ABCDEFGHIJKLMNOPQRSTUVWXYZÆモE abcdefghijklmnopqrstuvwxyzæœßfffiffifflfft ABGDEFGHIJKLMNOPQRSTUVWXYZÆE
 O123456789\$¢¥£€§エ0123456789

FF CLIFFORD SIX ITALIC
ABCDEFGHIfKLMNOPQRSTUVWXYZÆE JTQ abcdefghijklmnopqrstuvwxyzacßßffiffiflffiftgy

0123456789\$¢¥£€S 0123456789

## FF CLIFFORD NINE

## ABCDEFGHIJKLMNOPQRSTUVWXYZÆモE

 abcdefghijklmnopqrstuvwxyzææßfffiffifflfftABCDEFGHIJKLMNOPQRSTUVWXYZE
$0123456789 \$ \downarrow ¥ £ € \S \mathbb{O} 0123456789$

FF CLIFFORD NINE ITALIC
ABCDEFGHIfKLMNOPQRSTUVWXYZÆEE JTQ abcdefghijklmnopqrstuvwxyzacoßfffiffiflffifty

$$
\text { E‘""">>《»+ł\#@()\{\}[]*.,:;:!? }
$$

$0123456789 \$ 4 ¥ € \mathbb{S} 0123456789$

FF CLIFFORD EIGHTEEN
ABCDEFGHIJKLMNOPQRSTUVWXYZÆCE abcdefghijklmnopqrstuvwxyzæœßfffiffifflfft

ABCDEFGHIJKLMNOPQRSTUVWXYZEE


FF CLIFFORD EIGHTEEN ITALIC
ABCDEFGHIҒૅKLMNOPQRSTUVWXYZÆE JTQ, abcdefghijklmnopqrstuvwxyzacoßßffiffiffifftgy

0123456789\$4¥£€§0123456789

## FF CLIFFORD SIX

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve

## PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.

 pack my box with five dozen liquor jugs.[^0]There do exist what one might call "inverse" parallels in lowrez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-es-

## PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS. pack my box with five dozen liquor jugs.

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like K and M and N -which, in a rationalist Roman, include both upright and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic,
PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.
pack my box with five dozen liquor jugs.

## FF CLIFFORD SIX ITALIC

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast

## PACK MY BOX WITH FIVE DOZEN LIQUOR fUGS.

 pack my box with five dozen liquor jugs.[^1]There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normallycomplete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$

PACK MY BOX WIT'H FIVE DOZEN LIQUOR fUGS. pack my box with five dozen liquor jugs.

[^2]
## FF CLIFFORD NINE

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance

## PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS. pack my box with five dozen liquor jugs.

[^3]There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal stro-kes-especially in letters like K and M and N -which, in a rationalist

## PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.

 pack my box with five dozen liquor jugs.There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman nevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal trokes-especially in letters like K and M and N -which, in a rationalist Roman, include both upright and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that it Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion

PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.
pack my box with five dozen liquor jugs

## FF CLIFFORD NINE ITALIC

There do exist what one might call "inverse" parallels in lowrez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the

PACK MY BOX WITH FIVE DOZEN LIQUOR fUGS. pack my box with five dozen liquor jugs.

[^4]There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$ and $N$ which, in a rationalist Roman, include both upright and diagonal strokes.

PACK Mr BOX WITH FIVE DOZEN LIQUOR fUGS.
pack my box with five dozen liquor jugs.

[^5]
## FF CLIFFORD EIGHTEEN

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normallycomplete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-step-

PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS. pack my box with five dozen liquor jugs.

[^6]There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like K and M and N which, in a rationalist Roman, include both upright and diagonal strokes.

PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS. pack my box with five dozen liquor jugs.

## FF CLIFFORD EIGHTEEN ITALIC

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearlyuniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially

PACK MY BOX WITH FIVE DOZEN LIQUOR fUGS.
pack my box with five dozen liquor jugs.

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like K and $M$ and $N-w$ bich, in a rationalist Roman, include both uprigbt and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to

PACK MY BOX WITH FIVE DOZEN LIQUOR fUGS
pack my box with five dozen liquor jugs.

There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$ and $N-w h i c h, ~ i n ~ a ~ r a t i o n a l i s t ~ R o m a n, ~ i n c l u d e ~ b o t h ~ u p r i g h t ~ a n d ~ d i a-~$ gonal strokes. There do exist what one might call "inverse" parallels in low-rez

PACK Mr BOX WITH FIVE DOZEN LIQUOR fUGS
pack my box with five dozen liquor jugs.

[^7]
[^0]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like K and M and N -which, in a rationalist Roman, include both upright and diagoPACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.
    pack my box with five dozen liquor jugs.

[^1]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$ and $N-$ which, in a rationalist Roman, include both upright and diagonal strokes. There do exist
    PACK Mr BOX WITH FIVE DOZEN LIQUOR $\mathfrak{f U G S}$.
    pack my box with five dozen liquor jugs.

[^2]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts.
    A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$ and $N-$ which, in a rationalist Roman, include both upright and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and
    PACK Mr BOX WITH FIVE DOZEN LIQUOR $\mathfrak{f} U G S$.
    pack my box with five dozen liquor jugs.

[^3]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like K and M and N -which, in a rationalist Roman, include both upright and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.
    pack my box with five dozen liquor jugs.

[^4]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$ and $N-w h i c h, ~ i n ~ a ~ r a t i o n a l i s t ~$ Roman, include both upright and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall PACK MY BOX WITH FIVE DOZEN LIQUOR fUGS
    pack my box with five dozen liquor jugs.

[^5]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like $K$ and $M$ and $N$ which, in a rationalist Roman, include both uprigbt and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve

    PACK Mr BOX WITH FIVE DOZEN LIQUOR fUGS.
    pack my box with five dozen liquor jugs.

[^6]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal strokes-especially in letters like K and M and N -which, in a rationalist Roman, include both upright and diagonal strokes. There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall

    PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.
    pack my box with five dozen liquor jugs.

[^7]:    There do exist what one might call "inverse" parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to be grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can se rebeliion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of diagonal
     diagonal strokes. There do exist what one might call "inverse" parallels in lowe-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, weith its normally-complete and nearly-uniform attainment of nonconfor ity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round characters, nor the stair-stepped appearance of

    PACK MY BOX WITH FIVE DOZEN LIQUOR fUGS
    pack my box with five dozen liquor jugs.

