

Plain 26 pt.:

AaBbCcDdE  
eFfGgKkJjLl  
MmPpQqRr  
SsTtUuVvW  
wXxYyZz€&  
@123456780

Plain Italic 26 pt.:

*AaBbCcDdE  
eFfGgKkJjLl  
MmPpQqRr  
SsTtUuVvW  
wXxYyZz€&  
@123456780*

SMALL CAPS 26 PT.:

AA BB CC DD EE  
FF GG KK JJ LL  
MM PP QQ RR  
SS TT UU VV WW  
XX YY ZZ € &  
@ 123456780

SMALL CAPS SMALL CAPS 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 € &  
@ 123456780*

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,

SMALL CAPS 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".

SMALL CAPS 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.

SMALL CAPS 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 MIS-

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,*

SMALL CAPS 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".*

SMALL CAPS 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.*

SMALL CAPS 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 MIS-*