

DINTEXTUniversal

latin / arabic / cyrillic / greek



“ an overkill
series for
complex
corporate
identity
projects ”

HAIRLINE 110 pt

—Henk Gianotten
Publish Magazine number 4, 2009
Netherlands

contents

- 04. about Parachute®
- 05. OpenType® and Parachute® fonts
- 06. how to type multilingual text
- 07. font credits /specs
- 08. the designer
- 09. available styles /font weights
- 10. supported languages
- 12. the basic character set
- 13. additional character set
- 16. supported OT layout features
- 22. specimens
- 37. acknowledgments

aboutparachute®

THE COOL, THE CLASSIC, THE ORIGINAL. Parachute® is an award-winning type foundry. It landed in 1999, but it wasn't till 2001 that it started operating as a full-scale company. Parachute is based in Athens and is a major font supplier to most publishing houses and advertising agencies in Greece. It has built a strong network of valuable relationships with customers in Europe, United States, Canada and Australia, by providing custom font services and corporate font licensing.

It's clientele includes multinational companies such as Ikea, Vodafone, Nestle and Unilever, advertising and branding agencies such as BBDO, McCann Erickson, Young&Rubicam, TBWA, MetaDesign, JWT, Sudler&Hennessey, Interbrand, Wieden+Kennedy, publications such as National Geographic, Playboy, Elle, Vogue, Harper's Bazaar, Marie Claire, PC Magazine, Votre Beauté and many others. The year 2003 marked the beginning of a new era for Parachute with the release of an **award-winning catalog** (PRINT European Design Annual 2004). Since then an emphasis was placed on multilingual support and opentype technology.

In the last 6 years Parachute's designers have won **eight major typeface design awards**, while their work has been featured and extensively presented in design-oriented magazines. In 2008, the Centro Pro series of superfamilies received a **Gold Award** from the **European Design Awards** for original typeface. In 2009, Parachute received **three awards for Excellence** in Type Design from the **International Type Design Competition** 'Modern Cyrillic 2009' which was held in Moscow. Most recently, Parachute received a **Silver Award** from the **European Design Awards 2010** for original typeface.

Most Parachute fonts have been designed to offer multilingual support, for major scripts such as Latin, Greek, Cyrillic. Some of them offer support for Arabic as well.


opentype® and parachute® fonts

OpenType® is a font format developed jointly by Adobe and Microsoft. This technology is becoming the new world standard for font development. There are three major advantages over older formats such as TrueType and Postscript: **1.** Cross-platform compatibility (a single file for both PC and Mac offering absolute compatibility between the two platforms) **2.** Multilingual support (multiple language character sets can be accessed from the same font). This is particularly useful to advertising agencies, publishing houses, multinational corporations and every other company small or large with accounts and products with an international flair. Most Parachute fonts come complete with a full range of characters to support all European languages **3.** Advanced layout features (an exciting function which provides access to advanced typographic features such as small caps, ligatures, oldstyle figures, swashes, etc). They enable the discerning designer to set text professionally and add a touch of class to the page. Parachute openType fonts with advanced layout features and simultaneous support for Latin, Greek and Cyrillic are distinguished from the other "simple" openType fonts by the word "**Pro**" which is part of the font name. The newly developed versions which add Arabic support to the "Pro" version are distinguished by the suffix "**Universal**". The advanced layout features cannot be accessed unless they are supported by your programs. Currently (2010), only InDesign, Illustrator, Photoshop and QuarkXpress support most of these advanced features.

THE DESIGN OF PARACHUTE FONTS. Parachute fonts are designed by individuals who are familiar with Latin, Greek, Cyrillic and Arabic. These are designers who have studied the particulars of each and every script in order to provide sophisticated, well-balanced, properly kerned and professionally designed typefaces in all different languages. Parachute online fonts are offered exclusively in OpenType format and they are released only after they have been thoroughly tested and reviewed.

How to type Multilingual text

It's never been easier to type or edit multilingual text. All you need is: **1.** a program which supports opentype fonts (see below), **2.** switch your keyboard to the languages you are interested in, and **3.** use opentype fonts which support the specific languages (most Parachute fonts support all European languages and some of them Arabic as well). Please note that if you only need to edit an existing multilingual text i.e. copy/paste or change fonts, you don't have to add or switch keyboards.

HOW TO SWITCH KEYBOARDS. First you add the new languages to the system. The steps are similar on both platforms **1.** On the PC (Windows XP) you go to the <control panel> section and choose <regional and languages options>. Select <languages> and follow the instructions to add the new languages (for earlier versions please refer to their manuals). Once added, you can switch between keyboards through the language bar that appears on the desktop or through a key sequence **2.** On the Mac (MacOsX) you go to <system preferences> and select <international>. Then you choose <input menu> and checkmark the languages you want to add. Once added, you can switch between keyboards through the language palette which appears on the desktop's menu bar or through a key sequence. Please visit Parachute's web site or click on the following link  to go directly to the <international keyboard layouts> support page. View them on screen or download for your reference.

SYSTEM REQUIREMENTS. Windows 2000 or later, MacOSX or later.

fontcredits

DIN TEXT UNIVERSAL. Back in 1936 the German Standards committee Deutsches Institut Normung (DIN) proposed DIN 1451 as the standard type of lettering for road signage. As the original manual states 'the purpose of this standard is to lay down a style of lettering which is timeless and easily legible'. This font has been revised by the committee over the years several times but only in two basic styles. The DIN Text series was based on the original standards but was completely redesigned to fit typographic requirements. Completed in 2002, it was first released in 2003 and published in our award-winning catalog, as a group of 4 separate families each with 12 weights for a total of 48 weights (regular weights, condensed, compressed and a special display version). The DIN Text Pro series which was released the following years, was enhanced with more weights, multilingual support for all European languages and opentype features in all different styles. It has lowercase ascenders that are higher than the capitals, varying letter proportions and italics (just like the first release) that are not a mechanically-obliques version of the regular weights, but rather true designed italics. An attempt was made to divert from the stiff geometric structure of the original and introduce instead elements which are familiar, softer and easier to read. The glyphs for all languages have been carefully and professionally designed to not only share the same weight and structure but to reflect the current trends in all different scripts as well. Every font in this series was completed with 270 copyright-free symbols, some of which have been proposed by several international organizations for packaging, public areas, environment, transportation, computers, fabric care. In 2010 a new set of elegant hairline weights were added to the DIN series and a couple of months later DIN Text Universal was released. The Universal version is Parachute's most ambitious text typeface, as for the first time a contemporary arabic equivalent to this comprehensive DIN series of fonts is designed. In fact, this set of fonts contains the most complete and powerful array of arabic features commercially available. The four major scripts Latin, Arabic, Cyrillic and Greek are now matched across the design of the whole family, respecting at the same time each one's modern cultural identity. With its vast array of weights, the extended support for numerous languages, its careful and detailed design, it will prove to be extremely valuable for many complex corporate projects.

format *opentype PS*

scripts *latin, arabic, greek, greek polytonic cyrillic, eastern european, turkish, baltic*

glyphs *3320 per font*

kerning *applied to all languages*

pro features *30*

weights *8*

recommended for *catalogs, magazines, corporate branding*

designer *Panos Vassiliou*

additional credits *Arabic version by Hasan Abu Afash*

© 2010

thedesigner

PANOS VASSILIOU. Panos Vassiliou is an award-winning designer. Two years after his graduation from the University of Toronto/Canada, he pursued a teaching career at George Brown College/Toronto, first in the Information Systems Department and later in the Media & Graphic Arts Department. He has been Creative Director for the Canadian design firm AdHaus and former Publisher of the Greek monthly magazine DNA. He designs typefaces since 1993, including commercial fonts as well as commissions from Vodafone, Nestle, Ikea, Kraft and National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. After moving to Greece, he started Parachute® in 1999 setting the base for a typeface library that reflected the works of some of the best contemporary Greek designers, as well as creatives around the world obsessed with type. Some of his favorite designs include Centro Pro, Square Sans Pro and Champion Script Pro. He received a merit award for his typeface Archive at the EBGE Awards 2004. As early as spring 2004 he released Archive Pro, his first opentype font with special typographic features and multilingual support for all European languages including Greek and Cyrillic. In 2008, he received a Gold Award from the European Design Awards, for the typeface superfamilies 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. Most recently, he received a Silver Award from the European Design Awards 2010 for the superfamily Encore Sans Pro.

OTHER DESIGNERS. The Arabic extension was designed by **Hasan Abu Afash.** Hasan is a prolific Arab designer living in Gaza/Palestine. He's been running Hiba Studio since 2007. He has designed several Arabic fonts such as Hasan Alquds in cooperation with Mamoun Sakkal and Hasan Hiba, a traditional Kufi font. Hasan Hiba along with one of his other designs Hasan Noor were recently upgraded to the DecoType font format for use in WinSoft Tasmeeem now bundled with InDesign CS4. Hasan Abu Afash has also developed complex opentype layout features for numerous Arabic fonts such as the Arajhi family for the Alrajhi Bank of Saudi Arabia, the Jumeirah Arabic font designed by Pascal Zoghbi and Huda AbiFares for Jumeirah International/UAE, the Seria Arabic font family designed by Pascal Zoghbi for FontShop International, Alinma TheSans fonts designed by Luc(as) de Groot and Mouneer ElShaarani for Al Inma Bank and Chams Arabic font family designed by Al Mohtaraf Assaudi.

stylesfontweights

	Arabic	Latin	Cyrillic	Greek
<i>Hairline</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Extra Thin</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Thin</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Light</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Regular</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Medium</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Bold</i>	العربية	AaEf	БeEЪ	ΦαΕδ
<i>Extra Black</i>	العربية	AaEf	БeEЪ	ΦαΕδ

NOTE: All weights contain the same pro features, the same language range and character set.

supportedlanguages

Following is a list of all major encodings (codepages) and languages supported. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Cyrillic, Arabic, Eastern European, Baltic and Turkish scripts. If you would like to see a full character set of this typeface (including special characters), go to the character set section starting on page 12.

MAJOR CODEPAGES

1252 Latin-1
 1250 Eastern European
 1251 Cyrillic
 1253 Greek
 1254 Turkish
 1256 Arabic
 1257 Baltic
 1258 Vietnamese

MAJOR LANGUAGES

AR	Arabic	SE	Swedish	DK	Danish
GB	English	CZ	Czech	UA	Ukrainian
GR	Greek	HU	Hungarian	PL	Polish
FR	French	RO	Romanian	EE	Estonian
DE	German	FI	Finnish	LV	Latvian
RU	Russian	NL	Dutch	SI	Slovene
ES	Spanish	NO	Norwegian	LT	Lithuanian
IT	Italian	IS	Icelandic	ID	Indonesian
PT	Portuguese	IE	Irish	MT	Maltese
CS	Serbian	AL	Albanian	PH	Filipino
BG	Bulgarian	HR	Croatian	TW	Taiwanese
TR	Turkish	SK	Slovak		
BY	Belorussian	MD	Moldovan		

OTHER LANGUAGES SUPPORTED

Abaza, Adyghe, Afrikaans, Avar, Balkar, Balochi, Basque, Bosnian, Breton, Catalan, Dargin, Esperanto, Faroese, Greenlandic, Hawaiian, Indonesian, Ingush, Kabardian, Komi, Kumyk, Kurdish, Lak, Lezgian, Luxemburgish, Mordvin, Nanai, Nenets, Nivkh, Pashto, Persian, Rhaeto-Romanic, Romani, Sami, Selkup, Sidhi, Swahili, Tabasaran, Urdu, Welsh.

“

3320

glyphs

per

font

”

basiccharacterset

Arabic (isolated)

ء ا ب ت ث ج ح خ د ذ ر ز س ش ص ض
 ط ظ ع غ ف ق ك ل م ن ه و ي
 ٠ ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩
 ٠ ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩

Latin

A B C D E F G H I J K L M N O P Q
 R S T U V W X Y Z a b c d e f g h i j
 k l m n o p q r s t u v w x y z ß
 & 0 1 2 3 4 5 6 7 8 9 € \$ £ ¥ @

Greek

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ
 Σ Τ Υ Φ Χ Ψ Ω α β γ δ ε ζ η θ ι κ λ μ
 ν ξ ο π ρ σ ς τ υ φ χ ψ ω
 Ά Έ Η Ί Ό Ω Ϊ Ϋ έ ή ί ό ώ ι υ ύ ŷ

Cyrillic

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

supported **OT** features

1. 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

2. 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

3. 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

4. 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

5. 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 ▶ ΤΥΠΟΓΡΑΦΙΑ

τυπογραφία ▶ ΤΥΠΟΓΡΑΦΙΑ

supported OT features

6. SMALL CAPS FROM CAPITALS: Replaces capital glyphs with small caps (this feature includes Latin and Greek small caps).

ΤΥΡΟΓΡΑΦΗ ▶ ΤΥΡΟΓΡΑΦΗ

ΤΥΠΟΓΡΑΦΙΑ ▶ ΤΥΠΟΓΡΑΦΙΑ

7. LIGATURES: Replaces a sequence of glyphs with a single glyph, creating a professional-looking text with no peculiar collisions among letters. It covers the standard f-ligatures, as well as few other ones used in normal conditions. This feature also covers Arabic *Beh Reh*, *Beh Noon*, *Beh Yeh* ligatures as well as some words required for the Arabic script.

ffj ▶ ffj fjord ▶ fjord after ▶ after
 ƒ + j ▶ ƒj f + j ▶ fj a + f + t + e + r ▶ after
 ج + ل + ر + ي + ر ▶ ريال ا + ل + ل ▶ لله

8. DISCRETIONARY LIGATURES: Replaces a sequence of glyphs with a single glyph. It differs from the previous feature in the fact that it activates special (non-standard) ligatures for Latin and Greek.

c/o George Lewis ▶ % George Lewis (care of)

Υ/Ο Νίκου Πετρίδη ▶ % Νίκου Πετρίδη (υπόψη)

α/α Νίκος Πετρίδης ▶ % Νίκος Πετρίδης (αντ' αυτού)

9. 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 lowercase and capital letters).

footnote3 ▶ footnote³ h2=x2+y2 ▶ h²=x²+y²
 Dr ▶ D^r Mme ▶ M^{me} Δρ ▶ Δ^ρ
 DR ▶ D^R MME ▶ M^{ME} ΔΡ ▶ Δ^P

supported OT features

10. 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.

H20 ▶ H₂0

11. 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/

12. 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

13. FRACTIONS: Figures separated by slash, are replaced with diagonal fractions.

5/8 ▶ $\frac{5}{8}$ 3/4 ▶ $\frac{3}{4}$

14. 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 ordinals.

1st ▶ 1st 2nd ▶ 2nd 28th ▶ 28th No ▶ N^o
 1er ▶ 1^{er} 2ème ▶ 2^{ème} 2ND ▶ 2ND
 1ος ▶ 1^{ος} 2n ▶ 2ⁿ 53ou ▶ 53^{ou} 30Σ ▶ 30^Σ

15. 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. (full list on page 14)



supported **OT** features

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

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

17. 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 ypogegrammeni.

‘Αι ▶ ‘Α̣ι “Ηι ▶ “Η̣ι ”Ωι ▶ ”Ω̣ι

18. STYLISTIC ALTERNATES: (Cyrillic only) Replaces non-standard glyphs with alternate forms purely for aesthetic reasons.

К ▶ К̣ Я ▶ Я̣ Ж ▶ Ж̣

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

PARACHUTE ▶ PARACHUTE

20. SLASHED ZERO: Replaces the regular form of zero with an alternate form which includes a slash through the counter. This is particularly useful when capitals are mixed with numbers in which case capital O may be difficult to distinguish from zero 0.

0 ▶ 0̣ 20 OBJECTS ▶ 20̣ OBJECTS

21. 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 ▶ 2̣2̣2̣2̣2̣2̣ € ▶ €̣€̣€̣

supported OT features

22. MARK POSITIONING (mark): This feature positions mark glyphs above and below base Arabic glyphs in accurate position.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ﴿1﴾ الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ﴿2﴾
 الرَّحْمَنِ الرَّحِيمِ ﴿3﴾ مَالِكِ يَوْمِ الدِّينِ ﴿4﴾ إِيَّاكَ نَعْبُدُ وَإِيَّاكَ
 نَسْتَعِينُ ﴿5﴾ اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ﴿6﴾ صِرَاطَ الَّذِينَ
 أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ ﴿7﴾

23. ISOLATED FORMS (isol): This feature changes isolated forms of Arabic heh (ه) to another isolated form (ه) when characters such as (ء, ا, إ, ر, د ...) precede it.

ه ▶ ه

كره، رآه، حباه، خبأه ▶ كره، رآه، حباه، خبأه

24. CONTEXTUAL ALTERNATES (calt): Pre-programmed to automatically replace Arabic glyphs with alternate forms which sit better next to neighbouring letters. This feature replaces *medial Heh* with an alternate form when glyphs such as *medial Heh*, *final Ain*, etc follow. Similarly, it replaces *final Meem* with an alternate form when glyphs such as *initial Seen*, *Initial Sad*, etc follow.

ه ▶ ه م ▶ م

مها، مهب، مهج، مهد، مهر، تعطل، بهص،
 جهغ، تهش، تهكم، تهم، مهل، سهو، سهي

معلم مادة الحاسوب، وهو معلم طيب
 أمهم سيده طيبة، هم صادقون

25. INITIAL FORMS (init): Replaces isolated forms of all Arabic letters to their required initial forms.

ش ▶ ش ج ▶ ج

supported OT features

26. MEDIAL FORMS (medi): This feature changes isolated forms of all Arabic letters correspondingly to their required medial forms.

ش ▶ ش ج ▶ ج

27. TERMINAL FORMS (fina): This feature changes isolated forms of all Arabic letters to their required final forms.

إ ▶ إ ج ▶ ج

28. REQUIRED LIGATURES (rlig): Replaces a sequence of glyphs with a single glyph. This feature covers those Arabic ligatures which are required to be used in normal conditions. Such a ligature is *LamAlif* which is always formed when *Lam* is followed by *Alif*.

أ + ل ▶ لَأ
صلاة، الآن، ملأت ▶ صلاة، الآن، ملأت

NOTE: DIN Text Universal also includes 2 more Arabic-specific opentype features such as Glyph Composition/Decomposition (ccmp) and Mark to Mark Positioning (mkmk).

specimens

23. latin samples

28. arabic samples

33. cyrillic samples

35. greek samples

37. multi-language samples



RELEASED

simple design that delivers function

DIN UNIVERSAL LATIN SPECIMEN

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

MAIN FASHION FLOOR

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

magazines

we only have one thing in our mind

the movers and shakers who make Hollywood go round - see back cover

TWO PROVOCATIVE MAGAZINE COVERS FOR THE FALL FASHION ISSUE

from here to modernity

a former Dallas Cowboys cheerleader tackles Park Avenue

CROWD PLEASERS

strong creativity will always find a way to bend rules



SUPREME BEINGS OF LEISURE

Always on the lookout for fresh creative talents

broadcasting live

a match
ing set of
scripts
for global
applica
tions.

“If my contentions are correct, design is not so much a matter which concerns the shapes we give to individual characters which make up the new font, as it is a matter that concerns the printed appearance of the page as a whole”

LIGHT 28/34

–Frederic W. Goudy

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, making people consider them common, if not to respect them consistently. Moreover, television dramatically increased international communication. With 24-hours news broadcasts it has become increasingly difficult to disclose information from the public. Likewise, the Information Technology Marketplace will boost local and global cultures, as people coming from smaller villages and greater capitals will seek entertainment, commerce, education, health and other human activities together, regardless of their nationality. Could these forces equate the differences among us, resulting in an international civilization?

REGULAR 15/22

–Michael Dertouzos

THIN 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, mak-

LIGHT 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services

HAIRLINE 18/24

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cul-

REGULAR 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services

MEDIUM 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several

EXTRA THIN 18/24

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cul-

BOLD 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented

XBLACK 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than

DIN UNIVERSAL ARABIC SPECIMEN

featuring neo-psychedelic soul music

the movers and shakers who make Hollywood go round - see back cover

كليات الغد الدولية

we only have one thing in our mind

collaborating with some of the sharpest creative minds

البريد الإلكتروني

تخصصات علمية تواكب احتياجات سوق العمل في القطاع الصحي

two provocative magazine covers for the fall fashion issue

أخبار المجتمع

an elegant exercise in sculptural massing

محاولة لفهم أزمة دبي المالية

a former Dallas Cowboys cheerleader tackles Park Avenue

بوش تطور نظام مكابح جديد مانع للإنغلاق مخصص للدراجات النارية

إمارة دبي.. ونموذج التطوير المكثف



arabictextwith
markpositioning
(in red)

إنَّ تصمِيمَ الحرفِ العَرَبِيِّ للطبَاعَةِ يَتَطَلَّبُ وَعْيًا بِتَرَاثِ هَذَا الحرفِ،
وإِلْمَامًا بِخِصَائِصِهِ الفَنِيَّةِ والحَضَارِيَّةِ، وَأَيَّةَ مَعَالِجَةِ إِصْلَاحِيَّةٍ
لهَذَا الحرفِ، يَجِبُ أَلَّا تَتَمَّ خَارِجَ إِطَارِ هَذَا الوَعْيِ، فَالْمَسْأَلَةُ
لَيْسَتْ مَسْأَلَةً مُزَاجِيَّةً؛ يُظَنُّ أَنَّ بِمَقْدُورِ أَيِّ مُصَمِّمٍ للحروفِ، أَوْ
خَطَّاطٍ أَنْ يَنْهَضَ بِهَا، إِنَّهَا مَسْأَلَةٌ مُرْتَبِطَةٌ بِحَضَارَةِ الأُمَّةِ العَرَبِيَّةِ
الإِسْلَامِيَّةِ، وَحُسْنِ النِّيَّةِ وَحِدِهِ؛ قَدْ يُعَيِّرُ كَثِيرًا مِنَ الطَّاقَاتِ
وَالوَقْتِ دُونَهَا فَائِدَةً.

(الخطاط محمّد سعيد الصكّار - 1990)

THIN 10/13

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى مستوياته بعد أن ضربته المجاعة بعد انهيار تجارة اللؤلؤ في حقبة الثلاثينات والأربعينات من القرن العشرين الميلادي الماضي. نموذج تبني سياسة التطوير المكثف من خلال إنشاء بنية تحتية عالية المستوى وأبراج عقارية هي الأعلى في العالم، رغبة منها لتكون مركزاً لإعادة التصدير ومقراً لعدد من الأنشطة الاقتصادية الحديثة المتنامية مثل السياحة والاجتماعات والمؤتمرات والمعارض. نموذج قُدِّرت أصوله في العام 2009م الماضي بنحو 822 مليار دولار أمريكي، وتصل في تقديرات أخرى إلى تريليون دولار أمريكي وسط توقعات شديدة التفاؤل تتحدث عن تصاعدها وارتفاعها إلى نحو

LIGHT 10/13

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى مستوياته بعد أن ضربته المجاعة بعد انهيار تجارة اللؤلؤ في حقبة الثلاثينات والأربعينات من القرن العشرين الميلادي الماضي. نموذج تبني سياسة التطوير المكثف من خلال إنشاء بنية تحتية عالية المستوى وأبراج عقارية هي الأعلى في العالم، رغبة منها لتكون مركزاً لإعادة التصدير ومقراً لعدد من الأنشطة الاقتصادية الحديثة المتنامية مثل السياحة والاجتماعات والمؤتمرات والمعارض. نموذج قُدِّرت أصوله في العام 2009م الماضي بنحو 822 مليار دولار أمريكي، وتصل في تقديرات أخرى إلى تريليون دولار أمريكي وسط توقعات شديدة التفاؤل تتحدث عن

REGULAR 10/13

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى مستوياته بعد أن ضربته المجاعة بعد انهيار تجارة اللؤلؤ في حقبة الثلاثينات والأربعينات من القرن العشرين الميلادي الماضي. نموذج تبني سياسة التطوير المكثف من خلال إنشاء بنية تحتية عالية المستوى وأبراج عقارية هي الأعلى في العالم، رغبة منها لتكون مركزاً لإعادة التصدير ومقراً لعدد من الأنشطة الاقتصادية الحديثة المتنامية مثل السياحة والاجتماعات والمؤتمرات والمعارض. نموذج قُدِّرت أصوله في العام 2009م الماضي بنحو 822 مليار

MEDIUM 10/13

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى مستوياته بعد أن ضربته المجاعة بعد انهيار تجارة اللؤلؤ في حقبة الثلاثينات والأربعينات من القرن العشرين الميلادي الماضي. نموذج تبني سياسة التطوير المكثف من خلال إنشاء بنية تحتية عالية المستوى وأبراج عقارية هي الأعلى في العالم، رغبة منها لتكون مركزاً لإعادة التصدير ومقراً لعدد من الأنشطة الاقتصادية الحديثة المتنامية مثل السياحة والاجتماعات والمؤتمرات والمعارض. نموذج قُدِّرت أصوله في العام 2009م الماضي بنحو 822

THIN 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, making people consider them common, if not

LIGHT 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, making people consider them common, if

REGULAR 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services worldwide, making people consider them com-

MEDIUM 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and services

BOLD 10/13

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى مستوياته بعد أن ضربته المجاعة بعد انهيار تجارة اللؤلؤ في حقبة الثلاثينات والأربعينات من القرن العشرين الميلادي الماضي. نموذج تبنى سياسة التطوير المكثف من خلال إنشاء بنية تحتية عالية المستوى وأبراج عقارية هي الأعلى في العالم، رغبة منها لتكون مركزاً لإعادة التصدير ومقراً لعدد من الأنشطة الاقتصادية الحديثة المتنامية مثل السياحة والاجتماعات والمؤتمرات والمعارض. نموذج قُدِّرت أصوله

BOLD 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible. Television presented several products and

BLACK 10/13

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى مستوياته بعد أن ضربته المجاعة بعد انهيار تجارة اللؤلؤ في حقبة الثلاثينات والأربعينات من القرن العشرين الميلادي الماضي. نموذج تبنى سياسة التطوير المكثف من خلال إنشاء بنية تحتية عالية المستوى وأبراج عقارية هي الأعلى في العالم، رغبة منها لتكون مركزاً لإعادة التصدير ومقراً لعدد من الأنشطة الاقتصادية الحديثة المتنامية مثل السياحة والاجتماعات والمؤتمرات والمعارض.

BLACK 10/13

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural link between them. During the few decades that television became widespread, some cultural codes were transmitted, even to nations where electronic means of communication were explicitly forbidden. The breakup of the Soviet Union may have been affected by this factor more than we would think possible.

EXTRA THIN 18/24

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى

EXTRA THIN 18/24

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural

HAIRLINE 18/24

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياحي بنافس سنغافورة وهونج كونج، نموذج استطاع أن ينتقل بمستويات المعيشة للمواطن إلى أعلى

HAIRLINE 18/24

Regardless of whether the nations continue to remain isolated as far as the territorial aspect is concerned or they become more distributed, the electronic contiguity will reinforce the cultural

DIN UNIVERSAL CYRILLIC SPECIMEN

ВНИМАНИЕ

содержание

вам остается только выбрать направление

Бизнес и финансы

космос кажется ближе когда мерцает северное сияние

ЭКСПЕРТ

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджионе с его анилиновыми спагетти-вестернами и музыкой Эннио Морриконе, вопреки всему звучащей в картине. Хотя композитор в последний момент и бросил этот проект, предпочтя сицилийскую сагу «Баария» своего соотечественника Джузеппе Торнаторе (маленький, но верный знак смены приоритетов). Вестерновая тема отыгрывается потом в главном сюжетном лейтмотиве фильма: когда элитный отряд еврейских мстителей снимает с нацистов скальпы, это выглядит как игра в индейцев (первый скальп для пущ-

THIN 10/13

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджи Леоне с его анилиновыми спагетти-вестернами и музыкой Эннио Морриконе, вопреки всему звучащей в

LIGHT 10/13

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджи Леоне с его анилиновыми спагетти-вестернами и музыкой Эннио Морриконе, вопреки всему звучащей в

HAIRLINE 18/24

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного кит-

REGULAR 10/13

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджи Леоне с его анилиновыми спагетти-вестернами и музыкой Эннио Морриконе,

MEDIUM 10/13

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджи Леоне с его анилиновыми спагетти-вестернами и музыкой Эн-

EXTRA THIN 18/24

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного

BOLD 10/13

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджи Леоне с его анилиновыми спагетти-вестернами и музыкой

XBLACK 10/13

Все, кому интересно, уже давно ознакомились не только с сюжетом, но и со стилистическими приемами нового фильма Квентина Тарантино, а также хорошо осведомлены об источниках его киноманского вдохновения. В первой части этого военно-авантюрного китча (визит нацистского полковника-иезуита на французский хутор в поисках забившихся в щели евреев) объектом заимствования становится Серджи Леоне с его анилиновыми

DIN UNIVERSAL GREEK SPECIMEN

η αισιοδοξία είναι μια στρατηγική για ένα καλύτερο αύριο

ΚΙΝΗΜΑΤΟΓΡΑΦΟΣ

νέα επενδυτικά προγράμματα για μικρομεσαίους

ΣΗΜΕΙΟ ΑΝΑΦΟΡΑΣ

ελληνικές ενδυμασίες στα μεγαλύτερα αστικά κέντρα της νεώτερης Ελλάδας

ΦΘΙΝΟΠΩΡΟ

ΟΙ 20 ΚΑΛΥΤΕΡΕΣ ΑΚΤΕΣ ΤΗΣ ΜΕΣΟΓΕΙΟΥ

η ζωή είναι μια μεγάλη, ωραία περιπέτεια

οι μόδες χάνονται το στυλ είναι αιώνιο

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

GB	Pressurized container. Protect from sunlight and do not expose to tempe
AR	الضغط الحاوية. حماية من أشعة الشمس وعدم تعريض لأشعة الشمس
GR	Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου και να μην
FR	Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers une fla
DE	Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbrennen. N
RU	Дезодорант для тела в аэрозольной упаковке. Применение: Распыляй
ES	Recipiente presurizado. Proteja de la luz solar y no exponga a temperatu
IT	Recipiente sotto pressione. Proteggere contro i raggi solari e non esporr
PT	Recipiente sob pressão. Proteger dos raios solares e não expor a temper
DK	Beholder under tryk. Skal beskyttes mod sollys og må ikke udsættes for
NL	Drukcontainer. Beschermen tegen zonlicht en niet blootstellen aan hoge
CS	Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osetljivu kož
HU	Használata közben nyílt láng használata tilos! Ne használja irritált vagy s
SE	Skall skyddas mot solljus och får ej utsättas för höga temperaturer. Rök
PL	Nie rozpylać nad otwartym płomieniem lub żarzącym się materiałem. Ch
CZ	Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podrážděnou
TR	Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece yanıcıdır. Y
RO	Nu fumați în timpul folosirii, nu pulverizați peste obiecte incandescente
BG	Пазете от деца! Пазете далеч от източници на пожар. Не пръскайте в
HR	Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati kontakt s očim
FI	Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumattomissa
LT	Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai tempe
SK	Chránit' pred slnkom a nevystavovať vysokým teplotám. Nefajčiť pri použ
SI	Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na poškodovan

GB Pressurized container. Protect from sunlight and do not expose to temperatures exceeding 50°C. Do not pierce or burn even after use. Do not spray on a naked flame or any incandescent material. Keep away from sources of ignition. No smoking. Keep out of the reach of children. Do not apply to irritated or broken skin. Avoid contact with eyes. External use only. **GR** Δοχείο υπό πίεση. Να φυλάσσεται από τις ακτίνες του ήλιου και να μην εκτίθεται σε θερμοκρασία άνω των 50°C. Να μην τρυνθεί ή καεί ακόμη και μετά τη χρήση. Μην ψεκάζετε προς την κατεύθυνση φλόγας ή πυρακτωμένου σώματος. Να διατηρείται μακριά από οποιαδήποτε πηγή ανάφλεξης. Μην καπνίζετε κατά τη χρήση. Να διατηρείται μακριά από τα παιδιά. Μην ψεκάζετε κοντά στα μάτια ή το πρόσωπο, σε πάσوخ ή ερεθισμένο δέρμα. Χρήση εξωτερική. **FR** Récipient sous pression. A protéger contre les rayons du soleil et à ne pas exposer à une température supérieure à 50°C. Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers une flamme ou un corps incandescent. Conserver à l'écart de toute flamme ou source d'étincelles. Ne pas fumer. Conserver hors de la portée des enfants. Ne pas vaporiser vers les yeux. Eviter d'inhaler intentionnellement. Utiliser seulement dans les zones bien ventilées. Procéder par de brèves pressions sans pulvérisation prolongée. **IT** Behältnis steht unter Druck. Vor Sonneneinstrahlung schützen. Nicht Temperaturen von über 50°C aussetzen. Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbrennen. Nicht ins offene Feuer oder auf anderes entzündliches Material sprühen. Von Brandquellen fernhalten. Nicht rauchen. Von Kindern fernhalten. Nicht auf gereizter oder verletzter Haut auftragen. Kontakt mit den Augen vermeiden. Nur für die äußere Anwendung. **RU** Дезодорант для тела в аэрозольной упаковке. Применение: Распыляйте 2-3 секунды на сухую и чистую кожу с расстояния 15 см от тела. Не наносить на раздраженную или поврежденную поверхность кожи. Оберегайте от действия прямых солнечных лучей и нагревания свыше 50 °С. Не распыляйте вблизи открытого огня и раскаленных предметов. Баллон под давлением! Не разбирайте и не давайте детям. **CS** Dezodorans. Naziv proizvoda / Zarepmína / Sastav / Kontrolní broj / Datum proizvodnje: utisnuti na ambalaži. Uputstvo: Boca je pod pritiskom. Ne izlagati sunčevoj svetlosti i temperaturama preko 50°C. Ne bušiti i bacati u plamen čak i kad je boca prazna. Ne prskati ka otvorenom plamenu ili usijaním materijalima. Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osettljivu kožu. Izbegavati kontakt sa očima. Samo za spoljnu upotrebu. **CZ** Parfémový dezodorant. Upozornění: Extrémně hořlavé. Nádoba je pod stálým tlakem. Chraňte před sluncem a teplotami přesahujícími 50°C. Během používání nekuřte. Nestříkejte nad otevřeným ohněm a rozžhavenými materiály. Nenechávejte v blízkosti ohně. Nádobu neničte a neodhazujte do ohně, ani po upotřebení. Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podrážděnou či poškozenou pokožku. Zabraňte kontaktu s očima. Složení: uvedeno níže. Číslo šarže: uvedeno ve spodní části obalu/lahvičky. Minimální trvanlivost: do 4 let od data výroby. Datum výroby: uvedeno na obalu. **ES** Recipiente presurizado. Proteja de la luz solar y no exponga a temperaturas que excedan los 50°C. No perforo ni incinere luego de su uso. No rocíe sobre llama o cualquier material incandescente. Mantenga alejado de fuentes de ignición. No fumar. Mantenga alejado del alcance de los niños. No

GB Pressurized container. Protect from sunlight and do not expose to temperatures exceeding 50°C. Do not pierce or burn even after use. Do not spray on a naked flame or any incandescent material. Keep away from sources of ignition. No smoking. Keep out of the reach of children. Do not apply to irritated or broken skin. Avoid contact with eyes. External use only. **GR** Δοχείο υπό πίεση. Να φυλάσσεται από τις ακτίνες του ήλιου και να μην εκτίθεται σε θερμοκρασία άνω των 50°C. Να μην τρυνθεί ή καεί ακόμη και μετά τη χρήση. Μην ψεκάζετε προς την κατεύθυνση φλόγας ή πυρακτωμένου σώματος. Να διατηρείται μακριά από οποιαδήποτε πηγή ανάφλεξης. Μην καπνίζετε κατά τη χρήση. Να διατηρείται μακριά από τα παιδιά. Μην ψεκάζετε κοντά στα μάτια ή το πρόσωπο, σε πάσوخ ή ερεθισμένο δέρμα. Χρήση εξωτερική. **FR** Récipient sous pression. A protéger contre les rayons du soleil et à ne pas exposer à une température supérieure à 50°C. Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers une flamme ou un corps incandescent. Conserver à l'écart de toute flamme ou source d'étincelles. Ne pas fumer. Conserver hors de la portée des enfants. Ne pas vaporiser vers les yeux. Eviter d'inhaler intentionnellement. Utiliser seulement dans les zones bien ventilées. Procéder par de brèves pressions sans pulvérisation prolongée. **DE** Behältnis steht unter Druck. Vor Sonneneinstrahlung schützen. Nicht Temperaturen von über 50°C aussetzen. Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbrennen. Nicht ins offene Feuer oder auf anderes entzündliches Material sprühen. Von Brandquellen fernhalten. Nicht rauchen. Von Kindern fernhalten. Nicht auf gereizter oder verletzter Haut auftragen. Kontakt mit den Augen vermeiden. Nur für die äußere Anwendung. **RU** Дезодорант для тела в аэрозольной упаковке. Применение: Распыляйте 2-3 секунды на сухую и чистую кожу с расстояния 15 см от тела. Не наносить на раздраженную или поврежденную поверхность кожи. Оберегайте от действия прямых солнечных лучей и нагревания свыше 50 °С. Не распыляйте вблизи открытого огня и раскаленных предметов. Баллон под давлением! Не разбирайте и не давайте детям. **CS** Dezodorans. Naziv proizvoda / Zarepmína / Sastav / Kontrolní broj / Datum proizvodnje: utisnuti na ambalaži. Uputstvo: Boca je pod pritiskom. Ne izlagati sunčevoj svetlosti i temperaturama preko 50°C. Ne bušiti i bacati u plamen čak i kad je boca prazna. Ne prskati ka otvorenom plamenu ili usijaním materijalima. Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osettljivu kožu. Izbegavati kontakt sa očima. Samo za spoljnu upotrebu. **CZ** Parfémový dezodorant. Upozornění: Extrémně hořlavé. Nádoba je pod stálým tlakem. Chraňte před sluncem a teplotami přesahujícími 50°C. Během používání nekuřte. Nestříkejte nad otevřeným ohněm a rozžhavenými materiály. Nenechávejte v blízkosti ohně. Nádobu neničte a neodhazujte do ohně, ani po upotřebení. Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podrážděnou či poškozenou pokožku. Zabraňte kontaktu s očima. Složení: uvedeno níže. Číslo šarže: uvedeno ve spodní části obalu/lahvičky. Minimální trvanlivost: do 4 let od data výroby. Datum výroby: uvedeno na obalu. **ES** Recipiente presurizado. Proteja de la luz solar y no exponga a temperaturas que excedan los 50°C. No perforo ni incinere luego de su uso. No rocíe sobre llama o cualquier material incandescente. Mantenga alejado de fuentes de ignición. No fumar. Mantenga alejado del alcance de los ni-

ños. No aplique sobre la piel irritada o lastimada. Evite el contacto con los ojos. Sólo para uso externo. **PT** Recipiente sob pressão. Proteger dos raios solares e não expor a temperaturas superiores a 50°C. Não furar ou queimar, mesmo após utilização. Não vaporizar para uma chama ou um corpo incandescente. Manter afastado de qualquer chama ou fonte de calor. Não fumar. Manter fora do alcance das crianças. Não aplicar em pele irritada ou inflamada. Evitar contacto com os olhos. Apenas para uso externo. Lote e data de fabrico na anilha da válvula ou na base da embalagem. **HU** Parfüm Body Spray. Fokozottan tűz - és robbanásveszélyes! A flakonban túlnyomás uralkodik! Közvetlen hőhatásnak és 50°C feletti hőmérsékletnek kitenni tilos! Használat közben nyílt láng használata tilos! Ne használja irritált vagy sérült bőrfelületen! Szembe ne kerüljön! Gyűlékony anyagra ne permetezzük. Tűzbe dobni még üres állapotban is tilos! Gyermekek elől elzárva tartandó! Kizárólag külső használatra. **BG** Парфюмна вода за тяло. Изключително лесно запалимо Опаковка под налягане. Не излагайте на пряка слънчева светлина и температура по-висока от 500С. Не пушете по време на употреба. Не пръскайте в пряна пламък или близо до запалими вещества. Не хвърляйте в огън дори флаконът да е празен. Пазете от деца! Пазете далеч от източници на пожар. Не пръскайте върху раздразнена или разранена кожа. Избягвайте контакт с очите. Само за външна употреба. Произведено в ЕС. Годно до: най-малко 4 години от датата на производство (виж дъното на опаковката). **TR** Erkek için Deodorant Body Spray. 24 saat. İçerdiği ambalaj üzerinde belirtilmiştir. Güneş ışığından ve 50 derece üzerindeki ısıdan koruyunuz, kullanım sırasında sigara içmeyiniz, göze ve yanak materyallere sıkmayınız, boşaldığı zaman ateşe atmayınız, alevden uzak tutunuz. Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece yanıcıdır. Yanıcıdır ateşten uzak tutunuz. Yüze, göze ve gıysilere püskürtmeyiniz. **RO** Parfum deodorant de corp. Extrem de inflamabil. Ambalaj sub presiune. A se proteja de căldură și temperaturi ce depășesc 500C. Nu fumați în timpul folosirii, nu pulverizați peste obiecte incandescente, nu perforați sau aruncați în foc ambalajul chiar și după golire. A nu se lăsa la îndemâna copiilor. Doar pentru uz extern. A se evita pulverizarea în zona ochilor sau pe pielea iritată. **HR** Parfimirani dezodorans za tijelo. Zapremnina/Sastav/Kontrolni broj: otisnuto na ambalaži. Raspršiti na kožu s udaljenosti 15-20 cm. Upozorenja: Izuzetno zapaljivo, boca je pod pritiskom. Zaštititi od sunca, ne izlagati temperaturama većim od 50°C, držati izvan dosega djece, bocu ne oštećivati niti kada je prazna. Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati kontakt s očima. Samo za vanjsku upotrebu. **PL** Perfumowany dezodorant w sprayu. Pojemnik pod ciśnieniem: chronić przed słońcem i temperaturą powyżej 500C. Nie przekłuwać ani nie spalać, także po zużyciu. Nie rozpylać nad otwartym płomieniem lub żarzącym się materiałem. Chronić przez źródłami zapłonu – nie palić w czasie rozpylania. Chronić przed dziećmi. Nie stosować na podrażnioną skórę. Chronić przed kontaktem z oczami. Wyłącznie do użytku zewnętrznego. Używać zgodnie z przeznaczeniem. **AR** الضغط الحاوية. حماية من أشعة الشمس وعدم تعريض لدرجات حرارة تتجاوز 50 درجة مئوية. لا احتراق أو حرق حتى بعد الاستخدام. الابتعاد عن مصادر الاشتعال. ممنوع التدخين. تبقى بعيدا عن متناول الأطفال. لا تنطبق على آثار حفيظة الجلد أو مكسورة. تجنب ملامسة العينين. استخدام الخارجي فقط.

REGULAR 5/5/5

REGULAR 7/5/5 (LANGUAGE/COUNTRY CODES INCLUDED WITH THE FONT)

acknowledgments

OTHER TYPEFACES USED. For body text, headers, footers and page numbering we use Square Sans Pro. PF Bulletin Sans Pro is used for page titles.

PRODUCTION. This manual was produced using InDesign®CS4 ME and Word®2004. Multilingual sample text was originally set in Microsoft Word for Windows. Final document was created in MacOSX with InDesign®CS4.

TEXT. The main text used for samples, has been adapted and translated by permission from the book "What will be" by the late MIT Professor and visionary Michael Dertouzos, published in 1997 by HarperEdge. Some Arabic text from the book "Calligraphy", by Mohamed Said Alskar. Additional text and samples were derived from the 200-page catalog/book released by Parachute in 2003 "IDEA-Trendsetting Typography vol. 1".

TRADEMARKS. Parachute, the Parachute logo, Centro Sans, Centro Serif, Centro Slab, Astrobats, Alfabeto, Amateur, Baseline, Beatnick, Beau Sans, Bodoni Script, Bulletin Sans, Champion Script, Cosmonut, Da Vinci Script, Din Text Arabic, Din Text Universal, Din Text, Din Display, Din Mono, Fidelity, Fuel, Fusion Sans, Goudy Initials, Goudy Ornaments, Gourmet, Handbook, Haus Square, Highway Sans, Hellenica, Hellenica Serif, Isotext, Kids, Kidstuff, Libera, Manic Attack, Mechanica, Mediterra, Monumenta, Playskool, Psychedelia, Rafskript, Reminder, Square Sans, Signskript, Stamps, Stamp Frames, Synch, Videotext, Wonderland, Wonderbats, are either registered trademarks or trademarks of Parachute and/or Parachute Worldwide. Adamant is a trademark of Vedran Eraković. Apple, Mac, Macintosh and TrueType are trademarks of Apple Computer Inc. Adobe, InDesign, Illustrator, Photoshop and PostScript are trademarks of Adobe Systems Incorporated. Microsoft, Windows and OpenType are trademarks of Microsoft Corporation.



Parachute®

35 Falirou Street, Athens 11742 GR | T. +30 210 9210220 F. +30 210 9210221
info@parachute.gr | www.parachute.gr

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.