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

Vita

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

Lat Łāț

OpenType features in Lumin

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Designed by Nikola Djurek, 2016

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])

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Vita Hairline *Italic*
Vita Thin *Italic*
Vita Light *Italic*
Vita Regular *Italic*
Vita Medium *Italic*
Vita Bold *Italic*

About the typeface

Vita is a distinctive and quietly confident 21st century sans serif typeface. It has been carefully drawn to perform well as a webfont on both low- and high-resolution screens. Although designed for digital displays, it also produces striking results in print. Its minimalist letterforms remain easily distinguishable even at the smallest sizes, thanks to the serifs that differentiate similar shapes, such as C and G, or I, l and 1. In print, Vita is a sturdy, recognisable typeface that gives flavour to short and long texts alike. With seven weights and two widths in Roman and italics, the family consists of a total of 28 styles.

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.

VITA IS A

distinctive

quietly confident

21st century
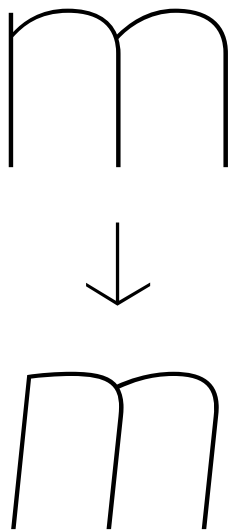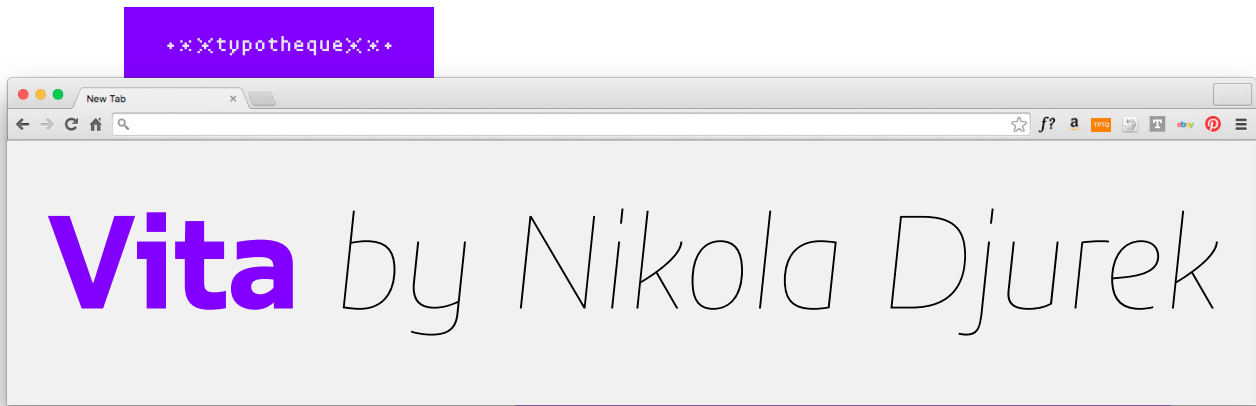
sans serif

LOW & HIGH

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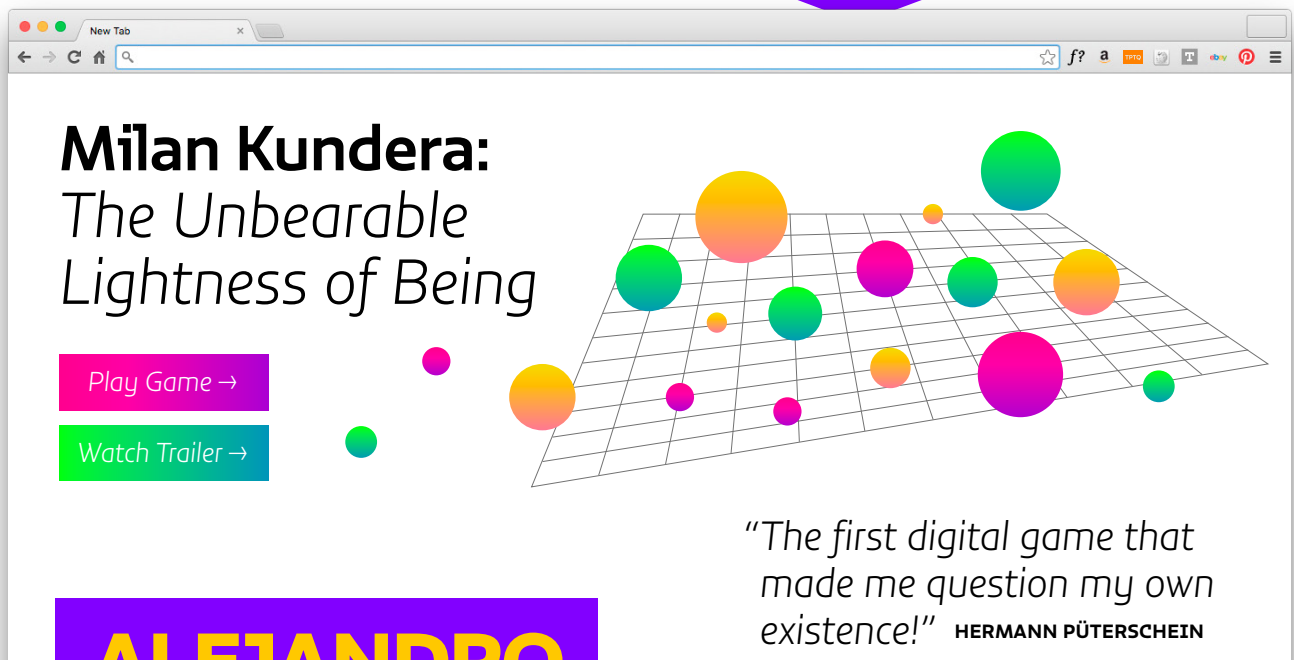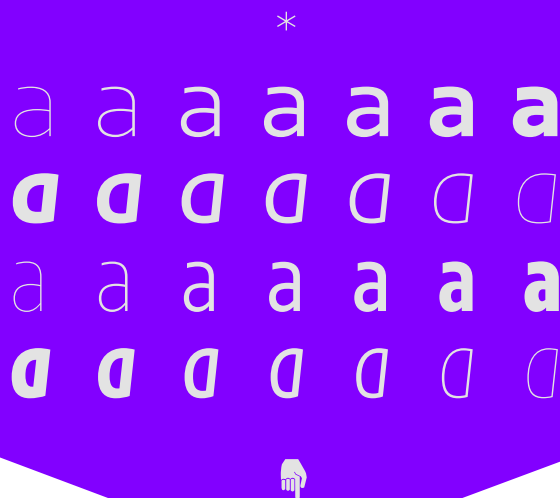
IT SEEMS TO BE A GOLDEN AGE OF TYPE DESIGN—not only are there more type foundries now than ever before, not only is distribution easier and more direct, not only is type a hot topic for numerous specialised blogs and magazines, but even the general interest media are in on the conversation, (if only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

✦✕✕typotheque✕✕✦

Vita *by Nikola Djurek*

Vita is a clean, straight forward contemporary sans serif family in two widths and *multiple styles* for modern typesetting suitable for screen & print applications.

*

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Milan Kundera:
The Unbearable Lightness of Being

Play Game →

Watch Trailer →

"The first digital game that made me question my own existence!" HERMANN PÜTERSCHEIN

ALEJANDRO

"*The first digital game that made me question my own existence!*" **HERMANN PÜTERSCHEIN**

ALEJANDRO JODOROWSKY
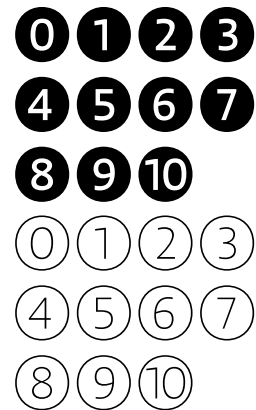
THE GREATEST FILM NEVER MADE

DUNE
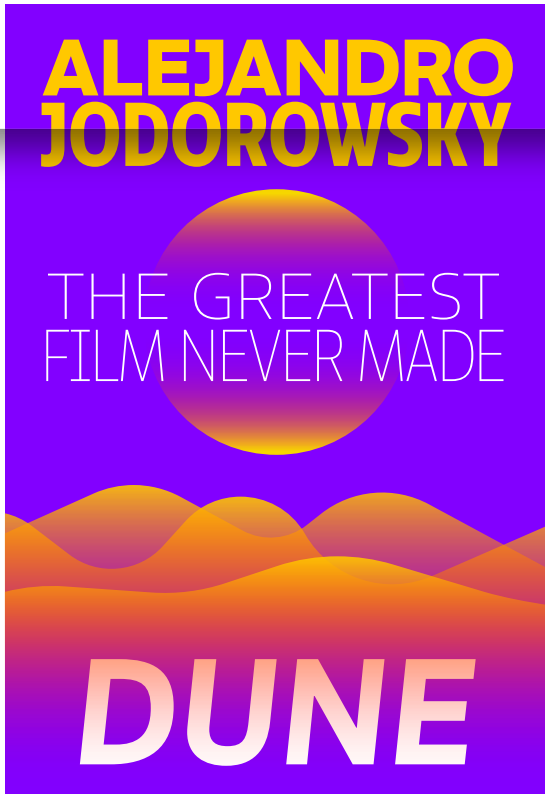
Gebrauchsgraphik / *Essays* 🔴8 🔴2

Banal ideas cannot be saved by beautiful execution SOL LEWITT ☞ **does not apply to type design** PETER BIĽAK

Let's have a look what the term 'conceptual' means in other disciplines. We can skip music, architecture, illustration, ceramics or dance, which similarly to typography are also dependent on performance or execution. Obviously, there are some exceptions — John Cage's 4′33″, for example, or some projects of Rem Kolhaas or Peter Eisenman — but in essence all craft-based disciplines rely on the transformation of abstract ideas into material form. Should the idea remain in its semantic form, one has to rethink the whole frame of the discipline. Would you hire a 'conceptual' plumber to fix your sink? Where the [term] really prospers is in the domain of modern art. This term [came in the] late 1960s to describe a philosophy of art that rejected [the art] object as a precious commodity. Instead, the typical work [is] generally semantic rather than illustrative, a self-referential,

New Tab ✕

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Artist Profile

John Baldessari:
Words & Dots

I WILL NOT MAKE ANY MORE BORING ART
I WILL NOT MAKE ANY MORE BORING ART
I WILL NOT MAKE ANY MORE BORING ART
MORE BORING ART

John Baldessari (born June 17, 1931) is an American conceptual artist known for his work featuring found photography and appropriated images. Initially a painter, Baldessari began to incorporate texts and photography into his canvases in the mid-1960s. In 1970 he began working in printmaking, film, video, installation, sculpture and photography. He has created thousands of works that demonstrate—and, in many cases, combine—the narrative potential of images and the associative power of language within the boundaries of the work of art.

His art has been featured in more than 200 solo exhibitions in the U.S. and Europe. His work influenced Cindy Sherman, David Salle, Annette Lemieux, and Barbara Kruger among

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Metropolis, původně více než dvouhodinový snímek, je německý černobílý němý film

Metropolis, původně více než dvouhodinový snímek, je německý černobílý němý film rakouského expresionistického režiséra Fritze Langa.

Jde o jeden z prvních snímků z žánru science fiction. Jedná se o sci-fi antiutopii.

1927
METROPOLIS
Film režírovaný Fritze Langa

PÁTEK 9 PM | NÁRODNÍ KINOSÁL

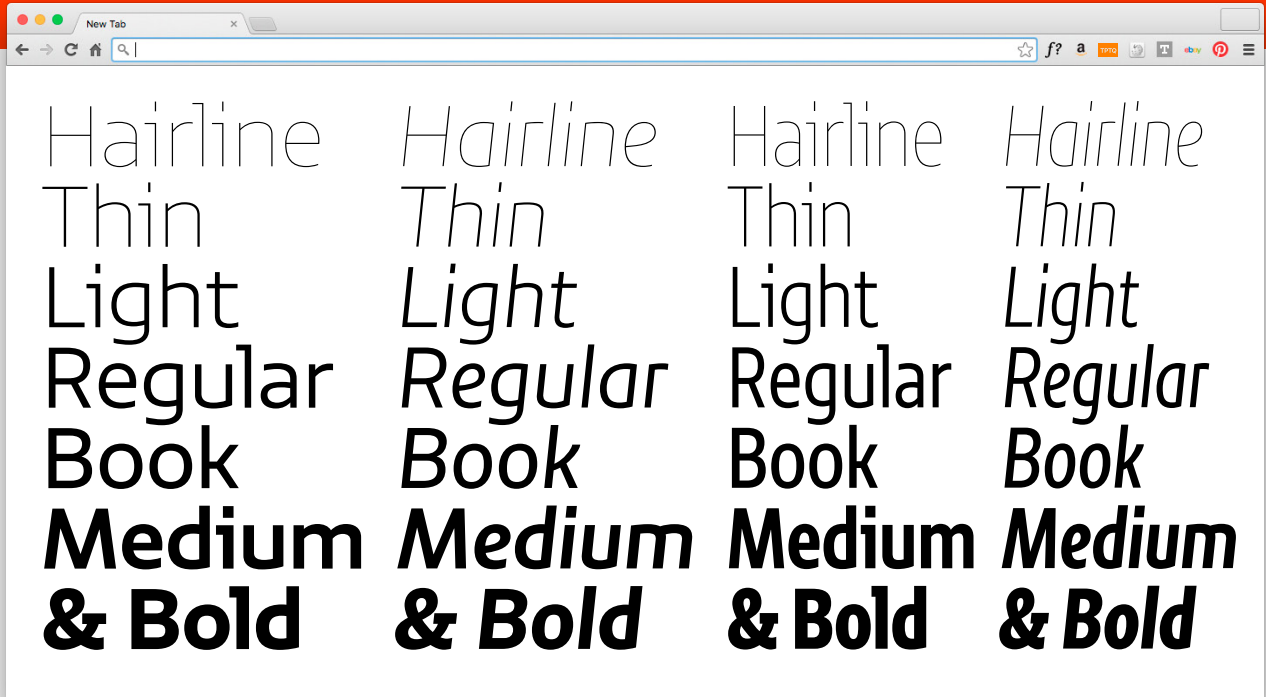# Replicant Genetics & The Human Condition

Dr. Eldon Tyrell
FOUNDER, THE TYRELL CORP.

FRIDAY, 21 DEC | 21:00 HRS

FUTURECON21

Nobel Lauret Dr. Edmond Tyrell started the Tyrell Corp. to innovate and produce the first perfected AI humanoids, Replicants, the first man made sentient beings. Last year Tyrell won the Nobel Prize for his extraordinary contributions to science and technology.

He speaks at Futurecon this year, a rare public appearence to speak about the greatest achievement of mankind: Creation.

New Tab

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OVERVIEW OF SUPPORTED OPENTYPE LAYOUT FEATURES

¡¿ab?! (dh-ehg) ▶ ¡¿AB?! (DH-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 SMALL 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 ▶ 012345
012345 ▶ 012345

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 3¹⁄₁₀

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.

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({[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 ▶ 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.

IJ ij l íïì ▶ IJ ij l íïì

Stylistic Set 02 (SS02)
Stylistic Set 2 will replace standard serifs on I, J, l with the plain form of these letters.

STIJL ▶ STIJL

Stylistic Set 03 (SS03)
Stylistic Set 3 will replace standard on 'J' with the longer, descending form, and use 'I' without serifs