

This is the first ever release of a true serif companion for the popular DIN typeface. DIN Serif originated in a custom project for a watchmaking journal. It makes no attempt to impress with ephemeral nifty details on individual letters, but rather concentrates on modern, functional and everlasting novelties which express an overall distinct quality on the page and set it apart from most classic romans...

ABOUT

This is the first ever release of a **true serif companion for the popular DIN typeface**. DIN Serif originated in a custom project for a watchmaking journal which required a modern serif to work in unison and match the inherent simplicity of DIN. As a result, a solid, confident and well-balanced typeface was developed which is simple and neutral enough when set at small sizes, but sturdy and powerful when set at heavier weights and bigger sizes. It utilizes the skeleton of the original DIN and retains its basic proportions such as x-height, caps height and descenders, whereas ascenders were slightly increased.

DIN Serif makes no attempt to impress with ephemeral nifty details on individual letters, but instead it concentrates on a few modern, **functional and everlasting novelties** which express an overall distinct quality on the page and set it apart from most classic romans.

This is a low contrast typeface with vertical axis and **squarish form** which brings out a balance between simplicity and legibility. Its narrow proportions offer economy of space which is critical for newspaper body text and headlines. At small sizes the text has an **even texture**, it is comfortable and **highly readable**. The serifs are narrow at heavy weights and when tight typesetting is applied at large sizes, the heavier weights become ideal for headlines.

DIN Serif was inspired by late 19th century Egyptian and earlier transitional roman faces. Bracketed serifs were placed on the upper part of the letterforms (this is where we mostly concentrate our attention when we read) whereas small clean square serifs were placed on and under the baseline to simplify the letterforms. In order to reduce visual tension at the joins and make reading smooth and comfortable, a slight hint of bracketed serif was added at the joins in the form of a subtle angular tapered serif, which softens the harsh angularity. These angular tapered serifs tend to disappear at smaller sizes (or smooth out the joins) but stand out at bigger sizes exuding a strong, modern and energetic personality.

What started out as a custom 2 weight family, it has developed into a full scale superfamily with **10 styles** from Regular to ExtraBlack along with their italics. Additional features were added such as **small caps**, alternate letters and numbers as well as numerous **symbols** for branding, signage and publishing. All weights were meticulously **hinted** for excellent display performance on the web. Finally, DIN Serif supports more than 100 languages such as those based on the **Latin, Greek and Cyrillic** alphabet.

DIN Serif is a trademark of Parachute®

FORMAT

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

LANGUAGES/SCRIPTS

Latin
Cyrillic
Greek
Greek Poly
Eastern European
Turkish
Baltic

GLYPHS

1367 /font

PRO FEATURES

Small Caps
Ligatures
OldStyle Figures (tabular/proportional)
Lining Figures (tabular/proportional)
Superiors
Scientific Inferiors
Fractions
Stylistic Alternates
Numerators / Denominators
Stylistic Set 1 & 2
Symbols/Ornaments

WEIGHTS/STYLES

Regular/Italic
Medium/Medium Italic
Bold/Bold Italic
Black/Black Italic
Extra Black/Extra Black Italic

PUBLISHED

©2016

DESIGNED BY

Panos Vassiliou

valuable **behavior**

daily yearning

Chicago Opera

narrow **proportions**

easily **readable**

Ephemeral Details

The Moment



PILOT WATCHES

The world's most complicated watch

Watch lovers all over the world can look forward to a wide range of IWC Pilot's Watches that seem set to create a furore with innovative designs, sophisticated complications and top-quality materials.

Text MARK PROTHEROE

THE FIRST Special Pilot's Watch left the IWC factory in 1936. It was the start of a special relationship between IWC Schaffhausen and flying. Just four years later came the Spitfire Chronograph, the first observer's watch with a case measuring 55 millimetres in diameter. With its instrument-inspired appearance, it rapidly became a style icon and a model for all classic pilot's watches. Its design was to provide IWC with the inspiration for the Mark 11, produced from 1948 onwards. This, the best known of the Pilot's Watches from the Schaffhausen-based manufacturer, was originally built for the Royal Air Force and has been in constant use for tradition has gone from strength to strength. In 2003, IWC launched the first Pilot's Watch series named after the legendary British aircraft, the Spitfire.

In 2016, watch lovers all over the world can look forward to a wide range of IWC Pilot's Watches that seem set to create a furore with innovative designs, sophisticated complications and top-quality materials. With their imposing case diameters and authentic appearance, the Big Pilot's Heritage Watch 55 and 48 resemble the historic original, the Spitfire Chronograph of 1940, almost down to the last detail. The special editions, "Antoine de Saint-Exupéry" and "Le Petit Prince", with tobacco brown and blue dials, respectively, pay tribute to the extraordinary life's work of this great humanist. The Mark-XVIII models celebrate a resounding comeback and add fresh variety and vitality to the Pilot's Watch family.

Since 2006, IWC has unveiled a series of Pilot's Watch special editions in honour of the outstanding books and life's work of the French author and pilot Antoine de Saint-Exupéry. His fiction addresses universal values such as friendship and humanity, and his best-known work, "The Little Prince", has ensured his immortality.

In 2007, for the first time ever, a watch bearing the name TOP GUN joined the IWC Pilot's Watch squadron. In 2012, IWC's year of the Pilot's Watches, the TOP GUN collection established itself as an independent line in the Pilot's Watch family. For the first time ever, it included the Miramar models with their authentic military design. The classic Pilot's Watches revert to something more closely resembling the historic original.

of Pilot's Watch special editions in honour of the outstanding books and life's work of the French author and pilot Antoine de Saint-Exupéry, friendship and humanity, and his best-known work, "The Little Prince", has ensured his immortality.

70 YEARS OF AVIATION

The story of the Big Pilot or rather the 'biggest' IWC pilot's watch starts in 1940. The watch was supplied to the German Luftwaffe in 1940 in an edition of 1,000 examples. The movements were fitted with an indirect sweep centre mechanism with hacking feature thanks to which the balance is stopped while the crown is pulled out, thus allowing setting of the time to the split second. The large size of the crown allows winding and setting even when wearing gloves.

BIG PILOT'S HERITAGE WATCH 55

The biggest visible difference is that the Big Pilot's Heritage Watch 55 – presented in lightweight sandblasted titanium case instead of steel – does not feature a central seconds hand like the Big Pilot's Watch, produced in accordance with military specifications. Back then, pulling out the crown stopped the balance, thus allowing pilots and navigators to synchronize their watches with down-to-the-second accuracy.



Big Pilot Perpetual Calendar

BIG PILOT'S HERITAGE WATCH 48

Like its big brother, the Big Pilot's Heritage Watch 48 looks very much like the historic original, but makes a few more concessions to modern ideas of aesthetics and comfort. This model is limited to 1,000 pieces, and it's a practical alternative for everyday use thanks primarily to its light titanium, which reduces its weight to 120 grams.



Spitfire Chronograph

A

G

S

ß

₽

4

a

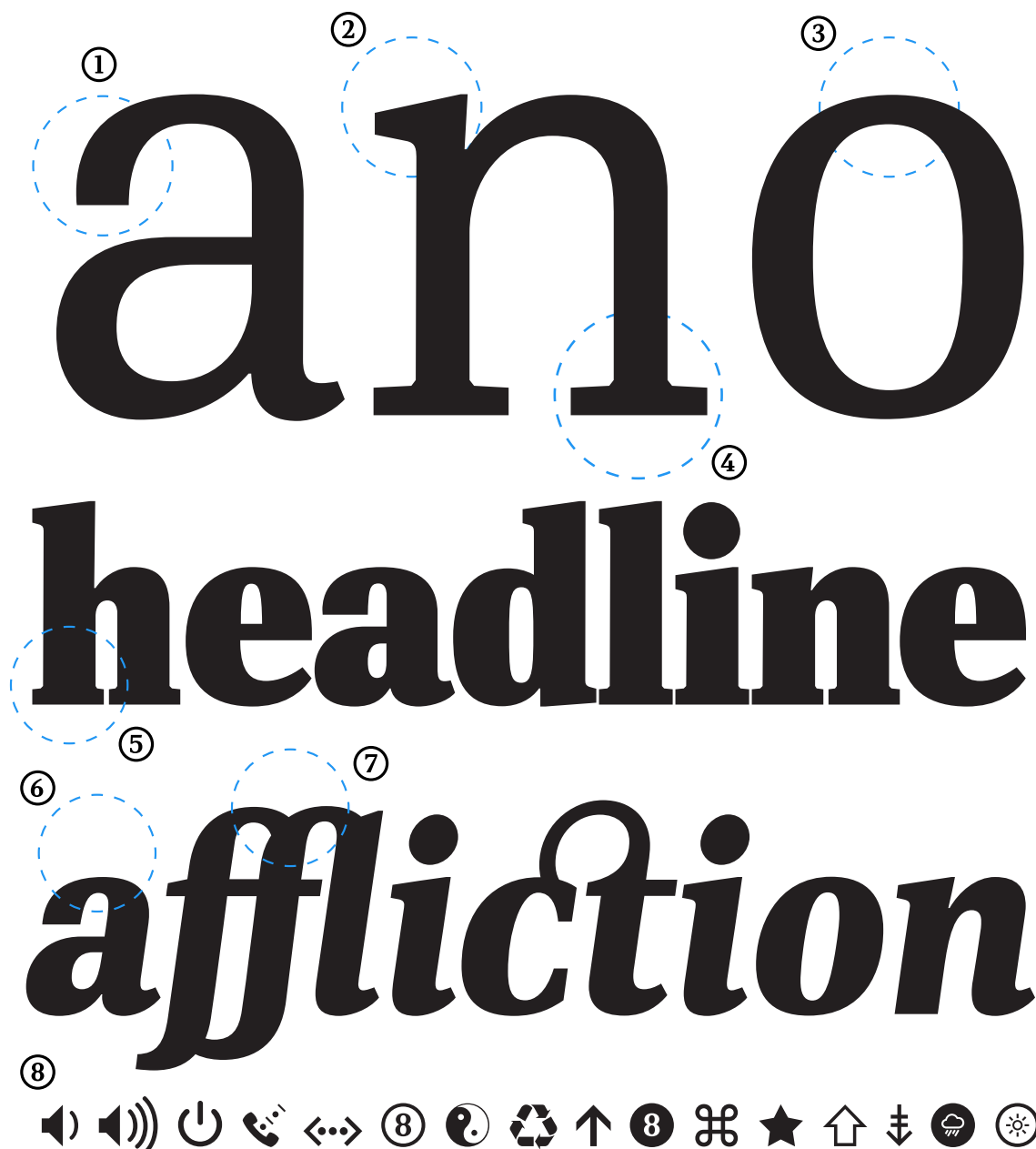
ж

ω

e

φ

щ



THIS IS THE FIRST-EVER TRUE SERIF COMPANION FOR DIN. IT RETAINS ITS SIMPLICITY AND NEUTRALITY AT SMALL SIZES BUT BECOMES POWERFUL AND DYNAMIC AT BIGGER SIZES.

1. The terminal of letter 'a' has a *thickened end stroke* and the same applies to letter 'f' and the tail of 'y'.

2. Bracketed serifs were placed on the upper part of the letterforms where we mostly concentrate our attention when we read.

3. This is a low contrast typeface with vertical axis, *squarish form and narrow proportions*.

4. Square (almost slab) serifs on and under the baseline in order to simplify the letterforms. To reduce visual tension at the joins and make reading smooth and comfortable, a

slight hint of bracketed serif was added at the joins in the form of a *subtle angular tapered serif*, to soften the harsh angularity. These angular tapered serifs tend to *disappear at smaller sizes* (or smooth out the joins) but *stand out at bigger sizes* exuding a strong, modern and energetic personality.

5. The serifs are *small at heavy weights* to avoid letter interlocking. This makes it ideal for headlines when tight typesetting is required.

6. The italics have a 2-storey letter 'a'.

7. Ligatures with interconnecting letters.

8. Symbols for signage and publishing.

g g

agency ▶ agency

Stylistic Alternates

LATIN

DIN Serif Regular

CYRILLIC

GREEK

DIN Serif Italic

DIN Serif Medium

*DIN Serif Medium Italic***DIN Serif Bold*****DIN Serif Bold Italic*****DIN Serif Black*****DIN Serif Black Italic*****DIN Serif Extra Black*****DIN Serif Extra Black Italic***

DANDY FASHION ICONS

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

leisure and fitness centre

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

HEADLINES

TELEVISION DRAMATICALLY INCREASED INTERNATIONAL COMMUNICATION



simple minimal design that delivers function

RELEASED

the Information Technology Marketplace will boost global cultures

coverage with photos

Peacekeepers observe peace processes in conflict areas

ARCHITECTURAL

mass market graphic activism in progress

designing networks

simple minimal design that delivers function

fashion editorial

affliction

celebrates the pleasures

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

menswear

Presentation Information Technology

iceberg

astrophotometer

megaron

displacing

mayor

sophistication

calculated

chronophotography

magneto

displacing

affliction

stereoscopical

actualized

fashionable

saturation

voyager

beneficial bacteria

displacing

Generation

REGULAR 66/71

Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.

Orson Welles

ITALIC 66/71

*Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.*

Orson Welles

MEDIUM 66/71

Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.

Orson Welles

MEDIUM ITALIC 66/71

*Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.*

Orson Welles

BOLD 66/71

**Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.**

Orson Welles

BOLD ITALIC 66/71

*Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.*

Orson Welles

BLACK 66/71

**Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.**

Orson Welles

BLACK ITALIC 66/71

***Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.***

Orson Welles

EXTRA BLACK 66/71

**Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.**

Orson Welles

EXTRA BLACK ITALIC 66/71

***Create your
own visual style...
let it be unique for
yourself and yet
identifiable
for others.***

Orson Welles

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

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded in 1983 through the merger of two other watchmaking groups that were facing bankruptcy. **Through extensive reorganization and the launch and acquisition of several notable brands, the Swatch Group evolved into one of the most powerful names in watches. At this time, the Biel-based company owns 18 major brands including Omega, Blancpain, Breguet, Swatch, and Glashütte Original, along with several watchmaking component producers, including the greatly important movement manufacture ETA. Some would even suggest that ETA has been one of their most valuable assets, in that the number of brands inside and outside of Swatch Group that rely on ETA movements for their watches is remarkable. Another name that must be mentioned when discussing luxury goods holding companies in the watch industry is Richemont. After being founded in the late 1980s, Richemont began acquiring a number of strong brands in both the watch industry, and luxury goods industry in general, yielding an impressive roster with names like Cartier, Jaeger LeCoultre, IWC Schaffhausen, Vacheron Constantin, Panerai, Montblanc, and A. Lange & Söhne. Some have attributed their success in recent years to actively analyzing collectors’ tastes, which can be seen through the range of vintage-inspired pieces put out across all brands, in response to the rise in popularity of vintage watches. This method of satisfying the collector surely pays off, seeing as Richemont reported their revenue in 2015 to be in excess of \$10 billion. Last, but most definitely not least, is one more breed of watch company that some like to re-**

ITALIC | MEDIUM ITALIC | BOLD ITALIC | BLACK ITALIC | EXTRA BLACK ITALIC 14/20

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded in 1983 through the merger of two other watchmaking groups that were facing bankruptcy. Through extensive reorganization and the launch and acquisition of several notable brands, the Swatch Group evolved into one of the most powerful names in watches. At this time, the Biel-based company owns 18 major brands including Omega, Blancpain, Breguet, Swatch, and Glashütte Original, along with several watchmaking component producers, including the greatly important movement manufacture ETA. Some would even suggest that ETA has been one of their most valuable assets, in that the number of brands inside and outside of Swatch Group that rely on ETA movements for their watches is remarkable. Another name that must be mentioned when discussing luxury goods holding companies in the watch industry is Richemont. After being founded in the late 1980s, Richemont began acquiring a number of strong brands in both the watch industry, and luxury goods industry in general, yielding an impressive roster with names like Cartier, Jaeger LeCoultre, IWC Schaffhausen, Vacheron Constantin, Panerai, Montblanc, and A. Lange & Söhne. Some have attributed their success in recent years to actively analyzing collectors’ tastes, which can be seen through the range of vintage-inspired pieces put out across all brands, in response to the rise in popularity of vintage watches. This method of satisfying the collector surely pays off, seeing as Richemont reported their revenue in 2015 to be in excess of \$10 billion. Last, but most definitely not least, is one more breed of watch company that some like to refer to as “powerhouse independents”. These are

REGULAR 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand

REGULAR 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundar-

REGULAR 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the

REGULAR 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under

the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company

ITALIC 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had

ITALIC 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed.

ITALIC 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average

ITALIC 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury

conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded in 1983

MEDIUM 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand

MEDIUM 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the bound-

MEDIUM 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not

MEDIUM 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under

the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company

MEDIUM ITALIC 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had

MEDIUM ITALIC 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they

MEDIUM ITALIC 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average

MEDIUM ITALIC 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury

conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was founded

BOLD 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every

BOLD 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the bound-

BOLD 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not

BOLD 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands

under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-

BOLD ITALIC 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had

BOLD ITALIC 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundar-

BOLD ITALIC 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average

BOLD ITALIC 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing

of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was

BLACK 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every

BLACK 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the bound-

BLACK 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may

BLACK 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most

brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch

BLACK ITALIC 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had

BLACK ITALIC 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundar-

BLACK ITALIC 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the

BLACK ITALIC 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing

of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was

EXTRA BLACK 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every

EXTRA BLACK 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the

EXTRA BLACK 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands

EXTRA BLACK 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today,

with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is

EXTRA BLACK ITALIC 22/28

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had

EXTRA BLACK ITALIC 18/22

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the bound-

EXTRA BLACK ITALIC 14/18

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant

EXTRA BLACK ITALIC 10/13

In the earliest days of the watch industry, just about all the various brands and manufactures were independently owned and operated by a small staff of only those absolutely essential to producing and selling the watches. This was a time when every brand had an equal fighting chance, and your prominence came only from the quality and of your offerings as well as the boundaries which they pushed. A “big business” approach is more or less what we see in the trade today, with most brands under the wing

of luxury conglomerates, aside from a limited selection of independents. Though the structuring and ownership of watch brands may not seem relevant to the average collector, it can prove to be quite useful in understanding the roles played by particular releases and in making sense of trends that ultimately improves one’s ability to collect timeless watches. Let’s take a closer look. As many will know, one of the biggest players in watches today is the Swatch Group, a Hayek-run parent company that was

ΤΑ ΠΡΩΤΟΣΕΛΙΔΑ ΤΩΝ ΕΦΗΜΕΡΙΔΩΝ

ΝΤΟΚΙΜΑΝΤΈΡ

ελληνικής λαϊκής παράδοσης

ΕΙΔΗΣΕΙΣ

έχω το πιο απλό γούστο, μ' αρέσει πάντα το καλύτερο

ηχοσυστήματα

υπάρχει ισορροπία και αντίθεση μεταξύ μηχανών και ανθρωπίνου πνεύματος

ΟΙΚΟΝΟΜΙΑ

τελευταίες τάσεις της μόδας

ενδυμασίες στα μεγαλύτερα αστικά κέντρα της Ελλάδας

ΑΠΟΚΛΕΙΣΤΙΚΟ

αλχημιστής

επαγγελματικά φώτα

ένδυση

νεφρώσεις

ηλιαχτίδα

ΑΝΔΑΛΟΥΣΙΑ

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

Ἀσχέτως ἂν τὰ ἔθνη παραμείνουν περιορισμένα ἀπὸ ἐδαφικῆς ἀπόψεως ἢ γίνουν πιὸ διασκορπισμένα, ἢ ἠλεκτρονικὴ γειτνίαση θὰ ἐνισχύσει τοὺς πολιτιστικούς δεσμοὺς ἀνάμεσά τους. Στὶς λίγες δεκαετίες πού ἡ τηλεόραση διασκορπίστηκε παντοῦ, διέδωσε ὀρισμένους πολιτιστικούς κανόνες, ἀκόμη καὶ σὲ ἔθνη ὅπου τὰ ἠλεκτρονικὰ μέσα ἐνημερώσεως ἀπαγορεύονταν κατηγορηματικά. Ἡ κατάρρευση τῆς πρώην Σοβιετικῆς Ἐνώσεως μπορεῖ νὰ ἐπηρεάστηκε ἀπὸ αὐτὸν τὸν παράγοντα περισσότερο ἀπ' ὅσο νομίζουμε. Ἡ τηλεόραση παρουσίασε ὀρισμένα προϊόντα καὶ ὑπηρεσίες σὲ ὅλο τὸν κόσμο, δίνοντας τὴν δυνατότητα στοὺς ἀνθρώπους νὰ τὰ θεωροῦν κοινὰ, ἂν ὄχι νὰ τὰ σέβονται σταθερά. Ἐπίσης, τὸ μέσον αὐξήσε δραματικὰ τὴν παγκόσμια ἐπικοινωνία. Μὲ τὶς ἐπὶ εἰκοσιτετραώρου βάσεως εἰδήσεις γενικῶς ἦταν ὅλο καὶ πιὸ δύσκολο νὰ ἀποκρυφτοῦν σημαντικὰ γεγονότα ἀπὸ τὸν ὑπόλοιπο πλανήτη. Παρομοίως, ἡ Πληροφοριακὴ Ἀγορὰ θὰ ἀσκήσει μία συνδυαστικὴ καὶ ἐξισωτικὴ δύναμη στοὺς τοπικούς καὶ παγκόσμιους πολιτισμούς, καθὼς οἱ ἄνθρωποι ἀπὸ τὰ μικρότερα χωριὰ καὶ τὶς μεγαλύτερες μητροπόλεις θὰ ἐπιδιώκουν ἀναψυχὴ, ἐμπόριο, ἐκπαίδευση, ὑγεία καὶ ἄλλες ἀνθρώπινες δραστηριότητες μαζί, ἀσχέτως μὲ τὴν ἐθνικότητά τους. Ἄραγε θὰ μποροῦσαν αὐτὲς οἱ δυνάμεις νὰ ἐξισώσουν τὶς μεταξὺ μας διαφορὰς, καταλήγοντας σὲ ἓνα παγκόσμιο πολιτισμὸ πού νὰ καλύπτει ὅλη τὴν ὑδρόγειο; **Ὁχι ἀκριβῶς. Αὐτὲς οἱ ὁμογενοποιητικὲς δυνάμεις μποροῦν νὰ φτάσουν μόνο μέχρι ἐκεῖ, λόγω τῆς συντριπτικῆς δυνάμεως τῆς ἐθνικότητος. Τὸ ἐπαναλαμβανόμενον παράδειγμά μου, οἱ Ἕλληνες, διατήρησαν τὴν ἐθνικότητά τους γιὰ χιλιάδες χρόνια, ἀκόμη καὶ κατὰ τὴν διάρκεια τῶν τετρακοσίων χρόνων τῆς Τουρκοκρατίας. Ἡ Τσαίνατάου διατηρεῖ τὶς γραφικὲς τῆς ἱεροτελεστίας καὶ βαθιὰ ριζωμένα ἦθη, ἀσχέτως ἂν εἶναι στό Λονδίνο ἢ στό Σὰν Φρανσῖσκο. Καὶ ὅπως βλέπουμε καθημερινὰ στὶς εἰδήσεις, ἑκατομμύρια ἄνθρωποι παραμένουν πολὺ πρόθυμοι νὰ κάνουν πόλεμο στό ὄνομα τῆς ἰδιαίτερης ἐθνικότητός τους. Τὸ πιθανότερο εἶναι ὅτι ἡ Πληροφοριακὴ Ἀγορὰ θὰ περάσει μ' ἓνα λεπτὸ πολιτιστικὸ λοῦστρο διαμεριζομένων ἐμπειριῶν τὴν κορυφὴ τῶν ἀτομικῶν πολιτισμῶν τοῦ κόσμου. Σκεφτεῖτε πῶς ἔγινε ἡ ἀγγλικὴ γλῶσσα κοινὸς δεσμὸς γιὰ τὶς χῶρες-μέλη τῆς Εὐρωπαϊκῆς Ἐνώσεως ὅπου ὅλες διατηροῦν τὴν γλῶσσα καὶ τὰ ἔθιμά τους. Μέσω αὐτοῦ τοῦ λεπτοῦ ἀλλὰ παγκόσμιου πολιτιστικοῦ**

REGULAR | MEDIUM | BOLD | BLACK | EXTRA BLACK 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

ITALIC | MEDIUM ITALIC | BOLD ITALIC | BLACK ITALIC | EXTRA BLACK ITALIC 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

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

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

REGULAR 14/18

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

REGULAR 10/13

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 εικοσιτετράωρου 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

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

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

ITALIC 14/18

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

ITALIC 10/13

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

НИ МАЛЕЙШЕГО ШАНСА

ЭКИПАЖ

вам остается только выбрать направление

соответствовать

бездна

ПРОГРАММА КОНТРОЛИРУЮЩАЯ РАБОТУ КОМПЬЮТЕРА

боевое искушение

любить

произведены для использования материалов

ФАНТАСТИЧЕСКИЙ

ЭКИПАЖ

соответствовать

женщина

ВОДОЛЕЙ

математическая

любить

искушение

REGULAR | MEDIUM | BOLD | BLACK | EXTRA BLACK 14/22

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, образова-

ITALIC | MEDIUM ITALIC | BOLD ITALIC | BLACK ITALIC | EXTRA BLACK ITALIC 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

REGULAR 22/28

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 те-

REGULAR 18/22

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 пере-

REGULAR 14/18

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,

REGULAR 10/13

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 по-

влиал 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

ITALIC 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 несколько десятилетий,

ITALIC 18/22

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

ITALIC 14/18

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

ITALIC 10/13

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

- 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 vers
- 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 tempera-
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się mate-
- 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 pește 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 Chránit' pred slnkom a nevyštavovať 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 DIN Serif. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Greek Polytonic, 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 + Greek Poly
 1250 Eastern European
 1251 Cyrillic
 1254 Turkish
 1257 Baltic

SUPPORTED LANGUAGES

Afrikaans	Galician	Portuguese
Albanian	Gaelic	Rhaeto-Romance
Alsatian	German	Romansh
Aranese	Greenlandic	Romanian
Azeri (Latin)	Greek	Russian
Azeri (Cyrillic)	Hungarian	Sami (Inari)
Basque	Icelandic	Sami (Lule)
Belarussian	Indonesian	Sami (Skolt)
Bislama	Irish	Sami (Southern)
Bosnian	Italian	Scottish
Breton	Kazakh (Cyrillic)	Serbian
Bulgarian	Kurdish (Latin)	Slovak
Catalan	Kyrgyz	Slovenian
Chamorro	Ladin	Sorbian
Croatian	Lithuanian	Spanish
Czech	Latin	Swahili
Danish	Latvian	Swedish
Dutch	Luxembourgish	Tatar
English	Macedonian (FYROM)	Tagalog
Estonian	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	

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 st sp ty ▶ ff fi fl ffi ffl ft fj ffj st sp ty

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 ▶ TYPOGRAPHY
τυπογραφία ▶ ΤΥΠΟΓΡΑΦΙΑ

SMALL CAPS FROM CAPITALS

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

TYPOGRAPHY ▶ TYPOGRAPHY
ΤΥΠΟΓΡΑΦΙΑ ▶ ΤΥΠΟΓΡΑΦΙΑ

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) widths (lining or oldstyle).

footnote3 ▶ footnote³
h2=x2+y2 ▶ h²=x²+y²

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/
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 ▶ 5/8
3/5 ▶ 3/5

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 270 ornaments/symbols included for packaging, public areas, environment, transportation, computers, fabric care, urban life

**STYLISTIC SET 2**

A set of stylistic variant glyphs which replace certain standard glyphs with alternate forms that are designed to work better within the text or add a certain flair to the page. This feature includes a large number of Greek polytonic alternates which replace the prosgegrammeni part of the glyph with ypo-grammeni.

Αι ▶ Ἀ Ἡι ▶ Ἠ Ὡι ▶ Ὠ

STYLISTIC ALTERNATES

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

g ▶ g ĝ ▶ ĝ ğ ▶ ğ

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 0 may be difficult to distinguish from zero o.

0 ▶ 0
20 OBJECTS ▶ 20 OBJECTS

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 ▶ 222²2²
€ ▶ €€

Available styles/families

DIN

Serif

DIN Serif™

Normal

DIN Text®

Condensed

DIN Text® Condensed

Compressed

DIN Text® Compressed

Stencil

DIN Stencil™

Monospaced

DIN Mono™

Display

DIN Display®

العربية العربية

DIN Text® Arabic

Universal

DIN Text® Universal

	Latin	Cyrillic	Greek	Greek Polytonic	Arabic	East European	Baltic	Turkish	Symbols	Glyphs/font	OT features	Weights
DIN Serif	●	●	●	●		●	●	●	170	1367	20	10
DIN Text Pro	●	●	●	●		●	●	●	270	1507	22	17
DIN Text Condensed Pro	●	●	●			●	●	●	270	1246	21	17
DIN Text Compressed Pro	●	●	●			●	●	●	270	1246	21	17
DIN Mono Pro	●	●	●			●	●	●		584		12
DIN Stencil Pro	●	●	●			●	●	●		592	1	8
DIN Display Pro	●	●	●			●	●	●	270	1240	20	15
DIN Text Arabic	●				●	⊙	⊙	⊙	100	1101	18	8
DIN Text Universal	●	●	●	●	●	●	●	●	270	3322	31	8
DIN Text Std	●					●	●	●		760	18	17
DIN Text Condensed Std	●					●	●	●		760	18	17
DIN Text Compressed Std	●					●	●	●		760	18	17
DIN Mono	●					●	●	●		384		12
DIN Stencil	●					●	●	●		384	1	12

● Fully supported ⊙ Partially supported

THE FOUNDRY

Parachute® is an acclaimed European type foundry which was founded in 2001 by Panos Vassiliou. He was later joined by 13 other designers all coming from diverse design fields.

Apart from its commercial line of typefaces, Parachute® offers bespoke branding services for corporate typefaces and lettering. For over a decade, Parachute has provided custom and corporate font services to high profile international customers such as Bank of America, European Commission, UEFA, Samsung, IKEA, Interbrand, National Geographic, Financial Times, National Bank of Greece, Alpha Bank and many others. During its first 2 years Parachute focused in the local market by offering a select number of Latin and Greek typefaces including a few revivals of historical importance. Ever since, an emphasis was placed in developing multilingual support for its existing type library as well as for new releases. The list included several award-winning typefaces such as Centro, Champion Script and Regal.

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

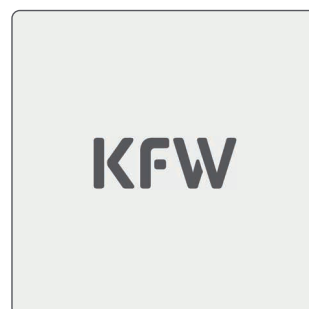
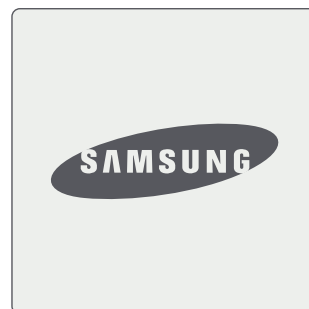
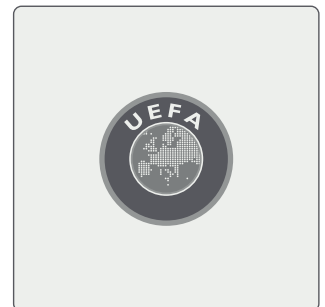
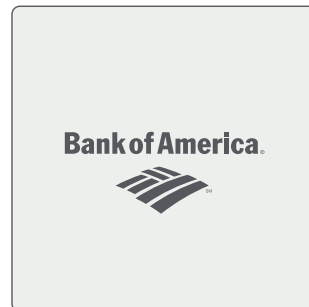
ABC Network	Financial Times	MIT	Stanford University
Adidas Group	Fox Network	MTV Networks	TBWA
American Express	Gap Inc	National Geographic	Texas Rangers
AOL Corp	Grey Group	NBA	The Brand Union
Bank of America	Harrods	Nestlé	Time Inc
BBC	Harper Collins	Nike	Tommy Hilfinger
CBC Radio & Television	Hasbro	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. He has been designing typefaces since 1993, including commercial fonts as well as commissions from international companies and organizations such as Bank of America, European Commission, European Football Association, Samsung, Ikea, Financial Times, National Geographic. Panos founded the type foundry Parachute® in 2001. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. He has received numerous international awards and distinctions for his typeface designs including a Red Dot Grand Prix.

**BESPOKE FONTS FOR
LIVING BRANDS**

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



RECENT AWARDS

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

EBGE Awards 2004 | Merit Award
Archive Pro



Parachute®

88 Kingsway, London WC2B 6AA United Kingdom | T: +44 20 3608 3024
24 Acharnon Street, Kifissia 14561 Greece | T: +30 210 80 18 100
sales@parachutefonts.com | www.parachutefonts.com

You may reproduce this manual and distribute it freely, provided you do not edit the document and/or remove the copyright information. Parachute assumes no responsibility or liability for any errors or inaccuracies that may appear in this document. Contents are subject to change without notice.

©2016 Parachute® All rights reserved.

DIN Serif is a trademark of Parachute Worldwide.