

aa

PRO STD TRY

- Light
- Light Italic
- Regular
- Italic
- Demi
- Demi Italic
- Bold
- Bold Italic
- ExtraBold
- ExtraBold italic
- Heavy
- Heavy Italic
- Black
- Black Italic

 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***Legal**

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**→ Help**

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**→ Exclusive Pro version**

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

**→ Std version**

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

Various offers available online.

**→ Exclusive Try-out version**

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aa

PRO STD TRY

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

available on this format

not available on this format

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

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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 FASHION  
**Today's Style Secret**  
*Should I shave off my beard?*  
Highly essential clothes

OTF Std lat1

1<sup>a</sup> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>  
 136 136  
 fi

abcdefghijklmnopqrstu<sup>v</sup>wxyz  
 ABCDEFGHIJKLMNOPQRS<sup>T</sup>UVWXYZ  
 0123456789#€\$¢£ƒ¥  
 0123456789#€\$¢£ƒ¥  
 1/21/43/4%‰ 123  
 +- ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ∞ ◊ Δ Ω ∂ ∫ ∑ ∏ ∫ π μ °  
 () [] {} , ; : … • ! ; ? ‘ ’ “ ” „ „ ° ω ’ ”  
 ∆ ∏ | | — — — \_ \* † ‡ § ¶ & @ © ® ¢ ™ ¢  
 \ / ^ v ~ ~ - ~ ° ” •  
 à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž þ  
 À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ Ž Ð  
 ff fi ll ffi flm ct st  
 K g k  




François Glyph set: Std version

OTF Std lat<sup>1</sup>

1<sup>a</sup> E2<sup>3</sup> E3<sup>4</sup>

136 136

ff

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789#€\$¢£¥

0123456789#€\$¢£¥

1/2 1/4 3/4 % ‰ 123

+ - ± × ÷ = ≠ ~ ^ < > ≥ ≤ ∞ ∆ Ω ∂ ∫ √ ∑ ∏ ∏ π μ °

() [] {} ; , : † ‡ • † ‡ † ‡ “ ” † ‡ † ‡ “ ”

^ | | - - \_ \* † ‡ † ‡ § ¶ & @ © ® © ™ ¶

˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ ˘ ˇ

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž þ

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Ž Þ

ffiffiffi ffiffi ffiffi ffiffi ffiffi ffiffi ffiffi

Kgk















# Ambroise

François Glyph set 2: Pro version

OTF Pro lat

1<sup>a</sup> 1<sup>er</sup> E<sup>1</sup><sub>5</sub> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>

136 136 136 136

fi ct st →:§

Qq eε

Ss<sup>1</sup> Ss<sup>2</sup> Ss<sup>3</sup> Ss<sup>4</sup>

Ss<sup>5</sup> Ss<sup>20</sup>

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï

Œ œ st

Œ œ

afggiklsuy afggiklsuy ækñ ÆKÑ

fgkyz fgyz ækñ ÆKÑ

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ä å æ ç è é ê ë ì í î ï

à á â ã ä å æ ç è é ê ë ì í î ï ð

à á â ã ä å æ ç è é ê ë ì í î ï ð

à á â ã ä å æ ç è é ê ë ì í î ï ð

à á â ã ä å æ ç è é ê ë ì í î ï ð



Œ œ † ‡



<b>Pro</b>	{[(«abcdefghijklmnopqrstuvwxyz- - — »)]}@iǃ
all capitals <i>feature</i>	{[(«ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »)]}@iǃ
all small caps <i>feature</i>	{[(«ABCDEF GHIJKLMNOPQRSTUVWXYZ- - — »)]}@iǃ
standard	abcdefghijklmnopqrstuvwxyz no No 1a 2o
superiors & ordinals	abcdefghijklmnopqrstuvwxyz .N <sup>o</sup> .N <sup>o</sup> 1 <sup>a</sup> 2 <sup>o</sup>
standard	fffbffbfhffhfiffifjffjfkffkflfflftfft
ligatures	fffbffbfhffhfiffifjffjfkffkflfflftfft
minuscule tabular figures (default)	12345678900#€\$¢£ƒ¥ %‰
capital tabular figures	12345678900#€\$¢£ƒ¥ 0‰00
minuscule figures	123456789000#€\$¢£ƒ¥ %‰
capital figures	12345678900#€\$¢£ƒ¥ 0‰00
standard	1234567890+-=() 1234567890+-=()
superscript & subscript figures	1234567890 <sup>+-=()</sup> 1234567890 <sub>+-=()</sub>
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 <i>feature</i>	1/2 2/3 3/5 5/6 6/7 7/8 8/9 % ‰

**Pro**

discretionary ligatures

ctstTh *ctstThct*

standard

ctstTh *ctstTh*

historical forms

historical forms *historical forms*

historical forms *historical forms*

standard

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

stylistic set 1, modernist

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

stylistic set 2, cursif

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

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 fll st AERN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

standard

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

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 fll st AERN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AERN AERN

<b>Pro</b>	{[(«abcdefghijklmnopqrstuvwxyz- - — »)]}@iç
all capitals <i>feature</i>	{[(«ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »)]}@iç
all small caps <i>feature</i>	{[(«ABCDEF GHIJKLMNOPQRSTUVWXYZ- - — »)]}@iç
standard	abcdefghijklmnopqrstuvwxyz no No 1a 2o
superiors & ordinals	abcdefghijklmnopqrstuvwxyz .N <sup>o</sup> N <sup>o</sup> 1 <sup>a</sup> 2 <sup>o</sup>
standard	fffbffbfhffhfiffjffjfkffkflfflftfft
ligatures	fffbffbfhffhfiffjffjfkffkflfflftfft
minuscule tabular figures (default)	12345678900#€\$ç£f¥ %%%
capital tabular figures	12345678900#€\$ç£f¥ %%%
minuscule figures	12345678900#€\$ç£f¥ %%%
capital figures	12345678900#€\$ç£f¥ %%%
standard	1234567890+-=() 1234567890+-=()
superscript & subscript figures	1234567890 <sup>+-=()</sup> 1234567890 <sub>+-=()</sub>
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 <i>feature</i>	1/2 2/3 3/5 5/6 6/7 7/8 8/9 % %%

**Pro**

discretionary ligatures

etstTh etstThet

standard

etstTh etstTh

historical forms

historical forms historical forms

historical forms historical forms

standard

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

stylistic set 1, modernist

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

stylistic set 2, cursif

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

Ss01 + Ss02

or titling alternates

stylistic set 3, variants

or swashes

stylistic set 4, classic

or stylistic alternates

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

standard

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

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

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN

afgiklsuыз afgiklsuыз fi ffi fk ffk fl fll st AERN AERN



Pro

<>≤≥

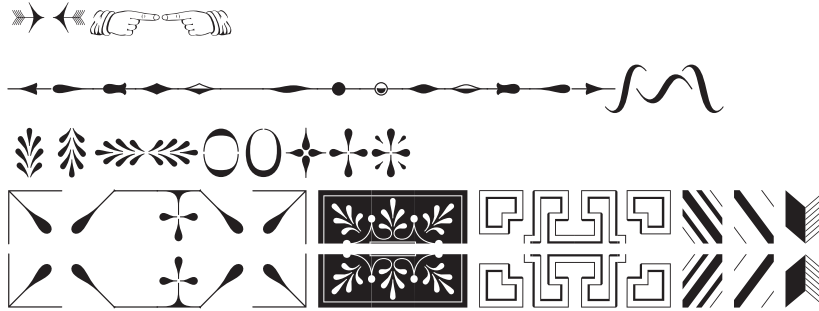
«¡¢::--°,,?!»(—)

123456789

abc def ghi jklm n o pq

ABCDEF GHI JKLM N O PQ

ornaments,  
stylistic set 20



**Pro**

all capitals *feature*

{[(«*abcdefghijklmnopqrstuvwx*yz- - — »)]}@i;̈  
 {[(«*ABCDEFGHIJKLMN*OPQRSTUVWXYZ- - — »)]}@i;̈

all small caps *feature*

{[(«*ABCDEFGHIJKLMN*OPQRSTUVWXYZ- - — »)]}@i;̈

standard

*abcdefghijklmnopqrstuvwx* no No 1a 2o

superiors & ordinals

*abcdefghijklmnopqrstuvwx* N<sup>o</sup> N<sup>o</sup> 1<sup>a</sup> 2<sup>o</sup>

standard

*ff

ligatures

*ff

minuscule tabular figures  
(default)

12345678900#€\$¢£f¥ %‰

capital tabular figures

12345678900#€\$¢£f¥ %‰

minuscule figures

12345678900#€\$¢£f¥ %‰

capital figures

12345678900#€\$¢£f¥ %‰

standard

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

superscript  
& subscript figures

1234567890<sup>+</sup>1234567890<sup>+</sup>

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 ‰ ‰

## Pro

discretionary ligatures

ctstTh ctsfThet

standard

ctstTh ctsfTh

historical forms

historical forms historical forms

historical forms historical forms

standard

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

stylistic set 1, modernist

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st **AERN AERN**

stylistic set 2, cursif

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

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 fll st **AERN AERN**

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

standard

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

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 fll st **AERN AERN**

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

afgiklsuyz afgiklsuyz fi ffi fk ffk fl fll st AEKN AERN

Pro

<> ≤ ≥

«¡;.:--°;;?!»(—)

123456789

abc def ghi jklm n o pq

ABCDEF GHI JKLM N O PQ

ornaments,  
stylistic set 20





**Pro**

Standard

Stylistic set 20, Ornaments

Ornaments, ss20

3;°-6°-!4



«-((((8))))-»

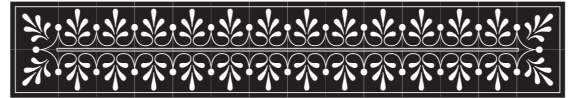


Mixed widths

3:.-9-:.-4



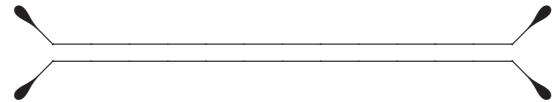
ghhhhhhhhhhhhi  
GHHHHHHHHHHHHHI



adddddddddddf  
ADDDDDDDDDDDDF

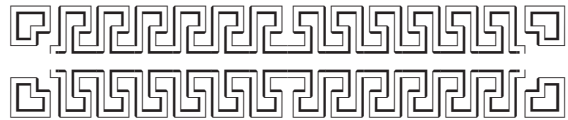


Bccccccccccce



bccccccccccce

jkkkkkkkllllm



JKKKKKKLLLLLM

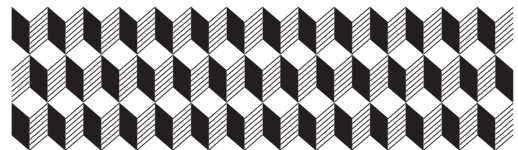
nNnNnNnNnNnN  
NnNnNnNnNnNn



oOoOoOoOoOoO  
OoOoOoOoOoOo



pppppppppppppp  
pppppppppppppp  
pppppppppppppp



Ornaments, ss20

+ Contextual alternates

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

ghhhhhhhhhhhhi  
Ghhhhhhhhhhhhhi



ahhhhhhhhhhhhi  
Ahhhhhhhhhhhhhi



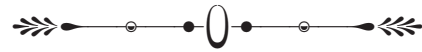
**Pro**

Standard

Stylistic set 20, Ornaments

Ornaments, ss20

3j-°-6°-!4



«-(((8)))»

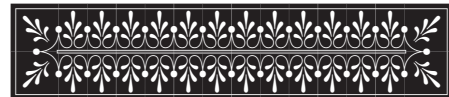


Mixed widths

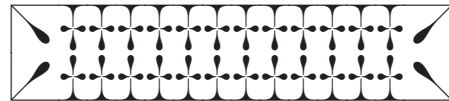
3:°-9-:°:4



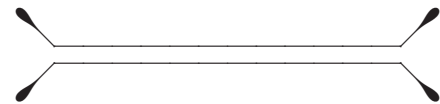
ghhhhhhhhhhi  
GHHHHHHHHHHI



adddddddddd  
ADDDDDDDDDDF

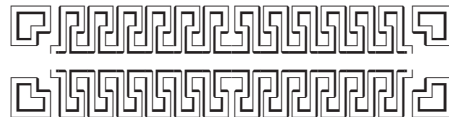


Bccccccccccc



bccccccccccc

jkkkkkllllm



JKKKKKLLLLLM

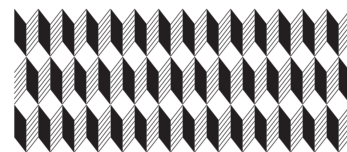
nNnNnNnNnNnN  
NnNnNnNnNnNn



o0o0o0o0o0o0  
OoOoOoOoOoOo



pPpPpPpPpPpPpPpPp  
pPpPpPpPpPpPpPpPpPpPp  
pPpPpPpPpPpPpPpPpPpPp



Ornaments, ss20

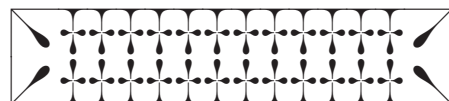
+ Contextual alternates

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

ghhhhhhhhhhi  
Ghhhhhhhhhhhi



ahhhhhhhhhhi  
Ahhhhhhhhhhhi



**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

auyls 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

fg 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 4+5

gkKkyz 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

stylistic set  
1 + 2 + 3 + 4 + 5

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

stylistic set 20  
or ornaments





**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 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 3  
or swashes

fg 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

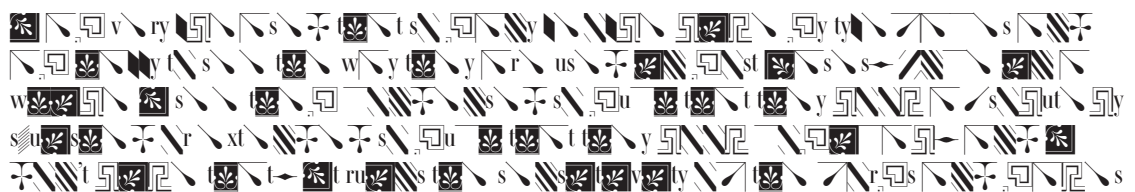
stylistic set 4

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

stylistic set  
1 + 2 + 3 + 4

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stylistic set 20  
or ornaments



**Pro**

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stylistic set 1 + 2  
or titling alternates

ayils  
æœ 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 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

stylistic set 3  
or swashes

fg 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 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 4

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stylistic set 20  
or ornaments



## Tabular figures matching weights

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

Light	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥
Light Italic	<i>1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥</i>
Regular	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥
Italic	<i>1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥</i>
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## Firmin & François Tabular figures matching weights

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

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Firmin Regular	12345678900#€\$¢£f¥
Firmin Demi	12345678900#€\$¢£f¥
Firmin Bold	12345678900#€\$¢£f¥
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Firmin Heavy	12345678900#€\$¢£f¥
Firmin Black	12345678900#€\$¢£f¥
François Light	12345678900#€\$¢£f¥
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with a selection  
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