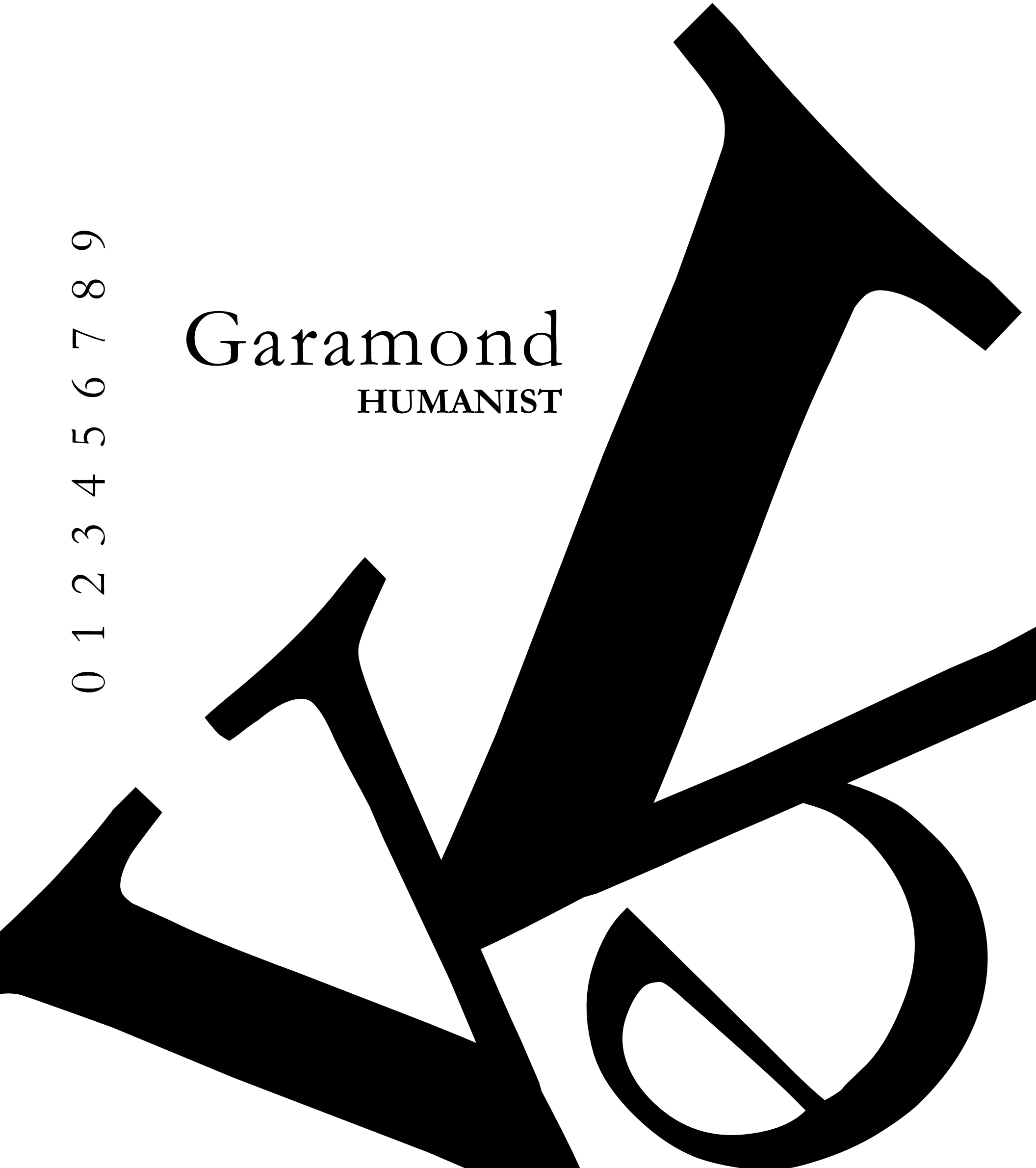


Garamond cut type in the ‘roman’, or upright style, in italic, and Greek. In the period of Garamond’s early life roman type had been displacing the blackletter or Gothic type which was used in some (although not all) early French printing. (Though his name was generally written as ‘Garamont’ in his lifetime, the spelling ‘Garamond’ became the most commonly used form after his death. Professor Hendrik Vervliet, the leading contemporary expert on French Renaissance printing, uses Garamont consistently.)

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

0 1 2 3 4 5 6 7 8 9

Garamond
HUMANIST



H U M A N I S T
Garamond

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

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

H U M A N I S T

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

KA

Futura

GEOMETRIC

0 1 2 3 4 5 6 7 8 9

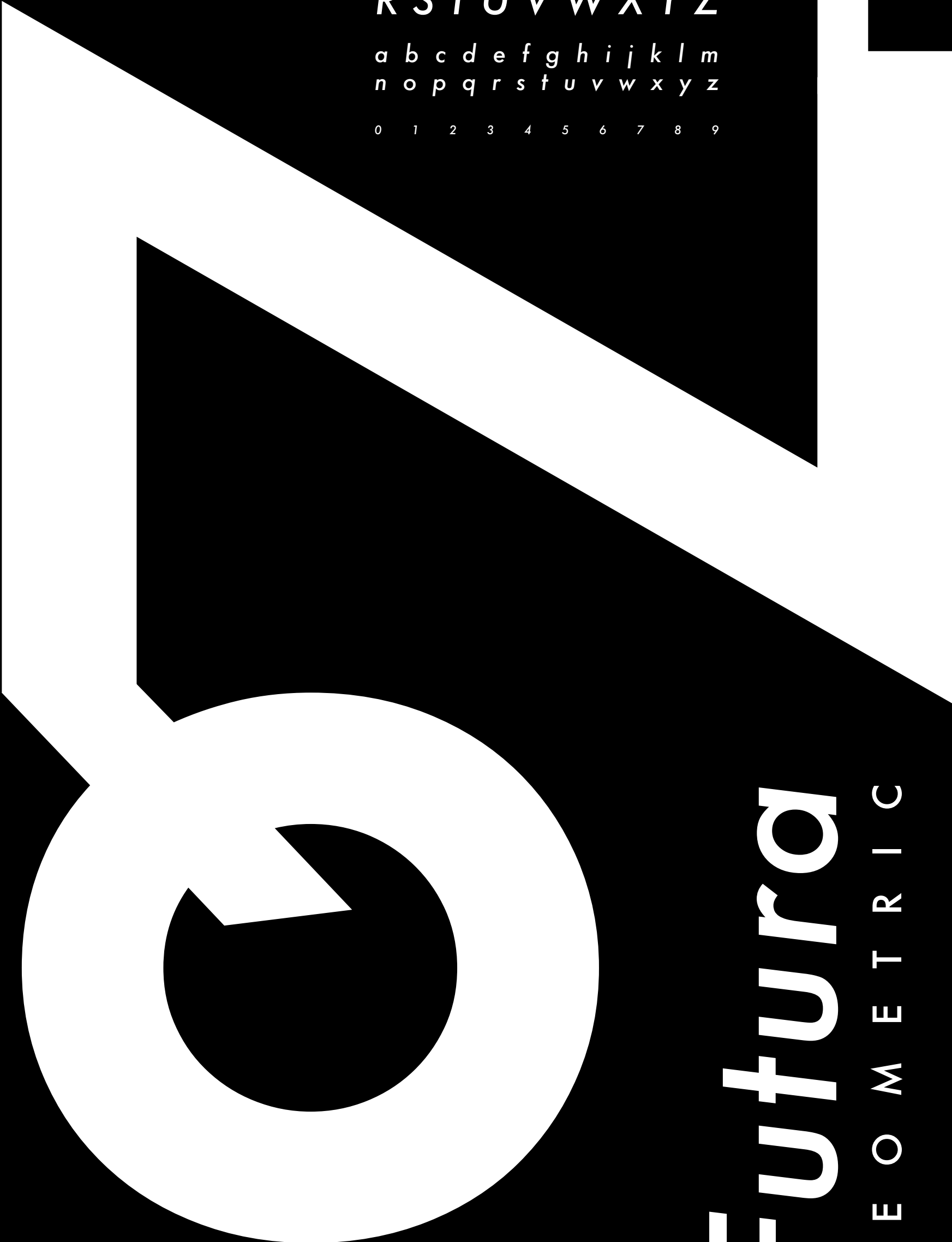
Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period. It was developed as a typeface by the Bauer Type Foundry, in competition with Ludwig & Mayer's seminal Erbar typeface of 1926.

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A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9



Futura
G E O M E T R I C



0 1 2 3 4 5 6 7 8 9

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Futura

G E O M E T R I C

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

K L M N O P Q R
S T U V W X Y Z

D I D O T

m o d e r n

R
P
T

a b c d e f g h
n o p q r s t u

Didot is a group of typefaces named after the famous French printing and type producing Didot family. The classification is known as modern, or Didone.

Didot's type in the Code civil des Français, printed by the company of Firmin Didot in 1804. The most famous Didot typefaces were developed in the period 1784–1811. Firmin Didot (1764–1836) cut the letters, and cast them as type in Paris. His brother, Pierre Didot (1760–1853) used the types in printing. His edition of La Henriade by Voltaire in 1818 is considered his masterwork. The typeface takes inspiration from John Baskerville's experimentation with increasing stroke contrast and a more condensed armature. The Didot family's development of a high contrast typeface with an increased stress is contemporary to similar faces developed by Giambattista Bodoni in Italy.

0 1 2 3 4 5 6 7 8 9

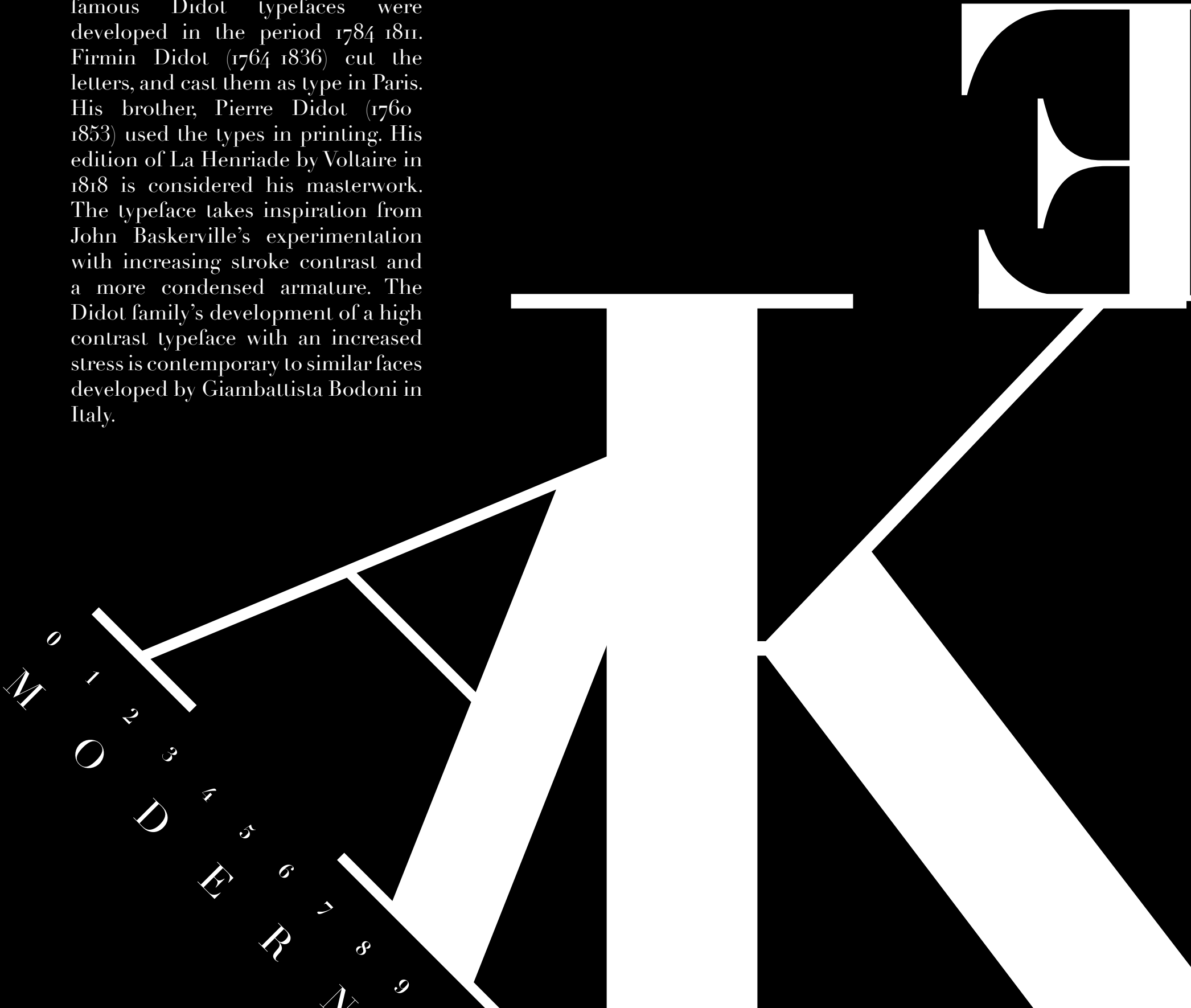
DIDOT

c d e f g h i j k l m
p q r s t u v w x y z

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A B C D E F G H
K L M N O P Q
S T U V W X Y



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M O D E R N

0 1 2 3 4 5 6 7 8 9

WVS

A B C D E F
G H I J K L M
N O P Q R S T
U V W X Y Z

DIDOT

a b c d e f g h i j k l m n o p q r s t u v w x y z

Baskerville is a serif typeface designed in the 1750s by John Baskerville (1706–1775) in Birmingham, England and cut into metal by punchcutter John Handy. Baskerville is classified as a transitional typeface, intended as a refinement of what are now called old-style typefaces of the period, especially those of his most eminent contemporary, William Caslon.

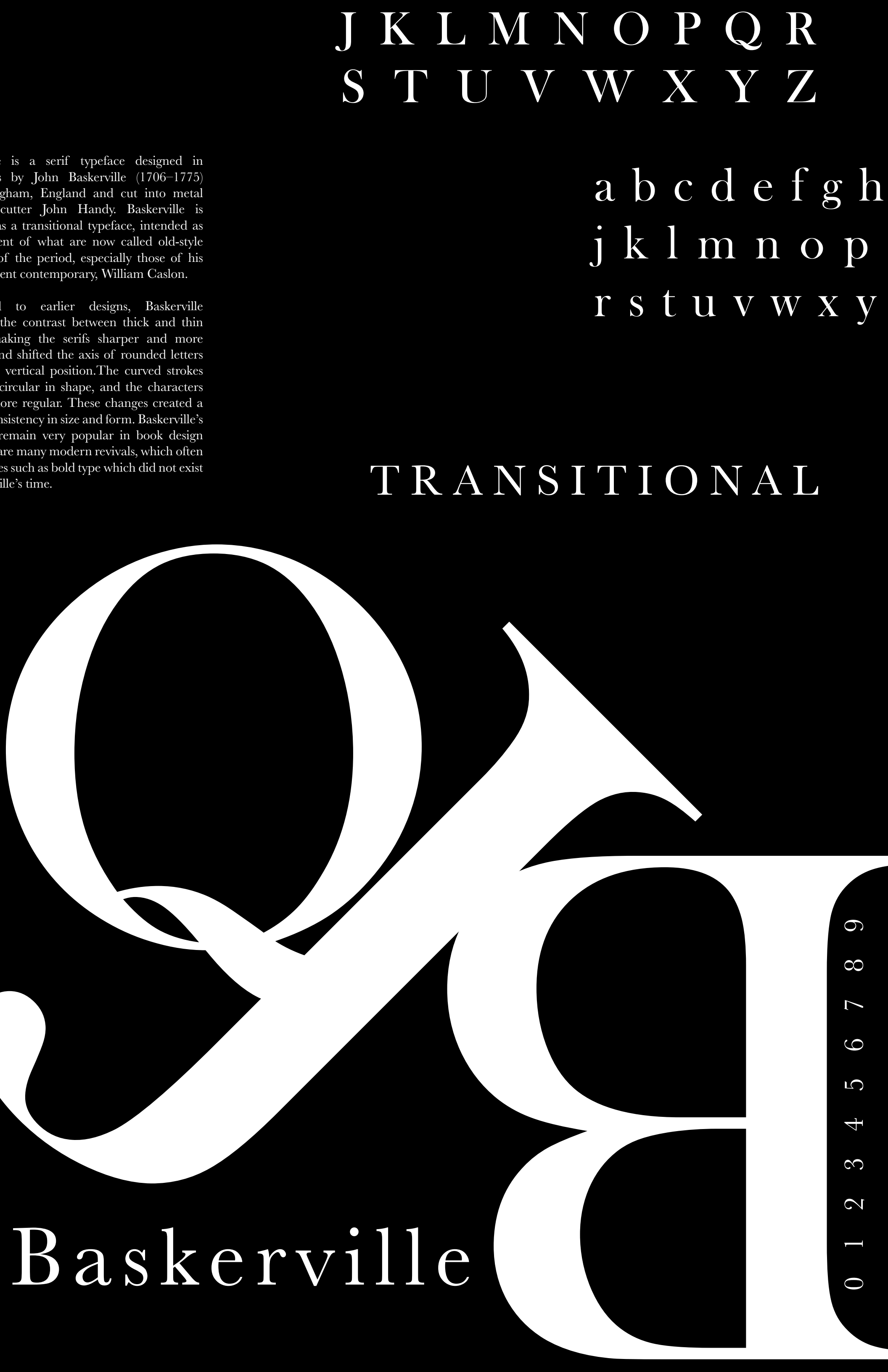
Compared to earlier designs, Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position. The curved strokes are more circular in shape, and the characters became more regular. These changes created a greater consistency in size and form. Baskerville’s typefaces remain very popular in book design and there are many modern revivals, which often add features such as bold type which did not exist in Baskerville’s time.

0 1 2 3 4 5 6 7 8 9

Baskerville

TRANSITIONAL





J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h
i j k l m n o p
q r s t u v w x y

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TRANSITIONAL

Baskerville

0 1 2 3 4 5 6 7 8 9



C D E F G H I
L M N O P Q R
U V W X Y Z
3 4 5 6 7 8 9

Baskerville

transitional

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a b c d e f g h
j k l m n o p
r s t u v w x y

B C D E F G H I
K L M N O P Q R
T U V W X Y Z

Rockwell

slab serif

Rockwell is a slab serif typeface designed by the Monotype Corporation and released in 1934. The project was supervised by Monotype's engineering manager Frank Hinman Pierpont. A serif at the apex of uppercase A is distinct. The lower-case a is two-storey. Because of its monoweighted stroke, Rockwell is used primarily for display or small-size use rather than lengthy bodies of body text. Rockwell is based on an earlier, more condensed slab serif design called Litho Antique.

Rockwell is a “geometric” slab-serif, with a monoline construction with all strokes appearing to be roughly the same width and its capital ‘O’ roughly circular. This gives it a similar impression to common sans-serifs of the period like Akzidenz Grotesk, Franklin Gothic, or Futura. It is influenced by a style of geometric slab serif that had become popular released around the time, including the earlier Memphis and Beton, and less similarly Stymie and City.

0 1 2 3 4 5 6 7 8 9

a b c d e f g h i
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0 1 2 3 4 5 6 7

slab serif

a b c d e f g h i
j k l m n o p q
r s t u v w x y z

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

slab serif

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