

V E L  
K S L

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**DESIGNER**  
FEED

**DÉVELOPPEUR**  
PRODUCTION TYPE

**ÉDITEUR**  
FEEDTYPE

**ÉCRITURE**  
DANIEL CANTY

**DATE DE PARUTION**  
JUN 2017

**LICENCES DISPONIBLES**  
DESKTOP, WEB, APP

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**STYLES**  
LIGHT  
REGULAR  
BOLD

**FEEDTYPE.CA**

TOE RING

WRENCH

LEG WARMERS

BUCKET

VHS

CODÉINE

PLASTIC FORK

VELLS MONO A ÉTÉ DESSINÉE POUR SERVIR L'IDENTITÉ VISUELLE DU STUDIO SSSVLL. DEPUIS 2008, GUILLAUME SASSEVILLE Y POURSUIT SA RECHERCHE SUR LE COMMUN : CE POINT D'ORGUE OÙ LA MATIÈRE, L'OBJET, L'ESPACE ET L'USAGE SE CONJUGENT. VELLS, UNE POLICE À CHASSE FIXE, INSPIRÉE PAR LES CARACTÈRES MOULÉS DES TAMPONS DE CAOUTCHOUC, PORTE LA MARQUE DU COMMUN. SON EMPREINTE COMPACTE PRÉSENTE DES CONTOURS MALLÉABLES, QUI LUI PERMETTENT DE SE GONFLER POUR S'ADAPTER À DIVERSES ÉCHELLES. VELLS EST CONÇUE POUR S'INSCRIRE DANS LES MATIÈRES PAR TOUS LES PROCÉDÉS POSSIBLES, ET CE, SANS JAMAIS PERDRE DE SON GALBE.

L I G H T

- 5

R E G U L A R

- 12

B O L D

- 19

I I Q Q Z

- 29

O Q Q O I T O

- 32

A J I Q

- 35

VELLS MONO  
LIGHT

14/24

BUTTON

SANDAL

WATER BOTTLE

HOUSE

FAKE FLOWERS

RUG

CHAPTER

BOOK

MOUSE PAD

VHS

CHOCOLATE

PLASTIC WRAP

BOX

MODEL CAR

BED

ZIPPER

SOY SAUCE

FOOD

CUP

SIDEWALK

SOAP

UGLY VASE

BROCCOLI

MOP

WINDOW

PILLOW

GLOW STICK

ICE CUBE

SKETCH PAD

TOOTHPASTE

CANVAS

BAG

COASTERS

COOKIE JAR

ERASER

CLAMP

PLASTIC FORK

TOILET

THREAD

REMOTE

FUNERAL

KEY CHAIN

DRAWER

BLANKET

BOTTLE CAP

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JIGALOO

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SHIRT

CONDITIONER

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PERFUME

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COUCH

BUCKET

DEODORANT

TIRE SWING

SHOES

TOWEL

COMPUTER

BOOKMARK

TEDDIES

WHITE OUT

BLOUSE

RUBBER BAND

SLIPPER

MONEY

BALLOON

TV

SOFA

VACUUM

LACE

SCOTCH TAPE

PAPER

TWEEZERS

MILK

CARROTS

DESK

TWISTER

KNIFE

STOP SIGN

CHALK

SPRING

TOOTHBRUSH

SHOVEL

CONTROLLER

BOWL

USB DRIVE

WATCH

THERMOSTAT

SODA CAN

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CLAY POT

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CHARGER

SPEAKERS

PLAYING CARD

WALLET

BOOM BOX

DOLL

73/112

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 1 2 3 4

5 6 7 8 9 0

34/40

COZY SPHINX WAVES A CUP  
OF VERY BAD MILK AND  
GET WOVEN FLAX. SIX BIG

22/26

THE QUICK, BROWN FOX JUMPS OVER A  
LAZY DOG. THEY FLOCK BY WHEN MTV  
AXE QUIZ PROG. JUNK GRACED BY FOX  
WHELPS. BAWDS JOG-FLICK QUARTZ, VEX  
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8/12

BIG JULY EARTHQUAKES CONFOUND  
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FRANÇAIS 12/17  
 LA TYPOGRAPHIE EST À L'ORIGINE L'ART D'ASSEMBLER DES CARACTÈRES MOBILES AFIN DE CRÉER DES MOTS ET DES PHRASES ET DE LES IMPRIMER. CETTE TECHNIQUE A ÉTÉ MISE AU POINT VERS 1440 PAR GUTENBERG, QUI N'A PAS INVENTÉ L'IMPRIMERIE À CARACTÈRES MOBILES MAIS UN ENSEMBLE DE TECHNIQUES CONJOINTES : LES CARACTÈRES MOBILES EN PLOMB ET

ITALIANO 12/17  
 LA TIPOGRAFIA È LA TECNOLOGIA PER PRODURRE TESTI STAMPATI USANDO MATRICI IN RILIEVO (RILIEVOGRAFIA) COMPOSTE DI CARATTERI MOBILI O DI CLICHÉ INCHIOSTRATI. PER ESTENSIONE, INDICA ANCHE L'OFFICINA IN CUI TALE ATTIVITÀ VIENE ESPLICATA, E L'ATTIVITÀ ARTIGIANALE O INDUSTRIALE CONNESSA. L'ATTIVITÀ TIPOGRAFICA SI DISPIEGA

DEUTSCH 12/17  
 DER BEGRIFF TYPOGRAFIE LÄSST SICH AUF MEHRERE BEREICHE ANWENDEN. IM ENGEREN SINNE BEZIEHT SICH DIE TYPOGRAFIE AUF DIE KUNST UND DAS HANDWERK DES DRUCKENS, BEI DEM MIT BEWEGLICHEN LETTERN (TYPEN) DIE TEXTE ZUSAMMENGESETZT WERDEN, INSBESONDERE IN HOCHDRUCKVERFAHREN. IN DER MEDIENTHEORIE STEHT TYPOGRAFIE

NORSK 12/17  
 TYPOGRAFI ER UTFORMING OG BEHANDLING AV SKRIFT, BOKSTAVER OG ANDRE GRAFISKE ELEMENTER I TRYKKERFAGET OG I GRAFISK DESIGN. BEGREPET BRUKES OGSÅ OM DEN VISUELLE FORMEN PÅ TRYKT TEKST. TYPOGRAFI ER ET HÅNDVERK SOM OPPSTOD MED BOKTRYKKERKUNSTEN PÅ 1500-TALLET MED SETTING OG TRYKKING AV TEKST VED HJELP AV ULIKE TEKNIKKER.

22/30

REGISTERED®

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IP PARAGRAPH

375‰

¼ TEASPOON

§ 5421

@FEEDTYPE

¾ GALLON

+ 1942

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ŒDIPUS

\* ASTERISK

453%

ÉLÉVATION

☎ PHONE

1<sup>ER</sup> PREMIER

VELLS MONO  
REGULAR

14/24

**BUTTON**

SANDAL

WATER BOTTLE

HOUSE

FAKE FLOWERS

RUG

CHAPTER

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**VHS**

CHOCOLATE

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SCOTCH TAPE

PAPER

TWEEZERS

MILK

CARROTS

DESK

TWISTER

KNIFE

STOP SIGN

CHALK

SPRING

TOOTHBRUSH

SHOVEL

**CONTROLLER**

BOWL

USB DRIVE

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SODA CAN

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CLAY POT

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FRANÇAIS 12/17  
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 NE L'ART D'ASSEMBLER DES CAR-  
 ACTÈRES MOBILES AFIN DE CRÉER  
 DES MOTS ET DES PHRASES ET DE  
 LES IMPRIMER. CETTE TECHNIQUE  
 A ÉTÉ MISE AU POINT VERS 1440  
 PAR GUTENBERG, QUI N'A PAS IN-  
 VENTÉ L'IMPRIMERIE À CARACTÈRES  
 MOBILES MAIS UN ENSEMBLE DE  
 TECHNIQUES CONJOINTES : LES  
 CARACTÈRES MOBILES EN PLOMB ET

ITALIANO 12/17  
 LA TIPOGRAFIA È LA TECNOLO-  
 GIA PER PRODURRE TESTI STAM-  
 PATI USANDO MATRICI IN RILIEVO  
 (RILIEVOGRAFIA) COMPOSTE DI  
 CARATTERI MOBILI O DI CLICHÉ  
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DEUTSCH 12/17  
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 SICH AUF MEHRERE BEREICHE  
 ANWENDEN. IM ENGEREN SINNE  
 BEZIEHT SICH DIE TYPOGRA-  
 FIE AUF DIE KUNST UND DAS  
 HANDWERK DES DRUCKENS, BEI  
 DEM MIT BEWEGLICHEN LETTERN  
 (TYPEN) DIE TEXTE ZUSAMMEN-  
 GESETZT WERDEN, INSBESONDERE  
 IN HOCHDRUCKVERFAHREN. IN DER  
 MEDIENTHEORIE STEHT TYPOGRAFIE

NORSK 12/17  
 TYPOGRAFI ER UTFORMING OG  
 BEHANDLING AV SKRIFT, BOKSTA-  
 VER OG ANDRE GRAFISKE ELEMENTER  
 I TRYKKERFAGET OG I GRAFISK  
 DESIGN. BEGREPET BRUKES OGSÅ OM  
 DEN VISUELLE FORMEN PÅ TRYKT  
 TEKST. TYPOGRAFI ER ET HÅND-  
 VERK SOM OPPSTOD MED BOKTRYK-  
 KERKUNSTEN PÅ 1500-TALLET MED  
 SETTING OG TRYKKING AV TEKST  
 VED HJELP AV ULIKE TEKNIKKER.

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25 × 3 = 75	453%
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£ 569.95	1 <sup>ER</sup> PREMIER

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BALLOON

TV

SOFA

VACUUM

LACE

SCOTCH TAPE

PAPER

TWEEZERS

MILK

CARROTS

DESK

TWISTER

KNIFE

STOP SIGN

CHALK

SPRING

TOOTHBRUSH

SHOVEL

**CONTROLLER**

BOWL

USB DRIVE

WATCH

THERMOSTAT

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JUG OF BAD MILK. A VERY BAD QUACK MIGHT JINX ZIPPY

AFRIKAANS, ALBANAIS, ALÉMANIQUE,  
ALLEMAND, ANGLAIS, ASSOULI, BASQUE,  
BEMBA, BÉNA, CAPVERDIEN, CHAMBALA,  
CORNIQUE, CRÉOLE MAURICIEN, DANOIS,  
ESPAGNOL, ESTONIEN, FÉROÏEN, FILIPINO,  
FINNOIS, FRANÇAIS, GALICIEN, GUSII,  
INDONÉSIEN, IRLANDAIS, ISLANDAIS,  
ITALIEN, KALENJIN, KIGA, LUO,  
MACHAME, MAKHUWA-MEETTO, MAKONDE,  
MALAIS, MALGACHE, MANX, NDÉBÉLÉ DU  
NORD, NÉERLANDAIS, NORVÉGIEN BOKMÅL,  
NORVÉGIEN NYNORSK, NYANKOLÉ, OLULUYIA,  
OROMO, PORTUGAIS, ROMANCHE, ROMBO,  
ROUNDI, RWA, RWANDA, SAMBURU, SANGHO,  
SANGU, SENA, SHONA, SOGA, SOMALI,  
SUÉDOIS, SWAHILI, SWAHILI DU CONGO,  
TAITA, TESO, VUNJO, ZOULOU

ENGLISH 12/17  
 TYPOGRAPHY IS THE ART AND TECHNIQUE OF ARRANGING TYPE TO MAKE WRITTEN LANGUAGE READABLE AND APPEALING. THE ARRANGEMENT OF TYPE INVOLVES SELECTING TYPE-FACES, POINT SIZE, LINE LENGTH, LINE-SPACING (LEADING), LETTER-SPACING (TRACKING), AND ADJUSTING THE SPACE WITHIN LETTERS PAIRS (KERNING). TYPE DESIGN IS A CLOSELY RELATED

FRANÇAIS 12/17  
 LA TYPOGRAPHIE EST À L'ORIGINE L'ART D'ASSEMBLER DES CARACTÈRES MOBILES AFIN DE CRÉER DES MOTS ET DES PHRASES ET DE LES IMPRIMER. CETTE TECHNIQUE A ÉTÉ MISE AU POINT VERS 1440 PAR GUTENBERG, QUI N'A PAS INVENTÉ L'IMPRIMERIE À CARACTÈRES MOBILES MAIS UN ENSEMBLE DE TECHNIQUES CONJOINTES : LES CARACTÈRES MOBILES EN PLOMB ET

DEUTSCH 12/17  
 DER BEGRIFF TYPOGRAFIE LÄSST SICH AUF MEHRERE BEREICHE ANWENDEN. IM ENGEREN SINNE BEZIEHT SICH DIE TYPOGRAFIE AUF DIE KUNST UND DAS HANDWERK DES DRUCKENS, BEI DEM MIT BEWEGLICHEN LETTERN (TYPEN) DIE TEXTE ZUSAMMENGESETZT WERDEN, INSBESONDERE IN HOCHDRUCKVERFAHREN. IN DER MEDIENTHEORIE STEHT TYPOGRAFIE

ESPAÑOL 12/17  
 LA TIPOGRAFÍA ES EL OFICIO QUE TRATA EL TEMA DE LAS LETRAS, NÚMEROS Y SÍMBOLOS DE UN TEXTO IMPRESO, TALES COMO SU DISEÑO, SU FORMA, SU TAMAÑO Y LAS RELACIONES VISUALES QUE SE ESTABLECEN ENTRE ELLOS. LA IMPRENTA EN EUROPA SE DESARROLLÓ EN EL AUGE DEL RENACIMIENTO; SIN EMBARGO, LOS PRIMEROS IMPRESOS DE JOHANNES

ITALIANO 12/17  
 LA TIPOGRAFIA È LA TECNOLOGIA PER PRODURRE TESTI STAMPATI USANDO MATRICI IN RILIEVO (RILIEVOGRAFIA) COMPOSTE DI CARATTERI MOBILI O DI CLICHÉ INCHIOSTRATI. PER ESTENSIONE, INDICA ANCHE L'OFFICINA IN CUI TALE ATTIVITÀ VIENE ESPLICATA, E L'ATTIVITÀ ARTIGIANALE O INDUSTRIALE CONNESSA. L'ATTIVITÀ TIPOGRAFICA SI DISPIEGA

NORSK 12/17  
 TYPOGRAFI ER UTFORMING OG BEHANDLING AV SKRIFT, BOKSTAVER OG ANDRE GRAFISKE ELEMENTER I TRYKKERFAGET OG I GRAFISK DESIGN. BEGREPET BRUKES OGSÅ OM DEN VISUELLE FORMEN PÅ TRYKT TEKST. TYPOGRAFI ER ET HÅNDVERK SOM OPPSTOD MED BOKTRYKKERKUNSTEN PÅ 1500-TALLET MED SETTING OG TRYKKING AV TEKST VED HJELP AV ULIKE TEKNIKKER.



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¾ GALLON	‡ 1865
+ 1942	TRADEMARK™
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CAPITALES

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N O P Q R S T U V W X Y Z

BAS DE CASSE

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

PONCTUATION STANDARD

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SYMBOLES

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CHIFFRES & DEVICES

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SYMBOLES MATHÉMATIQUES  
& FRACTIONS

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CAPITALES ACCENTUÉES

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BAS DE CASSE ACCENTUÉES

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SUPÉRIEURS / INFÉRIEURS

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/ 0 1 2 3 4 5 6 7 8 9 , . + - × ÷ = ¢ \$ € ( )

NUMÉRATEURS / DÉNOMINATEURS

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/ 0 1 2 3 4 5 6 7 8 9 , . + - × ÷ = ¢ \$ € ( )

EXPOSANTS

0 1 2 3 4 5 6 7 8 9 , . + - × ÷ = ¢ \$ € ( )

I & 1 ALTERNATIFS  
(JEU STYLISTIQUE 6)

I 1

CARACTÈRES ACCENTUÉS  
COMPRIMÉS  
(JEU STYLISTIQUE 7)

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TÉLÉPHONE  
(JEU STYLISTIQUE 8)

☎

CELLULAIRE  
(JEU STYLISTIQUE 9)

☎

	DÉSACTIVÉES	→	ACTIVÉES
ZÉRO DÉBARRÉ	2001: ODYSSEY	→	2001: ODYSSEY
FRACTIONS	1/2' - 3/8" + 5/32"	→	1/2' - 3/8" + 5/32"
ORDINAUX	1A 20 NO N°	→	1 <sup>A</sup> 2 <sup>O</sup> N <sup>O</sup> N <sup>O</sup>
EXPOSANTS / SUPÉRIEURS & INDICES / INFÉRIEURS	N <sup>12</sup> + M <sub>9</sub> = X(67)	→	N <sup>12</sup> + M <sub>9</sub> = X <sub>(67)</sub>
NUMÉRATEURS & DÉNOMINATEURS	2/126 ≠ 470/835	→	2/126 ≠ 470/835
FORME INITIALE	INITIAL FORM	→	INITIAL FORM
FORME FINALE	FINAL FORM	→	FINAL FORM
CADRE (JEU STYLISTIQUE 1)	CADRE	→	CADRE
SURLIGNÉ (JEU STYLISTIQUE 2)	SURLIGNÉ	→	SURLIGNÉ
SOULIGNÉ (JEU STYLISTIQUE 3)	SOULIGNÉ	→	SOULIGNÉ
CHEMIN DE FER (JEU STYLISTIQUE 4)	CHEMIN DE FER	→	CHEMIN DE FER
BOÎTE (JEU STYLISTIQUE 5)	BOÎTE	→	BOÎTE
FAUX MONO (JEU STYLISTIQUE 6)	11 ILLUMINATIS	→	11 ILLUMINATIS
CARACTÈRES ACCENTUÉS COMPRIMÉS (JEU STYLISTIQUE 7)	ÇA LÀ, ÉTAGÈRE	→	ÇA LÀ, ÉTAGÈRE
TÉLÉPHONE (JEU STYLISTIQUE 8)	PHONE	→	☎
CELLULAIRE (JEU STYLISTIQUE 9)	FLIP PHONE	→	☎

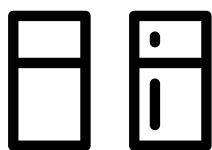
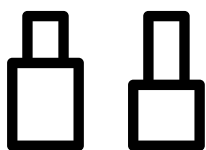
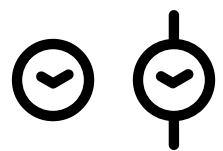
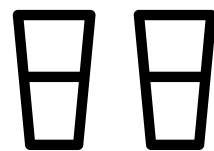
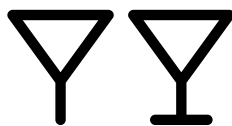
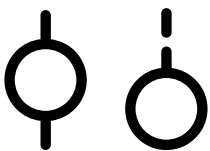
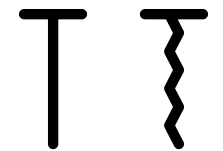
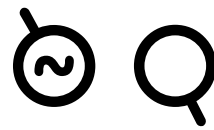
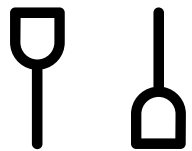
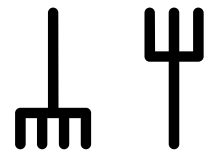
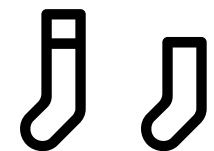
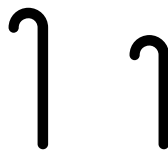
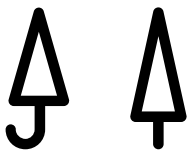
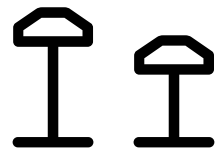
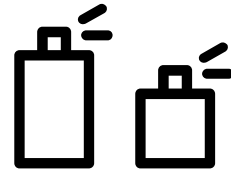
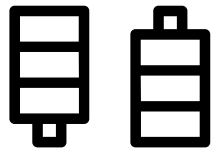
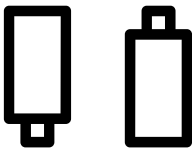
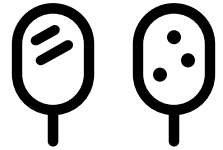
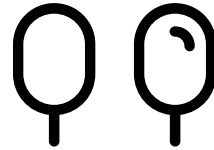
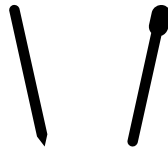
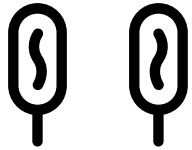
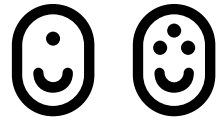
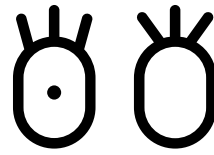
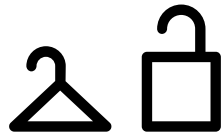
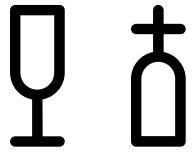
TOUT COMME LEURS COUSINS ALPHA -  
NUMÉRIQUES, LES SYMBOLES DE VELS  
MONO DINGBATS ONT UNE CHASSE FIXE,  
SONT DISPONIBLES EN TROIS GRAISSES  
ET RENDENT HOMMAGE À UN QUOTIDIEN  
BIEN COMMUN.

V E L L S M O N O

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L I G H T

72/92



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 { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾  
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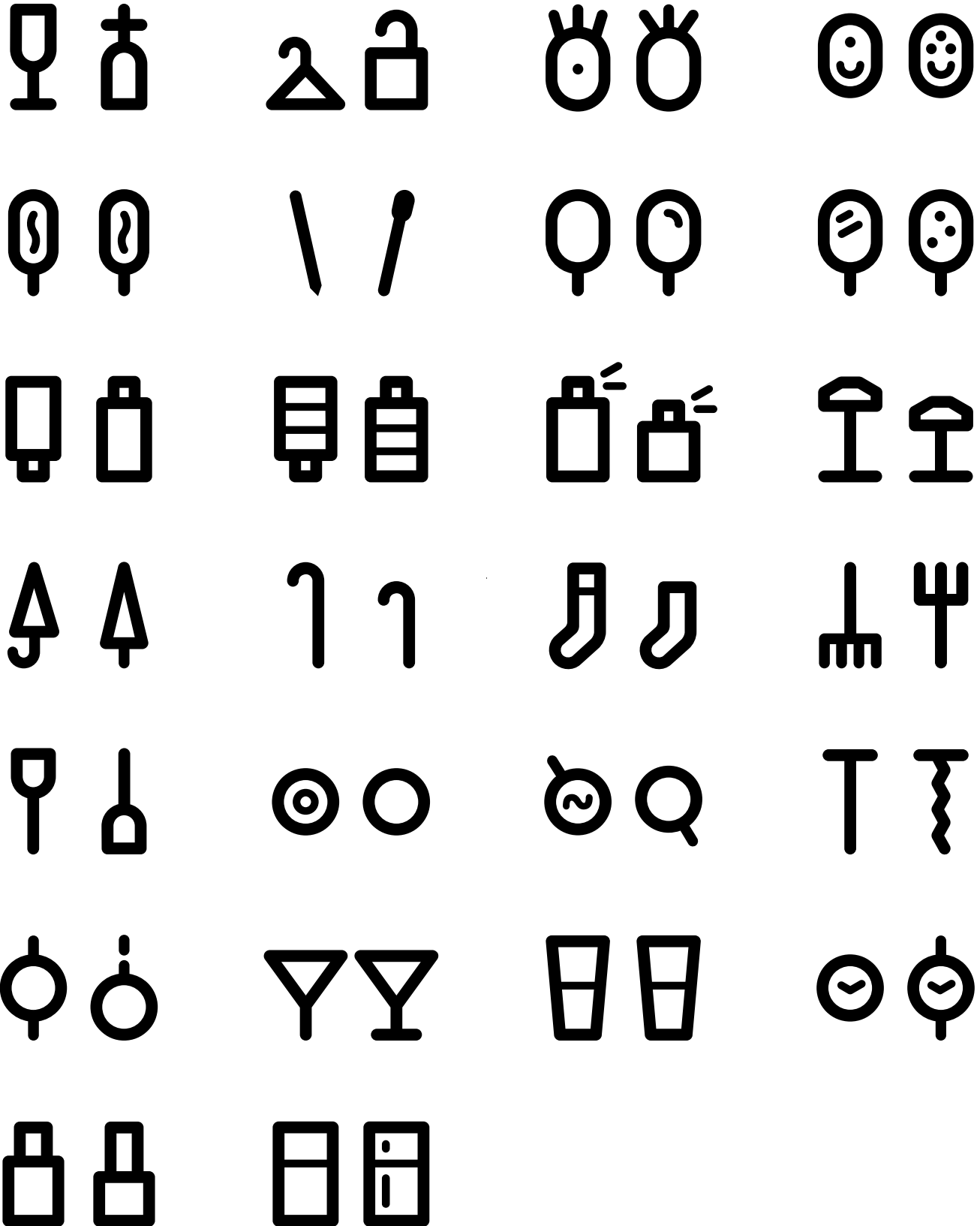
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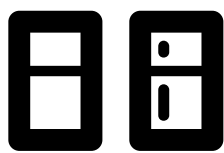
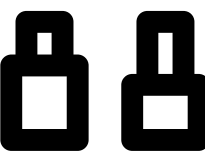
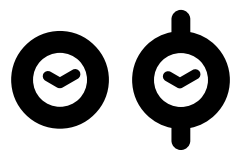
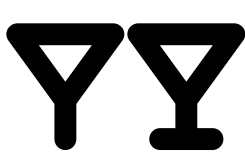
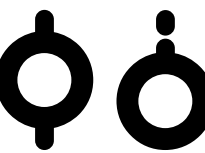
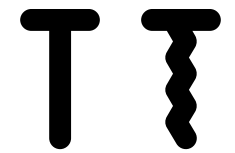
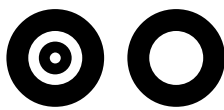
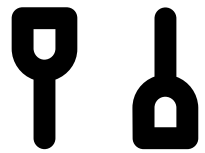
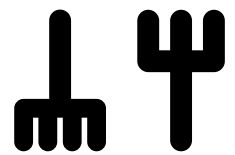
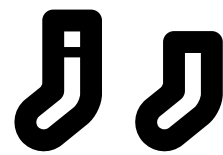
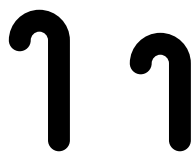
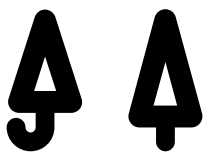
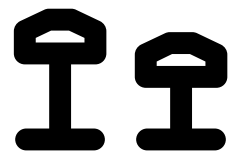
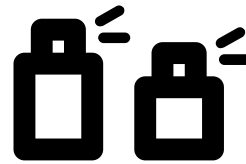
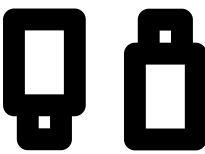
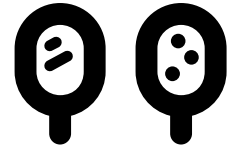
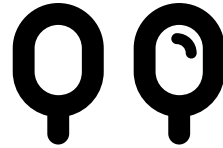
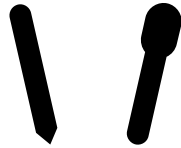
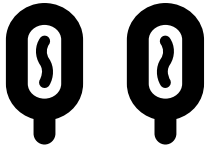
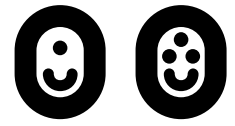
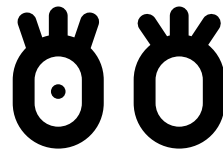
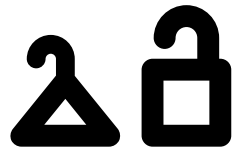
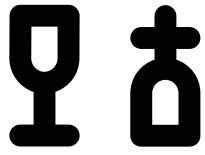
P Q R S T U V W X Y Z [ \ ] ^ \_ ` a b c d e f g h i j k l m n o p q r s t u v w x y z { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

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CAPITALES

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BAS DE CASSE

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LA FONDERIE TYPOGRAPHIQUE  
FEEDTYPE PREND À BRAS-  
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GRAPHIQUE POUR VOUS OFFRIR  
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**CONTACT**

5333, AV. CASGRAIN, #312  
MONTRÉAL (QUÉBEC) H2T 1X3  
CANADA

FEEDTYPE.CA  
TYPE@FEEDTYPE.CA  
514 593-8410