HURME
GEOMETRIC SANS

TYPEFACE SPECIMEN

№1 HURME GEOMETRIC SANS

№2 HURME GEOMETRIC SANS

№3 HURME GEOMETRIC SANS

№4 HURME GEOMETRIC SANS

№1	№2	№3	№4
Black	Black	Black	Black
Black Oblique	Black Oblique	Black Oblique	Black Oblique
Bold	Bold	Bold	Bold
Bold Oblique	Bold Oblique	Bold Oblique	Bold Oblique
SemiBold	SemiBold	SemiBold	SemiBold
SemiBold Oblique	SemiBold Oblique	SemiBold Oblique	SemiBold Oblique
Regular	Regular	Regular	Regular
Regular Oblique	Regular Oblique	Regular Oblique	Regular Oblique
Light	Light	Light	Light
Light Oblique	Light Oblique	Light Oblique	Light Oblique
Thin	Thin	Thin	Thin
Thin Oblique	Thin Oblique	Thin Oblique	Thin Oblique
Hairline	Hairline	Hairline	Hairline
Hairline Oblique	Hairline Oblique	Hairline Oblique	Hairline Oblique

№3 HURME GEOMETRIC SANS

Overview

Hurme Geometric Sans №3 includes seven weights with true SmallCaps and obliques. Alternate characters and other Opentype features make for a versatile family that can be adjusted for specific needs. See pages 8-12 for complete view of the Opentype features.

Hurme Geometric Sans №3 is a part of the Hurme Geometric Sans font family. Please see www.hurmedesign.fi for more information.

№3 - Black Oblique, Caps. SS 03 on.

№3 - Light. SS 06 on.

№3 - Bold.

№3 - Hairline. SS 07 (alternate j) on.

№3 - Light Oblique. SS 02 on.

№3 - Bold. SS 02 on.

№3 - Regular, Caps.

№3 - Light, SmallCaps. SS 04 on.

№3 - Light Oblique, Caps.

№3 - Black, Caps. SS 04 and SS 05 on.

№3 - SemiBold, Caps.

№3 - Thin Oblique. SS 06 on.

№3 - Black.

ANTIRAPEE MANAGERI

No need to worry, my accountant handles that

kilogram

Bijoux Falls

surprisingly poignant.

The 19" (482.6 mm) standard rack arrangement

HALFBREED

FORÆLDRE FORSTÅR MAN FØRST AT PÅSKØNNE

SECRET TUNNELS

MEADOW VALLEY

A SMOOTH SEA NEVER MADE A SKILLFUL SAILOR

Je n'aime pas mélanger l'or et l'argent

Calçado é uma peça

Nº3 HURME GEOMETRIC SANS

The Titling Alternate -feature will move all diacritics between baseline and caps height, allowing a very tight leading.

BLÜNT

Hurme Geometric Sans Nº1 has sharp corners. All corners found in HGS Nº1 have been clipped and straightened in HGS Nº3. Here all character shapes follow the caps height and baseline levels. This makes it the most effective of the Hurme Geometric Sans series in smaller sizes.

№ 3   HURME GEOMETRIC SANS   Weights

Black + SMALLCAPS + *Oblique* + *SMALLCAPS*

Bold + SMALLCAPS + *Oblique* + *SMALLCAPS*

Semibold + SMALLCAPS + *Oblique* + *SMALLCAPS*

Regular + SMALLCAPS + *Oblique* + *SMALLCAPS*

Light + SMALLCAPS + *Oblique* + *SMALLCAPS*

Thin + SMALLCAPS + *Oblique* + *SMALLCAPS*

Hairline + SMALLCAPS + *Oblique* + *SMALLCAPS*

N°3 HURME GEOMETRIC SANS

Character set

Basic uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÀÁÂÃÄĀĂÅÅĄÆǼĆĈČĊÇĎĐÈÉÊË
ĒĔĖĘĜĞĠĢĤĦÌÍÎÏĨĪĬİĲIJĴĶĹĽĻĿŁŃŇÑŅ
ÒÓÔÕÖŌŎŐØǾŒŔŘŖŚŜŠŞŠŢŦÙ
ÚÛŨÜŪŬŮŰŲẀẂẂŴẄỲÝŶŸŹŽŻŊÐÞ

Alternative uppercase

CGKMQSW

ĆĈČĊÇĜĞĠĢĶŚŜŠŞẀẂŴẄ

Basic lowercase

abcdefghijklmnopqrstuvwxyz

àáâãäāăååąæǽćĉčċçďđèéêë
ēĕėęĝğġģĥħìíîïĩīĭıĳijĵķĺľļŀńňñņ
òóôõöōŏőøǿœŕřŗśŝšşßťţŧù
úûũüūŭůűųẁẃŵẅỳýŷÿźžżŋðþ

Alternative lowercase

acegjklrstuyw

àáâãäāăååąćĉčċçèéêëēĕėęĝğġģĵķĺ
ľļŀťŕřŗśŝšşşťţŧùúûũüūŭůűųỳýŷÿẁẃŵ̂ẅ

SmallCaps

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ÀÁÂÃÄĀĂÅÅĄÆǼĆĈČĊÇĎĐÈÉÊË
ĒĔĖĘĜĞĠĢĤĦÌÍÎÏĨĪĬİIJIJĴĶĹĽĻĿŁŃŇÑŅ
ÒÓÔÕÖŌŎŐØǾŒŔŘŖŚŜŠŞŠŢŦÙ
ÚÛŨÜŪŬŮŰŲẀẂŴẄỲÝŶŸŹŽŻŊÐÞ

Alternative SmallCaps

CGKMQSW

ĆĈČĊÇĜĞĠĢĶŚŜŠŞẀẂŴẄ

Nº3 HURME GEOMETRIC SANS

Character set

Figures

Proportional Lining
Proportional Oldstyle
Tabular LIning
Numerators
Denumerators

1234567890
1234567890
1234567890
1234567890   1234567890
444⁴₄

Fractions

Prebuilt
Opentype

½ ⅓ ⅔ ¼ ¾
1234567890/1234567890

Titling Caps

ÀÁÂÃÄĀĂĄÅÆĆĈČĊÇĎÈÉÊĚËĒĔĖĘ
ĜĞĠGHÌÍÎĨÏĪĬİJKĹĿÑŃŇNÒÓÔÕÖŌŎ
ÓØŔŘRŚŜŠŞŜŢTÙÚÛŨÜŪŬŮÜŰŲÝWŴŴ
Ŵ̈YŶYŸŹŻŻN

Titling Caps Alternatives

ĆĈČĊÇĜĜĠGKŚŜŠŞŴŴŴŴ̈

Ligatures

ff fi fj fl ffi ffj ffl

Ligatures

fj fl ffj ffl

Standard punctuation

&?¿!¡/|\¦()[]{}··@©℗®™℮ℓ*ªºⁿ†‡№§¶
.,:;…""''„‚"'‹›«»--—_

All-Caps punctuation

:;·‹›«»/\--—()[]{}¡¿@

Mathematical symbols

+-±×÷=≠#¬<>≤≥^°~≈/%‰ΔΩμπ∞∂∏◊Σ√∫

Currency symbols

$¢€£¥ƒ¤

Arrows

←↑→↓↔↕↖↗↘↙▲▶▼◀◀▶▾

All-Caps Arrows

←↑→↓↔↕↖↗↘↙▲▶▼◀◀▶▾

Nº3 HURME GEOMETRIC SANS

Opentype features

Ligatures

Substitutes a sequence of glyphs with a single glyph, without collisions or awkward gaps between letters. Ligatures are on by default.

off	on
ff fi fj ffi ffj fj ffj	ff fi fj ffi ffj fj ffj

SmallCaps + All to SmallCaps

This feature formats lowercase text as true small caps. Also formatting all text to small capitals supported.

off	on
Excellent	EXCELLENT
EXCELLENT	EXCELLENT

AllCaps/Case-sensitive forms

Substitutes punctuation marks and symbols with their appropriate capital forms automatically when All Caps is activated. Note, that the forms are NOT actived by typing in Caps.

off	on
H:5 E-E@A (H)	H:5 E-E@A (H)

Ordinals

Substitutes default alphabetic glyphs with corresponding pre-designed glyphs.

off	on
1a 2o No	1ª 2º Nº

Discretionary ligatures

When activated from the Opentype menu, this feature provides a quick access to some pre-designed glyphs trough certain character combinations. The grey boxes indicate a space character.

off	off (optional)	on
_^	|^	↑
–v	|v	↓
–>		→
<–		←
<–>		↔
<|>	^|v	↕
/^	^>	↗
^\	<^	↖
v/	<v	↙
\v	v>	↘
(C)		Ⓒ
(P)		Ⓟ
(R)		®
No.		Nº
▮|▮		ℓ
▮TM▮		™

No3 HURME GEOMETRIC SANS

Opentype features

Opentype Stylistic Sets and Stylistic Alternates replace the default characters with alternative characters and/or character sets. For example, you can choose between vertical and slanted line terminals that match the curve angle.

Gs Gs

Stylistic Alternates

Substitutes default characters with a selected set of alternative characters.

off	on
CGQS ceglsty	CGQS ceglsty

Stylistic Sets

SS 01: Substitutes default characters with a selected set of alternative characters.

SS 02: Substitutes default characters with a selected set of alternative characters.

SS 03: Substitute only K and k

SS 04: Substitute only M

SS 05: Substitute only W and w

SS 06: Substitute only a

SS 07: Substitute only j

SS 08: Substitute only r

SS 09: Substitute only u

SS 10: Substitute only 4

off	on
CGQS aceglsty	CGQS aceglsty
CGQS cegs	CGQS cegs
Kk	Kk
M	M
Ww	Ww
a	a
j	j
r	r
u	u
4	4

Stylistic Sets

SS 11: Substitute only C and c

SS 12: Substitute only G and g

SS 13: Substitute only Q

SS 14: Substitute only S and s

SS 15: Substitute only l

SS 16: Substitute only t

SS 17: Substitute only y

SS 18: Substitute all alternatives

off	on
Cc	Cc
Gg	Gg
Q	Q
Ss	Ss
l	l
t	t
y	y
CGKMQSW acegjklrstuwy 4	CGKMQSW acegjklrstuwy 4

Nº3 HURME GEOMETRIC SANS

Opentype features

Proportional Oldstyle figures

Changes figures from Proportional lining (default) to Oldstyle figures (numbers of varying height). These are suited to use with lowercase text.

off

1234567890

on

1234567890

Numerators

Substitutes numbers with superior figures.

off

123/ x2=y2+z2

on

^{123}/ $x^2=y^2+z^2$

Proportional Lining figures

Changes figures from other styles to the default Proportional Lining figures. Lining figures are of the same height as capitals, so they are best suited to use with all-

off

1234567890

on

1234567890

Denominators

Substitutes numbers with inferior figures.

off

/123 H2O x57

on

/$_{123}$ H_2O x_{57}

Tabular Lining figures

All numbers are switched to their corresponding versions of equal width.

off

1234567890

on

1234567890

Fractions

In addition to pre-designed fractions, this Opentype feature substitutes figures separated by slash with diagonal fractions. The feature ignores the numeric date format.

off

2 2/3 1234/1234

on

$2\frac{2}{3}$ $^{1234}/_{1234}$

Nº3 HURME GEOMETRIC SANS

Opentype features

Titling alternates

Substitutes all capitals with diacritics for alternates designed with diacritics below the caps height. This offers a more flexible way to design the layout in languages that use diacritics.

Titling alternates off

Diacritics limit the line spacing.

FRÅN ÖVERSKRIFTER RÖYHKEÄ FRAMFÖR ALLT PÅ LÖPSEDELN STÁTŮ SAMÝCH DANS L'IDÉAL À RÉPONDRE PÚBLICA L'Ú ET ÜHINENUD RAHVASTE

Titling alternates on

Very tight line spacing possible.

FRÅN ÖVERSKRIFTER RÖYHKEÄ FRAMFÖR ALLT PÅ LÖPSEDELN STÁTŮ SAMÝCH DANS L'IDÉAL À RÉPONDRE PÚBLICA L'Ú ET ÜHINENUD RAHVASTE

off

ÀÁÂÃÄĀĂÅÅĄÆĆĈČĊ
ÇĎÈÉÊĚËĒĔĖĘĜĞĠĢĤÌÍ
ÎĨÏĪĬĮĴĶĹĽĻŃŇÑŅÒÓÔÕ
ÖŌŎŐØŔŘŖŚŜŠŞŞŤŢÙ
ÚÛŨÜŪŬŮŰŲŴŴŵŴŸ
ÝŶŸŹŽŻ

on

ÀÁÂÃÄĀĂÅÅĄÆĆĈČĊ
ÇĎÈÉÊĚËĒĔĖĘĢĞĠĢ Ĥ I
ÍÎĨÏĪĬĮĴĶĹĻŇ ŇÑŅÒÓÔÕ
Ő ŌŎŐØŔŘŖŚŜ ŞŞŤ ŢU
ŮŮŮŮ ŮŮŮŮŲŴŴ ŴŴY
ÝŶŸŹŽŻ

Nº3 HURME GEOMETRIC SANS Opentype features

Additional information and recommendations.

Accessing Opentype features in Adobe InDesign

To access the OpenType features in Adobe Indesign, choose *menu → Window → Type & Tables → Character*
In the Character palette, click the menu button in the upper right-hand corner to access the OpenType menu.

Please note that some features will not work when [No Language] is chosen for the selected text.

If using the Indesign Glyph palette to find a particular character, selecting "Sort Glyphs by CID / GID" form the Glyph palette menu is recommended. This makes finding the character easier.

Accessing Opentype features in Adobe Illustrator

To access Opentype features in Adobe Illustrator, choose *menu → Window → Type → Opentype*

Recommendations

Ligatures and contextual alternates will not work when tracking is not between –15 and +15.
The recommended leading is 120% for text and 110-90% for headlines. The leading can be set up to 80%, even with languages that use diacritics. The kerning is very tight as it is. You can reduce tracking even more for very big point sizes. Add tracking in text sizes to improve legibility (this paragraph has tracking of +10).

Language

Substitutes S with cedilla to S with comma accent in Moldavian and Romanian.

Supported languages

Afrikaans, Albanian, Alsatian, Aragonese, Arrernte, Asturian, Aymara, Basque, Bislama, Bokmål, Bosnian (Latin), Breton, Catalan, Cebuano, Chamorro, Cheyenne, Cimbrian, Cornish, Corsican, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, French, Frisian, Friulian, Gaelic (Manx), Gaelic (Scottish), Gagauz (Latin), Galician, Genoese, German, Haitian Creole, Hawaiian, Hiligaynon, Hmong, Hopi, Hungarian, Icelandic, Indonesian, Interlingua, Irish, Irish Gaelic, Istro-Romanian, Italian, Japanese transliteration, Jèrriais, Kapampangan (Latin), Karelian, Kashubian, Kiribati, Korean transliteration, Kurdish (Latin), Ladin (Gardena), Ladin (Valle di Badia), Languedocien, Latin, Latvian, Lithuanian, Lojban, Lombard, Lower Sorbian, Luxembourgeois, Macedo-Romanian, Malagasy, Malay (Latin), Maltese, Manx, Maori, Marshallese, Megleno-Romanian, Mohawk, Moldavian (Latin), Montenegrin (Latin), Naxi (Latin), Ndebele, Norwegian, Occitan, Oromo, Pangasinan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Quechua, Rhaeto-Romanic, Romanian, Romansch, Rotokas, Saint Lucia Creole, Sami (Inari), Sami (Lule), Samoan, Sardinian, Scots Gaelic, Serbian (Latin), Seychelles Creole, Shona, Sicilian, Slovak, Slovene, Somali (Latin), Sorbian, Southern Sotho transliteration, Spanish, Swahili, Swati, Swedish, Tagalog, Tahitian, Tausug (Latin), Tetum, Tok Pisin, Tongan, Tswana, Turkish, Turkmen (Latin), Tuvalu, Upper Sorbian, Veps, Volapük, Votic, Walloon, Warlpiri, Welsh, Xhosa, Zhuang, Zulu.

№3 HURME GEOMETRIC SANS **Page test**

Page heading:
Black. 30pt/30pt.

Byline:
Regular/Bold SmallCaps. 6pt/7pt. Tracking +25. Underlined.

Date:
SemiBold. 10pt.

Deck:
Regular. 18pt/22pt.

Body copy:
Regular. 8pt/9.5pt. Tracking +25. Numerators used.

Nested style trough first three words:
Bold SmallCaps. 8pt/9.5pt. Tracking +25.

Sub heading:
Black. 8pt/9.5pt. Tracking +25.

Nested style in first word:
Bold SmallCaps. 8pt/9.5pt. Tracking +25.

Regular Oblique, SemiBold Oblique.
8pt/9.5pt. Tracking +25.

Proportional lining figures.

Oldstyle lining figures.

Footnotes:
Regular. 6pt/7pt. Tracking +25.
Discretionary ligatures on. Underlined.

Sans-serif classification

— **Source:** Wikipedia, the free encyclopedia.
HTTP://EN.WIKIPEDIA.ORG/WIKI/SANS-SERIF

23/11/2012

In typography, a sans-serif typeface is one that does not have the small projecting features called "serifs" at the end of strokes.

The term sans-serif comes from the French word sans, meaning "without". Sans-serif fonts tend to have less line width variation than serif fonts.

In print, sans-serif fonts are used for headlines rather than for body text.[1] The conventional wisdom holds that serifs help guide the eye along the lines in large blocks of text. Sans-serifs, however, have acquired considerable acceptance for body text in Europe.

According to *James Mosley's Typographica journal titled* **The Nymph and the Grot: the revival of the sanserif letter**, the sans serif letters had appeared as early as 1748, as an inscription of Nymph in the Grotto in Stourhead.[2] However, it was classified as an experiment rather than a sign of wide-scale adoption.[3]

Sans-serif letters began to appear in printed media as early as 1805, in European Magazine. However, early-19th-century commercial sign writers and engravers had modified the sans-serif styles of neoclassical designers to include uneven stroke weights found in serif Roman fonts, producing sans-serif letters.[2]

The term Sans-serif was first employed in 1830 by Figgins foundry.

[1] ↗ Serifs more used for headlines

[2] James Mosley, The Nymph and the Grot: the revival of the sanserif letter, London: Friends of the St Bride Printing Library, 1999

[3] ↗ The Nymph and the Grot, an update. James M. Mosley,
http://typefoundry.blogspot.com

[4] ↗ About.com lists five categories for sans-serif fonts.
http://desktoppub.about.com/cs/basic/g/sansserif.htm

CLASSIFICATION

For the purposes of type classification, sans-serif designs can be divided into four major groups:[4]

Grotesque, early sans-serif designs, such as *Grotesque, Akzidenz Grotesk,* and *Franklin Gothic.*

Neo-grotesque or Transitional or Realist, modern designs such as *Standard, Helvetica, Univers,* and *Arial.* These are the most common sans-serif fonts. They are relatively straight in appearance and have less line width variation than Humanist sans-serif typefaces. Transitional sans-serif is sometimes called "anonymous sans-serif" due to its relatively plain appearance.

Humanist such as *Calibri, Gill Sans, Myriad, Frutiger, Verdana* and *Optima.* These are the most calligraphic of the sans-serif typefaces, with some variation in line width and more legibility than other sans-serif fonts.

Geometric such as *Futura, ITC Avant Garde, Century Gothic* or *Gotham.* As their name suggests, Geometric sans-serif typefaces are based on geometric shapes, like near-perfect circle and square. Note the optically circular letter "O" and the simple construction of the lowercase letter "a". Geometric sans-serif fonts have a very modern look and feel. Of these four categories, geometric fonts tend to be the least useful for body text.

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This type specimen is set in Hurme Geometric Sans.

Hurme Design

The independent studio and typefoundry of Toni Hurme based in Helsinki, Finland. For more information, inquiries or to give feedback, feel free to contact.

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Visit www.hurmedesign.fi, Behance (www.behance.net/hurme) to view more work, or follow on: Twitter (@hurmedesign) and Facebook (Hurme Design).

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