3 ABOUT/OVERVIEW
4 DIN TEXT IN USE
8 WEIGHTS/STYLES
9 LATIN SPECIMEN
11 LANGUAGE SUPPORT & FEATURES
49 GREEK SPECIMEN
54 CYRILLIC SPECIMEN
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63 CHARACTER SET
67 OPENTYPE FEATURES
69 CLIENTS/FOUNDRY/DESIGNER
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The purpose of the original DIN 1451 standard was to lay down a style of lettering which is timeless and easily legible. Unfortunately, these early letters lacked elegance and were not properly designed for typographic applications. Ever since its first publication in the 1930s, several type foundries adopted the original designs for digital photocomposition. By early 2000, it became apparent that the existing DIN-based fonts (which were limited to a few Latin-only styles) did not fulfill the ever-increasing demand for additional styles as well as support for languages other than Latin.

Parachute® was set out to fill this gap by introducing the PF DIN Text type system in 2002, which ever since has become one of the most functional, reliable, convenient and sophisticated DIN series. Based on the original standards, it was specifically designed to fit typographic requirements. Its letterforms diverge from the stiff geometric structure of the original and introduce instead elements which are familiar, softer and easier to read. It was completed in 2002 as a group of 4 families which included condensed and compressed as well as a special display version. In 2010, Parachute® released 4 new families DIN Monospace, DIN Stencil, DIN Text Arabic and DIN Text Universal. Altogether, the Parachute DIN series is a set of 8 original superfamilies with a total of 102 weights. With its vast array of weights, the extended language support, but most of all its meticulous and elaborate design, it has been proved valuable to numerous design agencies. Ever since its first release, it has been used around the world in diverse editorial, packaging, branding and advertising campaigns. It was quoted by Publish magazine as being “an overkill series for complex corporate identity projects”.

The latest compressed version 3.0 includes new glyphs such as the German capital sharp s, Russian rouble, Ukrainian Hryvnia, Azeri and Kazakh letterforms, kerning and enhanced language support in all family variations. The whole PF DIN Text type system includes 53 weights from Hairline to Extra Black including true-italics. Additionally, every font in the Pro series is powered by 270 very useful symbols for packaging, environmental graphics, signage, transportation, computing and fabric care.
The PF DIN type system in use
an overkill series for complex corporate identity projects

--Henk Gianotten
Publish Magazine number 4, 2009
Netherlands
Stylistic Alternates
DIN Text Compressed Pro Hairline
DIN Text Compressed Pro Extra Thin
DIN Text Compressed Pro Extra Thin Italic
DIN Text Compressed Pro Thin
DIN Text Compressed Pro Thin Italic
DIN Text Compressed Pro Light
DIN Text Compressed Pro Light Italic
DIN Text Compressed Pro Regular
DIN Text Compressed Pro Regular
DIN Text Compressed Pro Medium
DIN Text Compressed Pro Medium Italic
DIN Text Compressed Pro Bold
DIN Text Compressed Pro Bold Italic
DIN Text Compressed Pro Black
DIN Text Compressed Pro Black Italic
DIN Text Compressed Pro Extra Black
DIN Text Compressed Pro Extra Black Italic
context and discourse in terms of contemporary linguostylistics

a day for remembering

The flat-roofed house is distinguished by expanses of first floor glazing

internet and television dramatically increased international communication

elegant exercise in sculptural massing

new provocative covers for the fall fashion issue of the famous woman magazine

homogenizing factors are limited due to strong nationalistic forces

context in terms of contemporary linguostylistics
Available styles

DIN

Normal
DIN Text®

Condensed
DIN Text® Condensed

Compressed
DIN Text® Compressed

Stencil
DIN Stencil

Monospaced
DIN Mono

Display
DIN Display®

Arabic
DIN Text® Arabic

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>Glyphs/Font</th>
<th>OT Features</th>
<th>Weights</th>
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<tr>
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<td>●</td>
<td>●</td>
<td>270</td>
<td>1246</td>
<td>21</td>
</tr>
<tr>
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<td>●</td>
<td>●</td>
<td>●</td>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>270</td>
<td>1246</td>
<td>21</td>
</tr>
<tr>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
<td>584</td>
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<td>●</td>
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<td>270</td>
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<tr>
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<td>●</td>
<td>●</td>
<td>○</td>
<td>○</td>
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<td>●</td>
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<td>100</td>
<td>1101</td>
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<td>●</td>
<td>●</td>
<td>●</td>
<td>●</td>
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</tbody>
</table>

- ● Fully supported
- ○ Partially supported
In marketing you must choose between boredom, shouting and seduction. Which do you want?

Roy H. Williams
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ΒΙΟΓΡΑΦΙΑ

οι παραδοσιακές μας ενδυμασίες στα αστικά κέντρα

ΖΩΝΤΑΝΕΣ ΕΙΚΟΝΕΣ & ΧΡΩΜΑΤΑ

ΝΕΣ ΚΑΛΛΙΤΕΧΝΙΚΕΣ ΔΗΜΙΟΥΡΓΙΕΣ ΜΕ ΜΕΡΙΚΑ ΑΠΟ ΤΑ ΠΙΟ ΕΝΤΟΝΑ ΚΑΙ ΜΟΝΤΕΡΝΑ ΧΡΩΜΑΤΑ

γαστρονομία

η αισιοδοξία είναι μια στρατηγική για ένα καλύτερο αύριο

ΤΑΧΥΤΕΡΗ ΣΥΝΔΕΣΗ ΣΤΟ WEB

αύγρονη ξένη μουσική για κινηματογράφο, θεατρικές παραστάσεις, ντοκιμαντέρ, χοροθέατρο και video art

Παραδοσιακή φιλοξενία

το σπίτι είναι μια ευχάριστη μίξη της υψηλής τεχνολογίας με τα παραδοσιακά στοιχεία

ΑΡΧΙΤΕΚΤΩΝ
Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική 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 ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάσει 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, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική 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 ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάσει 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, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους.
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ИСКУШЕНИЕ МУЗЫКОЙ
курение вредит вашему здоровью

МОСКВА - АФИНЫ
интеллектуальная мультимедийная система навигации и управления наружным освещением

специальное издание
справочник к лучшим независимым рекордным выпускам

ФЕЙС КОНТРОЛЬ
Оптимизм является стратегией для создания лучшего будущего

ЗАЩИТИТЬ ТРОПИЧЕСКИЕ ЛЕСА

ПАРАШЮТ
сила, способная превратить каждый мимолетный взгляд в пристальный

Быстрейшая связь с Интернетом
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. 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Pressurized container. Protect from sunlight and do not expose to temperatures exceeding 60°C. Keep out of reach of children. Do not ingest. Do not use on or around eyes or damaged skin.

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Pressurized container. Protect from sunlight and do not expose to temperatures exceeding 50°C. Do not pierce or burn even after use. Do not spray on a naked flame or any incandescent material. Keep away from sources of ignition. No smoking. Keep out of the reach of children. Do not apply to irritated or broken skin. Avoid contact with eyes. External use only. Lote da data de fabricação na embalagem. Do not apply on the irritable skin. After use do not throw the container in the fire. Avoid using near direct sunlight. Do not use near sources of ignition. No smoking. Keep away from children. Do not apply on inflamed skin or inflamed material. Avoid using near sources of ignition. No smoking. Keep out of the reach of children. Do not apply to irritated or broken skin. Avoid contact with eyes. External use only. Lote da data de fabricação na embalagem. Do not apply on the irritable skin. After use do not throw the container in the fire. Avoid using near direct sunlight. 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Following is a list of all major encodings (codepages) and languages supported by PF DIN Text Compressed Pro. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, 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.

1252 Latin 1
1253 Greek
1250 Eastern European
1251 Cyrillic
1254 Turkish
1257 Baltic

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<td>Friulian</td>
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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 fewer others used in normal conditions.

DISCRETIONARY LIGATURES
Replaces a sequence of glyphs with a single glyph. It differs from the previous feature in that it activates special (non-standard) ligatures for Latin and Greek.

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 to distinguish titles, acronyms, and abbreviations.

SMALL CAPS FROM CAPITALS
Replaces capital glyphs with small caps (this feature includes Latin and Greek small caps).

OLDESTyle 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 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.

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

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).

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).

SUPERIORS
Replaces lining and oldstyle figure glyphs with superior figures and lowercase figures 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 abbreviations (this feature includes Latin as well as Greek superior letters).

SCIENTIFIC INFERIORS
Replaces lining and oldstyle figure glyphs with inferior figures. They have been designed to match the weight of the regular glyphs and are lower than the standard baseline; used primarily for mathematical and chemical notations.

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

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

/ORDINALS
Contextually replaces default alphabetic glyphs which follow numbers with superscripted glyphs and the sequence 'No' with the numero character (№). This feature includes Latin as well as Greek lowercase and capital artials.

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 30 ornaments/symbols included for packaging, public areas, environment, transportation, computers, fabric care, urban life.

CASE-SENSITIVE FORMS
Shifts punctuation marks up to work better with capital letters and lining figures since by default they sit lower to properly mix with lowercase characters.

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

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.

SIZED 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.

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

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’. 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.
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
- Sonos
- Financial Times Deutschland
RECENT AWARDS

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

Granshan Awards 2014 | Award Winner
Adamant Sans Pro

Hiibrand Typography Competition 2014 | Bronze Award
Bague Sans Pro

Hiibrand Typography Competition 2014 | Merit Award
Occula

European Design Awards 2014 | Bronze
Bague Pro

German Design Awards 2014 | Nominee
Regal Pro

Hiibrand 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