

PF DIN

Monospace

Specimen Manual

parachute[®]

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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 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 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 Parachute fonts have been designed to offer multilingual support, for major scripts such as Latin, Greek, Cyrillic.

fontcredits

DIN MONO. PF DIN Mono is the latest addition to the ever-growing set of DIN super-families by Parachute®. It was based on its proportional counterpart DIN Text Pro, but was completely redesigned to reflect its new identity. DIN Mono is a monospace typeface which is comprised of characters with fixed width. Traditionally, monospaced fonts have been used to create forms, tables and documents that require exact text line lengths and precise character alignment. DIN Mono, on the other hand, can prove to be more than a useful typeface for technical applications.

In the world of proportionality, DIN Mono stands out as a fresh new alternative to the popular standard, particularly for publishing and branding applications.

Additional care was given to the aesthetic form by enhancing its pleasing characteristics. The spacing attributes of the glyphs were redefined and legibility was further improved by revising or changing the shape of all the letterforms. Furthermore, kerning was not included in order to preserve the monospace nature of this typeface. The Mono family consists of 12 weights including true-italics. Currently, it supports Latin, Eastern European and Baltic.

format *opentype PS*

scripts *latin, eastern european, turkish, baltic*

kerning *not applied*

weights *12*

recommended for *branding, magazines, tabular forms, technical apps*

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.

stylesfontweights

Extra Thin
Extra Thin Italic

AeEf

AeEf

Thin
Thin Italic

AeEf

AeEf

Light
Light Italic

AeEf

AeEf

Regular
Italic

AeEf

AeEf

Medium
Medium Italic

AeEf

AeEf

Bold
Bold Italic

AeEf

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

change is good
style guide
downtempo
architecture
#1 music industry
independent

crowd pleasers

subway

oldstyle type

after hours

outrageous

creative talent

In a well made book, where
designer, compositor and
printer have all done their
jobs, no matter how many
thousands of lines and pages
they must occupy, the letters
are alive, They dance in the
seats, sometimes they rise
and dance in the margins.

Robert Bringhurst

If my contentions are correct,
design is not so much a matter
which concerns the shapes
we give to individual
characters which make up
the new font, *as it is*
a matter that concerns the
printed appearance
of the page as a whole
-Frederic W. Goudy

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.

REGULAR 21/29

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

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

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

REGULAR 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

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

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

EXTRA THIN 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

THIN 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

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

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

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

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

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.

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