FONT
collection

USE THIS BOOK TO FIND THE FONTS
THAT BEST SHOWCASE THE PERSONALITY OF YOUR YEARBOOK.

Herff Jones Fonts® is a collection of more than 650 typefaces developed for yearbook use.

eDesign users in the the adviser or editor role can activate fonts in the settings menu. InDesign and Ion users can find these fonts in the Premium Content section of Yearbook Discoveries. It is not necessary for any users to supply these fonts to the plant upon submission.

TABLE OF
CONTENTS

FEATURED FAMILIES

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

CATEGORIES OF TYPE

▶ Deciding which type you want to use in your publication is difficult. Look at the characters of a font and how they interact with each other before you know if it will be a good choice.

▶ When evaluating a typeface choice for the most-used copy on the page, consider its:

– Legibility — clarity/letter distinguishability.

– Readability — how well letters interact to compose words, sentences, paragraphs.

ASCENDER
The part of a lowercase letter that extends above the x-height.

CAP HEIGHT
The distance between the baseline and the top of a capital letter.

Yearb

BASELINE
The imaginary line where the bottom of letterforms rest.

X-HEIGHT
The height of lowercase letters, measured per typeface by its 'x' character.
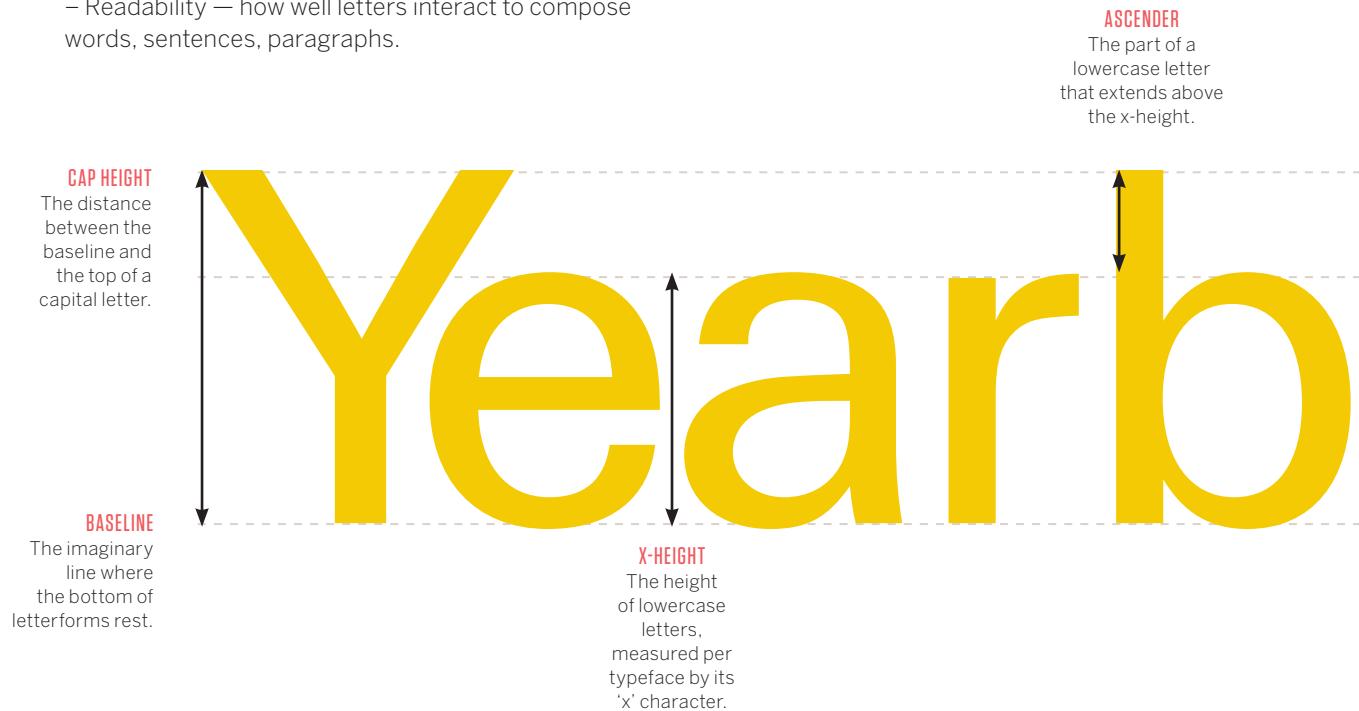
Sans Serif

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

AHJ Craft Gothic Extended

Modern

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

AHJ Bodoni Display

Slab Serif

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

AHJ Litho Antique Light

ooking

COUNTER
Negative space enclosed within a letter.

SET WIDTH
Width of a character in relation to the x-height.

DESCENDER
The part of a lowercase letter that extends below the x-height.

Script

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

AHJ Pierce Hand

Decorative

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

AHJ Nashville

Oldstyle

Serif

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

AHJ Cheltenham Oldstyle

CREATE
EFFECTIVE
HEADLINES

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

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

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

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

HEADLINES ARE UMBRELLAS NOT BRIDGES

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

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

FONT PAIRINGS

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

Kneeling
for equality

Senior varsity football player James Bowers kneels during the national anthem

SMOKY HILL HS | *Summit* | AURORA, CO

one *last* shot

Seniors reflect on final season, potential of playing at higher level

ball 'till we *fall*

Tigers shake district with key victory over Sulphur Springs, advance to UIL 5A playoffs

TEXAS HS | *Tiger* | TEXARKANA, TX

grind time

I got *next*

078

079

053

what we RUN FOR

running for more than just exercise

I WANNA BEAD THE VERY BEST
captains award beads to runners

ARAPAHOE HS | *Calumet* | CENTENNIAL, CO

DESIGN
WITH **TYPE**

Add an italic subhead for another layer of contrast. AHJ Bodoni and similar serifs, such as AHJ Garamond and AHJ Goudy, pair nicely with the bold sans serif of AHJ Unitus.

MIX *and* MATCH

Add a light sans serif subhead for more visual appeal and another level of information. Contrast doesn't have to be big. Sneaking in a little flair of a heavier AHJ Joseph Brush with the tall, skinny look of a sans serif, such as AHJ Urbano, is an easy step to elevate your design.

Special use ONLY

Decorative and script fonts, such as AHJ Handschrift Print can help shape the personality of your book but should be used sparingly, mostly for headlines. Pair it with a heavy sans serif, such as AHJ Avalon, so the script can stand out.

TYPE
BECOMES
ART

Fonts can be used for more of your design than just headlines. Especially when the topic is not easily photographed, consider using type to make photos more impactful and meaningful.

WORDS TO KNOW

Condensed
A typeface specifically designed to be narrow.

Demi
Generally refers to mid-weight typefaces falling between a regular and a bold weight.

Font vs. Typeface
In today's world of computer-generated and scaled characters, these two terms have become mainly interchangeable. To get technical, a typeface is the design of the letterforms in a complete set of characters. It refers to the shape and name of the characters. So, Avalon is a typeface. A font is a specific size and weight of a typeface. Avalon bold, 12 point is a font.

HAVE YOU EVER **THOUGHT** THAT **DESPITE** HOW PEOPLE **TALK TO YOU** YOU ON THE **OUTSIDE** **THAT THEY** COULD BE **FEELING** THE SAME WAY AS **YOU** ON THE **INSIDE?**

MEAD HS | *Pantera* | SPOKANE, WA

---

just take a SECOND look

The **CRAZIEST** moments of life as a junior higher

SORRY if I smash your FOOT again

IT'S RAINING Diet Coke and MENTOS

WHEREFORE art thou DRAMA?

TIGERS are a girl's BEST FRIEND

GREENFIELD JUNIOR HS | *Ingenium* | GILBERT, AZ

AILAR TAGHIZADEH

THERE ISN'T RELIGIOUS **FREEDOM,** OR ANY FREEDOM REALLY, IF YOU'RE NOT A MUSLIM.

SO WE MOVED.

15 AUGUST 2005

OCTOBER 12 2017 — MATTHEW KWAN (9)

OCTOBER 12 2017 — NICOLE LAM (9)

OCTOBER 12 2017 — KAITLYN RIM (9)

TEMPLE CITY HS | *Templar* | TEMPLE CITY, CA

light up the
NIGHT

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

THERE'S HELP
HERE FOR YOU

WE NEED TO
TALK ABOUT
MENTAL
HEALTH

hold onto memories

fate

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

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

Kerning
The space between characters, or letter spacing.

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

Letterforms
The shape a letter, number or symbol.

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

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

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

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

Weight
A typeface's relative degree of boldness.

RECENT ADDITIONS

AHJ BRICE HANDWRITING • 40 PT

Brice Handwriting

This realistic handwritten font is great for side notes or giving a display headline some character. Refrain from using any handwriting font for longform copy blocks.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

AHJ BUNGALOW SCRIPT • 48 PT

Bungalow Script

This stylized handwritten font is perfect for display headlines and other theme moments. It really has a lot of personality. Stay away from using novelty fonts for longform copy blocks.

AHJ FELT TIP • 40 PT

FELT TIP

This all-caps handwritten font has a persona all its own, perfect for lending a playful, fresh look to theme moments. Please don't use any handwriting font for longform copy blocks.

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

0 1 2 3 4 5 6 7 8 9

15 PT

Finner

This quirky font is ideal for display headlines and other theme treatments. Inspired by story books from childhood, this works well for younger audiences. Avoid novelty fonts for longform copy.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

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

0 1 2 3 4 5 6 7 8 9

20 PT

FRANK UPRIGHT

This all-caps handwritten font has its own identity. The condensed look will allow you to fit more words in a smaller horizontal space, but it's not suitable for body copy.

FRANK UPRIGHT

This semibold all-caps handwritten font is perfect for theme moments that need a slightly bolder look. Please don't use any handwriting font for longform copy blocks.

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

0 1 2 3 4 5 6 7 8 9

20 PT

RECENT ADDITIONS

Harlan Handwriting

This scribbly handwritten font is great for side notes or giving a display headline some personality. Refrain from using any handwriting font for longform copy blocks.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

Jesse Handwriting

This playful handwritten font is great for most display uses — headlines, subheads and quotes. Avoid using any handwriting font for longform copy blocks.

Leighton Handwriting

This classic cursive handwritten font is great for special notes or giving a display headline a formal touch. Exercise restraint and don't use any handwriting font for longform copy blocks.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

MARKER UPRIGHT

This all-caps handwritten font has a modern look and can add a trendy timestamp to your book. Please don't use any handwriting font for longform copy blocks.

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

0 1 2 3 4 5 6 7 8 9

15 PT

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

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

0 1 2 3 4 5 6 7 8 9

20 PT

Molly Bee

This whimsical font is ideal for display headlines and other large treatments. In addition to extra large headlines, single letters of Molly Bee make great accents and theme moments.

Sacha Handwriting

This very legible handwritten font is pretty universal — appropriate for headlines, subheads and quotes. Be careful using any handwriting font for copy blocks, but this one could work if large enough.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

RECENT ADDITIONS

AHJ SANDY · 74 PT

Sandy

This worn font works for most display uses — headlines, subheads and quotes. Avoid using novelty fonts for longform copy blocks.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

AHJ SKETCHBOOK · 42 PT

Sketchbook

This stylized handwritten outline font is perfect for display headlines and other theme moments. It has so much character. Stay away from using novelty fonts for longform copy blocks.

AHJ SPRINGFIELD · 28 PT

SPRINGFIELD

With a look borrowed from popular animation, this decorative font is perfect for display headlines. Stay away from using novelty fonts for longform copy blocks.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

Sunnyside

This stylized handwritten font provides a casual look. Reminiscent of a magazine cover, it really has its own persona. Stay away from using novelty fonts for longform copy blocks.

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

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

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

0 1 2 3 4 5 6 7 8 9

15 PT

Tomfool

This playful font works well for display headlines and other theme moments like cover, section or divider headlines. Inspired by storybooks from childhood, this works well for younger audiences.

DESIGN | Canva

EVEN MORE FONTS

AHJ fonts are the choice for typesetting inside Page Design. And, the entire Canva font collection is at your fingertips to use as artwork. Think major type packages.

FONT LIST

RECENT ADDITIONS

SERIF

SANS SERIF

SLAB SERIF

SCRIPT/HAND

DECORATIVE

AHJ BELLOWS BOOK

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BELWE ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BELWE HEAVY

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ BELWE REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ BELWE BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ BERGAMO REGULAR

ABCDEFGHIJKLMN OPQRSTUVW XYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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0123456789&!?,"

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ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789&!?,"

8 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIFS CAN COME IN ALL SHAPES AND SIZES, FROM MINIMAL EXTRAS TO LARGE FLOURISHES. MANY SERIF FONTS HAVE A MORE TRADITIONAL LOOK THAN SANS SERIF FONTS.

ABCDEFGHIJKLMN
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abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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OPQRSTUVWXYZ
0123456789&!?,"

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0123456789&!?,"

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AHJ BERGAMO EXTRA BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ BERGAMO SEMIBOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ CALGARY CAPS BOOK

ABCDEFGHIJKLMN OPQRSTUVWXYZ
0123456789&!?,"

8 POINT – SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIFS CAN COME IN ALL SHAPES AND SIZES, FROM MINIMAL EXTRAS TO LARGE FLOURISHES. MANY SERIF FONTS HAVE A MORE TRADITIONAL LOOK THAN SANS SERIF FONTS.

AHJ BERGAMO SEMIBOLD

ABCDEFGHJIKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ CALGARY BOOK

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AHJ Calgary continues on p. 28

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

BASKERVILLE

AHJ BASKERVILLE REGULAR

7 pt 8 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorrum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnissi tatur, nimod min comnistrum quisEped qui ut lam esto dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspisquam re liquati umenis et ex eventem poresedisque

8 pt 10 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorrum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, sinvera quia voluptum qui

9 pt 13 leading

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

10 pt 11 leading

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25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
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Leading measurements are based on Adobe® InDesign®
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A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

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

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BASKERVILLE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BASKERVILLE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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BASKERVILLE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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BASKERVILLE BOLD ITALIC

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ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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BODONI

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

AHJ BODONI REGULAR

7 pt 8 leading

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

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12 pt 14 leading

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

25 pt 29 leading

The quick brown fox jumps over the lazy dog.

35 pt 37 leading

The quick brown fox jumps over the lazy dog.

50 pt 50 leading

The quick brown fox jumps over the lazy dog.

Leading measurements are based on Adobe® InDesign® settings. All eDesign users may adjust line spacing in the toolbar located next to Font Tracking.

BODONI REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BODONI ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BODONI SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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BODONI SEMIBOLD ITALIC

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BODONI BOLD

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BODONI BOLD ITALIC

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

BOZEMAN

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

AHJ BOZEMAN LIGHT

7 pt 8 leading

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

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BOZEMAN LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOZEMAN LIGHT ITALIC

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BOZEMAN MEDIUM

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abcdefghijklmnopqrstuvwxyz
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BOZEMAN MEDIUM ITALIC

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BOZEMAN DEMI

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BOZEMAN DEMI ITALIC

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BOZEMAN BOLD

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BOZEMAN BOLD ITALIC

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abcdefghijklmnopqrstuvwxyz
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ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ English Serif continues on p. 40

CENTURY MODERN

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

AHJ CENTURY MODERN BOOK

7 pt 8 leading

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

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

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

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CENTURY MODERN LIGHT

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abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN LIGHT ITALIC

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abcdefghijklmnopqrstuvwxyz
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CENTURY MODERN BOOK

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abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN ITALIC

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abcdefghijklmnopqrstuvwxyz
0123456789

CENTURY MODERN BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

CHELTENHAM

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

AHJ CHELTENHAM REGULAR

7 pt 8 leading

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

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35 pt 37 leading

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over the
lazy dog.

Leading measurements are based on Adobe® InDesign®
settings. All eDesign users may adjust line spacing in
the toolbar located next to Font Tracking.

CHELTENHAM CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM ULTRA CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM ULTRA CONDENSED ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CHELTENHAM BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ FERRARA BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ FERRARA ULTRA

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0123456789&!?,"

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AHJ FERRARA ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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AHJ FERRARA BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
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0123456789&!?,"

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AHJ FERRARA ULTRA ITALIC

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AHJ LATINO REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ LATINO BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ

**abcdefghijklmnopqrstuvwxyz
0123456789&!?,"**

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AHJ NAVARRO BOOK

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AHJ LATINO ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz
0123456789&!?,"*

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AHJ LATINO BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ

***abcdefghijklmnopqrstuvwxyz
0123456789&!?,"***

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AHJ NAVARRO BOOK ITALIC

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AHJ Navarro continues on p. 48

GARAMOND

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

AHJ GARAMOND REGULAR

7 pt 8 leading

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9 pt 13 leading

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11 pt 12 leading

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12 pt 14 leading

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The quick brown
fox jumps over
the lazy dog.

The quick
brown fox
jumps over
the lazy dog.

The quick
brown
fox jumps
over the
lazy dog.

Leading measurements are based on Adobe® InDesign® settings. All eDesign users may adjust line spacing in the toolbar located next to Font Tracking.

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

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

0 1 2 3 4 5 6 7 8 9

GARAMOND CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GARAMOND REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GARAMOND ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GARAMOND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

GOUDY

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

7 pt 8 leading

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

8 pt 10 leading

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10 pt 11 leading

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11 pt 12 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorrum dolo modion re nienihi ciatur, sitat as dolorpos Solut at, fauciam orum, nosta, ora qui sil Vere

12 pt 14 leading

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

The quick brown
fox jumps over
the lazy dog.

The quick
brown fox
jumps over
the lazy dog.

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

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

0 1 2 3 4 5 6 7 8 9

GOUDY OLD STYLE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GOUDY OLD STYLE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GOUDY OLD STYLE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

HANDTOOLED
OLDSTYLE EXTRA BOLD
CATALOGUE REGULAR
CATALOGUE ITALIC

AHJ NAVARRO MEDIUM

ABCDEFGHIJKLMN OPQRSTUVVWXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ NAVARRO BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ

**abcdefghijklmnopqrstuvwxyz
0123456789&!?,"**

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AHJ NAVARRO EXTRABOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ

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0123456789&!?,"**

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AHJ NAVARRO MEDIUM ITALIC

ABCDEFGHIJKLMN OPQRSTUVVWXYZ

*abcdefghijklmnopqrstuvwxyz
0123456789&!?,"*

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AHJ NAVARRO BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ

***abcdefghijklmnopqrstuvwxyz
0123456789&!?,"***

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AHJ PALLADIO REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ PALLADIO ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ PALLADIO BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ SCHNITTGER REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!¿,"

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AHJ PALLADIO BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ PALLADIO SMALL CAPS

ABCDEFGHIJKLMN OPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789&!?,"

8 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIFS CAN COME IN ALL SHAPES AND SIZES, FROM MINIMAL EXTRAS TO LARGE FLOURISHES. MANY SERIF FONTS HAVE A MORE TRADITIONAL LOOK THAN SANS SERIF FONTS.

AHJ SCHNITTGER ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!¿,"

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LIVINGSTON

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

AHJ LIVINGSTON REGULAR

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25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

Leading measurements are based on Adobe® InDesign®
settings. All eDesign users may adjust line spacing in
the toolbar located next to Font Tracking.

LIVINGSTON LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LIVINGSTON LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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LIVINGSTON REGULAR

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LIVINGSTON ITALIC

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LIVINGSTON MEDIUM

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LIVINGSTON MEDIUM ITALIC

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LIVINGSTON BOLD

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LIVINGSTON BOLD ITALIC

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ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!¿,"

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ABCDEFGHIJKLMN OPQRSTUVWXYZ
0123456789&!¿,"

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AHJ SOUVENIR DEMIBOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ TIMES REGULAR

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AHJ TIMES BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ SOUVENIR DEMIBOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ TIMES ITALIC

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AHJ TIMES BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
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AHJ TIMES SMALL CAPS REGULAR

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AHJ TOXICA

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AHJ UNIVERSITY OLDSTYLE BOOK ITALIC

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AHJ TIMES SMALL CAPS BOLD

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AHJ UNIVERSITY OLDSTYLE MEDIUM

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ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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TYPE WRITER

Perfect for a throwback theme, Typewriter can feel both nostalgic and edgy, depending on how it's used. Suitable mostly for display purposes like primary headlines or theme development modules, pair this type with a versatile serif such as Baskerville or trendy sans serif like Unitus.

7 pt 8 leading

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The quick brown fox jumps over the lazy dog.

The quick brown fox jumps over the lazy dog.

The quick brown fox jumps over the lazy dog.

Leading measurements are based on Adobe® InDesign® settings. All eDesign users may adjust line spacing in the toolbar located next to Font Tracking.

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

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

0 1 2 3 4 5 6 7 8 9

TYPEWRITER CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER CONDENSED BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TYPEWRITER ITALIC

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TYPEWRITER BOLD

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TYPEWRITER BOLD ITALIC

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AHJ BENJAMIN GOTHIC BOOK

ABCDEFGHIJKLMN
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abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ BENJAMIN GOTHIC HEAVY

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"**

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AHJ CARTOGOTHIC LIGHT ITALIC

*ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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AHJ BENJAMIN GOTHIC BOLD

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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0123456789&!?,"**

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ANTIQUE OLIVE

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

AHJ ANTIQUE OLIVE REGULAR

7 pt 8 leading

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10 pt 11 leading

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

11 pt 12 leading

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

12 pt 14 leading

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

25 pt 29 leading

The quick brown fox jumps over the lazy dog.

35 pt 37 leading

The quick brown fox jumps over the lazy dog.

50 pt 50 leading

The quick brown fox jumps over the lazy dog.

Leading measurements are based on Adobe® InDesign® settings. All eDesign users may adjust line spacing in the toolbar located next to Font Tracking.

ANTIQUE OLIVE CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ANTIQUE OLIVE BOLD CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ANTIQUE OLIVE COMPACT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ANTIQUE OLIVE REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ANTIQUE OLIVE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ANTIQUE OLIVE DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ANTIQUE OLIVE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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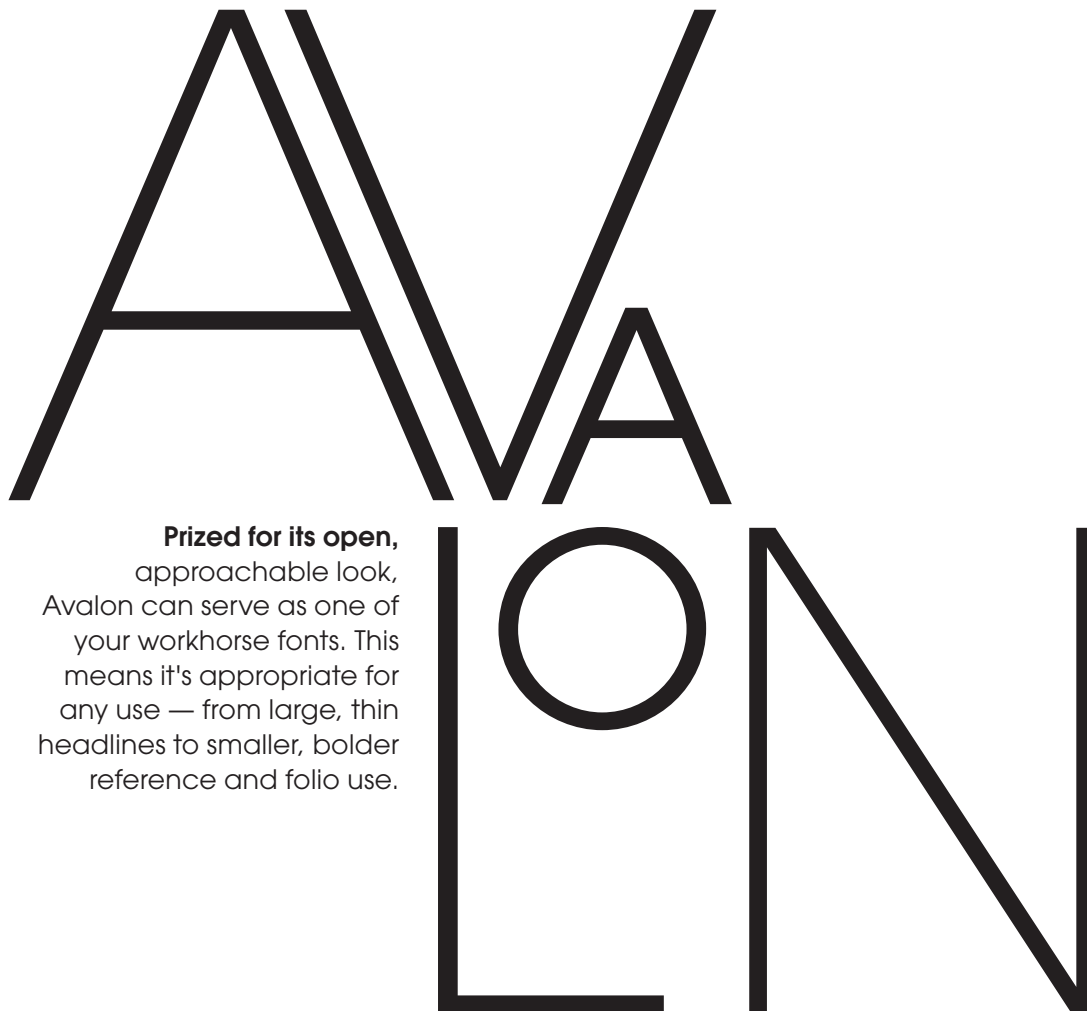
AVALON

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

7 pt 8 leading

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

8 pt 10 leading

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9 pt 13 leading

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10 pt 11 leading

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11 pt 12 leading

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12 pt 14 leading

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

25 pt 29 leading

The quick brown fox jumps over the lazy dog.

35 pt 37 leading

The quick brown fox jumps over the lazy dog.

50 pt 50 leading

The quick brown fox jumps over the lazy dog.

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AVALON REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AVALON OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AVALON MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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AVALON MEDIUM OBLIQUE

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AVALON DEMI

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AVALON DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AVALON OLIVE DEMIBOLD OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

AHJ CARTOGOTHIC ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CARTOGOTHIC BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CARTOGOTHIC BLACK ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CARTOGOTHIC BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CARTOGOTHIC BLACK

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ CHANTILLY LH REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ CHANTILLY LH ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
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0123456789&!?,"

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AHJ CHANTILLY REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
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0123456789&!?,"

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AHJ CHANTILLY BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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AHJ CHANTILLY CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CHANTILLY ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
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AHJ CHANTILLY BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ Chantilly continues on p. 66

AHJ CHANTILLY BOLD CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CHANTILLY ULTRABOLD CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CHANTILLY LH BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ CHANTILLY EXTRABOLD CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CHANTILLY HEAVY

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CHANTILLY LH BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point – Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CHANTILLY ULTRA BLACK

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CLEARFACE SANS BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC BOOK

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CLEARFACE SANS REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ CLEARFACE SANS BLACK

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC BOOK ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — *Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.*

Go CRAFT THIC

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

7 pt 8 leading

Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta speror aut tau rem intiusa aut de prorrum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut aciam eosamus et magnimilEm re non nonsed ut aliquasped quam rendest, sum lam faccatur, omnissi tatur, nimod min comnistrum a sinvera quia voluptum dolorrum con porestrunt quam volupta qui dolupta sitatis net quaspisquam ventemp erspNius pes? Eludeme nterictodius Mente is horum re, conferum que res viAres

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12 pt 14 leading

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25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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the toolbar located next to Font Tracking.

CRAFT GOTHIC LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CRAFT GOTHIC REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CRAFT GOTHIC ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CRAFT GOTHIC DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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CRAFT GOTHIC DEMIBOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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CRAFT GOTHIC BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CRAFT GOTHIC BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

AHJ FRANKLIN GOTHIC CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC MEDIUM

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ FRANKLIN GOTHIC MEDIUM CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ FRANKLIN GOTHIC CONDENSED ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ FRANKLIN GOTHIC MEDIUM ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ FRANKLIN GOTHIC MEDIUM CONDENSED ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ FRANKLIN GOTHIC DEMI

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ FRANKLIN GOTHIC DEMI CONDENSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC COMPRESSED

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC DEMI ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC DEMI CONDENSED ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC HEAVY

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ FRANKLIN GOTHIC HEAVY ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ GOUDY SANS ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ GOUDY SANS BOLD ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ GOUDY SANS REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ GOUDY SANS BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ GOUDY SANS MEDIUM

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ GOUDY SANS MEDIUM ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ GOUDY SANS BLACK ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ GRAPHEIN LIGHT ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ GOUDY SANS BLACK

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ GRAPHEIN LIGHT

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ GRAPHEIN BOOK

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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FuNCTIoN

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

AHJ FUNCTION REGULAR

7 pt 8 leading

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9 pt 13 leading

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12 pt 14 leading

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25 pt 29 leading

The quick brown fox jumps over the lazy dog.

35 pt 37 leading

The quick brown fox jumps over the lazy dog.

50 pt 50 leading

The quick brown fox jumps over the lazy dog.

Leading measurements are based on Adobe® InDesign® settings. All eDesign users may adjust line spacing in the toolbar located next to Font Tracking.

FUNCTION REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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FUNCTION MEDIUM OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION DEMI

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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FUNCTION DEMI OBLIQUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

FUNCTION BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

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AHJ IMPERIAL EXTRABOLD ITALIC

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ LETTER GOTHIC OBLIQUE

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ LETTER GOTHIC BOLD OBLIQUE

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ LETTER GOTHIC REGULAR

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

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AHJ LETTER GOTHIC BOLD

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications.

AHJ LETTER GOTHIC EB

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications.

AHJ MARTA LIGHT

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MARTA MEDIUM

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MARTA BOLD

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abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MARTA BOOK

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AHJ MARTA DEMIBOLD

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abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MICRO SQUARE REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MICRO SQUARE ITALIC

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MICRO SQUARE BOLD ITALIC

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AHJ MICRO SQUARE SMALL CAPS BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
0123456789&!?,"

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AHJ MICROSQUARE DEMIBOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

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AHJ MICROSQUARE DEMIBOLD OBLIQUE

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Sans serif fonts, historically considered mainly for headlines, are now broadly accepted as body copy options. In recent years, their popularity has grown, and additional weights and widths have been added to many families, providing options for visual contrast. Where serif fonts are often seen as traditional, classic or formal, sans serif fonts tend to be seen as modern and are more prevalent in online applications. While they sometimes lack the visual flow of serif fonts, they can be extremely versatile.

AHJ MICROSQUARE EXTRABOLD OBLIQUE

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NEWS
GOTHIC

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

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25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick brown
fox jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

Leading measurements are based on Adobe® InDesign®
settings. All eDesign users may adjust line spacing in
the toolbar located next to Font Tracking.

NEWS GOTHIC LIGHT

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NEWS GOTHIC LIGHT OBLIQUE

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NEWS GOTHIC BOOK

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NEWS GOTHIC BOOK OBLIQUE

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NEWS GOTHIC MEDIUM

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NEWS GOTHIC MEDIUM OBLIQUE

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NEWS GOTHIC DEMIBOLD

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BOLD • *DEMIBOLD OBLIQUE* • ***BOLD OBLIQUE***

AHJ MICROSQUARE EXTENDED OBLIQUE

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AHJ NOVEO SANS BOOK

ABCDEFGHIJKLMN
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AHJ NOVEO SANS BLACK CONDENSED

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AHJ OPUS ITALIC

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AHJ OPUS SMALL CAPS BOLD

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8 POINT — SANS SERIF FONTS, HISTORICALLY CONSIDERED MAINLY FOR HEADLINES, ARE NOW BROADLY ACCEPTED AS BODY COPY OPTIONS. IN RECENT YEARS, THEIR POPULARITY HAS GROWN, AND ADDITIONAL WEIGHTS AND WIDTHS HAVE BEEN ADDED TO MANY FAMILIES, PROVIDING OPTIONS FOR VISUAL CONTRAST. WHERE SERIF FONTS ARE OFTEN SEEN AS TRADITIONAL, CLASSIC OR FORMAL, SANS SERIF FONTS TEND TO BE SEEN AS MODERN AND ARE MORE PREVALENT IN ONLINE APPLICATIONS. WHILE THEY SOMETIMES LACK THE VISUAL FLOW OF SERIF FONTS, THEY CAN BE EXTREMELY VERSATILE.

AHJ SANS OBLIQUE

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AHJ SYNTAX REGULAR

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AHJ UNITUS BOLD ITALIC

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AHJ UNITUS CONDENSED ITALIC

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AHJ UNITUS CONDENSED REGULAR

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AHJ UNITUS CONDENSED LH LIGHT

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AHJ UNITUS LH HEAVY ITALIC

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URBANO

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

7 pt 8 leading

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Dis exceatem as accus con rererum quiat odit aut etur, sequaeped quid qui dolupta prorrum dolo modion re nienihi ciatur, sitat as dolorpos most, ulpa sed quundis unt ut aut Patudeat roruder ferdit. Consulis,

12 pt 14 leading

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

25 pt 29 leading

The quick brown fox jumps over the lazy dog.

35 pt 37 leading

The quick brown fox jumps over the lazy dog.

50 pt 50 leading

The quick brown fox jumps over the lazy dog.

Leading measurements are based on Adobe® InDesign® settings. All eDesign users may adjust line spacing in the toolbar located next to Font Tracking.

URBANO LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

URBANO BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

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

SLAB SERIF TYPE
SAMPLES

AHJ BETANY LIGHT

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BETANY BOLD

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BETANY BOLD CONDENSED

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BETANY MEDIUM

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BETANY EXTRABOLD

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ BETANY COMPRESSED CAPS

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789&!?,"

8 POINT — SERIF FONTS WERE TRADITIONALLY USED FOR BODY COPY AND CAPTIONS BECAUSE THEY WERE EASY TO READ IN SMALLER SIZES AND LARGER FIELDS OF TYPE. ALSO SUITABLE FOR DISPLAY TYPE, SERIFS ARE USUALLY PAIRED ONLY WITH OTHER WIDTHS OR WEIGHTS IN THE SAME FAMILY OR WITH SANS SERIF FONTS TO ACHIEVE SUFFICIENT CONTRAST. SERIFS CAN COME IN ALL SHAPES AND SIZES, FROM MINIMAL EXTRAS TO LARGE FLOURISHES. MANY SERIF FONTS HAVE A MORE TRADITIONAL LOOK THAN SANS SERIF FONTS.

AHJ COLONEL LIGHT

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ COLONEL BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ SERIFIC BOLD

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ COLONEL REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ SERIFIC REGULAR

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ SQUARE SERIF LIGHT

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

AHJ Square Serif continues on p. 98

GLYTUS

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

7 pt 8 leading

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

8 pt 10 leading

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

9 pt 13 leading

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

10 pt 11 leading

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

11 pt 12 leading

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

12 pt 14 leading

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

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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

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

0 1 2 3 4 5 6 7 8 9

GLYTUS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GLYTUS ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GLYTUS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

GLYTUS BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

**Leading measurements are based on Adobe® InDesign®
settings. All eDesign users may adjust line spacing in
the toolbar located next to Font Tracking.**

LITHO ANTIQUE

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

AHJ LITHO ANTIQUE LIGHT

7 pt 8 leading

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

8 pt 10 leading

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

9 pt 13 leading

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

10 pt 11 leading

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

11 pt 12 leading

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

12 pt 14 leading

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

25 pt 29 leading

The quick brown
fox jumps over
the lazy dog.

35 pt 37 leading

The quick
brown fox
jumps over
the lazy dog.

50 pt 50 leading

The quick
brown
fox jumps
over the
lazy dog.

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LITHO ANTIQUE CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE DEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LITHO ANTIQUE DEMIBOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

CAPS LIGHT • CAPS MEDIUM • **EXTRABOLD**

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN
OPQRSTUVVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789&!?,"

8 point — Serif fonts were traditionally used for body copy and captions because they were easy to read in smaller sizes and larger fields of type. Also suitable for display type, serifs are usually paired only with other widths or weights in the same family or with sans serif fonts to achieve sufficient contrast. Serifs can come in all shapes and sizes, from minimal extras to large flourishes. Many serif fonts have a more traditional look than sans serif fonts.

SCRIPT/HAND TYPE SAMPLES

AHJ ALADDIN

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ALDEN HAND

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ALLIGATOR

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ALPERTON

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ARIZONA

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ BERNHARD TANGO

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ CASSIDY

ABCDEFGHIJKL
JKLMNOPQ
RSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ CHRISMA

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
0123456789&!?,"

AHJ COMMERCIAL SCRIPT

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ CURSIVE HAND

ABCDEFGHJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

AHJ DEANNA SCRIPT

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

AHJ DEANNA SWASH

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789&!?,"

AHJ DUSTIE

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ERICBRUSH

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ FALLON HAND

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?"

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789&!?,

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ HAROLD

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ JARAN HAND

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ JOSEPH BRUSH

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ JOSIAH HAND

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ LAREN HAND

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ LOUIS

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ MISTRAL

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ PIERCE HAND

ABCDEFGH1
JKLMNOPQ
RSTUVWXY3
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ RIGID

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
0123456789&!?,"

AHJ ROSALIND HAND

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxy3
0123456789&!?,"

AHJ SHARPIE PRINT

ABCDEFGHIJKL
MNOPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ SNOWWRITE

ABCDEFG
HIJKLMNOP
QRSTUVWXYZ
0123456789&!?,"

AHJ TERESITA SCRIPT

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
0123456789&!?,"

NOTES

DECORATIVE **TYPE** SAMPLES

AHJ ABBOT OLD STYLE

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ AD LIB

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ADVERTISERS GOTHIC REGULAR

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ADVERTISERS GOTHIC CONDENSED

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ALGERIAN

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789&!?,"

AHJ ALIBI

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ALL STAR

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
0123456789&!?,"

AHJ ALOFT

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ
0123456789&!?,"

AHJ ANACONDA

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789&!?,"

AHJ ANGELA

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ARNOLD BOECKLIN

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
0123456789&!?,"

AHJ ARTPURSUIT

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AHJ BATAVIA

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AHJ BEAT

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STUVWXYZ

AHJ BOYLE

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AHJ BRUCE

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AHJ BUSORAMA

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AHJ CAMPBELL

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HJ CAPER

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AHJ CASLON OPENFACE

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AHJ CHISEL

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AHJ CIPOLLINI

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AHJ CLARK

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AHJ COPPERPLATE GOTHIC COND. REGULAR

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AHJ COPPERPLATE GOTHIC REGULAR

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AHJ COPPERPLATE GOTHIC BOLD

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AHJ COPPERPLATE GOTHIC COND. BOLD

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AHJ COPPERPLATE SEMIBOLD CONDENSED

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AHJ COPPERPLATE SEMIBOLD

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AHJ CROSSHARBOUR

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AHJ CURACAO

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AHJ ELLIS

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AHJ ENGRAVERS OLD ENGLISH

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AHJ ERBAR DECO

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AHJ FLEURONS

AHJ FRANK

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AHJ FREETIME

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AHJ MEXICO SERIAL

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AHJ NASHVILLE

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AHJ OLD TYPEWRITER II

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AHJ PLATZ COND MEDIUM

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AHJ PLAZA SWASH

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AHJ VAUGHN HAND

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