Parnaso

Celebrating the art of revival

Parnaso brings up to date the first generation of *revivals* that occurred by the end of the l9th century when typefoundries started to showcase their own rejuvenated versions of the so-called Old Style Roman types. This was a reaction against the work of Firmin Didot & Bodoni and their Modern type model, that completely dominated the typographic scene at the time and that was considered unreadable or boring by some printers. These new typefaces were often presented as Antiqua, Ancienne Romain or Elzévirs (a frenchified form of the Dutch 'Elsevier').

To design Parnaso, I started by looking at the "Série XVIIe Siècle «Elzévier»" showed in the Fonderie Gustave Mayeur's l894 and l9l2 editions of the Spécimen-album of the Fonderie Gve Mayeur, Allainguillaume&cie, succrs. The Roman and the Italic styles are both directly based on that particular face but with some tweaks of my own, like a completely different set of numerals. Other typefaces that I studied while working on Parnaso include some presented in the Catalogo Fundição Tipográfica Gini, Manuel Guedes Lda. (Lisboa, l938).

Rather than staying faithful to the standard type family structure, with a regular progression of weights and widths, Parnaso comes in a set of eight assorted styles of various weights and widths that can be combined together or used independently. Hence, the design of the bolder and narrower styles is mostly a result of my own imagination than a straightforward interpretation of any other typeface.

With its proportions, high contrast and numerous styles, Parnaso has been conceived to fulfil the needs of contemporary magazine and advertising design. Its capital letters, with their sturdy proportions, retains a certain spirit and geometry of the Didot model but with shorter and wedge-shaped serifs. The lowercase letters are more condensed and closely fitted, offering a very unique style and a distinctive type color. The italic is vivid and generous with a great amount of angle variation and that 'je ne sais quoi' inherited from classical French baroque italics.

Unlike the original Mayeur's typeface Parnaso comes with lining figures as default but a set of old styles figures is also included. Both exist in proportional and tabular widths. All fonts come with some alternates, arrows and ornaments. The Italic style also features an extra set of titling swash capitals.

CONSIDERABLY

BESTÅNDSDELAR

TRADICIONALMENTE

SUBJECTIVITÉ

CONTRAINDICATION

ENTWÄSSERUNGSGEBIET

ORGANIZAÇÃO

WEIGHTLIFTING

PARNASO REGULAR

Anthropocentricity

PARNASO REGULAR ITALIC

Étymologiquement

PARNASO MEDIUM CONDENSED

Mangrovenvegetation

PARNASO ITALIC BOLD

Processamento

PARNASO ITALIC BOLD CONDENSED

Omhändertagande

PARNASO ITALIC BOLD X CONDENSED

Muckanaghederdauhaulia

PARNASO BLACK

Wyróżnionego

PARNASO BLACK CONDENSED

Pseudocientífica

ŠIROKÝ

DEVICE

NÁTENGD

DÉBUT

ČITATEĽA

INŠTRUKCIA

FORMA

ESTILO

PARNASO REGULAR 110 PT

Culture

PARNASO REGULAR ITALIC 110 PT

Ogólnie

PARNASO ROMAN MEDIUM CONDENSED 110 PT

Abstract

PARNASO ROMAN BOLD 110 PT

Široký

PARNASO BOLD CONDENSED 110 PT

Younger

Castelvetro

Astăzi

Définir

PARNASO REGULAR 64 PT

FORBIDDEN

PARNASO REGULAR ITALIC 64 PT

EXHIBITION

PARNASO MEDIUM CONDENSED 64 PT

MATERIAŁÓW

PARNASO BOLD 64 PT

CONTEÚDO

PARNASO BOLD CONDENSED 64 PT

CHRISTOPHER

PARNASO BOLD X CONDENSED 64 PT

NÁSTUPU NOVOVĚKU

PARNASO BLACK 64 PT

COLEÇÃO

PARNASO BLACK CONDENSED 64 PT

WŁASNYCH

Pubblicazione

Verschillende

Successivamente

Počítačová

Expressionism

Gestaltungsprozess

Najczęściej

Zpracovávat

ORIGINAL CONDITION
National trade associations

KARST TOPOGRAPHY
The title of an exhibition

ROBERT THORNE (1754-1820)
Monuments to the Pharaohs

TEACHING POSITIONS
cultural achievements

THOUGH TODAY PERHAPS
Professionalism became

BOOKPRINTING IN THE 16TH CENTURY
Was influenced by the Enlightenment

PARNASO BLACK 32 PT

LEONARDO DA VINCI
Gazzetta di Mantova

PARNASO BLACK CONDENSED 32 PT

NATURE OF GEOMETRY
Al método de impresión

ANCIENT OLYMPICS UP TO THE PRESENT
Industrialisation has brought increased leisure
time, letting people attend and follow spectator
sports and participate in athletic activities.

TRENDS CONTINUED WITH THE ADVENT
The same is true for architecture, as practiced by
Brunelleschi, Leon Battista Alberti, Andrea Palladio,
and Bramante. Their works include Florence

FOLLOWED THE EXPLOITS OF PROFESSIONAL
all while enjoying the exercise and competition associated
with amateur participation in sports. Since the turn of the
21st century, there has been increasing debate about whether

CLASSICAL AND MEDIEVAL CRITICISM
often focused on religious texts, and the
several long religious traditions of herme-
neutics and textual exegesis have had a

PROFOUND INFLUENCE ON THE STUDY OF SECULAR
Hors contexte, elle représente le véhicule des données
A visão da informação como mensagem entrou em
Science profoundly shaped medieval scholarship

THE PYTHAGOREANS DISCOVERED THAT THE SIDES OF A TRIANGLE

Modern geometry has many ties to physics as is exemplified by the links between pseudo-Riemannian geometry and general relativity. One of the youngest physical theories, string theory, is also very geometric in

INDIAN MATHEMATICIANS GAVE

A wide range of sports were already established by the time of Ancient Greece and the military culture and

PROFESSORS WERE FINALLY ABLE TO

Coordinates systems are often used to specify the position of a point, but they may also be used to specify the position of more

PARNASO REGULAR 18 PT

The literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The birth of Renaissance criticism was in 1498, with the recovery of classic texts, most notably, Giorgio Valla's Latin translation of Aristotle's Poetics. The work of Aristotle, especially Poetics, was the most important influence upon literary criticism until the late eighteenth century. Lodovico Castelvetro was one of the

PARNASO REGULAR ITALIC 18 PT

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PARNASO BOLD 18 PT

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PARNASO BLACK 18 PT

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Danish

Information er en forskel, der gør en forskel, sagde Bateson Alt kan potientelt være information, da alting potentielt kan besvare et eller andet spørgsmål

Dutch

Een bekend voorbeeld van het onderscheid tussen informatie en gegevens is uit te leggen aan de hand van een telefoonboek. De telefoonnummers uit het

English

generated to be used with a given suite of algorithms, called a cryptosystem. Encryption algorithms which use the same key for both encryption

French

l'information est ce qui donne une forme à l'esprit. Elle vient du verbe latin informare, qui signifie «donner forme à» ou «se former une idée de».

German

Ansätze zu verbinden und zu einem allgemeingültigen Informationsbegriff zu kommen. Entsprechende Literatur findet sich derzeit meist unter dem

Polish

Działy geografii fizycznej wiążą się z naukami przyrodniczymi: geomorfologia z geologią i fizyką, klimatologia z fizyką, hydrografia z hydrologią i chemią,

Portuguese

Informação enquanto conceito carrega uma diversidade de significados, do uso quotidiano ao técnico. Genericamente, o conceito de informação está

Romenian

Efectul tunel rezultă din capacitatea unui obiect cuantic de a străbate o barieră de potențial la scară atomică, fapt care ar fi imposibil după legile mecanicii

Spanish

En las sociedades humanas y en parte en algunas sociedades animales, la información tiene un impacto en las relaciones entre diferentes individuos. En una

Turkish

bileşenlerine ayırmak için gereken enerjidir. Bu bileşenler nötron, proton ve nükleondur. bağ enerjisi genelde pozitif işaretlidir,çünkü çoğu çekirdek

Other languages supported: Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Esperanto, Estonian, Faroese, Finnish, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Romansch, Saami, Samoan, Scots, Scottish, Gaelic, Serbian (Latin), Slovak, Slovenian, Swahili, Swedish, Tagalog, Walloon, Welsh, Wolof

OPENTYPE FEATURES

DEACTIVATED   ACTIVATED

ALTERNATE HYPHEN • SS01

Fim-de-semana   Fim⸗de⸗semana

ALTERNATE J • SS02

AIR-JECT JOHN   AIR-JECT JOHN

ALTERNATE Q • SS03

Qualifying Quadra   Qualifying Quadra

ALTERNATE R • SS03

THERMAL ENERGY   THERMAL ENERGY

SWASH A B D F J M N P R T V • SS04 — ITALIC ONLY

Art Bang Dangerous   *Art Bang Dangerous*

Festival Jump Mark   *Festival Jump Mark*

DEFAULT FIGURES

1234567890   1234567890

TABULAR LINING

1234567890   1234567890

OLDSTYLE FIGURES

1234567890   1234567890

TABULAR OLDSTYLE

1234567890   1234567890

FRACTIONS

Fractions 2/5 and 3/4   Fractions ⅖ and ¾

SUPERIORS, INFERIORS

ax2 note3 H2O ax^2 note^3 H_2O

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ÁÂÀÄÃÅĂĀĄ áâàäãåăāą

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ACCENTED CHARACTERS

ÆŒÐØŁÞŊæœðøłþŋß
ÁÂÀÄÃÅĂĀĄÆĆČÇĈĊĎÐÉÊÈËĚĔĒĘĞ
ĜĢĠĦĤĲÍÎÌÏĬĪĨĮĴĶĹĽĻĿŃŇŅÑÓÔÒÖÕ
ŎŌŐØŔŘŖŚŠŞŜȘŦŤŢŢÚÛÙÜŮŨŰŪŲ
ẂŴẀẄẊÝŶỲŸŹŽŻZ

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NUMERALS, CURRENCY & MATH OPERATORS

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ALTERNATES

JQRĴŔŘŖ

FRACTIONS, LIGATURES, SMALL NUMERALS

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PUNCTUACTION & SYMBOLS

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

ACCENTED CHARACTERS

Æ Œ Ð Ø Ł Þ Ŋ æ œ ð ø ł þ ŋ ß
Á Â À Ä Ã Å Ă Ā Ą Ǽ Ć Č Ç Ĉ Ċ Ď Đ É Ê È Ë Ě Ĕ Ē Ę Ğ
Ĝ Ģ Ġ Ħ Ĥ Ĳ Í Î Ì Ï Ĭ Ī İ Ĩ Į Ĵ Ķ Ĺ Ľ Ļ Ŀ Ń Ň Ņ Ñ Ó Ô Ò Ö Õ
Ŏ Ō Ő Ø Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ṭ Ú Û Ù Ü Ů Ũ Ű Ū Ų
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ī ĩ į ĵ ķ ĺ ľ ļ ŀ ń ň ņ ñ ó ô ò ö õ ŏ ō ő ø ŕ ř ŗ ś š ş ŝ ş ť ţ ṭ ú û ù ü
ů ũ ű ū ų ẃ ŵ ẁ ẅ ẋ ý ŷ ỳ ÿ ź ž ż z

NUMERALS, CURRENCY & MATH OPERATORS

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1 2 3 4 5 6 7 8 9 0 $ f £ ¥ € ¢ + − × ÷ = ≠ < > ≤ ≥ ± ≈

ALTERNATES & SWASHES

J Q R A B D F J M N P R T V
Ĵ Ŕ Ř Ŗ Á Â À Ä Å Ã Ă Ā Ą Ð Ď Ĵ
Ń Ň Ņ N Ñ Ŕ Ř Ŗ F Ť Ţ Ṭ

FRACTIONS, LIGATURES, SMALL NUMERALS

½ ⅓ ⅔ ¼ ¾ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞

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PUNCTUACTION & SYMBOLS

( ) [ ] { } \ | / ! ? ¡ ¿ - – — « » ‹ ›
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Parnaso

Designed by Mário Feliciano in 2017-2019
Published in 2019

Styles available:

Parnaso Regular
Parnaso Regular Italic
Parnaso Medium Condensed
Parnaso Bold
Parnaso Bold Condensed
Parnaso Bold X-Condensed
Parnaso Black
Parnaso Black Condensed

Formats available:

DESKTOP: OpenType CFF (OTF)
WEBFONTS: WOFF1 & WOFF2
APP/E-BOOK. OpenType & TrueType

Feliciano Type Foundry is an independent Lisbon-based type design studio founded in 2001 and run by Mário Feliciano, producing and distributing original quality typefaces in digital format.
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Mário Feliciano (born 1969) studied graphic design at IADE (Lisbon). Before graduating in 1993, he already started working as a graphic designer at Surf Portugal magazine, where he stayed as art director for the next seven years. Mário founded his design studio Secretonix in 1994, working on projects ranging from editorial to corporate design. After having been commissioned a typeface (called Strumpf) by Adobe and releasing some of his early fonts through other foundries, he founded Feliciano Type Foundry in 2001 and started publishing his own designs and creating custom faces for clients around the world. A member of ATypI since 1997, Mário was the local organiser of their annual conference held in Lisbon in 2006. He has also been a member of AGI (Alliance Graphique Internationale) since 2009. Mário is the author of several custom type families, such as Expresso for the Portuguese weekly newspaper *Expresso,* Sueca for the Swedish newspaper *Svenska Dagbladet,* Majerit for the Spanish newspaper *El*

País, and BesSans for *Banco Espírito Santo.* His typefaces have been used by a wide range of clients worldwide, from big corporations to renowned international publications such as *Newsweek, The Sunday Times,* and *Elle Magazine.* A customised version of Flama, Mário's most popular typeface, features on the Portuguese Passport and Citizen Card, along with Merlo, another of his designs. In the recent years, Mário has been working on expanding FTF's library and offering typographic consultancy.

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