

PF DIN

Monospaced

Specimen Manual

version 2.0

ABOUT

PF DIN Mono is the latest addition to the ever-growing set of DIN superfamilies by Parachute®. This is a monospaced 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 and its pleasing characteristics. The spacing attributes of the glyphs were redefined and legibility was further improved by revising or changing the shape of the letterforms. Furthermore, kerning was not included in order to preserve the monospaced nature of this typeface. The family consists of 12 weights including true-italics and supports Latin, Eastern European and Baltic.

The **latest version 2.0** includes additional glyphs such as the German capital sharp s.

DIN Monospaced is a trademark of Parachute®

FORMAT

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

LANGUAGES/SCRIPTS

Latin
Eastern European
Turkish
Baltic

GLYPHS

384 /font

WEIGHTS/STYLES

Extra Thin
Extra Thin Italic
Thin
Thin Italic
Light
Light Italic
Regular
Italic
Medium
Medium Italic
Bold
Bold Italic

ORIGINALLY PUBLISHED

2010

REVISED AND UPGRADED

2014

DESIGNED BY

Panos Vassiliou

LATIN

DIN Mono Extra Thin

EASTERN EUROPEAN

TURKISH

DIN Mono Extra Thin Italic

BALTIC

DIN Mono Thin

DIN Mono Thin Italic

DIN Mono Light

DIN Mono Light Italic

DIN Mono Regular

*DIN Mono Italic***DIN Mono Medium*****DIN Mono Medium Italic*****DIN Mono Bold*****DIN Mono Bold Italic***

NO TRACKING/KERNING APPLIED

WORDPRESS MAGAZINE

monthly guide to the best independent record releases

oldstyle typewriters

analyzing the complex structure of biomolecules

HOMEWORK

Analyzing macromolecular structures with native mass spectrometry

Massage revitalization

gendered innovations in science and engineering

Lifestyle

an elegant exercise in sculptural massing

Main Fashion Floor

technology is the campfire around which we tell our stories

WINTERBOARD

Available styles

DIN

Normal

DIN Text®

Condensed

DIN Text® Condensed

Compressed

DIN Text® Compressed

Stencil

DIN Stencil

Monospaced

DIN Mono

Display

DIN Display®

العربية العربية

DIN Text® Arabic

Universal

DIN Text® Universal

| | Latin | Cyrillic | Greek | Greek Poly-tonic | Arabic | East European | Baltic | Turkish | Symbols | Glyphs/font | OT features | Weights |
|--------------------|-------|----------|-------|------------------|--------|---------------|--------|---------|---------|-------------|-------------|---------|
| DIN Text Pro | ● | ● | ● | ● | | ● | ● | ● | 270 | 1507 | 22 | 17 |
| DIN Text Cond Pro | ● | ● | ● | | | ● | ● | ● | 270 | 1246 | 21 | 17 |
| DIN Text Comp Pro | ● | ● | ● | | | ● | ● | ● | 270 | 1246 | 21 | 17 |
| DIN Mono Pro | ● | ● | ● | | | ● | ● | ● | | 584 | | 12 |
| DIN Stencil Pro | ● | ● | ● | | | ● | ● | ● | | 592 | 1 | 8 |
| DIN Display Pro | ● | ● | ● | | | ● | ● | ● | 270 | 1240 | 20 | 15 |
| DIN Text Arabic | ● | | | | ● | ⊙ | ⊙ | ⊙ | 100 | 1101 | 18 | 8 |
| DIN Text Universal | ● | ● | ● | ● | ● | ● | ● | ● | 270 | 3322 | 31 | 8 |
| DIN Text Std | ● | | | | | ● | ● | ● | | 760 | 18 | 17 |
| DIN Text Cond Std | ● | | | | | ● | ● | ● | | 760 | 18 | 17 |
| DIN Text Comp Std | ● | | | | | ● | ● | ● | | 760 | 18 | 17 |
| DIN Mono | ● | | | | | ● | ● | ● | | 384 | | 12 |
| DIN Stencil | ● | | | | | ● | ● | ● | | 384 | 1 | 12 |

● Fully supported ⊙ Partially supported

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

crowd pleasers

subway

oldstyle type

after hours

outrageous

creative talent

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

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

EXTRA THIN 22/28

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 be-

EXTRA THIN 18/22

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EXTRA THIN 14/18

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-
- GB** Pressurized container. Protect from sunlight and
- FR** Ne pas percer ou brûler, même après usage. Ne pas
- DE** Behältnis auch nach dem Gebrauch nicht aufbrechen
- ES** Recipiente presurizado. Proteja de la luz solar y
- IT** Recipiente sotto pressione. Proteggere contro i
- PT** Recipiente sob pressão. Proteger dos raios solares
- DK** Beholder under tryk. Skal beskyttes mod sollys og
- NL** Drukcontainer. Beschermen tegen zonlicht en niet
- CS** Držati dalje od dece. Ne nanositi dezodorans na
- HU** Használata közben nyílt láng használata tilos! Ne
- SE** Skall skyddas mot solljus och får ej utsättas för
- PL** Nie rozpylać nad otwartym płomieniem lub żarzącym
- CZ** Chraňte před dětmi. Pouze pro zevní použití. Nea-
- TR** Çocukların ulaşamayacağı yerde muhafaza ediniz.
- RO** Nu fumați în timpul folosirii, nu pulverizați
- HR** Ne aplicirati na iritiranu kožu ili otvorene rane.
- FI** Tupakointi kielletty käytön aikana. Säilytett-ävä
- LT** Saugoti nuo tiesioginių saulės spindulių ir nenau-
- SK** Chránit' pred slnkom a nevystavovať vysokým teplotám.
- SI** Hraniti izven dosega otrok. Ne pršiti v oči. Ne
-

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF DIN Mono. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, 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.

1252 Latin 1
 1250 Eastern European
 1254 Turkish
 1257 Baltic

SUPPORTED LANGUAGES

| | | |
|------------------|---------------------|-----------------|
| Afrikaans | Galician | Portuguese |
| Albanian | Gaelic | Rhaeto-Romance |
| Alsatian | German | Romansh |
| Aranese | Greenlandic | Romanian |
| Azeri (Latin) | Hungarian | Sami (Inari) |
| Basque | Icelandic | Sami (Lule) |
| Bislama | Indonesian | Sami (Skolt) |
| Bosnian | Irish | Sami (Southern) |
| Breton | Italian | Scottish |
| Bulgarian | Kurdish (Latin) | Serbian |
| Catalan | Kyrgyz | Slovak |
| Chamorro | Ladin | Slovenian |
| Croatian | Lithuanian | Sorbian |
| Czech | Latin | Spanish |
| Danish | Latvian | Swahili |
| Dutch | Luxembourgish | Swedish |
| English | Macedonian (FYROM) | Tatar |
| Estonian | Moldovian | Tagalog |
| Faroese | Mongolian | Turkish |
| Finnish | Malay | Uzbek (Latin) |
| Flemish | ManxGaelic | Walloon |
| Franco-Provençal | Norwegian (Bokmål) | Welsh |
| French | Norwegian (Nynorsk) | |
| Frisian | Occitan | |
| Friulian | Polish | |

LATIN

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 € \$ £ ¥

ACCENTED LATIN GLYPHS

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å Æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å Æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
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LIGATURES

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FRACTIONS

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SUPERSCRIPTS

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PUNCTUATION

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‘ , ” . , ... - - - · † ‡ § ¶

MISCELLANEOUS

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MATH SYMBOLS

μ π Δ ∇ ∏ Σ ∫ ∂ √ ∞ ∠ ^ ∫ - + ± ∓ × ÷ < = > ~ ≈ ≠ ≤ ≥

STYLISTIC ALTERNATES

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THE FOUNDRY

Parachute® is an independent award-winning type foundry. It landed in 1999, but it wasn't till 2001 that it started operating as a full-scale company. Since then, 13 designers have joined in to form a select group of open minded, free spirited individuals, all coming from diverse design fields. Over the years, Parachute has built a strong network of valuable relationships with customers in Europe, United States, Canada, Asia and Australia. The year 2003 marked the beginning of a new era for Parachute with the release of an award-winning catalog. Since then an emphasis was placed on multilingual support and opentype technology. Parachute has won several major international typeface design awards, including the red dot: grand prix 2012 for original typeface. 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.

MAJOR CLIENTS

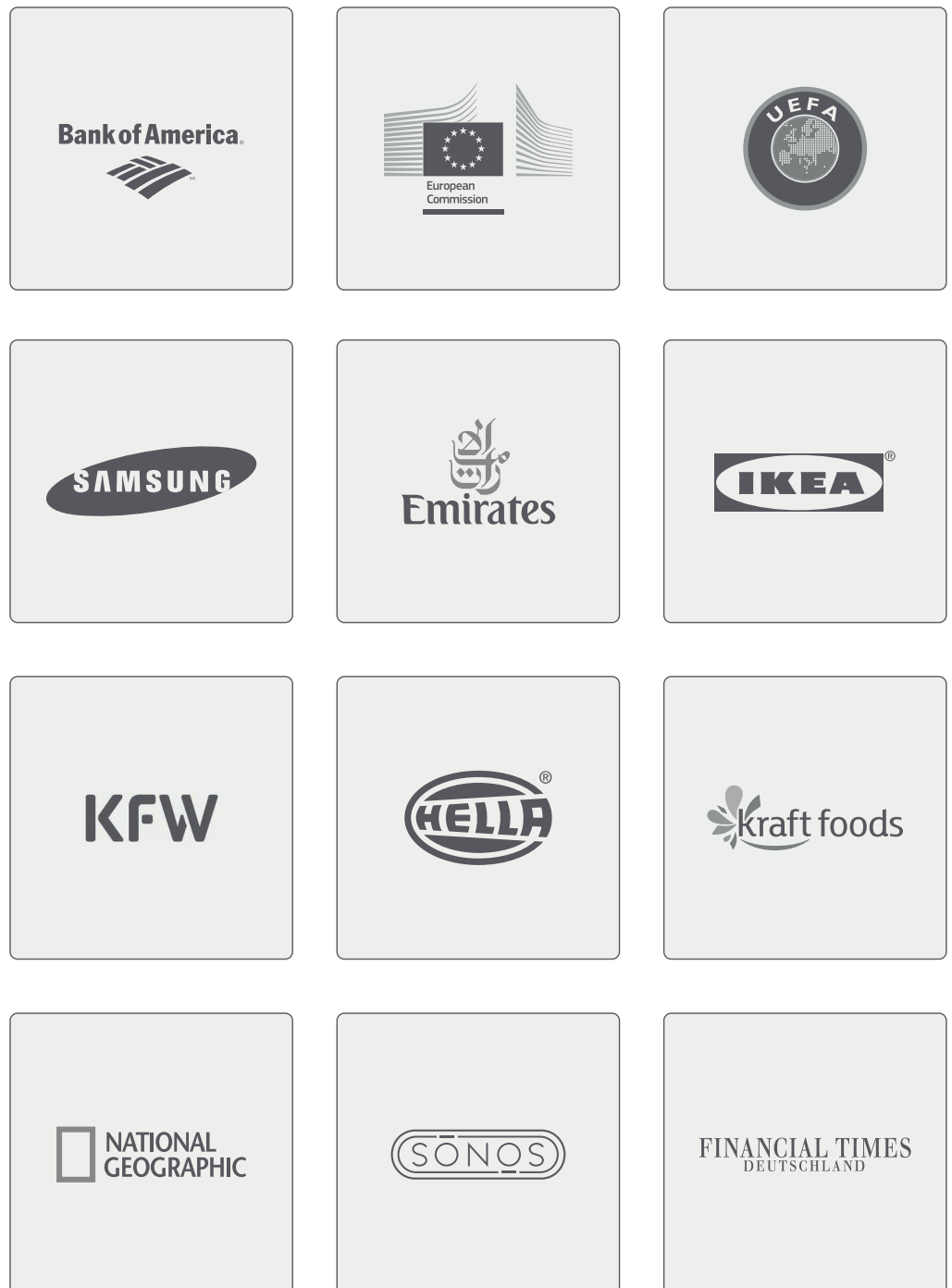
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|------------------------|---------------------------|-------------------------|---------------------|
| ABC Network | Fox Network | National Geographic | Texas Rangers |
| Adidas Group | Gap Inc | NBA | The Brand Union |
| American Express | Grey Group | Nestlé | Time Inc |
| AOL Corp | Harrods | Nike | Tommy Hilfinger |
| Bank of America | Harper Collins | Ogilvy & Mather | Turner Broadcasting |
| BBC | Hasbro | Oprah Winfrey | Unilever |
| CBC Radio & Television | Ikea | Network | UCLA |
| CBS Network | Intel | Penguin Group | UEFA |
| Coca Cola Company | Interbrand | Pentagram | Victoria's Secret |
| Columbia University | JWT | PepsiCo | Virgin |
| Converse | Leo Burnett | Princeton University | Vodafone |
| Cornell University | L'Oréal | Procter & Gamble | Warner Bros. |
| Dentsu America | Macmillan | Publicis | |
| Deutsche Welle | Marriott Hotels & Resorts | Qatar Museums Authority | |
| Disney | McCann Erickson | Random House | |
| Dolby Laboratories | McGill University | Russell Corporation | |
| Electronic Arts | McGraw-Hill | Saatchi & Saatchi | |
| ESPN | MetaDesign | Samsung | |
| European Commission | MIT | Stanford University | |
| Financial Times | MTV Networks | TBWA | |

THE DESIGNER

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 designs typefaces since 1993, including commercial fonts as well as commissions from international companies and organizations such as Bank of America, the European Commission, Samsung, Ikea, Financial Times, National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. In 2008, he received a Gold Award from the European Design Awards, for the typeface families 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. In 2010 he received a Silver Award from the European Design Awards, for the typeface family Encore Sans Pro. The same year he received three awards from Granshan 2010 the 3rd International Eastern Type Design Competition. In 2011, his new series of typefaces Regal Pro was selected for the Creative Review Type Annual 2011. Subsequently Regal Pro won an award from the Communication Arts Annual Competition 2012, whilst Encore Sans Pro was nominated for the German Design Awards 2012. Most recently he received the prestigious red dot: grand prix 2012 for Regal Pro, which was also a nominee for the German Design Awards 2014.

**BESPOKE FONTS FOR
LIVING BRANDS**

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:



RECENT AWARDS

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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