

PLAIN 26 PT.:

AABBC CDD  
 EEEFFGGKK  
 J)LLMMPP  
 QQRRSSTT  
 UUVVW&@  
 1 2 3 4 5 6 7 8 0

SHADED 26 PT.:

AABBC CDD  
 EEEFFGGKK  
 J)LLMMPP  
 QQRRSSTT  
 UUVVW&@  
 1 2 3 4 5 6 7 8 0

OLD FACE 26 PT.:

AABBC CDD  
 EEEFFGGKK  
 J)LLMMPP  
 QQRRSSTT  
 UUVVW&@  
 1 2 3 4 5 6 7 8 0

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

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