

Hercules.

Sexy
skeleton
& strong
flesh for
longer
texts.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety. Rozsah jeho využití je tedy poměrně široký – od slovníků a odborné literatury přes časopisy až po umělecké plakáty a reklamní materiá-

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety. Rozsah jeho využití je tedy poměrně široký – od slovníků a odborné literatury přes časopisy až po umělecké plakáty a reklamní ma-

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age,

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or pic-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety. Rozsah jeho využití je tedy poměrně široký – od slovníků a odborné

& 5 g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions,

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic neměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety.

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago. Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry; protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

& 5 g 2
S n.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago. Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědičtím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

E S g 2
S.M.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as di-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková

& 5 g 2
SN.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well.

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistie Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědičtím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani

E S g 2
S M.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typogra-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time. Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá kon-

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age,

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or pic-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety. Rozsah jeho využití je tedy poměrně široký – od slovníků a odborné

E S M. g 2

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions,

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic neměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety.

& 5 g 2
S n.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety.

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small de-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

& 5 g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulová písma byla primárně vyvinuta pro průmyslovou

& 5 g g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well.

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezmění

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani

The image displays four large, bold, black letters: 'E', 'S', 'g', and '2'. The 'E' and 'S' are highly stylized with thick strokes and elegant curves. The 'g' has a prominent, rounded bowl and a small loop at the top. The '2' is also highly stylized with a thick, curved top and a decorative tail. The letters are set against a plain white background.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typogra-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. More-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time. Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá kon-

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným designem, bez ohledu na to, že byl „moderní“ někdy před 150 lety.

E S g 2
S.M.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry; protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small de-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným

& 5 g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobřého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušují-

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago. Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typogra-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of in-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time. Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá kon-

& 5 g 2
Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková pís-

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of let-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail,

& 5 g 2
sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry; protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago. Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

& 5 g 2
sm.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicist Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry; protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci.

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezmění

É 5 g 2
S M.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typogra-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dě-

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of let-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše fungu-

& 5 g g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková pís-

E S g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago. Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials. Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smy-

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was "modern" some 150 years ago. Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the "Classicistic Antiqua". The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The "Eco" styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy. Hercules už není oživením, ale atraktivním, jedinečným de-

E 5 g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v

& 5 g 2
 sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani v době umělé inteligence se nic nezměnilo, zjednodušující komunikaci potřebujeme více než kdy jindy.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics.

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci. Ani

& 5 g 2
SM.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital ty-

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreo-

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time. Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digitální typografii. Velká minusek je také dědictvím věku páry, protože titulková

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials. Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smy-

& 5 g 2
 Sn.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time. Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elementar beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siecle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci únavy očí při dlouhodobé práci s písmem. Hercules má kontrast v kombinaci s hladkými přechody a smyslem pro detail, to jsou kouzelné rysy také rodiny Hercules. Vše funguje dodnes – síla dobrého řemesla, čistá, jednoduchá konstrukce a elementární krása jsou základem i pro digi-

& 5 g 2
 S M.

18/20: Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds

11/13: Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human

9/10: Size depends on the optical properties of the font for comfortable reading and is important to prevent eye fatigue when working with type for long periods of time.

Contrast combined with smooth transitions and attention to detail are the magic features of Hercules family. Everything works up to present times – the power of good craft, clean, simple construction and elemental beauty are grounds for digital typography as well. Large x-height is also a legacy of the steam age, as display typefaces were primarily developed for the industrial revolution. Even in the age of artificial intelligence, nothing has changed, we need simplistic communication more than ever. Hercules is no more a revival, but an attractive, unique design, no matter it was “modern” some 150 years ago.

Subhead designs have been corrected for small sizes. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters and advertising materials. Regular: where Modern is too fragile and Century too boring, Hercules comes with its elegant forms and, at the same time, with sufficient firmness to be usable for longer texts. In its heavy, bold designs it approaches Falstaff, while in the Eco ones it has some features which are borrowed from Didot. The Text styles are perfectly adapted for sizes about 10 pt., for longest reading. It's rounded edges are more smooth and correspond to our reading habits we used to for hundreds of years. The perception of typography is already written in DNA of an educated human and had been formed in the golden era of letterpress. Moreover, the shapes of individual letters are also cut as diamonds for timeless aesthetics. We call this the “Classicistic Antiqua”. The Small designs are best for captions, footnotes or picture credits right at the edge of the image... The “Eco” styles may resemble the shapes of old typewriters and that's correct – they were invented simultaneously with these marvelous typefaces from the fin de siècle. The range of its use is, therefore, quite extensive – from dictionaries and technical literature through magazines to art posters, corporate identities and advertising materials.

Velikost závisí na optických vlastnostech písma pro pohodlné čtení a je důležitá pro prevenci úna-

Hercules Display Eco
Hercules Display Eco Italic
Hercules Display Regular
Hercules Display Italic
Hercules Display Medium
Hercules Display Medium Italic
Hercules Display Bold
Hercules Display Bold Italic
Hercules Disp. ExtraBold
Hercules Disp. ExtraBold Italic
Hercules Subhead Eco
Hercules Subhead Eco Italic
Hercules Subhead
Hercules Subhead Italic
Hercules Subhead Medium
Hercules Subhead Medium Italic
Hercules Subhead Bold
Hercules Subhead Bold Italic
Hercules Subhead ExtraBold
Hercules Subhead ExtraBold Italic
Hercules Eco
Hercules Eco Italic
Hercules Regular
Hercules Italic
Hercules Medium
Hercules Medium Italic
Hercules Bold
Hercules Bold Italic
Hercules ExtraBold
Hercules ExtraBold Italic
Hercules Small Eco
Hercules Small Eco Italic
Hercules Small
Hercules Small Italic
Hercules Small Medium
Hercules Small Medium Italic
Hercules Small Bold
Hercules Small Bold Italic
Hercules Small ExtraBold
Hercules Small ExtraBold Italic

Hercules Sans Hairline
Hercules Sans Thin
Hercules Sans Eco
Hercules Sans Regular
Hercules Sans Medium
Hercules Sans Bold
Hercules Sans ExtraBold
Hercules Sans Black

