

Plain 26 pt.:

Aa Bb Cc Dd Ee
Ff Gg Kk Jj Ll
Mm Pp Qq Rr
Ss Tt Uu Vv Ww
Xx Yy Zz € &
@ 1 2 3 4 5 6 7 8 0

Plain Italic 26 pt.:

*Aa Bb Cc Dd Ee
Ff Gg Kk Jj Ll
Mm Pp Qq Rr Ss
Tt Uu Vv Ww
Xx Yy Zz € & @
1 2 3 4 5 6 7 8 0*

Bold 26 pt.:

**Aa Bb Cc Dd Ee
Ff Gg Kk Jj Ll
Mm Pp Qq Rr Ss
Tt Uu Vv Ww
Xx Yy Zz € & @
1 2 3 4 5 6 7 8 0**

Bold Italic 26 pt.:

***Aa Bb Cc Dd Ee
Ff Gg Kk Jj Ll Mm
Pp Qq Rr Ss
Tt Uu Vv Ww Xx
Yy Zz € & @
1 2 3 4 5 6 7 8 0***

Plain 8 pt.:

He was born in 1580, apparently in Switzerland. He trained as punch-cutter in Paris. From 1610 he worked in the printing office of the Calvinist Academy in Sedan, where he was awarded the title "Imprimeur de son Excellence et de l'Academie Sédanoise".

Plain 10 pt.:

He began working on his own alphabet in 1615, so that he would not have to order type for his printing office from Paris, Holland and Germany, which at that time was rather difficult. The other reason was that not only the existing type faces, but also the respective punches were rapidly wearing out. Their restoration was extremely painstaking, not to mention the fact that the result would have been just a poor shadow of the original elegance. Thus a new type face came into existence, standing on a traditional basis, but with a life-giving sparkle from its creator.

Plain 12 pt.:

In 1621 Jannon published a Roman type face and italics, derived from the shapes of Garamond's type faces. As late as the start of the 20th century Jannon's type face was mistakenly called Garamond,

Bold 8 pt.:

He was born in 1580, apparently in Switzerland. He trained as punch-cutter in Paris. From 1610 he worked in the printing office of the Calvinist Academy in Sedan, where he was awarded the title "Imprimeur de son Excellence et de l'Academie Sédanoise".

Bold 10 pt.:

He began working on his own alphabet in 1615, so that he would not have to order type for his printing office from Paris, Holland and Germany, which at that time was rather difficult. The other reason was that not only the existing type faces, but also the respective punches were rapidly wearing out. Their restoration was extremely painstaking, not to mention the fact that the result would have been just a poor shadow of the original elegance. Thus a new type face came into existence, standing on a traditional basis, but with a life-giving sparkle from its creator.

Bold 12 pt.:

In 1621 Jannon published a Roman type face and italics, derived from the shapes of Garamond's type faces. As late as the start of the 20th century Jannon's type face was mi

Italic 8 pt.:

He was born in 1580, apparently in Switzerland. He trained as punch-cutter in Paris. From 1610 he worked in the printing office of the Calvinist Academy in Sedan, where he was awarded the title "Imprimeur de son Excellence et de l'Academie Sédanoise".

Italic 10 pt.:

He began working on his own alphabet in 1615, so that he would not have to order type for his printing office from Paris, Holland and Germany, which at that time was rather difficult. The other reason was that not only the existing type faces, but also the respective punches were rapidly wearing out. Their restoration was extremely painstaking, not to mention the fact that the result would have been just a poor shadow of the original elegance. Thus a new type face came into existence, standing on a traditional basis, but with a life-giving sparkle from its creator.

Italic 12 pt.:

In 1621 Jannon published a Roman type face and italics, derived from the shapes of Garamond's type faces. As late as the start of the 20th century Jannon's type face was mistakenly called Garamond,

Bold Italic 8 pt.:

He was born in 1580, apparently in Switzerland. He trained as punch-cutter in Paris. From 1610 he worked in the printing office of the Calvinist Academy in Sedan, where he was awarded the title "Imprimeur de son Excellence et de l'Academie Sédanoise".

Bold Italic 10 pt.:

He began working on his own alphabet in 1615, so that he would not have to order type for his printing office from Paris, Holland and Germany, which at that time was rather difficult. The other reason was that not only the existing type faces, but also the respective punches were rapidly wearing out. Their restoration was extremely painstaking, not to mention the fact that the result would have been just a poor shadow of the original elegance. Thus a new type face came into existence, standing on a traditional basis, but with a life-giving sparkle from its creator.

Bold Italic 12 pt.:

In 1621 Jannon published a Roman type face and italics, derived from the shapes of Garamond's type faces. As late as the start of the 20th century Jannon's type face