

20 pt Display	Sabon Next LT Pro Display
Display Italic	<i>Sabon Next LT Pro Display Italic</i>
Regular	Sabon Next LT Pro Regular
Italic	<i>Sabon Next LT Pro Italic</i>
Demi	Sabon Next LT Pro Demi
Demi Italic	<i>Sabon Next LT Pro Demi Italic</i>
Bold	Sabon Next LT Pro Bold
Bold Italic	<i>Sabon Next LT Pro Bold Italic</i>
ExtraBold	Sabon Next LT Pro Extrabold
ExtraBold Italic	<i>Sabon Next LT Pro ExtraBold Italic</i>
Black	Sabon Next LT Pro Black
Black Italic	<i>Sabon Next LT Pro Black Italic</i>

TRADEMARKS

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Sabon Next LT Pro was designed by Jean François Porchez, 2002–2008  
Available in the OpenType Pro (CFF) format

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☞ We reserve the right of errors and changes.

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THE DESIGN of Sabon Next™ by Jean François Porchez, a revival of a revival, was a double challenge: to try to discern Jan Tschichold's own schema for the original Sabon, and to interpret the complexity of a design originally made in two versions for different typesetting systems.



The first was designed for use on Linotype and Monotype machines, and the second for Stempel hand composition. Because the Stempel version does not have the constraints necessary for types intended for machine composition, it seems closer to a pure interpretation of its Garamond ancestor. Naturally Porchez based Sabon Next on this second version and also referred to original Garamond models, carefully improving the proportions of the existing digital Sabon while matching its alignments.



*The new OPENTYPE family is large and versatile – with roman and italic in 6 weights from regular to black. Most weights features small caps, 4 sets of figures, superiors, fractions, swashes, ligatures, fleurons,*  
*•• etc. ••*



display italic  
italic  
regular  
bold  
demi italic  
demi  
black  
italic  
regular  
display  
bold italic  
black italic

*La vertu*

*SOUVENIR DES CALANQUES*

LE PARADIS

kuns macht frei

*Dites oui et vous ferez du soleil*

**maybe no?**

*Stabilité d'une composition graphique*

Saint-Augustin mariné

Crystal

*You have two goblets in front of you*

***Petit canon glacé***







20 pt fbffbfhffhffffkffkfffftff  
 fbffbfhffhffffkffkfffftff  
 ffbfbhffhffffkffkfffftff  
 ṭṭp̣sṭTḥẸ

a c d e h i k L m n r t u v w z

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standard	{[(««abcdefghijklmnopqrstuvwxyz- - — »»)]}
all capitals <i>feature</i>	{[(««ABCDEFGHIJKLMNOPQRSTUVWXYZ!?!- - — »»)]}
all small caps <i>feature</i>	{[(ABCDEFGHIJKLMNopqrstuvwxyz!?!)]}
standard	abcdefghijklmnopqrstuvwxyz no No NO 1a 2o
superiors & ordinals	abcdefghijklmnopqrstuvwxyz N <sup>o</sup> N <sup>o</sup> N <sup>o</sup> 1 <sup>a</sup> 2 <sup>o</sup>
standard	fffbffbfhffhfiffifjffjfkffkflfflftfft
ligatures	fffbffbfhffhfiffifjffjfkffkflfflftfft
capital tabular figures	12345678900€\$¢f£¥
capital figures	12345678900€\$¢f£¥
minuscule tabular figures	12345678900€\$¢f£¥
minuscule figures	12345678900€\$¢f£¥
standard	1234567890+-=() 1234567890+-=()
superscript & subscript figures	1234567890 <sup>+</sup> <sub>+-=()</sub> 1234567890 <sup>+</sup> <sub>+-=()</sub>
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 0/00



standard ctspstTh

discretionary ligatures ctspstTh

standard AJ AJ j AQV QAV vw

stylistic set 1, alternates feature AJ AJ j AQV QAV vrw

standard Q Q k & Q QJ kvz & E

stylistic set 2, swashes feature Q Q k & Q QJ kvz & E

standard a c d e h i l m n r t u z

a c d e h i l m n r t u z

stylistic set 3, finals feature a c d e h i l m n r t u z

a c d e h i l m n r t u z

standard ssbssbshsshsissisjssjsksskslsslssstst

stylistic set 4, contextual long s ssbssbshsshsissisjssjsksskslsslssst

standard f fbffbfhffhffiffjffjfkffkflfflftff € fj

stylistic set 5, Jan Tschichold + euro f fbffbfhffhffiffjffjfkffkflfflftff € fj

standard abcdefghijklmnopq

rstuvwxyz 0123456789

ABCDEFGHIJKLMNO P Q

RSTUVWXYZ , “ ” ‘ ’ ;

[ ( ) ]

stylistic set 6, ornaments, fleurons



12 pt  
standard

JOVE XAEF, PORTI WHISKY AMB QUINZE GLAÇONS D’HIDROGEN, COI! QUIOZDELTA GERNE spiste jordbær med fløde, mens cirkusklovnen Walther spillede på xylofon. Sexy qua lijf, doch bang voor ’t zwempak. Pa’s wijze lynx bezag vroom het fikse aquaduct. Laũ Ludoviko Zamenhof bongustas freša cêha mangâjo kun spico. Törkylempijä

stylistic set 1  
alternates *feature*

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stylistic set 2  
contextual swashes *feature*

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stylistic set 3  
contextual finals *feature*

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stylistic set 4  
contextual long s

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stylistic set 5  
Jan Tschichold feature:  
with short f and its  
disconnected ligatures.

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stylistic set 6  
ornaments, fleurons.



Previous users of PostScript Type 1 versions only need to switch from their Ornament font to any OpenType font weight, then apply stylistic set 6 to recover their original ornaments.

ligatures, discretionary  
ligatures, alternates,  
contextual swashes,  
contextual finals (*finals  
are best used at the end  
of lines and sentences*),  
+ small caps  
(first line only).

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12 pt  
standard

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stylistic set 1  
alternates feature

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stylistic set 2  
contextual swashes feature

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stylistic set 3  
contextual finals feature

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stylistic set 4  
contextual long s

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stylistic set 5  
Jan Tschichold feature:  
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disconnected ligatures.

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ornaments, fleurons.



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10 pt French Triomphante aux bornes d'un empire aboli, la lettre des pierres jalonne les chemins des cohortes romaines, inscrit le nom des procureurs et des juges au front des colonnes de gloire, sur les dalles funèbres qui deviennent pour nous comme autant de cadrans solaires où se voit, de son lever à son déclin, dans la parure des mots morts, la beauté nue des formes incises ; le trait

English Triumphant at the boundaries over an abolished empire, the letter of the stones marks out the ways of the Roman troops, registers the name of the procurateurs and the judges to the face of the columns of glory, on the funeral flagstones which become for us as as many sundials where sees itself, of its rising to its decline, in the ornament of the died words, the naked beauty of

German Triumphierend an den Grenzen über einem abgeschafften Reich, markiert der Buchstabe der Steine heraus die Weisen der römischen Truppen, einträgt den Namen der procurateurs und der Richter zum Gesicht der Spalten des Ruhmes, auf den Begräbnis-Steinplatten es, die für uns als da viele Sundials, in denen, seines Steigens auf seiner Abnahme, in der Verzierung der

Italian Trionfando ai contorni sopra un impero abolito, la lettera delle pietre contrassegna fuori i sensi delle truppe romane, registra il nome dei procurateurs e dei giudici al fronte delle colonne di gloria, sui flagstones funerei che si trasformano in per noi come altrettanti sundials in cui si vede, del relativo aumentare al relativo declino, nell'ornamento delle parole morte, la

Spanish Triunfando en los límites sobre un imperio suprimido, la letra de las piedras marca hacia fuera las maneras de las tropas romanas, coloca el nombre de los procurateurs y de los jueces a la cara de las columnas de la gloria, en las losas fúnebres que se convierten en para nosotros como tantos relojes de sol donde se ve, de su levantamiento a su declinación, en el ornamento de las

Dutch Zegevierend bij de grenzen over een afgeschafft imperium, merkt de brief van de stenen uit de manieren van de Roman troepen, registreert de naam van procurateurs en de rechters aan het gezicht van de kolommen van glorie, op de begrafenisflagstones die voor ons zoals zo vele zonnewijzers waar zich, van zijn het toenemen tot zijn daling, in het ornament van de

Swedish Triumfera på gränserna över en avskavet rike, breven om sten märken ute vägen om Romersk skara, registren namnen om procurateurs och domaren till möta om kolonnerna av ära, på det begravnig flagstones vilken bli för oss så så många sundials var se sig själv, av dess resningen till dess avböja, inne om ornamenten om döde orden, den naken skönhet om formerna till-

Polish Triumfowanie przy granicach nad obalonym imperium, list od marek kamieni poza drogami Rzymskich grup, rejestruje imię i sędziowie do twarzy kolumn sławy, na pogrzebie który staje się dla my jak wielegdzie widzi siebie, swojego podnoszenia się do swojego ubywania, w umarłych słów, naga piękność kształtów przypadkowe punkty; stare czwartki cechy

≧NOTA BENE≦

If you speak several languages, you will notice that the translations are not accurate, this is just an homage to the online translators.

The original text in French was written by Gerard Blanchard for the Fonderie Olive with the objective of staging the typeface at its best.

24–18 pt **a** Jan Tschichold’s Sabon typeface is the summation of a lifetime’s careful study and practical experience in typography. According to the designer himself it was ‘the result of long years of preparation,’ and it can be seen as an exemplification of Tschichold’s mature views on typography and letter design. It has become a standard type for book typography, which would not have surprised Tschichold, whose intention was to make a new adaptation of the best, classical roman types. Tschichold is not principally

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