

Editorial: / :avg  
Magazine  
pages

SPECIMEN MANUAL

## PF Adamant Pro

OpenType® PS

supports Latin, Cyrillic, Eastern European,  
Turkish, Baltic

725/535 glyphs per font

professional kerning for all languages

17 opentype features /font

12 weights

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## aboutparachute®

**THE COOL, THE CLASSIC, THE ORIGINAL.** Parachute® is an award-winning type foundry. It 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.

In the last 5 years Parachute's designers have won **seven 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 was the winner of the prestigious **European Design ED Awards 2008** 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 Parachute fonts have been designed to offer multilingual support, for major scripts such as Latin, Greek and 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 individuals 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.

## How to type Multilingual text

It's never been easier to type or edit multilingual text. All you need is: **1.** a program which supports opentype fonts (see below), **2.** switch your keyboard to the languages you are interested in and **3.** use opentype fonts which support the specific languages (Parachute fonts support all European languages). Please note that if you only need to edit an existing multilingual text i.e. copy/paste or change fonts, you don't have to add or switch keyboards.

**HOW TO SWITCH KEYBOARDS.** First you add the new languages to the system. The steps are similar on both platforms **1.** On the PC (Windows XP) you go to the <control panel> section and choose <regional and languages options>. Select <languages> and follow the instructions to add the new languages (for earlier versions please refer to their manuals). Once added, you can switch between keyboards through the language bar that appears on the desktop or through a key sequence **2.** On the Mac (MacOsX) you go to <system preferences> and select <international>. Then you choose <input menu> and checkmark the languages you want to add. Once added, you can switch between keyboards through the language palette which appears on the desktop's menu bar or through a key sequence. Please visit Parachute's web site or click on the following link  to go directly to the <international keyboard layouts> support page. View them on screen or download for your reference.

**MAJOR PROGRAMS THAT SUPPORT OPENTYPE.** Currently (2010), the programs known to support OpenType are: InDesignCS, IllustratorCS, PhotoshopCS, Microsoft Office, Corel-Draw and QuarkXpress 7.

**SYSTEM REQUIREMENTS.** Windows 2000 or later, MacOSX or later.

## fontcredits

**ADAMANT PRO.** The Adamant family is a serif typeface that comes in six weights, from light to extra bold, each with italics and small caps versions. Every font includes ligatures, lining and oldstyle figures in proportional and tabular widths, fractions, alternate characters, and other typographic features. The weights are finely balanced so that they can be easily combined, depending on type of paper and print conditions. Its proportions, sturdy serifs, high x-height and wide apertures make it very readable at small sizes. It is suitable for setting books, magazines and newspapers, but is also appropriate for use in large sizes like in poster design.

**format** *opentype PS*

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

**glyphs** *725/535 per font*

**kerning** *applied to all languages*

**pro features** *17*

**weights** *12*

**recommended for** *books, magazines, newspapers*

**designer** *Vedran Eraković*

© 2010

## thedesigner

**VEDRAN ERAKOVIĆ.** Vedran Eraković was born on September 30, 1980 in Split, Croatia, and lives in Belgrade, Serbia. Vedran Graduated in 2004 from the Faculty of Applied Arts, University of Arts, Belgrade, the Department of Applied Graphics and obtained his Master's degree in 2009. He works as an Art editor in the Serbian daily newspaper 'Politika', and also collaborates with FontShop from Berlin. He is a member of Association of Applied Artists and Designers of Serbia (ULUPUDS). He is involved in typeface design, graphic design, calligraphy, design of newspapers and magazines. He has participated in a lot of exhibitions and projects in his country and abroad and has won several awards for graphic design and typeface design.

## stylesfontweights

*Light  
Light Italic*

*AeEf*

*БeEъ*

*Regular  
Italic*

*AeEf*

*БeEъ*

*Medium  
Medium Italic*

*AeEf*

*БeEъ*

*SemiBold  
SemiBold Italic*

*AeEf*

*БeEъ*

*Bold  
Bold Italic*

*AeEf*

*БeEъ*

*Extra Bold  
Extra Bold Italic*

*AeEf*

*БeEъ*

**NOTE:** All weights contain the same pro features, the same language range and the full character set as seen on page 10.



## supported languages

Following is a list of all major encodings (codepages) and languages supported. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Cyrillic, Eastern European, Baltic and Turkish scripts. If you would like to see a full character set of this typeface (including all special characters), go to the character set section on page 10.

### MAJOR CODEPAGES

1252 Latin-1  
 1250 Eastern European  
 1251 Cyrillic  
 1254 Turkish  
 1257 Baltic

### MAJOR LANGUAGES

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





## supported **OT** features

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**1. OLDSTYLE FIGURES:** Changes selected figures from the default lining to oldstyle i.e. numbers of varying height. These are appropriate for use with lowercase text. They come in two different styles: tabular and proportional. Tabular figures have equal widths (useful for tables, so that numbers line up from one line to the next) whereas proportional have varying widths and are basically used within a sentence.

2|7|6|0 ▶ 2|7|6|0  
2760 ▶ 2760

---

**2. LINING FIGURES:** This feature changes selected figures from oldstyle to the default lining form. Lining figures are numbers which fit better with all-capital text and they are of the same height as capitals or a bit smaller. They also come in two different styles: tabular and proportional.

2760 ▶ 2760  
2|7|6|0 ▶ 2|7|6|0

---

**3. PROPORTIONAL FIGURES:** Replaces selected figure glyphs which are set on tabular widths (lining or oldstyle), with corresponding glyphs set on proportional widths (lining or oldstyle).

2|7|6|0 ▶ 2760  
2|7|6|0 ▶ 2760

---

**4. TABULAR FIGURES:** Replaces selected figure glyphs which are set on proportional widths (lining or oldstyle), with corresponding glyphs set on tabular widths (lining or oldstyle).

2760 ▶ 2|7|6|0  
2760 ▶ 2|7|6|0

---

**5. SMALL CAPS:** This feature formats lowercase text as small caps. These are not computer generated scaled-down versions of capitals, but rather glyphs which have been designed to match the weight and proportions of the rest of the family characters. They are often used in combination with oldstyle figures, for acronyms and abbreviations and stylistically at the beginning of a paragraph (**this feature includes Latin and Cyrillic small caps**).

typography ▶ ТУПОГРАФИЯ  
типография ▶ ТИПОГРАФИЯ

## supported OT features

**6. LIGATURES:** Replaces a sequence of glyphs with a single glyph, creating a professional-looking text with no peculiar collisions among letters. This feature covers the standard f-ligatures, as well as few other ones used in normal conditions.

fjord ▶ fjord      affluent ▶ affluent  
after ▶ after      bullfighter ▶ bullfighter

**7. SUPERIORS:** Replaces lining and oldstyle figures with superior figures and lowercase letters with superior letters. These superior glyphs are not computer generated scaled-down versions but are rather redesigned to match the weight of the regular glyphs. Superior figures are used mainly for footnotes and superior letters for abbreviated titles.

footnote3 ▶ footnote<sup>3</sup>      Mme ▶ M<sup>me</sup>  
h<sup>2</sup>=x<sup>2</sup>+y<sup>2</sup> ▶ h<sup>2</sup>=x<sup>2</sup>+y<sup>2</sup>      Dr ▶ D<sup>r</sup>

**8. SCIENTIFIC INFERIORS:** Replaces lining and oldstyle figures with inferior figures. They have been designed to match the weight of the regular glyphs and sit lower than the standard baseline. Used primarily for mathematical and chemical notations.

H2O ▶ H<sub>2</sub>O

**9. NUMERATORS:** Substitutes selected numbers (and basic punctuation) which precede a slash with numerator glyphs and replaces the typographic slash with the fraction slash.

253/ ▶ 253/      85/ ▶ 85/

**10. DENOMINATORS:** Substitutes selected numbers (and basic punctuation) which follow a slash with denominator glyphs and replaces the typographic slash with the fraction slash.

/253 ▶ /253      /85 ▶ /85

**11. FRACTIONS:** Figures separated by slash, are replaced with diagonal fractions.

5/8 ▶ 5/8      3/4 ▶ 3/4

## supported **OT** features

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**12. STYLISTIC ALTERNATES:** Replaces the default forms with stylistic alternates.

áčffé ▶ áčffé

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**13. ORDINALS:** Contextually replaces default alphabetic glyphs which follow numbers with superscripted glyphs and the sequence 'No' with the numero character (№).

1st ▶ 1<sup>st</sup>      2nd ▶ 2<sup>nd</sup>  
 28th ▶ 28<sup>th</sup>      No ▶ №

---

**14. STYLISTIC SETS:** Adamant includes some alternative characters which can be activated by turning on 'stylistic sets'. They may be useful for setting text at very small sizes, or for typing Serbian Cyrillic characters instead of Russian ones.

a ▶ *a*      c ▶ *c*      e ▶ *e*      ð ▶ *g*  
 brace ▶ *brace*      правда ▶ *ұравга*

---

**15. LOCALIZED FORMS:** Replaces certain standard character forms with preferred local variants when the text is tagged Moldavian, Romanian or Serbian.

Ş ▶ *Ş*      ş ▶ *ş*      Ъ ▶ *Ъ*

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**16. CAPITAL SPACING:** Globally adjusts inter-glyph spacing for all capitals. This feature can be applied (opens up the space in-between them) when text is set all-capital in order to make it more legible.

PARACHUTE ▶ **PARACHUTE**

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**17. SLASHED ZERO:** Replaces the regular form of zero with an alternate form which includes a slash through the counter. This is particularly useful when capitals are mixed with numbers in which case capital O may be difficult to distinguish from zero 0.

0 ▶ Ø      20 OBJECTS ▶ **2Ø OBJECTS**

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## specimens

15. latin samples

19. cyrillic samples

26. multi-language samples

**latinsamples**

**ADAMANT PRO SPECIMEN**

un shopping abordable et de qualité pour fashionistas en quête d'exotisme

**MAIN FASHION FLOOR**

*this house is a happy blend of high tech and traditional elements*

**Amplitude**

we only have one thing on our mind

**Franciscus de la boe**

collaborating with some of the sharpest creative minds

**CROWD PLEASERS**

*an elegant exercise in sculptural massing*

**Wohlstand**

the movers and shakers that make hollywood go round - see back cover

**nice detail with lovely finish**

Always on the lookout for fresh creative talent

**instrumentation**



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? *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*

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BOLD ITALIC 8/12

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ITALIC 12/16

# TECHNOLOGY IS THE CAMPFIRE AROUND WHICH WE TELL OUR STORIES

EXTRA BOLD

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EXTRA BOLD 10/14

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LIGHT 10/14

LIGHT 9/12

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REGULAR 9/12

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MEDIUM 9/12

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SEMIBOLD 9/12

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LIGHT ITALIC 9/12

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**cyrillicsamples**

## ADAMANT CYRILLIC SPECIMEN

вам остается только выбрать направление

# Маде ин Србија

очень сильный, очень элегантный, такой же как вы

*не испытано на животных*

курение вредит вашему здоровью

# дНЕВНИК

Ежемесячный справочник к лучшим независимым

# Бизнес и финансы

куда пойти в свободное время в Афинах

*Лучшие 25 менеджеров в промышленности музыки*

# ЭКСПЕРТ

космос кажется ближе когда мерцает северное сияние

*Быстрейшая связь с Интернетом*

## russiancyrillic

Независимо от того, продолжат ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в течение которых телевидение получило широкое распространение, некоторые культурные особенности были переданы даже тем нациям, где электронные средства связи были запрещены прямо. Возможно, этот фактор повлиял на распад Советского Союза в большей степени, чем нам кажется. Телевидение демонстрировало некоторые товары и услуги по всему миру, заставляя людей считать их общедоступными, или даже равнодоступными. Более того, телевидение значительно расширило международный обмен информацией. Трансляция новостей 24 часа в сутки делала сокрытие информации от общества всё труднее. Аналогично, рынок информационных технологий будет способствовать подъему локальной и глобальной культуры по мере того, как жители маленьких деревень и крупных мегаполисов будут стремиться к развлечениям, торговле, образованию, здравоохранению и другой деятельности вместе, независимо от национальности. *Могут ли эти силы стереть разницу между нами и привести к международной цивилизации? Независимо от того, продолжат ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в течение которых телевидение получило широкое распространение, некоторые культурные особенности были переданы даже тем нациям, где электронные средства связи были запрещены прямо. Возможно, этот фактор повлиял на распад Советского Союза в большей степени, чем нам кажется. Телевидение демонстрировало некоторые товары и услуги по все-*

## serbiancyrillic

Читљивост типографског писма може се упоредити са звучношћу људског гласа. Предавач мора сваку реч изговорити разговетно и јасно. Чак и у ограниченом звучном спектру лежи читава скала говорних тонова, од оних метално једноличних отезања до бескрајно флексибилних и убедљивих тонова доброг говорника. Слово, глас одштампане стране, може бити читко и досадно или читко и очаравајуће, у зависности од његовог изгледа и начина коришћења. Другим речима, оно што заљубљеници у књиге зову читљивост није синоним за оно што оптичари зову читкост. У избору типографског писма за штампање књиге проблем оптичке читкости је у многим случајевима унапред решен. Мало је вероватно да би словоливац или произвођач машинског слога правио и нудио добрим штампарима писмо код којег би било која два словна знака имала збуњујућу сличност или у којем би неко слово игнорисало „код” који дефинише његов облик, како у усправној тако и у нагнутој варијанти. Величина слова мора бити бирања у зависности од врсте штива. На пример, да ли је то стручан текст где су читаоци усредсређени на крајке одељке или је то роман чији ток читаоци праће са уживањем или је то пак неки образовни чланак за млади и безвољни полег. Још нешто – шешко да ће произвођачи изрезасти слова толико мала да буду нечитљива; мада било која величина слова може бити „нечитљива” ако је сувише мала или чак исувише велика за задату сврху – нечитљива за читаоца, а не оптичара. Читљивост типографског писма може се упоредити са звучношћу људског гласа. Предавач мора сваку реч изговорити разговетно и јасно. Чак и у ограниченом звучном спектру лежи читава скала говорних тонова, од оних метално једноличних отезања до бескрајно флексибилних и убедљивих тонова доброг говорника. Слово, глас одштампане стране, може





- GB** Pressurized container. Protect from sunlight and do not expo
- FR** Ne pas percer ou brûler, même après usage. Ne pas vaporiser
- DE** Behältnis auch nach dem Gebrauch nicht aufbrechen oder
- RU** Дезодорант для тела в аэрозольной упаковке. Примене-
- ES** Recipiente presurizado. Proteja de la luz solar y no exponga
- IT** Recipiente sotto pressione. Proteggere contro i raggi solari e
- PT** Recipiente sob pressão. Proteger dos raios solares e não ex-
- DK** Beholder under tryk. Skal beskyttes mod sollys og må ikke
- NL** Drukcontainer. Beschermen tegen zonlicht en niet blootstel-
- CS** Држати даље од деце. Не наносити дезодоранс на оштеће-
- HU** Használata közben nyílt láng használata tilos! Ne használja
- SE** Skall skyddas mot solljus och får ej utsättas för höga tempe-
- PL** Nie rozpylać nad otwartym płomieniem lub żarzącym się ma-
- CZ** Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na
- TR** Çocukların ulaşamayacağı yerde muhafaza ediniz. Son dere-
- RO** Nu fumați în timpul folosirii, nu pulverizați peste obiecte in-
- BG** Пазете от деца! Пазете далеч от източници на пожар. Не
- HR** Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati
- FI** Tupakointi kielletty käytön aikana. Säilytettävä lasten ulot-
- LT** Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant
- SK** Chránit pred slnkom a nevystavovať vysokým teplotám. Ne-
- SI** Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte



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