

# Legibility

## Glyphs

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Aa

## Characters

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A B C Ć Č D Đ E F G H  
I J K L M N O P Q R S  
Š T U V W X Y Z Ž a b  
c ċ d đ e f g h i j k l  
m n o p q r s š t u v w  
x y z ž Ā Â Ê Õ ä â ê ô  
1 2 3 4 5 6 7 8 9 0 ' ? '  
" ! " ( % ) [ # ] { @ } / &  
< - + ÷ × = > ® © \$ €  
£ ¥ ¢ ; , . \*

## Dummy Text

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Myriad was first issued in 1992 as a multiple master Type 1 font family, which worked with a compliant font renderer to allow the user to generate variations in a wide range of widths and weights. Myriad MM was discontinued in 2003.


Myriad Pro is the OpenType version of the original Myriad font family. It first shipped in 2000, as Adobe moved towards the OpenType standard. Additional designers were Christopher Slye and Fred Brady. Compared to Myriad MM, it added support for Latin Extended, Greek, and Cyrillic characters, and oldstyle figures.

## Weight Samples

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One of the tragedies of the design scene is that it always acts too late.

Destra Specialità  
Gastronomiche Eulla  
Premessa.



# Orchestration

## Glyphs

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Gg

## Characters

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A B C Ć Č D Đ  
E F G H I J K L  
M N O P Q R S  
Š T U V W X Y  
Z Ž a b c č ć d  
đ e f g h i j k l  
m n o p q r s š t  
u v w x y z ž Ā  
Â Ê Ô ã â ê ô 1  
2 3 4 5 6 7 8 9  
0 ‘ ’ ’ “ ! ” ( % )  
[ # ] { @ } / & <  
- + ÷ × = > ® ©  
\$ € £ ¥ ¢ : ; , . \*

## Dummy Text

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Helvetica was developed in 1957 by Max Miedinger with Eduard Hoffmann at the Haas'sche Schriftgiesserei (Haas Type Foundry) of Münchenstein, Switzerland. Haas set out to design a new sans-serif typeface that could compete with the successful Akzidenz Grotesk in the Swiss market. Originally called Neue Haas Grotesk, its design was based on Schelter-Grotesk and Haas' Normal Grotesk. The aim of the new design was to create a neutral typeface that had great clarity, no intrinsic meaning in its form, and could be used on a wide variety of signage.

## Weight Samples

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*I fill up a place, which  
may be better... when  
I have made it empty.*

**Be stimulated  
by rejection.**

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# Tickets Here

## Glyphs

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Qq

## Characters

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A B C Č Ć D Đ E  
F G H I J K L M  
N O P Q R S Š T  
U V W X Y Z Ž a  
b c ĉ ć d đ e f g h  
i j k l m n o p q r  
s š t u v w x y z ž  
Ā Â Ê Ô ā â ê ô 1  
2 3 4 5 6 7 8 9 0 ‘  
? ’ “ ! ” ( % ) [ # ] {  
@ } / & < - + ÷ ×  
= > ® © \$ € £ ¥ ¢  
: ; , . \*

## Dummy Text

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A contemporary sans serif design, Arial contains more humanist characteristics than many of its predecessors and as such is more in tune with the mood of the last decades of the twentieth century.

The overall treatment of the curves is softer and fuller than in most industrial-style sans serif faces. Terminal strokes are cut on the diagonal which helps to give the face a less mechanical appearance.

## Weight Samples

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**The only important  
thing about design is  
how it relates to people.**

When typography is  
on point, words  
become images.

