

aa

**PRO STD**

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

available on this format

\*not available on this format

Anisette Petite Thin

Anisette Petite ExtraLight

Anisette Petite Light

Anisette Petite Regular

**Anisette Petite Demi**

**Anisette Petite Bold**

**Anisette Petite ExtraBold**

**Anisette Petite Heavy**

**Anisette Petite 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.

## → Exclusive Pro version

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

## → Std version

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

Various offers available online.

info@typofonderie.com

+33 (0) 146 542 692

typofonderie.com

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

Banzai

Clearly designed

PAVILLON

Palais de Chaillot & Tour Eiffel

**Tipografía**

BAJO LAS PALMERAS

**The house of cards**

SAXOPHONE

**Un thé glacé, sinon rien**

HAWAIIAN SUN

**Outside of the A&A**

**INTEGRITY**



OTF Pro lat<sub>alt</sub>

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  
 ff ct sf QQ ee  
 Ss<sup>1</sup> Ss<sup>2</sup> Ss<sup>3</sup>

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OTF Std lat1

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<b>Pro</b>	{[(« <i>abcdefghijklmnopqrstu</i> vwxyz- - — »)]}
all capitals <i>feature</i>	{[(« <i>ABCDEFGHIJKLMN</i> OPQRST- - — »)]}
all small caps <i>feature</i>	{[( <i>ABCDEFGHIJKLMN</i> OPQRSTUVWXYZ)]}
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
capital tabular figures	12345678900#€\$ç£f¥ %%%
capital figures	12345678900#€\$ç£f¥ %%%
minuscule tabular figures	12345678900#€\$ç£f¥ %%%
minuscule figures	12345678900#€\$ç£f¥ %%%
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 <i>feature</i>	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 %%%

# Anisette Petite

OpenType features: Pro version

## Pro

ctstTh

discretionary ligatures

ctstTh

standard

lyfifl ly

swashes

lyfifl ly rounded shapes alternates

standard

JQR JQR aglrfifl aglr

titling

JQR JQR aglrfifl aglr "towards geometry" alternates

standard

S s s s

stylistic set 2,  
stylistic alternates

art déco alternates

standard

a<sup>a</sup>

stylistic set 3,

a<sup>a</sup> feature similar ending as e

standard

abcdefghijkl

<>+-x÷±=

0123456



stylistic set 1,  
ornaments

## Std

	ao 1a 2o
superiors & ordinals	ao 1 <sup>a</sup> 2 <sup>o</sup>
standard	ff fi ffi fl ffl
ligatures	ff fi ffi fl ffi
minuscule figures (default)	1234567890#€\$ç£f¥
capital tabular figures	1234567890#€\$ç£f¥
standard	123
superscript	123
& subscript figures	1/2 1/4 3/4 0/0 0/00
standard	1/2 1/4 3/4 0/0 0/00
fractions feature	1/2 1/4 3/4 0/0 ‰



**Pro**

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 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 are. If they don't work for a

ligatures

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discretionary ligatures

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stylistic set 1  
ornaments

• ●M V◆RY PL◆S◆S◆T◆T SO M●NY P◆OPL◆ L • ◆ MY TYP◆◆◆◆◆s  
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w◆◆ l◆◆ ◆◆or◆◆ s◆◆ t◆◆m ◆on◆◆ns◆◆ so mu◆◆ t◆◆t t◆◆y loo • ●Oolutly  
squ◆◆s◆◆ or ◆xt◆n◆◆ so mu◆◆ t◆◆t t◆◆y loo • ◆om◆◆l, ●n◆◆ • ◆on't  
l◆◆ t◆◆t. • t ru◆ns t◆◆ s◆◆ns ◆t◆v◆ty o◆◆ t◆◆◆◆orms ●n◆◆ m◆◆◆s ●ll my ◆◆r◆◆

stylistic set 2  
art déco alternates

∫ I AM VERY PLEAS/ED THAT √O 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 sen/sitivity of the forms/ and makes/ all my care-ful work unrecognizable. I'd rather people use the faces/ as they are. If they don't work

swashes  
rounded shapes  
alternates

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titling  
towards geometry  
alternates

JQR 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-ful work unrecognizable. I'd rather people use the faces as they are. If they don't work

swashes + titling

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## Tabular figures matching weights

Tabular figures widths (in lining or oldstyle versions) 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 €

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 working  
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 preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography has not

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 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 decora-

12 pt

**Pro**

with a selection  
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and not adapted to today's working methods, owing to their fragility. A**

40 pt

24 pt

18 pt

14 pt

12 pt

**Pro**

with a selection  
of OpenType Pro features

10 pt

8 pt – 6 pt



Bold

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40 pt

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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 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  
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