

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

Bara Std

Bara Display Std

Bara Grande Std

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

Lat Łąť

OpenType features in Bara

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

Designed by Nikola Djurek, 2016

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 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.

Bara

Light

Light Italic

Regular

Regular Italic

Medium

Medium Italic

Bold

Bold Italic

Display Light

Display Light Italic

Display Regular

Display Regular Italic

Display Medium

Display Bold Italic

Display Bold

Display Bold Italic

Grande Light

Grande Light Italic

Grande Regular

Grande Italic

Grande Medium

Grande Medium Italic

Grande Bold

Grande Bold Italic

About the typeface

BARA is inspired by the carved, incised metal types of the Dutch Golden Age. It is not a historical revival, but a loose interpretation of a typeface found in The steadfast tin soldier by Joh. Enschedé en Zonen, Haarlem published by Spectatorpers in 1992, hand-set by Bram de Does in so-called Schefferletter, also known as Enschedé English-bodied Roman No.6. The origins of this historical typeface are unclear, probably dating to early 16th century.

Narrow and elegant, it defines a new all-purpose text family while preserving some particularities of the original metal type. At text sizes, Bara gives text a pleasant, slightly darker texture; at larger sizes, it draws attention to its warm, unorthodox details, such as the abruptly ended strokes of 'e' or the 'c'.

About the designer

NIKOLA DJUREK was born in Croatia, studied in Croatia, Italy and finally in The Netherlands at postgraduate master course Type and Media at Royal Academy of Art in The Hague, he earned his PhD degree in the graphic and type-design field. Nikola is a partner at Typotheque, and teaches at Art Academy - DVK, University of Split and University of Zagreb, Faculty of Design.

In 2003, the enterprising Amsterdam publisher *De Buitenkant* produced an elegant book celebrating the work of the Dutch designer and printer BRAM DE DOES. Bram has also printed a contribution to the special edition of this number, which is very sadly the last piece of printing he completed before failing eyesight forced him to close his press; and some of his ornament designs using his own *Kaba* units are reproduced as tailpieces throughout. De Does has also printed a contribution to the special edition of this number, which is very sadly the last piece of printing he completed before failing eyesight forced him to close his press.

BARA REGULAR

ENSCHEDÉ WERE THE LARGEST PRINTERS in the Netherlands, and had recently celebrated their two hundred and fiftieth anniversary. In the twentieth century they had achieved added lustre with the appointment as head of typography of Jan van Krimpen, who designed books for them as well as typefaces, which were cast in the firm's own foundry, often from punches hand-cut by their resident craftsman Paul Radisch. Several of them, of course, were also issued by Monotype in Britain, notably *Lutetia*, *Romulus* and *Spectrum*. Van Krimpen had set the Enschedé style, which was nevertheless flexible enough for his two successors, Sem Hartz and De Does, to use in their own ways.

Van Krimpen died in the year De Does arrived in Haarlem, 1958, and the two men never met. Bram worked with Sem Hartz, who himself had worked with Van Krimpen, and the two relationships proved not dissimilar, with a mixture of admiration and resentment. Hartz, who had trained as an intaglio engraver, felt that Van Krimpen did not sufficiently appreciate his typographical skills, although his one commercially-released face, *Linotype Juliana*, was a considerable success in Britain. He also designed a privately cut foundry type, *Emergo*, which Bram greatly admires, and used in the book of Hartz's *Essays* printed at his own press, the *Spectatorpers*, in 1992, and also in a book of essays

on the closure of the Enschedé foundry, produced the following year. It still rankles with Bram that Hartz resisted giving him *Emergo* for further use at *Spectatorpers*, but instead gave it to another printer.

Bram also worked extensively in collaboration with Hendrik Clewits in the composing room, whose skill with Monotype machines had been acknowledged by the Monotype technical experts George Westover and R C Elliott. Clewits had been responsible for seeing many of Van Krimpen's books into print.

Bram confesses that he was a bit of a misfit at Enschedé, a traditional firm where senior staff were expected to wear jacket and ties: Sem Hartz was always a snappy dresser, while Bram was happier in a sweater. Further, while his design skills were acknowledged and praised, it was felt that he lacked managerial drive. His high standards led to his nickname among the compositors, 'puntje in, puntje uit', from his frequent instructions to insert or remove a half-point space (making him comparable with 'Half-point Schmoller' at Penguin), but they were indulged to the extent of allowing him to reject as too two-sided the first making of 7000 kilos of paper for Harry Carter's *English translation of Typefoundries in the Netherlands*, his masterpiece among works produced at Enschedé, which came out in 1978. Bram tells me

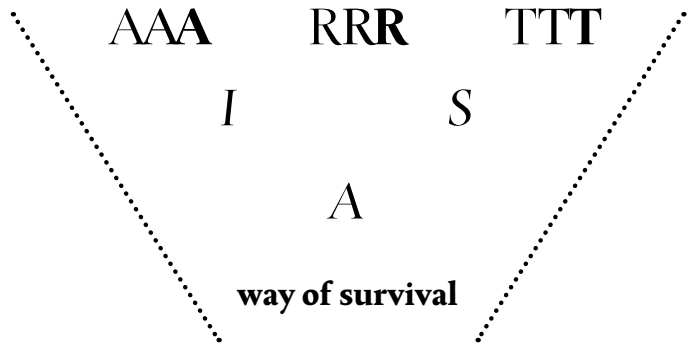
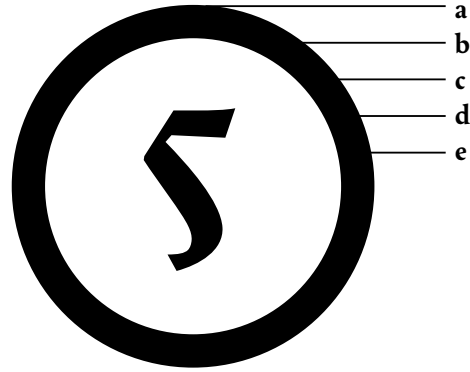
“It’s not where you take things from
it’s where you take them to.”

— JEAN-LUC GODARD

“WHAT IS THAT UNFORGETTABLE LINE?”

One of the most indelible, DNA-altering film-watching experiences that I have had occurred during my first year as an undergraduate at a little-known public research university near Dayton, Ohio called Wright State, and it involved the cinema of Jean-Marie Straub and Danièle Huillet. I was in entry-level film history class, which was open to any and all comers. On the first day, there were over 100 souls in the classroom. This was autumn of 1999, so the presiding enthusiasms were for Quentin Tarantino and *The Matrix*, with the cults of David Fincher and Christopher Nolan not yet decipherable on the horizon. Early on in the syllabus, the professor, Dr. William Lafferty, who recently retired after three decades of service in the trenches of academia,

Geschicht- sunterricht



What has culture lost that the avant-garde had? Ebullience, idealism, confidence, the belief that there was plenty of territory to explore, and above all the sense that art, in the most disinterested and noble way, could find the necessary metaphors by which a radically changing culture could be explained to its inhabitants.”

visual ear

54 shades of grey

Ecdysoone

ENSCHEDÉ WERE THE LARGEST PRINTERS in the Netherlands, and had recently celebrated their two hundred and fiftieth anniversary. In the twentieth century they had achieved added lustre with the appointment as head of typography of Jan van Krimpen, who designed books for them as well as typefaces, which were cast in the firm's own foundry, often from punches hand-cut by their resident craftsman Paul Radisch. Several of them, of course, were also issued by Monotype in Britain, notably Lutetia, Romulus and Spectrum. Van Krimpen had set the Enschedé style, which was nevertheless flexible enough for his two successors, Sem Hartz and De Does, to use in their own ways. Van Krimpen died in the year De Does arrived in Haarlem, 1958, and the two men never met. Bram worked with Sem Hartz, who himself had worked with Van Krimpen, and the two relationships proved not dissimilar, with a mixture of admiration and resentment. Hartz, who had trained as an intaglio engraver, felt that Van Krimpen did not sufficiently appreciate his typographical skills, although his one commercially-released face, Linotype Juliana, was a

OVERVIEW OF SUPPORTED OPENTYPE LAYOUT FEATURES

ı̇ab?! (H7ſ) ▶ ı̇AB?! (H7ſ)



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, as well as alternative set of numerals and currency symbols matching the height of capitals.

Small Caps ▶ SMALL CAPS
All Small Caps ▶ ALL SMALL CAPS

fig.1



Small Capitals & All Small Caps (SMCP & C2SC)

In Adobe applications there are two methods of applying small capitals. The first one, Small Caps (☞ſH) 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.

fig.2



01234ſ ▶ 0̇1234ſ

01234ſ ▶ 0̇1234ſ



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

21/2 31/10 ▶ 2½ 3¼



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.

{{[012-3456-789]}}

{{[o 1 2 - 3 4 5 6 - 7 8 9]}}

{{[o12-3456-789]}}

{{[012-3456-789]}}



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.

-> -^ ^- ▶ → ↑ ↓



Discretionary Ligatures (DLIG)

The discretionary ligature feature creates real arrows when you type the combination -> (right arrow), <- (left arrow), -^ (up arrow) or ^- (down arrow). Type numbers between parenthesis or brackets for circled numerals. Discretionary ligatures are off by default in Adobe applications.

(r) (p) (u) (1) [2] ▶ ® ™ © ① ②

C2O2 ▶ C²O²



Superscript / Superiors (SUPS)

Replaces all styles of figures (old style, tabular, lining) and letters with their superior alternates, which can be used for footnotes, formulas, etc. Superior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text.

H2O ▶ H₂O



Subscript / Inferiors (SINF)

Replaces all styles of figures (old style, tabular, lining) and letters with their inferior alternates, used primarily for mathematical or chemical notation. Inferior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text.