This is the first ever release of a true serif companion for the popular DIN typeface. DIN Serif originated in a custom project for a watchmaking journal. It makes no attempt to impress with ephemeral nifty details on individual letters, but rather concentrates on modern, functional and everlasting novelties which express an overall distinct quality on the page and set it apart from most classic romans...
This is the first ever release of a true serif companion for the popular DIN typeface. DIN Serif originated in a custom project for a watchmaking journal which required a modern serif to work in unison and match the inherent simplicity of DIN. As a result, a solid, confident and well-balanced typeface was developed which is simple and neutral enough when set at small sizes, but sturdy and powerful when set at heavier weights and bigger sizes. It utilizes the skeleton of the original DIN and retains its basic proportions such as x-height, caps height and descenders, whereas ascenders were slightly increased.

DIN Serif makes no attempt to impress with ephemeral nifty details on individual letters, but instead it concentrates on a few modern, functional and everlasting novelties which express an overall distinct quality on the page and set it apart from most classic romans.

This is a low contrast typeface with vertical axis and squarish form which brings out a balance between simplicity and legibility. Its narrow proportions offer economy of space which is critical for newspaper body text and headlines. At small sizes the text has an even texture, it is comfortable and highly readable. The serifs are narrow at heavy weights and when tight typesetting is applied at large sizes, the heavier weights become ideal for headlines.

DIN Serif was inspired by late 19th century Egyptian and earlier transitional roman faces. Bracketed serifs were placed on the upper part of the letterforms (this is where we mostly concentrate our attention when we read) whereas small clean square serifs were placed on and under the baseline to simplify the letterforms. In order to reduce visual tension at the joins and make reading smooth and comfortable, a slight hint of bracketed serif was added at the joins in the form of a subtle angular tapered serif, which softens the harsh angularity. These angular tapered serifs tend to disappear at smaller sizes (or smooth out the joins) but stand out at bigger sizes exuding a strong, modern and energetic personality.

What started out as a custom 2 weight family, it has developed into a full scale superfamily with 10 styles from Regular to ExtraBlack along with their italics. Additional features were added such as small caps, alternate letters and numbers as well as numerous symbols for branding, signage and publishing. All weights were meticulously hinted for excellent display performance on the web. Finally, DIN Serif supports more than 100 languages such as those based on the Latin, Greek and Cyrillic alphabet.

DIN Serif is a trademark of Parachute®

**FORMAT**
Desktop (otf) / Web (woff, eot, svg)

**LANGUAGES/SCRIPTS**
Latin
Cyrillic
Greek
Greek Poly
Eastern European
Turkish
Baltic

**GLYPHS**
1367 /font

**PRO FEATURES**
Small Caps
Ligatures
Oldstyle Figures (tabular/proportional)
Lining Figures (tabular/proportional)
Superiors
Scientific Inferiors
Fractions
Stylistic Alternates
Numerators / Denominators
Stylistic Set 1 & 2
Symbols/Ornaments

**WEIGHTS/STYLES**
Regular/Italic
Medium/Medium Italic
Bold/Bold Italic
Black/Black Italic
Extra Black/Extra Black Italic

**PUBLISHED**
©2016

**DESIGNED BY**
Panos Vassiliou
valuable behavior

daily yearning

Chicago Opera

narrow proportions

easily readable

Ephemeral Details
The world's most complicated watch

Watch lovers all over the world can look forward to a wide range of IWC Pilot's Watches that seem set to create a furore with innovative designs, sophisticated complications and top-quality materials.

Mark Protheroe

The first Special Pilot's Watch left the IWC factory in 1936. It was the start of a special relationship between IWC Schaffhausen and flying. Just four years later came the Spitfire Chronograph, the first observer's watch with a case measuring 55 millimetres in diameter. With its instrument-inspired appearance, it rapidly became a style icon and a model for all classic pilot's watches. Its design was to provide IWC with the inspiration for the Mark 11, produced from 1948 onwards. This, the best known of the Pilot's Watches from the Schaffhausen-based manufacturer, was originally built for the Royal Air Force and has been in constant use for tradition has gone from strength to strength. In 2005, IWC launched the first Pilot's Watch series named after the legendary British aircraft, the Spitfire.

In 2016, watch lovers all over the world can look forward to a wide range of IWC Pilot's Watches that seem set to create a furore with innovative designs, sophisticated complications and top-quality materials. With their imposing case diameters and authentic appearance, the Big Pilot's Heritage Watch 55 and 48 resemble the historic original, the Spitfire Chronograph of 1949, almost down to the last detail. The Special editions, "Antoine de Saint Exupéry" and "Le Petit Prince", with tobacco brown and blue dials, respectively, pay tribute to the extraordinary life’s work of this great human being. The Mark-XVII models celebrate a resounding comeback and add fresh variety and vitality to the Pilot’s Watch family.

Since 2006, IWC has unveiled a series of Pilot’s Watch Special editions in honour of the outstanding books and life's work of the French author and pilot Antoine de Saint Exupéry. His fiction addresses universal values such as friendship and humanity, and his best-known work, "The Little Prince", has ensured his immortality.

In 2007, for the first time ever, a watch bearing the name TOP GUN joined the IWC Pilot's Watch squadron. In 2012, IWC's year of the Pilot's Watches, the TOP GUN collection established itself as an independent line in the Pilot's Watch family. For the first time ever, it included the Miramar models with their authentic military design. The classic Pilot's Watches revert to something more closely resembling the historic original.
This is the first-ever True Serif companion for DIN. It retains its simplicity and neutrality at small sizes but becomes powerful and dynamic at bigger sizes.

1. The terminal of letter ‘a’ has a thickened end stroke and the same applies to letter ‘f’ and the tail of ‘y’.

2. Bracketed serifs were placed on the upper part of the letterforms where we mostly concentrate our attention when we read.

3. This is a low contrast typeface with vertical axis, squarish form and narrow proportions.

4. Square (almost slab) serifs on and under the baseline in order to simplify the letterforms. To reduce visual tension at the joins and make reading smooth and comfortable, a slight hint of bracketed serif was added at the joins in the form of a subtle angular tapered serif, to soften the harsh angularity. These angular tapered serifs tend to disappear at smaller sizes (or smooth out the joins) but stand out at bigger sizes exuding a strong, modern and energetic personality.

5. The serifs are small at heavy weights to avoid letter interlocking. This makes it ideal for headlines when tight typesetting is required.

6. The italics have a 2-storey letter ‘a’.

7. Ligatures with interconnecting letters.

8. Symbols for signage and publishing.
agency ▶ agency

Stylistic Alternates
Weights / Styles

PF DIN Serif

LATIN

DIN Serif Regular

DIN Serif Italic

DIN Serif Medium

DIN Serif Medium Italic

DIN Serif Bold

DIN Serif Bold Italic

DIN Serif Black

DIN Serif Black Italic

DIN Serif Extra Black

DIN Serif Extra Black Italic

CYRILLIC

GREEK
DANDY FASHION ICONS
Un shopping abordable et de qualité pour fashionistas en quête d’exotisme

leisure and fitness centre
This house is a happy blend of high tech and traditional elements

HEADLINES
TELEVISION DRAMATICALLY INCREASED INTERNATIONAL COMMUNICATION

simple minimal design that delivers function

RELEASED
the Information Technology Marketplace will boost global cultures

coverage with photos
Peacekeepers observe peace processes in conflict areas

ARCHITECTURAL
mass market graphic activism in progress
designing networks
simple minimal design that delivers function
fashion editorial
affliction
celebrates the pleasures
This house is a happy blend of high tech and traditional elements
menswear
Presentation Information Technology
iceberg
astrophotometer
megaron
displacing
mayor
sophistication
calculated
chronophotography
magneto
displacing
affliction
stereoscopical
actualized
fashionable saturation voyager beneficial bacteria displacing Generation
Create your own visual style... let it be unique for yourself and yet identifiable for others.  

Orson Welles
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Orson Welles
In the earliest days of the watch industry, just about all the various brands and manufacturers were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded in 1983 through the merger of two other watchmaking groups that were facing bankruptcy. Through extensive reorganization and the launch and acquisition of several notable brands, the Swatch Group evolved into one of the most powerful names in watches. At this time, the Biel-based company owns 18 major brands including Omega, Blancpain, Breguet, Swatch, and Glashütte Original, along with several watchmaking component producers, including the greatly important movement manufacture ETA. Some would even suggest that ETA has been one of their most valuable assets, in that the number of brands inside and outside of Swatch Group that rely on ETA movements for their watches is remarkable. Another name that must be mentioned when discussing luxury goods holding companies in the watch industry is Richemont. After being founded in the late 1980s, Richemont began acquiring a number of strong brands in both the watch industry, and luxury goods industry in general, yielding an impressive roster with names like Cartier, Jaeger LeCoultre, IWC Schaffhausen, Vacheron Constantin, Panerai, Montblanc, and A. Lange & Söhne. Some have attributed their success in recent years to actively analyzing collectors’ tastes, which can be seen through the range of vintage-inspired pieces put out across all brands, in response to the rise in popularity of vintage watches. This method of satisfying the collector surely pays off, seeing as Richemont reported their revenue in 2015 to be in excess of $10 billion. Last, but most definitely not least, is one more breed of watch company that some like to re-
In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded in 1983 through the merger of two other watchmaking groups that were facing bankruptcy. Through extensive reorganization and the launch and acquisition of several notable brands, the Swatch Group evolved into one of the most powerful names in watches. At this time, the Biel-based company owns 18 major brands including Omega, Blancpain, Breguet, Swatch, and Glashütte Original, along with several watchmaking component producers, including the greatly important movement manufacture ETA. Some would even suggest that ETA has been one of their most valuable assets, in that the number of brands inside and outside of Swatch Group that rely on ETA movements for their watches is remarkable. Another name that must be mentioned when discussing luxury goods holding companies in the watch industry is Richemont. After being founded in the late 1980s, Richemont began acquiring a number of strong brands in both the watch industry, and luxury goods industry in general, yielding an impressive roster with names like Cartier, Jaeger LeCoultre, IWC Schaffhausen, Vacheron Constantin, Panerai, Montblanc, and A. Lange & Söhne. Some have attributed their success in recent years to actively analyzing collectors’ tastes, which can be seen through the range of vintage-inspired pieces put out across all brands, in response to the rise in popularity of vintage watches. This method of satisfying the collector surely pays off, seeing as Richemont reported their revenue in 2015 to be in excess of $10 billion. Last, but most definitely not least, is one more breed of watch company that some like to refer to as “powerhouse independents”. These are
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ΤΑ ΠΡΩΤΟΣΕΛΙΔΑ ΤΩΝ ΕΦΗΜΕΡΙΔΩΝ

ντοκιμαντέρ ελληνικής λαϊκής παράδοσης

ΕΙΔΗΣΕΙΣ

έχω το πιο απλό γούστο, μ’ αρέσει πάντα το καλύτερο

νχοσυστήματα

υπάρχει ισορροπία και αντίθεση μεταξύ μηχανών και ανθρωπίνου πνεύματος

οικονομία

τελευταίες τάσεις της μόδας

ενδυμασίες στα μεγαλύτερα αστικά κέντρα της Ελλάδας

ΑΠΟΚΛΕΙΣΤΙΚΟ
αλχημιστής
επαγελματικά φώτα
ένδυση
νεφώσεις
πλιαχτίδα
ΑΝΔΑΛΟΥΣΙΑ
Ἀσχέτως ἂν τὰ ἔθνη παραμείνουν περιορισμένα ἀπὸ ἐδαφικῆς ἀπόψεως ἢ γίνουν πιὸ
dιασκορπισμένα, ἢ ἠλεκτρονικὴ γειτνίασι πάντων, διέδω-
σε ὅρισμένους πολιτιστικοὺς κανόνες, ἀκόμη καὶ σὲ ἔθνη ὅπου τὰ ἠλεκτρονικὰ μέσα
ἐνημερώσουσιν κατηγορηματικά. Ἡ κατάρρευσις τῆς πρώην Σοβιετικῆς
Ἐνώσεως μπορεῖ νὰ ἐπηρεάσει ἀπὸ αὐτὸν τὸν παράγοντα περισσότερο ἢ ἐν

Ἡ τηλεόραση παρουσίασε ὅρισμένα προϊόντα καὶ υπηρεσίες σὲ ὅλο τὸν κό-
σμο, δίνοντας τὴν δυνατότητα στοὺς ἀνθρώπους νὰ τὰ θεωροῦν κοινά, ἄν ὅτι νὰ τὰ
σέβονται σταθερά. Ἐπίσης, τὸ μέσον αὔξησε δραματικά τὴν παγκόσμια ἐπικοινωνία.
Μὲ τὶς ἐπὶ εἰκοσιτετραώρου βάσεως εἰδήσεις γεγονότα ἀπὸ τὸν ὑπόλοιπο πλανήτη. Παρομοιώς, ἢ Πληρο-
φοριακὴ. Ἀγορὰ τὰ ἀσκόσει μία συνδυαστικὴ καὶ ἐξισωτικὴ δύναμιν στοὺς τοπικοὺς καὶ
παγκόσμιους πολιτισμοὺς, καθὼς οἱ ἄνθρωποι ἀπὸ τὰ μικρότερα χωρια καὶ τὶς
μεγαλύτερες μητροπόλεις, ἢ ἠλεκτρονικά δύναμιν στοὺς πολιτισμοὺς καὶ
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μεγαλύτερες μητροπόλεις θὰ ἐπιδιώκουν ἀναψυχή, ἐμπόριο, ἐκπαίδευση, ύγεια καὶ

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Ἄραγε θὰ μποροῦσαν αὐτὲς νὰ παγκόσμιο πολιτισμὸ ποὺ νὰ καλύπτει ὅλη τὴν ὑδρόγειο; Όχι ἀκριβῶς. Αὐτὲς
οἱ ὁμογενοποιητικὲς δυνάμεις μποροῦν νὰ φτάσουν μόνο μέχρι ἐκεῖ, λόγῳ τῆς συ-
ντριπτικῆς δυνάμεως τῆς ἐθνικότητάς του. Τὸ ἐπαναλαμβανόμενο παράδειγμα μου, οἱ
"Ελληνες, διατήρησαν τὴν ἐθνικότητά τους γιὰ χιλιάδες χρόνια, ἀκόμη καὶ κατὰ τὴν
diάρκεια τῶν τετρακοσίων χρόνων τῆς Τουρκοκρατίας. Ἡ Τσάινατάουν διατηρεῖ τὶς
gραφικὲς τῆς ιεροτελεστίες καὶ βαθιὰ ριζωμένα ἤθη, ἀσχέτως ἂν ἦν στὸ λοιπὸν

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οἱ ὁμογενοποιητικὲς δυνάμεις μποροῦν νὰ φτάσουν μόνο μέχρι ἐκεῖ, λόγῳ τῆς συ-

Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η πλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα πλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώης Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ’ όσο νομίζουμε. Η τηλεόραση παρουσίασε ορισμένα προϊόντα και υπηρεσίες σε όλο τον κόσμο, δίνοντας τη δυνατότητα στους ανθρώπους να τα θεωρούν κοινά, αν όχι να τα σέβονται σταθερά. Επίσης, το μέσο αύξησε δραματικά την παγκόσμια επικοινωνία. Με τις επί εικοσιτετραώρου βάσεως ειδήσεις γενικά ήταν όλο και πιο αδύνατο να αποκρυφτούν σημαντικά γεγονότα από τον υπόλοιπο πλανήτη. Παρομοίως, η Πληροφοριακή Αγορά θα ασκήσει μια συνδυαστική και εξισωτική δύναμη στους τοπικούς και παγκόσμιους πολιτισμούς, καθώς οι άνθρωποι από τα μικρότερα χωριά και τις μεγαλύτερες μητροπόλεις θα επιδιώκουν αναψυχή, εμπόριο, εκπαίδευση, ιστορία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η πλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα πλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώης Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ’ όσο νομίζουμε. Η τηλεόραση παρουσίασε ορισμένα προϊόντα και υπηρεσίες σε όλο τον κόσμο, δίνοντας τη δυνατότητα στους ανθρώπους να τα θεωρούν κοινά, αν όχι να τα σέβονται σταθερά. Επίσης, το μέσο αύξησε δραματικά την παγκόσμια επικοινωνία. Με τις επί εικοσιτετραώρου βάσεως ειδήσεις γενικά ήταν όλο και πιο αδύνατο να αποκρυφτούν σημαντικά γεγονότα από τον υπόλοιπο πλανήτη. Παρομοίως, η Πληροφοριακή Αγορά θα ασκήσει μια συνδυαστική και εξισωτική δύναμη στους τοπικούς και παγκόσμιους πολιτισμούς, καθώς οι άνθρωποι από τα μικρότερα χωριά και τις μεγαλύτερες μητροπόλεις θα επιδιώκουν αναψυχή, εμπόριο, εκπαίδευση, ιστορία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους.
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НИ МАЛЕЙШЕГО ШАНСА
экипаж
вам остается только выбрать направление
соответствовать
бездна

ПРОГРАММА КОНТРОЛИРУЮЩАЯ РАБОТУ КОМПЬЮТЕРА
боевое искушение
любить

произведены для использования материалов
ФАНТАСТИЧЕСКИЙ
экипаж
соответствовать
женщина
ВОДОЛЕЙ
математическая
любить
искушение
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 нами. 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, образова-
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Pressurized container. Protect from sunlight and do not expose to
Pressurized container. Protect from sunlight and do not expose to

Δοξείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου και
Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers

Behältnis auch nach dem Gebrauch nicht aufbrechen oder ver-

Дезодорант для тела в аэрозольной упаковке. Применение:
Recipient presurizado. Proteja de la luz solar y no exponga a

Recipiente sotto pressione. Proteggere contro i raggi solari e non

Recipiente sob pressão. Proteger dos raios solares e não expor a

Beholder under tryk. Skal beskyttes mod sollys og må ikke ud-

Drukcontainer. Beschermen tegen zonlicht en niet blootstellen

Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili os-

Használata közben nyílt láng használata tilos! Ne használja irri-

Skall skyddas mot solljus och får ej utsättas för höga tempera-

Nie rozpylać nad otwartym płomieniem lub żarzącym się mate-

Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na po-

Çocukların ulaşılamayacağı yerde muhafaza ediniz. Son derece

Nu fumați în timpul folosirii, nu pulverizați pește obiecte incan-

Пазете от деца! Пазете далеч от източници на пожар. Не

Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati konta

Тупакointi kielletty käytön aikana. Säilytettävä lasten ulottumat-

Saugoti nuo tiesioginių saulės špindulių ir nenaudoti esant aukštai

Chráníť pred slnkom a nevyštavovať vysokým teplotám. Nefajčiťpri

Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na
Following is a list of all major encodings (codepages) and languages supported by PF DIN Serif. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Greek Polytonic, 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.

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<td>Czech</td>
<td>Latin</td>
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<tr>
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<td>Dutch</td>
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</tr>
<tr>
<td>English</td>
<td>Macedonian (<em>ryom</em>)</td>
<td>Tagalog</td>
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<tr>
<td>Estonian</td>
<td>Moldovan</td>
<td>Turkish</td>
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<tr>
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<td>Mongolian</td>
<td>Ukrainian</td>
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<tr>
<td>Finnish</td>
<td>Malay</td>
<td>Uzbek (Latin)</td>
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<tr>
<td>Flemish</td>
<td>ManxGaelic</td>
<td>Uzbek (Cyrillic)</td>
</tr>
<tr>
<td>Franco-Provencal</td>
<td>Norwegian (Bokmål)</td>
<td>Walloon</td>
</tr>
<tr>
<td>French</td>
<td>Norwegian (Nynorsk)</td>
<td>Welsh</td>
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<tr>
<td>Frisian</td>
<td>Occitan</td>
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<tr>
<td>Friulian</td>
<td>Polish</td>
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</table>
### Character Set

<table>
<thead>
<tr>
<th>LATIN</th>
<th>AB C D E F G H I J K L M N O P Q R S T U V W X Y Z @</th>
<th>abcdefghijklmnopqrstuvwxyz &amp;</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCENTED LATIN GLYPHS</td>
<td>AAAA AAAAA A A A A A A A A A A A A A A A A A A A A A A A A A A A A A A A</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>GREEK</td>
<td>Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω</td>
<td>αβγδεζηθικλμνξοπρστυφχψω</td>
</tr>
<tr>
<td>GREEK POLY</td>
<td>Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α</td>
<td>αβγδεζηθικλμνξοπρστυφχψω</td>
</tr>
<tr>
<td>ALTERNATE SET (GREEK POLY)</td>
<td>Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α Α</td>
<td>αβγδεζηθικλμνξοπρστυφχψω</td>
</tr>
<tr>
<td>CYRILLIC</td>
<td>А Б В Г Д Е Ё Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш Ы Ь Ь Э Ю Я</td>
<td>абвгдеежзиийклмнопрстуфхцчшьыьэюя</td>
</tr>
<tr>
<td>LATIN SMALL CAPS</td>
<td>AAA A AAA A A A A A A A A A A A A A A A A A A A A A A A A</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>GREEK SMALL CAPS</td>
<td>Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω</td>
<td>αβγδεζηθικλμνξοπρστυφχψω</td>
</tr>
</tbody>
</table>
### MATH SYMBOLS

#### ARROWS

- ←
- →
- ↓
- ↵
- ⇐
- ⇒
- ⇔

#### MISCELLANEOUS

- ☯
- О
- Α
- ¢
- º
- ‣
- _ª
- '
- "
- Ω
- ©
- ʹ
- №
- °
- §
- ›
- !
- –
- «
- ( / )
- ―
- \.
- ,
- '
- ]
- :
- ;
- *
- ‹
- |
- . , … -

#### FRACTIONS

- ½
- ¾
- ⅜
- ⅝
- ⅛
- ⅞
- ⅕
- ⅙
- ⅜
- ⅝
- ⅚
- ⅔
- ⅓
- ⅒
- ⅐
- ⅑
- ⅓
- ⅔
- ⅕
- ⅖
- ¾
- ⅗
- ⅘
- ⅙
- ⅕
- ⅖
- ⅛
- ⅙
- ⅗
- ⅘
- ⅚

#### NUMERATORS & DENOMINATORS

- 1234567890

#### FONTS

- PF DIN Serif

---

www.parachutefonts.com
### Character Set

**Ligatures**

\( \text{ct ff fi fl ffi fi ffl ffb fh ffh fk ffk ft fy ffy ky} \)

\( \text{st sp ty tw ft fb fh fi fk fl ffi ffl fs} \)

**Fractions**

\( \frac{1}{2} \frac{3}{4} \frac{5}{6} \frac{7}{8} \frac{9}{10} \)

**Lining Proportional**

1 2 3 4 5 6 7 8 9 0 # $ € ¥ £ ™ % ©

**Oldstyle Tabular**

1 2 3 4 5 6 7 8 9 0 # $ € ¥ £ ™ % ©

**Oldstyle Proportional**

1 2 3 4 5 6 7 8 9 0 # $ € ¥ £ ™ % ©

**Numerators & Denominators**

1 2 3 4 5 6 7 8 9 0 ( ) / \ 

**Scientific Inferiors**

1 2 3 4 5 6 7 8 9 0 + - = ( )

**Superscripts**

1 2 3 4 5 6 7 8 9 0 + - = ( )

**Punctuation**

<table>
<thead>
<tr>
<th>Opentype Features</th>
<th>PF DIN Serif</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LIGATURES</strong></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>ff fi ffi ffl ft fj ffj st sp ty</td>
<td>ff fi ffi ffl ft fj ffj st sp ty</td>
</tr>
<tr>
<td><strong>SMALL CAPS</strong></td>
<td></td>
</tr>
<tr>
<td>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 Greek small caps).</td>
<td></td>
</tr>
<tr>
<td><strong>SMALL CAPS FROM CAPITALS</strong></td>
<td></td>
</tr>
<tr>
<td>Replaces capital glyphs with small caps (this feature includes Latin and Greek small caps).</td>
<td></td>
</tr>
<tr>
<td><strong>OLDSTYLE FIGURES</strong></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>2760</td>
<td>2760</td>
</tr>
<tr>
<td><strong>LINING FIGURES</strong></td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>2760</td>
<td>2760</td>
</tr>
<tr>
<td><strong>PROPORTIONAL FIGURES</strong></td>
<td></td>
</tr>
<tr>
<td>Replaces selected figure glyphs which are set on tabular widths (lining or oldstyle), with corresponding glyphs set on proportional widths (lining or oldstyle).</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td><strong>TABULAR FIGURES</strong></td>
<td></td>
</tr>
<tr>
<td>Replaces selected figure glyphs which are set on proportional widths (lining or oldstyle), with corresponding glyphs set on tabular widths (lining or oldstyle).</td>
<td></td>
</tr>
<tr>
<td>2760</td>
<td>2</td>
</tr>
<tr>
<td>2760</td>
<td>2</td>
</tr>
<tr>
<td><strong>SUPERIORS</strong></td>
<td></td>
</tr>
<tr>
<td>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 rather are redesigned to match the weight of the regular glyphs. Superior figures are used mainly for footnotes and superior letters for abbreviated titles (this feature includes Latin as well as Greek superior letters/widths (lining or oldstyle).</td>
<td></td>
</tr>
<tr>
<td>footnote3</td>
<td>footnote3</td>
</tr>
<tr>
<td>h2=x2+y2</td>
<td>h2=x^2+y^2</td>
</tr>
</tbody>
</table>
Opentype Features

**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.

- CO₂ → CO₂
- H₂O → H₂O

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

- 253/53 → 253/53
- 85,6/56 → 85,6/56

**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
- /56 → /56

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

- 5/8 → ⁵⁄₈
- 3/5 → ³⁄₅

**ORNAMENTS/VARIOUS SYMBOLS**
This feature may replace the bullet or other characters with any of the available ornaments/symbols. All of them are best accessed from the program’s ‘Glyphs Palette’ when available. There is a total of 270 ornaments/symbols included for packaging, public areas, environment, transportation, computers, fabric care, urban life.

**STYLISTIC SET 2**
A set of stylistic variant glyphs which replace certain standard glyphs with alternate forms that are designed to work better within the text or add a certain flair to the page. This feature includes a large number of Greek polytonic alternates which replace the prosgegrammeni part of the glyph with ypo-g gramm en i.

**STYLISTIC ALTERNATES**
Replaces non-standard glyphs with alternate forms purely for aesthetic reasons.

- g → g → g → ̂g → ́g → ţ

**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 0 may be difficult to distinguish from zero 0.

- 0 → 0
- 20 OBJECTS → 20 OBJECTS

**ACCESS ALL ALTERNATES**
All variations of a selected character are accessible with this feature from the glyph palette of all programs that support OT features.

- 2 → 2 2 2 2
- € → € €
Available styles/families

DIN Serif
  DIN Serif™

DIN Normal
  DIN Text®

DIN Condensed
  DIN Text® Condensed

DIN Compressed
  DIN Text® Compressed

DIN Stencil
  DIN Stencil™

DIN Monospeeded
  DIN Mono™

DIN Display
  DIN Display®

DIN Arabic
  DIN Text® Arabic

DIN Universal
  DIN Text® Universal
<table>
<thead>
<tr>
<th>Font Style</th>
<th>Latin</th>
<th>Cyrillic</th>
<th>Greek</th>
<th>Greek Polytonic</th>
<th>Arabic</th>
<th>East European</th>
<th>Baltic</th>
<th>Turkish</th>
<th>Symbols</th>
<th>Glyphs/font</th>
<th>OT Features</th>
<th>Weights</th>
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<td>●</td>
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<td>170</td>
<td>1367</td>
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<td>●</td>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>270</td>
<td>1507</td>
<td>22</td>
<td>17</td>
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<tr>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>270</td>
<td>1246</td>
<td>21</td>
<td>17</td>
<td></td>
</tr>
<tr>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>270</td>
<td>1246</td>
<td>21</td>
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<tr>
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<td>●</td>
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<td>270</td>
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<td>●</td>
<td>270</td>
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<td>●</td>
<td>●</td>
<td>●</td>
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<td></td>
<td>18</td>
<td>17</td>
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<tr>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
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<td>●</td>
<td>●</td>
<td>760</td>
<td></td>
<td>18</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>DIN Mono</td>
<td>●</td>
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<td>●</td>
<td>●</td>
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<tr>
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<td>●</td>
<td>384</td>
<td></td>
<td>1</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

- ● Fully supported
- ○ Partially supported
**Parachute®** is an acclaimed European type foundry which was founded in 2001 by Panos Vassiliou. He was later joined by 13 other designers all coming from diverse design fields. Apart from its commercial line of typefaces, Parachute® offers bespoke branding services for corporate typefaces and lettering. For over a decade, Parachute has provided custom and corporate font services to high profile international customers such as Bank of America, European Commission, UEFA, Samsung, IKEA, Interbrand, National Geographic, Financial Times, National Bank of Greece, Alpha Bank and many others. During its first 2 years Parachute focused in the local market by offering a select number of Latin and Greek typefaces including a few revivals of historical importance. Ever since, an emphasis was placed in developing multilingual support for its existing type library as well as for new releases. The list included several award-winning typefaces such as Centro, Champion Script and Regal. All Parachute fonts have been designed to offer multilingual support for major scripts such as Latin, Greek and Cyrillic. Latest entries support Arabic as well. For an updated profile please visit our website.

**Panos Vassiliou** is a graduate of the University of Toronto with a major in Applied Science and Engineering. In his transition years from engineering to typography, he left his high-profile job, got involved with a theatre company, founded a design studio and pursued an academic career. A few years later he started a publishing company. He has been designing typefaces since 1993, including commercial fonts as well as commissions from international companies and organizations such as Bank of America, European Commission, European Football Association, Samsung, IKEA, Financial Times, National Geographic. Panos founded the type foundry Parachute® in 2001. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. He has received numerous international awards and distinctions for his typeface designs including a Red Dot Grand Prix.
In an emerging global market, all major companies invest heavily on corporate branding and design as a means of differentiating themselves from competitors. A custom corporate typeface is equally important as it greatly influences the unconscious perception of the anticipated target audience. It reflects the essence of the brand, creates a consistent visual identity which strengthens the product and projects an attractive and easily perceived personality. At Parachute we offer original custom design, multilingual support and advanced typographic expertise. For over a decade, we have provided custom corporate font services to some of the most innovative designers and companies around the world. Our clientele includes advertising and branding agencies, broadcasting corporations, publishing houses, financial institutions and multinational corporations such as:

- Bank of America
- UEFA
- Samsung
- Emirates
- IKEA
- KfW
- HELLA
- Kraft foods
- National Geographic
- SÖNOS
- Financial Times Deutschland
RECENT AWARDS

Communication Arts Typography Competition 2016 | Award Winner
Adamant Sans Pro

Communication Arts Typography Competition 2015 | Award of Excellence
Das Grotesk Pro

Granshan Awards 2014 | Award Winner
Adamant Sans Pro

Hiiibrand Typography Competition 2014 | Bronze Award
Bague Sans Pro

Hiiibrand Typography Competition 2014 | Merit Award
Occula

European Design Awards 2014 | Bronze
Bague Pro

German Design Awards 2014 | Nominee
Regal Pro

Hiiibrand Awards 2013 | Silver Award
Regal Pro

Red dot Design Awards 2012 | Grand Prix Winner
Regal Pro

Communication Arts Typography Competition 2012 | Award of Excellence
Regal Pro

German Design Awards 2012 | Nominee
Encore Sans Pro

Creative Review Type Annual 2011 | Winner
Regal Pro

European Design Awards 2011 | Finalist
Regal Pro

EBGE Awards 2011 | Finalist
Regal Pro

Granshan Awards 2010 | Excellence Award
Regal Pro

Granshan Awards 2010 | Excellence Award
Champion Script Pro

Granshan Awards 2010 | Excellence Award
Adamant Pro

Granshan Awards 2010 | Excellence Award
Encore Sans Pro

European Design Awards 2010 | Silver Winner
Encore Sans Pro

International Type Design Competition 2009 | Excellence Award
Centro Pro

International Type Design Competition 2009 | Excellence Award
Champion Script Pro

International Type Design Competition 2009 | Excellence Award
Goudy Initials Pro and Goudy Ornaments

European Design Awards 2008 | Gold Winner
Centro Pro

EBGE Awards 2004 | Merit Award
Archive Pro
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