CORPORATE E PRO

10 Style Font Family

OpenType Pro

Font Preview 1.0

URW++

DESIGN & DEVELOPMENT GMBH

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TYPEFACE

CORPORATE E PRO

DESIGNER / DATE

Prof. Kurt Weidemann, 1990

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.

STYLES

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

CHARACTERS

1099 per style (930 per italic styles)

FORMAT

OpenType Pro

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

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 ▶ 2ª8º	
SUPERSCRIPT	HSrental. ▶ HSrental.	
PROPORTIONAL LINING	0123456789 ▶ 0123456789	
PROPORTIONAL OLD STYLE	0123456789 ▶ 0123456789	
TABULAR OLD STYLE	0123456789 ▶ 0123456789	
PROPORTIONAL SMALL CAPS	0123456789 ▶ 0123456789	
SUPERSCRIPTS	0123456789 ▶ H0123456789	
NUMERATORS	0123456789 ▶ H0123456789	
SUBSCRIPTS	0123456789 ▶ H0123456789	
DENOMINATORS	0123456789 ▶ H0123456789	
SLASHED ZERO	4780297031 ▶ 4780297031	
FRACTIONS	21/2 41/4 ▶ 2½ 2¼	
STACKED FRACTIONS	21/2 41/4 ▶ 2½ 4¼	

CORPORATE E PRO FONT STYLES

CORPORATE E PRO LIGHT

24PT

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

CORPORATE E PRO REGULAR

24PT

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

CORPORATE E PRO MEDIUM

24PT

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

CORPORATE E PRO DEMI

24PT

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

CORPORATE E PRO BOLD

24PT

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

CORPORATE E PRO ITALIC FONT STYLES

COR. E PRO LIGHT ITALIC

24PT

HAMBURGERFONTS 896-13
Hamburgerfonts 896-13

COR. E PRO REGULAR ITALIC

24PT

HAMBURGERFONTS 896-13
Hamburgerfonts 896-13

COR. E PRO MEDIUM ITALIC

24PT

HAMBURGERFONTS 896-13
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COR. E PRO DEMI ITALIC

24PT

HAMBURGERFONTS 896-13
Hamburgerfonts 896-13

COR. E PRO BOLD ITALIC

24PT

HAMBURGERFONTS 896-13
Hamburgerfonts 896-13

UPPERCASE CHARACTERS

LATIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞ
ĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮİĲĴĶĹĻĽĿŁŃŅŇŊ
ŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽ
ȦĂÅÆÇĎḞĞǴĶꝀꝂỌØṢŬƯẀŴẄ
ẠẢÃẤẪẪẬẮẰẲẴẶẸẺẼẾỀỂ̃ỄỆỊỌỎỐỒỔỖỘỚỜỞỠỢ
ỤỦỨỪỬỮỰỲỴỶỸ

GREEK

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ Ά·ΈΉΊΌΎΏϊϋΫΎ

CYRILLIC

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ
ЃҐҒЂІЇЈЉЊЋЖ́ӃҚҞҢҮҰЎҲЏҶҺЄЅƏ

LOWERCASE CHARACTERS

LATIN

abcdefghijklmnopqrstuvwxyz

àáâãäåæçèéêëìíîïðñòóôõöøùúûüýÿþ
āăąćĉċčďđēĕėęěĝğġĥħĩīĭįιijĵķĺļľl·łńņňʼnŋ
ōŏőŕŗřśŝşšţťŧũūŭůűųŵŷźżž
ȧáăæçğıĭĵñŏøǿṣŭuẁẃẅẏ ßss ſƒ
ạảấầẫẩẫậắằẳẵặẹẻẽếềểễệịọỏốồổỗộớờởỡợ
ụủứừửữựỳỵỷỹ

GREEK

αβγδεζηθικλμνξοπρϛστυφχψω άἐἠίϊϋΰ̆όύῶϑφ

CYRILLIC

абвгдеёжзийклмнопрстуфхцчшщъыьэюя
ѓґғђіїјљњћжʹӄқкҥүұўхҷһIєsәə

SMALL CAPS   OPENTYPE FEATURE

LATIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞ
ĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĪĮİĶĹĻĽĿŁŃŅŇ
ŌŐŒŔŖŘŚŜŞŠŢŤŦŪŮŰŲŴŶŸŹŻŽ
ȦĂÆÇĎǦĨŎØȘǓŬŨŴ

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
DENUMERATORS	H0123456789	SUBSCRIPTS	H0123456789

FRACTIONS   OPENTYPE FEATURE

SLASHED FRACTIONS

$\frac{1}{1}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{2}{5}$ $\frac{3}{4}$ $\frac{3}{5}$ $\frac{3}{8}$ $\frac{4}{5}$ $\frac{5}{6}$ $\frac{5}{8}$ $\frac{7}{8}$

STACKED FRACTIONS

$\frac{0}{0}$ $\frac{1}{1}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{2}{5}$ $\frac{3}{4}$ $\frac{3}{5}$ $\frac{3}{8}$ $\frac{4}{5}$ $\frac{5}{6}$ $\frac{5}{8}$ $\frac{7}{8}$

CURRENCY SYMBOLS

PROPORTIONAL SYMBOLS   €$¥£₤Fr Pts ₽ƒ¢¤

TABULAR SYMBOLS   €$¥£¢

SMALL CAP SYMBOLS   €$¥£¢ƒ

VARIOUS SYMBOLS $$ $$ $$ ¢¢ ¢¢ ¢¢

SUPERSCRIPT CHARACTERS OPENTYPE FEATURE

Haeilmnorst

PUNTUATION

GENERAL PUNCTUATION   ¡i!! !! ¿¿?? . … , ; : • '', ""„ «» ‹› "' ', ∴

ACCENTS

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MATHEMATICAL SIGNS

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DASHES/SLASHES/BRACKETS

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ARROWS

←↑→↓↔↕ ↨

(GEOMETRIC) SHAPES

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♀⊕♂♠♣♥♦

MISCELLANEOUS SIGNS

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COPYRIGHT SIGNS   ™ ©© ®®

NOTES   ♪♬

ORDINALS   ᵃ ᵒ

TYPOGRAPHIE

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

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 between groups of letters (tracking) and adjusting the space

16/19 PT

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TYPOGRAPHIE

52 PT

20/23 PT

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16/19 PT

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52 PT

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10/12 PT

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08/10 PT

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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 distractions and anomalies, is aimed at producing clarity and transparency. Typography is modulated by orthography and linguistics, word structures, word

52 PT

TYPOGRAPHIE

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),

16/19 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 between groups of letters (tracking) and

12/14.5 PT

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LATIN

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

GREEK

Οι τις αρπάζεις καταλάθος επιστρέφουν, τύπου πολλοί σφαλμάτων τι για. Σφαλμάτων ξεχειλίζει τι ανά, των μπουν μετράει αναγκάζονται τα. Το ότι έτσι σημαντικός, κανένας ευκολότερο τι τις, ένα κάνε 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

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

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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CORPORATE E PRO

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WEIDEMANN

Lerne, in der Wirklichkeit die Wahrheit wahrzunehmen.

TYPOMUNDUS

Wo der Buchstabe das Wort führt.

WORTE UND WERTE

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

INTERNATIONAL CENTER FOR
THE TYPOGRAPHIC ARTS

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

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