



Celdum

Type Family

Celdum is a square sans-serif shaped by the discipline of a rectangular grid. Its forms balance smooth curves with strict verticals and horizontals, producing a mono-line design that feels both engineered and purposeful. Rounded corners soften the geometry just enough to keep it approachable, while maintaining a clear mechanical tone. rights and ensuring emphasis feels integrated and uniform.

RELEASED

2015 (V1.0), 2025 (V2.0)

DESIGNER

JONATHAN HILL

16 STYLES

8 WEIGHTS + OBLIQUES

CLASSIFICATION

SANS-SERIF

FORMATS

OTF, TTF, WOFF, WOFF 2

GLYPHS

672 PER FONT

OPENTYPE FEATURES

ACCESS ALL ALTERNATES
CASE-SENSITIVE FORMS
DENOMINATORS
DISCRETIONARY FIGURES
FRACTIONS
LINING FIGURES
LOCALIZED FORMS
NUMERATORS
OLDSTYLE FIGURES
ORDINALS
PROPORTIONAL FIGURES
SCIENTIFIC INFERIORS
SLASHED ZERO
STANDARD LIGATURES
SUBSCRIPT
SUPERScript
TABULAR FIGURES

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CEBUANO, CHIGA, COLOGNIAN, CORNISH, CORSICAN, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GUSII, HUNGARIAN, ICELANDIC, IDO, INARI SAMI, INDONESIAN, INTERLINGUA, IRISH, ITALIAN, JAVANESE, JJU, JOLA-FONYI, KABUVERDIANU, KALAALLISUT, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, KURDISH, LATVIAN, LITHUANIAN, LOJBAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MÅORI, MERU, MORISYEN, NORTH NDEBELE, NORTHERN SAMI, NORTHERN SOTHO, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANJA, NYANKOLE, OCCITAN, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SARDINIAN, SCOTTISH GAELIC, SENA, SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SOUTH NDEBELE, SOUTHERN SOTHO, SPANISH, SUNDANESE, SWAHILI, SWATI, SWEDISH, SWISS GERMAN, TAITA, TAROKO, TESO, TSONGA, TSWANA, TURKISH, TURKMEN, UPPER SORBIAN, VUNJO, WALLOON, WALSER, WELSH, WESTERN FRISIAN, WOLOF, XHOSA, ZULU



CELDUM FAMILY OVERVIEW

Thin

Thin Oblique

ExtraLight

ExtraLight Oblique

Light

Light Oblique

Regular

Regular Oblique

Medium

Medium Oblique

Bold

Bold Oblique

ExtraBold

ExtraBold Oblique

Black

Black Oblique



CELDUM THIN

Universalized

CELDUM EXTRALIGHT

Miscalculates

CELDUM LIGHT

Programming

CELDUM REGULAR

Hybridization

CELDUM MEDIUM

Entrepreneur

CELDUM BOLD

Dehumidified

CELDUM EXTRABOLD

Scandinavian

CELDUM BLACK

Participating



CELDUM THIN OBLIQUE

Individualised

CELDUM EXTRALIGHT OBLIQUE

Phenomenon

CELDUM LIGHT OBLIQUE

Tetrahedrons

CELDUM REGULAR OBLIQUE

Restoratively

CELDUM MEDIUM OBLIQUE

Acknowledge

CELDUM BOLD OBLIQUE

Gyrocompass

CELDUM EXTRABOLD OBLIQUE

Speedometer

CELDUM BLACK OBLIQUE

Megavitamin



CELDUM THIN

LABOURING

CELDUM EXTRALIGHT

EXTREMELY

CELDUM LIGHT

MONOXIDES

CELDUM REGULAR

INVESTITIVE

CELDUM MEDIUM

TYPESCRIPT

CELDUM BOLD

CIRCULATED

CELDUM EXTRABOLD

BACKTRACK

CELDUM BLACK

FLEDGELING



CELDUM THIN OBLIQUE

EXCAVATOR

CELDUM EXTRALIGHT OBLIQUE

HUMANIZED

CELDUM LIGHT OBLIQUE

LOOPHOLES

CELDUM REGULAR OBLIQUE

MICROCOSM

CELDUM MEDIUM OBLIQUE

CONTAINING

CELDUM BOLD OBLIQUE

OVERHEADS

CELDUM EXTRABOLD OBLIQUE

HELICOPTER

CELDUM BLACK OBLIQUE

SUITABILITY



CELDUM THIN 24/27

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CELDUM EXTRABOLD 18/21

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CELDUM EXTRABOLD 12/15

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**CELDUM THIN 10/12**
SPANISH

Además de su valor intrínseco como una notable supervivencia de una obra de arte antigua y sorprendentemente hermosa, el manuscrito muestra una combinación única de estilos artísticos que refleja un período crucial en la historia de Inglaterra. El cristianismo llegó por primera vez a Gran Bretaña bajo los romanos, pero subsiguientes oleadas de invasión de Los sajones, ángeles y vikingos no cristianos llevaron la fe a los límites de las islas británicas. El país fue reconvertido gradualmente desde 597, después de que San Agustín llegó de Roma para convertir los “ángulos en ángeles” paganos. Las diferencias religiosas entre la iglesia indígena ‘celta’ y la nueva iglesia ‘romana’

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CELDUM EXTRALIGHT 10/12
NORWEGIAN

Bortsett fra sin egenverdi som en bmerkelsesverdigg overlevelse av et gammelt og forbløffende vakkert kunstverk, viser manuskriptet en unik kombinasjon av kunstneriske stilarter som reflekterer en viktig periode i Englands historie. Kristendommen kom først til Storbritannia under romerne, men etterfølgende invadasjonsbølger ikkekristne saksonger, vinkler og vikinger kjørte troen til kanten av de britiske øyer. Landet ble gradvis omregnet fra 597, etter at St. Augustine kom fra Roma for å konvertere de hedenske “vinkler til engler”. Religiøse forskjeller mellom den innfødte keltiske kirken og den nye romerske kirken ble avgjort ved synod av Whitby i 664. I manus-

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CELDUM LIGHT 10/12
DUTCH

Afgezien van de intrinsieke waarde als een opmerkelijke overleving van een oud en verbazingwekkend mooi kunstwerk, vertoont het manuscript een unieke combinatie van artistieke stijlen die een cruciale periode weerspiegelt in de geschiedenis van Engeland. Het christendom kwam voor het eerst naar Groot-Brittannië onder de Romeinen, maar de daaropvolgende golven van invasie door-nietchristelijke Saksen, Angelen en Vikingen dreven het geloof naar de randen van de Britse eilanden. Het land werd geleidelijk opnieuw omgezet uit 597, nadat St. Augustinus uit Rome kwam om de heidense ‘Hoeken in engelen’ te bekeren. Religieuze verschillen

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**CELDUM REGULAR 10/12**
FRENCH

En plus de sa valeur intrinsèque en tant que survie remarquable d'une œuvre d'art ancienne et étonnamment belle, le manuscrit présente une combinaison unique de styles artistiques qui reflète une période cruciale de l'histoire de l'Angleterre. Le christianisme est d'abord venu en Grande-Bretagne sous les Romains, mais des vagues d'invasion par la suite Les Saxons, les Angles et les Vikings non chrétiens ont conduit la foi aux confins des îles Britanniques. Le pays a été progressivement reconverti à partir de 597, après l'arrivée de Saint Augustin de Rome pour convertir les 'païens Angles en anges'. Les différences religieuses entre l'église «celtique» autochtone et la nouvelle église «ro-

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CELDUM MEDIUM 10/12
POLISH

Oprócz swojej nieodłącznej wartości jako niezwykle przetrwania starożytnego i zadziwiająco pięknego dzieła sztuki, rękopis przedstawia unikalne połączenie stylów artystycznych, które odzwierciedlają kluczowy okres w historii Anglii. Chrześcijaństwo po raz pierwszy przybyło do Wielkiej Brytanii pod rządami Rzymian, ale kolejne fale inwazji w niechrześcijańscy Saksoni, Anglicy i Wikingowie doprowadzili wiarę do granic Wysp Brytyjskich. Kraj został stopniowo przebudowany z 597 roku, po tym jak św. Augustyn przybył z Rzymu, by nawrócić pogańskie "kąty na anioły". Różnice religijne między rdzennym "celtyckim" kościołem i nowym "rzymskim"

CELDUM MEDIUM OBLIQUE 10/12
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CELDUM BOLD 10/12
FINNISH

Muinaisen ja hämmästyttävän kauniin taide-teoksen merkittävän eloonjäämisen lisäksi sen käsikirjoituksella on ainutlaatuinen taiteellisten tyylien yhdistelmä, joka heijastaa ratkaisevaa ajanjaksoa Englannin historiassa. Kristinusko tuli ensin Ison Britannian roomalaisille, mutta alistumaton aallot hyökkäävät eikristilliset saksit, kulmat ja viikingit ajoivat uskontoa British Islesin reunaviivoihin. Maa muuttui asteittain 597: stä sen jälkeen, kun St Augustine saapui Roomasta muuttamaan pakanalliset "kulmat enkeliksi". Alkuperäiskansojen "keltti" kirkon ja uuden "roomalaisen" kirkon väliset uskonnolliset erot ratkaistiin Whitbyin synodissa 664. Käsi-

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CELDUM EXTRABOLD 10/12
ITALIAN

Oltre al suo valore intrinseco come notevole sopravvivenza di un'opera d'arte antica e sorprendentemente bella, il manoscritto mostra una combinazione unica di stili artistici che riflette un periodo cruciale nella storia dell'Inghilterra. Il cristianesimo venne per la prima volta in Gran Bretagna sotto i Romani, ma in seguito le successive ondate di invasione sassoni, angoli e vichinghi non cristiani guidarono la fede ai margini delle isole britanniche. Il paese fu gradualmente riconvertito dal 597, dopo che Sant'Agostino arrivò da Roma per convertire gli «Angeli in angeli» pagani. Le divergenze religiose tra la Chiesa celtica indigena e la nuova chiesa «romana»

CELDUM EXTRABOLD OBLIQUE 10/12
ITALIAN

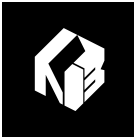
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CELDUM BLACK 10/12
CZECH

Kromě své skutečné hodnoty jako pozoruhodného přežití starobylého a úžasně krásného uměleckého díla, rukopis zobrazuje jedinečnou kombinaci uměleckých stylů, které odrážejí rozhodující období historie Anglie. Křesťanství nejprve přišlo do Británie pod Římany, ale následné vlny invaze nekřesťanských sasovů, Anglů a Vikingů vedli víru k okraji Britských ostrovů. Země byla postupně přeměněna roku 597, po příjezdu svatého Augustína z Říma, aby převedli pohanské Angely do andělů. Náboženské rozdíly mezi domorodou „keltskou“ církví a novou „římskou“ církví byly řešeny na synodu Whitby v roce 664. V rukopisu se rodné keltské a

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FULL GLYPH SET AND OPENTYPE FEATURES

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

ACCENTED UPPERCASE

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PUNCTUATION

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CURRENCY, MATH & SYMBOLS

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LOCALISED FORMS

i L I N n S s T t ,

CIRCLED LATIN CAPITAL LETTERS

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

NEGATIVE CIRCLED LATIN CAPITAL LETTERS

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

CIRCLED DIGIT

0 1 2 3 4 5 6 7 8 9

DINGBAT NEGATIVE CIRCLED DIGIT

0 1 2 3 4 5 6 7 8 9



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PROPORTIONAL OLDSTYLE FIGURES

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TABULAR LINING FIGURES

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TABULAR OLDSTYLE FIGURES

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CASE-SENSITIVE FIGURES

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NUMERATORS

N0123456789

DENOMINATORS

N0123456789

SUPERSCRIFT

N0123456789

SUBSCRIPT

N0123456789

FRACTIONS

1/ 1/2 0/3 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5
1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10

SLASHED ZERO

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ORDINALS

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CASE-SENSITIVE FORMS

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STANDARD LIGATURES

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DISCRETIONARY LIGATURES

fb fj fk ft

STYLISTIC SET 1: UPPERCASE I

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STYLISTIC SET 2: UPPERCASE J

J Ĵ ĵ

STYLISTIC SET 3: UPPERCASE R

R Ř Ŕ Ŗ

STYLISTIC SET 4: LOWERCASE a

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STYLISTIC SET 5: LOWERCASE g

g ĝ ğ ğ ğ ğ

STYLISTIC SET 6: LOWERCASE y

y ý ŷ ŷ ŷ ŷ



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LIGATURES

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STYLISTIC SET 1: UPPERCASE I

INFLATION

STYLISTIC SET 2: UPPERCASE J

JUXTAPOSE

STYLISTIC SET 3: UPPERCASE R

RESEARCH

STYLISTIC SET 4: LOWERCASE a

abracadabra

STYLISTIC SET 5: LOWERCASE g

geographical

STYLISTIC SET 6: LOWERCASE y

yesterday

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STYLISTIC SET 6: LOWERCASE y

yesterday



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FORMATS

OTF, TTF, WOFF, WOFF 2

COMPLETE FAMILY

CELDUM THIN
CELDUM THIN OBLIQUE
CELDUM EXTRALIGHT
CELDUM EXTRALIGHT OBLIQUE
CELDUM LIGHT
CELDUM LIGHT OBLIQUE
CELDUM REGULAR
CELDUM REGULAR OBLIQUE
CELDUM MEDIUM
CELDUM MEDIUM OBLIQUE
CELDUM BOLD
CELDUM BOLD OBLIQUE
CELDUM EXTRABOLD
CELDUM EXTRABOLD OBLIQUE
CELDUM BLACK
CELDUM BLACK OBLIQUE

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CEBUANO, CHIGA, COLOGNIAN, CORNISH, CORSICAN, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GUSII, HUNGARIAN, ICELANDIC, IDO, INARI SAMI, INDONESIAN, INTERLINGUA, IRISH, ITALIAN, JAVANESE, JJU, JOLA-FONYI, KABUVERDIANU, KALAALLISUT, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, KURDISH, LATVIAN, LITHUANIAN, LOJBAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MĀORI, MERU, MORISYEN, NORTH NDEBELE, NORTHERN SAMI, NORTHERN SOTHO, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANJA, NYANKOLE, OCCITAN, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SARDINIAN, SCOTTISH GAELIC, SENA, SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SOUTH NDEBELE, SOUTHERN SOTHO, SPANISH, SUNDANESE, SWAHILI, SWATI, SWEDISH, SWISS GERMAN, TAITA, TAROKO, TESO, TSONGA, TSWANA, TURKISH, TURKMEN, UPPER SORBIAN, VUNJO, WALLOON, WALSER, WELSH, WESTERN FRISIAN, WOLOF, XHOSA, ZULU

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