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PRO STD

- Hairline
- Thin
- ExtraLight
- Light
- Regular
- Italic
- Demi
- Demi Italic
- Bold
- Bold Italic
- ExtraBold
- ExtraBold Italic
- Black
- Black Italic

 available on this format

* not available on this format

Mislab Hairline

Mislab Thin

Mislab ExtraLight

Mislab Light

Mislab Regular

Mislab Italic

Mislab Demi

Mislab Demi Italic

Mislab Bold

Mislab Bold Italic

Mislab ExtraBold

Mislab ExtraBold Italic

Mislab Black

Mislab 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

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

→ Std version

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

Various offers available online.

aa

PRO STD

- Narrow Hairline
- Narrow Thin
- Narrow ExtraLight
- Narrow Light
- Narrow Regular
- Narrow Demi
- Narrow Bold
- Narrow ExtraBold
- Narrow Black
- Compact Hairline
- Compact Thin
- Compact ExtraLight
- Compact Light
- Compact Regular
- Compact Demi
- Compact Bold
- Compact ExtraBold
- Compact Black

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Mislab Narrow Hairline

Mislab Narrow Thin

Mislab Narrow ExtraLight

Mislab Narrow Light

Mislab Narrow Regular

Mislab Narrow Demi

Mislab Narrow Bold

Mislab Narrow ExtraBold

Mislab Narrow Black

Mislab Compact Hairline

Mislab Compact Thin

Mislab Compact ExtraLight

Mislab Compact Light

Mislab Compact Regular

Mislab Compact Demi

Mislab Compact Bold

Mislab Compact ExtraBold

Mislab Compact Black

Hairline
Compact Regular
Bold
Black Italic
Compact Thin
Narrow Demi
Compact Black
Italic
Narrow Bold
Narrow Hairline

Algeria

Magyarország Deutschland

PACIFIC OCEAN

Russia

Saudi Arabia India

QUÉBEC CANADA

Grønland

Chile Antartica New Zealand

SARDEGNA SICILA CORSICA

Nigeria Sénégal

OTF Pro lat_{alt}

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OTF Pro lat_{alt}

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OTF Std lat1

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Pro

all capitals *feature*

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all small caps *feature*

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standard

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(default)

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capital tabular figures

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fractions *feature*

1/2 2/3 3/5 5/6 6/7 7/8 8/9 % ‰

Pro

discretionary ligatures

ctstTh
ctstTh

standard

s

historical forms

f

standard

ag

stylistic set 1

ag

stylistic set 2

ag

stylistic set 3
stylistic alternates

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standard

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ornaments,
stylistic set 4

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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*

stylistic set 1

a 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*

stylistic set 2

g 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*

stylistic set 3

ag 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*

stylistic set

1 + 2 + 3

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stylistic set 4

or ornaments

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Tabular figures matching weights

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

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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
 the lines has been preserved, the straightness is
 yielding and a distinguished elegance is coming into

14 pt

However, most of the existing types were old-fashioned and not
 adapted to today's working methods, owing their fragility. A new
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12 pt

Pro

with a selection
 of OpenType Pro features

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18 pt

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Pro

with a selection
of OpenType Pro features

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