





EUROPEAN DESIGN AWARDS 2014

Bronze

ABOUT

Bague Universal is a contemporary geometric typeface superfamily which blends distinct minimalist characteristics with mainstream details. Despite its inspiration from Herbert Bayer's drawing of the 1920s, it diverts from the constructivist rigidity and display structure of early geometric typefaces by incorporating humanist characteristics as well as classic letterform shapes with a high degree of legibility which balance out the extremity of the minimal shapes. This leads to a very clean and legible typeface with a warm well-balanced texture and a distinct personality. Bague Universal is a typeface that stays true to its urban nature and heritage. It is ideal for intense editorial use in magazines and is totally recommended for forward-thinking corporate environments, music, fashion, technology startups and socially active individuals.

Another remarkable feature of Bague Universal is its vast array of uppercase alternates and ligatures which truly shine when set at display sizes. Make your selection from 6 distinct groups of alternates as well as a rich set of discretionary ligatures and watch it transform into a flexible, charming and stylish typeface with strong modern aesthetics. This typeface offers enormous possibilities and variations for editorial design, branding and corporate identity. The Bague Universal superfamily includes 18 weights from Hairline to Ultra Black and matching true-italics with a consistent and well-refined structure. Each style consists of 1017 glyphs with more than 280 alternates and ligatures 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/SCRIPTS

Latin
Cyrillic
Greek
Eastern European
Turkish
Baltic

GLYPHS

1017/font

**ALTERNATES &
DISCRETIONARY LIGATURES**

290/font

PRO FEATURES

Standard f-Ligatures
Discretionary Ligatures
Oldstyle Figures (tabular/proportional)
Lining Figures (tabular/proportional)
Superiors (numerals/lowercase letters)
Scientific Inferiors
Localized forms
Historical forms
Fractions
Ordinals
Stylistic Alternates
Numerators
Denominators
Capital Spacing
Stylistic Set 01, 02, 03, 04, 05, 06, 07

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

A E R

m b o

a w g

LATIN

Bague Uni Pro Hairline

CYRILLIC

Bague Uni Pro Hairline Italic

GREEK

Bague Uni Pro XThin

Bague Uni Pro XThin Italic

Bague Uni Pro Thin

Bague Uni Pro Thin Italic

Bague Uni Pro Light

Bague Uni Pro Light Italic

Bague Uni Pro Regular

*Bague Uni Pro Italic***Bague Uni Pro Medium*****Bague Uni Pro Medium Italic*****Bague Uni Pro Bold*****Bague Uni Pro Bold Italic*****Bague Uni Pro Black*****Bague Uni Pro Black Italic*****Bague Uni Pro Ultra Black*****Bague Uni Pro Ultra Black Italic***

MAINSTREAM

MINIMALISM

FOR FORWARD

THINKING

CORPORATE

ENVIRONMENTS

HAIRLINE 58/65

There is geometry in
the humming of the
strings, there is music
in the spacing of the
spheres. Pythagoras

HAIRLINE ITALIC 58/65

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EXTRA THIN 58/65

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LIGHT 58/65

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LIGHT ITALIC 58/65

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REGULAR 58/65

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ITALIC 58/65

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MEDIUM 58/65

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MEDIUM ITALIC 58/65

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BOLD 58/65

**There is geometry
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BOLD ITALIC 58/65

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BLACK 58/65

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BLACK ITALIC 58/65

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ULTRA BLACK 58/65

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ULTRA BLACK ITALIC 58/65

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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

UNLIMITED TEXT VARIATIONS
WITH MORE THAN 280
STYLISTIC ALTERNATES
& LIGATURES

BLACK SYMBOLS

AERIAL TROUBLES

M^{OS}IEUR VERDOUX

EPIC POEMS

AFFLUENT

DISCRETIONARY LIGATURES

Replaces a sequence of glyphs with a single glyph. It differs from standard f-ligatures in the fact that it activates special (non-standard) ligatures for Latin, Cyrillic and Greek. These ligatures -due to their particular structure- enliven the words, giving the impression of custom editing. The result is unique, stylish, eye-catching, legible, space-saving as well as time-saving. Ideal for branding and editorial design. View more samples in the specimen pages.

CHRYSALIS

STYLISTIC SETS

Stylistic Set 03 includes a set of uppercase Latin, Cyrillic and Greek letters which replace a capital letter of your choice with a smaller one which sits under the Caps height. View more samples in the specimen pages.

AERIAL TROUBLES

STYLISTIC SET4 / SET5

These sets work together with one on top of the other. Stylistic Set 04 includes uppercase glyphs which are smaller than those in set 01. They sit under the caps height, whilst Stylistic Set 05 includes uppercase glyphs which sit on the baseline and under those in set 04. The result has a strong modern aesthetic. Both sets include Latin, Cyrillic and Greek glyphs. View more samples in the specimen pages.

M⁰NI⁵EUR VERDOUX

EXTENDED LETTERS (HORIZONTALLY) SET7

Stylistic Set 07 includes a number of uppercase letters in an extended (horizontally) form. It offers a rather unique alternate setting in Latin, Cyrillic and Greek. View more samples in the specimen pages.

EPIC POEMS

EXTENDED LETTERS (VERTICALLY) SET6

Stylistic Set 06 includes a number of uppercase letters extended vertically under the baseline and above the caps height in Latin, Greek and Cyrillic. View more samples in the specimen pages.

AFFLUENT

UNICASE LETTERS SET2

Stylistic Set 02 includes a number of unicast letters which may replace a limited number of uppercase letters at will. View more samples in the specimen pages.

PRIME DATE

Being first for fashion means being always competitive

ROCK THEM ALL BABY

questioning the deeper roots of human behaviour

WORLD PARTY

site for global business and financial market news

REQUIEMS

traditional building and architectural materials

Animation

modular as well as geometric letterforms

BAGUE UNIVERSAL PRO

the soundtrack will be a thrilling cover, by all means

MAINSTREAM MINIMALIST DETAILS

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

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LIGHT | REGULAR | MEDIUM 18/25

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HAIRLINE 22/28

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βραβεία εταιρικής ταυτότητας και συσκευασίας

ΠΕΡΙΠΤΩΣΕΙΣ

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

ΕΚΔΟΤΙΚΟΣ ΟΙΚΟΣ

ενδεχόμενο ηλεκτρονικό λάθος συστήματος

ΕΞΟΧΙΚΕΣ ΚΑΤΟΙΚΙΕΣ

στον πυρήνα εκπαιδευτικής πολιτικής βρίσκεται ο διάλογος

ΚΟΣΜΗΜΑ

Οποία ηδονή να μαδάς ντελικάτα μια γυναίκα με

συσκευασία τροφίμων

μίξη υψηλής αισθητικής και τεχνολογίας με μοντέρνα στοιχεία

ΣΟΥΠΕΡ ΜΑΡΚΕΤ

απροσδόκητη τροπή των πρόσφατων περιστατικών στην Ύδρα

δημιουργικότητα

Λέγεται «Technology for Good» και τα πιο χαρακτηριστικά

ΠΕΡΙΣΤΑΤΙΚΑ ΠΟΥ ΣΥΓΚΛΟΝΙΣΑΝ ΤΟ ΠΑΝΕΛΛΗΝΙΟ

UNLIMITED TEXT VARIATIONS
WITH MORE THAN 280
STYLISTIC ALTERNATES
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ΑΜΒΡΟΣΙΑ ΕΝΤΟΣ

ΕΘΝΙΚΗ ΕΠΙΤΡΟΠΗ

ΚΑΜΕΡΑΤΑ ΕΠΩΧΗΣ

ΘΡΙΑΜΒΟΣ

ΑΓΓΕΛΙΟΦΟΡΟΣ

LIGHT | REGULAR | MEDIUM | BOLD 14/20

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, εκπαίδευση, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. 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, εκπαίδευση, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. **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**

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

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 βάσεις 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, εκπαίδευση, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. 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 βάσεις 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, εκπαίδευση, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. 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

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, διέδωσε ορισμέ-

REGULAR 18/22

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REGULAR 14/18

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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 με-

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

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 βάσεις 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

красочные

интеллектуальная мультимедийная система multiroom

ВДОХНОВЕНИЕ

сила, способная превратить каждый мимолетный взгляд в пристальный

Салон красоты

РЫБНОЕ МЕСТО

латино греческая смесь со свежими кириллическими инъекциями

СВЕЖАЯ

ежемесячный справочник к лучшим независимым

самодвижущийся

МЕСТНОСТЬ

продукт доброй воли

НА ТЕРРИТОРИИ РОССИИ РАСПОЛОЖЕНЫ НЕСКОЛЬКО ГОРНЫХ

UNLIMITED TEXT VARIATIONS
WITH MORE THAN 280
STYLISTIC ALTERNATES
& LIGATURES

АЯРА ГРАНД ОТЕЛЬ

МАСТЕРОВ

ОБСЕРВАТОРИЯ

ВЕРНОЕ СЕРДЦЕ

ЭНЕРГИЯ ВЕТРА

LIGHT | REGULAR | MEDIUM | BOLD 14/20

Независимо от того, продолжат ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в течение которых телевидение получило широкое распространение, некоторые культурные особенности были переданы даже тем нациям, где электронные средства связи были запрещены прямо. Возможно, этот фактор повлиял на распад Советского Союза в большей степени, чем нам кажется. Телевидение демонстрировало некоторые товары и услуги по всему миру, заставляя людей считать их общедоступными, или даже равнодоступными. Более того, телевидение значительно расширило международный обмен информацией. Трансляция новостей 24 часа в сутки делала сокрытие информации от общества всё труднее. Аналогично, рынок информационных технологий будет способствовать подъему локальной и глобальной культуры по мере того, как жители маленьких деревень и крупных мегаполисов будут стремиться к развлечениям, торговле, образованию, здравоохранению и другой деятельности вместе, независимо от национальности. Могут ли эти силы стереть разницу между нами и привести к международной цивилизации? Независимо от того, продолжат ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в течение которых телевидение получило широкое распространение, некоторые культурные особенности были переданы даже тем нациям, где электронные средства связи были запрещены прямо. **Возможно, этот фактор повлиял на распад Советского Союза в большей степени, чем нам кажется. Телевидение демонстрировало некоторые товары и услуги по всему миру, заставляя людей считать их общедоступными, или даже равнодоступными. Более того, телевидение значительно расширило международный обмен информацией. Трансляция новостей 24 часа в сутки делала сокрытие информации от общества всё труднее. Аналогично, рынок информационных технологий будет способствовать подъему локальной и глобальной культуры по мере того, как жители маленьких деревень и крупных мегаполисов будут стремиться к развлечениям, торговле, образованию, здравоохранению и другой деятельности вместе, независимо от национальности. Могут ли эти силы стереть разницу между нами и при-**

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

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REGULAR 22/28

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REGULAR 18/22

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REGULAR 14/18

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REGULAR 10/13

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ITALIC 22/28

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,

ITALIC 18/22

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ITALIC 10/13

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- GB Pressurized container. Protect from sunlight and do not expose to
- GR Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου
- FR Ne pas percer ou brûler, même après usage. Ne pas vaporiser
- DE Behältnis auch nach dem Gebrauch nicht aufbrechen oder ver-
- RU Дезодорант для тела в аэрозольной упаковке. Применение:
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a
- 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
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili os-
- HU Használata közben nyílt láng használata tilos! Ne használja irri-
- SE Skall skyddas mot solljus och får ej utsättas för höga temperatur-
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się mate-
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na po-
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte incan-
- BG Пазете от деца! Пазете далеч от източници на пожар. Не
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati konta
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumat-
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
- SK Chrániť 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 Bague Universal 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	

STYLISTIC ALTERNATES SET4

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 Γ Θ Λ Ε Π Σ Φ Ψ Ω Β Δ Ζ Ξ Ψ Ι Υ Ц Ч Ш
Щ Ъ Ы Ь Э Ю Я Δ

STYLISTIC ALTERNATES SET5

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 Γ Θ Λ Ε Π Σ Φ Ψ Ω Β Δ Ζ Ξ Ψ Ι Υ Ц Ч Ш Щ Ъ Ы Ь Э Ю Я Δ

STYLISTIC ALTERNATES SET6

Λ F I L ϕ T y Γ ρ φ ψ

STYLISTIC ALTERNATE LIGATURES SET7

B D F H L Z Γ Ε Ξ Π Ρ Η Ξ Β Ц Ш Щ Ъ Ы Ь

LINING PROPORTIONAL

1 2 3 4 5 6 7 8 9 0 # \$ € f £ ¢ ¥

OLDSTYLE TABULAR

1 2 3 4 5 6 7 8 9 0 # \$ € f £ ¢ ¥

OLDSTYLE PROPORTIONAL

1 2 3 4 5 6 7 8 9 0 # \$ € f £ ¢ ¥ % ‰

SUPERIOR LETTERS

a b d e è h i l m o r s t

NUMERATORS & DENOMINATORS

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

UPPERCASE VARIANTS

() - [] {} — — ¡ ¢ « »

SCIENTIFIC INFERIORS

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

SUPERSCRIPTS

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

LOCALIZED FORMS

δ ī g ū w̄ i š š

PUNCTUATION

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

MISCELLANEOUS

© ® ™ ' ° # ° C ° F N ° | f ¢ • ▶ _ α ο ' Å Ω

MATH SYMBOLS

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

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, Greek and Cyrillic. This set includes capital letters only. View all these ligatures on the character set page.

CLOCKS ▶ CΛOCKS MULTIMEDIA ▶ MULTIMEDIA
MOONLIGHT ▶ M∞NLIGHT LARGE YAGHTS ▶ LARGE YAGHTS
ΑΜΒΡΟΣΙΑ ▶ ΑΜΒΡΟΣΙΑ ΔΗΜΟΚΡΑΤΙΑ ▶ ΔΗΜΟΚΡΑΤΙΑ
ΑΥΡΑ ΟΤΕΛЬ ▶ ΑΥΡΑ ΟΤΕΛЬ РЕБЕНОК ▶ РЕБЕНОК

STYLISTIC ALTERNATE SET1 / SET2

Stylistic Set 01 includes alternate glyphs replaced mainly for aesthetic reasons and Stylistic Set 02 includes a number of uniscap letters which replace a limited number of uppercase letters at will.

AERIAL ▶ AERIAL EMAIL ▶ EMAIL MODE ▶ MODE
NOTES ▶ NOTES YASMIN ▶ YASMIN

STYLISTIC ALTERNATE SET3

Stylistic Set 03 includes a set of uppercase Latin, Cyrillic and Greek letters which replace a capital letter of your choice with a smaller one which sits under the Caps height. View the full list on the character set page.

AERIAL TROUBLES ▶ AERIAL TROUBLES
INTERSTELLAR ▶ INTERSTELLAR
ΕΘΝΙΚΗ ΕΠΙΤΡΟΠΗ ▶ ΕΘΝΙΚΗ ΕΠΙΤΡΟΠΗ
МАСТЕРОВ ▶ МАСТЕРОВ СЕРДЦЕ ▶ СЕРДЦЕ

STYLISTIC ALTERNATE SET4 / SET5

These sets work together with one on top of the other. Stylistic Set 04 includes uppercase glyphs which are smaller than those in set 01. They sit under the caps height, whilst Stylistic Set 05 includes uppercase glyphs which sit on the baseline and under those in set 04. Both sets include Latin, Cyrillic and Greek glyphs. View the full list on the character set page.

MONSIEUR VERDOUX ▶ M^{rs}EUR VERDOUX
BEAU RÉSULTAT ▶ BE^u RÉSULTAT LUXURY HOTEL ▶ LU^{xy} HOTEL
ΚΑΜΕΡΑΤΑ ΕΠΟΧΗΣ ▶ ΚΑ^uΡΑΤΑ ΕΠΟΧΗΣ ΑΕΡΟΠΟΡΙΑ ▶ ΑΕΡΟ^uΡΙΑ
МАСТЕРОВ ▶ МА^uС^uРОВ ОБСЕРВАТОРИЯ ▶ ОБСЕРВА^uРИЯ

STYLISTIC ALTERNATE SET6

Stylistic Set 06 includes a number of uppercase letters extended vertically under the baseline and above the caps height in Latin, Greek and Cyrillic. View more samples in the specimen pages.

SYMBOL ▶ SYMBOL QUALIFAX ▶ QUALIFAX
ΑΓΓΕΛΙΟΦΟΡΟΣ ▶ ΑΓΓΕΛΙΟΦΟΡΟΣ
ЭНЕРГИЯ ВЕТРА ▶ ЭНЕРГИЯ ВЕТРА

STYLISTIC ALTERNATE SET7

Stylistic Set 07 includes a number of uppercase letters in an extended (horizontally) form. It offers a rather unique alternate setting in Latin, Cyrillic and Greek. View more samples in the specimen pages.

EPIC POEMS ▶ EPIC POEMS EDUCATION ▶ EDUCATION
ENTERTAINMENT ▶ ENTERTAINMENT
ΘΡΙΑΜΒΟΣ ▶ ΘΡΙΑΜΒΟΣ ΑΜΦΟΡΕΑΣ ▶ ΑΜΦΟΡΕΑΣ
ВЕРНОЕ СЕРДЦЕ ▶ ВЕРНОЕ СЕРДЦЕ

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.

footnote3 ▶ footnote³
h²=x²+y² ▶ h²=x²+y²
Dr ▶ D^r M^me ▶ 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 ▶ $\frac{5}{8}$
3/5 ▶ $\frac{3}{5}$

ORDINALS

Contextually replaces default alphabetic glyphs which follow numbers with superscripted glyphs and the sequence 'No' with the numero character (No).

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

LOCALIZED FORMS

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

б ▶ Ɑ ș ▶ ŝ ş ▶ ş i ▶ i
z ▶ ī ð ▶ 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 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 open-type 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

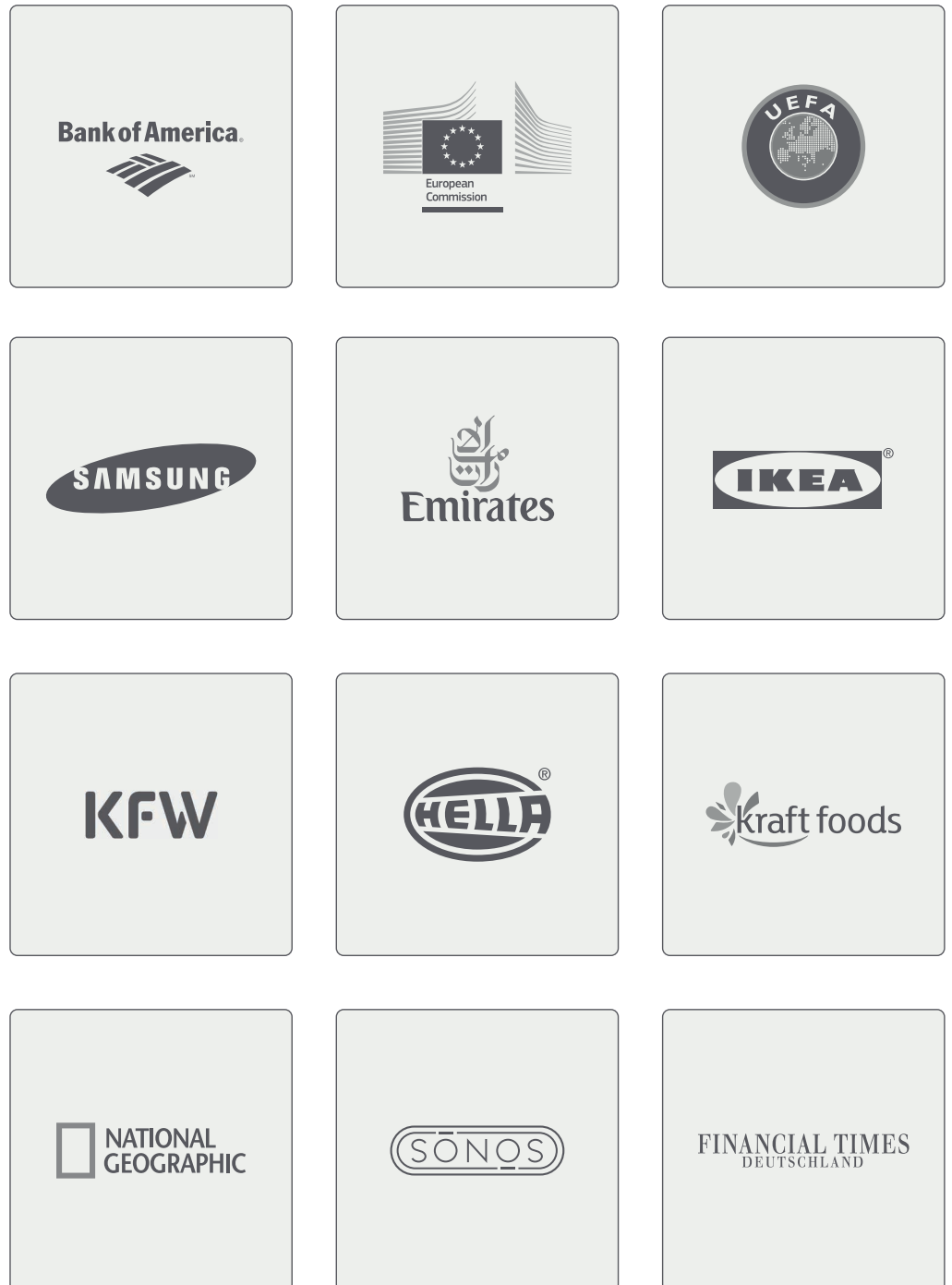
ABC Network	Financial Times	MIT	Stanford University
Adidas Group	Fox Network	MTV Networks	TBWA
American Express	Gap Inc	National Geographic	Texas Rangers
AOL Corp	Grey Group	NBA	The Brand Union
Bank of America	Harrods	Nestlé	Time Inc
BBC	Harper Collins	Nike	Tommy Hilfinger
CBC Radio & Television	Hasbro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

European Design Awards 2014 | Bronze

Bague Pro

German Design Awards 2014 | Nominee

Regal Pro

HiiiBrand Awards 2013 | Silver

Regal Pro

HiiiBrand Awards 2013 | Nominee

Encore Sans 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 AwardArchive Pro



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