LindemannSans

contents

about**parachute**®

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 Ikea, Vodafone, Nestle and Unilever, advertising and branding agencies such as BBDO, McCann Erickson, Young&Rubicam, TBWA, MetaDesign, 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.

During the last 3 years Parachute's designers have won nine major international 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. Recently, Parachute received a Silver Award from the European Design ED Awards 2010 for the superfamily Encore Sans Pro and four awards from Granshan 2010 the 3rd International Eastern Type Design Competition. Most Parachute fonts have been designed to offer multilingual support, for major scripts such as Latin, Greek, Cyrillic.

opentype®and
parachute®fonts

OpenType® is a new font format developed jointly by Adobe and Microsoft. This technology is becoming the new world standard for font development. There are three major advantages over older formats such as TrueType and Postscript: **1.** Cross-platform compatibility (a single file for both PC and Mac offering absolute compatibility between the two platforms) **2.** Multilingual support (multiple language character sets can be accessed from the same font). This is particularly useful to advertising agencies, publishing houses, multinational corporations and every other company small or large with accounts and products with an international flair. Most Parachute fonts come complete with a full range of characters to support all European languages **3.** Advanced layout features (an exciting function which provides access to advanced typographic features such as small caps, ligatures, oldstyle figures, swashes, etc). They enable the discriminating designer to set text professionally and add a touch of class to the page. Parachute openType fonts with advanced layout features and multilingual support are distinguished from the other "simple" openType fonts by the word **"Pro"** which is part of the font name. The advanced layout features cannot be accessed unless they are supported by your programs. Currently (early 2007), only InDesignCS, IllustratorCS, PhotoshopCS and QuarkXpress7 support these advanced features.

THE DESIGN OF PARACHUTE FONTS. Parachute fonts are designed by indivinduals who are familiar with Latin, Greek and Cyrillic. These are designers who have studied the particulars of each and every script in order to provide sophisticated, well-balanced, properly kerned and professionally designed typefaces in all different languages. Parachute online fonts are offered exclusively in OpenType format and they are released only after they have been thoroughly tested and reviewed.

font**credits**

LINDEMANN SANS. Lindemann Sans is an unusual but immediately inviting typeface with a pleasing distinct visual voice grounded by geometry and golden proportions. This modern geometric san serif typeface serves the interpretive needs of modern design through its legibility. This legibility is achieved through proportional balance of each letter based on the golden ratio, open counters, high x-height and wider individual shapes. In addition, a high level of legibility is arrived through distinctive glyphs like a, e, f, which are engaging and add to Lindemann Sans visual voice.

Being a modern, spirited typeface, Lindemann Sans has many of the features demanded by today's designers. These features include 800 characters within each font, many ligatures, full numbers sets, small caps, alternative characters and other niceties found in opentype fonts. Due to Lindemann Sans high legibility, geometric sans tradition, and a large feature set list, it is a very versatile typeface and can be used for various projects in replacement of the more commonly used sans.

For instance, Lindemann Sans can be used by architectural firms in their supporting materials, as the typeface for professional keynotes or for the package design industry as a whole. With its inviting nature it may also be used for liberal arts promotional materials. In addition, this typeface can be used by green industries because of its nature derived proportions.

Each style and weight of Lindemann Sans adheres to the same geometric and golden proportions, however, each weight is innately noteworthy. For example, there is a charm that is found in the ultralight weight's elegant geometry and lights impressive use as oversized headlines. It shines with true clarity of vision with the book weight and the versatility of the medium. One cannot overlook the power and pacing of the bold and extra bold weights with its clear counters and restrained letter forms. Within Lindemann Sans family each weight has a distinctive role to play but stays true to its purpose.

format *opentype PS*

scripts *latin, eastern european, turkish, baltic*

weights *12*

designer *Chad Lindemann*

© 2011

thedesigner

CHAD LINDEMANN. Chad Lindemann was born in Canby, Minnesota. At a very early age, he began drawing. He was influenced by both his father, who is a professional photographer, and his grandfather, who was a gun engraver and a blacksmith. While earning his Bachelor of Arts degree from Augustana College, he was the recipient of the prestigious Spitznagel Award in Art. From then, he attended Kansas State University and earned a Master of Fine Arts degree in Printmaking, the highest degree in studio arts that one can achieve. He began his professional career at Kansas State University teaching figure drawing. He then taught art at Mid-Plains Community College in North Platte, Nebraska, for three years. As of 2007, Chad resides in Milwaukee, Wisconsin, with his wife and is an Associate Professor of Art at Wisconsin Lutheran College teaching primarily printmaking and media design.

stylesfontweights

Ultra Light
Ultra Light Italic
AeEf

Light
Light Italic
AeEf

Book
Book Italic
AeEf

Medium
Medium Italic
AeEf

Bold
Bold Italic
AeEf

Extra Bold
Extra Bold Italic
AeEf

supported**languages**

Following is a list of all major encodings (codepages) and languages supported. This type-face 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		

thefullcharacterset

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 & 1 2 3 4 5 6 7
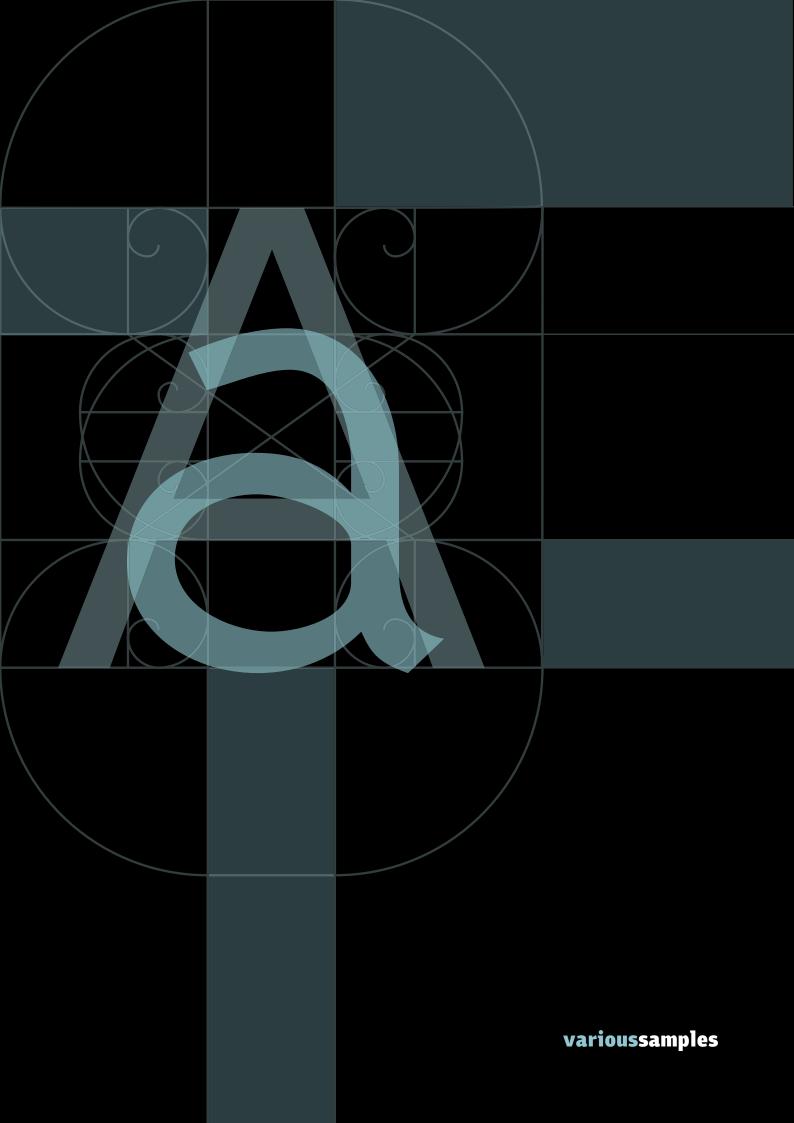8 9 0 € $ £ ¥

À Á Â Ä Ã Å Ā Ă Ą Æ Ǽ Ć Ĉ Ċ Č Ç Ď Đ È É Ê Ë Ē Ĕ Ė Ę
Ě Đ Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ï Ĩ Ī Ĭ Į İ IJ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ń Ň Ñ Ņ Ŋ
Ò Ó Ô Ö Õ Ō Ŏ Ő Ơ Ø Ǿ Œ Ŕ Ŗ Ř Š Ś Ŝ Ş Ş Ţ Ť Ŧ Ù Ú Û
Ü Ũ Ū Ŭ Ů Ű Ų Ư Ẁ Ẃ Ŵ Ẅ Ý Ỳ Ÿ Ŷ Ž Ź Ż þ à á â ä ã å ā
ă ą æ ǽ ć ĉ ċ č ç ď đ ð è é ê ë ē ĕ ė ě ę ĝ ğ ġ ǵ ĥ ħ ì í
î ï î ĩ ī ĭ į ı ij ĵ ķ ĸ ĺ ļ ľ ŀ ł ń ň ñ ņ 'n ŋ ò ó ô ö õ ō ŏ ő ơ
ø ǿ œ ŕ ŗ ř ś š ŝ ş ş ß ţ ť ŧ ù ú û ü ũ ū ŭ ů ű ų ư ẁ ẃ ŵ
ẅ ý ỳ ŷ ÿ ź ž ż þ ə a @ ǥ ⁄

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 & 1 2 3 4
5 6 7 8 9 0 € $ £ ¥

À Á Â Ä Ã Å Ā Ă Ą Æ Ǽ Ć Ĉ Ċ Č Ç Ď Đ È É Ê Ë Ē Ĕ Ė Ę Ě Đ Ĝ
Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ï Ĩ Ī Ĭ Į İ IJ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ń Ň Ñ Ņ Ŋ Ò Ó Ô Ö Õ
Ō Ŏ Ő Ơ Ø Ǿ Œ Ŕ Ŗ Ř Š Ś Ŝ Ş Ş Ţ Ť Ŧ Ù Ú Û Ü Ũ Ū Ŭ Ů Ű Ų Ư
Ẁ Ẃ Ŵ Ẅ Ý Ỳ Ÿ Ŷ Ž Ź Ż

ﬀ ﬁ ﬃ ﬂ ﬄ

1 2 3 4 5 6 7 8 9 0 € $ £ ¥ % & ' ( )

½ ⅓ ⅔ ¼ ¾ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞ % ‰ ⁄

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

123456789 01234567890

! ? . , : ; ¡ ¿ * (/) [\ ] { | } « » ‹ › " " ' ' " ' „ . , … – — · † ‡ § ¶
© ® ™ ' " ° # ¦ ƒ ¢ • _ ª º Ω

μ π Δ Π Σ l ∂ √ ∞ ◊ ^ ∫ e − + ± ¬ × ÷ < = > ~ ≈ ≠ ≤ ≥

← ↑ → ↓ ↖ ↘ ■ □ ▶ ▷ ▸ ▹ ◀ ◁ ◂ ◃ ○ ● ◤ ◣ ◢ ◥

various samples

various samples

GAME WINNERS

collaborating with some of the sharpest creative minds

Subways in New York

as iron is eaten by rust, so the envious are consumed by their own passion

industries

the new breed of grand tourers brings back the romance of the open road

creativity and inspiration

moreover, television dramatically increased international communication

BUSINESS WOMAN

sophisticated opentype fonts for demanding designers

soundwave equation

traditional elements upon philosophical concepts in the twenty first century

REWARDS

multilingual brat with a privileged backround

NEW AUDIO EQUALIZERS

WORLDWIDE

landscape architects work on all types of structures

disturbing the uncool

walking down the streets from the early morning till late at night

designers

the house is a happy blend of the high tech and the traditional elements

traditional instruments

monthly guide to the best independent record releases

urban legends

any sufficiently advanced technology is indistinguishable from magic

QUALITY

OPTIMISM IS A STRATEGY FOR MAKING A BETTER FUTURE

building inspectors

Lindemann Sans is an unusual but immediately inviting typeface with a pleasing distinct visual voice grounded by geometry and golden proportions. This modern geometric san serif typeface serves the interpretive needs of modern design through its legibility. This legibility is achieved through proportional balance of each letter based on the golden ratio, open counters, high x-height and wider individual shapes. In addition, a high level of legibility is arrived through distinctive glyphs like a, e, @, and f, which are engaging and add to Lindemann Sans visual voice. Being a modern, spirited, tech-savvy typeface, Lindemann Sans has many of the features demanded by today's designers. These features include 800 characters within each font, many ligatures, full numbers sets, small caps, alternative characters and other niceties found in opentype fonts. Due to Lindemann Sans high legibility, geometric sans tradition, and a large feature set list, it is a very versatile typeface and can be used in replacement of the more commonly used sans. Lindemann Sans can be used by tech corporations, architectural firms in their supporting materials, in magazines as headers and key-points, as the typeface for professional keynotes, for the package design industry as a whole, in automotive concept projects, and for cosmetic branding for high class hair products. With its inviting nature it may also be used for liberal arts promotional materials. In addition, this typeface can be used by green industries because of its nature derived proportions. Each style and weight of Lindemann Sans adheres to the same geometric and golden proportions, however, each weight is innately noteworthy. For example, there is a charm that is found in the ultralight weight's elegant geometry and lights impressive use as oversized headlines. It shines with true clarity of vision with the book weight and the versatility of the medium. One cannot overlook the power and pacing of the bold and extra bold weights with its clear counters and restrained letter forms. Within Lindemann Sans family each weight has a distinctive role to play but stays true to its purpose.

BOOK 14/22

ULTRA LIGHT 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 ex-

ULTRA LIGHT ITALIC 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

LIGHT 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 ex-

LIGHT ITALIC 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

BOOK 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 ex-

BOOK ITALIC 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.

MEDIUM 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

MEDIUM ITALIC 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 for-

BOLD 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

BOLD ITALIC 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

EXTRA BOLD 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

EXTRA BOLD ITALIC 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

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, Alfabeta, Amateur, Baseline, Beatnick, Beau Sans, Bodoni Script, Bulletin Sans, Champion Script, Cosmonut, DaVinci Script, Din Text, 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.