

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

Nara Sans

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

Lat Łąť

OpenType features in Nara

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

Designed by Andrej Krátky, 2017

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.

Nara Roman Cursive *Italic*

Light Regular Medium **Bold Black**
Cursive Cursive Cursive **Cursive Cursive**
Italic Italic Italic Italic Italic

About the typeface

More utilitarian than the original Nara (Serif), NARA SANS aims for better usability and a more contemporary feel. It is closely based on Nara's rational structure of strokes and its humanist calligraphy models, but it includes rather sharp details for a humanist sans.

About the designer

ANDREJ KRÁTKY was born in Czechoslovakia, studied in Prague (now Czech republic) and USA. After starting his career as a graphic designer he co-founded the CD-Creative advertising agency in Bratislava, Slovakia. In 2015, together with Peter Bilak, he has founded Fontstand.

HJARTAD Í MIÐJU ALLS" EFTIR ÞRÖST HELGASON ÆSKUÁR ÞREIFAÐ

Halfbeak

The novel is explicitly humorous but slightly more realistic (*except maybe the last chapter*) than many of Kafka's works, but it shares similar motifs of an *oppressive and intangible system* putting the protagonist repeatedly in *bizarre situations*. Specifically, he

Kafka broke off his work on this novel with unexpected suddenness, and it remained unfinished. From what he told his friend and biographer Max Brod, incomplete chapter *The Nature Theatre of Oklahoma* (a chapter the beginning of which particularly delighted Kafka, so

A Lighthouse In The Red Square

RECKON

Between them, these two measures will raise £1.5BN a year by 2019–20. Cheif said *he would increase* National Insurance Contributions (NICs) by 1%–10% in April 2018

ISBN 978-0-394-71815-6

Dust tog aldrig sovevogn den ene gang om året, hvor han foretog sin lange rejse til kongressen. Han forklarede hende, at han hellere ville sidde med hov

edet inde i sin frakke i hjørnet af en anden klass-es kupé. Intet var bedre. Bumpe lidt med nakken mod trævvæggen, fælde hen med ekspressens lange løbina

Graffiti

Echoes from the *Early* Digital Era

Histoire de la folie à l'âge classique – *Folie et déraison*

Madness and Civilization:
A History of Insanity in
the Age of Reason



F O U C A U L T

Problems of Knowledge & Freedom:

Noam
Chomsky

The Russell
Lectures

Pantheon
New York

cuflink

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VICTOR SOTO AND RICK OWENS

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Ford Modern Cinema ①⑦ Mason Margiela
deconstruction ②③ Eiko Ishioka On Grandeur
⑤ Michael Manning Other Dark Worlds ⑩

Mal faire, dire vrai. Fonction de l'aveu en justice

Wrong-Doing, Truth-Telling:
The Function of Avowal in
Justice (2008 Edition)



F O U C A U L T



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**SISTERS OF
MERCY**

FLOODLAND

ANDREW ELDRITCH
*Vocals, Keyboards, Synth,
Guitar, Bass Guitar,
Programming*

PATRICIA MORRISON
Bass Guitar, Vocals

DOKTOR AVALANCHE
(Drum Machine) Drums

1987

Dominion/Mother Russia 7:00
Alexander, Eldritch & Steinman

Flood I 6:22
Alexander and Eldritch

Lucretia My Reflection 4:57
Alexander, Eldritch & Steinman

1959 4:09
Eldritch

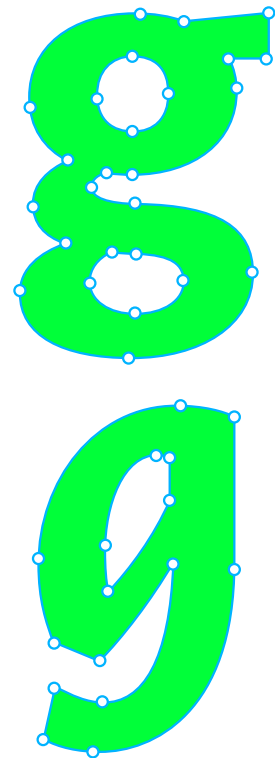
This Corrosion 10:55
Alexander, Eldritch & Steinman

Flood II 6:47
Alexander and Eldritch

Driven Like The Snow 6:27
Alexander, Eldritch, and Steinman

Never Land (A Fragment) 2:46
Eldritch and Alexander

Floodland is the second studio album by English rock band **The Sisters of Mercy**. It was released on 13 November 1987 by *Merciful Release* and *Warner Music Group*. The recording of the album began in January 1987, roughly two years after the band disbanded following the departures of band members Craig Adams and Wayne Hussey. It was produced by Larry Alexander, band frontman Andrew Eldritch, and Jim Steinman while being recorded at Power.



1985 VINYL

**Barbarism
Begins At The
Home Smiths**

MEAT IS MURDER

**Pirates & Emperors,
Old and New**

International Terrorism and
the Real World

**A New Generation
Draws the Line**

Kosovo, East Timor and the
Standards of the West

C H O M S K Y

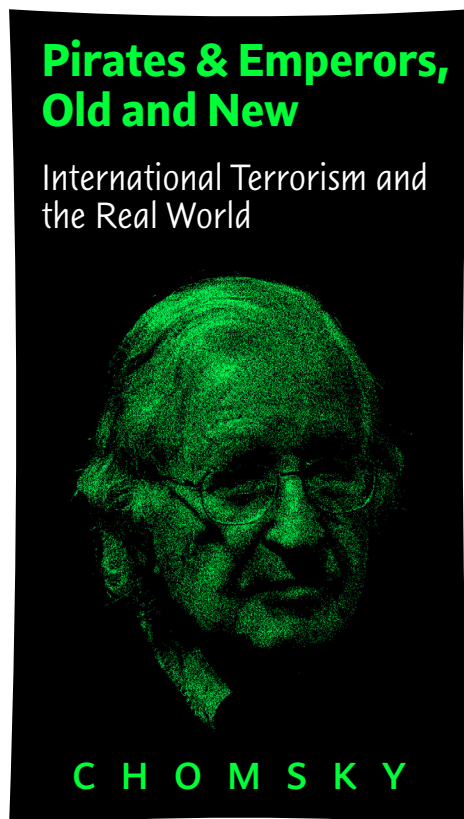


CHAPTER 2

Future Cities and Technocracies

In her 1999 book *Hayao Miyazaki: Master of Japanese Animation*, Helen McCarthy identifies **Conan** as a "seminal" work and recognizes themes and story elements in this production which Miyazaki would continue to explore throughout his career. McCarthy also notes continuity in the development of the characters and their plight throughout Miyazaki's work. She sees **Lana** and **Conan** as precedents for his later heroines and characters, and mentions, *Sheeta's rescue* by Pazu, from Miyazaki's 1986 animated feature film *Castle in the Sky*, as an example.

Spanning a total of 26 episodes, the series featured the directorial debut of Hayao Miyazaki.



American Power & the New Mandarins

Thoughts on Vietnam

Noam Chomsky

Pantheon
New York

ISBN 1-56584-775-X

NARA SANS REGULAR

NARA comes with two secondary styles, an upright cursive with calligraphic details, and an angled Italic resembling traditional typeface style designed to complement a Roman typeface. As with the original NARA, Nara Sans Cursive uses the exact same set of uppercase letters as the upright Nara Sans to accompany a much narrower lowercase. The aesthetic inspiration for this concept lies in the early Aldine italics, which began with lowercase letters only, with the uppercase letters consisting of roman capitals at the beginning of the sentences. This however proved to be challenging during the design process,

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NARA SANS BLACK CURSIVE

As I soon discovered, however, the classification does not fully cover the possibility of a truly dynamic typeface which also incorporates a very strong contrast.

NARA SANS LIGHT

Intrigued, I began to search all the available specimens for such a typeface, but I could not find any that really fit the description. It seemed, in fact, that at least in the case of 'text' or 'book' typefaces, all had been created as direct descendants of their historical sources.

NARA SANS MEDIUM

I was very lucky to receive my earliest training in typography from my father. Besides teaching me calligraphy, he taught me to respect the historical development of typography, as well as to disdain uninformed experimentation for experimentation's sake. For me, during those early years, the essence of all knowledge of type was his enormous two-volume edition of František Muzika's *Beautiful Typefaces* (*Krásné písmo ve vývoji latinky*), a complete history of the Latin alphabet with many full-page illustrations. Years later my training continued under professor Jan Solpera in the very atelier founded by Muzika at the Academy of Arts, Architecture and Design in Prague. Solpera, apart from his many typeface designs, also created the systematic *Classification of Print Type*, which became an official, state-mandated norm in Czechoslovakia in 1979. As surreal as it may seem to impose a norm on typeface forms, this shows how highly this system was regarded by professionals in our country. And Solpera was a great teacher who led us through the systematic development of our first original typeface designs based on an understanding of history. Muzika's monumental 2-volume book *Krásné písmo ve vývoji latinky I, II* (Beautiful Typefaces I, II) 1958, 1963. This valuable and richly illustrated book was also published in German in 1965

(*Die schöne Schrift in der Entwicklung des lateinischen Alphabets*, Hanau am Main: Verlag Werner Dausien). But even as a young boy studying Muzika's books, I had been fascinated by the idea of 'non-existent' typefaces, designs that had never been conceived or realised. From the days of Gutenberg to the beginning of the 19th century, typographers built on the designs of their predecessors or colleagues, developing their own letterforms in the quest for more beautiful and useful type. Partly because of the great difficulty of producing type and partly because of the limited number of really influential type foundries, the development of type during this period seems nearly linear: small but important steps lead from one great design to the next. Tracing this historical progression, one gets the impression that type design necessarily developed along the only possible, logical line available, given the technological limitations of the era. The power of these ingenious designs was such that they led the whole industry, establishing the direction for generations to come. But surely there must also have been other typefaces which, for whatever reason, were not selected for survival. So could the development of type have taken a different direction? Why is it that most historical periods are associated so strongly with certain char-

acteristic combinations of formal elements? In school we were taught to recognise which combinations of elements were typical for given periods and not to tamper with them. Only later when I was studying Solpera's *Classification* did I realise that there could be alternative ways to combine formal elements in typefaces. More importantly, I realised that perhaps whole categories of type were missing from history! Solpera's system takes a different approach from other type classification schemes: instead of dividing historical typefaces into classes by historical similarities, he analyses them primarily from the standpoint of dynamic and static structures. Dynamic structures are characterised by an oblique axis of contrast, moderate contrast between line widths, rounded serif junctions and a greater variation in letter widths, whereas static structures are characterised by a strictly vertical axis of contrast, strong contrasts between line widths, sharp serif junctions and more uniform letter widths. There is a transitional variant between those main classes which marks the historical steps that led from one principle to the other. As I soon discovered, however, the classification does not fully cover the possibility of a truly dynamic typeface which also incorporates a very strong contrast between thin and thick strokes,

Overview of supported OpenType layout features

ıǝab?! (H75) ▶ ıǝAB?! (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

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 (ıǝ ƆH) 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 ▶ 0̸12345



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]}}

{{[0̸12-3456-789]}}

([{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). 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.