Hercules. Sexy skeleton Estrong flesh for longer texts.

& 5g2 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 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 materiáHercules Display Eco Italic

3

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 display

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 lit erature 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-

& 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 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, tojsou 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

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

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,

g/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.

Hercules Display Medium

825g2 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.

Hercules Display Medium Italic

7

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-

Hercules Display Bold

825g2 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-

Hercules Display Bold Italic

9

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 maxim features of Hereulee family. From

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 Hercules Display ExtraBold

10

stormtype.com

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.

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

Hercules Display ExtraBold Italic

11

65592 51.

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

g/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

&15g2 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 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, tojsou 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 Hercules Subhead Eco Italic

6582 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 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 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.

& 5 g 2 SIL.

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. Hercules Subhead Italic

65982 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

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-

g/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-

Hercules Subhead Medium

& 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-

Hercules Subhead Medium Italic

stormtype.com

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.

g/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

Hercules Subhead Bold

stormtype.com

SIL.

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.

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.

Veľikost 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 nezměni-

Hercules Subhead Bold Italic

stormtype.com

19

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 letters are also

g/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 poho dlné čtení a je důležitá pro prevenci únavy očí při dlouho dobé 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 **Hercules Subhead ExtraBold**

20

stormtype.com

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. Ît'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

Hercules Subhead ExtraBold Italic

21

6582 51.

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-

g/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 xheight 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

&5g2 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 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 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 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 Small de-

g/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-

&5g2 Sn.

24

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 de9/10: 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

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.

g/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.

& 5 g 2 Sn.

26

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-

Hercules Medium Italic

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

g/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 poho dlné 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.

Sin.

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

Hercules Bold Italic

6592 51.

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

g/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 xheight 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

stormtype.com

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

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

beauty are grounds for digi-

tal typography as well. Large

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

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 písHercules ExtraBold Italic

65592 51.

31

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

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-

g/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

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-

&5g2 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 de9/10: 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 Hercules Text Eco Italic

67592 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

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.

g/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:

&5g2 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-

Hercules Text Italic

6592 57.

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. Every-

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 typografi. Velká minusek je také dědictvím věku páry, protože titulková písma byla primárně vyvinuta pro průmyslovou revoluci.

Hercules Text Medium

Sin.

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 nezměni-

Hercules Text Medium Italic

stormtype.com

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 letters are also cut

g/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 poho dlné čtení a je důležitá pro prevenci únavy očí při dlouho dobé 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 typografi. Velká minusek je také dědictvím věku páry, protože titulková Sin.

38

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 Hercules Text Bold Italic

stormtype.com

39

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

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 letter-

g/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 funguHercules Text ExtraBold

stormtype.com

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 poho dlné čtení a je důležitá pro prevenci únavy očí při dlouho dobé 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 písHercules Text ExtraBold Italic

41

6582 57.

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

g/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

&5g2 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-

Hercules Small Eco Italic

67592 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

g/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 attem

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

Sin.

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.

44

Hercules Small Italic

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 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. Her-

cules is no more a revival, but an attractive, unique de-

sign, 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 poho dlné čtení a je důležitá pro prevenci únavy očí při dlouho dobé 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 typografi. Velká minusek je také dědictvím věku páry, protože titulková

45

stormtype.com

Hercules Small Medium

Sz5g2

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

Hercules Small Medium Italic

47

6582 57.

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. Moreover, the shapes

g/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 xheight 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 Sn. sn.

48

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 Hercules Small Bold Italic

stormtype.com

49

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 the golden era of let-

g/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 smyHercules Small ExtraBold

50

Szag2

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-

Hercules Small ExtraBold Italic

51

65592 57.

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

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

g/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 únaHercules Regular Character Map: A B C D EFGHIJKLMNOPQRSTUVWXY ZÆÐIJŒØÞÁĂÂÄÀĀĄÅÃĆČĈĊ Ç Ð Ď É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĭ Î Ï İ ÌĪĮĨĴĶĹĽĻĿŁŃŇŅÑÓŎÔÖŎŐŌÕ ŔŘŖŚŠŞŜŞŦŤŢÚŬÛÜÙŰŪŲŮŨ ŴÝŶŸŹŽŻabcdefghijklmnopqr stuvwxyzæðßijœøáăâäàāąåãç ćčĉċđďéĕěêëėèēęģğĝģģĥħíĭîïìī įĩıĵķĺľļłńňņñóŏôöòőōõŕřŗśšşŝ ș ŧ ť ţ ú ŭ û ü ù ű ū ų ů ũ ŵ ý ŷ ÿ ź ž ż A B C D EFGHIJKLMNOPQRSTUVWXYZÆÐ ίÞÁĂÂÄÀĀĄÅÃÇĆČĈĐĎÉĔÊË ĖÈĒĘĞĜĢĠĤĦÍĬÎÏÌĪĮĨIJĴĶĹĽĻĿŃŇ Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ŕ Ř Ŗ Ś Š Ş Ŝ Ṣ Ŧ Ť Ú Ŭ Û Ü Ù 234567890123456789012345 6789 $\frac{1}{4}\frac{1}{2}\frac{3}{4}$ \$ ¢£¥f€ #Q%%0/^~+ $\pm \langle = \rangle \mid \ \ + \\ \times \div - \partial \Sigma \sqrt{\infty} \int \approx \neq \leq \geq \diamond^{o} \quad ---$ "" " « < > » , , " ' ' , . : ; ... ? ¿!;()[]{}/* ***• $\$ \dagger \ddagger \mathbb{C} \mathbb{P}^{\mathbb{R}} \stackrel{\mathsf{TM}}{\longrightarrow} \& @ \leftrightarrow \rightarrow \land \lor \ltimes \urcorner \textcircled{} \textcircled{} @ \And @ \P$

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

Hercules Regular Character Map: A B C DEFGHIJKLMNOPQRSTUVWX YZÆÐIJŒØÞÁĂÂÄÄÀĀĄÅÃĆČĈĊ Ç Ð Ď É Ĕ Ě Ê Ë Ė Ė Ē Ę Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĭ Î Ï İ ÌĪĮĨĴĶĹĽĻŁŃŇŅÑÓŎÔÖÒŐŌŔ <u>Ř</u>ŖŚŠŞŜŞŦŤŢÚŬÛÜÙŰŪŲŮŨŴ ÝŶŸŹŽŻabcdeffgghijklmnopq r s t u v w x y z æ ð ß ij æ ø á ă â ä à ā ą å ãçćčĉċđďéĕěêëëėēęģğĝģģĥħíĭî ïìīįĩıĵķĺľļłńňņñóŏôöòőōõŕřŗś š ş ŝ ș ŧ ť ţ ú ŭ û ü ù ű ū ų ů ũ ŵ ý ŷ ÿ ź ž ż A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ÆĐŒØÞÁĂÂÄÀĀĄÅÃÇĆČĈŪĐĎÉĔĚ ŇŅÑÓŎÔÖÒŐŌŔŘŖŚŠŞŜŢŤÚŬÛ Ü Ù Ứ Ū Ų Ů Ũ Ŵ Ý Ŷ Ÿ Ź Ž Ż ff fi fi fi ffi ffl Th O 1 234567890123456789012345 6786 $\frac{1}{4}\frac{1}{2}\frac{3}{4}$ \$¢£¥f€ #Ø%%o/^~+ $\pm \langle = \rangle \mid \ ' \times \div - \partial \Sigma \sqrt{\infty} \int \approx \neq \leq \geq \Diamond \circ - - - - \circ \circ \circ$ " « < > », " " ' ', . :; ... ? ¿ !; () [] { } / / * ***• $\$ \dagger \ddagger \mathbb{C} \ \mathbb{P}^{\mathbb{B}} \xrightarrow{\mathsf{TM}} \& @ \leftarrow \rightarrow \land \lor \lor \checkmark \checkmark \textcircled{P} \And @ \checkmark \P$