

PRO STD

Regular
Italic
Book
ExtraDemi
Demi
Bold

available on this format
 not available on this format

Le Monde Livre Classic Regular Le Monde Livre Classic Italic Le Monde Livre Classic Book Le Monde Livre Classic Demi Le Monde Livre Classic Demi Le Monde Livre Classic ExtraDemi Le Monde Livre Classic Bold

Legal

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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

Le Monde Livre Classic Pro version is available from €55 one weight/ one user.

→ Std version

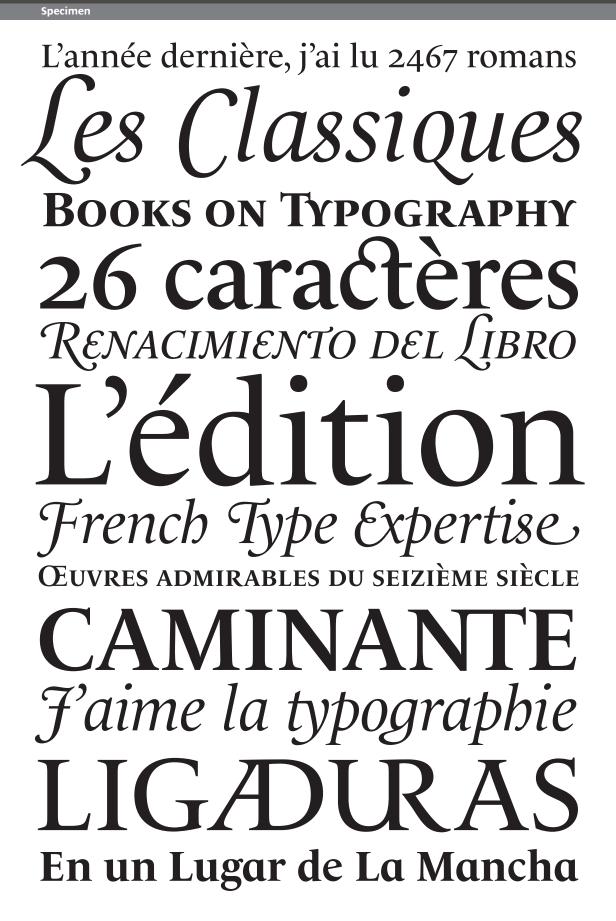
Le Monde Livre Classic Std version is available from €45 one weight/ one user.

Various offers available online.

info@typofonderie.com +33 (0) 146 542 692 typofonderie.com



Book Italic Bold Demi Italic Regular Italic Demi Italic Regular Bold





Regular, Glyph set: Std versior

Отғ Std lat¹

1ª E²3 E¾ 136 136 ffi

ctstar AR



Italic & Swash, Glyph set: Std version

Отғ Std lat¹

1ª E²3 E¾ 136 136 ffi

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Regular, Glyph set: Pro versio

От**F** Pro lat∄

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ÀÁÂÄÄĂÅÅĄÆÆĆĈČĊÇĎĐÈÉÊĚËĒĔĖĘ FIFLĜĞĠĢĤĦÌÍÎĨĨĪĬĮIJĴĶĹĽĻŁĿŃŇŇŅ ÒÓÔÕŌŎŐØØŒŔŘŖSSŚŜŠŞŞŤŢŦ ÙÚÛŨÜŪŮŮŰŲŴŴŴŶŶŶŸŹŽŻŊĐP ÀÁÂĂÄĂÅÅĄÆÆĆĈČĊÇĎĐÈÉÊĚĒĒĖĘĜĞĠĢĤĦÌÍĨĨĨĨ ĬĮIJĴĶĹĽĻŁĿŃŇŇŅÒÓÔÕÖŌŎŐØØŒŔŘŖŚŜŠŞŞSSŤŢŦ ÙÚŨŨŪŬŮŰŲŴŴŴŶŶŶŸŹŽŻŊĐP



Regular, Glyph set 2: Pro version

От Pro lat∄

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Regular, Glyph set 2: Pro versior

От Pro lat∄

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ĀĂĂŔĂÂĨĂĂĂĂĂĂÂĂŶĂŶĂŶĂŶĂŶ *ĨÄÄÄÄÅÅÅÅÅÅČ*TĈTŢTDÒDÓDÔDÔDÔDŎDŎ ĪRĂRĂĖHÉHĖHĒHĔHĖHĘIALÁLALAIALAIA LÅLÅLĄNÈMÉNĚŇĖMĒMĚMĖMĘMŘŃKŃKŃMŃM ŃŃŇŃŃŃŶĨŶŔŔĸŇŃŤŇŦŎĊĆĊĈĊĊĊ ϔϼϔϙϔͽϿͽϿͽϿϿϿͽʹϼʹϫͻϫʹϫ ŚTŠTTÈTÉTÊTĚTĒTĒTĒTĒTĒTĪNTŇTŘTÙTÚTÛTŨ TÜTŪTŮTŮTŰTŲTŶTŶTŶŦŸŦÉŦÊŦĔŦĔŦĔŦĔŦ ΤŃΤÑΤŘΤÙΤÚΤŨΤŨΤŪΤŪΤŮΤŰΤŰΤŲΤΥ̓ΤΎΤΎ ÛMŨMÜMŬMŮMŰMÛNÚNÛNŨNŪNŬNŮNŰN



Отғ Pro lat

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ŵŵŵŵỳýŷÿźžżŋðþ ÀÁÂÄÄĂÅÅÅÆÆĆĈČĊÇĎĐÈÉÊĚËËËĘ FIFLĜĞĠĢĤĦÌIÎĨĨĨĬĮIJĴĶĹĽĻŁĿŃŇÑŅ ÒÓÔÕÖŌŎŐØØŒŔŘŖSSŚŜŠŞŞŤŢŦ ÙÚÛŨŪŪŮŮŰŲŴŴŴŴŶŶŶŸŹŽŻŊĐP ÀÁÂÄÄĂÅÅĄÆÆĆĈČĊÇĎĐÈÉÊĔĒĒĖĘĜĞĠĢĤĦìIĨĨĨĨĬĮIIJĴ ĶĹĽĻŁĿŃŇÑŅÒÓÔÕÖŌŎŐØØŒŔŘŖŚŜŠŞŞSSŤŢŦÙÚÛŨÜŪ ŬŮŰŲŴŴŴŸŶŶŸŹŽŻŊĐP



Italic, Glyph set 2: Pro version

Отғ Pro lat

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ſbſhſſſſſſſ ***** ><</ 0284567890acdehik Lmnrtuxz ijmnpruvwxy *dgkoxz* ABCDFHIKLMNOQRSTUVWXYZ &f, aeAQqc cceefrfufygyrIsptmtntrtttutvtwtyasesisllusEx anataukkbbbbbbgopepounun BDEFAKAARCTDOBDHMNPRGTHHT LAILMBNENFMHMKMLNPNRMTNKNMNNPNRNTOC CGCOCORAST TBTDTETFTHTKTLTMTNTTPTRTT TUTVTWTXTYIBIDIEIFIHIKUIMINIPIRITYT

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Italic, Glyph set 2: Pro versio

Отғ Pro lat

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ÀÂĂĂĂĂÅÂĤĤĤĂĂĂĂĂĂĂĂĂĂĂĂĂĂĂĂĂ <u>ŘĆŦĈŦĊŦĎĎÓĎĎĎĎĎĎĎĎĎĎĎĎĎĎ</u> *[¨]ÐÐÐÐĤĤĤĤĤĤĤĤMĂMĂMĂMĂNŇŇŇŇ*Ń ŃÑŶŶŸŦŦŶŔŔŔŔŔŔŔŶŔŶŶ *LÀIÁIÂIÃIĂIĂIĂIĂIÅIĹĄŇĚMÊMĚMĒMĔMĖMĘ* ΜŇŃŇŃŃŃŃŃŃŃŃŶŶŶŃŇŇŇŇĬŇĬŎĊĆĊĈ $\tilde{\alpha}$ ÔÕÕÕÕÕŐŐRĂRÀRÁRÂRĀRĀRĀRĂRÅRÅ ŚTŠT TÈTÉTÊTĚTĒTĒTĒTĒŢĪNĪŇĪŘTÙTÚTÛTŪTŪ *TŬTŮTŰTŲTŶTÝTŶŦŤŦĔŦĔŦĔŦĔŦĔŦĔŦĔŦĔŦĔ*ĬŢ *ΤÙΤÚΤŨΤŨΤŪΤŪΤŮΤŮΤŰΤUTŶTΎŤŶŢŶ*Ĭ₿*Ĺ*₿*Ĺ*₿*Ĺ*₿*Ĺ*₿ ĪBĬBŮBŮDÚDÛDŨDŪDŬDŮDŮDĚLÉLE ŨÜŪĽŮŮĹÌΜĹΜĹΜŨMŨMŨMĬMŮMĹMĹŇĹŇĹŇĹŇ *ÜNĪNŮNŰNIŃIŇŶPĹPĹPŪPŪPĽPĽPĽPĹPĹŔĹŔĹŔ* ŬŖĪŖĬŖĬŖĬŖĬŖĬŢĬſŢĨŢŨŢŨŢŬŢĬŢĬŢĬŢĬŢĬŢĬŢ



Regular OpenType features: Proversion

Le Monde Livre Classic

Pro

all capitals feature

all small caps feature

standard

superiors & ordinals

standard

ligatures

capital tabular figures (default)

capital figures

minuscule tabular figures

minuscule figures

standard

superscript & subscript figures

numerator & denominator figures

standard

fractions feature

{[(<«abcdefghijklmnopqrstuvwxyz----»»)]} {[(<~ABCDEFGHIJKLMNOPQRST--->>)]} {[(ABCDEFGHIJKLMNOPQRSTUVWXYZ)]} abcdefghijklmnopqrstuvwxyz no No 1a 2o abcdefghijklmnopqrstuvwxyz Nº Nº 1ª 2º fffbffbfhfiffifjffjfkffkflfflftfft ffbffbfhffhfififififikflkflfflftft 1234567890Ø#€\$¢£*f*¥ 1234567890Ø#€\$¢£*f*¥ I234567890Ø#€\$¢£*f*¥ I234567890Ø#€\$¢£*f*¥ 1234567890+-=() 1234567890+-=() 1234567890+-=() 1234567890+-=() 1234567890 1234567890 1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00 1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00



Le Monde Livre Classic Regular, OpenType features: Pro version



discretionary ligatures

standard

historical forms

standard

stylistic set 1, ornaments

standard

stylistic set 2, swashes

stylistic set 3, swashes + contextual alternates

standard

initial form

final form

standard

stylistic set 4, stylistic alternates

standard

stylistic set 5, titling alternates (tradititional ligatures)

ctstTh **ctstTh** sbshsissislsslspstss s fbfhfiffiffiffiffifffffff ABCDEFGHIJKLMNOPQR abcdefghijklmnopqr SsTtUuVvWwXx YZ 1234567890<>+-x÷=+~^ !>````_-✾✾✾✾✾✾✾✾іѿѿѿѠ abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRRSTUVWXYZ£& abedefghijklmnopprsturvwxyz ABCDEFGHIJKLMNOPQRRSTUVWXYZf& abcd efghijklm nopqrst uvwxyz ABCDEFGHIJKLMNOPQRRSTUVWXYZf& abcdefghijklmnopqrstuvwxyz abcdefghijklmmopqrsturvwrxryz abcdefghijkem nopprstuvweyz

aeAQQ&

aeAQQ&

cceefrfufygyrtsptmtntrtttutvtwty cceefrfufygyrtsptmtntrtttutvtwty



Regular, OpenType features: Pro version

Pro

stylistic set 6, titling alternates (additional ligatures) amanataubcbdbebobqoopepoumun ABADAEAFAHAKALAPARCTDOEBEDEH EMENEPERGTHEHTLALLMBMEMFMH MKMLMPMRMTNKNMNNPNRNTOC OGOOQQRATBTDTETFTHTKTLTMTN TPTRTTTUTVTWTXTYUBUDUEUFUH UKULUMUNUPURUTYT amataubcbbebobqoopepoumu *BADÆÆAHÆALPA*CTDOBDH MNPRGTHEHTLALLMBMEMFMH MKMLMPMRMTNKNMNNPNRNTOC OGOOQRATBTDTETFTHTKTLTMTN TPTRTTTUTVTWTXTYUBUDUEUFUH UKULUMUNUPURUTYT



Italic, OpenType features: Pro version

Pro

all capitals feature

all small caps feature

standard

superiors & ordinals

standard

ligatures

capital tabular figures (default)

capital figures

minuscule tabular figures

minuscule figures

standard

superscript & subscript figures

numerator & denominator figures

standard

fractions feature

{[(<«abcdefghijklmnopqrstuvwxyz- – — »»)]} {[(<«ABCDEFGHI7KLMNOPQRST----»»)]} {[(ABCDEFGHI7KLMNOPQRSTUVWXYZ)]} abcdefghijklmnopqrstuvwxyz no No 1a 20 abcdefghijklmnopqrstuvwxyz No No 1a 20 fffbffbfbffbfiffififfifkffkflfflftfft ffbfbfbfbffbfifififififkffkflflftft 1234567890Ø#€\$¢£f¥ 1234567890Ø#€\$¢£f¥ *1234567890ø*#€\$¢£f¥ *I234567890Ø#€\$¢£f¥* 1234567890 + = () 1234567890 + = ()1234567890+-=() 1234567890+-=() 1234567890 1234567890 1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00 1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00



Dro
FIU

discretionary ligatures

standard

historical forms

standard

stylistic set 1, ornaments

standard

stylistic set 2, Swashes

stylistic set 3, Swashes + contextual alternates

standard

initial form

final form

standard

stylistic set 4, stylistic alternates

standard

stylistic set 5, titling alternates (traditional ligatures)

ctstTb *ctstTb* sbshsissislsslspstss s *┣┣┣ĨĨĨĨĨĨ*┣┣ſſſſ ABCDEFGHIJKLMNOPQR abcdefghijklmnopqr SsTtUuVvWwXx YZ 1234567890<>+-×÷=±~^ 1? .,;; **** abcddefghijklmnopqrstuvwxyzz ABCDEFGHI7KLMNOPQRSTUVWXYZ &£ abcdd efghijklm norporst uvwyzz ABCDEFGHIJKLMNOPQRSTUVWXYZ & F. abcdd efghijklm noporst uvwyzz ABCDEFGH J7KLMNOPQRSTU VWXYZ,&f, abcdefghijklmnopqrstuvwxyzz abcdefghijklmnopqrstuvwxyz abcdefghijkLm nopgrstuveryz

aeAQq&

aeAQQ&

cceefrfufygyrtsptmtntrtttutvtwtyasesisllusEx cceefrfufygyrtSptmtntrtttutvtwtyasesisllusEx



Italic, OpenType features: Pro version

Pro

stylistic set 6, titling alternates (additional ligatures) атапаtaubcbdbebobqoopepoumun АВАDAEAFAHAKALAPARCTDOEBEDEH ЕМЕNEPERGTHEHTLALLMBMEMFMH МКМLМРМRМТNКNMNNNPNRNTOC ОGOOQRATBTDTETFTHTKTLTMTN ТРТRTTTUTVTWTXTYUBUDUEUFUH UKULUMUNUPURUTYT атапаtaukbdbebbqoopepoumu ÆDÆÆHÆAÆRCTDOÆDH MNPRGTHEHTLALLMBMEMFM MKMLMPMRMTNKNMNNPNRNTOC CGCOCQRATBTDTETFTHTKTLTMTN TPTRTTTUTVTWTXTYUBUDUEUFUH UKULMUNUPURUTYT

	Le Monde Livre Classic 🏼 💆 Typofonderie
	Regular, 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 cases. Once in a while Robert see them condensed so much that they look absolutely squished or extended so much that they look comi- cal, 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
discretionary ligatures	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 Robert see them condensed so much that they look absolutely squished or extended so much that they look comi- cal, 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
stylistic set 1 ornaments	************************************
stylistic set 2 swashes	I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am harppy to see the wary they are used in most cases. Once in a while Robert see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that.
stylistic set 3 swashes + contextual alternates	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 Robert 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 currecognizable. I'd rather peo-
stylistic set 4 stylistic alternates	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 Robert see them condensed so much that they look absolutely squished or extended so much that they look comi- cal, 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
stylistic set 5 titling alternates (traditional ligatures)	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 Robert see them condensed so much that they look absolutely squished or extended so much that they look comi- cal, 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
stylistic set 6 titling alternates (additional ligatures)	I AM VRY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and an happy to see the way they are used in most cases. Once in a while Robert 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

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	Le Monde Livre Classic
	Italic, 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 cases. Once in a while Quincy 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 peo- ple use the faces as they are. If they don't work for a specific purpose, the designer should choose
discretionary ligatures	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 Quincy 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
stylistic set 1 ornaments	************************************
stylistic set 2 swashes	I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am harppy to see the wary thery are resed in most cases. Once in a while Quincy see them condensed so much that they look absolutely souished or extended so much that they look comi- cal, and I don't like that. It ruins the sensitivity of the forms
stylistic set 3 swashes + contextual alternates	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 Quincy see them condensed so much that they look absolutely souished 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
stylistic set 4 stylistic alternates	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 Robert 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
stylistic set 5 titling alternates (traditional ligatures)	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 Quincy 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
stylistic set 6 titling alternates (additional ligatures)	I AM VRY PLEASD THAT SO MANY PEOPLE LIKE MY TYPEFACES and an happy to see the way they are used in most cases. Once in a while Quincy 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

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Tabular figures matching weights

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

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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

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

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 Le Monde Livre Classic, a modern and elegant typeface, both practical and robust... In recent years, a new

A mew typeface had to be found with a design that corresponded to today's taste. Thus we have created Le Monde Livre Classic, a modern and elegant typeface, both practical and robust... In recent years, a mew 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

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