



PRO STD FREE

- Sans Light
- Didot
- Didot Petit
- Didot Grand
- Inline
- Slab
- Carved Regular
- Carved One
- Carved Two
- Carved Three
- Carved Four

available on this format

not available on this format

AW Conqueror Sans Light

AW Conqueror Didot

AW Conqueror Didot Petit

AW Conqueror Didot Grand

AW CONQUEROR INLINE

AW CONQUEROR SLAB

AW CONQUEROR CARVED REGULAR

AW CONQUEROR CARVED ONE

AW CONQUEROR CARVED TWO

AW CONQUEROR CARVED THREE

AW CONQUEROR CARVED FOUR

## Legal

AW Conqueror design by Jean François Porchez. Copyright ©™ 2010-2016. All rights reserved. Distributed exclusively by Typofonderie.

## → 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 Pro version is available from €55 one weight/one user.

## → Std version

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

## → Exclusive Free version

AW Conqueror is a free typeface family available exclusively at Typofonderie.

Various offers available online.

info@typofonderie.com  
+33 (0) 146 542 692  
typofonderie.com

Specimen

Inline  
Didot Petit  
Sans  
Slab  
Carved  
Sans  
Inline  
Slab  
Didot Grand  
Carved  
Slab

YOUR WORLD PREMIERE  
TRÈS RUSTIQUE  
Avant-garde typography  
SO SIMPLE  
EXCELLENT REFERENCES  
LOVE EXCESS  
CALIFORNIA SOUL  
LIGHTY  
ROYAL PRINTING HOUSE  
MY BRANDS  
Your Dynasty  
BEST NIGHTLIFE  
FRANCE & GROULAND



OTF Pro lat

1<sup>a</sup> 1<sup>er</sup> E<sup>1</sup><sub>5</sub> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>  
 136 136 136 136  
 {R- fi ct sf QQ ee  
 Ss<sup>1</sup> Ss<sup>2</sup> Ss<sup>3</sup> Ss<sup>4</sup> Ss<sup>5</sup> Ss<sup>6</sup>

abcdefghijklmnopqrstuvwxz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345678900#€\$¢£f¥

12345678900#€\$¢£f¥

12345678900#€\$¢£f¥

12345678900#€\$¢£f¥

0123456789+-=() 0123456789+-=()

abcdefghijklmnopqrstuvwxz 0123456789 0123456789

¼½¾%‰°/0/00

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ∞ ∅ Δ Ω ∂ ∫ √ ∑ ∏ π μ ° ℓ ∞

( ) [ ] { } , ; : ... · • ! ? ¡ ¢ £ ¤ ¥ ¨ « » « » ' "

// \ | \_ - - - \_ — — \* † ‡ § ¶ & @ © ® ¢ ™ a o

˘ ˙ ˚ ˇ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

à á â ã ä å æ ç è é ê ë ì í î ï ð

ñ ò ó ô õ ö ø ù ú û ü ü ŷ Ÿ ž ž ñ ð

ſ ſ ſ ù ú û ü ü ŷ Ÿ ž ž ñ ð

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï

Ĵ Ķ Ĺ Ľ Ļ Ŀ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ

Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ

Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů





# AW Conqueror

Sans, Glyph set 2: Pro version

OTF Pro lat<sup>ult</sup>

1<sup>a</sup> 1<sup>er</sup> E<sup>1</sup><sub>5</sub> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>

136 136 136 136

{R- fi ct sf QQ ee

Ss<sup>1</sup> Ss<sup>2</sup> Ss<sup>3</sup> Ss<sup>4</sup> Ss<sup>6</sup>

f b f f b f f h f f h f i f f i f j f k f f k f l f l f t f t t Th ct st sp

f

G

A B C D E J F H J K L M N P Q R T U V W X Z N V

Ĝ Ğ Ğ Ğ

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

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

ÿ Ž ž Ž Œ œ Ñ Ñ Ñ Ñ

‘ ’ ( ) ( ) ( ) ( )

























OTF Std lat

1<sup>a</sup> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>

136 136

Q<sup>Q</sup> S<sup>S</sup><sub>1</sub> S<sup>S</sup><sub>3</sub> S<sup>S</sup><sub>4</sub>

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345678900#€\$ç£f¥

12345678900#€\$ç£f¥

¼½¾%‰<sup>1234</sup>

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ∝ ∞ ◊ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ ∅ N °

()[]{};,:.....-!?!@'""'''",,«»'""

/\|!- \_ — \* † ‡ § ¶ & © ® ¢ ™ ¯

.....

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï

Ĝ Ğ Ġ Ĩ Ĵ Ķ Ļ Ľ Ł Ĺ Ń Ņ Ñ

Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

ä å æ ç è é ê ë ì í î ï ð ñ ò ó

ä å æ ç

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ









OTF | lat1

136 136 ff

abcdefghijklmnopqrstuvxyz

ABCDEFGHIJKLMNPNOPQRSTUVWXYZ

0123456789#€\$¢£f¥

0123456789#€\$¢£f¥

—+×÷=

()[];,:...·•¡¿!“”„„‹›«»'"

^|\_—\*†‡•&@®©®™

˘ ˇ ˆ ˇ ˜ ˇ ˝ ˇ ˚ ˇ ˛ ˇ ˜ ˇ ˝ ˇ ˚ ˇ ˛ ˇ ˜ ˇ ˝ ˇ ˚ ˇ ˛ ˇ

àáâãäåæçèéêëìíîïñòóôõöøœšßùúûüýÿžđþ

ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎĹŃÒÓÔÕÖØŒŠŠŠ

ùúûüýÿžđþ

ffiffiffi







OTF | lat1

136

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789#€\$ç€f¥

- + × ÷ =

()[];:,...-!@|?'"",,«»'''

^|\_—\*†‡&@®©®™

~ ^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˜ ˘ ˙ ˚ ˛ ˜ ˝

AAAÄÅÆÇÈÉÊËÌÍËŁŃÒÓÔÕÖØŒ

ŠSSUÚÛÜÝŸŽĐP

OTF | lat1

136

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789#€\$%&'()\*

~+×÷=

()[];:....·|¿!?'""",,«»'''

^|\_—\*+&@®©®™

.....

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù

Š Š Š Ù Ú Û Ü Ý Ž Đ Þ







**Pro**

all capitals *feature*

{[(««abcdefghijklmnopqrstuvwxyz- - — »»)]}@i¿  
{[(««ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »»)]}@i¿

standard

abcdefghijklmnopqrstuvwxyz no No Ia 2o

superiors & ordinals

abcdefghijklmnopqrstuvwxyz N<sup>o</sup> N<sup>o</sup> I<sup>a</sup> 2<sup>o</sup>

standard

fffbffbfhffhfiffifjffjfkffkflfflftfft

ligatures

fffbffbfhffhfiffifjffjfkffkflfflftfft

minuscule tabular figures

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

capital tabular figures  
(default)

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

minuscule figures

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

capital figures

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

standard

1 2 3 4 5 6 7 8 9 0 + - = ( ) 1 2 3 4 5 6 7 8 9 0 + - = ( )

superscript  
& subscript figures

1 2 3 4 5 6 7 8 9 0 + - = ( ) 1 2 3 4 5 6 7 8 9 0 + - = ( )

numerator  
& denominator figures

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

standard

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

fractions *feature*

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

**Pro**

all capitals *feature*

{[(««abcdefghijklmnopqrstuvwxyz- - — »»)]}@i¿  
 {[(««ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »»)]}@i¿

standard

abcdefghijklmnopqrstuvwxyz no No Ia 2o

superiors & ordinals

abcdefghijklmnopqrstuvwxyz N<sup>o</sup> N<sup>o</sup> I<sup>a</sup> 2<sup>o</sup>

standard

fffbffbfhffhfiffifjffjfkffkflfflftfft

ligatures

fffbffbfhffhfiffifjffjfkffkflfflftfft

minuscule tabular figures

12345678900#€\$¢£f¥ %‰

capital tabular figures  
(default)

12345678900#€\$¢£f¥ ‰‰

minuscule figures

12345678900#€\$¢£f¥ ‰‰

capital figures

12345678900#€\$¢£f¥ ‰‰

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 *feature*

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 ‰



**Pro**

ctstspTh

discretionary ligatures

ctstspTh

standard

S

ss06

f

standard

ABCDEFGHIJKLMNOPQRSTUVWXYZ

swash, ss01

A B C D E F G H I J K L M N N N O P Q R S T U V W X Y Z

swash + calt, ss02

A B C D E F G H I J K L M N N N O P Q R S T U V W X Y Z

swash + calt, ss02  
(with word spaces)

A B C D E F G H I J K L M N N N O P Q R S T U V W X Y Z

stylistic alternates, ss03

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ss03 + calt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

swash + calt, ss02 + ss03

A B C D E F G H I J K L M N N N O P Q R S T U V W X Y Z

titling (ss04)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

**Pro**

ctstspTh

discretionary ligatures

ctstspTh

standard

S

ss06

f

standard

ABCDEFGHIJKLMNOPQRSTUVWXYZgk

swash, ss01

A·BC·DE·FGHIJK·LMN·NOPQRS·TUV·WXYZ·gk

swash + calt, ss02

A·BC·DE·FGHIJK·LMN·NOPQRS·TUV·WXYZ·gk

swash + calt, ss02  
(with word spaces)

A ·BC ·DEFGHIJK·LMN·NOPQRS ·TUV·WXYZgk

stylistic alternates, ss03

ABCDEFGHIJKLMNOPQRSTUVWXYZgk

ss03 + calt

ABCDEFGHIJKLMNOPQRSTUVWXYZgk

swash + calt, ss02 + ss03

A·BC·DE·FGHIJK·LMN·NOPQRS·TUV·WXYZ·gk

ss04

ABCDEFGHIJKLMNOPQRSTUVWXYZgk

ss05

ABCDEFGHIJKLMNOPQRSTUVWXYZgk

titling, ss04 + ss05

ABCDEFGHIJKLMNOPQRSTUVWXYZgk

**Std**

NO NO 1A 2O

superiors & ordinals

N<sup>o</sup> N<sup>o</sup> 1<sup>a</sup> 2<sup>o</sup>

capital figures  
(default)

12345678900#€\$ç£f¥ %%%

capital tabular figures

12345678900#€\$ç£f¥ %%%

standard

1/2 1/4 3/4 0/0 0/00

fractions *feature*

½ ¼ ¾ 0% 0%

standard

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345

swash, ss01

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345

ss03

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345

titling, ss04

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345

**Std**

NO NO 1A 2O

superiors & ordinals

N<sup>o</sup> N<sup>o</sup> 1<sup>a</sup> 2<sup>o</sup>

capital figures  
(default)

12345678900#€\$¢£f¥ %%%

capital tabular figures

12345678900#€\$¢£f¥ %%%

standard

1/2 1/4 3/4 0/0 0/00

fractions *feature*

½ ¼ ¾ ¼ 0/00

standard

FAPLLTLALLCARANDONNNNONCUEKATTTE

Discretionary ligatures

FAPLLTLALLCARANDONNNNONCUEKATTTE

standard

ABCDEFGHIJKLMNOPQRSTUVWXYZ

swash, ss01

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ss03

ABCDEFGHIJKLMNOPQRSTUVWXYZ

titling, ss04

ABCDEFGHIJKLMNOPQRSTUVWXYZ

## Std

superiors & ordinals

NO NO IA 2O

N<sup>o</sup> N<sup>o</sup> I<sup>a</sup> 2<sup>o</sup>

capital figures  
(default)

I234567890Ø#€\$Ç£F¥ %%‰

capital tabular figures

1234567890Ø#€\$Ç£F¥ %%‰

standard

1/2 1/4 3/4 0/0 0/00

fractions *feature*

½ ¼ ¾ % ‰

standard

ABCDEFGHIJKLMNOPQRSTUVWXYZ

swash, ss01

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ss03

ABCDEFGHIJKLMNOPQRSTUVWXYZ

titling, ss04

ABCDEFGHIJKLMNOPQRSTUVWXYZ

**A** + A + A + A = A

Carved Layers

regular

A B C D E F G H I

background/layer one

A B C D E F G H I

outline/layer two

A B C D E F G H I

stripes/layer three

A B C D E F G H I

shadow/layer four

A B C D E F G H I

layer one + layer four

A B C D E F G H I

layer two + layer three

A B C D E F G H I

layer three + layer four

A B C D E F G H I

**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 unrec-

stylistic set 2  
swash + calt

EA 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

stylistic set 3  
stylistic alternates

N 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 unrec-

stylistic set 3 + calt  
stylistic alternates + calt

AN 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 unrec-

stylistic set 2 + 3  
swash + calt + stylistic alternates

AN 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

stylistic set 4  
titling

G IT RUINS THE SENSITIVITY OF THE FORMS AND MAKES ALL MY CAREFUL WORK UNRECOGNIZABLE. 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 Reworking The Letter Shapes On their own (logotypes are an obvious exception). But most often I see my types used

stylistic set 6

f 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 fenfitivity of the forms and makes all my careful work unrec-

**Pro**

I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 unrec-

stylistic set 2  
swash + calt

EA I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

stylistic set 3  
stylistic alternates

N I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 Iqok Absolutely Squished Or Extended So Much That They Iqok Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrec-

stylistic set 3 + calt  
stylistic alternates + calt

AN I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 Iqok Absolutely Squished Or Extended So Much That They Iqok Comical, And I don't like that. It ruins the sensitivity of the forms and makes all my careful work unrec-

stylistic set 2 + 3  
swash + calt + stylistic alternates

AN I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 Iqok Absolutely Squished Or Extended So Much That They Iqok Comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work

stylistic set 4  
titling

K I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 unrec-

stylistic set 5  
titling

g I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 reworking

stylistic set 6

f I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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 Abfolutely Squifhed Or Extended So Much That They Look Comical, And I don't like that. It ruins the fenfitivity of the forms and makes all my careful work unrec-



**Std**

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

---

stylistic set 1  
swash

Q 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

---

stylistic set 3

A 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

---

stylistic set 4

G 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 UNRECOGNIZABLE. I'D RATHER PEOPLE USE THE FACES AS THEY ARE. IF THEY DON'T WORK FOR A SPECIFIC PURPOSE,

---

**Std**

I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

discretionary ligatures

Ⓔ I'M QUITE REASED & TOUCHED WITH THE KEEN APPRECIATI@N OF MY CEUVRE AND AM HAPPY TO SEE THE WAY THEY ARE BEAUTIFULEY USED IN MOST Z@NES. @NCE IN A WHILE I SEE THEM C@NDENSED 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 AL

stylistic set 1  
swash

Q I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

stylistic set 3

A I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

stylistic set 4

G 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 UNRECOGNIZABLE. I'D RATHER PEOPLE USE THE FACES AS THEY ARE. IF THEY DON'T WORK FOR A SPECIFIC PURPOSE,

**Std**

I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

---

stylistic set 1  
swash

**Q** I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

---

stylistic set 3

**A** I'M QUITE PLEASED & TOUCHED WITH THE KEEN APPRECIATION OF MY CEUVRE 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

---

stylistic set 4

**G** 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 UNRECOGNIZABLE. I'D RATHER PEOPLE USE THE FACES AS THEY ARE. IF THEY DON'T WORK FOR A SPECIFIC PURPOSE,

---

## Tabular figures matching weights

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

Sans	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥ 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Didot	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥ 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Didot Petit	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥ 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Didot Grand	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥ 1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Inline	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Slab	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Carved Regular	<b>1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥</b>
Carved One	<b>1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥</b>
Carved Two	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Carved Three	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥
Carved Four	1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ f ¥

abcdefghijklmnopqrstuvwxyz 0123456789  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

40 pt

In recent years, a new te

24 pt

However, most of the existing types wer  
 e old-fashioned and not adapted to today  
 A NEW TYPEFACE HAD TO BE FOUN

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. T

14 pt

However, most of the existing types were old-fashioned and not adapt  
 ed to today's working methods, owing their fragility. A new typeface h  
 ad to be found with a design that corresponded to today's taste. Thus  
 we have created Mencken, a modern and elegant typeface, both pract  
 ical and robust... In recent years, a new tendency has become manife

12 pt

**Pro**

with a selection  
 of OpenType Pro features

A new typeface had to be found with a design that corresponded to today's tast  
 e. Thus we have created Mencken, a modern and elegant typeface, both practica  
 l and robust... In recent years, a new tendency has become manifest in the deco  
 rative arts. While the simplicity of the lines has been preserved, the straightness i  
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE  
 SPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN

10 pt

In recent years, a new tendency has become manifest in the decorative arts. While the simplici  
 ty of the lines has been preserved, the straightness is yielding and a distinguished elegance is c  
 oming into its own again. Typography has not been neglected in these developments, which ha  
 ve been expressed by an obvious reversion to certain styles. However, most of the existing type  
 s were old-fashioned and not adapted to today's working methods, owing their fragility. A new t  
 ypeface had to be found with a design that corresponded to today's taste. Thus we have created  
 Mencken, a modern and elegant typeface, both practical and robust... In recent years, a new ten  
 dency has become manifest in the decorative arts. While the simplicity of the lines has been pres  
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE A  
 RTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNE

8 pt – 6 pt

However, most of the existing types were old-fashioned a  
 nd not adapted to today's working methods, owing thei  
 r fragility. A new typeface had to be found with a design t  
 hat corresponded to today's taste. Thus we have created  
 Mencken, a modern and elegant typeface, both practical a  
 nd 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. Typog

However, most of the existing types were old-fashioned and not adapted to t  
 oday's working methods, owing their fragility. A new typeface had to be fou  
 nd with a design that corresponded to today's taste. Thus we have created  
 Mencken, a modern and elegant typeface, both practical and robust... In rece  
 nt years, a new tendency has become manifest in the decorative arts. While th  
 e 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 n  
 egllected in these developments, which have been expressed by an obvious rev  
 ersion to certain styles. However, most of the existing types were old-fashione  
 d and not adapted to today's working methods, owing their fragility. A new typ  
 eface had to be found with a design that corresponded to today's taste. There

abcdefghijklmnopqrstuvwxyz 0123456789  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

40 pt

In recent years, a new te

24 pt

However, most of the existing types wer  
 e old-fashioned and not adapted to today'  
 A NEW TYPEFACE HAD TO BE FOUN

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. T

14 pt

However, most of the existing types were old-fashioned and not adapt  
 ed to today's working methods, owing their fragility. A new typeface h  
 ad to be found with a design that corresponded to today's taste. Thus  
 we have created Mencken, a modern and elegant typeface, both pract  
 ical and robust... In recent years, a new tendency has become manife

12 pt

Pro

with a selection  
 of OpenType Pro features

A new typeface had to be found with a design that corresponded to today's taste  
 . Thus we have created Mencken, a modern and elegant typeface, both practical a  
 nd robust... In recent years, a new tendency has become manifest in the decorat  
 ive arts. While the simplicity of the lines has been preserved, the straightness is y  
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE  
 SPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN

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 comi  
 ng into its own again. Typography has not been neglected in these developments, which have bee  
 n expressed by an obvious reversion to certain styles. However, most of the existing types were ol  
 d-fashioned and not adapted to today's working methods, owing their fragility. A new typeface ha  
 d to be found with a design that corresponded to today's taste. Thus we have created Mencken, a  
 modern and elegant typeface, both practical and robust... In recent years, a new tendency has b  
 ecome manifest in the decorative arts. While the simplicity of the lines has been preserved, the s  
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE A  
 RTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNE

8 pt – 6 pt

However, most of the existing types were old-fashioned and  
 not adapted to today's working methods, owing their frag  
 ility. A new typeface had to be found with a design that cor  
 responded to today's taste. Thus we have created Mencken  
 , a modern and elegant typeface, both practical and robust  
 ... In recent years, a new tendency has become manifest in t  
 he decorative arts. While the simplicity of the lines has bee  
 n preserved, the straightness is yielding and a distinguishe  
 d elegance is coming into its own again. Typography has n

However, most of the existing types were old-fashioned and not adapted to tod  
 ay's working methods, owing their fragility. A new typeface had to be found wi  
 th a design that corresponded to today's taste. Thus we have created Mencken  
 , a modern and elegant typeface, both practical and robust... In recent years, a  
 new tendency has become manifest in the decorative arts. While the simplici  
 ty of the lines has been preserved, the straightness is yielding and a distingui  
 shed elegance is coming into its own again. Typography has not been neglecte  
 d in these developments, which have been expressed by an obvious reversion t  
 o certain styles. However, most of the existing types were old-fashioned and n  
 o adapted to today's working methods, owing their fragility. A new typeface ha  
 d to be found with a design that corresponded to today's taste. Therefore we h

abcdefghijklmnopqrstuvwxyz 0123456789  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

40 pt In recent years, a new te

24 pt However, most of the existing types wer  
 e old-fashioned and not adapted to today'  
 A NEW TYPEFACE HAD TO BE FOUN

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. T

14 pt However, most of the existing types were old-fashioned and not adapt  
 ed to today's working methods, owing their fragility. A new typeface h  
 ad to be found with a design that corresponded to today's taste. Thus  
 we have created Mencken, a modern and elegant typeface, both pract  
 ical and robust... In recent years, a new tendency has become manife

12 pt A new typeface had to be found with a design that corresponded to today's taste  
 . Thus we have created Mencken, a modern and elegant typeface, both practical a  
 nd robust... In recent years, a new tendency has become manifest in the decorat  
 ive arts. While the simplicity of the lines has been preserved, the straightness is y  
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRE  
 SPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN.

12 pt

**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 comi  
 ng into its own again. Typography has not been neglected in these developments, which have bee  
 n expressed by an obvious reversion to certain styles. However, most of the existing types were ol  
 d-fashioned and not adapted to today's working methods, owing their fragility. A new typeface ha  
 d to be found with a design that corresponded to today's taste. Thus we have created Mencken, a  
 modern and elegant typeface, both practical and robust... In recent years, a new tendency has be  
 come manifest in the decorative arts. While the simplicity of the lines has been preserved, the st  
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE A  
 RTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNE

8 pt – 6 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 Mencken, 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 n

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 Mencken, 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. 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. Therefore we h

abcdefghijklmnopqrstu vwxyz 0123456789  
 ABCDEFGHIJKLMNOPQRSTU VWXYZ &

38 pt

While the simplicity of the lines has been preserved, the straightness is yielding & a distinguished elegance is coming into its own again. Typography has

24 pt

**Pro**

with a selection  
 of OpenType Pro features

However, most of the existing types were old-fashioned & not adapted to today's working methods, owing to their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Mencken, 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. T

Y P O G R A P H Y H A S N O T B E E N N E G L E C T E D I N T H E S E D E V E L O P M E N T S . H O W E V E R , M O S T O F T H E E X I S T I N G T Y P E S W E R E O L D - F A S H I O N E D A N D N O T A D A P T E D T O T O D A Y ' S W O R K I N G M E T H O D S . O W I N G T O T H E I R F R A G I L I T Y , A N E W T Y P E F A C E H A D T O B E F O U N D W I T H A D E S I G N T H A T C O R R E S P O N D E D T O T O D A Y ' S T A S T E . T H U S W E H A V E C R E A T E D M E N C K E N , A M O D E R N A N D E L E G A N T T Y P E F A C E , B O T H P R A C T I C A L A N D R O B U S T . . .

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. T

Y P O G R A P H Y H A S N O T B E E N N E G L E C T E D I N T H E S E D E V E L O P M E N T S . H O W E V E R , M O S T O F T H E E X I S T I N G T Y P E S W E R E O L D - F A S H I O N E D A N D N O T A D A P T E D T O T O D A Y ' S W O R K I N G M E T H O D S . O W I N G T O T H E I R F R A G I L I T Y , A N E W T Y P E F A C E H A D T O B E F O U N D W I T H A D E S I G N T H A T C O R R E S P O N D E D T O T O D A Y ' S T A S T E . T H U S W E H A V E C R E A T E D M E N C K E N , A M O D E R N A N D E L E G A N T T Y P E F A C E , B O T H P R A C T I C A L A N D R O B U S T . . .

14 pt

**Pro**

with a selection  
 of OpenType Pro features

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 Mencken, 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 pr



ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 

---

38 pt

WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN.

---

24 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED & NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE.

---

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAS

---

14 pt

**Std**
 with a selection  
of OpenType Pro features

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 MENCKEN, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 

---

38 pt

WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING

---

24 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED & NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED

---

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAS

---

14 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT YEARS, A NEW TENDENCY

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 

---

38 pt

WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS C

---

24 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED & NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C

---

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WH

---

14 pt

**Std**
 with a selection  
of OpenType Pro features

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 MENCKEN, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN R

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

38 pt

**WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING**

24 pt

**Std**

with a selection  
of OpenType Pro features

**HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED & NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE.**

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHILE**

14 pt

**Std**

with a selection  
of OpenType Pro features

**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 MENCKEN, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT**

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 

---

38 pt

WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, 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, WHILE

---

24 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN, 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, WHILE

---

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHILE

---

14 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN, 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, WHILE

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 

---

38 pt

WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING

---

24 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED & NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE.

---

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHILE

---

14 pt

**Std**
 with a selection  
of OpenType Pro features

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 MENCKEN, A MODERN AND ELEGANT TYPEFACE, BOTH PRACTICAL AND ROBUST... IN RECENT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
 

---

38 pt

WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN. TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING & A DISTINGUISHED ELEGANCE IS COMING INTO ITS OWN AGAIN.

---

24 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED & NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN, 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, WHILE

---

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 HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHILE

---

14 pt

**Std**
 with a selection  
of OpenType Pro features

HOWEVER, MOST OF THE EXISTING TYPES WERE OLD-FASHIONED AND NOT ADAPTED TO TODAY'S WORKING METHODS, OWING TO THEIR FRAGILITY. A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN, 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, WHILE

---