THE ITC® LIBRARY

OPENTYPE EDITION

VERSION ONE

ITC

THE ITC LIBRARY OPENTYPE EDITION

EN

It's not easy for a typeface to earn the "ITC" prefix. The selection of new additions to The ITC Library is based on a combination of aesthetics and pragmatism. First, a typeface must be engaging – it must be visually appealing to graphic designers. It must also be distinctive – to stand out from the crowd of other typefaces. Finally, the typeface must be versatile – to enable it to solve a variety of graphic communications problems.

For over 35 years, this has been our criterion for selecting new additions to The ITC Library. In the process, we have collaborated with the best typeface designers in the world to build a library of more than 1,650 classic text and innovative display designs.

If you aren't using a fully OpenType compliant application yet, you can still access and print all the basic glyph sets which are the same as those in PostScript Type 1 fonts. All fonts in The ITC Library, OpenType Edition are also available in PostScript format for Macintosh and PC and also in TrueType for PC format. For each font we have provided a set of icons which indicate the glyph sets included with the OpenType version. These are explained in detail in the key. Glyph sets may change as we continue to develop The ITC Library. Please refer to our website and your ITC representative for the latest information.

I have been the architect of The ITC Library for many years. It has been one of the joys of my life. I hope that you enjoy using these typefaces as much as I have enjoyed helping to bring them to you.

Allan Haley
DIRECTOR OF WORDS AND LETTERS, INTERNATIONAL TYPEFACE CORPORATION

FR

Pour une police de caractères, il n'est pas si facile d'acquérir le label "ITC". La sélection de nouveaux éléments pour La Typothèque ITC doit répondre à des critères à la fois esthétiques et pragmatiques. Tout d'abord, une police doit être agréable à l'oeil et retenir l'attention des graphistes. Elle doit en outre avoir de la personnalité et ressortir du lot parmi les nombreuses autres polices. Enfin, elle doit être suffisamment polyvalente pour permettre de résoudre divers problèmes de communication graphique.

Depuis plus de 35 ans, ce sont ces critères qui dictent nos choix lorsqu'il s'agit d'étoffer La Typothèque ITC. Au cours de ce travail, nous avons pu collaborer avec les meilleurs créateurs de polices au monde afin de constituer une base de plus de 1 650 styles d'affichage de texte, classiques ou innovateurs.

Si vous n'utilisez pas encore une application entièrement compatible avec OpenType, vous pouvez malgré tout accéder à tous les jeux de glyphes de base, qui sont les mêmes que ceux des polices PostScript Type 1. Toutes les polices de La Typothèque ITC, Édition OpenType sont également disponibles sous format PostScript pour Macintosh et PC et sous format TrueType pour PC. Pour chaque police, nous avons fourni une série d'icônes qui indiquent les jeux de glyphes inclus. Ces icônes sont expliquées en détail dans la légende. Les jeux de glyphes pourront changer à mesure que nous développons La Typothèque ITC. Veuillez consulter notre site web et votre agent ITC pour obtenir les informations les plus récentes.

J'ai la chance d'être l'architecte de La Typothèque ITC depuis de nombreuses années et ce travail est une source d'épanouissement considérable. J'espère que vous aurez autant de plaisir à utiliser ces polices que j'en ai eu à contribuer à leur diffusion.

Allan Haley
DIRECTEUR DE LA TYPOGRAPHIE, INTERNATIONAL TYPEFACE CORPORATION

DE

EINLEITUNG

Eine Schrift erhält nicht ohne weiteres den Zusatz „ITC". Das Auswahlverfahren neuer Schriften für Die ITC Bibliothek basiert sowohl auf ästhetischen als auch praktischen Gesichtspunkten. Zu allererst muss eine Schrift attraktiv und optisch ansprechend für Grafikdesigner sein. Zweitens muss sie einen einzigartigen Charakter haben, um sich von anderen Schriftarten abzuheben. Und zu guter Letzt muss sie vielseitig einsetzbar sein, um zur Lösung zahlreicher grafischer Kommunikationsprobleme beitragen zu können.

Diese Kriterien wenden wir bereits seit über 35 Jahren bei der Auswahl neuer Schriften für unsere ITC-Bibliothek an. Während dieser Zeit haben wir mit den weltbesten Schriften-Designern zusammengearbeitet und eine Bibliothek mit über 1.650 klassischen Text- und innovativen Display-Designs entwickelt.

Selbst wenn Sie mit einem nicht ganz OpenType-kompatiblen System arbeiten, können Sie trotzdem alle wesentlichen Zeichen wie mit Postscript Type 1 Fonts setzen und drucken. Sämtliche Fonts Der ITC-Bibliothek sind auch im Postscript-Format für Macintosh und Windows und im TrueType-Format für Windows erhältlich. Für jeden Font gibt es Symbole, die auf die enthaltenen Zeichensätze hinweisen. Diese Symbole werden in einer Legende ausführlich erklärt. Die Zeichensätze können sich im Laufe der kontinuierlichen Erweiterung Der ITC-Bibliothek ändern. Aktuelle Informationen erhalten Sie entweder von Ihrem ITC-Repräsentanten oder von unserer Internetseite.

Ich arbeite schon seit vielen Jahren an der Entwicklung Der ITC-Bibliothek, was mir immer viel Spaß Freude bereitete. Ich hoffe, dass Sie beim Anwenden der Schriften genauso viel Freude haben werden, wie ich bei deren Bereitstellung für Sie hatte.

Allan Haley
DIREKTOR „WÖRTER UND BUCHSTABEN", INTERNATIONAL TYPEFACE CORPORATION

ES

PRESENTACIÓN

Para un tipo de letra no es fácil conseguir el prefijo "ITC". La selección de nuevas incorporaciones a La Biblioteca ITC se basa en una combinación de aspectos estéticos y pragmáticos. En primer lugar, el tipo de letra debe ser atractivo – debe atraer visualmente a los diseñadores gráficos. También debe ser característico – debe distinguirse del resto de tipos de letra. Por último, el tipo de letra debe ser versátil – para permitirle resolver distintos problemas de comunicación gráfica.

Éste ha sido nuestro criterio para seleccionar las nuevas incorporaciones a La Biblioteca ITC durante más de 35 años. En el proceso hemos colaborado con los mejores diseñadores de fuentes de todo el mundo para elaborar una biblioteca con más de 1.650 diseños tipográficos innovadores y clásicos.

Aunque todavía no esté utilizando una aplicación totalmente compatible con OpenType, puede acceder a todos los conjuntos de glifos básicos, que son los mismos que los de las fuentes PostScript Tipo 1, e imprimirlos. Todas las fuentes de La Biblioteca ITC se encuentran disponibles también en formato PostScript tanto para Macintosh como para PC, y en formato TrueType para PC. A cada fuente le hemos asignado una serie de iconos que le indicarán qué conjuntos de glifos se incluyen. Estos se explican detalladamente en la sección de iconos. Los conjuntos de glifos pueden variar a medida que vayamos desarrollando La Biblioteca ITC. Consulte nuestro sitio web y a su representante de ITC para obtener la información más actualizada.

He sido el arquitecto de La Biblioteca ITC desde hace muchos años y ha sido una de las mayores satisfacciones de mi vida. Espero que disfruten utilizando estos tipos de letra tanto como yo lo he hecho ayudando a crearlos para Ud.

Allan Haley
DIRECTOR DE PALABRAS Y LETRAS, INTERNATIONAL TYPEFACE CORPORATION

EN

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ITC Avant Garde Gothic Cond.

ITC Bailey Sans
ITC Bauhaus
ITC Benguiat Gothic

Charlotte Sans
ITC Conduit
Corinthian

ITC Dyadis

ITC Eras

ITC Franklin Gothic
ITC Franklin Gothic Cond.
ITC Franklin Gothic Comp.
ITC Franklin Gothic X-Comp.

ITC Goudy Sans

ITC Highlander
ITC Humana Sans

ITC Johnston

ITC Kabel

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ITC Mixage

ITC Octone
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ITC Panache

ITC Quay Sans

ITC Resavska Sans

ITC Stone Humanist
ITC Stone Sans

ITC Tabula

ITC Woodland

SERIF

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ITC American Typewriter Cond.

ITG Barcelona
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ITC Cheltenham H'tooled
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ITC Isbell
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ITC Leawood
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ITC Lubalin Graph
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ITC Mendoza Roman
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ITC Napoleone Slab
ITC Newtext
ITC Novarese

	DISPLAY		
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ITC Oldrichium	Academy Engraved	ITC BUCKEROO	ENVIRO
	ITC Aftershock	Burlington	EPOKHA
ITC Pacella	Agincourt	ITC BUSORAMA	Equinox
	ALGERIAN CONDENSED	BUZZER THREE	
ITC Quorum	AMBROSE		Fashion
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ITC Resavska	ITC ANNA	CAMPAIGN	ITC FLORINDA
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ITC Serif Gothic	ITC Arecibo	ITC Caribbean	ITC Fontoon
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ITC Souvenir	ITC Aspirin	ITC Century H'tooled	ITC Founder's Caslon Poster
ITC Stepp	ITC Astro	ITC Cheltenham H'tooled	frances uncial
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ITC Stone Serif	Avenida	Chiller	ITC Freddo
ITC Symbol		CHROMIUM ONE	
ITC Syndor	ITC Bailey Quad Bold	ITC Cinderella	ITC Garamond H'tooled
	BANG	CITATION	ITC GEMA
ITC Tactile	ITC Batak Condensed	Compacta	Gill Display Compressed
ITC Tiepolo	ITC BEE'S KNEES	ITC Coventry	Gill Kayo Condensed
ITC Tiffany	ITC Belter	Crillee	ITC GOLDEN COCKEREL TITLING
ITC Týfa	Belwe	Cult	Green
ITC Tyke	Belwe Mono	ITC CuppaJoe	ITC Greengate
	Bertie		
ITC Usherwood	BERTRAM	Data 70	Hadfield
	ITC Binary	ITC Deli Deluxe	HARVEY
ITC Veljovic	BITMAX	ITC DIGITAL WOODCUTS	HAZEL
	ITC Black Tulip	Digitek	Heliotype
ITC Weidemann	Blackmoor	ITC DINITIALS	ITC Hornpype
ITC New Winchester	ITC BLAIR	Dolmen	
ITC Zapf Book	BLUNTZ	ITC DRYCUT	Ignatius
ITC Zapf Chancery	ITC Bodoni Brush	Dynamo Shadow	Impakt
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	Bordeaux	ITC Eastwood	ITC Ironwork
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ITC Jaft
ITC Jambalaya
Jazz
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Locarno
ITC Ludwig
ITC Luna

ITC MACHINE
ITC MAGNIFICO DAYTIME
ITC MAGNIFICO NIGHTTIME
ITC Malstock

ITC Manhattan
MASTERCARD
ITC MATISSE
ITC medea
Mekanik
ITC Merss
ITC Migrate
ITC MINSKA
ITC MISTER CHUCKLES
ITC Mithras
MO' FUNKY FRESH
ITC Mona Lisa
MONTAGE
ITC Mosquito Fiesta
ITC Motter Corpus
ITC Motter Sparta
ITC Mudville

Neo Neo
ITC Noovo

Odessa
ITC Officina Display
Old English
ITC Oldbook
ITC Oldrichium Engraved
Orange
ITC Orbon
ORLANDO
ITC Out of the Fridge
ITC Outback
ITC Outpost
ITC Ozwald

ITC PANIC
ITC DON'T PANIC
ITC Photoplay

Pink
ITC Pious Henry
PLAZA
PLEASURE BOLD SHADED
PNEUMA
ITC Portago
ITC Posterboy
PRAGUE
Premier
PRINCETOWN
PRITCHARD
Pump

QUADRUS

RAGTIME
REFRACTA
Regatta Condensed
ITC RENNIE MACKINTOSH
RETRO
Robotik
Romic
ROQUETTE
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RUBBER STAMP
Rundfunk

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ITC Scram Gravy
SCRIBA
Scriptek
Scruff
ITC SERENGETTI
SHAMAN
Shatter
SINALOA
SKID ROW

SLIPSTREAM
Smack
ITC Snap
Spooky
Spotlight
ITC STATIC
ITC STENBERG
ITC Stoclet
ITC Stranger
STROBOS
ITC Styleboy
SUPERSTAR
ITC SURFBOARD
SYNCHRO

TAG
ITC Talking Drum
Teknik
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ITC Temble
ITC Tempus
ITC Tempus Sans
ITC Tetra
ITC Tomism
ITC Tremor
ITC Typados

University Roman

ITC Verkehr
Vermont
Victorian
VIENNA EXTENDED
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ITC VOLCANO KING

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Waterloo Bold
ITC Werkstatt
Westwood
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ZINJARO
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ITC Aram
ITC'Arid
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ITC Arnova
Arriba
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ITC ATMOSPHERE

ITC Ballerino
Balmoral
Banco
Banner
Becka Script
Bendigo
Berkell
ITC Berranger Hand
ITC Bette
Bible Script
Bickley Script
ITC Blackadder
ITC Blaze
Bordeaux Script
ITC Bradley Hand
ITC Braganza
Bronx

Cabarga Cursiva
ITC Cali
Cancellaresca Script
Carumba
Caslon 540 Italic & Swashes
Challenge
Champers

Chipper
ITC Chivalry
Choc
ITC Christoph's Quill
Claude Sans
ITC Clover
ITC Coconino
Commercial Script
ITC Coolman
Coptek
ITC Cyberkugel

Dancin'
ITC Dartangnon
ITC Deelirious
ITC Deli Supreme
Demian
ITC Django

ITC Edwardian Script
Einhorn
EMPHASIS
Etruscan

FAITHFUL FLY
ITC Farmhaus
Fine Hand
Flamenco Inline
Flamme
Flight
Fling
ITC Flora
ITC Forkbeard
ITC Freemouse
Freestyle Script

Gigi
Gillies Gothic X Bold Shaded
Glastonbury
ITC Gramophone
ITC Grapefruit
Gravura
Greyton Script
ITC Grimshaw Hand

HAND DRAWN
Harlow
ITC Hedera
Highlight
Hollyweird
ITC Humana Script

Indy Italic
Informal Roman
Inscription
ITC Isadora

ITC Johann Sparkling
John Handy

Katfish
ITC kick
ITC Kristen
ITC Kulukundis

Laser
Laura
Le Griffe
Lightnin'
Limehouse Script
Lino Cut

DISPLAY SCRIPTS *(contd.)*

Malibu
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Mistral
ITC Musclehead
ITC Musica

JJC Needlescript
ITC Nora

Oberon
One Stroke Script

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Papyrus
Party
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ITC Pexer's Miro
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ITC Puamana

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ITC Backyard Beasties
ITC Beorama
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Calligraphic Ornaments
Celebrations
Commercials
ITC Connectivities

ITC Dave's Raves
Delectables
Diversions
Diversities

Eclectics
Energetics
Expressions

ITC Fontoonies
ITC Founder's Caslon Orns.

ITC Gargoonies
ITC Golden Cockerel Initials
& Ornaments

ITC Holistics
ITC Home Improvement

Incidentals
Industrials
Inspirations 1

ITC Japanese Garden
Journeys

ITC Keefbats

Mo' Funky Fresh Symbols
Moderns

Naturals

Organics
Organics 2

Primitives
ITC Professional
Connections

Radicals
ITC Rennie Mackintosh Orns.

ITC Seven Treasures
ITC Shadowettes
ITC Situations
ITC Stained Glass

ITC Tot Spots
Type Embellishments

Urbans

Well Beings
ITC Wild West
Wildlife

ITC Zapf Dingbats

INTRODUCING OPENTYPE

Today OpenType fonts offer creative professionals typographic flexibility that has to be experienced.

OpenType fonts are cross-platform compatible, making it simple to deploy fonts enterprise-wide and to achieve consistent results. They are capable of containing 65000+ glyphs compared to 256 for PostScript fonts. So now a single font file may contain the glyphs to support many languages, special characters and expert sets such as swashes, small capitals, ligatures and titling letters. Ultimately, less font files to deal with means simpler font management and more streamlined publishing workflow.

From a design perspective, the true power of OpenType is unleashed when you use OpenType fonts with applications that fully support OpenType features. Such design applications present a user interface which allows you to access alternate glyphs and to select and apply different text layout features to achieve the best typographic results.

Check the support that your design application provides for OpenType. You will be able to access the standard PostScript glyph set with any design application, but you will not be able to take full advantage of the added functionality it affords until you upgrade or switch to an OpenType compliant application.

OPENTYPE PRO: OpenType Pro fonts offer wider language support and more extensive glyph sets providing the ultimate support for the creative professional.

Find out more about the fonts now available in OpenType Pro format at:

www.fonts.com
or **www.monotypefonts.com/opentypepro**

ORDERING & LICENSING YOUR FONTS

When you have selected the fonts you would like, consider how many users will need them. Our standard individual font licence covers up to five users. A standard library licence starts at ten users.

DON'T FORGET: Fonts are just like any other form of software. You don't actually own a font. You buy a licence to use it. Fonts should not be distributed to third parties such as printers without a specific licence to do so. If you do, your company is operating illegally and could face prosecution. If you need to license more users or need more information about embedding, multi-site, server or third party supplier licensing please contact our friendly expert team or your local ITC representative to discuss your requirements. They are at your disposal to help you get the fonts you need as quickly as possible. We can even help you with font selection if you can't make up your mind!

For more information on font licensing & licence management please visit:

www.fontwise.com/licopt.asp
www.fontwise.com/goldenrules.asp

Contact details are on the back cover of this catalogue.

CONSIDER THE BENEFITS

- OpenType supports all users, across both Mac & PC platforms.
- OpenType fonts can contain all the glyph sets for a typeface in one file giving you wider linguistic support and greater typographic control.
- OpenType enables all users to access the same fonts for better consistency.
- OpenType helps the production process flow smoothly with less opportunity for version clashes, font naming issues or technical faults.

Most major foundries are now producing OpenType fonts so you can be sure that it's here to stay!

Please visit our website for the latest availability.

KEY TO GLYPH SETS INCLUDED WITH EACH FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ Æ Œ &
abcdefghijklmnopqrstuvwxyz æœ fi fl ᵃº
ÁÂÄÀÅÃÇÐÉÊËÈÍÎÏÌŁÑÓÔÖÒÕØŠÚÛÜÙÝŸŽÞ
áâäàåãçðéêëèíîïìłñóôöòõøšßúûüùýÿžþ
1234567890 ¹²³¼½¾%‰ $€£¥ƒ¢¤
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''""„…‒¡¿—·†‡§¶ '"°#/@\^_|~•©®™∕ℓℯ¦◊

A-Z BASIC

All ITC OpenType fonts contain the character set shown above. This includes upper and lowercase letterforms, figures, accented characters and punctuation. They also contain currency symbols including the Euro, standard ligatures, common fractions, common mathematics, operators, superscript numerals, common delimiters and other symbols.

ffi LIGATURES

These fonts contain ligatures additional to the 'Basic' set. A ligature is a special character that combines two (or sometimes three) letters into a single character. Type designers create ligatures because they look better than setting the same character combinations individually, and also to solve the problem of characters that 'crash' into each other when set in adjacent positions; such as the unattractive collision that occurs in some typefaces between the hook of the 'f' and the dot of the 'i' or the ascender of the 'l' or second 'f' (see illustration).

fi fl ff ffi ffl

Bʙ SMALL CAPS

Used frequently for setting title pages and page headings, small caps are often suitable for headlines, subheads and column headings. You'll also find small caps in lead-ins for opening paragraphs, often following an initial cap. Small caps are a great alternative to all caps for abbreviations such as States (MA and OR), times (A.M. and P.M.), educational degrees (BA and BS) and acronyms (PC, UNIX). Unlike all-cap settings, small caps stand out nicely without disturbing the balance and colour of lowercase copy, and they require less space than all caps.

619 OLDSTYLE FIGURES

Oldstyle figures are a style of numeral which approximate lowercase letterforms by having an x-height and varying ascenders and descenders. They are considerably different from the more common 'lining' (or 'aligning') figures which are all-cap height and typically monospaced in text faces so that they line up vertically on charts. Oldstyle figures afford a traditional, classic look. The figures are proportionately spaced, eliminating the white spaces that result from monospaced lining figures, especially around the numeral one.

123 TABULAR & PROPORTIONAL LINING FIGURES

Most fonts include lining figures. Tabular figures each have the same total character width (that's the width of the numeral itself plus the white space on both sides). Tabular spacing (also referred to as monospacing) allows numerals to align vertically in tables, financial statements and other columns of figures. Tabular figures are usually lining figures, meaning that they sit on the baseline and have the same height as the capital letters, but on occasion you'll see old style figures that are tabular. (Old style figures are also called lowercase or non-aligning figures.)

Display typefaces usually contain proportional figures. The total character widths of these figures are based on the width of the numeral itself plus a small amount of white space around it, so an 8 takes up more width than a 1, for example. Proportional figures can be of the lining or old style variety. In either case, their varying widths give them a more even colour and texture, especially around the numeral 1. Proportional figures are not intended for use in charts and tables, since they won't align in vertical columns.

⅞ DIAGONAL FRACTIONS

These include a more extensive set of fractions than the basic character set. Some fonts may include denominators and numerators enabling users with OpenType supported applications to create their own fractions.

H₂ SUPERSCRIPT/SUBSCRIPT

Superscript and Subscript letterforms also known as superior and inferior figures are used for chemical compounds, footnote references, and as mathematical exponents.

1ˢᵗ ORDINALS AND SUPERIOR LETTERS

Ordinals and Superior Letters enable the user to set a numeric position such as 1ˢᵗ or make a common abbreviation such as Madame in French.

𝒜 SWASHES

Decorative letterforms with a flowing style akin to handwriting that are ideal for display use.

ALTERNATIVE CHARACTERS

These fonts may offer additional ligatures, lowercase letters and lowercase with uppercase combined forms for decorative purposes.

TITLING CAPITALS

A titling capital (or initial letter/cap, as they are also called) is an enlarged letter that is used as the first character of a paragraph. It can sit above, below, to the left of, or even behind the body text, and can be set in a contrasting weight, style or colour.

ORNAMENTS

Ornaments designed to work with a specific typeface are useful for embellishment, borders and text breaks.

aA CASE FORMS

These fonts offer alternative letterforms and punctuation for setting text in capitals.

HISTORIC BLACKLETTER

The forceful visual presence of blackletter typestyles evolved from the early handwritten forms of liturgical writings & illuminated manuscripts.

Blackletter typefaces, also referred to as Gothic or Old English, are characterised by a dense black texture and highly decorated caps. The lowercase consists of narrow, angular forms with dramatic thick-to-thin strokes and serifs. Blackletter typefaces also include the ß character and several special ligatures (ch, sch, tz, etc.). They are highly stylised, yet legible.

LINGUISTIC SUPPORT

ITC OpenType fonts support most Western languages and include the following: Afrikaans, Basque, Breton, Catalan, Danish, Dutch, English, Finnish, French, Gaelic, German, Icelandic, Indonesian, Irish, Italian, Norwegian, Portuguese, Spanish, Swahili & Swedish.

OpenType Pro fonts provide even wider language support. For details please visit:

www.monotypefonts.com/opentypepro or **www.fonts.com**

GLYPH KEY

A-z BASIC
ffi LIGATURES
Bʙ SMALL CAPS
619 OLDSTYLE FIGURES
123 TABULAR & PROPORTIONAL LINING FIGURES
⅞ DIAGONAL FRACTIONS
H₂ SUPERSCRIPT/SUBSCRIPT
1ˢᵗ ORDINALS & SUPERIOR LETTERS
𝒜 SWASHES
ALTERNATIVE CHARACTERS
A TITLING CAPITALS
ORNAMENTS
aA CASE FORMS
HISTORIC BLACKLETTER

ITC OPENTYPE PRO

OpenType Pro offers the ultimate support for creative professionals with wider language coverage and more extensive glyph sets.

The listing below shows font families available with OpenType Pro character sets at the time of printing this catalogue.

ITC Avant Garde Gothic Pro

ITC Charter Pro

ITC *Edwardian Script Pro*

ITC Galliard Pro

ITC Legacy Sans Pro

ITC Legacy Serif Pro

ITC Goudy Sans Pro

ITC Tabula Pro

For current availability and the range of glyphs included with each OpenType Pro font please visit:

www.fonts.com
or ***www.monotypefonts.com/opentypepro***

ITC GALLIARD PRO EXAMPLE

8 weights, Expert Sets, European language support

fi fl ff ffi ffl ct

fist flew differ office ruffle tract
fist flew differ office ruffle tract

1698 GRAND PLAZA 28th FLOOR CANARY WHARF LONDON

0 1 2 3 4 5 6 7 8 9 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ 0 1 2 3 4 5 6 7 8 9

291 KINGS ROAD CHELSEA 291 KINGS ROAD CHELSEA

PL Warsaw przejdź skąpy samochód język
TK Ankara değil teşekkür pahalı görüş
ES Madrid felíz oído pequeñitos operación
SE Stockholm förstår snälla känna ångest

Merhaba Öğle yemeği çok teşekkür ederim *büyük hoś geldin* **Cześć dziękuję** SZCZĘŚLIWY *Polices flèche génial*

PRÉSENTATION DE L'OPENTYPE

Aujourd'hui, les polices OpenType offrent aux professionnels une souplesse typographique très poussée.

Les polices OpenType étant compatibles avec plusieurs plateformes, il est très simple d'introduire des polices dans toute une entreprise et d'obtenir des résultats réguliers. Les polices OpenType peuvent contenir 65 000+ glyphes contre 256 pour les polices PostScript. Aujourd'hui, un seul fichier de police peut contenir les glyphes nécessaires pour prendre en charge de nombreuses langues, les caractères spéciaux et les jeux spécialisés tels que les lettres ornées, les petites majuscules, les ligatures et les lettres inclinées. Moins il y a de fichiers de polices à manipuler, plus la gestion des polices est simple et plus la charge de travail d'édition est allégée.

Du point de vue créatif, c'est lorsque vous utilisez les polices OpenType avec des applications qui prennent en charge les fonctions OpenType que toutes ses possibilités sont révélées. Ces applications créatives comportent une interface utilisateur qui vous permet d'accéder à d'autres glyphes et de sélectionner et appliquer différentes caractéristiques de mise en page du texte pour obtenir les meilleurs résultats typographiques.

Vérifiez si votre application prend en charge OpenType. Toutes les applications créatives peuvent accéder au jeu de glyphes PostScript standard, mais vous ne pourrez pas profiter pleinement des fonctionnalités supplémentaires tant que vous ne mettrez pas à jour ou que vous n'adopterez pas une application compatible avec OpenType.

OPENTYPE PRO: Les polices OpenType Pro offrent une prise en charge encore plus poussée de différentes langues, et des jeux de glyphes plus complets, pour apporter aux professionnels de la création le meilleur soutien possible.

Pour en savoir plus sur les polices désormais disponibles sous format OpenType Pro:

www.monotypefonts.com/opentypepro

POUR COMMANDER VOS POLICES ET OBTENIR UNE LICENCE

Après avoir sélectionné les polices qui vous intéressent, pensez au nombre d'utilisateurs. Notre licence standard par police individuelle couvre jusqu'à cinq utilisateurs. Une licence standard pour toute la typothèque de polices couvre jusqu'à 10 utilisateurs.

IMPORTANT: Les polices sont semblables à tous les autres logiciels. Elles ne vous appartiennent pas et vous devez acheter une licence pour les utiliser. Vous ne devez pas distribuer des polices à des tiers, comme des imprimeurs, si vous n'avez pas une licence qui vous autorise spécifiquement à le faire. Si vous passez outre, votre entreprise fonctionne de manière illégale et pourrait s'exposer à des poursuites. Si vous devez obtenir une licence pour un plus grand nombre d'utilisateurs, ou souhaitez recevoir plus d'information sur les licences intégrées, multi-sites, serveur ou fournisseur tiers, veuillez contacter nos experts ou votre représentant local ITC pour parler de vos exigences. Ils sont à votre disposition pour vous aider à obtenir le plus rapidement possible les polices que vous recherchez. Nous pouvons même vous aider à choisir des polices si vous n'arrivez pas à vous décider !

Veuillez contacter votre représentant ITC local qui vous fournira des conseils d'expert (voir le dos de couverture). Pour en savoir plus sur les licences de polices et la gestion des licences, consultez:

www.fontwise.com/licopt.asp | www.fontwise.com/goldenrules.asp

VOYEZ PAR VOUS-MÊMES LES AVANTAGES

- OpenType est utilisable aussi bien sur plateforme Mac et PC.
- Les polices OpenType peuvent contenir tous les jeux de glyphes disponibles pour une police spécifique dans un seul fichier, ce qui vous donne une meilleure prise en charge linguistique et un contrôle typographique plus poussé.
- OpenType permet à tous les utilisateurs d'accéder aux mêmes polices, pour une meilleure cohérence.
- OpenType facilite le processus de production car les différences entre versions, les différences de noms entre les polices et les autres problèmes techniques sont moins importants.

La plupart des fonderies de caractères produisent désormais des polices OpenType. Il n'y a donc aucun risque que cette norme disparaisse !

Pour obtenir d'information: ***www.monotypefonts.com/opentype***

DESCRIPTIF DES JEUX DE GLYPHES DES POLICES

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BASIQUE

Toutes les polices OpenType d'ITC incluent ce jeu de base. Les glyphes correspondant aux caractères courants de l'écriture concernée couvrent les bas de casse et les capitales, les caractères accentués, les signes de ponctuation. Sont aussi inclus les symboles monétaires, dont celui de l'euro, les ligatures usuelles et les signes des fractions les plus courantes ainsi que les opérateurs ou signes mathématiques, les chiffres en exposant ou indice les plus courants, les délimiteurs informatiques, et d'autres symboles usuels.

LIGATURES

Ces polices incluent des ligatures supplémentaires ne figurant pas dans le jeu de base. Une ligature est un caractère spécial qui combine de deux à x caractères (généralement deux ou trois pour les écritures latines). Les dessinateurs de polices créent des ligatures car leurs glyphes ont un meilleur aspect que ceux issus de la juxtaposition des deux ou trois glyphes individuelles correspondantes ou pour éviter que les terminaisons de certaines glyphes « entrent en collision » ou « jurent » lors de leur juxtaposition. De telles juxtapositions inesthétiques peuvent être observées, selon les polices, entre l'extrémité de la boucle ou la goutte d'un f et le point d'un i, ou le fût d'un l ou un second f.

fi fl ff ffi ffl

PETITES CAPITALES

Utilisées couramment dans la composition des pages de titres ou des titres courants, les petites capitales conviennent parfois aux titres d'articles ou des sous-titres ou des intertitres. Vous observerez qu'elles sont aussi employées pour les premiers caractères ou mots suivant des lettrines ou pour marquer des débuts de paragraphes. Les petites capitales sont très souvent plus gracieuses que les grandes capitales pour composer certaines abréviations acronymes tels que (PC ou UNIX), abréviations de titres honorifiques ou diplômes comme DPLG; et notamment en anglais pour des indications d'horaires (A.M. & P.M.) ou les codes abrégés des provinces ou états nord-américains (MA, DC, QC, ON…). Contrairement à l'emploi des grandes capitales dans le texte courant, les petites capitales s'harmonisent bien avec les bas de casse et ne brisent pas le gris typographique des paragraphes: elles sont aussi plus compactes et donc moins encombrantes, car chassant moins que les grandes capitales.

CHIFFRES ELZÉVIRIENS

Les chiffres dits « anciens » ou elzéviriens sont des chiffres composant les nombres cardinaux dont les formes ressemblent à celles des bas de casse tant par leur hauteur d'œil que la présence de hampes et de hastes de hauteurs variables. Ces glyphes se distinguent visuellement des chiffres dits « tabulaires » (de hauteur égale pour s'harmoniser dans les tableaux et graphiques, etc.) dont la ligne de faîte est celle des grandes capitales et la chasse harmonisée pour obtenir un alignement vertical dans des tableaux de comptabilité. Ces chiffres sont de chasses proportionnelles, ce qui permet d'éviter les blancs d'interlettrage trop marqués apparaissant lors de la juxtaposition de certains chiffres tabulaires ou de lettres (de part et d'autre des 1 et 0 en particulier).

123 CHIFFRES TABULAIRES ET À ESPACEMENT CONSTANT

La plupart des polices incluent des chiffres tabulaires. Les chiffres tabulaires sont de chasse identique (leur largeurs augmentées de celles de leurs talus latéraux d'approche sont les mêmes). L'espacement constant (ou chasse constante) permet l'alignement vertical des nombres cardinaux dans les tableaux, dans les rapports financiers et toute colonne de chiffres. Ces chiffres tabulaires sont aussi dits « alignés » car leur hauteur totale est identique à celle des grandes capitales et qu'ils sont alignés sur leur ligne de base. Certaines polices incluent aussi des chiffres dits « à l'ancienne » ou « elzéviriens » à espacement constant (les chiffres elzéviriens sont parfois nommés « chiffres minuscules » ou petits chiffres). Les polices dites de titraille (ou ornementales ou « fantaisie ») incluent souvent des chiffres à espacement proportionnel. Dans ce cas, la chasse (largeur) de la glyphe varie selon la forme du chiffre, soit que la largeur de sa forme augmentée de celles de ses talus latéraux sera plus ou moins étroite selon qu'il s'agit d'un 0 ou d'un 8 (larges) ou d'un 1 ou 7 (plus étroits). Ces chiffres à chasse proportionnelle peuvent être tabulaires (de la hauteur des capitales) ou elzéviriens (de celle des bas de casse) et leurs chasses contrastées permet de mieux les harmoniser et de favoriser le gris typographique, en particulier de part et d'autre du chiffre 1. Les chiffres proportionnels ne sont pas recommandés pour les tableaux ou les états comptables car on ne peut les aligner verticalement en colonnes.

⅞ FRACTIONS À BARRES DIAGONALES

Certaines polices contiennent un jeu de fractions plus étendu que celui inclus dans le jeu de caractères de base. De même, des polices peuvent inclure des chiffres de petite taille pouvant servir de dénominateurs et de numérateurs permettant aux utilisateurs d'applications aux fonctionnalités OpenType étendues de créer leurs propres fractions.

H_2 INDICES ET EXPOSANTS

Les formes d'indices et d'exposants, parfois dénommés formes supérieures ou inférieures sont notamment utilisées pour la composition des symboles et formules chimiques, ou pour composer les notes de bas de page, et pour exprimer les puissances arithmétiques.

1st ORDINAUX ET LETTRES SUPÉRIEURES

Les ordinaux et les lettres supérieures permettent d'affecter des indications de rang aux chiffres (ou de former les abréviations *primo* ou *primero / primera*), comme 1er ou 1st, ou pour le français, de former l'abréviation de Madame ou de Maître…

𝒜 LETTRES ORNEMENTALES OU À PARAPHES

Ces formes décoratives des caractères évoquent les mains calligraphiques ou les écritures anciennes; elles sont particulièrement élégantes.

e̋ VARIANTES ET CARACTÈRES DE SUBSTITUTION

Certaines polices OpenType peuvent contenir des ligatures supplémentaires, des bas de casse ou des capitales combinées avec des bas de casse. Ces variantes peuvent être substituées aux instances usuelles des caractères (en position initiale, médiane ou finale) à des fins ornementales.

A LETTRINES

Une lettrine (ou initiale ornementale) est généralement une capitale de force de corps importante utilisée pour marquer le début d'un chapitre ou d'un paragraphe. Elle peut s'aligner au-dessus ou en-dessous de la ligne de base ou de composition, en retrait du texte courant, voire en transparence (derrière le texte ou au premier plan). Il est possible de jouer sur un fort contraste avec le texte courant (police différente, force de corps, autre couleur…).

🐚 ORNEMENTS

Les caractères d'ornements, les cabochons, vignettes et culs-de-lampe sont conçus pour servir d'ornementations, pour marquer la fin des chapitres ou paragraphes, ou former des bordures.

aA CAPITALES DE TITRAGE

Certaines polices peuvent contenir des formes différenciées pour la composition des titres, dont des glyphes de ponctuation alternatives.

𝔅 CARACTÈRES GOTHIQUES ANCIENS

Les lettres gothiques ou ornementales historiques ont une présence visuelle particulière ; elles sont issues des formes calligraphiques autrefois employées pour les manuscrits ecclésiastiques ou les enseignes (de style Old English, ou Vieil anglais). Elles sont caractérisées par un trait épais et des capitales anguleuses très ornementales. Les bas de casse sont aussi d'aspect angulaire et possèdent un fort contraste entre pleins, déliés et empattements. Très décoratives, ces polices restent cependant lisibles.

COMPOSITION MULTILINGUE

Les polices OpenType d'ITC incluent les écritures transcrivant la plupart des langues européennes dont en particuliers les langues: afrikaner, allemand, anglais, basque, breton, catalan, danois, espagnol, flamand, finnois (et finno-ougrien), français, gaélique, islandais, indonésien, irlandais, italien, néerlandais, norvégien, portugais, suédois et swahili.

D'autres polices OpenType Pro élargissent les possibilités de composition multilingue. Elles couvrent les écritures d'autres groupes linguistiques. Elles ne sont pas incluses dans ce répertoire. Merci de consulter notre site internet pour obtenir des informations complémentaires:

www.monotypefonts.com/opentypepro

CLÉ DE GLYPHES

A-z	BASIQUE
ffi	LIGATURES
Bʙ	PETITES CAPITALES
619	CHIFFRES ELZÉVIRIENS
123	CHIFFRES TABULAIRES ET À ESPACEMENT CONSTANT
⅞	FRACTIONS À BARRES DIAGONALES
H₂	INDICES ET EXPOSANTS
1ˢᵗ	ORDINAUX ET LETTRES SUPÉRIEURES
𝒜	LETTRES ORNEMENTALES OU À PARAPHES
ě̌	VARIANTES ET CARACTÈRES DE SUBSTITUTION
Ā	LETTRINES
🐚	ORNEMENTS
aA	CAPITALES DE TITRAGE
𝔅	CARACTÈRES GOTHIQUES ANCIENS

OPENTYPE EINLEITUNG

OpenType-Schriften bieten dem kreativen professionellen Anwender eine unvergleichliche typographische Flexibilität.

Die Plattformkompatibilität der OpenType-Fonts gewährleistet einen unternehmensweiten Schrifteinsatz mit einheitlichem Resultat. Im Gegensatz zu PostScript Schriften können OpenType-Fonts statt 256 Zeichen 65000+ Zeichen enthalten. Auf diese Weise ist es möglich, in einem Font nicht nur Zierbuchstaben, Kapitälchen, Ligaturen und Titelbuchstaben zu setzen, sondern gleichzeitig werden diverse Sprachräume unterstützt. So erzielt der Anwender durch weniger Fonts ein einfacheres Font-Management und einen rationalisierten Workflow.

Die wahre Stärke zeigt OpenType in den Fonts, die mit OpenType Features ausgestattet sind. Anwendungen, die OpenType unterstützen, erlauben Ihnen den Zugriff auf alternierende Zeichen und die Auswahl und Anwendung unterschiedlicher Textlayout-Eigenschaften, um optimale typografische Ergebnisse erzielen zu können.

Bevor Sie sich für OpenType-Schriften entscheiden, überprüfen Sie bitte, inwieweit Ihre Software OpenType unterstützt. Auf jeden Fall werden Sie auf den Standardzeichensatz zugreifen können. Um jedoch die volle Funktionalität von OpenType Pro-Schriften nutzen zu können, müssen Sie Ihre Soft- und Hardware aufrüsten und zu einem OpenType kompatiblen System wechseln.

OPENTYPE PRO: Professionelle Kreative bekommen optimale Unterstützung durch umfangreichere Sprachräume und erweiterte Zeichensätze.

Weitere Informationen über die jetzt erhältlichen Fonts im OpenType Pro-Format finden Sie auf:

www.monotypefonts.com/opentypepro

BESTELLUNG UND LIZENSIERUNG

Nach Auswahl der von Ihnen gewünschten Fonts müssen Sie die Anzahl der benötigten Anwender berücksichtigen. Die Basislizenz für Einzelschnitte beträgt fünf Arbeitsplätze, die gesamte ITC-Bibliothek ist für bis zu zehn Anwender lizensiert.

NICHT VERGESSEN: Für Fonts gelten die gleichen gesetzlichen Vorschriften wie für jede andere Software. Sie sind nicht Besitzer des Fonts. Sie erwerben eine Lizenz für dessen Gebrauch. Fonts sollten ohne entsprechende Lizenz nicht an Dritte, wie zum Beispiel Servicebüros, weitergegeben werden. Sollten Sie das dennoch tun, verstoßen Sie gegen das Gesetz und können strafrechtlich verfolgt werden. Wenn Sie eine Multiuser-Lizenz benötigen oder mehr Informationen über Font-Embedding, Multi-Site, Server- oder Drittlieferanten-Lizenzen einholen möchten, wenden Sie sich bitte mit Ihren Fragen an unser freundliches Expertenteam oder an die ITC-Vertretung vor Ort. Dort wird man Ihnen die gewünschten Informationen schnellstmöglich zur Verfügung stellen. Wir können Ihnen auch bei der Schriftauswahl behilflich sein, wenn Sie selbst nicht in der Lage sind, eine Auswahl zu treffen.

Freundliche Unterstützung und Beratung erhalten Sie von Ihrer ITC-Vertretung vor Ort. (Informationen siehe Rückseite). Weitere Informationen über Fontlizenzierung und Lizenzmanagement finden Sie unter:

www.fontwise.com/licopt.asp | www.fontwise.com/goldenrules.asp

BERÜCKSICHTIGEN SIE DIE VORTEILE:

• OpenType unterstützt alle Anwendungen, sowohl Mac- als auch Windowssysteme.

• OpenType-Fonts können alle zu einem Schriftschnitt erhältlichen Zeichensätze in einem Font enthalten und bieten so eine bessere Sprachunterstützung und eine optimale typografische Kontrolle.

• Mit OpenType haben sowohl Mac als auch PC-Anwender Zugang zu den gleichen Fonts und erzielen damit eine bessere Übereinstimmung.

• Mit OpenType kann der Produktionsablauf problemlos, konfliktfrei, ohne Namenskollision und anderen technischen Fehlern vonstatten gehen.

Die meisten Schrifthersteller stellen heute auf OpenType-Fonts um, einem Fontformat, das Bestand in der Zukunft hat!

Weitere informationen finden Sie auf: *www.monotypefonts.com/opentype*

ERKLÄRUNG ZU DEN ICONS

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'‘""„,…−¡¿—·†‡§¶ '"°#/@\^_|~•©®™ℓ℮¦◊

A-z GRUNDZEICHEN

Alle ITC OpenType-Schriften enthalten den oben gezeigten Zeichensatz. Dieser umfaßt Versalien und Minuskeln, Ziffern, Akzentbuchstaben, Punkturen, Währungszeichen, mathematische Standardsymbole, Operatoren, hoch stehende Ziffern und andere gebräuchliche Symbole.

ffi LIGATUREN

Diese Schriften enthalten zu den Grundligaturen (fl und fi) zusätzliche Ligaturen. Eine Ligatur ist ein Buchstabe, der zwei oder gegebenenfalls drei Zeichen in einer Figur zusammen fasst. Ligaturen wirken im Satz besser als einzelne Zeichen in Kombination. Es kann zudem nicht zu unschönen „Kollisionen" der Buchstaben kommen, bei dem sich zum Beispiel der „i"-Punkt mit dem Auslauf des „f", der Oberlänge des gemeinen „l" oder mit einem zweiten „f" überlagert (siehe auch Abbildung).

fi fl ff ffi ffl

Bʙ KAPITÄLCHEN

Kapitälchen werden meist auf Titelseiten oder am Anfang einer Seite verwendet, sowie in Überschriften, Unterüberschriften und Spaltentiteln. Im englischen Sprachraum kommen sie auch am Zeichenbeginn eines Absatzes oder als Weiterführung eines Initialbuchstabens vor. Kapitälchen sind eine gute Alternative zum Versalsatz in gemischtem Text. Man kann sie auch im Fließtext für in Großbuchstaben gesetzte Texte oder für Abkürzungen oder Akronyme (EDV, PC, UNIX) einsetzen.

619 MEDIÄVALZIFFERN

Mediävalziffern sind Ziffernformen, die Ober- und Unterlängen haben und sich an der Höhe der Minuskeln orientieren. Sie fügen sich deshalb besser in den gemischten Satz ein als Normalziffern (auch Versalziffern genannt). Sie unterscheiden sich von den Normalziffern, die sich mit ihrer Größe auf die Versalhöhe der Buchstaben beziehen und typischerweise eine gleiche Dickte haben, damit sie sich im Tabellensatz Linie haltend untereinander einfügen. Mediävalziffern unterstützen eine klassische Anmutung. Sie sind proportional zugerichtet und vermeiden dadurch überflüssigen Weißraum, der bei Tabellenziffern häufig vor und nach der Ziffer 1 sichtbar wird.

123 TABELLENZIFFERN UND PROPORTIONALZIFFERN

Tabellenziffern haben eine einheitliche Dickte. Die Dickte ist die Weite des Zeichens plus Weißraum an beiden Seiten (Vor- und Nachbreite). Eine einheitliche Dickte (auch Monospace genannt), ermöglicht einen gleichmäßigen Tabellensatz, bei dem die Ziffern Linie haltend untereinander stehen. Tabellenziffern sind normalerweise Versalziffern, d.h. sie stehen auf der Schriftlinie und orientieren sich an der Höhe der Versalien. Gelegentlich sieht man auch Mediävalziffern, die tabular zugerichtet sind. Auszeichnungsschriften enthalten meist proportional zugerichtete Ziffern, das heißt, dass sie eine individuell zugerichtete Dickte haben. Zum Beispiel hat die Ziffer 8 eine andere Dickte als die Ziffer 1. Proportionalziffern können das Design von Normal- oder Mediävalziffern haben. In jedem Fall orientiert sich die Zeichenweite und Zurichtung an der Laufweite der Schrift und haben damit im Text einen einheitlichen Grauwert und eine ausgeglichene Anmutung. Proportionalziffern sollten nicht in Tabellen oder ähnlichen Übersichten verwendet werden, da sie in vertikalen Kolumnen nicht Linie halten.

⅞ DIAGONALE BRÜCHE

Diese Fonts enthalten im Gegensatz zum Standardzeichensatz einen erweiterten Satz von Brüchen. Einige Fonts können sogar Denominator- und Nominator-Ziffern enthalten, mit deren Hilfe der Anwender in der Lage ist, eigene Brüche zu setzen, falls mit Programmen gearbeitet wird, die OpenType unterstützen.

H₂ HOCH- UND TIEF STEHENDE ZIFFERN

Hoch- und tief stehende Ziffern, auch als Inferior- und Superior-Ziffern bezeichnet, werden im chemischen Bereich als Fußnotenreferenz oder als mathematische Exponenten verwendet.

1ˢᵗ HOCH- UND TIEF STEHENDE BUCHSTABEN

Hoch- und tief stehende Buchstaben werden in englischen Sprachraum für die Nummerierung verwendet, z. B. 1ˢᵗ. Im französischen Sprachraum finden sie für Abkürzungen wie Madame Anwendung.

𝒜 ZIERBUCHSTABEN

Zierbuchstaben sind dekorative geschwungene Zeichenformen mit handschriftlich fließender Linienführung, die ideal für den Einsatz im Displaybereich sind.

ȩ ALTERNATIVE ZEICHEN

Fonts, in denen alternative Zeichen enthalten sind, bieten ergänzende Ligaturen, formal abgewandelte Kleinbuchstaben und Kombinationen von Groß- und Kleinbuchstaben für den dekorativen Einsatz.

𝔸 INITIALEN

Initialen, auch Titelbuchstaben genannt, sind vergrößerte, zum Teil verzierte Versalien, die am Anfang eines Absatzes gesetzt werden. Sie können über, neben, links oder sogar hinter dem nachfolgenden Fließtext positioniert werden und in der Strichstärke, im Stil und Gewicht kontrastieren.

✍ ORNAMENTE

Ornamente sind zu einer Schrift passend entworfene Stilelemente, die als Ausschmückungen, Umrandungen und zur Absatzkennzeichnung Verwendung finden.

aA ANWENDUNGSBEDINGTE ALTERNATIVFORMEN

Diese Schriften enthalten Alternativformen für Zeichen und Interpunktionen, die beim Satz von Versalien oder Kapitälchen genutzt werden können.

𝕭 GEBROCHENE SCHRIFTEN

Die eindrucksvolle visuelle Erscheinung gebrochener Schriften entwickelte sich in den frühen handschriftlichen Formen liturgischer Texte und illustrierter Manuskripte. Gebrochene Schriften, wie z. B. Gotisch, sind unter Umständen durch eine enge Strichstruktur oder stark verzierte Versalien charakterisiert. Die Kleinbuchstaben bestehen bei gotischen Formen aus engen kantigen Formelementen mit starkem fett-fein Kontrast. Gebrochene Schriften können eine Vielzahl von Ligaturen enthalten (z. B. ch, sch, tz, etc.). Für den deutschsprachigen Satz ist in der Regel sowohl ein langes als auch rundes „s" vorhanden.

FREMDSPRACHENUNTERSTÜTZUNG

ITC OpenType-Schriften unterstützen die meisten westlichen Sprachen wie: Afrikaans, Baskisch, Bretonisch, Dänisch, Deutsch, Englisch, Finnisch, Französisch, Gälisch, Holländisch, Indonesisch, Irisch, Isländisch, Italienisch, Katalanisch, Norwegisch, Portugiesisch, Schwedisch, Spanisch und Suaheli.

OpenType Pro unterstützt weitere Sprachen. Weitere Informationen finden Sie auf der Webseite:

www.monotypefonts.com/opentypepro

ICONS

A-z	GRUNDZEICHEN
ffi	LIGATUREN
Bʙ	KAPITÄLCHEN
619	MEDIÄVALZIFFERN
123	TABELLENZIFFERN UND PROPORTIONALZIFFERN
⅞	DIAGONALE BRÜCHE
H₂	HOCH- UND TIEF STEHENDE ZIFFERN
1st	HOCH- UND TIEF STEHENDE BUCHSTABEN
𝓐	ZIERBUCHSTABEN
ę̌	ALTERNATIVE ZEICHEN
Ā	INITIALEN
☙	ORNAMENTE
aA	ANWENDUNGSBEDINGTE ALTERNATIVFORMEN
ʀ	GEBROCHENE SCHRIFTEN

PRESENTACIÓN DEL FORMATO OPENTYPE

En la actualidad, las fuentes OpenType ofrecen a los profesionales creativos una flexibilidad tipográfica sin precedentes.

Las fuentes OpenType proporcionan verdadera compatibilidad multiplataforma y permiten utilizar fácilmente fuentes en toda la empresa, con resultados homogéneos. Las fuentes OpenType pueden contener 65.000+ glifos, frente a los 256 de las fuentes PostScript. Ahora un único archivo de fuentes puede contener los glifos necesarios para soportar muchos idiomas, caracteres especiales y conjuntos para expertos como "swashes" (formas itálicas ornamentales), versalitas, ligaduras y letras para titulares. Esto se traduce en un menor número de archivos y, por consiguiente, en una gestión más sencilla de las fuentes y en una mayor agilidad en el flujo del trabajo de edición.

Desde el punto de vista del diseño, el verdadero valor de OpenType se hace patente cuando se utilizan las fuentes OpenType con aplicaciones que soportan completamente sus características. Dichas aplicaciones de diseño cuentan con una interfaz de usuario que le permite acceder a glifos alternativos y seleccionar y aplicar distintas opciones de maquetación de textos para conseguir unos resultados tipográficos óptimos.

Compruebe la compatibilidad de su aplicación de diseño con OpenType. Podrá acceder al conjunto de glifos PostScript estándar con cualquier aplicación de diseño pero no podrá sacar el máximo rendimiento de la funcionalidad adicional que proporciona hasta que no actualice su aplicación o se cambie a una aplicación compatible con OpenType.

OPENTYPE PRO: Las fuentes de OpenType Pro ofrecen un soporte lingüístico más amplio y unos mayores conjuntos de glifos que proporcionan el soporte definitivo al profesional creativo.

Si desea saber más sobre las fuentes disponibles en formato OpenType Pro visite el siguiente sitio web:

www.monotypefonts.com/opentypepro

ES LA BIBLIOTECA ITC

SOLICITUD DE FUENTES Y OBTENCIÓN DE LICENCIAS

Una vez haya elegido las fuentes que desea, decida cuántos usuarios van a utilizarlas. Nuestra licencia individual estándar para fuentes incluye hasta cinco usuarios. Una licencia estándar para toda la biblioteca incluye hasta diez usuarios.

RECUERDE: Las fuentes son como cualquier otra forma de software. En realidad, usted no adquiere la propiedad de las mismas, sino que compra una licencia para poder usarlas. Las fuentes no deben distribuirse a terceras personas como, por ejemplo, imprentas, sin una licencia específica que lo autorice. En caso contrario, su empresa estará incurriendo en un delito y podría ser perseguida por la ley. Si necesita autorizar a más usuarios o si precisa más información sobre incrustación de fuentes (embedding), opciones multiemplazamiento, servidores o licencias para proveedores de terceros, puede ponerse en contacto con nuestro equipo de expertos o con el representante ITC de su región para comentarle sus necesidades. Estos profesionales están a su disposición para ayudarle a conseguir las fuentes que necesita lo antes posible. Y en caso de que le cueste decidirse, también podemos ayudarle con la elección de las fuentes.

Si desea recibir asesoramiento y ayuda por parte de un experto puede ponerse en contacto con el representante ITC de su región. En la contraportada de este folleto encontrará la información de contacto. Si desea más información sobre licencias de fuentes y gestión de licencias visite los sitios siguientes:

www.fontwise.com/licopt.asp | www.fontwise.com/goldenrules.asp

PIENSE EN LAS VENTAJAS QUE ESTO LE OFRECE

- OpenType funciona con todos usuarios a través de Mac y PC.
- Las fuentes OpenType pueden contener todos los conjuntos de glifos disponibles para un tipo de carácter en un archivo de fuentes, lo cual proporciona un mayor soporte lingüístico y un mejor control tipográfico.
- OpenType permite a todos los usuarios acceder a las mismas fuentes en aras de una mayor coherencia.
- OpenType contribuye a que el proceso de producción se realice de forma sencilla y reduce las posibilidades de que se produzcan disparidades entre distintas versiones y otros fallos técnicos.

La mayoría de las principales fundiciones digitales producen ya fuentes OpenType, así que puede estar seguro de que éste es el formato del futuro.

Para la visita de información: ***www.monotypefonts.com/opentype***

ICONOS UTILIZADOS EN ESTE CATÁLOGO

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A-z BÁSICO

Todas las fuentes OpenType contienen el juego de caracteres mostrados arriba. Incluye letras en mayúsculas y minúsculas, números, caracteres acentuados y signos de puntuación. Contiene también símbolos de divisas, incluyendo el Euro, ligaduras estándar, fracciones comunes, sígnos matemáticos comunes, operadores, numerales en superíndice, delimitadores comunes y otros símbolos.

ffi LIGADURAS

Estas fuentes contienen ligaduras adicionales a las del juego "Básico". Una ligadura es un carácter especial que combina dos (o a veces tres) letras en un sólo carácter. Los diseñadores de tipografía crean ligaduras porque éstas presentan mejor aspecto que la composición con la combinación de los caracteres individuales, y además para solucionar el problema de caracteres que "chocan" unos con otros cuando se componen juntos; tal colisión poco atractiva ocurre en algunos tipos de letra entre el gancho de la "f" y el punto de la "i", o el rasgo ascendente de la 'l' o la segunda 'f' (véase ilustración).

fi fl ff ffi ffl

Bв VERSALITAS

Utilizadas frecuentemente para componer titulares de página y cabeceras, las versalitas son a menudo adecuadas para títulos,

subtítulos y títulos de columna. Se pueden encontrar también las versalitas en entradas para abrir un párrafo, a menudo siguiendo una mayúscula capitular. Las versalitas son una gran alternativa al uso de todo en mayúsculas para abreviaturas como los nombres de estados (MA y OR), horarios (A.M. y P.M.), niveles de estudios (BA y BS) y acrónimos (PC, UNIX). A diferencia de la composición en mayúsculas, las versalitas destacan agradablemente sin perturbar el equilibrio y color del texto en minúsculas, y necesitan menos espacio que las mayúsculas.

619 NÚMEROS DE OJO ANTIGUO

Los números de ojo antiguo son un estilo de números que se aproxima a las letras al tener la altura de la x y rasgos ascendentes y descendentes variables. Son considerablemente diferentes de las cifras más comunes llamadas "lining" (alineadas) que tienen todas la altura de las mayúsculas y están típicamente monoespaciadas en las fuentes de texto, de modo que se alinean verticalmente en las tablas. Los números de ojo antiguo proporcionan un aspecto tradicional, clásico. Las cifras están espaciadas proporcionalmente, eliminando los espacios blancos que resultan de los números monoespaciados alineados, especialmente alrededor del número uno.

123 NÚMEROS PARA TABLAS Y ALINEACIÓN PROPORCIONAL

La mayor parte de las fuentes incluyen números alineados. Los números para tablas tienen todos el mismo ancho total de carácter (es la anchura del número mismo más el espacio en blanco a ambos lados). El espaciado tabular (también llamado monoespaciado) permite a los números alinearse verticalmente en las tablas, informes financieros y otras columnas de cifras. Los números para tablas son habitualmente números alineados, lo que significa que se asientan en la línea de base y tienen la misma altura de las mayúsculas, pero en ocasiones se verán números de ojo antiguo que son tabulares (los números de ojo antiguo se llaman también minúsculas o números no alineados.)

Los tipos de letra para titulares normalmente contienen cifras proporcionales. Los anchos totales de los caracteres están basados

en el ancho del mismo número más una pequeña cantidad de espacio en blanco alrededor, de modo que un 8 ocupa más anchura que un 1, por ejemplo. Las cifras proporcionales pueden ser de la variedad de alineación o en estilo versalita. En ambos casos, los anchos variables les proporcionan un color y textura más uniforme, especialmente alrededor del número 1. Las cifras proporcionales no se han pensado para utilizarlas en cuadros y tablas, ya que no se alinearán en columnas verticales.

7/8 FRACCIONES EN DIAGONAL

Estas fuentes incluyen un juego de fracciones más extenso que el que se ofrece en el juego de caracteres básicos. Algunas fuentes pueden incluir denominadores y numeradores que permitirán a los usuarios de aplicaciones compatibles con OpenType crear sus propias fracciones.

H₂ SUPERÍNDICE/SUBÍNDICE

Las letras de Superíndice y Subíndice también conocidas como números superiores e inferiores se utilizan para composiciones químicas, referencias a pie de página y exponentes matemáticos.

1st ORDINALES Y LETRAS SUPERIORES

Los Ordinales y Letras Superiores permiten a los usuarios componer una posición numérica como 1st o hacer una abreviatura común como la de Madame en francés.

𝒜 LETRAS CON TERMINALES

Letras decorativas con un estilo fluido semejante a la caligrafía, ideales para su uso en titulares.

e̅ CARACTERES ALTERNATIVOS

Estas fuentes pueden ofrecer ligaduras adicionales, letras en minúscula y formas combinadas en minúsculas y mayúsculas para fines decorativos.

ICONOS UTILIZADOS EN ESTE CATÁLOGO

🅐 MAYÚSCULAS CAPITULARES

Una mayúscula capitular (o mayúsculas de inicio, como se llaman también) es una letra alargada que se utiliza como el primer carácter de un párrafo. Puede situarse encima, debajo, a la derecha o a la izquierda o incluso encima de cuerpo de texto, y puede componerse en un grosor, estilo o color que haga contraste.

🅐 ORNAMENTOS

Los Ornamentos están diseñados para trabajar con una fuente específica y son útiles para adornos, orlas y cortes de texto.

aA CARACTERES ESPECIALES

Estas fuentes ofrecen letras alternativas y signos de puntuación para componer texto en mayúsculas.

𝕭 LETRAS GÓTICAS HISTÓRICAS

La fuerte presencial visual de los estilos góticos evolucionaron desde las tempranas formas manuscritas de los escritos litúrgicos y los manuscritos iluminados. Las fuentes góticas, a veces también referidas como Gothic o Old English, están caracterizadas por una densa textura negra y unas mayúsculas muy decoradas. Las minúsculas consisten en formas estrechas, angulares con combinaciones espectaculares de trazos finos y gruesos y remates. Tienen un estilo muy marcado, pero legibles.

SOPORTE LINGÜÍSTICO

Las fuentes OpenType de ITC son compatibles con la mayor parte de las lenguas occidentales, entre las que se incluyen las siguientes: Africaans, Alemán, Bretón, Catalán, Danés, Español, Finés, Francés, Gaélico, Holandés, Indonesio, Inglés, Irlandés, Islandés, Italiano, Noruego, Portugués, Swahili, Sueco y Vasco.

Las fuentes OpenType Pro ofrecen un mayor soporte lingüístico. Por favor, para más detalles consulte:

www.monotypefonts.com/opentypepro

CLAVE DE ICONOS

Icono	Descripción
A-z	BÁSICO
ffi	LIGADURAS
Bʙ	VERSALITAS
619	NÚMEROS DE OJO ANTIGUO
123	NÚMEROS PARA TABLAS Y ALINEACIÓN PROPORCIONAL
⅞	FRACCIONES EN DIAGONAL
H₂	SUPERÍNDICE/SUBÍNDICE
1ˢᵗ	ORDINALES Y LETRAS SUPERIORES
𝒜	LETRAS CON TERMINALES
ĕč	CARACTERES ALTERNATIVOS
🅐	MAYÚSCULAS CAPITULARES
🅐	ORNAMENTOS
aA	CARACTERES ESPECIALES
𝕭	LETRAS GÓTICAS HISTÓRICAS

SANS SERIF

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DISPLAY

DISPLAY SCRIPTS

IMAGES AND SYMBOLS

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ITC ADDERVILLE | George Ryan

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A-Z

ARTA | David Quay

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ITC ATELIER SANS | *Nick Curtis*

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ITC AVANT GARDE GOTHIC | *Lubalin, Carnase, Gürtler, Mengelt & Gschwin*

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ITC AVANT GARDE GOTHIC *(contd.)* | *Herb Lubalin & Tom Carnase*

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ITC AVANT GARDE GOTHIC CONDENSED | *Ed Benguiat*

CONDENSED BOOK

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ITC AVANT GARDE GOTHIC | BOOK

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ITC BAILEY SANS | *Kevin Bailey*

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ITC BAUHAUS | *Ed Benguiat & Victor Caruso*

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ITC BENGUIAT GOTHIC | *Ed Benguiat*

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ITC BENGUIAT GOTHIC *(contd.)* | *Ed Benguiat*

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A-Z

CHARLOTTE SANS | *Michael Gills*

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ITC CONDUIT | *Mark van Bronkhorst*

EXTRA LIGHT

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CORINTHIAN | *Colin Brignall*

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ITC DYADIS | *Yvonne Diedrich*

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ITC ERAS | *Albert Boton & Albert Hollenstein*

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ITC FRANKLIN GOTHIC | *Victor Caruso*

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ITC FRANKLIN GOTHIC CONDENSED | *David Berlow*

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ITC FRANKLIN GOTHIC COMPRESSED | *David Berlow*

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ITC GOUDY SANS | *Frederic W. Goudy*

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ITC HIGHLANDER | *David Farey*

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ITC HIGHLANDER *(contd.)* | *David Farey*

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ITC HUMANA SANS | *Tim Donaldson*

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ITC JOHNSTON | *David Farey & Richard Dawson*

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ITC LEGACY SANS | *Ronald Arnholm*

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ITC MIXAGE | *Aldo Novarese*

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A-z

BLACK ITALIC

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ITC OCTONE | *Éric de Berranger*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z ffi BB 619

ITALIC

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A-z ffi 619

BOLD

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A-z ffi BB 619

BOLD ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z ffi 619

ITC ODYSSÉE | *Roselyne & Michel Besnard*

LIGHT

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ITC ODYSSÉE (contd.) | Roselyne & Michel Besnard

BOLD ITALIC

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ULTRA

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ITC OFFICINA SANS | Erik Spiekermann & Ole Schäfer

BOOK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

BOOK ITALIC

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A-Z 619

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EXTRA BOLD

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EXTRA BOLD ITALIC

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ITC OFFICINA DISPLAY | *Erik Spiekermann & Christian Schwartz*

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ITC PANACHE | *Ed Benguiat*

BOOK

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ITC QUAY SANS | *David Quay*

BOOK

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ITC RESAVSKA SANS | *Olivera Stojadinovic*

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ITC RESAVSKA SANS | REGULAR

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ITC STONE HUMANIST | *Sumner Stone*

MEDIUM

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ITC STONE SANS | *Sumner Stone*

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ITC STONE SANS (contd.) | Sumner Stone

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A-Z

ITC TABULA | Julien Janiszewski

BOOK

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A-Z

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ITC WOODLAND | *Akira Kobayashi*

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A-Z 123

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A-Z 123

DEMI

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A-Z 123

HEAVY

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A-Z 123

ITC AMERICAN TYPEWRITER | *Joel Kaden & Tony Stan*

LIGHT

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ITC AMERICAN TYPEWRITER CONDENSED | *J. Kaden & T. Stan*

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ITC BARCELONA | *Ed Benguiat*

BOOK

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ITC NEW BASKERVILLE

ROMAN

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ITC NEW BASKERVILLE *(contd.)* | *Linotype*

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ITC BENGUIAT | *Ed Benguiat*

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ITC BENGUIAT CONDENSED | *Ed Benguiat*

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ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
cdefghijklmnopqrstuvwxyz 012345678

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z

MEDIUM

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM ITALIC

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A-Z

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A-Z

BOLD ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC BERKELEY OLDSTYLE | *Tony Stan*

BOOK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BOOK ITALIC

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A-Z

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC BIBLON | *Frantisek Storm*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z Bb

ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z *A*

BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z Bb

ITC BIBLON (contd.) | Frantisek Storm

BOLD ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z · 𝒜

ITC BODONI SIX | J. Fishman, H. Goldsmith, J. Parkinson & S. Stone

BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z · BB · 619 · ✎

BOOK ITALIC

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A-Z · 619 · ✎

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A-Z · 619 · ✎

BOLD ITALIC

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A-Z · 619 · ✎

ITC BODONI TWELVE | J. Fishman, H. Goldsmith, J. Parkinson & S. Stone

BOOK

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A-Z · BB · 619 · ✎

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A-Z · 619 · ✎

ITC BODONI SEVENTY-TWO | Fishman, Goldsmith, Parkinson & Stone

BOOK

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A-Z 619 𝒜 ☞

ITC BOOKMAN | *Ed Benguiat*

LIGHT

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ITC CASLON NO. 224 | *Ed Benguiat*

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ITC CASLON NO. 224 *(contd.)* | *Ed Benguiat*

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CAXTON | *Leslie Usherwood*

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ITC CENTURY | *Tony Stan*

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A-Z

ULTRA

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ULTRA ITALIC

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ITC CENTURY CONDENSED | *Tony Stan*

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A-Z

ITC CENTURY CONDENSED *(contd.)* | Tony Stan

BOLD ITALIC

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A-Z

ITC CENTURY HANDTOOLED | Ed Benguiat

REGULAR

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A-Z 619

ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

A-Z 619

ITC CERIGO | Jean-Renaud Cuaz

BOOK

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BOOK ITALIC

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MEDIUM

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A-Z

CHARLOTTE | Michael Gills

BOOK

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A-Z ffi BB 619 aA

BOOK ITALIC

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MEDIUM

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A-Z ffi 619

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z ffi 619

ITC CHARTER | *Matthew Carter*

REGULAR

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ITC CHARTER | **REGULAR**

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ITC CHELTENHAM | *Tony Stan*

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ITC CHELTENHAM CONDENSED | *Tony Stan*

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A-Z

ULTRA ITALIC

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A-Z

ITC CHELTENHAM HANDTOOLED | *Tony Stan*

REGULAR

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A-Z 619

ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z 619

ITC CLEARFACE | *Victor Caruso*

REGULAR

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A-Z

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A-Z

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A-Z

BOLD ITALIC

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A-Z

HEAVY

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A-Z

HEAVY ITALIC

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A-Z

ITC CLEARFACE *(contd.)* | *Victor Caruso*

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A-Z

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A-Z

ITC CUSHING | *Vincent Pacella*

BOOK

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BOOK ITALIC

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A-Z

ITC ÉLAN | *Albert Boton*

BOOK

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A-Z BB 619

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A-z

ELYSIUM | *Michael Gills*

BOOK

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A-z ffi BB 619 ✍ aA

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A-z ffi 619

ITC ESPRIT | *Jovica Veljović*

BOOK

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A-z BB 619

BOOK ITALIC

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A-z

ITC ESPRIT (contd.) | Jovica Veljović

MEDIUM

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ITC FENICE | Aldo Novarese

LIGHT

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A-z

FIGURAL | *Michael Gills*

BOOK

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A-z ffi 619

MEDIUM

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A-z ffi 619

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A-z ffi 619

ITC FOUNDER'S CASLON TWELVE | *Justin Howes*

ROMAN

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A-z ffi Bb ℰ

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A-z ffi ℰ

ITC FOUNDER'S CASLON THIRTY | *Justin Howes*

ROMAN

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ITALIC

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A-z ffi ℰ

ITC FOUNDER'S CASLON FORTY-TWO | *Justin Howes*

ROMAN

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ITC FOUNDER'S CASLON POSTER | *Justin Howes*

REGULAR

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A-Z ffi ç̧é

FRIZ QUADRATA | *Ernst Friz, Victor Caruso & Thierry Puyfoulhoux*

REGULAR

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A-Z 619

ITC GALLIARD | *Matthew Carter*

ROMAN

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ITC GAMMA | *Jovica Veljović*

BOOK

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ITC GARAMOND | *Tony Stan*

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ITC GARAMOND HANDTOOLED | *Ed Benguiat*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z 619

GILGAMESH | *Michael Gills*

BOOK

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ITC GIOVANNI | *Robert Slimbach*

BOOK

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A-Z

ITC GIOVANNI | BOOK

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ROMAN

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

TITLING

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

ORIGINAL

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

BLACK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC HUMANA | *Tim Donaldson*

LIGHT

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog
A-Z

LIGHT ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog
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ITC HUMANA SERIF | MEDIUM

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ÁÀÂÄÃÅÇÐÉÈÊËÍÌÎÏŁÑÓÒÔÖÕØŠÚÙÛÜÝŸŽÞ

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ITC ISBELL | *Dick Isbell & Jerry Campbell*

BOOK

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A-Z

ITC ISBELL (contd.) | Dick Isbell & Jerry Campbell

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ITALIA | Colin Brignall

BOOK

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ITC JAMILLE | Mark Jamra

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ITC KALLOS | Phill Grimshaw

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ITC KORINNA | Ed Benguiat & Victor Caruso

REGULAR

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KURSIV EXTRA BOLD

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A-Z

HEAVY

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over

A-Z

KURSIV HEAVY

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

A-Z

ITC LEAWOOD | *Leslie Usherwood*

BOOK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

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ITC LEGACY SERIF | *Ronald Arnholm*

BOOK

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ITC LUBALIN GRAPH | *Herb Lubalin & Ed Benguiat*

EXTRA LIGHT

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EXTRA LIGHT OBLIQUE

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ITC LUBALIN GRAPH (contd.) | Herb Lubalin & Ed Benguiat

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ITC LUBALIN GRAPH CONDENSED | Lubalin, Jörgensen & Engelmann

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ITC MENDOZA ROMAN | José Mendoza

BOOK

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BOOK ITALIC

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A-Z

ITC MODERN NO. 216 | *Ed Benguiat*

LIGHT

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A-Z

HEAVY

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ITC NAPOLEONE SLAB | *Silvio Napoleone*

REGULAR

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ITC NEWTEXT | *Ray Baker*

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DEMI ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

A-Z

ITC NOVARESE | *Aldo Novarese*

BOOK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BOOK ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ULTRA

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z

ITC OBELISK | *Phill Grimshaw*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z

SERIF

ITC OBELISK *(contd.)* | *Phill Grimshaw*

BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

A-Z

BOLD ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z 619

ITC OFFICINA SERIF | *Erik Spiekermann & Ole Schäfer*

BOOK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

BOOK ITALIC

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A-Z 619

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A-Z BB 619

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A-Z 619

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A-Z BB 619

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A-Z BB 619

EXTRA BOLD ITALIC

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A-Z 619

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A-Z 619

ITC OLDRICHIUM | *George Thompson*

LIGHT

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A-Z

REGULAR

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A-Z

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ITC PACELLA | *Vincent Pacella*

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ITC PACELLA *(contd.)* │ *Vincent Pacella*

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ITC QUORUM │ *Ray Baker*

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ITC RESAVSKA │ *Olivera Stojadinovic*

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ITC RESAVSKA | MEDIUM

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A-z

ITC SLIMBACH | *Robert Slimbach*

BOOK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog
A-Z BB 619

BOOK ITALIC

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A-Z

ITC SOUVENIR | *Ed Benguiat*

LIGHT

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LIGHT ITALIC

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MEDIUM

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MEDIUM ITALIC

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A-Z

DEMI

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-z

DEMI ITALIC

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A-z

BOLD ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over

A-z

ITC STEPP | *Hal Taylor*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z BB 123 €̧

LIGHT ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z

MEDIUM

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z BB 123 €̧

MEDIUM ITALIC

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A-z BB 123 €̧

BOLD ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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ULTRA

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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ULTRA ITALIC

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A-z

ITC STEPP (contd.) | Hal Taylor

ITC STEPP | REGULAR

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ITC STONE INFORMAL | Sumner Stone

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ITC STONE SERIF | Sumner Stone

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ITC SYMBOL | *Aldo Novarese*

BOOK

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ITC SYNDOR | *Edward Meier*

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ITC SYNDOR (contd.) │ Edward Meier

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619 aA

MEDIUM ITALIC

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A-Z 619

BOLD ITALIC

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A-Z 619 aA

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A-Z 619

ULTRA

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ULTRA ITALIC

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A-Z 619 aA

ITC TACTILE │ Joseph Stitzlein

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z 619 aA

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MODERN eccentricities
Radical Readability
ANTIQUITIES

ARCHITECTURE 196
Colonial Great
UNIQUE ELEGANT CLASSICAL SHAPES
4,619 optical contradictions

ITC TIEPOLO | *AlphaOmega Typography*

BOOK

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A-Z BB 619

BOOK ITALIC

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ITC TIFFANY | *Ed Benguiat*

LIGHT

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ITC TIFFANY (contd.) | Ed Benguiat

HEAVY

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HEAVY ITALIC

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ITC TÝFA | Frantisek Storm & Josef Týfa

BOOK

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ITC TYKE | Tomi Haaparanta

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A-Z 619 aA

ITC USHERWOOD | *Leslie Usherwood*

BOOK

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ITC USHERWOOD (contd.) | Leslie Usherwood

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ITC VELJOVIC | Jovica Veljović

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ITC WEIDEMANN | Kurt Weidemann

BOOK

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A-Z

ITC NEW WINCHESTER | *Jim Spiece*

BOOK

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ITC ZAPF BOOK | *Hermann Zapf*

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ITC ZAPF BOOK (contd.) | *Hermann Zapf*

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ITC ZAPF CHANCERY | *Hermann Zapf*

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A-Z

ITC ZAPF INTERNATIONAL | *Hermann Zapf*

LIGHT

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DEMI ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

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HEAVY

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HEAVY ITALIC

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A-Z

A DISPLAY

AACHEN | *Colin Brignall & Alan Meeks*

MEDIUM

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ITC ABATON | *Luis Siquot*

REGULAR

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ACADEMY ENGRAVED | *Vince Whitlock*

REGULAR

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ITC AFTERSHOCK | *Bob Alonso*

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AGINCOURT | *David Quay*

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ALGERIAN CONDENSED | *Phillip Kelly*

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

AMBROSE | *Alan Meeks*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

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ITC ANGRYHOG | *Tim Donaldson*

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ITC ANNA | *Daniel Pelavin*

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

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The quick brown fox jumps over the lazy dog

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AQUITAINE INITIALS | *Steven Albert*

SEMI BOLD

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC ARECIBO | *Luis Siquot*

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ARTISTE | *Martin Wait*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC ASPIRIN | *Jochen Schuss*

REGULAR

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ITC ASTRO | *Sasa Petricic*

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AUGUSTEA OPEN | *Aldo Novarese*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!9€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

AVENIDA | *John Chippindale*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

619 €ç

ITC BAILEY QUAD BOLD | *Kevin Bailey*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

A-Z

BANG | *David Sagorski*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

(!?€åçéøüÅÇÉØÜ) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

€ç

ITC BATAK CONDENSED | *Charles Nix*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC BEESKNEES | *David Farey*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z BB 619

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z

ITC BELTER | *Andreu Balius & Joan Carles Casasin*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 [!?€ÅÇÉØÜåçéøü] The quick brown

A-Z

MEGA OUTLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 [!?€ÅÇÉØÜåçéøü] The quick

A-Z

BOLD CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BELWE MONO | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

BELWE | *Alan Meeks*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MONO ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BERTIE | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

BERTRAM | *Martin Wait*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC BINARY | *Mauricio Reyes*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXY
Z ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü) THE QUICK

A-z Bb

BOLD

ABCDEFGHIJKLMNOPQRSTUVWX
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü) THE

A-z Bb

BITMAX | *Alan Birch*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

BLUNTZ | *David Sagorski*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

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ITC BLACK TULIP | *Dudley Rees*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

[!?€ÅÇÉØÜåçéøü] The quick brown fox jumps over the lazy dog

A-z ç

ITC BODONI BRUSH | *John Viner*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z

BLACKMOOR | *David Quay*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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BOINK | *Robert Petrick*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

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ITC BLAIR | *Jim Spiece*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ) THE QUICK

A-z Bb

BORDEAUX | *David Quay*

ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

BORDEAUX *(contd.)* | *David Quay*

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ROMAN BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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DISPLAY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

BOTTLENECK | *Tony Wenman*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z

BRAMLEY | *Alan Meeks*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z

MEDIUM

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
cdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z

EXTRA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
cdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy

A-z

BRIGHTON | *Alan Bright*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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MEDIUM

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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BOLD

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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ITC BUCKEROO | *Rick Mueller*

REGULAR

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéöü) The quick

A-z €ç̆

BURLINGTON | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC BUSORAMA | *Tom Carnase*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

BUZZER THREE | *Paul Crome & Tony Lyons*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

CABARET | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

CAMPAIGN | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC CANCIONE | *Brenda Walton*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC CARIBBEAN | *Jill Bell*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

CARLTON | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC CENTURY HANDTOOLED | *Ed Benguiat*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 012345678
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 01234567
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the

ITC CHELTENHAM HANDTOOLED | *Ed Benguiat*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 012345678
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy

A-Z 619

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 012345678
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy

A-Z 619

ITC CHERIE | *Teri Kahan*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÇØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z €

CHILLER | *Andrew Smith*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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CHROMIUM ONE | *David Harris*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC CINDERELLA | *Patricia Lillie*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z € ✍

CITATION | *Trevor Loane*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

COMPACTA | *Fred Lambert*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC COVENTRY | *Brian Sooy*

THIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

HEAVY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z

CRILLEE | Dick Jones, Vince Whitlock & Peter O'Donnell

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITALIC INLINE SHADOW

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

EXTRA BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

CULT | Tim Donaldson

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

çé

ITC CUPPAJOE | Nick Curtis

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox jumps

A-z Bb

DATA 70 | Bob Newman

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

[!?€ÅÇÉØÜåçéøü] The quick brown fox jumps over the lazy dog

ITC DELI DELUXE | Jim Spiece

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown

A-z Bb

ITC DIGITAL WOODCUTS | Tim Donaldson

BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

çé

DIGITEK | David Quay

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC DINITIALS | Helga Jorgensen

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

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DOLMEN | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÀÇÉØÜàçéøü) The quick brown fox

ITC DRYCUT | *Serge Pichii*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜàçéøü) The quick brown fox jumps

DYNAMO SHADOW | *K. Sommer*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITC EASTWOOD | *Martin Archer*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITC EBORG | *George Ryan*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

EDWARDIAN MEDIUM | *Colin Brignall*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITC ELLIPSE | *Jean-Renaud Cuaz*

ROMAN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ENVIRO | *F. Scott Garland*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÀÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

EPOKHA | *Colin Brignall*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÀÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

EQUINOX | *Vince Whitlock*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

FASHION | *Alan Meeks*

COMPRESSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ENGRAVED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC FLATIRON | *Photo-Lettering Collection Revival*

REGULAR

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789(!?€ÅÇÉØÜÅÇÉØ)

ITC FLORINDA | *Luis Siquot*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéöü) The quick brown fox jumps

FOLLIES | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC FONTOON | *Galápagos Design Group*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

FOREST SHADED | *Martin Wait*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
cdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC FOUNDER'S CASLON POSTER | *Justin Howes*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

FRANCES UNCIAL | *Michael Gills*

REGULAR

aʙcɒefɢʜijkLmnopqʀstuvwxyz
0123456789 (!?€åçéöüåçéöü)

the quick brown fox jumps over the Lazy ɒog

FRANKFURTER | *Bob Newman, Alan Meeks & Nick Belshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéöü)

The quick brown fox jumps over the lazy dog

FRANKFURTER *(contd.)* | *Bob Newman, Alan Meeks & Nick Belshaw*

HIGHLIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

INLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC FREDDO | *James Montalbano*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÅÇÉØÜåçéøü) The quick
A-z ffi €

ITC GARAMOND HANDTOOLED | *Ed Benguiat*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox jumps
A-z 619

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox jumps
A-z 619

ITC GEMA | *Claudio Rocha*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
A-z €

GILL DISPLAY COMPRESSED | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog
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GILL KAYO CONDENSED | *Eric Gill*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC GOLDEN COCKEREL | *David Farey & Richard Dawson*

TITLING

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
A-z

GREEN | *Tim Donaldson*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC GREENGATE | *Richard Every*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog
A-z

HADFIELD | *Martin Wait*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

HARVEY | *Dale R. Kramer*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÂÇÉØÜÂÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

HAZEL | *Phill Grimshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

HELIOTYPE | *Lee Martin McAuley*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

ITC HORNPYPE | *Mott Jordan*

REGULAR

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YZ abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÂÇÉØÜâçéøü) The quick brown

IGNATIUS | *Freda Sack*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

IMPAKT | *Leonard Currie*

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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[!?€ÂÇÉØÜâçéøü] The quick brown fox jumps over the lazy dog

IRIS | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÂÇÉØÜÂÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC IRONWORK | *Serge Pichii*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

ISIS | *Michael Gills*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC JAFT | *Frank Marciuliano*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

ITC JAMBALAYA | *Frank Marciuliano*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

JAZZ | *Alan Meeks*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the

ITC JEEPERS | *Nick Curtis*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z

ITC JELLYBABY | *Tim Donaldson*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z é

ITC JIGGERY POKERY | *Carol Kemp*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z é

JOKERMAN | *Andrew Smith*

REGULAR

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ITC JUANITA | *Luis Siquot*

REGULAR

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A-z é

LINO

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A-z é

XILO

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A-z

DECO

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A-z é

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A-z é

XILO CONDENSED

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z é

ITC JUICE | *David Sagorski*

REGULAR

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A-z é

ITC KAHANA | *Teri Kahan*

REGULAR

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A-z

KANBAN | *Ed Bugg*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC KENDO | *Phill Grimshaw*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC KIDDIE COCKTAILS | *Stuart Sandler*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

KLEE | *Tim Donaldson*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC KLEPTO | *Phill Grimshaw*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC KOKOA | *Jochen Schuss*

REGULAR

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(!?€ÅÇÉØÜåçéøü) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC KORIGAN | *Thierry Puyfoulhoux*

LIGHT

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

ITC KUMQUAT | *Eric Stevens*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

LA BAMBA | *David Quay*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

LAMBADA | *David Quay*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

LATINO ELONGATED | *David Quay*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

LCD | *Alan Birch*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC LENNOX | *Alexander Rühl*

BOOK

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A-Z

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A-Z

LEXIKOS | *Vince Whitlock*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC LINGO | *Per Ellstrøm*

REGULAR

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ITC LINTBALL | *Eric Stevens*

REGULAR

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A-Z ç

ITC LIVERPOOL | *Kevin Bailey*

REGULAR

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A-Z

LOCARNO LIGHT | *Alan Meeks*

REGULAR

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ITC LUDWIG | *Giuseppe Errico*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

ITC LUNA | *Akira Kobayashi*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z 123

BOLD

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(!?€ÂÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z 123

ITC MACHINE | *Bonder and Carnase*

MEDIUM

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

BOLD

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

ITC MAGNIFICO DAYTIME | *Akira Kobayashi*

REGULAR

ABCDEFGHIJKLMNOPQRS
TUVWXYZ 0123456789

(!?€ÂÇÉØÜÂÇÉØÜ) THE QUICK BROWN

A-Z

ITC MAGNIFICO NIGHTTIME | *Akira Kobayashi*

REGULAR

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STUVWXYZ 0123456789

(!?€ÂÇÉØÜÂÇÉØÜ) THE QUICK BROWN

A-Z

ITC MALSTOCK | *Frantisek Storm*

REGULAR

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(!?€ÂÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC MANHATTAN | *Tom Carnase*

REGULAR

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A-Z

MASTERCARD | *John Hamon*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY

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ITC MATISSE | *Gregory Gray*

REGULAR

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(!?€ÂÇÉØÜÂÇÉØÜ) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

ITC MEDEA | *Silvio Napoleone*

BOOK

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A-Z

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A-Z

MEKANIK | *David Quay*

REGULAR

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ITC MERSS | *Eduardo Manso*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC MIGRATE | *George Ryan*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC MINSKA | *Carl Crossgrove*

LIGHT

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z

MEKANIK | *David Quay*

BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-Z

ITC MISTER CHUCKLES | *Nick Curtis*

REGULAR

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0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox

A-Z

ITC MITHRAS | *Bob Anderton*

ROMAN

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

MO' FUNKY FRESH | *David Sagorski*

REGULAR

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(!?€ÅÇÉØÜåçéøü) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC MONA LISA | *Pat Hickson*

RECUT

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z 619

SOLID

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z 619

MONTAGE | *Alan Dempsey*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC MOSQUITO FIESTA | *Stuart Sandler*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC MOTTER CORPUS | *Othmar Motter*

REGULAR

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0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox

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A-Z 619

ITC MOTTER SPARTA | *Othmar Motter*

REGULAR

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(!?€ÅçéØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z €

ITC MUDVILLE | *Christopher Wolff*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

NEO NEO | *Tim Donaldson*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC NOOVO | *Phill Grimshaw*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ODESSA | *Peter O'Donnell*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC OFFICINA DISPLAY | *Erik Spiekermann & Christian Schwartz*

LIGHT

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A-Z €

ITC OFFICINA DISPLAY (contd.) | Erik Spiekermann & Christian Schwartz

BOLD

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A-Z ç̧

BLACK

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z ç̧

OLD ENGLISH | Monotype

REGULAR

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A-Z

ITC OLDBOOK | Éric de Berranger

REGULAR

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ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z ffi 619 ç̧

BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z ffi Bʙ 619 ç̧

ITC OLDRICHIUM | George E. Thompson

ENGRAVED

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ORANGE | Tim Donaldson

ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC ORBON | James Montalbano

LIGHT

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REGULAR

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BOLD

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BLACK

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

ORLANDO | Freda Sack

REGULAR

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0123456789 (!?€ÂÇÉØÜÂÇÉØÜ) THE QUICK BROWN FOX JUMPS OVER

ITC OUT OF THE FRIDGE | Jochen Schuss

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

ITC OUTBACK | Bob Alonso

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

ITC OUTPOST | Hal Taylor

REGULAR

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A-Z ffi

ITALIC

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z ffi

ITC OUTPOST | REGULAR

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ITC OZWALD | David Farey

BOLD

ABCDEFGHIJKLMNOPQRSTU
abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÅÇÉØÜåçéöü)

A-Z 619

ITC PANIC | Wayne Thompson

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÂÇÉØÜåçéöü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

ITC DON'T PANIC | Wayne Thompson

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÂÇÉØÜåçéöü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

ITC PHOTOPLAY | Nick Curtis

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-Z

ITC PHOTOPLAY *(contd.)* | *Nick Curtis*

BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

PINK | *Tim Donaldson*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC PIOUS HENRY | *Eric Stevens*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

PLAZA | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

PLEASURE BOLD SHADED | *Holger Seeling*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

PNEUMA | *Tim Donaldson*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC PORTAGO | *Luis Siquot*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

(!?€ÅÇÉØÜåçéöü) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC POSTERBOY | *Chester Wajda*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

PRAGUE | *Michael Gills*

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

PREMIER | *Colin Brignall*

LIGHTLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

SHADED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

PRINCETOWN | *Dick Jones*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

PRITCHARD | *Martin Wait*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

LINE OUT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜåçéøü)
The quick brown fox jumps over the lazy dog

PUMP | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

DEMI BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

QUADRUS | *Peter Fahrni*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

RAGTIME | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

REFRACTA | *Martin Wait*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

REGATTA CONDENSED | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC RENNIE MACKINTOSH | *Phill Grimshaw*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

RETRO | *Colin Brignall & Andrew Smith*

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

BOLD CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ROBOTIK | *David Quay*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÂÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÂÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ROMIC | *Colin Brignall*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ abc
defghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ abc
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ abc
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ abc
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ROBOTIK (continued)

EXTRA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ROQUETTE | *Martin Wait*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC ROSWELL | *Jim Parkinson*

TWO

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

THREE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

FOUR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

RUBBER STAMP | *Alan Birch*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

RUNDFUNK | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITC SCHIZOID | *Frank Marciuliano*

REGULAR

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(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITC SCRAM GRAVY | *Nick Curtis*

REGULAR

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0123456789 (!?€ÀÇÉØÜàçéøü) The

SCRIBA | *Martin Wait*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

SCRIPTEK | *David Quay*

REGULAR

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(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITALIC

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(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

SCRUFF | *Tim Donaldson*

REGULAR

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(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

ITC SERENGETTI | *Bob Alonso*

REGULAR

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(!?€ÀÇÉØÜàçéøü) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

SHAMAN | *Phill Grimshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 (!?€ÀÇÉØÜÀÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

SHATTER | *Vic Carless*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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(!?€ÀÇÉØÜàçéøü) The quick brown fox jumps over the lazy dog

SINALOA | *Rosemarie Tissi*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 (!?€ÀÇÉØÜÀÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

SKID ROW | *Akira Kobayashi*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789 (!?€ÀÇÉØÜÀÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

SLIPSTREAM | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅçéøü)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

SMACK | *Jill Bell*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC SNAP | *David Sagorski*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox

SPOOKY | *Tim Donaldson*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ abc
defghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

SPOTLIGHT | *Tony Geddes*

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWX
YZ abcdefghijklmnopqrstuvwxyz
0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown

ITC STATIC | *Photo-Lettering Collection Revival*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC STENBERG | *Tagir Safeyev*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

INLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC STOCLET | *Phill Grimshaw*

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC STRANGER | *Jill Bell*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

STROBOS | *Vince Whitlock*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC STYLEBOY | *Chester Wajda*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

SUPERSTAR | *Colin Brignall*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC SURFBOARD | *Teri Kahan*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z

SYNCHRO | *Alan Birch*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

TAG | *David Sagorski*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÅÇÉØÜ)
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC TALKING DRUM | *Tim Donaldson*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

TEKNIK | *David Quay*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

TELEGRAM | *Tim Donaldson*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC TEMBLE | *Andreu Balius*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWX
YZ abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC TEMPUS | *Phill Grimshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z 619

ITC TEMPUS SANS | *Phill Grimshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

ITC TEMPUS SANS (contd.) | Phill Grimshaw

ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z BB 619

ITC TETRA | Tomi Haaparanta

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
cdefghijklmnopqrstuvwxyz 0123456789

[!?€ÅÇÉØÜåçéøü] The quick brown fox jumps over the lazy dog

A-Z

BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
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[!?€ÅÇÉØÜåçéøü] The quick brown fox jumps over the lazy dog

A-Z

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
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[!?€ÅÇÉØÜåçéøü] The quick brown fox jumps over the lazy dog

A-Z

ITC TOMISM | Tomi Haaparanta

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over

A-Z 🐾

SWASH

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over

A-Z 🐾

ITC TREMOR | Alan Dempsey

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC TYPADOS | Roselyne & Michel Besnard

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

UNIVERSITY ROMAN | M. Daines, P. Kelly, F. Sack & Esselte Letraset

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC VERKEHR | Mott Jordan

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z

VERMONT | *Freda Sack*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

VICTORIAN | *Colin Brignall, Freda Sack & Nick Belshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

INLINE SHADED

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÀÇÉØÜàçésü) The quick brown fox jumps over the lazy dog

VIENNA EXTENDED | *Antony de Meester*

REGULAR

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÀÇÉ)

ITC VINO BIANCO | *Jochen Schuss*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÀÇÉØÜÀÇÉØÜ) THE QUICK

ITC VINTAGE | *Holly Goldsmith*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

ITC VINYL | *Keith Moore*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

OUTLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

SAWTOOTH

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

SAWTOOTH OUTLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

ITC VOLCANO KING | *Stuart Sandler*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 [!?€ÀÇÉØÜÀÇÉØÜ]
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

WADE SANS LIGHT | *Paul Hickson & Key Characters*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÀÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

WANTED | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

WATERLOO BOLD | *Alan Meeks*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC WERKSTATT | *Satwinder Sehmi & Colin Brignall*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ENGRAVED

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

WESTWOOD | *David Westwood*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ abc
defghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

ITC WHISKEY | *Jochen Schuss*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC WILLOW | *Tony Forster & Key Characters*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 (!?€ÅÇÉØÜÅÇÉØÜ)

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

XYLO | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ ab
cdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC ZIGGY | *Bob Alonso*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ZINJARO | *Carol Kemp*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC ZINZINNATI | *Nick Curtis*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

ZIPPER | *Phillip Kelly*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC AIRSTREAM | Tim Donaldson

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-Z

AQUINAS | David Quay

REGULAR

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(!?ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

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AQUINAS | REGULAR

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ITC ARAM | Jana Nikolic

REGULAR

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(!?ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-Z 123

CAPS

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(!?€ÀÇÉØÜÂ(ÉØÜ) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z 619

ITC ARID | Rob Leuschke

REGULAR

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(!?€ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-Z ę̨

ARISTOCRAT | Donald Stevens

REGULAR

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WXYZ abcdefghijklmnopqrstuvwxyz 0123456789

(!?ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

ITC ARNOVA | Genevieve Cerasoli

REGULAR

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(!?€ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-Z

ARRIBA | Phill Grimshaw

REGULAR

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ARRIBA-ARRIBA | Phill Grimshaw

REGULAR

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ITC ASPERA | Olivera Stojadinovic

REGULAR

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(!?€ÀÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-Z

ITC ATMOSPHERE | *Taouffik Semmad*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

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ITC BALLERINO | *Viktor Solt*

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

A-z | ệ

BALMORAL | *Martin Wait*

REGULAR

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(!?àçéöü) The quick brown fox jumps over the lazy dog

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BANCO | *Phill Grimshaw & Roger Excoffon*

LIGHT

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

A-z

HEAVY

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

A-z | ệ

BANNER | *Martin Wait*

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

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BECKA SCRIPT | *David Harris*

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the

BENDIGO | *Phill Grimshaw*

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

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BERGELL | *Thomas Finke*

REGULAR

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(!?€ÅÇàçéöü) The quick brown fox jumps over the lazy dog

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ITC BERRANGER HAND | *Éric de Berranger*

REGULAR

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ITC BETTE | *Patty King*

REGULAR

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BIBLE SCRIPT | *Richard Bradley*

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

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BICKLEY SCRIPT | *Alan Meeks*

REGULAR

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(!?€Çàçéù) The quick brown fox jumps over the lazy dog

BOLD

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A-z

ITC BLACKADDER | *Bob Anderton*

REGULAR

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(!?€ÀÇÉØüàçéöü) The quick brown fox jumps over the lazy dog

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ITC BRAGANZA | *Phill Grimshaw*

LIGHT

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(!?€ÀÇÉØüàçéöü) The quick brown fox jumps over the lazy dog

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ITC BLAZE | *Patty King*

REGULAR

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(!?€ÀÇÉØüàçéöü) The quick brown fox jumps over the lazy dog

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BORDEAUX SCRIPT | *David Quay*

REGULAR

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BRONX | *David Quay*

REGULAR

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(!?€Çàçéöü) The quick brown fox jumps over the lazy dog

ITC BRADLEY HAND | *Richard Bradley*

REGULAR

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(!?€ÀÇÉØüàçéøü) The quick brown fox jumps over the lazy dog

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CABARGA CURSIVA | *Demetrio & Leslie Cabarga*

REGULAR

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ITC CALI | *Luis Siquot*

REGULAR

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(!?€ÀÇÉØüàçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÀÇÉØüàçéöü) The quick brown fox jumps over the lazy dog

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CANCELLARESCA SCRIPT | *Alan Meeks*

REGULAR

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(!?€ Çàçéöü) The quick brown fox jumps over the lazy dog

CARUMBA | *Jill Bell*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

CASLON 540 ITALIC & SWASHES | *Freda Sack*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

CHALLENGE | *Martin Wait*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

CHAMPERS | *Alan Meeks*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

CHIPPER | *Andrew Smith*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

ITC CHIVALRY | *Rob Leuschke*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

CHOC | *Roger Excoffon & Phill Grimshaw*

LIGHT

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

PLAIN

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

ITC CHRISTOPH'S QUILL | *Russell Bean*

REGULAR

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(!?€ÂÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

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ITC CHRISTOPH'S QUILL | REGULAR

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ITC CLOVER | Jill Bell

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

ITC COCONINO | Slobodan Miladinov

REGULAR

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abcdefghijklmnopqrstuvwxyz 0123456789
(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

COMMERCIAL SCRIPT | Esselte Letraset Ltd.

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

CLAUDE SANS | Alan Meeks

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

BOLD ITALIC

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

ITC COOLMAN | Per Ellstrøm

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

COPTEK | David Quay

REGULAR

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(!?€Çàçéöü) The quick brown fox jumps over the lazy dog

ITC CYBERKUGEL | Tim Donaldson

REGULAR

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(!?€ÅÇÉØÜàçéöü) The quick brown fox jumps over the lazy dog

DANCIN' | *David Sagorski*

REGULAR

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(!?¢£ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC DARTANGNON | *Nick Cooke*

REGULAR

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(!?¢£ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ITC DEELIRIOUS | *Dee Densmore D'Amico*

REGULAR

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(!?¢£ÀÇ£ØÜåçéøü) The quick Brown Fox jumps over the lazy DoG

ITC DELI SUPREME | *Jim Spiece*

REGULAR

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DEMIAN | *Jan Van Dijk & Peter O'Donnell*

REGULAR

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(!?¢£ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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ITC DJANGO | *Wayne Thompson*

REGULAR

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ITC EDWARDIAN SCRIPT | *Ed Benguiat*

REGULAR

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(!?¢£ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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EINHORN | *Alan Meeks*

REGULAR

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(!?¢£ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

EMPHASIS | *Martin Wait*

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ETRUSCAN | *Tim Donaldson*

REGULAR

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(!?¢£ÀÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

FAITHFUL FLY | David Sagorski

REGULAR

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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

ITC FARMHAUS | Tim Donaldson

REGULAR

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

FINE HAND | Richard Bradley

REGULAR

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0123456789 (!?€çâçéöü) The quick brown fox

FLAMENCO INLINE | Tony Geddes

REGULAR

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

FLAMME | Alan Meeks

REGULAR

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FLIGHT | Tim Donaldson

REGULAR

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

FLING | Michael Gills

REGULAR

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

ITC FLORA | Gerard Unger

MEDIUM

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

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ITC FORKBEARD | Michael Gills

REGULAR

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

ITC FREEMOUSE | Slobodan Miladinov

REGULAR

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(!?€ÂÇÉÖÜâçéöü) The quick brown fox jumps over the lazy dog

FREESTYLE SCRIPT | *Martin Wait*

MEDIUM

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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GIGI | *Jill Bell*

REGULAR

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GILLIES GOTHIC EXTRA BOLD SHADED | *William Gillies*

REGULAR

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(!?€Çåçéöü) The quick brown fox jumps over the lazy dog

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GLASTONBURY | *Alan Meeks*

REGULAR

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ITC GRAMOPHONE | *Serge Pichii*

REGULAR

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ITC GRAPEFRUIT | *Györi Attila*

REGULAR

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GRAVURA | *Phill Grimshaw*

REGULAR

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GREYTON SCRIPT | *Gerhard Schwekendiek*

REGULAR

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ITC GRIMSHAW HAND | *Phill Grimshaw*

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HAND DRAWN | *Esselte Letraset Ltd.*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

HARLOW | *Colin Brignall & Esselte Letraset Ltd.*

REGULAR

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YZ abcdefghijklmnopqrstuvwxyz 0123456789
(!?€Çåçéöü) The quick brown fox jumps over the lazy dog

SOLID

ABCDEFGHIJKLMNOPQRSTUVW
XYZ abcdefghijklmnopqrstuvwxyz 0123456789

(!?€Çàçéöü) The quick brown fox jumps over the lazy dog

ITC HEDERA | Olivera Stojadinovic

REGULAR

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(!?€ÀÇÉÖÑàçéöü) The quick brown fox jumps over the lazy dog

A-Z

HIGHLIGHT | Tony Watson

REGULAR

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

HOLLYWEIRD | Jill Bell

REGULAR

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

ITC HUMANA SCRIPT | Tim Donaldson

LIGHT

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

A-Z

MEDIUM

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

A-Z

BOLD

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

A-Z

INDY ITALIC | Charles Hughes

REGULAR

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

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INFORMAL ROMAN | Martin Weir

REGULAR

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

INSCRIPTION | Alan Meeks

REGULAR

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ITC ISADORA | Kris Holmes

REGULAR

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÀÇÉÖÜàçéöü) The quick brown fox jumps over the lazy dog

A-Z

ITC JOHANN SPARKLING | *Viktor Solt*

REGULAR

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(!?€£ÇÉÜäçéöü) The quick brown fox jumps over the lazy dog

A-z

JOHN HANDY | *Tim Donaldson*

REGULAR

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(!?€ÂÇÉÖÜäçéöü) The quick brown fox jumps over the lazy dog

KATFISH | *Michael Gills*

REGULAR

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YZ abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÂÇÉÖÜäçéöü) The quick brown fox jumps over the lazy dog

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ITC KICK | *Patty King*

REGULAR

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(!?€ÂÇÉÖÜäçéöü) The quick brown fox jumps over the lazy dog

A-z

ITC KRISTEN | *George Ryan*

REGULAR

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(!?€ÂÇÉÖÜäçéöü) The quick brown fox jumps over the lazy

A-z

ITC KULUKUNDIS | *Daniel Pelavin*

REGULAR

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LASER | *Martin Wait*

REGULAR

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CHROME

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LAURA | *Tony Watson*

REGULAR

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(!?€ÂÇÉÖÜäçéöü) The quick brown fox jumps over the lazy dog

LE GRIFFE | *Andre-Michel Lubac*

REGULAR

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LIGHTNIN' | *Alan Meeks*

REGULAR

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LIMEHOUSE SCRIPT | *Alan Meeks*

REGULAR

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LINO CUT | *Bob Anderton*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

MALIBU | *Alan Meeks*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

MARGUERITA | *David Quay*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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MILANO | *David Quay*

REGULAR

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VWXYZ abcdefghijklmnopqrstuvwxyz

0123456789 (!?€ÅÇÉØÜåçéöü) The quick brown fox jumps

MISTRAL | *Roger Excoffon & Phill Grimshaw*

LIGHT

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z ffi BB 619 £

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z ffi £

ITC MUSCLEHEAD | *Tim Donaldson*

REGULAR

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(!!€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z

ITC MUSICA | *Photo-Lettering Collection Revival*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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ITC NEEDLESCRIPT | *Mira Vucko*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z £

ITC NORA | *James Montalbano*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

A-z ffi

OBERON | *Phill Grimshaw*

REGULAR

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XYZ abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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ONE STROKE SCRIPT | *Paul Clarke*

REGULAR

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(!?€ÅÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ONE STROKE SCRIPT *(contd.)* | Paul Clarke

BOLD

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

SHADED

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

PABLO | Trevor Pettit

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

PAPYRUS | Chris Costello

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-z Bb €

PARTY | Carol Kemp

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

PENDRY SCRIPT | Martin Wait

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

ffi €

ITC PETER'S MIRO | John Peter

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-z €

PRISTINA | Phill Grimshaw

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-z ffi €

ITC PUAMANA | Teri Kahan

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-z

QUIXLEY | Vince Whitlock

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

RAGE ITALIC | Ron Zwingelberg M.W.

REGULAR

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(!?€Çâçéøü) The quick brown fox jumps over the lazy dog

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RAPIER | Martin Wait

REGULAR

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(!?€Çâçéøü) The quick brown fox jumps over the lazy dog

ITC RASTKO | *Olivera Stojadinovic*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

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ITC REDONDA | *Gérard Mariscalchi*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

A-z €¢

ITC REGALLIA | *Phill Grimshaw*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

A-z ffi

RETAIL SCRIPT | *Vince Whitlock*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

ITC RIPTIDE | *Tim Donaldson*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

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RIVA | *Martin Wait*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

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RU'ACH | *Tim Donaldson*

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ITC SAMUEL | *Phill Grimshaw*

REGULAR

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(!?€ÀÇÉØÜâçéöü) The quick brown fox jumps over the lazy dog

A-z ffi €¢

SANTA FE | *David Quay*

REGULAR

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(!?€Çâçéöü) The quick brown fox jumps over the lazy dog

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SAVOYE | *Alan Meeks*

REGULAR

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(!?€Çâçéöü) The quick brown fox jumps over the lazy dog

ITC SCARBOROUGH | *Akira Kobayashi*

REGULAR

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ITC SCHUSS HAND | *Jochen Schuss*

REGULAR

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SCRATCH | *Andrew Smith*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

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SCRIPTEASE | *Phill Grimshaw*

REGULAR

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ITC SILVERMOON | *Akira Kobayashi*

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ITC SIMRAN | *Satwinder Sehmi*

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ITC SKYLARK | *Patty King*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

A-Z

SMUDGER | *Andrew Smith*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

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ITC SPIRIT | *Patty King*

REGULAR

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(!?€ÂÇÉØÜâçéøü) THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

A-Z 123 ₤

SQUIRE | *Michael Neugebauer*

REGULAR

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

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(!?€ÂÇÉØÜâçéøü) The quick brown fox jumps over the lazy dog

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ITC STUDIO SCRIPT | Robert Evans

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-z ffi 619 ę̨

ITC STYLUS | Dennis Pasternak

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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TANNHÄUSER | Alan Meeks

REGULAR

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ITC TAPIOCA | Eric Stevens

REGULAR

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ITC TICKLE | Patricia Lillie

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy

A-z

TIGER RAG | John Viner

REGULAR

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TIRANTI SOLID | Tony Forster

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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TRACKPAD | Tim Donaldson

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

TROPICA SCRIPT | Vince Whitlock

REGULAR

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ITC TRUE GRIT | Michael Stacey

BOLD

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TWANG | Tim Donaldson

REGULAR

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ULYSSES | Tim Donaldson

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC UNDERSCRIPT | Claudio Rocha

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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0123456789 (!?€ÀÇÉØÜÀÇÉØÜ) THE QUICK BROWN

VAN DIJK | Jan Van Dijk & Peter O'Donnell

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

VARGA | Alan Meeks

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

VEGAS | David Quay

REGULAR

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(!?€Çåçéöü) The quick brown fox jumps over the lazy dog

ITC VINER HAND | John Viner

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC VINEYARD | Akira Kobayashi

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

VIVALDI | Friedrich Peter

REGULAR

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STUVWXYZ abcdefghijklmnopqrstuvwxyz

(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

ITC WEBER HAND | LisaBeth Weber

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy

WILD THING | Martin Wait

REGULAR

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(!?€ÂÇÉØÜåçéöü) The quick brown fox jumps over the lazy dog

WISTERIA | *Michael Stacey*

REGULAR

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z €¢

YOUNG BAROQUE | *Doyald Young*

REGULAR

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WXYZ abcdefghijklmnopqrstuvwxyz 0123456789

(!?€Çåçéøü) The quick brown fox jumps over the lazy dog

ffi €¢

ITC ZAPF CHANCERY | *Hermann Zapf*

LIGHT

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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LIGHT ITALIC

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ROMAN

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ITALIC

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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DEMI

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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BOLD

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(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

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ZARAGOZA | *Phill Grimshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUV
WXYZ abcdefghijklmnopqrstuvwxyz

0123456789 (!?€ÅÇÉØÜåçéøü) The quick brown fox jumps

ffi €¢

ITC ZEMKE HAND | *Deborah Zemke*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

A-Z €¢

ZENNOR | *Phill Grimshaw*

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

(!?€ÅÇÉØÜåçéøü) The quick brown fox jumps over the lazy dog

ffi €¢

ITC ANCESTOR | Serge Pichii

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ATTITUDES | Hugh Whyte

REGULAR

ITC BACKYARD BEASTIES | Galápagos Design Group

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ITC BEORAMA | Slobodan Miladinov
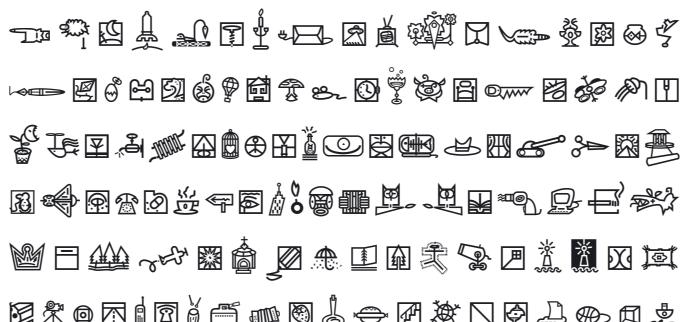
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ITC BODONI ORNAMENTS | Sumner Stone

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CALLIGRAPHIC ORNAMENTS | Richard Bradley

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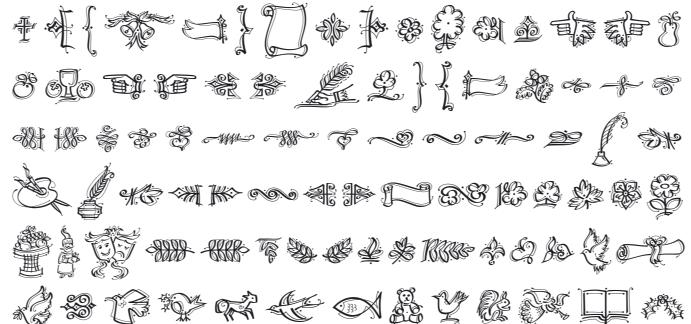
CELEBRATIONS | James Wilson

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COMMERCIALS | *Tom R. Garrett*

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ITC CONNECTIVITIES | *Teri Kahan*

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ITC DAVE'S RAVES | *David Sagorski*

ONE

TWO

THREE

DELECTABLES | *Carol Kemp*

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DIVERSIONS | *Ayse Ulay*

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DIVERSITIES | *Mike Quon*

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ECLECTICS | *Pepper Tharp*

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ITC FOUNDER'S CASLON ORNAMENTS | *Justin Howes*
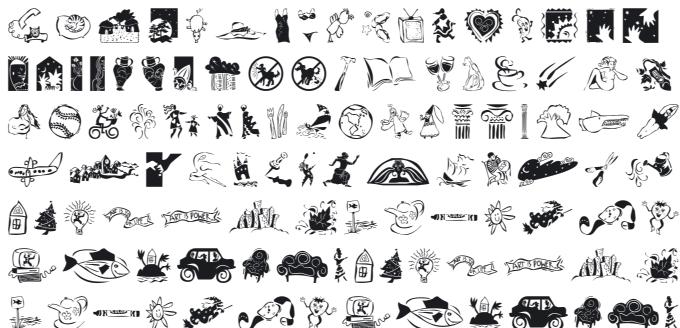
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ENERGETICS | *Carlos Aponte*
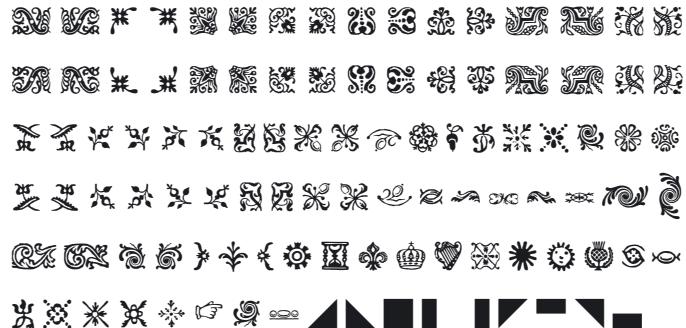
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ITC GARGOONIES | *Galápagos Design Group*

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EXPRESSIONS | *David Sagorski*

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ITC GOLDEN COCKEREL INITL'S & ORN'S. | *Phill Grimshaw*

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ITC FONTOONIES | *Galápagos Design Group*
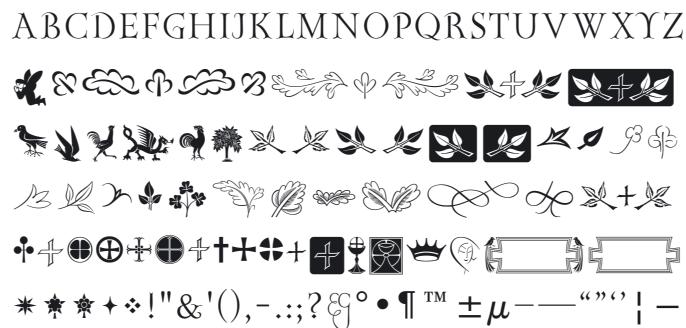
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ITC HOLISTICS | *Teri Kahan*

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REGULAR *(contd.)*

ITC HOME IMPROVEMENT | *Joe Pepitone*

REGULAR

INCIDENTALS | *Frank McShane*

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INDUSTRIALS | *Ed Milano*

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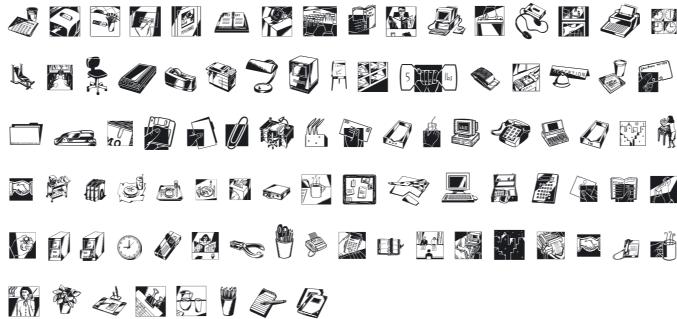
INSPIRATIONS ONE | *Jannine Cabossel*

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ITC JAPANESE GARDEN | *Akira Kobayashi*

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JOURNEYS | *Eric Hanson*

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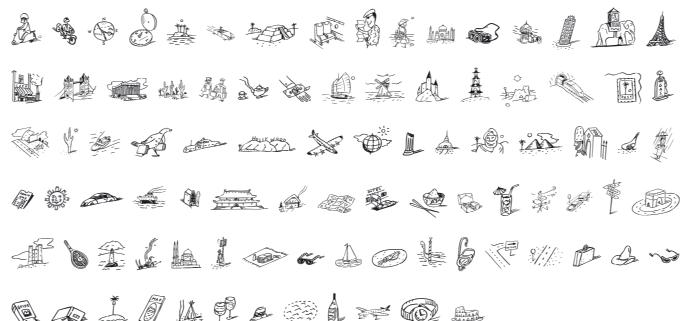
ITC KEEFBATS | *Keith Philip*

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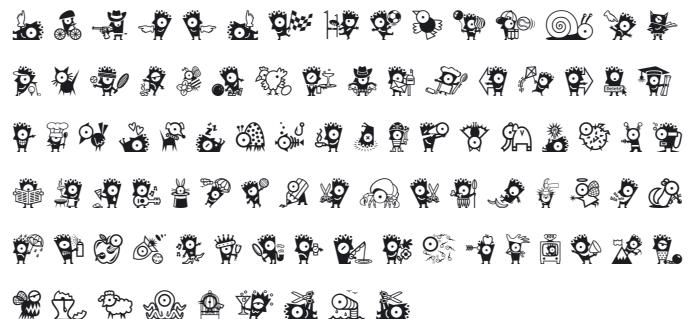
MO' FUNKY FRESH SYMBOLS | David Sagorski

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ORGANICS 2 | Debbie Hanley

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PRIMITIVES | Tom Lueviach
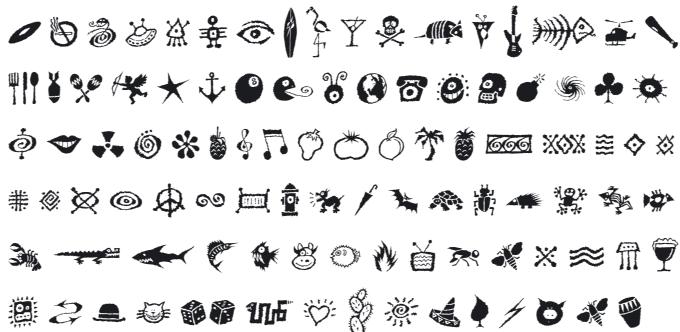
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MODERNS | David Sagorski

REGULAR

ITC PROFESSIONAL CONNECTIONS | Deborah Zemke

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NATURALS | Hugh Whyte

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ORGANICS | Debbie Hanley
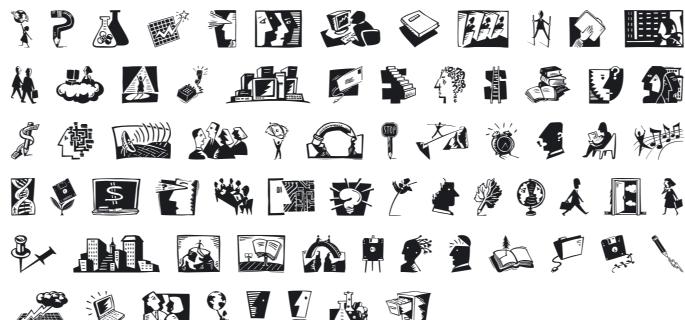
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RADICALS | Teresa Hopkins

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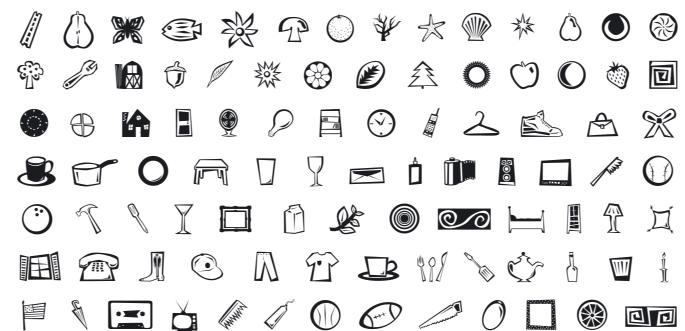
ITC RENNIE MACKINTOSH ORNAMENTS | *Phill Grimshaw*

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ITC STAINED GLASS | *Phill Grimshaw*

REGULAR

ITC TOT SPOTS | *Victor Gad*
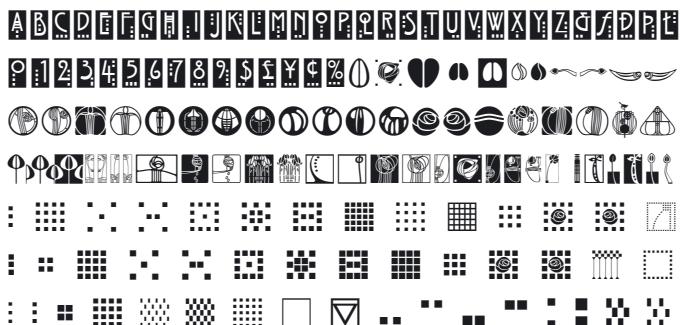
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ITC SEVEN TREASURES | *Akira Kobayashi*

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TYPE EMBELLISHMENTS | *Michael Gills & Colin Brignall*

ONE

TWO
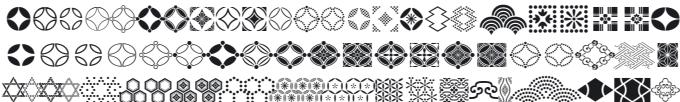
ITC SHADOWETTES | *Taouffik Semmad*

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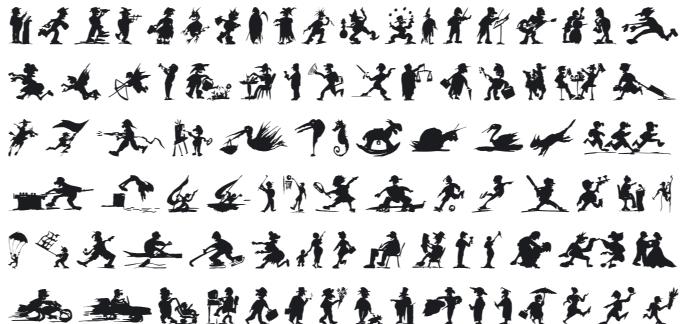
ITC SITUATIONS | *Deborah Zemke*
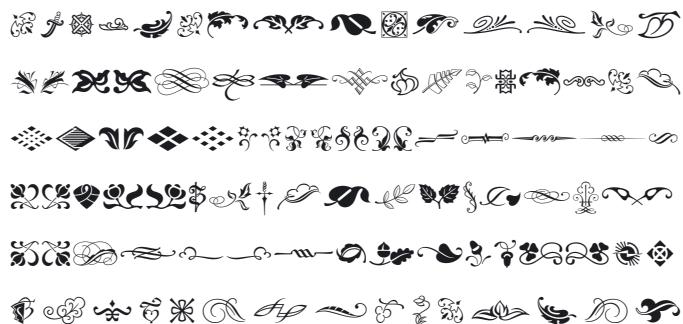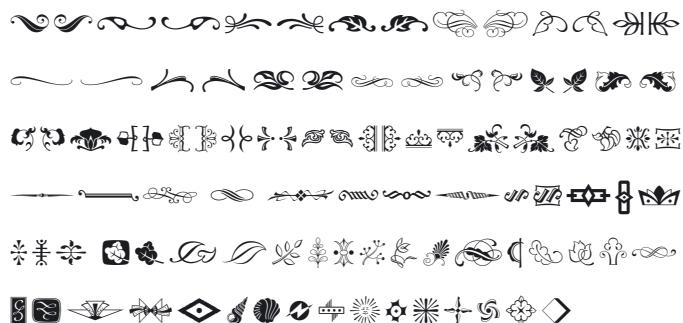
REGULAR

TYPE EMBELLISHMENTS *(contd.)* | *Michael Gills & Colin Brignall*

THREE

ITC WILD WEST | *Janet Chavis*

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URBANS | *Mark T. Smith*
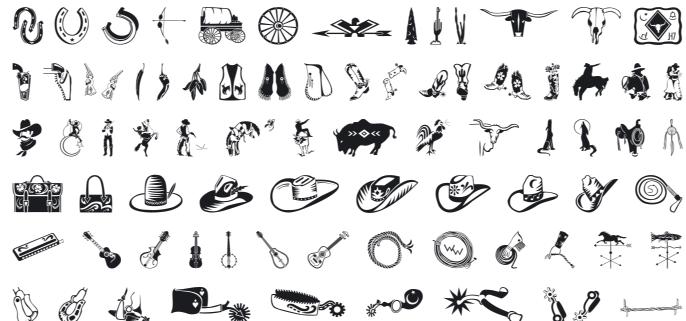
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WILDLIFE | *David Sagorski*

REGULAR

WELL BEINGS | *Tuko Fujisaki*
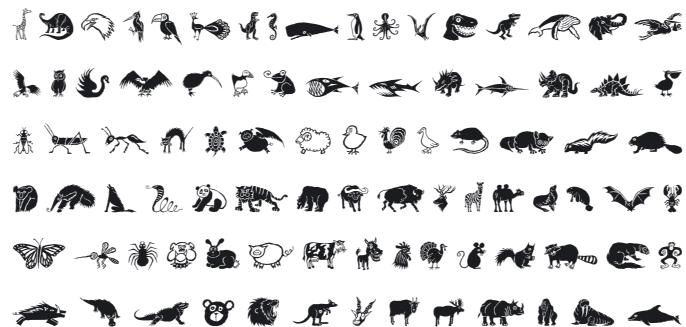
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ITC ZAPF DINGBATS | *Hermann Zapf*

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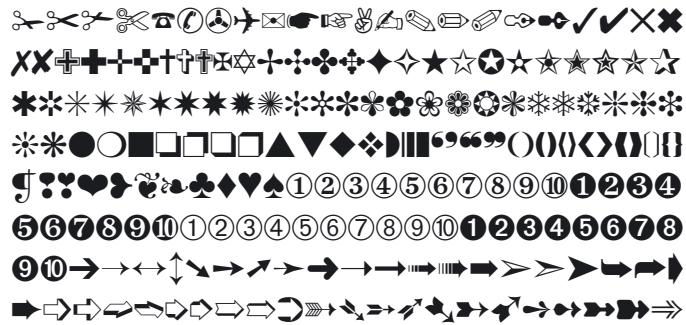
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Aachen, Abaton, Academy, Adderville, Agincourt, Airstream, Algerian, Ambrose, Aquinas, Aquitaine, Aristocrat, Arriba, Arta, Artiste, Atelier, Attitudes, Augustea Open, Avenida, Balmoral, Bang, Banner, Becka Script, Belwe, Bendigo, Bergell, Bertie, Bertram, Bible Script, Bickley Script, Bitmax, Blackmoor, Bluntz, Boink, Bordeaux, Bramley, Brighton, Bronx, Burlington, Buzzer Three, Cabaret, Cabarga Cursiva, Calligraphic Ornaments, Campaign, Cancellaresca Script, Carlton, Carumba, Caslon 540 Italic & Swashes, Caxton, Celebrations, Challenge, Champers, Charlotte, Charlotte Sans, Chiller, Chipper, Choc, Chromium One, Citation, Claude Sans, Commercials, Compacta, Coptek, Corinthian, Crillee, Cult, Dancin, Data 70, Delectables, Demian, Digitek, Diversions, Diversities, Dolmen, Dynamo, Eclectics, Edwardian Medium, Elysium, Emphasis, Energetics, Enviro, Epokha, Equinox, Etruscan, Expressions, Faithful Fly, Fashion, Figural, Fine Hand, Flamenco Inline, Flamme, Flight, Fling, Follies, Forest Shaded, Frances Uncial, Frankfurter, Freestyle Script, Friz Quadrata, Gigi, Gilgamesh, Gill, Gillies Gothic, Glastonbury, Gravura, Green, Greyton Script, Hadfield, Hand Drawn, Harlow, Harvey, Hazel, Heliotype, Highlight, Hollyweird, Ignatius, Impakt, Incidentals, Industrials, Indy Italic, Informal Roman, Inscription, Inspirations, Iris, Isis, Italia, ITC, Jazz, John Handy, Jokerman, Journeys, Kanban, Katfish, Klee, La Bamba, Lambada, Laser, Latino Elongated, Laura, LCD, LeGriffe, Lexikos, Lightnin', Limehouse, Lino Cut, Locarno, Malibu, Marguerita, Mastercard, Mekanik, Milano, Mo' Funky Fresh, Moderns, Montage, Naturals, Neo Neo, Oberon, Odessa, One Stroke, Orange, Organics, Orlando, Pablo, Party, Pendry, Pink, Plaza, Pleasure, Pneuma, Prague, Premier, Primitives, Princetown, Pristina, Pritchard, Pump, Quadrus, Quixley, Radicals, Rage Italic, Ragtime, Rapier, Refracta, Regatta Condensed, Retail Script, Retro Bold, Riva, Robotik, Romic, Roquette, Ru'ach, Rubber Stamp, Rundfunk, Santa Fe, Savoye, Scratch, Scriba, Scriptease, Scriptek, Scruff, Shaman, Shatter, Sinaloa, Skid Row, Slipstream, Smack, Smudger, Spooky, Spotlight, Squire, Strobos, Superstar, Synchro, Tag, Tannhauser, Teknik, Telegram, Tiger Rag, Tiranti Solid, Trackpad, Tropica Script, Twang, Type Embellishments, Ulysses, University Roman, Urbans, Van Dijk, Varga, Vegas, Vermont, Victorian, Vienna Extended, Vivaldi, Wade Sans Light, Wanted, Waterloo Bold, Well Beings, Westwood, Wildlife, Wild Thing, Xylo, Young Baroque, Zaragoza, Zennor, Zinjaro are trademarks or registered trademarks of International Typeface Corporation and may be registered in certain jurisdictions.

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Dieser einzigartige Beratungsservice bietet Ihnen Zugang zu Monotypes unvergleichlichem Fachwissen und hilft Ihnen bei allen typografischen Angelegenheiten. Von der vorläufigen Gestaltungss pezifikation, Fontauswahl und -lizenzierung bis hin zum Einsatz, zur Anlagenverwaltung und zum technischen Kundendienst; Typographic Solutions von Monotype gewährleistet Ihnen die optimale Leistung Ihrer Fontbibliothek.

• Ihre Produkte sehen fachmännisch aus und sind stets zur gewün-schten Zeit fertig.

• Ihr Image ist einzigartig und wird von allen Benutzern erfolgreich eingesetzt, egal, welche Technologie sie anwenden.

• Ihr Unternehmen kann in jeder Sprache einheitlich kommunizieren.

www.monotypefonts.com/typographicsolutions

MONOTYPE OEM SOLUTIONS

DISPLAY IMAGING: Fonts gibt es überall - auf PC-Bildschirmen, Fernsehbild-schirmen, Handys, Autoentertainmentsystemen und vielen anderen Produkten. Wir brauchen sie alle zum Kommunizieren, aber haben Sie sich schon einmal überlegt, wie man mit ihnen effektvoll Produkte und Marken hervorheben kann? Und überhaupt, wird die Qualität Ihrer Produkte durch Ihre Fonts richtig zum Ausdruck gebracht? Mit den Fonts und Technologien von Monotype Imaging können Entwickler schnell, klar und einheitlich Schriftarten für jedes System und in jed-er Sprache erstellen. Wir behandeln die gesamte Textverarbeitung - vom Textinput über die Darstellung bis zum Textoutput. Wir sind Spezialisten auf dem Gebiet der Fontlizenzierung für Entwickler und bieten einen unvergleichlichen technischen Kundendienst für eine schnelle Entwicklung.

DRUCKER IMAGING: Monotype Imaging arbeitet eng mit dem welt-weit führenden Druckerhersteller zusammen und liefert Fonts, die Fontkompressionstechnolo-gie, Fonttreiber, Farb- und Managementtools für Drucker.

www.monotypeimaging.com

¿QUÉ PUEDE OFRECERME MONOTYPE IMAGING? ES

SOLUCIONES DE MONOTYPE PARA PROFESIONALES CREATIVOS

BIBLIOTECAS DE FUENTES PROFESIONALES Y CONCESIÓN DE LICENCIAS: Monotype Imaging es el centro de las bibliotecas de tipos de fuentes Monotype e ITC que proporciona una gran cantidad de fuentes profesionales estándar, ahora en formato OpenType, con una extensa gama de opciones de licencia para satisfacer las necesidades de todo tipo de interesados: desde el usuario doméstico y las pequeñas empresas hasta las editoriales o empresas de ámbito internacional.

Monotype concede también licencias para el uso de miles de fuentes de cientos de fundiciones internacionales como Adobe, Berthold y URW. Asimismo, ofrecemos un gran número de fuentes de diseñadores independientes como Albert Boton, Neville Brody, Matthew Carter, Éric de Berranger, David Farey y Michael Harvey.

Vistazo a nuestra selección internacional online en *www.fonts.com*

FONTWISE® DE MONOTYPE

Cualquier empresa que utilice gran cantidad de fuentes puede beneficiarse de nuestro servicio Fontwise para reducir costes y agilizar el flujo de trabajo. Nuestro exclusivo software "descubridor" de fuentes es capaz de localizar rápidamente todas las fuentes en su red. Si trabaja con Monotype esto le permite crear una base de datos con todas sus fuentes, organizadas por grupos de trabajo, junto con el número de licencias que posea para ellas. De este modo podrá compartir las fuentes con mayor eficacia y reducir los costes de las licencias. Monotype se encargará de gestionar la base de datos a medida que vaya añadiendo fuentes, lo que le permitirá disponer de un servicio de fuentes de gran precisión para su negocio.

www.fontwise.com

FUENTES PERSONALIZADAS DE MONOTYPE

Sea diferente. Las marcas e identidades corporativas disponen de un tipo de fuente exclusivo que pueden utilizar siempre que muestren su marca. Monotype es la empresa responsable de los tipos de fuentes con que se presentan algunas de las empresas y marcas más conocidas del mundo como British Airways, Barclays Bank, Dyson y Scandinavian Airlines (SAS).

www.customfonts.com

SOLUCIONES TIPOGRÁFICAS DE MONOTYPE

Este exclusivo servicio de consultoría pone a su disposición la inigualable experiencia de Monotype para ayudarle a solucionar todas las necesidades tipográficas de su negocio. Desde la especificación del diseño inicial o la selección de las fuentes y la obtención de licencias para las mismas hasta la utilización, la gestión de activos y el servicio técnico, el servicio Soluciones Tipográficas de Monotype le garantiza el rendimiento óptimo de su biblioteca de fuentes.

• Sus productos presentan una imagen excelente y siempre son puntuales

• Su identidad es exclusiva y llega a todos los usuarios con éxito, sea cual sea la tecnología que utilicen

• Su empresa puede comunicarse sistemáticamente en cualquier idioma.

www.monotypefonts.com/typographicsolutions

SOLUCIONES DE MONOTYPE ORIGINALES (OEM)

IMAGING PARA VISUALIZACIÓN: Las fuentes están en todas partes, en las pantallas de los ordenadores, en los televisores, en los teléfonos móviles, en los sistemas de entretenimiento de los coches y en muchos otros dispositivos de consumo. Todos confiamos en ellas para comunicarnos pero, ¿ha pensado que también son una forma eficaz de diferenciar productos e identificar marcas? Y no sólo eso, ¿se ha parado a pensar si las fuentes que utiliza están a la altura de sus productos? Las fuentes y las tecnologías Monotype Imaging ayudan a los programadores a crear tipos de fuentes rápidos, claros y consistentes para cualquier plataforma y en cualquier idioma. Abarcamos todas las fases del procesamiento de textos, desde la introducción del texto hasta la producción del mismo, pasando por la edición de textos con imágenes. Somos especialistas en la concesión de licencias de fuentes para programadores y ofrecemos un incomparable soporte técnico para un desarrollo rápido.

IMAGING PARA IMPRESORAS: Monotype Imaging colabora estrechamente con los principales fabricantes de impresoras del mundo ofreciendo fuentes, tecnología de compresión de fuentes, controladores de fuentes, y herramientas de color y gestión para impresoras.

www.monotypeimaging.com

THE ITC LIBRARY

THE ITC® LIBRARY OPENTYPE EDITION

VERSION ONE

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Monotype Imaging