

AAA

PRO STD

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

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ANISETTE EXTRALIGHT
ANISETTE LIGHT
ANISETTE REGULAR
ANISETTE DEMI
ANISETTE BOLD
ANISETTE EXTRABOLD
ANISETTE HEAVY
ANISETTE BLACK

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.

\Rightarrow 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.

TYPOFONDERIE

Specimen

regular bold bold light black thin heavy regular demi extrabold extralight

demi

PSYCHEDELIC SHACK
LE PALAIS DE GAILLOT
TYPOPHILE
HOUSE OF SUN

FASCINATED BY HER FASHION TODAY

DEAUVILE
HAXAIAN SUN
CDEAT CECINGS

GREAT FEELINGS

TYPOFONDERIE

Glyph set: Pro version

От**F** Pro lat

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SS⁶ SS⁷

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Glyph set 2: Pro version

От**F** Pro lat

ESESES , AO

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Ss¹ Ss² Ss³ Ss⁴ Ss⁵

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Glyph set: Std version

От Std lat1

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OpenType features: Pro version

Pro

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all small caps feature

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fractions feature

Standard

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OpenType features: Pro version

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discretionary ligatures

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Standard ABCDEFGHIJK $<>+-\times\div\pm=0123456$

Standard SSSS

stylistic set 2, stylistic alternates

Standard EEE

stylistic set 3

standard 1ª 2º

stylistic set 7

all caps $1 \underline{A} \ 2 \underline{O} \ \text{ordinals caps}$

Standard ABCDEFGHIJKL MNOPQRSTUVWXYZ

ABCDEFGHIJKL MNOPQRSTUVWXYZ

stylistic set 4 (contextual) ABCDEFGHIJKL MNOPQRSTUVWXYZ wide voyels

ABCDEFGHIJKL MNOPQRSTUVWXYZ

stylistic set 5 (contextual) ABCDEFGHIJKL MN0PQRSTUVWXYZ wide word – narrow word...

ABCDEFGHIJKL MNOPQRSTUVWXYZ

swashes (contextual),

ABCDEFGHIJKL MNOPQRSTUVWXYZ art déco proportions

ABCDEFGHIJKL MNOPQRSTUVWXYZ

titling (contextual), ABCDEFGHIJKL MNOPQRSTUVWXYZ contextual small caps mix

ABCDEFGHIJKL MNOPQRSTUVWXYZ

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OpenType features: Std version

Std A0 1A 20

superiors & ordinals ao 1ª 2º

Standard FF FI FFI FL FFL

ligatures FF FI FFI FL FFL

capital tabular figures (default) 1234567890#€\$¢£f¥

capital non-tabular figures 1234567890#€\$¢£**f**¥

Standard 123

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superscript & subscript figures

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fractions feature $\frac{1}{2} \frac{1}{4} \frac{3}{4} \frac{9}{0} \frac{9}{00}$

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Stylist sets samples: Pro version

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 PEORE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST @SES. ON@ IN A WHILE FRANGIS SEE THEM @NDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK @MI@L, 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 FA@S AS THEY ARE.

stylistic set 1 ornaments

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JO 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 (ASES, 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 (ASES. ONCE IN A WHILE GEORGE SEE THEM CONDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK (OMICAL, AND I DON'T LIKE THAT. IT RUINS THE SENSITIVITY OF THE FORMS AND MAKES ALL MY (AREFUL 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 (ASES, 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 PEORE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST @SES. ON@ IN A WHILE FRANGIS SEE THEM @NDENSED SO MUCH THAT THEY LOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOK @MI@L, AND I DON'T LIKE THAT. IT RUNS THE





| Tabular figures widths are |
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| compatible in all weight |
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☞ 10 typofonderie.com Thin



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IN RECENT YEARS, A NEW TEN-

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

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-

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-

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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-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

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 FRAGILITYA NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-SPONDED TO TODAY'S TASTE. THUS WE HAVE CRE-

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HOWEVER, MOST OF THE EXISTING

TYPES WERE OLD-FASHIONED AND

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METHODS, OWING THEIR FRAGILITY.A

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ExtraLight



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IN RECENT YEARS, A NEW TEN-

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

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ROBUST... IN RECENT YEARS. A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE

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Regula



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IN RECENT YEARS, A NEW

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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED

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AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE

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

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IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST

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

A NEW TYPEFA® HAP TO BE FOUND WITH A DESIGN THAT @RRESPONDED TO TODAY'S TASTE. THEREFORE WE HAVE (REATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFA®, BOTH PRACTIQL AND ROBUST... IN RE@NT YEARS, A NEW TENDENCY HAS BEGME MANIFEST IN THE DEGRATIVE
A NEW TYPEFA® HAP TO BE FOUND WITH A DESIGN THAT @RRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFA®, BOTH PRACTIQL AND ROBUST... IN RE®NT

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, 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

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

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TYPES WERE OLD-FASHIONED AND

ING METHODS, OWING THEIR FRAGIL-

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

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

14 pt

18 pt

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Pro

with selections of OpenType Pro features

10 pt



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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. XX/HILE THE

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

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A NEW TYPEFAG HAP TO BE FOUND WITH A DESIGN THAT GRRESPOND-ED TO TODAY'S TASTE. THEREFORE WE HAVE (REATED ANISETTE PETITE, A MOPERM AND ELEGANT TYPEFAG, BOTH PRACTIGL AND RO-BUST... IN REGNT YEARS, A NEW TENDENCY HAS BEGME MANIFEST IN A NEW TYPEFA® HAP TO BE FOUND WITH A DESIGN THAT @RRE-**プPONBO TO TODY グ TAJTE. THU」 WE HAVE (REATED ANIJETTE PE-**TITE, A MOBRY AND ELEGANT TYPEFAC, BOTH PRACTICL 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-FEST 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

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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 NEW TYPEFACE HAD TO BE

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

TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORK-ING METHODS, OWING THEIR FRAGIL-FOUND WITH A DESIGN THAT CORRESPONDED

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

A NEW TYPEFAG HAP TO BE FOUND WITH A DESIGN THAT GRRESPONDED TO TODAY'S TASTE. THEREFORE WE HAVE (REATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFAG, BOTH PRACTICL AND ROBUST... IN REGNT YEARS, A NEW TENDENCY HAS BEGME

A NEW TYPEFA© HAP TO BE FOUND WITH A DESIGN THAT @R-RESPONDD TOTALY TASTE. THUS WE HAVE (REATED ANISETTE PETITE, A MODRY AND ELIGANT TYPEFA©, BOTH PRACTICAL

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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
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OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS
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NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE

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

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WORKING METHODS, OWING

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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 NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED

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

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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND A NEW TYPEFACE HAD TO BE

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

A NEW TYPEFAG HAP TO BE FOUND WITH A DESIGN THAT GRRE-SPONDED TO TODAY'S TASTE. THEREFORE WE HAVE (REATED AMISETTE PETITE, A MOPERM AMD ELIGAMT TYPEFAG, BOTH PRACTIGL AND ROBUST... IN REGNT YEARS, A NEW TENDENCY HAS

A NEW TYPEFACE HAP TO BE FOUND WITH A DESIGN THAT ERREJPONDO TO TODY'S TASTE. THUS WE HAVE CREATED ANI-JETTE PETITE, A MOPER™ AND ELEGANT TYPEFA®, BOTH PRAC-

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHT-NESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIM-PLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRA-PHY HAS NOT BEEN NEGLECTED IN THESE DEVELOP-

TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT

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

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

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ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTI-

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HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND A NEW TYPEFACE HAD TO BE

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

A NEW TOPEFAG HAP TO BE FOUND WITH A DESIGN THAT GR-RESPONDED TO TODAY'S TASTE. THEREFORE WE HAVE (RE-ATED AMISCITE PETITE, A MODERM AMD ELIGAMI TYPEFAG, BOTH PRACTICL AND ROBUST... IN REGNT YEARS, A NEW TEN-

A NEW TYPEFACE HAP TO BE FOUND WITH A DE/IGN THAT ©RRE/PO™DD TO TODY'/ TA/TE. THU/ WE HAVE (REATED AMI/ETTE PETITE, A MOPERM AMD ELIGAMT TYPEFA©, BOTH

IN RECENT YEARS. A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHT-NESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIM-PLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELE-GANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS.

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

HOWEVER, MOST OF THE EXIST-

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

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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WE HAVE CREATED ANISETTE PETITE. A MODERN AND ELEGANT

ING TYPES WERE OLD-FASH-**IONED AND NOT ADAPTED TO** TODAY'S WORKING METHODS, TO BE FOUND WITH A DESIGN THAT COR-

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