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**Communication Arts
Typography Competition 2016**
Award winner



Granshan Awards 2014
Award winner

ABOUT

Adamant Sans is a contemporary and very functional typeface. **It stands out from the crowd with its uniquely designed rounded corners and beautiful italics.** This carefully designed family consists of 18 fonts, including true italics. Its extreme weights, such as hairline and black are ideal for setting big and powerful headlines, while intermediate weights work very well in long texts at small point sizes. Weights are finely balanced so that they can be easily combined, depending on the type of paper and other conditions. Thanks to its proportions, high x-height and wide apertures, this typeface is very legible and suitable for setting books, magazines, newspapers, but is also valuable for use in large sizes, as well as for complex corporate projects. It supports advanced typographic features such as small caps, lining and oldstyle figures in proportional and tabular widths, fractions, ligatures, etc., and provides simultaneous support for Latin and Cyrillic as well as kerning for these languages. Adamant Sans is the ideal companion of the **Adamant serif** version.

Adamant is a trademark of Vedran Erakovic

FORMAT

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

LANGUAGES/SCRIPTS

Latin
Cyrillic
Eastern European
Turkish
Baltic

GLYPHS

704/545 per font

PRO FEATURES

Small Capitals
Standard Ligatures
Case-Sensitive Forms
Capital Spacing
Denominators
Fractions
Lining Figures
Numerators
Oldstyle Figures
Ordinals
Proportional Figures
Scientific Inferiors
Stylistic Set 2
Superscript
Tabular Figures
Slashed Zero

WEIGHTS/STYLES

Hairline/Hairline Italic
Thin/Thin Italic
Light/Light Italic
Regular/Italic
Medium/Medium Italic
Semi Bold/Semi Bold Italic
Bold/Bold Italic
Extra Bold/Extra Bold Italic
Black/Black Italic

PUBLISHED

©2015

DESIGNED BY

Vedran Erakovic

A M M E

a d m

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a ж e

LATIN

Adamant Sans Pro Hairline

CYRILLIC

Adamant Sans Pro Hairline Italic

Adamant Sans Pro Thin

Adamant Sans Pro Thin Italic

Adamant Sans Pro Light

Adamant Sans Pro Light Italic

Adamant Sans Pro Regular

Adamant Sans Pro Italic

Adamant Sans Pro Medium

Adamant Sans Pro Medium Italic

Adamant Sans Pro Semi Bold

Adamant Sans Pro Semi Bold Italic

Adamant Sans Pro Bold

Adamant Sans Pro Bold Italic

Adamant Sans Pro Extra Bold

Adamant Sans Pro Extra Bold Italic

Adamant Sans Pro Black

Adamant Sans Pro Black Italic

instrument

An article for a dedicated owner that recalls fond memories

camera

remember color as a creative element, not a trimming

modernista

inspire new thinking and give readers the needed insight

functional

the definitive style guide provider

vegan

HAIRLINE 77/89

A creative man is motivated by the desire to achieve, not by the desire to beat others.

Ayn Rand

HAIRLINE ITALIC 77/89

*A creative man is
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THIN 77/89

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THIN ITALIC 77/89

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LIGHT 77/89

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LIGHT ITALIC 77/89

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REGULAR 77/89

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ITALIC 77/89

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MEDIUM 77/89

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MEDIUM ITALIC 77/89

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SEMIBOLD 77/89

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SEMIBOLD ITALIC 77/89

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BOLD 77/89

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BOLD ITALIC 77/89

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EXTRABOLD 77/89

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LIGHT | REGULAR | MEDIUM | BOLD | BLACK 14/20

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REGULAR WITH BOLD SMALL CAPS 14/20

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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. 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.

LIGHT ITALIC | ITALIC | MEDIUM ITALIC | BOLD ITALIC | BLACK ITALIC 14/20

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MEDIUM 22/28

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MEDIUM 18/22

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источник драйва

СИМВОЛ

бытовая электроника

стратегия для создания лучшего будущего

АЛХИМИК

каждая линия полна благородства

ПОЗЖЕ

Доступен для всех пользователей сети интернет

АКАДЕМИК

REGULAR 77/89

Поиск истины
важнее, чем
обладание
истиной.

Альберт Эйнштейн

ITALIC 77/89

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Альберт Эйнштейн

BOLD 77/89

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Альберт Эйнштейн

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Альберт Эйнштейн

THIN | LIGHT | REGULAR | MEDIUM | SEMI BOLD | BOLD | EXTRA BOLD | BLACK 14/20

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 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, независи-

REGULAR WITH BOLD SMALL CAPS 14/20

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 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

THIN ITALIC | LIGHT ITALIC | REGULAR ITALIC | MEDIUM ITALIC | SEMI BOLD ITALIC | BOLD ITALIC | EXTRA BOLD ITALIC | BLACK ITALIC 14/20

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 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

REGULAR 22/28

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REGULAR 18/22

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REGULAR 14/18

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REGULAR 10/13

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ITALIC 22/28

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ITALIC 14/18

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ITALIC 10/13

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-
- GB Pressurized container. Protect from sunlight and do not expose
- 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. Применять не
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a
- IT Recipiente sotto pressione. Proteggere contro i raggi solari
- PT Recipiente sob pressão. Proteger dos raios solares e não expor
- DK Beholder under tryk. Skal beskyttes mod sollys og må ikke ud-
- NL Drukcontainer. Beschermen tegen zonlicht en niet blootstellen
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili os-
- HU Használat közben nyílt láng használata tilos! Ne használja irri-
- SE Skall skyddas mot solljus och får ej utsättas för höga tempera-
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się mate-
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na po-
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte incan-
- BG Пазете от деца! Пазете далеч от източници на пожар. Не пр-
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegava ti kon-
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ullo
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant auk-
- SK Chrániť pred slnkom a nevystavovať vysokým teplotám. Nefajči
- SI Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na
-

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF Adamant Sans Pro. 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.

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

SUPPORTED LANGUAGES

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

NUMERATORS & DENOMINATORS

1 2 3 4 5 6 7 8 9 0 / 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

! ? . , : ; ! ; ç * (/) [\] { | } « » ‹ › “ ” ‘ ’ “ ’ ‘ ‘ , „ . , … – – · † ‡ § ¶

MATH SYMBOLS

μ λ ^ - + ± ∓ × ÷ < = > ~

MISCELLANEOUS

© ® ™ ‘ ’ ° # № | f ç • _ a °

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 ß 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 ÿ ı ĸ Ĺ ĺ ł Ń Ņ ņ Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß 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 ÿ ı ĸ Ĺ ĺ ł Ń Ņ ņ Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß 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 ÿ
CYRILLIC	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 Щ Ъ Ы Ь Э Ю Я Ѓ Ѕ Ї Ј Љ Њ Ћ Ќ Ў Ѓ Ѕ Ї Ј Љ Њ Ћ Ќ Ў Ф Х Ц Ч Ш Щ Ъ Ы Ь Э Ю Я Ѓ Ѕ Ї Ј Љ Њ Ћ Ќ Ў
LIGATURES	fi ffi
STYLISTIC ALTERNATES	bi gu w
FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ % ‰ /
LINING PROPORTIONAL	1 2 3 4 5 6 7 8 9 0
LINING TABULAR	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
SUPERIOR LETTERS - 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
NUMERATORS & DENOMINATORS	1 2 3 4 5 6 7 8 9 0 / 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

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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 few other ones used in normal conditions.

ff fi ffi fj ffj ▶ ff fi ffi fj ffj

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 Greek small caps).

typography ▶ ТУРОГРАФУ
типографія ▶ ТИПОГРАФІЯ

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

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

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

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

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 (this feature includes Latin as well as Greek superior letters)

footnote3 ▶ footnote³
h2=x2+y2 ▶ h²=x²+y²
Dr ▶ D^r Mme ▶ M^{me}

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/ ▶ 253/
856/ ▶ 856/

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
/856 ▶ /856

FRACTIONS

Figures separated by slash, are replaced with diagonal fractions.

5/8 ▶ ⅝
3/5 ▶ ⅔

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 ordinals.

1st ▶ 1st 2nd ▶ 2nd 28th ▶ 28th
No ▶ №

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.

[(HELLO)] ▶ [(HELLO)]
«ПРИВЕТ» ▶ «ПРИВЕТ»

STYLISTIC SETS

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

б ▶ б
доброта ▶ доброта

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

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 o.

0 ▶ 0
20 OBJECTS ▶ 20 OBJECTS

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

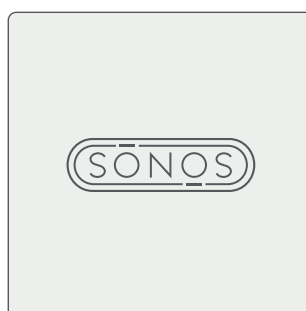
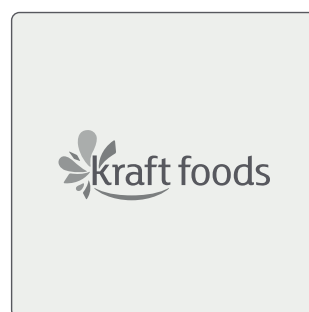
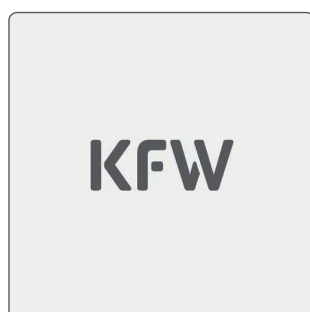
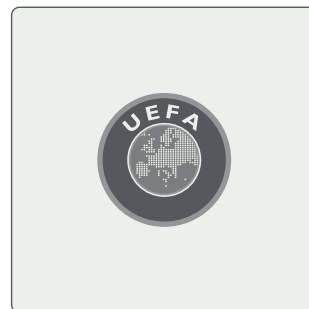
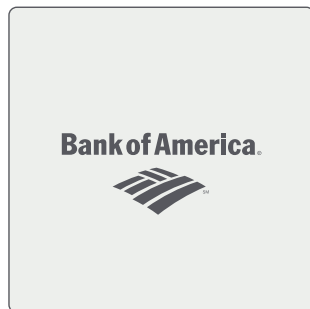
ABC Network	Financial Times	MIT	Samsung
Adidas Group	Fox Network	MTV Networks	Stanford University
American Express	Gap Inc	National Geographic	TBWA
AOL Corp	Grey Group	NBA	Texas Rangers
Bank of America	Harrods	Nestlé	The Brand Union
BBC	Harper Collins	Nike	Time Inc
CBC Radio & Television	Hasbro	Ogilvy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

THE DESIGNER

Vedran Erakovic 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 where obtained his Master's Degree in 2009. He works as an Assistant Professor of Calligraphy and Typeface Design at the Faculty of Applied Arts in Belgrade. He worked as an art director and graphic designer in the Serbian daily newspaper 'Politika', and also collaborated with FontShop from Berlin. He is involved in typeface design, calligraphy, graphic design, as well as newspaper and magazine design. He has participated in a lot of exhibitions and projects in his country and abroad and has won several awards for graphic and typeface design.

**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

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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