





**EUROPEAN DESIGN AWARDS 2014**

Bronze

## ABOUT

Bague Round is a soft contemporary geometric typeface which blends distinct minimalist characteristics with mainstream details. It originates from Bague Universal, a superfamily with a warm well-balanced texture and a distinct personality. Usually, round sans letterforms tend to look rather organic and playful at heavier weights. This problem was avoided in Bague Round by applying all necessary optical corrections at the rounded corners in order to retain its robust qualities. Mechanical replacement of the stem endings with standard arcs was not implemented and each round form of the horizontal, vertical and diagonal strokes was treated differently from the other. Whilst the rounded endings at heavier weights become gradually more flat at acute corners, the round stems in letters such as A, b, m, p, s are perfectly matched with sharp diagonals in letters such as M, N, w, v, in a very distinct manner. A remarkable feature of Bague Round is its vast array of uppercase alternates and ligatures which truly shine when set at display sizes. Make your selection from 6 distinct groups of alternates as well as a rich set of discretionary ligatures and watch it transform into a flexible, charming and stylish typeface with strong modern aesthetics. This typeface offers enormous possibilities and variations for editorial design, branding and corporate identity. The Bague Round type family includes 14 weights from Thin to Ultra Black and matching true-italics with a consistent and well-refined structure. Each style consists of 1017 glyphs with more than 280 alternates and ligatures and an extended set of characters which supports Latin, Cyrillic and Greek.

**Bague is a trademark of Parachute®**

## FORMAT

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

## LANGUAGES/SCRIPTS

Latin  
Cyrillic  
Greek  
Eastern European  
Turkish  
Baltic

## GLYPHS

1017/font

ALTERNATES &  
DISCRETIONARY LIGATURES

290/font

## PRO FEATURES

Standard f-Ligatures  
Discretionary Ligatures  
Oldstyle Figures (tabular/proportional)  
Lining Figures (tabular/proportional)  
Superiors (numerals/lowercase letters)  
Scientific Inferiors  
Localized forms  
Historical forms  
Fractions  
Ordinals  
Stylistic Alternates  
Numerators/Denominators  
Capital Spacing  
Ornaments/Various Symbols  
Stylistic Set 01, 02, 03, 04, 05, 06, 07

## WEIGHTS/STYLES

Thin / Thin Italic  
Light / Light Italic  
Regular / Italic  
Medium / Medium Italic  
Bold / Bold Italic  
Black / Black Italic  
Ultra Black / Ultra Black Italic

## PUBLISHED

2014

## DESIGNED BY

Panos Vassiliou

A E R

m b o

a w g

LATIN

Bague Round Pro Thin

CYRILLIC

*Bague Round Pro Thin Italic*

GREEK

Bague Round Pro Light

*Bague Round Pro Light Italic*

Bague Round Pro Regular

*Bague Round Pro Italic*

Bague Round Pro Medium

*Bague Round Pro Medium Italic***Bague Round Pro Bold*****Bague Round Pro Bold Italic*****Bague Round Pro Black*****Bague Round Pro Black Italic*****Bague Round Pro Ultra Black*****Bague Round Pro Ultra Black Italic***

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MAINSTREAM

MINIMALISM

FOR FORWARD

THINKING

CORPORATE

ENVIRONMENTS

THIN 58/65

There is geometry in  
the humming of the  
strings, there is music  
in the spacing of the  
spheres. Pythagoras

THIN ITALIC 58/65

*There is geometry in  
the humming of the  
strings, there is music  
in the spacing of the  
spheres.* Pythagoras



LIGHT 58/65

There is geometry in  
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LIGHT ITALIC 58/65

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REGULAR 58/65

There is geometry in  
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ITALIC 58/65

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MEDIUM 58/65

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Pythagoras

MEDIUM ITALIC 58/65

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BOLD 58/65

**There is geometry  
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BOLD ITALIC 58/65

***There is geometry in  
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sic in the spacing of  
the spheres.*** Pythagoras



BLACK 58/65

**There is geometry  
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ing of the spheres.**

BLACK ITALIC 58/65

***There is geometry  
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Pythagoras

ULTRA BLACK 58/65

**There is geometry  
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ULTRA BLACK ITALIC 58/65

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# TRAVELLING OVERSEAS

comprehensive guide to a better living, now on Scandinavian

# environmental

Retro visuals dominated the last exhibition

# Automotive Design

all cities are the same? Lectures on the diversity of urbanism

# WORLDWIDE CREATIVITY

*Design Hotels launches a collector's edition annual*

# COLLABORATION

Moving on to bigger and shiner things, Superette has relocated

# modular and geometric

*chosen to represent the country at Frieze New York 2013*

# Graduate Directory

*questioning the deeper roots of human behaviour*

# VINTAGE POSTAGE

traditional building and architectural materials

UNLIMITED TEXT VARIATIONS  
WITH MORE THAN 280  
STYLISTIC ALTERNATES  
& LIGATURES

BLACK SYMBOLS

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AERIAL TROUBLES

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M<sup>OS</sup>IEUR VERDOUX

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EPIC POEMS

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AFFLUENT

**DISCRETIONARY LIGATURES**

Replaces a sequence of glyphs with a single glyph. It differs from standard f-ligatures in the fact that it activates special (non-standard) ligatures for Latin, Cyrillic and Greek. These ligatures -due to their particular structure- enliven the words, giving the impression of custom editing. The result is unique, stylish, eye-catching, legible, space-saving as well as time-saving. Ideal for branding and editorial design. View more samples in the specimen pages.

CHRYsalis

**STYLISTIC SET3**

Stylistic Set 03 includes a set of uppercase Latin, Cyrillic and Greek letters which replace a capital letter of your choice with a smaller one which sits under the Caps height. View more samples in the specimen pages.

AERIAL TRoUBLES**STYLISTIC SET4 / SET5**

These sets work together with one on top of the other. Stylistic Set 04 includes uppercase glyphs which are smaller than those in set 01. They sit under the caps height, whilst Stylistic Set 05 includes uppercase glyphs which sit on the baseline and under those in set 04. The result has a strong modern aesthetic. Both sets include Latin, Cyrillic and Greek glyphs. View more samples in the specimen pages.

MoSuEUR VERDOUX**EXTENDED LETTERS (HORIZONTALLY) SET7**

Stylistic Set 07 includes a number of uppercase letters in an extended (horizontally) form. It offers a rather unique alternate setting in Latin, Cyrillic and Greek. View more samples in the specimen pages.

EPIC POoEMS**EXTENDED LETTERS (VERTICALLY) SET6**

Stylistic Set 06 includes a number of uppercase letters extended vertically under the baseline and above the caps height in Latin, Greek and Cyrillic. View more samples in the specimen pages.

AFFLUENT

**UNICASE LETTERS SET2**

Stylistic Set 02 includes a number of uncase letters which may replace a limited number of uppercase letters at will. View more samples in the specimen pages.

PRIME DATE

Being first for fashion means being always competitive

ROCK THEM ALL BABY

questioning the deeper roots of human behaviour

WORLD PARTY

site for global business and financial market news

REQUIEMS

traditional building and architectural materials

Animation

modular as well as geometric letterforms

BAGUE UNIVERSAL PRO

the soundtrack will be a thrilling cover, by all means

MAINSTREAM MINIMALIST DETAILS



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LIGHT | REGULAR | MEDIUM | BOLD | BLACK 14/20

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LIGHT | REGULAR | MEDIUM 18/25

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THIN 22/28

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ULTRA BLACK 22/28

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ULTRA BLACK 18/22

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ULTRA BLACK 14/18

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βραβεία εταιρικής ταυτότητας και συσκευασίας

# ΠΕΡΙΠΤΩΣΕΙΣ

από το πρίσμα της ιαπωνικής ματιάς, όπου η «καθαρότητα»

# ΕΚΔΟΤΙΚΟΣ ΟΙΚΟΣ

ενδεχόμενο ηλεκτρονικό λάθος συστήματος

# ΕΞΟΧΙΚΕΣ ΚΑΤΟΙΚΙΕΣ

στον πυρήνα εκπαιδευτικής πολιτικής βρίσκεται ο διάλογος

# ΚΟΣΜΗΜΑ

Οποία ηδονή να μαδάς ντελικάτα μια γυναίκα με

# ΣΥΣΚΕΥΑΣΙΑ ΤΡΟΦΙΜΩΝ

μίξη υψηλής αισθητικής και τεχνολογίας με μοντέρνα στοιχεία

# ΣΟΥΠΕΡ ΜΑΡΚΕΤ

απροσδόκητη τροπή των πρόσφατων περιστατικών στην Ύδρα

# ΔΗΜΙΟΥΡΓΙΚΟΤΗΤΑ

Λέγεται «Technology for Good» και τα πιο χαρακτηριστικά

# ΠΕΡΙΣΤΑΤΙΚΑ ΠΟΥ ΣΥΓΚΛΟΝΙΣΑΝ ΤΟ ΠΑΝΕΛΛΗΝΙΟ

UNLIMITED TEXT VARIATIONS  
WITH MORE THAN 280  
STYLISTIC ALTERNATES  
& LIGATURES

ΑΜΒΡΟΣΙΑ ΕΝΤΟΣ

ΕΘΝΙΚΗ ΕΠΙΤΡΟΠΗ

ΚΑΜΕΡΑΤΑ ΕΠΩΧΗΣ

ΘΡΙΑΜΒΟΣ

ΑΓΓΕΛΙΟΦΟΡΟΣ

LIGHT | REGULAR | MEDIUM | BOLD 14/20

Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ' όσο νομίζουμε. Η τηλεόραση παρουσίασε ορισμένα προϊόντα και υπηρεσίες σε όλο τον κόσμο, δίνοντας τη δυνατότητα στους ανθρώπους να τα θεωρούν κοινά, αν όχι να τα σέβονται σταθερά. Επίσης, το μέσο αύξησε δραματικά την παγκόσμια επικοινωνία. Με τις επί εικοσιτετραώρου βάσεως ειδήσεις γενικά ήταν όλο και πιο αδύνατο να αποκρυφτούν σημαντικά γεγονότα από τον υπόλοιπο πλανήτη. Παρομοίως, η Πληροφοριακή Αγορά θα ασκήσει μια συνδυαστική και εξισωτική δύναμη στους τοπικούς και παγκόσμιους πολιτισμούς, καθώς οι άνθρωποι από τα μικρότερα χωριά και τις μεγαλύτερες μητροπόλεις θα επιδιώκουν αναψυχή, εμπόριο, εκπαίδευση, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ' όσο νομίζουμε. Η τηλεόραση παρουσίασε ορισμένα προϊόντα και υπηρεσίες σε όλο τον κόσμο, δίνοντας τη δυνατότητα στους ανθρώπους να τα θεωρούν κοινά, αν όχι να τα σέβονται σταθερά. Επίσης, το μέσο αύξησε δραματικά την παγκόσμια επικοινωνία. Με τις επί εικοσιτετραώρου βάσεως ειδήσεις γενικά ήταν όλο και πιο αδύνατο να αποκρυφτούν σημαντικά γεγονότα από τον υπόλοιπο πλανήτη. Παρομοίως, η Πληροφοριακή Αγορά θα ασκήσει μια συνδυαστική και εξισωτική δύναμη στους τοπικούς και παγκόσμιους πολιτισμούς, καθώς οι άνθρωποι από τα μικρότερα χωριά και τις μεγαλύτερες μητροπόλεις θα επιδιώκουν αναψυχή, εμπόριο, εκπαίδευση, υγεία και άλλες ανθρώπινες δραστηριότητες μαζί, άσχετα με την εθνικότητά τους. **Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα ηλεκτρονικά μέσα ενημέρωσης απα-**

LIGHT ITALIC | ITALIC | MEDIUM ITALIC | BOLD ITALIC 14/20

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REGULAR 22/28

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

REGULAR 18/22

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REGULAR 14/18

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REGULAR 10/13

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ITALIC 22/28

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

ITALIC 18/22

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ITALIC 14/18

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ITALIC 10/13

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# красочные

интеллектуальная мультимедийная система multiroom

# ВДОХНОВЕНИЕ

сила, способная превратить каждый мимолетный взгляд в пристальный

# Салон красоты

# РЫБНОЕ МЕСТО

латино греческая смесь со свежими кириллическими инъекциями

# СВЕЖАЯ

ежемесячный справочник к лучшим независимым

# самодвижущийся

# МЕСТНОСТЬ

*продукт доброй воли*

НА ТЕРРИТОРИИ РОССИИ РАСПОЛОЖЕНЫ НЕСКОЛЬКО ГОРНЫХ

UNLIMITED TEXT VARIATIONS  
WITH MORE THAN 280  
STYLISTIC ALTERNATES  
& LIGATURES

АҲА ГРАНД ОТЕЛЬ

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М<sup>А</sup>СТЕРО<sup>В</sup>

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ОБСЕРВАТО<sup>Р</sup>РИЯ

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ВЕР<sup>Н</sup>НОЕ СЕР<sup>Д</sup>ЦЕ

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ЭНЕ<sup>Р</sup>ГИЯ ВЕ<sup>Т</sup>РА

LIGHT | 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**

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LIGHT ITALIC | ITALIC | MEDIUM ITALIC | BOLD ITALIC 14/20

Независимо от того, продолжают ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в течение которых телевидение получило широкое распространение, некоторые культурные особенности были переданы даже тем нациям, где электронные средства связи были запрещены прямо. Возможно, этот фактор повлиял на распад Советского Союза в большей степени, чем нам кажется. Телевидение демонстрировало некоторые товары и услуги по всему миру, заставляя людей считать их общедоступными, или даже равнодоступными. Более того, телевидение значительно расширило международный обмен информацией. Трансляция новостей 24 часа в сутки делала сокрытие информации от общества всё труднее. Аналогично, рынок информационных технологий будет способствовать подъему локальной и глобальной культуры по мере того, как жители маленьких деревень и крупных мегаполисов будут стремиться к развлечениям, торговле, образованию, здравоохранению и другой деятельности вместе, независимо от национальности. Могут ли эти силы стереть разницу между нами и привести к международной цивилизации? Независимо от того, продолжают ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в течение которых телевидение получило широкое распространение, некоторые культурные особенности были переданы даже 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**

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REGULAR 22/28

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REGULAR 18/22

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REGULAR 14/18

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REGULAR 10/13

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ITALIC 22/28

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GB	Pressurized container. Protect from sunlight and do not expose to
GR	Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου
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
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 ud-
NL	Drukcontainer. Beschermen tegen zonlicht en niet blootstellen
CS	Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili os-
HU	Használata közben nyílt láng használata tilos! Ne használja irri-
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
RO	Nu fumați în timpul folosirii, nu pulverizați peste obiecte incan-
BG	Пазете от деца! Пазете далеч от източници на пожар. Не
HR	Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati konta
FI	Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumat-
LT	Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
SK	Chrániť pred slnkom a nevystavovať vysokým teplotám. Nefajčiťpri
SI	Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na

**SCRIPTS**

Following is a list of all major encodings (codepages) and languages supported by PF Bague Round Pro. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Cyrillic, Eastern European, Baltic and Turkish scripts. If you would like to see a full character set of this typeface (including all special characters), go to the character set section.

1252 Latin 1  
1253 Greek  
1250 Eastern European  
1251 Cyrillic  
1254 Turkish  
1257 Baltic

**SUPPORTED LANGUAGES**

Afrikaans	Galician	Portuguese
Albanian	Gaelic	Rhaeto-Romance
Alsation	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-Provençal	Norwegian (Bokmål)	Walloon
French	Norwegian (Nynorsk)	Welsh
Frisian	Occitan	
Friulian	Polish	





## STYLISTIC ALTERNATES SET4

А В С D E F G H I J K L M N O P Q R S T U V W X Y Z Г Ѧ Э П С Ф Ψ Ω Б Д Ж З И Й Л У Ц Ч Ш  
Щ Ъ Ы Ь Э Ю Я Δ

## STYLISTIC ALTERNATES SET5

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Г Ѧ Э П С Ф Ψ Ω Б Д Ж З И Й Л У Ц Ч Ш Щ Ъ Ы Ь Э Ю Я Δ

## STYLISTIC ALTERNATES SET6

Λ Ϝ I L ϙ T γ Γ ϖ ϕ Ψ

## STYLISTIC ALTERNATE LIGATURES SET7

B D F H L Z Г E Э П Р Ъ Б Ц Ш Щ Ъ Ы Ь

## LINING PROPORTIONAL

1 2 3 4 5 6 7 8 9 0 # \$ € f £ ¢ ¥

## OLDSTYLE TABULAR

1 2 3 4 5 6 7 8 9 0 # \$ € f £ ¢ ¥

## OLDSTYLE PROPORTIONAL

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

## SUPERIOR LETTERS

a b d e è h i l m o r s t

## NUMERATORS &amp; DENOMINATORS

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

## UPPERCASE VARIANTS

() - [] {} — — ¡ ¿ « »

## SCIENTIFIC INFERIORS

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

## SUPERSCRIPTS

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

## LOCALIZED FORMS

δ i § §

## PUNCTUATION

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

## MISCELLANEOUS

© ® ¢ ™ ' " ° # °C °F № | f ¢ • ► \_ ° ° Å Ω

## MATH SYMBOLS

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

**LATIN**

ABCDEFGHIJKLMNOPQRSTUVWXYZ@  
abcdefghijklmnopqrstuvwxyz&  
1234567890€\$£¥

## ACCENTED LATIN GLYPHS

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

**GREEK**

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ  
αβγδεζηθικλμνξοπρστυφχψω  
ΆΈΉΊΌΩΪϚάέήίόώϊϣϚ

CYRILLIC

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

## LIGATURES

ff f ff f ff fl ffl ft

### DISCRETIONARY LIGATURES

DE DH DL DM DN DO DP DR DU EE HM HR HU HT LL LH LM LN MN MO MU NO  
NG NH NM NN NR NT OB OD OF OG OL OR OU TI UN T L HE HO HN HB HF EO  
EE EH EP MH MT NK NO NP OD OT OM ON OT O GN PO EB EH EO ET ЙЙ  
ИИ МВ ММ НН СС ОН ОК ОР ПП СС ТТ ЭИ ЭР РР ДИ

## FRACTIONS

 $\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8} \frac{1}{9} \frac{0}{9} \frac{0}{99} /$ 

STYLISTIC ALTERNATES SET1

$A \ P \ Q \ R$

STYLISTIC ALTERNATES SET2

$q \in mn y$

### STYLISTIC ALTERNATES SET3

А В С D F G H I J K L O Q R S T U V W X Y Z Г Е Ё Л М Н Ё П Р С Ψ Ω Б Д Ж З И Й Л У Ф Ц Ч  
Ш Щ Ъ Ы Ь Э Ю Я



**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

**DISCRETIONARY LIGATURES**

Replaces a sequence of glyphs with a single glyph. It differs from the previous feature in the fact that it activates special (non-standard) ligatures for Latin, Greek and Cyrillic. This set includes capital letters only. View all these ligatures on the character set page.

CLOCKS ▶ CLO<sup>CK</sup>S MULTIMEDIA ▶ MULTIMEDIA  
MOONLIGHT ▶ MOONLIGHT LARGE YAGHTS ▶ LARGE YAGHTS  
ΑΜΒΡΟΣΙΑ ▶ ΑΜΒΡΟΣΙΑ ΔΗΜΟΚΡΑΤΙΑ ▶ ΔΗΜΟΚΡΑΤΙΑ  
АЯРА ОТЕЛЬ ▶ АЯРА ОТЕЛЬ РЕБЕНОК ▶ РЕБЕНОК

**STYLISTIC ALTERNATE SET1 / SET2**

Stylistic Set 01 includes alternate glyphs replaced mainly for aesthetic reasons and Stylistic Set 02 includes a number of unicas letters which replace a limited number of uppercase letters at will.

AERIAL ▶ AERIAL EMAIL ▶ EMAIL MODE ▶ MODE  
NOTES ▶ NOTES YASMIN ▶ YASMIN

**STYLISTIC ALTERNATE SET3**

Stylistic Set 03 includes a set of uppercase Latin, Cyrillic and Greek letters which replace a capital letter of your choice with a smaller one which sits under the Caps height. View the full list on the character set page.

AERIAL TROUBLES ▶ AERIAL TR<sup>OU</sup>BL<sup>ES</sup>  
INTERSTELLAR ▶ INTERSTEL<sup>LA</sup>R  
ΕΘΝΙΚΗ ΕΠΙΤΡΟΠΗ ▶ ΕΘΝΙΚΗ ΕΠΙΤΡΟ<sup>Π</sup>Η  
МАСТЕРОВ ▶ МАСТЕР<sup>ОВ</sup> СЕРДЦЕ ▶ СЕРД<sup>Ц</sup>Е

**STYLISTIC ALTERNATE SET4 / SET5**

These sets work together with one on top of the other. Stylistic Set 04 includes uppercase glyphs which are smaller than those in set 01. They sit under the caps height, whilst Stylistic Set 05 includes uppercase glyphs which sit on the baseline and under those in set 04. Both sets include Latin, Cyrillic and Greek glyphs. View the full list on the character set page.

MONSIEUR VERDOUX ▶ MON<sup>SI</sup>EUR VERDOUX  
BEAU RÉSULTAT ▶ BEA<sup>U</sup> RÉSULTAT LUXURY HOTEL ▶ LUX<sup>U</sup>RY HOTEL  
ΚΑΜΕΡΑΤΑ ΕΠΟΧΗΣ ▶ ΚΑ<sup>Μ</sup>ΕΡΑΤΑ ΕΠΟΧΗΣ ΑΕΡΟΠΟΡΙΑ ▶ ΑΕΡΟ<sup>Ο</sup>ΡΙΑ  
МАСТЕРОВ ▶ МАСТ<sup>ЕР</sup>ОВ ОБСЕРВАТОРИЯ ▶ ОБСЕРВА<sup>Т</sup>ОРИЯ

**STYLISTIC ALTERNATE SET6**

Stylistic Set 06 includes a number of uppercase letters extended vertically under the baseline and above the caps height in Latin, Greek and Cyrillic. View more samples in the specimen pages.

SYMBOL ▶ SYMBOL QUALIFAX ▶ QUALIFAX  
ΑΓΓΕΛΙΟΦΟΡΟΣ ▶ ΑΓΓ<sup>Ε</sup>ΛΙΟΦΟΡΟΣ  
ЭНЕРГИЯ ВЕТРА ▶ ЭНЕР<sup>Г</sup>ИЯ ВЕТРА

**STYLISTIC ALTERNATE SET7**

Stylistic Set 07 includes a number of uppercase letters in an extended (horizontally) form. It offers a rather unique alternate setting in Latin, Cyrillic and Greek. View more samples in the specimen pages.

EPIC POEMS ▶ EPIC POEMS EDUCATION ▶ EDUCATION  
ENTERTAINMENT ▶ ENTERTAINMENT  
ΘΡΙΑΜΒΟΣ ▶ ΘΡΙΑΜΒΟΣ ΑΜΦΟΡΕΑΣ ▶ ΑΜΦΟΡΕΑΣ  
ВЕРНОЕ СЕРДЦЕ ▶ ВЕРНОЕ СЕРДЦЕ

**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.

footnote3 ▶ footnote<sup>3</sup>  
h<sup>2</sup>=x<sup>2</sup>+y<sup>2</sup> ▶ h<sup>2</sup>=x<sup>2</sup>+y<sup>2</sup>  
Dr ▶ Dr<sup>r</sup> M<sup>m</sup>e ▶ M<sup>me</sup>

**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 ▶ CO<sub>2</sub>  
H2O ▶ H<sub>2</sub>O

**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/  
85,6/ ▶ 85,6/

**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  
/85,6 ▶ /85,6

**FRACTIONS**

Figures separated by slash, are replaced with diagonal fractions.

5/8 ▶ <sup>5</sup>/<sub>8</sub>  
3/5 ▶ <sup>3</sup>/<sub>5</sub>

**ORDINALS**

Contextually replaces default alphabetic glyphs which follow numbers with superscripted glyphs and the sequence 'No' with the numero character (No).

1st ▶ 1<sup>st</sup> 2nd ▶ 2<sup>nd</sup> 28th ▶ 28<sup>th</sup>  
No ▶ N<sup>o</sup>

**LOCALIZED FORMS**

Substitutes character with the preferred form for local languages such as Serbian, Azeri, Turkish, Moldavian, Romanian.

б ▶ δ š ▶ š š ▶ š i ▶ i  
z ▶ ī đ ▶ g n ▶ ū m ▶ ū

**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»

**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

**ACCESS ALL ALTERNATES**

All variations of a selected character are accessible with this feature from the glyph palette of all programs that support OT features.

2 ▶ 222<sup>2</sup>2<sup>2</sup><sub>2</sub>  
€ ▶ €€€

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

## THE DESIGNER

**Panos Vassiliou** is a graduate of the University of Toronto with a major in Applied Science and Engineering. In his transition years from engineering to typography, he left his high-profile job, got involved with a theatre company, founded a design studio and pursued an academic career. A few years later he started a publishing company, before forming the Parachute® type foundry in 2001. Panos has designed numerous award-winning commercial fonts as well as bespoke typefaces for international companies and organizations such as Bank of America, the European Commission, Samsung, Ikea, Financial Times, National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. In 2008, he received a Gold Award from the European Design Awards, for the typeface families Centro Pro. The following year, he received three Awards for Excellence in Type Design from the International Type Design Competition 'Modern Cyrillic 2009' which was held in Moscow. In 2010 he received a Silver Award from the European Design Awards, for the typeface family Encore Sans Pro. The same year he received three awards from Granshan 2010 the 3rd International Eastern Type Design Competition. In 2011, his new series of typefaces Regal Pro was selected for the Creative Review Type Annual 2011. Subsequently Regal Pro won an award from the Communication Arts Annual Competition 2012, whilst Encore Sans Pro was nominated for the German Design Awards 2012. Most recently he received the prestigious red dot: grand prix 2012 for Regal Pro, which was also a nominee for the German Design Awards 2014.



**BESPOKE FONTS FOR LIVING  
BRANDS**

In an emerging global market, all major companies invest heavily on corporate branding and design as a means of differentiating themselves from competitors. A **custom corporate typeface** is equally important as it greatly influences the unconscious perception of the anticipated target audience. It reflects the essence of the brand, creates a consistent visual identity which strengthens the product and projects an attractive and easily perceived personality. At Parachute we offer original custom design, multilingual support and advanced typographic expertise. For over a decade, we have provided custom corporate font services to some of the most innovative designers and companies around the world. Our clientele includes advertising and branding agencies, broadcasting corporations, publishing houses, financial institutions and multinational corporations such as:

  
Bank of America.  
SAMSUNG  
Emirates  
IKEA®  
KfW  
HELLA®  
kraft foods  
NATIONAL  
GEOGRAPHIC  
SONOS  
FINANCIAL TIMES  
DEUTSCHLAND

## RECENT AWARDS

**Communication Arts Typography Competition 2015 | Winner**

Das Grotesk Pro

**European Design Awards 2014 | Bronze**

Bague Pro

**German Design Awards 2014 | Nominee**

Regal Pro

**HiiiBrand Awards 2013 | Silver**

Regal Pro

**HiiiBrand Awards 2013 | Nominee**

Encore Sans Pro

**Red dot Design Awards 2012 | Grand Prix Winner**

Regal Pro

**Communication Arts Typography 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



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