Tribunal

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

Lat | Łāṭ

OpenType features in Lumin

Bʙ aA 1ˢᵗ ffi Ct̕ ⅞ H₂ X²
i-I 0̸0̸ ⌘ 123 123 619 ¥$

Designed by Aljaž Vindiš, 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.

CHARACTER SET

ABCDEFGHIJKLMNOPQRSTUVWXYZ
([0123456789])

ÁÀÂÄÃÅĂĀĄÇĆČĈĊĎÐÉÈÊËĚĖĒĘĞĜĢĠĦĤÍÍÌÎÏĨĪĮĨĴJĶĹĻĿŁÑŃŇŅŊ
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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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ÆǼÆŒ

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←↑→↓↖↗↘

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

About the typeface

Tribunal was originally developed as the custom font of a cross-platform magazine, designed from the start to work equally well in both print and screen media. Rather than trying to force digital screens to behave like paper, Tribunal works within the lower-resolution constraints of the display, achieving superb readability with simplified shapes and angular aesthetics. Its construction techniques translate well to the higher-resolution environment of print applications, giving it a distinctive character instantly recognisable in either medium.

About the designer

Aljaž Vindiš (1987) was born in Slovenia, graduated from the Academy of Fine Arts and Design in Ljubljana, and has worked with various Slovene publishers on their business, strategy and design. He continues to investigate publishing through commissions and writing, and also lectures both in Slovenia and abroad. He served on Tribuna's editorial board from 2009 to 2011.

Tribunal

constructed slab

Berliner

online & print

PERIODICALS

contrasting italic

to you? It's l
bosses and to
money!

Aufbiks, čreva na plot!
Klic divjine. **1)** Kakopak, sosedu
crkne krava. To naj po možnosti
svojimi črevi na plotu. **2)** Dober s
rezultat
ilskih ve
nije znan
na. **4)** Pse

Network (1994): The Mad Speech of the Howard Beale

on't have to tell you things are bad.
ody knows things are bad. It's a de-
. Everybody's out of work or scared
g their job. The dollar buys a nick-
th; banks are going bust; shopkeep-
p a gun under the counter; punks
ning wild in the street, and there's
anywhere who seems to know what
d there's no end to it.
 know the air is unfit to breathe and
d is unfit to eat. And we sit watch-
 TVs while some local newscast-
us that today we had fifteen hom-
nd sixty-three violent crimes, as if

go out any more. We sit in the house, and
slowly the world we're living in is getting
smaller, and all we say is, *»Please, at least
leave us alone in our living rooms. Let me
have my toas
belted radials
Just leave us al

Well, I'm
I want you to
to protest. I d
want you to
because I wo
to write. I don
depression ar

13 | **TRIBUNA** — *Hvalnica giljotini*

Hvalnica
ljotini

uska ruleta
ra na srečo z življenjem. Igra
 jo takole: *Vzameš revolver, po*
vadi imajo zmogljivost nabojnika
 se pravi
ostorčkov
tavi samo
bnič zavr
glavi in s
ožnosti.

09 | **TRIBUNA** — *Ibržniki*

Favoriziranje patriotizma in domo-
ljubja je občutljiva praksa, še posebej ka-
dar se v javnost implementira s strani poli-
tike, partikularno desnice. V sami filo-
zofiji domoljubja ni ničesar spornega,
problem se pojavi, kadar politična ma-

ternative in sistematično ignorira
liranje družbenih celic na podlag
esov in sorodnosti; kar pa na glob
nivoju omogoča Splet, osvobojen o
fizičnega prostora.
Demagogija filozofije ljuds
d zgoraj. Odraz
ske misli se kaž
čnih in neonaci
bkulture, ki se je
ico in branik slov
damentov narod
ovine sta edini ir
 njihove ideolog
 mentalno kastri
i agresivna in k

It brings tears to my eyes to
say it, but, here we are –
this is where it all ends.

n r a

h & a

a g y

Tribunal 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 construction that allow them to create well-designed typefaces, (not always terribly original, but convincing

Overview of supported OpenType layout features

¡¿ab?! (doh-ehg) ▶ ¡¿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 *fig.1*
All Small Caps ▶ ALL *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 ▶ Ø12345
012345 ▶ Ø12345

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

fiflffifflflfhfk ▶ fiflffifflflfhfk

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 3¹⁄₁₀ 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.

C2O2 ▶ C^{2}O^2

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 ▶ H$_2$O

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.