



# Sabon

# Didot

# Serifa

# Futura

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

In the early 1960s, the German Master Printers’ Association requested that a new typeface be designed and produced in identical form on both Linotype and Monotype machines so that text and technical composition would match. Jan Tschichold was commissioned to design a new version of Claude Garamond’s serene and classical Roman. Its bold, and particularly its italic styles are limited by the requirements of Linotype casting machines, forcing the character widths of a given letter to match between styles, giving the italic its characteristic narrow f. Sabon has long been a favorite of typographers for setting book text.

The Didot family were active as designers for about 100 years in the 18th and 19th centuries. They were printers, publishers, typeface designers, inventors and intellectuals. Around 1800 the Didot family owned the most important print shop and font foundry in France. Pierre Didot, the printer, published a document with the typefaces of his brother, Firmin Didot, the typeface designer. The strong clear forms of this alphabet display objective, rational characteristics and are representative of the time and philosophy of the Enlightenment. The font Didot gives text a classic and elegant feel.

Serifa was designed by Adrian Frutiger for the Bauer foundry in 1967. The letterforms are based on those of Frutiger’s earlier sans serif design, Univers. Square, unbracketed serifs have been added, making this a slab serif (or Egyptian) typeface. Usually, slab serif types are blocky and difficult to read in text, but Serifa has humanistic forms that are highly readable for both text and display applications such as headlines, captions or corporate logos.

First presented by the Bauer Type Foundry in 1928, Futura is commonly considered the major typeface development to come out of the Constructivist orientation of the Bauhaus movement in Germany. Paul Renner sketched the original drawings and based them loosely on the simple forms of circle, triangle and square. Futura’s long ascenders and descenders benefit from generous line spacing. The range of weights and styles make it a versatile family. Futura is timelessly modern; in 1928 it was striking, tasteful, radical — and today it continues to be a popular typographic choice to express strength, elegance, and conceptual clarity.

I

In the early 1960s, the German Master Printers' Association requested that a new typeface be designed and produced in identical form on both Linotype and Monotype machines so that text and technical composition would match. Jan Tschichold was commissioned to design a new version of Claude Garamond's serene and classical Roman. Its bold, and particularly its italic styles are limited by the requirements of Linotype casting machines, forcing the character widths of a given letter to match between styles, giving the italic its characteristic narrow f. Sabon has long been a favorite of typographers for setting book text.

# Sabon

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

R

The Didot family were active as designers for about 100 years in the 18th and 19th centuries. They were printers, publishers, typeface designers, inventors and intellectuals. Around 1800 the Didot family owned the most important print shop and font foundry in France. Pierre Didot, the printer, published a document with the typefaces of his brother, Firmin Didot, the typeface designer. The strong clear forms of this alphabet display objective, rational characteristics and are representative of the time and philosophy of the Enlightenment. The font Didot gives text a classic and elegant feel.

# Didot

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

C

L

Serifa was designed by Adrian Frutiger for the Bauer foundry in 1967. The letterforms are based on those of Frutiger's earlier sans serif design, Univers. Square, unbracketed serifs have been added, making this a slab serif (or Egyptian) typeface. Usually, slab serif types are blocky and difficult to read in text, but Serifa has humanistic forms that are highly readable for both text and display applications such as headlines, captions or corporate logos.

# Serifa

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

K

X

First presented by the Bauer Type Foundry in 1928, Futura is commonly considered the major typeface development to come out of the Constructivist orientation of the Bauhaus movement in Germany. Paul Renner sketched the original drawings and based them loosely on the simple forms of circle, triangle and square. Futura's long ascenders and descenders benefit from generous line spacing. The range of weights and styles make it a versatile family. Futura is timelessly modern; in 1928 it was striking, tasteful, radical — and today it continues to be a popular typographic choice to express strength, elegance, and conceptual clarity.

# Futura

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
vwxyz 1234567890  
( . , " - ; : ) ! ? &

—

Z

K

A

m

l

C

n