

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

Valter

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

Lat Łąť

OpenType features in Lumin

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i-I 0-0 123 123 619 ¥\$

Designed by Nikola Djurek, 2014

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.

Valter Hairline *Italic*

Valter Thin *Italic*

Valter Light *Italic*

Valter Regular *Italic*

Valter Medium *Italic*

Valter SemiBold *Italic*

Valter Bold *Italic*

About the typeface

Valter is a collection of display fonts with increasing contrast, inspired by writing with the pointed pen.

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.

VALTER

is actually a Sans

WITH A

variable contrast

He uses his

pointed pen

mightily

Valter is a masculine
given name. It is de-
rived from the Old
Germanic elements
“wald”—“rule” and
“heri”—“army, warrior”

VALTER IS A MASCU-
LINE GIVEN NAME.
IT IS DERIVED FROM
THE OLD GERMANIC

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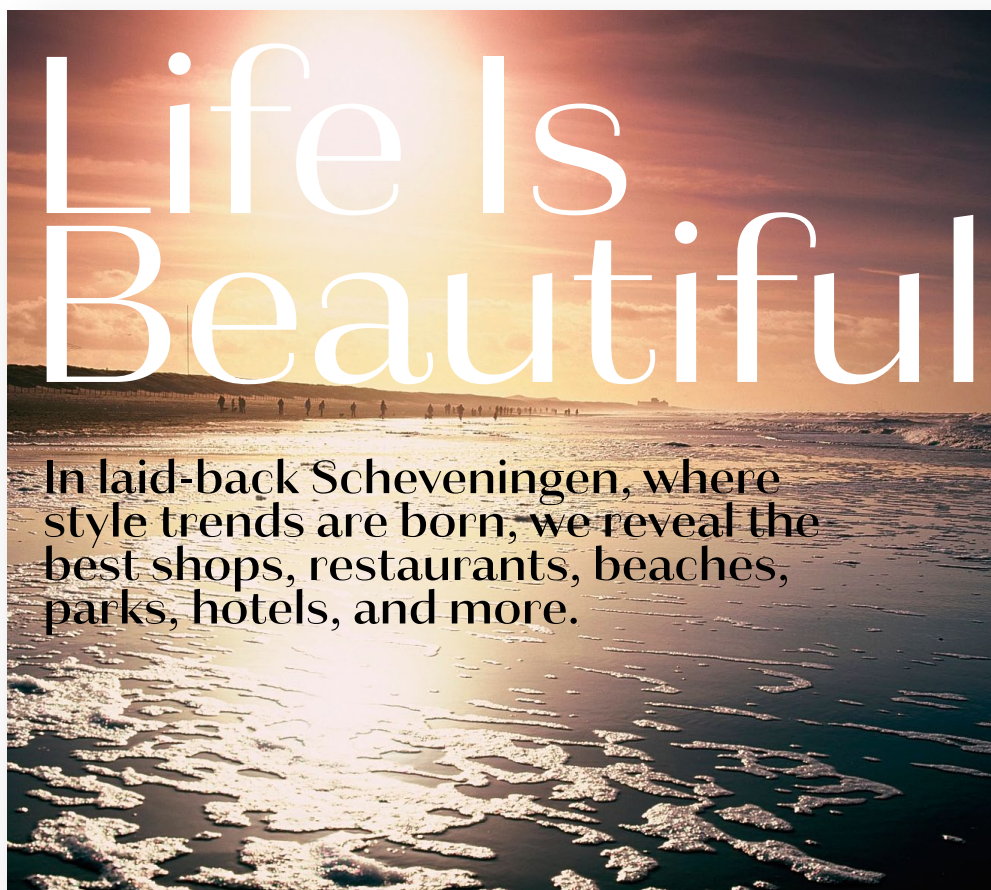
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IT SEEMS TO BE A GOLDEN AGE OF TYPE DESIGN—not only are there more type foundries now than ever before, not only is distribution easier and more direct, not only is type a hot topic for numerous specialised blogs and magazines, but even the general 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



Life Is Beautiful

In laid-back Scheveningen, where style trends are born, we reveal the best shops, restaurants, beaches, parks, hotels, and more.

Everybody has a chronic travel daydream, the escape to fantasize about when conference calls drag on or e-mail gluts the in-box. In the grip of a deadline I'm a surf-side Scheveningen dreamer. I can't actually surf, but something about the image of wave-riders barefooting it across The Hague's beach at dawn, boards tucked under their arms, makes me wish I were Joris de Jong frolicking on Surfrider Beach. Some people will argue that the food and fashion scenes in the Netherlands are unremarkable. And it's true that it's hard to see beyond the fritjes & mayonaise image of the place. But to my mind Scheveningen—especially its free-spirited barefoot approach to life—is the fountainhead of many of Europe's most influential style trends. Most fashion editors will roll their eyes if you suggest that trends in clothes, like so many other elements of life, move from west to east. As a big-city native, I, too, find the reality of Scheveningen's wave of surfer style easier to ride in a daydream than in reality. But when you think about how casual our culture has become, how we dress less for business than for comfort, it's hard to dispute that fashion etiquette has been shaped by Scheveningen's outdoor-life, laid-

Griffith Observatory

ICON OF L.A., ASTRONOMY CENTER,
A BELOVED CIVIC GATHERING PLACE
& A POPULAR ATTRACTION.

Johan Franzen reports





