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Solpera

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Solpera Font Map

Solpera	● Book*123	● Medium*123	● Bold*123	● Black*123
Solpera Italic	● Book*123	● Medium*123	● Bold*123	● Black*123
Solpera OSF	● Book*123	● Medium*123	● Bold*123	● Black*123
Solpera OSF Italic	● Book*123	● Medium*123	● Bold*123	● Black*123

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09/2000

AbsqRgAa&
Weg&gkEy

10/12 PT.:

Nejdřív (ke konci 70. let) vznikla verzáلكová abeceda, která byla použita pro nápis na insignii Vysoké školy uměleckoprůmyslové. Proto jsem ji ze začátku nazýval Insignia. Díky Bohuslavu Blažejovi byla publikována v Typografii, a to v reprodukovatelné podobě, a proto ji kromě mě použilo i několik grafiků, převážně na řešení knižních záležitostí. Já jsem ji použil ještě na několik plastických nápisů, a to i v modifikované podobě. V roce 1993 mě požádal přítel Oldřich Kulhánek o spolupráci na typografickém řešení nových českých bankovek, které navrhoval. Ze dvou variant řešení si vybral Insignii, aniž věděl, že jde o moje autorské písmo - z čehož jsem měl radost. Použití Insignie na bankovkách vedlo k tomu, že jsem byl vyzván k účasti v soutěži na nové logo pro Českou národní banku. Můj návrh, v němž jsem také použil Insignii, byl vybrán. Nabídl jsem Insignii České národní bance jako

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16/18 PT.:

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10/12 PT.:

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12/14,4 PT.:

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SOLPERA OSF

Shq

BLACK

A a B b C c D
d E e F f G h
I i J j K k L l
M m N n O o
P p Q q R r S
s T t U u V v
W w X x Y y
Z z & 1 2 3 4

BLACK ITALIC:

A a B b C c D
d E e F f G h
I i J j K k L l
M m N n O
o P p Q q R r
S s T t U u V
v W w X x Y
y Z z & 1 2 3 4

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SOLPERA OSF

Shq

MEDIUM

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q R r S s T t U u V v W w X x Y y Z z & 1 2 3 4

MEDIUM ITALIC:

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q R r S s T t U u V v W w X x Y y Z z & 1 2 3 4

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MEDIUM, BLACK, MEDIUM ITALIC & BLACK ITALIC SOLPERA

asq 231 BrGa
Regā£ßfi

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SOLPERA OSF

Shq

BOOK:

A a B b C c D
d E e F f G h
I i J j K k L l
M m N n O o
P p Q q R r S
s T t U u V v
W w X x Y y
Z z & 1 2 3 4

ITALIC:

A a B b C c D
d E e F f G h
I i J j K k L l
M m N n O o
P p Q q R r S
s T t U u V v
W w X x Y y
Z z & 1 2 3 4

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SOLPERA OSF

Shq

BOLD:

A a B b C c D
d E e F f G h
I i J j K k L l
M m N n O o
P p Q q R r S
s T t U u V v
W w X x Y y
Z z & 1 2 3 4

BOLD ITALIC:

A a B b C c D
d E e F f G h
I i J j K k L l
M m N n O o
P p Q q R r S
s T t U u V v
W w X x Y y
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8/9,6 PT.:

This type face fills one of the gaps between the world of Roman alphabets and that of linear alphabets. The first to be designed was the set of upper-case letters. The expression of these characters cannot conceal that they were originally intended only for the sculptor's use, as a type face for three-dimensional inscriptions. Their width proportions reflect a dialogue between the contemporary feeling and the legacy of classical Roman inscriptions. The type face was later complemented with a set of lower-case letters and elaborated into further designs. Its clear, concise letter forms end with small serifs which not only make the type face more refined, but above all anchor the individual letter signs visually to the horizontal of the text line. The austere construction of the majority of the letters is balanced by the more exuberant, humanizing forms of the most frequently used letters "a"; "e". (The three variants of the lower-case

10/12 PT.:

"e" enable to create rhythmically differentiated texts.) The letters in which a straight stroke is connected with an arch are designed in two ways. That means that the letters "n", "h", "m" and the group of letters "b", "d", "p", "q" are conceived in a different way. Thus an interesting tension is created in the structure of the text, which, however, does not endanger legibility. The economizing, slightly narrowed design of this type face predetermines its use for the setting of usual texts. In larger sizes, however, it produces a rather serious, even solemn, impression. This type

12/14,4 PT.:

face fills one of the gaps between the world of Roman alphabets and that of linear alphabets. The first to be designed was the set of upper-case letters. The expression of these characters cannot conceal that they were originally intended only for the sculptor's use, as a type face for three-dimensional inscriptions. Their width proportions reflect a dialogue between the contemporary feeling and the legacy of classical Roman inscrip-

14/16,8 PT.:

tions. The type face was later complemented with a set of lower-case letters and elaborated into further designs. Its clear, concise letter forms end with small serifs which not only make the type face more refined, but above all anchor the individual letter signs visually to the horizontal of the