

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

Irma Text Pro

Irma Text Std

Designed by Peter Bilak, 2009-2011

OpenType font family supporting Latin, Cyrillic and Greek, with their own small caps, with extensive typographic features.

Lat ŁąŹ Knp Viêt Ελ "ΕĒ

OpenType features in Irma Text

BB aA 1st ff cŹ 7/8 H₂ x²
i-H 0-0 0-0 123 123 619 ¥\$ SS 01

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.

Irma Text Thin
Irma Text Thin Italic
Irma Text ExtraLight
Irma Text ExtraLight Italic
Irma Text Light
Irma Text Light Italic
Irma Text Regular
Irma Text Regular Italic
Irma Text Medium
Irma Text Medium Italic
Irma Text SemiBold
Irma Text SemiBold Italic
Irma Text Bold
Irma Text Bold Italic
Irma Text Heavy
Irma Text Heavy Italic
Irma Text Black
Irma Text Black Italic

About the typeface

Irma Text is a fluid Sans-serif typeface, reconciling two incompatible construction principles. It inherits the geometrically constructed structure from the previously published Irma Display typefaces. At the same time, the underlying drawing principle leads to dynamic forms, borrowing some inspiration from cursive writing. While mixing geometry with more handwritten models may appear at first sight as a paradox, the synthesis of two different constructions principles lends the typeface its unique character. Irma Text is sophisticated and personal, yet composed and assured.

About the designer

Peter Biřak was born in Czechoslovakia, lives in the Netherlands. Works in the field of editorial, graphic, and type design, teaches part time at the Royal Academy in The Hague. Started Typotheque in 1999, *Dot Dot Dot* in 2000, and Indian Type Foundry in 2009. Member of AGI (Alliance Graphique Internationale).

Architecture
science
Αρχιτεκτονική
Philisophy
Αθλητισμός
Φιλοσοφία
Искусство
film & photography
Общество

If I had to choose one event that summed up the influence of postmodernism on design, it would be the debut of the Memphis design group at a party in Milan on Sept. 18, 1981. There are lots of reasons for picking it — not all of them good.

Memphis's kitsch, colorful furniture was a populist representation of the post-modernist theories that had dominated avant-garde discourse in architecture and design for over a decade. Its success at interpreting those ideas so appealingly encouraged others to try too. Nothing wrong with that, except that the results were often risible. Ever squirted lemon juice in an eye when using one of Philippe Starck's squid-shaped lemon squeezers? Mr. Starck is to blame, but that squeezer

and expensive, impractical furniture are stock elements of the design scene. Sottsass quit Memphis in 1985; Ms. Radice said he felt "persecuted like a rock star" by the media frenzy around it. Sottsass, who died in 2007, refused to discuss Memphis publicly for years afterwards.

The cautionary tale of his love-hate relationship with Memphis is to be re-enacted in "Postmodernism: Style and Subversion 1970-1990", an exhibition opening next week at the Victoria & Albert Museum in London. Running from Sept.

modern architecture today

is part of Memphis's legacy. Memphis has been equally influential in redefining design's relationship with the media. It was one of the first intellectually engaged design groups to court mainstream media coverage, starting with its heavily hyped launch party. The event was so crowded that Memphis's founder, the Italian designer Ettore Sottsass, arrived late, because his car got stuck in the throng. No sooner had the party ended, than his girlfriend, the design critic Barbara Radice, published a series of articles hailing Memphis as an important new design movement illustrated by a team portrait of Sottsass and his young collaborators lounging in a "conversation pit" shaped like a boxing ring. Another stream of coverage greeted the news that Sottsass's friend the fashion designer Karl Lagerfeld had furnished his Monte-Carlo apartment with Memphis's designs. Thirty years after debut, heavily hyped parties, elaborate publicity campaigns, mediagenic portraits

24 through Jan. 15, it is the last of the V&A's retrospectives of major art and design movements, which have included "Baroque," "Art Deco" and "Modernism."

The timing is propitious, given the parallels between current conditions and the economic and cultural turmoil in which postmodernism emerged at the turn of the 1970s. "Postmodernism is a sort of early warning system for the lives we lead now," said Glenn Adamson, who has co-curated the show with Jane Pavitt. "There is so much resonance with what we have just experienced: the collapse of the economy, the crisis of the avant garde, and the debate about what it means to be socially progressive."

Overview of supported OpenType layout

iǃab?! (doh-ehg) ▶ iǃAB?! (DOH-EHG)

iF 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
All Small Caps ▶ ALL SMALL

aA Small Capitals & All Small Caps (SMCP & C2SC)
In Adobe applications there are two methods of applying small capitals. The first one, Small Caps (ⓐ) 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 ▶ 0̇12345
012345 ▶ 0̇12345

00 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

fiſſſſſſſfhfk ▶ fiſſſſſſſfhfk
fi ▶ fi
fi ▶ fi

fi 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 3¼
4¼²⁵/5100

¾ 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.

(1) (2) (3) [4] [5] [6] ▶ ① ② ③ ④ ⑤ ⑥
--> -> <-- -^, ^- ▶ → → ← ↑ ↓
-----> ▶ →

ct Discretionary Ligatures (DLIG)
Brioni includes handy features such as replacing hyphen and greater than/less than signs with real arrows, or automatic activation of circled numerals by enclosing them in parenthesis when the discretionary ligature feature is activated. Brackets activate alternative inverse enclosed numerals. Discretionary ligatures are off by default in Adobe applications.

$x(1+1.42 \times 6) = y_{37}$ ▶ $x^{(1+1.42 \times 6)} = y^{37}$

x² 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 (10,00 + \$500) ▶ H₂O (10,00 + \$500)

H₂ 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.

