

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

Irma Text Round Pro

Irma Text Round Std

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

Lat Łąŧ Knp Việt Ελ "Εε

Designed by Peter Bilak, 2009-2011

OpenType features in Irma Text

B̈B aA 1st ff cŧ 7/8 H₂ x²
i-F 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 Round Thin
Irma Text Round Thin Italic
Irma Text Round ExtraLight
Irma Text Round ExtraLight Italic
Irma Text Round Light
Irma Text Round Light Italic
Irma Text Round Regular
Irma Text Round Regular Italic
Irma Text Round Medium
Irma Text Round Medium Italic
Irma Text Round SemiBold
Irma Text Round SemiBold Italic
Irma Text Round Bold
Irma Text Round Bold Italic
Irma Text Round Heavy
Irma Text Round Heavy Italic
Irma Text Round Black
Irma Text Round Black Italic

About the typeface

Irma Text Round has been carefully crafted to receive nuanced curves and more intimate character than Irma Text. Its edges are round and soft, but the underlying forms are clear and lucid making the typefaces suited not only for display use but legible in small sizes too. Each weight is behaving differently - the terminals of lighter cuts are completely circular, while the heavier weights are less rounded, yes it appearance is consistent in each weight.

About the designer

Peter Biľak 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).

composition

technology

mathematics

инструменты

Σοφοκλής

Τεχνολογία

Достоевский

Μαθηματικά

PLAN WHATEVER

“I am so clever that sometimes I don't understand a single word of what I am saying.”

Doctor, we don't care about the disturbances. The pounding. The flashes. The screaming. The music. We just want you to find our little girl.' Up until this point in the film, about 40 minutes into Tobe Hooper's *Poltergeist* (1982), we have, aside from the American national anthem broadcast from the television, heard only diegetic music, just Jerry Goldsmith's eerie orchestral score. With this line - coming from a film in which a screen is less a barrier than a gateway to another world - everything we have hitherto assumed about the film's soundtrack, and its use of Hollywood music conventions, is suddenly cast into doubt. For some time now,

sound and music have operated according to a slightly different logic in horror films. That which is inside and outside the surface of the narrative is liable to switch places. And sound can be a conduit between the two. From Val Lewton and Jacques Tourneur onwards, the sight of the monster is almost endlessly deferred. In its place, a kind of sonic signature - the presence of the beast as a purely auditory phenomenon, and all the more unsettling for it. Even the best special effects designers know well that their work can never compete with an imagination liable to be recalled to the primal fears of childhood by the right kind of aural trigger. 'The ear' Jacques Derrida insisted, 'is uncanny.' It is the organ

Overview of supported OpenType layout

i¿ab?! (doh-ehg) ▶ i¿AB?! (DOH-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
All Small Caps ▶ ALL SMALL

fig.1



Small Capitals & All Small Caps (SMCP & c2sc)
In Adobe applications there are two methods of applying small capitals. The first one, Small Caps (◌smallcaps) 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.

fig.2



012345 ▶ 0̇12345
012345 ▶ 0̇12345



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

fi fl ffi ffl fh fk ▶ fi fl ffi ffl fh fk

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
4¹²⁵/5100



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

--> -> <-- -^, ^- ▶ → → ← ↑ ↓

-----> ▶ →



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 × 6) = y37 ▶ x^(1+1.42 × 6) = y³⁷



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)



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.

{{[012-3456-789]}}
 ({[012-3456-789]})
 ({{[012-3456-789]}})
 ({{[012-3456-789]}})

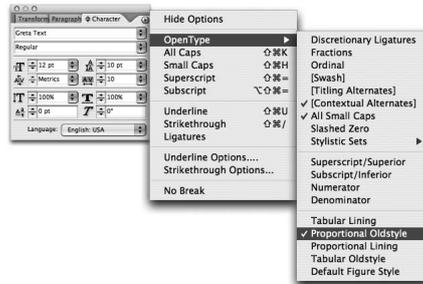
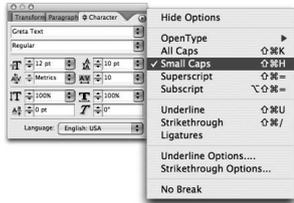
-  Tabular Lining Figures (TNUM_LNUM)
 -  Tabular Oldstyle Figures (TNUM_ONUM)
 -  Proportional Oldstyle Figures (PNUM_ONUM)
 -  Proportional Lining Figures (PNUM_LNUM)
- Changes figures to any selected style: Lining figures which fit better with all-capital text, old-style figures, for use in a flow of lowercase and upper case text, or tabular (fixed width) versions.

1st 2nd 3rd Mlle No1 ▶ 1st 2nd 3rd Mlle
 N^o1

-  Ordinals (ORDN)
- The ordinals feature replaces alphabetic glyphs (but not numerals) with their corresponding superior forms.

€ \$ £ ¥ ₱ € £ ¤ ¢ ₣ ₧ ₨ ₩ ₪ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹

-  Currency (CRCY)
- Collection of various currency symbols: (U+20A0..U+20CF)



OpenType font format allows including more characters inside one single font file, so there is no need to have separate fonts for Old-style, Tabular, Lining figures, ornaments or small caps, given you are using an OpenType-savvy application such as Adobe InDesign®, Adobe Illustrator®, QuarkXPress 7, etc. Instead of selecting a different font, one only need to activate an OpenType feature which controls the desired OpenType layout feature.

For example, to access Small Caps, go to **Character** menu, and select **Small Caps**. Alternatively you can use a shortcut Command+Shift+H.

OpenType fonts can contain various styles of numerals within one font. These different types of numbers are controlled by your typesetting application (such as Adobe InDesign®, Adobe Illustrator®, QuarkXPress 7, etc) Please note that not all applications support OpenType features. The software which cannot access these advances, for example Microsoft Word® will use only display 'default' figures. If you do not specify which style of numerals you would like to use, the application will use the 'default' figures. Brioni, for example, uses proportional lining figures as default.

If you go to **Character** and then **OpenType** menu in Adobe applications, there you can change the numbers to any other desired numeral style.