Overview

ABOUT

The purpose of the original DIN 1451 standard was to lay down a style of lettering which is timeless and easily legible. Unfortunately, these early letters lacked elegance and were not properly designed for typographic applications. Ever since its first publication in the 1930’s, several typefoundries adopted the original designs for digital photocomposition. By early 2000, it became apparent that the existing DIN-based fonts did not fulfill the ever-increasing demand for additional weights as well as support for languages other than Latin. Parachute® was set out to fill this gap by introducing the PF DIN Text series which, ever since, has become the most comprehensive and sophisticated set of DIN typefaces. It was based on the original standards but was specifically designed to fit typographic requirements. Its letterforms diverg from the stiff geometric structure of the original and introduce instead elements which are familiar, softer and easier to read.

It was completed in 2002 as a group of 3 families which included condensed and compressed versions. With its vast array of weights, the extended language support, but most of all its meticulous and elaborate design, it has been proven valuable to numerous design agencies. Ever since its first release, it has been used around the world in diverse editorial, packaging, branding and advertising campaigns. It was quoted by Publish magazine as being “an overkill series for complex corporate identity projects”.

The whole PF DIN Text type system includes 45 weights from Hairline to Extra Black including true-italics. Additionally, every font in the series is powered by 270 very useful symbols for packaging, environmental graphics, signage, transportation, computing, fabric care.

In 2010 Parachute® released 4 new families DIN Monospace, DIN Stencil, DIN Text Arabic and DIN Text Universal. All these are complemented by the popular DIN Display version. Altogether the Parachute DIN series is a set of 8 superfamilies with a total of 96 weights.

DIN Text® is a registered trademark of Parachute®

FORMAT

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

LANGUAGES/SCRIPTS

Latin
Cyrillic
Greek
Eastern European
Turkish
Baltic

GLYPHS

1206 /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
Stylistic Set 2
Ornaments / Various Symbols

WEIGHTS/STYLES

Hairline
Extra Thin/Extra Thin Italic
Thin/Thin Italic
Light/Light Italic
Regular/Italic
Medium/Medium Italic
Bold/Bold Italic
Extra Black/Extra Black Italic

PUBLISHED

©2002

DESIGNED BY

Panos Vassiliou

www.parachute.gr
an overkill series for complex corporate identity projects

—Henk Gianotten
Publish Magazine number 4, 2009
Netherlands
DIN Text Compressed Pro Hairline

DIN Text Compressed Pro Extra Thin

DIN Text Compressed Pro Extra Thin Italic

DIN Text Compressed Pro Thin

DIN Text Compressed Pro Thin Italic

DIN Text Compressed Pro Light

DIN Text Compressed Pro Light Italic

DIN Text Compressed Pro Regular

DIN Text Compressed Pro Italic

DIN Text Compressed Pro Medium

DIN Text Compressed Pro Medium Italic

DIN Text Compressed Pro Bold

DIN Text Compressed Pro Bold Italic

DIN Text Compressed Pro Extra Black

DIN Text Compressed Pro Extra Black Italic
TYPEWRITERS
context and discourse in terms of contemporary linguostylistics
a day for remembering
The flat-roofed house is distinguished by expanses of first floor glazing

BIOGRAPHY
internet and television dramatically increased international communication
elegant exercise in sculptural massing
brand new provocative covers for the fall fashion issue of the famous woman magazine
modern house style
homogenizing factors are limited due to strong nationalistic forces

GLOCKENSPIEL
context in terms of contemporary linguostylistics
In marketing you must choose between boredom, shouting and seduction. Which do you want?

Roy H. Williams
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ΒΙΟΓΡΑΦΙΑ
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ΖΩΝΤΑΝΕΣ ΕΙΚΟΝΕΣ & ΧΡΩΜΑΤΑ
ΝΕΕΣ ΚΑΛΛΙΤΕΧΝΙΚΕΣ ΔΗΜΙΟΥΡΓΙΕΣ ΜΕ ΜΕΡΙΚΑ ΑΠΟ ΤΑ ΠΙΟ ΕΝΤΟΣΑ ΚΑΙ ΜΟΝΤΕΡΝΑ ΧΡΩΜΑΤΑ
γαστρονομία
η αισιοδοξία είναι μια στρατηγική για ένα καλύτερο αύριο
ΤΑΧΥΤΕΡΗ ΣΥΝΔΕΣΗ ΣΤΟ WEB
σύγχρονη ξένη μουσική για κινηματογράφο, θεατρικές παραστάσεις, ντοκιμαντέρ, χοροθέατρο και video art
Παραδοσιακή φιλοξενία
tο σπίτι είναι μια ευχάριστη μίξη της υψηλής τεχνολογίας με τα παραδοσιακά στοιχεία
ΑΡΧΙΤΕΚΤΩΝ
Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ελεκτρονική 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 ελεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ’ όσο νομίζουμε. Η τηλεόραση παρουσίασε 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

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ИСКУШЕНИЕ МУЗЫКОЙ
курение вредит вашему здоровью

МОСКВА – АФИНЫ
интеллектуальная мультимедийная система навигации и управления наружным освещением

специальное издание
справочник к лучшим независимым рекордным выпускам

ФЕЙС КОНТРОЛЬ
Оптимизм является стратегией для создания лучшего будущего

ЗАЩИТИТЬ ТРОПИЧЕСКИЕ ЛЕСА

ПАРАШУТ
сила, способная превратить каждый мимолетный взгляд в пристальный

Быстрейшая связь с Интернетом
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 общеодоступными, или даже равнодоступными. Более того, телевидение значительно расширило международный обмен информацией. Трансляция новостей 24 часа в сутки делала сокрытие информации всё труднее. Аналогично, рынок информационных технологий будет способствовать подъёму 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?
Pressurized container. Protect from sunlight and do not expose to temperatures exceeding

Dochèo upò pásei. Na profulássetai apò tis aktínes tou òlloi kai na mhn ekíthetai se

Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers une flamme ou un corps

Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbrennen. Nicht ins offene Feuer

Дезодорант для тела в аэрозольной упаковке. Применение: Распыляйте 2–3 секунды

Recipiente presurizado. Proteja de la luz solar y no exponga a temperaturas que excedan los

Recipiente sotto pressione. Proteggere contro i raggi solari e non esporre a temperature

Recipiente sob pressão. Proteger dos raios solares e não expor a temperaturas superiores a

Beholder under tryk. Skal beskytttes mod sollys og må ikke udsættes for høj temperaturer.

Drukcontainer. Beschermen tegen zonlicht en niet blootstellen aan hoge temperaturen.

Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osetljivu kožu. Izbegavati kon-

Használata közben nyílt láng használata tilos! Ne használja irritált vagy sérült bőrfelületen!

Skall skyddas mot solljus och får ej utsättas för höga temperaturer. Rökning

Nie rozpylać nad otwartym płomieniem lub żarzącym się materiałem. Chronić przez

Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podrážděnou či poškozenou

Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece yanıcıdır. Yanıcıdır ateşten

Nu fumați în timpul folosirii, nu pulverizați peste obiecte incandescente, nu perforați sau

Pazete de decă! Pazete dalеч от източници на пожар. Не пръскайте върху раздраз-

Ne aplicariti na iritiranu kožu ili otvorene rane. Izbjegavati konta s očima.

Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumattomissa.

Saugoti nuo tiesioginių Saulės spindulių ir nenaudoti esant aukštai temperatūrai.

Chráníť pred slnkom a nevystavovať vysokým teplotám. Nefajčit’pri použití.

Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na poškodovani in vneti koži.
Following is a list of all major encodings (codepages) and languages supported by PF DIN Text Compressed 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**

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<td>Franco-Provencal</td>
<td>French</td>
<td>Frisian</td>
<td>Friulian</td>
</tr>
</tbody>
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### Character Set

#### LATIN

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
```

#### ACCENTED LATIN Glyphs

```
@ABCDEFGHIJKLMNOPQRSTUVWXYZ
```

#### GREEK

```
ΑΒΓΔΕΖΘΙΚΛΜΝΞΟΠΡΣΤΥΦΨΩ
```

#### CYRILLIC

```
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ
```

#### LATIN SMALL CAPS

```
abcdefghijklmnopqrstuvwxyz
```

#### GREEK SMALL CAPS

```
αβγδεζηθικλμνξοπρστυφψω
```

#### LIGATURES

```
ff fi ff fl ff ft
```

#### STYLISTIC ALTERNATES

```
ЖЖЖЯЯЯЯ
```

#### FRACTIONS

```
½ ⅓ ¼ ⅕ ⅖ ⅕ ⅛
```

#### LIGNING PROPORTIONAL

```
1234567890#$%£¥è
```

#### OLDSTYLE TABULAR

```
1234567890#$%£¥è
```

#### OLDSTYLE PROPORTIONAL

```
1234567890#$%£¥è
```
<table>
<thead>
<tr>
<th>SYMBOLS</th>
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<td>Π</td>
<td>≥</td>
<td>∧</td>
<td>∪</td>
<td>±</td>
<td>^</td>
<td>≈</td>
<td>&lt;</td>
<td>∂</td>
<td>∇</td>
<td>~</td>
<td>ℓ</td>
<td>(13+8)</td>
</tr>
<tr>
<td>© ® ℗ ™ ' &quot; ° #  … ¿</td>
<td></td>
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</tr>
</tbody>
</table>

www.parachute.gr
Opentype Features

**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.

**Discretionary Ligatures**
Replaces a sequence of glyphs with a single glyph. This feature covers the standard f-ligatures, as well as few other ones used in normal conditions.

**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 exactly match the weight and proportions of all the rest of the family characters. They are often used in combination with cursive ligatures, for acronyms and abbreviations and stylistically at the beginning of a paragraph (this feature includes Latin and Greek small caps).

**Small Caps from Capitals**
Replaces capital glyphs with small caps (this feature includes Latin and Greek small caps).

**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 and are at the same height as capital or a bit smaller. Tabular figures have equal widths, suitable 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.

**Lineing 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 are at the same height as capitals or a bit smaller. They also come in two different styles: tabular and proportional.

**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).

**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).

**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 exactly 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.

**Scientific Inferiors**
Replaces lining and oldstyle figures with inferior figures. They have been designed to match the weight of the regular glyphs and are lower than the standard baseline, ideal primarily for mathematical and chemical notations.

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

**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 ➔ ½  3/5 ➔ ⅚

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

1st ➔ 1st  2nd ➔ 2nd  28th ➔ 28th  No ➔ Nº

**ORNAMENTS/VARIOUS SYMBOLS**
This feature may replace the bullet or other characters with any of the available ornaments/symbols. All of them are best accessed from the program's 'Glyphs Palette' when available. There is a total of 20 objects included for packaging, public areas, environment, transportation, computers, fabric care, urban life.

**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.

PARACHUTE ➔ PARACHUTE

**STYLISTIC ALTERNATES**
Replaces non-standard glyphs with alternate forms purely for aesthetic reasons.

K ➔ K  Я ➔ Я  Э ➔ Э  Ь ➔ Ь  Ж ➔ Ж

**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.

**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 zero (0) may be difficult to distinguish from zero.

0 ➔ 0

2 ➔ 2  22 ➔ 22

**ACCESS ALL ALTERNATES**
All variations of a selected character are accessible within this feature from the glyph palettes of all programs that support OT features.

€ ➔ €€€
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.

THE DESIGNER

Panes Vassiliou is a graduate of the University of Toronto with a major in Applied Science and Engineering. In his transition years from engineering to typography, he left his high-profile job, got involved with a theatre company, founded a design studio and pursued an academic career. A few years later he started a publishing company. He designs typefaces since 1993, including commercial fonts as well as commissions from 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 Granshon 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.
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
- UEFA
- Samsung
- Emirates
- IKEA
- KFW
- HELLA
- Kraft Foods
- National Geographic
- Sönos
- Financial Times Deutschland
**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*