

aa

PRO STD FREE

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

☒ available on this format

☐ not available on this format

AW Conqueror Didot Light

AW Conqueror Didot Regular

AW Conqueror Didot Book

AW Conqueror Didot Demi

AW Conqueror Didot Bold

AW Conqueror Didot ExtraBold

AW Conqueror Didot Heavy

AW Conqueror Didot Black

Legal

AW Conqueror Didot design
by Jean François Porchez.
Copyright ©™ 2010-2018.
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 Didot
version is available from €55
one weight/ one user.

→ Std version

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

→ Exclusive Free version

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

Various offers available online.

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

aa

PRO STD FREE

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

☒ available on this format

☐ not available on this format

AW Conqueror Didot S Light

AW Conqueror Didot S Regular

AW Conqueror Didot S Book

AW Conqueror Didot S Demi

AW Conqueror Didot S Bold

AW Conqueror Didot S ExtraBold

AW Conqueror Didot S Heavy

AW Conqueror Didot S Black

Legal

AW Conqueror Didot design
by Jean François Porchez.
Copyright ©™ 2010-2018.
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 Didot
version is available from €55
one weight/ one user.

→ Std version

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

→ Exclusive Free version

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

Various offers available online.

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

aa

PRO STD FREE

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

☒ available on this format

☐ not available on this format

AW Conqueror Didot L Light

AW Conqueror Didot L Regular

AW Conqueror Didot L Book

AW Conqueror Didot L Demi

AW Conqueror Didot L Bold

AW Conqueror Didot L ExtraBold

AW Conqueror Didot L Heavy

AW Conqueror Didot L Black

Legal

AW Conqueror Didot design
by Jean François Porchez.
Copyright ©™ 2010-2018.
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 Didot
version is available from €55
one weight/ one user.

→ Std version

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

→ Exclusive Free version

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

Various offers available online.

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

Didot Bold
Didot S Demi
Didot S ExtraBold
Didot Black
Didot Demi
Didot Black
Didot Demi
Didot S Light
Didot L Black
Didot S Heavy
Didot L Light
Didot Bold
Didot L Bold

Just My Imagination
Soul Meeting with Atlantic Records Corporation

OH GIRL

HARLEM SOULFOOD

Ain't No Sunshine Bill Withers

Family Affair

Show & Tell

MUSIC

SMOOTH FUNK RHYTHM & BLUES

The Ghetto

STAY ON THE SCENE LIKE A SEX MACHINE

Music From The Eighties

MARMALADE

OTF Pro lat FULL

$1_{\bar{a}}$	1_{er}	E^1_5	E^2_3	$E^{3/4}$
136	136	136	136	
{R- AA}	ffi	ct	sf	
QQ	ee	S^1_5	S^2_5	S^3_5
S^4_5	S^5_5	S^6_5	S^7_5	S^8_5
S^9_5	S^{10}_5	S^{11}_5	S^{12}_5	S^{13}_5
S^{14}_5				

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345678900#€\$¢£¥

12345678900#€\$¢£f¥

12345678900#€\$¢£¥

12345678900#€\$¢£¥

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

abcdefghijklmnopqrstuvwxyz 0123456789 0123456789

1/41/23/40%0%000/00/00

$$+-\pm\times\div=\neq\sim\approx\wedge<>\leq\geq\neg\Re\infty\diamond\Delta\Omega\partial\int\sqrt{\Sigma\Pi\pi\mu}^{\circ}\ell\in\mathbf{N}^{\circ}$$
 $((0))[[\emptyset]]\{\{\}\},;:\dots\cdot\bullet!?\grave{ }\grave{\smile}\grave{\circ}''“”,,\langle\rangle\langle\rangle\langle\rangle\langle\rangle'$

///^| | - - - _ _ _ _ _ * † ‡ § ¶ & & @ @ @ C R P T M a o

\ ' / ^ ^ v v , ~ ~ - - u u o o // '' . .

5 6 7

àáâãäåæçèéêëëëęğġĝĥ

[illegible]

ßţţùúûũüññııųŵŵŵŵÿŷŷŷŹŹžžȳđþ

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï

F I L G G G G H H I I I I I J J K L L L L N N N N O O O

Ö̈ŌŎŐŒØƆERŔRSSŜŠŞŢȚTÙÚÛÜŮŰ

ŮÚÛẀẁẂẃỲỳỴỵŽžŻżĐÐ

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï

F I L G Ğ Ğ Ğ Ğ Ĥ Ħ Ì Í Î Ï Ñ Ò Ó Ô

ÕÖŌǾÓØƆERṚRSSŜŞȘȚȚTÙÚÛÜŪ

ŮÚǾẀẂẄỲỴỶỺỼỽỿ

1 _a	1 _{er}	E ₁₅	E ₂₃	E _{3/4}
136	136	136	136	
{R- AA}	ffi	ct	sf	
Qq	eε	S _S ¹	S _S ²	S _S ³
S _S ⁴	S _S ⁵	S _S ⁶	S _S ⁷	S _S ⁸
S _S ⁹	S _S ¹⁰	S _S ¹¹	S _S ¹²	S _S ¹³
S _S ¹⁴				

ŮÚÛẀẂẄỲỴỶỹŽŻŽƆĐP

1_a 1^{er} E¹₅ E²₃ E³/₄

136 136 136 136

{R- AA} ffi ct sf

QQ eε S_S¹ S_S² S_S³

Ss⁴ Ss⁵ Ss⁶ Ss⁷ Ss⁸

SS9 SS10 SS11 SS12 SS13



gk

K

K

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

abcdefghijklmnopqrstuvwxyzghikN

 $\mathfrak{g}\mathfrak{g}\mathfrak{g}\mathfrak{g}\mathfrak{k}$
$$K,$$
 \mathbb{K} [illegible]

àáâãäåæçèéêëìíîïðñ
 òóôõö÷øùúûüýþÿ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆCE

N°€\$£¥0123456789& ·-—/’•♦★»> <« [(< { [()] } >)]




















1a	1er	E ₁₅	E ₂₃	E ₃₄
136	136	136	136	
{R- AA}	ffi	ct	sf	
QQ	eε	S _S ¹	S _S ²	S _S ³
S _S ⁴	S _S ⁵	S _S ⁶	S _S ⁷	S _S ⁸
S _S ⁹	S _S ¹⁰	S _S ¹¹	S _S ¹²	S _S ¹³
S _S ¹⁴				

gk

K

K

abcdefghijklmnopqrstuvwxyzghikv

 $\hat{g}\hat{g}\hat{g}\hat{g}k$ \mathbb{K} \mathbb{K} [illegible]

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ

N^o€\$£¥0123456789& ·--—/’•♦★»→ ←« [(⟨ { [()] } ⟩)]

→ ← ↑ ↓ ● □ ■ ★ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

1_a 1^{er} E¹₅ E²₃ E³/₄

136 136 136 136

{R- AA} ffi ct sf

QQ eε Ss¹ Ss² Ss³

Ss⁴ Ss⁵ Ss⁶ Ss⁷ Ss⁸

SS9 SS10 SS11 SS12 SS13



gk

K

K

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

abcdefghijklmnopqrstuvwxyzghikN

ğğğğk

K,

 \mathbb{K}

À Á Â Ã Ä Å Æ · Ð Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ 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 ý þ ÿ

w x y z ŷ ž Ž Ƨ Đ P l ll Lll N n R r T t U u V v W w

x y z ŷ ž Ž Ƨ Đ P l ll Lll N n R r Z z Ž,

àáâãäåæçèéêëìíîïðñ
 òóôõö÷øùúûüýþÿ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆCE

N°€\$¥0123456789& ·-—-/’•♦★»»> <« [({ [()] })]

\ / ^ v ~ • - ∪ ∅ // •

fiffffiffictst,ARThn.⏏→

\\ / ^ v ~ * - u o // .

fifffiffictst ARThn»→

typofonderie.com

Pro

all capitals *feature*

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

all small caps *feature*

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

standard

abcdefghijklmnopqrstuvwxyz no No Ia 2o

superiors & ordinals

abcdefghijklmnopqrstuvwxyz N^o N^o I^a 2^o

standard

fffbffbfhffhfiffifjffjfkffkflfflftfft

ligatures

fffbffbfhffhfiffifjffjfkffkflfflftfft

minuscule tabular figures

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

capital tabular figures

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

minuscule figures
(default)

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 0/00 895/3456

fractions *feature*

1/2 2/3 3/5 5/6 6/7 7/8 8/9 % ‰ 895/3456

standard

ct st sp Th

Discretionary ligatures

ct st sp Th

Pro	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
standard	
swash caps only (ss01)	ẠḄC̣ḌẸF̣G̣ḤỊJ̣ḲḶṂṆỌP̣Q̣ṚṢṬỤṾẈX̣ỴẒ abcdefghijklmnopqrstuvwxyz
swash lowercases only (ss02)	ABCDEFGHIJKLMNOPQRSTUVWXYZ ạḅc̣ḍẹf̣g̣ḥịj̣ḳḷṃṇọp̣q̣ṛṣṭụṿẉx̣ỵẓ
swash (or ss03) (or ss01+ss02)	ẠḄC̣ḌẸF̣G̣ḤỊJ̣ḲḶṂṆỌP̣Q̣ṚṢṬỤṾẈX̣ỴẒ ạḅc̣ḍẹf̣g̣ḥịj̣ḳḷṃṇọp̣q̣ṛṣṭụṿẉx̣ỵẓ
swash + contextual alternates (or ss04)	ẠḄC̣ḌẸF̣G̣ḤỊJ̣ḲḶṂṆỌP̣Q̣ṚṢṬỤṾẈX̣ỴẒ ạḅc̣ḍẹf̣g̣ḥịj̣ḳḷṃṇọp̣q̣ṛṣṭụṿẉx̣ỵẓ
stylistic alternates caps only (ss05)	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
stylistic alternates lowercases only (ss06)	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnpqrstuvwxyz
stylistic alternates (salt) (or ss07) (or ss05+ss06)	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnpqrstuvwxyz

standard

Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ

standard

abcdefghijklmnopqrstuvwxyz

alternates k (ss08)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

alternate g (ss09)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

alternate g swsh (ss09) + swsh

abcdefghijklmnopqrstuvwxyz

titl (or ss07 + ss08 + ss09)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

standard (swsh + calt)

BLISE BISHE

line begining/ending calt (ss10)

BLISE BISHE

deactivate begining/ending swashes (ss11)

BLISE BISHE

standard

(abcdefghijklmnopqrstuvwxyzMNOP--} [>I*2.3<]

framed letters (ss12)

ABCDEFGHIJKLMNOPQRSTUVWXYZMNOP--} »> 1*2.3 <«

standard

Suspendues

hiſt (or ss13)

Suspendues

standard

1234567890<>ab.+-*

orn (or ss14)

①②③④⑤⑥⑦⑧⑨⑩ <« »> ↑ ↓ ● □ ■ ★

Pro

standard

LONDON LONDON Groovy! Bengadesk,

+

swash caps only

LONDON LONDON Groovy! Bengadesk,

+

swash lowercases

LONDON LONDON Groovy! Bengadesk,

+

calt, contextual alternates and
line begining/ending calt (ss10)

LONDON LONDON Groovy! Bengadesk,

+

stylistic alternates

LONDON LONDON Groovy! Bengadesk,

+

g alternate (ss09)

LONDON LONDON Groovy! Bengadesk,

Pro

standard + SmallCaps +
superiors + framed version ss11

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes
de kiwis vert. Zwöl M^{me} 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

Stylistic alternate ss07 + calt

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes
de kiwis Vert. Zwöl M^{me} 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

Swash + calt

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes
de kiwis vert. Zwöl M^{me} 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

Stylistic alternates ss07 +
swash + calt + ss09 g oldstyle

Voix âmbiguë d'un cœur qui au zéphyr préfère les jattes
de kiwis Vert. Zwöl M^{me} 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

stylistic set 4
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

stylistic set 7
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

stylistic set 7 + calt
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

stylistic set 4 + 7
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

stylistic set 4
alternates k

K 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 5
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-

stylistic set 6
historical form

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 sensitivity of the forms and makes all my careful work

Tabular figures matching weights

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

Didot Light

I 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot Regular

1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot Book

I 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot Demi

1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot Bold

I 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot ExtraBold

I 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot Heavy

1 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

Didot Black

I 2 3 4 5 6 7 8 9 0 0 # € \$ ¢ £ ¥

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 practic
 al and robust... In recent years, a new tendency has become manifest in the de
 corative arts. While the simplicity of the lines has been preserved, the straightne
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORR
 ESPONDED 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 be
 en expressed by an obvious reversion to certain styles. However, most of the existing types were o
 ld-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 ARTS. WHILE THE S
 IMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUISH

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 distinguis
 hed 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 no
 t 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 t

24 pt

However, most of the existing types wer
 e old-fashioned and not adapted to toda
 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 line
 s has been preserved, the straightness is yielding and
 a distinguished elegance is coming into its own again

14 pt

However, most of the existing types were old-fashioned and not adap
 ted to today's working methods, owing their fragility. A new typeface
 had to be found with a design that corresponded to today's taste. Th
 us we have created Mencken, a modern and elegant typeface, both p
 ractical and robust... In recent years, a new tendency has become m

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 practi
 cal and robust... In recent years, a new tendency has become manifest in the d
 ecorative arts. While the simplicity of the lines has been preserved, the straight
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORR
 ESPONDED 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 te
 ndency has become manifest in the decorative arts. While the simplicity of the lines has been p
 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 DISTINGU

8 pt – 6 pt

However, most of the existing types were old-fashioned a
 nd not adapted to today's working methods, owing their f
 ragility. 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. Typ

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 t
 he simplicity of the lines has been preserved, the straightness is yielding and
 a distinguished elegance is coming into its own again. Typography has not b
 een neglected in these developments, which have been expressed by an obvio
 us reversion to certain styles. However, most of the existing types were old-fa
 shioned and not adapted to today's working methods, owing their fragility. A n
 ew typeface had to be found with a design that corresponded to today's taste

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new t

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

In recent years, a new tendency has become manife
 st in the decorative arts. While the simplicity of the l
 ines has been preserved, the straightness is yielding
 and a distinguished elegance is coming into its own

However, most of the existing types were old-fashioned and not ada
 pted to today's working methods, owing their fragility. A new typefa
 ce had to be found with a design that corresponded to today's taste
 . Thus we have created Mencken, a modern and elegant typeface, b
 oth practical and robust... In recent years, a new tendency has bec

A new typeface had to be found with a design that corresponded to today's ta
 ste. Thus we have created Mencken, a modern and elegant typeface, both pra
 ctical and robust... In recent years, a new tendency has become manifest in t
 he decorative arts. While the simplicity of the lines has been preserved, the str
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT COR
 RESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCK

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
 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 ty
 pes were old-fashioned and not adapted to today's working methods, owing their fragility. A n
 ew typeface had to be found with a design that corresponded to today's taste. Thus we have c
 reated 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
 IN RECENT 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 DISTIN

However, most of the existing types were old-fashioned a
 nd not adapted to today's working methods, owing their f
 ragility. 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
 and robust... In recent years, a new tendency has becom
 e manifest in the decorative arts. While the simplicity of t
 he lines has been preserved, the straightness is yielding
 and a distinguished elegance is coming into its own agai

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 fo
 und with a design that corresponded to today's taste. Thus we have created
 Mencken, a modern and elegant typeface, both practical and robust... In re
 cent years, a new tendency has become manifest in the decorative arts. Whi
 le 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 a
 n obvious reversion to certain styles. However, most of the existing types we
 re old-fashioned and not adapted to today's working methods, owing their fra
 gility. A new typeface had to be found with a design that corresponded to

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new

However, most of the existing types we
 re old-fashioned and not adapted to to
 A NEW TYPEFACE HAD TO BE FO

In recent years, a new tendency has become manif
 est in the decorative arts. While the simplicity of th
 e lines has been preserved, the straightness is yield
 ing and a distinguished elegance is coming into its

However, most of the existing types were old-fashioned and not a
 dapted to today's working methods, owing their fragility. A new ty
 peface had to be found with a design that corresponded to today's
 taste. Thus we have created Mencken, a modern and elegant type
 face, both practical and robust... In recent years, a new tendency

A new typeface had to be found with a design that corresponded to today's t
 aste. Thus we have created Mencken, a modern and elegant typeface, both
 practical and robust... In recent years, a new tendency has become manif
 est in the decorative arts. While the simplicity of the lines has been preserved,
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C
 ORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED

In recent years, a new tendency has become manifest in the decorative arts. While the sim
 plicity of the lines has been preserved, the straightness is yielding and a distinguished eleg
 ance is coming into its own again. Typography has not been neglected in these developme
 nts, which have been expressed by an obvious reversion to certain styles. However, most of t
 he existing types were old-fashioned and not adapted to today's working methods, owing th
 eir fragility. 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 practical and robus
 t... In recent years, a new tendency has become manifest in the decorative arts. While the s
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE T
 HE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DI

However, most of the existing types were old-fashioned
 and not adapted to today's working methods, owing the
 ir fragility. A new typeface had to be found with a desig
 n that corresponded to today's taste. Thus we have crea
 ted Mencken, a modern and elegant typeface, both pra
 ctical and robust... In recent years, a new tendency has
 become manifest in the decorative arts. While the simp
 licity of the lines has been preserved, the straightness i
 s yielding and a distinguished elegance is coming into i

However, most of the existing types were old-fashioned and not adapted t
 o 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 crea
 ted Mencken, a modern and elegant typeface, both practical and robust...
 In recent years, a new tendency has become manifest in the decorative ar
 ts. While the simplicity of the lines has been preserved, the straightness i
 s yielding and a distinguished elegance is coming into its own again. Typo
 graphy has not been neglected in these developments, which have been e
 xpressed by an obvious reversion to certain styles. However, most of the ex
 isting types were old-fashioned and not adapted to today's working metho
 ds, owing their fragility. A new typeface had to be found with a design that

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new

However, most of the existing types w
 ere old-fashioned and not adapted to
 A NEW TYPEFACE HAD TO BE FO

In recent years, a new tendency has become man
 ifest in the decorative arts. While the simplicity o
 f the lines has been preserved, the straightness i
 s yielding and a distinguished elegance is comin

However, most of the existing types were old-fashioned and no
 t adapted to today's working methods, owing their fragility. A n
 ew typeface had to be found with a design that corresponded t
 o today's taste. Thus we have created Mencken, a modern and e
 legant typeface, both practical and robust... In recent years, a n

A new typeface had to be found with a design that corresponded to toda
 y's taste. Thus we have created Mencken, a modern and elegant typeface
 , both practical and robust... In recent years, a new tendency has becom
 e manifest in the decorative arts. While the simplicity of the lines has bee
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C
 ORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED

In recent years, a new tendency has become manifest in the decorative arts. While the s
 implicity of the lines has been preserved, the straightness is yielding and a distinguishe
 d elegance is coming into its own again. Typography has not been neglected in these de
 velopments, which have been expressed by an obvious reversion to certain styles. Howev
 er, most of the existing types were old-fashioned and not adapted to today's working me
 thods, owing their fragility. A new typeface had to be found with a design that correspon
 ded to today's taste. Thus we have created Mencken, a modern and elegant typeface, bot
 h practical and robust... In recent years, a new tendency has become manifest in the de
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHIL
 E THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AN

However, most of the existing types were old-fashion
 ed and not adapted to today's working methods, owin
 g 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 typefa
 ce, 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, t
 he straightness is yielding and a distinguished elega

However, most of the existing types were old-fashioned and not adapte
 d 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 h
 ave created Mencken, a modern and elegant typeface, both practical a
 nd robust... In recent years, a new tendency has become manifest in th
 e decorative arts. While the simplicity of the lines has been preserved, t
 he straightness is yielding and a distinguished elegance is coming into
 its own again. Typography has not been neglected in these developme
 nts, which have been expressed by an obvious reversion to certain style
 s. However, most of the existing types were old-fashioned and not adapt
 ed to today's working methods, owing their fragility. A new typeface ha

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new

However, most of the existing types
 were old-fashioned and not adapted
 A NEW TYPEFACE HAD TO BE FO

In recent years, a new tendency has become m
 anifest in the decorative arts. While the simplic
 ity of the lines has been preserved, the straight
 ness is yielding and a distinguished elegance is

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 correspon
 ded to today's taste. Thus we have created Mencken, a mode
 rn and elegant typeface, both practical and robust... In rece

A new typeface had to be found with a design that corresponded to to
 day's taste. Thus we have created Mencken, a modern and elegant typ
 eface, both practical and robust... In recent years, a new tendency has
 become manifest in the decorative arts. While the simplicity of the lin
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C
 ORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED

In recent years, a new tendency has become manifest in the decorative arts. While t
 he simplicity of the lines has been preserved, the straightness is yielding and a disti
 nguished elegance is coming into its own again. Typography has not been neglecte
 d in these developments, which have been expressed by an obvious reversion to cert
 ain styles. However, most of the existing types were old-fashioned and not adapted t
 o today's working methods, owing their fragility. A new typeface had to be found wit
 h a design that corresponded to today's taste. Thus we have created Mencken, a mod
 ern and elegant typeface, both practical and robust... In recent years, a new tendenc
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. W
 HILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YELDI

However, most of the existing types were old-fashio
 ned and not adapted to today's working methods, o
 wing their fragility. A new typeface had to be foun
 d with a design that corresponded to today's taste
 . Thus we have created Mencken, a modern and ele
 gant typeface, both practical and robust... In recen
 t years, a new tendency has become manifest in th
 e decorative arts. While the simplicity of the lines h
 as been preserved, the straightness is yielding and

However, most of the existing types were old-fashioned and not ada
 pted to today's working methods, owing their fragility. A new typefac
 e had to be found with a design that corresponded to today's taste. T
 hus 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 eleg
 ance is coming into its own again. Typography has not been neglect
 ed 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 th

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a ne

**However, most of the existing typ
 es were old-fashioned and not ad
 A NEW TYPEFACE HAD TO BE F**

**In recent years, a new tendency has becom
 e manifest in the decorative arts. While the s
 implicity of the lines has been preserved, th
 e straightness is yielding and a distinguishe**

**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**

**A new typeface had to be found with a design that corresponded to
 today's taste. Thus we have created Mencken, a modern and elegan
 t typeface, both practical and robust... In recent years, a new tende
 ncy has become manifest in the decorative arts. While the simplicit
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT
 CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATE**

**In recent years, a new tendency has become manifest in the decorative arts. Whi
 le 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 rever
 sion 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 ha
 d to be found with a design that corresponded to today's taste. Thus we have crea
 ted Mencken, a modern and elegant typeface, both practical and robust... In rece
 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 YI**

**However, most of the existing types were old-fash
 ioned and not adapted to today's working metho
 ds, owing their fragility. A new typeface had to b
 e found with a design that corresponded to toda
 y's taste. Thus we have created Mencken, a mode
 rn and elegant typeface, both practical and robu
 st... In recent years, a new tendency has becom
 e manifest in the decorative arts. While the simp
 licity of the lines has been preserved, the straig**

**However, most of the existing types were old-fashioned and not a
 dapted 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 typ
 eface, both practical and robust... In recent years, a new tendenc
 y has become manifest in the decorative arts. While the simplicit
 y of the lines has been preserved, the straightness is yielding and
 a distinguished elegance is coming into its own again. Typograph
 y has not been neglected in these developments, which have been
 expressed by an obvious reversion to certain styles. However, mos
 t of the existing types were old-fashioned and not adapted to toda**

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a n

**However, most of the existing ty
 pes were old-fashioned and no
 A NEW TYPEFACE HAD TO BE F**

**In recent years, a new tendency has becom
 e manifest in the decorative arts. While th
 e simplicity of the lines has been preserve
 d, the straightness is yielding and a disting**

**However, most of the existing types were old-fashioned
 and not adapted to today's working methods, owing th
 eir fragility. A new typeface had to be found with a desi
 gn that corresponded to today's taste. Thus we have cre
 ated Mencken, a modern and elegant typeface, both pra**

**.A new typeface had to be found with a design that corresponde
 d to today's taste. Thus we have created Mencken, a modern an
 d elegant typeface, both practical and robust... In recent years
 , a new tendency has become manifest in the decorative arts. Wh
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN TH
 AT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE C**

**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 yiel
 ding 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 we
 re old-fashioned and not adapted to today's working methods, owing their fr
 agility. A new typeface had to be found with a design that corresponded to to
 day's taste. Thus we have created Mencken, a modern and elegant typeface, b
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE AR
 TS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNE**

**However, most of the existing types were old-f
 ashioned and not adapted to today's workin
 g methods, owing their fragility. A new typefa
 ce had to be found with a design that correspo
 nded to today's taste. Thus we have created
 Mencken, a modern and elegant typeface, both
 practical and robust... In recent years, a new t
 endency has become manifest in the decorativ
 e arts. While the simplicity of the lines has be**

**However, most of the existing types were old-fashioned and no
 t adapted to today's working methods, owing their fragility. A
 new typeface had to be found with a design that corresponde
 d to today's taste. Thus we have created Mencken, a modern a
 nd elegant typeface, both practical and robust... In recent yea
 rs, a new tendency has become manifest in the decorative arts
 . While the simplicity of the lines has been preserved, the strai
 ghtness is yielding and a distinguished elegance is coming int
 o its own again. Typography has not been neglected in these d
 evelopments, which have been expressed by an obvious reversi
 on to certain styles. However, most of the existing types were o**

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with a selection
 of OpenType Pro features

10 pt

8 pt – 6 pt

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 prac
 tical and robust... In recent years, a new tendency has become manif

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 practic
 al and robust... In recent years, a new tendency has become manifest in the dec
 orative arts. While the simplicity of the lines has been preserved, the straightnes
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORR
 ESPONDED 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 be
 en expressed by an obvious reversion to certain styles. However, most of the existing types were o
 ld-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 ARTS. WHILE THE
 SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DISTINGUIS

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 distinguis
 hed 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 no
 t 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 &

In recent years, a new t

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

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

However, most of the existing types were old-fashioned and not adap
 ted to today's working methods, owing their fragility. A new typeface
 had to be found with a design that corresponded to today's taste. Th
 us we have created Mencken, a modern and elegant typeface, both p
 ractical and robust... In recent years, a new tendency has become m

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 practi
 cal and robust... In recent years, a new tendency has become manifest in the d
 ecorative arts. While the simplicity of the lines has been preserved, the straight
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT CORR
 ESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCKEN

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 te
 ndency has become manifest in the decorative arts. While the simplicity of the lines has been p
 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 DISTINGU

However, most of the existing types were old-fashioned a
 nd not adapted to today's working methods, owing their f
 ragility. 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. Typ

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 rec
 ent 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 be
 en neglected in these developments, which have been expressed by an obvio
 us reversion to certain styles. However, most of the existing types were old-fas
 hioned and not adapted to today's working methods, owing their fragility. A n
 ew typeface had to be found with a design that corresponded to today's taste

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new t

However, most of the existing types we
 re old-fashioned and not adapted to to
 A NEW TYPEFACE HAD TO BE FOU

In recent years, a new tendency has become manife
 st in the decorative arts. While the simplicity of the l
 ines has been preserved, the straightness is yielding
 and a distinguished elegance is coming into its own

However, most of the existing types were old-fashioned and not ada
 pted to today's working methods, owing their fragility. A new typefa
 ce had to be found with a design that corresponded to today's taste
 . Thus we have created Mencken, a modern and elegant typeface, b
 oth practical and robust... In recent years, a new tendency has bec

A new typeface had to be found with a design that corresponded to today's ta
 ste. Thus we have created Mencken, a modern and elegant typeface, both pra
 ctical and robust... In recent years, a new tendency has become manifest in t
 he decorative arts. While the simplicity of the lines has been preserved, the str
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT COR
 RESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED MENCK

In recent years, a new tendency has become manifest in the decorative arts. While the simpl
 icity of the lines has been preserved, the straightness is yielding and a distinguished eleganc
 e is coming into its own again. Typography has not been neglected in these developments, w
 hich have been expressed by an obvious reversion to certain styles. However, most of the exist
 ing types were old-fashioned and not adapted to today's working methods, owing their fragilit
 y. A new typeface had to be found with a design that corresponded to today's taste. Thus we h
 ave created Mencken, a modern and elegant typeface, both practical and robust... In recent y
 ears, a new tendency has become manifest in the decorative arts. While the simplicity of the l
 IN RECENT 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 DISTIN

However, most of the existing types were old-fashioned a
 nd not adapted to today's working methods, owing their f
 ragility. 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
 and robust... In recent years, a new tendency has becom
 e 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 agai

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 fo
 und with a design that corresponded to today's taste. Thus we have created
 Mencken, a modern and elegant typeface, both practical and robust... In re
 cent years, a new tendency has become manifest in the decorative arts. Wh
 ile the simplicity of the lines has been preserved, the straightness is yieldin
 g and a distinguished elegance is coming into its own again. Typography ha
 s not been neglected in these developments, which have been expressed by
 an obvious reversion to certain styles. However, most of the existing types w
 ere old-fashioned and not adapted to today's working methods, owing their f
 ragility. A new typeface had to be found with a design that corresponded to

40 pt

24 pt

18 pt

14 pt

12 pt

Pro

with a selection
 of OpenType Pro features

10 pt

8 pt – 6 pt

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new

However, most of the existing types we
 re old-fashioned and not adapted to to
 A NEW TYPEFACE HAD TO BE FO

In recent years, a new tendency has become manif
 est in the decorative arts. While the simplicity of th
 e lines has been preserved, the straightness is yield
 ing and a distinguished elegance is coming into its

However, most of the existing types were old-fashioned and not a
 dapted to today's working methods, owing their fragility. A new ty
 peface had to be found with a design that corresponded to today's
 taste. Thus we have created Mencken, a modern and elegant type
 face, both practical and robust... In recent years, a new tendency

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, bot
 h practical and robust... In recent years, a new tendency has become man
 ifest in the decorative arts. While the simplicity of the lines has been prese
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C
 ORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED

In recent years, a new tendency has become manifest in the decorative arts. While the sim
 plicity of the lines has been preserved, the straightness is yielding and a distinguished eleg
 ance is coming into its own again. Typography has not been neglected in these developme
 nts, which have been expressed by an obvious reversion to certain styles. However, most of t
 he existing types were old-fashioned and not adapted to today's working methods, owing th
 eir fragility. 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 practical and robus
 t... In recent years, a new tendency has become manifest in the decorative arts. While the s
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHILE T
 HE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AND A DI

However, most of the existing types were old-fashioned
 and not adapted to today's working methods, owing the
 ir fragility. A new typeface had to be found with a desig
 n that corresponded to today's taste. Thus we have crea
 ted Mencken, a modern and elegant typeface, both pra
 ctical and robust... In recent years, a new tendency has
 become manifest in the decorative arts. While the simp
 licity of the lines has been preserved, the straightness i
 s yielding and a distinguished elegance is coming into i

However, most of the existing types were old-fashioned and not adapted t
 o 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 crea
 ted Mencken, a modern and elegant typeface, both practical and robust...
 In recent years, a new tendency has become manifest in the decorative ar
 ts. While the simplicity of the lines has been preserved, the straightness i
 s yielding and a distinguished elegance is coming into its own again. Typo
 graphy has not been neglected in these developments, which have been e
 xpressed by an obvious reversion to certain styles. However, most of the ex
 isting types were old-fashioned and not adapted to today's working metho
 ds, owing their fragility. A new typeface had to be found with a design that

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new

However, most of the existing types w
 ere old-fashioned and not adapted to
 A NEW TYPEFACE HAD TO BE FO

In recent years, a new tendency has become man
 ifest in the decorative arts. While the simplicity o
 f the lines has been preserved, the straightness i
 s yielding and a distinguished elegance is comin

However, most of the existing types were old-fashioned and no
 t adapted to today's working methods, owing their fragility. A n
 ew typeface had to be found with a design that corresponded t
 o today's taste. Thus we have created Mencken, a modern and e
 legant typeface, both practical and robust... In recent years, a n

A new typeface had to be found with a design that corresponded to toda
 y'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 bee
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C
 ORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED

In recent years, a new tendency has become manifest in the decorative arts. While the s
 implicity of the lines has been preserved, the straightness is yielding and a distinguishe
 d elegance is coming into its own again. Typography has not been neglected in these de
 velopments, which have been expressed by an obvious reversion to certain styles. Howev
 er, most of the existing types were old-fashioned and not adapted to today's working me
 thods, owing their fragility. A new typeface had to be found with a design that correspon
 ded to today's taste. Thus we have created Mencken, a modern and elegant typeface, bot
 h practical and robust... In recent years, a new tendency has become manifest in the de
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. WHIL
 E THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YIELDING AN

However, most of the existing types were old-fashion
 ed and not adapted to today's working methods, owin
 g 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 typefa
 ce, 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, t
 he straightness is yielding and a distinguished elega

However, most of the existing types were old-fashioned and not adapte
 d 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 h
 ave created Mencken, a modern and elegant typeface, both practical a
 nd robust... In recent years, a new tendency has become manifest in th
 e decorative arts. While the simplicity of the lines has been preserved, t
 he straightness is yielding and a distinguished elegance is coming into
 its own again. Typography has not been neglected in these developme
 nts, which have been expressed by an obvious reversion to certain style
 s. However, most of the existing types were old-fashioned and not adapt
 ed to today's working methods, owing their fragility. A new typeface ha

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a new

However, most of the existing types
 were old-fashioned and not adapted
 A NEW TYPEFACE HAD TO BE FO

In recent years, a new tendency has become m
 anifest in the decorative arts. While the simplic
 ity of the lines has been preserved, the straight
 ness is yielding and a distinguished elegance is

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 correspon
 ded to today's taste. Thus we have created Mencken, a moder
 n and elegant typeface, both practical and robust... In recen

A new typeface had to be found with a design that corresponded to to
 day's taste. Thus we have created Mencken, a modern and elegant typ
 eface, both practical and robust... In recent years, a new tendency has
 become manifest in the decorative arts. While the simplicity of the lin
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT C
 ORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATED

In recent years, a new tendency has become manifest in the decorative arts. While t
 he simplicity of the lines has been preserved, the straightness is yielding and a disti
 nguished elegance is coming into its own again. Typography has not been neglecte
 d in these developments, which have been expressed by an obvious reversion to cert
 ain styles. However, most of the existing types were old-fashioned and not adapted t
 o today's working methods, owing their fragility. A new typeface had to be found wit
 h a design that corresponded to today's taste. Thus we have created Mencken, a mod
 ern and elegant typeface, both practical and robust... In recent years, a new tendenc
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE ARTS. W
 HILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTNESS IS YELDI

However, most of the existing types were old-fashio
 ned and not adapted to today's working methods, o
 wing their fragility. A new typeface had to be foun
 d with a design that corresponded to today's taste
 . Thus we have created Mencken, a modern and ele
 gant typeface, both practical and robust... In recen
 t years, a new tendency has become manifest in th
 e decorative arts. While the simplicity of the lines h
 as been preserved, the straightness is yielding and

However, most of the existing types were old-fashioned and not ada
 pted to today's working methods, owing their fragility. A new typefa
 ce had to be found with a design that corresponded to today's taste
 . Thus we have created Mencken, a modern and elegant typeface, bot
 h practical and robust... In recent years, a new tendency has becom
 e manifest in the decorative arts. While the simplicity of the lines h
 as been preserved, the straightness is yielding and a distinguished e
 legance is coming into its own again. Typography has not been negl
 ected in these developments, which have been expressed by an obvio
 us reversion to certain styles. However, most of the existing types we
 re old-fashioned and not adapted to today's working methods, owing

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a ne

**However, most of the existing typ
 es were old-fashioned and not ad
 A NEW TYPEFACE HAD TO BE F**

**In recent years, a new tendency has becom
 e manifest in the decorative arts. While the s
 implicity of the lines has been preserved, th
 e straightness is yielding and a distinguishe**

**However, most of the existing types were old-fashioned a
 nd not adapted to today's working methods, owing their f
 ragility. 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**

**A new typeface had to be found with a design that corresponded to
 today's taste. Thus we have created Mencken, a modern and elegan
 t typeface, both practical and robust... In recent years, a new tende
 ncy has become manifest in the decorative arts. While the simplicit
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN THAT
 CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE CREATE**

**In recent years, a new tendency has become manifest in the decorative arts. Whi
 le 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 rever
 sion 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 ha
 d to be found with a design that corresponded to today's taste. Thus we have cre
 ated Mencken, a modern and elegant typeface, both practical and robust... In rec
 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 Y**

**However, most of the existing types were old-fash
 ioned and not adapted to today's working metho
 ds, owing their fragility. A new typeface had to b
 e found with a design that corresponded to toda
 y's taste. Thus we have created Mencken, a mode
 rn and elegant typeface, both practical and robu
 st... In recent years, a new tendency has becom
 e manifest in the decorative arts. While the simp
 licity of the lines has been preserved, the straig**

**However, most of the existing types were old-fashioned and not a
 dapted 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 typ
 eface, both practical and robust... In recent years, a new tendenc
 y has become manifest in the decorative arts. While the simplicit
 y of the lines has been preserved, the straightness is yielding and
 a distinguished elegance is coming into its own again. Typograph
 y has not been neglected in these developments, which have been
 expressed by an obvious reversion to certain styles. However, mos
 t of the existing types were old-fashioned and not adapted to toda**

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

In recent years, a n

**However, most of the existing ty
 pes were old-fashioned and no
 A NEW TYPEFACE HAD TO BE F**

**In recent years, a new tendency has becom
 e manifest in the decorative arts. While th
 e simplicity of the lines has been preserve
 d, the straightness is yielding and a disting**

**However, most of the existing types were old-fashioned
 and not adapted to today's working methods, owing the
 ir fragility. A new typeface had to be found with a desig
 n that corresponded to today's taste. Thus we have crea
 ted Mencken, a modern and elegant typeface, both prac**

**A new typeface had to be found with a design that corresponde
 d to today's taste. Thus we have created Mencken, a modern an
 d elegant typeface, both practical and robust... In recent years
 , a new tendency has become manifest in the decorative arts. Wh
 A NEW TYPEFACE HAD TO BE FOUND WITH A DESIGN TH
 AT CORRESPONDED TO TODAY'S TASTE. THUS WE HAVE C**

**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 yiel
 ding 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 we
 re old-fashioned and not adapted to today's working methods, owing their fr
 agility. A new typeface had to be found with a design that corresponded to to
 day's taste. Thus we have created Mencken, a modern and elegant typeface, b
 IN RECENT YEARS, A NEW TENDENCY HAS BECOME MANIFEST IN THE DECORATIVE A
 RTS. WHILE THE SIMPLICITY OF THE LINES HAS BEEN PRESERVED, THE STRAIGHTN**

**However, most of the existing types were old-f
 ashioned and not adapted to today's workin
 g methods, owing their fragility. A new typefa
 ce had to be found with a design that correspo
 nded to today's taste. Thus we have created
 Mencken, a modern and elegant typeface, both
 practical and robust... In recent years, a new t
 endency has become manifest in the decorativ
 e arts. While the simplicity of the lines has be**

**However, most of the existing types were old-fashioned and no
 t adapted to today's working methods, owing their fragility. A
 new typeface had to be found with a design that corresponde
 d to today's taste. Thus we have created Mencken, a modern a
 nd elegant typeface, both practical and robust... In recent yea
 rs, a new tendency has become manifest in the decorative arts
 . While the simplicity of the lines has been preserved, the strai
 ghtness is yielding and a distinguished elegance is coming int
 o its own again. Typography has not been neglected in these d
 evelopments, which have been expressed by an obvious reversi
 on to certain styles. However, most of the existing types were o**

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

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

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. Therefore we have created Mencken, a modern and elegant typeface, both practical

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 have been expressed by an obvious reversal

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 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 p

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

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

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. Therefore we have created Mencken, a modern and elegant typeface, both practical and robust...

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 have been expressed by an obvious revival.

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 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

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

While the simplicity of the
 lines has been preserved,
 the straightness is yielding
 & a distinguished elegance
 is coming into it
 DISTINGUISHED ELEG

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. Therefore we have created Mencken, a modern and elegant typeface.

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 have been expressed by an obvi

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 l

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

While the simplicity of the
 lines has been preserved,
 the straightness is yielding
 & a distinguished elegance
 is coming into it
 DISTINGUISHED ELEG

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. Therefore we have created Mencken, a modern and elegant typeface.

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 have been expressed by an obvi

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 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 l

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

While the simplicity of the lines has been preserved, the straightness is yielding & a distinguished elegance is coming into
 DISTINGUISHED ELEGANCE

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. Therefore we have created Mencken, a modern and elegant typeface.

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 have been expressed by

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 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

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

While the simplicity of the lines has been preserved, the straightness is yielding & a distinguished elegance is coming in
 DISTINGUISHED ELE

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. Therefore we have created Mencken, a modern and el

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 in to its own again. Typography has not been neglected in these developments, which have been exp

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

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

While the simplicity of
 the lines has been pre-
 served, the straightnes-
 s is yielding & a distin-
 guished elegance is co-
 DISTINGUISHED ELE

24 pt

Pro

with a selection
 of OpenType Pro features

However, most of the existing types
 were old-fashioned & not adapted t
 o today's working methods, owing t
 o their fragility. A new typeface had
 to be found with a design that corr-
 esponded to today's taste. Therefor-
 e we have created Mencken, a mod-

18 pt

In recent years, a new tendency has become m-
 anifest in the decorative arts. While the simplic-
 ity of the lines has been preserved, the straight-
 ness is yielding and a distinguished elegance is
 coming into its own again. Typography has no-
 t been neglected in these developments, which

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 fragilit-
 y. A new typeface had to be found with a design that corresp-
 onded to today's taste. Thus we have created Mencken, a m-
 odern and elegant typeface, both practical and robust... In r-
 ecent years, a new tendency has become manifest in the dec-

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

38 pt

**While the simplicity
 of the lines has been
 preserved, the straight-
 ness is yielding &
 a distinguished eleg-
 DISTINGUISHED EL**

24 pt

Pro

with a selection
 of OpenType Pro features

**However, most of the existing ty-
 pes were old-fashioned & not ad-
 apted to today's working metho-
 ds, owing to their fragility. A ne-
 w typeface had to be found with
 a design that corresponded to to-
 day's taste. Therefore we have c**

18 pt

**In recent years, a new tendency has become
 manifest in the decorative arts. While the
 simplicity of the lines has been preserve-
 d, the straightness is yielding and a distin-
 guished elegance is coming into its own a-
 gain. Typography has not been neglected i**

14 pt

Pro

with a selection
 of OpenType Pro features

**However, most of the existing types were old-fashione-
 d, and not adapted to today's working methods, owing to
 their fragility. A new typeface had to be found with a de-
 sign that corresponded to today's taste. Thus we hav-
 e created Mencken, a modern and elegant typeface, bot-
 h practical and robust... In recent years, a new tenden-**