

# aa

PRO STD TRY

Regular

Demi

Bold

ExtraBold

available on this format

not available on this format

**Audace Regular**

*Audace Italic*

**Audace Demi**

**Audace Bold**

**Audace ExtraBold**

## 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

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

## → Std version

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

Various offers available online.

## → Exclusive Try-out version

Download for free the Audace Try-out version! Try-out format grants you rights solely for preparatory works, evaluation and internal testings use only of the licensed owner. Neither production, nor final sketch, final artwork are permitted.

ExtraBold  
Regular  
Bold  
Regular  
Demi  
ExtraBold  
Italic  
Bold  
Bold  
Regular  
Italic  
ExtraBold

**STAINLESS**

**NEW ADJUSTABILITY**

**Transparency**

Bilbao Guggenheim Garden

**timeless mind**

**CURVES**

*iconic architecture*

The Sydney Opera House

**Frank O'Ghery**

**BUILDING MODERNITY**

**SPACETIME**

**Old Insignificancy**

Glyph set: Pro version

OTF Pro lat<sub>sub</sub>

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Glyph set: Std version

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## Pro

discretionary ligatures

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Swashes or ss1. Fancy

Titling or ss2. Formal

Alternates or ss3.  
a: Single storey / Two storeys

ss4. l: rounded terminal

ss5. v w y Y: Fancy

ss6. J: Fancy

ss7. c: Formal

ss8. g: Single stroke

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Ornaments and dingbats,  
Stylistic set 9

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**Pro**

I'M YET JUST 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 kick. 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

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ss9: ornaments  
and dingbats

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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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**However, most of the existing types were old-fashioned and not adapted  
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40 pt

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24 pt

## However, most of the existing types were old-fashioned and not adapted MORE THAN 489 NEW TYPEFACES H

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

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 Audace, a modern and elegant typeface, both practical and robust... In recent

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 Audace, a modern & elegant typeface, both practical and robust... In recent years, 1602 new tendencies 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

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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 their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Audace, 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 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 their fragility.

**IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS**

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