



Luiss Type

User's Manual and Open Type Instructions

When distributing Luiss Type fonts this manual must be included to ensure the best results of the font software.



Vision **Mission** *actionable social science*
Strategy

Scienze Politiche

Economy & Management
Philosophy & Economics

2018

Universi

Luis Type
Corporate Type Families

User's Manual and Open Type
Instructions

LUISS



The Word the “New” Image

Typography represents **physical space** and visual memory of the word. The contemporary setting offers us a **tool** of prime concern for **orientation** on the web, search for **information**, production and **enhancement** of **content** or acquisition of **knowledge** in general.

Leadership

The “operation” Luiss Type takes part in the general mission of transmitting values such as innovation and leadership: coining one’s own style instead of following or adopting pre-existing ones rewards autonomy in the representation of the corporate culture, besides conferring operational independence.

Competitive Advantage

Corporate Type, therefore, is a strategic asset because, representing an operation in the cultural domain, it lends a series of fundamental features and competitive resources to all the university’s communication activities: essentiality, immediacy, efficiency, unity.

Distribution

The Luiss Serif and Luiss Sans families will be made available to the entire user base, both internally and externally, either directly or via the free download platform myfonts.com.

Usage and Application

Fonts are softwares. This manual describes the functions which have been programmed in order to make the use as intuitive as possible, optimizing the typographic quality employing features offered by the format “Open Type”, a “cross-platform” technology and industry standard for encoding of contemporary fonts.

Corporate Type

Luiss *Serif* and Luiss *Sans*, two families of institutional characters, designed ad hoc to ensure empathy and recognizability to the message of the university on the relational level with the *entire stakeholdership*. Formal language and proportions are in fact simply inspired by the new logo, revisited for elegance and stylistic consistency.

Any typographic composition, consequently and independently from the style adopted, will graphically cite the logo even in its absence. The visual characterization of each verbal expression generates, in fact, a universe of subliminal messages, packaged directly on the ontological plane of a brand.

G

Lwiss Type

Serif

a y

LUISS SERIF REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß&§@ fiflffft
1234567890,;:!?([{\^}})''--...

LUISS SERIF ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß&§@ fiflffft
1234567890,;:!?([{\^}})''--...

LUISS SERIF BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß&§@ fiflffft
1234567890,;:!?([{\^}})''--...

LUISS SERIF BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß&§@ fiflffft
1234567890,;:!?([{\^}})''--...

b

b f

Luiss Type

Sans

LUISS SANS THIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzβ&@ fiffllfft
1234567890,;:!? ([{"/€\$Ł¥\ }])"--...

LUISS SANS THIN ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzβ&@ fiffllfft
1234567890,;:!? ([{"/€\$Ł¥\ }])"--...*

LUISS SANS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzβ&@ fiffllfft
1234567890,;:!? ([{"/€\$Ł¥\ }])"--...

LUISS SANS ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzβ&@ fiffllfft
1234567890,;:!? ([{"/€\$Ł¥\ }])"--...*

LUISS SANS BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzβ&@ fiffllfftrt
1234567890,;:!? ([{"/€\$Ł¥\ }])"--...**

LUISS SANS BOLD ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzβ&@ fiffllfftrt
1234567890,;:!? ([{"/€\$Ł¥\ }])"--...***

Open Type Features

All features are applied to both styles, Serif and Sans, as described on the following pages.

About OpenType

OpenType is a cross-platform font file format introduced about twenty years ago, and supports additional typographic as well as linguistic features. OpenType fonts may include an expanded character set and layout features to provide richer linguistic support and advanced typographic control.

All OpenType fonts use a single font file for all of their outline, and metric data, making file management simpler. The same font file works on Macintosh and Windows computers, improving cross-platform portability for documents.

Based on Unicode, an international multi-byte character encoding that covers virtually all of the world's languages, OpenType fonts make multilingual typography easier by including multiple language character sets in one font.

OpenType fonts may contain up to 65,536 glyphs, unleashing exciting typographic capabilities. Many non-standard glyphs, such as oldstyle figures, true small capitals, fractions, swashes, superiors, inferiors, ornaments, titling letters, contextual and stylistic alternates, logos and a full range of ligatures as well as multiple sets of figures may also be included in a single font. Good OpenType fonts include rules for the interaction or selection of these glyphs. An OpenType font's sophistication lies in such rules called "features". But even the best programmed rules can accomplish nothing unless the graphic software supports them and can interpret them correctly. Thus they are also at the mercy of the software one happens to use.

Altogether OpenType enables a type designer to tailor custom fonts fitting exactly the client's needs and wishes.

In addition, it makes it much easier to achieve a sophisticated typography. But please consider that even the best programmed OpenType fonts do nothing by themselves. They are still reliant on the knowledge, patience, and skills of the individual user.

Well extended OpenType fonts are much more than simple collections of letters, they are rather applications by themselves. What is particular about these fonts, is that the arrangement and substitution of the glyphs are not part of the operating system, as used to be the case, but are included in the font. That offers the font's designer enormous flexibility, as we have full responsibility for the font's behavior. We can adopt already present rules, modify them, or even invent new ones of our own. It is possible to build fonts whose typographic possibilities exceed the capabilities of all existing today's graphic software.

But as we are dependent on what the existing applications and operating systems are ready to support, in reality we are forced to limit ourselves to the known "features", as the rules and instructions are commonly called.

Hidden Features

There are various features that work in the background without the need to be activated by the user. The Layout Application takes care of this.

/	\	,	‘	’	”	“	”	<	>
{	}	#	&	0	1	2	3	4	5
1	2	3	4	5	6	7	8	9	@
G	H	I	J	5	5	5	N	O	P
W	X	Y	Z	5	5		d	e	f
m	n	o	p	q	r	s	t	u	v

Access All Alternates

This feature applies to the application's glyph window and makes all variations of a selected character accessible.

This serves several purposes: An application may not support the feature by which the desired glyph would normally be accessed, the user may need a glyph outside the context supported by the normal substitution, or the user may not know what feature produces the desired glyph.

Kerning

Adjusts amount of space between glyphs, generally to provide optically consistent spacing between glyphs. Although the designer strives for an all-over consistent inter-glyph spacing, many glyph combinations require individual adjustment for improved legibility and better aesthetics.

Each one of the LuissType fonts contains thousands of manually kerned combinations of glyphs.

Valerie's Koko Xavier.

Without kerning

Valerie's Koko Xavier.

Kerning applied

Capital Spacing

Globally adjusts inter-glyph spacing for all-capital text. Most typefaces contain capitals and lower case characters, and the capitals are positioned to work with the lower case. When capitals are used for strings of text, they need more space between them for legibility and aesthetics. If the user changes mixed composition (or text already set in uppercase letters) to All Caps, graphic applications apply this feature automatically.

(Note that these features will normally not be activated whenever the user types in all capitals. It has then to be activated manually.)

Hamburg & Milano 5

Mixed text

HAMBURG & MILANO 5

Capital Spacing applied

See later for a more advanced method to apply composition in all-capitals.

Figures

Luiss Serif fonts are provided with an extended set of individually drawn figures.

Proportional Figures

Unlike including just one set of proportional lining figures like in normal fonts, we designed two different set of proportional figures:

One for the normal use in mixed composition. This figures are lower than the capitals and the weight is matching the lowercase letters. We call them *Text Figures*. This figures are default.

K0123456789

Text Figures

13 cups of milk

A second set in the height and weight of the capitals, specially for use with all-capital composition. This set we call *Caps Figures*. More about the best use here later.

K0123456789

Cap Figures

23 BILLIONS

More about the best use here later.

Additional sets of figures are available in Luiss Serif fonts through the following features:

Tabular Figures

Replaces any figure glyphs with corresponding glyphs set on uniform (tabular) widths. Tables are supposed to appear in context with current text, thus the tabular figures correspond in size and weight to the Text Figures. This feature should be used only in tables and off by default. It overrides certain other features. As applications treat with figures in different ways, we decided to pack this feature in addition into a **Stylistic Set 03**, thus easy to apply in any layout application.

Tabular Figures

K0123456789

8.153.275,12 €
+ 21.368,72 €

8.174.643,84 €

Numerators

Replaces selected figures with numerator figures. This feature will normally be called by an application when the user applies the fractions feature. This feature should be used only sequentially and off by default.

K 0123456789 $2^3=8$
62 $\frac{17}{52}$

Denominators

Replaces selected figures with denominator figures. This feature will normally be called by an application when the user applies the fractions feature. This feature should be used only sequentially and off by default.

K 0123456789 62 $\frac{17}{52}$

Scientific Inferiors

Replaces figures with inferior figures (smaller glyphs which sit lower than the standard baseline, primarily for chemical or mathematical notation). This feature should be used only sequentially and off by default.

K 0123456789 $H_2SO_3+H_2O$

Luiss Type fonts have two outstanding features for the user's comfort and best results.

All-Capital

If text is changed to capital composing by use of All Caps, capital spacing is applied by the layout application, but the figures remain in default style (see before). To change them to capital figures (Caps Figures, see before) the user has to activate the correspondent Open Type feature, usually called Lining Figures. Changing back to mixed composition needs the reverse procedure. This can become quite tiresome. And as the single features are affected or even overridden by each other, the use of combined features may lead to unexpected results.

Therefore we packed all that's desirable for good capital text into **Stylistic Set 01**: i.e. conversion to upper case letters, adjusted spacing, capital figures, shifted punctuation, as well as breaking up ligatures into single capital letters, all this with one mouse click. The user ignores All Caps and figure settings, he just applies **Stylistic Set 01** to get the ideal result. That's why we users strongly encourage to use **Stylistic Set 01** rather than All Caps.

Plain text

5 Boar-Hunters (amateurs, 20–45 years old) shot 12 buffaloes

Stylistic set 01 applied

5 BOAR-HUNTERS (AMATEURS, 20–45 YEARS OLD) SHOT 12 BUFFALOES

Fractions

This feature is intended to replace strings of figures-slash-figures with diagonal fractions, i.e. nominators-fraction-denominators. This is thought to be used sequentially. The user chooses the sequence to be converted and applies the feature fractions.

For text without fractions this feature should be off. For the user's comfort and perfect results this feature is gathered in **Stylistic Set 02**.

Plain text

5 7/8 Boar-Hunters (amateurs, 20 5/12–45 22/24 years old) shot 2 5/9 cows

Stylistic Set 02 applied

5 $\frac{7}{8}$ Boar-Hunters (amateurs, 20 $\frac{5}{12}$ –45 $\frac{22}{24}$ years old) shot 2 $\frac{5}{9}$ cows

To achieve all-capital setting with fractions, the user may combine **Stylistic Set 01** and **02** to get a perfect result.

Stylistic Sets 01+02 combined

5 $\frac{7}{8}$ BOAR-HUNTERS (AMATEURS, 20 $\frac{5}{12}$ –45 $\frac{22}{24}$ YEARS OLD) SHOT 2 $\frac{5}{9}$ COWS

There is an additional feature for upper case setting:

We can imagine users wanting composition in capitals, but without extra capital spacing.

This is possible without cuts on aesthetics, hence the capitals in Luiss Serif fonts are well balanced by spacing and kerning.

The most simple way to achieve this kind of composition would be to type in capitals. But in addition, the user would have to apply features like Lining Figures and Case Sensitive Forms (shifted punctuation) to achieve the optimum result. Applied to multiple sequences, this can become often quite cumbersome.

But what if he needs to change the text to plain mixed composition? He would have to type the affected text once more in lower and upper case.

Changing the mind again and changing the mixed text to All Caps, would result in capital text, but with additional capital spacing, since the layout applications apply it automatically, as well as Stylistic Set 01 does. That is to say, there is no way back to capitals without extra spacing.

Discontented with this situation created by the layout applications (they are making up our minds for us) we decided to develop an additional feature to resolve this issue in favour of the freedom of typography:

Stylistic Set 04.

With this feature the user gains all the possible choices: Through **Stylistic Set 04**, mixed text (as well as text set already in upper case) can be converted to capitals without extra spacing, including shifted punctuation and lining figures.

If the user wants to keep the maximum of possibilities at his disposal, the ideal way is working with raw text in mixed composition. With just one mouse click, he may then choose among:

Plain text

Montreal, Canada (1254-45)

Stylistic Set 04

MONTREAL, CANADA (1254-45)

Stylistic Set 01

MONTREAL, CANADA (1254-45)

Notes:

Stylistic Set 01 overrides

Stylistic Set 04.

The combination with
Stylistic Set 02 (Fractions)
is always possible.

Additional Features

Standard Ligatures

Replaces a sequence of glyphs with a single glyph which is preferred for typographic purposes. This feature covers the ligatures which the designer/manufacturer judges should be used in normal conditions. This feature should be active by default.

If you space out text or change the spacing to narrower or wider, Standard Ligatures must be off. But most layout applications do this automatically.

ff → **ff** *ft* → **ft** *tt* → **tt**

Discretionary Ligatures

Replaces a sequence of glyphs with a single glyph which is preferred for typographic purposes. This feature covers those ligatures which may be used for special effect or could be incorrect in a certain context, at the user's preference.

In Luiss Serif fonts Discretionary Ligatures covers fractions that because of encoding purposes are already present in the font like ½, ¼, ¾, etc. If Fractions (**Stylistic Set 02**) is active this feature is rather obsolete. It should be off by default.

1/4 → **¼** *1/2* → **½** *0/00* → **∞**

Ordinals

Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures, e.g. 2a or 2.a changes to 2^a or 2.^a (abbreviation for secunda). This feature should be off by default.

2a → **2^a** **2.a** → **2.^a**

76/60 pt

Over **50%**
of mangrove
woods
disappeared

16/15 pt

Tutto tende al caos, il magma congloba e ingoia ogni cosa. Eppure l'entropia generata dai disegni non è casuale.

È l'improrogabile necessità di trovare un ordine alle cose, quella razionalità e quella logica che evolve al massimo dell'equilibrio, **che esprime l'irreversibilità del processo creativo, che disconosce che la "quantità" di informazioni** è inversamente proporzionale al disordine.

36/34 pt

Johannes Tzschichold
wurde 1902 als Sohn
eines Schriftenmalers
in **Leipzig** geboren und
beschäftigte sich schon

Economy

140 pt

65 pt

MANAGEMENT

La casa di piazza dell'Orologio, proprio sotto la torre del **Borromini**, era tutta arredata con mobili costruiti con "catinelle" di legno assemblate con **l'ostinazione dell'invenzione.**

30/30 pt

Un nordamericano
consuma **590 litri**
d'acqua al giorno,
un italiano 320,
un cinese 88 e
un africano 12.

19

12/12 pt

Con el largo proceso que va del diseño y de la facturación tipográfica, composición de sus manuales y publicación de los mismos, Giambattista Bodoni hizo del género del muestrario tipográfico funcionamiento de tal o cual imprenta o editorial más o menos privada es elemento imprescindible.

Nel "Manuale Tipografico" il Bodoni presenta più di 600 incisioni, 142 caratteri latini (con i corrispondenti corsivi), caratteri scritti ed esotici, mille ornamenti e vignette.

Bodoni admired the work of John Baskerville and studied in detail the designs of French type founders: Pierre Simon Fournier and Firmin Didot.

C'est la police développée dès 1970 pour la signalétique de l'aéroport de Roissy-Charles de Gaulle qui est baptisée «Frutiger» par ses **commanditaires, avec l'accord de son créateur.** Cette écriture est aussi celle utilisée pour la signalétique touristique des autoroutes françaises et, depuis 2002, **la variante** ASTRA-Frutiger.

24/20 pt

Who {«@

20 what
actionable social
science

where
1974

&*;!>} love
for letters!

21 a a a a a a a a
a a a a a a a a

Fiscalità 4.0

ALUMNI

Luiss fonts are carefully hand-crafted to achieve maximal aesthetics. Moreover they are engineered with extreme meticulousness. Please respect this work by not modifying thoughtlessly the fonts' appearance, e.g. by changing the proportions or spacing of the letters. Thank you.

This manual was set in:

Luiss Serif Regular
Luiss Serif Bold
Luiss Serif Italic
Luiss Serif Bold

Luiss Sans Thin
Luiss Sans Regular
Luiss Sans Bold
Luiss Sans Thin Italic
Luiss Sans Italic
Luiss Sans Bold Italic

Custom typeface family designed for and exclusively licensed to Luiss, Libera Università Internazionale di Studi Sociali Guido Carli.

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Base format: OTF (PostScript)

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NEWS

PEOPLE

a Univers

Orientation

&

Villa

Marketing

Blanc

Luiiss

Dipartimento

2019

Key Features

KEY FACTS 1:5

Luiss Type:
Luiss Serif, Luiss Sans
Corporate Type Families
exclusively for

Luiss
Libera Università Internazionale
di Studi Sociali Guido Carli

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