

Based on a design that was first commissioned in 2008 by a financial institution, Brummell takes a more simplistic geometric approach but without missing its original humanist characteristics. In fact, Brummell combines classical organic proportions (such as the varying width of capitals) with sharp geometrics gently balanced to feel less mechanical and perfect. It is firm, sharp and extremely versatile. Its large round coun-

ABOUT

Based on a design which was originally commissioned by a financial institution in 2008, Brummell takes a more simplistic geometric approach without missing its original humanist characteristics. In fact, Brummell combines classical **organic proportions** (such as the varying width of capitals) with **sharp geometrics**, resulting to a less mechanical but refined structure. It is firm, sharp and extremely versatile. Its large round counters introduce an engaging element which delivers clarity equally well on **fine print**, harsh **analog signage** and **pixel environments**. Recurring minimal shapes in Brummell are interrupted by more traditional and easily perceived forms (such as the two-storeyed roman 'a' with a vertical spur, or the traditional 'r') in order to maximize legibility.

Brummell exudes a progressive, elegant and understated personality, which coupled with its natural wit comes out **distinctively simple**. It is carefully tuned to fit long text with the right balance of rhythm, harmony and a subtle dose of individuality pronounced by the distinct diamond-shaped dots above letters such as 'i' and 'j' or characters such as the smart two-stroke 'k' (an homage to the one-stroke oldstyle lowercase Greek kappa).

Its vertical strokes grow into **angled endings** whereas curved strokes and open counter shapes are terminated with vertical endings. On the other hand, the ascenders and descenders are quite compact to allow tight leading. Designed for extended reading as well as signage applications, Brummell accommodates both by cleverly combining narrow letterforms (such as 'b' or 'n'), with spacious counters and open shapes such as the circular 'o' or 'c'. This technique offers economy of space without sacrificing legibility even from a distance. The addition of **distinctive shapes** (such as 'k'), **whimsical alternates** (such as the cursive 'B') or humanist proportions, create a synergy of characteristics which provide an **understated contemporary quality**, lacking from most mainstream sans serifs. The strokes are simple and monolinear and for those who prefer a less striking impact, there is a number of **subtle alternate glyphs** such as letters 'i' and 'j' with round instead of diamond-shaped dots.

Brummell is a **multiscript** typeface which supports Latin, Greek and Cyrillic. The family consists of a total 16 styles from Hairline to Black including italics.

Brummell is a trademark of Parachute®

FORMAT

Desktop (otf) / Web (woff, woff2, eot, svg)

LANGUAGES/SCRIPTS

Latin
Cyrillic
Greek
Eastern European
Turkish
Baltic

GLYPHS

998/font

PRO FEATURES

Small Caps
Ligatures
Oldstyle Figures (tabular/proportional)
Lining Figures (tabular/proportional)
Superiors
Scientific Inferiors
Fractions
Stylistic Alternates
Numerators / Denominators
Stylistic Set 1, 2 & 3
Symbols/Ornaments

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

PUBLISHED

©2016

DESIGNED BY

Panos Vassiliou

LATIN

Brummell Hairline

CYRILLIC

Brummell Hairline Italic

GREEK

Brummell Extra Thin

Brummell Extra Thin Italic

Brummell Thin

Brummell Thin Italic

Brummell Light

Brummell Light Italic

Brummell Regular

Brummell Italic

Brummell Medium

*Brummell Medium Italic***Brummell Bold*****Brummell Bold Italic*****Brummell Black*****Brummell Black Italic***

A

B

K

b

i

o

k

m

y

6

ξ

Ж

The image shows two lowercase 'i' characters side-by-side. The first is blue with a blue diamond-shaped dot above it. The second is black with a black circular dot above it.

bio ▶ bio

The image shows two uppercase 'B' characters side-by-side. The first is blue and has a simple, clean design. The second is black and has a more ornate, calligraphic design with a decorative flourish on the right side.

Brummell ▶ Brummell

The image shows two lowercase 'a' characters side-by-side. The first is blue and has a simple, clean design. The second is black and has a more ornate, calligraphic design with a decorative flourish on the right side.

barcode ▶ barcode

The image shows two lowercase 'y' characters side-by-side. The first is blue and has a simple, clean design. The second is black and has a more ornate, calligraphic design with a decorative flourish on the right side.

destiny ▶ destiny

Stylistic Alternates

REGULAR 20/28

In the earliest days of the watchmaking industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded in 1983 through the merger of two other watchmaking groups that were facing bankruptcy. Through extensive reorganization and the launch and acquisition of several notable brands, the Swatch Group evolved into one of the most powerful names in watches. At this time, the Biel-based company owns 18 major brands including Omega, Blancpain, Breguet, Swatch, and Glashütte Original, along with several watchmak-

airplane

cooking

asteroid

BADGE

diplomat

explains
smoker
characteristics
recycle
generation
capture

explains
smoker
characteristics
recycle
generation
capture

International marketing

Bamboo lounge chair

bookers

next generation science

ALBUM

cinematographic

another fashion book review

earplugs

latest fashion news

Pour moi, l'essentiel, c'est de me sentir bien dans mes vêtements

language abstractions

barcode

Launching new website

PROGRAM IN MASS MEDIA & COMMUNICATION

economics

Firstly protons are much larger particles than electrons

LIVESTREAMING

We are happy to provide this service

Generation Alpha

HAIRLINE 84/80

Only those
who attempt
the absurd will
achieve the
impossible. | M.C. Escher

EXTRA THIN 84/80

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EXTRA THIN ITALIC 84/80

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THIN 84/80

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LIGHT 84/80

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impossible. ♦ M.C. Escher

REGULAR 84/80

Only those
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M.C. Escher

ITALIC 84/80

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M.C. Escher

MEDIUM 66/71

Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.

Orson Welles

MEDIUM ITALIC 66/71

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Orson Welles

BOLD 66/71

**Create your
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for others.** ♦ Orson Welles

BLACK 66/71

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REGULAR | MEDIUM | BOLD 14/20

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REGULAR | MEDIUM | BOLD 10/13

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ITALIC | MEDIUM ITALIC | BOLD ITALIC 10/13

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εξαιρετικός

Η πρώτη περιοχή εκτός Ηνωμένων Πολιτειών

έναν καλύτερο κόσμο

ρεπορτάζ

εξαιρετικά επιτυχημένη παραγωγή

νεφώσεις

εξόρυξη πολύτιμων λίθων

Βιβλιοπωλείο

δημιουργήματα

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**

REGULAR | MEDIUM | BOLD 10/13

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ITALIC | MEDIUM ITALIC | BOLD ITALIC 10/13

Ασκέτως 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 Πλη-

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сократить расставание

ЮМОРИСТ

мужской взгляд

Воронеж

Статьи свежего номера

Эфория

Творчество

Фоторепортаж

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**

REGULAR | MEDIUM | BOLD 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

ITALIC | MEDIUM ITALIC | BOLD ITALIC 10/13

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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, 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

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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

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

- GB Pressurized container. Protect from sunlight and do not expose to
- GR Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου και
- FR Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers
- DE Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbren-
- RU Дезодорант для тела в аэрозольной упаковке. Применение:
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a tem-
- IT Recipiente sotto pressione. Proteggere contro i raggi solari e non
- PT Recipiente sob pressão. Proteger dos raios solares e não expor a
- DK Beholder under tryk. Skal beskyttes mod sollys og må ikke udsættes
- NL Drukcontainer. Beschermen tegen zonlicht en niet blootstellen aan
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osetlji-
- HU Használata közben nyílt láng használata tilos! Ne használja irritált
- SE Skall skyddas mot solljus och får ej utsättas för höga temperaturer.
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się materia-
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podráž-
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte incandes-
- BG Пазете от деца! Пазете далеч от източници на пожар. Не
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati kontakta s
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumatt-
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
- SK Chránit' pred slnkom a nevystavovat' vysokým teplotám. Nefajčit'pri
- 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 Brummell. 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	

OLDSTYLE PROPORTIONAL

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

NUMERATORS & DENOMINATORS

1 2 3 4 5 6 7 8 9 0 (,.) / 1 2 3 4 5 6 7 8 9 0 (,.)

SCIENTIFIC INFERIORS

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

SUPERSCRIPTS

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

PUNCTUATION

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

MISCELLANEOUS

© ® ™ ' ° # ! f ¢ • _ ª ° Ω

MATH SYMBOLS

μ π Δ | ^ - + ± ∓ × ÷ < = > ~ ≠ ≤ ≥

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 st ▶ ff fi fl ffi ffl ft fj ffj st

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

SMALL CAPS FROM CAPITALS

Replaces capital glyphs with small caps (this feature includes Latin and Greek small caps).

ΤΥΠΟΓΡΑΦΙΑ ▶ ΤΥΠΟΓΡΑΦΙΑ
ΤΥΠΟΓΡΑΦΙΑ ▶ 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) widths (lining or oldstyle).

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 ▶ CO₂H2O ▶ H₂O**NUMERATORS**

Substitutes selected numbers (and basic punctuation) which precede a slash with numerator glyphs and replaces the typographic slash with the fraction slash.

25/ ▶ 25/

856/ ▶ 856/

DENOMINATORS

Substitutes selected numbers (and basic punctuation) which follow a slash with denominator glyphs and replaces the typographic slash with the fraction slash.

/25 ▶ /25

/856 ▶ /856

FRACTIONS

Figures separated by slash, are replaced with diagonal fractions.

1/2 ▶ ½

3/4 ▶ ¾

STYLISTIC SET 1

A set of stylistic variant glyphs that replace one standard glyph with its alternate form which is designed to work better within the text or add a certain flair to the page. Once you turn it on, glyphs are replaced automatically.

B ▶ B̂ E ▶ Ê M ▶ M̂ K ▶ K̂

STYLISTIC SET 2

A second set of stylistic variant glyphs that replace one standard glyph with its alternate form which is designed to work better within the text or add a certain flair to the page. Once you turn it on, glyphs are replaced automatically.

a ▶ â k ▶ k̂ ξ ▶ ξ̂ y ▶ ŷ

STYLISTIC SET 3

A third set of stylistic variant glyphs that replace standard glyphs which include diamond dots by their alternate form with a round dot. Once you turn it on, glyphs are replaced automatically.

i ▶ î j ▶ ĵ Ä ▶ Ä̂ ? ▶ ?̂

STYLISTIC ALTERNATES (Alternates for selection)

Replaces individual glyphs with several alternate forms purely for aesthetic reasons. Highlight the standard glyph you want to change, then select the option 'stylistic alternates' or 'alternates for selection' from the program's glyphs palette. From the alternate glyphs that appear select one and replace.

ξ ▶ ξ̂ κ ▶ κ̂ M ▶ M̂ E ▶ Ê

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, Regal and Bague .

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

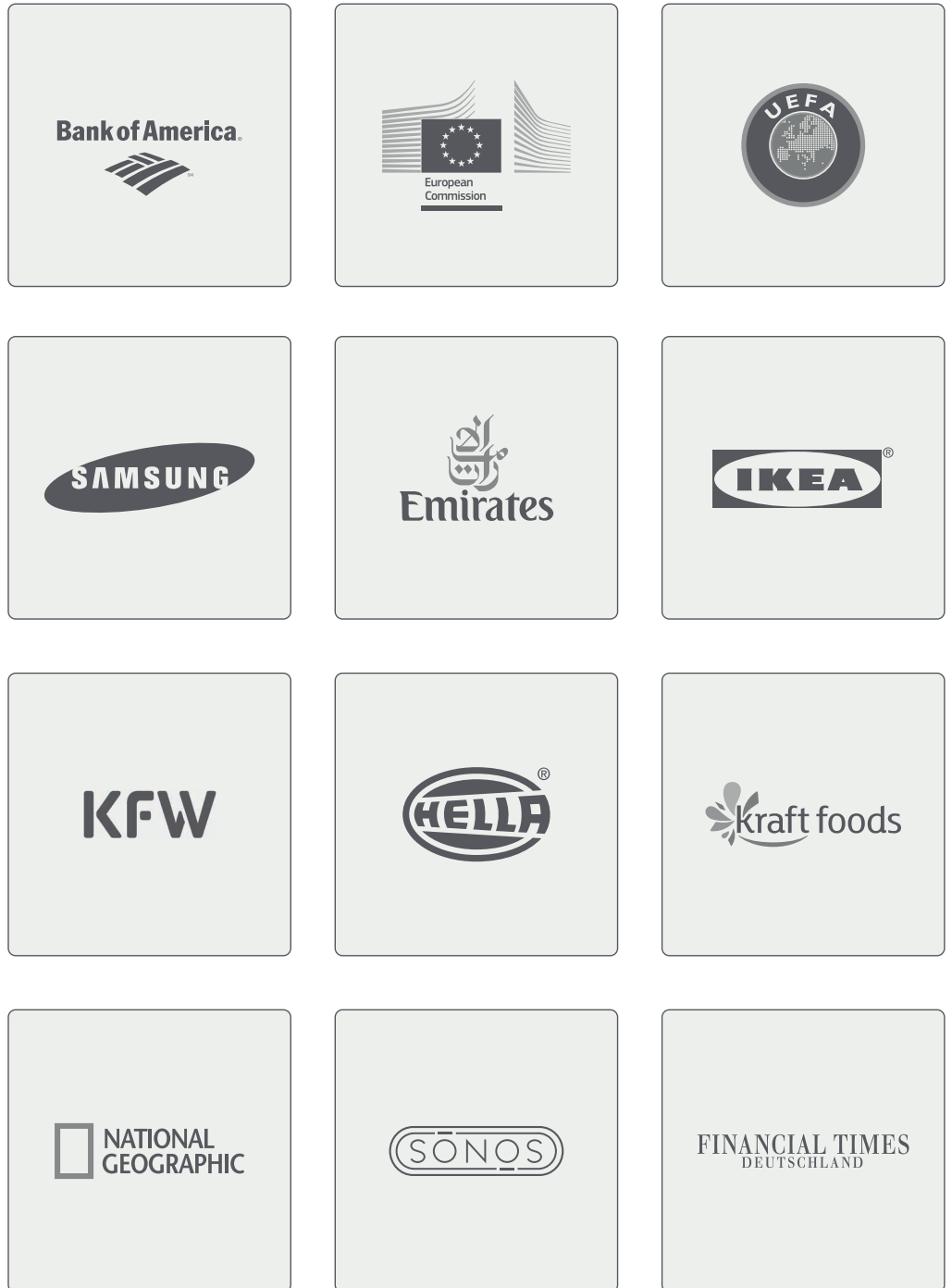
ABC Network	Financial Times	MIT	Stanford University
Adidas Group	Fox Network	MTV Networks	TBWA
American Express	Gap Inc	National Geographic	Texas Rangers
AOL Corp	Grey Group	NBA	The Brand Union
Bank of America	Harrods	Nestlé	Time Inc
BBC	Harper Collins	Nike	Tommy Hilfinger
CBC Radio & Television	Hasbro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

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



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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