

Slab Pro draws its inspiration from early 20th-century typefaces. It was designed as a companion to Bague Sans, a clean, modern sans-serif typeface with a distinct and eye-catching personality. Following its predecessor's design guidelines, it captures the bold, geometric and mechanical rigidity of early geometric typefaces, but with subtle variations in stroke width and serif design, giving it a more refined and elegant appearance than square slabs. These striking serifs, along with the variety of attractive letterforms, exude a strong, modern personality at display sizes. On the other hand, at smaller sizes, these distinct characteristics become subtle details, allowing the geometric personality of the typeface to come across as clean and highly readable text. PF Bague Slab Pro draws



GERMAN DESIGN AWARDS 2017
Special



EUROPEAN DESIGN AWARDS 2014
Bronze

ABOUT

PF Bague Slab Pro draws its inspiration from early 20th century slabs and was designed as a companion to Bague Sans, a versatile monoline typeface with a distinct and eye-catching personality. Following its predecessor's design guidelines, it overcomes the monotonous and mechanical rigidity of early geometrics by introducing subtle variations in stroke width and semi-wedge serifs rather than square slabs. These striking serifs, along with a mixture of attractive letterforms, exude a strong, modern and energetic personality at display sizes. On the other hand, at small sizes these distinct characteristics become subtle and the simplistic geometric personality of the typeface comes in place to offer a highly readable text.

Bague Slab Pro is a very clean and legible typeface with a warm and well-balanced texture which is ideal for editorial design, branding and corporate identity. This superfamily includes 18 weights from Hairline to Ultra Black with a consistent and well-refined structure. The italics are slightly narrower than the romans with curvilinear characteristics. Each style consists of 718 glyphs with 13 opentype features and an extended set of characters which supports simultaneously Latin, Cyrillic and Greek.

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

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

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

718 /font

PRO FEATURESStandard f-Ligatures
Oldstyle figures (tabular/proportional)
Lining figures (tabular/proportional)
Superiors (numerals/lowercase letters)
Scientific Inferiors
Localized forms
Historical forms
Fractions
Ordinals
Numerators/Denominators
Capital Spacing**WEIGHTS/STYLES**Hairline/Hairline Italic
Extra Thin/Extra Thin Italic
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

b f g
n o y

A E R

m b o

a w g

LATIN

Bague Slab Hairline

CYRILLIC

Bague Slab Hairline Italic

GREEK

Bague Slab Extra Thin

Bague Slab Extra Thin Italic

Bague Slab Thin

Bague Slab Thin Italic

Bague Slab Light

Bague Slab Light Italic

Bague Slab Regular

*Bague Slab Italic***Bague Slab Medium*****Bague Slab Medium Italic*****Bague Slab Bold*****Bague Slab Bold Italic*****Bague Slab Black*****Bague Slab Black Italic*****Bague Slab Ultra Black*****Bague Slab Ultra Black Italic***

Market Store

close the space and concentrate on the gallery

courageous moments

In the darkened gallery, even stationary works have a larger-than-life

Groundwork

despite the absence of movement and dialogue, and despite the chillscale

ROMANTIC TUSSLES

The novel display was inspired by archival images of the artist

ORDINARY

The folky layered wardrobe and blue-filtered Nordic interiors

Branding System

A hodgepodge of screens near the entrance run a companion video

motorcyclists

TRAVELLING OVERSEAS

comprehensive guide to a better living, now on Scandinavian

environmental

Retro visuals dominated the last exhibition

Automotive Design

all cities are the same? Lectures on the diversity of urbanism

WORLDWIDE CREATIVITY

Design Hotels launches a collector's edition annual

COLLABORATION

Moving on to bigger and shiner things, Superette has relocated

modular and geometric

chosen to represent the country at Frieze New York 2013

Graduate Directory

questioning the deeper roots of human behaviour

VINTAGE POSTAGE

traditional building and architectural materials

HAIRLINE 90/86

Genius ain't
nothing
more
than elegant
common
sense. Josh Billings

HAIRLINE ITALIC 90/86

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EXTRA THIN 90/86

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EXTRA THIN ITALIC 90/86

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LIGHT 90/86

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LIGHT ITALIC 90/86

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REGULAR 90/86

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ITALIC 90/86

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BOLD 90/86

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ULTRA BLACK 90/86

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ULTRA BLACK ITALIC 90/86

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

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ΑΝΑΒΑΘΜΙΣΗ

το ζητούμενο για τις βιβλιοθήκες είναι να υπάρχει εξωστρέφεια

ωριμότητα συνθηκών

κάποιοι αμφισβητούν το λόγο ύπαρξής τους, ωστόσο ρόλος ήταν πάντα η μάθηση

αρχιτεκτονική

τίποτα δεν είναι πιο σημαντικό από τις ανάγκες της κοινότητας

υλοποίηση δράσεων

μέχρι την ολοκλήρωση των υποδομών χρειάστηκαν μόλις 11 μήνες

Παρθένο Ελαιόλαδο

υπάρχει ισορροπία και αντίθεση μεταξύ μηχανών και ανθρωπίνου πνεύματος

ΕΞΟΠΛΙΣΜΕΝΟ

τίποτα δεν είναι πιο σημαντικό από τις ανάγκες της κοινότητας

ληξιαρχείο

βραβεία εταιρικής ταυτότητας και συσκευασίας

ΠΕΡΙΠΤΩΣΕΙΣ

από το πρίσμα της ιαπωνικής ματιάς, όπου η «καθαρότητα»

ΕΚΔΟΤΙΚΟΣ ΟΙΚΟΣ

ενδεκόμενο ηλεκτρονικό λάθος συστήματος

ΕΞΟΧΙΚΕΣ ΚΑΤΟΙΚΙΕΣ

στον πυρήνα εκπαιδευτικής πολιτικής βρίσκεται ο διάλογος

ΚΟΣΜΗΜΑ

Οποία ηδονή να μαδάς ντελικάτα μια γυναίκα με

ΣΥΣΚΕΥΑΣΙΑ ΤΡΟΦΙΜΩΝ

μίξη υψηλής αισθητικής και τεχνολογίας με μοντέρνα στοιχεία

ΣΟΥΠΕΡ ΜΑΡΚΕΤ

απροσδόκητη τροπή των πρόσφατων περιστατικών στην Ύδρα

ΔΗΜΙΟΥΡΓΙΚΟΤΗΤΑ

Λέγεται «Technology for Good» και τα πιο χαρακτηριστικά

ΠΕΡΙΣΤΑΤΙΚΑ ΠΟΥ ΣΥΓΚΛΟΝΙΣΑΝ ΤΟ ΠΑΝΕΛΛΗΝΙΟ

REGULAR 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, διέδω-

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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,

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 ορισμέ-

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.

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

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

МАТЕМАТИКА

лучшие 25 менеджеров в промышленности музыки

БУДЬ ЛИДЕРОМ

интеллектуальная мультимедийная система multiroom

ОСЬМИНОГ

латино–греческая смесь со свежими кириллическими инъекциями

РЫБНОЕ МЕСТО

очень сильный, очень элегантный, такой же как вы

ВНИМАНИЕ

каждая его линия полна благородства

АВТОПРОИЗВОДИТЕЛИ

ЛАТИНО–ГРЕЧЕСКАЯ СМЕСЬ СО СВЕЖИМИ КИРИЛЛИЧЕСКИМИ ИНЪЕКЦИЯМИ

ПРОДУКТ ДОБРОЙ ВОЛИ

REGULAR 22/28

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 десятиле-

REGULAR 18/22

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REGULAR 14/18

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

REGULAR 10/13

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

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

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 осо-

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ITALIC 10/13

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- GB Pressurized container. Protect from sunlight and do not ex-
- GR Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του
- 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. Примене-
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a
- IT Recipiente sotto pressione. Proteggere contro i raggi solari e
- 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 blootstel-
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili
- HU Használata közben nyílt láng használata tilos! Ne használja ir-
- SE Skall skyddas mot solljus och får ej utsättas för höga tempera-
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się ma-
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte in-
- BG Пазете от деца! Пазете далеч от източници на пожар. Не
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumat-
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant
- SK Chránit' pred slnkom a nevystavovat' vysokým teplotám. Nefa-
- 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 Bague Slab Pro. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Greek Polytonic, 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	Rhoeto-Romance
Alsotian	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	

SUPERSCRIPTS

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

LOCALIZED FORMS

δ i § §

PUNCTUATION

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

MISCELLANEOUS

© ® ¢ ™ ' " ° # °C °F № | f ¢ • ► _ ° ′ Å Ω

MATH SYMBOLS

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

SUPERSCRIPTS

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

LOCALIZED FORMS

đ ĩ ĝ ū ū i Š š

PUNCTUATION

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

MISCELLANEOUS

© ® ¢ ™ ' " ° # °C °F № | 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

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 ▶ ⅝
3/5 ▶ ⅜

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 ▶ №

LOCALIZED FORMS

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

б ▶ δ § ▶ § ş ▶ ş i ▶ i
z ▶ ī đ ▶ g n ▶ ū m ▶ ū

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

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 acclaimed European type foundry which was founded in 2001 by Panos Vassiliou. He was later joined by 13 other designers all coming from diverse design fields.

Apart from its commercial line of typefaces, Parachute® offers bespoke branding services for corporate typefaces and lettering. For over a decade, Parachute has provided custom and corporate font services to high profile international customers such as Bank of America, European Commission, UEFA, Samsung, IKEA, Interbrand, National Geographic, Financial Times, National Bank of Greece, Alpha Bank and many others.

During its first 2 years Parachute focused in the local market by offering a select number of Latin and Greek typefaces including a few revivals of historical importance. Ever since, an emphasis was placed in developing multilingual support for its existing type library as well as for new releases. The list included several award-winning typefaces such as Centro, Champion Script and Regal.

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

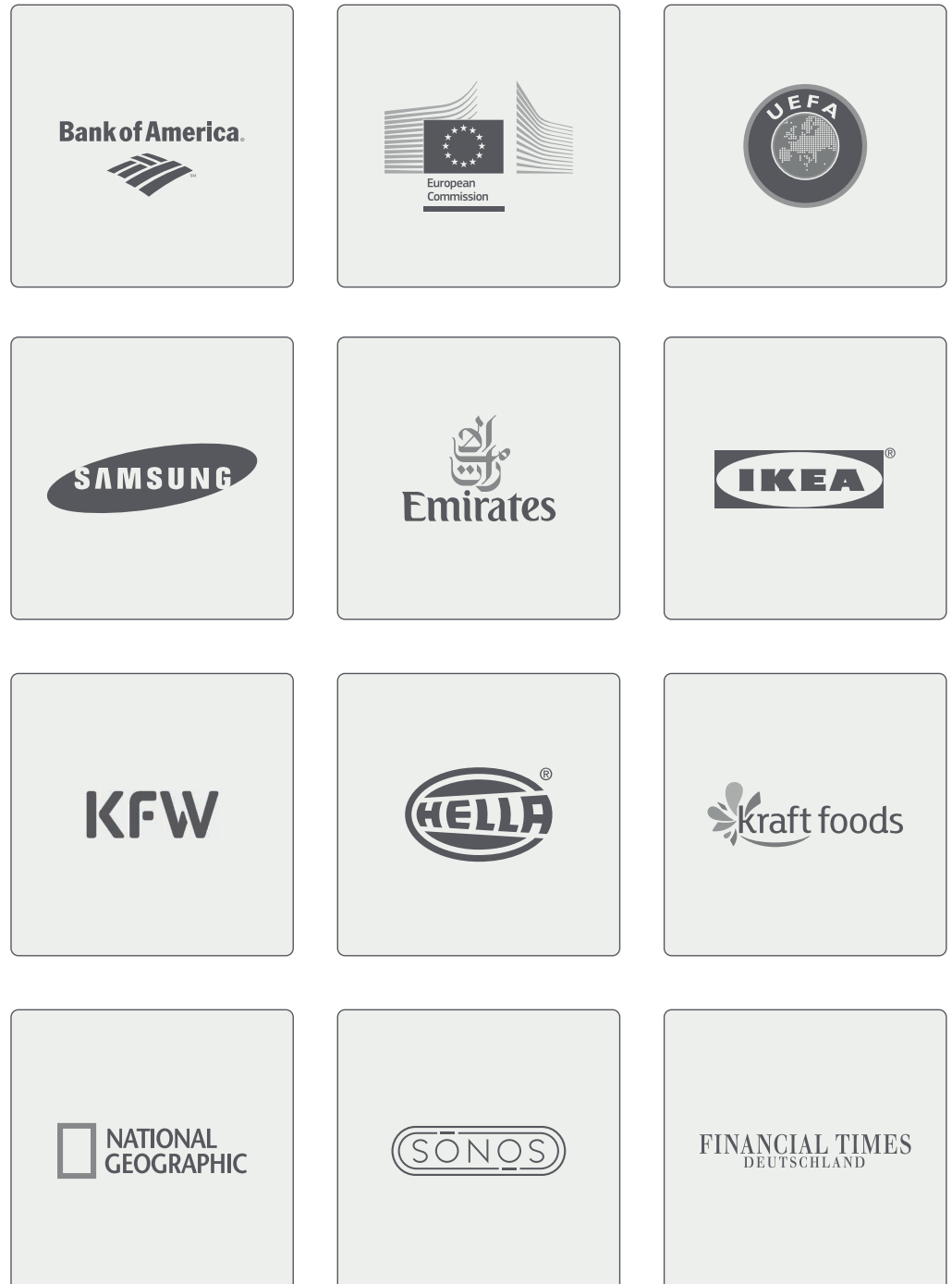
ABC Network	Financial Times	MIT	Samsung
Adidas Group	Fox Network	MTV Networks	Stanford University
American Express	Gap Inc	National Geographic	TBWA
AOL Corp	Grey Group	NBA	Texas Rangers
Bank of America	Harrods	Nestlé	The Brand Union
BBC	Harper Collins	Nike	Time Inc
CBC Radio & Television	Hasbro	Ogilvy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

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 has been designing typefaces since 1993, including commercial fonts as well as commissions from international companies and organizations such as Bank of America, European Commission, UEFA, Samsung, Ikea, Financial Times, National Geographic. Panos founded the type foundry Parachute® in 2001. He is regularly invited as a guest speaker to conferences and seminars to speak about typography and related topics. He has received numerous international awards and distinctions for his typeface designs including a Red Dot Grand Prix.

**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 2017 | Special Award
Bague Type System



Communication Arts Typography Competition 2016 | Award Winner
Adamant Sans Pro



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



Granshan Awards 2014 | Award Winner
Adamant Sans 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



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