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PRO STD TRY

⊠ ⊠ Light

 $oxed{\boxtimes}$ $oxed{\boxtimes}$ Light Italic

⊠ ⊠ Regular

⊠ ⊠ ⊠ Italic

⊠ ⊠ ⊠ Demi

A A A Delli Itali

 \boxtimes \boxtimes Bold

⋈ ⋈ Bold Italic

⋈ ⋈ ⋈ ExtraBold

⋈ ⋈ ExtraBold italic

⋈ ⋈ ⋈ Heavy

⋈ ⋈ ⋈ Heavy Italic

⋈ ⋈ ⋈ Black

⋈ ⋈ ⋈ Black Italic

oxtimes available on this format

□ not available on this format

Ambroise Light

Ambroise Light Italic

Ambroise Regular

Ambroise Italic

Ambroise Demi

Ambroise Demi Italic

Ambroise Bold

Ambroise Bold Italic

Ambroise ExtraBold

Ambroise ExtraBold Italic

Ambroise Heavy

Ambroise Heavy Italic

Ambroise Black

Ambroise Black Italic

Lega

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→ Help

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\rightarrow Std version

Ambroise Std version is available from €45 one weight/ one user.

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→ Exclusive Try-out version

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aa

PRO STD TRY

⋈ ⋈ Firmin Light ⋈ ⋈ Firmin Regular ⋈ ⋈ ⋈ Firmin Demi Firmin Bold \times \times \times \times Firmin ExtraBold \times \times \times Firmin Heavy ⋈ ⋈ ⋈ Firmin Black ⋈ ⋈ François Light \times \times \times François Regular 🗵 🗵 🗵 François Demi ⋈ ⋈ ⋈ François Bold ⋈ ⋈ ⋈ François ExtraBold ⋈ ⋈ François Heavy ⋈ ⋈ ⋈ François Black

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Ambroise Firmin Light
Ambroise Firmin Regular
Ambroise Firmin Demi
Ambroise Firmin Bold
Ambroise Firmin ExtraBold
Ambroise Firmin Heavy
Ambroise Firmin Black

Ambroise François Light
Ambroise François Regular
Ambroise François Demi
Ambroise François Bold
Ambroise François ExtraBold
Ambroise François Heavy
Ambroise François Black

Legal

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Light
Bold Italic
François Regular
ExtraBold Italic
Light
ExtraBold
Light Italic
Firmin Demi
Black Italic
François Light
Heavy
Bold Italic

Firmin Demi

Gallerina Guide Spring Top Designers Spiritual Awakening & the Law of Attraction Women in Suits FREELANCING Air de Colette Fashion & Luxury Belle Boutique Parisienne Gold Accessories PARIS MARAIS FASH Today's Style Secret Should I shave off my beard? Highly essential clothes

TYPOFONDERIE

Glyph set: Std version



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ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏŁÑÒÓÔÕÖØŒŠÛÚÛÜYŸŽÐP

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Firmin Glyph set: Std version

От Std lat¹

1ª E²3 E³/4
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ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏŁÑÒÓÔÕÖØŒŠÙÚÛÜÝŸŽĐP

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Kgk



₽ 5 typofonderie.com



Отғ Std lat¹

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ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏŁÑÒÓÔÕÖØŒŠÙÚÛÜŸŸŽÐP

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От**F** Pro lat∄

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TYPOFONDERIE

Glyph set 2: Pro version

От**F** Pro lat

1ª 1^{er} E¹₅ E²3 E³⁄4 136 136 136 136

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SS1 SS2 SS3 SS4

SS⁵ **S**S²

Thetst

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ÀÁÂÃÄÄÄÅÅÅĄÈÉÊĚËĒĔĖĘĶŃŇÑŅ ÀÁÂÃÄÄÄÄÅÅÅÅ





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От**F** Pro lat∄

1ª 1er E1₅ E2₃ E3/4

136 136 136 136

Ss1 Ss2 Ss3 Ss4

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FIFLĜĞĠĢĤĦÌÍĨĨĬĬIJĴĶĹĽĻŁĿŃŇÑŊ

ÒÓÔÕÖŌŎŐØØŒŔŘŖŚŜŠŞSSŤŢŦ

ÙÚÛŨÜŪŬŮŰŲŴŴŴŸŶŶŸŹŽŻŊĐP

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FIFLĜĞĠĢĤĦÌÍÎĨĬĬĬIJĴĶĹĽĻŁĿŃŇÑŊ

ÒÓÔÕÖŌŎŐØØŒŔŘŖŚŜŠŞSSŤŢŦ

ÙÚÛŨÜŪŬŮŰŲŴŴŴŸÝŶŸŹŽŻŊĐP



Firmin Glyph set 2: Pro version

От**F** Pro lat

1ª 1^{er} E¹₅ E²3 E³⁄4

00 es

Ss1 Ss2 Ss3 Ss4

Ss⁵ Ss²

Thetstst

Thetst

afggiklsvy ^{afggiklsvy} AEKN AEKN

fgkyz fgkyz aekn AEKN

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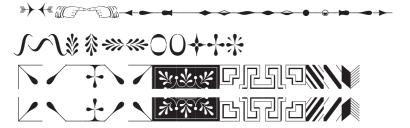
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От**F** Pro lat∄

1ª 1er E¹5 E²3 E³/4

136 136 136 136

SS¹ **S**S² **S**S³ **S**S⁴

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FIFLĜĞĞÇĤĦÌÍÎĨĬĬĮIJĴĶĹĽĻŁĿŃŇÑŅ

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ÙÚŰŰÜÜŬŬŰŰŲŴŴŴŸŶŶŸŹŽŊĐP

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François Glyph set 2: Pro version

От**F** Pro lat 🛚

1ª 1er E1₅ E2₃ E3/4

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09 es

Ss1 Ss2 Ss3 Ss4

Ss⁵ Ss²⁰

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Thetstst

Thetst

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OpenType features (partial): Pro version

Pro

standard

superscript

all capitals feature

superiors & ordinals

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typofonderie.com



OpenType features (partial): Pro version

Pro

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discretionary ligatures

ctstTh ctstTh

Standard

historical forms historical forms

historical forms

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standard

stylistic set 1, modernist

stylistic set 2, cursif

Ss01 + Ss02 or titling alternates stylistic set 3, variants or swashes stylistic set 4, classic or stylistic alternates

Standard

stylistic set 1, modernist or titling alternates stylistic set 3, variants or swashes stylistic set 4, classic or stylistic alternates stylistic set 5, classic or stylistic alternates afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN

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Firmin OpenType features (partial): Pro version

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all capitals feature

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fractions feature 1/2 2/3 3/5 5/6 6/7 7/8 8/9 % 0/00

₹ 15 typofonderie.com



Firmin OpenType features (partial): Pro version

Pro

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discretionary ligatures

ctstTh ctstTh

Standard

historical forms historical forms

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standard

stylistic set 1, modernist

stylistic set 2, cursif

Ss01 + Ss02 or titling alternates stylistic set 3, variants or swashes stylistic set 4, classic or stylistic alternates

standard

stylistic set 1, modernist or titling alternates stylistic set 3, variants or swashes stylistic set 4, classic or stylistic alternates stylistic set 5, classic or stylistic alternates afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN

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☞ 16 typofonderie.com



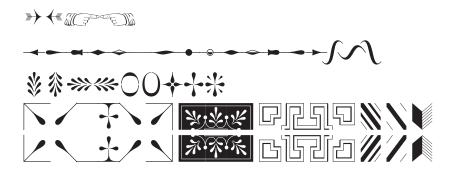
Firmin OpenType features (partial): Pro version

Pro

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♀ 17 typofonderie.com

& denominator figures

Standard

fractions feature



François OpenType features (partial): Pro version

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superiors & ordinals	abcdefghijklmnopqrstuvwxyz <u>No No 1a 2o</u>
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François OpenType features (partial): Pro version

Pro

ctstTh ctstThct

discretionary ligatures

ctstTh ctstTh

standard

historical forms historical forms

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standard

stylistic set 1, modernist

stylistic set 2, cursif

Ss01 + Ss02 or titling alternates stylistic set 3, variants or swashes stylistic set 4, classic or stylistic alternates afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN

Standard

stylistic set 1, modernist or titling alternates stylistic set 3, variants or swashes stylistic set 4, classic or stylistic alternates stylistic set 5, classic

or stylistic alternates

afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN aEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN afgiklsuyz afgiklsuyz fi ffi fk ffk fl ffl st AEKN AEKN



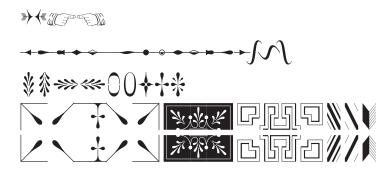
François OpenType features (partial): Pro version

Pro

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«¡¿.:-•°,;?!»(−) 123456789 abcdef ghi jklm n o pq ABCDEF GHI JKLM N O PQ

ornaments, stylistic set 20



♀ 20 typofonderie.com



OpenType features (partial): Pro version

Pro

Ornaments, ss20

Mixed widths

standard

$$((((8))))$$

3:.:--9---:: 4

stylistic set 20, Ornaments







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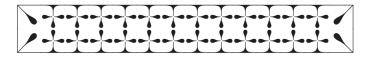
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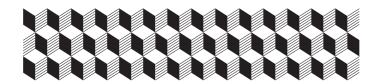












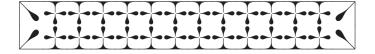
Ornaments, ss20

+ Contextual alternates
This feature detects the nature
of corners and adapts borders
accordingly. Just by changing
the first corner.

ghhhhhhhhhhhhhi Ghhhhhhhhhhhhhi

ahhhhhhhhhhhhhi Ahhhhhhhhhhhhhi





Ornaments, ss20 + Widths and weights mix.

ghhhhhhhhhhhhhhhhi adddddddddddddddf jkkkkkkkkkkkkkkk





Firmin OpenType features (partial): Pro version

Pro

Ornaments, ss20

Mixed widths

standard

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Stylistic set 20, Ornaments





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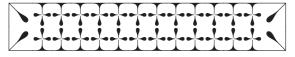
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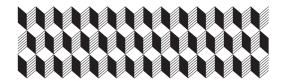
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Ornaments, ss20 + Contextual alternates This feature detects the nature

of corners and adapts borders accordingly. Just by changing the first corner.

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Ambroise



François OpenType features (partial): Pro version

Pro

Ornaments, ss20

Mixed widths

standard

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Stylistic set 20, Ornaments



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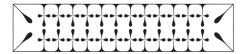
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This feature detects the nature of corners and adapts borders accordingly. Just by changing

Ornaments, ss20 + Contextual alternates

the first corner.

\mbrois*e*



Pro

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most gases. Once in a while I see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces as they are. If they don't work for a specific purpose, the designer should choose a more

stylistic set 1 + 2 or titling alternates

AEN

auvils I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most gases. Once in a while I see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces as they are. If they don't work for a specific purpose, the designer should choose a more

stylistic set 3 or swashes

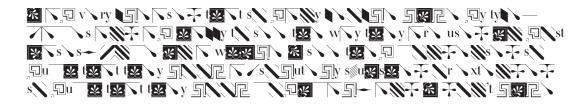
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stylistic set 4+5

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stylistic set 20 or ornaments



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Stylist sets samples: Pro version

Pro

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most gases. Once in a while I see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces as they are. If they don't work for a specific purpose, the designer should choose a more appropriate typeface rather than reworking the letter shapes on their own (logotypes are an obvious exception). But most

stylistic set 1 + 2 or titling alternates auyils

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stylistic set 3 or swashes

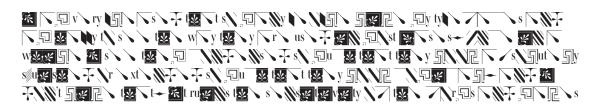
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stylistic set 4

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stylistic set 1 + 2 + 3 + 4 I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most gases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces as they are. If they don't work for a specific purpose, the designer should choose a more appropriate typeface rather than reworking the letter shapes on their own (logotypes are an obvious exception).

stylistic set 20 or ornaments



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Stylist sets samples: Pro version

Pro

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stylistic set 1 + 2 or titling alternates 1 AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most gases. Once in a while I see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces as they are. If they don't work for a specific purpose, the designer should choose a more appropriate typeface rather than reworking the letter shapes on their own (logotypes are an obvious exception). But most often I see my types used quite well. What I really dislike is when I see my typefaces de-constructed (parts taken off and added on, or everything scrambled and re-assembled) and presented as

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stylistic set 4

gkKK I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most gases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces as they are. If they don't work for a specific purpose, the designer should choose a more appropriate typeface rather than reworking the letter shapes on their own (logotypes are an obvious exception). But most often I see my types used quite well.

What I really dislike is when I see my typefaces de-constructed (parts taken off and added on, or everything scrambled and re-assembled) and presented as «new»

stylistic set 1 + 2 + 3 + 4

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stylistic set 20 or ornaments

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Tabular figures matching weights

Tabular figures widths (in		
lining or oldstyle versions) are		
compatible in many weight		
combinations.		

Light	1234567890∅#€\$¢£f¥
Light Italic	1234567890∅#€\$¢£f¥
Regular	1234567890∅#€\$¢££¥
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Firmin Black



Firmin & François Tabular figures matching weights

Tabular figures widths (in
lining or oldstyle versions) are
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Firmin Light	1234567890∅#€\$¢££¥
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While the simplicity of the lines has been preserved, the straightness is yielding & a distinguished elegance is coming into its own again. Typography has not been neglected in the

However, most of the existing types were old-fashioned & not adapted to today's working methods, owing to their fragility. A new typeface had to be found with a design that corresponded to today's taste. Therefore we have created Ambroise, a modern and elegant typeface, both practical and robust... In recent years, a new t

In recent years, a new tendency has become manifest in the d ecorative arts. While the simplicity of the lines has been prese rved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography has not been neglect ed in these developments, which have been expressed by an o bvious reversion to certain styles. However, most of the Ex

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with a selection of OpenType Pro features

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While the simplicity of the lines has been preserved, the straightness is yielding & a distinguished elegance is coming into its own again. Typography has not been neglected

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In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been p reserved, the straightness is yielding and a distinguished ele gance is coming into its own again. Typography has not be en neglected in these developments, which have been expressed by an obvious reversion to certain styles. However, mos

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with a selection of OpenType Pro features

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However, most of the existing types wer e old-fashioned & not adapted to today's working methods, owing to their fragilit y. A new typeface had to be found with a design that corresponded to today's taste . Therefore we have created Ambroise, a modern and elegant typeface, both practi

In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the line is has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. The ypography has not been neglected in these developments, which have been expressed by an obvious reversion.

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In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the line s has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography has not been neglected in these developm ents, which have been expressed by an obvious reversi

However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Ambroise, a modern and elegant typeface, both practical and robust... In recent years, a new tendency has become manifest in the decorative arts. WHILE THE SIMPLICITY OF THE LIMES HAS

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However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A ne w typeface had to be found with a design that corresponded to t oday's taste. Thus we have created Ambroise, a modern and ele gant typeface, both practical and robust... In recent years, a n ew tendency has become manifest in the decorative arts. WHIL

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