

# Type & Typography

by

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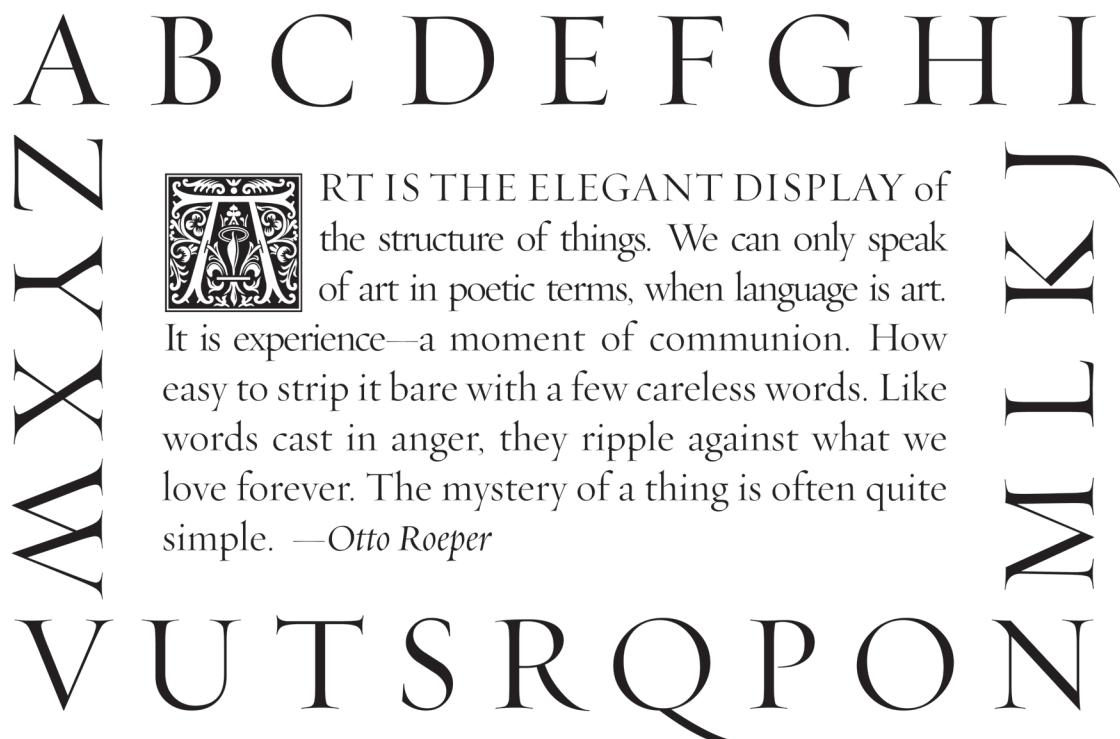
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# Type & Typography

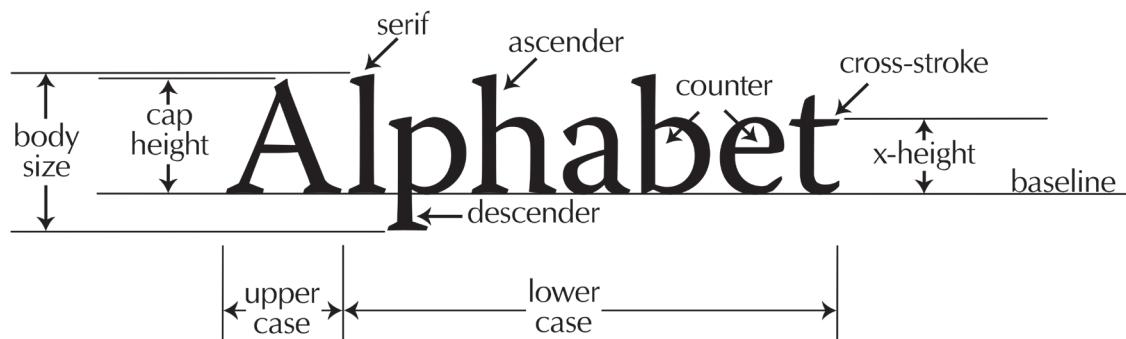
Type is the lifeblood of books. While there is no reason that you can't format your book without any knowledge of type, typography—the art, craft, and technique of composing and printing with type—lets you transform your manuscript into a professional looking book.

As with writing, every book has its own issues that you have to discover as you design and format it. These pages cannot answer every question, but they can show you how to assess the problems and understand the tools you have to get things right.

"Typography is what language looks like," Ellen Lupton.



*Homage to Hermann Zapf*



Alphabet  
Alphabet

Serif normal/regular  
Sans Serif normal/regular

Alphabet  
Alphabet  
Alphabet

Letter spacing: touching  
Letter spacing: normal  
Letter spacing: open

Alphabet  
Alphabet  
**Alphabet**

Normal/regular  
Condensed  
Extended

Alphabet  
Alphabet  
**Alphabet**  
**Alphabet**

Light  
Normal/regular  
Semibold  
Bold

Alphabet  
*Alphabet*  
***Alphabet***

Normal/regular/roman  
Oblique  
Italic

**Type styles and Letter Spacing:** The parts of a glyph have names, the most important distinctions are between serif/sans serif, and roman/italic. Normal letter spacing is subtly adjusted to avoid typographical problems, such as widows and rivers; open, touching, or expanded are most often used in display matter. The body size is nominally the point size.

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&%\$#()	Regular (roman)
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&%\$#()	Bold Condensed
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&amp;%\$#()</i>	Bold Condensed Italic
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&amp;%\$#()</i>	Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&%\$#()	Medium
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&amp;%\$#()</i>	Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&%\$#()	Semibold
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&amp;%\$#()</i>	Semibold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&%\$#()	Bold
<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 .,!&amp;%\$#()</i>	Bold Italic

**Styles of type:** Each family of type (these font examples are all members of Minion Pro), can have variations ranging from light condensed to extra bold extended. Not all fonts have all possible characters, and not all families have all possible fonts.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 .,!&%\$#()[]

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
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*abcdefghijklmnopqrstuvwxyz*  
*1234567890 .,!&%\$#()//)*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890 .,!&%\$#( )//)*

**A**B**C**D**E**F**G**H**I**J**K**L**M**N**O**P**Q**R**S**T**U**V**W**X**Y**Z  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 .,!&%\$#( )[]

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 .,!&%\$#( )[]

**Old Style:** Century Old Style—rugged, unsymmetric, good readability

**Transitional:** Requiem—midway between old style and modern

**Modern:** Bodoni—“mechanically perfect,” delicate hairlines

**Square Serif** (Egyptian) Chaparal—straight serifs and relatively even strokes

**Sans Serif:** Arial—no serifs

**Script:** *Old Script*—resembles script and letters connect

**Cursive:** *Italic*—formal, calligraphic letters do not connect

**Text:** *Old London*—called gothic or old English, or black letter

**Decorative:** *Landsdowne*—also novelty, a catchall classification

**Classification of Type Faces:** There are eight classes of type: old style, transitional, modern, square serif, sans serif, cursive and scripts, text letters, and decorative types. (There are other classification systems.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Typewriter:** Courier—monospaced, square serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Open or Outline:** Academy Engraved—can be serif or non serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Stylized Sans Serif:** Optima—graceful variations in the strokes

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Handwriting**—printing  
*Felt pen*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Handwriting**—cursive  
*Ssegae Script*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

**Brush**  
*Calvin*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 . , / & % \$ # ( ) [ ]

**Foreign**—Greek  
*MARATHON*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Foreign**—Arab  
*Arab Dances*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 . , / & % \$ # ( ) [ ]

**Cartoon**  
*Smartie Caps*

**Variations:** There are too many variations within the major classifications to even touch on the possibilities, but these show some common groupings: typewriter, open or outline, stylized variations on sans serif, handwriting—printed, handwriting—cursive, brush, foreign—Greek, foreign—Arab, cartoon.

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Unjustified (flush left, ragged right)

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede.*

*Nullam condimentum diam sed diam. Class aptent.*

Unjustified (flush right, ragged left)

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede.*

*Nullam condimentum diam sed diam. Class aptent.*

Centered

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede.*

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Asymmetrical

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*Nullam condimentum diam sed diam. Class aptent.*

Justified  
last line aligned  
left

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*Nullam condimentum diam sed diam. Class aptent.*

Justified  
last line aligned  
center

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede.*

*Nullam condimentum diam sed diam. Class aptent.*

Justified  
last line aligned  
forced justified

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam arcu ipsum, commodo a, posuere at, tristique in, velit. Nam porta magna sit amet magna. Nulla accumsan arcu ac turpis. Pellentesque gravida pede eu purus. Aliquam facilisis faucibus pede. Ut varius nibh auctor pede.*

*Nullam condimentum diam sed diam. Class aptent.*

**Alignment:** Type can be arranged in five ways between the vertical margins: 1) unjustified—flush left, ragged right; 2) unjustified—flush right, ragged left; 3) centered; 4) asymmetrical; 5) justified

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Century  
10/10

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Century  
10/12

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Century  
10/14

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Century  
10/16

**Leading:** Line spacing. Pronounced “ledding.” 10/10 is read “10 on 10.” It comes from the strips of lead inserted between lines of handset type. 10/10 has no leading; 10/12 has 2 points of lead, etc. Here the same amount of copy, all set in 10 point type, is shown solid (no leading) up to 6 points of leading. Readability increases as the expense of how many words would fit on a page.

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Century  
10/12

Book Antiqua  
10/12

Bernard Modern  
10/12

Requiem  
10/12

**Color:** The tone or density of a text block on a page. The style of a typeface not only should say something about what is set with it, but blocks of text are ‘colored’ by the choice of type and how it is set (word and letter spacing, hyphenation, etc.).

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No hyphenation, letter spacing, or word spacing

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Hyphenation, no letter spacing or word spacing

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Hyphenation with letter and word spacing

**Spacing:** The type set with hyphenation, letter spacing, and word spacing gives the text a better color. All three examples are Warnock Pro, 11/12.

# Miscellaneous

## Initials

Giving the first letter—the initial—of a chapter special treatment is an elegant way to open it. Early examples date back to the fifth century biblical manuscripts, if not earlier.

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The first and last examples above, are drop caps, which most word processing programs will do without much fuss. The drop cap is usually made with a letter from the font itself, but there are variations. The drop cap fonts are intended for this sort of use :

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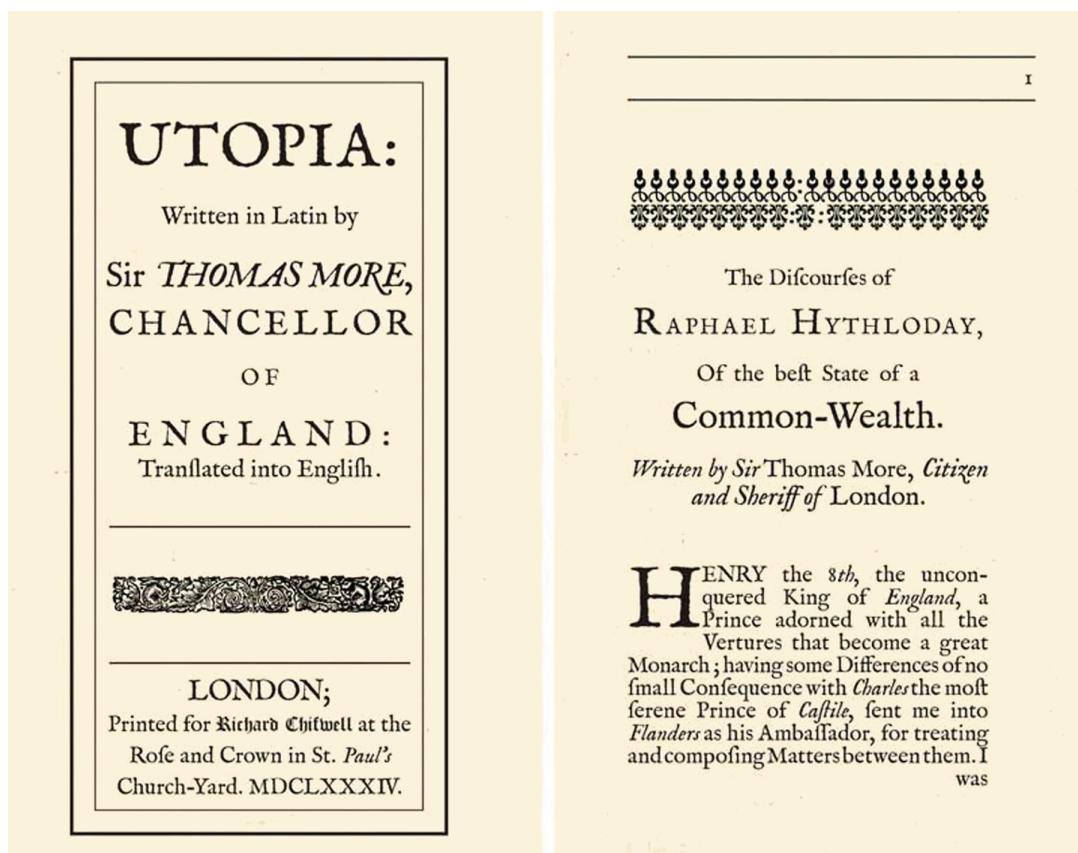
orem ipsum dolor sit amet, consectetuer adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdier. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc.

Another common devise often associated with drop caps is capitalizing the following word or phrase, usually done with small caps:

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc.

### Dingbats

Dingbats are an ornament, spacer, or character, sometimes called a printer's ornament. They can be used on title pages, chapter opening pages, as spacers etc.



While this may seem quite old-fashioned—I guess 1684 is old fashioned—and useless for today, dingbats like ☐, ☑, or —— can be combined to be used as spacers (breaks in the text to indicate a shift in time, place, action; these can be indicated by several blank lines, several asterisks, or other typographic device):

Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat.



Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetuer venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci.



*Lorem ipsum dolor sit amet, consectetuer adipiscing elit. Proin accumsan facilisis velit. Praesent vitae arcu. Quisque nec sapien nec leo consequat luctus. Cras tincidunt. Proin imperdiet. Sed viverra ultricies nisi. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Donec non erat. Nam arcu lorem, vestibulum eget, porttitor eget, pharetra quis, nunc. Curabitur a risus nec augue interdum eleifend.*



Aliquam at risus. Ut at lorem. Aliquam lacinia, augue sed consectetuer venenatis, ipsum turpis faucibus ipsum, vitae imperdiet turpis lorem in orci.

The first two examples combined two or more dingbats, which is simply a preference of mine. Another use could be in running heads:

106 *ROMAN BLOOD*

**L**orem ipsum dolor sit amet, consectetur adipiscing elit. Nulla ultrices scelerisque bibendum. Proin et nisi at erat gravida dapibus ut in massa. Fusce ut scelerisque odio. Maecenas quis elit odio, ac iaculis sem. Donec cursus elit accumsan erat suscipit vel pulvinar urna hendrerit. In hac habitasse platea dictumst. Donec tempor felis ligula, in viverra libero.

Duis ultrices mattis enim ac ullamcorper. Vivamus placerat fringilla ipsum, ut fermentum arcu varius et. Quisque molestie, felis in tincidunt ullamcorper, mi dui interdum velit, id porta mauris felis non lorem. Curabitur bibendum pharetra augue, eget ornare nisi mattis non. Nam in mauris quis elit vestibulum imperdiet eu at magna. Donec velit nisi, mollis ut vestibulum sit amet, faucibus sed est. Aliquam erat volutpat. Vestibulum sollicitudin tempor sapien eu tristique. Etiam semper dictum libero, quis volutpat nibh adipiscing vitae. Quisque molestie, lectus nec bibendum laoreet, velit velit volutpat nisl, at pharetra sapien sem in dui. Mauris pulvinar, ante sed vulputate placerat, dolor elit ultricies turpis, a accumsan libero diam sit amet tortor. Vestibulum in leo in est posuere molestie. Aenean vulputate porta diam sed lacinia. Aenean

DAVID NORRIS LEE 107

bibendum consequat velit, eu aliquet nisl ornare eget. Aliquam erat volutpat. Aenean luctus nisl sit amet nisl pellentesque sit amet euismod velit porttitor.

In laoreet ullamcorper enim at tincidunt. Morbi euismod fermentum nisl, sodales placerat tortor mattis id. Suspendisse dictum dui at mi ullamcorper semper. Pellentesque sed dolor ipsum. Etiam tincidunt elit sed orci accumsan blandit. Praesent pellentesque, ante semper commodo venenatis, felis orci commodo tellus, vitae congue magna turpis ac nulla. In hac habitasse platea dictumst.

Suspendisse eu felis tellus. Praesent sollicitudin porta sagittis. Pellentesque vulputate turpis non elit tincidunt a vestibulum purus rhoncus. Donec vel dui et dui mattis porta. Sed rhoncus arcu et lorem semper dapibus. Nullam bibendum dui a massa sollicitudin et volutpat lorem commodo. Nulla imperdiet iaculis lorem, id porta lorem pretium eu. Aenean eros neque, venenatis vitae mattis at, eleifend nec arcu. Nam lacinia massa nec odio euismod bibendum. Nunc felis sapien, luctus sed commodo ut, gravida eget lectus. Quisque semper lacus a mi aliquam semper. Donec erat justo, scelerisque vel volutpat ultrices, sollicitudin at nulla.

# Type Book

The type sheets include a true italic and true bold. This is could be an issue in digital printing because all the typefaces have to be embedded: that is, each font in its entirety (fully embedded) or all the characters that were used (subsetted), is included inside the PDF. Most word processors have an italics button. If the typeface includes a true italic, it will use the true italic; if the typeface does not include a true italic, the word processor will create one—a faux italic—by slanting (obliquing) the letters (word processors can also create faux bold, not shown here) :

24 pt Requiem:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

24 pt Requiem Italic:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

24 pt Requiem faux italic:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

24 pt Requiem:

abcdefghijklmnopqrstuvwxyz

24 pt Requiem Italic:

abcdefghijklmnopqrstuvwxyz

24 pt Requiem faux italic:

abcdefghijklmnopqrstuvwxyz

While the true italics are quite different from the faux italics in Requiem above, in other typefaces this differences are virtually nonexistent:

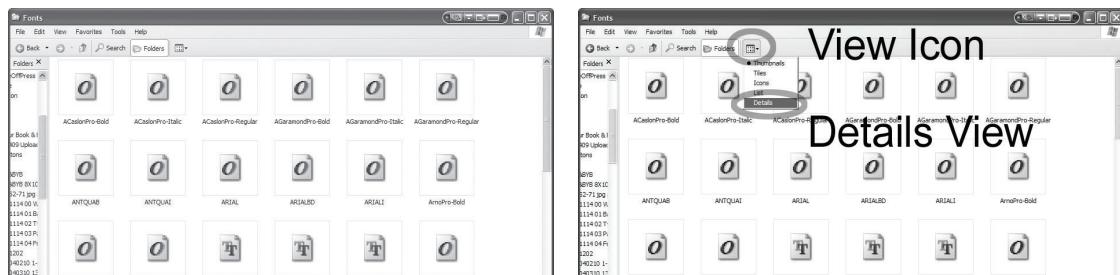
24 pt Arial Italic

abcdefghijklmnopqrstuvwxyz

24 pt Arial faux italic (obliqued)

abcdefghijklmnopqrstuvwxyz

Although you might know by looking, the best way to tell if you have a true italic is to examine your font file. In Windows, the font file is located inside the Windows folder—C:/Windows/Fonts. Each font is “contained” in a font icons (o or ). Each font (AGaramond Pro-Regular, AGaramond Pro-Italic, AGaramond Pro Bold) has its own icon. Although each is names, it is sometimes easier to change the view from Icons or Thumbnails to Details. Click on the View Icon, then select Details:



In the detail view it is easy to see if the fonts you want exist as discrete fonts or not. If you have icons for italics or bold exist, then you can use italics and bold in the family: but unless there is a separate icon for bold italics, you cannot use it. CS will examine your PDF before accepting it. If there are problems with the fonts, you will be notified.

First section: sans serif typefaces are used most often in textbooks and instructional books, or are used as display type (titles, headings, etc.). Second section: serif typeface are used in most books. The fonts sections one and two were mostly free with Windows, Word, and various Adobe products. Third and fourth sections, miscellaneous typefaces, are mostly for display and are free for commercial use from various sites. Although full families of type with many fonts can be expensive to purchase, individual fonts, all the glyphs common to regular or italics can purchased in the \$30-\$50 range.

When you purchase or download a font, check the Terms of Use (ToU), End User License Agreement (EULA), license or readme.\* One of these should tell you how you may use the font. Aside from respecting someone else's copyright, not all fonts can be embedded—this is sometimes the difference between free and purchased—and, of course, often the difference is quality. Font names may vary; many of the free to low cost fonts are based on other fonts.

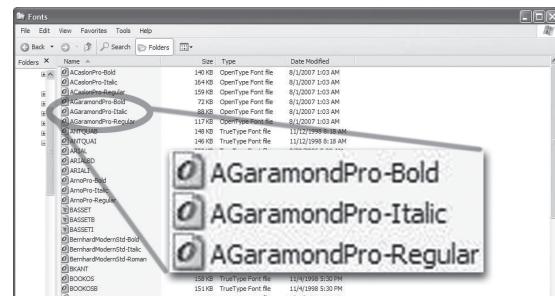
Free/shareware/limited use/purchase: [www.dafonts.com](http://www.dafonts.com), [www.fontspace.com](http://www.fontspace.com), [www.fontsquirrel.com](http://www.fontsquirrel.com), etc.

Purchase: [www.fonts.com](http://www.fonts.com), [www.adobe.com](http://www.adobe.com), [www.linotype.com](http://www.linotype.com), [www.myfonts.com](http://www.myfonts.com)

Anyone working with type should have a type book. This is made up of printed examples of every typeface available. Often, more than one typeface is used on a page, and the interaction between them is important. Simply having a word set in a specific font (as most type sectors) is insufficient. Arguably it is best not only to have a specimen of the each font, but to have them on paper.

---

\* The following fonts have been collected since about 1993. Of the nearly 5,000 fonts I've had, about 30% either did not work, did not embed, or did not permit commercial use (although indicated on the font site as free, commercial use): those fonts have not been included. It is possible that I've missed some prohibited use fonts, or that some ToU's have changed. Somewhere between 5%-10% of the fonts in this book were included free with various software products, or purchased. The remaining 3,000 fonts are free, commercial use fonts.



AGaramondPro-Bold  
AGaramondPro-Italic  
AGaramondPro-Regular

# How to Use a Type Book & Make Type Work for You

Perhaps the first and most obvious way to start is to glance through the preceding pages. The first 50 type families, are shown with blocks of text. These are the common fonts and are well suited to book design, text and display. Most of the fonts thereafter are display type (either because of size, design, or lack of italics and bold fonts): intended for the cover, title page, chapter headings, running headers—in descending order from the most outlandish (or biggest, boldest, etc.) type to the most conservative. Inside your book, you still want to use the display type to add to or enhance the mood or tone of the work, but you do not want to distract the reader.

If you don't find that *right* combination, err on the conservative side. You could design an elegant book all in Times; you don't need hundreds of options. But if you want to enhance your book with its design, looking at hundreds of options can lead to the perfect font, or back to just Times.

If you have fonts on your computer that are not in this book, make your own type pages.

I would never use most of these fonts, but I want to see them. I want them to make me think. I keep talking about the appropriateness of type to subject matter. Here are some exaggerated examples:

Titles

**LINCOLN KILLED!**  
THE STORY BEHIND THE HEADLINE

or

**LINCOLN KILLED!**  
THE STORY BEHIND THE HEADLINE

The Tragedy of Hamlet, Prince of Denmark

or

The Tragedy of Hamlet, Prince of Denmark

# ARTISAN BAKING IN ALSACE LORAIN

or

# ARTISAN BAKING IN ALSACE LORAIN

What doesn't work in titles might be obvious, unless it's satirical. Text is a little more subtle, but for the sake of these examples, again, I'm exaggerating. *Sonnet 43* by Elizabeth Barrett Browning:

How do I love thee? Let me count the ways.  
 I love thee to the depth and breadth and height  
 My soul can reach, when feeling out of sight  
 For the ends of Being and ideal Grace.  
 I love thee to the level of everyday's  
 Most quiet need, by sun and candlelight.  
 I love thee freely, as men strive for Right;  
 I love thee purely, as they turn from Praise.  
 I love thee with the passion put to use  
 In my old griefs, and with my childhood's faith.  
 I love thee with a love I seemed to lose  
 With my lost saints,—I love thee with the breath,  
 Smiles, tears, of all my life!—and, if God choose,  
 I shall but love thee better after death.

How do I love thee? Let me count the ways.  
 I love thee to the depth and breadth and height  
 My soul can reach, when feeling out of sight  
 For the ends of Being and ideal Grace.  
 I love thee to the level of everyday's  
 Most quiet need, by sun and candlelight.  
 I love thee freely, as men strive for Right;  
 I love thee purely, as they turn from Praise.  
 I love thee with the passion put to use  
 In my old griefs, and with my childhood's faith.  
 I love thee with a love I seemed to lose  
 With my lost saints,—I love thee with the breath,  
 Smiles, tears, of all my life!—and, if God choose,  
 I shall but love thee better after death.

From [http://en.wikipedia.org/wiki/Russian\\_Revolution\\_%281917%29](http://en.wikipedia.org/wiki/Russian_Revolution_%281917%29):

The Russian Revolution is the collective term for a series of revolutions in Russia in 1917, which destroyed the Tsarist autocracy and led to the creation of the Soviet Union. The Tsar was deposed and replaced by a provisional government in the first revolution of February 1917 (March in the Gregorian calendar; the older Julian calendar was in use in Russia at the time). In the second revolution, during October, the Provisional Government was removed and replaced with a Bolshevik (Communist) government.

or,

The Russian Revolution is the collective term for a series of revolutions in Russia in 1917, which destroyed the Tsarist autocracy and led to the creation of the Soviet Union.

The Tsar was deposed and replaced by a provisional government in the first revolution of February 1917 (March in the Gregorian calendar; the older Julian calendar was in use in Russia at the time). In the second revolution, during October, the Provisional Government was removed and replaced with a Bolshevik (Communist) government.

From *Peter Rabbit* by Beatrix Potter:

Peter gave himself up for lost, and shed big tears; but his sobs were overheard by some friendly sparrows, who flew to him in great excitement, and implored him to exert himself.

Mr. McGregor came up with a sieve, which he intended to pop upon the top of Peter; but Peter wriggled out just in time, leaving his jacket behind him.

or,

*Peter gave himself up for lost, and shed big tears; but his sobs were overheard by some friendly sparrows, who flew to him in great excitement, and implored him to exert himself.*

*Mr. McGregor came up with a sieve, which he intended to pop upon the top of Peter; but Peter wriggled out just in time, leaving his jacket behind him.*

The type book gives you a chance to see something of the type before you start applying it. Given the myriad combinations, it is much more effective looking through a type book than scrolling down a list and guessing. Word 2010 will apply type changes to selected blocks of type, which is a great feature, but the fonts are in alphabetical order.

If you don't have a particular font, you can get it, or look for something similar or better—you have a place to start.

It also acts as a trigger. I might have seen the chapter opening pages as straight type, but seeing the drop caps, I begin to wonder if I could use something like that. I might use one of them, or simply use the text font to make a drop cap.

Surprising as it may seem, many designers still use pencil, paper, and a ruler. Since the book is being designed to print on paper, it's often the best place to start. You cannot be as accurate on paper, but you can be a lot quicker. You can write down the margins, and scribble notes. Remember, this what you want people to see and enjoy is your book, not your drawings.

The fonts on pages 182-232, or fonts very much like them, represent the most common fonts for text, and between the two, serif fonts are the most often used. But what display type—half title, full title, chapter opening, and headers? Here are examples of your options:

The following gives the basic variations available for text and running heads:

### Serif Text

*Warnock Pro Regular:* Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce sollicitudin elit eget nulla porttitor nec tristique sem laoreet. In in magna id orci laoreet vehicula quis non tortor. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed mi justo, lacinia in condimentum nec, imperdier vel mi. Aliquam ac tortor ut enim dapibus facilisis vel in urna. Donec eget tortor sit amet urna eleifend fringilla. Suspendisse potenti. Nullam ligula urna, scelerisque in molestie a, fringilla eget eros. Donec adipiscing sem sed odio lacinia id fermentum tortor sagittis. Ut nisl urna, ultricies ac lacinia a, sodales in arcu. Aenean vel tellus orci. Pellentesque eget ante diam. Suspendisse vel purus sed est semper pharetra et ac augue. Integer dolor sit amet.

### Sans Serif Text

*Arial Narrow:* Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce sollicitudin elit eget nulla porttitor nec tristique sem laoreet. In in magna id orci laoreet vehicula quis non tortor. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Sed mi justo, lacinia in condimentum nec, imperdier vel mi. Aliquam ac tortor ut enim dapibus facilisis vel in urna. Donec eget tortor sit amet urna eleifend fringilla. Suspendisse potenti Nullam ligula urna, scelerisque in molestie a, fringilla eget eros. Donec adipiscing sem sed odio lacinia id fermentum tortor sagittis.

### Display Examples

same family	<b>Warnock Bold</b> <b>Warnock Bold Italic</b> <b>Warnock Bold Display</b> <b>Warnock Bold Italic Display</b>
different serif family	Nueva Std Regular <b>Nueva Std Bold</b> <b>Nueva Std Bold Italic</b>
decorative serif	CALLETON Lilith ZeltGelsterBahn <b>FALSTAFF FESTIVAL</b>
sans serif families	<b>Arial Bold</b> <b>Arial Bold Italic</b> <b>Arial Black</b> Optima <b>Optima</b> <b>Optima Bold Italic</b>
decorative sans serif	Fashion Victim LITHOS PRO Landsdowne Zekton
same family	<b>Display Examples</b> <b>Arial Bold</b> <b>Aria Bold Italic</b> <b>Arial Black</b>
different sans serif	Florencesans <b>Florencesans</b> <b>Florencesans Black</b>
decorative sans serif	ISADORA CAPS Olivia
serif family	Timeless Bold TRAJEN PRO BOLD <b>Fritz Bold</b> <b>BERMUDA</b> A Font with Serifs
decorative serif	

Sometimes it takes quite a lot of experimenting to arrive at the best combinations. Your margins, point size, and leading effect the look of the page and influence what display type you choose. Whatever tone or mood, style or genre a book has can be indicated in display type and hinted at in the text type. Well designed books are your models. Graphic artists and designers use type gauges to determine the type size and leading of printed matter they use as reference. However, if you want your page to look exactly like a model page:

1. measure the model and use those dimensions, if you are working with a book printer CreateSpace, you will have to accommodate their minimum permissible dimensions)
2. transfer those dimension to your page
3. count the number of words and number of lines on the model page
4. with a block of text (I recommend *lorem ipsum* from <http://www.lipsum.com>) the same length, start playing with the typeface, point size, and leading until it fills the page.
5. If that is not close enough, either retype the model page text into your page, or scan it and convert it to text, repeat step 4.

Sometimes you recognize the type used in the model, sometimes you can find the name in the colophon, if the model has one. But even if it's a name of a type you have, it is not likely to match exactly. There are many type foundries producing the "same" fonts from metal type a generation ago to digital type today. You can usually get very close.

Of course, you're setting your novel in a serif type. No? Then this is a good place to repeat myself with some examples.

<b>this is a sample line of type</b>	A
<b>this is a sample line of type</b>	B
<b>this is a sample line of type</b>	A
<b>this is a sample line of type</b>	B
<b>THIS IS ANOTHER SAMPLE</b>	A
<b>This is another sample</b>	B

Serif type is easier to read, and between uppercase and lowercase, lowercase is easier: examples B are easier to read than A. Here, with just a few words, it is insignificant, which is why titles and headlines can be written in very decorative typefaces; but over the span of a book, thousands of words, the difference between easy and hard to read takes its toll in fatigue and concentration. Children's books, poetry, manuals, and textbooks are not read like novels: they are the sort of books where designers can afford to consider a wider variety of fonts for the text.

Just as the laws of physics are, at their core, statistical observations, the rules of design (and writing) are statistical observations. This works most of the time, that does not; this is done most of the time, that is not. Can you break the rules? Of course. (Exceptions would be, for example, if you are working with Create Space, exceeding the minimum inner margin or having type in the out-of-live margin, but you could go to commercial printer down the street who would print your book.) Here are my reasons for designing a book within the rules and designing it well. Assuming you have a book that you want people to read, finish, and recommend:

- Most readers have read many books, short stories, articles before coming to your book.
- Most readers have a preconceived idea of the aspects of a book: it's physical characteristics, it's subject matter, it's style etc.
- Most readers will expect certain aspects of your book to conform to their expectations.
- Most readers will look for patterns in or explanations for things that are outside their expectations or experiences.
- Most rules have some reason or basis in practice.

Therefore do not insult, cheat, or exhaust your reader. Do not break the fictive dream—I talked about it in an earlier section on writing. Given the goal that you want people to buy your book, read your book, finish your book, like your book, and recommend it: anything that causes your reader to put it down and not pick it back up, or worse, to become your enemy, must be avoided.

In the polemics of high art, 1975 to the present, many new aesthetics cannot be understood or appreciated by the oppressors (dead white European males: dwems) and by their unaware, disabled, or marginalized victims. But unless you are writing and publishing for just such a group, who would understand and appreciate broken rules, you should try to observe, understand, and accommodate your work to the rules, knowing that there are false rules.

You cannot satisfy the tastes of every reader. But you can try to avoid somewhat universal pitfalls.

# GLOSSARY

**Type** means the letters and characters assembled into pages to be viewed (for example, in print as a book or on the monitor in a website). Typography is the rules and conventions that govern that assembly—known as composition—to create what we think of as aesthetically pleasing and legible pages.

To understand the characteristics of type will help in choosing the most appropriate typefaces and to know fundamentals of typography is to know how to design and format an attractive page.

These words may have different meanings than those for type and typography: no attempt has been made to address these other meanings or to say that there are other meanings. Also, some words have conflicting definitions (widows and orphans, or gutter): this glossary errs on the side of what seems most sensible or common.

**Accent:** Originally used to indicate a change in pronunciation such as acute (') or grave (`), as with è or é. See diacritic.

**Acknowledgment:** A section of either the front matter or back matter, starting on the recto, in which the author thanks family members, sources, editor, illustrator, book and/or cover designer, mentor, publisher, etc. It is not necessary that a book have one, but if it does the author should be very careful to make sure not to leave anyone out.

**Ad card:** The second page of a book, the facing full title page, which lists the author's other books. This page can also be blank, or it can be used for a **frontispiece**. It is part of the front matter.

**Addressable dot:** Those individual droplets of ink in a digital printer that can be controlled or addressed. These are defined during the **RIP**.

**Advance width:** the width of a glyph from the starting point of drawing that glyph to the starting point of drawing the next glyph. Also called the glyph's width.

**Afterword:** A section of back matter. 1) A quick summation of the text; 2) additional material uncovered by the author after the text was prepared; 3) updated material, obviating having to revise the text; 4) a description of how the book came into being; or 5) something written by someone other than the author about the book.

**Aligning numerals:** 1 2 3 4 5 6 7 8 9 0. These are best used in tables. See **lining numerals** and **old-style numerals**.

**Alignment:** Describes the horizontal and/or vertical position of a character, part of a character, word, block of text, etc., in relation to other characters, baseline, graphic, etc.

**Alignment line or guideline:** a line indicating where characters or text are to line up. These can be vertical or horizontal. They are often shown in non-print blue.

**Appendix** (sometimes appendix): Supplemental material to the main work. It is part of the back matter.

**Apex:** the point formed by the convergence of two strokes, such as an A, M, W, etc. See **vertex**.



**Aperture:** the open space between ends of strokes in characters partially inclosed counters, as in c, a, e, etc.



**Arm:** Short horizontal or diagonal strokes projecting from a stem as in E, F, L, T, Y, sometimes K.



**Ascender:** The part of a lowercase letter that extend above the x-height, such as b, d, h, l. The old style numerals 6 and 8 have ascenders because they extend above the other old style numerals.

---

Ascender line xyz

Ascender Line

bdfhklx

Ascenders

**Ascender height:** The distance from the baseline to the top of the tallest ascender. See **k height**.

**Ascender line:** A horizontal guideline along the tops of the ascenders.

**Ascent:** The distance from baseline to the top of that glyph that extends the furthest up from the baseline. It may or may not include accent marks. This might be the **k height**.

**ASCII:** The standard ASCII character set is 92 printable characters (letters, numerals, punctuation, etc.) and 32 non-printing control “characters” that represent instructions—for a total of 128 characters.

**Axis:** A design aspect of characters, typically formed by the thickening and thinning of the strokes. See **stress**.

**Back matter:** Part of a book that follow the text: afterword, epilogue, appendix (or appendices); notes, quotations, suggested reading, bibliography, glossary, index, about the author, and a colophon.

**Ball terminal:** A stroke ending in a ball-like shape.

**Bar:** The horizontal stroke in characters like A, H, T, e, f, and t.

AHTeft

**Base 14 fonts:** These are the fonts commonly installed with Windows and Macs: in regular, bold, italic/oblique and bold italic/oblique Times or Times New Roman, Helvetica or Arial, Courier, and Symbol and Zapf Dingbats. Also called Windows Fonts. In the Acrobat Standard PDF preset, these fonts are not embedded.

In various PDF conversion programs, screen optimized or standard PDFs may not have these fonts embedded. Consequently, such PDFs are generally not acceptable for digital printing. See page xx.

**Baseline:** A horizontal guideline along the bottom of the x-height, that is, where the bottoms of the characters line up without descenders.

Baseline xyz

**Beak:** A small protrusion, often called a spur serif, on a character, often E, L, T, also C, G, S, Z etc. Hypatia Sans Pro, has beaks on lower case characters, e.g. b, d, m, p, u. See **spur**.

ELTt

**Bibliography:** A list of books or other publications consulted during the writing of the author's book. The books are listed by author, and include the author's full name, title, publisher, year and place of publication. It is part of the back matter.

**Bitmap fonts:** The first generation of digital fonts. These were raster images of each letter. Like metal type, each font was one size. See **scalable fonts**.

**Black letter:** A general term of type base on Medieval scripts: **Berthold Mainz**, **Frankenstein**, **Perry Gothic** are examples. Also called Gothic.

Sometimes these are incorrectly called Old English, as in **Old London**, which is a subset of black letter.

**Blind folio:** A non-printing page number. See **folio**.

**Block paragraphs:** Paragraphs that have no indentation and are set apart, one from another, by a blank line space.

**BMP** (Basic Multilingual Plane): this is the first 65,536 code points of Unicode system. These contain most of the characters for most of modern languages. See **SMP**

**Body:** 1) In hand set metal type, this is the actual metal block with a character in relief on top; in digital type, it is the as if it were metal. Body is used synonymously with **body size** and **point size**. Some people use body to also mean the width of a character, see **set width**. See **metal type**. 2) Body, as in *body text*, can also be used to mean the type the text of a work is set in, or the text itself.

**Body size:** In metal type, the distance from the front to the back of a piece of type. This generally includes the maximum overall height of the characters in a specific font and some additional interlinear space. In digital type it has a similar sense. The body size is usually given in **points**. See **metal type**.

**Bold:** A heavy weight typeface, for example **this is bold**. See **weight**.

**Book:** This is a typeface weight, generally similar to regular. See **typeface weight**, **parts of a book**.

**Book size:** Because the following depend on the basic sheet size—if printed on one side only, called a broadside—I'm not giving actual page or book sizes:

Name	Times Folded	Leaves/sheet	Pages/sheet
Folio	1	2	4
Quarto	2	4	8
Octavo	3	8	16
Sixteenmo	4	16	32
Thirty-twomo	5	32	64
Sixty-fourmo	6	64	128

**Bowl:** The strokes of a glyph that enclose (fully or partially) an interior space, as in B, D, a, d, etc. Usually rounded.

**Brace:** One of a pair of characters used to enclose something: { }.

OPab

**Bracket:** 1) One of a pair of characters used to enclose something: square brackets [ ], and angle brackets <>. See **brace** and **parentheses**. 2) The curve or wedge shaped connection between the stem or stroke of a character and the serif; also called fillet. See **figure**

**Broad-pen writing:** Writing produced by a chisel shaped nib, characterized by high contrast and sharp corners, or fonts based on that style: **VIKING-HAMBUR-GEVONS.**

**Built-up fraction:** A fraction constructed with three elements: superior numeral, fraction bar, and inferior numerals:  $\frac{5}{10}$ . Also called a combination fraction; as opposed to fraction characters like  $\frac{1}{4} \frac{1}{2} \frac{3}{4}$  that are part of most fonts.

**Calligraphic:** Having to do with calligraphy: meaning beautiful writing. How it looks depends on the writing instrument, chisel nib, round nib, brush, etc.

**Cap height:** or capital height. The height of a capital letter in a particular font. The distance from the baseline to the top of all capital letters not having a curved overlap. See H-height.

**Capline:** or capital line. A horizontal guideline along the **CAPLINE xyz** tops of the capital letters.

**Capitals:** Large or uppercase letters: A, B, C, etc., also capital letters

**Caps:** Short for capitals.

**Case fraction:** Ready-made fractions, for example:  $\frac{1}{4}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$ . As opposed to (see) **built-up fractions**.

**Centerline:** An imaginary line that bisects a character. More generally, the line that bisects a graphic, block of text, etc.

**Chancery script:** A style of handwriting used by Renaissance scribes; or fonts based on that style.

**Chancery—hamburgevons.**

**Character:** A symbol or element, including letters, ligatures, punctuation marks, numerals, etc. In digital usage, there are nonprinting characters, such as tab, backspace, etc. With regard to metal type, also called **sort**. See **glyph**.

**Character set:** A collection of characters (printing and nonprinting) grouped for a specific purpose. For example, ASCII character set—the first 32 are nonprinting control characters, the remaining characters are printing characters, including space and delete. Colloquially it is often used as a synonym for **font**.

**Character spacing:** see **letter spacing**.

**Character width:** see **set width**

**Cicero:** A unit of measure in the European point system, Didot system. One cicero is equal to 12 Didot points: 4.520184mm, or about a sixteenth of an inch. It is used to specify the width of a line of text or depth of a page, as we would use picas.

**Citation:** A reference to published or unpublished source.

**Clearance:** The smallest distance between two characters or between parts of a single character, where they seem to not touch.

**Colliding characters:** characters that crash or touch (left), commonly **ligatures** (right) are used to prevent this.

**fi Th fi Th**

**Colophon:** 1) A brief description of the publication. 2) A printer's logo

**Color:** The overall quality of light and dark, heavy or light, created by text on a page. It is determined by the typeface, letter and word spacing, leading, etc.

**Column gutter:** The space between two columns of text. See **gutter**.

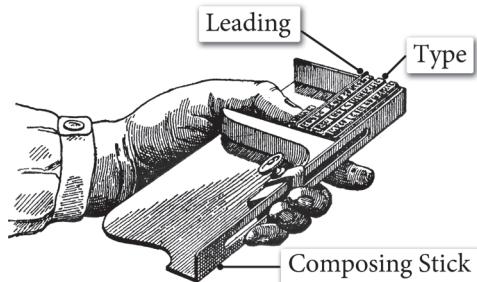
**Composite character:** A character made up of two or more characters: for example a letter and a floating accent (a discrete diacritical mark that can be used by itself or in combination with another letter).

**Component glyph:** An individual character made up of two or more characters. See **composite character**.

**Composition:** Setting type.

**Composer:** Someone who sets type.

**Composing stick:** A hand-held, adjustable, open box, in which lines of justified type could be composed, letter-by-letter, then transferred to a **galley**.



**Condensed:** is a narrower style of a typeface than regular, **hamburgevons**, and is the opposite of expanded, **hamburgevons**.

**Contrast:** The difference between the thick and thin strokes of a typeface. **Arial** has very low contrast, whereas **Bodoni** has a very high contrast.

**Copy:** Material that is to be typeset, generally a manuscript or typescript.

**Copyright:** The legal concept giving the creator of a work exclusive rights. See page xx.

**Copyright page:** Typically the reverse of the title page (rarely, it is the last page of a book), giving copyright and bibliographic information, LoC and ISBN numbers, permissions and notices, etc. It is part of the front matter.

**Counter:** The enclosed (partially or fully) portion of a letter. It may be made of either curved or straight strokes. A character, such as A, can have more than one counter.

**A C M b q**

**Crash:** Describes two characters that should neither touch nor overlap but do, often when tracking or kerning is applied. **Standard ligatures** are designed to compensate for this.

**Crossbar:** The horizontal (sometimes diagonal) stroke that connect or intersects one or more stems, as in: A, t, f, etc.

**Cross stroke:** A variant of crossbar, used to indicate a stroke that cuts through a stem, as in: f or t.

**Crotch:** the acute angle where two strokes meet, as in V, A, W, etc.; see **apex, vertex**.

**Cupping:** A concave curvature across the terminals of main strokes. It can be seen in both serif (cupped serif) and sans serif fonts.

**Cursive:** Typefaces that resemble informal handwriting. Generally, letters do not connect, as in script, however, the term can be used to mean all informal handwriting. *This is cursive.*

**Decorative type:** A general category of fonts that are ornamental in nature. These can include letters and numerals or dingbats. They are used for decoration (☞ • ☚) or titles (**THE AMERICAN CIRCUS**)

**Dedication page:** Typically the recto page facing the copyright page, thus page five, on which the author thanks those for whom the book was ostensibly written. It is part of the **front matter**.

**Descender:** The part of a letter that extends below the baseline, as in: g, j, q, y. See **ascender**.

**Descender depth:** The distance from the baseline to the bottom of the lowest descender. See **p height**.

**Descender line:** A horizontal guideline along the lowest parts of descenders. See **p-height**.

**Descent:** the distance from the bottom of a block of type to the baseline.

**Device fonts:** Fonts installed on your printer (device) are device fonts. Sometimes people refer to all fonts on the local computer as device fonts, but this conflicts with the meaning of downloadable fonts. See **device font substitution, downloadable font**.

In Word, only fonts supported by the current printer show in the list of available fonts. If you don't see all your fonts, you may have to: 1) select a different printer then back to the default printer (you don't have to actually print); 2) reinstall the printer driver; 3) if you don't have a printer install one (this could be an PDF conversion program or an actual printer).

**Device font substitution:** If you send a document to be printed, the printer could substitute fonts that reside on the printer (device). This might occur when the operating system and printer have two distinct font definitions; a font might not exist on your computer but it will reside on your printer. For example: the monitor shows one font and the printer uses another; your document uses Arial, but when printed by a PostScript printer, Helvetica is substituted. Preset font substitutions are kept in a device font substitution table. See **device font, downloadable font**

**Device table:** In OpenType, a table showing various spacing adjustments geared to rasterization at certain sizes. Kerning values, for example, that might work at most sizes but result in unattractive results at specific sizes could be altered in the device table.

**Diacritic:** A mark that appears above, below, adjacent to, or connected with a character that sets it apart from an unmarked characters to indicate a specific sound or meaning. Also called diacritical mark or diacritical accent.

**Diagonal fraction:** A fraction that uses a diagonal fraction bar, for example  $\frac{1}{4}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$ ; as opposed

to a horizontal fraction,  $\frac{1}{2}$ .

**Didot point:** A unit of measure common in Europe. It is 0.376065mm, or 0.01483 inches. Twelve Didot points equals a cicero. See **cicero, point**.

**Digital type:** Typefaces that are created and reproduced digitally, that is, by computer.

**Dingbats:** A decorative symbol or character. Some are often included with a font, most, are available as separate dingbat fonts, examples include: ☈, ☉, ☊, ☋, ☌, ☍, ☎, ☏, ☐, ☑, ☒, ☓, ☔, ☕, ☖, ☗, ☘, ☙, ☚, ☛, ☜, ☝, ☞, ☟, ☠, ☢, ☣, ☤, ☥, ☦, ☧, ☨, ☩, ☪, ☫, ☬, ☭, ☮.

**Display typeface:** A type face generally intended to be used at large sizes. Some people say 30 points or bigger, others set it at 14 points. Some type families have a display font. These fonts have been modified to characterize feel of the font at text sizes but enlarged.

**Dot per inch:** This is a commonly used to indicate the resolution of raster or bitmapped images, also dpi. The more correct designation is ppi, pixels per inch. Most digital type is vector, and has no resolution. Inkjet printers and digital presses like the Indigo, have an addressable dots per inch number: these are the number of dots of ink that can be controlled in printing. See **halftone**.

**Downloadable font:** Fonts that are provided by the operating system when, for example, you print a document. Sometimes these are called device fonts, which should be reserved for fonts that reside on the printer (device). See **device font**, **device font substitution**.

Some PDF conversion programs ask if you want to download fonts, which would mean to embed them from your system, as opposed to designating device fonts. For print-ready PDFs if this is an option, you would download fonts

**DPI:** see **dots per inch.**

**Drop cap:** A large initial at the beginning of a paragraph. It is generally used to decorate the opening of a chapter or section of a book or opening of an article.

**Drop folio:** A page number at the bottom of a page.

**Duplexing:** For desktop printers, it means that the printer can print on both sides of a sheet of paper (in commercial printing this is called perfecting), see **simplex**.

**Ear:** A small stroke extending from the upper part of a lower case g or r (two g's have been included to show that not all g's have ears):

gggggggg gggg rrrrrrrrrrrrrrr

**Egyptian**: a name applied to some square or slab serif fonts. As in: **Egyptian—hamburgevons** or **Courier—hamburgervons**.

**Em:** a typographic unit of measure that is relative to the size of a typeface. It is the square of the point size. In a 10 pt font, an em is 10 pt x 10 pt; in 14 pt it is 14 pt by 14pt. See em dash.

**Em dash:** A dash that is 1 em long. For example: — in 9 pt., — in 12 pt., and — in 14 pt.

**Em space:** A space equal to one em; also em quad, which with metal type was a square piece of type, 1 em square, with no printing surface, used to insert an em space.

**Embed:** is to include something either the complete font(s) or all the characters used (see **subset**), or an image, in a document within the document file itself.

**Embeddability:** The permitted use of embedding a font inside the document file, also embedding rights. These rights are assigned to each font by its designer. The basic rights are:

- *Installable* (or no rights selected) embedding permits fonts to be permanently installed on a remote system by an application, or may be installed after downloading (not all fonts that are downloaded may be installable).
- *Restricted license embedding* does not permit modification, embedding, or exchange without obtaining permission from the legal owner of the font.
- *Preview and print* embedding permits temporary installation of a font on a remote system for the sole purpose of viewing and printing the document, the document is then read only—editing is not permitted.
- *Editable embedding* permits the temporary installation of fonts with a specific document, which can be opened as read-write, therefore editing is permitted. If more than one right is selected, the least restrictive right prevails.

In Windows 7, a fonts embeddability rights will show up at the bottom of the font folder window when a font is selected or right click on the font and look under Properties > Details. In XP, there is a plug-in, <http://www.microsoft.com/typography/truetypeproperty21.mspx>, that will show the embeddability rights by right clicking on the font icon, then Properties > Details.

OpenType fonts from Adobe or any other foundry that have an .otf filename extension, will not embed in Word files nor will it embed in PDFs created in Word and using Word's PDF conversion feature. However, Word files with .otf fonts can be converted to PDF with the fonts embedded using Acrobat or other conversion programs like doPDF, PrimoPDF, NitroPDF, etc.

**En:** A typographic unit of measure that is relative to the size of a typeface. It is  $\frac{1}{2}$  of an **em**.

**En dash:** A dash that is 1 en long. For example: – in 9pt, compare to — for an em dash, or - for a hyphen. See **em dash**.

**Endnotes:** Comments on the text, citations, etc. collected at the end of the book (sometimes at the end of each chapter. The advantage of endnotes is that they do not break up the page, the disadvantage is that the reader must move back and forth between the notes and the text. See **footnote**.

**En space:** a space equal to one en. See **en**.

**Ep height:** the distance from the top of the highest accented cap to the bottom of the lowest descender. In some fonts, a cap with an accent is higher than the average body height, those fonts often need extra line spacing to prevent touching or overlapping.



**Epilogue:** although often synonymous with afterword, it tends more to bring some closure to the story or work. Sometimes it is a character who addresses the reader more freely than the body of the work might permit. It is part of the back matter.

**Etaoin shrddlu:** the most common letters in English in order of frequency. Linotype machines used a keyboard that was based on frequency. If as a typesetter was entering text he made a mistake, he couldn't go back and correct it, so he would run his fingers down the keys entering the nonsense words “etaoin shrddlu” as place holders that could easily be located and a new, correct line of type could be set and replaced for the bad one. See **qwerty**.

**Expanded:** describes a particular style of font in a type family that are wider. **This is expanded**, versus **compressed** or **regular**. Also called *extended*.

**Eye:** The enclosed space in a lower case e:



**Fact title:** generally, the second page of a book, verso, which lists other titles by the author, also called **ad card**. It is part of the front matter.

**Family:** a group of fonts that are because of their design closely related and intended to be used together, for example: Times New Roman **regular**, **italic**, **bold** and **bold italic** are part of the Times New Roman typeface family. Sometimes called **typeface family**.

**Faux fonts:** these are digital fonts created by various programs. For example:

*This is a faux italic font in Times New Roman*

*This is a true italic font in Times New Roman.*

Also called synthetic fonts. In Word, for example, applying italicize to a word when there is no italic font in that type face, Word will create “italics” by slanting the characters.

Faux fonts should be avoided in commercial printing. Fonts must be embedded in print-ready PDFs. A faux font will be listed, but it won't exist: e.g. you have Baskerville Regular, but not Baskerville Italic; when you italicize a word, Word will slant the characters and it will label it Baskerville Italic; however, were you try to print this commercially the printer would not be able to find Baskerville Italic—thus the file would be rejected before it goes to press. In some programs you can slant characters, and this would be accepted because the correct font would be named, only with additional instructions to slant the characters.

**Figures:** The set of numbers (1 2 3 4 5 6 7 8 9 0) in a font. See **numerals**.

**Fit:** Denotes letter spacing, **tight** to **loose**.

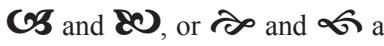
**Fitted:** Describes letter spacing that has been applied to create an aesthetically pleasing look. Most fonts have characters that have been designed to include a good fit. Sometimes, especially in display composition, characters must be manually fitted.

**Fixed accent:** A diacritical mark that is part of a letter as one glyph, as opposed to a **floating accent** where the diacritical mark is added to a letter by the typesetter.

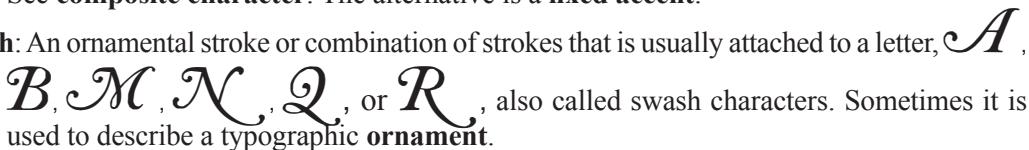
**Fixed pitch typeface:** see **monospaced typeface**.

**Fixed space:** A non-printing space, such as a hair space, thin space, en or em space, that is always the same relative to the point size of the type; whereas, the space created by the space bar will vary as the type is fitted by the program to the **measure**.

**Fleuron:** Also called printer's flowers, these are dingbats that tend to be floral or botanical in nature, , although often the word is used to describe any dingbat. See **dingbat**.

**Flip:** To reverse an image, glyph, etc., for example,  are flipped. Also called mirrored.

**Floating accent:** A discrete diacritical mark that can be used in conjunction with another character. See **composite character**. The alternative is a **fixed accent**.

**Flourish:** An ornamental stroke or combination of strokes that is usually attached to a letter, , also called swash characters. Sometimes it is used to describe a typographic **ornament**.

**Flower:** A decorative typographic ornament. See **fleuron**.

**Flush left:** The alignment of lines of text along the left margin or edge, also called **ragged right**.

**Flush right:** The alignment of lines of text along the right margin or edge, also called **ragged left**.

**Folio:** 1) A page number. See **drop folio** and **blind folio**. 2) A sheet folded once to make two leaves. 3) A book size, approximately 15" tall, see **book size**, **quarto** and **octavo**.

**Font:** The complete set of characters (letters, numerals, punctuation, marks, etc.) for a specific member of a typefamily, such as Times New Roman Regular, or Caslon Italic. In metal type it also meant in one point size; this is not the case with digital fonts where type can be "infinitely" scaled. More loosely, it is used to mean a typeface. See page xx [type sheet]

**Font metrics:** Various measurements, such as character width, character height, kerning values, etc., that are contained in a digital font.

**Footnote:** Citations, comments, etc. referenced in the text and located at the bottom of the page. The advantage to footnotes over **endnotes** is that the reader doesn't have to leave the page to read them.

**Force justify:** Forcing the last line to fill the full measure. In programs like word processing programs, a forced justified last line is indicated with , rather than a . It is useful for

preventing unwanted word breaks or adjusting the length of a line.

In most word processing and desktop publishing programs, force justify by placing the cursor where you want the line to end, then hold SHIFT down and click ENTER.

**Foreword:** A section of the front matter, generally written by someone other than the author.

**Fraction:** The numeric symbol,  $\frac{1}{4}$ ,  $\frac{1}{2}$  etc., as distinguished from a decimal fraction, 0.25, 0.5, etc. These can be single characters or built up, see **built up fraction**, **composite fraction**.

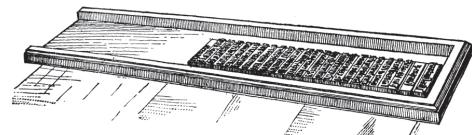
**Front matter:** All the material of a book that precedes the text. It includes: half-title, fact title (frontispiece, ad card or facing full title), title page, copyright page, dedication, preface, prologue, foreword, acknowledgements (sometimes included with the back matter). These sections are generally paginated using lower case Roman numerals.

**Frontispiece:** An illustration usually on the facing full title page, the second page of most books. See **ad card**.

**Full-bodied:** Refers to a character that uses most of the body height such as an italic *f* in some fonts.

**Full title page:** see **title page**.

**Galley:** An oblong tray on which the compositor deposits the type. These long collections of text were proofed like that, and the proofs were later called galleys. Once corrections were made, the galleys of text would be collected and organized into pages.



Although originally galleys could have been of unequal length, some over 20 inches, today, they generally of equal length; and with electronic publishing, laserjet pages are often referred to as galleys. Sometimes the initial typeset pages are called “first pass pages.” The proofread, revised, and corrected pages are called “second pass pages.” Often the first pass pages are bound, called “bound galleys”, and used for review or as promotional material.

**Garalde:** A classification of type, but it has slightly different meanings. Generally, it is synonymous with **Old style**: with greater contrast than **Humanist** fonts, horizontal cross-stroke on the “e,” wedged shaped serif on ascenders, and a more vertical stress: **Caslon—hamburgevons**, **Goudy Oldstyle—hamburgevons**, **Palatino—hamburgevons**.

**Glossary:** An alphabetical list of terms and definitions, generally part of the back matter.

**Glyph:** The shape or design of a character, that is, a graphical unit. A ligature, for example *ct*, *st*, *Th*, or *fi*, is a single glyph depicting two or more letters.

**Gothic:** Originally it meant type styled after that used by Guttenberg, before the introduction of Roman typefaces: **Black letter**. In the US it has also come to mean sans serif typefaces created in the nineteenth century and based on the proportions of slab serif,

sometimes called Egyptian: **sans serif**.

**Greek:** Or Greeking is to use “nonsense” text to evaluate the feel of a given typeface, or to assist in laying out text with images, advertising, etc. Sometimes called **placeholder text**; it is often Latin. See **Latin ipsum**.

**Grotesque:** The name in the UK for a type of san serif font, called **gothic** in the US.

**Guideline:** see **alignment line**

**Gutter:** The combined inside margins of a two page spread; that is, the space between the two text blocks. A gutter can also be the space between two columns of texts, see **column gutter**. Also called gutter margin, back margin, or blind margin.

**Hairline:** A thin line, generally, the thinnest line that can be printed. It also describes a thin serif, hairline serif. In a font like Bodoni, it refers to the thinnest stroke of a letter: **Bodoni**

**Half title:** Or bastard title, this is usually the first page of a book (recto), carrying only the title (no subtitle, author name, etc.). Books often have a second half title page that immediately precedes the text section, also on the recto. It is part of the front matter.

**Hand:** In calligraphy and palaeography, is a particular historical style of formal writing, as Chancery hand, court hand, Carolingian minuscule, uncial script, etc. The personal idiosyncratic style of a particular individual is called handwriting.

**Hanging paragraph:** A paragraph alignment where the first line extends the full measure, and each following line is indented—the format of these definitions.

**Hamburgevons** or HAMBURGEVONS: A popular **keyword** that is used to exemplify all the aspects of a particular type face.

**Hand-set metal type:** Type formed in metal out of individual characters that must be assembled into words by hand, letter by letter.

**Heavy:** A **typeface weight**, for example **Avenir Heavy**, as opposed to **Avenir Book**.

**H height:** The height of non-curving caps in a specific font and at a specific size.



**Hint:** Software instructions to improve the appearance of type, particularly in small sizes or low resolution output. This can be done by antialiasing, or on LCD monitor with subpixel rendering.

**Horizontal justification:** See **justification** definition 1.

**Hp height:** Describes the height of a font from the top of the H to the bottom of the lowest descender. Also called kp height.



**Humanist:** Fonts modeled after Italian humanist writers, in the mid to late 1400's. These are typified by low contrast (even thick and thin strokes), sloping cross-stroke on the “e,” relatively small x-height, and an over all dark color. For example, **Jenson d o e**

**Hyphenation:** 1) Used to create compound words, as in part-time; 2) used to break words between syllables at the end of the line to create better spaced text.

**Imprimatur:** Authorization or mark of approval for the publication of a book, in this context and association with publishing, it is often mistakenly used to mean a printer's mark or logo.

**Initial:** The first letter at the beginning of a book, chapter, or paragraph.

**Ink trap:** A part of a letter where two strokes meet acutely, resulting in an accumulation of ink, which can ultimately cause misshapen letters, set-off, smudging, etc.

**Inline:** An effect in designing type where white lines appear inside the strokes, imitating 3D styles such as embossing, or debossing; for example **ATLANTIC INLINE** or **Becker Inline**. See **shadow** and **outline**.

**In text citation:** Also called *Harvard referencing* or *parenthetical referencing*. Here a full or partial citation is enclosed within parentheses (University Library, 2011, p 5): in this example, the full citation would appear in the reference list.

**Inscriptional:** Type shapes based on stone-carved letters: such as **TRAJAN PRO**, generally all caps. Sometimes called inscriptional caps.

**Intercharacter space:** The space between two adjacent characters. See **letter spacing**.

**Interlinear space:** The space between lines of text. More commonly called **leading**.

**Introduction:** A section of the front matter, which states the purpose and goals of the text.

**Italic:** A style of type designed to accompany a specific roman or regular font, which resembles cursive writing: this is Caslon roman, *this is Caslon italic*. It is often used loosely to describe oblique or sloped fonts, as in: *this is Bid Roman regular, this is Bid Roman Italic*.

**Italic offset:** When italicized words are set within a block of roman text some characters or fonts require slight adjustments in word and letter spacing to make the italicized words fit more graciously.

**Joining stroke:** A stroke that connects two or more letters in a ligature or script. Also called a tie. See **ligature**.

**Justified text:** 1) Text with word and line spacing such that the lines align vertically on both left and right, forming smooth edges along the margins. The process is called justification. 2) When pages have the same number of lines, this is called vertical justification. With the advent of desktop publishing and widow and orphan control, it is too often seen that pages of text are of unequal length.

**Kern:** A part of a character that extend beyond its body size.

**Kerning:** The adjustment of space between letter pairs, negative spacing. It is different from **tracking** where uniform space is added to or removed from between more than one pair of letters. Digital fonts often have



table of kerning pairs, that is, pairs of letters that have special instructions that adjust their fit. See **tracking**.

**Key words:** Words that represent all the basic strokes of an alphabet, used to demonstrate a particular fonts. Several examples are: HAMBURGEVONS or hamburgevons, or CHAMPION or champion. Also called *test words* or *trial words*.

**k-height:** The distance between the highest ascender and the baseline. Because letters like “k” or “l” are sometimes higher than “H,” k-height is often a distinct height from H-height.



**Knock-out type:** Type that is **reversed out**, e.g. white type on black.

**kp height:** The height from the top of the tallest ascender to the bottom of the lowest descender.



**Latin alphabet:** The 26 letter of the western alphabet. There are two versions of it, upper case and lower case.

**Leader:** One of a several or more evenly spaced dots (dot leaders) or dashes (dash leaders) used to guide the eye across the page, most often used in tables or indexes.

**Leading:** The added spacing between lines of type. Generally it is measured from the baseline of one line of type to the baseline of the next line. Type with no leading is said to be set solid, for example 10/10, which means 10 point type on 10 points. If it were 10/12, this would be 10 point type on 12 point, thus it would have 2 points of leading. It is called leading after the thin strips of lead shim stock that was used to put extra space between lines of type. Also called line spacing. See **composing stick**.

**Leg:** The short descending stroke of a letter, such as K, k, R.



**Letter:** A character or symbol used to represent a sound.

**Letterform:** The shape of a letter.

**Letter spacing:** Spacing added between the letters of words. This can be even or optical, where it appears to be even. In digital typesetting, it is called tracking and it applies equal amounts of spacing between letters in positive tracking, and it removes equal amounts of spacing from between letters in negative tracking. See **kerning, fit, spacing**.

**Ligature:** Two or more letters combined into one character generally to keep two or three letters from **crashing**, or for aesthetic reasons: ct ff fi fj fl ffi ffi fl sh ft Th; or vowel ligatures or diphthongs, such as æ or œ. Ligature can also refer to a joining stroke(s) that are used to join two letters to form a ligature. Ligatures are often called tied letters.

There are two types of ligatures, standard and discretionary. Most of the “f” ligatures, for example, are standard, and most word processors and desktop publishing applications apply them automatically, or can if the apply ligatures feature is enabled. Discretionary ligatures are generally those that developed more for aesthetic reasons (ct/ct or st/st) and have to be applied manually.

**Lineal:** The French term for **sans serif**, sometimes lineal in English.

**Line spacing:** See **leading**.

**Lining numerals:** 1 2 3 4 5 6 7 8 9 0, that is, numbers of relatively equal height. These are best used in tables. See **aligning numerals** and **old-style numerals**.

**Link:** the connecting stroke between the upper and lower sections of a two-story g. Note that both serif and sans serif g's can have links, but not in g's that are not two-story.



**Logotype:** Generally a specific style of letterform, sometimes incorporating some sort of pictorial element used to represent a company name. Also logo. Some people refer to ligatures as logotypes.

**Loop:** The lower portion of a two-story g. Note that both serif and sans serif g's can have loops, but not g's that are not two-story.



**Lorem ipsum:** Named after the most common text (see below), it is used as both placeholder text and as dummy text in design work. It provides text that has similar word lengths as English, so that the sense of a design can be seen and tested without being distracted by content.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Proin nibh magna, porta vel ultrices at, ullamcorper vel lacus. Aliquam a tortor quam. Proin malesuada tellus vitae nisl hendrerit tincidunt. Aliquam bibendum, justo eu viverra aliquam, nulla augue scelerisque eros, et dictum elit quam quis metus. Praesent tincidunt varius luctus. Donec euismod condimentum sapien nec ullamcorper.

Also known as Greek (Greeking is using lorem ipsum—yes, lorem ipsum is Latin) or placeholder text. (A good source for lorem ipsum is <http://www.lipsum.org>)

**Lowercase letters:** are the small letters of the Latin alphabet, such as a, b, c, d, e, f . . . The name derives from the type case used to hold these small letters, which was usually kept below the type case for uppercase letters. Also called **minuscules**.

**Majuscules:** are upper case letters—A, B, C, D . . . See **minuscules**

**Master size:** is the size of a typeface from which other sizes are created. With most digital fonts, one master size is created from which all sizes are created. In metal type, it was not uncommon for a master size to be used for certain sizes, and then for other sizes slight adjustments were made to a new master size for them.

**Math operator:** A symbol used to represent a mathematical operation.

**Matrix:** The piece of metal, generally brass or copper, with a letter engraved or stamped into it, used to cast individual letters for metal type with a lead alloy. See **Metal type**

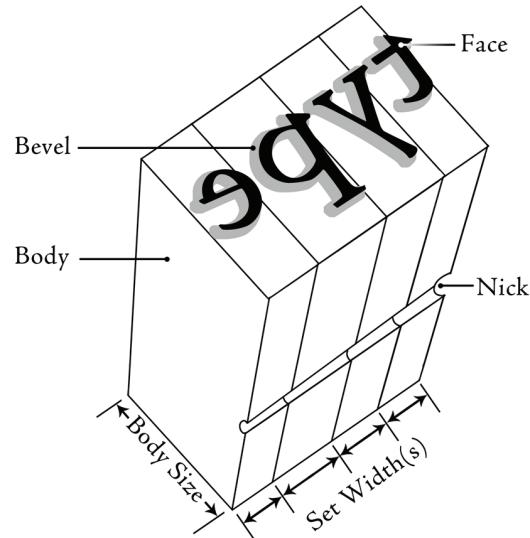
**Meanline:** The guideline at the top of the x-height.

**Measure:** The width of a line of type, generally given in picas; for example 12/14 X 30 (12 point

Meanline xyz

type with 2 points of leading, set 30 picas wide). Using inches, centimeters, or millimeters, is gaining in popularity.

**Metal type:** Small pieces of metal with a raised letter for printing. For several hundred years, type was set by hand with individual pieces of type. In the late 1800s through most of the 1900s, type was also set using machines that either cast individual letters a (Monotype) or by casting entire lines (Linotype) called slugs. With the advent of offset lithography and a variety of photomechanical processes, metal type was used to create inked proofs from which film then plates would be created. Hand set type, often called cold metal type, has a nick that is visible and lines up with the other nicks when the letters are correctly aligned. The body size is also the point size of a font. To kern metal type, the body is cut away, leaving part of the letter (face and bevel) to overlap onto the body of an adjacent letter. Although using negative spacing is common with digital typesetting, it was impossible with metal type.



**Metrics:** See **font metrics**

**Middle space:** Space equal to a quarter of an em space, also 4-to-em.

**Minuscules:** Lower case letters—a, b, c, d . . . Example next page. See **majuscules**

**Mirror:** To flip a character, page margins, etc. In books this creates identical outside and inside margins on a two-page spreads. In type mirroring has a curious effect:



**Modern:** A type style that was developed in the eighteenth century by designers like Bodoni and Didot. It is characterized by a high contrast between thick and thin strokes and curves, with a vertical stress: **Bodoni—Hamburgevons.**

**Monospaced typeface:** typefaces where every character has the same **set width**, e.g. **Courier**. Also called fixed pitch typeface, or typewriter fonts. See **proportionally spaced typeface**.

**Nonbreaking hyphen:** is not a hyphen. It is a command that instructs a word processing or desktop publishing program not to break certain words or series of numbers, if they fall at the end of a line. This is similar to **force justify**.

In most word processors and desktop publishing programs, place the cursor where you want to insert the nonbreaking hyphen, and press CTRL SHIFT HYPHEN.

Trajan	A B C D E F G H I K L M N O P Q R S T V Y Z
Rustic	λ Β Σ Ω Ε Φ Κ Ι Κ Ι Μ Ν Ο Ρ Ω Ι Σ Ι Β Χ Υ
Greek Uncial	ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
Uncial	ΛΒCΔΕΓΦΒΙΚΛΜΝΟΡΨΡΣΤU XΨ
Half-Uncial	αβcdefghι klmnopqrstu xy
Visgothic	αbcdefgħi klmnopqrstu xħy
Luxeuil	ubcdēfġħi klmnopqħħstu xħy
Beneventan	αbcdēfġħi klmnopqħħstu xħy
Caroline	ab c d e f g h i j k l m n o p q r s t u x y z
Insular	αbcdēfġħi klmnopqħħstuvxħy
Protogothic	ab c d e f g ħ i j k l m n o p q r s t u v w x y z
Textualis quadrata	ab c d e f g ħ i j k l m n o p q r s t u v w x y z
Fraktur	ab c d e f g ħ i j k l m n o p q r s t u v w x y z
Humanist	a b c d e f g b i j k l m n o p q r s t u v w x y z
Times	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

### The origins of minuscules, example for preceding page

26 November 2011, <[http://en.wikipedia.org/wiki/File:Evolution\\_of\\_minuscule.svg](http://en.wikipedia.org/wiki/File:Evolution_of_minuscule.svg)> placed in public domain by its creator, Squidonius.

**Nonspacing accents:** in digital typesetting , a type of accent that is assigned no space, and must be used in combination with another character. See **floating accent**.

**Nonlining numerals:** see **old-style numerals**.

**Note:** Text placed at the bottom of a page, at the end of a chapter, or the end of the book. It generally is a comment on the text or a citation(s) to reference material supportive of the text, or both. The note is indicated by a superscripted number or symbol:

This is the first idea<sup>1</sup> for a note either at the foot or end of the book—always one or the other, never both. This is the second idea,<sup>2</sup> notice that the note goes after the punctuation.

Sometimes the number are used with brackets or parentheses: [1] or (1). Another device use for footnotes is typographical symbols; the standard order for these is: \*, †, ‡, §, ¶. This scheme is somewhat limited, compared to numbering, and is repeated from page to page. Whichever method is chosen, they should not be mixed. Another method is **in text citations**.

Various disciplines and occupations have their own standards for notes: Modern Language Association (MLA), the American Psychological Association (APA), etc.

**Numeral:** A character that represents a number. Arabic numerals are 0, 1, 2, 3, 4, 5, 6, 7, 8, and 9. Roman numerals are i, ii, iii, iv, v, vi, vii, viii, ix, x . . .

**Oblique:** Either a sloped typeface, *this is oblique*, or the a description of a sloped typeface. This is often used in place of a real italic font. An oblique font can be used with digital printing; whereas a **faux font** should not be (even though they are the same, the faux font is generally labelled as “italic”; and because there is no such font it causes problems when printing commercially).

**Octavo:** See **Book Size**.

**Offset:** See **Italic offset**.

**Old style:** A classification of type design first used between the fifteenth and seventeenth centuries. Generally, the characters have low contrast, diagonal stress, bracketed serifs, and a k-height greater than the capital height. For example: Caslon—hamburgervons, Goudy Oldstyle—hamburgervons.

**Old-style numerals:** Numerals that vary in size and extend both above the meanline and below the baseline: I 2 3 4 5 6 7 8 9 O. These numbers are used in text to give a more even look to the it. The variation in height and position makes them look more like letters. Old-style numerals are not used in tables. See **lining numbers**.

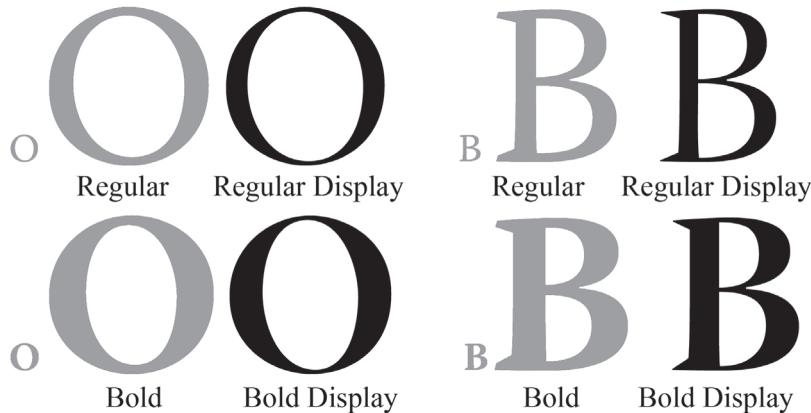
**OpenType:** This is a font format, based on TrueType. It is capable of holding over 65,000 characters. There are two types, Adobe’s .otf, and Microsoft’s .ttf. format. Windows and Mac are able to handle both formats.

Word will neither embed otf fonts, nor will it generate a PDF that has them embedded. A Word file with otf fonts can be converted to PDF using non-Word conversion programs, such as Acrobat, doPdf, OpenOffice etc.

**Optical adjustment:** Any adjustment to a letterform, graphic, etc., to its position or what surrounds it based on aesthetics or appearance, as opposed to being based on measurements. Often in design work, exact measurements cannot compensate for visual weights due to color, other elements on a page, etc.

**Optically centered:** Centering a letterform, graphic, etc., based on a visual sense rather than by measuring. See **optical adjustment**.

**Optical scale:** The process of adjusting the various proportions of letters in larger sizes, so that the feel of the typeface is preserved at display sizes. Not only is bold not just a plumped up regular, but in many typeface families, there are specific fonts that are designed to be printed in bigger sizes, generally called display fonts. Not all type families have display fonts.



The small letters are 24 pt, the large 140 pt. Compare how the display font increases the contrast to maintain the feel of the characters at the larger sizes. Not all type families have a display fonts. Well designed metal fonts were often designed in several sizes then scaled up or down in between.

**Ordinal indicator:** Letters used with a numeral to show its order in a sequence, as in first, second, third: 1st, 2nd, 3rd, or, more commonly with the advent of word processing, 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>.

**Ornament:** A typographic elements used for decoration or emphasis. See **dingbats**.

**Orphan:** see **widow**.

**Outline font:** 1) Another name for scalable fonts. These use a mathematical description of the outline of each character; thus, one description can be used for any size character. For practical purposes, all digital fonts these days are outline fonts. 2) Fonts like **Casque Open Face** or **Americo Outline** are called outline, or **open** or **inline**.

**Overshoot:** That portion of certain characters that go below the baseline or above the cap height or H-height, for capital letters, and below the baseline and above the meanline for lowercase letters to create the sense that the letters are the same size. This is most common with round letters and pointed letters. Also called *overhang* or *overlap*.



**Overlap:** see **overshoot**.

**Paginate:** 1) To organize the content of a document into discrete pages. 2) The sequence of pages: thus it has come to mean applying page numbers to the pages.

**Pair kerning:** predetermined kerning numbers for specific pairs of fonts, which in theory could contain hundreds of thousands of combinations, but which are generally limited to a smaller number of common spacing problems. For example AV, kerned, as opposed to AV , no kerning. See **kerning, tracking**.

**Panose:** is a system for describing fonts based on ten visual characteristics, which are given numerical ratings. From these numbers, a Panose number is created and included in TrueType font files. These numbers enable a program associate fonts with similar appearances but different names.

**Parts of a book:** these are the basic parts of a book (not all books have all parts):

FRONT MATTER		
Half title (bastard title)	title only	i
Blank/Fact title/frontispiece	illustration or list of other books by the author	ii*
Title page (full title page)	title, subtitle, author, publisher, sometimes place and date	iii*
Copyright page	copyright and other notices, permissions, etc.	iv*
Dedication/epigraph†	author's dedication to friends, family /phrase or quote	v*
Blank		vi*
Table of contents	lists the contents of the book	v or vii*
Table of illustrations	lists the illustrations of the book	recto*
List of tables	lists the tables of the book	recto*
Foreword	an introduction to a book not by the author	recto
Preface	a formal statement about the content by the author	recto
Prologue	opening that establishes setting or give earlier story	recto
Acknowledgments‡	author's thank you for help, sources, editor, etc.	recto
Introduction§	an overview of the text by the author	recto
TEXT		
Blank/half title page¶		recto
Blank¶		verso
First page¶	the first page of the first chapter, stories, etc.	recto
BACK MATTER		
Afterword	generally the genesis of the book/story	recto
Epilogue	a section that bring closure to the book	recto
Appendix(appendices)	additional material or comments	recto
Notes	citations and/or comments; these could be done as footnotes	recto
Suggested Reading	list of books the author recommends	recto
Bibliography	list of books with publication data used by the author	recto
Glossary	list of special terms with definitions	recto
Index	list of terms, names, and subjects with page numbers	recto
About the author	brief paragraph or two about the author	recto
Colophon	production details, the typeface(s) used, etc	verso

\* Typically unnumbered—pages with no printing page numbers are have blind folios.

† Epigraphs can also be used in front of major parts, and sometimes as part of the chapter opening pages.

‡ The acknowledgement can be in the back matter.

§ The introduction is sometimes included in the text

The distinctions between foreword and preface, and to a lesser degree prologue and introductions are often not observed today.

¶ The half title is optional. If there is no half title, the text could start on that page, thus there would be no following, blank, chapter opening facing page

↑ After the first chapter, most chapter open where they fall naturally.

**P height:** The distance from the baseline to the lowest point of the longest descender. Also **descender depth**.



**Phototype:** Type that is produced using film and photographic paper.

**Pica:** A unit of measure, equal to 12 points, 1/6 inch, or 0.1666 (0.4233 cm). It is the equivalent to a cicero in the Didot point system. See **Didot**.

**Piece fraction:** A fraction made up of multiple pieces or keystrokes. See **built-up fraction**.

**Pi font:** A font of symbols and typographic elements that are not necessarily related to a specific typeface—for example, mathematical symbols, or decorative elements. Also special sort.

**Pixel:** A **picture element**, that is, the smallest unit of a digital image. Although digital images are measured in pixels per inch (ppi), which defines an image's resolution, most people refer to this as dpi.

**Placeholder text:** Usually **lorem ipsum** that is used to both indicate the location of a given amount of text, but also to show how it will look.

**Point:** A typographical unit of measure. In the Anglo-American system, it is 1/72 of an inch, approximately 0.01389 inch, or 0.03528 cm. See **Didot point**.

**Point size:** This is the overall height of the typeface, measured from baseline to baseline of two lines of type (or letter above letter), with no leading; with metal type it is the body size, see illustration for **metal type**. Because the various heights of letters can vary from font to font, and because some designers add extra space above and/or below the letters, the points size of fonts is accurate only within a specific type family, and of relative accuracy between type families.

The following fonts were set solid.



**Ppi:** Pixels per inch. This is the measure of an images resolution. It is commonly called dpi, or dots per inch.

**Prime:** The symbols that denote inches and feet, seconds and minutes, as in 12" (inches) equals 1' (feet) or 60" (seconds) equals 1' (minutes).

**Prologue:** A section before the text, which sets the scene, mood, background, etc. It is part of the front matter.

**Proof:** The printed version of the digital file or camera ready art. It is used for proofreading, to

test the files, layout problems, color, etc. At some point, when the final proof is approved, it is often called a contract proof (not “contact” proof, which is a photographic proofing process) because it represents what the printer will print and what the customer expects.

**Proportionally spaced typeface:** Most typefaces are proportional, that is, each letter occupies a ~~specific set width proportional~~ to that letter. See **monospaced typeface**.

**Monospaced**

Hamburgevons

||||| ||||| |||||

**Proportional**

Hamburgevons

||||| ||||| |||||

**Pull quote:** A quotation or excerpt that is set in a larger or distinctive font. Often it is set in a box or other graphic to draw attention to it. It is common in magazine layouts.

**Punctuation:** Standardized marks used to clarify meaning and intent.

**Punctuation space:** The space equal to the space of a period or comma

**Quad:** A specific size space relative to font size; for example, an em quad in 14 pt type would be a 14 pt space (in metal type it would be 14 pt x 14 pt). See **em space**.

**Quarto:** A sheet folded two times, forming four leaves (eight pages). See **book size**.

**Qwerty:** The order of keys on the top row of letters on a standard keyboard. Qwerty is the most popular keyboard layout; although others, like Dvorak, are easily implemented.

**Ragged left:** Text that is aligned vertically along the right margin but the left margin is irregular or ragged. In the UK this is called range left.

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Proin nibh magna, porta vel ultrices at, ullamcorper vel lacus. Aliquam a tortor quam. Proin malesuada tellus vitae nisl hendrerit tincidunt.

Aliquam bibendum, justo eu viverra aliquam, nulla augue scelerisque eros, et dictum elit quam quis metus.

Praesent tincidunt varius luctus. is

Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Proin nibh magna, porta vel ultrices at, ullamcorper vel lacus. Aliquam a tortor quam. Proin malesuada tellus vitae nisl hendrerit tincidunt.

Aliquam bibendum, justo eu viverra aliquam, nulla augue scelerisque eros, et dictum elit quam quis metus.

Praesent tincidunt varius luctus.

**Ragged right:** Text that is aligned vertically along the left margin but the right margin is irregular or ragged. In the UK this is called range right.

Ragged Left . . .

Ragged Right.

**Range left:** See **ragged left**.

**Range right:** See **ragged right**.

**Readability:** A characteristic of type related to comfort or ease of reading. It is generally measured by comprehension.

**Reference marks:** Marks inserted into a text to guide the reader to additional material, such as footnotes, endnotes, etc.

**Regular font:** The standard font of a type family, as distinguished from italic, bold, etc. Sometimes called roman, which was the more common name before digital type.

**Relative units:** A unit of measuring type that is based on the **em**. See **unit system**.

**Resolution:** The sharpness of an image as produced by an output device. Screen images and bitmapped, raster, art are general measured in pixels per inch, ppi; more commonly but incorrectly referred to as dpi, dots, per inch. In printing, vector type is resolution independent; although it is dependent on the actual printing resolution of the printing device measured in dpi. For example, to print a 300 ppi

pixel on a Canon Pixma desktop inkjet printer, sprays up to 256 tiny dots to print one pixel (there are 90,000 pixels per square inch at 300 ppi (or dpi)).

**Reverse:** Or reverse out—type that is the color of paper, or a different color from a background:  
 this is reversed out.

**Reverse folio:** The folio set on the right side of verso pages and on the left side of recto pages—that is, on the insides, towards the gutter, of the pages.

**River:** The alignment of white word spaces that result in line of white running down the text. One goal of good typesetting is to eliminate or prevent rivers.

**Roman:** The upright style of serif type, as opposed to italic. Historically, it is one of the three main kinds of type: roman, italic, and blackletter. It is the pairing of **inscriptive caps** (A B C D E F G . . .) with Carolingian minuscule (a b c d e f g . . .). Used uncapitalized, as roman. Generally, the regular font of a typeface family is roman, and is called “roman” or “regular” to distinguish it not only from italic or oblique, but from various weights such as thin, bold, heavy, etc.

**Roman numerals:** the numeral system of ancient Rome: I, II, III, IV, V, VI, VII, VIII, IX, X . . . It is still used in outlines, clock faces, and front matter.

**Rounds:** The curved strokes of a character, for example: C, c, G, g, O, o, etc.

**Rule:** A printed line. It can be horizontal, vertical, or diagonal, generally measured from a hairline, to lines many points thick.

hairline: \_\_\_\_\_

0.5 point: \_\_\_\_\_

1 point: \_\_\_\_\_

**Sans serif:** Typefaces without serifs, such as: **Arial**, **Avenir**, or **Optima**.

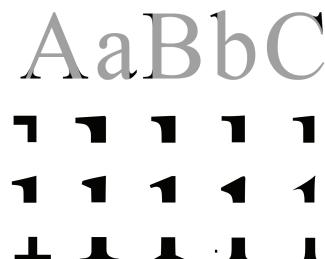
**Scalable font:** Fonts that are vector based, TrueType, OpenType, etc. The fonts can be used at virtually any size from one font file.

**Script:** 1) One set of symbols, individually called characters, used for written language. 2) Cursive handwriting. 3) A style of font that resembles handwriting—usually it is distinguished from cursive fonts in that it is often more artful and the characters are connected: *This is script.*

**Sentence spacing:** The horizontal spacing between sentences. These include: French spacing, one space; English spacing, two spaces (most often used with monospaced type such as typewriters); and no space in digital media (this is perhaps more theoretical than real).

**Serif:** A small line or stroke that crosses or projects from a stem or stroke. Serif also refers to any font with a serif.

Serifs come in a wide variety of shapes, and, although not shown here, there are fonts that cross the line between sans serif and serif, particularly when some characters have no serif and other do.



**Serif fonts:** Typefaces that have serifs, such as **Times New Roman**, **Caslon**, or **Garamond**. See page xx.

**Set:** See **set width**

**Set solid:** Type composed with no additional leading or line space. Thus 12 pt type set solid (indicated as 12/12), has no interlinear spacing except what might be built into the basic font itself.

**Set width:** The horizontal space a character occupies including the spaces on either side of the character, see **Side bearing**.

**Shadow:** A solid or shaded projection from a character intended to suggest depth: **Landowne Shadowed**. See **inline**.

**Shoulder:** 1) The transitional section of a character where the curved section and straight stem merge, such as h, m, or u. 2) In metal type the non printing section of a piece of type between the baseline and the front.

**Side bearing:** The space built into either side of a character to permit a better, more even appearance when typeset. Sometimes it is meant as the further most point of those spaces.

**Side spaces:** See **Side bearing**.

**Slab serif:** Also square serif. See **Egyptian**,

**Sloped roman:** See **oblique**.

**Slug:** A line of cast type set as a single piece.

**Small capitals:** These are capital letters that are generally slightly larger than the x-height of a font. Most type families don't have small caps fonts, but some do.

**SMP** (Supplementary Multilingual Plane): this is related to the **BMP**, in the Unicode scheme, containing historic scripts, musical and mathematical symbols.

**Sort:** A piece of type representing a letter, symbol, etc. It applies to hand composited cold metal type as well as digital fonts. It can mean type in a general sense or specific families or fonts.

**Spaces:** In addition to the spacebar (full space), there are a number of spaces (white spaces) that can be used:

MM	no space
MM	hair space
MM	thin space
MM	sixth space
MM	quarter space
MM	punctuation space
MM	full space
MM	flush space

M M	third space
M M	en space
M M	figure space
M M	em space

Spacing is the process of putting spaces between composed characters, words, and sentences. It can also be used to describe the spacing or fit of a composited section of text. See **letter spacing**, **word spacing**, **sentence spacing**.

**Spacing accents:** Floating accents that can stand alone or be used in combination with a letter.

**Special sorts:** See **pi font**.

**Specimen:** A sample text set in a typeface

**Spine:** 1) The main stroke of the letter “s”. 2) The bound edge of a book.

**Spur:** 1) A seriflike projections from the arms and curved strokes on C, E, F, G, S, T, Z, a, c, f, etc. Also spur serif. 2) Some people refer the lower right projection on a G as a spur, and use “beak” for similar projections on other letters.



**Square serif:** Another name for slab serif or Egyptian. The serifs generally do not vary in thickness and are unbracketed. See **Egyptian**.

**Standard:** In developing the spacing of a typeface, characters that are used as reference for other characters, often H and O, and n and o.

**Stem:** The main vertical, or near vertical, full-length stork of a character, such as I, E, b, or p. Some authors include full-length diagonals such as A, V, W, w, y, etc.



**Stress:** In a curved letter, the thickening and thinning of curved strokes. Stress is described as being diagonal (oblique or biased), or vertical.



**Stroke:** 1) Any linear element of a character. 2) A line applied to the outline of an object.

**Stroke juncture:** The point where two or more strokes meet.

**Structure:** 1) The fundamental form of a character—that is, without serifs, strokes, line weight, etc.; 2) The different classifications of type styles, serif, sans serif, black letter, etc.

**Style Guides:** These guides cover a wide range of issues from word usage to typographic issues. *The Chicago Manual of Style* is the best known. The *MLA Style Manual* or *MLA Handbook* are used throughout college curricula. Others include: *AMA Manual of Style*, *The New York Times Manual*, and the *Associated Press Stylebook*,

**Substitute device font:** See device font substitution

**Swash letter:** A letter with one or more ornamental strokes. See **Flourishes**.

**Symbol set:** See **Character set**.

**Synthetic fonts:** See **Faux fonts**

**Tabular character:** Any of a group of monospaced characters intended for vertical alignment, as in tables.

**Tabular composition:** Composition in which the characters are vertically aligned, such columns in tables.

**Tabular width:** The width of a tabular character.

**Tail:** A short stroke extending downward from a letterform, as in R or Q.

**Teardrop terminal:** The end of a stroke that terminates in a tear drop shape.

**Terminal:** The end of the main stroke of a character. A more restrictive meaning would be only the strokes that do not end in a serif.



**Text:** 1) The representation of written language; 2) The second and main section of a book.

**Text typeface:** The typeface selected for the text of a work.

**Thick space:** A space one third of an em.

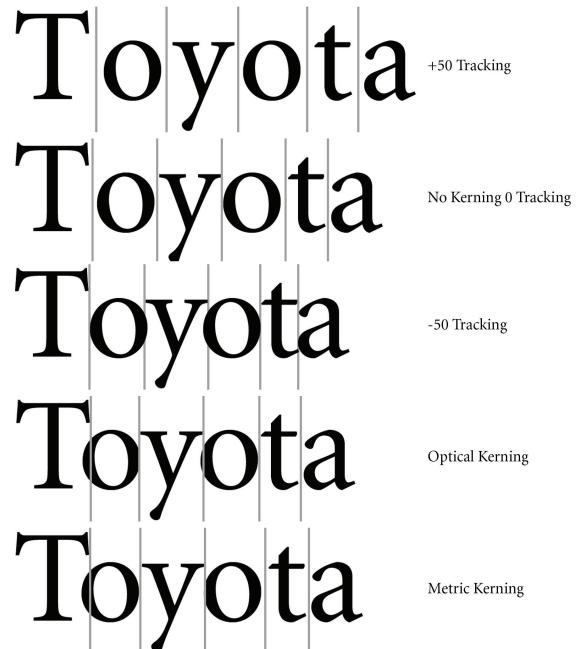
**Thick stroke:** A thick stroke applied to the outline of an object, specifically to a character.

**Thin space:** A space space equal to either one fifth or one sixth of an em.

**Thin stroke:** A thin stroke applied to the outline of an object, specifically to a character.

**Tied letter:** A ligature in which two or more letters are joined. see **ligature**.

**Title page:** Generally the third page, recto, of a book listing the title with subtitle (if any), author, and publisher. Sometimes it includes the year and city of publication. It is part of the front matter.



**Titling font:** A display font.

**Title:** The dot in the i or j.

**Total width:** See **width**.

**Tracking:** A type of letter spacing. It is different from **kerning** in that it is applied to the overall spacing of a word or block of text. See **kerning**.

In the example, -50 tracking produces the same overall compression

as kerning, it looks squished together. The letters in the kerned examples fit together more gracefully. If *Toyota* were being used in the headline for a print ad, additional adjustments might be made, for example to the *ot*, which could be a little tighter.

**Transitional:** A type style between old style and modern. Generally, these fonts have more

**Trim size:** The final size of the printed piece after the excess has been cut away.

**True-cut:** Describes characters that have been designed and created individually, as opposed to characters that have been scaled photographically or computer generated.

**True-cut italic:** A style of italics with a distinctly oval shape similar to hand writing.

**TrueType:** A font developed by Apple in the late 1980's to compete against Adobe's PostScript fonts. It is the most common font for both Mac and Windows systems.

**Two story:** A letter form having two levels or part: **g** or **a** versus **G** or **A**

**Type:** In metal type, an individual character, see **sort**. Loosely, a term for typefaces.

**Typeface:** A complete collection of characters in a member of a type family, see **font**; for example Times New Roman Italic.

**Typeface classification:** Any of various ways to classify typefaces. See pages xx.

**Typeface family:** A group of fonts designed to function together; for example, Times New Roman is the type family, and Times New Roman Regular, Italic, Bold, and Bold Italic are members of that family.

**Typeface sensitive:** Describes characters designed to match or compliment a specific type face, for example, characters that are not necessarily typeface sensitive are bullets, periods, hyphens, etc.

**Type specification:** The instructions specifying the typeface, point size, leading, line length, and indentations—for example, the type face, point size, leading, and line length Bembo 12/14 x 37.5 means 12 point Bembo set with 2 points of leading with a 37.5 pica measure.

**Typeface weight:** The characteristic of a type face due to the thickness of the strokes. Some typeface families have variants that are based on weight. There is no standard for the designations, which are chosen by the designer. These may include: thin, extra light, light, book, roman medium, etc.; for example: **Aviner Lt Standard**, **Aviner Book**, **Aviner**, **Aviner Heavy**.

**Typeface width:** As with typeface weight, typeface width is an aspect of type that varies in width.

These may include condensed, regular, extended, etc.; for example: **Clarendon Condensed**, **Clarendon**, **Clarendon Extended**.

**Type high:** In letterpress work, the distance from the bottom of a piece of type to the printing surface.

**Typesetting:** The composition of text using types.

**Type size:** The height of the characters of a font in points, see **point size**. Generally, this is measured from the bottom of the lowest descender to the top of the highest ascender. See **metal type**

**Type style:** Refers to roman or italic, serif or sans serif, old style or modern, condensed or extended, light or heavy, etc.

**Typographic element:** A non-alphanumeric character; for example, rules, dingbats, etc.

**Typography:** The study and practise of designing type and typeset matter.

**Uncial:** A **majuscule script** characterized by rounded capitalized letters,

**Unicode:** An international coding system for characters in the world's major written languages, and which includes typographic elements, non-printing characters, etc.

**Unit system:** A system of measurement for type design and typesetting based on fractions of the **em**.

**Unjustified text:** See **ragged right, ragged left**.

**Uppercase letters:** See **capitals**.

**Validation:** For using digital fonts validation is done to check compliance with Post Script and TrueType standards. This includes things like glyph names, open contours, contours drawn in the wrong direction, missing anchor points, no crossed paths, etc. Macs do it with Font Book; PCs can use Microsoft Font Validator; font design programs usually have validation subroutines.

**Venetian oldstyle:** See **oldstyle**.



**Vertex:** The point where two strokes converge at or near the bottom of a character: as in v, w, etc. See **apex**.

**Vertical justification:** Alignment of the lines of a page so that the top and bottom lines are even. See **justification**.

**Visual width:** The width of a character, not including **side bearings**. It is often measured at the size the typeface is designed. Sometimes called black width.

**Visually centered:** See **optically centered**.

**Weight:** The relative thickness of individual characters. See **typeface weight**.

**Width:** The space a character with its left and right side bearings occupies. This could be measured in millimeters, points, relative units.

**Width convergence:** Describes the tendency to make the widths of numerals in particular more closely the same. See **width divergence**.

**Width divergence:** Describes the tendency to vary the widths of numerals in particular. See **width convergence**.

**Width value:** The width of a character plus its side bearings given in relative units. See **width**.

**Widow:** The last line of a paragraph at the top of a page. Orphans are either: 1) a small word or syllable as the last line of a paragraph; 2) the first line of a paragraph at the bottom of a page. Books by many of the great designers, Zapf, Goudy, Rogers, Gill, Wilson, etc., as well as limited edition and mainstream books, all contain orphans of both kinds, even when it looks as if adjustment could have been made to eliminate them. Whereas, virtually none contain widows. I have fond a rare exception or two, and in those cases the widow was a full line of text. See pages 52-53

**Windows fonts:** See **Base 14 fonts**

**Word space:** The spaces put between words to fit text within a line.

**x-height:** The height of a lowercase letter having no ascenders or descenders, most commonly measured using the lowercase x.

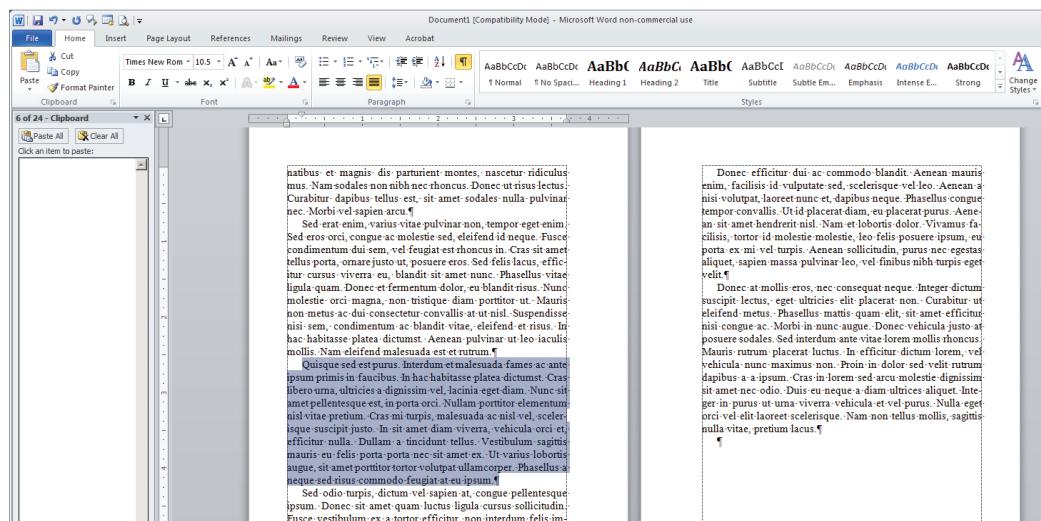
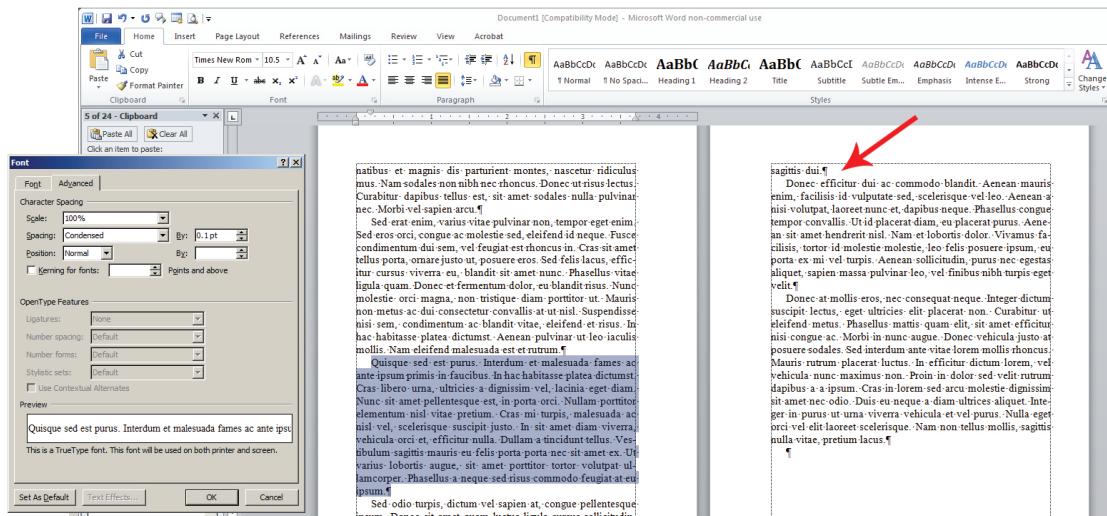


**x-line:** See **mean line**.

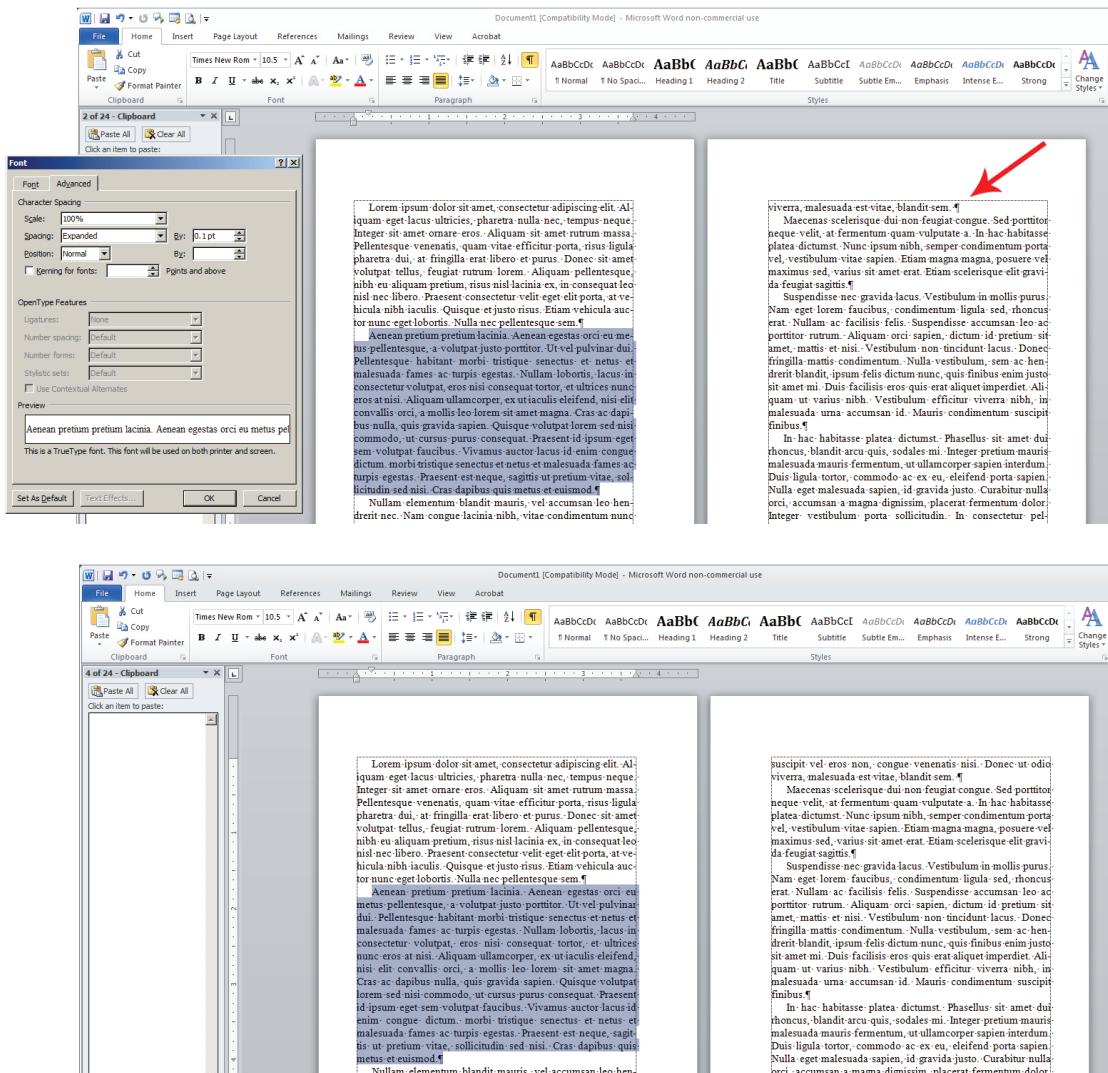
# Widows & Orphans

Removing widows and orphans, which I will refer to simply as widows, should be done, generally speaking, manually. Word's Widow and Orphan Control will lengthen or shorten the line count to eliminate them. While there are designers today who have no problem with longer or shorter pages, called uneven vertical alignment, within the more traditional aesthetics of book design considered vulgar, as is scaling, which is also used to control both widows and orphans, and end-of-line hyphenation.

Somewhere before the widow, you can either remove a line to pull the widow back to the bottom of the page, or add a line to push another line of text from the bottom of one page to the top of the next. Sometimes you may have to go back quite a few pages, and sometimes you might create a widow somewhere after the widow you've fixed. This can be done by increasing or decreasing tracking, letter spacing: depending on the program you are working in, this could be done to a word, a line or an entire paragraph. Or you can place the cursor in front of or within the last word of a line and hit [shift] [enter]: this is called a soft return. A soft return is also handy for fixing lines that are either too tight or too loose.



## Pulling back the widow



### Pushing down the widow

These are fairly simple examples, and Word doesn't offer as many adjustments as a desktop publishing program. However, very good work can be done in Word, arguably better than with cold metal type. For more instructions, including using hyphens and soft returns (shift enter) see [www.12on14.us/free/widows\\_021817.pdf](http://www.12on14.us/free/widows_021817.pdf)



# Serif Fonts

The following type sheets show Windows and FontSquirrel serif fonts appropriate for most books. This means that not only the style of the fonts is important but that they commonly exist with at least regular, italic, and bold faces.

A number of serif fonts from FontSquirrel use letter weight to for type effects. This can work in books, but it is uncommon so they have not been included in the type sheets.

Every few weeks a font will be dropped or added to the FontSquirrel site. These fonts are current as of the publication. What fonts ship with Windows and Word depends on what versions you have.

Note: Fonts marked (OTF) are OTF fonts. This means that while the font can be used in Word, Word will not embed it in either a Word file or a PDF created using Word's Save as PDF feature. An OTF font can be embedded in a PDF by using a PDF conversion program, e.g. Adobe Acrobat, doPDF, primoPDF, cutePDF, PDF995, etc. In preparing these pages, I noticed some TTF fonts showed up as OTF in several type management programs, however, checking the file name they had the .ttf extension.

Fonts with  in the corner of the page are available from [www.fontsquirrel.com](http://www.fontsquirrel.com), all other fonts are from Windows or Word .

If you purchase or download free fonts, read the font download site and font's Terms of Use (ToU), End User License Agreement (EULA), readme files, etc. These may change from time to time.

Most fonts load as families, e.g. Time New Roman in regular, italic, bold, and bold italic. However, some load as individual fonts not treated as a family, e.g. RequiemFineHTRoman, RequiemFineHTItalic, RequiemFineHTBold. In a program like Word, you can click the italic button for TNR and you'll get a true italic; whereas, if you click the italic button for Requiem, you'll get a faux font, which will not work with many p-o-d printers, especially CS. This is rare, but it happens. One way to tell is to create a 1-page file with any text, but apply the effects to all the fonts you intend to use. Convert the file to PDF, then open it in Reader. Go to *File > Properties > Fonts*, you should see all of your fonts listed. If, for example, you have italics, but there is no italic font listed, you have a faux font and you need to correct this.

If a font did not install correctly, had a restricted license, or failed in someway, it was not included: Dehuti, Junicode,

## Alegreya (OTF)

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

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## Andada (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

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## Bell MT

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*ABCDEFGHIJKLMNPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxyz*

*1234567890*

? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' «»

**ABCDEFGHIJKLMNPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**1234567890**

? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' «»

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

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## Berylium

ABCDEFGHIJKLM NOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

? ! @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»

ABCDEFGHIJKLM NOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

? ! @ # \$ % ^ & \* ( )[ ] { } “ ” ‘ ’ «»

ABCDEFGHIJKLM NOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

? ! @ # \$ % ^ & \* ( )[ ] { } “ ” ‘ ’ «»

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: the tilde is missing in these fonts.

## Bodoni MT

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »*

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Book Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: The opening and closing quote marks (single and double) are similar, and difficult to distinguish during editing and proofreading—although they are stylish.

## Bookman Old Style

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
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## Borgia Pro (OTF)

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## Constantia

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## Century Schoolbook

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**L**orem ipsum dolor sit amet, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Cormorant (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit premium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit premium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit premium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: Cormorant has 45 typefaces. There are subtle differences between several characters in Cormorant and Cormorant Garamond (the size of the bowls of the “a” and the eyes of the “e” are slightly different, but not enough to give them both pages. Cormorant Infant is most different in the “a” and the “y.”

## Cormorant Infant (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Credit Valley

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ^ @ # \$ % & \* ( ) " " ' ' « »

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ^ @ # \$ % & \* ( ) " " ' ' « »

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ^ @ # \$ % & \* ( ) " " ' ' « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: these fonts are missing: ^ [ ] { }

## Crimson (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## DejaVu Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' «»

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' «»*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' «»**

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse elementum fringilla accumsan. —10/12

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse elementum fringilla accumsan. —11/13

LOREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse elementum fringilla accumsan. —12/14

## Droid Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Dustismo Roman

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ { } “ ” ‘ ’ « »*

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ { } “ ” ‘ ’ « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –I0/I2

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –II/I3

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –I2/I4

## Fontin (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ { } " " ' ' « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ { } " " ' ' « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ { } " " ' ' « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: FontSquirrel links to [http://www.exljbris.com/fontin.html?utm\\_source=fontsquirrel.com&utm\\_medium=download\\_link&utm\\_campaign=Fontin#firstfreeproduct](http://www.exljbris.com/fontin.html?utm_source=fontsquirrel.com&utm_medium=download_link&utm_campaign=Fontin#firstfreeproduct) for these fonts. These are available for Mac and PC (in both TTF and OTF formats).

## Gandhi Serif (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Garamond

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ()[ ]{ } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ()[ ]{ } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: This font, specifically Monotype version 2.40, does not work well in some applications—e.g. in InDesign it puts letter spaces in front of “f” and “f” when they appear at the end of a word. Other problems have been reported online. Also, some people do not like Garamond’s italics, it’s tight and the “b” and “b” are too similar: consider substituting a different italic ( e.g. Bell or Cormorant) if you dislike the italics.

## Gentium Book Basic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: This type family has two other variants—Gentium and Gentium Basic. These are virtually the same, except that they are slightly lighter in weight than Gentium Book Basic.

## Georgia

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Heuristica (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Judson (OTF)

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –12/14

## Kelvinch (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ «»

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Latin Modern Roman (OTF)

**A****B****C****D****E****F****G****H****I****J****K****L****M****N****O****P****Q****R****S****T****U****V****W****X****Y****Z**  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*A**B**C**D**E**F**G**H**I**J**K**L**M**N**O**P**Q**R**S**T**U**V**W**X**Y**Z*  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**A****B****C****D****E****F****G****H****I****J****K****L****M****N****O****P****Q****R****S****T****U****V****W****X****Y****Z**  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan.

—12/14

## Libre Baskerville (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ()[ ]{ }“ ”‘ ’« »*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ()[ ]{ }“ ”‘ ’« »

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Libre Caslon Text (OTF)

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ()[ ]{ } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ()[ ]{ } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

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## Lora

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

? ! ~ @ # \$ % ^ & \* () [ ] { } “ ” ‘ ’ « »

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –12/14

## Luxi Serif

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
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**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: the “italic” is actually oblique, i.e. it has been slanted.

## Merriweather

**A**BCDEFGHIJKLMNOPQRSTUVWXYZ  
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 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' <>>  
  
**A**BCDEFGHIJKLMNOPQRSTUVWXYZ  
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**A**BCDEFGHIJKLMNOPQRSTUVWXYZ  
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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan.  
 —12/14

## Midiet (OTF)

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 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } " " ' ' «»

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus. Suspendisse elementum fringilla accumsan. —12/14

Note: FontSquirrel links to [http://yoworks.com/midiet/?utm\\_source=fontsquirrel.com&utm\\_medium=download\\_link&utm\\_campaign=midiet#firstfreeproduct](http://yoworks.com/midiet/?utm_source=fontsquirrel.com&utm_medium=download_link&utm_campaign=midiet#firstfreeproduct) to download this font.

## Neutron

ABCDEFGHIJKLMNPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

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ABCDEFGHIJKLMNPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

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ABCDEFGHIJKLMNPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. –12/14

Note: bold is missing both single and double quote marks.

## Nimbus Roman No9 L (OTF)

**ABCDEFGHIJKLMNPQRSTUVWXYZ**

*abcdefghijklmnopqrstuvwxyz*

1234567890

? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNPQRSTUVWXYZ**

*abcdefghijklmnopqrstuvwxyz*

1234567890

? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

**ABCDEFGHIJKLMNPQRSTUVWXYZ**

*abcdefghijklmnopqrstuvwxyz*

**1234567890**

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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Noto Serif

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
 ? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*  
*? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »*

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Old Standard TT

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
*abcdefghijklmnopqrstuvwxyz*  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

*ABCDEFGHIJKLMNPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**ABCDEFGHIJKLMNPQRSTUVWXYZ**  
*abcdefghijklmnopqrstuvwxyz*  
**1234567890**  
**? ! ~ @ # \$ % ^ & \* ( ) [ ] { } “ ” ‘ ’ « »**

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## Palatino Linotype

ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890  
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ABCDEFGHIJKLMNPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
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ABCDEFGHIJKLMNPQRSTUVWXYZ  
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**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —10/12

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —11/13

**L**OREM IPSUM DOLOR SIT AMET, consectetur adipiscing elit. Nullam sed elit lectus, sed adipiscing magna. Ut mattis faucibus est, eget bibendum enim interdum laoreet. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. In lacinia fringilla lorem, sit amet luctus enim tempor nec. Nulla vel turpis vitae elit pretium hendrerit. Curabitur at dictum sem. Donec faucibus cursus libero, eu feugiat neque ultricies convallis. Cras molestie lorem volutpat ante sodales ultricies. Suspendisse pellentesque rhoncus rhoncus. Suspendisse elementum fringilla accumsan. —12/14

## PermianSerifTypeface

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## Perpetua

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## Playfair Display (OTF)

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## Serif12 Beta (OTF)

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Note: This type family also includes Serif6 and Serif72, they differ a little from in weight; not enough to include separate type sheets.

## Simonetta (OTF)

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## TeX Gyre Bonum (OTF)

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## TeX Gyre Pagella (OTF)

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## TeX Gyre Schola (OTF)

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## TeX Gyre Termes (OTF)

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## Times New Roman

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## Tinos

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## Unna (OTF)

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## Volkhov (OTF)

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Note: there is a second font, Volkhorn that is slightly heavier, but not included here.