

**PRO STD**

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

available on this format

*not available on this format

ANISETTE THIN

ANISETTE EXTRALIGHT

ANISETTE LIGHT

ANISETTE REGULAR

ANISETTE DEMI

ANISETTE BOLD

ANISETTE EXTRABOLD

ANISETTE HEAVY

ANISETTE BLACK

Legal

Typeface design by Jean Francois Porchez. Copyright ©™ 1990-2014. All rights reserved. Distributed exclusively by Typofonderie.

→ 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

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.

Specimen

regular
bold
black
light
black
thin
heavy
regular
demi
extrabold
extralight
demi

THE UKULELE

LOVE

PSYCHEDELIC SHACK

LE PALAIS DE CHAILLOT

TYPOPHILE

GUITARIST

HOUSE OF SUN

SAXOPHONE

FASCINATED BY HER FASHION TODAY

DEAUVILLE

HAWAIIAN SUN

GREAT FEELINGS

Pro

all capitals *feature*

{[(«ABCDEF...»)]} {[(«**ABCDEF...**»)]}

all small caps *feature*

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**

standard

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** N**O** N**O** 1**A**2**O**

superiors & ordinals

abcdefghijklmno**pqr**stuv**wxyz** N^o N^o 1^a2^o

standard

FFFHFFHFIFFFIFJFFJFKFFKFLFFLFTFFT

ligatures

FFFHFFHFIFFFIFJFFJFKFFKFLFFLFTFFT

capital tabular figures

12345678900#€\$ç£f¥ %0%00

minuscule figures

12345678900#€\$ç£f¥ %0%00

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

standard

ADCACCECHCKCOCUCYDADEDO
DUDYLALLLLLOLYNNOOPLTATE
TLTOTHHTTTUTYUAUEUIULUOUY
CACECICOCULLNNOOTH

discretionary ligatures

ADACEHCKCUCYADEDO
DUDYLAELLOLYNNOOPLTATE
TLTOTHHTTTUTYUAUEUIULUOUY
CACECICOCULLNNOOTH

standard

ABCDEFGHIJK<>+-x÷±=0123456

stylistic set 1,
ornaments



standard

S S S s

stylistic set 2,
stylistic alternates

S S S s art déco S

standard

EEE

stylistic set 3

EÊ̂̂ rounded E

standard

1^a 2^o

all caps

1^A 2^O ordinals caps

standard

ABCDEFGHIJKLMN OPQRSTUVWXYZ

ABCDEFGHIJKLMN OPQRSTUVWXYZ

stylistic set 4 (contextual)

ABCDEFGHIJKLMN OPQRSTUVWXYZ wide voyels

ABCDEFGHIJKLMN OPQRSTUVWXYZ

stylistic set 5 (contextual)

ABCDEFGHIJKLMN OPQRSTUVWXYZ wide word – narrow word...

ABCDEFGHIJKLMN OPQRSTUVWXYZ

swashes (contextual),
stylistic set 6

ABCDEFGHIJKLMN OPQRSTUVWXYZ art déco proportions

ABCDEFGHIJKLMN OPQRSTUVWXYZ

titling (contextual),
stylistic set 7

ABCDEFGHIJKLMN OPQRSTUVWXYZ contextual small caps mix

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Std

A0 1A 20

superiors & ordinals

a^o 1^a 2^o

standard

FF FI FFI FL FFL

ligatures

FF Fi FFi FL FFL

capital tabular figures (default)

1234567890#€\$ç£f¥

capital non-tabular figures

I234567890#€\$ç£f¥

standard

123

superscript

123

& subscript figures

1/2 1/4 3/4 0/0 0/00

standard

fractions feature

½ ¼ ¾ 0/0 0/00

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 PEOPRE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. 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 AND MAKES ALL MY CAREFUL WORK UNRECOGNIZABLE. I'D RATHER PEOPLE USE THE FACES AS THEY ARE.

stylistic set 1 ornaments

• ◉ M V R Y P L S O S T T S O M O N Y P O P L L • • ◆ M Y T Y P ◆
◆ ◉ ◆ S ◉ N ◆ ◉ M ◆ O P P Y T O S ◆ ◆ T ◆ W O Y T ◆ Y ◉ R ◆ U S ◆ • N M O S T ◉ S S.
O N ◆ • N ◉ W ◆ • L ◆ ◆ O R ◆ S ◆ T ◆ M ◉ O N ◆ N S ◆ S O M U ◆ T ◆ T ◆ Y
L O O • ◉ O S O L U T L Y S Q U • S ◆ ◆ O R ◆ X T ◆ N ◆ S O M U ◆ T ◆ T ◆ Y L O O • ◉ O M • -
◉ ◉ L , ◉ N ◆ • ◉ O N ' T L • • ◆ T ◆ T . • T R U • N S T ◆ S ◆ N S • T • V • T Y O ◆ T ◆ ◆ O R M S

stylistic set 2+3
art déco alternates +
rounded E

Œ 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 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

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 CASES. 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 CASES. 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 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 CASES. 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 PEOPRE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. 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

Tabular figures matching weights

Tabular figures widths are compatible in all weight combinations.

Thin	12345678900#€\$ç£f¥
ExtraLight	12345678900#€\$ç£f¥
Light	12345678900#€\$ç£f¥
Regular	12345678900#€\$ç£f¥
Demi	12345678900#€\$ç£f¥
Bold	12345678900#€\$ç£f¥
ExtraBold	12345678900#€\$ç£f¥
Heavy	12345678900#€\$ç£f¥
Black	12345678900#€\$ç£f¥

Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ ø

40 pt

IN RECENT YEARS, A NEW TEN-

24 pt

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

18 pt

 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-

14 pt

 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-

12 pt

Pro

 with selections
 of OpenType Pro features

 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 LINES HAS BEEN

 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S
 TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND ELEGANT
 TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS

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 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 DISTIN-
 GUISHED 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

8 pt – 6 pt

 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,

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

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

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ ø

40 pt

IN RECENT YEARS, A NEW TEN-

24 pt

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

18 pt

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN
THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS
IN RECENT YEARS, A NEW TEN-
DENCY HAS BECOME MANIFEST

14 pt

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

12 pt

Pro

with selections
of OpenType Pro features

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 EL-
EGANT 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
A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO
TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND
ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW

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 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
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 DISTIN-
GUISHED 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

8 pt – 6 pt

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 CORRE-
SPONDED TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE

HOWEVER, MOST OF THE EXISTING
TYPES WERE OLD-FASHIONED AND
NOT ADAPTED TO TODAY'S WORK-
ING METHODS, OWING THEIR FRAGIL-

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

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 TO TODAY'S TASTE. THUS

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ ø

IN RECENT YEARS, A NEW

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

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES
 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 NEW
 HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING

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
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW

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-
 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

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

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

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

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 TO TODAY'S TASTE. THUS

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
 of OpenType Pro features

10 pt

8 pt – 6 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ €

IN RECENT YEARS, A NEW

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

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANI-
FEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF
IN RECENT YEARS, A NEW TEN-
DENCY HAS BECOME MANIFEST

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

A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO
TODAY'S TASTE. THUS 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 SIMPLIC-
A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED
TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MODERN
AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS,

IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLIC-
ITY 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
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 DEVELOP-
MENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVER-

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 TO TODAY'S TASTE. THUS WE HAVE CREATED

HOWEVER, MOST OF THE EXISTING
TYPES WERE OLD-FASHIONED AND
NOT ADAPTED TO TODAY'S WORK-
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 TO TODAY'S TASTE. THUS 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

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 TO TODAY'S TASTE.

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
of OpenType Pro features

10 pt

8 pt – 6 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ €

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 MANI-
 FEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY
 IN RECENT YEARS, A NEW TEN-
 DENCY 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 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 RE-
 CENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED
 TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PETITE, A MOD-
 ERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT

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 DEVEL-
 OPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER,
 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

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

HOWEVER, MOST OF THE EXISTING
 TYPES WERE OLD-FASHIONED AND
 NOT ADAPTED TO TODAY'S WORK-
 ING METHODS, OWING THEIR FRAGIL-

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

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

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
 of OpenType Pro features

10 pt

8 pt – 6 pt

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

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. WHILE THE**

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

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

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPOND-
 ED TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANISETTE
 PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND RO-
 BUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
 SPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE PE-
 TITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL 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**

**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**

**HOWEVER, MOST OF THE EXISTING
 TYPES WERE OLD-FASHIONED AND
 NOT ADAPTED TO TODAY'S WORK-
 ING METHODS, OWING THEIR FRAGIL-**

**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**

**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**

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
 of OpenType Pro features

10 pt

8 pt – 6 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ €

IN RECENT YEARS, A

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

**IN RECENT YEARS, A NEW TENDENCY HAS BECOME
 MANIFEST IN THE DECORATIVE ARTS. WHILE THE
 IN RECENT YEARS, A NEW TEN-
 DENCY HAS BECOME MANI-**

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

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
 SPONDED TO TODAY'S TASTE. THEREFORE WE HAVE CREATED ANI-
 SETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL
 AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT COR-
 RESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANISETTE
 PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL**

**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 YIELD-
 ING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS
 NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN
 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 COM-
 ING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN
 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**

**HOWEVER, MOST OF THE EXIST-
 ING TYPES WERE OLD-FASHIONED
 AND NOT ADAPTED TO TODAY'S
 WORKING METHODS, OWING**

**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**

**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**

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with selections
 of OpenType Pro features

10 pt

8 pt – 6 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

40 pt

IN RECENT YEARS, A

24 pt

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

18 pt

**IN RECENT YEARS, A NEW TENDENCY HAS
 BECOME MANIFEST IN THE DECORATIVE ARTS.**

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

14 pt

**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 WORKING**

12 pt

Pro

with selections
 of OpenType Pro features

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE-
 SPONDED 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
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT
 CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED ANI-
 SETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH PRAC-**

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 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-
 PPLICITY 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-**

8 pt – 6 pt

**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**

**HOWEVER, MOST OF THE EXIST-
 ING 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 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 PRAC-**

**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 COR-**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ €**

IN RECENT YEARS, A

40 pt

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

24 pt

**IN RECENT YEARS, A NEW TENDENCY HAS
 BECOME MANIFEST IN THE DECORATIVE ARTS.**

18 pt

**IN RECENT YEARS, A NEW
 TENDENCY HAS BECOME MAN-**

14 pt

**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-**

12 pt

Pro

with selections
 of OpenType Pro features

**A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CR-
 RESPONDED TO TODAY'S TASTE. THEREFORE WE HAVE CRE-
 ATED ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE,
 BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TEN-
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT
 CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED
 ANISETTE PETITE, A MODERN AND ELEGANT TYPEFACE, BOTH**

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 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-
 PPLICITY 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,**

8 pt – 6 pt

**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-
 ING 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 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**

**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 COR-**