

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

FRANCIS GRADIENT

Francis

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

Lat Łąť

OpenType features in Francis

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

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 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.

Francis

Light
Light Italic

Regular
Regular Italic

Medium
Medium Italic

Bold
Bold Italic

Heavy
Heavy Italic

FRANCIS INSIDE

FRANCIS OUTSIDE

FRANCIS RIGHT

FRANCIS LEFT

About the typeface

FRANCIS draws its inspiration from an early 20th century lettering style often seen in European advertising, but also from the rational geometry that lends a rhythm to the typeface in text. Unlike most typefaces, the light styles of Francis are intended for the largest text sizes, and as the typeface gains weight, it also gains legibility at smaller sizes. From light to black, Francis goes from extremely compressed to a more airy design, keeping the highly modulated contrast of its thick and thin strokes. The true italics offer unexpected flair to the typeface. The letters nearly touch each other, creating a cursiveness that produces flowing headlines.

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.

VIDEODROME SCANNERS CRASH THE BROOD COSMOPOLIS

David Cronenberg Film Festival '16

The Museum of The Avant-Garde

Welcome to the MoAG which houses the largest collection of 20th Century Avant-Garde works of art in the world. The MoAG has been built and maintained by the estate of Francis Picabia.

- MAINSTAGE ↑
- ← GALLERIES
- ELEVATORS ↗
- ← BOOKSHOP

Typographica

Kurt Schwitters
on a *Time-Chart*

16 1967

COUNTER RECORDS

The Brutals
6 8

CONCRETE POETRY & I

ATELIER POPULAIRE

New York

Paris

Madras

Bang!

Zürich

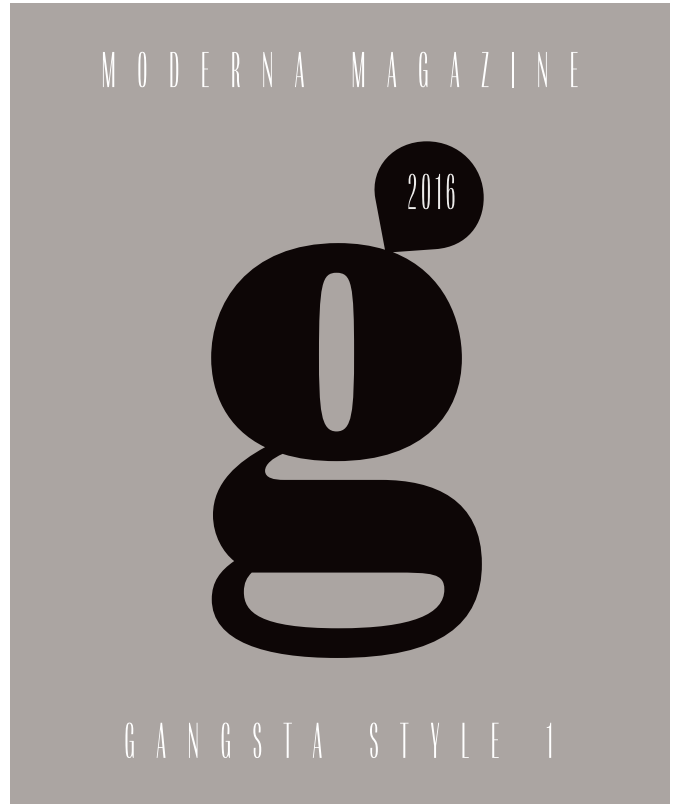
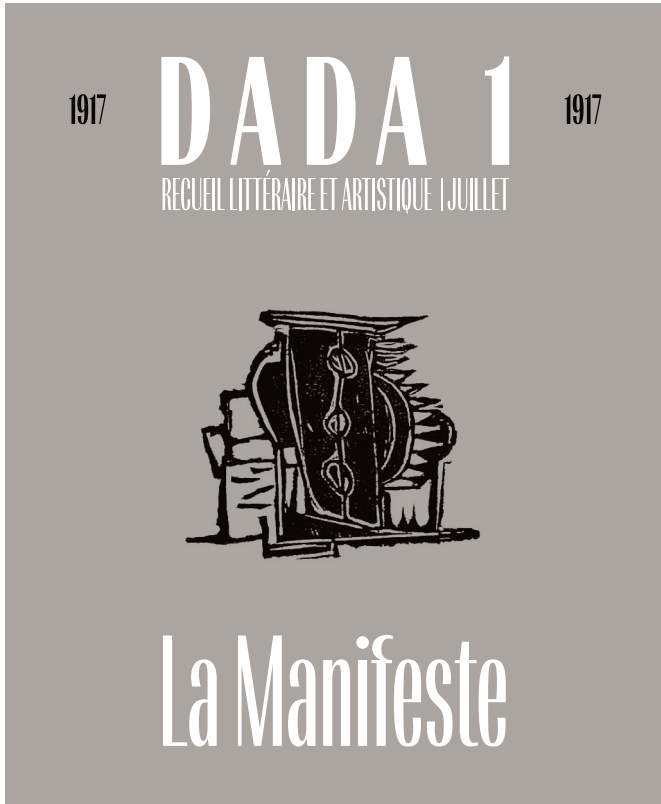
Berlin

The protests of 1968 comprised a worldwide escalation of social conflicts, predominantly characterized by popular rebellions against military and bureaucratic elites, who responded with an escalation of political repression. In capitalist countries, these protests marked a turning point for the civil rights movement in the United States, which produced revolutionary movements like the Black Panther Party. In reaction to the Tet Offensive, protests also sparked a broad movement in opposition to the Vietnam War all over the United States and even into London, Paris, Berlin and Rome. Mass socialist movements grew not only in the United States but also in most European countries. The most spectacular manifestation of this were the May 1968 protests in France.

MAY 1968

Francis

by *Nikola Djurek*



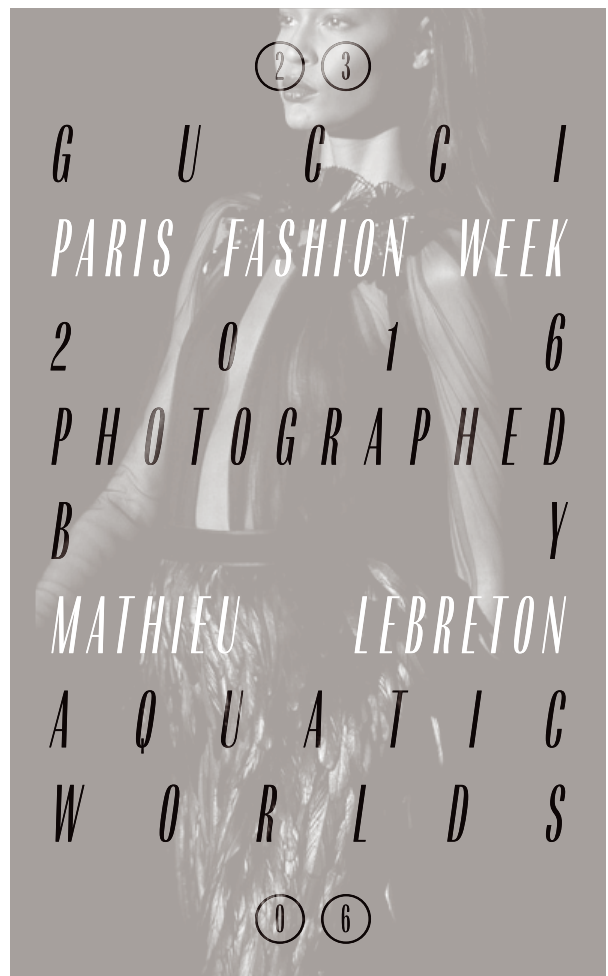
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Light Regular Medium **Bold Heavy**
*Light Regular Medium **Bold Heavy***



FRANCIS GRADIENT INSIDE

FRANCIS' REAL TOUR DE FORCE, HOWEVER IS ITS COLLECTION OF FOUR GRADIENT STYLES, CAPITAL-ONLY DISPLAY VERSIONS THAT PRODUCE DYNAMICALLY INCREASING OR DECREASING CHARACTER WIDTHS. THESE REMARKABLE TEXT PATTERNS ARE POSSIBLE BECAUSE EACH GRADIENT STYLE CONTAINS 2,690 GLYPHS THAT ARE SELECTED AUTOMATICALLY USING OPENTYPE'S CONTEXTUAL ALTERNATES FEATURE. THESE GRADIENT PATTERNS CAN BE APPLIED TO INDIVIDUAL WORDS, OR TO WHOLE LINES OF TEXT.

Francis draws its inspiration from an early 20th century lettering style often seen in European advertising, but also from the rational geometry that lends a rhythm to the typeface in text. Unlike most typefaces, the light styles of Francis are intended for the largest text sizes, and as the typeface gains weight, it also gains legibility at smaller sizes. *From light to black, Francis goes from extremely compressed to a more airy design, keeping the highly modulated contrast of its thick and thin strokes. The true italics offer unexpected flair to the typeface. The letters nearly touch each other, creating a cursiveness that produces flowing headlines.*

OVERVIEW OF SUPPORTED OPENTYPE LAYOUT FEATURES

ı̇ab?! (H75) ▶ ı̇AB?! (H75)



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 (☞☞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.

fig.2



012345 ▶ 0̇12345



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.

{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.

{0 1 2-3 4 5 6-7 8 9}}

{012-3456-789}}

{012-3456-789}}

-> ^ ^ - ▶ → ↑ ↓



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)(i)[2] ▶ ① ② ③ ④ ⑤

C202 ▶ C²0²



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.

H20 ▶ H₂0



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.