

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 Łąť

OpenType features in Karloff

BB aA 1st ff ct 7/8 H₂ x²
i-H 00 0 123 123 619 ¥\$ SS 01

Designed by Peter Biľak 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.

POSITIVE

Karloff Regular
Karloff Medium
Karloff Bold

Karloff Regular Italic
Karloff Medium Italic
Karloff Bold Italic

NEGATIVE

Karloff Regular
Karloff Medium
Karloff Bold

Karloff Regular Italic
Karloff Medium Italic
Karloff Bold Italic

NEUTRAL

Karloff Regular

Karloff Regular Italic

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 Biřak 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*.

BEAUTY

pulchritude

GRANDEUR

exquisiteness

SPLENDOR

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

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UGLINESSES

monstrosity

hideous

degenerate

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OFFSPRING

interpolation

neutral

method of constructing

NEW DATA POINTS

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