

aa

PRO STD TRY

- Light
- Light Italic
- Regular
- Italic
- Book
- Book Italic
- Demi
- Demi Italic
- Bold
- Bold Italic
- ExtraBold
- ExtraBold Italic
- Heavy
- Heavy Italic
- Black
- Black Italic

available on this format

not available on this format

AW Conqueror Sans Light

*AW Conqueror Sans Light Italic*

AW Conqueror Sans Regular

*AW Conqueror Sans Italic*

AW Conqueror Sans Book

*AW Conqueror Sans Book Italic*

AW Conqueror Sans Demi

*AW Conqueror Sans Demi Italic*

AW Conqueror Sans Bold

*AW Conqueror Sans Bold Italic*

**AW Conqueror Sans ExtraBold Italic**

**AW Conqueror Sans ExtraBold**

**AW Conqueror Sans Heavy**

***AW Conqueror Sans Heavy Italic***

**AW Conqueror Sans Black**

***AW Conqueror Sans Black Italic***

## Legal

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## → Help

OpenType font families are compatible with Mac OS and Windows platforms. Please consult our Help section for info concerning the language support, OpenType support, installation and use of these fonts.

## → Exclusive Pro version

AW Conqueror Sans Pro version is available from €55 one weight/ one user.

## → Std version

AW Conqueror Sans Std version is available from €45 one weight/ one user.

Various offers available online.

## → Exclusive Try-out version

Download for free the AW Conqueror Sans Try-out version! Try-out format grants you rights solely for preparatory works, evaluation and internal testings use only of the licensed owner. Neither production, nor final sketch, final artwork are permitted.

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typofonderie.com

Bold Italic  
Book  
Light  
ExtraBold Italic  
Demi  
Black  
Demi Italic  
Black Italic  
Regular  
Light Italic  
Regular  
Heavy  
Bold Italic

*Just Bromley-by-Bow*

Meeting at Finsbury Park, Prebend of Brownswood

ARSENAL

*CAMDEN TOWN MARKET*

King's Cross St Pancras Station

**Family Business**

*British Islands*

**MUSIC**

HIGH STREET KENSINGTON SHOPS

*Big London*

**Music From The Eighties**

STAY ON THE SCENE LIKE A SEX MACHINE

*The Marquee Club*







<b>Pro</b>	(««abcdefghijklmnopqrstuvwxyz- - — »»)@i¿
all capitals <i>feature</i>	(««ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »»)@i¿
standard	abcdefghijklmnopqrstuvwxyz no No Ia 2o
superiors & ordinals	abcdefghijklmnopqrstuvwxyz N <sup>o</sup> N <sup>o</sup> 1 <sup>a</sup> 2 <sup>o</sup>
standard	fbffbfffhffhfiffifjffjfkffkflfflftffttttf
ligatures	fbffbfffhffhfiffifjffjfkffkflfflftffttttf
minuscule tabular figures	1234567890ø#\$¢£ƒ¥
capital tabular figures (default)	1234567890ø#\$¢£ƒ¥
minuscule figures	1234567890ø#\$¢£ƒ¥
capital figures	1234567890ø#\$¢£ƒ¥
standard	1234567890+-=() 1234567890+-=()
superscript & subscript figures	1234567890+-=() 1234567890+-=()
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 % ‰

**Pro**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

standard

ss01 Swashes capitals

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

abcdefghijklmnopqrstuvwxyz

ss02 Swashes lowercases

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ss03 Swashes

or ss01 + ss02 or Swashes

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ss04 Swashes Contextual words

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

abcdefghijklmnopqrstuvwxyz

ss05 Alternates caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ss06 Alternates lowercases

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ss07 Alternates alternates

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

**Pro**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

standard

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ss08 Alternates a + k

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz

ss09 Alternates g

ss09 + ss03 Swashes

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Titling = ss07 + ss09

BLISE BISHE  
BLISE BISHE  
BLISE BISHE

standard (swsh + calt)

ss10 Contextual Swashes lines

ss11 Contextual Swashes sober

(abcdefghijklmnopMNOP--} [ > 1 \* 2 . 3 < ]  
ABCDEFGHIJKLMNOPMNOP-- } » 1 \* 2 . 3 «

standard

ss12 Framed letters

Suspendues  
Suspendues

standard

ss13 Long s

1234567890 < > a b . + - \*

standard

orn (or ss14)

1 2 3 4 5 6 7 8 9 10 ◀ ▶ ↕ ⚬ ◻ ◼ ★



**Pro**

LONDON LONDON Groovy! Bengadesk,

ss01 Swashes caps only

LONDON LONDON Groovy! Bengadesk,

+

ss02 Swashes lowercases

LONDON LONDON Groovy! Bengadesk,

ss10 Contextual Swashes lines

LONDON LONDON Groovy! Bengadesk,

+

ss07 Stylistic alternates

LONDON LONDON Groovy! Bengadesk,

+

ss09 g alternate

LONDON LONDON Groovy! Bengadesk,

**Pro**

standard + SmallCaps +  
superiors + ss11 framed version

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes  
de kiwis vert. Zwöl M<sup>me</sup> BRIGITTE MACRON. (GRANDE)  
VEINE Boxkämpfer jagen Viktor quer über den großen  
Sylter Deich. baby boom generation. Merkel's STRAINS  
OF 'ANGIE' FILLED THE AIR, PARTY OFFICIALS  
THE SOMEWHAT

+  
ss07 Stylistic alternates

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes  
de kiwis vert. Zwöl M<sup>me</sup> BRIGITTE MACRON. (GRANDE)  
VEINE Boxkämpfer jagen Viktor quer über den großen  
Sylter Deich. baby boom generation. Merkel's STRAINS  
OF 'ANGIE' FILLED THE AIR, PARTY OFFICIALS  
THE SOMEWHAT

ss03 Swashes + calt

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes  
de kiwis vert. Zwöl M<sup>me</sup> BRIGITTE MACRON. (GRANDE)  
VEINE Boxkämpfer jagen Viktor quer über den  
großen Sylter Deich. baby boom generation. Merkel's  
STRAINS OF 'ANGIE' FILLED THE AIR, PARTY  
OFFICIALS THE SOMEWHAT

ss03 Swashes + calt  
+ ss07 Stylistic alternates  
+ ss08 Kka alternate  
+ ss09 g alternate

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes  
de kiwis vert. Zwöl M<sup>me</sup> BRIGITTE MACRON. (GRANDE)  
VEINE Boxkämpfer jagen Viktor quer über den  
großen Sylter Deich. baby boom generation. Merkel's  
STRAINS OF 'ANGIE' FILLED THE AIR, PARTY  
OFFICIALS THE SOMEWHAT

**Pro**

I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work

ss03 Swashes + ss04  
Contextual words  
swash + calt

Ah I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work

ss07 Swashes Alternates  
stylistic alternates

Nh I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work

ss10 Swashes context lines  
stylistic alternates + calt

Nh I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work

ss04 Swashes alt + ss07  
swash + calt + stylistic alternates

Ah I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work

ss08 Alternates Kka

Ka I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work

ss09 Alternates g  
alternate g

g I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT I'd Rather People Use The Faces As They Are. If They Don't Work For A Specific Purpose, the designer should choose a more appropriate typeface rather than rework-

ss11 Swashes context sober

Th I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY ŒUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULLY USED IN MOST ZONES. ONCE IN A WHILE I SEE THEM CONDENSED SO MUCH THAT They Look Absolutely Squished Or Extended So Much That They Look Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work

## Numerals matching weights

Tabular figures widths  
(in lining or oldstyle versions)  
are compatible in many  
weight combinations.

Light 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Light Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Regular 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Book 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Book Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Demi 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Demi Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Bold 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Bold Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

ExtraBold 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

ExtraBold Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Heavy 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Heavy Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

Black 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

Black Italic *1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥*

68 pt (-10)

Establishment

Light

Distinguished

Regular

Représentant

Book

Demonstrate

Demi

Impartialités

Bold

Gastronome

ExtraBold

Egalitarians

Heavy

Nationalité

Black

68 pt (-10)

*Establishment*

Light

*Distinguished*

Regular

*Représentant*

Book

*Demonstrate*

Demi

*Impartialités*

Bold

*Gastronome*

ExtraBold

*Egalitarians*

Heavy

*Nationalité*

Black

68 pt (-10)

DEMOCRACY

Light

FUTURISTIC

Regular

IMMOVABLE

Book

SHAPELESS

Demi

INDUCTION

Bold

RESTRAINT

ExtraBold

GODICHON

Heavy

PRATICIEN

Black

68 pt (-10)

*DEMOCRACY*

Light

*FUTURISTIC*

Regular

*IMMOVABLE*

Book

*SHAPELESS*

Demi

*INDUCTION*

Bold

*RESTRAINT*

ExtraBold

*GODICHON*

Heavy

*PRATICIEN*

Black



abcdefghijklmnopqrstuvwxyz 0123456789  
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## Thus we have created AW

40 pt

However, most of the existing types we re old-fashioned and not adapted to tod  
**MORE THAN 489 NEW TYPEFACES H**

24 pt

In recent years, a new tendency has become manifes  
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18 pt

However, most of the existing types were old-fashioned and not adap  
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14 pt

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**THUS WE HAVE CREATED AW CONQUEROR SANS, A MODERN & ELEG**

12 pt

**Pro**

with a selection of  
 OpenType Pro features

In recent years, a new tendency has become manifest in the decorative arts. While the simplicit  
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18 pt *In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography h*

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**Pro**

with a selection of  
 OpenType Pro features

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40 pt

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**Pro**

with a selection of  
 OpenType Pro features

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*Italic*

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40 pt *Thus we have created AW*

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18 pt *In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography*

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**Pro**

with a selection of  
OpenType Pro features

10 pt *In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography has not been neglected in these developments, which have been expressed by an obvious reversion to certain styles. HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED AW CONQUEROR SANS, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES.*

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**Pro**

with a selection of  
 OpenType Pro features

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**Thus we have created**

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**However, most of the existing types were old-fashioned and not adapted  
 MORE THAN 489 NEW TYPEFACES**

18 pt  
**In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance**

14 pt  
**However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created AW Conqueror Sans, a modern and elegant typeface, both practical and robust...**

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