



ABOUT	<p>The Adamant family is a serif typeface that comes in six weights, from Light to ExtraBold, each with italic and small caps versions. Every font includes ligatures, lining and oldstyle figures in proportional and tabular widths, fractions, alternate characters, and other typographic features. The weights are finely balanced so that they can be easily combined, depending on type of paper and print conditions. Its proportions, sturdy serifs, high x-height and wide apertures make it very readable at small sizes. It is suitable for setting books, magazines and newspapers, but is also appropriate for use in large sizes like in poster design.</p> <p>Adamant is a trademark of Vedran Erakovic</p>
FORMAT	Desktop (otf) / Web (woff, eot, svg)
LANGUAGES/SCRIPTS	Latin Cyrillic Eastern European Turkish Baltic
GLYPHS	725/535 per font
PRO FEATURES	Small Caps Standard f-Ligatures Discretionary Ligatures Oldstyle Figures (tabular/proportional) Lining Figures (tabular/proportional) Superiors (numerals/lowercase letters) Scientific Inferiors Fractions Ordinals Stylistic Alternates Numerators / Denominators Capital Spacing Localized Forms
WEIGHTS/STYLES	Light/Light Italic Regular/Italic Medium/Medium Italic Semibold/Semibold Italic Bold/Bold Italic Extra Bold/Extra Bold Italic
PUBLISHED	©2010
DESIGNED BY	Vedran Erakovic

LATIN

Adamant Pro Light

CYRILLIC

Adamant Pro Light Italic

Adamant Pro Regular

Adamant Pro Italic

Adamant Pro Medium

Adamant Pro Medium Italic

Adamant Pro Semi Bold

Adamant Pro Semi Bold Italic

Adamant Pro Bold

Adamant Pro Bold Italic

Adamant Pro Extra Bold

Adamant Pro Extra Bold Italic

FEATURE

television dramatically increased international communication

nice detail with lovely finish

the movers and shakers that make hollywood go round - see back cover

instruments

collaborating with some of the sharpest creative minds

MAIN FASHION FLOOR

this house is a happy blend of high tech and traditional elements

Machine

always on the lookout for new fresh creative talents

CROWD PLEASERS

un shopping abordable et de qualité pour fashionistas en quête d'exotisme

leather jackets

the movers and shakers that make hollywood go round - see back cover

LIGHT 68/70

Writing is not
a series of
strokes, but
space, divided
into character-
istic shapes by
strokes.

Ralph Waldo Emerson

LIGHT ITALIC 68/70

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REGULAR 68/70

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ITALIC 68/70

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LIGHT | REGULAR | MEDIUM | SEMI BOLD 14/20

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БИЗНЕС

Ежемесячный справочник к лучшим независимым

НОВЫЙ ЖЕНСКИЙ АРОМАТ

очень сильный, очень элегантный, такой же как вы

ЭЛЕГАНТНЫЙ

набор признаков, характеризующих искусство определённого времени

Курение вредит здоровью

лучшие 25 менеджеров в промышленности музыки

ЭКСПЕРТ

вам остается только выбрать направление

Сделано в России

куда пойти в свободное время в Афинах

ДНЕВНИК

REGULAR 22/28

Независимо от того, продолжают ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те

REGULAR 18/22

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ITALIC 22/28

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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

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- GB** Pressurized container. Protect from sunlight and do not e
- FR** Ne pas percer ou brûler, même après usage. Ne pas vapor
- DE** Behältnis auch nach dem Gebrauch nicht aufbrechen ode
- RU** Дезодорант для тела в аэрозольной упаковке. Приме
- ES** Recipiente presurizado. Proteja de la luz solar y no expon
- IT** Recipiente sotto pressione. Proteggere contro i raggi sola
- PT** Recipiente sob pressão. Proteger dos raios solares e não e
- DK** Beholder under tryk. Skal beskyttes mod sollys og må ikk
- NL** Drukcontainer. Beschermen tegen zonlicht en niet blootst
- CS** Držati dalje od dece. Ne nanositi dezodorans na oštećenu
- HU** Használata közben nyílt láng használata tilos! Ne használ
- SE** Skall skyddas mot solljus och får ej utsättas för höga tem-
- PL** Nie rozpylać nad otwartym płomieniem lub żarzącym się
- CZ** Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte
- TR** Çocukların ulaşamayacağı yerde muhafaza ediniz. Son d
- RO** Nu fumați în timpul folosirii, nu pulverizați peste obiecte
- BG** Пазете от деца! Пазете далеч от източници на пожар.
- HR** Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegava
- FI** Tupakointi kielletty käytön aikana. Säilytettävä lasten ulo
- LT** Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esan
- SK** Chrániť pred slnkom a nevystavovať vysokým teplotám.
- SI** Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte
-

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF Adamant Pro. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, 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
1250 Eastern European
1251 Cyrillic
1254 Turkish
1257 Baltic

SUPPORTED LANGUAGES

Afrikaans	Galician	Rhaeto-Romance
Albanian	Gaelic	Romansh
Alsatian	German	Romanian
Aranese	Greenlandic	Russian
Azeri (Latin)	Hungarian	Sami (Inari)
Azeri (Cyrillic)	Icelandic	Sami (Lule)
Basque	Indonesian	Sami (Skolt)
Belarussian	Irish	Sami (Southern)
Bislama	Italian	Scottish
Bosnian	Kazakh (Cyrillic)	Serbian
Breton	Kurdish (Latin)	Slovak
Bulgarian	Kyrgyz	Slovenian
Catalan	Ladin	Sorbian
Chamorro	Lithuanian	Spanish
Croatian	Latin	Swahili
Czech	Latvian	Swedish
Danish	Luxembourgish	Tatar
Dutch	Macedonian (FYROM)	Tagalog
English	Moldovian	Turkish
Estonian	Mongolian	Ukrainian
Faroese	Malay	Uzbek (Latin)
Finnish	ManxGaelic	Uzbek (Cyrillic)
Flemish	Norwegian (Bokmål)	Walloon
Franco-Provencal	Norwegian (Nynorsk)	Welsh
French	Occitan	
Frisian	Polish	
Friulian	Portuguese	

PUNCTUATION

! ? , . : ; ' " ' ' " ' , " . , ... - - · † ‡ § ¶

MATH SYMBOLS

μ l \wedge $-$ $+$ \pm \neg \times \div $<$ $=$ $>$ \sim

LIGATURES

Replaces a sequence of glyphs with a single glyph, creating a professional-looking text with no peculiar collisions among letters. This feature covers the standard f-ligatures, as well as few other ones used in normal conditions.

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

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 ▶ ТУРОГРАФУ
типографія ▶ ТИПОГРАФІЯ

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)

footnote3 ▶ footnote³
h2=x2+y2 ▶ h²=x²+y²
Dr ▶ D^r Mme ▶ M^{me}

SCIENTIFIC INFERIORS

Replaces lining and oldstyle figures with inferior figures. They have been designed to match the weight of the regular glyphs and sit lower than the standard baseline. Used primarily for mathematical and chemical notations.

CO2 ▶ CO₂
H2O ▶ H₂O

NUMERATORS

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

253/ ▶ 253/
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.

/253 ▶ /253
/856 ▶ /856

FRACTIONS

Figures separated by slash, are replaced with diagonal fractions.

5/8 ▶ ⅝
3/5 ▶ ⅔

ORDINALS

Contextually replaces default alphabetic glyphs which follow numbers with superscripted glyphs and the sequence 'No' with the numero character (№). This feature includes Latin as well as Greek lowercase and capital ordinals.

1st ▶ 1st 2nd ▶ 2nd 28th ▶ 28th
No ▶ №

CASE-SENSITIVE FORMS

Shifts punctuation marks up to work better with capital letters and lining figures since by default they sit lower to properly mix with lowercase characters.

[(HELLO)] ▶ [(HELLO)]
«ПРИВЕТ» ▶ «ПРИВЕТ»

STYLISTIC SETS

Adamant includes some alternative characters which can be activated by turning on 'stylistic sets'. They may be useful for setting texts at very small sizes, or for typing Serbian Cyrillic characters instead of Russian ones.

a ▶ a c ▶ c e ▶ e д ▶ д
brace ▶ brace правда ▶ правда

LOCALIZED FORMS

Replaces certain standard character forms with preferred local variants when the text is tagged Moldavian, Romanian or Serbian.

б ▶ б ș ▶ ș ș ▶ ș д ▶ д

CAPITAL SPACING

Globally adjusts inter-glyph spacing for all capitals. This feature can be applied (opens up the space in-between them) when text is set all-capital in order to make it more legible.

PARACHUTE ▶ PARACHUTE

SLASHED ZERO

Replaces the regular form of zero with an alternate form which includes a slash through the counter. This is particularly useful when capitals are mixed with numbers in which case capital O may be difficult to distinguish from zero o.

0 ▶ 0
20 OBJECTS ▶ 20 OBJECTS

THE FOUNDRY

Parachute® is an independent award-winning type foundry. It landed in 1999, but it wasn't till 2001 that it started operating as a full-scale company. Since then, 13 designers have joined in to form a select group of open minded, free spirited individuals, all coming from diverse design fields.

Over the years, Parachute has built a strong network of valuable relationships with customers in Europe, United States, Canada, Asia and Australia. The year 2003 marked the beginning of a new era for Parachute with the release of an award-winning catalog. Since then an emphasis was placed on multilingual support and opentype technology.

Parachute has won several major international typeface design awards, including the red dot: grand prix 2012 for original typeface. All Parachute fonts have been designed to offer multilingual support for major scripts such as Latin, Greek and Cyrillic. Latest entries support Arabic as well. For an updated profile please visit our website.

MAJOR CLIENTS

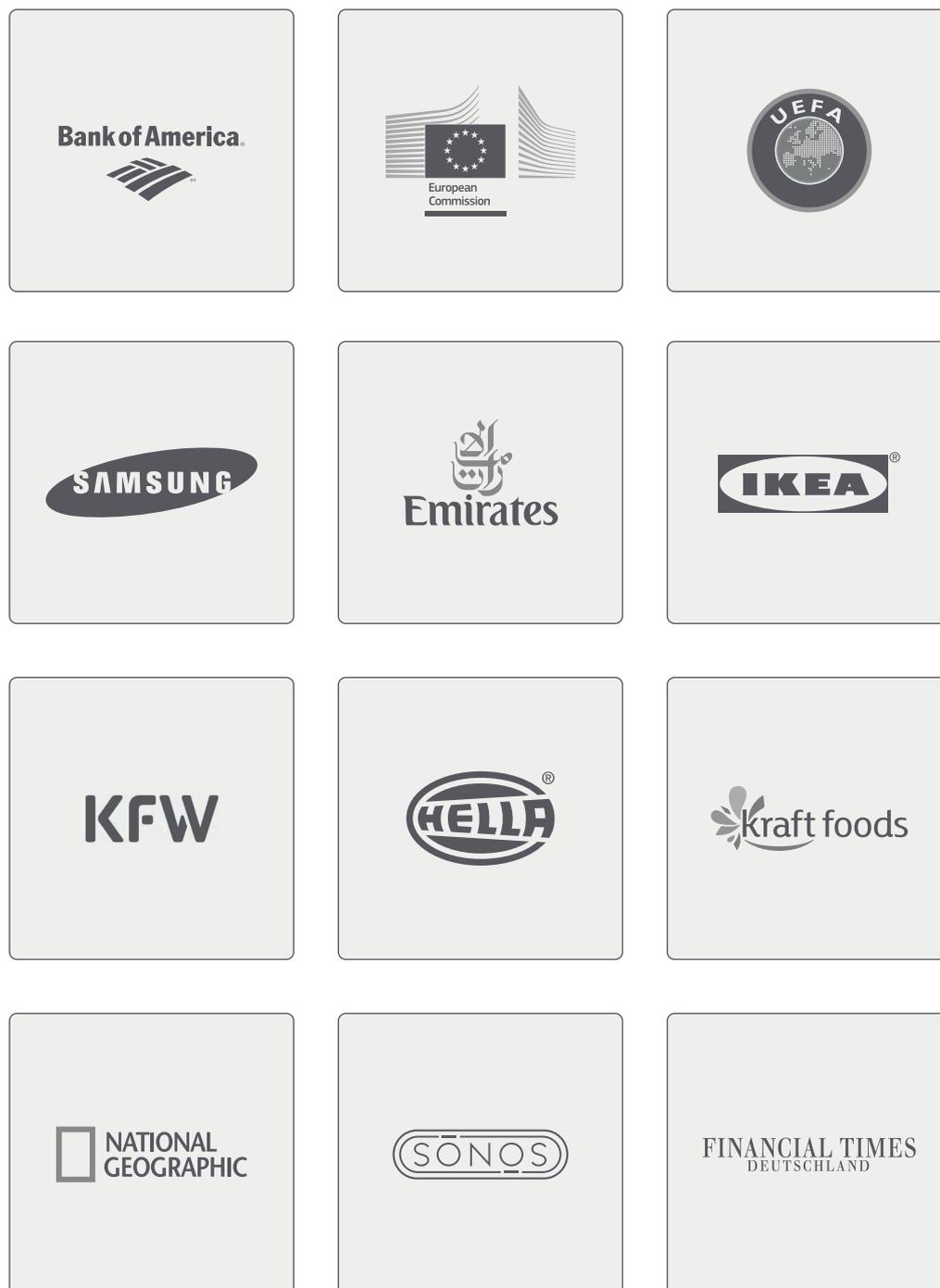
ABC Network	Financial Times	MetaDesign	Russell Corporation
Adidas Group	Fox Network	MIT	Saatchi & Saatchi
American Express	Gap Inc	MTV Networks	Samsung
AOL Corp	Grey Group	National Geographic	Stanford University
Bank of America	Harrods	NBA	TBWA
BBC	Harper Collins	Nestlé	Texas Rangers
CBC Radio & Television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

THE DESIGNER

Vedran Erakovic was born on September 30, 1980 in Split, Croatia. He lives in Belgrade, Serbia. Vedran Graduated in 2004 from the Faculty of Applied Arts, University of Arts, Belgrade, the Department of Applied Graphics and obtained his Master's degree in 2009. He works as an Art editor in the Serbian daily newspaper 'Politika', and also collaborates with FontShop from Berlin. He is a member of Association of Applied Artists and Designers of Serbia (ULUPUDS). He is involved in typeface design, graphic design, calligraphy, design of newspapers and magazines. He has participated in a lot of exhibitions and projects in his country and abroad and has won several awards for graphic design and typeface design.

**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 2014 | Nominee

Regal Pro

Red dot Design Awards 2012 | Grand Prix Winner

Regal Pro

Communication Arts Annual Competition 2012 | Winner

Regal Pro

German Design Awards 2012 | Nominee

Encore Sans Pro

Creative Review Type Annual 2011 | Winner

Regal Pro

European Design Awards 2011 | Finalist

Regal Pro

EBGE Awards 2011 | Finalist

Regal Pro

Granshan Awards 2010 | Excellence Award

Regal Pro

Granshan Awards 2010 | Excellence Award

Champion Script Pro

Granshan Awards 2010 | Excellence Award

Adamant Pro

Granshan Awards 2010 | Excellence Award

Encore Sans Pro

European Design Awards 2010 | Silver Winner

Encore Sans Pro

International Type Design Competition 2009 | Excellence Award

Centro Pro

International Type Design Competition 2009 | Excellence Award

Champion Script Pro

International Type Design Competition 2009 | Excellence Award

Goudy Initials Pro and Goudy Ornaments

European Design Awards 2008 | Gold Winner

Centro Pro

EBGE Awards 2004 | Merit Award

Archive Pro

EBGE Awards 2002 | Merit Award

Libera Pro

EBGE Awards 2002 | Merit Award

Manic Attack



Parachute®

24 Acharnon Street, Kifissia 14561 GR |
T: +30 210 80 18 100 F: +30 210 80 16 066
sales@parachute.gr | www.parachute.gr

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