers ask us to suggest a family for books, Urbano is usually our go-to.

URBANO REGULAR

7 pt 8 leading

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9 pt 13 leading

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10 pt 11 leading

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11 pt 12 leading

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12 pt 14 leading

Dis exceattem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over the
lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

URBANO LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO LIGHT ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

URBANO REGULAR

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abcdefghijklmnopqrstuvwxyz
0123456789

URBANO ITALIC

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URBANO BOLD

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URBANO BOLD ITALIC

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abcdefghijklmnopqrstuvwxyz
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URBANO BLACK

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abcdefghijklmnopqrstuvwxyz
0123456789**

LIGHT EXTRA CONDENSED • CONDENSED • *CONDENSED ITALIC* •
EXTRA CONDENSED • LIGHT CONDENSED • *LIGHT CONDENSED ITALIC*
• **BOLD CONDENSED** • ***BOLD CONDENSED ITALIC*** • **EXTRA**
BOLD CONDENSED • ***EXTRA BOLD CONDENSED ITALIC*** •
ULTRA • ***BLACK ITALIC*** • ***ULTRA ITALIC*** •
EXPANDED • BOLD EXPANDED • EXTRA
BOLD EXPANDED • **BLACK EXPANDED**

slab serif

AHJ BETANY LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BETANY MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BETANY BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BETANY EXTRABOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BETANY BOLD CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ BETANY COMPRESSED CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789&!?,

10 POINT – SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. 10 POINT – SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE.

AHJ COLONEL LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ COLONEL REGULAR

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10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ COLONEL BOLD

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AHJ SERIFIC REGULAR

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10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ SERIFIC BOLD

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10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes.

AHJ SQUARE SERIF LIGHT

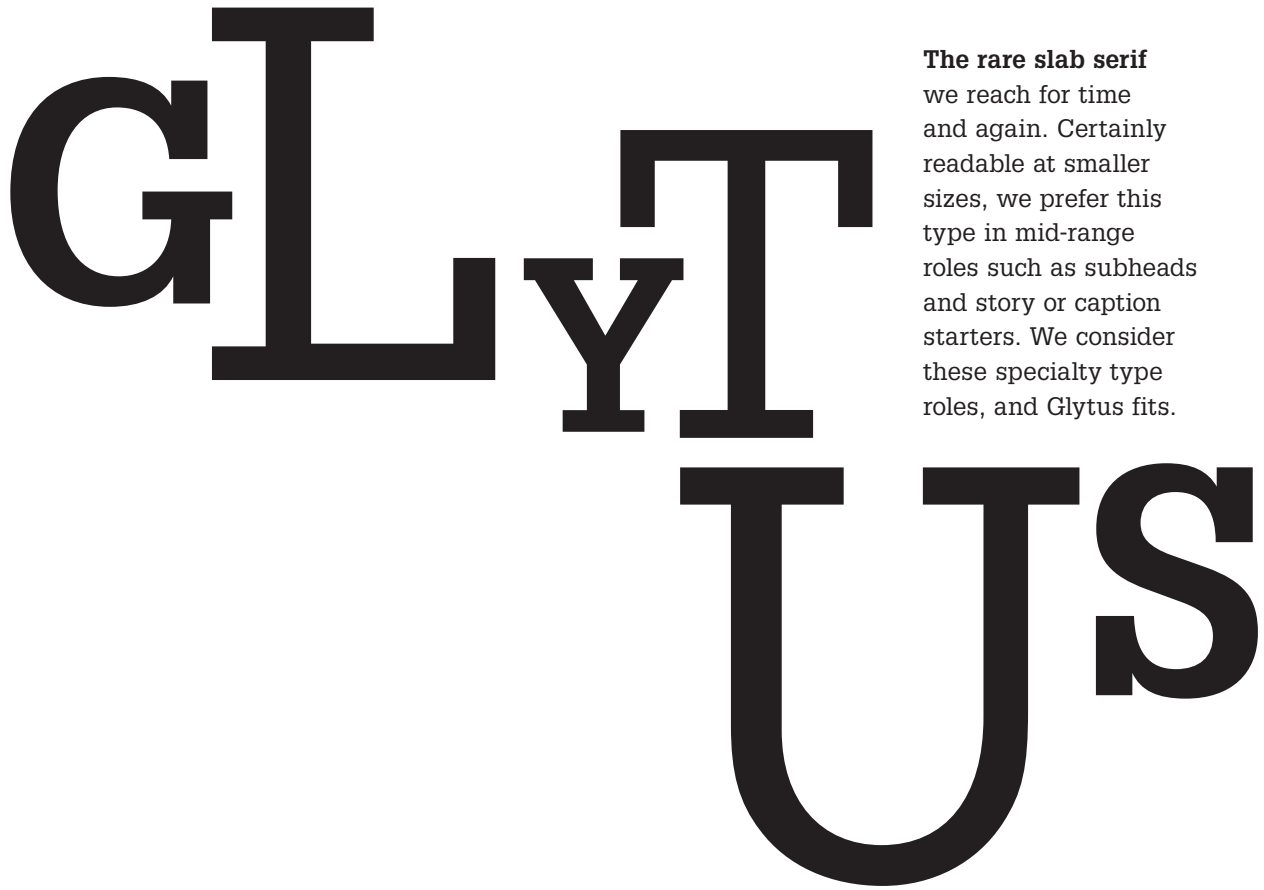
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10 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes.

AHJ Square Serif continues on p. 92



The rare slab serif
we reach for time and again. Certainly readable at smaller sizes, we prefer this type in mid-range roles such as subheads and story or caption starters. We consider these specialty type roles, and Glytus fits.

GLYTUS REGULAR

7 pt 8 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspsquam ventemp ersp

8 pt 10 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut lam faccatur, ommissi tatur, nimod min comnistrum a sinvera quia voluptum qui tempos autem et quisPulaberudam terum test Loc recient uideris. Imentem quastiam

9 pt 13 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimil. Agnim que dolorib usdam,

10 pt 11 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quisRobse

11 pt 12 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta de prorum dolo modion re most, ulpa sed quundis unt ut autAlessilius, us, Catis, audem essiBes orisquos, con sil urbem

12 pt 14 leading

Dis exceatē as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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

0 1 2 3 4 5 6 7 8 9

GLYTUS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GLYTUS ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GLYTUS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GLYTUS BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTI QUE

If it looks inspired by your favorite sports magazines, you have a good eye. Readable and suitable for headlines, copy and smaller, bolder levels of coverage. We suggest Function as a partner for Litho Antique since the letterforms will contrast each other effectively.

LITHO ANTIQUE LIGHT

7 pt 8 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnessi tatur, nimod min connistrum a sinvera quia voluptum qui tempos autem et quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspsquam ventemp erspNius pes? Eludeme nterictodius

10 pt 11 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm qui tempos autem et quisFaces

8 pt 10 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut tur, omnessi tatur, nimod min connistrum a sinvera quia voluptum qui tempos autem et quisEnaribut L. Ut et contrac ciptist red Ita, patese, que tum

11 pt 12 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut

9 pt 13 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed magnimil. Agnim que dolorib usdam,Otidius, quos, ut fur. Git vis

12 pt 14 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorum dolo modion re nienihi ciatur, sitat as dolo

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

LITHO ANTIQUE CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE LIGHT ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

LITHO ANTIQUE MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE MEDIUM ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789*

LITHO ANTIQUE DEMIBOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789**

LITHO ANTIQUE DEMIBOLD ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789***

CAPS LIGHT • CAPS MEDIUM • **EXTRABOLD**

AHJ SQUARE SERIF LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF BOOK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF DEMI

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF DEMI ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast.

AHJ SQUARE SERIF BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

AHJ SQUARE SERIF BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789&!?,”

10 point – Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type.

script

AHJ ALADDIN

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

opqrstuvwxyz

0123456789&!?,

AHJ ALDEN HAND

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

opqrstuvwxyz

0123456789&!?,

AHJ ALLIGATOR

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

opqrstuvwxyz

0123456789&!?,

AHJ ALPERTON

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

opqrstuvwxyz

0123456789&!?,

AHJ ARIZONA

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

opqrstuvwxyz

0123456789&!?,

AHJ BERNHARD TANGO

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

opqrstuvwxyz

0123456789&!?,

AHJ CASSIDY

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' "

AHJ CHRISMA

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' "

AHJ COMMERCIAL SCRIPT

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' "

AHJ CURSIVE HAND

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' "

AHJ DEANNA SCRIPT

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' "

AHJ DEANNA SWASH

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' "

AHJ DUSTIE

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

opqrstuvwxyz

0123456789 &!?,

AHJ ERICBRUSH

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

opqrstuvwxyz

0123456789 &!?,

AHJ FALLON HAND

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

opqrstuvwxyz

0123456789 &!?,

AHJ FINIAN HAND

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

opqrstuvwxyz

0123456789 &!?,

AHJ FOOTLOOSE

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

opqrstuvwxyz

0123456789 &!?,

AHJ GILLIES GOTHIC 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

abcdefghijklmnopqrstuvwxyz

opqrstuvwxyz

0123456789 &!?,

AHJ GILLIES GOTHIC 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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' " "

AHJ GRAYSON HAND

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' " "

AHJ HANDSCHRIFT CURSIVE

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' " "

AHJ HANDSCHRIFT PRINT

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' " "

AHJ HAROLD

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' " "

AHJ JARAN HAND

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

0 1 2 3 4 5 6 7 8 9 & ! ? , " ' " "

AHJ JOSEPH BRUSH

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,"

AHJ JOSIAH HAND

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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opqrstuvwxyz

0123456789&!?,

AHJ LAREN HAND

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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opqrstuvwxyz

0123456789&!?,

AHJ LOUIS

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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opqrstuvwxyz

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AHJ MISTRAL

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,

AHJ PIERCE HAND

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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opqrstuvwxyz

0123456789&!?,

AHJ RIGID

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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OPQRSTUVWXYZ

0123456789&!?,

AHJ ROSALIND HAND

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklm

opqrstuvwxyz

0123456789&!?,

AHJ SAWYER HAND

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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opqrstuvwxyz

0123456789&!?,

AHJ SHARPIE PRINT

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklm

opqrstuvwxyz

0123456789&!?,

AHJ SNOWWRITE

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,

AHJ TERESITA SCRIPT

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,

decorative

AHJ ABBOT OLD STYLE

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

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AHJ AD LIB

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AHJ ADVERTISERS GOTHIC REGULAR

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AHJ ADVERTISERS GOTHIC CONDENSED

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0123456789&!?,”

AHJ ALGERIAN

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ ALIBI

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ ALL STAR

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ ALOFT

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ ANACONDA

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ ANGELA

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ ARNOLD BOECKLIN

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ ARTPURSUIT

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ BATAVIA

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ BEAT

ABCDEFGHIJKLMN

OPQRSTUW

XYZ

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OPQRSTUVWXYZ

AHJ BOYLE

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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AHJ BRUCE

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ BUSORAMA

ABCDEFGHIJKLM

NOPQRST UVWXYZ

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,’

AHJ CAMPBELL

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ CAPER

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ CASLON OPENFACE

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ CHISEL

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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opqrstuvwxyz

0123456789&!?,”

AHJ CIPOLLINI

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ CLARK

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ COPPERPLATE GOTHIC COND.
REGULAR

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ Copperplate continues on p. 104

AHJ COPPERPLATE GOTHIC REGULAR

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ COPPERPLATE GOTHIC BOLD

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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AHJ COPPERPLATE GOTHIC COND.
BOLD

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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AHJ COPPERPLATE SEMIBOLD
CONDENSED

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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AHJ COPPERPLATE SEMIBOLD

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AHJ CORONADO

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ CROSSHARBOUR

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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0123456789&!?,”

AHJ CURACAO

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

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AHJ CYCLE

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opqrstuvwxyz

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AHJ DALE

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opqrstuvwxyz

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AHJ DARKGRAY

ABCDEFGHIJKLMN

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AHJ DELANEY

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OPQRSTUVWXYZ

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AHJ DINGBATS

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☼ ☉ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ■

□ □ □ □ ☉ ☉ ✨ ✨ ✨ ✨ ✨ ✨

☼ ☼ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨ ✨

AHJ DISPATCH

ABCDEFGHIGHIJ

KLMNOPQR

STUVWXYZ

abcdefghijkl

lmnopq

AHJ DROPCAPPER

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

AHJ EDDIE

ABCDEFGHIJKLMN

OPQRSTUVWXYZ WXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ EDITH

ABCDEFGHIID&LMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ ELLIS

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ ENGRAVERS OLD ENGLISH

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 & ! ? , ”

AHJ ERBAR DECO

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

0123456789&!?,”

AHJ EWOK

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

abcdefghijklmn

opqrstuvwxyz

0 1 2 3 4 5 6 7 8 9 & ! ? , ”

AHJ FATBACK

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789&!?,”

AHJ FLEURONS

AHJ FRANK

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,

AHJ FREETIME

ABCDEFGHIJKLMN
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AHJ TICONDEROGA

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