## **Eurocrat**<sup>®</sup>

bold · fett · gras negrita · nero · fet

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There are many typeface styles from which t o choose. Selecting correctly is important si nce it should reflect the mood for the particu lar occasion. The density conveyed by the bl ackness of type on paper must be controlled by a number of other factors, all playing thei r part in creating the right impression and th e reason for varying the weights of a style b ecomes apparent when a changes in emphas ismay be required. These features should be used sparingly to be effective and getting th e best from available weights also needs the use of enough contrast to make the reader d efinite about your statement. Lack of clarity in the choice of type will be reflected text m atter. Combining these factors in the right w ay allows the reader to run the eyes freely al ong the line. However...

**EXCELLENT TYPOGRAPHY RESULTS FROM** UNDERSTANDING ITS VALUE. THERE ARE M ANY TYPE STYLES FROM WHICH TO CHOO SE. SELECTING CORRECTLY IS IMPORTANT SINCE IT SHOULD REFLECT THE MOOD FOR A PARTICULAR OCCASION. THERE IS NO ST

8 point, 9 pt line space

8 point, 9 pt line space

There are many typeface styles from which to choose. Selecting is important since it should reflect the mood for the particular occasions and the density conveyed by blackness of typ e on paper must then be controlled by a numb er of other factors; all play their part in creati ng the right impression. There is no style that **EXCELLENT TYPOGRAPHY RESULTS FROM U** 9 point, 10 pt line space

There are many typeface styles from which to choose. Correct selection is important si nce it should reflect the mood for the partic ular occasion. The density conveyed by the blackness of type on paper must then be co ntrolled by a number of other factors; each **EXCELLENT TYPOGRAPHY RESULTS FROM** 

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ÆŒABCDEFGHIJKLM **NOPQRSTUVWXYZ&** æœabcdeffiflghiıjklm nopqrstuvwxyzß 1234567890 €£f\$¢¥%‰\*†‡§¶•⁄ .,:;!?i¿''''',,()[]{}/ªº«»↔ ÅÄÁÀÂCËÉÈÊÏÍÌÎÑ ÓÒÔØÜÚÙÛŸ åäáàâãçëéèêïíìîñ öóòôõøüúùûÿ ----+=÷±<>\| ′″°#@©®™ Adrian Williams 1987

ClubType 18 point -1.5%

ClubType

16 point -1.0%

**Club** Type 14 point -0.5%

**Club** Type

13 point -0.5%

**Club** Type 12 point 0%

**Club** Type 11 point 0%

**Club** Type 10 point +0.5%

**Club** Type 9 point +0.5%

Club Type 8 point + 1.0%

Club Tupe 7 point +1.0%

**Club** Type 6 point +1.5%

**Club** Type 5 point +1.5% There are many type styles from which to choose. Selecting correc tly is most important since it sho uld reflect the mood for the partic ular occasion. The density convey ed by the blackness of types on p aper must then be controlled by a

11 point, 12 pt line space

There are many typeface style s from which to choose. Selecti ng correctly is important since it should reflect the mood for a particular occasion. Density c onveyed by the blackness of type on paper must be control led by any number of different fators, each plays their part in

12 point, 13 pt line space

## **Club** Type Eurocrat

36 point, 32 pt line space, tracked -4.0%

There are many typeface styles from which to choose. Selecting correctly is important since this should reflect the mood for a pa rticular occasion. There is then a 30% density conveyed by blac kness of types on €24 papers which must be controlled by a n umber of other factors. Each on e plays their part in creating the right impression. Then, in 1986 saw a 70% rise (against 53% in

14 point, 15 pt line space

THERE ARE MANY TYPEFACE STYLES FROM WHICH TO CHOOSE. SELECTING CORREC 12 point, tracked 0% TLY IS MOST IMPORTANT, SINCE IT SHOULD REFLECT THE MOOD FOR THE 14 point, tracked -0.5% PARTICULAR OCCASION & THE DENSITY CONVEYED BY BLACKNE 16 point, tracked -1.0% SS OF TYPE ON PAPER MUST THEN BE CONTROLLED BY A 18 point, tracked -1.5%



## **Eurocrat**<sup>®</sup>

bold Italic · kursiv fett · italique gras negrita cursiva · nero corsivo · kursiv fet

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There are many typeface styles from which t o choose. Selecting correctly is important si nce it should reflect the mood for the particu lar occasion. The density conveyed by the bl ackness of type on paper must then be contr olled by a number of other factors, each play ing their parts in creating the right impressi on. The reason for varying weights of a style become apparent when a change in emphasi s may be required. These features should be used sparingly to be effective and getting th e best from available weights also needs the use of enough contrast to make the reader d efinite about your statement. A lack of clarit y in the choice of type will also be reflect in t he text matter. Combining these various fact ors in the right way allows the reader to run the eyes freely along the line. However, we must consider this...

**EXCELLENT TYPOGRAPHY RESULTS FROM U** NDERSTANDING ITS VALUE. THERE ARE MA NY TYPEFACE STYLES FROM WHICH TO CHO **OSE. SELECTING CORRECTLY IS VERY IMORT** ANT SINCE IT SHOULD REFLECT THE MOODS

8 point, 9 pt line space

EXCELLENT Typography	€183.80	1980	1%
EXCELLENT Typography	£265.20	1751	2%
EXCELLENT Typography	f382.09	1282	3%
EXCELLENT Typography	¥465.30	1853	4%
EXCELLENT Typography	\$520.80	1384	5%
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EXCELLENT TYPOGRAPHY	f754.30	1686	7%
EXCELLENT TYPOGRAPHY	¥801.60	1987	8%
Excellent Typography	¥801.60	1987	8%
Excellent Typography	\$975.10	1588	9%
Excellent Typography	£285.80	1869	10%

8 point, 9 pt line space

There are many typeface styles from which to c hoose. Selecting correctly is important since it should reflect the mood for the particular occa sion. The density conveyed by the blackness of type on paper must be controlled by a number of other factors, all play their parts in creating the right impression. The reason for varying w **EXCELLENT TYPOGRAPHY RESULTS FROM UN** 9 point, 10 pt line space

There are many typeface styles from which t o choose. Correct selection is very importan t since it should reflect the mood for the part icular occasion. The density conveyed by the blackness of type on paper must then be con trolled by a number of other factors, all play **EXCELLENT TYPOGRAPHY RESULTS FROM U** 

10 point, 11 pt line space

ÆŒABCDEFGHIJKLM NOPQRSTUVWXYZ& æœabcdeffiflghiıjklm nopqrstuvwxyzß 1234567890 €£f\$¢¥%‰\*†‡§¶·∕ .,:;!?i¿''''',()[]{}/\*\*«»‹> **ÅÄÁÀÀÂCËÉÈÊÏÍÌÌÑ** ÓÒÔØÜÚÙÛŸ åäáàââçëéèêïíìîñ öóòôõøüúùûÿ -+=÷±<>\| ″″°**#@©**®™ Adrian Williams 1987

**Club** Type 18 point -1.5% **Club** Type

16 point -1.0%

Club Type 14 point -0.5%

**Club** Type

13 point -0.5%

**Club** Type 12 point 0%

Club Type 11 point 0%

Club Type 10 point +0.5%

Club Type 9 point +0.5%

Club Type 8 point +1.0%

Club Tupe 7 point +1.0%

Club Type 6 point +1.5%

Club Type 5 point +1.5%

There are many type styles from which to choose. Selecting correct ly is important since it should refl ect the mood for the particular occ asion. The density conveyed by th e blackness of type on paper must then be controlled by any number

11 point, 12 pt line space

There are many typeface styles from which to choose. Selectin q correctly is most important si nce it should reflect the moods for the particular occasion and the density conveyed by black ness of type on paper must the n be controlled by any number of other factors, all play their p

12 point, 13 pt line space

## Club Type Eurocrat

36 point, 32 pt line space, tracked -4.0%

There are many type styles from which to choose. Selecting corre ctly is most important since it sh ould reflect the mood for the par ticular occasion. There is then a 30% density conveyed by the bl ackness of typefaces on £24 pap ers which must then be controll ed by any number of other facto rs. Each playing their part in cre ating the impression. In 1986 we saw a 70% rise (against 53% in

14 point, 15 pt line space

THERE ARE MANY TYPEFACE STYLES FROM WHICH TO CHOOSE. SELECTING CORRECTLY 12 point, tracked 0% IS MOST IMPORTANT, SINCE IT SHOULD REFLECT THE MOOD FOR A PARTIC 4 point, tracked –0.5 ULAR OCCASION & THE DENSITY CONVEYED BY BLACKNESS OF TY 16 point, tracked –1.0% PE ON PAPER MUST THEN BE CONTROLLED BY ANY NUMBE

18 point, tracked -1.5%