



AMBICASE
MODERN



A
SINGLE-CASE
DISPLAY
FONT

TEELINE FONTS
2010

G A Z E B O N Y M P H E T
E T C E T E R A L U M I N U M
N U M B E R R I E S P L A N A D E
D E L I C O U S T E R R A T I C K L E
L E G A L I T Y C O O N S I T E
T E R R I B L E S S I N G O R I L L A
L A M E N T O M O L O G Y
G Y R O S C O P E N T Y P E
P E R I O D I N E S C A P A B L E
B L E A T T I T U D E S C E N T A S I S
S I S T E R R O R G A N I S M
S M O K E L P E E K I N G

AMBIVALENCE

IS A WONDERFUL
TUNE TO DANCE TO.

IT HAS A RHYTHM
ALL ITS OWN.

—ERICA JONG

ONE CASE TO RULE THEM ALL
UNCONVENTIONAL
NOT EITHER/OR
BUT BOTH/AND
NOVEL BUT READABLE
HYBRID(ITY)

BORDERLINE
PREPOSTEROUS
OPENTYPE
SWASH
OPTIONS

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

fi ffi fl

“” ’ ” «» ‹›

¶ § ♦ * † ‡ •

{ } () [] || \ - - — / _ /

\$ £ ¢ ¥ € f x

™ © ® ® &

^ ~ ; : , ¡ ! ¿ ?

0 1 2 3 4 5 6 7 8 9

¼ ½ ¾ # % ‰ ∞ π

+ - × ÷ < = > ≠ ≤ ≥ ≈ ± ¬

Á À Â Ã Ä Å Æ Ç Ć Ĉ Ċ Đ É È Ê Ë Ę Ě Ĩ Ī

Û Ü Ł Ń Ņ Ň ň Ó Ò Ô Õ Ø Ő œ Ŕ Ŗ Š Š

Ș Ț ȕ ı Ů Ű Ų ų Ŵ Ŷ ŷ Ź ź Ż



18 DO PAY ATTENTION TO THE MAN BEHIND THE CURTAIN!

24 TAPE DOWN THE SPEAKER WIRE, LEST WE

36 101.1% LIKELY TO GO AHEAD

48 ARTAUD POSSIBILITY

64 MA'S LAUGHING

72 MYSTIC QUILTS

96 ELEPHANT

144 PRAISE

144

ARGUE

96

STOPPING!

72

571 OR FEWER

64

QUAD CAR #203

48

BISCUITS ON STICKS

36

INSEPARABLE BY MAN. £198

24

PHOTOGRAPHY AVAILABLE @ EXTRA COST.

18

LOOK IN THE MICROSCOPE; YOU'LL BE FLABBERGASTED!

A	AA	m	mm	v	vv
Æ	ÆÆ	M	MM	W	WW
B	BB	N	NN	X	XX
C	CC	n	nn		XX
D	D	O	OO	Y	YY
Đ	ĐĐ	Ø	ØØ	Z	ZZ
E	EE	Œ	ŒŒ		
F	FFF	P	PP	0	0
G	GG	Q	QQ	2	2
H	HH	Q	Q	6	6
i	iii	R	RRR	7	7
ÿ	ÿÿÿ	Ŕ		8	8
j	jjj	S	SSS	9	9
K	KKK	ß	ßß	&	&
	K	T	TTT	?	?
L	LLL	t	ttt	;	;
Ł	ŁŁŁ	U	UUU		

“QUAFF
THE AMAZING
POTION
& BE SEXY!”
VOWED
DR. Jekyll...

OPENTYPE FEATURES

SWASHES

DECOR > 
TENDRIL > 
FLUORISH > 

Lively swash forms can be accessed using OpenType. All letters have special swash forms when they appear at the beginning or ending of words; most also change when appearing in the middle of a word.

All swashes can be turned on with the OpenType Swash (SWSH) or the second stylistic set (SS02) features. Initial swash forms only can be turned on with the first stylistic set (SS01).

SMART SWASH TAILS

Any swash letter with a tail will automatically revert to a form without a tail if that tail would crash with a neighboring ascending or descending letter.



LANGUAGE-SPECIFIC FORMS

BIJZONDER 

The “IJ” in Dutch may be transformed into language-appropriate forms.

These forms can be accessed by selecting the third stylistic set (SS03) OpenType feature.




STYLISTIC ALTERNATES

NONFICTION > 
MOMENTUM > 

In both regular and swash forms, there are alternates for the “M” and the “N.”

The “M” alternate can be accessed by selecting the fourth stylistic set (SS04) OpenType feature. The “N” alternate can be accessed by selecting the fifth stylistic set (SS05) OpenType feature.

LIGATURES

DIFFICULT > 
DEFIANT > 
DEFLATED > 



Ligatures for “fi,” “ffi,” and “fl” will replace those letters if desired.

These ligatures can be turned on with the OpenType discretionary ligatures (DLIG) feature.



In the swash setting, the font also features an XI ligature.


CONTEXTUAL ALTERNATE


MAYDAY > 
MARLYS > 

With this OpenType option selected, any “Y” that follows a letter shaped like “A” or “L” will be replaced by a form that flips its tail in the other direction, to improve fit.

This substitution can be turned on with the contextual alternate (CALT) OpenType feature.

SWASH DROP CAPS

 HE INITIAL SWASH FORMS of Ambicase Modern can also serve splendidly as drop caps when used with other fonts. For example, this initial is Ambicase Modern’s *T* in its initial swash form, colored red and paired with the Baskerville typeface.

 OU MAY TRY OUT any of Ambicase Modern’s glyphs in this way, of course. This second example is the *Y*, again in its initial swash form. Layout programs that include a glyph palette make choosing glyphs easier.

A