

D A S
G R O
T E S
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O N O
S P A
C E D

ABOUT

Das Grotesk Mono is based on the popular Das Grotesk Pro which was inspired by earlier nineteenth-century grotesques. Due to their pure geometric structure, most grotesque typefaces tend to have a rather monotonous and lifeless appearance. Das Grotesk on the other hand is a lively design with several distinguishable characteristics such as the slanted curved ends and sheared terminals. It has two-storey 'a' and 'g' but includes single-storey alternates as well. Das Grotesk Mono is one of the very few monospaced typefaces with simultaneous support for Latin, Cyrillic and Greek in extreme weights such as Black. This is truly a very stressful combination due mainly to the extended width of Cyrillic letterforms in heavy weights which makes it quite a challenge to fit all letterforms within a fixed width in order to preserve the monospaced nature and legibility of this typeface. The family consists of 14 weights ranging from Extra Thin to Black (including true-italics). For additional details and a chance to test the fonts, please visit our website.

Das Grotesk is a trademark of Parachute®**FORMAT**

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

LANGUAGES/SCRIPTSLatin
Cyrillic
Greek
Eastern European
Turkish
Baltic**PRO FEATURES**

Localized Forms

GLYPHS

595/font

WEIGHTS/STYLESExtra Thin/Extra Thin Italic
Thin/Thin Italic
Light/Light Italic
Regular/Italic
Medium/Medium Italic
Bold/Bold Italic
Black/Black Italic**PUBLISHED**

2015

DESIGNED BY

Panos Vassiliou

A

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LATIN

Das Grotesk Mono Pro Extra Thin

CYRILLIC

GREEK

Das Grotesk Mono Pro Extra Thin Ital

Das Grotesk Mono Pro Thin

Das Grotesk Mono Pro Thin Italic

Das Grotesk Mono Pro Light

Das Grotesk Mono Pro Light Italic

Das Grotesk Mono Pro Regular

Das Grotesk Mono Pro Italic

Das Grotesk Mono Pro Medium

Das Grotesk Mono Pro Medium Italic

Das Grotesk Mono Pro Bold

Das Grotesk Mono Pro Bold Italic

Das Grotesk Mono Pro Black

Das Grotesk Mono Pro Black Italic

functional

new inventions in technology

AIRCRAFT

networking tips

WORDPRESS MAGAZINE

flexible

The Human Computer Interaction

academics

wireless networking technology

revitalization

EXTRA THIN 75/90

T	e	c	h	n	o	l	o	g	y
i	s	a	u	s	e	f	u	l	
s	e	r	v	a	n	t	b	u	t
a	d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.			

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EXTRA THIN ITALIC 75/90

T	e	c	h	n	o	l	o	g	y	
i	s	a	u	s	e	f	u	l		
s	e	r	v	a	n	t	b	u	t	
a	d	a	n	g	e	r	o	u	s	
m	a	s	t	e	r	.				

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THIN 75/90

T	e	c	h	n	o	l	o	g	y	
i	s		a		u	s	e	f	u	l
s	e	r	v	a	n	t		b	u	t
a		d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.				

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THIN ITALIC 75/90

T	e	c	h	n	o	l	o	g	y
i	s	a	u	s	e	f	u	l	
s	e	r	v	a	n	t	b	u	t
a	d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.			

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LIGHT 75/90

T	e	c	h	n	o	l	o	g	y
i	s	a	u	s	e	f	u	l	
s	e	r	v	a	n	t	b	u	t
a	d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.			

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LIGHT ITALIC 75/90

<i>T</i>	<i>e</i>	<i>c</i>	<i>h</i>	<i>n</i>	<i>o</i>	<i>l</i>	<i>o</i>	<i>g</i>	<i>y</i>	
<i>i</i>	<i>s</i>		<i>a</i>		<i>u</i>	<i>s</i>	<i>e</i>	<i>f</i>	<i>u</i>	<i>l</i>
<i>s</i>	<i>e</i>	<i>r</i>	<i>v</i>	<i>a</i>	<i>n</i>	<i>t</i>		<i>b</i>	<i>u</i>	<i>t</i>
<i>a</i>		<i>d</i>	<i>a</i>	<i>n</i>	<i>g</i>	<i>e</i>	<i>r</i>	<i>o</i>	<i>u</i>	<i>s</i>
<i>m</i>	<i>a</i>	<i>s</i>	<i>t</i>	<i>e</i>	<i>r</i>	<i>.</i>				

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REGULAR 75/90

T	e	c	h	n	o	l	o	g	y	
i	s		a		u	s	e	f	u	l
s	e	r	v	a	n	t		b	u	t
a		d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.				

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ITALIC 75/90

<i>T</i>	<i>e</i>	<i>c</i>	<i>h</i>	<i>n</i>	<i>o</i>	<i>l</i>	<i>o</i>	<i>g</i>	<i>y</i>	
<i>i</i>	<i>s</i>		<i>a</i>		<i>u</i>	<i>s</i>	<i>e</i>	<i>f</i>	<i>u</i>	<i>l</i>
<i>s</i>	<i>e</i>	<i>r</i>	<i>v</i>	<i>a</i>	<i>n</i>	<i>t</i>		<i>b</i>	<i>u</i>	<i>t</i>
<i>a</i>		<i>d</i>	<i>a</i>	<i>n</i>	<i>g</i>	<i>e</i>	<i>r</i>	<i>o</i>	<i>u</i>	<i>s</i>
<i>m</i>	<i>a</i>	<i>s</i>	<i>t</i>	<i>e</i>	<i>r</i>	<i>.</i>				

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MEDIUM 75/90

T	e	c	h	n	o	l	o	g	y	
i	s		a		u	s	e	f	u	l
s	e	r	v	a	n	t		b	u	t
a		d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.				

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MEDIUM ITALIC 75/90

<i>T</i>	<i>e</i>	<i>c</i>	<i>h</i>	<i>n</i>	<i>o</i>	<i>l</i>	<i>o</i>	<i>g</i>	<i>y</i>	
<i>i</i>	<i>s</i>		<i>a</i>		<i>u</i>	<i>s</i>	<i>e</i>	<i>f</i>	<i>u</i>	<i>l</i>
<i>s</i>	<i>e</i>	<i>r</i>	<i>v</i>	<i>a</i>	<i>n</i>	<i>t</i>		<i>b</i>	<i>u</i>	<i>t</i>
<i>a</i>		<i>d</i>	<i>a</i>	<i>n</i>	<i>g</i>	<i>e</i>	<i>r</i>	<i>o</i>	<i>u</i>	<i>s</i>
<i>m</i>	<i>a</i>	<i>s</i>	<i>t</i>	<i>e</i>	<i>r</i>	<i>.</i>				

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BOLD 75/90

T	e	c	h	n	o	l	o	g	y	
i	s		a		u	s	e	f	u	l
s	e	r	v	a	n	t		b	u	t
a		d	a	n	g	e	r	o	u	s
m	a	s	t	e	r	.				

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<i>T</i>	<i>e</i>	<i>c</i>	<i>h</i>	<i>n</i>	<i>o</i>	<i>l</i>	<i>o</i>	<i>g</i>	<i>y</i>	
<i>i</i>	<i>s</i>		<i>a</i>		<i>u</i>	<i>s</i>	<i>e</i>	<i>f</i>	<i>u</i>	<i>l</i>
<i>s</i>	<i>e</i>	<i>r</i>	<i>v</i>	<i>a</i>	<i>n</i>	<i>t</i>		<i>b</i>	<i>u</i>	<i>t</i>
<i>a</i>		<i>d</i>	<i>a</i>	<i>n</i>	<i>g</i>	<i>e</i>	<i>r</i>	<i>o</i>	<i>u</i>	<i>s</i>
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T	e	c	h	n	o	l	o	g	y	
i	s		a		u	s	e	f	u	l
s	e	r	v	a	n	t		b	u	t
a		d	a	n	g	e	r	o	u	s
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<i>T</i>	<i>e</i>	<i>c</i>	<i>h</i>	<i>n</i>	<i>o</i>	<i>l</i>	<i>o</i>	<i>g</i>	<i>y</i>
<i>i</i>	<i>s</i>	<i>a</i>	<i> </i>	<i>u</i>	<i>s</i>	<i>e</i>	<i>f</i>	<i>u</i>	<i>l</i>
<i>s</i>	<i>e</i>	<i>r</i>	<i>v</i>	<i>a</i>	<i>n</i>	<i>t</i>	<i> </i>	<i>b</i>	<i>u</i>
<i>t</i>	<i> </i>	<i>a</i>	<i> </i>	<i>d</i>	<i>a</i>	<i>n</i>	<i>g</i>	<i>e</i>	<i>r</i>
<i>o</i>	<i>u</i>	<i>s</i>	<i> </i>	<i>m</i>	<i>a</i>	<i>s</i>	<i>t</i>	<i>e</i>	<i>r</i>
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EXTRA THIN 22/28

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce

EXTRA THIN 18/22

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ΑΛΓΟΡΙΘΜΟΣ

θεωρητικά θεμέλια και η φύση

τηλεπικοινωνία

πολυκατοικία δεκαετίας του '60

ΠΕΡΙΦΕΡΕΙΑ

Τμήμα Βιομηχανικού Σχεδιασμού

φαρμακευτικός

νέα επίσημη ιστοσελίδα

ΨΥΓΓΕΙΑ

τεχνική υποστήριξη

αυτοματισμός

REGULAR 22/28

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ТЕХНОЛОГИЯ

безвизовый режим

материалы по информатике

ВСЕМИРНЫЙ

лучшие места средиземноморья

МУЖЕСТВО

ВЕСТНИК

диджитал реклама и маркетинг

жаропонижающе

ШИФРОВЩИК

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.

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-
- GB** Pressurized container. Protect from sunlight and do
- GR** Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες
- FR** Ne pas percer ou brûler, même après usage. Ne pas va-
- DE** Behältnis auch nach dem Gebrauch nicht aufbrechen
- RU** Дезодорант для тела в аэрозольной упаковке. Примене-
- ES** Recipiente presurizado. Proteja de la luz solar y no
- IT** Recipiente sotto pressione. Proteggere contro i rag-
- PT** Recipiente sob pressão. Proteger dos raios solares e
- DK** Beholder under tryk. Skal beskyttes mod sollys og må
- NL** Drukcontainer. Beschermen tegen zonlicht en niet
- CS** Držati dalje od dece. Ne nanositi dezodorans na ošte-
- HU** Használata közben nyílt láng használata tilos! Ne
- SE** Skall skyddas mot solljus och får ej utsättas för hö-
- PL** Nie rozpylać nad otwartym płomieniem lub żarzącym
- CZ** Chraňte před dětmi. Pouze pro zevní použití. Neapli-
- TR** Çocukların ulaşamayacağı yerde muhafaza ediniz. Son
- RO** Nu fumați în timpul folosirii, nu pulverizați peste
- BG** Пазете от деца! Пазете далеч от източници на пожар.
- HR** Ne aplicirati na iritiranu kožu ili otvorene rane.
- FI** Tupakointi kielletty käytön aikana. Säilytettävä las-
- LT** Saugoti nuo tiesioginių saulės spindulių ir nenaudoti
- SK** Chráníť pred slnkom a nevystavovať vysokým teplo-
- SI** Hraniti izven dosega otrok. Ne pršiti v oči. Ne up-
-

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF Das Grotesk Mono 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	

LATIN

A B C D E F G H I J K L M N O P Q R S T U V W X Y
Z ß @ 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 ß & 1 2 3 4 5 6 7 8 9 0 € \$ £ ¥ ¢

ACCENTED LATIN GLYPHS

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã
ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø
ù ú û ü ý þ ÿ à á â ã ä å æ ç è é ê ë
ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

GREEK

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω
α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω
Ά Έ Ή Ί Ό Ϊ Ϋ ά έ ή ί ό ω ì ü ï ũ

CYRILLIC

А Б В Г Д Е Ё Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я Ъ Ѓ Є Ѕ І Ї Ј Љ Њ Ћ Ќ Ў
Ф Ж Қ К К Н Ң Ҥ Ҧ а б в г д е ё ж з и й к л м
н о п р с т у ф х ц ч ш щ ъ ы ь э ю я ђ ѓ ф х ц

FRACTIONS

½ ¼ ¾ % ‰ /

LOCALIZED FORMS

ı ð Ş ş

PUNCTUATION

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

MISCELLANEOUS

© ® ™ ‘ ” ° # | f ¢ • _ a o ’ Ω 1 2 3

MATH SYMBOLS

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

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

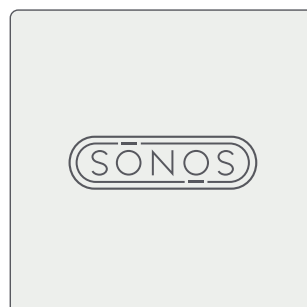
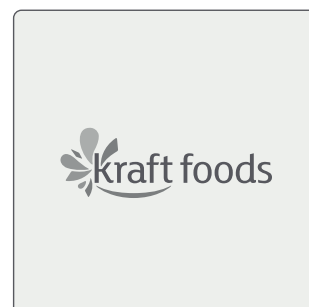
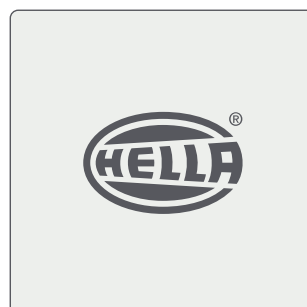
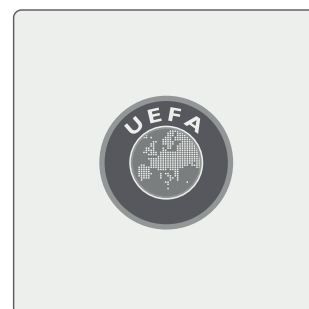
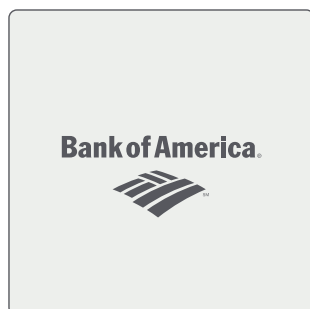
ABC Network	Commission	MIT	Corporation
Adidas Group	Financial Times	MTV Networks	Saatchi & Saatchi
American Express	Fox Network	National	Samsung
AOL Corp	Gap Inc	Geographic	Stanford
Bank of America	Grey Group	NBA	University
BBC	Harrods	Nestlé	TBWA
CBC Radio & Television	Harper Collins	Nike	Texas Rangers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

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

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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