





Anselm Book & *Italic*

Anselm Regular & *Ita*

Anselm Medium & *Ita*

Anselm Bold & *Italic*

Anselm Medium & *Ita*

Tabular and proportional figures.

0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9
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10/13 ***Dynamický humanistický grotesk. Rodokmen písmové rodiny Anselm začíná v knižní humanistické antikvě. Cílem bylo nakreslit bezserifovou abecedu s citlivou dynamikou, která by se hodila jak na poesii, tak na billboardy a informační systémy. Verzálky čerpají z klasických proporcí, proto se dobře hodí na monumentální použití v architektuře, k sochám i na výstavní projekty. Obsahuje řečtinu a kyrilici, stejně jako běžné OpenType funkce jako jsou skákavé čísllice a malé kapitálky. Jsou zde horní i dolní indexy, zlomky a proporcionální matematické znaky, takže je vhodný i pro rozsáhlé vědecké texty. Tvoří písmový systém s Anselm Serif, jenž má identické proporce i funkčnost. Pro svou osobitou kresbu je hojně využíván i ve firemní identitě.***

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8/10 ***One of the good practices of today's type foundries is that they release their type families as systems including both serif and sans serif type. Usually, the sources of inspiration need to be well tried with time and practice, since production of a type family is a much laborious and complex process. From the beginning, it needs to be clear that the result will be suited for universal use. Such systems, complete with the broad, multi-lingual variations permitted by the OpenType format, have become the elementary, default instrument of visual communication. Non-Latin scripts are useful for a wide scope of academic publications, for packaging and corporate systems alike. And what about outdoor advertisement designated for markets in developing countries? Cyrillics and Greek have become an integral part of our OpenType font systems.***

***Maybe you noticed that the sans serif cuts have richer variety of the light – black scale. This is due to the fact that sans serif families tend to be less susceptible to deformities in form, and thus they are able to retain their original character throughout the full range of weights. On the other hand, the nature of serified, contrasted cuts does not permit such extremes without sacrificing their characteristic features.***

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**abcdefghijklmnopqrstuvwxyz &€&**  
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**Dynamický humanistický grotesk. Rodokmen písmové rodiny Anselm začíná v knižní**

**10/13** Dynamický humanistický grotesk. Rodokmen písmové rodiny Anselm začíná v knižní humanistické antikvě. Cílem bylo nakreslit bezserifovou abecedu s citlivou dynamikou, která by se hodila jak na poesii, tak na billboardy a informační systémy. Verzálky čerpají z klasických proporcí, proto se dobře hodí na monumentální použití v architektuře, k sochám i na výstavní projekty. Obsahuje řečtinu a kyrilici, stejně jako běžné OpenType funkce jako jsou skákavé číslice a malé kapitálky. Jsou zde horní i dolní indexy, zlomky a proporcionální matematické znaky, takže je vhodný i pro rozsáhlé vědecké texty. Tvoří písmový systém s Anselm Serif, jenž má identické proporce i funkčnost. Pro svou osobitou kresbu je hojně využíván i ve firemní identitě.

**Dynamic humanist sans-serif. The genealogy of the Anselm font family begins in book humanistic roman. The goal was to draw a sans-serif alphabet with a sensitive dynamic that would be suitable for poetry as well**

**8/10** One of the good practices of today's type foundries is that they release their type families as systems including both serif and sans serif type. Usually, the sources of inspiration need to be well tried with time and practice, since production of a type family is a much laborious and complex process. From the beginning, it needs to be clear that the result will be suited for universal use. Such systems, complete with the broad, multi-lingual variations permitted by the OpenType format, have become the elementary, default instrument of visual communication. Non-Latin scripts are useful for a wide scope of academic publications, for packaging and corporate systems alike. And what about outdoor advertisement designated for markets in developing countries? Cyrillics and Greek have become an integral part of our OpenType font systems. Maybe you noticed that the sans serif cuts have richer variety of the light – black scale. This is due to the fact that sans serif families tend to be less susceptible to deformities in form, and thus they are able to retain their original character throughout the full range of weights. On

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