

ANICA

**A playful typeface with a
simple construction skeleton**

Specimen designed by Zuzana Nemkyová
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ABOUT THE FAMILY

Anca typeface started as a commission work for Fest Anca, an international animation festival. They needed something to complement the corporate identity of the festival. Inspiration came from a sketch made by my friend long time ago, which had a tremendous potential. As letters were digitized and the basic alphabet was completed, a very practical and universal typeface resulted.

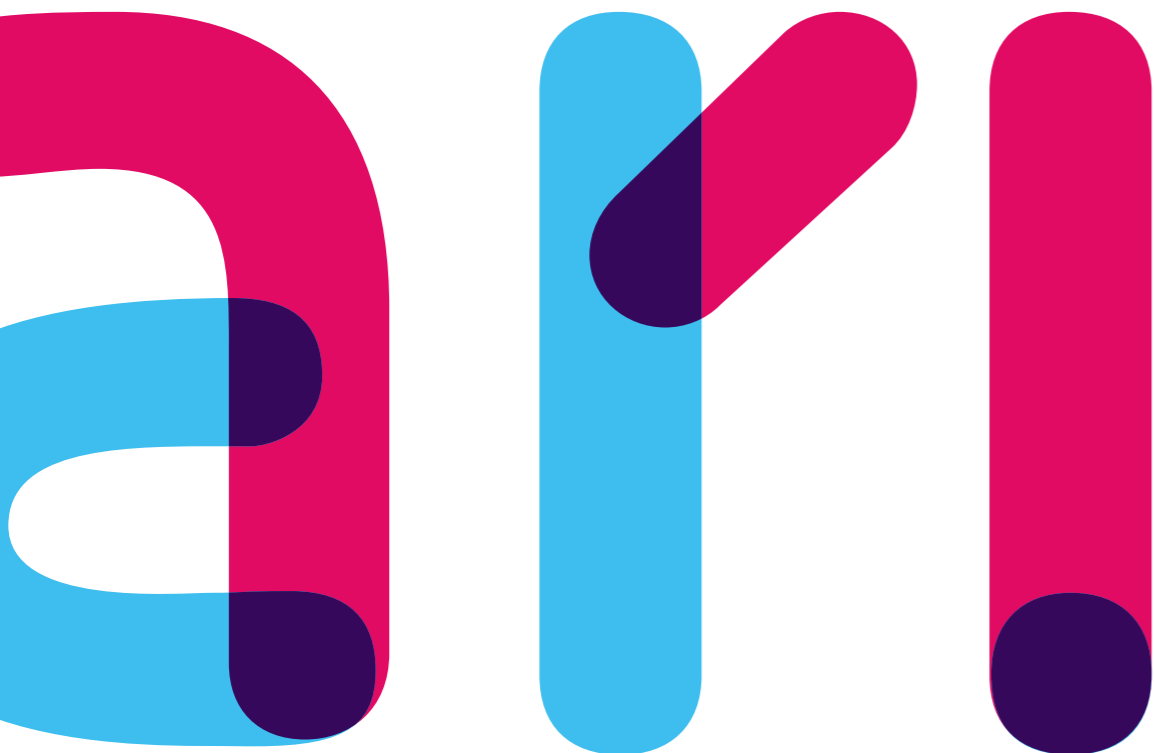
The whole type family has a playful and simple look with rounded stroke endings as well as long ascenders. The construction skeleton uses the minimum number of strokes and as a consequence, some original letter shapes (Q, ω, j, &, A, §) were produced. Despite the fact that most letter shapes are based on geometry, some strokes are intentionally irregular, which creates a very natural feeling. Anca is appropriate for setting short paragraphs, headings and big inscriptions.

Nasty fun!

Dedicated to Lenka.



BRUX-
ELLES



Tiranë Yere-

0123456789

QUICK & QUIRKY

CAPTAIN CRUNCH

Baki Lëtzebuerg Lefkoşa Prishtinë

QUICK & QUIRKY / Hled', toť přizračný kůň
Cats and Dogs / ČAJOVÝ DRÁTĚNÝ KOLÁČEK

"Meerkat" is a loanword from Afrikaans.

The name has a Dutch origin but by misidentification. It means "lake cat", but the suricata is not in the cat family. The word possibly started as an adaptation of Sanskrit markaṭa = "monkey", perhaps in Africa via an Indian sailor on board a Dutch East India Company ship. At the end of each of a meerkat's "fingers" is a non-retractable, strong, 2 centimetres (0.79 in) long, curved claw used for digging burrows and digging for prey. Claws are also used with muscular hindlegs to help climb trees. Meerkats have four toes on each foot and long slender limbs. The coat is usually fawn-colored.

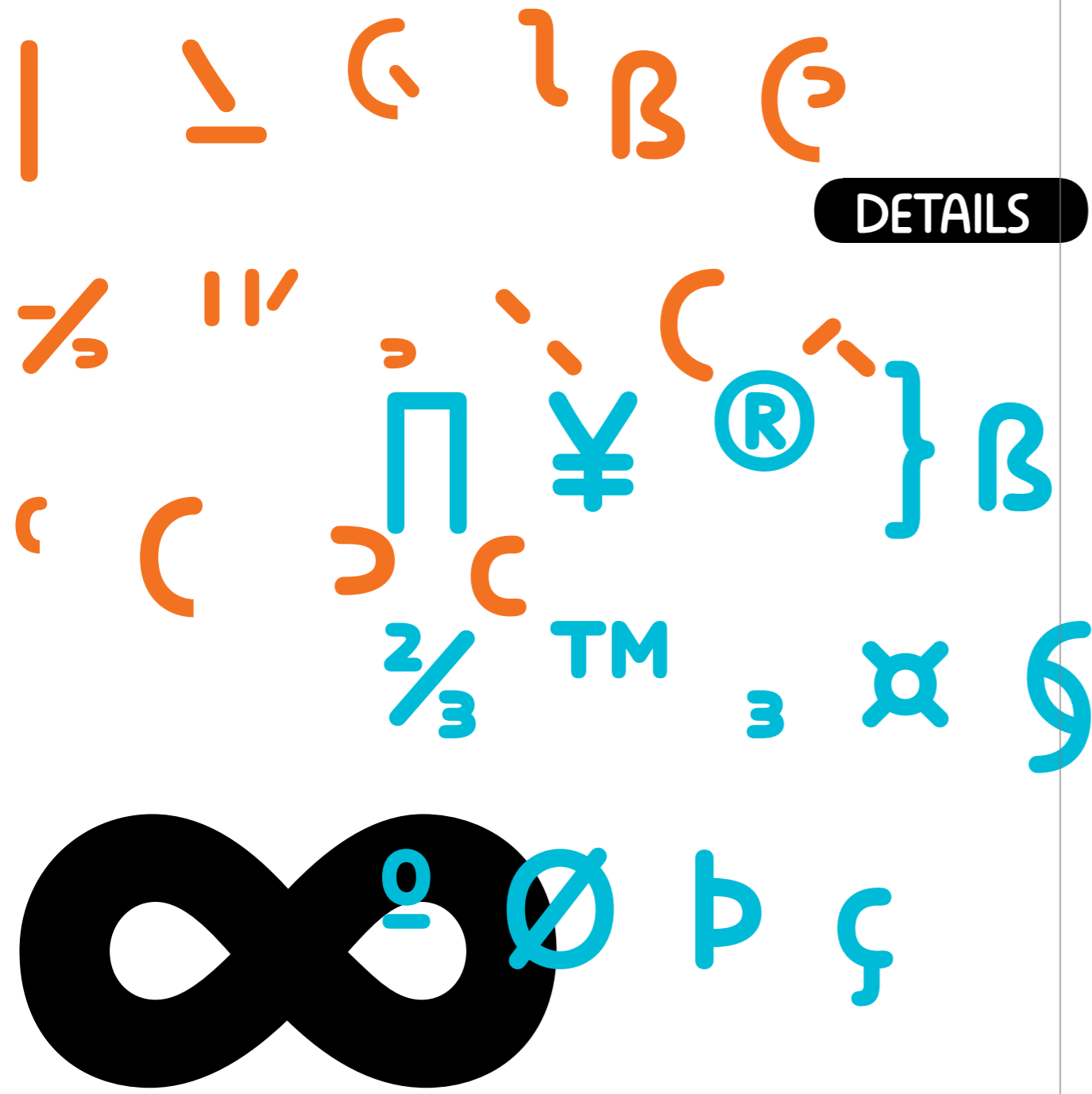
Serious cow

gives

NON-ALCOHOLIC
MILK

MAKE
MY

DAY
IOI
MMMmmm...



DETAILS

ñ & ã
P e d ll
e ü Ď

Hercule Poirot



Hercule Poirot is a fictional Belgian detective created by Agatha Christie. Along with Miss Marple, Poirot is one of Christie's most famous and long-lived characters, appearing in 33 novels and 51 short stories published between 1920 and 1975 and set in the same era.

Popularity



Poirot's first appearance was in *The Mysterious Affair at Styles* (published 1920) and his last in *Curtain* (published 1975, the year before Christie died). On publication of the latter, Poirot was the only fictional character to be given an obituary in the *New York Times*; 6 August 1975 "Hercule Poirot is Dead; Famed Belgian Detective". By 1930, Agatha Christie found Poirot "insufferable", and by 1960 she felt that he was a "detestable, bombastic, tiresome, ego-centric little creep". Yet the public loved him, and Christie refused to kill him off, claiming that it was her duty to produce what the public liked, and what the public liked was Poirot.

Appearance and personal attributes



Here is how Captain Arthur Hastings first describes Poirot:

"He was hardly more than five feet four inches but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side. His moustache was very stiff and military. Even if everything on his face was covered, the tips of moustache and the pink-tipped nose would be visible. The neatness of his attire was almost incredible; I believe a speck of dust would have caused him more pain than a bullet wound. Yet this quaint dandified little man who, I was sorry to see, now limped badly, had been in his time one of the most celebrated members of the Belgian police." This is how Agatha Christie describes Poirot in *The Murder on the Orient Express* in the initial pages: "By the step leading up into the sleeping-car stood a young Belgian lieutenant, resplendent in uniform, conversing with a small man muffled up to the ears of whom nothing was visible but a pink-tipped nose and the two points of an upward-curled moustache." In the later books, the limp is not mentioned, which suggests it may have been a temporary wartime injury. Poirot has dark hair, which he dyes later in life and green eyes that are repeatedly described as shining "like a cat's" when he is struck by a clever idea. Frequent mention is made of his patent-leather shoes, damage to which is frequently a subject of misery on his part.

Among Poirot's most significant personal attributes is the sensitivity of his stomach: "The plane dropped slightly. "Mon estomac," thought Hercule Poirot, and closed his eyes determinedly." He suffers from sea sickness, and in *Death in the Clouds* believes that his air sickness prevents him from being more alert at the time of the murder. Later in his life, we are told: "Always a man who had taken his stomach seriously, he was reaping his reward in old age. Eating was not only a physical pleasure, it was also an intellectual research." Poirot is extremely punctual and carries a turnip pocket watch almost to the end of his career. He is also fastidious about his personal finances, preferring to keep a bank balance of 444 pounds, 4 shillings, and 4 pence. He wears pince-nez reading glasses.

Methods



In *The Mysterious Affair at Styles*, Poirot operates as a fairly conventional, clue-based detective, depending on logic, which is represented in his vocabulary by two common phrases: his use of "the little grey cells" and "order and method". Irritating to Hastings is the fact that Poirot will

sometimes conceal from him important details of his plans, as in *The Big Four* where Hastings is kept in the dark throughout the climax. This aspect of Poirot is less evident in the later novels, partly because there is rarely a narrator so there is no one for Poirot to mislead.

As early as *Murder on the Links*, where he still largely depends on clues, Poirot mocks a rival "bloodhound" detective who focuses on the traditional trail of clues that had been established in detective fiction by the example of Sherlock Holmes: footprints, fingerprints and cigar ash. From this point on he establishes himself as a psychological detective who proceeds not by a painstaking examination of the crime scene, but by enquiring either into the nature of the victim or the psychology of the murderer. Central to his behaviour in the later novels is the underlying assumption that particular crimes are only committed by particular types of people.

Poirot's methods focus on getting people to talk. Early in the novels, he frequently casts himself in the role of "Papa Poirot", a benign confessor, especially to young women. Later he lies freely in order to gain the confidences of other characters, either inventing his own reason for being interested in the case or a family excuse for pursuing a line of questioning. Poirot is also willing to appear more foreign or vain than he really is in an effort to make people underestimate him. He admits as much: "It is true that I can speak the exact, the idiomatic English. But, my friend, to speak the broken English is an enormous asset. It leads people to despise you. They say - a foreigner - he can't even speak English properly. Also I boast! An Englishman he says often, "A fellow who thinks as much of himself as that cannot be worth much. And so, you see, I put people off their guard."

In the later novels Christie often uses the word mountebank when Poirot is being assessed by other characters, showing that he has successfully passed himself off as a charlatan or fraud. After solving a case Poirot has the habit of collecting all people involved into a single room and explaining them the reasoning that led him to the solution, and revealing that the murderer is one of them.

Arthur Hastings



Hastings, a former British Army officer, first meets Poirot during Poirot's years as a police officer in Belgium and almost immediately after they both arrive in England. He becomes Poirot's lifelong friend and appears in many of the novels and stories. Poirot regards Hastings as a poor private detective, not particularly intelligent, yet helpful in his way of being fooled by the criminal or seeing things the way the average man would see them, and for his tendency to unknowingly "stumble" onto the truth. Hastings marries and has four children - two sons and two daughters. The two are an airtight team until Hastings meets and marries Dulcie Duveen, a beautiful music hall performer half his age. They later emigrate to Argentina, leaving Poirot behind as a "very unhappy old man." Poirot and Hastings are reunited in *Curtain: Poirot's Last Case*.

Miss Felicity Lemon



Poirot's secretary, Miss Felicity Lemon, has few human weaknesses. The only two mistakes she is ever recorded making are a typing error during the events of *Hickory Dickory Dock* and the mis-mailing of an electricity bill, although in her defence she was worried about strange events surrounding her sister at the time. Poirot described her as being "Unbelievably ugly and incredibly efficient. Anything that she mentioned as worth consideration usually was worth consideration." She is an expert on nearly everything and plans to create the perfect filing system. She also once worked for the government agent-turned-philanthropist, Parker Pyne. Whether this was during one of Poirot's numerous retirements or before she entered his employment is unknown. In Agatha Christie's *Poirot*, she was portrayed by singer Pauline Moran.

James Harold Japp



Japp is an Inspector from Scotland Yard and appears in many of the stories, trying to solve the cases Poirot is working on. Japp is an outgoing, loud and sometimes inconsiderate man by nature and his relationship with the bourgeois Belgian is one of the stranger aspects of Poirot's world. He first met Poirot in Belgium, 1904, during the *Abercrombie Forgery* and later that year joined forces again to hunt down a criminal known as Baron Altara. They also meet in England where Poirot often helps Japp solve a case and lets him take credit for the collar in return for special favours. These favours usually entail Poirot being supplied with cases that would interest him. In Agatha Christie's *Poirot*, Japp was portrayed by Philip Jackson.



Křídél'
, šťastných d'atlov
a míkvy kôň.



Wff
JUMPING
KOLÁČEK
closet

DIZAJNDESIGN TYPE FOUNDRY ANCA SPECIMEN WWW.DIZAJNDESIGN.SK

\\ - | / - /

Wff Negative degradation

JU / K II C SI A I S

. \ | \ . \ - | .

pudding

\ - | / - / .

„Fix, Schwyz“ quäkt Jürgen blöd vom Paß

Catalan - Jove xef, porti whisky amb quinze glaçons d'hidrogen, coi!

Croatian - Gojazni đaćić s biciklom drži hmelj i finu vatu u džepu nošnje.

Czech - Přiliš žluťoučký kůň úpěl ďábelské ódy.

Danish - Høj blø gom vandt fræk sexquiz på wc.

Dutch - Sexy qua lijf, doch bang voor 't zwempak.

Esperanto - Eble ĉiu kvazaŭ-deca fuŝhoraĵo ĝojigos homtipon. Ĝhŝanĝo ĉiuĵaŭde.

Estonian - Põdur Zagrebi tšellomängija-fõljetonist Ciqo külmetas kehvas garaažis.

Filipino - Ang buko ay para sa tao dahil wala nang pwedeng mainom na gatas.

Finish - Törkylempijävongahdus

French - Voyez le brick géant que j'examine près du wharf.

German - Fix, Schwyz! quäkt Jürgen blöd vom Paß. Heizölrückstoßabdämpfung.

Hungarian - Egyszerűen vejet fülöncsípő, dühös mexikói úr Wesselénynél mázol Quitóban.

Icelandic - Svo hölt, þarna kúr þegði jú um dóp í fé á bæ. Sævor grét áðan því úlpan var ónýt.

Italian - Quel vituperabile xenofobo zelante assaggia il whisky ed esclama: alleluja!

Sic surgens, dux, zelotipus quam karus haberis. - Latin

Įlinkdama fechtuotojo špaga sublykčiojusi pragrėžė apvalų arbūzą. - Lithuanian

o'i mu xaggi sofybakni cu zvati le purdi. - Lojban

Gvxam mincetu apocikvqeh: ñizol ce mamvj ka raq kuse bafkeh mew. - Mapudungun

Høvdingens kjære squaw får litt pizza i Mexico by. - Norwegian

Filmuj rzeż żądań, pość, gnęb chłystków! Pchnąć w tę łódź jeża lub ośm skrzyń fig. - Polish

Luís argüia à Júlia que «brações, fé, chá, óxido, pôr, zângão» eram palavras do português. - Portugese

Gheorghe, obezul, a reușit să obțină jucându-se un flux în Quebec de o mie kilowațioră. - Romanian

Fin džip, gluh jež i čvrst konjić dođoše bez moljca. - Serbian

Piškur molče grabi fižol z dna cezijeve hoste. - Slovene

Křdel' dat'lov učí koňa žrať kôru. - Slovak

El pingüino Wenceslao hizo kilómetros bajo exhaustiva lluvia y frío; - Spanish

Yxskafthud, ge vår WC-zonmö IQ-hjälp. Gud hjälpe Zorns mö qvickt få byxa. Läderfåtölj. - Swedish

Pijamalı hasta yağız şoföre çabucak güvendi. Şişli'de büyük çöp uğınları. - Turkish

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Ů Å Đ œ â ç ħ

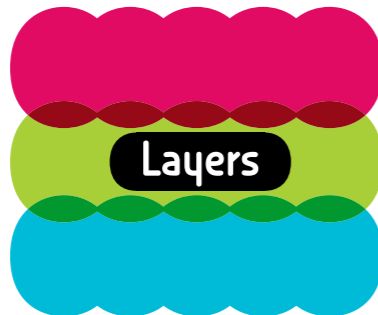
Basic character set **Anca Basic**

Advanced character set + OT features **Anca**

Anca Marker 01 **AI CA I/A \< \> C'**

Anca Marker 02 **- \ ' - \ - > | _ >) |**

Anca Marker 03 **| | | ' - |**



Anca Marker 01 + Anca Marker 02 + Anca Marker 03

ANCA MARKER 01 + 02 + 03

Anca + Anca Marker 02

ANCA + ANCA MARKER 02

Anca + Anca Marker 02 (when moved)

ANCA + ANCA MARKER 02

OPEN TYPE FUNCTIONS

Stylistic alternates (stylistic set 1 in InDesign)

JQvĴ → JQvĴ

Localized forms (indesign CS3 and higher) when Romanian language is selected

ș → ș

All Capitals (case sensitive forms)

A(n[C]{a- → A(N[C]{A-

All Capitals (will add spacing as well)

UPPERCASE → UPPERCASE

Proportional lining figures (default) → Proportional oldstyle

12345678900 → 12345678900

Tabular lining figures

12345678900 → 12345678900

Tabular oldstyle figures

12345678900 → 12345678900

Slashed zero

2010 2010 → 2010 2010

Discretionaly ligatures (annotation forms)

(1) (2) [3] [4] → ① ② ③ ④

Ligatures

ff ft ffi → ff ft ffi

Ordinals

5a 2o No → 5^a 2^o N^o

Fractions

1/4 365/24 → ¼ ³⁶⁵/₂₄

Superscript & Superior

(a + b)² = a² + 2ab + b² S = πr²

Subscript & Inferior

H₂SO₄

Discretionaly ligatures (arrows)

-> → |<- |^ - ↓ | / ^ ↗ | - ^ ↑ | ^ ↖ | \ ^ ↘ | \ ^ ↙

EXPERIMENT FOR
DIFFERENT
EFFECTS

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ANCA SPECIMEN
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