



# **DIN**Stencil

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## aboutparachute®

**THE COOL, THE CLASSIC, THE ORIGINAL.** Parachute® landed in 1999, but it wasn't till 2001 that it started operating as a full-scale company.

Parachute is based in Athens and is a major font supplier to most publishing houses and advertising agencies in Greece. It has built a strong network of valuable relationships with customers in Europe, United States, Canada and Australia, by providing custom font services and corporate font licensing.

It's clientele includes multinational companies such as MTV, Disney, Ikea, Procter&Gamble, Vodafone, Nestle and Unilever, Publishing companies such as Time Inc, Random House, McGraw Hill, advertising and branding agencies such as BBDO, McCann Erickson, Young&Rubicam, TBWA, MetaDesign, Pentagram, JWT, Sudler&Hennessey, Interbrand, Wieden+Kennedy, publications such as National Geographic, Playboy, Elle, Vogue, Harper's Bazaar, Marie Claire, PC Magazine, Votre Beauté and many others. The year 2003 marked the beginning of a new era for Parachute with the release of an award-winning catalog (PRINT European Design Annual 2004). Since then an emphasis was placed on multilingual support and opentype technology.

In the last 5 years Parachute's designers have won eight major typeface design awards, while their work has been featured and extensively presented in design-oriented magazines. In 2008, the Centro Pro series of superfamilies received a Gold Award from the European Design Awards for original typeface. In 2009, Parachute received three awards for Excellence in Type Design from the International Type Design Competition 'Modern Cyrillic 2009' which was held in Moscow. Most recently, Parachute received a Silver Award from the European Design Awards 2010 for the superfamily Encore Sans Pro.

Most Parachute fonts have been designed to offer multilingual support, for major scripts such as Latin, Greek, Cyrillic. Few of them offer Arabic support as well.

## fontcredits

**DIN STENCIL.** Despite the fact that over the years several designers have manually created stencil lettering for various projects based on DIN, there has never been a professional digital stencil version of any DIN-based typeface. After the successful introduction of DIN Monospace a few months earlier, PF DIN Stencil now completes Parachute's extensive library of DIN superfamilies. It was based on its original counterpart DIN Text Pro and was particularly designed to address contemporary projects, by incorporating elements and weights which are akin to industries such as fashion, music, video, architecture, sports and communications. Traditionally, stencils have been used extensively for military equipment, goods packaging, transportation, shop signs, seed sacks and prison uniforms. In the old days, stencilled markings of ownership were printed on personal possessions, while stencilled signatures on shirts were typical of 19<sup>th</sup> century stencilling. Two companies dominated the market in the mid-twentieth century: the Marsh Stencil Machine Company in the United States and the Sächsische Metall Schablonen Fabrik in Germany. Ever since the late 1930s, it was the German Sächsische Metall Schablonen Fabrik which used heavily the new DIN 1451 standard font (introduced in 1936), attempting to overthrow the reign of the Didot-style modern roman which was at the time the most common stencil letter in Germany. These letters were manufactured mainly as individual zinc stencils which could be ordered in sizes between 10 and 100mm. The DIN Stencil family manages to preserve several traditional stencil features, but introduces additional modernities which enhance its pleasing characteristics and make it an ideal choice for a large number of contemporary projects. Furthermore, the spacing attributes of the glyphs were redefined and legibility was improved by revising the shape of the letterforms. The DIN Stencil family consists of 8 diverse weights from the elegant Hairline to the muscular Black. Currently, it supports Latin, Eastern European, Turkish and Baltic.

**format** *opentype PS*

**scripts** *latin, eastern european, turkish, baltic*

**kerning** *applied to all languages*

**weights** 8

**designer** *Panos Vassiliou*

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## thedesigner

**PANOS VASSILIOU.** Panos Vassiliou is an award-winning designer. Two years after his graduation from the University of Toronto/Canada, he pursued a teaching career at George Brown College/Toronto, first in the Information Systems Department and later in the Media & Graphic Arts Department. He has been Creative Director for the Canadian design firm AdHaus and former Publisher of the Greek monthly magazine DNA. He designs typefaces since 1993, including commercial fonts as well as commissions from Vodafone, Nestle, Ikea, Kraft and National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. After moving to Greece, he started Parachute® in 1999 setting the base for a typeface library that reflected the works of some of the best contemporary Greek designers, as well as creatives around the world obsessed with type. Some of his favorite designs include Centro Pro, Square Sans Pro and Champion Script Pro. He received a merit award for his typeface Archive at the EBGE AWARDS 2004. As early as spring 2004 he released Archive Pro, his first opentype font with special typographic features and multilingual support for all European languages including Greek and Cyrillic. In 2008, he received a Gold Award from the European Design Awards, for the typeface superfamilies Centro Pro. The following year, he received three Awards for Excellence in Type Design from the International Type Design Competition 'Modern Cyrillic 2009' which was held in Moscow. Most recently, he received a Silver Award from the European Design Awards 2010 for the superfamily Encore Sans Pro.

## stylesfontweights

*Hairline* AeEf

*Extra Thin* AeEf

*Thin* AeEf

*Light* AeEf

*Regular* AeEf

*Medium* AeEf

*Bold* AeEf

*Black* AeEf

## supportedlanguages

Following is a list of all major encodings (codepages) and languages supported. This typeface supports simultaneously Latin, Eastern European, Baltic and Turkish.

### MAJOR CODEPAGES

1252 Latin-1  
 1250 Eastern European  
 1254 Turkish  
 1257 Baltic

### MAJOR LANGUAGES

GB English	FI Finnish	EE Estonian
FR French	NL Dutch	LV Latvian
DE German	NO Norwegian	SI Slovene
ES Spanish	IS Icelandic	LT Lithuanian
IT Italian	IE Irish	ID Indonesian
PT Portuguese	AL Albanian	MT Maltese
TR Turkish	HR Croatian	
SE Swedish	SK Slovak	
CZ Czech	MD Moldovan	
HU Hungarian	DK Danish	
RO Romanian	PL Polish	





**variousamples**

“A wall is  
a very big  
weapon. It’s  
one of the  
nastiest  
things you  
can hit some-  
one with.”

HAIRLINE 98 pt

**-Banksy**

“ I have  
no special  
talent.  
I'm only  
passion-  
ately  
curious. ”

**-Albert Einstein**

# Mechanics

art-deco curves, whiteout rendering and sail-like shapes  
**styles for every shape and size**

# GAMES

the art of building for cause

# HIDE AND SEEK

# COMPUTERS

**kann mich mode schlanker machen**

# HEAVEN ON EARTH

le plus grand faible des hommes, c'est l'amour qu'ils ont de la vie

# A LUXURY SHOPPING DESTINATION

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, making people consider them common, if not to respect them consistently. Moreover, television dramatically increased international communication. With 24-hours news broadcasts it has become increasingly difficult to disclose information from the public. Likewise, the Information Technology Marketplace will boost local and global cultures, as people coming from smaller villages and greater capitals will seek entertainment, commerce, education, health and other human activities together, regardless of their nationality. Could these forces equate the differences among us, resulting in an international civilization?

## EXTRA THIN 9/12

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, making people consider them common, if not to respect them consistently. Moreover, television dramatically increased international communication. With 24-hours news broadcasts it has become increasingly difficult to disclose information from

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## LIGHT 9/12

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## REGULAR 9/12

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## MEDIUM 9/12

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## BOLD 9/12

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## BLACK 9/12

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## acknowledgments

**TYPEFACES.** The typeface used in this specimen manual for body text, headers, footers and page numbering is PF Square Sans Pro. PF Bulletin Sans Pro is used for page titles.

**PRODUCTION.** This manual was produced using InDesign®CS3, Illustrator®CS3 and Photoshop®CS3 from Adobe® and Word®2004 from Microsoft®. Final document was created in MacOSX with InDesign®CS3.

**TEXT.** The main text used for samples, has been adapted and translated by permission from the book "What will be" by the late MIT Professor and visionary Michael Dertouzos, published in 1997 by HarperEdge. Credits for additional text are mentioned elsewhere.

**TRADEMARKS.** Parachute, the Parachute logo, Centro, Astrobats, Alfabetá, Amateur, Baseline, Beatnick, Beau Sans, Bodoni Script, Bulletin Sans, Champion Script, Cosmonut, DaVinci Script, Din Text, Din Universal, Din Arabic, Din Display, Din Mono, Din Monospace, Din Stencil, Encore Sans, Fidelity, Fuel, Fusion Sans, PF Goudy Initials, PF Goudy Ornaments, Scandal, Handbook, Haus Square, Highway Sans, Hellenica, Hellenica Serif, Isotext, Kids, Kidstuff, Libera, Manic Attack, Mechanica, Mediterra, Monumenta, Playskool, Psychedelia, Rafskript, Reminder, Square Sans, Signskript, Stamps, Stamp Frames, Synch, Videotext, Wonderland, Wonderbats, are either registered trademarks or trademarks of Parachute and/or Parachute Worldwide. Apple, Mac, Macintosh and TrueType are trademarks of Apple Computer Inc. Adobe, InDesign, Illustrator, Photoshop and PostScript are trademarks of Adobe Systems Incorporated. Microsoft, Windows and OpenType are trademarks of Microsoft Corporation.



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