

VANILLA GROTESQUE
IS A VARIABLE FONT
SUPER FAMILY
WITH 192 STYLES.



DISPLAY: 162 STYLES

TEXT: 20 STYLES

MONO: 10 STYLES

About Vanilla Type

Vanilla Type is a type foundry founded (say that three times fast) on a single idea. Create typefaces that will stand the test of time. To be conversational, my name is Harbor and I started Vanilla Type. In my personal life I am entirely obsessed with the idea of owning very few very high quality things. I cannot stand physical clutter. I cannot stand buying the same thing twice. I want the things I purchase to last as long as I may need to use them. I want the things I purchase to be able to grow with me. Furniture, clothing, kitchen tools, books, homes (one day). I believe less is more. “more” in the sense of owning less and buying less often frees up mental energy and allows more room for creative endeavors. Owning less leads to creating more.

Now, what if a type foundry was ran using these same principles? What would that look like? I believe it looks like creating typefaces focused on unadorned beauty and uncompromised utility. Never sacrificing one for the other. Vanilla Type is that type foundry. That being said, let's get more practical. Let's break down those two terms “unadorned beauty” and “uncompromised utility”.

Unadorned Beauty.

My mind has gone back and back and back to something I read in 2019 in the book “Beauty” by Sagmeister & Walsh; the Idea of “beauty and sustainability”. This is only a small three paragraph entry in a nearly 300 page book but its impact on me cannot be overstated. The basic idea is that if something is designed beautifully enough it will be preserved. From great architectural achievements that have lasted thousands of years to Stefan Sagmeister’s briefcase. (Which he has kept for over thirty years.) Beautiful objects are cherished by their users and not easily replaced. I have strived to achieve the highest level of mastery of typeface design so that I may create typefaces beautiful enough to be preserved, cherished and not easily replaced.

When it comes to beauty and sustainability in type design it is important to look at type design through an extremely wide lens of time; taking into account the

entire history of type design. This wide view leads to decisions prioritizing motifs and styles that have held constant for hundreds of years. These motifs and styles are typically considered “unadorned”. Perhaps because of their ubiquity, perhaps because of their utility. Either way, Vanilla Type prioritizes unadorned (Vanilla) letter forms choosing to make typefaces that overcome the everchanging tide of trends, that move in, fall out out, and return to popularity at an ever increasing pace.

On an extremely practical level this looks like one beautifully made typeface for each of the main type classifications. Pre-Venetian, Venetian, Geralde, Transitional, Didone, Slab, Grotesque, Sans, Geometric, etc.

Uncompromised Utility.

While the Vanilla Type signature style may come from a long view of history The utility of Vanilla typefaces is very much future facing. In the way I seriously study the history of drawing letters I also study the modern tools of typeface design. Vanilla Type pushes the boundaries of what contemporary typefaces design tools allow when it comes to utility. This means massive style options with variable capabilities Vanilla Grotesque for example has three families “Display” offering 162 styles and a variable font with three axis for weight, width, and italic angle. “Text” with 20 styles also including the same three variable axis. And “Mono” with 6 Style including variable weight and italic angle. All flagship Vanilla Typefaces will come in the maximum number of styles that modern tools, and practical utility allow.

Besides a large number of styles Vanilla typefaces also include massive support for open type features such as alternative style sets, small caps, case sensitive punctuation, contextual alternatives, ligatures, and more. (All open type features for Vanilla Grotesque will be shown later in this book.)

Another way Vanilla typefaces offer uncompromising utility is through the font styles naming structure. A look at type history and contemporary demands for utility shows that the naming structure for typefaces is outdated, unintuitive, and

not accessible to the large audience who now use typefaces. Lets be honest who really knows if “Ultra” is more bold than “Black” and don’t even get me started on “Book” vs “Regular” vs “Medium”. And when is the difference between “Narrow”, “Condensed”, and “Compressed” again? It’s all too much. That is why Vanilla Type uses a simple 3 digit number system to define the style of any given typeface The first digit indicated the style’s width. 1 being most narrow and 9 being most wide. The second digit in the sequence indicates weight. Again, 1 being lightest and 9 being most bold. The third digit indicates italic angle. 0 being upright and 1 being italic. So, instead of a style being named something like “Semi Compressed Semi Bold Italic” it is simply named “461” or “Ultra Expanded Extra Light” is named “910”. This relatively new numbering system is an example of uncompromised utility. It does not allow past convention to dictate the ease of use and accessibility. A look at history is important; both to see what works, and what is not longer working.

Lastly, Vanilla Type aims to expand all of its typefaces to as much language support as time, and talent will allow. Each typeface will launch with support of the “Adobe Latin 3” character set (including over 120 laying languages). (A full list of the up to date language support of Vanilla Grotesque will be included later in this book.)

About Vanilla Grotesque

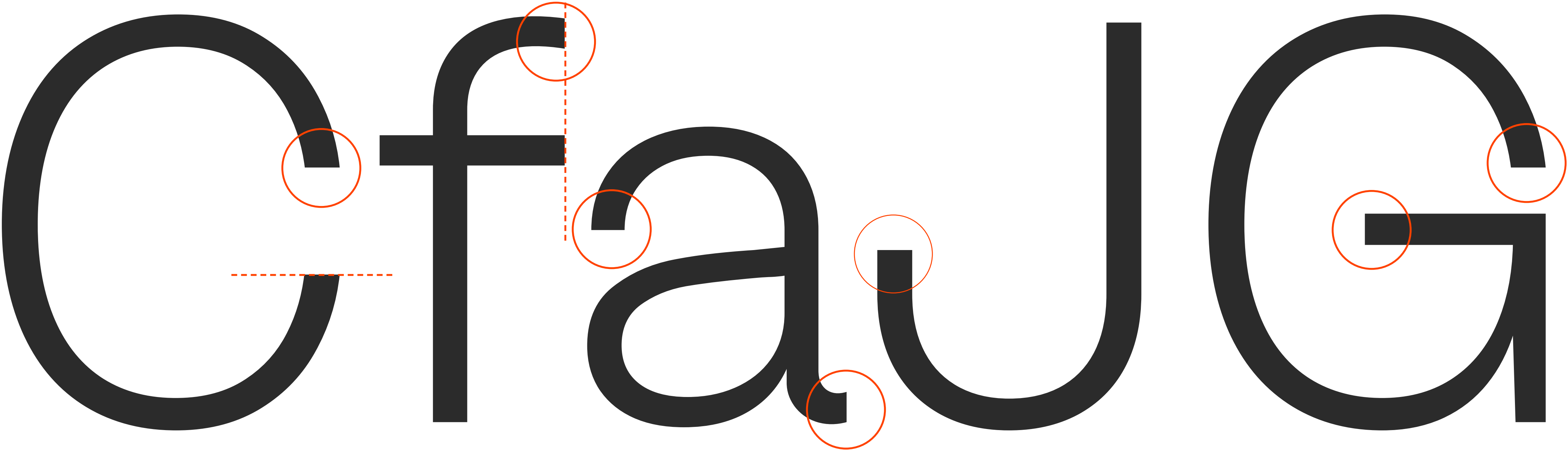
From a 30,000 foot view Vanilla Grotesque is a... grotesque typeface. (crowd gasps is shock and disbelief.) Most people would say it “looks like Helvetica” and they would not be wrong. Helveitca was, in fact, one of the fonts references for the creation of Vanilla Grotesque, along with Akzidenz Grotesque and many other widely used “boring” sans serif fonts. But, let’s be honest, you are reading a type specimen book—you are not most people. So, let’s get real wonky and check out some notable design features that give Vanilla Grotesque its personality. Let’s take a look at the Display Family. (Later on in the Specimen we will look at the difference in the drawings of the display text and mono fonts)

Language Support

Afrikaans	Colognian	Filipino	Igbo	Kalenjin	Luxembourgish	Morisyen	Oromo	Sardinian	Spanish	Turkish
Albanian	Cornish	Finnish	Inari Sami	Kamba	Luyia	Nigerian Pidgin	Polish	Scottish Gaelic	Sundanese	Turkmen
Asu	Corsican	French	Indonesian	Kikuyu	Machame	North Ndebele	Portuguese	Sena	Swahili	Upper Sorbian
Azerbaijani	Croatian	Friulian	Interlingua	Kinyarwanda	Makhuwa-Meetto	Northern Sami	Romanian	Shambala	Swati	Vunjo
Basque	Czech	Galician	Irish	Kurdish	Makonde	Northern Sotho	Romansh	Shona	Swedish	Walloon
Bemba	Danish	Ganda	Italian	Latvian	Malagasy	Norwegian Bokmål	Rombo	Slovak	Swiss German	Walser
Bena	Dutch	German	Javanese	Lithuanian	Malay	Norwegian	Rundi	Slovenian	Taita	Welsh
Bosnian	Embu	Gusii	Jju	Lojban	Maltese	Nynorsk	Rwa	Soga	Taroko	Western Frisian
Catalan	English	Hungarian	Jola-Fonyi	Low German	Manx	Nyanja	Samburu	Somali	Teso	Wolof
Cebuano	Estonian	Icelandic	Kabuverdianu	Lower Sorbian	Māori	Nyankole	Sango	South Ndebele	Tsonga	Xhosa
Chiga	Faroese	Ido	Kalaallisut	Luo	Meru	Occitan	Sangu	Southern Sotho	Tswana	Zulu

Terminals

The terminals of Vanilla Grotesque (VG) are strictly kept horizontal and vertical. This gives the typeface a more rational sensibility compared to many grotesque typefaces.



Rhythm

The rythm of VG is more uniform than most classic gro-
tesques. Meaning there is less variation in the overall width
of the characters. This leads to a more readable typeface.



Contrast

VG has a very low contrast. Meanign the difference of weight between the thick and this strokes. Below is an example of the the contrast in a few styles of VG. Note that the contrast is about 90% in the thin and medium weights but is more extreme (around 80%) in the thicker wider styles. This greater contrast in the bolder wider styles lends well to a more uniform looking “color” meaning how dark the each character apears to be.

(in the example below the first number represents the thickness of the vertical stems and the second represents the thickness of the hoizontal stems.)



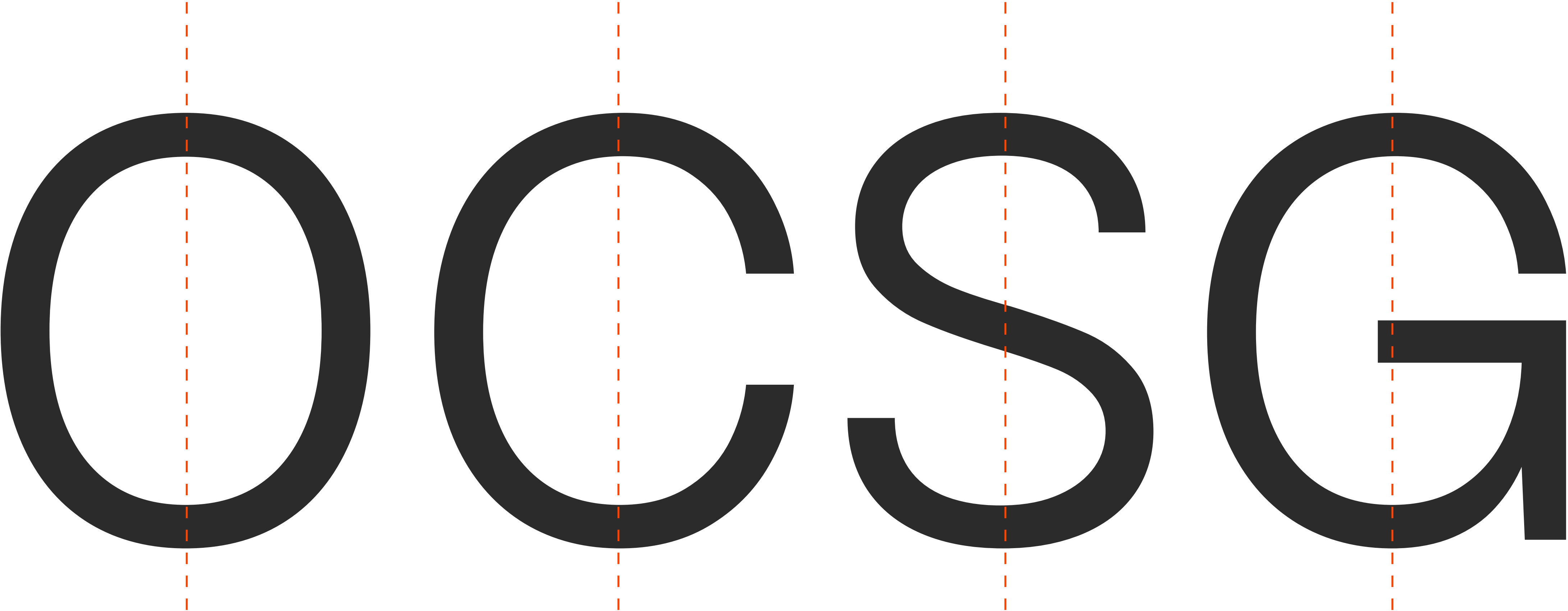
Speed

The speed of a curve refers to how round or square a curve appears. VG has a relatively low speed meaning the “O” for example is not quite circular but less square than many other grotesque typefaces.

O f a 2 U

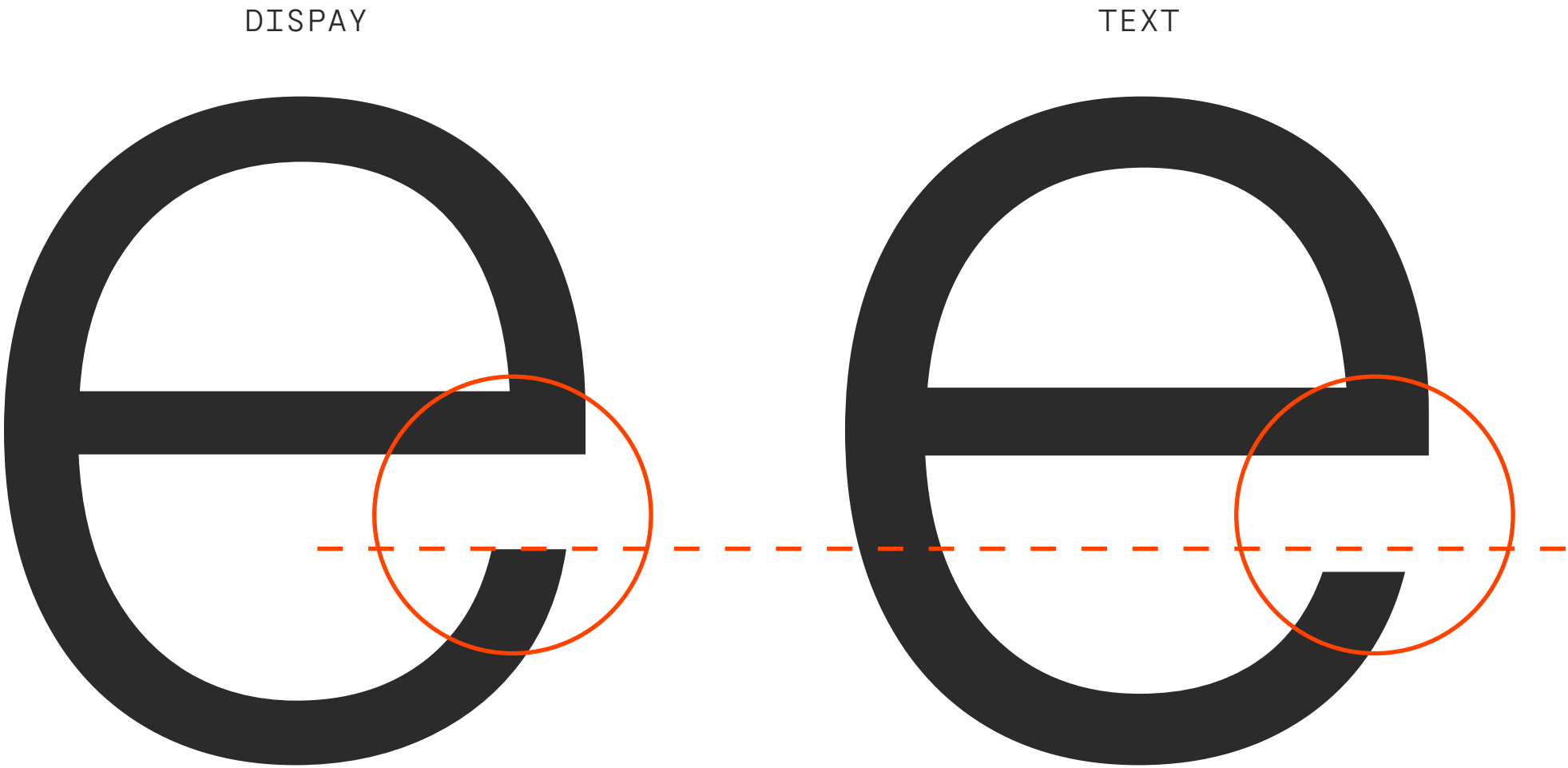
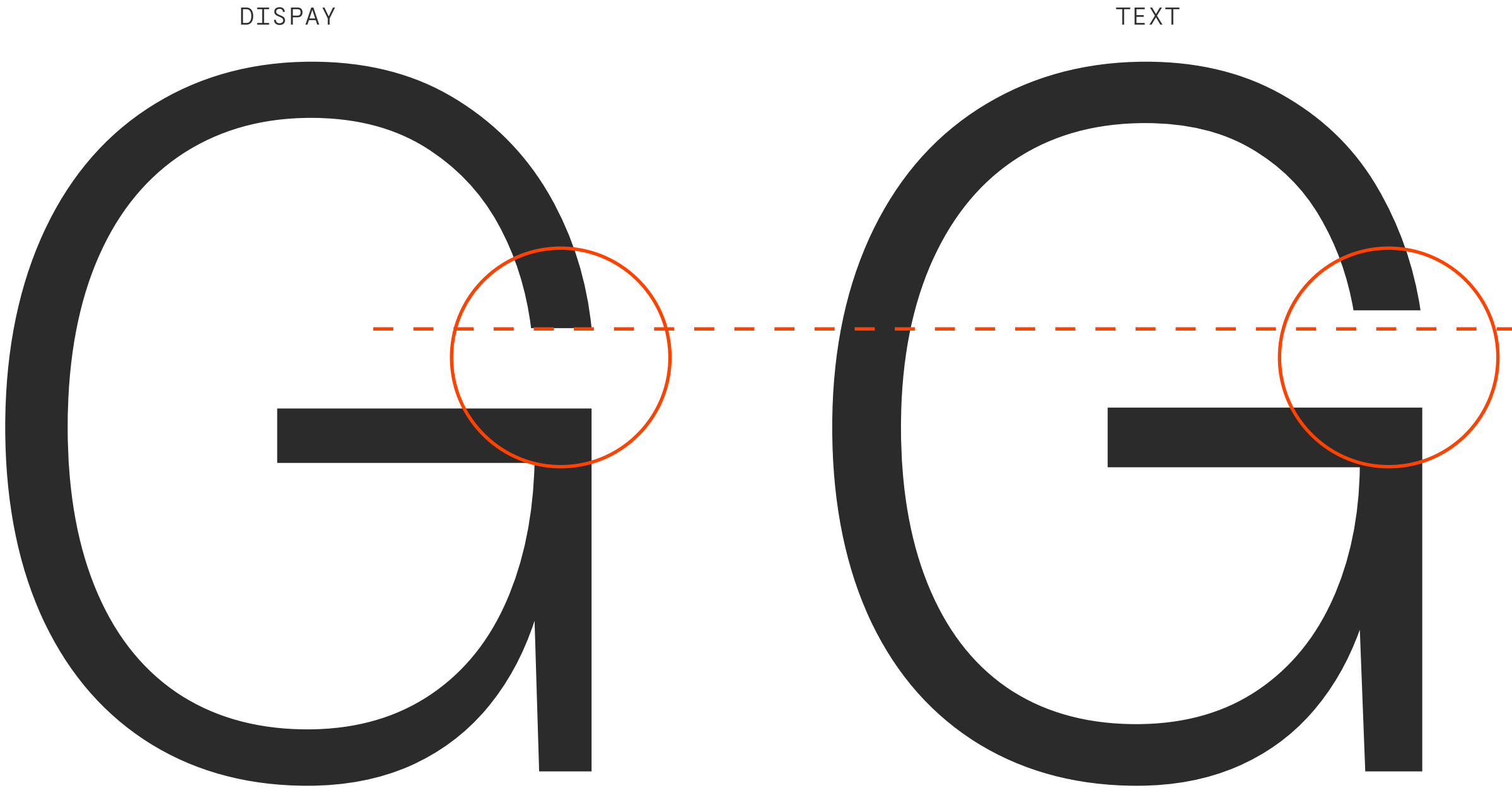
Stress

Vanilla Grotesque has a 0° stress. It is straight up and down. This gives it a strong grounded feel especially at large display sizes.



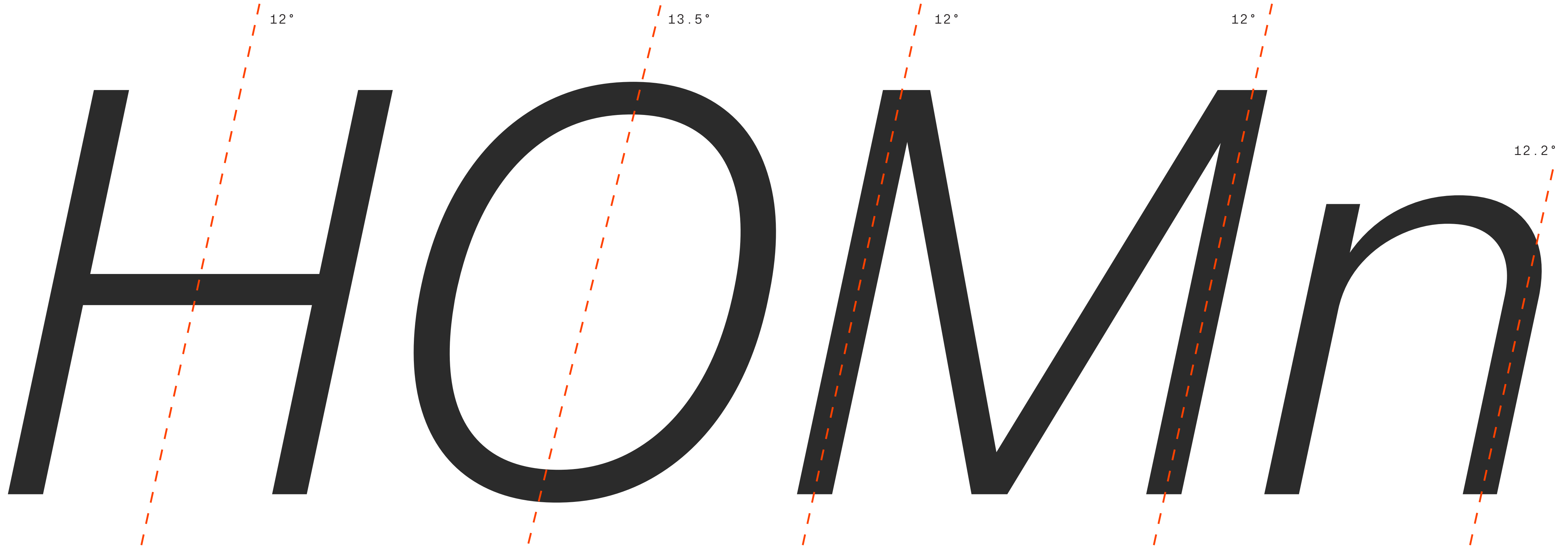
Aperture

The aperture refers to how closed or open the strokes are on glyphs like the “C” “G” “e” and “c”. Vanilla Grotesque has relatively closed aperture compared to many grotesque families. The aperture opens up a bit on the text and mono families leading to better readability.



Italic Angle

VG has an overall italic angle of 12°. This is quite standard in many grotesque typefaces. What is unique about VG is that The Italics are not made by simply mechanically shearing the upright characters. Small visual corrections are made to account for optical illussions in type. For example; the O has an Italic angle of 13.5° and the stroke on the right side of the lowercase n has a Italic angle of of about 12.2°. This compensation leads to visual harmony rather than mathimatical perfection.



Joins

The joins (where two strokes meat one another) in Vanilla Grotesque are well considered. A balance is stuck to maintain a low contrast in stroke weight while also eliminating dark spots in letter that can apear when two strokes connect with one another.



Bowls

The bowls of the lowercase letters also took a lot of consideration when it comes to the balance of contrast and color. The negative space of the bowls inpedes ever so slightly into the vertical stroke of the character. This eliminates a too dark are where the bolw meets the stem.



Terminal (Wrist) Strokes

The short terminal strokes (I call them wrists) on letters like the n, m, q, etc have been made slightly more light to reduce dark spots in the lowercase letters. This allows for a more uniform contrast in stroke weight while also preserving a consistand color in the typeface.



Hooks

The hooks (curved strokes) on the “f”, “j”, and “t” are quite playful when taken in contrast with many of the other more reserved design decisions of Vanilla Grotesque. This playfulness is exagurated even further in the boldest weights. If you would like to know the truth, these hooks are, in my opinion, one of the most important design features. It gives VG it just enough personality to destinguish itself from more serios rations grotesque typefaces. But, becasue so many of the other decision made in the drawing of VG took a more rational approch these hooks do not cement VG in the category of “playful grotesque”.



Spurs

Grotesque typefaces are characterized by moments of quirky imperfection and incosistancy. When considering where these monents whould exist in VG the spurs seemed a perfect place. The “b”, “G”, and “t” are the only characters with spurs. Notice the suble thinning of the terminal stokes. The spur on the “b” adds improved readability by distiguish-ing the “b” from the “d”. The spur on the “G” helps give a more consistand color (eleminating dark spots) and the “t” narrowing up top give it a better balance and a strong dis-tinction from other popular grotesques like Helvetica, Neue Haas, and Akzidens.

b G t b g t

Cap Weight Vs Lowercase Weight

In many grotesque typefaces there is a large contrast between the weight of the Capital and lowercase characters. There is some debate as to whether this was a design choice to compensate for the ink that would accumulate around smaller lowercase letters or a choice made for even color not considering ink accumulation. Either way, Vanilla Grotesque has an extremely small contrast in weight between caps and lowercase letters

H

100PX
WEIGHT

h

98PX
WEIGHT

H

18PX
WEIGHT

h

18PX
WEIGHT

H

196PX
WEIGHT

h

188PX
WEIGHT

The a

The lowercase “a” is arguably the most important character in defining the personality of a grotesque typeface. Vanilla Grotesque referenced the worlds most famous “a” (the one found in Helvetica) as a starting point and made decisions to change the form in a few significant ways.

The teardrop counter was changed to be extremely subtle. A strictly rational horizontal stroke on the top of the bowl felt too serious and the teardrop too playful. A balance was found in a gradual sloping stroke with an ever so subtle uptick just before it joins the vertical stem towards the top of the bowl.

The tail of the “a” was drawn to match the hook of the “f”, “j” and “t”. Many modern grotesque typefaces opt for a removal of the tail on the “a” as it is the only character that has a tail and is seen by many as an inconsistent distraction. I however chose to keep it as one more moment of playfulness among so many other rational design choices.



The R

The “R” in VG is constructed to echo the “a”. The subtly slanting leg is a refrence to the curve of the top of the bowl on the “a”. Many grotesque fonts opt for an “R” with a little kick out on the bottom of the leg or a straight rational leg. VG finds a comfortable solution in between the two.



Commas and Quotes

The commas and quotation marks in many popular grotesque typefaces such as Helvetica are—in my humble opinion—absolutely heinous. The commas and quotations in VG take a reserved aproch with a simple straight tapering stroke similar to the spur strokes found on the “b”, “G”, and “t”. This punctuation is more rational and less distraction in display sizes and more faithfully reproduced in small text sizes.



Open Type Features

While drawings of Vanilla Grotesque look to the past to refrence designs that have proven to stand the test of time the features of Vanilla Grotesque look at the now and the future. After studying open type features from some of the most widely used contemorary sans serif typefaces a list of the most common features was made. Vanilla Grotesque includes not only the features found on that list but expands on that list. Vanilla Grotesque in the hands a a savvy type user and a robust design software becomes an extremely versitle tool. The following section is a comprehensive list and and examples of the Open Type features found in Vanilla Grotesque.

Case Sensitive Punctuation

21:13 → 12:13 (HI) → (HI) HxH → HxH
HARBOR@VANILLATYPE.COM

WITHOUT CASE SENSITIVE PUNCTUATION

@H@ (H) {H} [H] H:H-H-H-H-HxHiH¿HđH«H»H<H>

WITH CASE SENSITIVE PUNCTUATION

@H@ (H) {H} [H] H:H-H-H-H-HxHiH¿HđH«H»H<H>

Ordinals

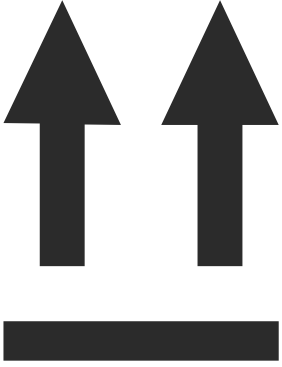


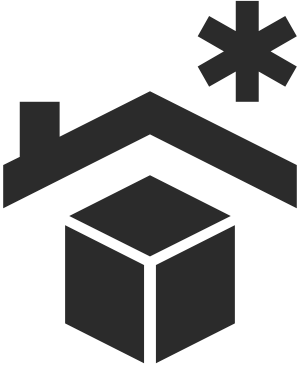


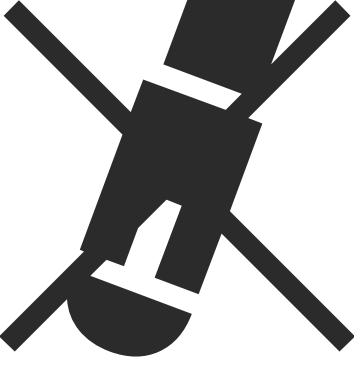
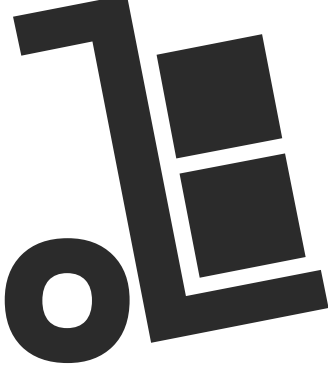
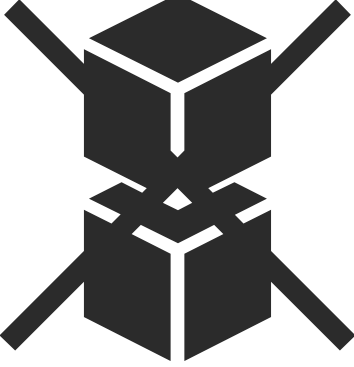
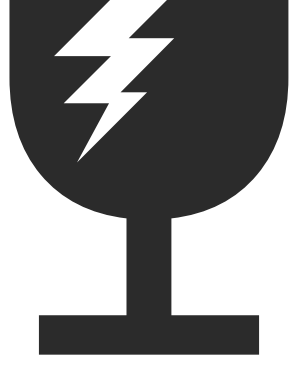
1st 2nd 3rd 4th

H^a H^d H^e H^h Hⁿ H^o H^r H^s H^t

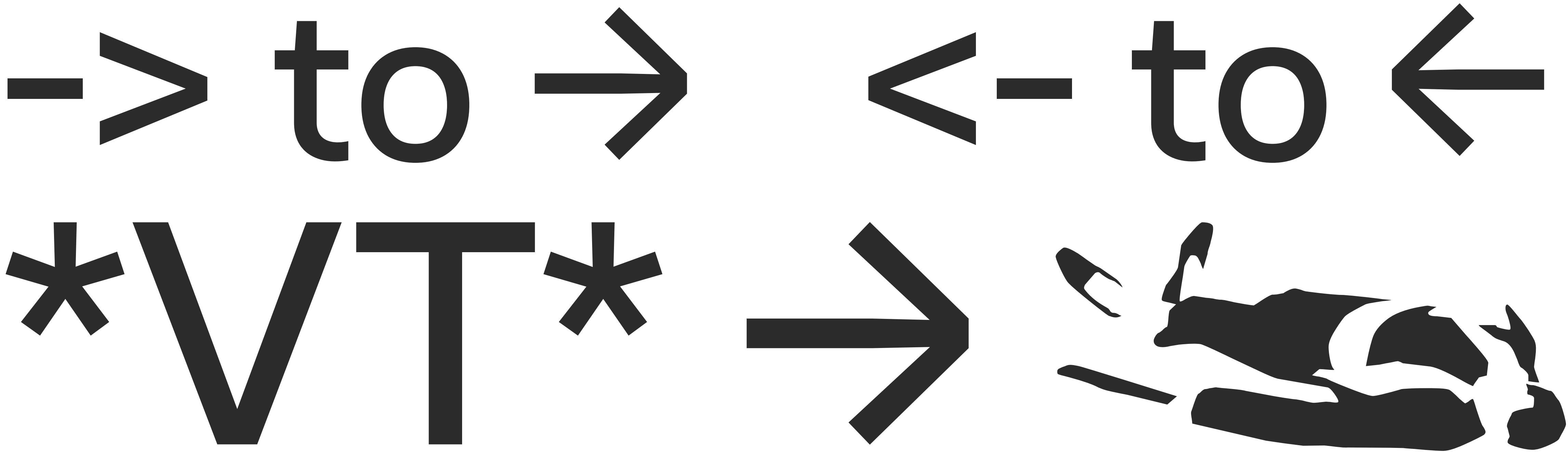
Small Caps

AA BB Cc Dd EE
FF GG HH II JJ KK
LL MM NN Oo PP
Qq RR Ss Tt Uu
Vv Ww Xx Yy Zz

Shipping Icons as Discretionary Ligatures

*PS1	→		*PS2	→	
*PS3	→		*PS4	→	
*PS5	→		*PS6	→	
*PS7	→		*PS8	→	
*PS9	→		*PS10	→	

Shipping Icons as Discretionary Ligatures



Fractions

1/2 → ½ 3/4 → ¾

½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

Small Numbers/Letters

H ABCabc() {},!?:¿

SUPERIORS/SUPERSCRIPT LETTERS

H 1234567890

SUPERIORS/SUPERSCRIPT

H 1234567890

NUMERATORS

H 1234567890

INFERIOR/SUBSCRIPT

H 1234567890

DENOMINATORS

Number Styles

OLD STYLE FIGURES

1234567890

TABULAR FIGURES

1234567890

TABULAR OLD STYLE FIGURES

1234567890

No Tail “a”

Display: .ss01 Text: .ss01 Mono: .ss01

Vanilla

Single Story “a”

Display: .ss02 Text: .ss02 Mono: .ss02

Vanilla

Double Story “g”

Display: .ss03 Text: .ss03 Mono: .ss03

Goggles



Goggles

Simple “t”

Display: .ss04 Text: .ss04 Mono: N/A

Mythos



Mythos

Straight Leg “R”

Display: .ss05 Text: .ss05 Mono: .ss04

Rivers



Rivers

Wide Cap “I”

Display: .ss06 Text: .ss06 Mono: N/A

IGLOO



IGLOO

Flipped “Ss”

Display: .ss07 Text: .ss07 Mono: .ss05

Sissy



Sissy

Tails

Display: .ss08 Text: .ss08 Mono: .ss06

adlqu

Tails w/ alt “ɑ”

Display: .ss09 Text: .ss09 Mono: .ss07

ɑdlqu

Legible Characters

Display: .ss10 Text: .ss10 Mono: N/A

dlqI@

In order to improve readabilty and minimize the effects of dyslexia Vanilla Grotesque comes with a more legible and more readable style set. This style set distinguishes letters like the “b” from the “d” the “p” from the “q” and the I from the 1 or the l.

Alt @ Symbol

Display: .ss11 Text: .ss11 Mono: .ss08

Me@My



Me@My

Full Height ®

Display: .ss12 Text: .ss12 Mono: .ss09

Vanilla®



Vanilla®

Alt Arrows

Display: .ss13 Text: .ss13 Mono: .ss10



Circled Numbers Closed

Display: .ss14 Text: .ss14 Mono: N/A



Circled Numbers Open

Display: .ss15 Text: .ss15 Mono: N/A



Vanilla Grotesque Display Styles

The Vanilla Grotesque Display Family is ment to be used at large text sizes for headlines subheads and short bits of reading. Anything above 14pt or so is probably best to set in Display. Display comes with the widest range of styles with 162 total. 9 widths, 9 weights, and itlaic partners for every style.

The Dislay Family also includes a Variable Fonts. The vari-
able font with an axis for width, weight, and italic angle.

110	210	310	410	510	610	710	810	910	<i>111</i>	<i>211</i>	<i>311</i>	<i>411</i>	<i>511</i>	<i>611</i>	<i>711</i>	<i>811</i>	<i>911</i>
120	220	320	420	520	620	720	820	920	<i>121</i>	<i>221</i>	<i>321</i>	<i>421</i>	<i>521</i>	<i>621</i>	<i>721</i>	<i>821</i>	<i>921</i>
130	230	330	430	530	630	730	830	930	<i>131</i>	<i>231</i>	<i>331</i>	<i>431</i>	<i>531</i>	<i>631</i>	<i>731</i>	<i>831</i>	<i>931</i>
140	240	340	440	540	640	740	840	940	<i>141</i>	<i>241</i>	<i>341</i>	<i>441</i>	<i>541</i>	<i>641</i>	<i>741</i>	<i>841</i>	<i>941</i>
150	250	350	450	550	650	750	850	950	<i>151</i>	<i>251</i>	<i>351</i>	<i>451</i>	<i>551</i>	<i>651</i>	<i>751</i>	<i>851</i>	<i>951</i>
160	260	360	460	560	660	760	860	960	<i>161</i>	<i>261</i>	<i>361</i>	<i>461</i>	<i>561</i>	<i>661</i>	<i>761</i>	<i>861</i>	<i>961</i>
170	270	370	470	570	670	770	870	970	<i>171</i>	<i>271</i>	<i>371</i>	<i>471</i>	<i>571</i>	<i>671</i>	<i>771</i>	<i>871</i>	<i>971</i>
180	280	380	480	580	680	780	880	980	<i>181</i>	<i>281</i>	<i>381</i>	<i>481</i>	<i>581</i>	<i>681</i>	<i>781</i>	<i>881</i>	<i>981</i>
190	290	390	490	590	690	790	890	990	<i>191</i>	<i>291</i>	<i>391</i>	<i>491</i>	<i>591</i>	<i>691</i>	<i>791</i>	<i>891</i>	<i>991</i>

Full Character Set for Display Family

A Á Â Ã Ä Å Æ B C Č Ĉ Ç Ċ D Ď Đ E É Ê Ë È É Ė Ę Ě Θ F G Ğ Ġ Ģ Ĥ Ħ Ĩ J Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß ž ž' Ł ł Ń ń Ŕ ŕ Š š Ś ś Ţ ţ Ŧ ŧ Ũ Ū Ŭ ŷ Ÿ Ž ž

[illegible]

A Á Â Ã Ä Å Æ B C Č Ć Ç Ê Ę D Ď Đ Ð E É Ě ě Ê Ë È Ē Ė Ĝ Ğ Ġ Ĥ Ħ Ĩ İ J Í Î Ï Ì Ĭ Ĵ Ĳ Ĵ Ķ Ĺ Ł Ľ Ŀ Ļ M N Ń Ņ Ñ Õ Ó Ő Ö Ø Õ Œ P Þ Q R Ř Ŕ Ŗ S Ś Š š Ŝ Ş SS T Ƨ Ț ı U Ú Û Ü Ù Ú Ū Ů Ű Û V W Ẁ Ẃ Ẅ X Y Ý Ÿ Ỹ Z Ž ž ˆ ˜ ˘ ˙ ˚ ˛ ˜ ˝

Ω μ π 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0¹ 2³ 4⁵ 6⁷ 8⁹ 0¹
8 9 0 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ / ½ ¼ ¾ ⅛ ³⁄₈ ⅝ ⅞ ⚐ ⚑ ⚒ ⚓ ⚔ ⚖ ⚗ ⚙ ⚘ ⚙ ? ¿ . , : ; ... ! ¡ ? ¿ · ° * ? ¿ # / \ : ¡ ¸ º
- - - _ - - - () { } [] () { } [] , „ “ ” ‘ ’ « » < > " ' « » < > f B @ & ¶ § © ® ™ ° | ! † ‡ • € № ₴ Ѕ ₤ £ ¥ ¢ \$ % ‰ ÷ = ≠ > <
£ ¥ ¢ \$ % ‰ ÷ = ≠ > < ≥ ≤ ± ≈ ¬ ~ ^ ∞ ∫ Ω Δ Π Σ √ µ ∂ ‰ ‰ + − × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ↑ ↗ → ↓ ↙ ← ⇌ ⇕ ⇍ ⇎ ⇏

DISPLAY (STYLE:110) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:120) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:130) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:140) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:150) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:160) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:170) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:180) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:190) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:111) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:121) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:131) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:141) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:151) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:161) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:171) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:181) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:191) (SIZE:54 PT) (LEADING:72 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:210) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:220) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:230) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:240) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:250) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:260) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:270) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:280) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:290) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:211) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:221) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:231) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:241) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:251) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:261) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:271) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:281) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:291) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:310) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:320) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:330) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:340) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:350) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:360) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:370) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:380) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:390) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:311) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:321) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:331) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:341) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:351) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:361) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:371) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:381) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:391) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:410) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:420) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:430) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:440) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:450) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:460) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:470) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:480) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:490) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:411) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh li
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:421) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh li
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:431) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh li
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:441) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh
li Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:451) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg Hh
li Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:461) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh li Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:471) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh li Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:481) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh li Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:491) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh li Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:510) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:520) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:530) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:540) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:550) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:560) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:570) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:580) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:590) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:511) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:521) (SIZE:48 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:531) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:541) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:551) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:561) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:571) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:581) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:591) (SIZE:46 PT) (LEADING:60 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:610) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:620) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:630) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:640) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:650) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:660) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:670) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:680) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:690) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:611) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:621) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx
Yy Zz

DISPLAY (STYLE:631) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:641) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:651) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:661) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:671) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:681) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:691) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:710) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:720) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:730) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:740) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:750) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:760) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:770) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:780) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:790) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:711) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:721) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:731) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:741) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:751) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:761) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:771) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz

DISPLAY (STYLE:781) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:791) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:810) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:840) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:870) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:820) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:850) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:880) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:830) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:860) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:890) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:811) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:841) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:871) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:821) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:851) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:881) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:831) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:861) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy
Zz

DISPLAY (STYLE:891) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:910) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:940) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:970) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:920) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:950) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:980) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:930) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:960) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:990) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:911) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:941) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:971) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:921) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:951) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:981) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:931) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:961) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:991) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:911) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:941) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:971) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz

DISPLAY (STYLE:921) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:951) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:981) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

DISPLAY (STYLE:931) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:961) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww
Xx Yy Zz

DISPLAY (STYLE:991) (SIZE:42 PT) (LEADING:48 PT)

Aa Bb Dcc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

Vanilla Grotesque Text Family

The Vanilla Grotesque Text Family is designed to be used at small sizes for reading on web and in print. The Text Family preserves the key design decisions that make up the personality of Vanilla Grotesque Display. However, the letters have been redrawn to be more readable. The overall spacing of the Text Family is also a bit looser than the Display Family; this also improves readability.

Vanilla Type is all about usability, no fluff. That is why Vanilla Grotesque Text only comes in 20 styles as opposed to the 162 styles of the Display Family. All styles of the Text Family are suitable for reading.

The Text Family Variable Font includes 3 axis for width, weight, and italic angle.

430 Vanilla Grotesque

440 Vanilla Grotesque

450 Vanilla Grotesque

460 Vanilla Grotesque

470 Vanilla Grotesque

530 Vanilla Grotesque

540 Vanilla Grotesque

550 Vanilla Grotesque

560 Vanilla Grotesque

570 Vanilla Grotesque

431 Vanilla Greotesque

441 Vanilla Grotesque

451 Vanilla Grotesque

461 Vanilla Grotesque

471 Vanilla Grotesque

531 Vanilla Grotesque

541 Vanilla Grotesque

551 Vanilla Grotesque

561 Vanilla Grotesque

571 Vanilla Grotesque

Full Character Set for Text Family

A Á Â Ã Ä Å Æ B C Č Ç Ĉ Ċ D Ď Đ Ð É Ê Ë È É Ē Ė Ę Ě Θ F G Ğ Ġ Ģ Ħ Î I J Í Î Ï Ì Ĭ Ĵ Ĳ Ĵ K Ł L Ľ Ļ M N Ń N Ņ Ñ O Ó Ő Ô Ö Õ
 Ø Õ Œ P Þ Q R R̄ Ṛ S Ś Š š Ŝ Ş T Ƨ Ƿ Ț Ț U Ú Û Ü Û Ù Ú Ū Ů Ű Û V W Ŵ W̄ X Y Ý Ÿ Ÿ Ÿ Z Ž ž Ž' Ł Ņ R R̄ Ṛ Ṛ I J Í Î Ï Ì Ĭ Ĵ Ĳ Ĵ S Ś Š š Ŝ Ş

[illegible][illegible][illegible]

TEXT (STYLE:430) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:440) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:431) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:441) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:450) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:460) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:451) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:461) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:470) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:530) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:471) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:531) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:540) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:550) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:541) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:551) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:560) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:570) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:561) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

TEXT (STYLE:571) (SIZE:18 PT) (LEADING:24 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated. The fire burnt brightly, and the soft radiance of the incandescent lights in the lilies of silver caught the bubbles that flashed and passed in our glasses. Our chairs, being his patents, embraced and caressed us rather than submitted to be sat upon, and there was that luxurious after-dinner atmosphere, when thought runs gracefully free of the trammels of precision. And he put it to us in this way—marking the points with a lean forefinger—as we sat and lazily admired his earnestness over this new paradox (as we thought it) and his fecundity.

Vanilla Grotesque Mono Family

The Vanilla Grotesque Mono Family in constructed with coding in mind. This leads to some design decisions that limit the character set, Open Type features, and number of styles. The priorities here are extremely fast recognition of characters and styles when scanning code and slow reading for digging in and finding any errors that may be present.

The character set for the Mono Family is more limited than the Display and Text Families. For instance there are no small caps, no discretionary ligatures, and fewer style sets.

The spacing of Vanilla Grotesque Mono is much looser than the Display or Text Families. This leads to much slower reading with each character standing out as opposed to blocks of words beign the focus. This makes Vanilla Grotesque Mono Ideal for digging into your code in order to find where an error might be.

The Mono Family Variable Font includes two axis for weight and italic angle.

430 Vanilla Grotesque

440 Vanilla Grotesque

450 Vanilla Grotesque

460 Vanilla Grotesque

470 Vanilla Grotesque

431 *Vanilla Grotesque*

441 *Vanilla Grotesque*

451 *Vanilla Grotesque*

461 *Vanilla Grotesque*

471 *Vanilla Grotesque*

Full Character Set for Mono Family

A Á Ă Â Ã Ä Å Æ B C Č Ĉ Ç Ê Ę Ě ě Ê Ë È É Ē Ė Ĝ Ğ Ġ Ģ Ĥ Ħ İ Ĵ Ķ Ļ Ľ Ł M N Ń Ņ Ñ Õ Ö Ø Õ œ
P Þ Q R Ř Ŕ Ŗ Š š Ş Ș ß T Ƨ ẗ Ț U Ú Ů Ũ Ü Ù Ű Ū Ṳ Ṽ V W Ẁ Ẃ Ẅ X Y Ý Ÿ ÿ

ŷ Z Ž ž Ž ‘ Ł Ŋ R Ř Ŗ Ŗ

a á â ã ä å æ b c č ç ĉ ċ d đ ď ð e é ě ħ ê ë è è ē ę ĕ ė f g ğ ĝ ħ ĩ ĵ ħ i ij í ĭ î ï ð ī ṛ ã j j ĵ k ķ l ł ľ ı m n ņ ñ ò õ ö ø œ p þ q r ř s ś š ş ș ŝ ş ß t ț ț ț ț u ú ŭ û ü ù ũ ū υ ů ũ v w w w w x y ý ŷ ŷ ÿ ÿ z ž ž ž ž ' ı ŋ a á ã â ä à ā ạ ả ã ą ó ă ô ö ò ő ō ø ã œ

p þ q r ř s ś š ş ș ŝ ş ß t ț ț ț ț u ú ŭ û ü ù ũ ū υ ů ũ v w w w w x y ý ŷ ŷ ÿ ÿ z ž ž ž ž ' ı ŋ a á ã â ä à ā ạ ả ã ą ó ă ô ö ò ő ō ø ã œ

l ł ľ ı ı q u ú ŭ û ü ù ũ ū υ ů ũ a á ă â ä à ā ạ ả ã s ś š š ŝ ş

Ω	μ	π	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	
⊙	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	
2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	,	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{3}{4}$	$\frac{1}{8}$	$\frac{3}{8}$	$\frac{5}{8}$	$\frac{7}{8}$																

[illegible]

TEXT (STYLE:560) (SIZE:30 PT) (LEADING:36 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated.

TEXT (STYLE:560) (SIZE:30 PT) (LEADING:36 PT)

The Time Traveller (for so it will be convenient to speak of him) was expounding a recondite matter to us. His pale grey eyes shone and twinkled, and his usually pale face was flushed and animated.

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