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# EXPO SANS
# Pro

*A Typeface Family
in Six Weights*

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**TypeCulture®**

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# Expo Sans™ PRO

THE INITIAL CONCEPT FOR THIS TYPEFACE was relatively modest: it was to be a sans serif typeface that looks fresh, has a form that makes it very readable in long texts and could handsomely serve many typographic jobs. There was no desire for a revolution, no concentrated attempt to create something strikingly new or fill a hole in the spectrum of typographic style. And yet, it didn't end up looking like just another typeface. Far from it.

Over the years this design developed into a typeface that is as full of character as it is easy on the eyes. Expo Sans has its own integrity, a crisp attractiveness and a unique personality. Shortly after its release, Expo Sans was selected by the Type Directors Club in their annual competition as one of the best typeface designs of 2004.

We have been very pleased to learn that many type users agree. Expo Sans has been our best-selling typeface since the founding of TypeCulture. When we received requests for a robust book face, Expo Serif Pro was developed as a companion design. This however created a small problem: endowed with alternate glyphs and able to support dozens of languages, Expo Serif Pro had a significantly larger complement. This has been remedied now with the upgrading and expansion of the Expo Sans character sets.

We at TypeCulture feel that the purchase of licenses to these highly readable and well-crafted typefaces are sound investments which provide the type user with a formidable team for mastering thousands of typographic tasks.

**Apples & Oranges @ $6.oo per basket**

*Tos lès-omes vinèt-st-å monde lîbes, èt so-l'minme pîd po çou*

The most important thing is often acted upon in

Music & Theatre 2009

Fine Watchmaking: Precision Chronometers

It's about 6⅝ cm, thus $8^4+90\geq75\mu F$, but only if $w^2=13°$

**Heritage National Bank**

*Tutti gli esseri umani nascono liberi ed eguali in dignità e diritti. Essi*

Be certain to make your travel plans with us today

**Sie bezahlen ja nur: 78.oo€**

The United States Department of the Treasury

REGISTRATION→

*Baxter School of Design & New Media*

Die Hansastraße 24 ist genau 6½ km entfernt

←GUEST PARKING LOT

Všichni lidé rodí se svobodní a sobě rovní co do důstojnosti a

*University Administration*

*The 2010 Holiday Celebration Calendar*

$M^{me}$ Lefèvre déclara qu'elle voulait bien nourrir un «quin», mais

*It does genuinely help to take a special look at it all*

**Confident Quality**

Aquí tiene las entradas: ¡Que se diviertan!

*It's about 9⅘ in width, thus $2^3×28\neq36+9$, but only if $w=85$*

SECURE SYSTEMS

D'ailleurs, le médecin qui était un garçon d'imagination finit par

State Wildlife Preserve →

**It begins as $H_2O$ and is eventually converted into $CO_2$?**

*What £25 will buy this season*

The Lookstone-Rudd School of Medicine Hospital

*Be sure to check our daily specials!*

**Ground Transportation↑**

With $39 or 20€, there is a difference of 4³⁄₁₆

***What are you waiting for? This is the cat's pajamas!***

Trends, Styles and Fashions

**On The Roman Alphabet**[1]

The roman alphabet is the last link of a long chain reaching back for several thousands of years to the Phoenician alphabet, the ancient Egyptian hieroglyphics and, ultimately, to the first decorative and cultic rock incisions and paintings of primitive Neolithic man.

Latin script is to be considered a basic element of our alphabet, distinguishing individual sounds by means of consonant and vowel signs. In contrast to more ancient script systems, e.g. cuneiform, Hethitic and Egyptian hieroglyphics as well as Chinese writing, the alphabet consists of a limited number of signs or symbols. These represent individual sounds, whilst cuneiform writings consist of syllabic symbols, Egyptian hieroglyphics mainly of word items, phonetic signs and determinative elements, and Chinese script is based on ideographs. In its early stage, Sumerian cuneiform script comprised about two thousand signs which on reduction to a purely phonetic system, were condensed so as to consist of five to six hundred syllabic symbols. Egyptian hieroglyphics comprise more than five hundred individual signs. The totality of Chinese ideographs amounts to about fifty thousand word items, two to four thousand of which prove sufficient for average use.

1. Excerpt from GÜRTLER, A. *The Development of the Roman Alphabet*. Educational Union of Swiss Printers, Basle: 1963.

**Zur lateinischen Schrift**[1]

Die lateinische Schrift oder die Lateinschrift, wie sie auch genannt wird, ist das letzte Glied der langen Kette, die über mehrere Jahrtausende zum phönizischen Alphabet, zu den altägyptischen Hieroglyphen und schließlich zu den ersten dekorativen und kultischen Ritzereien und Malereien der Primitiven des Jung-paläolithikums zurückreicht.

Der Lateinschrift liegt unser Alphabet zugrunde, das die einzelnen Laute mit Konsonanten- und Vokal-zeichen unterscheidet. Im Gegensatz zu älteren Schriftsystemen, zur Keilschrift oder zur hethitischen und ägyptischen Hieroglyphenschrift sowie zur chinesischen Schrift, besteht das Alphabet aus einer beschränkten Zahl von Zeichen. Diese geben den Einzellaut wieder, wohinge-gen die Keilschriften aus Silben-zeichen bestehen, die ägyptische Hieroglyphenschrift in der Haupt-sache aus Wortzeichen, phonetischen Zeichen und Determinativen und die chinesische Schrift aus Wortzeichen zusammengesetzt ist. In ihrem Frühstadium bestand die sumerische Keilschrift aus ungefähr 2000 Zeichen, die dann mit der Phonetisierung auf 500 bis 600 Silbenzeichen vereinfacht wurde. Die ägyptische Hieroglyphen-schrift umfaßt über 500 Zeichen.

1. Auszug von GÜRTLER, A. *Die Entwicklung der lateinischen Schrift.* Bildungsverband Schweizer-ischer Buchdrucker, Basel: 1963.

time-honored wood. While in 1772 the Basel typefounder, Friedrich Wil-helm Haas, built a hand press whose chief parts were of iron, the first to produce a completely metal press was the Englishman, Lord Stanhope.[2]

The iron hand press appeared in 1800. Even then, the inventor who was to revolutionize the whole method of printing, Friedrich Koenig, was already at work. The idea of mechanical printing seems to have occupied many minds in this period. As early as 1790 an Englishman, William Nich-olson, took out a patent for a machine which was to print with cylinders, but which was never built. Albrecht Bolza, grandson of Friedrich Koenig, supported the German's claim to have invented the printing machine with these words: *"Ideas are often to be found when their time is ripe; to adopt them and announce them to the world is usually not difficult, but to find the means to transform them into reality needs a great man."* It will always remain a mystery why the idea of mechanical printing entered men's heads just about this time and why this particular time was ripe for it. Yet a new spirit of invention was stirring other fields of industry. It was fortunate that the idea which could revolutionize printing should come to a man who had the ability to carry it out so well.

Friedrich Koenig was born in Eisleben in Thüringen on April 17, 1774. In 1790 he was apprenticed to the Leipzig printer, Immanuel Breitkopf. Koenig was one of those men who have engineering in their blood and whom no power on earth can prevent from achieving what they have set out to do. In 1802 we find him in Suhl, where he built a printing machine with the sup-port of a friend. This first attempt failed, owing to the fact that wood had to be used in its construction. German ironfounding was not then far enough developed to supply Koenig with serviceable parts. The young Koenig cast his eyes toward England, where people better understood how to carry out technical projects in metal. Among them was Stephenson who had just built a steam engine which ran on iron rails and moved faster than a horse. Finally, in 1806, Friedrich Koenig went to England and had the good luck to find friends and backers.

2. The construction of this press was essentially the same as that of its wooden prede-cessors, but a great step forward had been made. With the new press it was possible, of course, to use greater pressure. Previously it had been possible to print only one page at a time; now a sheet of two pages could be printed in one operation. This meant that the capacity for production was almost doubled.
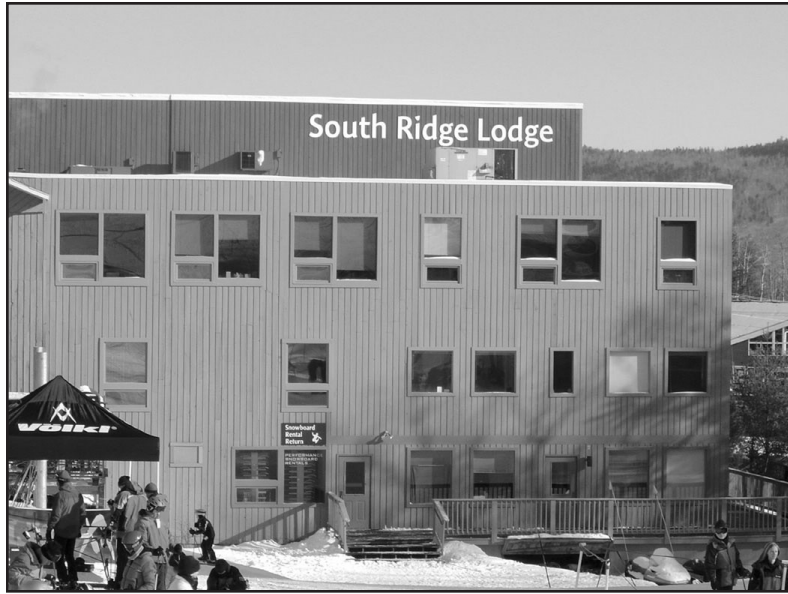
**↑ Ski resort building signage.** Design: David Puelle / Puelle Design

**↓ Ski resort way-finding system.** Design: David Puelle / Puelle Design



## Expo Sans™ Pro OpenType Features

| | |
|---|---|
| All caps | (here's 6–8) ¿Que? → (HERE'S 6–8) ¿QUE? |
| Small caps | The FBI is Coming → THE FBI IS COMING |
| All small caps | The FBI is Coming → THE FBI IS COMING |
| Proportional oldstyle figures | 1234567890$¢£€¥ƒ%‰ |
| Tabular oldstyle figures | 1234567890$¢£€¥ƒ%‰ |
| Proportional lining figures | 1234567890$¢£€¥ƒ%‰ |
| Tabular lining figures | 1234567890$¢£€¥ƒ%‰ |
| Superiors/Superscript | E=mc2 → E=mc$^2$ 2$^{nd}$ 3$^{ème}$ 4$^{th}$ |
| Inferiors/Subscript | H2CO3 → H$_2$CO$_3$ |
| Numerators | 1234567890($¢-.,) → 1234567890($¢-.,) |
| Denominators | 1234567890($¢-.,) → 1234567890($¢-.,) |
| Fractions | 1/2 → ½, 3/8 → ⅜, 5/16 → 5⁄16 |
| Ligatures | fi fl ffi ffl |
| Historical forms | s → ſ |
| Ordinals | 1ª 2º |
| Ornaments | ←→↑↓←→↑↓ |

# Expo Sans™ **Pro** Glyph Complement & Family Styles

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*Characters under the dotted line are accessible only through OpenType-sensitive
applications and the glyph palettes of certain font management utilities.*

Extra Light   *Extra Light Italic*
Light   *Light Italic*
Regular   *Italic*
**Semibold**   ***Semibold Italic***
**Bold**   ***Bold Italic***
**Black**   ***Black Italic***   *[Black weights have limited set fractions and
do not have small caps or arbitrary fractions.]*

# Expo Sans™ **Pro** Specifications

**Supported Codepages:**

| | |
|---|---|
| MacOS Roman | MS Windows 1252 Western |
| MacOS Central Europe | MS Windows 1250 Central European |
| MacOS Croatian | MS Windows 1254 Turkish |
| MacOS Icelandic | MS Windows 1257 Baltic |
| MacOS Romanian | |
| MacOS Turkish | |

**Supported Languages:**

Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Corsican, Croatian, Czech, Danish,
Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Galician,
German, Greenlandic, Haitian, Creole, Hawaiian, Hungarian, Icelandic, Indonesian, Irish
Gaelic, Italian, Kalaallisut, Kurdish (Latin), Latvian, Lithuanian, Luxembourgish, Malay,
Maltese, Manx, Māori, Norwegian (Bokmål), Norwegian (Nynorsk), Oromo, Polish,
Portuguese, Rhaeto-Romanic, Romani, Romanian, Samoan, Sardinian, Scots Gaelic, Serbian
(Latin), Slovak, Slovenian, Somali, Sorbian, Spanish, Swahili, Swedish, Sámi, Tahitian, Turkish,
Uzbek (Latin), Walloon, Welsh.

**OpenType Features:**

| | |
|---|---|
| CSPC, CASE | All-Caps |
| SMCP | Small Caps |
| C2SC | All Small Caps |
| ONUM | Proportional Oldstyle Figures |
| LNUM, PNUM | Proportional Lining Figures |
| TNUM | Tabular Oldstyle/Lining Figures |
| SUPS | Superior, Superscript Figures |
| SINF, SUBS | Scientific Inferiors, Subscript Figures |
| NUMR | Numerators |
| DNOM | Denominators |
| FRAC | Fractions |
| LIGA | Ligatures |
| HIST | Historical Forms |
| ORDN | Ordinals |
| ORNM | Ornaments |

The Expo Sans Pro family is available as web fonts at   Ʈ Adobe Typekit