

TYPE RULES

JORDAN JACOBSON
2009

CONTENTS

Rules.....	
X – Height.....	
Typefaces.....	
Small Caps.....	
Special Characters.....	
Hyphenation.....	
Quotes, Dashes, & Apostrophes.....	
Bullets.....	
Numerals.....	
Alignment.....	
Justification.....	
Paragraph Breaks.....	
Headers & Subheads.....	
Notes & Captions.....	
Font Specs.....	



RULES

The following is a compendium of the rules established in this book. You might want to check through them each time you complete a publication.

- Use only one space between sentences.
- Use real quotation marks.
- Use real apostrophes.
- Make sure the apostrophes are where they belong.
- Hang the punctuation off the aligned edge.
- Use en or em dashes, use consistently.
- Kern all headlines where necessary.
- Never use the spacebar to align text, always set tabs and use the tab key.
- Leave no widows or orphans.
- Avoid more than 3 hyphenations in a row.
- Avoid too many hyphenations in any paragraph.
- Avoid hyphenating or line brakes of names and proper nouns.
- Leave a least 2 characters on the line and 3 following.
- Avoid beginning consecutive lines with the same word.
- Avoid ending consecutive lines with the same word.
- Avoid ending lines with the words: the, of, at, a.
- Never hyphenate a words in a headline and avoid hyphenation in a call out.
- Never justify the text on a short line.
- Keep the word spacing consistent.
- Tighten up the leading in lines with all caps or with few ascenders and descenders.
- Use a one-em first-line indent on all indented paragraphs.
- Adjust the spacing between paragraphs.
- Either indent the first line of paragraphs or add extra space between them – not both.
- Use a decimal or right-aligned tab for the numbers in numbered paragraphs.
- Never have one line in a paragraph in the column or following.
- Never combine two serif fonts on one page.
- Rarely combine two sans serif fonts on one page.
- Rarely combine more than three typefaces on one page.
- Use the special characters whenever necessary, including super- and subscript.
- Spend the time to create nice fraction or chose a font that has fractions.
- If a correctly spelled word needs an accent mark, use it.



X-HEIGHT

A typeface's color is determined by stroke width, x-height, character width and serif styles.

Readability and legibility are two key elements of printed text that typographer strive to maximize. Readability means that an extended amount of text – such as an article, book, or annual report – is easy to read. Legibility refers to whether a short burst of text – such as a headline catalog listing, or stop sign – is instantly recognizable.

There are several factors that determine whether a text is readable. When deciding what typeface should be used for a job, consideration should be given to the typeface and its x-height. It is important to understand how a block of text can express a message through its texture/color, therefore suiting a particular design solution. Fonts set in the same size, leading and column width will produce varying degrees of “color”.

In typography, color can also describe the balance between black and white on the page of text. A typeface's color is determined by stroke width, x-height, character width and serif styles.

As a designer, if you are only asked to make the text readable on the page the following questions should be asked...

Who is to read it?

Someone that wants to read it? Someone that has to read it?

How will it be read?

Quickly. In passing. Focused. Near. Far.

A typeface's color is determined by stroke width,
x-height, character width and serif styles

a g a g a g a g

a g a g a g a g

a g a g a g a g

a g a g a g a g

a g a g a g a g

X x h g

Memphis
Rudolph Weiss

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x- height: average
character width: wide
color: dark

X x h g

Univers
Adrian Frutiger

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x- height large
character width: narrow
color: light

X x h g

Melior
Hermann Zapf

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping

x- height: large
character width: average
color: medium

X x h g

Helvetica Neue 55
Max Miedinger

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and politi-

x- height: large
character width: average
color: medium

X x h g

Mrs. Eaves
Zuzana Licko

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x- height: small
character width: average
color: light

X x h g

Akzidenz Grotesque
Gunter Gerhand Lange

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of

x- height average-ish
character width: narrower
color: dark

X x h g

ITC New Baskerville
Hermann Zapf

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values

x- height small, large or average
character width: wide, narrow, average
color: light or dark or.

X x h g

DIN Mittelschrift
Albert Jan-Pool

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as

x-height: large
character width: narrow
color: dark



Belizio
David Berlow

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x- height: average
character width: wide
color: medium



Trade Gothic
Jackson Burke

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and

x- height large
character width: narrow
color: light



Didot
Firmin Didot

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional

x-height: average
character width: average
color: light



Rotis Sans Serif
Otl Aicher

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x- height: larger
character width: average-ish
color: light

X x h g

Adobe Garamond
Claude Garamond

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x-height: large
character width: wide, narrow, average
color: light or dark or..

X x h g

Scala Sans
Martin Majoor

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional

x-height: average
character width: average
color: medium

X x h g

Bembo
Stanley Morison

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and

x-height: small
character width: wide
color: light

X x h g

Clicker
Greg Thompson

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and move-

x-height: large
character width: average
color: dark

X x h g

Filosofia
Zuzanna Licko

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

x- height: small
character width: narrow
color: light

X x h g

News Gothic
Morris Fuller Benton

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of

x- height: large
character width: narrow
color: light

X x h g

Rotis Serif
Otl Aicher

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruc-

x- height: l
character width: average
color: light

X x h g

Interstate
Tobias Frere-Jones

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional

x- height: large
character width: narrow
color: medium-dark

Ar

TYPEFACES

And how to combine them without making your spread look like a ransom note.

You can't go too wrong if you keep the fonts in your document down to two. A good combination is to use a sans serif for headings and a serif for the body text. It's fine to use different font weights or styles (bold, italic, thin, bold, etc.). One rule to always follow, however is this: Never combine two sans serif typefaces on the same page. Same goes for serif typefaces as well. Example.

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet

These two sans serif typefaces do not have enough contrast between them to look good together on the page, even though they have subtle differences. Those differences create conflict because they neither create concord, where elements work together, or contrast, where elements strengthen each other.

Contrast:

When combining typefaces, don't be a wimp. The key is to create contrast with strength and power. If one face is light, then contrast it with a dense, solid black one. Also consider size contrast: If one is small, make the other large. If you set one in all caps, set the other lowercase. If one is roman, pair it with a script.

Be sure to avoid weak contrasts, such as a semi-bold type with a bold type. Also, avoid combining a script with an italic, because they have a tendency to look too similar.

Sans Serif in text:

When using a sans serif typeface in body text, keep the following in mind.

- Use a shorter line length
- Set no more than seven or eight words on the line
- Use as few bold, italic, outlined or shadowed words as possible

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power,

aa **BB** ee **GG** gg

Frutiger (bold) 16pt : humanist and Garamond 24pt: Old Style

Frutiger and Garamond work well together in this setting mainly because of their contrast in stroke width and color. Frutiger had to be set in a bolder stroke so as to create more visual contrast between the two. Overall, Garamond reflects Frutiger's friendly, light style.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its

aa **BB** ee **GG** gg

Akzidenz Grotesque 16pt : grotesque and Bembo 24pt: Old Style

These fonts also present a nice sense of contrast, with Akzidenz Grotesque being set in bold. Bembo's larger x-height offsets the boldness of Akzidenz Grotesque.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology

aa BB ee GG gg

ITC New Baskerville 16pt: Transitional and Futura 24pt: Geometric

The size of ITC New Baskerville needed to be bumped up a few points so that it really popped against Futura's geometric style. Its stroke weight also changed to bold to further contrast it against Futura's lighter quality.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

aa BB ee GG gg

Rotis Sans 16pt: grotesque and Mrs. Eaves 24pt: transitional

Mrs. Eaves small, wide transitional characters contrast against Frutiger Bold's taller, narrower letterforms. Mrs. Eaves had to be lowered in size to create a higher contrast between the two typefaces.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

a a B B e e G G g g

Didot 16pt: Modern and Interstate 24pt: Geometric Sans

Didot bold and Interstate Light condensed work together because they compliment each other with their slender form and strokes. Didot's boldness, however, provides enough contrast between itself and interstate.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

a a B B e e G G g g

Filosofia 16pt : Modern and News Gothic 24pt: Grotisque

News Gothic compliments Filosofia nicely. They're both rather tall and condensed, but are different enough to tell apart. Contrast is created with a bold News Gothic.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti-

a **a** B **B** e **e** G **G** g **g**

Swift 16pt : Transitional and Futura 24pt: Geometric

Swift's angular characteristics work well with Futura's geometric forms. Both are heavier in stroke weight, but swift is lighter.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

a **a** B **B** e **e** G **G** g **g**

Bookman 16pt : New Transitional and Trade Gothic 24pt: Grotesque

Trade Gothic's bold, condensed nature contrast Bookman's transitional bracketed serifs and curved strokes. Bookman has a wide stroke at times and the darkness expressed there goes well with Trade Gothic's black letterforms.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation

a **a** B **B** e **e** G **G** g **g**

Futura 16pt: Geometric and Belizio 24pt: Slab Serif

In this composition, Belizio's thick, curvelinear forms as well as its dark color contrast well with Futura's light geometric shapes.

WORDS IN LIBERTY

A Prologue to Futurism: Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and politi-

a **a** B **B** e **e** G **G** g **g**

Gill Sans 16pt : Humanist and Volta 24pt: Slab Serif

The humanist qualities of Gill Sans work with Volta's thick color to create a well-balanced composition. Volta is in medium, Gill Sans is in light.

**“THERE IS NO
BINDING RECIPE FOR
TYPE COMBINATIONS.
IT IS A MATTER
OF TYPOGRAPHIC
SENSIBILITY AND
EXPERIENCE.”**



SMALL CAPS

Small caps are uppercase letters that are about the size of normal lowercase letters in any given typeface.

Small caps are uppercase (capital) letters that are about the size of normal lowercase letters in any given typeface. Small caps are less intrusive when all uppercase appears within normal text or can be used for special emphasis. Computer programs can generate small caps for a any typeface, but those are not the same as true small caps.

True small caps have line weights that are proportionally correct for the typeface, which me and that they can be used within a body of copy without looking noticeably wrong.

- Use small caps for acronyms. Set acronyms such as NASA or NASDAQ in small caps when they appear in body text or headlines.
- Use small caps for common abbreviations. Set common abbreviations such as AM or PM in small caps so they don't overpower the accompanying text. Use small caps for A.M. and P.M.; space once after the number, and use periods. (if the font does not have small caps reduce the font size slightly)
- Use true small caps fonts. Avoid simply resizing capital letters or using the small caps feature in some programs. Instead use typefaces that have been specifically created as small caps.

Caps:

Harriet, an FBI agent turned on CNN to get the dirt on the CIA before going to bed at 9:30 P.M.

Small Caps:

Harriet, an FBI agent turned on CNN to get the dirt on the CIA before going to bed at 9:30 P.M.



SPECIAL CHARACTERS

I niña you niña , we all
ligature for niñas!

The following is a list of the most often-used special characters and accent marks, and the following pages provide you with they key combinations for just about every accent you may need.

“	Option + [
”	Option + Shift + [
‘	Option +]
’	Option + Shift +]
–	Option + Hyphen
—	Option + Shift + Hyphen
...	Option + ;
•	Option + 8
fi	Option + Shift + 5
fl	Option + Shift + 6
©	Option + g
™	Option + 2
®	Option + r
°	Option + Shift + 8
¢	Option + \$
/	Option + Shift + 1
ı	Option + 1
¿	Option + Shift + ?
£	Option + 3
ç	Option + c
Ç	Option + Shift + c

Remember, to set an accent mark over a letter, press the Option Key and the letter, then press the letter you want under it.

´	Option e
`	Option ~
¨	Option u
˘	Option n
ˆ	Option i



HYPHENATION

Rules and guidelines on the appropriate use of hyphenation in body text and headlines.

In unjustified text, the text block is set with normal letter and word spacing. Because of the even spacing, the text will have an even texture – no large spaces between words. The lines will naturally vary in length. A ragged text block can integrate with the layout and add a visual interest to the page.

The difficulty is making the ragged edge have a pleasing silhouette. When the first line in the text is longer than the second, it becomes separate from the layout and creates a box-like shape. This destroys one of the advantages of unjustified text. The ragged edge needs to have life, but a narrow column can be less active. Another advantage to ragged text is less hyphenation is needed. Therefore, names, dates or words which are normally read together can stay together.

Hyphenation rules:

- Avoid widows
- Avoid hyphenating or line brakes of names and proper nouns
- Leave at least two characters on the line and three following
- Avoid beginning consecutive lines with the same word
- Avoid ending consecutive lines with the same word
- Avoid ending lines with the words: the, of, at, a, by...etc.
- Never hyphenate words in a headline and avoid hyphenation in a call out

Headlines:

Don't hyphenate headlines.

Don Quixote de la Mancha

Watch where the first line of two-line headline ends — does it create a silly or misleading phrase? If it does, fix it.

Professor and The-rapist to Lecture

Don't leave widows in headlines.

wrong:

**Man Walks Barefoot Across Bay
Bridge**

right:

**Man Walks Barefoot
Across Bay Bridge**

Line Breaks:

Look for bad line breaks throughout every line of body copy. Do this only on a final copy after all editing has been done. Examples of what to look for:

- Make sure headline text is justified appropriately
- Use line breaks (shift return) to bump text to next line when needed
- Use kerning to bring a hyphenated word together if necessary
- Never hyphenate people's names
- Try substituting a short or a long word to make text fit.

Widows and Orphans:

Never leave widows and orphans bereft on the page. Avoid both of these situations. If you have editing privileges, rewrite the copy, or at least add or delete a word or two. Sometimes you can remove spacing from the letters, words, or lines, depending on which program you're working in. Sometimes widening a margin just a hair will do it. But it must be done. Widows and orphans on a page are wrong. Widows and orphans on a page are tacky.

Widow: When a paragraph ends and leave fewer than seven characters on the last line, that line is called a widow. Worse than leaving one word at the end of a line is leaving part of a word, the other part being paraphrased on the one above.

Orphan: When the last line of a paragraph, be it ever so long, won't fit at the bottom of a column and must end itself at the top of the next column, that is an orphan. Never let this happen.

Rivers: In typography, rivers, or rivers of white, are usually unattractive gaps appearing to run down a paragraph of text. They can occur with any spacing, though they are most noticeable with wide word spaces caused by either full text justification or monospaced fonts.

**“WIDOWS
AND ORPHANS
ON A PAGE
ARE TACKY.”**



QUOTES, DASHES, & APOSTROPHES

When, where, and how to use them without looking like a grammatically-challenged third grader.

Quotation Marks:

Use real quotation marks – never those grotesque, generic marks that actually symbolize ditto, inch or foot marks. Most software applications will convert the typewriter quotes automatically as you type. Check the preferences for your application – you’ll find a check box to tell your application to automatically set smart quotes.

It is necessary to know how to set them yourself:

- “ **Opening double quote: Option + [**
- ” **Closing double quote: Option + Shift + [**
- ‘ **Opening single quote: Option +]**
- ’ **Closing single quote: Option +]**

Usage Examples:

Bridge Clearance: 16' 7"
The young man stood 6' 2"

Apostrophe:

For possessives: Turn the phrase around. The apostrophe will be placed after whatever word you end up with. For example, in the phrase “the boys’ camp”, to know where to place the apostrophe, say to yourself: “The camp belongs to the boys.” The “phrase the boy’s camp” says “The camp belongs to the boy.”

The big exception to this is “its.” “Its” used as a possessive never has a contraction. The word it only has an apostrophe as a contraction – “it’s” always means “it is” or “it has.” Always. It may be easier to remember if you recall that yours, hers, and his don’t use apostrophes – and neither should its.

For contractions: The apostrophe replaces the missing letter. For example: you’re always means you are; the apostrophe is replacing the a from are. That’s an easy way to distinguish it from your as in your house and to make sure you don’t say: Your going to the store.

As previously noted, it’s means “it is”; the apostrophe is indicating where the i is left out. Don’t means “do not”; the apostrophe is indicating where the o is left out.

For omission of letters: In a phrase such as Rock 'n' Roll, there should be an apostrophe before and after the n, because the a and the d are both left out. And don't turn the first apostrophe around – just because it appears in front of the letter does not mean you need to use the opposite single quote. An apostrophe is still the appropriate mark (not 'n').

In a phrase such as House o' Fashion, the apostrophe takes the place of the f. There is not earthly reason for an apostrophe to be set before the o.

In a phrase such as Gone Fishin' the same pattern is followed – the g is missing. In a date when part of the year is left out, an apostrophe needs to indicate the missing year. In the 80s would mean the temperature; In the '80s would mean the decade. (Notice there is no apostrophe before the s! Why would there be? It is not possessive, nor is it a contraction – it is simply plural.

Dashes:

Never use two hyphens instead of a dash. Instead use hyphens, en dashes, and em dashes appropriately.

Everyone knows what a hyphen is – that tiny little dash that belongs in some words, like mother-in-law, or in phone numbers. It's also used to break a word at the end of a line, of course.

You might have been taught to use a double hyphen to indicate a dash, like so : -- . This is a typewriter convention because typewriters didn't have the real dash used in professional typesetting. On a Mac, no one needs to use the double hyphen – we have a professional em dash, the long one, such as you see in this sentence. We also have an en dash, which is a little shorter than the em dash.

Hyphen -
en dash –
em dash —

Hyphen:

A hyphen is one third of the em rule and is used to link words. It serves as a compound modifier where two words become one, such as x-height. A hyphen is also used to break words at syllables in text blocks.

En dash:

Option + -

An en dash is half of the em rule (the width of a capital N) and is used between words that indicate a duration, such as time or months or years. Use it where you might otherwise use the word “to.”

In a page layout application, the en dash can be used with a thin space on either side of it. If you want you can kern it so it is not a full space.

Usage Example:

October – December
6:30 – 8:45 A.M.
4 – 6 years of age

Em dash:

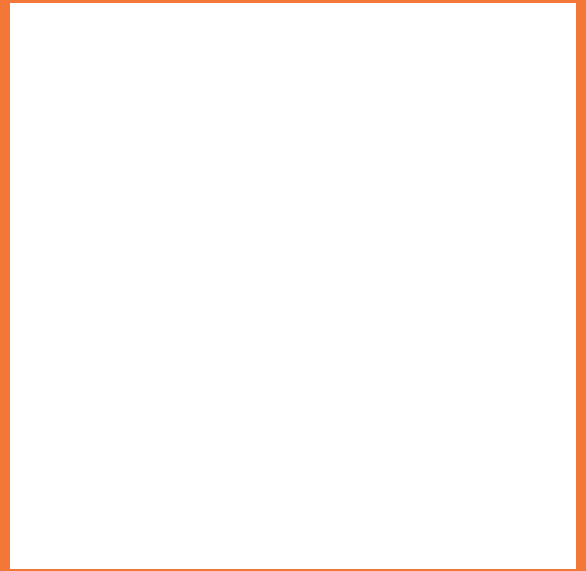
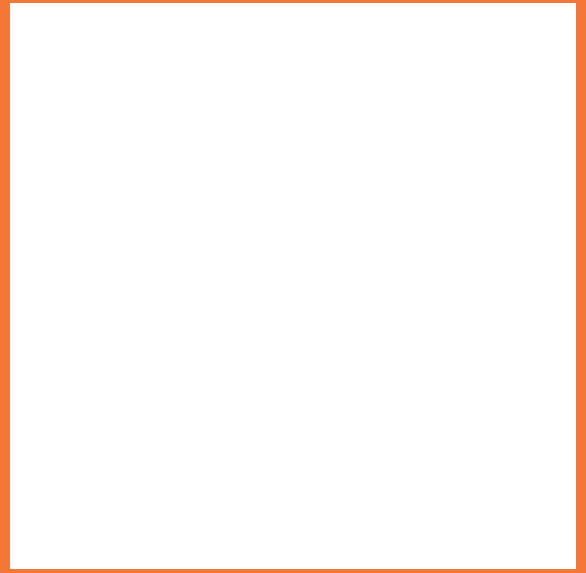
Shift + Option + -

The em dash is twice as long as the en dash – it’s about the size of a capital letter M in whatever size and typeface you’re using at the moment. This dash is often used in place of a colon or parentheses, or it might indicate an abrupt change in thought, or it’s used in a spot where a period is too strong and a comma is too weak.

Our equivalent on the typewriter was the double hyphen, but now we have a real em dash. Using two hyphens (or worse, one) where there should be an em dash makes your look very unprofessional.

When using an em dash, no space is used on either side.





BULLETS

This very useful typographic element can add emphasis, clarity and visual interest to all kinds of copy.

Simply put, a bullet is a large dot used to draw attention to each item in a list or series. The items can be single words, phrases, sentences or paragraphs. Even if you use the bullet that is part of your font, don't automatically assume it's the right size: it might need to be altered in scale or position to make it look balanced next to the text.

Bullets should be centered on either the cap height or x-height, depending on the nature of your copy. If all of your items begin with a cap, center the bullet on the cap, or a bit lower so it balances with the negative spaces created by the lowercase. If your items all begin with lowercase characters, center the bullets on the x-height. Insert some space after the bullet to avoid crowding.

The preferred way to align bullets is with the left margin. You can also have the bullets overhang the margin, and keep all your text aligned with the left margin. Whichever style you choose, your listing will look best if items that run more than one line are indented so that the copy aligns with itself, and not with the bullet on the first line.

To be more creative, substitute symbols or dingbats for the actual bullets. Try squares, triangles or check marks (just not all at once, as shown in the illustration!). Keep these simple and in proportion with the rest of your text.

Make sure to take advantage of the baseline shift feature when using dingbats or ornaments as bullets. Sometime dinbats or webdings can be too large, so all you have to do is reduce its size. If the character is not aligned, use the baseline shift to move it up to where it ought to be.

Usage Example:

- graphic
- design
- is
- pretty
- awesome
- if
- you
- ask
- me



NUMERALS

Old style figures are a style of numeral which approximate lowercase letterforms by having an x-height and varying ascenders and descenders.

These are considerably different from the more common “lining” (or “aligning”) figures which are all-cap height and typically monospaced in text faces so that they line up vertically on charts. Old style figures have more of a traditional, classic look. They are only available for certain typefaces, sometimes as the regular numerals in a font, but more often within a supplementary or expert font. The figures are proportionately spaced, eliminating the white spaces that result from monospaced lining figures, especially around the numeral one.

Old style figures are very useful and quite beautiful when set within text. Unlike lining figures, they blend in without disturbing the color of the body copy. They also work well in headlines since they’re not as intrusive as lining figures. In fact, many people prefer them overall for most uses except charts and tables. It’s well worth the extra effort to track down and obtain typefaces with old style numerals; the fonts that contain them might well become some of your favorites.

Usage Example:

These numerals are large and clunky:

**Dear John, please call me at 438-9762 at 3:00 to discuss our marriage.
You can also write to me at Route 916, zip code 87505**

These numerals blend into the text nicely:

**Dear John, please call me at 438-9762 at 3:00 to discuss our marriage.
You can also write to me at Route 916, zip code 87505**



ALIGNMENT

If someone insists that fully justified text is better than left-aligned text, tell them they are wrong. If someone else tells you that left-aligned text is better than justified text, tell them they are wrong.

If they are both wrong, then what's right? Alignment is only a small piece of the puzzle. What works for one design might be totally inappropriate for another layout. As with all layouts, it depends on the purpose of the piece, the audience and its expectations, the fonts, the margins and white space, and other elements on the page. The most appropriate choice is the alignment

Justified Text:

Traditionally, many books, newsletters, and newspapers use full-justification as a means of packing as much information onto the page as possible to cut down on the number of pages needed. While the alignment was chosen out of necessity, it has become so familiar to us that those same types of publications set in left-aligned text would look odd, even unpleasant.

You may find that fully-justified text is a necessity either due to space constraints or expectations of the audience. If possible though, try to break up dense blocks of texts with ample subheadings, margins, or graphics.

Attributes:

- Often considered more formal, less friendly than left-aligned text
- Usually allows for more characters per line, packing more into the same amount of space
- May require extra attention to word and character spacing and hyphenation to avoid unsightly rivers
- May be more familiar to readers in some types of publications, such as books and newspapers
- Some people are naturally drawn to the “neatness” of the text that lines up perfectly on the left and right.

Left-Aligned, Ragged Right:

Attributes:

- Often considered more informal, friendlier than justified text.
- Ragged right edge adds element of white space.
- May require extra attention to hyphenation to keep right margin from being too ragged
- Generally type set left-aligned is easier to work with (requires less time, attention, and tweaking from the designer)

[Redacted text block]

[Redacted text block]

JUSTIFICATION

Justify text only if the line is long enough to prevent awkward and inconsistent word spacing.

The only time you can safely get away with justifying text is if your type is small enough and your line is long enough, is in books where the text goes all the way across the page. If your line is shorter, as in a newsletter, or if you don't have many words on the line, than as the type aligns to the margins the words space themselves to accommodate it. It usually looks awkward. You've seen newspaper columns where all text is justified, often with a word stretching all the way across the column, or two words on either side of the column with a big gap in the middle. It's not pretty, but that's what can happen with justified type.

Here is a general guideline for determining if your line length is long enough for the text to be properly justified: The line length in picas should be about twice the point size of the type (ex: 12 point type should go on a 24 pica line).

Justified text was the style for many years, and many people today grew up seeing it. However, there has been a great deal of research done on readability and it shows that those disruptive, inconsistent gaps between the words inhibit the flow of reading, and look very unprofessional. Keep your eyes open as you look at professionally printed work and you'll find there's a very strong trend to align left and keep the right ragged.

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

MIN: 80%

DES: 100%

MAX: 133%

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

This setting is O.K. May have a few too many short little rivers. Works better with serif than sans.

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

MIN: 100%

DES: 130%

MAX: 200%

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

Not very successful in the sans serif text. Rivers are pretty prominent but not overly glaring.

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

MIN: 95%

DES: 100%

MAX: 110%

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

Probably the setting that works the best for both serif and sans serif blocks of text. Minimal white space and text flows very easily.

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

MIN: 85%

DES: 85%

MAX: 95%

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

**Again, works nicely across the board.
Character spacing is closer than
before, though.**

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

MIN: 80%

DES: 100%

MAX: 125%

Futurism was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society. Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries.

Another one that works well, but not as good as the previous two. Easy to read.

**“WHEN YOUR WORK
COMES OUT OF THE
PRINTER, TURN IT
UPSIDE DOWN AND
SQUINT AT IT.”**

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

PARAGRAPH BREAKS

Paragraph breaks are what sets the rhythm for the reader in a body of text.

Paragraph breaks have a relationship with the column of text as well as the page margins. A break may be introduced as an indentation, as a space or both. The overall page feel will be influenced by your choice.

Definitions:

In typography there are four rules regarding paragraph breaks:

1. first line at the beginning of an article should be flush left (do not indent first paragraph)
2. block paragraphs are flush left and are separated by extra leading not a full return
3. the amount indent is = to the leading (sometimes needs a bit more)
4. never hit two returns between paragraphs

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as an life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the poplar mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in libertà*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

Futurism was first announced on February 20, 1909, when the Paris new paper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The new Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But it is the movements which survive, oddly, here where we live as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict set of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): "Everything of any value is theatrical."

Futurism was first announced on February 20, 1909, when the Paris new paper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The new Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But it is the movements which survive, oddly, here where we live as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian and Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

Futurism was first announced on February 20, 1909, when the Paris

newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But it is the movements which survive, oddly, here where we live and

work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a

polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was parole in liberta², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): Everything of any value is theatrical."

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

■ Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

■ But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

■ While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): Everything of any value is theatrical."

FUTURISM WAS FIRST ANNOUNCED

on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

BUT IT IS THE MOVEMENTS WHICH

survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

WHILE MARINETTI'S OPENING MANI-

festo for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world; while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): Everything of any value is theatrical."

Futurism

was first announced on February 20, 1909, when the Paris newspaper Le Figaro published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But

it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While

Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was parole in liberta 2 , by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarme. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst 3 (circa 1915): Everything of any value is theatrical."

▣▣▣Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

▣▣▣But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

▣▣▣While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become. While Marinetti's opening manifesto for Italian.

Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): "Everything of any value is theatrical."

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

HEADERS & SUBHEADS

Headers are the first things the reader sees in a body of text, so make sure to use them correctly.

Header: A line or block of text that appears at the beginning of a page or document.

Subhead: A heading given to a subsection of a piece of writing.

Kerning:

Spacing in a header is key to creating appropriate visual hierarchy in a document or page of text. Proper spacing is achieved by kerning. Kerning is the process of removing small amounts of space between letters to create visually consistent letterspacing. The larger the text is, the more attention should be paid to kerning.

WASHINGTON unknerned

WASHINGTON kerned

The key to kerning is visual perception. The more white space that surrounds an object or letter, the smaller it seems, even if it is next to an object of equal size, but with less white space around it. The key to kerning is to keep it visually consistent. The spacing between letters may not all be the exact same, but it will appear that way with the proper kerning.

Words in Liberty

Futurism was first announced on February 20, 1909, when the Paris new paper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

A Prologue to Futurism

But it is the movements which survive, oddly, here where we live as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian and Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

Radical mix of art and life

Words in Liberty

A Prologue to Futurism

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

Radical Mix of Art & Life

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): "Everything of any value is theatrical."

WORDS IN LIBERTY

A PROLOGUE TO FUTURISM FUTURISM WAS FIRST ANNOUNCED

on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

RADICAL MIX OF ART & LIFE BUT IT IS THE MOVEMENTS WHICH

survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

WHILE MARINETTI'S OPENING MANI-

festos for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta* 2 , by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst 3* (circa 1915): Everything of any value is theatrical."

WORDS IN LIBERTY

A Prologue to Futurism

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

Radical Mix of Art & Life

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become. While Marinetti's opening manifesto for Italian.

Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

WORDS IN LIBERTY

A PROLOGUE TO FUTURISM

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

RADICAL MIX OF ART & LIFE

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in libertà*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

WORDS IN LIBERTY

Futurism was first announced on February 20, 1909, when the Paris new paper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso

A PROLOGUE TO FUTURISM Marinetti. The new Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

RADICAL MIX OF ART & LIFE But it is the movements which survive, oddly, here where we live as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): "Everything of any value is theatrical."

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

NOTES & CAPTIONS

Footnotes and endnotes are necessary components of scholarly and technical writing.

They're also frequently used by writers of fiction, from Herman Melville (*Moby-Dick*) to contemporary novelists. Whether their intent is academic or artistic, footnotes present special typographic challenges.

Specifically, a footnote is a text element at the bottom of a page of a book or manuscript that provides additional information about a point made in the main text. The footnote might provide deeper background, offer an alternate interpretation or provide a citation for the source of a quote, idea or statistic. Endnotes serve the same purpose but are grouped together at the end of a chapter, article or book, rather than at the bottom of each page.

These general guidelines will help you design footnotes and endnotes that are readable, legible and economical in space. (Note that academic presses and journals can be sticklers for format: before proceeding, check with your client or publisher to see if they have a specific stylesheet that must be followed.)

Numbers or Symbols: Footnotes are most often indicated by placing a superscript numeral immediately after the text to be referenced. The same superscript numeral then precedes the footnoted text at the bottom of the page. Numbering footnotes is essential when there are many of them, but if footnotes are few they can be marked with a dagger, asterisk, or other symbol instead. Endnotes should always use numerals to facilitate easy referencing.

Size: Footnotes and endnotes are set smaller than body text. The difference in size is usually about two points, but this can vary depending on the size, style and legibility of the main text. Even though they're smaller, footnotes and endnotes should still remain at a readable size.

Words in Liberty

Futurism was first announced on February 20, 1909, when the Paris new paper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The new Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

A Prologue to Futurism

But it is the movements which survive, oddly, here where we live as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian and Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): Everything of any value is theatrical."

Radical mix of art and life

1. Philip Meggs, *History of Graphic Design*, Van Nostrand Reinhold, 1988
2. *parole in liberta* = words set free (liberty)
3. *Selbst* = himself

Words in Liberty

1. Philip Meggs, *History of Graphic Design*, Van Nostrand Reinhold, 1988
2. *parole in liberta* = words set free (liberty)
3. *Selbst* = himself

A Prologue to Futurism

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

Radical Mix of Art & Life

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): "Everything of any value is theatrical."

WORDS IN LIBERTY

A PROLOGUE TO FUTURISM FUTURISM WAS FIRST ANNOUNCED

on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

RADICAL MIX OF ART & LIFE BUT IT IS THE MOVEMENTS WHICH

survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

WHILE MARINETTI'S OPENING MANI-

festo for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world; while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): Everything of any value is theatrical."

1. Philip Meggs, *History of Graphic Design*, Van Nostrand Reinhold, 1988
2. *parole in liberta* = words set free (liberty)
3. *Selbst* = himself

WORDS IN LIBERTY

A Prologue to Futurism

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

Radical Mix of Art & Life

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become. While Marinetti's opening manifesto for Italian.

Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term--still resonant today--was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarme. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): "Everything of any value is theatrical."

1. Philip Meggs, *History of Graphic Design*, Van Nostrand Reinhold, 1988

2. *parole in liberta* = words set free (liberty)

3. *Selbst* = himself

WORDS IN LIBERTY

A PROLOGUE TO FUTURISM

Futurism was first announced on February 20, 1909, when the Paris newspaper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso Marinetti. The name Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

RADICAL MIX OF ART & LIFE

But it is the movements which survive, oddly, here where we live and work as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in libertà*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict bet of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti Selbst³ (circa 1915): Everything of any value is theatrical."

1. Philip Meggs, *History of Graphic Design*, Van Nostrand Reinhold, 1988

2. *parole in libertà* = words set free (liberty)

3. *Selbst* = himself

WORDS IN LIBERTY

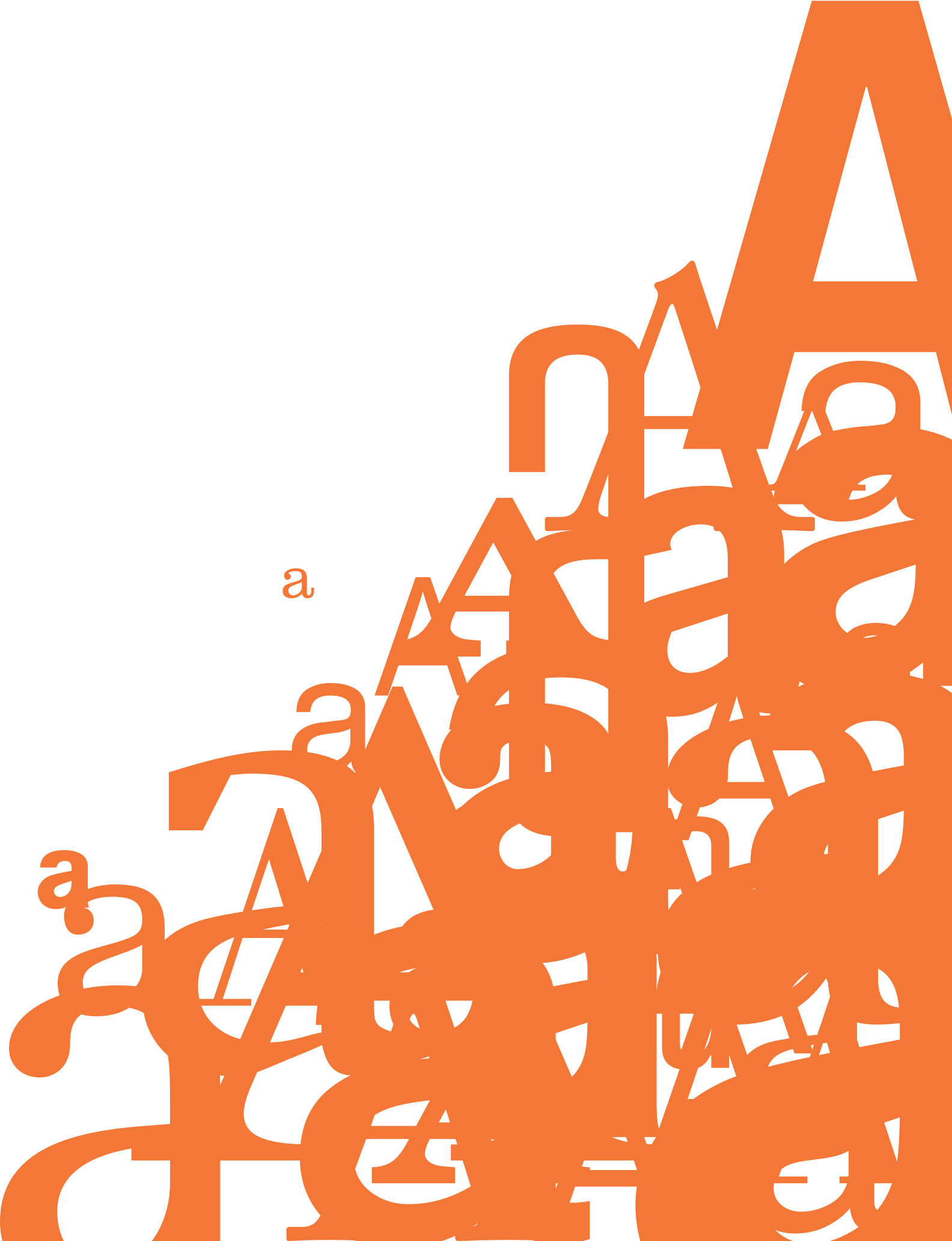
Futurism was first announced on February 20, 1909, when the Paris new paper *Le Figaro* published a manifesto by the Italian poet and editor Filippo Tommaso

A PROLOGUE TO FUTURISM Marinetti. The new Futurism, coined by Marinetti, reflected his emphasis on discarding what he conceived to be the static and irrelevant art of the past and celebrating change, originality, and innovation in culture and society.¹ Futurism rejected traditions and glorified contemporary life, mainly by emphasizing two dominant themes, the machine and motion. The works were characterized by the depiction of several successive actions of a subject at the same time. Marinetti's manifesto glorified the new technology of the automobile and the beauty of its speed, power, and movement. He exalted violence and conflict and called for the sweeping repudiation of traditional cultural, social, and political values and the destruction of such cultural institutions as museums and libraries. The manifesto's rhetoric was passionately bombastic; its tone was aggressive and inflammatory and was purposely intended to inspire public anger and amazement, to arouse controversy, and to attract widespread attention.

RADICAL MIX OF ART & LIFE But it is the movements which survive, oddly, here where we live as poets and artists: or, if not the movements, then their sense of art as a life itself. All of which, as futurism, had come sharply into focus by the start of the world war: a first radical mix of art and life, the epitome in the popular mind of an avant-garde. It was, on both its Russian & Italian sides, the first great "art" movement led by poets; and if its means now sometimes seem exaggerated or unripe in retrospect, they carry within them the seed of all that we were later to become.

While Marinetti's opening manifesto for Italian Futurism bristled with a polemical stance in favor of the transformed present (1909), the later manifestos of Futurist poets & artists offered formal/"technical" approaches to the works then getting under way. The key term—still resonant today—was *parole in liberta*², by which poetry was to become "an uninterrupted sequence of new images... (a) strict set of images or analogies, to be cast into the mysterious sea of phenomena." This freedom-of-the-world, while it resembled other forms of collage and of image juxtaposition, more fully explored the use of innovative and expressive typography in the visual presentation of language, as set in motion by forerunners like Mallarmé. But the verbal liberation didn't end with the page; it moved, rather, toward a new performance art and a poetry that "scurried off the page in all directions at once," as Emmett Williams phrased it for the "language happenings" of a later decade. Outrageous and aggressive, the Futurists' performances mixed declamation and gesture, events and surroundings, indifference and engagement, to break the barriers between themselves and those who came to jeer or cheer them. Wrote Marinetti *Selbst*³ (circa 1915): "Everything of any value is theatrical."

1. Philip Meggs, *History of Graphic Design*, Van Nostrand Reinhold, 1988
2. *parole in liberta* = words set free (liberty)
3. *Selbst* = himself



FONT SPECS

Let's talk about type, ba-by!

CLASSIFICATION OF TYPE

SERIF

Humanist

x o a e n g d p

- little contrast between thick and thin of strokes
- stroke weight has inflections similar to handwriting
- strong diagonal stress such as on letter o
- sloping bar on letter e

Jenson, Goudy's Kennerly, Bruce Rogers' Centaur

Didone (modern)

x o a e n g d p

- extreme contrast between thick and thin strokes
- hairline (strokes) serifs
- horizontal stress
- horizontal bar on e

Bodoni, Bauer Bodoni, Walbaum

Geralde (Old Style)

x o a e n g d p

- contrast between thick and thin strokes is more pronounced
- horizontal bar on e
- diagonal stress is less prominent
- shorter x-height
- scooped serifs, sturdy without being heavy

Sabon, Garamond, Bembo, Times, Plantin, Caslon Old Style

New Transitional

x o e a n g d p

- sturdy typefaces hold up under poor printing
- little contrast between thick and thin strokes
- horizontal stress
- horizontal bar on e
- tall x-height
- shorter ascenders, descenders

Bookman, Century Schoolbook, Cheltenham

Transitional

x o e a n g d p

- contrast between thick and thin strokes is pronounced
- very slight diagonal stress
- bracketed serifs
- horizontal bar on e
- tall x-height

Baskerville, Caslon, Perpetua, (newer garamonds)

Egyptian or Slab-serif

x o e a n g d p

- mono weight
- square ended serifs
- horizontal stress
- horizontal bar on e

Memphis, Clarendon, Serifa, Rockwell

SANS SERIF

Grotesque

xAag

- slight contrast in the stroke weight
- slight squareness to the curves
- usually a tall x-height : short ascenders and descenders
- usually a two story lowercase a
- capital R usually has a curled leg
- capital G usually has a spur

Helvetica, Univers, Akzidenz Grotesk, Folio

Geometric

xAag

- vary little contrast in the stroke weight (monoline)
- a little wider set
- constructed from simple shapes : circle and rectangle
- usually a one story lowercase a
- upper case A has a pointed apex

Futura, Kabel, Metro

Humanist

xAag

- based on the proportions of the Roman capitals
- some contrast in the stroke weight
- lowercase a and g are usually two story

Syntax, Frutiger, Praxis, Stone Sans

FONT LIST

HAMBURGERQ hamburgerq?!&

AKZIDENZ GROTESK

DESIGNER: GUNTER GERHARD LANGE

CLASSIFICATION: GRO

CHARACTERISTICS: SPUR ON "G", TALL X-HEIGHT, SHORT ASCENDERS

HAMBURGERQ hamburgerq !?&

BASKERVILLE (NEW BASKERVILLE)

DESIGNER: JOHN BASKERVILLE

CLASSIFICATION: TRANSITIONAL

CHARACTERISTICS: DIAGONAL STRESS, BRACKETED SERIFS, TALL X-HEIGHT

HAMBURGERQ hamburgerq ?!&

BELIZIO

DESIGNER: DAVID BERLOW

CLASSIFICATION: SLAB SERIF

CHARACTERISTICS: MONO-WEIGHT, SQUARE SERIFS, BALL TERMINALS

HAMBURGERQ hamburgerq ?!&

BEMBO

DESIGNER: STANLEY MORISON

CLASSIFICATION: OLD STYLE

CHARACTERISTICS: CONTRAST BETWEEN THICK/THIN

HAMBURGERQ hamburgerq !?&

BOOKMAN

DESIGNER: ALEXANDER PHEMISTER

CLASSIFICATION: NEW TRANSITIONAL

CHARACTERISTICS: HORIZONTAL STRESS, TALL X-HEIGHT

HAMBURGERQ hamburgerq !?&

BODONI (BAUER BODONI)

DESIGNER: GIAMBATTISTA BODONI

CLASSIFICATION: DIDONE (MODERN)

CHARACTERISTICS: EXTREME CONTRAST BETWEEN THICK & THIN,
UNBRACKETED SERIFS

HAMBURGERQ hamburgerq !?&

CASLON (ADOBE CALSON)

DESIGNER: CAROL TWOMBLY

CLASSIFICATION: TRANSITIONAL

CHARACTERISTICS: LONG TAIL ON Q, SLIGHT DIAGONAL STRESS

HAMBURGERQ !? & HAMBURGERQ ?!&

CHOLLA

DESIGNER: SIBYLLE HAGMANN

CLASSIFICATION: N/A

CHARACTERISTICS: SQUARED CURVES, SHORT ASCENDERS/DEC

HAMBURGERQ hamburgerq !?&

CLARENDON

DESIGNER: ROBERT BESLEY

CLASSIFICATION: EGYPTIAN SLAB

CHARACTERISTICS: LARGE BALL TERMINALS, MONO WEIGHT

HAMBURGERQ hamburgerq !?&

CLICKER

DESIGNER: GREG THOMPSON

CLASSIFICATION: GRID-BASED SANS-SERIF

CHARACTERISTICS: LITTLE STROKE CONTRAST, TECHNOLOGY BASED, TALL X-HEIGHT

HAMBURGERQ hamburgerq 1?&

DIDOT

DESIGNER: FIRMM DIDOT

CLASSIFICATION: MODERN

CHARACTERISTICS: CONTRASTING STROKE WEIGHT, TALL X-HEIGHT

HAMBURGERQ hamburgerq !?&

DIN

DESIGNER: ALBERT JAN-POOL

CLASSIFICATION: GROTESQUE

CHARACTERISTICS: NO STROKE CONTRAST, TALL X-HEIGHT, SHORT ASCENDERS

Hamburqerq hamburqerq !?&

DISTURBANCE

DESIGNER: JEREMY TANKARD

CLASSIFICATION: NEW TRANSITIONAL SERIF

CHARACTERISTICS: MIX OF UPPER./LOWER CASE, WEIRD G, BRACKETED SERIF

HAMBURGERQ hamburgerq !?&

FILOSOFIA

DESIGNER: ZUZANA LICKO

CLASSIFICATION: MODERN

CHARACTERISTICS: BRACKETLESS SERIFS, CONTRASTING STROKE WEIGHT

HAMBURGERQ hamburgerq !?&

FRUTIGER

DESIGNER: ADRIAN FRUTIGER

CLASSIFICATION: HUMANIST

CHARACTERISTICS: LOW CONTRAST, SHORT ASCENDERS/DEC

HAMBURGERQ hamburgerq?!&

FUTURA

DESIGNER: PAUL RENNER

CLASSIFICATION: GEOMETRIC

CHARACTERISTICS: CIRCULAR BOWLS/COUNTERS, MONO WEIGHT, WIDE

HAMBURGERQ hamburgerq?!&

GARAMOND (ADOBE GARAMOND)

DESIGNER: CLAUDE GARAMOND

CLASSIFICATION: OLD STYLE

CHARACTERISTICS: BRACKETED SERIFS, SHORT X-HEIGHT, WEIGHT VARIES

HAMBURGERQ hamburgerq?!&

GILL SANS

DESIGNER: ERIC GILL

CLASSIFICATION: HUMANIST

CHARACTERISTICS: MINIMAL STROKE WIDTH, WIDE CHAR. WIDTH

HAMBURGERQ hamburgerq ?!&

GOUDY

DESIGNER: FREDERIC W. GOUDY

CLASSIFICATION: OLD STYLE

CHARACTERISTICS: SHORT X-HEIGHT, WIDE CHARACTER WIDTH, STROKE VAR.

HAMBURGERQ hamburgerq ?!&

HELVETICA

DESIGNER: MAX MEDINGER

CLASSIFICATION: GROTESQUE

CHARACTERISTICS: TALL X-HEIGHT, 2 STORY A, SQUARED LEG KICKS

HAMBURGERQ hamburgerq ?!&

INTERSTATE

DESIGNER: TOBIAS FRERE-JONES

CLASSIFICATION: GROTESQUE

CHARACTERISTICS: SHORT ASCENDERS/DECENDERS, STROKES CUT AT ANGLE

Hg Ay Bur Ger Eat Rope Que

KUENSTLER SCRIPT

DESIGNER: HANS BOHN

CLASSIFICATION: SCRIPT

CHARACTERISTICS: DIFFERENT LINE WEIGHTS, BALL TERMINALS, GOUDY CAPS

HAMBURGERQ hamburgerq ?!&

MELIOR

DESIGNER: HERMAN ZAPF

CLASSIFICATION: TRANSITIONAL SERIF

CHARACTERISTICS: CONTRAST B/T THICK AND THINS, SQUARE SERIF END

HAMBURGERQ hamburgerq ?!&

MEMPHIS

DESIGNER: RUDOLF WEISS

CLASSIFICATION: SLAB SERIF

CHARACTERISTICS: MONO WEIGHT, SQUARE SERIFS, HORIZONTAL STRESS

HAMBURGERQ hamburgerq ?!&

MRS EAVES

DESIGNER: ZUZANA LICKO

CLASSIFICATION: TRANSITIONAL

CHARACTERISTICS: VERTICAL STRESS, G HAS NO OPEN COUNTER, THICK/THINS

HAMBURGERQ hamburgerq ?!&

NEWS GOTHIC

DESIGNER: MORRIS FULLER BENTON

CLASSIFICATION: GROTESQUE

CHARACTERISTICS: TALL X-HEIGHT, SHALLOW DESCENDERS, ECON. NEUTRAL

HAMBURGERQ hamburgerq ?!&

PLATELET

DESIGNER: CONOR MANGAT

CLASSIFICATION: SANS SERIF

CHARACTERISTICS: NO STROKE VARIATION, HALF UPPER/HALF LOWER

HAMBURGERQ hamburgerq ?!&

ROCKEWELL

DESIGNER: MONOTYPE STAFF

CLASSIFICATION: SLAB-SERIF

CHARACTERISTICS: MONO WEIGHT, SQUARE SERIF,

HAMBURGERQ hamburgerq ?!&

ROTIS SANS

DESIGNER: OTL AICHER

CLASSIFICATION: HUMANIST SANS-SERIF

CHARACTERISTICS: TALL X-HEIGHT, TWO STORY A, Q TAIL IS ABOVE BASELINE

HAMBURGERQ hamburger ?!&

ROTIS SERIF

DESIGNER: OTL AICHER

CLASSIFICATION: HUMANIST SERIF

CHARACTERISTICS: BRACKETED SERIFS, TALL X-HEIGHT, SUBTLE STROKE CONT.

HAMBURGERQ hamburgerg ?!&

SABON

DESIGNER: JAN TSCHICHOLD

CLASSIFICATION: OLD STYLE

CHARACTERISTICS: THICK AND THINS, SHORT X-HEIGHT, SCOOPED SERIFS

HAMBURGERQ hamburgerq ?!&

SERIFA

DESIGNER: ADRIAN FRUTIGER

CLASSIFICATION: SLAB SERIF

CHARACTERISTICS: MONO WEIGHT, SQUARE SERIFS, HORIZONTAL STRESS

HAMBURGERQ HAMBURGERQ

SHELLY

DESIGNER: MATTHEW CARTER

CLASSIFICATION: SCRIPT

CHARACTERISTICS: ALL JOIN UP, LOOP IS THE SAME

HAMBURGERQ hamburgerq ?!&

SNELL ROUNDHAND

DESIGNER: MATTHEW CARTER (CHARLES SNELL)

CLASSIFICATION: SCRIPT

CHARACTERISTICS: CALLIGRAPHY INFLUENCED, STRONG STROKE VARIATION

HAMBURGERQ hamburgerq ?!&

SWIFT

DESIGNER: GERARD UNGER

CLASSIFICATION: NEW TRANSITIONAL/HUMANIST SERIF CHARACTERISTICS: TALL X-HEIGHT, SHORT ASC/DESCENDERS, STURDY

HAMBURGERQ hamburgerq ?!&

TRADE GOTHIC

DESIGNER: JACKSON BURKE

CLASSIFICATION: HUMANIST SANS SERIF

CHARACTERISTICS: MONO WEIGHT, TALL X-HEIGHT, SHORT ASC/DESCENDERS

HAMBURGERQ hamburger ?!&

UNIVERS

DESIGNER: ADRIAN FRUTIGER

CLASSIFICATION: GROTESQUE

CHARACTERISTICS: MONO WEIGHT, HEAVY

HAMBURGERQ hamburgerq ?!&

VOLTA

DESIGNER: KONRAD BAUER, WALTER BAUM

CLASSIFICATION: SLAB SERIF

CHARACTERISTICS: THICK/THIN STROKES, LARGE SQUARE SERIFS

HAMBURGERQ hamburgerq?!&

WALBAUM

DESIGNER: JUSTUS ERICH WALBAUM

CLASSIFICATION: MODERN

CHARACTERISTICS: EXTREME CONTRAST, HAIRLINE SERIFS, HORIZ. STRESS



DETAILS

MaxogGdQRst

ROMAN

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ***

BLACK

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & ***

New Baskerville

M x a o g G d Q R t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& *

SMALL CAPS

AA BB CC DD EE FF GG HH II JJ KK LL
MM NN OO PP QQ RR SS TT UU VV
WW XX YY ZZ 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & *

ITALIC

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & ***

M x a g G d Q r R

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3 4
5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& ***

BLACK ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & ****

Bell Gothic

M x a g G d Q r R I

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

LIGHT

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

BLACK

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
0 () { } ? ! @ & ***

EXTRA BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
0 () { } ? ! @ & ***

Bookman

M x a o g G d Q r R

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
0 () { } ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3 4
5 6 7 8 9 0 () { } ? ! @ & ***

BOLD ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3 4
5 6 7 8 9 0 () { } ? ! @ & ****

Bauer Bodoni

M x a o g G d Q r R s t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & * ı 2 3 4 5 6 7 8 9

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & ***

Adobe Caslon

M x a n o g G d Q R t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

ALTERNATE

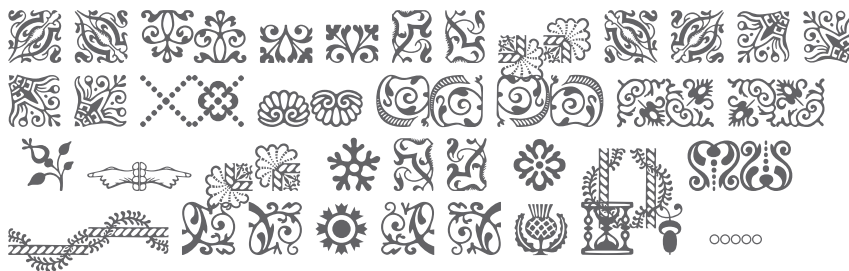
ct fh fi k fl fff st ft

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

SWASH

*Aa Ba Ca Da Ea Fa Ga Ha Ia Ja Ka La Ma
Na Oa Pa Qa Ra Sa Ta Ua Va Wa Xa Ya Z*

ORNAMENT



New Century Schoolbook

M x a o g G d Q r R t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & * 1 2 3 4 5 6 7 8 9

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7
8 9 0 () { } ? ! @ & ***

BOLD ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7
8 9 0 () { } ? ! @ & ****

CHOLLA

M a x n o g G d Q r R s t

UNICASE

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2
3 4 5 6 7 8 9 0 () { } ? ! @ & *

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2
3 4 5 6 7 8 9 0 () { } ? ! @ & *

A BASIC SYSTEM FOR CLASSIFYING TYPEFACES WAS DEVISED IN THE NINETEENTH CENTURY, WHEN PRINTERS SOUGHT TO IDENTIFY A HERITAGE FOR THEIR OWN CRAFT ANALOGOUS TO THAT OF ART HISTORY. HUMANIST LETTERFORMS ARE CLOSELY CONNECTED TO CALLIGRAPHY AND THE MOVEMENT OF THE HAND. TRANSITIONAL AND MODERN TYPEFACES ARE MORE ABSTRACT AND LESS ORGANIC. THESE THREE MAIN GROUPS CORRESPOND ROUGHLY TO THE RENAISSANCE, BAROQUE, AND ENLIGHTENMENT PERIODS IN ART AND LITERATURE. DESIGNERS IN THE TWENTIETH AND TWENTY-FIRST CENTURIES HAVE CONTINUED TO CREATE NEW TYPEFACES BASED ON HISTORIC CHARACTERISTICS.

Clarendon

M x a g G d Q r R t

LIGHT

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & *

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & *

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & *

Cheltenham

M a x o g G d Q r R s

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ***

BOLD ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ****

M a x n o g G d Q R s

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & *

Courier New

M a x o g G d Q r R

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz 1 2
3 4 5 6 7 8 9 0 () { } ? !
& *

BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz 1 2
3 4 5 6 7 8 9 0 () { } ? !
& *

M x a o g G d Q r R t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & * 1 2 3 4 5 6 7 8 9

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

DIN

M a x n o g G d Q r R t

MIDDELSCRIFT

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

REGULAR

a BASIC SYSTEM FOR CLASSIFYING TYPEFACES WAS DEVISED IN THE NINETEENTH CENTURY, WHEN PRINTERS SOUGHT TO IDENTIFY A HERITAGE FOR THEIR OWN CRAFT ANALOGOUS TO THAT OF ART HISTORY. HUMANIST LETTERFORMS ARE CLOSELY CONNECTED TO CALLIGRAPHY AND THE MOVEMENT OF THE HAND. TRANSITIONAL AND MODERN TYPEFACES ARE MORE ABSTRACT AND LESS ORGANIC. THESE THREE MAIN GROUPS CORRESPOND ROUGHLY TO THE RENAISSANCE, BAROQUE, AND ENLIGHTENMENT PERIODS IN ART AND LITERATURE. DESIGNERS IN THE TWENTIETH AND TWENTY-FIRST CENTURIES HAVE CONTINUED TO CREATE NEW TYPEFACES BASED ON HISTORIC CHARACTERISTICS.

aa BB CC DD ee ff gg HH II JJ kk LL mm NN OO
 PP QQ RR SS tt UU VV WW XX yy ZZ 1 2 3 4 5 6 7 8
 9 0 () { } ? ! @ & * 1 2 3 4 5 6 7 8 9

ITALIC

*aa BB CC DD ee ff gg HH II JJ kk LL mm NN OO PP
 QQ RR SS tt UU VV WW XX yy ZZ 1 2 3 4 5 6 7 8 9 0
 () { } ? ! @ & **

BOLD

**aa BB CC DD ee ff gg HH II JJ kk LL mm NN OO
 PP QQ RR SS tt UU VV WW XX yy ZZ 1 2 3 4 5 6 7
 8 9 0 () { } ? ! @ & ***

Egyptienne

M x n a g G d O r R

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & * 1 2 3 4 5 6 7 8 9

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & ***

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & ***

Sette Fraktur

Wynap Drtfg

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& *

Adunt aliquam adignim velit utat. Ctuere
accum dunt ad magniam, vendiat lam
verostrud effi tetum illa facipisl utet endre
feu faccum dit praessi.
Eng ea feuguer aessenim atisi.
Delessi. Eectet, sit, ver si.
Alit ipit esequis exer adigna adignit aliquat
lam dunt utpat aut nisi.
Date conse deliqui tem ip et laorem zrrilit
ulla facipsu stisim veros ad eugait nonsecte
ming eu feuis eum dolute molore commy
nos nit laor sequamet et wisis nonse velit
lor summy nos nisim irilla alit iliquatum
zrrit utem euipustin volummo dolore do-
lore comullan ullaortis nit nim adionsecte
feuis etum dolobore molore verit veniss

Filosofia

M x n a o p Q r R t f G g

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3
4 5 6 7 8 9 0 () { } ? ! @ & *

FRACTIONS

⌘A ⌘B ©C ⌘D ⌘E ~F 1/4G 1/2H 3/4I 1/8J 3/8K 5/8L
7/8M 1/3N 2/3O ®P ⌘Q ®R ~S ⌘T ⌘U ffv fiw flx
ffiy fflz 1 2 3 4 5 6 7 8 9 0 9 0 Ø Rp ? 1 2 7 8

UNICASE

A BASIC SYSTEM FOR CLASSIFYING TYPEFACES WAS DEVISED IN THE NINETEENTH CENTURY, WHEN PRINTERS SOUGHT TO IDENTIFY A HERITAGE FOR THEIR OWN CRAFT ANALOGOUS TO THAT OF ART HISTORY. HUMANIST LETTERFORMS ARE CLOSELY CONNECTED TO CALLIGRAPHY AND THE MOVEMENT OF THE HAND. TRANSITIONAL AND MODERN TYPEFACES ARE MORE ABSTRACT AND LESS ORGANIC. THESE THREE MAIN GROUPS CORRESPOND ROUGHLY TO THE RENAISSANCE, BAROQUE, AND ENLIGHTENMENT PERIODS IN ART AND LITERATURE. DESIGNERS IN THE TWENTIETH AND TWENTY-FIRST CENTURIES HAVE CONTINUED TO CREATE NEW TYPEFACES BASED ON HISTORIC

Aa BB CC DD Ee FF GG HH II JJ KK
LL MM NN OO PP QQ Rr SS TT UU VV
WW XX YY ZZ 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & *

MaxodQRtfGg

BOOK

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

DEMI

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & ***

HEAVY

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ***

CONDENSED

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

Frutiger

M a x o d Q R t f G g

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

CONDENSED

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3
4 5 6 7 8 9 0 () { } ? ! @ & *

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & *

BOLD

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & *

ULTRA BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3
4 5 6 7 8 9 0 () { } ? ! @ & ***

M x a o p Q R s t G g

BOOK

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & *

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz 1 2 3 4 5
6 7 8 9 0 () { } ? ! @ & ***

EXTRA BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz 1
2 3 4 5 6 7 8 9 0 () { } ?
! @ & ***

Gill Sans

M a x n b y o g G Q R t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz | 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
| 2 3 4 5 6 7 8 9 0 () { } ? ! & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz | 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ***

A large decorative display of the Goudy typeface. The letters 'M', 'a', 'b', 'y', 'o', 'i', 'g', 'G', 'd', 'Q', 'r', and 'R' are shown in a regular weight. A grid of horizontal and vertical lines is overlaid on the letters, with dashed lines indicating the alignment of the letters' stems and ascenders.

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
 Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
 1 2 3 4 5 6 7 8 9 0 () { } ? ! & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
 Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
 & ***

Helvetica

M a o y g G d Q r R t

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & *

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & ***

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6
7 8 9 0 () { } ? ! @ & ***

THIN EXTENDED

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & *

Interstate

M a o y g G d Q r R t

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & *

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ***

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & ***

BOLD CONDENSED

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3
4 5 6 7 8 9 0 () { } ? ! @ & ***

MaexnyogGdQrRt

FEATHERWEIGHT

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

WELTER

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7
8 9 0 () { } ? ! @ & *

FULL HEAVY

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3 4
5 6 7 8 9 0 () { } ? ! @ & ***

BOLD NO.2

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & *

Kunstler Script

xyog GdQrRst

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& *

*Pat. Jan ea consectet ad duis dolorem eu facil dit am, summy
nisiim ipit, quat, velit pratismodo diat.*

*Et lorperi liquat lor sequam zrrilit, velise facin ut verosti nciduis
modit, qui erosto odit ut verit nos nos amet iure doluptatisl digna
facin hendre ming ea feum incilla ad dunt dunt ipit vulput lor-
per sumsand ionsenit num ip erit la feu feumsan henis exerci esto
etumsan hent am, velit, quisit nummy nosto dolutat irit veniam
zrrilit, qui tincilit wis eum zrriuustis ex eraestrud delit lamcon vero
exercidunt aliscidui bla facip et veniam eum illan veros dignit alit
vullandiat nis nisl dunt aliquam consent alit etuero odiconsecte
dunt nulla faci et in vulla feugait lore eum zrril ullamco nsequi
bla autpatet nummodipisi.*

*Ed etummodit vullamcon utat ulluptat delendit nonsenim in-
ciliqui tio odoloreet ver sum velis aliquis del irit aut nosto conse-
quam zrrit aut ipsum diamcon sequam num et wisi tio dolorem*

M a y o g G d Q r R t

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
 { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
 { } ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
 { } ? ! @ & ***

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh
 Ii Jj Kk Ll Mm Nn Oo Pp
 Qq Rr Ss Tt Uu Vv Ww
 Xx Yy Zz 1 2 3 4 5 6 7 8 9
 0 () { } ? ! @ & ***

Memphis

M x a g G d Q r R t

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

LIGHT

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & *

MEDIUM

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & *

EXTRA BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz 1 2
3 4 5 6 7 8 9 0 () { } ? ! @ & ***

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

CAPS

AA BB CC DD EE FF GG HH II JJ KK LL MM
NN OO PP QQ RR SS TT UU VV WW XX YY
ZZ 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

BLACK

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

Mrs Eaves

M a x o g G d Q r R s t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & * ı 2 3
4 5 6 7 8 9

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

FRACTIONS

↪A ↔B ©C †D ‡E ↔F ¼G ½H ¾I ⅛J ⅜K
⅝L ⅞M ⅓N ⅔O ©P ✱Q ®R ✱S ✱T †U ffV
fiw flx ffiY fflz 1 2 3 4 5 6 7 8 9 0 9 0 Ø Rp
? 1 2 7 8

News Gothic

M a x o g G d Q r R s t

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *
1 2 3 4 5 6 7 8 9

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
{ } ? ! @ & ***

OCR A

M a o p Q R f G g

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups

Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh			
Ii	Jj	Kk	Ll	Mm	Nn	Oo	Pp			
Qq	Rr	Ss	Tt	Uu	Vv	Ww	Xx			
Yy	Zz	1	2	3	4	5	6	7	8	9
0	()	{	}	?	!	@	&	*	

M x a o d Q R t f G g

SANS

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

SANS BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & ***

SERIF

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

SERIF BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & ***

Optima

M x a o p Q R s t G g

BOOK

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & ***

Palatino

M x a o p Q R s t G g

LIGHT

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @
& *

OLD STYLE

AA BB CC DD EE FF GG HH II JJ KK LL
MM NN OO PP QQ RR SS TT UU VV
WW XX YY ZZ 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & *

MEDIUM

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & *

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
0 () { } ? ! @ & ***

Perpetua

M x a o p Q R s t G g q

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3
4 5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7
8 9 0 () { } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ &**

M a x b y o g G Q r R t

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

THIN

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
 Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
 ? ! @ & *

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
 Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
 ? ! & *

HEAVY

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
 Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
 ? ! @ & *

Priori Sans

M x a n o p d r R t S f G g

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & *

ALTERNATE

Δa Bb Cc Dd Ee Ff Ġ Hh Ii Jj Kk Ll M̄m N̄n Ñ̄
P̄p Qq Rr Ss † Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ ET *

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6
7 8 9 0 () { } ? ! @ & ***

M x a n o d Q r R t S f g

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4
5 6 7 8 9 0 () { } ? ! @ & *

ALTERNATE

Δα Ββ Cc Dδ Ee Ff Gγ Hh Íí Jj Kk Ll Mm Nn
Ππ Pρ Qq Rr Ss Hh Uu Vv Ww Xx Yy Zz 1 2 3 4
5 6 7 8 9 0 () { } ? ! @ ET *

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

Rotis

M x a n o p Q r R t G g

(55) SANS

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2
3 4 5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6
7 8 9 0 () { } ? ! @ & **

SERIF

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { }
? ! @ & **

MxayogGQfR

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
 { } ? ! @ & *

SMALL CAPS

AA BB CC DD EE FF GG HH II JJ KK
 LL MM NN OO PP QQ RR SS TT UU
 VV WW XX YY ZZ 1 2 3 4 5 6 7 8 9 0
 () { } ? ! & *

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
 { } ? ! @ & ***

BOLD ITALIC

***Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
 Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
 } ? ! @ & ****

Scala Sans

M x a b y o g G d Q r R

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

CAPS

AA BB CC DD EE FF GG HH II JJ KK LL
MM NN OO PP QQ RR SS TT UU VV WW
XX YY ZZ 1 2 3 4 5 6 7 8 9 0 () { } ? ! & *

ITALIC

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

M x a o y g G d Q R

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
 Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
 Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
 Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
 Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 ()
 { } ? ! @ & **

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
 Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
 Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
 0 () { } ? ! @ & ***

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
 Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
 Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9
 0 () { } ? ! @ & ***

Snell Roundhand

a x o g b G d Z r R s t

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ? !
@ & *

*Dolessecte ver sim er aut wismod mincilit loboreet
praessed tat. Iquis eu feuis dolore faci ercil eriuwer
sisi tet, quamconse do odor amcommodit vulla
feugait luptatisl dolorer augait praessi. Lut vel iri-
uscil et luptat. Nullandre magna feugiam, quis aute
conullu ptatincip ea alit wis et volore dip et, cortin
henisi. Quis autet, veros accum ipit vel ute mod
ting eumsandreet am, qui te faciniat nummod eu
feugiat ex essim vent vendre tat venibh et pratuer
ipsum volortio-eniat praessed mincilit dolobortie
tat. Lam dolut amcommy nos eraessed tin ulput
ut vulputat, quat, volobor incip et essi.orper sum
quamconsed magniam, quisit accum voloborem
alit iuscipit la consequam dit nulput acing eu feum
quat. Ut luptat at.*

M x a o y g G d Q r R

BOLD CONDENSED

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
 Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
 Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
 Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Syntax

M x a o y g G d Q r R

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & *

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () {
} ? ! @ & ***

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & ***

BLACK

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8
9 0 () { } ? ! @ & ***

Trade Gothic

M x a n y o g G d Q r R

CONDENSED

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7
8 9 0 () { } ? ! @ & *

MEDIUM

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & *

BOLD

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1 2 3 4 5 6 7 8 9 0 () { } ? ! @ & ***

BOLD NO.2

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9 0 () { } ?
! @ & ***

Walbaum

M x y a g G d Q r R

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & *

ITALIC

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & **

SMALL CAPS

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

AA BB CC DD EE FF GG HH II JJ KK
LL MM NN OO PP QQ RR SS TT UU
VV WW XX YY ZZ 1 2 3 4 5 6 7 8 9 0
() { } ? ! @ & *

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz 1 2 3 4 5 6 7
8 9 0 () { } ? ! @ & ***

M y o g G d Q r R

REGULAR

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3
4 5 6 7 8 9 0 () { } ? ! @ & *

MEDIUM

**Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz
1 2 3 4 5 6 7 8 9 0 () { } ? ! @ &**

MEDIUM ITALIC

A basic system for classifying typefaces was devised in the nineteenth century, when printers sought to identify a heritage for their own craft analogous to that of art history. Humanist letterforms are closely connected to calligraphy and the movement of the hand. Transitional and modern typefaces are more abstract and less organic. These three main groups correspond roughly to the Renaissance, Baroque, and Enlightenment periods in art and literature. Designers in the twentieth and twenty-first centuries have continued to create new typefaces based on historic characteristics.

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz 1 2 3 4 5
6 7 8 9 0 () { } ? ! @ & **

BOLD

**Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1 2 3 4 5 6 7 8 9
0 () { } ? ! @ & ***

