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PRO STD

- Thin
- ThinItalic
- ExtraLight
- ExtraLight Italic
- Light
- Light Italic
- Regular
- Italic
- Demi
- Demi Italic
- Bold
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- ExtraBold
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- Heavy
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- Black
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available on this format

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Ardoise Thin

Ardoise Thin Italic

Ardoise ExtraLight

Ardoise ExtraLight Italic

Ardoise Light

Ardoise Light Italic

Ardoise Regular

Ardoise Italic

Ardoise Demi

Ardoise Demi Italic

Ardoise Bold

Ardoise Bold Italic

Ardoise ExtraBold

Ardoise ExtraBold Italic

Ardoise Heavy

Ardoise Heavy Italic

Ardoise Black

Ardoise 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

Ardoise Pro version is available from €55 one weight—one user.

→ Std version

Ardoise Std version is available from €45 one weight—one user.

Various offers available online.

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PRO STD

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

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Ardoise Narrow Thin

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Ardoise Tight Thin

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PRO **STD**

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

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Ardoise Compact Thin

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Ardoise Compact Regular

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Ardoise Compact Black

Thin
Bold Italic
Tight Black
Black
Compact Thin
Demi
ExtraLight Italic
Compact Black
Tight Regular
Narrow Bold

Ardoise

ÉTAT D'URGENCE

A distinguished elegance

olive

Missile Shot Off Los Angeles

Politique

Decline of Latin diplomacy

Enfant terrible of French literature

The Magazine

Spy on journalists

OTF Pro lat^{alt}

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Tight Glyph set: Std version

OTF Std lat1

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superscript & subscript figures	1234567890+-=() 1234567890+-=()
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Pro

discretionary ligatures

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standard

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historical forms

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standard

acglCC

stylistic set 1

acglCC

stylistic set 2

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stylistic set 3

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stylistic set 4

acglCC

swashes

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stylistic alternates

acglCC

standard

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ornaments,
stylistic set 5



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 don't work for*

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 don't work for*

stylistic set 2

ccc 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 don't work for*

stylistic set 3

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 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 they are. If they don't work for*

stylistic set 4

l 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 don't work for*

stylistic set
1 + 2 + 3 +4
or stylistic alternates

acgl 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 they are. If they don't work for*

stylistic set 5
or ornaments

I A B CERY D E A E F THAT G H A / Y I J K L M N O P Q R S T U V W X Y Z [\] ^ _ ` a b c d e f g h i j k l m n o p q r s t u v w x y z { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ

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In recent years, a new ten-

24 pt

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

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. Typogra-

14 pt

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 Ardoise, a modern and elegant typeface, both practical and robust. . . In recent years, a new tendency has become manifest in the decorative

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Pro

with a selection
 of OpenType Pro features

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12 pt

Pro

with a selection
 of OpenType Pro features

10 pt

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8 pt – 6 pt

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