

Premiéra

A BOOK TYPE FAMILY FOR SMALL SIZES

2009

Premiéra is a book typeface specifically designed to work in small sizes. It is available in 3 weights: the 'Book' for main text demands and two styles (Bold and Italic) to create different kind of emphasis. A strong x-height and short ascender/descender make this very legible and elegant typeface very suitable for use in books and newspapers.

This type family was developed by Thomas Gabriel at Typejockeys during the years 2007-2009.

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Concept

The idea for Premiéra comes from a demand on developing a typeface that works very well in small prints. Its main features, straight lines and sharp forms, developed through a process of testing readability in very small print sizes. The result is a typeface with a strong personality whether you read it in small or in bigger size.

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This concept is influenced by a phenomenon described by William A. Dwiggins' *M-formula*: While working on his marionettes he quickly reached the problem of carving realistic features of young girl's faces. He tried to make them look true to life by using soft curves but this wasn't satisfactory. As he experimented with different shapes he came to the idea of cutting flat planes with sharp edges into the wood. By some magic the sharp edges carved in the heads of the marionettes transformed into beautiful faces when viewed by distance. Dwiggins concluded that this same principle could be applied to type design and other fields as well.

The typeface is designed to convey a certain air of friendliness and stability to the reader. These combined qualities make it a very elegant and legible type family.

Premiéra comes in three different weights. These are commonly used in book setting to create **complex hierarchies** or *emphasis particular part* of the texts.

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Concept

ABCDEFGHIJKLM
MNOPQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz

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*ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz*

**ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz**

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The basic character set follows the demand for refined typographic usage in books. **OpenType features**, like small caps, superior numbers and oldstyle figures are all supported to help saavy typographers create elegant and sophisticated text layouts.

The range of vertical metrics is kept very close together, so that the text remains readable even when it gets really small.

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Overview

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Specials

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Nowadays ligatures are not only getting to solve typographic problems they are also used to give the text more stylistic flavours. The Open Type features of Premiéra make available sufficient alternative characters to suit the taste of savvy typographers.

By this time, Alice had found her way into a tidy little room with a table in the window, and on it a fan and two or three pairs of tiny white kid-gloves; she took up the fan and a pair of the gloves and was just going to leave the room, when her eyes fell upon a little bottle that stood near the looking-glass. She uncorked it and put it to her lips, saying to herself, "I do hope it'll make me grow large again, for, really, I'm quite tired of being such a tiny little thing!"

- 20 Before she had drunk half the bottle, she found her head pressing against the ceiling, and had to stoop to save her neck from being broken. She hastily put down the bottle, remarking, "That's quite enough – I hope I sha'n't grow any more."

Alas! It was too late to wish that! She went on growing and growing and very soon she had to kneel down on the floor. Still she went on growing...

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“The first thing
I’ve got to do,”
said Alice to
herself, as she
wandered about
in the wood,
“is to grow to my
right size again.”

Premiéra supports a rich variety of European languages with all their peculiarities. Accented characters and diacritics are carefully designed to work equally well in different language specifications.

In the following pages you can see Premiéra used in the German, French and Spanish translations of ‘Alice’s Adventures in Wonderland’.

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Alice im Wunderland *Guter Rath von einer Raupe*

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Die Raupe und Alice sahen sich eine Zeit lang schweigend an; endlich nahm die Raupe die Huhka aus dem Munde und redete sie mit schmachtender, langsamer Stimme an. »Wer bist du?« fragte die Raupe. Das war kein sehr ermutigender Anfang einer

Unterhaltung. Alice antwortete, etwas befangen: »Ich – ich weiß nicht recht, diesen Augenblick – vielmehr ich weiß, wer ich heut früh war, als ich aufstand; aber ich glaube, ich muß seitdem ein paar Mal verwechselt worden sein.«

»Was meinst du damit?« sagte die Raupe strenge.

»Erkläre dich deutlicher!«

»Ich kann mich nicht deutlicher erklären, fürchte ich, Raupe,« sagte Alice, »weil ich es nicht weiß, sehen Sie wohl?«

»Ich sehe nicht wohl,« sagte die Raupe.

»Ich kann es wirklich nicht besser ausdrücken,« erwiderte Alice sehr höflich, »denn ich kann es selbst nicht begreifen; und wenn man an einem Tage so oft klein und groß wird, wird man ganz verwirrt.«

Alice au pays des merveilles *Porc et poivre*

Pendant une ou deux minutes elle resta à regarder la maison en se demandant ce qu'elle allait faire, lorsque, soudain, un valet de pied en livrée sortit du bois en courant (elle se dit que c'était un valet de pied parce qu'il était en livrée : mais à en juger seulement d'après son visage, elle l'aurait plutôt pris pour un poisson), et frappa très fort à la porte de ses doigts repliés. Celle-ci fut ouverte par un autre valet de pied en livrée, au visage tout rond, aux gros yeux saillants comme ceux d'une grenouille ; Alice remarqua que les deux laquais avaient le crâne recouvert d'une chevelure poudrée et toute en boucles. Elle se sentait très curieuse de savoir de quoi il s'agissait, et elle se glissa un peu hors du bois pour écouter.

Le Valet de pied-Poisson commença par prendre sous son bras une immense lettre, presque aussi grande que lui, puis il la tendit à l'autre en disant d'un ton solennel : « Pour la Duchesse. Une invitation de la Reine à une partie de croquet. » Le Valet de pied-Grenouille répéta du même ton solennel, mais en changeant un

Alicia en el País de las Maravillas *Una Merienda de Locos*

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Gabían puesto la mesa debajo de un árbol, delante de la casa, y la Liebre de Marzo y el Sombrerero estaban tomando el té. Sentado entre ellos había un Lirón, que dormía profundamente, y los otros dos lo hacían servir de almohada, apoyando los codos sobre él, y hablando por encima de su cabeza. “Muy incómodo para el Lirón”, pensó Alicia. “Pero como está dormido, supongo que no le importa.”

La mesa era muy grande, pero los tres se apretujaban muy juntos en uno de los extremos.

“¡No hay sitio!”, se pusieron a gritar, cuando vieron que se acercaba Alicia.

“¡Hay un montón de sitio!”, protestó Alicia indignada, y se sentó en un gran sillón a un extremo de la mesa.

“Toma un poco de vino”, la animó la Liebre de Marzo.

Alicia miró por toda la mesa, pero allí sólo había té.

“No veo ni rastro de vino”, observó.

“Claro. No lo hay”, dijo la Liebre de Marzo.

“En tal caso, no es muy correcto por su parte andar ofreciéndolo”, dijo Alicia enfadada.

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Typejockeys

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