

◇ **Introduction**

I use a lot of type. I also use T_EX – what better medium can there be for showing off type? – in its Macintosh incarnation as Textures. I need samples that I can show clients, and that I can refer to for the technical details of the typeface. The results are the type specimens you see here. The code itself has some annotations that you might want to read. The macros are not complex – I don’t have time to decode clever macros, and I may need to alter them for unusual situations as they arise. You are encouraged to do the same. The current distribution of these specimens includes: This introduction; eight type specimens; an Acrobat PDF file with typeset examples of the specimens and this introduction.

Some of the fonts in these examples (particularly *Centaur* in `Type-Spc8.tex`) were made T_EX-ready by using Alan Jeffrey’s `fontinst`. The `fontinst` package is discussed in considerable detail in Alan Hoenig’s new book *T_EX Unbound: L^AT_EX and T_EX Strategies for Fonts, Graphics & More* (Oxford 1998), which discusses `fontinst` over the course of several chapters and works through numerous examples. If you deal at all with fonts and T_EX you will need this book.

Clearly, these specimens will be most easily produced on systems that use outline fonts as opposed to bitmaps. I have used these specimens on a Mac with Textures using both PostScript and TrueType, and on a PC with PCT_EX using TrueType. Textures (now at version 2.0) is interesting in that it can create font metrics “on the fly” from the Mac’s bitmap files. For more demanding work, you will, however, want to stick with `fontinst`.

◇ **A word about color**

Blue Sky Research *Textures* is a wonderful implementation of T_EX that has a very convenient way to use color through the `\special` mechanism. I’m going to describe it so that if you use a different implementation that can take advantage of color, you will understand the macros here. Color is invoked by:

```
\special{color rgb 1.0 0.0 0.0}
```

This tells T_EX to turn everything red from this point on. This specification could also have been given by:

```
\special{color cmyk 0.0 1.0 0.1 0.0}
```

as red in the CMYK model is 100% of magenta and yellow. To jump back and forth between colors, Textures has a color stack and you can push colors onto the stack and pop them off. So, a typical use of color might be something like this:

```
\special{color push}% Puts current color (black) on stack
%% Calls red and puts it on stack:
\special{color rgb 1.0 0.0 0.0}
Some text in red.
\special{color pop}% Pops red off stack, restores black
More text in black.
```

Simple. You can also define a color for later use:

```
\special{color define red rgb 1.0 0.0 0.0}
```

and summon it by calling:

```
\special{color red}
```

The advantage of this is that you can call colors that downstream processors (separation software, or a printer) can use to identify color use. You can even screen the color for tints:

```
\special{color red .5}
```

which would give a 50% tint of red, or pink.

◇ **TypeSpc1.tex, TypeSpc2.tex, TypeSpc3.tex**

These are essentially variations on a theme, differing only in the display type at the top of the page. TypeSpc1 has a selection of telltale characters. The top of the *A* often has a distinctive treatment; the lower half of the *G* and the tail of the *Q* also tend to be distinctive; the shape and size of the enclosed areas of the lowercase *a* and *e* are also telltale, and important in that very small such spaces are likely to close up under less than ideal printing conditions; the ampersand frequently has a good deal of creativity lavished upon it. TypeSpc2 sets the uppercase and lowercase of each letter next to each other. TypeSpc3 has a line of uppercase characters (not good design, but some people like or expect it) followed by a line of lowercase characters.

◇ **Selecting the type**

At the beginning you can insert three items of information: the \TeX name of the font; the name of the font that will appear as the ‘title’ of the specimen; and any comments that you wish to have at the end of the chart. I like this specimen because the chosen typeface is used for the whole specimen, including annotations. Clearly, these specimens and macros are more suited to PostScript and TrueType fonts than bitmaps – proceed accordingly.

◇ **Column width**

Under normal circumstances, a column of type should be about 70 lowercase characters (about 2.5 lowercase alphabets) in width, or about 4.5 inches in width, whichever comes first. Much longer, and the eye tires, and loses its place when moving to the next line; much shorter and you increase the level of visual noise such as hyphenation and highly variable word spacing. This sample shows 10pt type at the width of 2.5 lowercase alphabets, and calculates the size of type necessary to set 70 characters to a measure of 4.5 inches. Interestingly, 10pt type usually comes very close to fitting 4.5 inches with 70 characters. One of the most common signs of uninformed typography is column width that pays no attention to the realities of type and reading.

◇ **Leading**

The calculation of leading – $\backslash\text{baselineskip}$ in \TeX – is based purely on the physical realities of the type being set. The maximum height and depth of the typeface’s characters is found, and then a percentage of that amount is added to itself to arrive at the leading. The x-height of the font is also given some influence over the leading.

◇ **Choice of text**

I have provided three sample texts in token registers. The first is a simple piece of English prose. The second is a collection of *pangrams* – sentences using all twenty-six letters of the alphabet – from the large collection of David Lemon of Adobe Systems, Inc.; so you get to see all of the letters of the alphabet in use. The third is an amalgam of Latin and semi-Latin texts. In the first place, Latin – as Beatrice Warde pointed out – has fewer descenders so the text sits more cleanly on the baseline; second, as W. A. Dwiggins pointed out to Beatrice Warde, it is good to have a sample of text in a language the reader does not read – in this way the reader looks at the type itself, and not through the type to the information it conveys.

◇ **Type factor**

The type factor is basically an extension of the the characters per pica concept, but scaled to the size of the typeface. It is based on a sample of type in which $f = (ct)/m$ where f is the typefactor, c is the number of characters in the sample, t is the type size in points, and m is the total horizontal width of the sample. The formula can be put to some good use. For instance, characters per pica, p , can be obtained from $p = h/f$ where h is the size of the type in points; the size of the type, h , necessary to place n characters on a column width of w (in picas) is: $h = (fw)/n$. I have used a sample based on the relative frequency of letters in English. This gives excellent agreement with published figures, particularly those in *Brown's Index*. It is best not to take figures like characters-per-pica or type factors too seriously. They are very useful for judging the relative characteristics of typefaces. Before computer typesetting they were far more useful when the actual typesetting of material was costly and time-consuming. Computers allow us to be able to change typesetting parameters interactively and quickly, relieving us from having to know precisely ahead of time how the material is going to layout.

◇ **The ratio of the x-height to the ascender height**

This is an important characteristic of type. As x-height increases, type tends to look darker, or more crowded on the page. The antidote to this is to increase the leading slightly. *See above*.

◇ **TypeSpc4.tex – a mini-specimen**

The principal attraction of TypeSpc4 is the `\makefontbox` macro which gives a kind miniature specimen that can be as little or as large as you like. In the examples I give, the grid is certainly optional as is the use of color: They are merely suggestions to get you started. The five arguments to `\makefontbox` are as follows:

- #1 TeX's name for the desired font
- #2 The name font name as you want it to print
- #3 The name of the type's designer, or other salient piece of information that lends itself to display
- #4 The size of the type inside the box
- #5 The overall desired width of the box

◇ **TypeSpc5.tex – by the numbers**

It is very often useful to know where the characters of a typeface are, and to gain an overall impression of all of the characters of a font. This specimen is simply an enumeration of the characters with respect to their character numbers. The macro to notice is `\lineofchars`. You can specify how many characters are to be in the line, and what the numerical starting point will be. Numerous other design variables can be specified, and they are discussed in TypeSpc5.tex.

◇ **TypeSpc6.tex – for florid fonts**

There are times when you simply have to see a font in all its splendor. You don't need it at every imaginable size. And in the case of ornate calligraphic fonts, it does not make any sense at all to shove uppercase letters together for any reason, not even for display.

◇ **TypeSpc7.tex – homage à Caslon**

This ornate example is meant to be both fun and useful. It was inspired by the specimen sheets of William Caslon. The names of the type sizes – Ruby, Minion, Brevier, etc. – are traditional and could be replaced with sizes in points. This is a useful sample for PostScript typefaces which are often packaged as a family of four fonts: roman, italic, bold and bold-italic. The principle fonts are the roman and italic, however, and these are the fonts primarily featured in this specimen. The sample text is in a token list and can be changed at will – just make sure that there is enough of it.

◇ **TypeSpc8.tex**

This specimen uses techniques that we have established in earlier samples. Again, this is suitable for typefaces that exist in pairs (or pairs of pairs) of fonts: roman and italic, bold and bold-italic. There is also a macro for a single, centered paragraph that could be used, say, for small caps. The type size, leading and type factor are given for each font.

◇ **TypeSpc9.tex**

I combined two formats here to show off the principal characteristics of the roman along with the fonts of the family as used for text.

◇ **TypeSp10.tex**

Another variation using one sample per line. Also notice the very beautiful typeface.

◇ **Stephen Moye, 23 IV 1998**

Stephen_Moye@brown.edu
Brown University Graphic Services

Adobe Caslon Italic

AGQMstaefgpy1234?!& 49.0pt

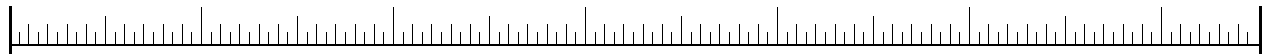
AGQMstaefgpy1234?!& 41.6pt

AGQMstaefgpy1234?!& 34.2pt

AGQMstaefgpy1234?!& 26.8pt

AGQMstaefgpy1234?!& 19.4pt

AGQMstaefgpy1234?!& 12.0pt



Decimal Inches

1

2

3

4

5

6

1234567890\$%&?(")

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklm

ABCDEFGHIJKLMNPOQRSTUVWXYZ



Picas

5

10

15

20

25

30

35

Typography may be defined as both an art and a craft. It is an art in that what it does, it does for its own sake, according to its own internal sense of what is beautiful and right. It is a craft in that what it does, it does for a purpose outside itself: it provides a means of storing, shaping and conveying information. Typography is, therefore, a selfless art – a contradiction in terms, perhaps – and is at its best when it is least perceived to be doing anything, indeed when there is no active awareness of perceiving it, directly, at all, but rather perceiving, through it, the knowledge which animates the type on the page. Quality in typography results from an effortless perfection of conception and execution in the creation of a balance between beauty & utility: compromising neither, calling attention to neither, yet achieving both.

Type stats:

Text sample (10pt) leading 12.2pt

Width of 2.5 lowercase 10pt alphabets 22pc10 or 3.79in

Type size required for a 4.5in measure 11.8pt

Ratio of x-height to ascender height 0.59

Typefactor 31.42

Carol Twombly

Adobe Caslon

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo 27.1pt

PpQqRrSsTtUuVvWwXxYyZz?&

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo 22.0pt

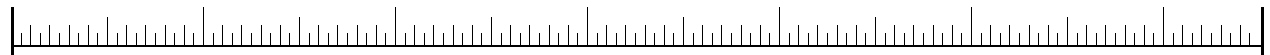
PpQqRrSsTtUuVvWwXxYyZz?&

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo 17.0pt

PpQqRrSsTtUuVvWwXxYyZz?&

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo 12.0pt

PpQqRrSsTtUuVvWwXxYyZz?&



Decimal Inches 1 2 3 4 5 6
1234567890\$%&?“ ”)

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnop
ABCDEFGHIJKLMNPOQRSTUVWXYZ



Picas 5 10 15 20 25 30 35

Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert handsome prizes for six juicy plums. Freight to me sixty dozen quart jars and twelve black pans. My help squeezed back in again and joined the weavers after six. Turgid saxophones blew over Mick's jazzy quiff. Five wine experts jokingly quizzed sample chablis. My grandfather picks up quartz and valuable onyx jewels. Mix Zapf with Veljovic and get quirky Beziers. All questions asked by five watch experts amazed the judge. Back in June we delivered oxygen equipment of the same size. We have just quoted on nine dozen boxes of grey lamp wicks. A large fawn jumped quickly over white zinc boxes. The exodus of jazzy pigeons is craved by squeamish walkers..

Type stats:

Text sample (10pt) leading	12.4pt
Width of 2.5 lowercase 10pt alphabets	24pc3 or 4.03in
Type size required for a 4.5in measure	11.1pt
Ratio of x-height to ascender height	0.58
Typefactor	29.49

Drawn by Carol Twombly.

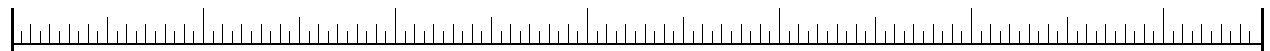
Computer Modern 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 24.7pt
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 20.4pt
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 16.2pt
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 12.0pt
abcdefghijklmnopqrstuvwxyz



Decimal Inches 1 2 3 4 5 6
1234567890\$%&?“”

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklm
ABCDEFGHIJKLMNOPQRSTUVWXYZ



Picas 5 10 15 20 25 30 35

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit labortis nisl ut aliquip exea commodo consequat. Quousque tandem abutere, Catilina, patientia nostra? Quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactibit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilae. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit labortis nisl ut aliquip exea commodo consequat. Quousque tandem abutere, Catilina, patientia nostra? Quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactibit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilae. _____

Type stats:

Text sample (10pt) leading	11.2pt
Width of 2.5 lowercase 10pt alphabets	25pc9 or 4.28in
Type size required for a 4.5in measure	10.5pt
Ratio of x-height to ascender height	0.62
Typefactor	27.34

Drawn by Donald Knuth.



Adobe Caslon Roman

A B C D E 1 2 a b c d e
F G H I J 3 4 f g h i j
K L M N O 5 6 k l m n o
P Q R S T 7 8 p q r s t
U V W X Y 9 0 u v w x y
(Z) & ¶ [z]

Adobe Caslon Italic

*A B C D E 1 2 a b c d e
F G H I J 3 4 f g h i j
K L M N O 5 6 k l m n o
P Q R S T 7 8 p q r s t
U V W X Y 9 0 u v w x y
(Z) & ¶ [z]*

A lot of mathematics and technical knowledge are involved in our work today. I would not call us artists any more. I think 'alphabet designer' is more accurate, and our comrade is no longer the punchcutter but the electronics engineer. If the technician learns that he doesn't have to work with a crazy artist, and the designer learns a little about electronics, they will make an ideal team. It is still teamwork as it was in the good old days of metal type.

Hermann Zapf

Adobe Caslon Bold

**A B C D E 1 2 a b c d e
F G H I J 3 4 f g h i j
K L M N O 5 6 k l m n o
P Q R S T 7 8 p q r s t
U V W X Y 9 0 u v w x y
(Z) & ¶ [z]**

Adobe Caslon BoldItalic

***A B C D E 1 2 a b c d e
F G H I J 3 4 f g h i j
K L M N O 5 6 k l m n o
P Q R S T 7 8 p q r s t
U V W X Y 9 0 u v w x y
(Z) & ¶ [z]***

Carol Twombly

Adobe Caslon

0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
ı		˘	˙	˚	˛	˜	˝	ˆ	˜	ß	æ	œ	ø	Æ	Œ	Ø
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
	!	”	#	\$	%	&	'	()	*	+	,	-	.	/	
32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	
0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?	
48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	
@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	
64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	
P	Q	R	S	T	U	V	W	X	Y	Z	[\]	^	.	
80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	
‘	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	
p	q	r	s	t	u	v	w	x	y	z	{	}	~	˘	˙	
112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	

Carol Twombly

Computer Modern

Γ	Δ	Θ	Λ	Ξ	Π	Σ	Υ	Φ	Ψ	Ω	ff	fi	fl	ffi	ffl		
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15		
ı	ı	˘	˙	˚	˛	˜	˝	ˆ	˜	ˆ	ß	æ	œ	ø	Æ	Œ	Ø
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31		
ˆ	!	”	#	\$	%	&	’	()	*	+	,	-	.	/		
32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47		
0	1	2	3	4	5	6	7	8	9	:	;	ı	=	ı	?		
48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63		
@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O		
64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79		
P	Q	R	S	T	U	V	W	X	Y	Z	[“]	^	˙		
80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95		
‘	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o		
96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111		
p	q	r	s	t	u	v	w	x	y	z	-	—	”	~	ˆ		
112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127		

Donald E. Knuth

Zapf Dingbats

32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	
48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	
64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	
80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	
96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	
112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	

Hermann Zapf

Audubon Script

Type used in James Audubon's "Birds of America", translated to PostScript by Richard Beatty

Abound

A a

B b

Brick quiz whangs jumpy veldt

Bridges

C c

D d

fox. Nymphs vex, beg quick fjord

Canoe

E e

F f

waltz. Quick wafting zephyrs

Dismay

English

G g

H h

vex bold Jim.

French

Genoa

I i

J j

West quickly gave Bert handsome prizes

Happy

K k

L l

for six juicy plums. Freight to me sixty

Igloo

Jury

M m

N n

dozen quart jars and twelve black pans.

Kimono

O o

P p

My help squeezed back in again and joined

Lyric

Musical

Q q

R r

the weavers after six. Turgid saxophones

Narcissus

S s

T t

blew over Mick's jazzy quiff.

Opera

Precise

U u

V v

Five wine experts jekingly quizzed sample chablis. My grand-

Quartz

Royal

W w

X x

father picks up quartz and valuable onyx jewels. Mix Luff with

Sable

Y y

Z z

Veljevic and get quirky Beziers. All questions asked by five

Transience

0

1

watch experts amazed the judge. Back in June we delivered

Umbrage

2

3

oxygen equipment of the same size. We have just quoted on nine

Velvet

Waxen

4

5

dozen boxes of grey lamp wicks. A large fawn jumped quickly

Xanadu

6

7

over white zinc boxes. The exodus of jazzy pigeons is craved by

Yucca

8

V

9

squeamish walkers.

Zabaglione

24.0pt / 25.5pt

18.0pt / 19.1pt

12.0pt / 12.7pt

10.0pt / 10.6pt

Centaur

[Centaur]

12pt/13.9pt
32.63

Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert handsome prizes for six juicy plums. Freight to me sixty dozen quart jars and twelve black pans. My help squeezed back in again and joined the weavers after six. Turgid saxophones blew over Mick's jazzy quiff. Five wine experts jokingly quizzed sample chablis. My grandfather picks up quartz and valuable onyx jewels. Mix Zapf

[Centaur Italic]

12pt/13.9pt
40.48

Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert handsome prizes for six juicy plums. Freight to me sixty dozen quart jars and twelve black pans. My help squeezed back in again and joined the weavers after six. Turgid saxophones blew over Mick's jazzy quiff. Five wine experts jokingly quizzed sample chablis. My grandfather picks up quartz and valuable onyx jewels. Mix Zapf with Veljovic and get quirky Beziars. All questions asked by five watch experts amazed the judge. Back in June we

[Centaur Bold]

12pt/13.8pt
31.30

Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert handsome prizes for six juicy plums. Freight to me sixty dozen quart jars and twelve black pans. My help squeezed back in again and joined the weavers after six. Turgid saxophones blew over Mick's jazzy quiff. Five wine experts jokingly quizzed sample chablis. My grandfather picks up quartz and valuable onyx

[Centaur Bold-Italic]

12pt/13.8pt
37.22

Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert handsome prizes for six juicy plums. Freight to me sixty dozen quart jars and twelve black pans. My help squeezed back in again and joined the weavers after six. Turgid saxophones blew over Mick's jazzy quiff. Five wine experts jokingly quizzed sample chablis. My grandfather picks up quartz and valuable onyx jewels. Mix Zapf with Veljovic and get quirky Beziars. All questions asked by

Centaur

AGQMstaefgpy1234?!& 51.1pt

AGQMstaefgpy1234?!& 44.6pt

AGQMstaefgpy1234?!& 38.0pt

AGQMstaefgpy1234?!& 31.5pt

AGQMstaefgpy1234?!& 25.0pt

AGQMstaefgpy1234?!& 18.5pt

AGQMstaefgpy1234?!& 12.0pt

[Centaur]

10pt Brick quiz whangs jumpy veldt fox. Nymphs vex, beg
11.8pt quick fjord waltz. Quick wafting zephyrs vex bold Jim.
32.63 West quickly gave Bert handsome prizes for six juicy
0.53 plums. Freight to me sixty dozen quart jars and twelve
black pans. My help squeezed back in again and joined
the weavers after six. Turgid saxophones blew over Mick's
jazzy quiff. Five wine experts jokingly quizzed sample
chablis. My grandfather picks up quartz and valuable
onyx jewels. Mix Zapf with Veljovic and get quirky
1 2 3 4 5 6 7 8 9 0 &

[Centaur Italic]

10pt *Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord*
11.8pt *waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert*
40.48 *handsome prizes for six juicy plums. Freight to me sixty dozen quart*
0.56 *jars and twelve black pans. My help squeezed back in again and joined*
the weavers after six. Turgid saxophones blew over Mick's jazzy quiff.
Five wine experts jokingly quizzed sample chablis. My grandfather
picks up quartz and valuable onyx jewels. Mix Zapf with Veljovic and
get quirky Beziars. All questions asked by five watch experts amazed
the judge. Back in June we delivered oxygen equipment of the same
1 2 3 4 5 6 7 8 9 0 &

[Centaur bold]

10pt Brick quiz whangs jumpy veldt fox. Nymphs vex, beg
11.8pt quick fjord waltz. Quick wafting zephyrs vex bold
31.30 Jim. West quickly gave Bert handsome prizes for six
0.53 juicy plums. Freight to me sixty dozen quart jars and
twelve black pans. My help squeezed back in again
and joined the weavers after six. Turgid saxophones
blew over Mick's jazzy quiff. Five wine experts jok-
ingly quizzed sample chablis. My grandfather picks
up quartz and valuable onyx jewels. Mix Zapf with
1 2 3 4 5 6 7 8 9 0 &

[Centaur BoldItalic]

10pt *Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord*
11.8pt *waltz. Quick wafting zephyrs vex bold Jim. West quickly gave*
37.22 *Bert handsome prizes for six juicy plums. Freight to me sixty*
0.56 *dozen quart jars and twelve black pans. My help squeezed back*
in again and joined the weavers after six. Turgid saxophones blew
over Mick's jazzy quiff. Five wine experts jokingly quizzed sample
chablis. My grandfather picks up quartz and valuable onyx jew-
els. Mix Zapf with Veljovic and get quirky Beziars. All questions
asked by five watch experts amazed the judge. Back in June we de-
1 2 3 4 5 6 7 8 9 0 &



Romus

AGQMstaefgpyi234?!& 61.7pt

AGQMstaefgpyi234?!& 53.4pt

AGQMstaefgpyi234?!& 45.1pt

AGQMstaefgpyi234?!& 36.8pt

AGQMstaefgpyi234?!& 28.5pt

AGQMstaefgpyi234?!& 20.2pt

AGQMstaefgpyi234?!& 12.0pt

[Romus]

Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord
waltz. Quick wafting zephyrs vex bold Jim. West quickly gave Bert
handsome prizes for six juicy plums. Freight to me sixty dozen quart
jars and twelve black pans. My help squeezed back in again and joined
the weavers after six. Turgid saxophones blew over Mick's jazzy quiff.
Five wine experts jokingly quizzed sample chablis. My grandfather
picks up quartz and valuable onyx jewels and objects. Mix Zapf with
Veljovic and get quirky Beziers. All questions asked by five watch ex-
perts amazed the judge. Back in June we delivered oxygen equipment
1 2 3 4 5 6 7 8 9 0 &

[Romus Italic]

*Brick quiz whangs jumpy veldt fox. Nymphs vex, beg quick fjord waltz. Quick waft-
ing zephyrs vex bold Jim. West quickly gave Bert handsome prizes for six juicy plums.
Freight to me sixty dozen quart jars and twelve black pans. My help squeezed back in
again and joined the weavers after six. Turgid saxophones blew over Mick's jazzy quiff.
Five wine experts jokingly quizzed sample chablis. My grandfather picks up quartz
and valuable onyx jewels and objects. Mix Zapf with Veljovic and get quirky Beziers.
All questions asked by five watch experts amazed the judge. Back in June we delivered
oxygen equipment of the same size. We have just quoted on nine dozen boxes of grey
lamp wicks. A large fawn jumped quickly over white zinc boxes. The exodus of jazzy
1 2 3 4 5 6 7 8 9 0 &*