

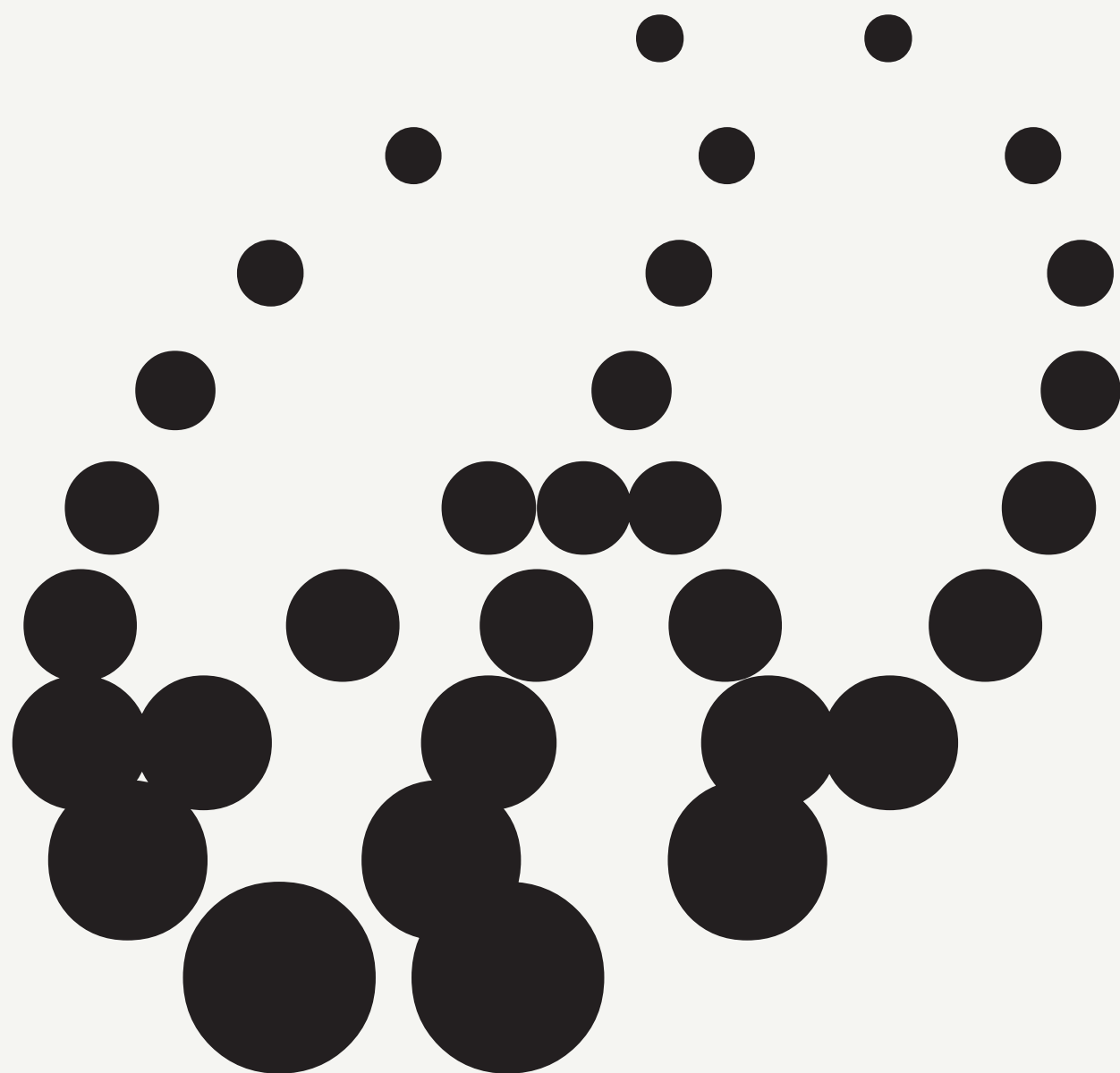


MF Parma Sans
Typographic Specimen

Metis
Foundry



Version
1.01

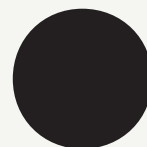
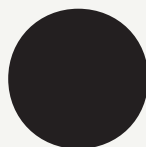
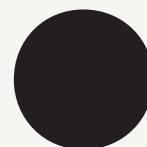
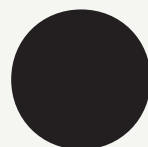
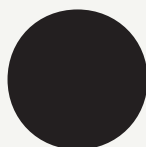
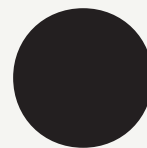
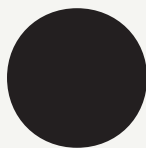
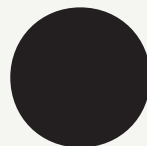
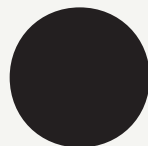
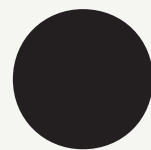
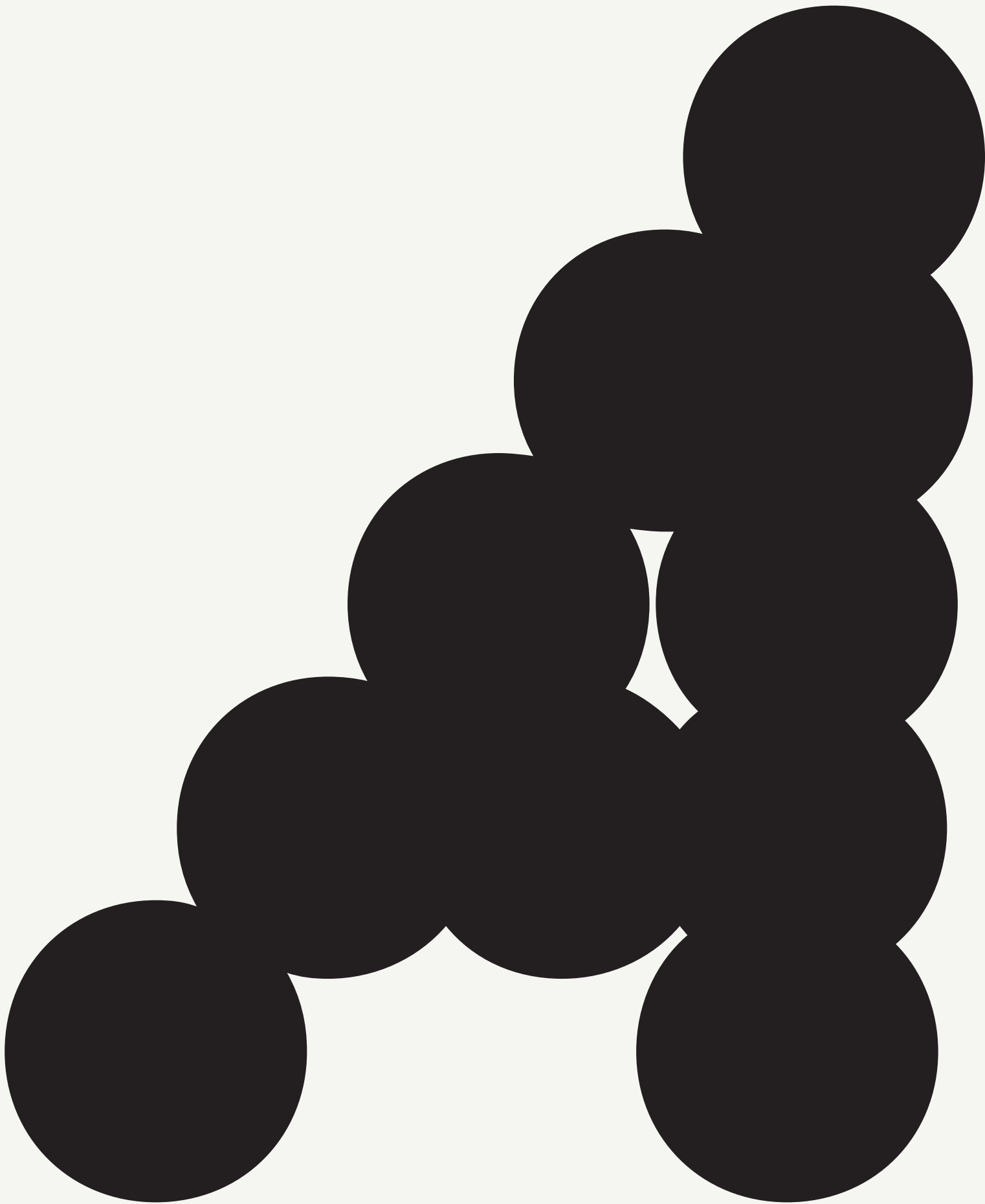


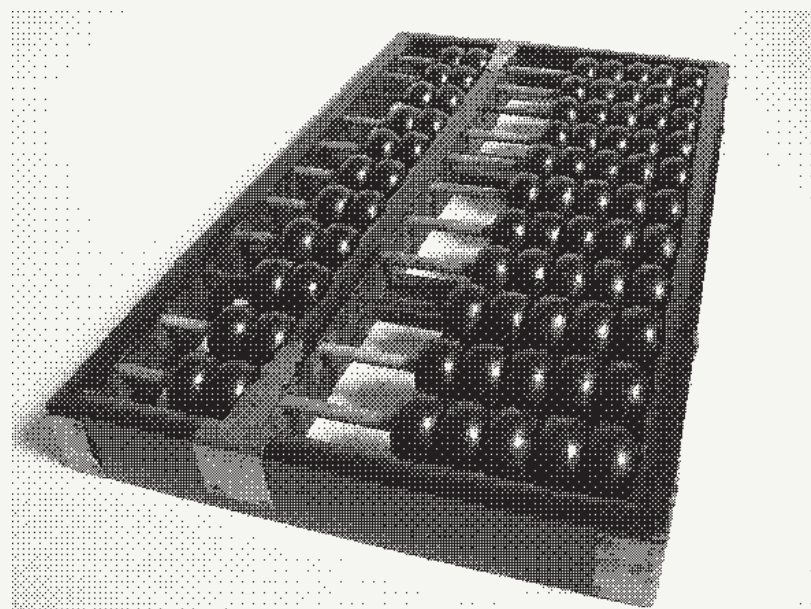
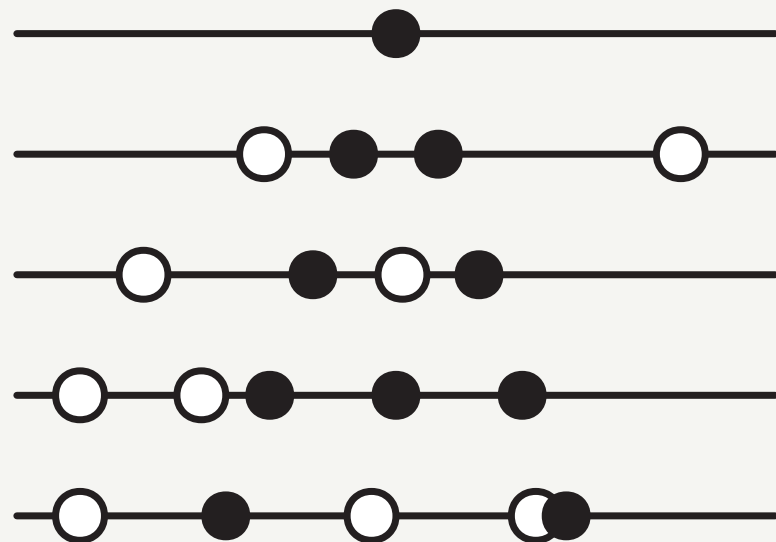
A modular, pixelated glitch typeface engineered in the aesthetic of 1990s mainframe computing. Defrag prioritises texture over legibility — characters bleed and merge like corrupted sectors in a fragmented disk. Words become ghostly approximations of themselves.

The variable MORPH axis bends each module into circles, stars, or something we've classified as WARP. The result is digital chaos: sharp fractures, unreadable by design. Use it as a design element, a texture, a pattern. Not for body copy.

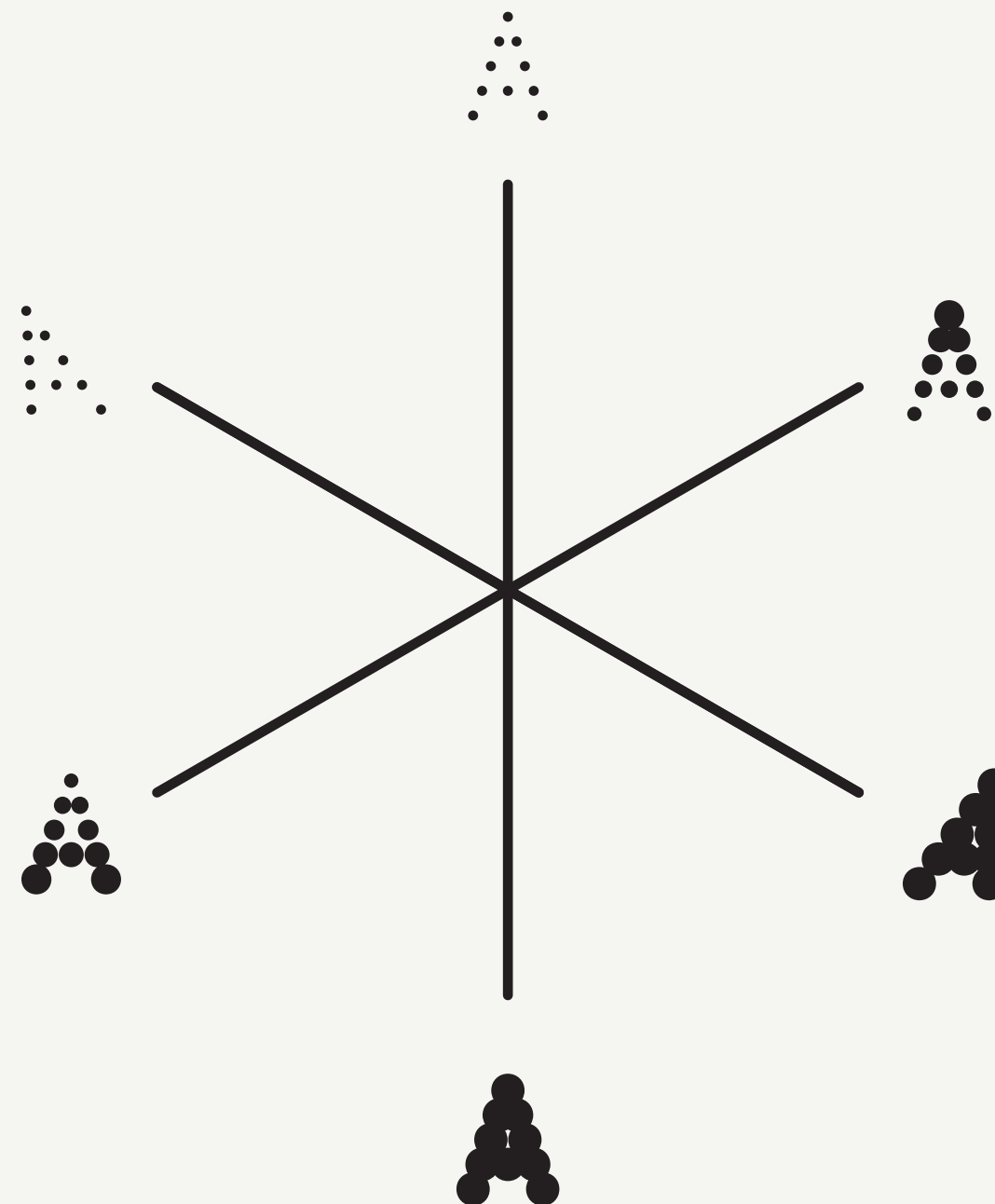
Not even close.

Available as 1 variable font.





The whole idea of the construction of parma sans is that rather than a grid pattern, Parma Sans has a series of horizontal rails in which each component sits. This allows the letterforms to feel far more organic and less mechanical. It ensures that this font is more human.



Parma Sans is created with 3 different axes. Weight, Slant and Style. Resulting in a typeface that can be adjusted and tailored in many different ways.



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222pt

204pt

141pt

98pt

62pt

40pt

9pt



260pt

136pt

87pt

67pt

56pt

46pt

37pt

29pt

9pt

157pt

103pt

85pt

81pt

47pt

42pt

41pt

36pt

25pt

9pt

EVERY
NOW AND
THEN, I GET
A LITTLE BIT
LONELY, AND YOU'RE
NEVER COMING 'ROUND
EVERY NOW AND THEN, I
I GET A LITTLE BIT TIRED OF
LISTENING TO THE SOUND OF MY TEARS

"TOTAL ECLIPSE OF THE HEART" IS THE LEAD SINGLE BY WELSH SINGER BONNIE TYLER FROM HER FIFTH STUDIO ALBUM, FASTER THAN THE SPEED OF NIGHT (1983) WRITTEN AND PRODUCED BY JIM STEINMAN AND RECORDED IN 1982, RELEASED AS A SINGLE BY CBS/COLUMBIA IN 1983.

THE SONG BECAME TYLER'S BIGGEST CAREER HIT, TOPPING THE UK SINGLES CHART, AND BECOMING THE FIFTH-BEST-SELLING SINGLE IN 1983 IN THE UNITED KINGDOM. IN THE UNITED STATES, THE SINGLE SPENT FOUR WEEKS AT THE TOP OF THE CHARTS, KEEPING ANOTHER STEINMAN PENNED SONG "MAKING LOVE OUT OF NOTHING AT ALL" BY AIR SUPPLY FROM REACHING THE TOP SPOT (A SONG TYLER WOULD LATER COVER IN 1995).[5] AND IT WAS BILLBOARD'S

NUMBER-SIX SONG OF THE YEAR FOR 1983. THE SONG WAS NOMINATED FOR THE GRAMMY AWARD FOR BEST FEMALE POP VOCAL PERFORMANCE. ITS ACCOMPANYING MUSIC VIDEO WAS DIRECTED BY RUSSELL MULCAHY AND FILMED IN SURREY, ENGLAND.

WORLDWIDE, THE SINGLE HAS SALES IN EXCESS OF SIX MILLION COPIES[6] AND WAS CERTIFIED GOLD BY THE RECORDING INDUSTRY ASSOCIATION OF AMERICA FOR SALES OF OVER ONE MILLION COPIES AFTER ITS RELEASE, UPDATED TO PLATINUM IN 2001 WHEN THE CERTIFICATION THRESHOLD CHANGED.[7] IN 2015, THE SONG WAS VOTED BY THE BRITISH PUBLIC AS THE NATION'S THIRD FAVOURITE 1980S NUMBER ONE IN A POLL FOR ITV.[8]

174pt

118pt

82pt

53pt

48pt

41pt

38pt

31pt

19pt

9pt

EVERY
NOW AND
then, I get a
little bit nervous
That the best of all
the years have gone by
Every now and then, I get
a little bit terrified then I see
the look in your eyes (Turn around, bright eyes)

After her contract with RCA Records ended in 1981, Tyler found a new manager in David Aspden. After seeing Meat Loaf perform "Bat Out of Hell" live on The Old Grey Whistle Test, she approached Meat Loaf's writer, Jim Steinman, and asked him to be her producer.[9] Tyler aimed to create an album utilizing the Wall of Sound production techniques of Phil Spector, and she believed that Steinman was the only person who could still create the same sound as Spector had mostly retired from the music business.[10] Tyler visited Steinman in his apartment in New York in April 1982 with her manager, where she was presented with two tracks: "Have You Ever Seen the Rain?" and "Goin' Through the Motions". She stated that had she not liked the songs Steinman played for

her, he would have rejected Tyler's invitation to collaborate.[9] She returned to his studio apartment weeks later, where Steinman and Rory Dodd performed "Total Eclipse of the Heart" for her. Steinman also hand-picked the recording band for the song, which included Dodd as a featured vocalist (the "Turn around..." refrain).[11]

The lyric "Turn around, bright eyes" had originally appeared in Steinman's 1969 college musical The Dream Engine.[12] Steinman had originally written the song's verse melody for his score to the 1980 film A Small Circle of Friends.[13] Steinman said in an interview with Playbill about the inclusion of the song in his 1997 musical Dance of the Vampires:



202pt

271pt

204pt

204pt

122pt

122pt

122pt

57pt

90pt

9pt

MULLIGRUBS IS AN AUSTRALIAN CHILDREN'S TELEVISION SERIES THAT Aired ON NETWORK TEN FROM 30 MAY 1988 TO 28 JUNE 1994. THE SERIES WAS MADE BY AFFILIATE ADS IN ADELAIDE AND WAS AIMED AT PRE-SCHOOL-ERS[1]

ABOUT 550 EPISODES WERE MADE, WITH ABOUT 425 BE-ING STORED INTACT AT THE NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA[1]

THE SHOW WAS BEST REMEMBERED FOR THE FACE (MADE UP OF JUST EYES, EYEBROWS, NOSTRILS AND MOUTH) ON A BLUE SCREEN THAT APPEARED OCCASION-ALLY DURING THE PROGRAM. THE ACTRESS WHO PLAYED THE PART OF 'THE FACE' WAS DIANA KIDD (BORN CIRCA. 1951-1952)[2][3]

MULLIGRUBS ENTRY AT THE NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA.
MULLIGRUBS (TV SERIES 1988-1994). IMDB.
WHO WAS BEHIND THE MULLIGRUBS MOUTH AND WHERE IS SHE NOW?. NEWS.COM.AU. 20-OCT-2014

193pt

78pt

65pt

57pt

44pt

33pt

31pt

22pt

20pt

19pt

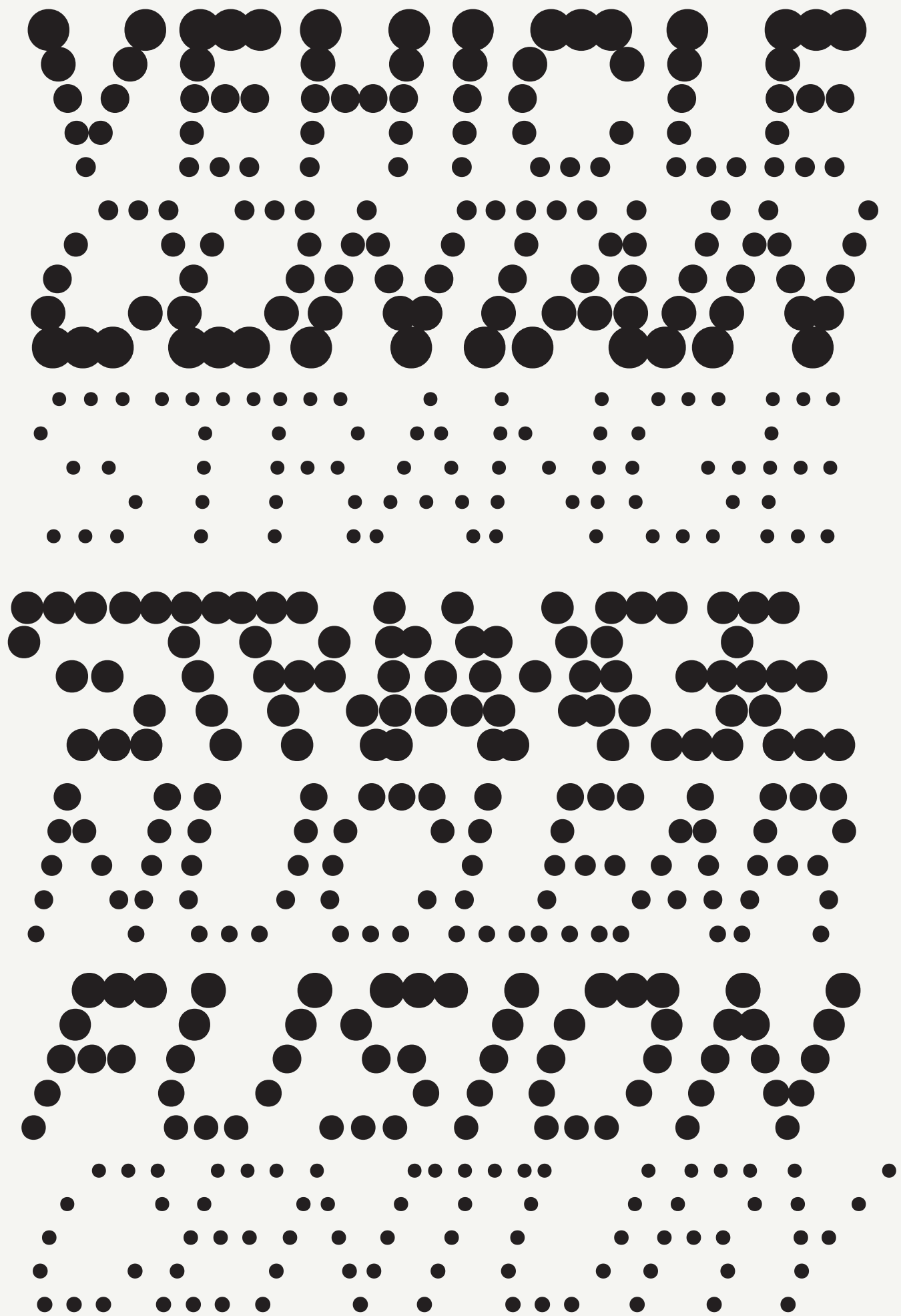
15pt

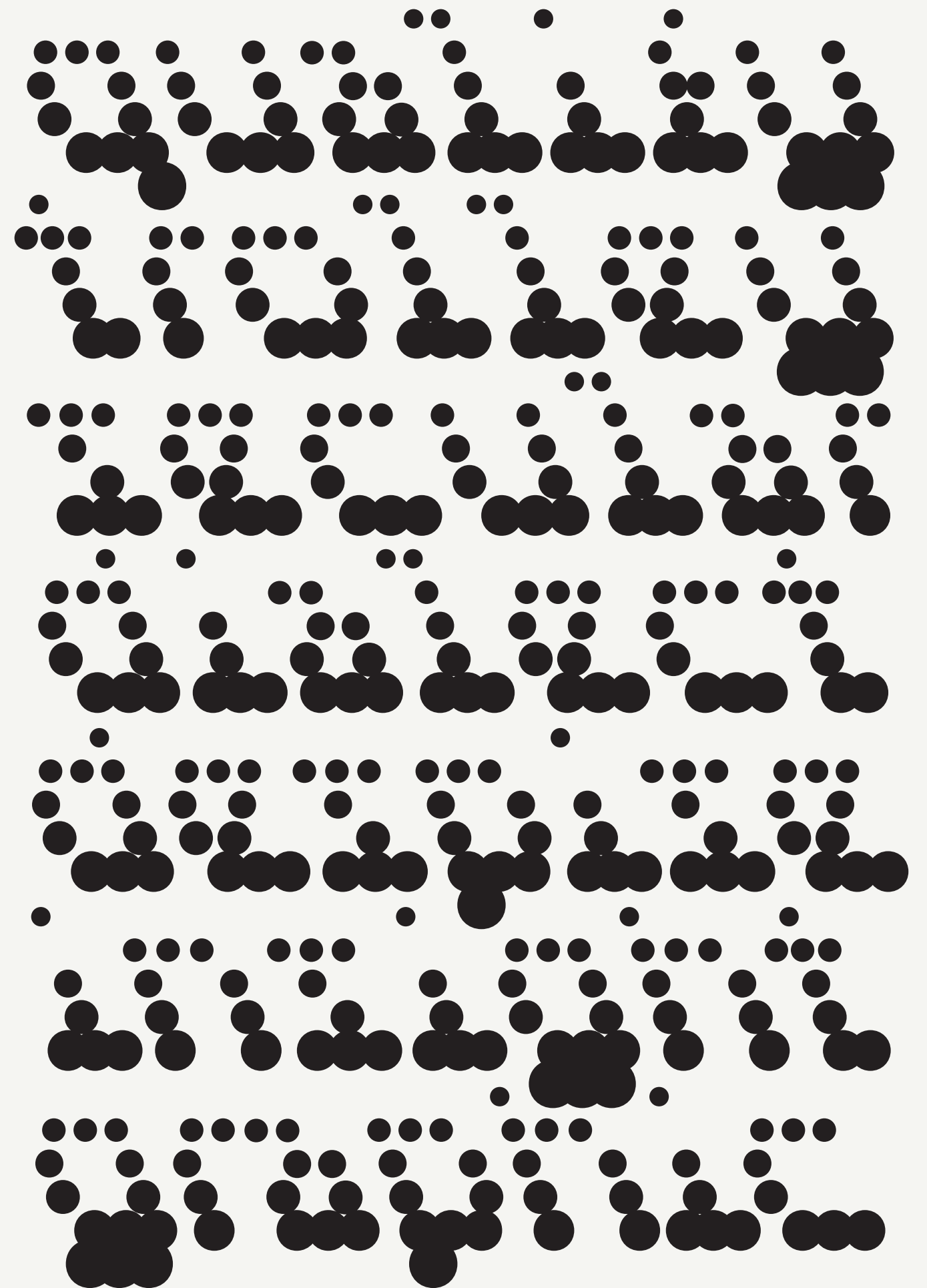
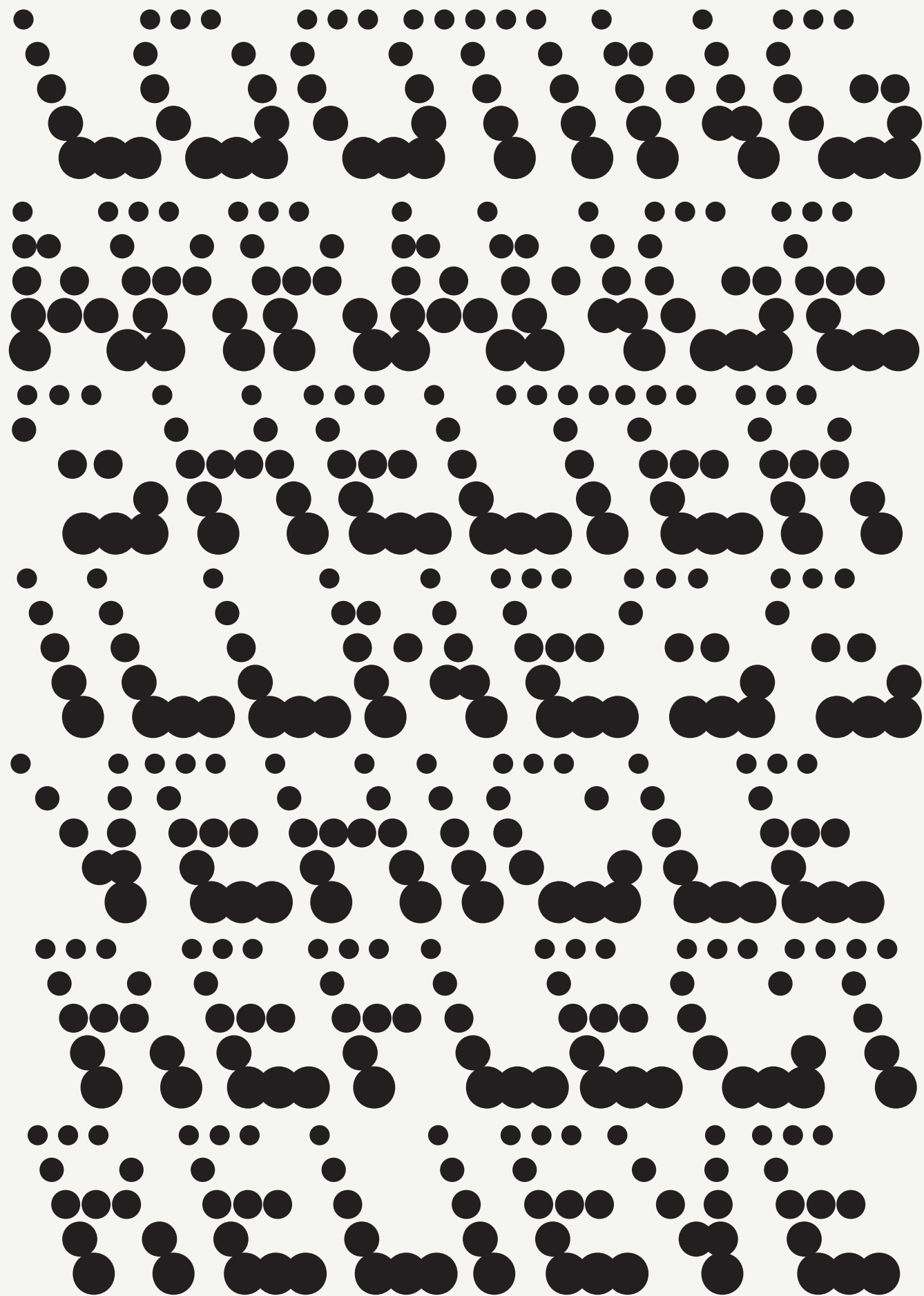
9pt

Skippy, the show's namesake star, is a female east-ern grey kangaroo, that is befriendeD by 9-year-old Sonny Hammond, who with 16-year-old brother Mark are the children of widower Matt Hammond, the head ranger of Waratah National Park. The sto-ries revolved around events in the park, including its animals, the dangers arising from natural haz-ards, and the actions of visitors (featuring numer-ous stars, predominately of the period in guesting roles). The boys' mother is said (in episode 48 'The Mine') to have died shortly after Sonny was born.

The small and unusually intelligent Skippy was not a pet, and the series often mentioned that Skip-py lived in the park and was free to come and go as she pleased. Skippy was found in the bush as a baby by Sonny—an orphan, her mother having been killed by shooters. Once Skippy was old enough to look after herself, she was always understood to be able to go back to the bush, but a strong bond had been built up between Skippy and Sonny and the rest of the Hammond family. Skippy was a remark-able kangaroo. Capable of near-human thought and reasoning, she could understand everyone, open doors, carry things in her pouch, cross streams on narrow logs, foil villains, rescue hapless bush-walkers, untie ropes, collect the mail, and even op-erate the radio. In one episode, she plays drums in a band; in another, she places a bet - and wins - on a horse at Randwick Racecourse.



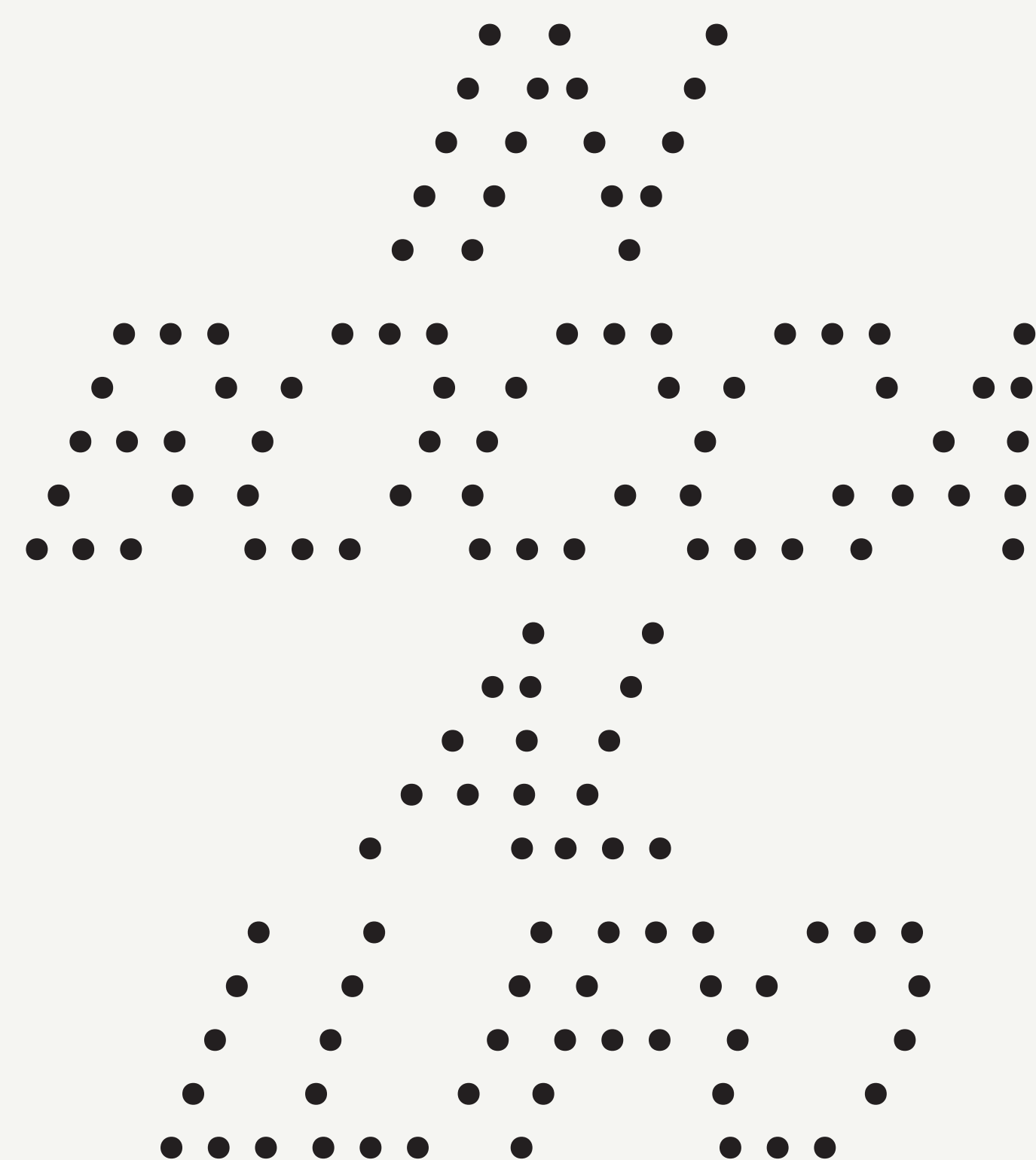




SCATCH
REGULAR
TRAFFIC
ECSTASY
SWEATER
FACTORY
TEXTURE

SOPRANO
CONVICT
LEAFLET
REVIVAL
SWEATER
FANTASY
ETERNAL

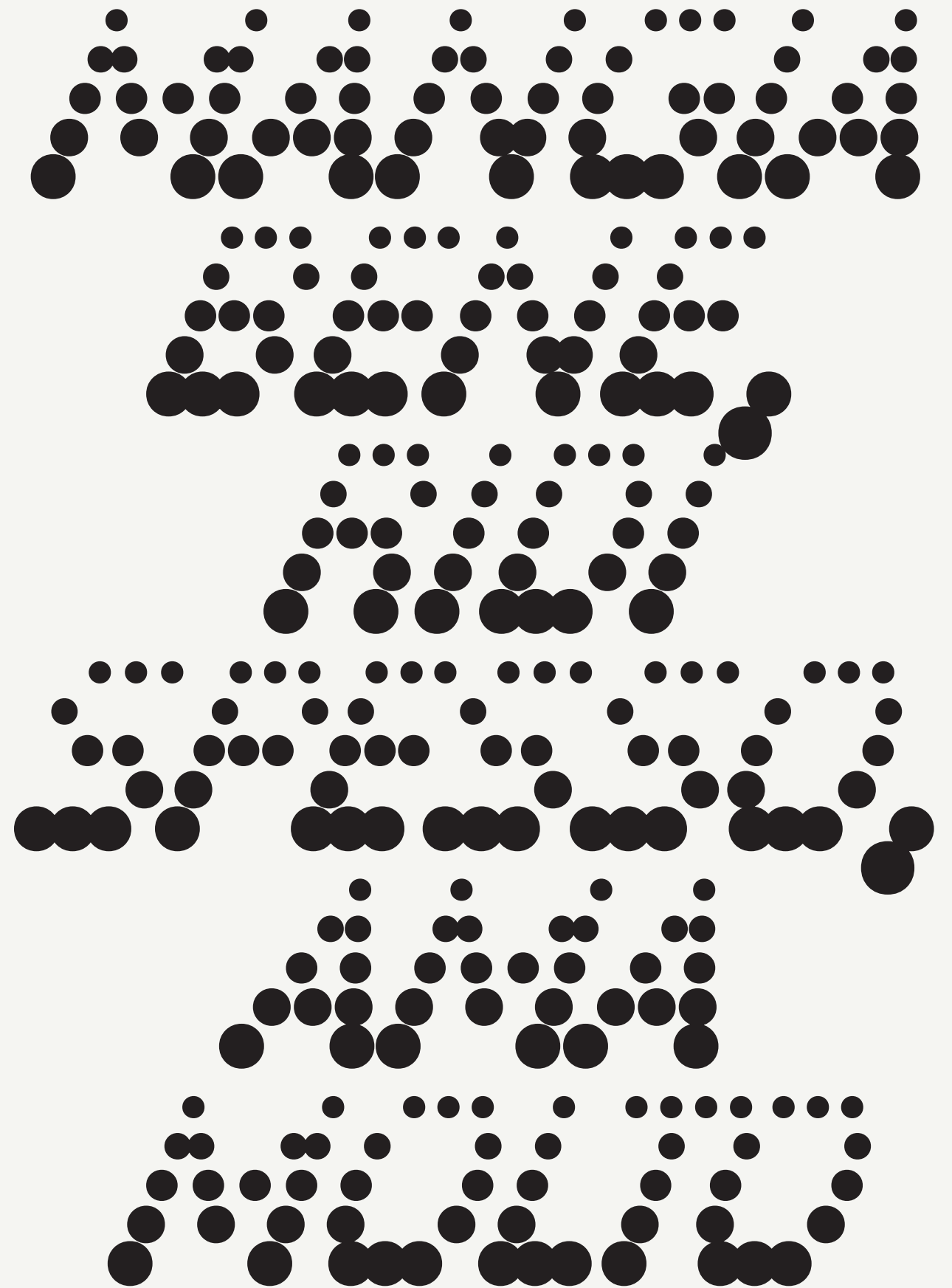
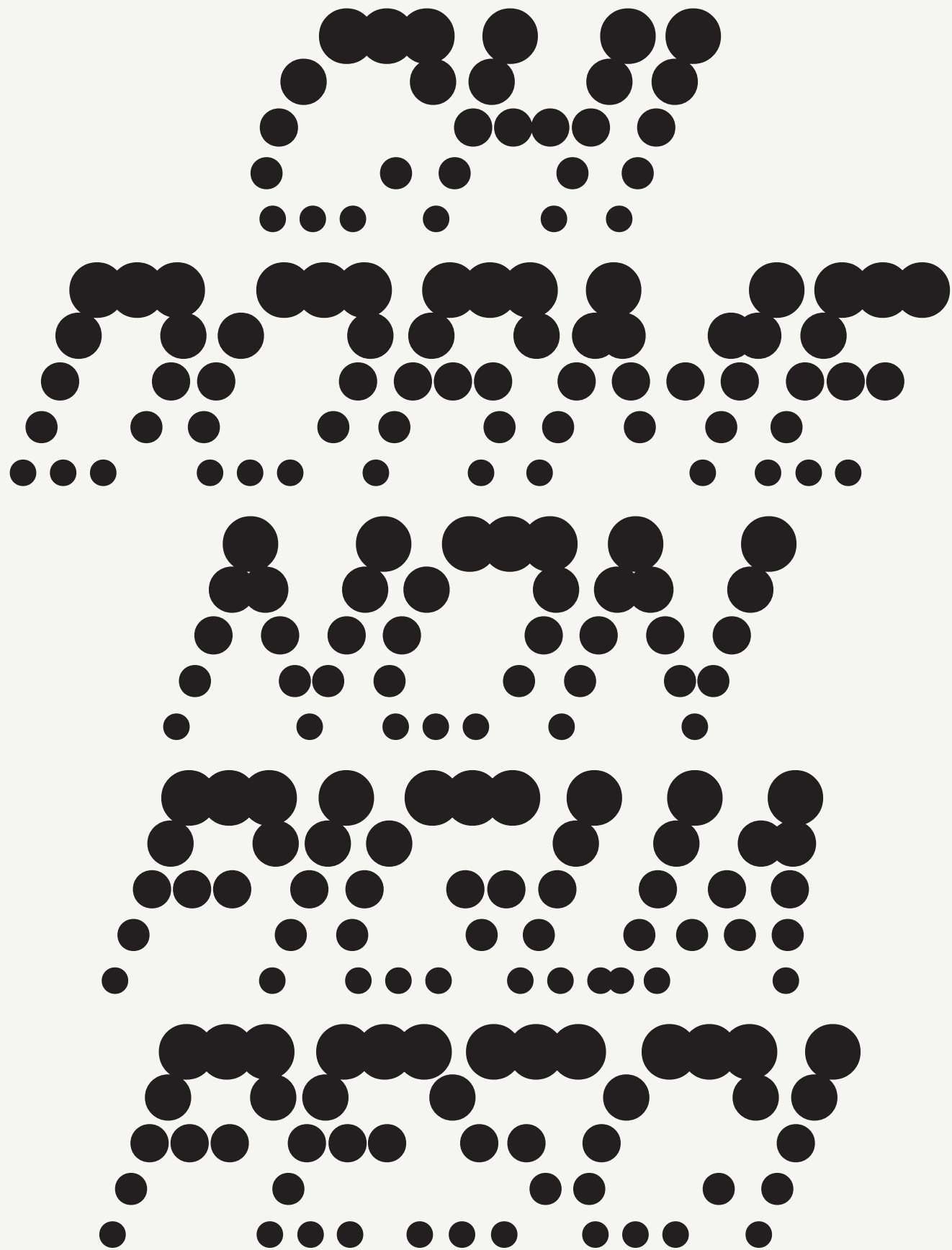




136pt

113pt



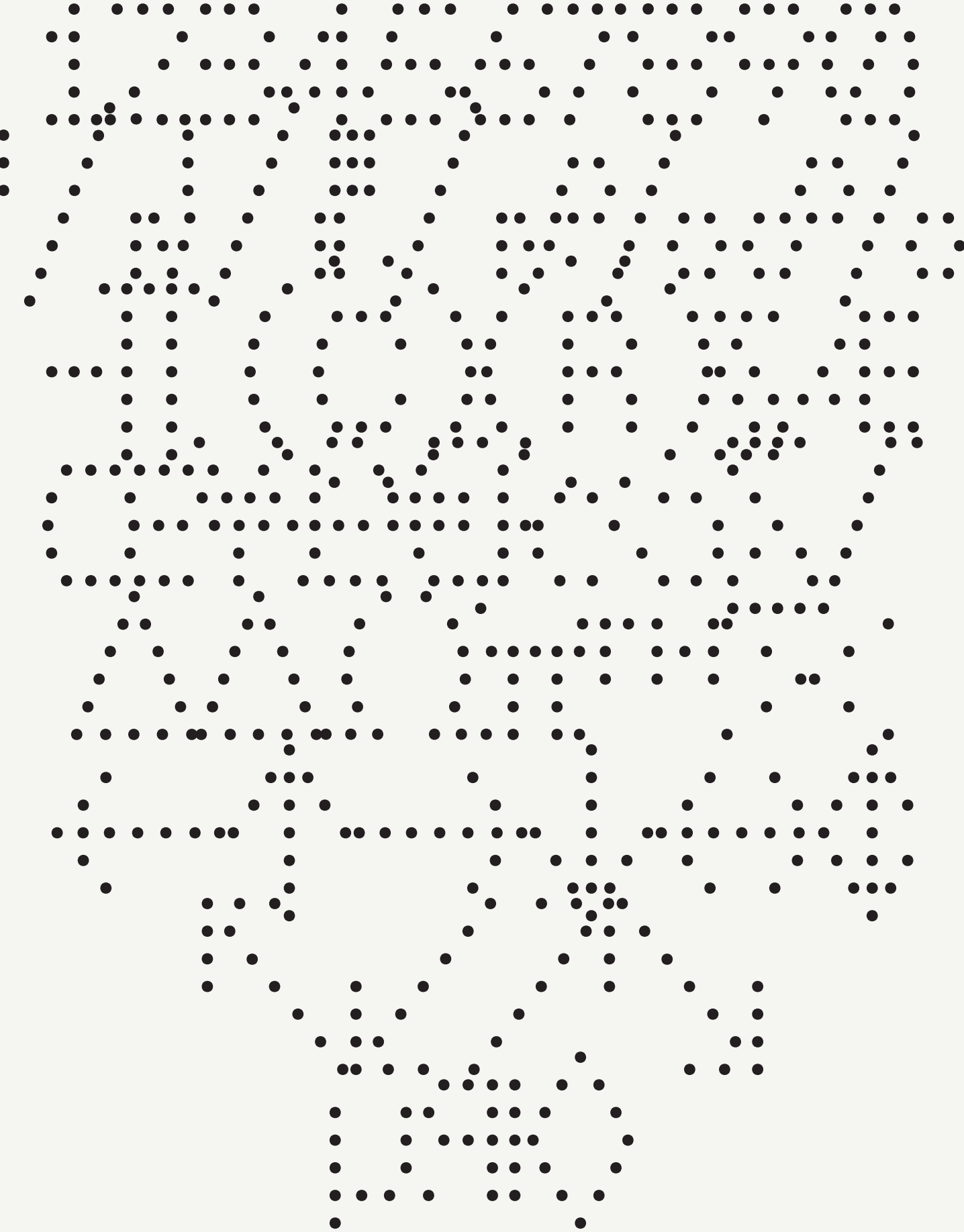


160pt



A large, abstract, black and white graphic consisting of numerous small black dots arranged in a complex, irregular pattern. The dots are scattered across the page, forming various shapes and clusters that suggest a stylized map or a dense cluster of points. The overall effect is a high-contrast, minimalist representation of a geographical area, possibly a coastline or a specific region, rendered in a pointillist style.

A black and white dot-matrix pattern forming a stylized, abstract shape, possibly a letter or a decorative element, composed of numerous small black dots on a white background. The pattern is dense and irregular, with many dots clustered together to form larger, darker areas, while other areas are more sparse. The overall shape is roughly rectangular with a jagged, uneven top and bottom edge. The dots are arranged in a way that suggests a digital or pixelated aesthetic.



A A A A A A A A A A A A A A A A A A A
 A A A A A B C C C C C C C C C C C C C
 E E E E E E E E E E E E E E E E E E E
 G G H H A I 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
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Acheron	Cimbrian	Kaingang	Ndonga	Slovak	Welsh
Achinese	Cofan	Kalaallisut	Neapolitan	Slovenian	West Central Oromo
Achuar-Shiwiar	Congo Swahili	Kalenjin	Ngazidja Comorian	Soga	Western Abnaki
Afar	Cook Islands Maori	Kamba (Kenya)	Niuean	Somali	Western Frisian
Afrikaans	Cornish	Kaonde	Nobiin	Soninke	Wik-Mungkan
Aguaruna	Corsican	Karelían	Nomatsiguenga	South Ndebele	Wiradjuri
Alekano	Creek	Kashubian	North Ndebele	Southern Aymara	Xavante
Aleut	Crimean Tatar	Kekchi	Northern Kurdish	Southern Qiangdong Miao	Xhosa
Algonquin	Croatian	Kenzi/Mattokki	Northern Qiangdong Miao	Southern Sami	Yanesha'
Amahuaca	Czech	Khasi	Northern Uzbek	Southern Sotho	Yao
Amarakaeri	Danish	Kimbundu	Northwestern Ojibwa	Spanish	Yapese
Amis	Dehu	Kinyarwanda	Norwegian Novial	Sranan Tongo	Yindjibarndi
Anaang	Dutch	Kituba (DRC)	Nyankole	Standard Estonian	Yucateco
Andaandi	Eastern Arrernte	Klingon	Occitan	Standard Latvian	Zapotec
Anuta	Eastern Oromo	Kongo	Ojitlán Chinantec	Standard Malay	Zulu
Ao Naga	Efik	Konzo	Orma	Sundanese	Záparo
Apinayé	Embu	Kuanyama	Oroqen	Swahili	
Aragonese	English	Kven Finnish	Palauan	Swati	
Arbëreshë	Ese Ejja	Kölsch	Paluan	Swedish	
Albanian	Esperanto	Ladin	Pampangá	Swiss German	
Arvanitika	Faroese	Ladino	Papantla Totonac	Tagalog	
Albanian	Fijian	Latgalian	Papiamento	Tahitian	
Asháninka	Filipino	Ligurian	Pedi	Taita	
Ashéninka Perené	Finnish	Lithuanian	Picard	Tedim Chin	
Asu (Tanzania)	French	Lojban	Pichis Ashéninka	Tetum	
Balinese	Friulian	Lombard	Piemontese	Tetun Dili	
Banjar	Gagauz	Low German	Pijin	Tiv	
Basque	Galician	Lower Sorbian	Pintupi-Luritja	Toba	
Batak Dairi	Garifuna	Luba-Lulua	Pipil	Tojolabal	
Batak Karo	German	Luo (Kenya and Tanzania)	Pohnpeian	Tok Pisin	
Batak Mandailing	Gheg Albanian	Luxembourgish	Polish	Tokelau	
Batak Simalungun	Gilbertese	Macedo-Romanian	Portuguese	Toki Pona	
Batak TobaBemba (Zambia)	Gooniyandi	Makhuwa	Potawatomi	Tonga (Tonga Islands)	
Bena (Tanzania)	Guadeloupean Creole French	Makhuwa-Meetto	Purepecha	Tonga (Zambia)	
Bikol	Gusii	Makonde	Páez	Tosk Albanian	
Bini	Haitian	Makwe	Quechua	Tsonga	
Bislama	Hani	Malagasy	Romanian	Tswana	
Borana-Arsi-Guji Oromo	Hiligaynon	Malaysian	Romansh	Tumbuka	
Bosnian	Ho-Chunk	Maltese	Rotokas	Turkish	
Breton	Hopi	Manx	Rundi	Turkmen	
Buginese	Huastec	Maore Comorian	Rwa	Tzeltal	
Candoshi-Shapra	Hungarian	Maori	Samburu	Tzotzil	
Caquinte	Icelandic	Mapudungun	Samoan	Uab Meto	
Caribbean Hindustani	Ido	Marshallese	Sango	Umbundu	
Cashibo-Cacataibo	Iloko	Matsés	Sangu (Tanzania)	Upper Guinea Crioulo	
Cashinahua	Indonesian	Mauritian Creole	Saramaccan	Upper Sorbian	
Catalan	Interglossa	Meriam Mir	Sardinian	Venetian	
Cebuano	Interlingua	Meru	Scots	Veps	
Central Aymara	Interlingue	Minangkabau	Scottish Gaelic	Vietnamese	
Central Kurdish	Irish	Mirandese	SenaSeri	Volapük	
Chachi	Istro Romanian	Mohawk	Seselwa Creole French	Võro	
Chamorro	Italian	Montenegrin	Shambala	Walloon	
Chavacano	Ixcatlán Mazatec	Munsee	Shawnee	Walser	
Chiga	Jamaican Creole English	Murrinh-Patha	Shipibo-Conibo	Wangaaybuwan-Ngiyambaa	
Chiltepec Chinantec	Javanese	Mwani	ShonaShuar	Waarani Waray (Philippines)	
Chokwe	K'iche'	Miskito	Sicilian	Warlpiri	
Chuukese	Kabuverdianu	Naga Pidgin	Silesian	Wayuu	



Acknowledgements

Metis Foundry operates on the lands of the Wurundjeri Woi Wurrung people of the Kulin Nation. As visual storytellers, we feel a deep connection with the original custodians of this country and acknowledge their continuing relationship with the land. We pay our respects to Elders past, present and emerging.

Skeleton was made in collaboration with the good people of After Hours and would wouldn't exist without them.

Graphic Design —
io Design Company

Colophon —
MF Parma Sans
MF Civilian

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— Metis Foundry
Metis is a digital type foundry for designers who treat typography as a medium for experimentation — making typefaces that push technical and legibility limits, and that stop trying to be invisible.

No revivals. No safe text faces. Everything we release reflects a specific point of view about what type can do.

Founded in Melbourne in 2018, growing out of the design practice io Design Company. Type for designers who want to make something strange.

metis-foundry.com

