

ABOUT

Benchmark Pro is a carefully structured geometric typeface which works amazingly well in body text due to its simplistic nature and large x-height. The design of Benchmark Pro started out as an attempt to convert the minimalistic structure of a technical and purely geometric design into a readable modern and friendly sans serif. This was achieved by selectively changing and turning the straight lines of the initial drawings into curves and applying legibility techniques to the transformed letterforms. These letterforms have a distinct personality which is bolstered by its angular curves and open counter terminals. The result is a contemporary text typeface that looks quite fashionable. Benchmark Pro gets away from the ultra modern and mechanical structure but keeps its display nature, it gets away from the classical but still remains legible.

This robust sans serif type family offers an extended character set which supports simultaneously Latin, Cyrillic and Greek. All Benchmark Pro font variants have a companion italic, rounding the total family members at 14 fonts. Each font includes more than 750 glyphs and is powered with 17 opentype features.

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

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

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

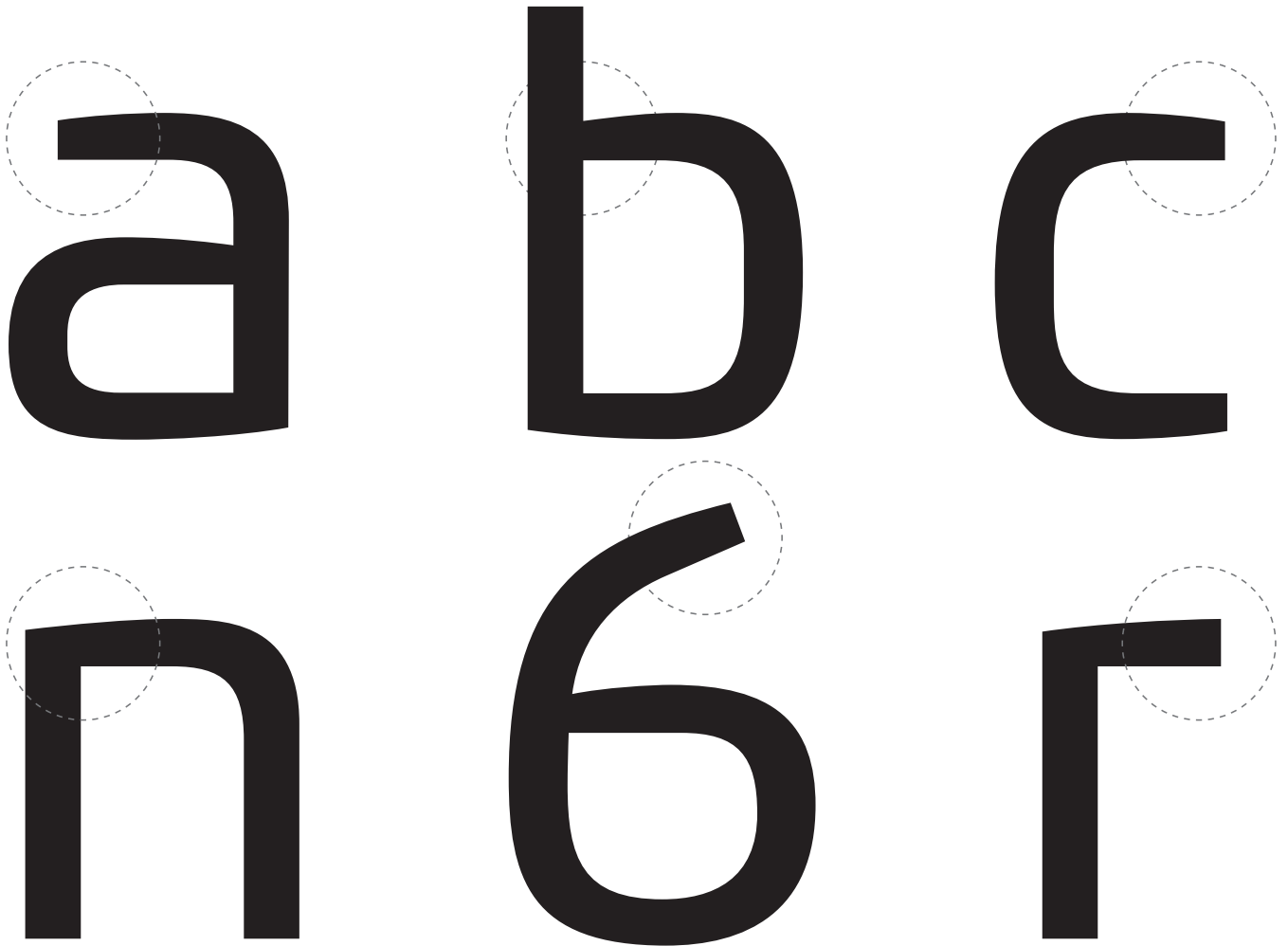
754/font

PRO FEATURESStandard f-Ligatures
Oldstyle Figures (tabular/proportional)
Lining Figures (tabular/proportional)
Proportional Figures
Scientific Inferiors
Fractions
Stylistic Alternates
Numerators / Denominators
Capital Spacing
Stylistic Set 1
Ornaments
Superscript
Slashed Zero**WEIGHTS/STYLES**Thin/Thin Italic
Light/Light Italic
Regular/Italic
Medium/Medium Italic
Bold/Bold Italic
Black/Black Italic
Ultra Black/Ultra Black Italic**PUBLISHED**

2014

DESIGNED BY

Panos Vassiliou



LATIN

Benchmark Pro Thin

CYRILLIC

Benchmark Pro Thin Italic

GREEK

Benchmark Pro Light

Benchmark Pro Light Italic

Benchmark Pro Regular

Benchmark Pro Italic

Benchmark Pro Medium

Benchmark Pro Medium Italic

Benchmark Pro Bold

Benchmark Pro Bold Italic

Benchmark Pro Black

Benchmark Pro Black Italic

Benchmark Pro Ultra Black

Benchmark Pro Ultra Black Italic

Quiting smoking greatly reduces risks to your health

TRADEMARKS

Join the campfire around which we tell our stories

FINANCIAL NEWSPAPER

remember color as a creative element, not a trimming

functionality

it's accepted technology sometimes produces emotionless design

Definitive Style Guide

architecture seminars and exhibition online

weather

new breed of tourers brings the romance of the open road

professional service

environmentally friendly in terms of the production

Second Race

ULTRA BLACK 64/72

**Create your own
visual style. Let
it be unique for
yourself and
identifiable for
the others.**

Orson Welles

ULTRA BLACK ITALIC 64/72

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MEDIUM 64/72

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REGULAR 64/72

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ITALIC 64/72

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THIN 20/26

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Πολιτιστικός

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συγκοινωνούντα δοχεία

νέος εκδοτικός οίκος στήριξης εκολληπτόμενων

Ιππική δεξιοτεχνία

Στον πυρήνα της εκπαιδευτικής πολιτικής βρίσκονται ο διάλογος μεταξύ των τεχνών

ενημερωμένο και δεκτικό κοινό

αναζήτηση ενός νέου τρόπου δουλειάς και συνεργασίας

ΠΕΛΑΓΟΣ

αλληλεπίδραση βασισμένη στην άριστη όραση

κοινωνικές αφίσες

ΑΝΑΠΤΥΞΗ ΤΗΣ ΤΑΥΤΟΤΗΤΑΣ ΚΑΙ ΣΥΣΚΕΥΑΣΙΑΣ

ΔΙΑΦΟΡΕΤΙΚΟ ΥΦΟΣ

μίξη υψηλής τεχνολογίας με μοντέρνα στοιχεία

εμπορικό κέντρο

REGULAR 20/26

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 ορισμέ-

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REGULAR 9/13

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ITALIC 20/26

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 ορισμέ-

ITALIC 16/22

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

ITALIC 12/18

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

ITALIC 9/13

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ЭКСПЕРТ

каждая его линия полна благородства

специальное издание

дом рада сочетание высоких технологий и традиционных элементов

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курение вредит вашему здоровью

планируются к выходу следующие тематические приложения

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сила, способная превратить каждый мимолетный взгляд в пристальный

москва - афины

внимание! открыт прием заявок на участие в конкурсе

ПОРТФОЛИО

лучшие 25 менеджеров в промышленности музыки

рыбное место

REGULAR 20/26

Независимо от того, продолжают 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-

REGULAR 16/22

Независимо от того, продолжают 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

REGULAR 12/18

Независимо от того, продолжают 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 9/13

Независимо от того, продолжают 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

ITALIC 20/26

Независимо от того, продолжают ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько де-

ITALIC 16/22

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ITALIC 12/18

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ITALIC 9/13

Независимо от того, продолжают 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 подъ-

- GB Pressurized container. Protect from sunlight and do not
- GR Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του
- FR Ne pas percer ou brûler, même après usage. Ne pas vapo-
- DE Behältnis auch nach dem Gebrauch nicht aufbrechen oder
- RU Дезодорант для тела в аэрозольной упаковке. Приме-
- ES Recipiente presurizado. Proteja de la luz solar y no expo-
- IT Recipiente sotto pressione. Proteggere contro i raggi so-
- PT Recipiente sob pressão. Proteger dos raios solares e não
- DK Beholder under tryk. Skal beskyttes mod sollys og må
- NL Drukcontainer. Beschermen tegen zonlicht en niet bloot-
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu
- HU Használata közben nyílt láng használata tilos! Ne haszná-
- SE Skall skyddas mot solljus och får ej utsättas för höga tem-
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son de-
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte
- BG Пазете от деца! Пазете далеч от източници на пожар.
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulot-
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant
- SK Chrániť pred slnkom a nevystavovať vysokým teplotám.
- SI Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF Benchmark 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
 1251 Cyrillic
 1253 Greek
 1250 Eastern European
 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-Provençal	Norwegian (Bokmål)	Walloon
French	Norwegian (Nynorsk)	Welsh
Frisian	Occitan	
Friulian	Polish	

SUPERSCRIPTS

1 2 3 4 5 6 7 8 9 0 + - = ()

LOCALIZED FORMS

δ i § §

PUNCTUATION

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

MISCELLANEOUS

© ® ¢ ™ ‘ ’ ° # 0 °C °F № † ‡ • ▶ _ ª ° Å Ω

MATH SYMBOLS

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

ORNAMENTS

◀ ▶ ⏪ ⏩ || 🔊 🔈 🔉 🔊 🔋 🔌 🔍 🔎 🔏 🔐 🔑 🔒 🔓 🔔 🔕 🔖 🔗 🔘 🔙 🔚 🔛 🔜 🔝 🔞 🔟 🔠 🔡 🔢 🔣 🔤 🔥 🔦 🔧 🔨 🔩 🔪 🔫 🔬 🔭 🔮 🔯 🔰 🔱 🔲 🔳 🔴 🔵 🔶 🔷 🔸 🔹 🔺 🔻 🔼 🔽 🔾 🔿 🔸 🔹 🔺 🔻 🔼 🔽 🔾 🔿

SUPERSCRIPTS

1 2 3 4 5 6 7 8 9 0 + - = ()

LOCALIZED FORMS

đ ī ğ ū w̄ i ŝ ŷ

PUNCTUATION

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

MISCELLANEOUS

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

MATH SYMBOLS

μ π Δ ∇ Π Σ ℓ ∂ √ ∞ ∠ ∨ ∩ ∪ ^ ∫ 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

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 ▶ ΤΥΠΟΓΡΑΦΙΑ
τυπογραφία ▶ ΤΥΠΟΓΡΑΦΙΑ

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 ▶ 5/8
3/5 ▶ 3/5

LOCALIZED FORMS

Substitutes character with the preferred form for local languages such as Serbian, Azeri, Turkish, Moldavian, Romanian.

б ▶ б њ ▶ њ ѕ ▶ ѕ і ▶ і
z ▶ ī đ ▶ g n ▶ ū m ▶ w̄

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 SET 1

A set of stylistic variant glyphs which replace certain standard glyphs with alternate forms that are designed to work better within the text or add a certain flair to the page. This feature includes a large number of Greek polytonic alternates which replace the prosgegrammeni part of the glyph with ypogegrammeni.

Q ▶ Q R ▶ R U ▶ U
Ù ▶ Ù Ř ▶ Ř

STYLISTIC ALTERNATES

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

Q ▶ Q R ▶ R U ▶ U

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 ▶ 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

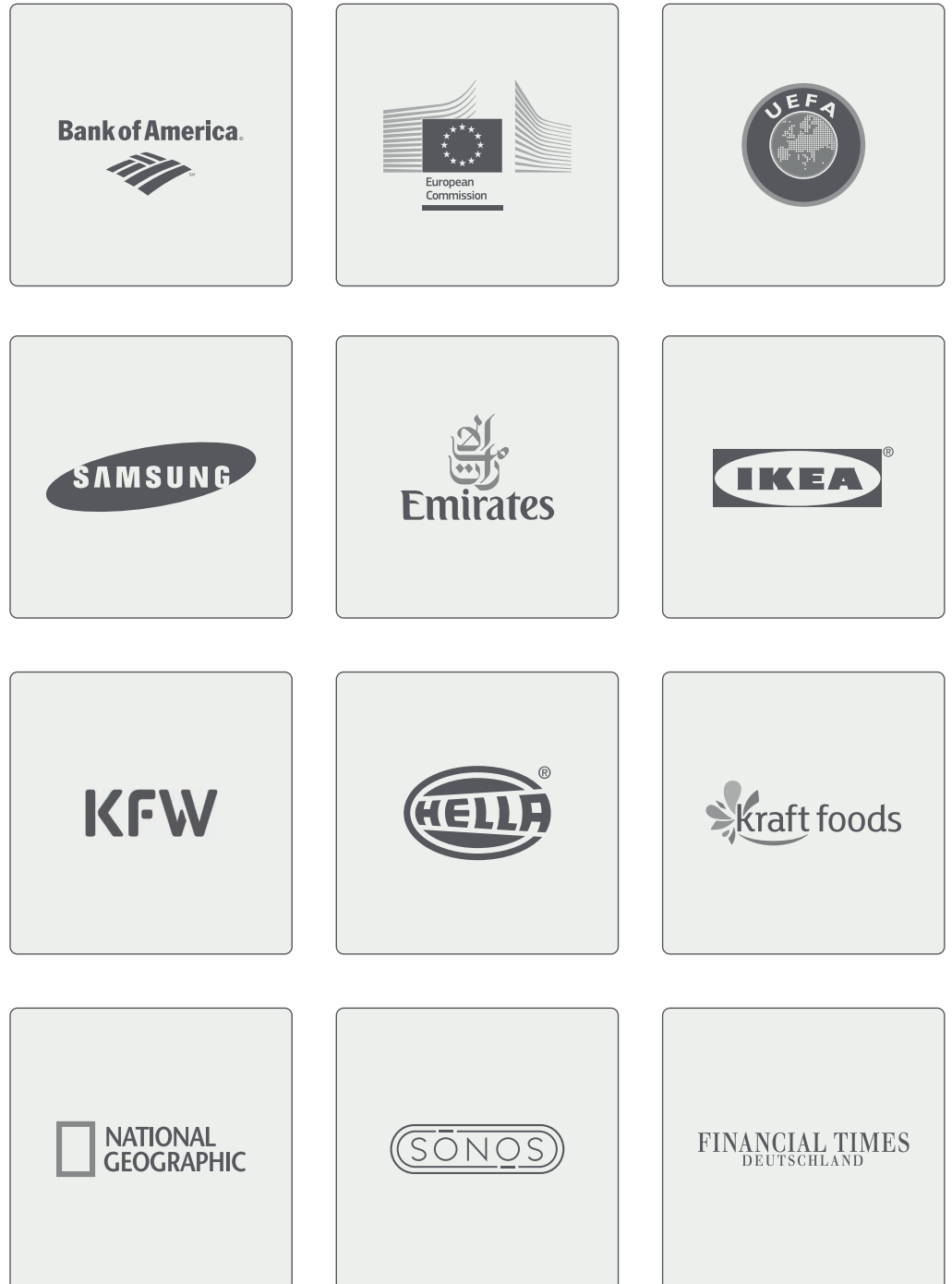
ABC Network	Financial Times	MetaDesign	Saatchi & Saatchi
Adidas Group	Fox Network	MIT	Samsung
American Express	Gap Inc	MTV Networks	Stanford University
AOL Corp	Grey Group	National Geographic	TBWA
Bank of America	Harrods	NBA	Texas Rangers
BBC	Harper Collins	Nestlé	The Brand Union
CBC Radio & Television	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

Panos Vassiliou is a graduate of the University of Toronto with a major in Applied Science and Engineering. In his transition years from engineering to typography, he left his high-profile job, got involved with a theatre company, founded a design studio and pursued an academic career. A few years later he started a publishing company. He designs typefaces since 1993, including commercial fonts as well as commissions from international companies and organizations such as Bank of America, the European Commission, Samsung, Ikea, Financial Times, National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. In 2008, he received a Gold Award from the European Design Awards, for the typeface families Centro Pro. The following year, he received three Awards for Excellence in Type Design from the International Type Design Competition 'Modern Cyrillic 2009' which was held in Moscow. In 2010 he received a Silver Award from the European Design Awards, for the typeface family Encore Sans Pro. The same year he received three awards from Granshan 2010 the 3rd International Eastern Type Design Competition. In 2011, his new series of typefaces Regal Pro was selected for the Creative Review Type Annual 2011. Subsequently Regal Pro won an award from the Communication Arts Annual Competition 2012, whilst Encore Sans Pro was nominated for the German Design Awards 2012. Most recently he received the prestigious red dot: grand prix 2012 for Regal Pro, which was also a nominee for the German Design Awards 2014.

**ECLECTIC 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 AwardManic Attack



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