

**PRO STD**

- Thin
- ExtraLight
- Light
- Regular
- Demi
- Bold
- ExtraBold
- Heavy
- Black

available on this format

*not available on this format

ANISETTE THIN

ANISETTE EXTRALIGHT

ANISETTE LIGHT

ANISETTE REGULAR

ANISETTE DEMI

ANISETTE BOLD

ANISETTE EXTRABOLD

ANISETTE HEAVY

ANISETTE BLACK

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→ Help

OpenType font families are compatible with Mac OS and Windows platforms. Please consult our Help section for info concerning the language support, OpenType support, installation and use of these fonts.

→ Exclusive Pro version

Anisette Pro version is available from €55 one weight/one user.

→ Std version

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

Various offers available online.

Specimen

regular
bold
black
light
black
thin
heavy
regular
demi
extrabold
extralight
demi

THE UKULELE

LOVE

PSYCHEDELIC SHACK

LE PALAIS DE CHAILLOT

TYPOPHILE

GUITARIST

HOUSE OF SUN

SAXOPHONE

FASCINATED BY HER FASHION TODAY

DEAUVILLE

HAWAIIAN SUN

GREAT FEELINGS

Pro

all capitals *feature*

{[(«ABCDEF...»)]} {[(«**ABCDEF...**»)]}

all small caps *feature*

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**

standard

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** N**O** N**O** 1**A**2**O**

superiors & ordinals

abcdefghijklmno**pqr**stuv**wxyz** N^o N^o 1^a2^o

standard

FFFHFFHFIFFFIFJFFJFKFFKFLFFLFTFFT

ligatures

FFFHFFHFIFFFIFJFFJFKFFKFLFFLFTFFT

capital tabular figures

1234567890**0**#€\$ç£f¥ %**0**%**0**

minuscule figures

1234567890**0**#€\$ç£f¥ %**0**%**0**

standard

1234567890+--=() 1234567890+--=()

superscript & subscript figures

1234567890+--=() 1234567890+--=()

numerator & denominator figures

1234567890 1234567890

standard

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

fractions *feature*

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

Pro

ADCACCCECHCKCOCUCYDADEDO
DUDYLALLLLLOLYNNOOPLTATE
TLTOTHHTTTUTYUAUEUIULUOUY
CACECICOCULLNNOOTH

standard

discretionary ligatures

ADACEHCKCUCYADEDO
DUDYLAELLOLYNNOOPLTATE
TLTOTHHTTTUTYUAUEUIULUOUY
CACECICOCULLNNOOTH

standard

ABCDEFGHIJK<>+-x÷±=0123456

stylistic set 1,
ornaments



standard

S S S s

stylistic set 2,
stylistic alternates

S S S s art déco S

standard

EEE

stylistic set 3

EEÉ rounded E

standard

1^a 2^o

all caps

1^A 2^O ordinals caps

standard

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

stylistic set 4 (contextual)

ABCDEFGHIJKLMN OPQRSTUVWXYZ wide voyels

ABCDEFGHIJKLMN OPQRSTUVWXYZ

stylistic set 5 (contextual)

ABCDEFGHIJKLMN OPQRSTUVWXYZ wide word – narrow word...

ABCDEFGHIJKLMN OPQRSTUVWXYZ

swashes (contextual),
stylistic set 6

ABCDEFGHIJKLMN OPQRSTUVWXYZ art déco proportions

ABCDEFGHIJKLMN OPQRSTUVWXYZ

titling (contextual),
stylistic set 7

ABCDEFGHIJKLMN OPQRSTUVWXYZ contextual small caps mix

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Std

A0 1A 20

superiors & ordinals

a^o 1^a 2^o

standard

FF FI FFI FL FFL

ligatures

FF Fi FFi FL FfL

capital tabular figures (default)

1234567890#€\$ç£f¥

capital non-tabular figures

I234567890#€\$ç£f¥

standard

123

superscript

123

& subscript figures

1/2 1/4 3/4 0/0 0/00

standard

½ ¼ ¾ 0/0 0/00

fractions feature

Pro

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPE-FACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE FILIPE 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

ligatures

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPE-FACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE FILIPE 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

discretionary ligatures

I AM VERY REASED THAT SO MANY PEOPRE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE FRANÇOIS SEE THEM @NDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK @MIGL, AND I DON'T LIKE THAT. IT RUINS THE SENSITIVITY OF THE FORMS AND MAKES ALL MY @REFUL WORK UNRE@GNIZABLE. I'D RATHER PEOPLE USE THE FAC@S AS THEY ARE.

stylistic set 1
ornaments

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ON♦♦ • N ● W♦ • L♦ ♦♦OR♦♦ S♦♦ T♦♦M ♦ON♦NS♦♦ SO MU♦♦ T♦OT T♦♦Y
LOO • ●OSOLUT♦LY SQU • S♦♦♦ OR ♦XT♦N♦♦♦ SO MU♦♦ T♦OT T♦♦Y LOO • ♦OM • -
♦♦L, ♦N♦ • ♦ON'T L • ♦ T♦OT • T RU • NS T♦♦ S♦NS • T • V • TY O♦ T♦♦ ♦ORMS

stylistic set 2+3
art déco alternates +
rounded E

Œ I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPE-FACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. 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

swashes
art déco proportions

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. 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 CARE-

titling
contextual small caps
mix

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. 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 UNRECOG-

stylistic set 5
wide + narrow words

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE FRANÇOIS 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

swashes + titling +
discretionary ligatures

I AM VERY REASED THAT SO MANY PEOPRE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE FRANÇOIS SEE THEM @NDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK @MIGL, AND I DON'T LIKE THAT. IT RUINS THE

Tabular figures matching weights

Tabular figures widths are compatible in all weight combinations.

Thin	12345678900#€\$ç£f¥
ExtraLight	12345678900#€\$ç£f¥
Light	12345678900#€\$ç£f¥
Regular	12345678900#€\$ç£f¥
Demi	12345678900#€\$ç£f¥
Bold	12345678900#€\$ç£f¥
ExtraBold	12345678900#€\$ç£f¥
Heavy	12345678900#€\$ç£f¥
Black	12345678900#€\$ç£f¥

Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ ø

40 pt

IN RECENT YEARS, A NEW TEN-

24 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S
 A NEW TYPEFACE HAD TO BE FOUND WITH A

18 pt

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DEC-

14 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE
 HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING THEIR FRAGIL-

12 pt

Pro

with selections
 of OpenType Pro features

A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE PETITE, 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 LINES HAS BEEN
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS

10 pt

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN

8 pt – 6 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND 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 ANISETTE PETITE,

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING THEIR FRAGILITY. A

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND 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 ANISETTE PETITE, 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

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 CRE-

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40 pt

IN RECENT YEARS, A NEW TEN-

24 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE
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A NEW TYPEFACE HAD TO

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IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN
THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS
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TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD
HOWEVER, MOST OF THE EXISTING TYPES
WERE OLD-FASHIONED AND NOT ADAPTED TO
TODAY'S WORKING METHODS, OWING THEIR

12 pt

Pro

with selections
of OpenType Pro features

A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S
TASTE. THEREFORE WE HAVE CREATED ANISETTE PETITE, A MODERN AND EL-
EGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS
BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS
A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO
TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND
ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW

10 pt

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF
THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO
ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED
BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND
IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN
THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS
BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTIN-
GUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY
HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH
HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN

8 pt – 6 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND
NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY.
A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
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HOWEVER, MOST OF THE EXISTING
TYPES WERE OLD-FASHIONED AND
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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S
WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A
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PETITE, 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

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

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IN RECENT YEARS, A NEW

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S
A NEW TYPEFACE HAD TO BE FOUND WITH

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES
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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW
HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING

A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE PETITE, 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
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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 PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-
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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND 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

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING THEIR FRAGIL-

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND 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 ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE

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

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
of OpenType Pro features

10 pt

8 pt – 6 pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ €

40 pt

IN RECENT YEARS, A NEW

24 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO A NEW TYPEFACE HAD TO BE FOUND

18 pt

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANI- FEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF IN RECENT YEARS, A NEW TEN- DENCY HAS BECOME MANIFEST

14 pt

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT
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HOWEVER, MOST OF THE EXISTING TYPES
WERE OLD-FASHIONED AND NOT ADAPTED
TO TODAY'S WORKING METHODS, OWING

12 pt

Pro

with selections
of OpenType Pro features

A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO
TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND
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TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLIC-
A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED
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AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS,

10 pt

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLIC-
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IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH
HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER, MOST OF THE EXISTING
IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST
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HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND
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8 pt – 6 pt

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

HOWEVER, MOST OF THE EXISTING
TYPES WERE OLD-FASHIONED AND
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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED
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BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE
CREATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL
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HOWEVER, MOST OF THE EXISTING TYPES WERE
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IN RECENT YEARS, A NEW

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A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED
 TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE PETITE, A
 MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RE-
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 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED
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 ERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE
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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASH-
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HOWEVER, MOST OF THE EXISTING
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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND 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 ANISETTE PETITE, A MODERN AND
 ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW

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

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
 of OpenType Pro features

10 pt

8 pt – 6 pt

Bold

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IN RECENT YEARS, A NEW

**HOWEVER, MOST OF THE EXISTING TYPES
 WERE OLD-FASHIONED AND NOT ADAPTED
 A NEW TYPEFACE HAD TO BE FOUND**

**IN RECENT YEARS, A NEW TENDENCY HAS BECOME
 MANIFEST IN THE DECORATIVE ARTS. WHILE THE**

**IN RECENT YEARS, A NEW TEN-
 DENCY HAS BECOME MANI-**

**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND
 NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRA-
 HOWEVER, MOST OF THE EXISTING TYPES
 WERE OLD-FASHIONED AND NOT ADAPTED
 TO TODAY'S WORKING METHODS, OWING**

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPOND-
 ED TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE
 PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND RO-
 BUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
 SPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PE-
 TITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND RO-**

**IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE
 THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DIS-
 TINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED
 IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANI-
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 THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS
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 ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED
 IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED**

**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASH-
 IONED AND 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**

**HOWEVER, MOST OF THE EXISTING
 TYPES WERE OLD-FASHIONED AND
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 ING METHODS, OWING THEIR FRAGIL-**

**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT
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 TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S
 TASTE. THEREFORE WE HAVE CREATED ANISETTE PETITE, A MODERN AND
 ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A**

**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**

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
 of OpenType Pro features

10 pt

8 pt – 6 pt

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IN RECENT YEARS, A

**HOWEVER, MOST OF THE EXISTING
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**IN RECENT YEARS, A NEW TENDENCY HAS BECOME
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**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED
 AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO
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**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
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 SETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL
 AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT COR-
 RESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE
 PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL**

**IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS.
 WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELD-
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 OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS
 IS YIELDING AND A DISTINGUISHED ELEGANCE IS COM-
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**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-
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 TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT**

**HOWEVER, MOST OF THE EXIST-
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 AND NOT ADAPTED TO TODAY'S
 WORKING METHODS, OWING**

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 NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED
 TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE PETITE, A
 MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN**

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 FRAGILITY. A NEW TYPEFACE HAD TO BE
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40 pt

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Pro

with selections
 of OpenType Pro features

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40 pt

IN RECENT YEARS, A

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 A NEW TYPEFACE HAD TO BE**

18 pt

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with selections
 of OpenType Pro features

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
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**IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE
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**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-
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**HOWEVER, MOST OF THE EXIST-
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**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED
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IN RECENT YEARS, A

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18 pt

**IN RECENT YEARS, A NEW
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**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASH-
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12 pt

Pro

with selections
 of OpenType Pro features

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CR-
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 ATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE,
 BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TEN-
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT
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 ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH**

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**IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE
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 NESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN
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 IN RECENT YEARS, A NEW TENDENCY HAS BECOME
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8 pt – 6 pt

**HOWEVER, MOST OF THE EXISTING TYPES WERE
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**HOWEVER, MOST OF THE EXIST-
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