

**LIGHT 26 PT.:**

A B C D E  
F G H I J K  
L M N O P  
Q R S T U  
W X € & @  
1 2 3 4 5 6

**MEDIUM 26 PT.:**

A B C D E  
F G H I J  
K L M N O  
P Q R S T  
U W € & @  
1 2 3 4 5 6

**MEDIUM 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 TRA

**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 TRA

**BLACK 26 PT.:**

A B C D E  
F G H I J K  
L M N O P  
Q R S T U  
W X € & @  
1 2 3 4 5 6

**BLACK 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,