

Parmigiano Stencil

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

OpenType font family supporting Latin based languages with their own small caps, with extensive typographic features.

Lat Łąť

OpenType features in Parmigiano Stencil

B̂B̂ aA 1st ff cŧ 7/8 H₂ x²
i-H 0-0 123 123 619 ¥\$

Designed by Riccardo Olocco, 2015

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 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.

Aa Aa Aa Aa Aa

STENCIL

Aa Aa Aa Aa Aa Aa

PICCOLO

Aa Aa Aa Aa Aa Aa

PICCOLO ITALICS

Aa Aa Aa Aa Aa Aa

CAPTION

Aa Aa Aa Aa Aa Aa

CAPTION ITALICS

Aa Aa Aa Aa Aa Aa

TEXT

Aa Aa Aa Aa Aa Aa

TEXT ITALICS

Aa Aa Aa Aa Aa Aa

HEADLINE

Aa Aa Aa Aa Aa Aa

HEADLINE ITALICS

About the typeface

The PARMIGIANO TYPOGRAPHIC SYSTEM (named after Parma, the city where Bodoni established his printing house) has the stated ambition to be the most extensive family of fonts ever to have been inspired by this great designer, reinterpreting Bodoni's work for modern use. Their biggest challenge was to create coherent relationships between various optical sizes and weights, something that Bodoni himself didn't concern himself with much. The project started with a thorough analysis of the *Manuale Tipografico*, yet Parmigiano goes beyond it to imagine what would Bodoni have done if he had worked with digital media.

About the designers

RICCARDO OLOCCO is a type designer. Prior to a four-year stint as a lecturer in typography at the Faculty of Design and Art of the Free University of Bolzano, he freelanced as a graphic designer in Milan and elsewhere in Italy. He is currently taking an MA in Typeface Design at the University of Reading. Riccardo also writes on type design and type history. Besides his ongoing investigation into Francesco Griffo's roman types, the research he is now doing with James Clough on Bodoni's types will be published by Codex.

STENCIL

A B

C D

PICCOLO

Quousque tandem abutère, Catilina, patientiâ nostra? quamdiu etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium Palatii, nihil urbis vigiliæ, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque moverunt? Patere tua consilia non sentis, constrictam iam horum omnium scientia teneri coniurationem tuam non vides? Quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus haec intellegit. Consul videt; hic tamen vivit. Vivit? immo vero etiam in senatum venit, fit publici consilii particeps, notat et designat oculis ad caedem unum quemque nostrum. Nos autem satis facere rei publicae videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci iussu consulis iam pridem oportebat, in te conferrî pestem, quam tu in nos omnes iam diu machinaris. An vero vir amplissimus, P.

MARCUS TULLIUS CICERO ARPINATENSIS
LATINAE ELOQUENTIAE PATER ATQUE PRINCIPIS

CAPTION

Quousque tandem abutère, Catilina, patientiâ nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium Palatii, nihil urbis vigiliæ, nihil timor populi nihil concursus bonorum onium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque moverunt? Patere

MARCUS TULLIUS CICERO
ORATOR ATQUE PHILISOPHUS

TEXT

Quousque tandem abutère, Catilina, patientiâ nostrâ? quamdiu atiam furor iste tuus nos eludet? *que ad finem sese effrenata jactabit audacia? nihilne te nocturnu*

M. TULL CICERO
ARPINAS ORATOR.

HEADLINE

Quousque tandẽ abutère, Catilina, patientiâ nostrâ? quamdiu atiam furor iste tuus nos elu-



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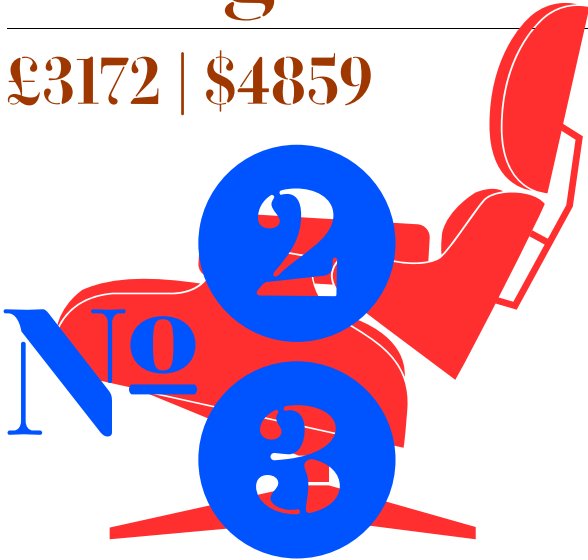


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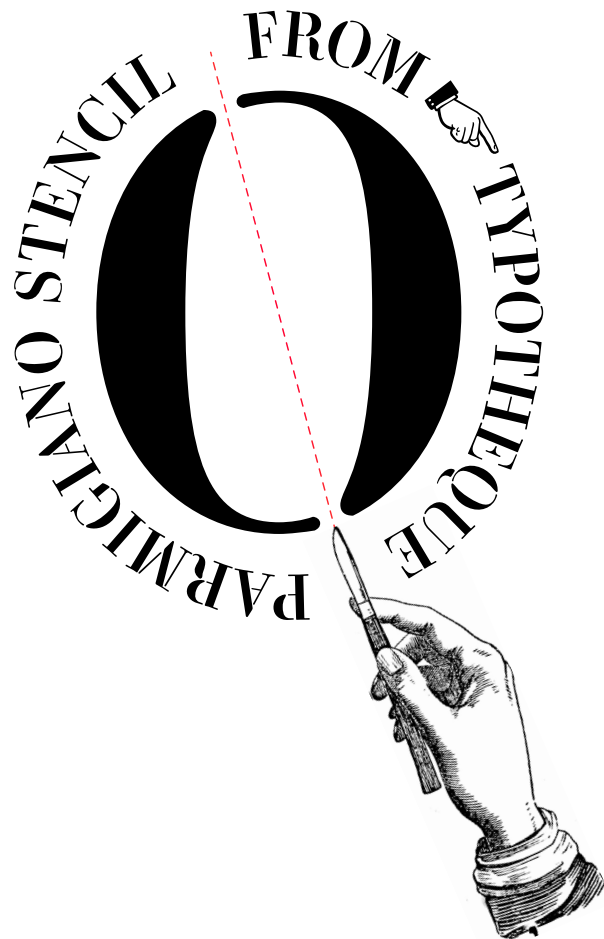
Stories of the
NIGHT



Le Bat

CHAPTER 01

Max Schrek



OVERVIEW OF SUPPORTED OPENTYPE LAYOUT FEATURES

ı̂ab?! (H75) ▶ ı̂AB?! (H75)



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, as well as alternative set of numerals and currency symbols matching the height of capitals.

Small Caps ▶ SMALL CAPS
All Small Caps ▶ ALL SMALL CAPS

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 (c*sh) 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
0̇ı̂2345 ▶ 0̇ı̂2345



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

21/2 31/10 ▶ 2½ 3¼



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.

{{[012-3456-789]}}
{{[0ı̂2-3456-789]}}
([0ı̂2-3456-789])
([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.

--> -> -^ ^- ▶ → → ↑ ↓



Discretionary Ligatures (DLIG)

The discretionary ligature feature creates real arrows when you type the combination -> (right arrow), <- (left arrow), -^ (up arrow) or ^- (down arrow). Type numbers between parenthesis or brackets for circled numerals. Discretionary ligatures are off by default in Adobe applications.

(r) (p) (u) (1) [2] ▶ ® ℙ ℚ ① ②

C2O2 ▶ C²O²



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 ▶ H₂O



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.