

The all  
new Grand  
Gothik type  
system is  
hooked on  
tradition,  
~~the old is~~  
~~new now~~  
and for ever,  
how far can  
you go?

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# Grand Gothik PF

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**5 FAMILIES 90 STYLES**

Grand Gothik Compressed

Grand Gothik Condensed

Grand Gothik

Grand Gothik Wide

Grand Gothik Extended

+++ Grand Gothik Variable (3 axes)

**LANGUAGES/SCRIPTS**

Latin

Cyrillic

Greek

Eastern European

Turkish

Baltic

**DESIGNED BY**

Panos Vassiliou

Grand Gothik is a postmodern, multiscript, multifaceted and variable type system which pays homage to the development of grotesque (gothic) typefaces over the years. Taking late 19th and early 20th century European and American grotesques as a starting point, it traces this typeface genre up to mid-century movie theater marquees, new wave cinematography, American highway signage and telephone directories, adding some historical references for good measure.

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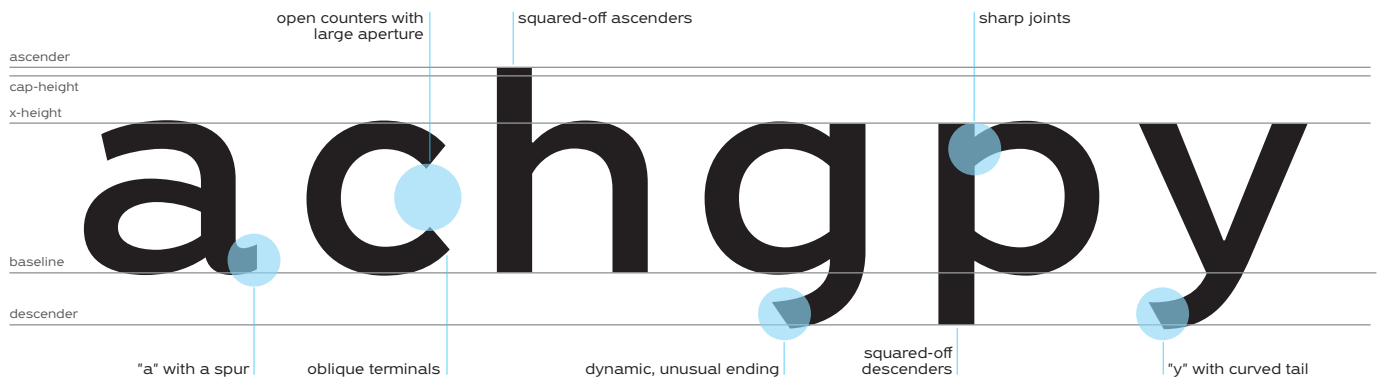
Originally designed in 2017 as a bespoke typeface for a bilingual, black and white magazine on surfers, waves and landscapes, it was later reimagined and redesigned leading to the release of its commercial version. The name reflects Grand Gothik’s versatility as a fully functional **variable font** and its depiction of a vast array of gothic styles found in American and European grotesques. Designed with 3 stylistic alternates, each variation of Grand Gothik depicts a spe-

cific period and style: from the less calculated appearance of late 19th century grotesques all the way to their gracefully-shaped contemporary counterparts.

CHARACTERISTICS

Open counters with enhanced white space and curved strokes with oblique terminals instead of horizontal were used in order to increase clarity of characters at small sizes.

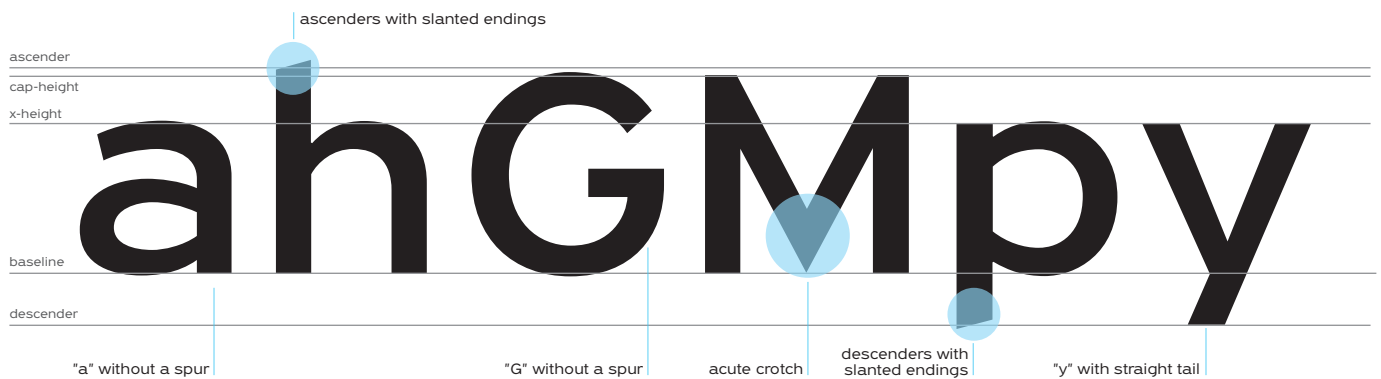
DEFAULT VARIANT



The ascenders were extended and the descenders shortened. The contrast was adjusted to reflect Grand Gothik’s personality as a revamped grotesque, the numbers were redesigned according to their historical references and letter “a” was designed with a spur to increase readability. Contrary to most grotesques, Grand Gothik implements

sharp joints, as curved strokes and stems merge into each other with a sharp instead of a smooth connection. Grand Gothik’s design space includes **3 axes** for weight, width and one for italics. It is available as a **variable font** or as five separate opentype families - compressed, condensed, normal, wide and extended. Each family comes with

SS01 + SS02 VARIANT



9 weights spanning from Extra Thin to Black plus italics. Quite interestingly, the letter “o” in the wide version does not follow the extended form of other characters, taking instead the shape of an almost round circle. Grand Gothik was designed with a default version and **three stylistic variations**: The multifunctional default version

comes with squared-off stems and letter “a” is designed with a spur. Its **first variation** (ss01) retains the squared-off stems of the default version, while letter “a” and “G” lose their spur, the curved tail of “y” becomes straight and the crotch of “M” sharp-pointed, altogether imbuing the typeface with a clean corporate texture. The **second variation**

## SSO3 VARIANT



(ss02) is more eclectic, exchanging the squared-off stems for slanted stem endings, ultimately becoming more angular. The **third variation** (ss03) is vibrant and uncalculated and constitutes a nod to early 20th century European grotesque styles, particularly Venus of the Bauer type foundry or the ATF gothics such as Franklin Gothic or the lesser known Times Gothic and Title Gothic No. 9. The middle stroke on letters such as E, F and H sits higher, pushing the design of other characters such as B, K, P and R, in the same design direction. An alternate version of letter “a” and “k” was designed to reflect that era, along with alternate forms for lowercase letter “t”.

The Grand Gothik type system comes with a wide range of styles/weights and supports **an extended array of languages and scripts** such as Latin, Greek and Cyrillic. Keeping up with the ever-evolving virtual and digital landscape, Grand Gothik comes with an extended character set of **weather icons, numeral symbols, wayfinding arrows, movie rating stars** and **emojis**. Also, a **Bitcoin** symbol was designed as part of its character set in its newly introduced unicode position, rendering Grand Gothik a truly **functional modern typeface**.

The whole series is complemented by its corresponding

**italics** which are not cursive but rather refined oblique letterforms in sync with their traditional genre. Finally, Grand Gothik’s demanding personality shines at its heavier extended versions with its hip, expressive, almost brutal energy.

## USE

Apart from its default state which embodies the temperament and character of several notable grotesque typefaces, Grand Gothik’s multifaceted disposition and stylistic variations can fit a multitude of typographic needs. Firm, robust and legible, its first variation is an exceptional candidate for **corporate brands** which need to communicate their vision and value to multiple international markets. The second variation, a bit more vibrant and refined in nature, works beautifully with modern **publications**. The typographic voice of the third variation, characterized by the vibrant and raw texture of 19th century European grotesques hits home with **posters, books, signage, magazines and postmodern conceptual art**. Altogether, Grand Gothik’s variable format brings to **web design** all the precision, variety and spirit once available only in print media. An essential tool for web designers and developers alike.

GRAND GOTHIK EXTENDED ULTRA ITALIC

**acefgsw**



GRAND GOTHIK COMPRESSED BLACK

**Automobiles**

GRAND GOTHIK CONDENSED BLACK

**Bhodgein**

GRAND GOTHIK BLACK

**Mundial**

GRAND GOTHIK WIDE BLACK

**Bishop**

GRAND GOTHIK EXTENDED BLACK

**Möbil**

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GRAND GOTHIK COMPRESSED REGULAR

DRAGONFLUMSIES

GRAND GOTHIK CONDENSED REGULAR

MOONWALKR

GRAND GOTHIK REGULAR

GERONIMO

GRAND GOTHIK WIDE REGULAR

ANDROID

GRAND GOTHIK EXTENDED REGULAR

BARFLY

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Grand Gothik Compressed Extra Thin

Grand Gothik Compressed Thin

Grand Gothik Compressed Light

Grand Gothik Compressed Book

Grand Gothik Compressed Regular

Grand Gothik Compressed Medium

**Grand Gothik Compressed Bold**

**Grand Gothik Compressed Extra Bold**

**Grand Gothik Compressed Black**

*Grand Gothik Compressed Extra Thin Italic*

*Grand Gothik Compressed Thin Italic*

*Grand Gothik Compressed Light Italic*

*Grand Gothik Compressed Book Italic*

*Grand Gothik Compressed Italic*

*Grand Gothik Compressed Medium Italic*

***Grand Gothik Compressed Bold Italic***

***Grand Gothik Compressed Extra Bold Italic***

***Grand Gothik Compressed Black Italic***

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GRAND GOTHIK COMPRESSED BLACK

automobiles

GRAND GOTHIK COMPRESSED BOLD

oppenheimer

GRAND GOTHIK COMPRESSED REGULAR

southampton

GRAND GOTHIK COMPRESSED LIGHT

apothéosizing

GRAND GOTHIK COMPRESSED EXTRA THIN

countercharge

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GRAND GOTHIK COMPRESSED BLACK

**GAZEHOUNDS**

GRAND GOTHIK COMPRESSED BOLD

**CALIFORNIUM**

GRAND GOTHIK COMPRESSED REGULAR

**DECAFFEINATED**

GRAND GOTHIK COMPRESSED LIGHT

**MAGNETIZATION**

GRAND GOTHIK COMPRESSED EXTRA THIN

WEATHERPROOF

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GRAND GOTHIK COMPRESSED BLACK

**RUDEMANNERBEATING**  
**Thunderloniousmönke**

GRAND GOTHIK COMPRESSED BLACK ITALIC

***RUDEMANNERBEATING***  
***Thunderloniousmönke***

GRAND GOTHIK COMPRESSED MEDIUM

**CAHIERCINÉMANEUVILLE**  
**Manifepulorphanaujmix**

GRAND GOTHIK COMPRESSED BOLD ITALIC

***CAHIERCINÉMANEUVILLE***  
***Manifepulorphanaujmix***

Grand Gothik Condensed Extra Thin

Grand Gothik Condensed Thin

Grand Gothik Condensed Light

Grand Gothik Condensed Book

Grand Gothik Condensed Regular

Grand Gothik Condensed Medium

**Grand Gothik Condensed Bold**

**Grand Gothik Condensed Extra Bold**

**Grand Gothik Condensed Black**

*Grand Gothik Condensed Extra Thin Italic*

*Grand Gothik Condensed Thin Italic*

*Grand Gothik Condensed Light Italic*

*Grand Gothik Condensed Book Italic*

*Grand Gothik Condensed Italic*

*Grand Gothik Condensed Medium Italic*

***Grand Gothik Condensed Bold Italic***

***Grand Gothik Condensed Extra Bold Italic***

***Grand Gothik Condensed Black Italic***

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GRAND GOTHIK CONDENSED BLACK

**airmobile**

GRAND GOTHIK CONDENSED BOLD

**optimums**

GRAND GOTHIK CONDENSED REGULAR

**spellbound**

GRAND GOTHIK CONDENSED LIGHT

**unbounded**

GRAND GOTHIK CONDENSED EXTRA THIN

mannequin

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GRAND GOTHIK CONDENSED BLACK

**CANADIEN**

GRAND GOTHIK CONDENSED BOLD

**GODÄMNIT**

GRAND GOTHIK CONDENSED REGULAR

**DALLIANCE**

GRAND GOTHIK CONDENSED LIGHT

**MICROSEIM**

GRAND GOTHIK CONDENSED EXTRA THIN

**WALLPAPER**

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GRAND GOTHIK CONDENSED BLACK

**INTERNAZIONALE**  
**Chârliefïgpohaüs**

GRAND GOTHIK CONDENSED BLACK ITALIC

***INTERNAZIONALE***  
***Chârliefïgpohaüs***

GRAND GOTHIK CONDENSED BOLD

**DOCUMENTALITIES**  
**Machinodicūqoena**

GRAND GOTHIK CONDENSED BOLD ITALIC

***DOCUMENTALITIES***  
***Machinodicūqoena***

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GRAND GOTHIK CONDENSED 10/14 pt

Nouvelle Vague is often referred to as one of the most influential movements in the history of cinema. The term was first used by a group of French film critics and cinephiles associated with the magazine Cahiers du cinéma in the late 1950s and 1960s. Contempt for the Tradition de qualité, which dominated French film at the time, was the impetus that drove these young writers. This was apparent in a manifesto-like essay written by François Truffaut in 1953, *Une certaine tendance du cinéma français*, where he denounced the adaptation of safe literary works into unimaginative films, calling them *le cinéma de papa*. The New Wave filmmakers were linked by their self-conscious rejection of the literary period pieces being made in France and written by novelists, their spirit of iconoclasm, the desire to shoot more current social issues on location, and their intention of experimenting with the film form. "New Wave" is an example of European art cinema. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style, and narrative part of a general break with the conservative paradigm. Using portable equipment and requiring little or no set up time, the New Wave way of filmmaking presented a documentary style. The films exhibited direct sounds on film stock that required less light. Filming techniques included fragmented, discontinuous editing, and long takes. The combination of objective realism, subjective realism, and authorial commentary created a narrative ambiguity in the sense that questions that arise in a film are not answered in the end. The cinematic stylings of French New Wave brought a fresh look to cinema with improvised dialogue, rapid changes of scene, and shots that broke the common 180° axis of camera movement. In many films of the French New Wave, the camera was used not to mesmerize the audience with elaborate narrative and illusory images, but rather to play with audience expectations. Godard was arguably the movement's most influential figure; his method of film-making, often used to shock and awe audiences out of passivity, was abnormally bold and direct. As a result of his techniques, he is an early example of a director who was accused of having contempt for his audience (something

GRAND GOTHIK CONDENSED 14/20 pt

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Grand Gothik Extra Thin

Grand Gothik Thin

Grand Gothik Light

Grand Gothik Book

Grand Gothik Regular

Grand Gothik Medium

**Grand Gothik Bold**

**Grand Gothik Extra Bold**

**Grand Gothik Black**

*Grand Gothik Extra Thin Italic*

*Grand Gothik Thin Italic*

*Grand Gothik Light Italic*

*Grand Gothik Book Italic*

*Grand Gothik Italic*

*Grand Gothik Medium Italic*

***Grand Gothik Bold Italic***

***Grand Gothik Extra Bold Italic***

***Grand Gothik Black Italic***

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GRAND GOTHIK BLACK

**admiral**

GRAND GOTHIK BOLD

**ornithes**

GRAND GOTHIK REGULAR

**schlepps**

GRAND GOTHIK LIGHT

**abenakis**

GRAND GOTHIK EXTRA THIN

cachareg

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GRAND GOTHIK BLACK

WAZEHI

GRAND GOTHIK BOLD

ROUTER

GRAND GOTHIK REGULAR

AENAON

GRAND GOTHIK LIGHT

SUBWAY

GRAND GOTHIK EXTRA THIN

GARDAIN

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GRAND GOTHIK BLACK

**REDEMPTION**  
**Launchingels**

GRAND GOTHIK BLACK ITALIC

***REDEMPTION***  
***Launchingels***

GRAND GOTHIK BOLD

**HAZEHOUNDS**  
**Maintenanhein**

GRAND GOTHIK BOLD ITALIC

***HAZEHOUNDS***  
***Maintenanhein***

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GRAND GOTHIK 10/14 pt

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Grand Gothik Wide Extra Thin

Grand Gothik Wide Thin

Grand Gothik Wide Light

Grand Gothik Wide Book

Grand Gothik Wide Regular

Grand Gothik Wide Medium

**Grand Gothik Wide Bold**

**Grand Gothik Wide Extra Bold**

**Grand Gothik Wide Black**

*Grand Gothik Wide Extra Thin Italic*

*Grand Gothik Wide Thin Italic*

*Grand Gothik Wide Light Italic*

*Grand Gothik Wide Book Italic*

*Grand Gothik Wide Italic*

*Grand Gothik Wide Medium Italic*

***Grand Gothik Wide Bold Italic***

***Grand Gothik Wide Extra Bold Italic***

***Grand Gothik Wide Black Italic***

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GRAND GOTHIK WIDE BLACK

airmon

GRAND GOTHIK WIDE BOLD

hacked

GRAND GOTHIK WIDE REGULAR

sacque

GRAND GOTHIK WIDE LIGHT

eminos

GRAND GOTHIK WIDE EXTRA THIN

aeokian

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GRAND GOTHIK WIDE BLACK

MANDI

GRAND GOTHIK WIDE BOLD

ALIENS

GRAND GOTHIK WIDE REGULAR

GOTHIC

GRAND GOTHIK WIDE LIGHT

ATHINA

GRAND GOTHIK WIDE EXTRA THIN

GANDHI

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GRAND GOTHIK WIDE MEDIUM

# Unførgettable

GRAND GOTHIK WIDE REGULAR

Celestial phantasmagoria show

GRAND GOTHIK WIDE BLACK

# AVENUE

GRAND GOTHIK WIDE MEDIUM

Eternal sunshine of the spotless mind

GRAND GOTHIK WIDE BLACK

# HANDMAIDEN

GRAND GOTHIK WIDE BOOK

# Bibliography

GRAND GOTHIK WIDE BLACK

# ECLECTICON

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GRAND GOTHIK WIDE 10/14 pt

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GRAND GOTHIK WIDE 14/20 pt

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Grand Gothik Extended Extra Thin

Grand Gothik Extended Thin

Grand Gothik Extended Light

Grand Gothik Extended Book

Grand Gothik Extended Regular

Grand Gothik Extended Medium

**Grand Gothik Extended Bold**

**Grand Gothik Extended Extra Bold**

**Grand Gothik Extended Black**

**Grand Gothik Extended Ultra**

*Grand Gothik Extended Extra Thin Italic*

*Grand Gothik Extended Thin Italic*

*Grand Gothik Extended Light Italic*

*Grand Gothik Extended Book Italic*

*Grand Gothik Extended Italic*

*Grand Gothik Extended Medium Italic*

***Grand Gothik Extended Bold Italic***

***Grand Gothik Extended Extra Bold Italic***

***Grand Gothik Extended Black Italic***

***Grand Gothik Extended Ultra Italic***

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GRAND GOTHIK EXTENDED ULTRA

**grand**

GRAND GOTHIK EXTENDED BLACK

**dance**

GRAND GOTHIK EXTENDED BOLD

**height**

GRAND GOTHIK EXTENDED LIGHT

slalom

GRAND GOTHIK EXTENDED EXTRA THIN

unique

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GRAND GOTHIK EXTENDED ULTRA

NEON

GRAND GOTHIK EXTENDED BLACK

RÖCK,  
,

GRAND GOTHIK EXTENDED BOLD

GUIDE

GRAND GOTHIK EXTENDED LIGHT

AUDIO

GRAND GOTHIK EXTENDED EXTRA THIN

VOICE

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GRAND GOTHIK EXTENDED ULTRA

**EDITIONS**  
**Cúlhíngás**

GRAND GOTHIK EXTENDED ULTRA ITALIC

***EDITIONS***  
***Culhíngas***

GRAND GOTHIK EXTENDED BLACK

**GENUINE**  
**Kramhölz**

GRAND GOTHIK EXTENDED BLACK ITALIC

***GENUINE***  
***Kramhölz***

GRAND GOTHIK EXTENDED REGULAR

HIDDEN TREASURES  
Castello di Santa Elena  
Gazing at the sailboats

GRAND GOTHIK EXTENDED ITALIC

*HIDDEN TREASURES*  
*Castello di Santa Elena*  
*Gazing at the sailboats*

GRAND GOTHIK EXTENDED THIN

SEAGOING TANKERS  
Ineffaceable traditional  
Along the windy biways

GRAND GOTHIK EXTENDED THIN ITALIC

*SEAGOING TANKERS*  
*Ineffaceable traditional*  
*Along the windy biways*

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GRAND GOTHIK EXTENDED 10/14 pt

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GRAND GOTHIK EXTENDED 14/20 pt

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S S O 1

STYLISTIC SET 1

The first variant of Grand Gothik retains the squared-off stems of the default version, while letter “a” and “G” lose their spur, the curved tail of “y” becomes straight and the crotch of “M” sharp-pointed, altogether imbuing the typeface with a clean corporate texture.

**When you realize  
you want to spend  
the rest of your life  
with somebody,  
you want the rest  
of your life to  
start as soon as  
possible.**

— When Harry Met Sally, 1989

S S O 2

STYLISTIC SET 2

The second variant is more eclectic, exchanging the squared-off stems for slanted ones, with the ascenders and descenders for letters such as “b, d, h, k, l, p, q, t” ultimately becoming more angular. The same applies to similar Greek and Cyrillic letterforms.

I'm as Mad  
as hell, and  
I'm not going  
to take this  
anymore!

— Network, 1976

# S S O 3

## STYLISTIC SET 3

The third variant is vibrant, uncalculated and constitutes a nod to early 20th century European grotesque styles. The middle stroke on letters such as E, F and H sits higher, pushing the design of other characters such as B, K, P and R, in the same design direction. An alternate version of letter “a” and “k” was designed to reflect that era, along with alternate forms for lowercase “t”. The same applies to similar Greek and Cyrillic letterforms. An excellent choice for posters, books, zines and postmodern conceptual art.

Frankly,  
my dear, I  
don't give  
a damn.

— Gone With the Wind, 1939

**MULTISCRIP**T****  
**MULTISCRIP**T****  
**MULTISCRIP**T****  
**MULTISCRIP**T****  
MULTISCRIP**T**  
MULTISCRIP**T**  
MULTISCRIP**T**  
MULTISCRIP**T**  
MULTISCRIP**T**  
MULTISCRIP**T**  
MULTISCRIP**T**

GRAND GOTHIK WIDE MEDIUM

# Αλησμόνητος

GRAND GOTHIK WIDE REGULAR

Επαγγελματικά φώτα θαλάσσης

GRAND GOTHIK EXTENDED BLACK

# ΘΑΣΣΕΙΣ

GRAND GOTHIK WIDE MEDIUM

Εξαιρετικά επιτυχημένη παραγωγή

GRAND GOTHIK BLACK

# ΑΜΦΙΘΕΑΤΡΟ

GRAND GOTHIK BOOK

# Βιβλιογραφία

GRAND GOTHIK COMPRESSED BLACK

# ΟΙΚΟΔΕΣΠΟΤΗΣ



COMPRESSED LIGHT / CONDENSED REGULAR - SS03 ON

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- ① Δεσμώτης του Ιλίγγου / **Vertigo**
- ② Πολίτης Κέιν / **Citizen Kane**
- ③ Ταξίδι στο Τόκιο / **Tokyo Story**
- ④ Ο κανόνας του παιχνιδιού / **La Règle du jeu**
- ⑤ Η Αυγή / **Sunrise: A Song of Two Humans**
- ⑥ Η Οδύσσεια του Διαστήματος / **A Space Odyssey**
- ⑦ Θωρηκτό Ποτέμκιν / **Battleship Potemkin**
- ⑧ Η αιχμάλωτος της ερήμου / **The Searchers**
- ⑨ Αταλάντη / **L'Atalante**
- ① ① Με κομμένη την ανάσα / **Breathless**
- ① ① Αποκάλυψη, Τώρα! / **Apocalypse Now**
- ① ② Καθυστερημένη Άνοιξη / **Late Spring**
- ① ③ Οι επτά Σαμουράι / **Seven Samurai**
- ① ④ Περσόνα / **Persona**
- ① ⑤ Ο καθρέφτης / **Mirror**
-

GRAND GOTHIK 10/14 pt

Από τον Μάρτιο του 1943, με την προβολή της πρώτης ταινίας «Η Φωνή της Καρδιάς» μέχρι και τον Ιανουάριο του 1977 με την τελευταία ταινία της εταιρίας «Ο Κυρ Γιώργης Εκπαιδευέται», η Finos Film διέγραψε μία πορεία 34 χρόνων, με την οποία σημάδεψε όσο καμία άλλη εταιρία παραγωγής την ιστορία του Ελληνικού Κινηματογράφου. Το σήμα FF συμβολίζει μία ολόκληρη εποχή και πολιτογραφεί μια Ελλάδα, η οποία προσπαθεί να σταθεί στα πόδια της μετά τον Β' Παγκόσμιο πόλεμο και τον εμφύλιο σπαραγμό, αστικοποιείται με γρήγορους ρυθμούς και αναπτύσσεται με δαιμονιώδη ταχύτητα. Μια Ελλάδα της αθωότητας, της ελπίδας, αλλά και συνάμα της φτώχειας και του σκληρού αγώνα επιβίωσης μεγάλου μέρους του πληθυσμού της στις πόλεις και στην ύπαιθρο. Η Finos Film είχε ονομαστεί κάποτε «το Χόλλυγουντ της Ελλάδας». Μία εύλογη και εύστοχη παρομοίωση, που αποτυπώνει και την απόλυτη υπεροχή της εταιρίας στο χώρο της κινηματογραφικής παραγωγής. Στη δεκαετία του '40 έγινε η αρχή, στη δεκαετία του '50 ήρθε η καθιέρωση και η καταξίωση. Ακολούθησε η δεκαετία του '60 με την απογείωση και την κατακόρυφη αύξηση παραγωγών, μέσα σε ένα καθεστώς βιομηχανοποίησης του ελληνικού σινεμά. Κατά τη δεκαετία του '70, σε μία εποχή όπου δρομολογούνταν σαρωτικές αλλαγές στον κινηματογράφο μαζί με την καθιέρωση της τηλεόρασης, η Finos Film έμεινε αλώβητη έχοντας στο ενεργητικό της πλούσιες και ποιοτικές παραγωγές που κέρδισαν το κινηματογραφικό κοινό. Έμελλε η τηλεόραση – ένα μέσο που ποτέ δεν είδε με καλό μάτι ο Φίνος – να βάλει αργότερα τη σφραγίδα πιστοποίησης της ποιότητας των ταινιών της Finos Film, αναδεικνύοντας τη διαχρονική τους αξία. Το 1954 ο Φίνος μεταφέρει για τελευταία φορά την έδρα της εταιρείας του στο παλιό κτήριο σαπωνοποιίας του Παπουτσάνη στην οδό Χίου 53, κοντά στον σταθμό Λαρίσης, όπου παραμένει έως σήμερα. Στο νεοκλα-

GRAND GOTHIK 14/20 pt

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GRAND GOTHIK WIDE 10/14 pt

Από τον Μάρτιο του 1943, με την προβολή της πρώτης ταινίας «Η Φωνή της Καρδιάς» μέχρι και τον Ιανουάριο του 1977 με την τελευταία ταινία της εταιρίας «Ο Κυρ Γιώργης Εκπαιδύεται», η Finos Film διέγραψε μία πορεία 34 χρόνων, με την οποία σημάδεψε όσο καμία άλλη εταιρία παραγωγής την ιστορία του Ελληνικού Κινηματογράφου. Το σήμα FF συμβολίζει μία ολόκληρη εποχή και πολιτογραφεί μια Ελλάδα, η οποία προσπαθεί να σταθεί στα πόδια της μετά τον Β' Παγκόσμιο πόλεμο και τον εμφύλιο σπαραγμό, αστικοποιείται με γρήγορους ρυθμούς και αναπτύσσεται με δαιμονιώδη ταχύτητα. Μια Ελλάδα της αθωότητας, της ελπίδας, αλλά και συνάμα της φτώχειας και του σκληρού αγώνα επιβίωσης μεγάλου μέρους του πληθυσμού της στις πόλεις και στην ύπαιθρο. Η Finos Film είχε ονομαστεί κάποτε «το Χόλλυγουντ της Ελλάδας». Μία εύλογη και εύστοχη παρομοίωση, που αποτυπώνει και την απόλυτη υπεροχή της εταιρίας στο χώρο της κινηματογραφικής παραγωγής. Στη δεκαετία του '40 έγινε η αρχή, στη δεκαετία του '50 ήρθε η καθιέρωση και η καταξίωση. Ακολούθησε η δεκαετία του '60 με την απογείωση και την κατακόρυφη αύξηση παραγωγών, μέσα σε ένα καθεστώς βιομηχανοποίησης του ελληνικού σινεμά. Κατά τη δεκαετία του '70, σε μία εποχή όπου δρομολογούνταν σαρωτικές αλλαγές στον κινηματογράφο μαζί με την καθιέρωση της τηλεόρασης, η Finos Film έμεινε αλώβητη έχοντας στο ενεργητικό της πλούσιες και ποιοτικές παραγωγές που κέρδισαν το κινηματογραφικό κοινό. Έμελλε η τηλεόραση – ένα μέσο που ποτέ δεν είδε με καλό μάτι ο Φίνος – να βάλει αργότερα τη σφραγίδα πιστοποίησης

GRAND GOTHIK WIDE 14/20 pt

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GRAND GOTHIK WIDE BOLD

**ГРАНИЧНЫЙ**

GRAND GOTHIK EXTENDED REGULAR

ГОЛОВНАЯ ЧАСТЬ МАЧТЫ ЧАСТИ

GRAND GOTHIK EXTENDED BLACK

**КОРМА**

GRAND GOTHIK WIDE MEDIUM

Цифровой преобразователь стандартов

GRAND GOTHIK BLACK

**ИНТЕРФЕЙС**

GRAND GOTHIK THIN

интерференция

GRAND GOTHIK COMPRESSED BLACK

**НАВИГАЦИОННЫЕ**

GRAND GOTHIC 10/14 pt

«Броненосец „Потёмкин“» — немой исторический художественный фильм, снятый режиссёром Сергеем Эйзенштейном на первой кинофабрике «Госкино» в 1925 году. Неоднократно в разные годы признавался лучшим или одним из лучших фильмов всех времён и народов по итогам опросов критиков, кинорежиссёров и публики. Матросы одного из броненосцев Черноморского флота, стоящего на рейде Одессы, взбунтовались из-за того, что их пытались накормить червивым мясом. Зачинщики бунта приговариваются к расстрелу. Однако во время исполнения казни остальные матросы бросаются им на выручку. Офицеров корабля выбрасывают за борт, но вдохновитель восстания матрос Вакуленчук гибнет в схватке. Население Одессы стекается на похороны Вакуленчука и поддерживает команду революционного корабля. Вызванные правительственные войска безжалостно расстреливают мирных жителей на знаменитой одесской лестнице. На подавление восстания направляется Черноморская эскадра, но матросы отказываются стрелять по восставшим, и броненосец «Потёмкин» проходит через строй кораблей. В финале третьего акта фильма на мачте броненосца развевается поднятый восставшими красный флаг. Заканчивается картина кадром, на котором броненосец будто бы «выплывает из фильма» в зал. Фильм многократно становился объектом цитирования и даже кинопародий, причём в большинстве случаев внимания удостоивалась сцена расстрела на Потёмкинской лестнице и особенно кадр с катящейся коляской, отражённый в десятках фильмов, снятых разными режиссёрами в разных странах. У фильма было несколько музыкальных сопровождений. Из них — музыка Эдмунда Майзеля и Дмитрия Шостаковича. В СССР фильм вышел на экраны

GRAND GOTHIC 14/20 pt

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GRAND GOTHIC WIDE 10/14 pt

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GRAND GOTHIC WIDE 14/20 pt

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GRAND GOTHIK WIDE BOOK 15 pt

- 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
- 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 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 udsæt-
- 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 temperatur-
- PL** Nie rozpylać nad otwartym płomieniem lub żarzącym się materia-
- CZ** Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na po-
- TR** Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece ya-
- 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 ulottumatto-
- LT** Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
- SK** Chránit' pred slnkom a nevystavovať vysokým teplotám. Nefajčiťpri
- SI** Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na po-

## FRANÇAIS - GRAND GOTHIK 10/14 pt

Si le Cinéma Français existe par une centaine de films chaque année, il est bien entendu que dix ou douze seulement méritent de retenir l'attention des critiques et des cinéphiles, l'attention donc de ces Cahiers. Ces dix ou douze films constituent ce que l'on a joliment appelé la Tradition de la Qualité, ils forcent par leur ambition l'admiration de la presse étrangère, défendent deux fois l'an les couleurs de la France à Cannes et à Venise où, depuis 1946, ils raflent assez régulièrement médailles, lions d'or et grands prix. Au début du parlant, le cinéma Français fut l'honnête démarquage du cinéma américain. Sous l'influence de Scarface nous faisons l'amusant Pépé le Moko. Puis le

## DEUTSCH - GRAND GOTHIK 10/14 pt

Definitiv wird die Kunstleistung des Bühnenschauspielers dem Publikum durch diesen selbst in eigener Person präsentiert; dagegen wird die Kunstleistung des Filmdarstellers dem Publikum durch eine Apparatur präsentiert. Das letztere hat zweierlei zur Folge. Die Apparatur, die die Leistung des Filmdarstellers vor das Publikum bringt, ist nicht gehalten, diese Leistung als Totalität zu respektieren. Sie nimmt unter Führung des Kameramannes laufend zu dieser Leistung Stellung. Die Folge von Stellungnahmen, die der Cutter aus dem ihm abgelieferten Material komponiert, bildet den, fertig montierten Film. Er umfaßt eine gewisse Anzahl von Bewegungsmomenten, die als solche der Kamera

## ESPAÑOL - GRAND GOTHIK 10/14 pt

El cine de Almodóvar cultiva un naturalismo que destruye el usual costumbrismo burgués del cine español. Suele representar, por el contrario, una realidad marginal o del subproletariado urbano y abunda en elementos escandalosos y provocadores: policías corruptos, consumo de drogas, maltrato, prostitución, niños precoces, paletos filosóficos, marujas desesperadas, homosexualidad desgarrada, etc., todo ello sin renunciar a su humor irreverente y sin dejar de provocar con heterodoxas escenas de sexo, como la lluvia dorada de su primer largo en 35 mm Pepi, Luci, Bom y otras chicas del montón (1980). También abundan, entre sus fuentes de inspiración, casi siempre autobio-

## POLSKI - GRAND GOTHIK 10/14 pt

Ida, najnowszy film Pawła Pawlikowskiego, już po pierwszych pokazach został okrzyknięty arcydziełem. Zdominował festiwal filmowy w Gdyni i zdobył statuetkę w Toronto. Tuż po kinowej premierze rozpoczęły się jednak dyskusje. Czy każda polska produkcja jest albo katastrofą, albo cudem? Czy nie dosyć już kinowych rozliczeń z przeszłością, udziałem Polaków w Holocauście? Odpowiedź jest prosta. Jeśli mają powstawać filmy takie jak Ida, to tej tematyki nigdy nie będzie za dużo. Aby uwiarygodnić obraz Polski lat 60., reżyser zdecydował się na stworzenie filmu czarno-białego. I faktycznie, PRL jest tam tak ponury, jak w opowieściach rodziców i dziadków, staje się miejscem wybitnie



## ITALIANO - GRAND GOTHIK 10/14 pt

Molti film hanno fatto riferimento o si sono ispirati a La dolce vita. Tra questi film vi è Blow-Up di Michelangelo Antonioni, che come il film di Fellini assume qualunque significato che gli voglia dare lo spettatore. In Lost in Translation - L'amore tradotto, i protagonisti guardano in tv la scena della fontana di Trevi sorseggiando sakè; la regista del film Sofia Coppola ha ammesso che La dolce vita ha avuto influenza sul suo film. Donne in amore di Ken Russell è un altro film che deve molto a Fellini. Intervista, dello stesso Fellini, si rifà a La dolce vita: in una scena ambientata a casa di Anita Ekberg, l'attrice, Fellini e Mastroianni vedono la scena della fontana di Trevi proiettata nel salotto della

## PORTUGUÊS - GRAND GOTHIK 10/14 pt

O cinema baseia-se em projeções públicas de imagens animadas. O cinema nasceu de várias inovações que vão desde o domínio fotográfico até a síntese do movimento. A esta foi atribuída como causa a persistência da visão ou «persistência retiniana», por teóricos renomados e importantes. Mas o efeito de movimento do cinema não pode ser explicado pela «persistência retiniana». Na verdade a coisa toda acontece em nível neural, já posterior à fase da retina no processo de percepção visual. Hugo Mustemberg, psicólogo e um dos primeiros teóricos do cinema, já negava, em 1916, a possibilidade do efeito de movimento produzido no cinema resultar de fenômenos retinianos.

## SVENSKA - GRAND GOTHIK 10/14 pt

Den andra polen i Bergmans liv och verk rör de mer jordnära mänskliga relationerna, såväl de känslomässiga, psykologiska, ofta subtila nyanserna och spelen inom och mellan människorna – något Bergman blivit internationellt känd för, liksom för sitt känsliga, lyssnande arbete med skådespelarna – som de mer intima och ofta komplicerat sinnliga relationerna. Bergman räknas även som en av de stora bidragande förnyarna inom filmkonsten. Han har rört sig inom olika stilar från mer poetiska, episka filmer till närmast neorealistiska skildringar. Han har experimenterat med klipptechnik och med drömlika former, gjort egensinniga historiska kostymfilmer och ett antal inträngande, psykolo-

## CZECH - GRAND GOTHIK 10/14 pt

Československá nová vlna byla uměleckým hnutím v kině, které se vyvíjelo z dřívějšího Devětsilského hnutí třicátých let. Nespokojený s komunistickým režimem, který převzal v Československu v roce 1948, se stali žáky filmu a televizní fakulty Akademie múzických umění v Praze (také známá jako FAMU) odpůrci své doby. Jejich cílem bylo natočit filmy, „aby český lid byl kolektivně vědom toho, že jsou účastníky systému útlaku a neschopnosti, který je všechny brutalizoval.“ Ochranné známky hnutí jsou dlouhé neptané dialogy, temné a absurdní humor a odlévání neprofesionálních herců. Filmy se dotýkaly témat, která se pro starší filmaře v komunistických zemích zřídka kdy podařilo

## DANSK - GRAND GOTHIK 10/14 pt

Carl Theodor Dreyer anses af mange som dansk films første store instruktør. Han debuterede som manuskriptforfatter i 1912 med stumfilmen Bryggerens datter. Hans første film i instruktørstolen var Præsidenten i 1919. Han lavede film i Danmark, Tyskland og Frankrig. Carl Th. Dreyer huskes i særdeleshed for mesterværkerne Jeanne d'Arcs lidelse og død, Vredens dag og Ordet. Hans popularitet i de franske filmkredse påvirkede desværre ikke andre europæiske producenter, der alle vendte ham ryggen efter den økonomisk katastrofale Jeanne d'Arcs lidelse og død, som paradoksalt nok af mange anmeldere og filmhistorikere anses for at være hans fineste værk. Med Vredens dag fik

## NEDERLANDS - GRAND GOTHIK 10/14 pt

Verhoevens grote doorbraak in Amerika was ook meteen zijn eerste buitenlandse project. Het was ergens een logische en noodzakelijke stap. In Nederland kreeg hij niet de erkenning en mogelijkheden die hij verdiende en dus moest hij zijn geluk maar elders beproeven. Met Robocop liet hij de wereld zien dat men niet om hem heen kon. Zijn naam was meteen gevestigd. Robocop werd een grote hit aan de kassa, en was daarnaast ook nog eens een kritisch succes. De film is qua structuur en vorm wellicht vergelijkbaar met de gemiddelde actiethriller, maar heeft hiernaast nog een satirische ondertoon, en raakt vraagstukken aan over identiteit en de menselijke natuur. Laat je niet

## ROMANIAN - GRAND GOTHIK 10/14 pt

Noul val românesc este un termen-umbrelă aplicat unei serii de filme produse în România, recunoscute internațional, începând cu mijlocul anilor 2000. Primul film din această serie este Trafic, film ce a câștigat premiul Palme d'Or pentru Scurt Metraj la Festivalul Internațional de Film de la Cannes din 2004. O mare parte a filmelor aparținând Noului val românesc prezintă sfârșitul anilor 1980, spre finalul regimului totalitar al lui Nicolae Ceaușescu, și explorează teme despre libertate și adaptabilitate sub regimul comunist. Totuși, filme precum Moartea domnului Lăzărescu, California Dreamin' și Marți, după Crăciun sunt stabilite în România modernă și cercetează cum tranziția la capitalismul

## TURKISH - GRAND GOTHIK 10/14 pt

Semih Kaplanoğlu'nun 'Yumurta'yla başlayıp 'Süt'le devam ettiği Yusuf Üçlemesi'nin son filmi 'Bal', dünyanın en prestijli sinema etkinliklerinden Berlin Film Festivali'nin ana yarışma bölümüne kabul edilmesiyle sinema dünyasında heyecan yaratmıştı. Üçlemenin ilk filmi Cannes Film Festivali'nin Belirli Bir Bakış bölümünde gösterilmiş, ikinci film 'Süt' ise Venedik Film Festivali'nde Altın Aslan için yarışmıştı. Üçlemenin ilk iki filmi Ege'de çeken Kaplanoğlu, 'Bal' için Karadeniz'i, Türkiye'de kara kovan denilen doğal balın en iyi yetiştiği yerlerin başında gelen Rize Çamlıhemşin'i tercih etmiş. Kaplanoğlu, Çamlıhemşin'i tercih etme sebebini Radikal Gazetesi'ne "Bolu'dan Toroslar'a kadar Türkiye'nin

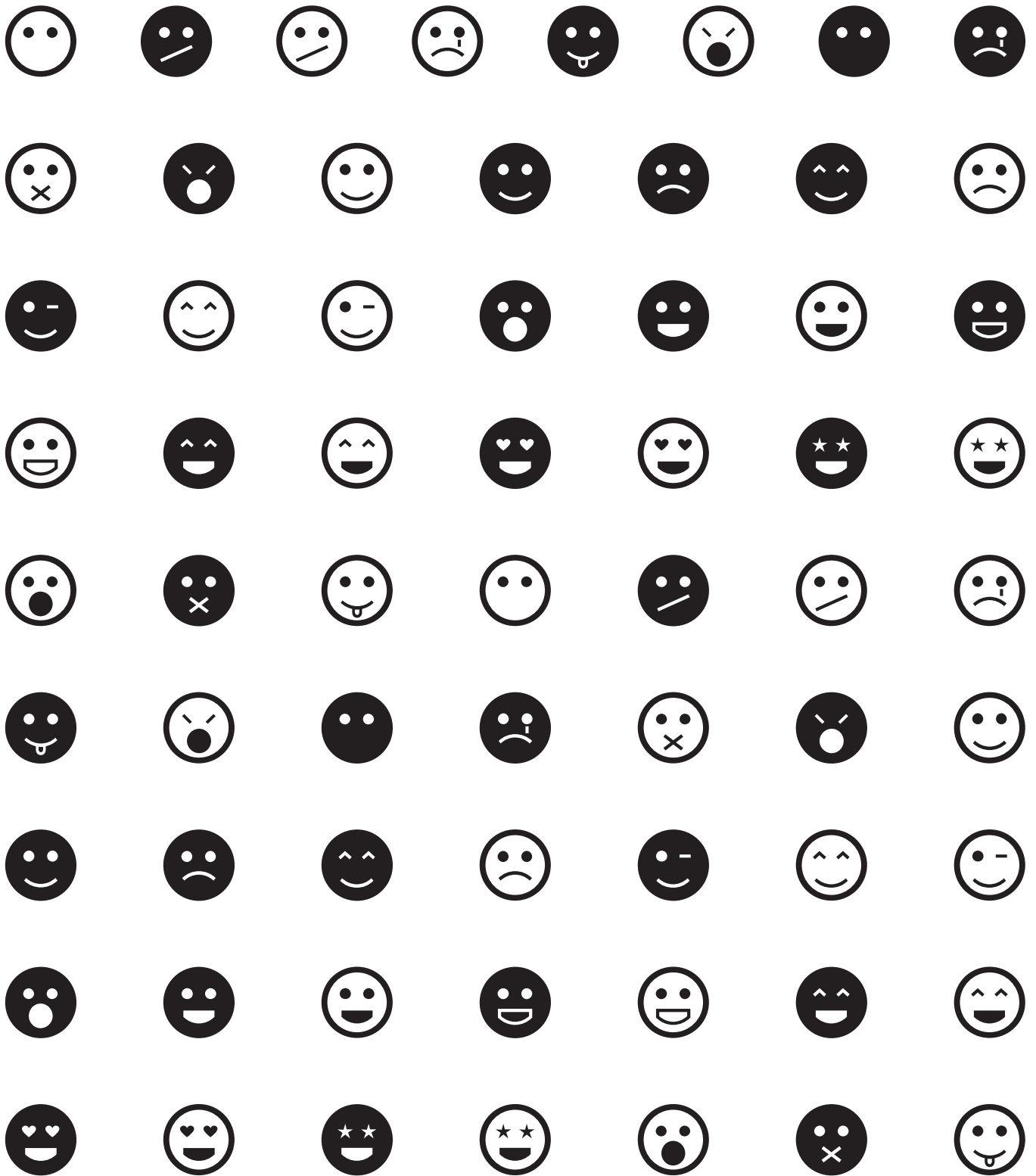


GRAND GOTHIK EXTENDED BLACK 76 pt

**emotional**  
**emotional**  
**emotional**  
**emotional**  
**emotional**  
**emotional**  
**emotional**  
**emotional**

GRAND GOTHIK WIDE 9/14 pt

An emoticon is a pictorial representation of a facial expression using characters — usually punctuation marks, numbers, and letters — to express a person’s feelings or mood, or as a time-saving method. The first ASCII emoticons, :) and :-(, were written by Scott Fahlman in 1982, but emoticons actually originated on the PLATO IV computer system in 1972. As SMS and the internet became widespread in the late 1990s, emoticons became increasingly popular and were commonly used on text messages, internet forums and e-mails. Emoticons have played a significant role in communication through technology, and some devices and applications have provided stylized pictures that do not use text punctuation. They offer another range of “tone” and feeling through texting that portrays specific emotions through facial gestures while in the midst of text-based cyber communication.





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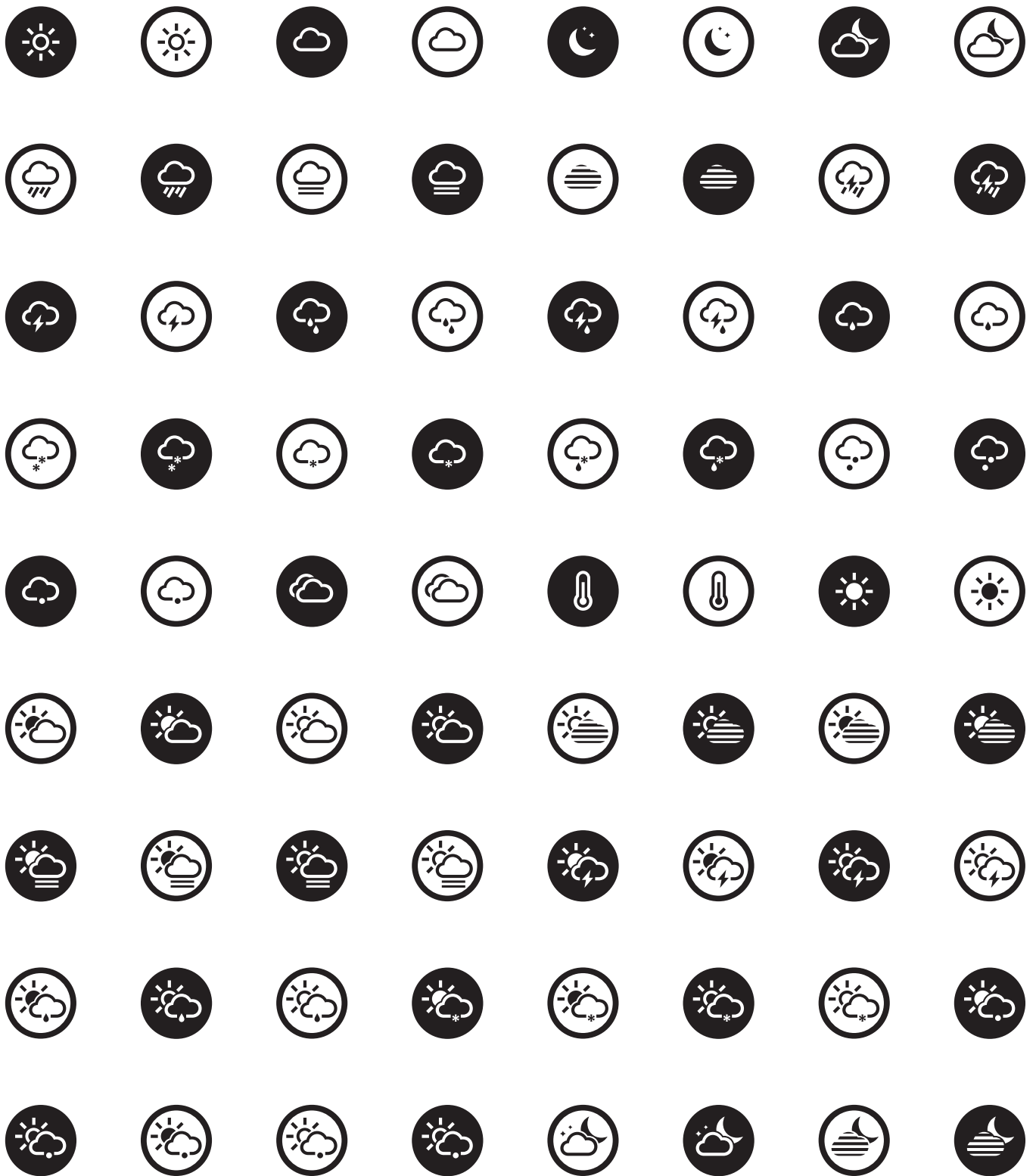
GRAND GOTHIK EXTENDED ULTRA 76 pt

**seasonal**  
**seasonal**  
**seasonal**  
**seasonal**  
**seasonal**  
**seasonal**  
**seasonal**  
**seasonal**

GRAND GOTHIK WIDE 9/14 pt

Many people believe that Earth is closer to the sun in the summer and that is why it is hotter. And, likewise, they think Earth is farthest from the sun in the winter. Although this idea makes sense, it is incorrect. It is true that Earth's orbit is not a perfect circle. It is a bit lop-sided. During part of the year, Earth is closer to the sun than at other times. However, in the Northern Hemisphere, we are having winter when Earth is closest to the sun and summer when it is farthest away! Compared with how far away the sun is, this change in Earth's distance throughout the year does not make much difference to our weather. There is a different reason for Earth's seasons.

Earth's axis is an imaginary pole going right through the center of Earth from "top" to "bottom." Earth spins around this pole, making one complete turn each day. That is why we have day and night, and why every part of Earth's surface gets some of each. Earth has seasons because its axis doesn't stand up straight.







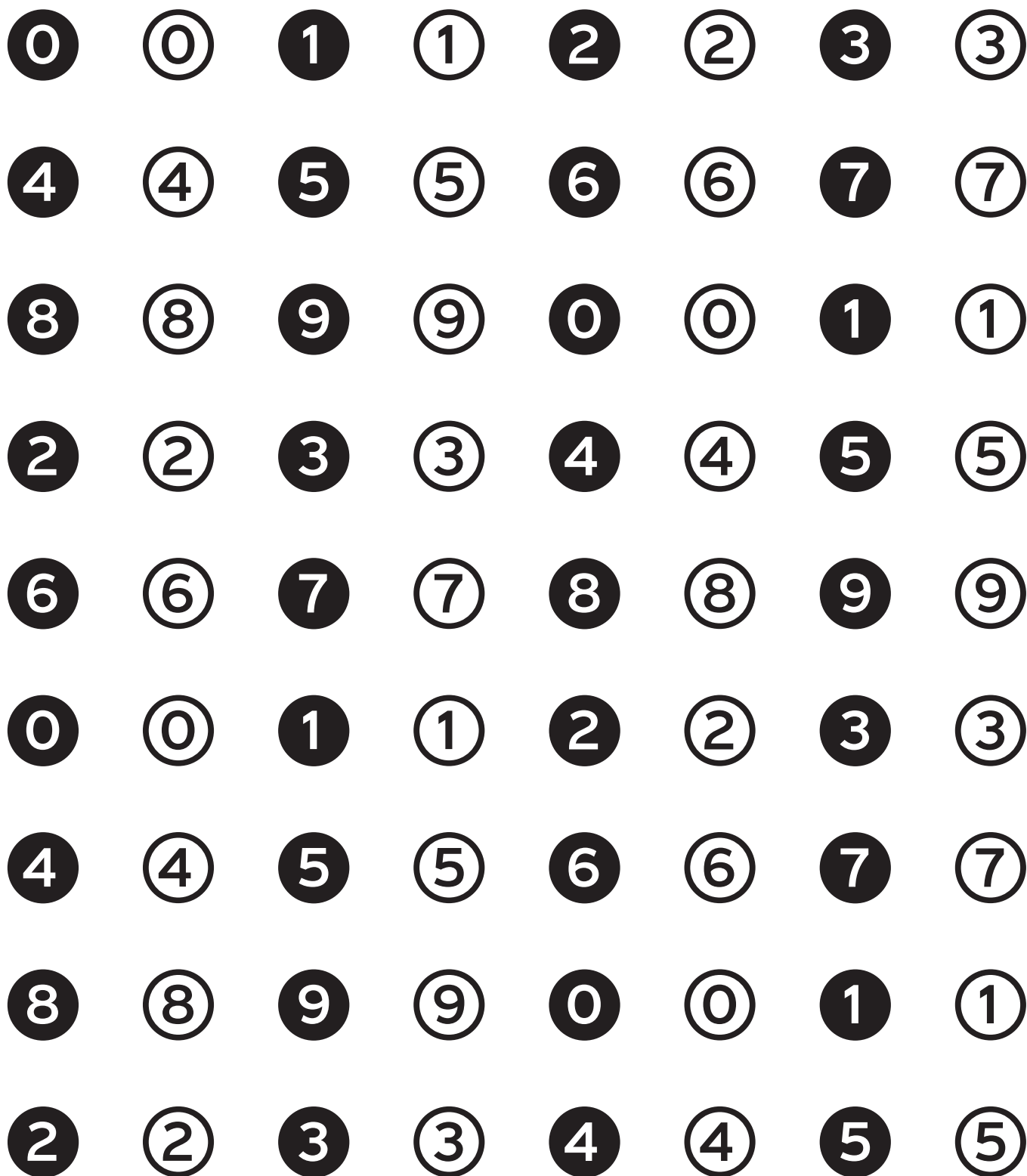
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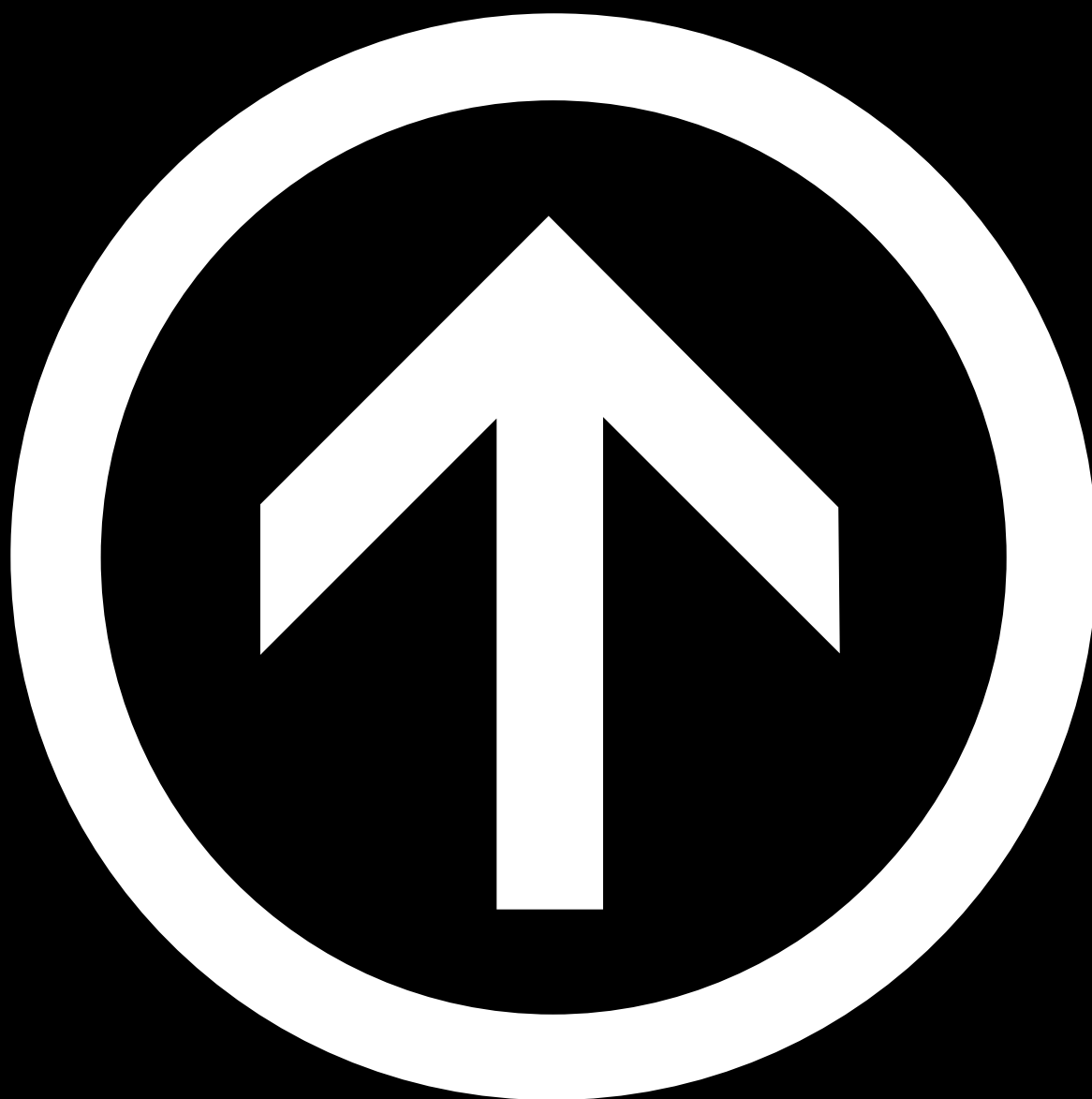
GRAND GOTHIK EXTENDED BOLD 76 pt

numerical  
numerical  
numerical  
numerical  
numerical  
numerical  
numerical  
numerical

GRAND GOTHIK WIDE 9/14 pt

A numeral is a figure, symbol, or group of figures or symbols denoting a number. A numerical digit is a single symbol (such as “2” or “5”) used alone, or in combinations (such as “25”), to represent numbers (such as the number 25) according to some positional numeral systems. The single digits (as one-digit-numerals) and their combinations (such as “25”) are the numerals of the numeral system they belong to. The name “digit” comes from the fact that the ten digits (Latin *digiti* meaning fingers) of the hands correspond to the ten symbols of the common base 10 numeral system, i.e. the decimal (ancient Latin adjective *decem* meaning ten) digits. A numeral system (or system of numeration) is a writing system for expressing numbers; that is, a mathematical notation for representing numbers of a given set, using digits or other symbols in a consistent manner. The same sequence of symbols may represent different numbers in different numeral systems. The most commonly used system of numerals is the Hindu–Arabic numeral system.





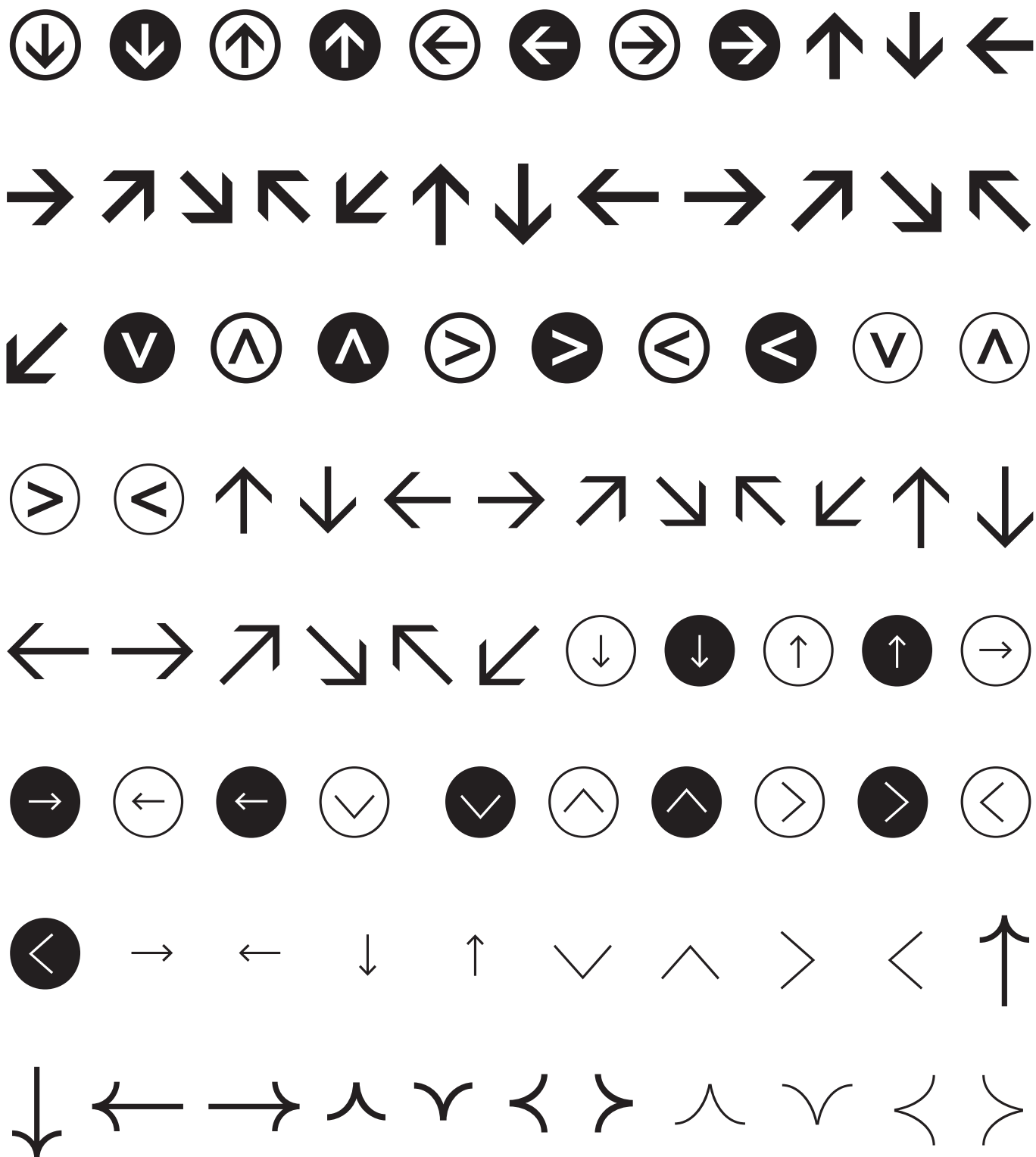
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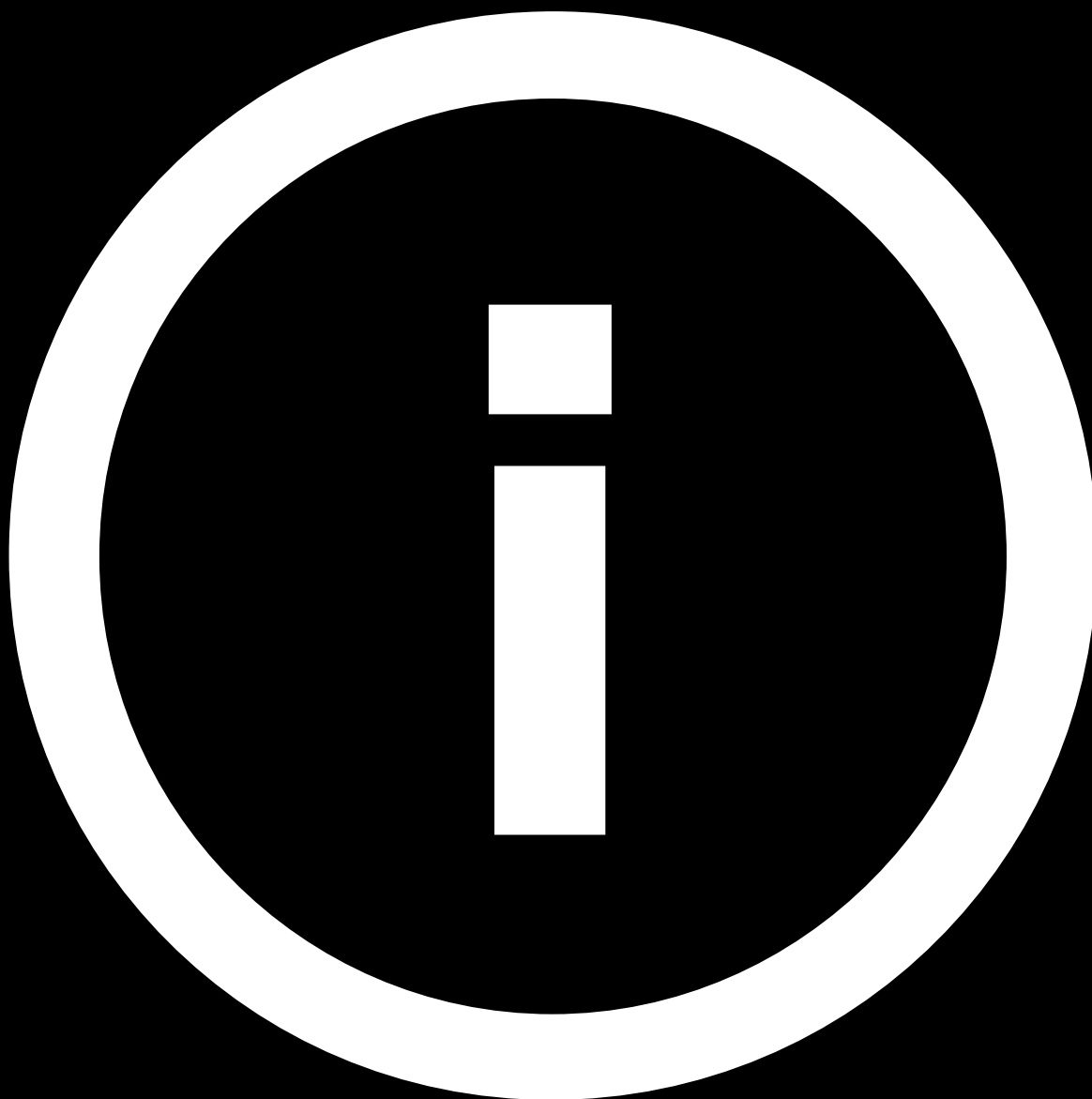
GRAND GOTHIK EXTENDED BLACK 76 pt

**directional**  
**directional**  
**directional**  
**directional**  
**directional**  
**directional**  
**directional**  
**directional**

GRAND GOTHIK WIDE 9/14 pt

As architectural environments become more complicated, people need visual cues such as maps, directions, and symbols to help guide them to their destinations. In these often high-stress environments, effective wayfinding systems contribute to a sense of well-being, safety, and security. In urban settings, wayfinding specialists develop signage and information systems for both pedestrians and motorists, who each have unique challenges navigating streets and roadways. These information systems help people develop “mental maps” of the terrain and simplify their routes to the extent possible. Wayfinding systems can help reduce their stress by providing easy-to-follow signage and legible directions to their destinations. In some settings, reliance on text-based messaging is minimized and systems rely heavily on non-text cues such as colors and symbols.





## SCRIPTS

PF Grand Gothik supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Cyrillic, Eastern European, Baltic and Turkish scripts. For 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

## 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 SET 1 (SS01)  
 LATIN  
 GREEK  
 CYRILLIC

The first variation retains the squared-off stems of the default version, while letter “a” and “G” lose their spur, the curved terminal of “y” becomes straight and the crotch of “M” sharp-pointed, altogether imbuing the typeface with a corporate texture.

a ▶ a

## AVAILABLE VARIANTS

G Ĝ Ğ Ğ Ğ M Q a à á â ã ä å ā ă ą<sup>a</sup>  
 y ý ŷ ŷ ɑ á ʎ Ÿ a y ŷ

## SAMPLE SUBSTITUTIONS

diplomat ▶ diplomat

agency ▶ agency

Gearbox ▶ Gearbox

Master ▶ Master

Quote ▶ Quote

Τράπεζα ▶ Τράπεζα

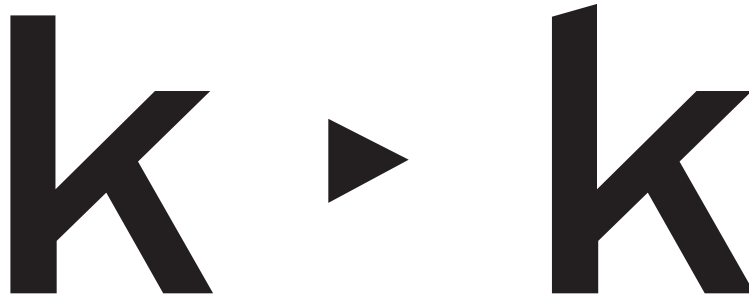
GREEK

Секунда ▶ Секунда

CYRILLIC

STYLISTIC SET 2 (SS02)  
 LATIN  
 GREEK  
 CYRILLIC

The second variation is more eclectic, exchanging the squared-off stems for slanted ones, with the ascenders and descenders for letters such as “b, d, h, k, l, p, q, t” ultimately becoming more angular. The same applies to similar Greek and Cyrillic letterforms.



#### AVAILABLE VARIANTS

b d d' đ h ĥ ħ l í j l' t p ð q t t' t ṭ β  
 γ ρ υ ú ü ũ φ ψ ρ φ ħ ħ Ё Ё h

#### SAMPLE SUBSTITUTIONS

diplomat ▶ diplomat  
 φωτισμός ▶ φωτισμός  
 факс ▶ факс

GREEK

CYRILLIC







## LIGATURES

ffl ▶ ffi

## AVAILABLE VARIANTS

ff fi fl ffi ffl ft fj ffj tt tt tt

## LOCALIZED FORMS

6 ▶ 8

## AVAILABLE VARIANTS

8 i i , , ,

PROPORTIONAL LINING  
(DEFAULT)

123

## AVAILABLE FIGURES

1234567890

## PROPORTIONAL OLDSTYLE

123

## AVAILABLE FIGURES

1234567890

TABULAR LINING

1 2 3

AVAILABLE FIGURES

1 2 3 4 5 6 7 8 9 0

TABULAR OLDSTYLE

1 2 3

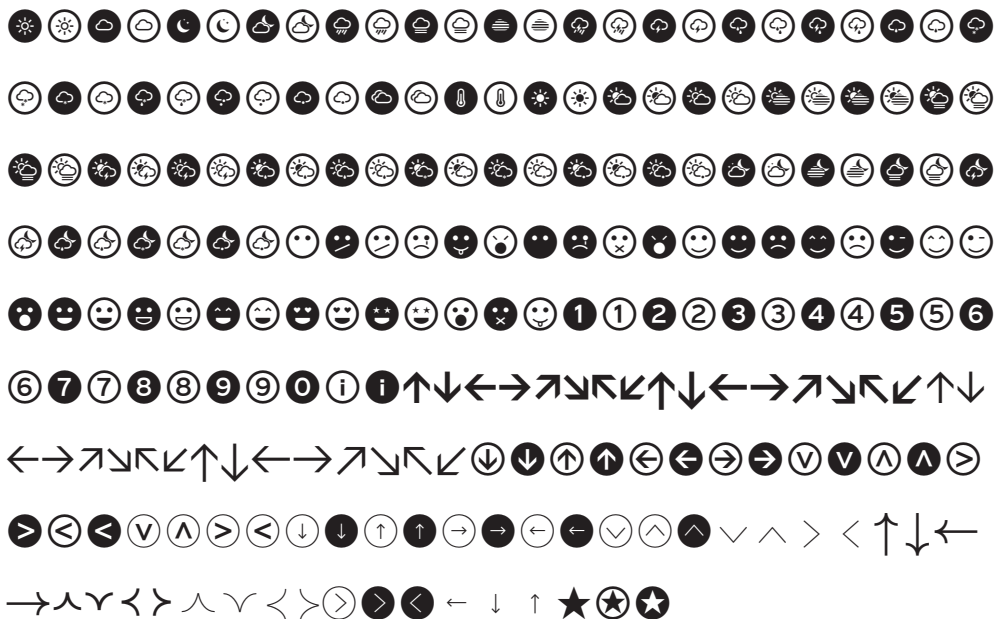
AVAILABLE FIGURES

1 2 3 4 5 6 7 8 9 0

ORNAMENTS/SYMBOLS



AVAILABLE SYMBOLS



## THE FOUNDRY

**Parachute®** is an acclaimed European type foundry based in Athens and London. Apart from its commercial library of typefaces, Parachute® specialises in multiscrypt bespoke type design and branding. 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.

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

## THE DESIGNER

**Panos Vassiliou** is a type designer, Head of Creative and founder of Parachute®, an independent type foundry and branding studio focusing on bespoke type design. He started his design career creating artwork for community and university groups as well as concert venues for local Toronto bands. Early on, as a student at the university, he developed an interest in letterpress and type design while working as an apprentice at a printing house in Toronto. Panos is a graduate of the University of Toronto, Canada with a major in Applied Science and Engineering. Following his UoT graduation, he studied Graphic Communications at Ryerson University.

In his early transition years, he got involved with a theatre company, founded a small design studio and pursued an academic career as a lecturer at George Brown College in Toronto. A few years later, after moving to Athens, he became the Editorial Director of the iconic Status magazine before starting his own publishing company. At the end, his obsession with typography was overpowering enough to turn his passion into a profession.

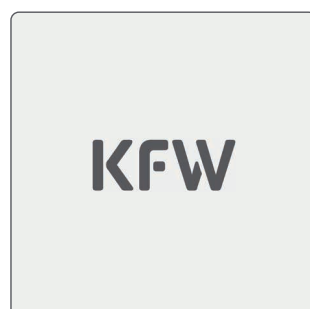
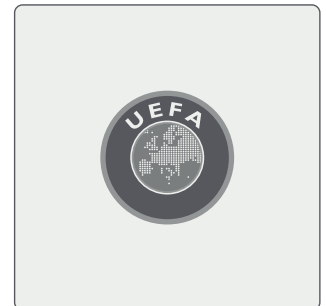
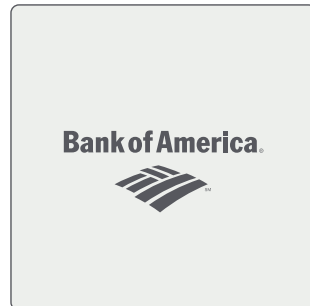
He has collaborated with advertising and branding agencies in Europe, North America, Latin America and Asia to design typefaces for companies and organizations such as Bank of America, European Commission, UEFA, Samsung, Ikea, Financial Times, National Geographic.

His work as a type designer has spawned numerous brand-defining typefaces over the past 15 years. Panos has received accolades from European Design Awards, German Design Awards, Communication Arts, HiiiBrand, Creative Review, Granshan Awards to name a few, including a Grand Prix award from Red Dot.

Panos has been on the board of directors for cultural organizations, has lectured across Europe on branding, design and typography while he regularly serves on the judging panel for international competitions. He is also the founder of Typeroom, an online platform for the typophile generation, whose physical space has turned into an iconic creative hub in the historic centre of Athens for designers, advertisers, students and professionals alike wishing to explore the art of typography. His main interest today is the psychology behind type design and its impact on successful brands. When not thinking type, he often hits the road on his bobber or sets sail for the Greek islands.

BESPOKE 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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