+××typotheque××+

Typotheque type specimen & OpenType feature specification. Please read before using the fonts.

Karloff Positive Karloff Neutral Karloff Negative

OpenType font family supporting Latin based languages with their own small caps, with extensive typographic features.

Lat Łāț

OpenType features in Karloff



Designed by Peter Bilak and Pieter van Rosmalen, 2012

What is OpenType?

OpenType is a cross-platform font format developed by Adobe and Microsoft. It has a potential to provide advanced typographic features such as multilingual character sets, ligatures, small capitals, various numeral styles, and contextual substitutions.

OpenType, as the new industry standard, supports Unicode, which enables the fonts to contain a large number of characters. While PostScript fonts are a technically limited to a maximum of only 256 characters, OpenType fonts can have more than 65,000 glyphs. This means that a user does not need to have separate fonts for Western, Central European, Baltic, Cyrillic or Greek languages, but could have one single file which supports all these encodings.

OpenType fonts work in all applications, however only some applications take advantage of the advanced OpenType features. Other applications will only use the first 256 characters. CHARACTER SET

abcdefghijklmnopqrstuvwxyz ([0123456789])

áàâäãååāaçćčĉċďđéèêëĕěeēęğĝġġħĥíììĩīīįĵjjķĺļŀŀħňňņṇnŋ óòôööŏőőöøópŕřŗśşšŝṣṣtťţúùûüŭűūųůũǔŵŵŵỳŷŷӯỳýźžżzpəðæææœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÁÀÂÄÄĂĂĄÇĆČĈĊĎĐÉÈÊËĔĚĒĒĘĞĜĢĠĦĤÍIÌĨĬĨĮĨĴJĶĹĻĿĿŇŃŇŅŅŊŊ ÓÒÔÖŎŎŐŐØØPŔŘŖŚŞŠŜŞŞŦŤŢÚÙÛÜŬŰŪŲŮŨŬŴŴŴŴŸŶŶŶŶŹŻŻZÞƏĐÆÆÆŒ

fiflfbfkfhfjfffffff + fifi abcdefghijkmnoprstuvwxyz / abcdefghijkmnopqrstuvwxyz

 $\begin{array}{c} 1234567890 \\ 123456789 \\ 1234$

№₸\$\$@°IҼ©®™™ €\$¥£¢£₽₡₢₣₤₥₦₧₨₹₩₭₮₱₫ ←↑→↓௷↗↘

 $\leftarrow \uparrow \rightarrow \downarrow \checkmark \nearrow \checkmark \checkmark$

POSITIVE

Karloff Regular Karloff Medium <mark>Karloff Bold</mark>

NEGATIVE

Karloff Regular Karloff Medium Karloff Bold

Karloff Regular Italic Karloff Medium Italic **Karloff Bold Italic**

Karloff Regular Italia Karloff Medium Italia Karloff Bold Italia

Karloff Regular Italic

NEUTRAL

Karloff Regular

About the typeface

Karloff explores the idea of irreconcilable differences, how two extremes could be combined into a coherent whole.

At the start we looked at the high-contrast Didone typefaces which are considered by many as some of the most beautiful in existence, and the eccentric 'Italian', reversed-contrast typeface was designed to deliberately attract readers' attention by defying their expectations. No other style in the history of typography has provoked such negative reactions as the Italian.

Karloff, the result of this project, connects the high contrast Modern type of Bodoni and Didot with the monstrous Italians. The difference between the attractive and repulsive forms lies in a single design parameter, the contrast between the thick and the thin.

Having designed two diametrically opposite versions, we undertook a genetic experiment with the offspring of the beauty and the beast, interpolation of the two extremes, which produced a surprisingly neutral low contrast version.

About the designer

Peter Bilak was born in Czechoslovakia, lives in the Netherlands. Works in the field of editorial, graphic, and type design, teaches part time at the Royal Academy in The Hague. Started Typotheque in 1999, *Dot Dot Dot in* 2000, and Indian Type Foundry in 2009. Member of AGI (Alliance Graphique Internationale).

Pieter van Rosmalen studied advertising and graphic design at St. Lucas in Boxtel and graduated again in 2002 from the postgraduate course Type & Media at the Royal Academy of Art (KABK) in The Hague. He runs a graphic design studio CakeLab and is typically working on ten different typefaces at the same time. He has worked on custom typefaces for worldwide clients such as NBCUniversal, Audi AG and KPN. He is a partner at the type foundry Bold Monday.

BHAL / IV pulchritude GRANDEUR exquisiteness SPIEND()R

BEAUTY IS A CHARACTERISTIC OF A PER-SON, ANIMAL, PLACE, OBJECT, OR IDEA THAT PROVIDES A *PERCEPTUAL EXPERIENCE OF PLEASURE OR SATISFACTION*. BEAUTY IS STUDIED AS PART OF AESTHETICS, SOCIOL-OGY, SOCIAL PSYCHOLOGY, AND CULTURE. AN "IDEAL BEAUTY" IS AN ENTITY WHICH IS

BEAUTY IS A CHARACTERISTIC of a person, animal, place, object, or idea that provides a perceptual experience of pleasure or satisfaction. Beauty is studied as part of aesthetics, sociology, social psychology, and culture. An "ideal beauty" is an entity which is admired, or possesses features widely attributed to beauty in a particular cul*ture, for perfection.* The experience of "beauty" often involves the interpretation of some entity as being in balance and harmony with nature, which may lead to feelings of attraction and emotional well-being. Because this is a subjective experience, it is often said that *"beauty is in the eye of the* beholder." There is evidence that perceptions of beauty are evolutionarily determined, that things,

JGLINESS monstrosity hidleous degenerate

BEAUTY IS A GHARAGTERISTIG OF A PERSON, ANIMAL, PLAGE, OBJEGT, OR IDEA THAT PROVIDES A *PERCEPTUAL EXPERIENCE OF PLEASURE OR SATIS*-*FACTION.* BEAUTY IS STUDIED AS PART OF AESTHETIGS, SOGIOLOGY, SOGIAL PSYGHOLOGY, AND GULTURE. AN "IDE-

BEAUTY IS A GHARAGTERISTIC of a person, animal, place, object, or idea that provides a perceptual experience of pleasure or satisfaction. Beauty is studied as part of aesthetics, sociology, social psychology, and culture. An "ideal beauty" is an entity which is admired, or possesses features widely attributed to beauty in a particular culture, for perfection. The experience of "beauty" often involves the interpretation of some entity as being in balance and harmony with nature, which may lead to feelings of attraction and emotional well-being. Because this is a subjective experience, it is often said that "beauty is in the eye of the beholder." There is evidence that perceptions of beauty are evo-

OFFSPRING interpolation neutral method of constructing NEW DATA POINTS

BEAUTY IS A CHARACTERISTIC OF A PER-SON, ANIMAL, PLACE, OBJECT, OR IDEA THAT PROVIDES A *PERCEPTUAL EXPE-RIENCE OF PLEASURE OR SATISFAC-TION*. BEAUTY IS STUDIED AS PART OF AESTHETICS, SOCIOLOGY, SOCIAL PSY-CHOLOGY, AND CULTURE. AN "IDEAL

BEAUTY IS A CHARACTERISTIC of a person, animal, place, object, or idea that provides a perceptual experience of pleasure or satisfaction. Beauty is studied as part of aesthetics, sociology, social psychology, and culture. An "ideal beauty" is an entity which is admired, or possesses features widely attributed to beauty in a particular culture, for perfection. The experience of "beauty" often involves the interpretation of some entity as being in balance and harmony with nature, which may lead to feelings of attraction and emotional well-being. Because this is a subjective experience, it is often said that "beauty is in the eye of the beholder." There is evidence that perceptions of beauty are evolution-

Overview of supported OpenType layout

;¿ab?! (doh-ehg) ▶i¿AB?! (DOH-EHG)	Case Sensitive forms (CASE) When function 'change to caps' is applied from within an application (not when text is typed in caps) appropriate case- sensitive forms are automatically applied. Regular brackets, parenthesis, dashes and hyphens are replaced with their capital forms.
Small Caps	 Small Capitals & All Small Caps (SMCP & c2sc) In Adobe applications there are two methods of applying small capitals. The first one, Small Caps (0±H) fig. 1 replaces only lower case letters with small caps. The second method, All Small Caps, fig. 2 replaces also capital letters with small capitals, and replaces regular quotation marks, exclamation points and question marks, slashes and asterisk with lowered small caps variations.
012345 ▶ 012345 012345 ▶ 012345	Slashed Zero (ZERO) Because in some circumstances '0', can be mistaken for an 'O', alternative forms of 'slashed zero' are available for all styles of figures
fiflffifflfhfk ≥ fiflffifflfhfk fï ≥ fi fì ≥ fi	Standard Ligatures (LIGA) Standard ligatures are those which are designed to improve the kerning and readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature. Using ligatures does not affect the spelling and hyphenation of your text in any way.
$21/2 \ 31/10 \ 4125/5100 \ \blacktriangleright \ 2^{1/2} \ 3^{1/10} \ 4^{125/5100}$	Arbitrary Fractions (FRAC) Typotheque OpenType fonts already include a number of pre- designed fractions. Other arbitrary fractions are easily made by using the fraction feature.
$(\{[0\ 1\ 2\ -\ 3\ 4\ 5\ 6\ -\ 7\ 8\ 9)]\}$ $(\{[0\ 1\ 2\ -\ 3\ 4\ 5\ 6\ -\ 7\ 8\ 9]\})$ $([\{0\ 1\ 2\ -\ 3\ 4\ 5\ 6\ -\ 7\ 8\ 9]\})$ $(\{[0\ 1\ 2\ -\ 3\ 4\ 5\ 6\ -\ 7\ 8\ 9]\})$	 Tabular Lining Figures (TNUM_LNUM) Tabular Oldstyle Figures (TNUM_ONUM) Proportional Oldstyle Figures (PNUM_ONUM) Proportional Lining Figures (PNUM_LNUM) Changes figures to any selected style: Lining figures which fit better with all-capital text, old-style figures, for use in a flow of lowercase and upper case text, or tabular (fixed width) versions.
ATTA ► ATTA	Contextual Alternates (CALT) Besides standard ligatures (fi fl ffi ffl fk, etc), Karloff contains a contextual alternates such as TT. These ligatures are active by default in Adobe InDesign.
$\longrightarrow \rightarrow \uparrow \downarrow \models> -> - \land \land -$	Discretionary Ligatures (DLIG) The discretionary ligature feature creates real arrows when you type the combination -> (right arrow), <- (left arrow), -^ (up arrow) or ^- (down arrow). Discretionary ligatures are off by default in Adobe applications.
$\downarrow \longleftrightarrow \uparrow \forall \forall \forall \forall \flat \downarrow \longleftrightarrow \uparrow \forall \forall$	SS Stylistic Set 01 (sso1) Karloff includes alternative set of arrows, which can be activated by turning on 'Stylistic Set 1' in Adobe CS applications.
j ⊳ j	 Stylistic Set 02 (sso2) Karloff includes alternative letter 'j', which can be activated by turning on 'Stylistic Set 2' in Adobe CS applications.