

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

Parmigiano Sans

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

Lat Łąť

OpenType features in Lumin

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

Designed by Jonathan Pierini & Riccardo Olocco, 2014

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.

Parmigiano Sans Light

Parmigiano Sans Light Italic

Parmigiano Sans Regular

Parmigiano Sans Regular Italic

Parmigiano Sans Medium

Parmigiano Sans Medium Italic

Parmigiano Sans Bold

Parmigiano Sans Bold Italic

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

JONATHAN PIERINI is a type designer and graphic designer. He holds a BA in graphic design and visual communication from the ISIA Urbino and a MA in Type and Media from the Royal Academy of Arts of The Hague, The Netherlands. He has worked for private companies, and has been teaching and tutoring in different Universities in Italy. He is currently working at the Free University of Bozen Bolzano – Faculty of Design and Art as researcher and lecturer in Graphic Design. Since 2011 he has been running the ISIA Urbino Type Design Week summer program.

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.

Parmigiano

Reggio Emilia

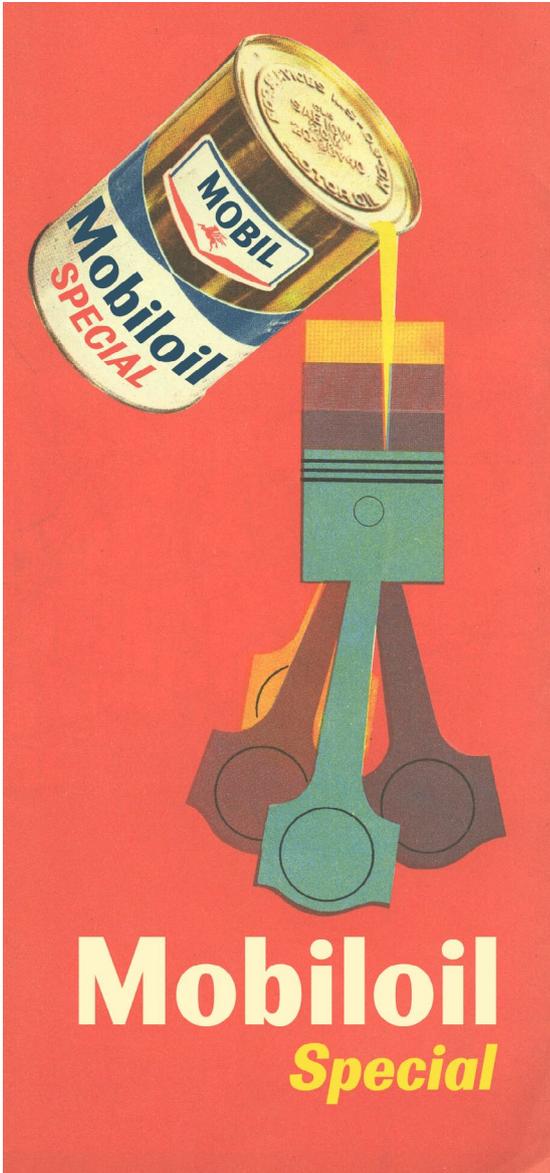
BOLOGNA

Lombardia

Manuale Tipografico

Giambattista

TYPE SYSTEM



PARMIGIANO SANS LIGHT, 17PT

PARMIGIANO, called PARMESAN in English after the French name for it, is a hard, *granular cheese that is cooked but not pressed.*

PARMIGIANO SANS REGULAR, 13PT

It is named after the producing areas, which comprise the Provinces of Parma, Reggio Emilia, Bologna (*only the area to the west of the river Reno*), Modena, (*all in Emilia-Romagna*), and Mantova (*in Lombardia, but only the area to the south of river Po*), Italy.

PARMIGIANO SANS MEDIUM, 19PT

Under Italian law, only cheese produced in these provinces may be labelled *Parmigiano-Reggiano*, and European law classifies the name, as well as the translation *Parmesan*, as a protected designation of origin.

PARMIGIANO SANS BOLD, 15PT

PARMIGIANO is the Italian adjective for Parma and REGGIANO that for *Reggio Emilia*. In the US the name *Parmesan* is also used for cheeses which imitate *Parmigiano-Reggiano*, along with phrases such as *Italian hard cheese*.

PARMIGIANO SANS REGULAR, 9PT

PARMIGIANO-REGGIANO is made from raw cow's milk. The whole milk of the morning milking is mixed with the naturally skimmed milk (which is made by holding milk in large shallow tanks to allow the cream to separate) of the previous evening's milking, resulting in a part skim mixture. This mixture is pumped into copper-lined vats (copper heats and cools quickly). Starter whey (containing a mixture of certain thermophilic lactic acid bacteria) is added, and the temperature is raised to 33–35 °C (91–95 °F).

PARMIGIANO SANS MEDIUM ITALIC, 11PT

The curd is left to settle for 45–60 minutes. The compacted curd is collected in a piece of muslin before being divided in two and placed in molds. There is 1100ℓ of milk per vat, producing two cheeses each. The curd making up each wheel at this point weighs around 45 kg (100 lb). The remaining whey in the vat was traditionally used to feed the pigs from which Prosciutto di Parma (cured Parma ham) was produced.

OVERVIEW OF SUPPORTED OPENTYPE LAYOUT FEATURES

ı̇ab?! (H-H) ▶ ı̇AB?! (H-H)



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 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 (☞#H) 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
0̇12345 ▶ 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

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]})
({[0̇12-3456-789]})
([012-3456-789])
({[012-3456-789]})



Tabular Lining Figures (TNUM+LNUM)



Tabular Oldstyle Figures (TNUM+ONUM)



Proportional Oldstyle Figures (PNUM_ONUM)



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.