

aa

PRO STD TRY

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

available on this format

not available on this format

PS Fournier Light

PS Fournier Light Italic

PS Fournier Regular

PS Fournier Italic

PS Fournier Book

PS Fournier Book Italic

PS Fournier Demi

PS Fournier Demi Italic

PS Fournier Bold

PS Fournier Bold Italic

PS Fournier Heavy

PS Fournier Heavy Italic

PS Fournier Black

PS Fournier Black Italic

Legal

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→ Help

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→ Exclusive Pro version

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

→ Exclusive Try-out version

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PS Fournier Petit Light

PS Fournier Petit Light Italic

PS Fournier Petit Regular

PS Fournier Petit Italic

PS Fournier Petit Book

PS Fournier Petit Book Italic

PS Fournier Petit Demi

PS Fournier Petit Demi Italic

PS Fournier Petit Bold

PS Fournier Petit Bold Italic

PS Fournier Petit Heavy

PS Fournier Petit Heavy Italic

PS Fournier Petit Black

PS Fournier Petit Black Italic

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- Heavy
- Heavy Italic
- Black
- Black Italic

 available on this format not available on this format

PS Fournier Grand Light Regular

PS Fournier Grand Light Italic

PS Fournier Grand Regular

PS Fournier Grand Italic

PS Fournier Grand Book

PS Fournier Grand Book Italic

PS Fournier Grand Demi

PS Fournier Grand Demi Italic

PS Fournier Grand Bold

PS Fournier Grand Bold Italic

PS Fournier Grand Heavy

PS Fournier Grand Heavy Italic

PS Fournier Grand Black

*PS Fournier Grand Black Italic***Legal**

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Grand Light
 Petit Light
 Petit Regular
 Grand Black
 Light
 Petit Bold
 Grand Light
 Petit Light italic
 Grand Heavy
 Light italic
 Petit Black
 Light italic
 Petit Light italic
 Petit Demi SC
 Grand Black italic

LIBRARY

Il est honteux pour l'humanité

Freedom is the alone unoriginated birthright of man

book lover

LETTERS OF NOBILITY

Il arrive sur le théâtre du Monde

JUDGMENT

L'intérêt de la Justice est préférable à celui des plaideurs

SAVOIR-FAIRE

The Sciences & Arts improve

Reconnoissance pour les médiocres

RIEN DE DURABLE

Qui vit content de peu, possède tout

REVOLUTION 1789

Philosophy

OTF Pro lat_{full}

1^a 1^{er} E¹₅ E²₃ E³₄
 136 136 136 136
 {R- AA} QQ eε eee
 ff ct sf →
 Ss¹ Ss² Ss³ Ss⁴ Ss⁵
 Ss⁶ Ss⁷ Ss⁸ Ss⁹ Ss¹⁰

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f fbffbffhfiiffijffjfkffklfflftff

bqu

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AŒQW

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dgz

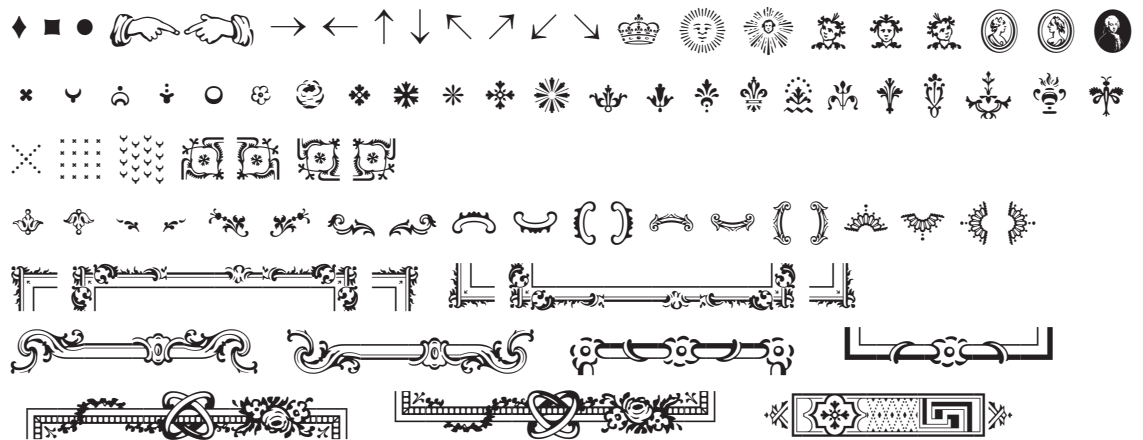
AKŒQW Ů & &

AKŒQW Ů & &

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OTF Pro lat

1^a 1^{er} E¹₅ E²₃ E³₄
 136 136 136 136
 {R- AA} QQ ee eee
 ff ct sl →
 Ss¹ Ss² Ss³ Ss⁴ Ss⁵
 Ss⁶ Ss⁷ Ss⁸ Ss⁹ Ss¹⁰

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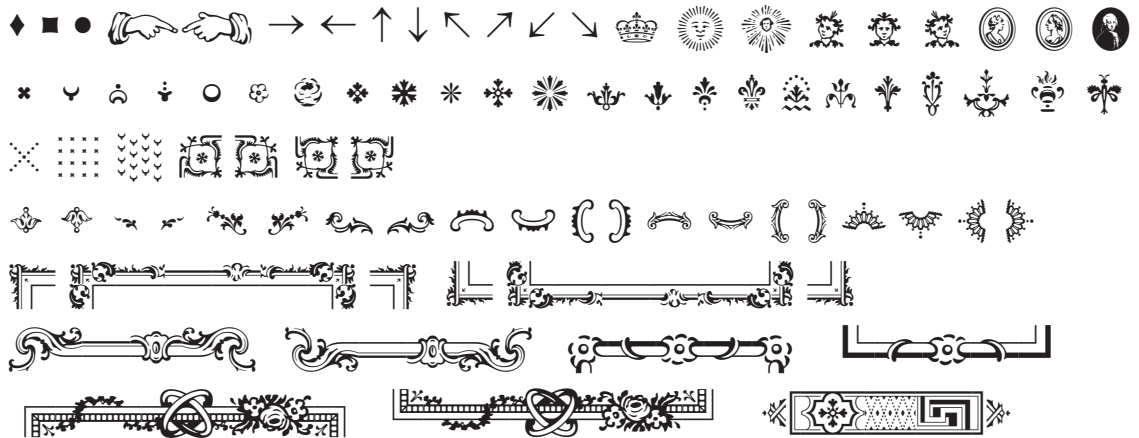
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ÀÁÂÃÄÅĂĄąKŴŵŴŵ

ÀÁÂÃÄÅĂĄąKŴŵŴŵ



OTF Pro lat_{full}

1^a 1^{er} E¹₅ E²₃ E³₄
 136 136 136 136
 {R- AA} QQ ee eee
 ff ct sl →
 Ss¹ Ss² Ss³ Ss⁴ Ss⁵
 Ss⁶ Ss⁷ Ss⁸ Ss⁹ Ss¹⁰

f b f f b f f f h f f f h f i f f f i j f f j f k f f k l f f l f t f t t Th ct st

f f b f f b f f f f h f i f f f i j f f j f k f f k l f f l f t f t t

bqu

AŒQW

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À Á Â Ã Ä Å Æ Ç È É Ê Ë

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dgz

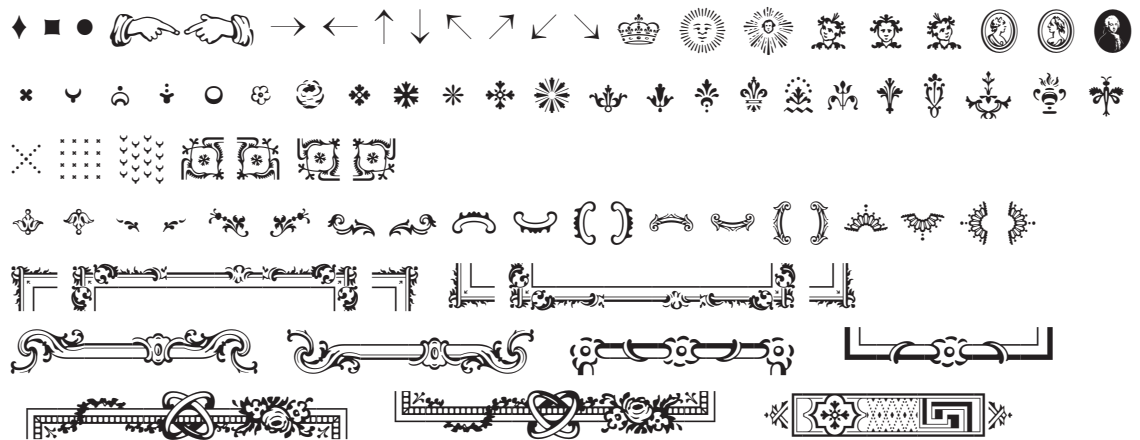
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A K Œ Q W Œ & &

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À Á Â Ã Ä Å Æ Ç È É Ê Ë



Pro

all capitals *feature*

{[(«abcdefghijklmnopqrstuvxyz- - — »)]}@i;̈
 {[(«ABCDEFGHIJKLMNOPQRST- - — »)]}@i;̈

all small caps *feature*

{[(ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »)]}@

standard

abcdefghijklmnopqrstuvxyz no No 1a 2o

superiors & ordinals

abcdefghijklmnopqrstuvxyz N^o N^o 1^a 2^o

standard

fffbffbfhffhfiffifjffjkffkflfflftfft

ligatures

fffbffbfhffhfiffifjffjkffkflfflftfft

minuscule tabular figures

1234567890ø#€\$ç£ƒ¥%%o

capital tabular figures
(default)

1234567890ø#€\$ç£ƒ¥%%o

minuscule figures

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capital figures

1234567890ø#€\$ç£ƒ¥%%o

standard

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

superscript
& subscript figures

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

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 0/0 0/00

Pro

discretionary ligatures

ctstTh *ctstTh*

ctstTh *ctstTh*

standard

bdgquzAKCEQW& *bdgquzAKCEQW&*

swashes

bdgquzAKCEQW& *bdgquzAKCEQW&*

titling alternates

bdgquzAKŒQW& *bdgquzAKŒQW&*

stylistic alternates

bdgquzAKCEQW& *bdgquzAKCEQW&*

standard

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 1

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 2

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 3

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 4

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stylistic set 5

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stylistic set 6

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stylistic set 7

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 8

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 9

bdgqsuzAKŒQW& *bdgqsuzAKŒQW&*

stylistic set 10

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 11

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 12

bdgqsuzAKCEQW& *bdgqsuzAKCEQW&*

stylistic set 13

bdgqfuzAKCEQW& *bdgqfuzAKCEQW&*

standard

nndnldnnddnnHdn'dn

stylistic set 4 italic

nnðnldnndðnnHðn'dn

stylistic set 4 italic

nnðnldnnddnnHdn'dn

+ contextual alternates

standard

s sbssbssshsissisjssjsksskslsslstsst

historical forms

f fbffbfhffiffjffkfflffmff

historical forms italic

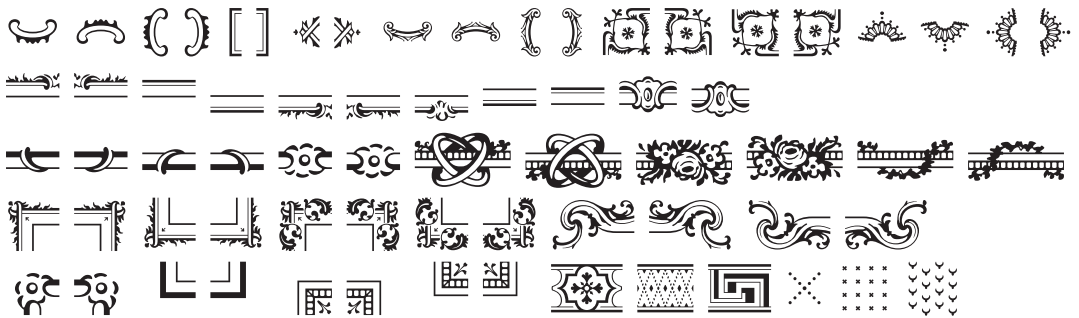
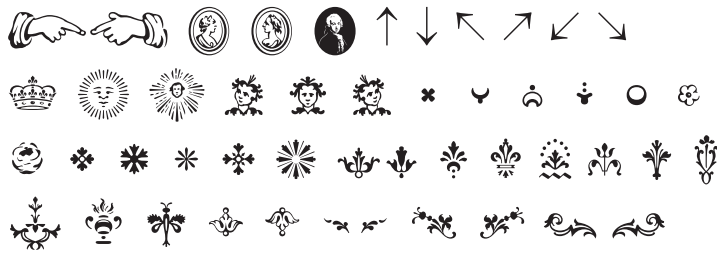
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Pro

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 a b c d e f g h i j k l
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∞ X () [] {} ∂ Y ∫ √ Z Π π μ & @ ◊ °
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 ‘ ’ “ ” © ® ‡ † * # ... —
 A B C D E F G H I J K L
 M N O P Q R S T U V W 3 4 5

stylistic set 20
Ornaments



Pro

standard

stylistic set 20, Ornaments

Ornaments, ss20

A--•--◊--•--B
C,,;«»;,;,D



Ornaments, ss20

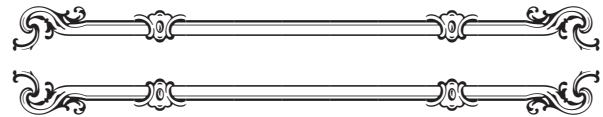
+ Contextual alternates

This feature detects the nature of corners and adapts borders accordingly.

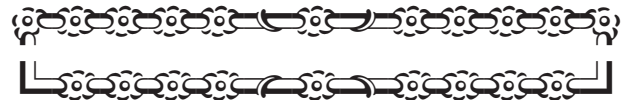
A--•--◊--•--B
C--•--◊--•--D



I-┘-----┘-J
K-┘-----┘-L



M--•--◊--•--N
O--•--◊--•--P



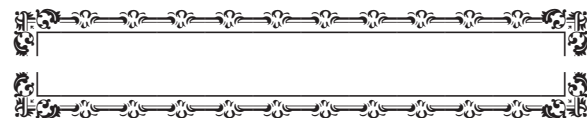
Q-#-┘-#R
S┘-#-┘-T



M“““”””N
O“““”””P



E••••••••F
G••••••••H



A◊◊◊◊◊B
C◊◊◊◊◊D



Pro

I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 1

b q u I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 3

W I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 7

Q I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 8

A I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

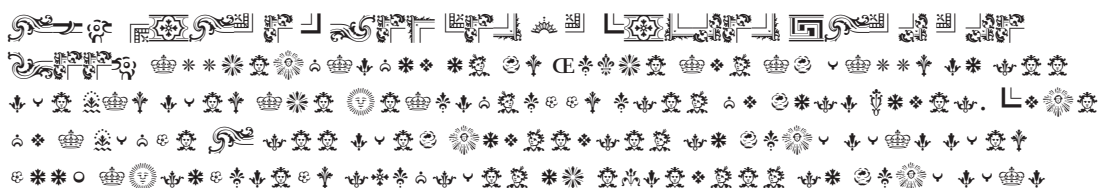
stylistic set 9

Œ I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 13

f I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 20
Ornaments



Pro

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stylistic set 2

K I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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 3

W I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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 4

ð I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

stylistic set 5

g I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

z I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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 7

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stylistic set 9

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stylistic set 10

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stylistic set 11

& I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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

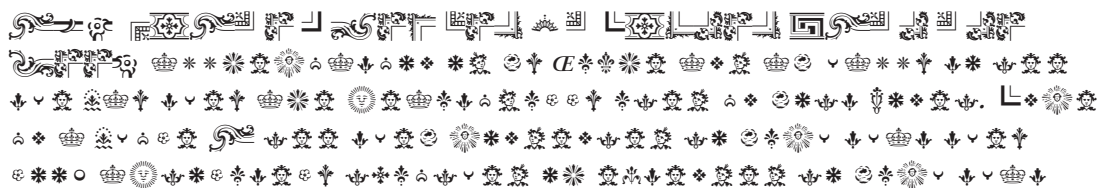
stylistic set 12

& I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION 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. 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 13

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stylistic set 20
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 # € \$ ¢ £ f ¥

Light Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Regular 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Book 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Book Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Demi 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Demi Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Bold 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Bold Italic ***1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥***

Heavy 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Heavy Italic ***1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥***

Black 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Black Italic ***1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥***

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

40 pt

In recent years, a new te

24 pt

However, most of the existing types were
 old-fashioned and not adapted to today'
 A NEW TYPEFACE HAD TO BE FOU

18 pt

In recent years, a new tendency has become manifest i
 n the decorative arts. While the simplicity of the line
 s has been preserved, the straightness is yielding and a
 distinguished elegance is coming into its own again. T

14 pt

However, most of the existing types were old-fashioned and not adapt
 ed to today's working methods, owing their fragility. A new typeface h
 ad to be found with a design that corresponded to today's taste. Thus
 we have created PS Fournier, a modern and elegant typeface, both pra
 ctical and robust... In recent years, a new tendency has become manif

12 pt

Pro

with a selection
 of OpenType Pro features

A new typeface had to be found with a design that corresponded to today's taste
 . Thus we have created Ardoise, a modern and elegant typeface, both practical and
 robust... In recent years, a new tendency has become manifest in the decorative a
 rts. While the simplicity of the lines has been preserved, the straightness is yieldi
 ng and a distinguished elegance is coming into its own again. Typography has no
 t been neglected in these developments, which have been expressed by an obviou

10 pt

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 comin
 g 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-f
 ashioned and not adapted to today's working methods, owing their fragility. A new typeface had t
 o be found with a design that corresponded to today's taste. Thus we have created PS Fournier, a
 modern and elegant typeface, both practical and robust... In recent years, a new tendency has bec
 ome manifest in the decorative arts. While the simplicity of the lines has been preserved, the strai
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMP
 LICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEG

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However, most of the existing types were old-fashioned and
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24 pt

Pro

with a selection
 of OpenType Pro features

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