

+ x XtypothequeX x +

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

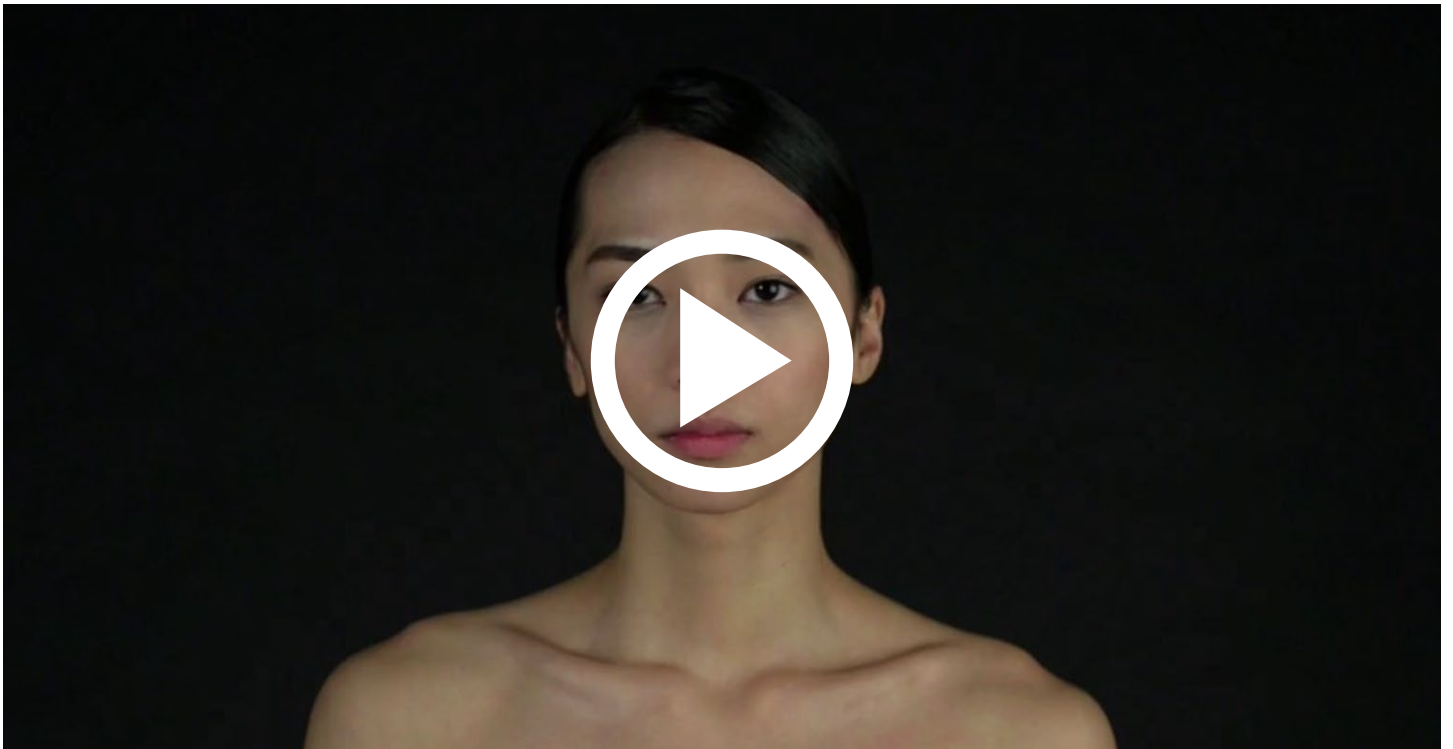
Neutral

OpenType font family supporting Latin based languages with extensive typographic features. Designed by Kai Bernau.

Lat Łāt

OpenType features in Neutral

1st ffl c^o 7/8 H₂ x² SS₀₁ SS₀₂ SS₀₃ SS₀₄
i-F 00 123 123 619 ¥\$



See the presentation video on vimeo.com/86399448

Regular *Italic*

Medium *Italic*

Bold *Italic*

About the typeface

Neutral began as Kai Bernau's graduation project at KABK (the Royal Academy of Art, The Hague), taking inspiration from typefaces that seem ageless, remaining fresh and relevant even decades after they were designed. It was constructed based on a set of parameters derived by measuring and averaging a number of popular 20th-century Sans Serif fonts. Aware that there is no such thing as total neutrality, this typeface explores how the absence of stylistic associations can help the reader to engage with the content of a text.

About the designer

Kai Bernau is a graphic and typeface designer from Germany. He lives and works in The Hague, Netherlands, where he is a co-founder of Atelier Carvalho Bernau. They produce typefaces, book and editorial design, interactive and web projects, as well as magazines such as Works That Work. Kai teaches typeface design in the Master of Art Direction at Écal, Lausanne, since 2011.

**Unobtrusive
Impartial
Free of
extravagance**

*Unobtrusive
Impartial
Free of
extravagance*

**UNOBTRUSIVE
IMPARTIAL
FREE OF
EXTRAVAGANCE**

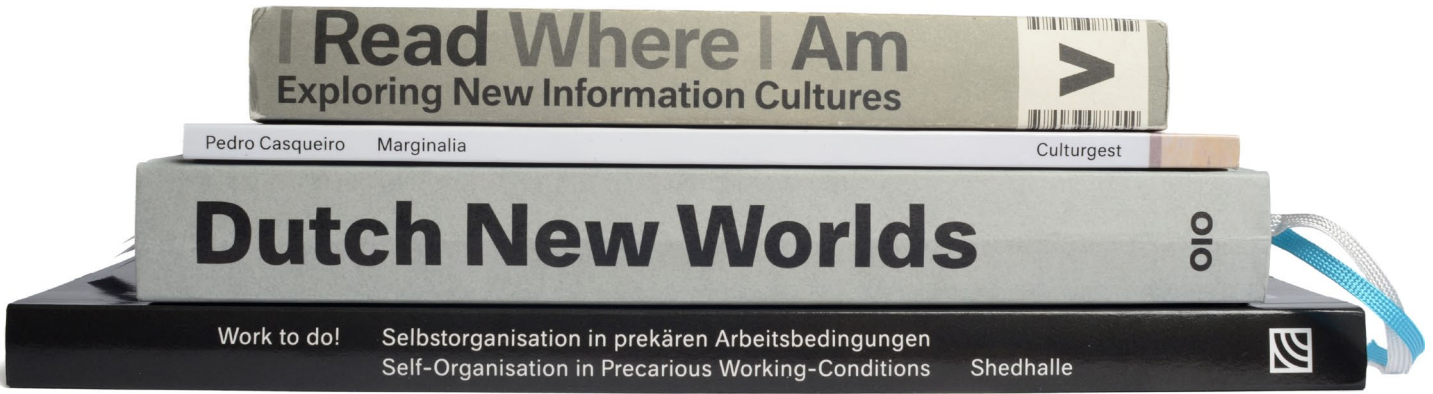
***UNOBTRUSIVE
IMPARTIAL
FREE OF
EXTRAVAGANCE***

I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose, however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from perceiving this art. Conceptual art is not necessarily logical. The logic of a piece or series of pieces is a device that is used at times, only to be ruined. Logic may be used to camouflage the real intent of the artist, to lull the viewer into the belief that he understands the work, or to infer a paradoxical situation (such as logic vs. illogic). Some ideas are logical in conception and illogical perceptually. The ideas need not be complex. Most ideas that are successful are lu-

I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose, however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from

perceiving this art. Conceptual art is not necessarily logical. The logic of a piece or series of pieces is a device that is used at times, only to be ruined. Logic may be used to camouflage the real intent of the artist, to lull the viewer into the belief that he understands the work, or to infer a paradoxical situation (such as logic vs. illogic). Some ideas are logical in conception and illogical perceptually. The ideas need not be complex. Most ideas that are successful are ludicrously simple. Successful ideas generally have the appearance of simplicity because they seem inevitable. In terms of ideas the artist is free even to surprise himself. Ideas are discovered by intuition. What the work of art looks like isn't too important. It has to look like something if it has physical form. No matter what form it may finally have it must begin with an idea. It is the process of conception and realization with which the artist is concerned. Once given physical reality by the art-

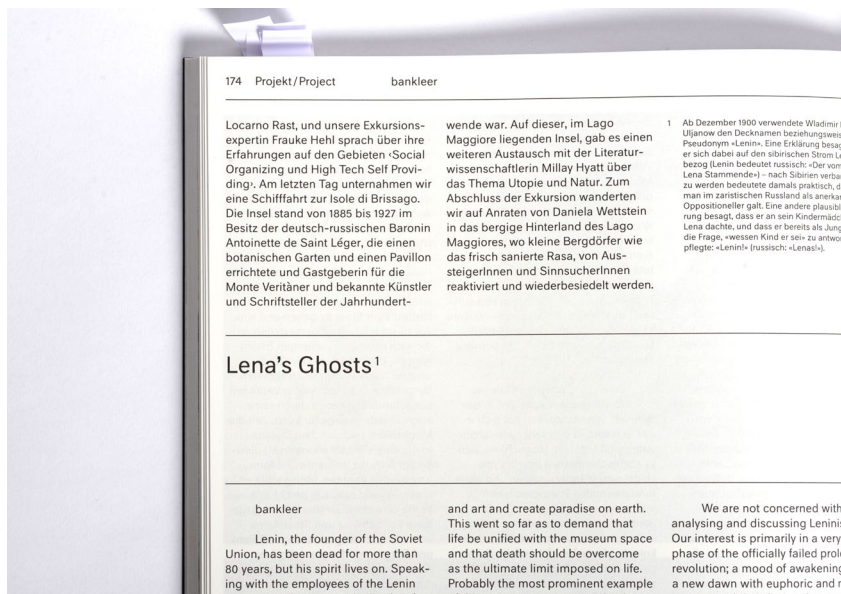
ist the work is open to the perception of all, including the artist. (I use the word perception to mean the apprehension of the sense data, the objective understanding of the idea, and simultaneously a subjective interpretation of both). The work of art can be perceived only after it is completed. Art that is meant for the sensation of the eye primarily would be called perceptual rather than conceptual. This would include most optical, kinetic, light, and color art. Since the function of conception and perception are contradictory (one pre-, the other postfact) the artist would mitigate his idea by applying subjective judgment to it. If the artist wishes to explore his idea thoroughly, then arbitrary or chance decisions would be kept to a minimum, while caprice, taste and others whimsies would be eliminated from the making of Artforum (June, 1967). the art. The work does not necessarily have to be rejected if it does not look well. Sometimes



Selected books using Neutral, designed by Lust; Atelier Carvalho Bernau; Joost Grootens; Urs Lehni & Lex Trüb (from top to bottom).



I Read Where I Am: Exploring New Information Cultures, Valiz/Graphic Design Museum, Breda 2011, designed by Lust using Neutral.



Work to do! Selbstorganisation in prekären Arbeitsbedingungen / Self-Organisation in Precarious Working-Conditions, Verlag für Moderne Kunst Nürnberg, Designed by Lehni-Trueb, Urs Lehni, Lex Trüb

Overview of supported OpenType layout

i¿ab?! (doh-ehg) ▶ i¿AB?!
(DOH-EHG)

i-T 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.

012345 ▶ 0̇12345
012345 ▶ 0̇12345

0-0 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 3¼₁₀

7/8 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.

{{[H012-3456-789]}}
({[H012-3456-789]})
([H012-3456-789])
({[H012-3456-789]})

123 Tabular Lining Figures (TNUM+LNUM)
123 Tabular Oldstyle Figures (TNUM+ONUM)
123 Proportional Oldstyle Figures (PNUM+ONUM)
619 Proportional Lining Figures (PNUM+LNUM)
Neutral doesn't include true ranging (Oldstyle) figures, but use the Oldstyle substitution feature to access a set lowered numerals for use in a flow of lowercase. The standard Lining figures fit better with all-capital text. Tabular figures (TF) are for use in tables where numerals need to be aligned vertically. Tabular figures are available as a OpenType feature and have a fixed width in all weights. Typotheque fonts also include Old-style Tabular figures.

--> -> -^ ^- ▶ → → ↑ ↓

g-9 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.

C2O2 ▶ C²O²

x² 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

H₂ 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.

a á â ã ä å ▶ α á ã ü ô

Stylistic Set 1
l l l l l l l l l l l l l l l l

Stylistic Set 2
t t t t t t t t t t

Stylistic Set 3
B B

Stylistic Set 4

SS 01 Stylistic Alternates (SS01-04)
Neutral includes some alternative characters which can be activated by turning on 'stylistic alternates' in Adobe applications.

SS 02

SS 03

SS 04