

### Akzidenz Grotesk\*

(Günter Gerhard Lange, 1898)

*Et que consed modiciatis accat magnat  
reption culla parum re anderum  
quiatquiant eum rem non nimaximi.*

Quam, exerrorepedi sererum que modi ute pa eum quas  
maximpore magnimagnim explaut emporem am aut eveniet est,  
sandita quas re, occust officit res ma cusdae venes?  
[Basis for both Helvetica and Univers]

**Bauer Bodoni** (Modern, Giambattista Bodoni,  
1798; revival Heinrich Jost, 1926)

*Et que consed modiciatis accat magnat  
reption culla parum re anderum  
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Quam, exerrorepedi sererum que modi ute pa eum quas  
maximpore magnimagnim explaut emporem am aut eveniet est,  
sandita quas re, occust officit res ma cusdae vene?  
[Didot is similar. Great for refined headlines, fashion. ITC Bodoni  
9 or 12 and Bodoni Old Face are more readable at small sizes]

**Frutiger/Neue\*** (Adrian Frutiger, 1968)

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maximpore magnimagnim explaut emporem am aut eveniet  
est, sandita quas re, occust officit res ma cusdae venes?  
[Designed for signage so very legible, x-height larger than  
Univers; Neue version further optimized for smaller sizes]

**Futura** (Geometric, Paul Renner, 1927)

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maximpore magnimagnim explaut emporem am aut eveniet  
est, sandita quas re, occust officit res ma cusdae venes?  
[Generally not a great body face, but geometric characters  
make for great headlines, particularly in extra bold and extra  
bold condensed weights]

### Adobe Garamond

(Oldstyle, based on romans of Claude Garamond c. 1541 and italics  
of Robert Granjon [late 1600s]; revival Robert Slimbach, 1989)

*Et que consed modiciatis accat magnat  
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quiatquiant eum rem non nimaximi.*

Quam, exerrorepedi sererum que modi ute pa eum quas maximpore  
magnimagnim explaut emporem am aut eveniet est, sandita quas re,  
occust officit res ma cusdae venes?  
[Elegant, sets small and refined, but small x-height has disadvantages]

**Gill Sans** (Eric Gill, 1926)

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reption culla parum re anderum  
quiatquiant eum rem non nimaximi.*

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maximpore magnimagnim explaut emporem am aut eveniet est,  
sandita quas re, occust officit res ma cusdae venes? [Normal  
weight beautiful and has “British” feel; heavier weights are  
eccentric. (Avenir has similar feel but all weights more regular.)]

**Helvetica/Neue\*** (Max Miedinger, 1957)

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maximpore magnimagnim explaut emporem am aut eveniet  
est, sandita quas re, occust officit res ma cusdae venes?  
[Wide range of weights and widths, has become the “white  
bread” of fonts through overuse]

**Minion** (Transitional, Robert Slimbach, 1990)

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reption culla parum re anderum  
quiatquiant eum rem non nimaximi.*

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magnimagnim explaut emporem am aut eveniet est, sandita quas re,  
occust officit res ma cusdae venes? [Good book face; larger x-height  
than Adobe Garamond; wider, not as refined as Times Roman]

**Trade Gothic** (Jackson Burke, 1948)

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maximpore magnimagnim explaut emporem am aut eveniet est,  
sandita quas re, occust officit res ma cusdae venes?  
[More irregular, “gothic” and condensed than Helvetica or  
Univers with fewer weights and widths, 50’s-ish feeling]

**Univers/Neue\*** (Adrian Frutiger, 1957)

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maximpore magnimagnim explaut emporem am aut  
eveniet est, sandita quas re, occust officit res ma cusdae  
venes? [The “European Helvetica”; wide range, excellent  
extreme condensed versions (*see Got Milk? campaign*)]

**NOTE:** All font samples are set in normal and bold, 16pt, 11/13 and  
9/11. Note differences in apparent size at identical font sizes. Book  
or light weights are often look better (but not necessarily read better)  
than medium for body text in Frutiger, Helvetica and Univers.  
\*Most obvious differences between Akzidenz, Frutiger, Helvetica and  
Univers are in the bolder, condensed and expanded styles;  
you only need to own one of these font families until you have to  
match a client’s pre-existing style.