

DESIGNED BY

MICHAEL  
PARSON

SPECIMEN

V1.00

INTRODUCING THE

32 WEIGHTS

MENSREA

TYPEFACE FAMILY

AN EXCLUSIVE  
TYPOGAMA  
DESIGN

# ***mensrea***

TYPEFACE FAMILY

# 32 weights

## EVIDENCE COLLECTION

GENERAL  
INFO

SAMPLE

01/17

## INTRODUCTION

The initial inspiration for this new typeface came after spending an evening looking for some entertaining television, but to my great frustration, all the channels offered was yet another police soap, CSI Miami, CSI New York, NCIS, New York Special investigation, Chicago Police, etc. Living in the red light district of Geneva, the streets were filled with a fight, police sirens and some girl screaming, I started to think; hell, they could even make a CSI Geneva spin off!

What I also find intriguing is the various typeface choices these TV shows make in their opening graphics, Eurostile or Trajan; so futuristic and modern or classical and authoritarian, it got me thinking about creating a typeface for such a TV show. What style would I personally use? What image are these shows trying to convey? So obviously, I had to pull out the sketch book and work on a few ideas.

The initial ideas were very simple, create a condensed, solid sans serif typeface that I could use for titling, display and short passages of text. Starting with a narrow and rounded form, I used a modular approach to construct each letterform, enhancing the industrial, machinelike aspect I wanted to convey in the design. I equally chose a very short ascender and descender value, giving the typeface a tall x-height, thus enhancing the clarity of each letter in smaller sizes. This proportion is also recommended for a better horizontal stacking of lines of type, another area where I wanted my typeface to function well, since this approach is often used in page layouts of flyers and leaflets.

***“Create a functional, rigid text typeface that worked in display settings”***

This condensed letterform worked well and I rapidly added a series of five weights to allow a variety in type choices and layout hierarchy, but this obvious addition started me thinking on a further few weights to explore. I had started this project as a possible typeface solution for TV shows and other display layouts, but my exploration and research had led me to create a functional, rigid text typeface that worked in display settings, but lacked some of the more

expressive, outlandish character that I wanted to convey in the original concept. I toiled with my question for a few days; the typeface worked, was an interesting solution, but did not really have enough individuality to make me want to release it to the wider world, something was still missing.

It got me thinking about some other research I had done on a stencil typeface based on the work of Albert Boton but that I had never pushed further, was there something to combine in both ideas? The stencil approach seemed coherent to my crime investigation concept and offered an interesting alternative weight idea, but more importantly, it sparked the bigger idea.

A current trend in type design has been the creation of super families, that are connected by a common theme more than a common letterform. This encouraged me to view my typeface in a different light; I had five basic text weights, why not select a single weight and use that

Basic letterforms

**SYSTEM FAILURE**

0800 278 345

***welcome home***

5 BASE WEIGHTS

FUNCTIONAL FORM

**type toolkit**

**workhorse**

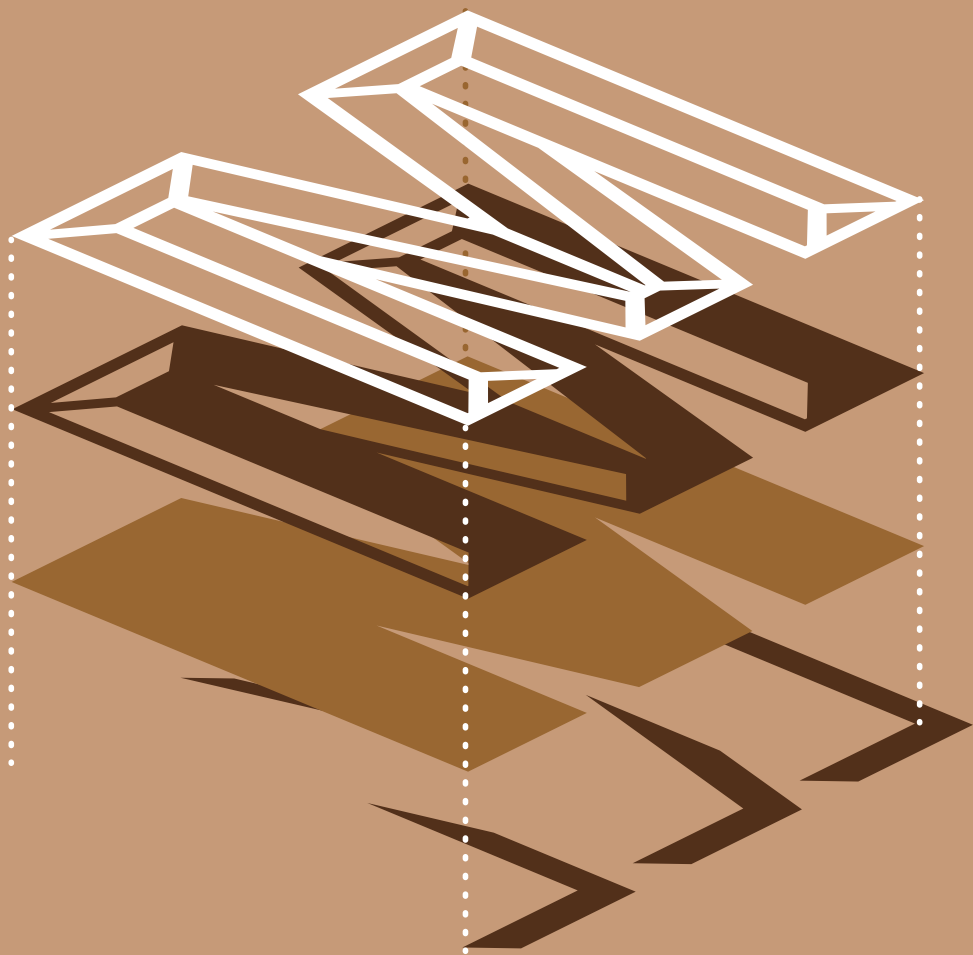
NEW EXTENSIONS

STENCILED LAYER  
 TRASHED  
 NEON SIGNAGE EFFECTS  
 SECURITY  
 STREET WISE  
 INFORMATION  
 14 MAY 1972  
 MIX & MATCH

weight as a base for a series of stylistic treatments, that would then form a large type family. I rapidly chose the dense, solid Black weight as this base style, it seemed a logical choice for a headline grabbing weight but also offered a larger surface with which to explore the various style solutions.

***“I therefore started work on a few possible style explorations”***

I therefore started work on a few possible style explorations, initially focused on a stencil style, then exploring a grunge, dirty style. These first trials wet my appetite for more versions, so I jumped head first into a whole range of treatments, each viewed as a stand alone style but also part of the wider family. But as with any work, the more you explore, the more ideas pop up, and after playing with the first weights, I did realise that making layered weights, that could be added on top of the base style, were actually a very useful solution as they could be combined with a larger range of base styles, hence increasing the overall number of weight combinations. The principle is inspired by handpainted signs, whereby you will first apply a base colour, and then gradually add to that base layer to construct the details of each letterform, for example highlights or shading. Applied in typography, this means choosing a base weight, like the Black layer, then stacking another layer, for example the Contour weight on top of the base to be able to create a typographic treatment. So most of the more complex weights were broken down into individual elements, these elements compose the styles named Line or Dots and can add a touch of colour or contrast inside the base letterforms. Obviously, the more styles a designer chooses to add, the further they can push colour or style treatments in their layouts, I hope to great effect!



STYLE  
CHOICE  
A019B  
GRAPHIQUE  
ALLIANCE  
DESIGN  
VARIETIES

Remember (if indeed there be any need to remind you) that it is a flagrant landsman who is telling you this tale. Nothing know I of seamanship, save what one could not avoid picking up on the round voyage of the Lady Jermyn, never to be completed on this globe. I may be told that I have burned that devoted vessel as nothing ever burned on land or sea. I answer that I write of what I saw, and that is not altered by a miscalled spar or a misunderstood manœuvre. But now I am aboard a craft I handle for myself, and must make shift to handle a second time with this frail pen. The hen-coop was some six feet long, by eighteen or twenty inches in breadth and depth. It was simply

MENSREA-LIGHT 8PT/9.6PT

**I answer that I write of what I saw, and that is not altered by a miscalled spar or a misunderstood manœuvre. But now I am aboard a craft I handle for myself, and must make shift to handle a second time with this frail pen. The hen-coop was some six feet long, by eighteen or twenty inches in breadth and depth. It was simply a long box with bars in lieu of a lid;**

MENSREA-BLACK 12PT/14.4PT

*Discipline, what there was of it originally, had been the very first thing to perish aboard our ill-starred ship; the officers, I am afraid, were not much better than poor Ready made them out (thanks to Bendigo and Ballarat), and little had been done in true ship-shape style all night. All hands had taken their spell at everything as the fancy seized them; not a bell had been struck from first to last; and I can only conjecture that the fire raged four or five hours, from the fact that it was midnight by my watch when I left it on my cabin drawers, and that the final extinction of the smouldering keel was so soon followed by the first deep hint of dawn.*

MENSREA-LIGHT 8PT/9.6PT

*But now I am aboard a craft I handle for myself, and must make shift to handle a second time with this frail pen. The hen-coop was some six feet long, by eighteen or twenty inches in breadth and depth. It*

MENSREA-REGULAR ITALIC 18PT/21.6PT

*The hen-coop was some six feet long, by eighteen or twenty inches in breadth and depth. It was simply a long box with bars in lieu of a lid; but it was very strongly built. I recognized it as one of two which had stood lashed against either rail of the Lady Jermyn's poop; there the bars had risen at right angles to the deck; now they lay horizontal, a gridiron six feet long-and my bed. And as each particular bar left its own stripe across my wearied body, and yet its own comfort in my quivering heart, another day broke over the face of the waters, and over me. Discipline, what there was of it originally, had been the very first thing*

MENSREA-BOLD ITALIC 8PT/9.6PT

Discipline, what there was of it originally, had been the very first thing to perish aboard our ill-starred ship; the officers, I am afraid, were not much better than poor Ready made them out (thanks to Bendigo and Ballarat), and little had been done in true ship-shape style all night. All hands had taken their spell at everything as the fancy seized them; not a bell had been struck from first to last; and I can only conjecture that the fire raged four or five hours, from the fact that it was midnight by my watch when I left it on my cabin drawers, and that the final extinction of the smouldering keel was so soon followed by the first deep hint of dawn. The rest took place with the trite rapidity

MENSREA-BOLD ITALIC 8PT/9.6PT

*The hen-coop was some six feet long, by  
eighteen or twenty inches in breadth and  
depth. It was simply a long box with bars*

All hands had taken their spell at everything as the fancy seized them; not a bell had been struck from first to last; and I can only conjecture that the fire raged four or five hours, from the fact that it was midnight by my watch when I left it on my cabin

MENSREA-REGULAR 21PT/25.2PT

The stars were out; the sea was silver; the sun was up. And oh! the awful glory of that sunrise! It was terrific; it was sickening; my senses swam. Sunlit billows smooth and sinister, without a crest, without a sound; miles and miles of them as I rose; an oily grave among them as I

MENSREA-REGULAR 16PT/19.2PT

Wszystkie ręce zajęta zakłęcie na wszystko jak fantazyjne chwycił je; nie dzwon został uderzony od początku do końca; i mogę tylko przypuszczenie zrobić ogień szalał cztery lub pięć godzin, od północy factthat to co moim zegarku, kiedy opuściłem go w moich szufla-

MENSREA-REGULAR 21PT/25.2PT

Wszystkie ręce zajęta zakłęcie na wszystko jak fantazyjne chwycił je; nie dzwon został uderzony od początku do końca; i mogę tylko przypuszczenie zrobić ogień szalał cztery lub pięć godzin, od północy factthat to co moim zegarku, kiedy opuściłem go w moich szufladach kabiny, a nie

MENSREA-REGULAR 16PT/19.2PT

Having explored a series of treatments, I still felt like this super family needed a contrasted style that would add extra vocabulary and design choices for a layout. I briefly considered a script style that is currently very much in demand, but then I came back full circle to the original concept of the typeface, the police TV show. I thought about a contrasted style that could function with the base style, yet remain coherent and original as a typeface choice. Thankfully, having originally chosen a very contrasted and simple letterform style, nearly all my research into complimentary forms actually worked quite well, the neutrality of the sans serif form offered an easy solution. I finally settled on a handwritten, graffiti inspired form that was loosely based on my own handwriting. A simple, nearly monolinear yet random script that could be used as a signature with the principal styles of the typeface family. A rapidly put together this weight, that I imagined to be the last, and started to work on some first applications and layouts.

REBEL

The Graffiti style did indeed provide a further variation and nice contrast to the more regular styles, but to my great frustration, I had misjudged the stroke that was quite light, therefore making the typeface seem very light compared to the Black styles. I briefly considered redrawing the base style in a heavier weight but then a new idea struck; create yet another weight! I could keep the Graffiti style as a tag form of writing, the fast type of graffiti often found in metros and various surface, but make a bolder, more spray paint inspired style to work as a secondary graffiti choice. Keeping close to the fast paced style, I decided to work in the Bubble style, also

REBEL

called Throw up, since it nice rounded forms are amongst the fastest and easiest to create in the graffiti world. So I set about working on this last style by creating the various letterforms and implementing them into FontLab, yet after further tests, something was still lacking. Again, my previous research offered the ideal solution, stacking weights to create more volume and flair! So rather than create a single extra weight, it became a new mini family comprised of the base, the Bubble weight, that can then be combined with a contour; the Bubbleline, you can then add a further inshape called Bubbleshape that gives an extra colour touch in the typeface and finally, for a hint of 3 dimensional volume, you can add the Bubblelight that adds touches of highlights to each letterform. So this simple extra weight actually turned into a much bigger endeavor and offers even further variation and choice while creating your layouts.

HANDWRITING  
BUBBLESTYLE  
ADDITIONAL STYLES



## EVIDENCE COLLECTION

COMPLETE  
FAMILY

SAMPLE

01/17

I divided the created weights into two basic groups, the complete styles like the stencil weight, that can either be stacked with another weight or used alone, and the second group comprised of styles that required being combined with another weight for the best applications. There are then three other different styles, Graffiti, the loose, handwriting inspired style, Bubble, the quick spray painted inspired style and the pictograms.

The weights are therefore organised into these sub categories according to these principles, starting with the text weights and then advancing through the styles that are regrouped by theme.

300

Thin

310

Thin Italic

320

Light

330

Light Italic

340

Regular

350

Regular Italic

360

Bold

370

Bold Italic

380

Black

390

Black Italic

400

Dirty

410

Stencil

420

College

430

Bevel

440

Bevelshade

450

Inline

460

Neon

470

Contour

480

Duoline

500

Inshape

510

Gradienttop

520

Gradientdown

530

Dots

540

Line

550

Innercontour

560

Shadow

600

Graffiti

700

Bubble

710

Bubbleshape

720

Bubblelight

730

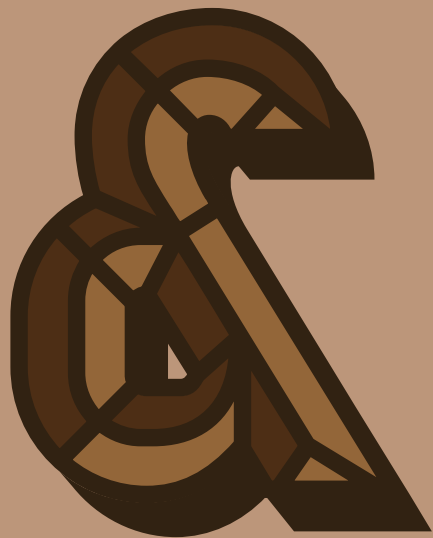
Bubbleline

740

Pictogram

Na

THIN ITALIC



Na

BEVEL



GRADIENT

Na

DOTS

Na

BUBBLE

Na

LIGHT ITALIC

Na

BEVELSHADE

Na

INSHAPE

Na

INNERCONTOUR

Na

BUBBLESHAPE

Na

REGULAR ITALIC

Na

DIRTY

Na

COLLEGE



Na

LINE

Na

BUBBLELINE

Na

BOLD ITALIC

Na

STENCIL

Na

INLINE

Na

SHADOW

Na

BUBBLELIGHT

Na

BLACK ITALIC

Na

NEON

- 20 -

Na

CONTOUR

Na

DUOLINE

Na

GRAFFITI

Na

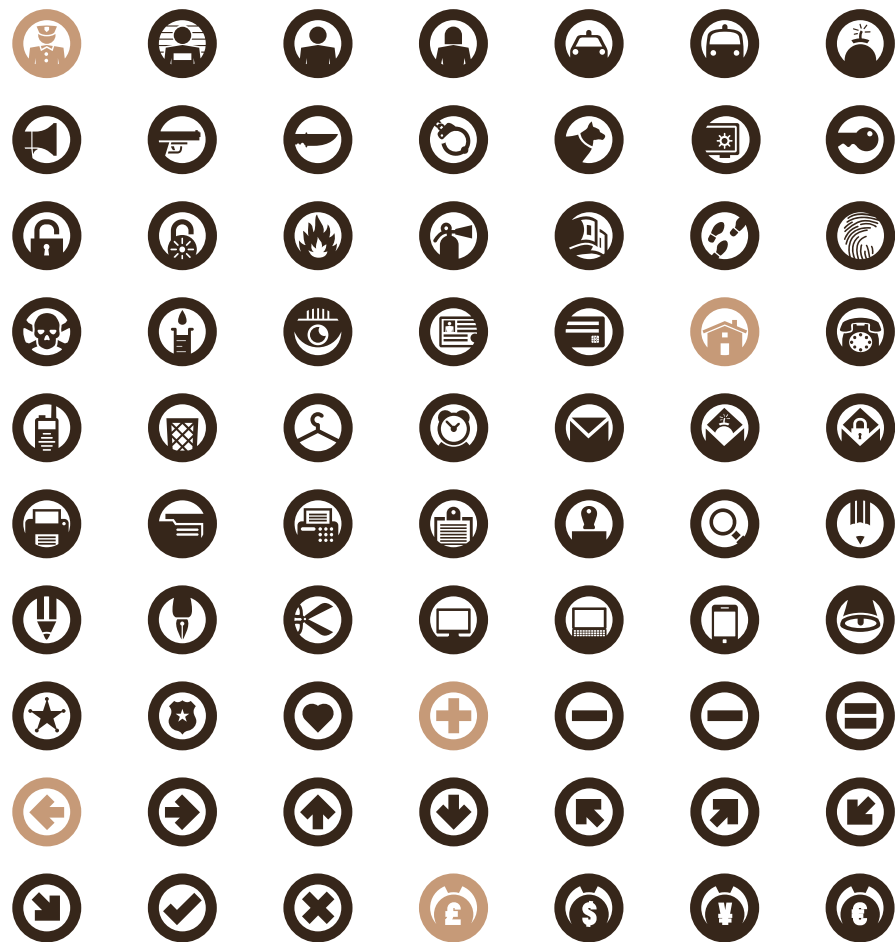
- 21 -

GRADIANTTOP

Na

GRADIANTDOWN

While creating the various weights, I decided to add some basic pictograms as a complimentary weight to be used as design symbols while applying the typeface. In accordance with my theme, I focused on creating icons related to police activity, like handcuffs, a fingerprint or a mug shot, but also included a range of everyday symbols like telephones or arrows that I felt had a larger application and therefore utility.



➡	<b>BOARDING</b>	<u>1 min.</u>
➡	<b>BAGGAGE</b>	<u>3 min.</u>
↩	<b>TOILETS</b>	<u>2 min.</u>
⬆	<b>DUTY FREE</b>	<u>5 min.</u>
⬇	<b>INFORMATION</b>	<u>7 min.</u>

🏠 **State Penitentiary**  
 521 Lufield road  
 United Federal  
 ✉ info@prison.com  
 ☎ 0891 920 928 291

As with all my typefaces, I added a few essential OpenType features but kept them quite basic for most weights. These include the basic ligatures for the f letter and a range of numeral choices. The base choice is a lining number style, these can then be substituted by Tabular numbers that share a common width and are therefore ideally suited for tables or grids. A further substitution is to apply the scientific numerals, either superior or inferior, as used for mathematical or scientific formulas. The final replacement is to convert the figures to fractions, automatically transforming any sequence of numbers into a fraction.

***“I had written up a feature that created a randomized sorting of a range of letter variants”***

When I was working on the first texture styles, the Dirty weight, I started to think about pushing the Opentype feature a bit further for this particular style. If I was aiming to mimick a badly printed page, weathered sign or surface, I could not really settle with having a single effect applied to each letter. I briefly considered using ligatures or various decorative effects but I then remembered a trick I had developed for an earlier typeface, the Jackazz family. I had written up a feature that created a randomized sorting of a range of letter variants, why not explore a similar concept.

So I went about creating five variants for each letter, creating very slight variations in the grunge effect I was applying. Then, the Opentype feature will automatically replace the second, third, fourth and fifth letters in a string of text. This effect is obviously only an illusion of randomisation but I found the result very good for laying out most large headlines.

office ▶ office

## LIGATURES

$$\begin{array}{r} 01928545 \\ \hline 12621685 \end{array} \quad \blacktriangleright \quad \begin{array}{r} 01928545 \\ \hline 12621685 \end{array}$$

TABULAR NUMBERS

## DIACRITICS

**H2ON3 ▶ H2ON3**

SCIENTIFIC NUMBERS

12/829 ▶ 12/829

## FRACTIONS

## ALTERNATES

This feature was then also applied, to a lesser extent, to the graffiti weight, equally in the same spirit of providing a bit of unpredictability, but with less variants of the letters. However the Graffiti style does feature a few more ligatures than the other styles to cover a few letter combinations where the strokes collided. Obviously, all of these features can equally be turned off if a user simply wants to control each letterform in a more traditional sense of laying type.

**MIX OF STYLES**  
**FROM HAND DRAWN TO**  
**SPRAY PAINT**  
**MILITARY PAINT**

**STREET**

graffiti  
graffiti

LIGATURES AND ALTERNATES

XRAY SCANNING

LAUNCH OPERATION

6 FEET LONG

*How deep was it?*

man hanging

valley after valley

ceaseless

MOUTHING

TÉL: +41(0) 79 476 22 75

**GHASTLIER HORRORS UNDERNEATH**

It was terrific; it was sick  
my senses swam. sunlight bit  
mooch and sinister, with  
rest, without a sound; miles  
of them as I rose; and  
grave among them as I felt  
after hill of horror, valley  
valley of despair! The face  
the waters in petty but et  
in rest; and now the sun  
hine to set it smiling, to s  
ne its cruel ceaseless mov  
to reveal all but the ghast  
horrors underneath. How  
was it? I fell to wondering  
that it makes any differ  
whether you drown in one  
bathom or in ten thousand

## EVIDENCE COLLECTION

CHARACTER  
SET

SAMPLE

01/17

From the outset, I wanted this typeface to cover a range of languages but I decided to focus solely on the Latin character set. As with most of my recent designs, this latin set also covered what is called the extended Latin which covers the Baltic, Turkish and Scandinavian languages. This language support is repeated throughout all the weights, meaning all the styles can be adapted to over 45 languages. The basic latin character set equally covered all the base ISO glyphs, including the scientific symbols and punctuation.

SORUŞTURMA  
kuljetuspalvelu  
POLICJI & SYTUACJI  
*Sakamáls sýning*  
Nemzetközi határok  
numarasi 2910

## BASE LETTERS

A B C D E F G H I J K L M N O P Q R S T U  
V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v  
w x y z

## ACCENTS

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö  
Ø Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ  
Ž  
à â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö  
ø ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ  
þ ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð ð

## PUNCTUATION

@ \$ % & ' ( ) \* + , - . / : ;  
Δ Π Σ √ ∞ ∫ % ∞ “ ” „ ‘ ’ , \* ° . , ; :  
... ° ° ≤ < < « » > > ≥ [ ] { } / - \_ & ^  
™ © ® # ¶ ∅ Ω π 1 2 3 1/4 1/2 3/4

## TABULAR NUMBERS

0 1 2 3 4 5 6 7 8 9

## FRACTION

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

## MONETARY SYMBOLS

£ ¢ \$ ¥ €

## BASE LIGATURES

fi fl œ æ Æ Œ

CASE #3219-908-2163

THIN *TO* BLACK

RED LIGHT

SUSPECTED

AGENT INFILTRATIONS

CRIMINAL MINDED

So what an adventure, from simple bored night of television, this initially basic project spiralled out of control to become one of the most complex and complete typeface families I have created. But even calling it a typeface family seems a bit incorrect, I prefer to refer to this family as a collection or style bundle. This theme approach offered an interesting creative path for me to explore and I feel happy with the choice and range of styles that the typeface offers.

With it's constrained proportions and regular forms, Mensrea will be a great choice for any type of layout with a constrained size and the various weights should allow designers enough choices to create a contrasted and unique layout. From the functional and restrained base weights to the more wild Dirty or Graffiti weights, this single solution offers a whole style package for a host of potential applications, some of which have been displayed here.

I hope Mensrea will find it's place in the toolkits of future designers who can learn to explore it's various weights and be constantly surprised by the various combinations the styles offer, I am very curious to see some applications!



# mēns + rea

GUILTY

MIND

### About a name

Why and what is Mensrea? I find picking a name for a typeface among the most amusing and also challenging aspects of type design, yet very rarely discussed. Appart from ensuring your name is not already being used, I always look to make the name easy to understand or remember and hopefully, encapsulate the spirit of the design into this one word. With this typeface, this looked to be a challenge! It was bold and industrial, sturdy yet flexible with the amount of offered styles, it was more of a concept than a standard family. So I explored the police world, the crime world, but soon found that I was only looking at names that potentially had negative connotations and I was not very comfortable naming a typeface after a criminal, present or historical. It also seemed too easy to play on the current trends, for example by calling the typeface Horatio or NCSI. I therefore explored a wider area and started looking at various aspects of law and legal vocabulary, and a word stood out to me, mensrea, from english common law. I had never heard of the term but it's definition states that it refers to the mind state of a person when they commit a crime, their intent. It is from the Latin word mēns rea, meaning guilty mind. This word seemed perfect, it was short, easy to remember and pronounce, the start with mens sounded masculine and strong, I had found my name for this new typeface family!



## DIRTY DINNER

### CRISPY ONION RINGS & JALAPENO CAPS

Sweet yellow onions seasoned, breaded and crisply-fried. Served with tangy Campfire sauce and ranch dressing for dipping.

\$7<sup>99</sup>

ORDER NOW

### POT STICKERS CHINESE PORK DUMPLINGS

Steamed, then pan-fried and served with Asian sesame sauce.

\$8<sup>99</sup>

ORDER NOW

### FRIED MOZZARELLA STICKS

Hot and gooey inside. Crisp and golden outside. Served with our delicious marinara sauce.

\$4<sup>99</sup>

ORDER NOW

### MOOSE BONELESS WINGS

Tender chicken strips served with

### CRISPY ONION RINGS & JALAPENO CAPS

Sweet yellow onions seasoned.

### GUACAMOLE, SALSA & CHIPS

Our own handmade guacamole and

## EVIDENCE

SUBMITTING AGENCY	CASE NO
ITEM NO	
SUBJECT	
DESCRIPTION OF EVIDENCE	
OFFENSE TYPE	
LOCATION	
COLLECTED BY	DATE/TIME
REMARKS	
SUBMITTING AGENCY	

### CHAIN OF CUSTODY

FROM	TO	DATE

but now I am aboard a craft I  
for myself, and must make shi  
to handle a second time with t  
trail pen. The hen-coop was so  
ix feet long, by eighteen or tw  
nches in breadth and depth. It

EVIDENCE COLLECTION

PRINCIPLE  
WEIGHTS

SAMPLE

01/17

## MENSREA THIN

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¤ \$ ¥ €

## DEVOTED VESSEL

Nothing know I of seamanship, save what one could not avoid picking up on the round voyage of the Lady Jermyn, never to be completed on this globe. I may be told that I

Nothing know I of seamanship, save what one could not avoid picking up on the round voyage of the Lady Jermyn, never to be completed on this globe. I may be told that I have burned that devoted vessel as nothing ever burned on land or sea. I answer that I write of what I saw, and that is not altered by a miscalled spar or a misunderstood manouvre. But now I am aboard a craft I handle for

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

## MENSREA THIN ITALIC

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¤ \$ ¥ €

## DEVOTED VESSEL

*Nothing know I of seamanship, save what one could not avoid picking up on the round voyage of the Lady Jermyn, never to be completed on this globe. I may be told that I*

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL



## MENSREA LIGHT

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¤ \$ ¥ €

---

# DEVOTED VESSEL

---

Nothing know I of seamanship, save what  
one could not avoid picking up on the  
round voyage of the Lady Jermyn, never  
to be completed on this globe. I may be

---

Nothing know I of seamanship, save what one could not avoid  
picking up on the round voyage of the Lady Jermyn, never to be  
completed on this globe. I may be told that I have burned that  
devoted vessel as nothing ever burned on land or sea. I answer  
that I write of what I saw, and that is not altered by a miscalled  
spar or a misunderstood manouvre. But now I am aboard a craft

---

Nothing know I of seamanship, save what one could  
not avoid picking up on the round voyage of the  
Lady Jermyn, never to be completed on this globe.  
I may be told that I have burned that devoted vessel  
as nothing ever burned on land or sea. I answer  
that I write of what I saw, and that is not altered  
by a miscalled spar or a misunderstood manouvre.  
But now I am aboard a craft I handle for myself, and  
must make shift to handle a second time with this

DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

## MENSREA LIGHT ITALIC

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¤ \$ ¥ €

---

# DEVOTED VESSEL

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*Nothing know I of seamanship, save what  
one could not avoid picking up on the  
round voyage of the Lady Jermyn, never  
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miscalled spar or a misunderstood manouvre. But  
now I am aboard a craft I handle for myself, and  
must make shift to handle a second time with this*

DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA REGULAR

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ ¥ €

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a craft I handle for myself, and must make shift

DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA REGULAR ITALIC

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ ¥ €

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# *DEVOTED VESSEL*

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*DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL*



03

Dimanche  
Sunday  
Juillet  
July

## • BRAZIL BOAT

TRIO COMBO BRASIL / JANAINA MELLO / BANDA REMELEXO  
BAHIANO / DJ LIVIA / BATUCADA  
65 CHF

08

Samedi  
Saturday  
Juillet  
July

## • SALSA & AFROBEAT BOAT

JOVENES CLASICOS DEL SION / PROFESSOR WOUASSA /  
LATIN WOODS / ISSA / DJ RUMBA  
65 CHF

09

Dimanche  
Sunday  
Juillet  
July

## • FUNKY JAZZ & BLUES BOAT

FUNKY STYLE / BANDA NOSTRA / JAZZ BAND / MARK  
KELLY  
65 CHF

10

Monday  
Montag  
Juillet  
July

## • SANGRIA BOAT

TRIO COMBO BRASIL / BANDA  
BAHIANO  
65 CHF

LIVE  
MUSIC  
BOAT



		ACTUAL
United States	INDU	20,925.23
Japan	NKY	19,310.52
Germany	DAX	12,438.01
United Kingdom	UKX	7,203.94
France	CAC	5,267.33
India	IBOV	65,403.25
	FTSEMIB	20,609.16
	SHCOMP	3,154.56
	SENSEX	29,918.40

	Q4/17
United States	19600
Japan	18000
Germany	11700
United Kingdom	6960
France	4860
India	61700
	19500
	3060
	28300

MENSREA BOLD

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ ¥ €

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But now I am aboard a craft I handle for myself,  
and must make shift to handle a second time with

DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA BOLD ITALIC

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ ¥ €

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA BLACK

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ ¥ €

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA BLACK ITALIC

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL



MENSREA DIRTY

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
@?!0123456789€¢\$¥€

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DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA STENCIL

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
@?!0123456789€¢\$¥€

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DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA COLLEGE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

@?!0123456789£¢\$¥€

## DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL



MENSREA BEVEL

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
@?!0123456789€¢\$¥€

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DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA BEVELSHADE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
@?!0123456789€¢\$¥€

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DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL





MENSREA

15129

SUPERFAMILY

Central London  
Hammersmith A4



Ealing B452

2M-30

## MENSREA INLINE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
@?!0123456789£¢\$¥€

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

## MENSREA NEON

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
@?!0123456789£¢\$¥€

# DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

## MENSREA CONTOUR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

@?!0123456789£¢\$¥€

## DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL







## MENSREA DUOLINE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ ¥ €

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA GRADIENTTOP

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

@?!0123456789£¢\$¥€

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DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL

MENSREA GRADIENTDOWN

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

@?!0123456789£¢\$¥€

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DEVOTED VESSEL

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DATE 1928  
EXTENSIONS NEED  
INTERNATIONAL



## MENSREA PICTOGRAM



## MENSREA GRAFFITI

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

a b c d e f g h i j k l m n o p q r s t u v w x y z

@ ? ! 0 1 2 3 4 5 6 7 8 9 £ ¢ \$ % & €

DEVOTED VESSEL

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DATE 1928

EXTENSIONS NEED

INTERNATIONAL



## MENSREA BUBBLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

@?!0123456789€\$¥€

DEVOTED VESSEL

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or a misunderstood manœuvre. But now

DATE 1928  
EXTENSIONS  
INTERNATIONAL



CRIME SCENE

*SPECIAL INVESTIGATORS*

INFO@POLICE.COM

TYPOGRAPHY BUNDLE

DEC 1917 - JAN 1928

BUT AQUIRED

FREESTYLE

NEWS FLASH /// NEWS FLASH

STATUTE

• 32 STYLES •

typogama

**Mensrea Typeface**

by Michael Parson

32 weights

Display / Text

[www.typogama.com](http://www.typogama.com)

Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Mensrea

Longer text & notes set in

Mensrea.

May 2017 © Copyright

Typogama / Parson Research



DESIGNED BY

MICHAEL  
PARSON

SPECIMEN

V1.00

STYLE

MENSREA

GUIDE

AN EXCLUSIVE  
TYPOGAMA  
DESIGN

*mensrea*

TYPEFACE FAMILY COMBINATION

Intro

Welcome to the Mensrea Style Guide.

This small brochure was created as a visual introduction into the various weights of the super family and how these styles can be combined to create interesting typographic layouts.

The following pages showcase the three principle options, so either using the base weights, using the layer weights and finally using the Bubble weight.

For further information behind the typeface, be sure to grab a copy of the Mensrea Specimen that explains the process and story.

LATIN GLYPHS

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q  
r s t u v w x y z

## ACCENTS

A A A A A A A Ç C C C C D D E  
É Ê Ë È Ė Ğ Ġ Ĥ İ Î Ï J L Ł  
Ł Ń Ň Ņ Ò Ó Ô Õ Ö Ø Ő R Š Ś Š  
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ť í ľ ň ó ô õ ö ø ř š ś š  
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đ ħ " ^ ˇ " "

## PUNCTUATION

© § ? ¿ ! ¡ | / | \ + ± × ÷ ~ - —  
 - = ≈ ≠ ∅ Δ Π Σ √ ∞ ∫ % ‰ “ ”  
 „ ‘ ’ , \* ° . , ; : … • • ≤ < < <<  
 » > > ≥ [ ] ( ) { } / - \_ & ^ ™  
 © ® # ¶ ∅ Ω π 1 2 3 1/4 1/2 3/4

## TABULAR NUMBERS

0 1 2 3 4 5 6 7 8 9

## FRACTION

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

## MONETARY SYMBOLS

£ ¢ \$ ¥ €

### BASE LIGATURES

fi fl œ æ Æ Œ

EVIDENCE COLLECTION

# CHARACTER SET

## SAMPLE

01/17

## EVIDENCE COLLECTION

COMPLETE  
FAMILY

SAMPLE

01/17

300

THIN

310

THIN ITALIC

320

LIGHT

330

LIGHT ITALIC

340

REGULAR

350

REGULAR ITALIC

360

BOLD

370

BOLD ITALIC

380

BLACK

390

BLACK ITALIC

400

DIRTY

410

STENCIL

- 8 -

420

COLLEGE

430

BEVEL

440

BEVELSHADE

450

INLINE

460

NEON

470

CONTOUR

480

DUOLINE

500

INSHAPE

510

GRADIENTTOP

520

GRADIENTDOWN

530

DOTS

540

LINE

550

INNERCONTOUR

550

SHADOW

600

GRAFFITI

700

BUBBLE

710

BUBBLESHAPE

720

BUBBLELIGHT

730

BUBBLELINE

740

PICTOGRAM

- 9 -



*mensrea*

TYPEFACE FAMILY COMBINATION

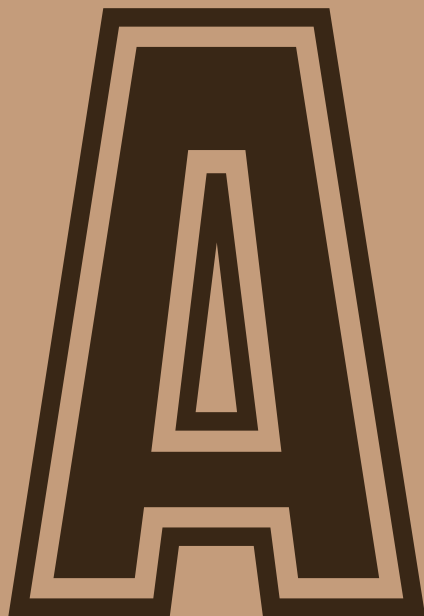
Base

EVIDENCE COLLECTION

COMPLETE  
FAMILY

SAMPLE

01/17



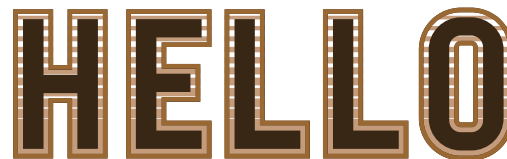
MENSREA COLLEGE



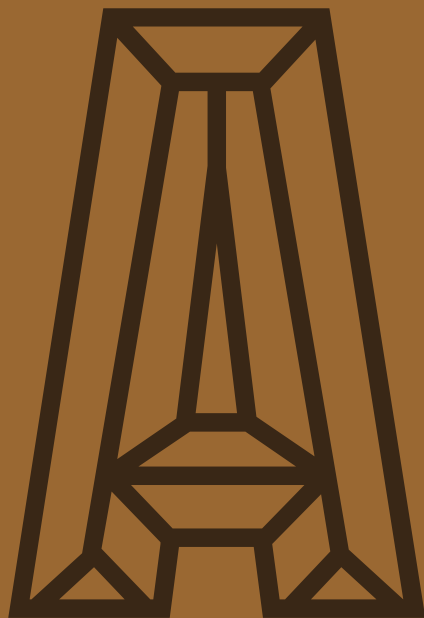
COLLEGE + BLACK



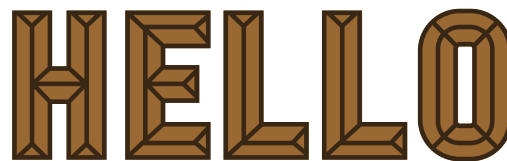
LINE + COLLEGE



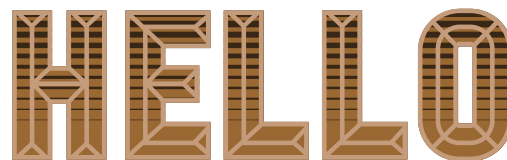
GRADIENT + CONTOUR + COLLEGE



MENSREA BEVEL



BEVEL + BLACK



BEVEL + GRADIENTTOP + BLACK



CONTOUR + BEVEL + BEVELSHADE

A large, stylized capital letter 'A' rendered in a light tan color. The letter has a 3D bevel effect, with darker brown shadows on the inner surfaces of the strokes, giving it a sense of depth and volume.

MENSREA BEVELSHADE

The word 'HELLO' is displayed in a bold, uppercase, sans-serif font. Each letter is filled with a light tan color and has a thick black outline, creating a high-contrast, graphic look.

BEVELSHADE + BLACK

The word 'HELLO' is displayed in a bold, uppercase, sans-serif font. The letters have a bevel effect, with the inner surfaces of the strokes rendered in a slightly lighter shade of tan than the outer surfaces, creating a subtle 3D effect.

BEVEL + BEVELSHADE

The word 'HELLO' is displayed in a bold, uppercase, sans-serif font. The letters are filled with a light tan color, have a thick black outline, and a dark brown drop shadow is cast behind them, giving the text a three-dimensional appearance.

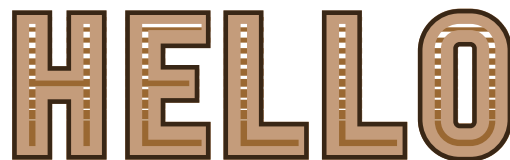
CONTOUR + BEVELSHADE + BLACK + SHADOW



MENSREA INLINE



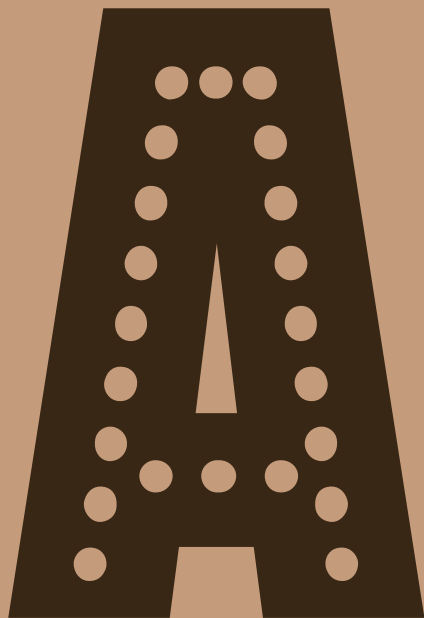
CONTOUR + INLINE



CONTOUR + INLINE + GRADIENTTOP



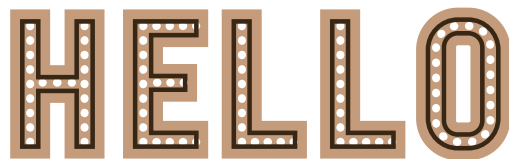
CONTOUR + INLINE + SHADOW



MENSREA NEON



CONTOUR + NEON



INNERCONTOUR + NEON



CONTOUR + NEON + SHADOW



A large, stylized outline of the uppercase letter 'A' in a dark brown color, centered on a solid brown background.

MENSREA CONTOUR

The word 'HELLO' in a bold, blocky font with a thick black outline and a light brown fill, set against a white background.

CONTOUR + BLACK

The word 'HELLO' in a bold, blocky font with a thick black outline and a light brown fill, featuring a series of small white dots along the inner edges of the letters, set against a white background.

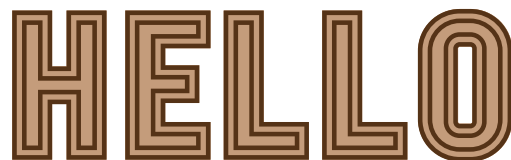
CONTOUR + NEON

The word 'HELLO' in a bold, blocky font with a thick black outline and a light brown fill, featuring a series of small white dots along the inner edges of the letters, set against a white background.

CONTOUR + LINE + INLINE + SHADOW

A large, stylized capital letter 'A' rendered in a light brown color. The letter features a 'duoline' effect, consisting of multiple concentric outlines that create a sense of depth and shadow.

MENSREA DUOLINE

The word 'HELLO' in a bold, sans-serif font. The letters are filled with a light brown color and have a thick black outline, giving them a three-dimensional appearance.

DUOLINE + BLACK

The word 'HELLO' in a bold, sans-serif font. The letters are filled with a light brown color and have a thick black outline, giving them a three-dimensional appearance.

DUOLINE + INSHAPE + BLACK

The word 'HELLO' in a bold, sans-serif font. The letters are filled with a light brown color and have a thick black outline, giving them a three-dimensional appearance.

DUOLINE + GRADIENTDOWN + BLACK + SHADOW

*mensrea*

TYPEFACE FAMILY COMBINATION  
Layers

EVIDENCE COLLECTION

COMPLETE  
FAMILY

SAMPLE

01/17

A

MENSREA INSHAPE

HELLO

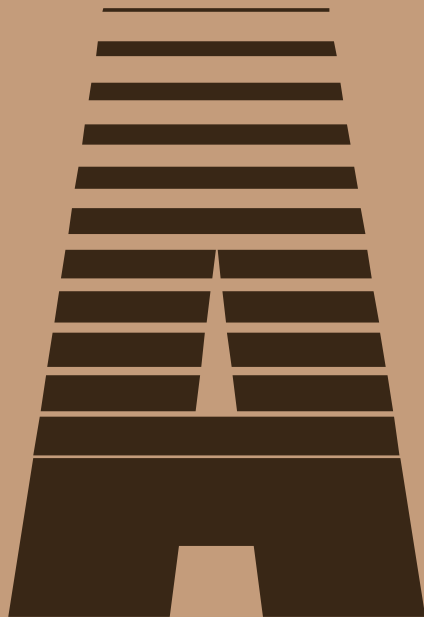
INSHAPE + BLACK

HELLO

DUOLINE + INSHAPE

HELLO

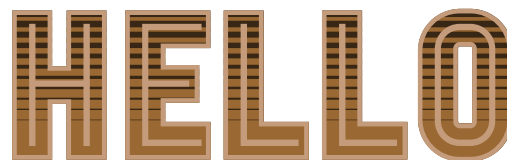
DOTS + CONTOUR + INSHAPE + BLACK



MENSREA GRADIENTTOP



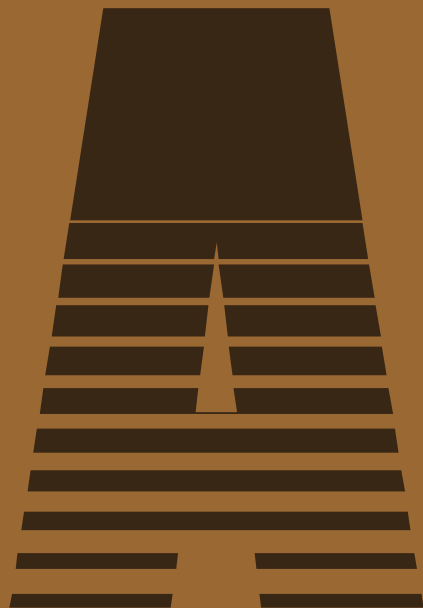
CONTOUR + GRADIENTTOP



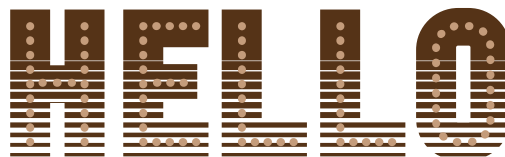
LINE + CONTOUR + GRADIENTTOP



BEVEL + GRADIENTTOP + BLACK + SHADOW



MENSREA GRADIENTDOWN



DOTS + GRADIENTDOWN

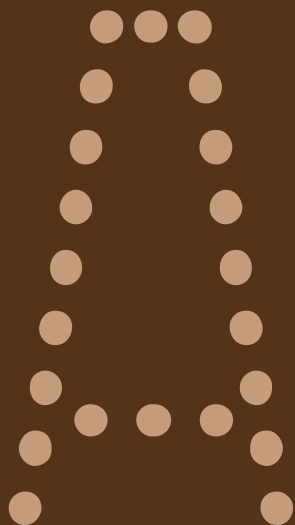


CONTOUR + GRADIENTDOWN + COLLEGE



BEVEL + GRADIENTDOWN + GRADIENTTOP





MENSREA DOTS

HELLO

DOTS + BLACK

HELLO

DOTS + INSHAPE + BLACK

HELLO

DOTS + CONTOUR + BLACK + SHADOW

A

MENSREA LINE

HELLO

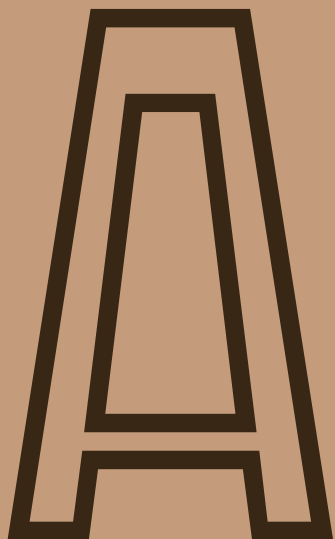
COLLEGE + BLACK

HELLO

LINE + COLLEGE

HELLO


CONTOUR + LINE + BLACK + SHADOW



MENSREA INNERCONTOUR



INNERCONTOUR + BLACK



CONTOUR + INNERCONTOUR + INSHAPE + BLACK



INNERCONTOUR + COLLEGE + SHADOW



MENSREA SHADOW

HELLO

INLINE + SHADOW

HELLO

BEVEL + BEVELSHADE + SHADOW

HELLO

LINE + CONTOUR + GRADIENTTOP + BLACK + SHADOW

*mensrea*

TYPEFACE FAMILY COMBINATION

Bubble

EVIDENCE COLLECTION

COMPLETE  
FAMILY

SAMPLE

01/17

MENSREA BUBBLE

BUBBLELIGHT + BUBBLE

BUBBLESHAPE + BUBBLE

BUBBLELINE + BUBBLELIGHT + BUBBLESHAPE + BUBBLE