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ABOUT

The origins of Dekka trace back to the first Mac operating system and its standard **Monaco** font, particularly its outline version called **MPW** which was designed to be used with the Macintosh Programmer's Workshop IDE.

Dekka though is a refined geometric typeface which was designed to fit typographic requirements. Its letterforms divert from the stiff mechanical structure of the original model and have evolved into curves which are familiar, softer and easier to read. One of its main features is the trimmed diagonal stems/strokes but includes several other distinct characteristics which are reminiscent of the old OCR devices.

Dekka is recommended for branding creative corporate environments, music, fashion, sportswear, technology startups and socially active individuals.

The family consists of 12 weights ranging from Thin to Bold (including true-italics). It provides simultaneous support for Latin, Cyrillic and Greek and is loaded with several advanced typographic features. For additional details and a chance to test the fonts, please visit our website.

Dekka is a trademark of Parachute®**FORMAT**

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

LANGUAGES/SCRIPTSLatin
Cyrillic
Greek
Eastern European
Turkish
Baltic**GLYPHS**

754/font

PRO FEATURESStandard f-Ligatures
Oldstyle Figures (tabular/proportional)
Lining Figures (tabular/proportional)
Proportional Figures
Localized Forms
Scientific Inferiors
Fractions
Numerators / Denominators
Capital Spacing
Access All Alternates
Superscript
Slashed Zero**WEIGHTS/STYLES**Thin/Thin Italic
Light/Light Italic
Regular/Italic
Medium/Medium Italic
SemiBold/SemiBold Italic
Bold/Bold Italic**PUBLISHED**

2014

DESIGNED BY

Panos Vassiliou

A K R

ß ₣ 6

b f v

a w e

LATIN

Dekka Pro Thin

CYRILLIC

GREEK

Dekka Pro Thin Italic

Dekka Pro Light

Dekka Pro Light Italic

Dekka Pro Regular

Dekka Pro Italic

Dekka Pro Medium

Dekka Pro Medium Italic

Dekka Pro SemiBold

Dekka Pro SemiBold Italic

Dekka Pro Bold

Dekka Pro Bold Italic

UNIVERSE

the increasing use of complex machinery and sophisticated farming methods

social networking

Information Marketplace boost global the cultures

ARCHITECTS

thanks your progressive clients for the end results of our cooperation

Vintage Skate Magazine

innovation is the process of generating and applying

GETAWAYS

MEDICAL DISCOVERIES ANNOUNCED

graphic and web design must be simple and deliver function

vinyl microstore

THE POSTMODERN RELATIVISM, COMES TO THE FORE

THIN 67/72

Typographical
design should per-
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creates through
voice and gesture
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El Lissitzky

THIN ITALIC 67/72

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LIGHT 67/72

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ITALIC 67/72

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THIN 22/28

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Μικροσκόπιο

ΑΝΑΠΤΥΞΗ ΕΤΑΙΡΙΚΗΣ ΤΑΥΤΟΤΗΤΑΣ ΚΑΙ ΣΥΣΚΕΥΑΣΙΑΣ

ανάπλαση ζωολογικού πάρκου

νέος εκδοτικός οίκος στήριξης εκκολαπτόμενων

εφαρμοσμένες τέχνες

νέος, σύγχρονος, δημιουργικός χώρος με θέα την Ακρόπολη

νέο μεταπτυχιακό πρόγραμμα

αναζήτηση ενός νέου τρόπου δουλειάς και συνεργασίας

ΚΟΣΜΗΜΑ

η αισιοδοξία είναι μία στρατηγική για ένα καλύτερο αύριο

κοινωνική ανησυχία

ουσιαστικά βραβεύτηκε ο αντισυμβατικός χαρακτήρας του

διαδραστικός ιστοχώρος

Στον πυρήνα της εκπαιδευτικής πολιτικής βρίσκονται ο διάλογος μεταξύ των τεχνών

εξοχική κατοικία

REGULAR 80/86

‘Η γράψε κάτι
που αξίζει να
διαβαστεί ή
κάνε κάτι άξιο
που αξίζει να
γραφτεί. Benjamin Franklin

ITALIC 80/86

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REGULAR 10/13

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 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 επι-

ITALIC 22/28

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

ITALIC 18/22

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

ITALIC 14/18

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 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

ITALIC 10/13

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 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,

ВАЖНОЕ

средиземноморье

безвизовые страны

СИНОНИМЫ

ФАСОВЩИК

КОМАНДА

апельсиновый

ШАРМАНЩИК

REGULAR 80/86

БываюТ
минуты, за
которые
можно отдать
месяцы и
годы.

Антон Чехов

ITALIC 80/86

*Бывают
минуты, за
которые
можно отдать
месяцы и
годы.* *Антон Чехов*

REGULAR 22/28

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 теле-

REGULAR 18/22

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 на-

REGULAR 14/18

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 общедоступны-

REGULAR 10/13

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 дере-

ITALIC 22/28

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 те-

ITALIC 18/22

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 пере-

ITALIC 14/18

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ITALIC 10/13

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

- GB Pressurized container. Protect from sunlight and do not expose to
- GR Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου και
- FR Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers
- DE Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbren-
- RU Дезодорант для тела в аэрозольной упаковке. Применение:
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a tem-
- IT Recipiente sotto pressione. Proteggere contro i raggi solari e non
- PT Recipiente sob pressão. Proteger dos raios solares e não expor a
- DK Beholder under tryk. Skal beskyttes mod sollys og må ikke ud-
- NL Drukcontainer. Beschermen tegen zonlicht en niet blootstellen aan
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osetlji-
- HU Használata közben nyílt láng használata tilos! Ne használja irritált
- SE Skall skyddas mot solljus och får ej utsättas för höga temperatur-
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się materia-
- 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 пръс-
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati kontakta s
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumat-
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
- SK Chránit' pred slnkom a nevystavovať vysokým teplotám. Nefajčiťpri
- 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 Dekka 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

SUPPORTED LANGUAGES

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

PUNCTUATION

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

MISCELLANEOUS

© ® º ™ ‘ ° # 0 °C °F № | f ¢ • ▶ _ a o ' Å Ω

MATH SYMBOLS

μ π Δ ∇ Π Σ ℓ ð √ ∞ ∨ ∧ ∩ ∪ ^ ∫ e - + ± ∓ × ÷ < = > ~ ≈ ≠ ≤ ≥

PUNCTUATION

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

MISCELLANEOUS

© ® ™ ‘ ° # 0 °C °F № | f † • ▶ _ ° ′ Å Ω

MATH SYMBOLS

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

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

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

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 ▶ $\frac{5}{8}$
3/5 ▶ $\frac{3}{5}$

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»

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 0 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 ▶ 222²2²2

€ ▶ €€€

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

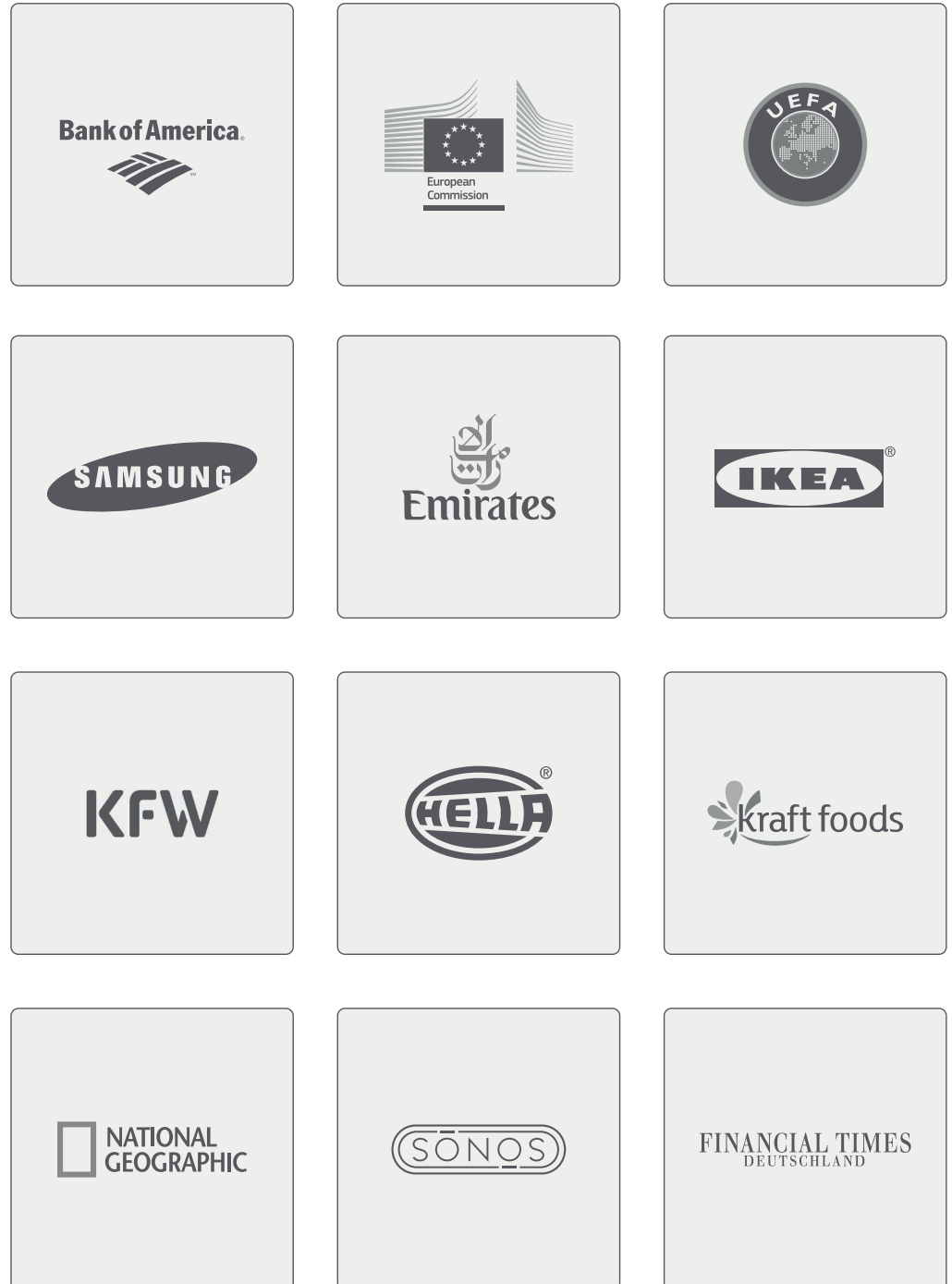
ABC Network	Financial Times	MIT	Stanford University
Adidas Group	Fox Network	MTV Networks	TBWA
American Express	Gap Inc	National Geographic	Texas Rangers
AOL Corp	Grey Group	NBA	The Brand Union
Bank of America	Harrods	Nestlé	Time Inc
BBC	Harper Collins	Nike	Tommy Hilfinger
CBC Radio & Television	Hasbro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

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, before forming the Parachute® type foundry in 2001. Panos has designed numerous award-winning commercial fonts as well as bespoke typefaces for 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 of Excellence 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

European Design Awards 2014 | Bronze
Bague Pro

German Design Awards 2014 | Nominee
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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