

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

Lumin

Lumin Sans

Lumin Sans Condensed

Lumin Display

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

Lat Łąť

OpenType features in Lumin

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

Designed by Nikola Djurek, 2013

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.

Serif nnnn

Sans nnnnnn

Sans Condensed nnnnnn

Display nnn

About the typeface

The Lumin family includes slab-serif, sans serif, condensed and display typefaces, all of which play with the idea of contradiction. The contrast between horizontal and vertical strokes seems to be quite subtle, evoking the slab serifs of the past century. The stroke connections, however, are sharply chiseled, reminiscent of high-contrast modern types, an effect especially pronounced in the heavier weights. The result is hybrid letterforms that look almost like stencil drawings, yet maintain high legibility at the smallest sizes.

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 founder of Typonine studio for graphic and type design, and teaches at Art Academy - DVK, University of Split and University of Zagreb, Faculty of Design.

newspaper

periodical publication

magazine

variety of topical news

headline

indicating the nature of text

screen reading

digital publishing

LUMIN SANS

contradictory

low contrast

distinctive qualities

high contrast

range of weights

Lumin

running text

legibility

fewer strokes

slab serif

Display Series
Condensed
Regular Width
Extended

LUMIN REGULAR

IT SEEMS TO BE A GOLDEN AGE OF TYPE DESIGN—not only are there more type foundries now than ever before, not only is distribution easier and more direct, not only is type a hot topic for numerous specialised blogs and magazines, but even the general interest media are in on the conversation, (if only occasionally). New type design courses are opening regularly, churning out legions of type designers. *And there are now over 150,000 fonts available for direct download.*

In spite of all the attention to type and the unprecedented conditions for type designers, the vast majority of new fonts desperately lack originality. Just as in the music industry, where cover versions and remixes are often more popular than new music, font designers seemingly prefer to exploit successful models from the past rather than strive for new solutions. Scant decades ago, new typefaces underwent a rigorous review procedure to ensure that they met the publisher's artistic and technical criteria. Today, self-publishing has eliminated such processes, and there is little critical review, little effort to add something new to the evolution of the profession. *Mediocrity abounds as quality control dwindles. Dozens of blogs (as well as the print media) simply republish press releases without distinguishing between marketing and independent reviews, praising uninspired fonts and institutionalising the average. Many design awards do the same, perpetuating a false idea of what constitutes superior quality. We don't need new fonts like this.*

In my decade of experience teaching at TYPE & MEDIA I have seen many students enter the course with no previous experience in type design. Over the eight months of the course they learn the structure of letterforms and the principles of

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Overview of supported OpenType layout features

i¿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 CAPS
All Small Caps ▶ ALL SMALL CAPS

fig.1

fig.2



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.

012345 ▶ 0̇12345
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

fi fl ffi fiff lf hfk ▶ fi fl ffi fiff lf hfk
fi ▶ fi
fi ▶ 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 ▶ 2½ 3¼ 4¹²⁵/5100



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.

{{[012-3456-789]}}
({[012-3456-789]})
({[012-3456-789]})
({[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). Discretionary ligatures are off by default in Adobe applications.

x(1+1.42 × 6) = y37 ▶ x^(1+1.42 × 6) = y³⁷



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 (10,00 + \$500) ▶ H₂O (10,00 + \$500)



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.