

M M M M

G G G G

H H H H

B B B B

ABOUT

PF Venue takes its cues from several sans serif type styles of the twentieth century particularly the more subdued and sleek geometric styles of the Art Deco movement, characterised by the **low and high-waisted monostroke** designs. Venue is a quite large x-height set of 2 families with alternate letterforms, which manifest a unique texture when set in uppercase. The daring **combination of non-uniform structures** such as the normal **narrow forms** with the **alternate wide forms** exudes a striking eye-catching personality. Consider using these for posters, ads, book covers and imaginative fashion editorials.

PF Venue draws inspiration from numerous condensed grotesques used by music album covers since the fifties and for several decades to follow. Underlined by the avid necessity of the underground music scene for non-conformity, expression, freedom of spirit, rule breaking and challenging preconceptions, **this collection pays tribute to a rocker at heart!**

The full collection includes 2 separate families **Venue** and **Venue Condensed** which support Latin, Greek and Cyrillic. Each family includes 5 weights with 4 sets of alternate letterforms.

Venue is a trademark of Parachute®

FORMAT

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

LANGUAGES/SCRIPTS

Latin
Cyrillic
Greek
Eastern European
Turkish
Baltic

GLYPHS

1169/font

PRO FEATURES

Small Capitals
Small Capitals From Capitals
Standard Ligatures
Stylistic Alternates
Localised Forms
Denominators
Numerators
Scientific Inferiors
Superscript, Stylistic
Set 1, 2, 3, 4 & 5

WEIGHTS/STYLES

Light
Regular
Medium
Bold
Black

PUBLISHED

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DESIGNED BY

Panos Vassiliou

PLAY

PLAY

MAY 05 STOCKHOLM ^{SE} FRIENDS ARENA
MAY 12 NICE ^{FR} STADE CHARLES EHRMANN
MAY 17 ATHENS ^{GR} VIBE PARK
MAY 24 PRAGUE ^{CZ} EDEN ARÉNA
MAY 27 LEIPZIG ^{DE} FESTWIESE
MAY 31 COPENHAGEN ^{DK} TELIA PARKEN
JUN 03 LONDON ^{GB} LONDON STADIUM
JUN 09 MUNICH ^{DE} OLYMPIASTADION
JUN 12 HANNOVER ^{DE} HDI ARENA
JUN 25 ROME ^{IT} STADIO OLIMPICO
JUL 29 BOLOGNA ^{IT} STADIO RENATO DALL'ARA
JUL 04 GELSENKIRCHEN ^{DE} YVELTINS-ARENA
JUL 06 BILBAO ^{SP} BBK LIVE FESTIVAL
JUL 08 LISBON ^{PT} NOS ALIVE FESTIVAL
JUL 15 MOSCOW ^{RU} OTKRITIE ARENA
AUG 27 DETROIT ^{MI} DTE ENERGY MUSIC THEATRE
AUG 30 CHICAGO ^{IL} HOLLYWOOD CASINO AMPHITHEATRE
SEP 03 TORONTO ^{ON} AIR CANADA CENTRE
SEP 07 WASHINGTON ^{DC} VERIZON CENTER
SEP 18 NASHVILLE ^{TN} ASCEND AMPHITHEATER
SEP 24 HOUSTON ^{TX} CYNTHIA WOODS MITCHELL PV
SEP 27 PHOENIX ^{AZ} AK-CHIN PAVILION

LIGHT

RAMONES

REGULAR

THE CRAMPS

MEDIUM

IGGY POP

BOLD

TELEVISION

BLACK

NY DOLLS

LIGHT

Sabotage

REGULAR

Teenage Riot

MEDIUM

Live Forever

BOLD

Song Two

BLACK

Cannonball

CONDENSED LIGHT

MORRISSEY

CONDENSED REGULAR

SEX PISTOLS

CONDENSED MEDIUM

JOY DIVISION

CONDENSED BOLD

808 STATE

CONDENSED BLACK

BUZZCOCKS

CONDENSED LIGHT

Fade to Grey

CONDENSED REGULAR

Take On Me

CONDENSED MEDIUM

Psycho Killer

CONDENSED BOLD

Rock Lobster

CONDENSED BLACK

Poison Arrow

ECHO AND THE BUNNYMEN

THE KILLING

MOON 1984

Under blue moon I saw you
So soon you'll take me
Up in your arms
Too late to beg you or cancel it
Though I know it must be the killing time
Unwillingly mine

Under blue moon I saw you
So soon you'll take me
Up in your arms
Too late to beg you or cancel it
Though I know it must be the killing time
Unwillingly mine

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him
You give yourself to him

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him

La la
La la la la
La la la la
La la la la
La la la la la la

In starlit nights I saw you
So cruelly you kissed me
Your lips a magic world
Your sky all hung with jewels
The killing moon
Will come too soon

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him
You give yourself to him

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him

La la la la
La la la la
La la la
La la la la

Fate
Up against your will
Through the thick and thin
He will wait until
You give yourself to him

La la la la
La la la
La la la la
La la la

LIGHT

ВОКАЛЬНО

REGULAR

ДИСКОТЕКА

MEDIUM

МАГНИТНАЯ

BOLD

ТБИЛИСИ 80

BLACK

АНСАМБЛЬ

CONDENSED LIGHT

ВОКАЛЬНО

CONDENSED REGULAR

РОК – Н – РОЛЛ

CONDENSED MEDIUM

ЛАБИРИНТ

CONDENSED BOLD

ДОКТОР БУГИ

CONDENSED BLACK

ХОРОВОД

LIGHT

Троллейбус

CONDENSED REGULAR

Метаморфозы

CONDENSED MEDIUM

А телефона нет

CONDENSED BOLD

Сегодня ночью

BLACK

Эгоцентризм

LIGHT

ΥΠΟΓΕΙΑ

REGULAR

ΡΕΥΜΑΤΑ

MEDIUM

ΣΠΥΡΙΔΟΥΛΑ

BOLD

ΤΡΥΠΕΣ

BLACK

ΑΝΤΙΔΡΑΣΗ

CONDENSED LIGHT

ΔΙΑΦΑΝΑ ΚΡΙΝΑ

CONDENSED REGULAR

ΚΟΡΕ ΥΔΡΟ

CONDENSED MEDIUM

ΪΥΛΙΝΑ ΣΠΑΘΙΑ

CONDENSED BOLD

ΤΕΡΜΙΤΕΣ

CONDENSED BLACK

ΕΝΔΕΛΕΧΕΙΑ

CONDENSED LIGHT

Μέρες Αργίας

REGULAR

Το Πausίπoνo

CONDENSED MEDIUM

Αδρεναλίνη

CONDENSED BOLD

Κάγκελα Παντού

BLACK

Τσικαμπούμ

NEW

POP

SOUND

LIGHT - SET 4

NEUE

CONDENSED REGULAR - SET 4

DEUTSCHE

MEDIUM - SET 4

WELLE

CONDENSED BOLD

1983 - 1985

CONDENSED BLACK - SET 4

LEIPZIG

CONDENSED MEDIUM - SET 4

LIAISONS
DANGEREUSES

MEDIUM - SET 4

PALAIS
SCHAUMBURG
SPRUNG

ALTERNATIVE CHARACTERS - SET4

Ç G H L M N O Q V W Ç Ć Ć
Ć Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ Ğ
Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń
И Й М Н О П С Ю ù ú ü

ABWÄRTS FEHLFARBEN
GEIER STURZFLUG
GRAUZONEHOLGER
HILLER LIAISONS
DANGEREUSES PALAIS
SCHAUMBURG SPRUNG
AUS DEN WOLKEN
DIE TÖDLICHE DORIS
TOMMI STUMPF
GEIER STURZFLUG
MÜNCHENER FREIHEIT
PETER SCHILLING
SPIDER MURPHY GANG

PETER SCHILLING

MAJOR TOM

Standing there alone
The ship is waiting
All systems are go
"Are you sure?"
Control is not convinced
But the computer
Has the evidence
No need to abort
The countdown starts

Watching in a trance
The crew is certain
Nothing left to chance
All is working
Trying to relax
Up in the capsule
"Send me up a drink."
Jokes Major Tom
The count goes on...

4, 3, 2, 1
Earth below us
Drifting, falling
Floating weightless
Calling, calling home...

Second stage is cut
We're now in orbit
Stabilizers up
Running perfect
Starting to collect
Requested data
"What will it affect
When all is done?"
Thinks Major Tom

Back at ground control
There is a problem
"Go to rockets full."
Not responding
"Hello Major Tom
Are you receiving?
Turn the thrusters on
We're standing by."
There's no reply

4, 3, 2, 1
Earth below us
Drifting, falling
Floating weightless
Calling, calling home...

Across the stratosphere
A final message:
"Give my wife my love."
Then nothing more

Far beneath the ship
The world is mourning
They don't realize
He's alive
No one understands
But Major Tom sees
"Now the light commands
This is my home
I'm coming home."

Earth below us
Drifting, falling
Floating weightless
Coming home...
Earth below us
Drifting, falling
Floating weightless
Coming, coming
Home
Home

LIGHT - SET 4

АВТОГРАФ

CONDENSED REGULAR - SET 4

ТБИЛИСИ 80

MEDIUM - SET 4

АУКЦЫОН

BOLD - SET 4

МОСКВА

CONDENSED BLACK - SET 4

ТЕЛЕВИЗОР

ΑΥΓ 12 ΘΗΒΑ
ΑΥΓ 17 ΒΟΛΟΣ
ΑΥΓ 24 ΝΑΟΥΣΑ
ΑΥΓ 05 ΙΩΑΝΝΙΝΑ
ΑΥΓ 12 ΚΑΣΤΟΡΙΑ
ΣΕΠ 17 ΠΡΕΒΕΖΑ
ΣΕΠ 24 ΑΓΡΙΝΙΟ
ΣΕΠ 05 ΜΕΣΣΟΛΟΓΓΙ
ΟΚΤ 17 ΘΕΣΣΑΛΟΝΙΚΗ
ΟΚΤ 26 ΚΟΜΟΤΗΝΗ
ΑΥΓ 05 ΑΘΗΝΑ

CONDENSED LIGHT - SET 4

ΝΕΟ ΚΥΜΑ

REGULAR - SET 4

ΜΠΟΥΑΤ

CONDENSED MEDIUM

1964 - 1972

BOLD - SET 4

ΑΘΗΝΑ

CONDENSED BLACK - SET 4

ΜΟΥΣΙΚΗ

ΝΟΤΗΣ ΜΑΥΡΟΥΔΗΣ
ΜΙΧΑΛΗΣ ΒΙΟΛΑΡΗΣ
ΡΕΝΑ ΚΟΥΜΙΩΤΗ
ΛΙΝΟΣ ΚΟΚΟΤΟΣ
ΓΙΑΝΝΗΣ ΣΠΑΝΟΣ
ΚΩΣΤΑΣ ΧΑΤΖΗΣ
ΑΡΛΕΤΤΑ ΔΙΟΝΥΣΗΣ
ΣΑΒΒΟΠΟΥΛΟΣ
ΛΑΚΗΣ ΠΑΠΠΑΣ
ΝΙΚΟΣ ΚΑΛΙΤΣΗΣ
ΚΑΙΤΗ ΧΩΜΑΤΑ ΓΙΑΝΝΗΣ
ΠΟΥΛΟΠΟΥΛΟΣ

ΖΕΪΝ ΜΠΕΚΚΟ *

ΣΩΤΗΡΙΑ ΜΠΕΜΟΥ-ΔΙΟΝΥΣΗΣ ΣΑΒΒΟΠΟΥΛΟΣ

Μ' αεροπλάνα και βαπόρια
και με τους φίλους τους παλιούς
τριγυρνάμε στο σκοτάδι
κι όμως εσύ δε μας ακούς

Δε μας ακούς που τραγουδάμε
με φωνές ηλεκτρικές
μες στις υπόγειες σταές
ώσπου οι τροχιές μας συναντάνε
τις βασικές σου τις αρχές

Ο πατέρας μου ο Μπάτης (
Απρόσιτη μητέρα μορφή από χώμα και ουρανό)
ήρθε απ' τη Σμύρνη το `22 (θα χαθώ απ' τα μάτια σου τα δυο)
κι έζησε πενήντα χρόνια (μες στον κόσμο)
σ' ένα κατώι μυστικό (σαν πρόσφυγας σ' ένα κατώι μυστικό)

Σ' αυτόν τον τόπο όσοι αγαπούνε (αν αγαπούνε)
τρώνε βρωμικο ψωμί (τρώνε βρωμικο ψωμί)
(του λόγου σου οι πιστοί)
κι οι πόθοι τούς ακολουθούνε
(κι οι πόθοι τούς ακολουθούνε υπόγεια διαδρομή)
υπόγεια διαδρομή

Χθες το βράδυ είδα ένα φίλο
σαν ξωτικό να τριγυρνά
πάνω στη μοτοσικλέτα
και πίσω τρέχανε σκυλιά

Σήκω ψυχή μου δώσε ρεύμα
βάλε στα ρούχα σου φωτιά (σαν τον Μάρκο)
βάλε στα όργανα φωτιά (βάλε στα όργανα φωτιά)
να τρινακτεί σαν μαύρο πνεύμα
(να κλείσει η λαβωματιά μα τρινακτεί σαν μαυρο πνευμα)
η τρομερή μας η λαλιά (η τρομερή μας η λαλιά)

Μ' ΑΕΡΟΠΛΑΝΑ
ΚΑΙ ΒΑΠΟΡΙΑ

AA

GG

JJ

MM

NN

PP

SS

YY

WW

INDUSTRIAL

INDUSTRIAL

CONDENSED LIGHT - SET 1

SYNTHESIZER

REGULAR - SET 1

SAMPLER

CONDENSED MEDIUM

DRUM MACHINE

BOLD - SET 1

KEYBOARD

CONDENSED BLACK - SET 1

SEQUENCER

MEDIUM - SET 1

AUTOBAHN

MEDIUM - SET 1

COMPUTER
WORLD

MEDIUM - SET 1

THE MODEL

ALTERNATIVE CHARACTERS - SET4

A G J M N P S W Y
A M P Y Ÿ A M P Y

THE PRODIGY DAFT PUNK
THE CHEMICAL BROTHERS
THE CRYSTAL METHOD
MOBY UNDERWORLD
FAITHLESS APHEX TWIN
MOBY MASSIVE ATTACK
BOARDS OF CANADA
PORTISHEAD AUTECHRE
LED SOUND SYSTEM
DISCLOSURE DJ SHADOW

BLACK - SET 1

MASSIVE ATTACK

LIGHT, REGULAR, MEDIUM, BOLD, BLACK - SET 1

I know that I've been mad in love before
And how it could be with you
Really hurt me baby, really cut me baby
How can you have a day without a night
You're the book that I have opened
And now I've got to know much more

The curiousness of your potential kiss
Has got my mind and body aching
Really hurt me baby, really cut me baby
How can you have a day without a night
You're the book that I have opened
And now I've got to know much more

BLACK - SET 1

UNFINISHED SYMPATHY

Like a soul without a mind
In a body without a heart
I'm missing every part

LIGHT - SET 1

МАШИНА

CONDENSED REGULAR - SET 1

ВРЕМЕНИ

MEDIUM - SET 1

АКВАРИУМ

CONDENSED BOLD - SET 1

НАУТИЛУС

CONDENSED BLACK - SET 1

ПОППИЛУС

CONDENSED LIGHT - SET 1

ΑΝΑΛΟΓΙΚΟΣ

CONDENSED REGULAR - SET 1

ΜΟΥΣΙΚΑ ΑΥΓΑ

CONDENSED MEDIUM - SET 1

ΜΑΝΤΟΛΙΝΟ

BOLD - SET 1

ΣΤΕΡΕΟ ΝΟΒΑ

BLACK - SET 1

ΔΙΑΠΑΣΣΟΝ

ΣΤΕΡΕΟ ΝΟΒΑ ΣΥΝΟΡΑ

Ήρες που πέρασαν και πάνε
σα φωνές μέσα μου μιλάνε
κάποτε σαν ξένος είχες φύγει
και χάθηκα στις μοναξιάς το δείλι

Σαν γραμμή που αφήνεται και πάει
του αγέρα η ανάσα θα με πάρει
τις πόλεις που δεν πρόφτασα να δω
μέσα από σένα θα τις ονειρευτώ

Μέρες που πέρασαν και πάνε
σα ρολόγια μέσα μου χτυπάνε
κάποτε σαν ψεύτικη ιστορία
σβήστηκε από τα κύματα η πορεία

Σαν γραμμή που αφήνεται και πάει
του αγέρα η ανάσα θα με πάρει
τις πόλεις που δεν πρόφτασα να δω
μέσα από σένα θα τις ονειρευτώ

ΠΟΠΗ ΑΣΤΕΡΙΑΔΗ

CONDENSED REGULAR - SET 1

EINSTÜR

ZENDE

NEU

BAUTEN

LOW-WAISTED LETTERS (normal)

BEATS

HIGH-WAISTED LETTERS (alternate - set 3)

BEATS

LIGHT - SET 3

SUPERFUNK

CONDENSED REGULAR - SET 3

DISCOTHÈQUES

CONDENSED MEDIUM - SET 3

BEATS/MINUTE

BOLD - SET 3

TAHITI 80

CONDENSED BLACK - SET 3

FRENCH HOUSE

MEDIUM – SET 3

DAFT PUNK

MEDIUM – SET 3

ÉTIENNE
DE CRÉCY

MEDIUM – SET 3

BREAKBOT

STYLISTIC ALTERNATES – SET 3

В Е F Н g è é ê ë ē ě é ě ě ĝ ğ ğ ğ Ĥ 'E' H В E
 Н O ɀ È Ě Ț Ʉ Ъ Ț Б В E 3 Н Ъ Ы Ь Э Ю Ъ O
 Ъ F Ț h ɀ O В E F H è é ê ë ē é Ĥ è Ě Ț Ʉ Ъ
 Ъ Ț Б В E 3 Н Ъ Ы Ь Э Ю Ъ O Ъ F Ț h ɀ O

MEDIUM - SET 3

D A F T P U N K

CONDENSED BOLD - SET 3

TECHNOLOGIC

BOLD - SET 3

SURF IT	• • •	SCROLL IT	• • •	PAUSE IT	• • •	CLICK IT	
CROSS IT	• • •	CRACK IT	• • •	SWITCH	• • •	UPDATE IT	
NAME IT	• • •	RATE IT	• • •	TUNE IT	• • •	PRINT IT	
SCAN IT	• • •	SEND IT	• • •	FAX	• • •	RENAME IT	
TOUCH IT	• • •	BRING IT	• • •	PAY IT	• • •	WATCH IT	
TURN IT	• • •	LEAVE IT	• • •	START	• • •	FORMAT IT.	

BUY IT	• • •	USE IT	• • •	BREAK IT	• • •	FIX IT	
TRASH IT	• • •	CHANGE IT	• • •	MAIL	• • •	UPGRADE IT	
CHARGE IT	• • •	POINT IT	• • •	ZOOM IT	• • •	PRESS IT	
SNAP IT,	• • •	WORK IT	• • •	QUICK	• • •	ERASE IT	
WRITE IT	• • •	CUT IT	• • •	PASTE IT	• • •	SAVE IT	
LOAD IT	• • •	CHECK IT	• • •	QUICK	• • •	REWRITE IT	
PLUG IT	• • •	PLAY IT	• • •	BURN IT	• • •	RIP IT	
DRAG	• • •	& DROP IT	• • •	ZIP	• • •	UNZIP IT	

SURF IT	• • •	SCROLL IT	• • •	PAUSE IT	• • •	CLICK IT	
CROSS IT	• • •	CRACK IT	• • •	SWITCH	• • •	UPDATE IT	
NAME IT	• • •	RATE IT	• • •	TUNE IT	• • •	PRINT IT	
SCAN IT	• • •	SSEND IT	• • •	FAX	• • •	RENAME IT	

UNDERLINED SUPERIOR LETTERS (alternate - set 5)

WED 26

UNDERLINED SUPERIOR LETTERS (alternate - set 5)

JUNE 83

LIGHT - SET 5

ABBEY ROAD

CONDENSED REGULAR - SET 5

THE NATIONAL

CONDENSED MEDIUM - SET 5

ENDLESS AVE

BOLD - SET 5

10AM - 12PM

BLACK - SET 5

THE STOOGES

STENCIL (FREE WITH ENTIRE FAMILY - NOT SOLD SEPARATELY)

STAGE PASS

STENCIL - SET 1

VINYL DREAMS

STENCIL - SET 2

BOY BAND

STENCIL - SET 3

B-SIDE

STENCIL

BONUS TRACK

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 watchmaking component producers, including the greatly important movement manufacture ETA. Some would even suggest that ETA has been one of their most valuable assets, in that the number of brands inside and outside of Swatch Group that rely on ETA movements for their watches is remarkable. Another name that must be mentioned when discuss-

REGULAR | MEDIUM | BOLD 14/20

In the earliest days of the watch 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 watchmaking component producers, including the greatly important movement manufacture ETA. Some would even suggest that ETA has been one of their most valuable assets, in that the number of brands inside and outside of Swatch Group that rely on ETA movements for their watches is remarkable. Another name that must be mentioned when discussing luxury goods holding companies in the watch industry is Richemont. After being founded in the late 1980s, Richemont began acquiring a number of strong brands in both the watch industry, and luxury goods industry in general, yielding an impressive roster with names like Cartier, Jaeger LeCoultre, IWC Schaffhausen, Vacheron Constantin, Panerai, Montblanc, and A. Lange & Söhne. **Some have attributed their success in recent years to actively analyzing collectors’ tastes, which can be seen through the range of vintage-inspired pieces put out across all brands, in response to the rise in popularity of vintage watches. This method of satisfying the collector surely pays off, seeing as Richemont reported their revenue in 2015 to be in excess of \$10 billion. Last, but most definitely not least, is one more breed of watch company that some like to refer to as “powerhouse independents”. These are the brands that have such strong followings and demand that they choose to do business on their own and sometimes set the bar for a number of industry practices. Need an example? Think about Rolex and Patek Philippe, two icons of the watchmaking world that are not only recognized as pioneers of the craft but international symbols of success and sophistication. There’s no need to worry about how to tackle future servicing when buying a watch from manufacturers like these, because they’ve been around forever, and they’re certainly not going anywhere soon. During your next visit to the local retailer, or even when going through your own personal collection, take a look around and see what it is that you tend to gravitate towards. Do you have a soft spot for Richemont brands? Are you a supporter of strictly independents? Or is it the tried and true offerings of iconic, privately held manufactures that tickle your fancy? You’ll be sure**

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 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.

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 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

- GB Pressurized container. Protect from sunlight and do not expose to temperatures
- GR Δοχείο υπό πίεση. Να προσταφάσσεται από τις ακτίνες του ήλιου και να μην εκτίθεται σε
- FR Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers une flamme ou un
- DE Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbrennen. Nicht ins of-
- RU Дезодорант для тела в аэрозольной упаковке. Применение: Распыляйте 2-3
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a temperaturas que exce-
- IT Recipiente sotto pressione. Proteggere contro i raggi solari e non esporre a tempera-
- PT Recipiente sob pressão. Proteger dos raios solares e não expor a temperaturas supe-
- DK Beholder under tryk. Skal beskyttes mod sollys og må ikke udsættes for høj tempera-
- NL Drukcontainer. Beschermen tegen zonlicht en niet blootstellen aan hoge tempera-
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osetljivu kožu. Izbegavati
- HU Használata közben nyílt láng használata tilos! Ne használja irritált vagy sérült
- SE Skall skyddas mot solljus och får ej utsättas för höga temperaturer. Rökning
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się materiałem. Chronić przez
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podrážděnou či
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece yanıcıdır. Yanıcıdır
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte incandescente, nu
- BG Пазете от деца! Пазете далеч от източници на пожар. Не пръскайте върху
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati kontakta s očima.
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumattomissa.
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai temperatūrai.
- SK Chránit' pred slnkom a nevystavovat' vysokým teplotám. Nefajčit'pri použití.
- SI Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na poškodovani in vneti

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF Venue and PF Venue Condensed. 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	Moldovan	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	

FRACTIONS

¼ ½ ¾ ⅓ ⅔ ⅖ /

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

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

MISCELLANEOUS

© ® ™ † ‡ ° # ¡ ¢ • _ ª º

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.

ff fi fl ffi ffl ft fj ffj ▶ ff fi fl ffi ffl ft fj ffj

SMALL CAPS

This feature formats lowercase text as small caps. These are not computer generated scaled-down versions of capitals, but rather glyphs which have been designed to match the weight and proportions of the rest of the family characters. They are often used in combination with oldstyle figures, for acronyms and abbreviations and stylistically at the beginning of a paragraph (this feature includes Latin and Greek small caps).

typography ▶ ΤΥΠΟΓΡΑΦΙΑ
τυπογραφία ▶ ΤΥΠΟΓΡΑΦΙΑ

SMALL CAPS FROM CAPITALS

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

ΤΥΠΟΓΡΑΦΙΑ ▶ ΤΥΠΟΓΡΑΦΙΑ
ΤΥΠΟΓΡΑΦΙΑ ▶ ΤΥΠΟΓΡΑΦΙΑ

SUPERIORS

Replaces numbers with superior figures. 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.

footnote³ ▶ footnote³
 $h^2=x^2+y^2$ ▶ $h^2=x^2+y^2$

SCIENTIFIC INFERIORS

Replaces numbers 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.

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

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.

A ▶ Ȧ G ▶ Ġ J ▶ J̇ K ▶ K̇ M ▶ Ṁ
N ▶ Ṅ S ▶ Ṡ W ▶ Ẇ Y ▶ Ẏ

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.

g ▶ ġ k ▶ k̇

STYLISTIC SET 3

A third set of stylistic variant glyphs that replace standard uppercase low-waisted glyphs by their **alternate high-waisted form**. Once you turn it on, glyphs are replaced automatically.

B ▶ Ḃ E ▶ Ė F ▶ Ḟ H ▶ Ḣ Θ ▶ Θ̇ I ▶ İ

STYLISTIC SET 4

A fourth set of stylistic variant glyphs that replace standard uppercase narrow glyphs by their **alternate wide form**. The combination of narrow and wide letterforms exudes a striking and unique personality.

C ▶ Ċ G ▶ Ġ H ▶ Ḣ L ▶ L̇ O ▶ Ȯ Θ ▶ Θ̇ Π ▶ Π̇ Ω ▶ Ω̇

STYLISTIC SET 5

A fifth set of stylistic variant glyphs that replace standard uppercase glyphs by their alternate **underlined superior form**. Once you turn it on, glyphs are replaced automatically.

A ▶ Ȧ E ▶ Ė Θ ▶ Θ̇ Ψ ▶ Ψ̇ Ω ▶ Ω̇

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

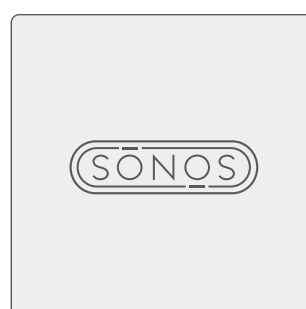
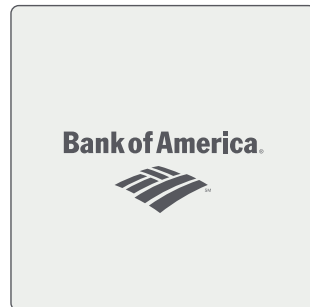
ABC Network	European Commission	McGraw-Hill	Russell Corporation
Adidas Group	Financial Times	MetaDesign	Saatchi & Saatchi
American Express	Fox Network	MIT	Samsung
ADL Corp	Gap Inc	MTV Networks	Stanford University
Bank of America	Grey Group	National Geographic	TBWA
BBC	Harrods	NBA	Texas Rangers
CBC Radio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

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

SIDE

- 1 – Out in the Street TOWNSHEND • 2:31
- 2 – I Don't Mind BROWN • 2:36
- 3 – The Good's Gone TOWNSHEND - 4:02
- 4 – La-La-La-Lies TOWNSHEND - 2:17
- 5 – Much Too Much TOWNSHEND • 2:47
- 6 – My Generation TOWNSHEND • 3:18
7. The Kids Are Alright TOWNSHEND • 3:04
8. Please, Please, Please BROWN TERRY • 2:45
9. It's Not True TOWNSHEND • 2:31
10. I'm a Man DIDDLEY • 3:21
11. A Legal Matter TOWNSHEND • 2:48
12. The Ox TOWNSHEND MOON ENTWISTLE HOPKINS • 3:50



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