



ABOUT	<p>Lindemann Sans is an immediately inviting typeface with a pleasing distinct visual voice grounded by geometry and golden proportions. This modern geometric sans serif typeface serves the interpretive needs of modern design through its legibility. This legibility is achieved through proportional balance of each letter based on the golden ratio, open counters, high x-height and wider individual shapes. In addition, a high level of legibility is arrived through distinctive glyphs like a, e, @, and f, which are engaging and add to Lindemann Sans visual voice. Being a modern, spirited, tech-savvy typeface, Lindemann Sans has many of the features demanded by today's designers. These features include 800 characters within each font, many ligatures, full numbers sets, small caps, alternative characters and other niceties found in opentype fonts. Due to Lindemann Sans high legibility, geometric sans tradition, and a large feature set list, it is a very versatile typeface and can be used in replacement of the more commonly used sans. Specifically, Lindemann Sans can be used by technology corporations, architectural firms in their supporting materials, in magazines as headers and key-points, as the typeface for professional keynotes, for the package design industry as a whole, in automotive concept projects, and for cosmetic branding for high class hair products. With its inviting nature it may also be used for liberal arts promotional materials. In addition, this typeface can be used by green industries because of its nature derived proportions. Each style and weight of Lindemann Sans adheres to the same geometric and golden proportions, however, each weight is innately noteworthy. For example, there is a charm that is found in the ultralight weight's elegant geometry and lights impressive use as oversized headlines. It shines with true clarity of vision with the book weight and the versatility of the medium. One cannot overlook the power and pacing of the bold and extra bold weights with its clear counters and restrained letter forms. Within Lindemann Sans family each weight has a distinctive role to play but stays true to its purpose.</p> <p>Lindemann is a trademark of Chad Lindemann</p>
FORMAT	Desktop (otf) / Web (woff, eot, svg)
LANGUAGES/SCRIPTS	Latin Eastern European Turkish Baltic
GLYPHS	800/font
PRO FEATURES	Small Caps Standard f-Ligatures Discretionary Ligatures Oldstyle Figures (tabular/proportional) Lining Figures (tabular/proportional) Superiors (numerals/lowercase letters) Scientific Inferiors Fractions Ordinals Stylistic Alternates Numerators / denominators.
WEIGHTS/STYLES	Ultra Light/Ultra Light Italic Light/Light Italic Book/Book Italic Medium/Medium Italic Bold/Bold Italic Extra Bold/Extra Bold Italic
PUBLISHED	2011
DESIGNED BY	Chad Lindemann

LATIN

Lindemann Sans Ultra Light

Lindemann Sans Ultra Light Italic

Lindemann Sans Light

Lindemann Sans Light Italic

Lindemann Sans Book

Lindemann Sans Book Italic

Lindemann Sans Medium

Lindemann Sans Medium Italic

Lindemann Sans Bold

Lindemann Sans Bold Italic

Lindemann Sans Extra Bold

Lindemann Sans Extra Bold Italic

GAME WINNERS

collaborating with some of the sharpest creative minds

Subways in New York

as iron is eaten by rust, so the envious are consumed by their own passion

industries

the new breed of grand tourers brings back the romance of the open road

creativity and inspiration

moreover, television dramatically increased international communication

BUSINESS WOMAN

sophisticated opentype fonts for demanding designers

soundwave equation

traditional elements upon philosophical concepts in the twenty first century

REWARDS

multilingual brat with a privileged background

NEW AUDIO EQUALIZERS

WORLDWIDE

landscape architects work on all types of structures

disturbing the uncool

walking down the streets from the early morning till late at night

designers

the house is a happy blend of the high tech and the traditional elements

traditional instruments

monthly guide to the best independent record releases

urban legends

any sufficiently advanced technology is indistinguishable from magic

QUALITY

OPTIMISM IS A STRATEGY FOR MAKING A BETTER FUTURE

building inspectors

ULTRA LIGHT 73/83

The artist who
aims at per-
fection in
everything
achieves it in
nothing.

Eugene Delacroix

ULTRA LIGHT ITALIC 73/83

*The artist who
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MEDIUM 73/83

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BOLD 73/83

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ULTRA LIGHT 22/28

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ULTRA LIGHT 18/22

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SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF Lindemann Sans. 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	Gaelic	Romansh
Albanian	German	Romanian
Alsatian	Greenlandic	Russian
Aranese	Greek	Sami (Inari)
Azeri (Latin)	Hungarian	Sami (Lule)
Basque	Icelandic	Sami (Skolt)
Belarussian	Indonesian	Sami (Southern)
Bislama	Irish	Scottish
Bosnian	Italian	Serbian
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	Walloon
Flemish	Norwegian (Bokmål)	Welsh
Franco-Provencal	Norwegian (Nynorsk)	
French	Occitan	
Frisian	Polish	
Friulian	Portuguese	
Galician	Rhaeto-Romance	

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
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
ÿ ž ž ž þ

LIGATURES

ff fi ffi fl ffi

DESCRIPTIONARY LIGATURES

Th St

LINING PROPORTIONAL

1 2 3 4 5 6 7 8 9 0 # \$ £ ¤ ¥ % ‰

TABULAR LINING

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 # \$ £ ¤ ¥ % ‰

STYLISTIC SET 1&2&3

ɑ, @, g, /

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8 % ‰ /

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
a b c d e f g h i j k l m n o p q r s t u v w

NUMERATORS & DOMINATORS

0 1 2 3 4 5 6 7 8 9 () \$. , < > ø ± × ÷ + - = * ≤ ≥
0 1 2 3 4 5 6 7 8 9 () \$. , < > ø ± × ÷ + - = * ≤ ≥

SCIENTIFIC INFERIORS

0 1 2 3 4 5 6 7 8 9 () \$. , < > ø ± × ÷ + - = * ≤ ≥

SUPERSCRIPTS

0 1 2 3 4 5 6 7 8 9 () \$. , < > ø ± × ÷ + - = * ≤ ≥

PUNCTUATION

! ? . , : ; ' ¨ * (/) [\] { | } « » < > “ ” ‘ ’ “ ’ , „ - - · † ‡ § ¶

MISCELLANEOUS

© ® ™ ‘ ’ ° # ! f ∅ • _ a ° Ω

MATH SYMBOLS

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

VARIOUS SYMBOLS

↖ ↗ ↘ ↙ ■ □ ▶ ► ◀ ◄ ◊ ○ ● ◻ ∅ ▽ ▿ ▹ ▸ • ∞

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 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 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 ß
LIGATURES	ff fi ffi fl ffi
DESCRIPTORY LIGATURES	Th St
LINING PROPORTIONAL	1 2 3 4 5 6 7 8 9 0 # \$ £ ¤ ¥ % ‰
TABULAR LINING	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 # \$ £ ¤ ¥ % ‰
STYLISTIC SET 1&2&3	a, @, g, /
FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8 ‰ ‰ /
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 a b c d e f g h i j k l m n o p q r s t u v w
NUMERATORS & DOMINATORS	0 1 2 3 4 5 6 7 8 9 () \$. , < > ± × ÷ + - = ≠ ≤ ≥ 0 1 2 3 4 5 6 7 8 9 () \$. , < > ± × ÷ + - = ≠ ≤ ≥
SCIENTIFIC INFERIORS	0 1 2 3 4 5 6 7 8 9 () \$. , < > ± × ÷ + - = ≠ ≤ ≥
SUPERSCRIPTS	0 1 2 3 4 5 6 7 8 9 () \$. , < > ± × ÷ + - = ≠ ≤ ≥

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 fl ffi ffl ft fj ffj ▶ ff fi fl ffi ffl ft fj ffj

DISCRETIONARY LIGATURES

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

Th st ▶ Th st

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 ▶ TYPOGRAPHY

SMALL CAPS FROM CAPITALS

Replaces capital glyphs with small caps (this feature includes Latin and Greek small caps).

TYPOGRAPHY ▶ TYPOGRAPHY

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/
 85,6/ ▶ ^{85,6}/

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
 /85,6 ▶ /^{85,6}

FRACTIONS

Figures separated by slash, are replaced with diagonal fractions.

5/8 ▶ ⁵/₈
 3/5 ▶ ³/₅

ORDINALS

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

1st ▶ 1st 2nd ▶ 2nd 28th ▶ 28th
 No ▶ N^o

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

**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)]

STYLISTIC ALTERNATES

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

a ▶ a @ ▶ @ g ▶ g / ▶ /

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

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 ▶ 2²2₂2²

€ ▶ €€€

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

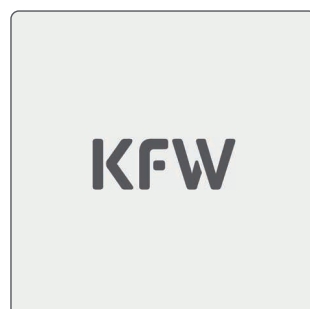
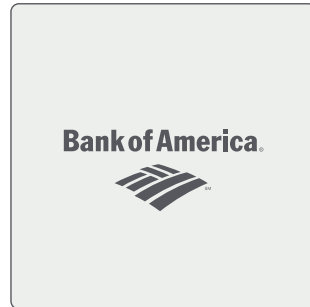
ABC Network	Financial Times	MetaDesign	Saatchi & Saatchi
Adidas Group	Fox Network	MIT	Samsung
American Express	Gap Inc	MTV Networks	Stanford University
AOL Corp	Grey Group	National Geographic	TBWA
Bank of America	Harrods	NBA	Texas Rangers
BBC	Harper Collins	Nestlé	The Brand Union
CBC Radio & Television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

THE DESIGNER

Chad Lindemann was born in Canby, Minnesota. At a very early age he began drawing. He was influenced by both his father, who is a professional photographer, and his grandfather, who was a gun engraver and a blacksmith. While earning his Bachelor of Arts degree from Augustana College, he was the recipient of the prestigious Spitznagel Award in Art. From then, he attended Kansas State University and earned a Master of Fine Arts degree in Printmaking, the highest degree in studio arts that one can achieve. He began his professional career at Kansas State University teaching figure drawing. He then taught art at Mid-Plains Community College in North Platte, Nebraska, for three years. As of 2007, Chad resides in Milwaukee, Wisconsin, with his wife and is an Associate Professor of Art at Wisconsin Lutheran College teaching primarily printmaking and media 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

German Design Awards 2014 | Nominee
Regal Pro

Red dot Design Awards 2012 | Grand Prix Winner
Regal Pro

Communication Arts Annual Competition 2012 | Winner
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

EBGE Awards 2002 | Merit Award
Libera Pro

EBGE Awards 2002 | Merit Award
Manic Attack



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