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# CORPORATE E PRO

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## 10 Style Font Family OpenType Pro

Font Preview 1.0

**URW++  
DESIGN & DEVELOPMENT GMBH**

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## TYPEFACE

## CORPORATE E PRO

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## DESIGNER / DATE

Prof. Kurt Weidemann, 1990

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## ABOUT

Corporate E™ is a trademark by Prof. Kurt Weidemann and URW++

The Corporate ASE typeface trilogy was designed by Prof. Kurt Weidemann, a well-known German designer and typographer, from 1985 until 1990. This superb trilogy consisting of the Corporate Antiqua, Corporate Sans Serif, and Corporate Egyptian is a design program of classical quality, perfectly in tune with each other. Weidemann says: "My ASE trilogy, quite like triplets, is in perfect harmony and covers all needs of modern typography!" Initially exclusively designed for DaimlerChrysler as a corporate font, the ASE trilogy may be now licensed and used without restriction. URW++ digitized the ASE for DaimlerChrysler and Prof. Weidemann and is the exclusive licencing agent for this outstanding and extremely popular typeface program.

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## STYLES

Light | *Light Italic*  
Regular | *Regular Italic*  
Medium | *Medium Italic*  
**Demi | *Demi Italic***  
**Bold | *Bold Italic***

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## CHARACTERS

1099 per style (930 per italic styles)

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## FORMAT

OpenType Pro

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## LANGUAGE SUPPORT

West, East, Turkish, Baltic, Romanian, Vietnamese, Cyrillic, Greek

## INCLUDES LATIN

Afar, Afrikaans, Albanian, Azerbaijani, Basque, Belarusian, Bislama, Bosnian, Breton, Catalan, Chamorro, Chichewa, Comorian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino/Tagalog, Finnish, Flemish, French, Gaelic (Irish), Gaelic (Manx), Gaelic (Scottish), Gagauz, German, Gikuyu, Gilbertese/Kiribati, Greenlandic, Guarani, Haitian Creole, Hawaiian, Hungarian, Icelandic, Igo/Igbo, Indonesian, Irish, Italian, Javanese, Kashubian, Kinyarwanda, Kirundi,

Latin, Latvian, Lithuanian, Luba/Ciluba/Kasai, Luxembourgish, Malagasy, Malay, Maltese, Maori, Marquesan, Marshallese, Moldovan/Moldovian/Romanian, Montenegrin, Nauruan, Ndebele, Norwegian, Oromo, Palauan/Belauan, Polish, Portuguese, Quechua, Romanian, Romansh, Sami, Samoan, Sango, Serbian, Sesotho, Setswana/Sitswana/Tswana, Seychellois Creole, SiSwati/Swati/Swazi, Silesian, Slovak, Slovenian, Somali, Sorbian, Sotho, Spanish, Swahili, Swedish, Tahitian, Tetum, Tok Pisin, Tongan, Tsonga, Tswana, Tuareg/Berber, Turkish, Turkmen, Tuvaluan, Uzbek/Usbek, Vietnamese, Wallisian, Walloon, Welsh, Xhosa, Yoruba, Zulu

## INCLUDES CYRILLIC

Abaza, Abkhazian, Adyghe, Agul, Avar, Balkar, Bashkir, Belarusian, Bosnian, Bulgarian, Buryat, Chechen, Chukchi, Chuvash, Crimean Tatar, Dargin/Dargwa, Erzya, Ingush, Kabardian, Kalmyk, Karachay, Karakalpak, Kazakh, Khinalugh, Komi, Kumyk, Lak, Lezgian, Macedonian, Moksha, Moldovan, Mongolian, Montenegrin, Nanai, Nogai, Ossetian, Russian, Rusyn, Rutul, Serbian, Tabasaran, Tajik, Tat/Tati, Tatar, Turkmen, Tuva/Tuvan/Tuvinian, Uighur, Ukrainian, Uzbek

## INCLUDES GREEK

Greek

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## OT FEATURES

Ligatures, Small Caps, Small Caps from Caps, Ordinals, Alternates, Superscript Letters, Tabular Lining Figures, Proportional Lining Figures, Proportional Old Style Figures, Small Cap Figures, Superscripts, Subscripts, Numerators, Denominators, Fractions, Stacked Fractions

## OPENTYPE FEATURE SUPPORT

STANDARD LIGATURES	caffeine	►	caffeine
	sunflash	►	sunflash
	fishing	►	fishing
	bufflehead	►	bufflehead
	affinity	►	affinity
SMALL CAPS	Hamburg	►	HAMBURG
SMALL CAPS FROM CAPS	HAMBURG	►	HAMBURG
ORDINALS	2a8o	►	2 <sup>a</sup> 8 <sup>o</sup>
SUPERSCRIPIT	HSrental.	►	HS <sup>rental</sup> .
PROPORTIONAL LINING	0123456789	►	0123456789
PROPORTIONAL OLD STYLE	0123456789	►	0I23456789
TABULAR OLD STYLE	0123456789	►	0I23456789
PROPORTIONAL SMALL CAPS	0123456789	►	0123456789
SUPERSCRIPITS	0123456789	►	H <sup>0123456789</sup>
NUMERATORS	0123456789	►	H <sup>0123456789</sup>
SUBSCRIPTS	0123456789	►	H <sub>0123456789</sub>
DENOMINATORS	0123456789	►	H <sub>0123456789</sub>
SLASHED ZERO	4780297031	►	478Ø297Ø31
FRACTIONS	21/2 41/4	►	2½ 2¼
STACKED FRACTIONS	21/2 41/4	►	2½ 4¼

CORPORATE E PRO FONT STYLES

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CORPORATE E PRO LIGHT

HAMBURGERFONTS 896-13

HAMBURGERFONTS 896-13

24PT

Hamburgerfonts 896-13

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CORPORATE E PRO REGULAR

HAMBURGERFONTS 896-13

HAMBURGERFONTS 896-13

24PT

Hamburgerfonts 896-13

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CORPORATE E PRO MEDIUM

HAMBURGERFONTS 896-13

HAMBURGERFONTS 896-13

24PT

Hamburgerfonts 896-13

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CORPORATE E PRO DEMI

HAMBURGERFONTS 896-13

HAMBURGERFONTS 896-13

24PT

Hamburgerfonts 896-13

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CORPORATE E PRO BOLD

HAMBURGERFONTS 896-13

HAMBURGERFONTS 896-13

24PT

Hamburgerfonts 896-13

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CORPORATE E PRO ITALIC FONT STYLES

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COR. E PRO LIGHT ITALIC

24PT

*HAMBURGERFONTS 896-13*  
*Hamburgerfonts 896-13*

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COR. E PRO REGULAR ITALIC

24PT

*HAMBURGERFONTS 896-13*  
*Hamburgerfonts 896-13*

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COR. E PRO MEDIUM ITALIC

24PT

*HAMBURGERFONTS 896-13*  
*Hamburgerfonts 896-13*

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COR. E PRO DEMI ITALIC

24PT

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*Hamburgerfonts 896-13*

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COR. E PRO BOLD ITALIC

24PT

***HAMBURGERFONTS 896-13***  
***Hamburgerfonts 896-13***

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## SMALL CAPS

OPENTYPE FEATURE

LATIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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

Ā Ă Ą Ċ Ć Ĉ Č Ď Ě Ė Ę Ğ Ġ Ģ Ĥ Ħ Ĩ Ĳ Ļ Ľ Ł Ń Ň

Ō Ő Ć Ě Ĥ Ħ Ĩ Ĳ Ļ Ľ Ł Ń Ň

Ō Ő Ć Ě Ĥ Ħ Ĩ Ĳ Ļ Ľ Ł Ń Ň

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

## LIGATURES

OPENTYPE FEATURE

STANDARD LIGATURES

fi fl ff ft ffi ffl fft fff

SMALL CAPS LIGATURES

FI FL

## NUMBER SETS

OPENTYPE FEATURE

PROPORTIONAL LINING

0123456789

TABULAR LINING

0123456789

PROPORTIONAL OLD STYLE

0123456789

TABULAR OLD STYLE

0123456789

PROPORTIONAL SMALL CAP

0123456789

NUMERATORS

H0123456789

SUPERSCRIPTS

H0123456789

DENOMINATORS

H0123456789

SUBSCRIPTS

H0123456789

## FRACTIONS

OPENTYPE FEATURE

SLASHED FRACTIONS

1/1 1/2 1/3 1/4 1/5 1/6 1/8 2/3 2/5 3/4 3/5 3/8 4/5 5/6 5/8 7/8

STACKED FRACTIONS

0 1 1 1 1 1 1 1 2 2 3 3 3 3 4 5 5 7  
0 1 2 3 4 5 6 8 3 5 4 5 8 5 6 8 8



## CURRENCY SYMBOLS

## PROPORTIONAL SYMBOLS

[illegible]

## TABULAR SYMBOLS

€ \$ ¥ £ ¢

SMALL CAP SYMBOLS

€ \$ ¥ £ ¢ ¢

## VARIOUS SYMBOLS

\$ \$ \$ \$ ¢ ¢ ¢ ¢

**SUPERSCRIPIT CHARACTERS** OPENTYPE FEATURE

Haeilmnorst

## PUNTUATION

## GENERAL PUNCTUATION

¡!! !! ¿¿?? . ... , ; : • “ ” „ «» » “ ’ , . : , , . :

## ACCENTS

\ \ / / ^ ^ \ \ ~ ~ \_ \_ . . : : / / . . ° ° , ,  
 \ \ / / ^ ^ \ \ ~ ~ \_ \_ . . : : / / . . ° ° , ,  
 c c c s s s , , ,

## MATHEMATICAL SIGNS

$\times \cdot \div : < = > + - \pm \circ * \sim \cong \approx \neq \equiv \sqrt{\phantom{x}} \infty \partial$     %%% %0%00%

$\# \dagger \ddagger \llcorner \lrcorner \int \oint \prod \sum \Omega \Delta \cap \cup \emptyset \leq \geq \sqsubset \sqsupset$

## DASHES/SLASHES/BRACKETS

$$\equiv - \frac{1}{\epsilon} \left( \frac{1}{\epsilon} + \frac{1}{\epsilon^2} \right) \left[ \frac{1}{\epsilon} + \frac{1}{\epsilon^2} \right] \left[ \frac{1}{\epsilon} + \frac{1}{\epsilon^2} \right]$$

## ARROWS

**(GEOMETRIC) SHAPES**

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■ □ ▬ ▮ ● ▲ △ ▴ ▸ ▹ ▻ ▾ ▿ ▸ ▹ ▻ ◊ ○ ● ◼ ◻ ◌ ★ ☆ ☺ ☻ ⚙  
 ♀ ⊕ ♂ ♠ ♣ ♥ ♦

**MISCELLANEOUS SIGNS**

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COPYRIGHT SIGNS      ™ © ®

NOTES                  ♪ ♫

ORDINALS            ao

52 PT

# TYPOGRAPHIE

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20/23 PT

TYPOGRAPHY is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces

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16/19 PT

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*Typography is the art and technique of arranging type in order to make language visible. The arrangement of type involves the selection of typefaces, point size, line length, leading (line spacing), adjusting the spaces between groups of letters (tracking) and adjusting the space between pairs of letters (kerning). In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of*

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08/10 PT

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LATIN

Lorem ipsum dolor sit amet, qui consetetur incid-  
erint ea, eum cu tale suavitatem quaerendum. Eum ex  
ferri tempor eligendi, ei lorem iisque sea. No qui suas  
eiusmodi, sint agam officiis an vix. Ei iuvaret perfec-  
to singulis nam, veniam voluptaria ex ius. Sea et de-  
servisse inciderint, luptatum pertinacia dissentiunt  
vim ut. Pri ad dui scribentur, errem prompta usu  
te. Ad mel porro inani admodum. Dolor eleifend cor-  
rumpit cu vix, tota legimus pri ut. Ne eros decore duo.  
Te usu mutat solet, vim affert appetere interpretaris

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GREEK

Οι τις αρπάζεις καταλάθος επιστρέφουν, τύπου  
πολλοί σφαλμάτων τι για. Σφαλμάτων ξεχειλίζει τι  
ανά, των μπουν μετράει αναγκάζονται τα. Το ότι  
έτσι σημαντικός, κανέναν ευκολότερο τι τις, ένα  
κάνει θυμάμαι πω. Έξι χειρότερα επιτίθενται θα. Κλπ  
πήρε εκτελέσει το. Μα εφαρμογή βαθμολόγησε ώρα,  
λιγότερους γνωρίζουμε εδώ τη. Ωραίο θέματα άρα  
μη, τις έρθει τρόποι τη. Βήμα πακέτων του να, όλη τι  
δυστυχής εκφράσουν. Εγώ σε σφάλμα λιγότερους  
αποκλειστικούς, κόψεις μειώσει με μην. Το κάποιο

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CYRILLIC

Деле усилий несколько где то. Про свою обеда  
преодолеть но, он можно прийти случае мог,  
на мои действительно программировать. Силы  
никто должно нет он, можно создаете ты эти. По  
какого следующее концентрации вас, итак пусть  
разработчиков всё до. Там заботит подумаем  
использует не. Страниц раздутое умственного на тд,  
бы все мысли концентрируются. Его есть оркестра от.  
Вы чем раздутое удовольствием. Мои ваших кажется  
погружаются об, взлета система код во. Тем на джоель

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CORPORATE A PRO

Im Jahr 1964 wurde Weidemann als Professor auf den selbstgewählten Lehrstuhl für Information und Grafische Praxis beim neugegründeten Institut für Buchgestaltung (Leitung Walter Brudi) an der Stuttgarter Akademie berufen und lehrte dort, ohne allerdings mit der Leitung einer eigenen Klasse beauftragt zu sein, bis 1985.1968 engagierte er sich für die revoltierenden Studenten, was sich bis hin zur Übernahme von Anwaltskosten für juristisch belangte Studenten in den Kreisen der Klaus Croissant/Jörg Lang ausdrückte und

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# WEIDEMANN

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*Lerne, in der Wirklichkeit die Wahrheit wahrzunehmen.*

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# TYPOMUNDUS

Wo der Buchstabe das Wort führt.

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# WORTE UND WERTE

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*Wir brauchen uns von der Konkurrenz keine Ideen zu holen. **Wir haben selber welche!***

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# INTERNATIONAL CENTER FOR THE TYPOGRAPHIC ARTS

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Inhalte können erst gestaltet werden,  
wenn Kreativität freigesetzt wird. kw

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## **a further selection of URW++ OpenType Pro typefaces**

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Alcuin Pro  
ClarendoNeo Pro  
Colombine Pro  
Cutoff Pro  
Erbar Pro  
Futura Pro  
Filo Pro  
Justus Pro  
Kolibri Pro  
Lamont Pro  
Prana Pro  
Raldo RE Pro  
URW Grotesk Pro