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Ysans Thin

Ysans Thin Italic

Ysans ExtraLight

Ysans ExtraLight Italic

Ysans Light

Ysans Light Italic

Ysans Regular

Ysans Italic

Ysans Demi

Ysans Demi Italic

**Ysans Bold** 

Ysans Bold Italic

Ysans ExtraBold

Ysans ExtraBold Italic

**Ysans Heavy** 

Ysans Heavy Italic

**Ysans Black** 

Ysans Black Italic

#### 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

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

#### → Std version

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

Various offers available online.

#### → Exclusive Try-out version

Download for free the Ysans Try-out version! Try-out format grants you rights solely for preparatory works, evaluation and internal testings use only of the licensed owner. Neither production, nor final sketch, final artwork are permitted.

### Ysans Mondrian





#### PRO STD FREE

⊠ ⊠ Base

⋈ ⋈ ⋈ All Lines

☑ □ Plain

□ available on this format

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#### YSANS MONDRIAN

#### YSANS MONDRIAN ALL LINES

YSANS MONDRIAN LINE ONE

YSANS MONDRIAN LINE TWO

', N, /(N, \', N LINE THREE

YSANS MONDRIAN PLAIN

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#### → Exclusive Pro version

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

#### → Std version

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

Various offers available online.

#### → Exclusive Free version

Ysans Free Mondrian is a free typeface family available exclusively at Typofonderie.



Bold Heavy Italic Light Demi Thin Italic **Bold Italic** Black Light Italic Thin ExtraBold Italic ExtraBold

# ASHI(

The Stage that modals walk along

# Dressed attractively

A GREAT SENSE OF STYLE AS WELL

# res

Looks great in the clothes

arity sho Yves Saint Laurent Pride in her appea

Ysans Mondrian: Specimen



Ysans Mondrian and its various layers As well Titling feature (pointed terminals)

WALK ALONG GREAT SENSE OF GREAT TY SH ES SAINT PEARA



Glyph set: Pro version

#### От**F** Pro lat∄

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Glyph set 2: Pro version

#### От**F** Pro lat

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Ysans Mondrian Glyph set: Pro version

От**F** Pro lat∄

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TYPOFONDERIE

Ysans Mondrian Glyph set: Pro version

От**F** Pro lat

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Ysans Mondrian Glyph set: Pro version

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От Pro lat

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Ysans Mondrian Glyph set: Pro version

От**F** Pro lat

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TYPOFONDERIE

Ysans Mondrian Glyph set: Pro version

От Pro lat

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Ysans Mondrian Glyph set: Std version

Отғ Std lat

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Ysans Mondrian Glyph set: Free version

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all capitals feature

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OpenType features (partial): Pro version

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#### OpenType features: Pro version

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Ornaments, Stylistic set 5  $\rightarrow \leftarrow \uparrow \downarrow \uparrow \uparrow \downarrow \lor \downarrow \lor$ 

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### Ysans



#### OpenType features: Mondrian Pro version

Pro

Titling alternates, Stylistic set 1

Swashes, Stylistic set 2

Stylistic Alternates, Stylistic

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Stylistic Alternates, Stylistic set 4

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Ornaments, Stylistic set 5

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Stylistic sets samples: Pro version



I'M QUITE PLEASED & TOUÇHED WITH THE KEEN APPREÇIATION OF MY ŒUVRE and am happy to see the way they are beautifully used in most zones. 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 kick. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces

Titling alternates, AWV... Stylistic set 1, pointed finish I'M QUITE PLEASED & TOUÇHED WITH THE KEEN APPREÇIATION OF MY ŒUVRE and am happy to see the way they are beautifully used in most zones. 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 kick. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces

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Stylistic Alternates, Stylistic set 3, french cedilla I'M QUITE PLEASED & TOUÇHED WITH THE KEEN APPREÇIATION OF MY ŒUVRE and am happy to see the way they are beautifully used in most zones. 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 kick. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces

stylistic set 4, thin punctuations

I'M QUITE PLEASED & TOUÇHED WITH THE KEEN APPREÇIATION OF MY ŒUVRE and am happy to see the way they are beautifully used in most zones. 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 kick. It ruins the sensitivity of the forms and makes all my careful work unrecognizable. I'd rather people use the faces

stylistic set 5, dingbats

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#### Tabular figures matching weights

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

However, most of the existing types were old-fashioned and not adapt ed to today's working methods, owing their fragility. A new typeface ha d to be found with a design that corresponded to today's taste. Thus w e have created Ysans, a modern and elegant typeface, both practical a nd robust... In recent years, a new tendency has become manifest in t

A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Ysans, a modern and elegant typeface, both practical and r obust...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 be A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE T

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-fas hioned 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 Ysans, 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 preserved, the straightness is 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 EL

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