OpenType is a cross-platform font format developed by Adobe and Microsoft. It has the 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 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 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).
Architecture

Science

Архитектоника

Philosophy

Аθλητισμός

Философия

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 postmodernist 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. 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.”

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
Small Caps  ▶ SMALL CAPS  
All Small Caps  ▶ ALL SMALL

012345  ▶ 012345
012345  ▶ 012345

fi   ▶ fi
fi   ▶ fi

21/2 31/10 4125/5100  ▶ 2½ 3¼ 10
4125/5100

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

x(1+1.42 × 6) = y37  ▶ x'(1+1.42 × 6) = y'37

H2O (10,00 + $500)  ▶ H2O (10,00 + $500)
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 uppercase text, or tabular (fixed-width) versions.

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)

Smaller Caps
Small Caps

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.