JUST

MY

TYPE

Garamond

GARAMOND

1989: (Claude Garamond, 1532) Robert Slimbach

Garamond

is a group of many old-style serif typefaces, named for sixteenth-century Parisian engraver Claude Garamond (generally spelled as Garamont in his lifetime).

Garamond-style typefaces are popular and often used, particularly for printing body text and books.

Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | *!@#$%^&*(),.*

Semibold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | **!@#$%^&*(),./**

Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | *!@#$%^&*(),./*

Bold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | **!@#$%^&*(),./**

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | *!@#$%^&*(),./*

Baskerville

1757: John Baskerville

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

The quick brown fox jumps over a lazy dog.

Baskerville

is a serif typeface designed in the 1750s by John Baskerville (1706–1775) in Birmingham, England and cut into metal by punchcutter John Handy.

Baskerville is classified as a transitional typeface, intended as a refinement of what are now called old-style typefaces of the period, especially those of his most eminent contemporary, William Caslon.

Compared to earlier designs, Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | *!@#$%^&*(),.*

Semibold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | **!@#$%^&*(),./**

Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | *!@#$%^&*(),./*

Bold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | **!@#$%^&*(),./**

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | ***!@#$%^&*(),./***

Bodoni

1798: Giambattisa Bodoni

MAKE

your life a masterpiece

IMAGINE

no limitations on what you can be, have or do.

Brian Tracy

Bodoni

is a well-known serif typeface series that has had a long history of interpretations by many design houses. The various font styles begin with Bodoni's original Didone modern font in the late 1700s through to ATF's American Revival in the early 1900s and into the digital age.

The original design had a bold look with contrasting strokes and an upper case that was a bit more condensed then its stylish influence Baskerville.

The unbracketed serifs and even geometric styling has made this a popular font seen in almost every kind of typesetting situation, but particularly well suited for title fonts and logos.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*(),./

Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*(),./

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&(),.*

Bold
ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*(),./

Poster Compressed

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*0,./

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*(),./

Pack my box with five dozen liquor

Pack my box with five dozen liquor jugs.

Pack my box with five dozen liquor jugs.

Pack my box with five dozen liquor jugs.

Pack my box with five dozen liquor jugs.

Rockwell

1934: Frank Hinman Pierpont

Rockwell

is a slab serif typeface originally modeled after a 1910 font called Litho Antique.

Revived by Morris Fuller Benton in the 1920s, the font was redesigned and published in 1934 by Monotype in a project spearheaded by Frank Hinman Pierpont.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | *!@#$%^&*(),.*

Extra Bold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | **!@#$%^&*(),./**

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | ***!@#$%^&*(),./***

Bold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | **!@#$%^&*(),./**

Verdana

1996: Matthew Carter

IF you feel like there's

SOMETHING

out there that you're supposed to be doing,

IF you have a *PASSION*

for it, then stop wishing and just

DO IT!

Verdana

is a humanist sans-serif typeface designed by Matthew Carter for Microsoft Corporation, with hand-hinting done by Thomas Rickner, then at Monotype. Demand for such a typeface was recognized by Virginia Howlett of Microsoft's typography group and commissioned by Steve Ballmer.

The name "Verdana" is based on verdant (something green), and Ana (the name of Howlett's eldest daughter).

Bearing similarities to humanist sans-serif typefaces such as Frutiger, Verdana was designed to be readable at small sizes on the low-resolution computer screens of the period.

Like many designs of this type, Verdana has a large x-height (tall lower-case characters), with wider proportions and loose letter-spacing than on print-orientated designs like Helvetica.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 │ !@#$%^&*(),./

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 │ *!@#$%^&*(),.*

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 │ ***!@#$%^&*(),./***

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 │ **!@#$%^&*(),./**

Univers

1957: Adrian Frutiger

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

The five boxing wizards jumped quickly.

Univers

is the name of a large sans-serif typeface family designed by Adrian Frutiger and released by his employer Deberny & Peignot in 1957.

Classified as a neo-grotesque sans-serif, one based on the model of nineteenth-century German typefaces such as Akzidenz-Grotesk, it was notable for its availability from the moment of its launch in a comprehensive range of weights and widths.
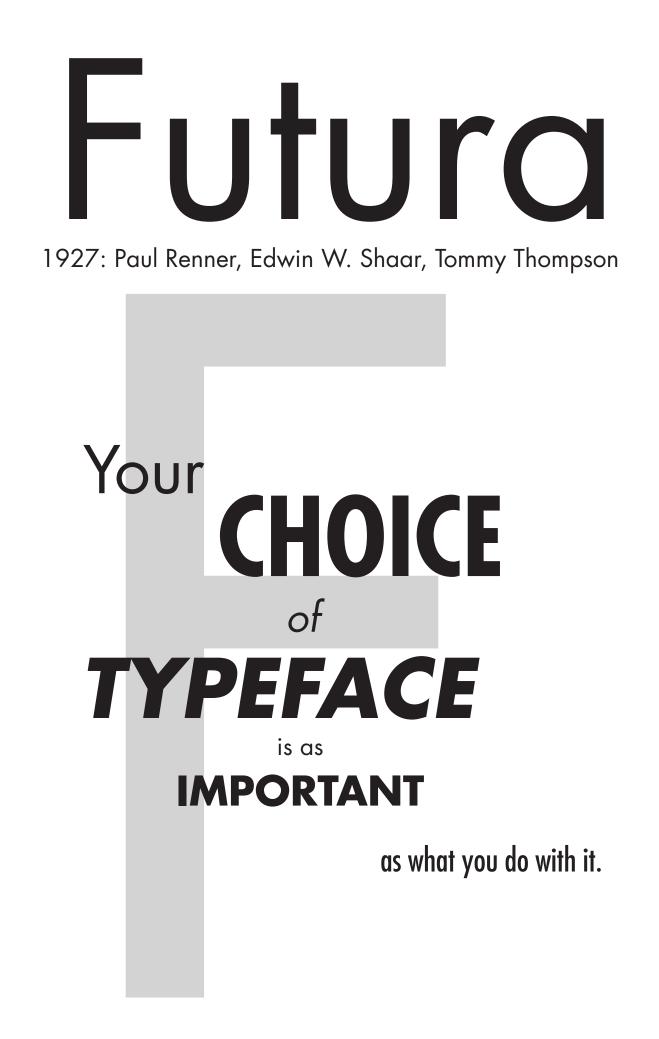
The original marketing for Univers deliberately referenced the periodic table to emphasise its scope.

Univers was one of the first typeface families to fulfil the idea that a typeface should form a family of consistent, related designs.

Univers LT Std

45 Light	**75 Black**	47 Light Condensed
45 Light Oblique	***75 Black Oblique***	*47 Light Condensed Oblique*
55 Roman	**85 Extra Black**	57 Condensed
55 Oblique	***85 Extra Black Oblique***	*57 Condensed Oblique*
65 Bold		**67 Bold Condensed**
65 Bold Oblique		***67 Bold Condensed Oblique***

Futura

1927: Paul Renner, Edwin W. Shaar, Tommy Thompson

Your **CHOICE** *of* **TYPEFACE** is as **IMPORTANT** as what you do with it.

Futura

Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project.

It is based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period. It was developed as a typeface by the Bauer Type Foundry, in competition with Ludwig & Mayer's seminal Erbar typeface of 1926.

Futura has an appearance of efficiency and forwardness.

Futura Std

Futura Light Condensed
Futura Light Condensed Oblique
Futura Medium Condensed
Futura Medium Condensed Oblique
Futura Bold Condensed
Futura Bold Condensed Oblique
Futura Extra Bold Condensed
Futura Extra Bold Condensed Oblique
Futura Light
Futura Light Oblique

Futura Book
Futura Book Oblique
Futura Medium
Futura Medium Oblique
Futura Heavy
Futura Heavy Oblique
Futura Bold
Futura Bold Oblique
Futura Extra Bold
Futura Extra Bold Oblique

Bickham Script

1997: Richard Lipton

Sympathizing would fix Quaker objectives.

Sympathizing would fix Quaker objectives.

Sympathizing would fix Quaker objectives.

Bickham Script

typeface is a sure-fire way to get the attention of the most distinguished audiences. What sets this font apart is not only its formal design, but also its variety.

Designer Richard Lipton included variations of many characters that show themselves according to where the character is in a word or phrase. It design is widely used for formal documents, especially as titles and signatures. Certificates, diplomas, and formal invitations are also very common uses.

Many companies choose the Bickham Script design as their official font for marketing purposes. When the message needs to be one of luxury and quality for distinguished customers, the Bickham Script typeface fills the ticket.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*().,!

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*().,!

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789   !@#$%^&*().,.

Bungee

N/A: David Jonathan Ross

LOVE

at

FIRST

BITE

Bungee

is a typeface that celebrates the urban sign. From crummy liquor stores to majestic theaters, vertical signage fills our cities. They stack the Latin alphabet, one letter on top of the other, in order to make dramatic use of limited space.

Following their lead, I designed Bungee to be able to adapt to horizontal or vertical text, so it is always ready to take your text in a new direction. Bungee comes in four layers: Regular, Inline, Outline, and Shade.

You can mix and match these styles and their ornaments to create a variety of chromatic effects.

In desktop apps, you can style each layer separately, and overlay them when you are finished. On the web, you can create layers using absolutely-positioned content in your before or after pseudo-class, or use bungee.js to do the heavy lifting for you.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),.

Extra Bold

ABCDEFGHIJKLMNOPQRSTU
VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Bold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Source Serif

N/A: Frank Griesshammer

Brick quiz whangs jumpy veldt fox.

Brick quiz whangs jumpy veldt fox.

Brick quiz whangs jumpy veldt fox.

Brick quiz whangs jumpy veldt fox.

Brick quiz whangs jumpy veldt fox.

Brick quiz whangs jumpy veldt fox.

Source Serif Pro

is a serif typeface in the transitional style, designed to complement Source Sans. Their close companionship is achieved by a careful match of letter proportions and typographic color.

While designed to harmonize with its serif-less counterpart, Source Serif often takes its own direction, in part because the two are inspired by different historical precedents.

Source Serif is loosely based on the work of Pierre Simon Fournier, and many idiosyncrasies typical to Fournier's designs (like the bottom serif on the b or the middle serif on the w) are also found in Source Serif.

Without being a pure historical revival, Source Serif takes cues from the Fournier model and reworks it for a modern age.

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Exra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),.

Bold

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Light

ABCDEFGHIJKLMNOPQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 | !@#$%^&*(),./

Minion Pro

1990: Robert Slimbach

If you

NEVER TRY

you'll

NEVER KNOW

Minion Pro

is a serif typeface designed by Robert Slimbach in 1990 for Adobe Systems and inspired by late Renaissance-era type. The name comes from the traditional naming system for type sizes, in which minion is between nonpareil and brevier, with the type body 7pt in height.

As the name suggests, it is particularly intended as a font for body text in a classical style, neutral and practical while also slightly condensed to save space. Slimbach described the design as having "a simplified structure and moderate proportions."

Minion was developed using sophisticated interpolation or multiple master technology to create a range of weights and optical sizes suitable for different text sizes.

Minion Pro

Minion Pro Bold Condensed
Minion Pro Bold Condensed Italic
Minion Pro Regular
Minion Pro Italic
Minion Pro Medium

Minion Pro Medium Italic
Minion Pro Semibold
Minion Pro Semibold Italic
Minion Pro Bold
Minion Pro Bold Italic