

**ABOUT**

PF DIN Text® Arabic was designed back in 2010 in order to complement Parachute's popular DIN series (published in 2002) one of the most comprehensive set of DIN superfamilies today. This matching Arabic family contains a powerful array of features which was recently enhanced with a series of **100 practical Arabic and Western symbols** for packaging, public areas, environment, transportation, computers, fabric care and urban life.

DIN Text Arabic was designed in collaboration with designer Hasan Abu Afash in **8 weights/styles** from **Hairline** to **XBlack**. It supports Latin as well as all variations of the Arabic script such as Persian, Urdu and Pashto.

Two versions were originally designed, **DIN Text Arabic** which is the basic Arabic version that includes Latin, whereas the second version **DIN Text Universal** supports simultaneously Latin, Arabic, Greek and Cyrillic. The latter version combines the powerful DIN Text Pro with DIN Text Arabic bringing the number of glyphs to a whopping 3320 per font. It supports 30 advanced opentype features and kerning for all languages. Altogether DIN Text Universal supports hundreds of languages, proving to be **an essential tool for corporations which are seeking to strengthen the presence of their products in international markets**. DIN Text® Arabic has participated in several exhibitions worldwide and was featured in **Arabesque 2**, a book about contemporary Arabic art and design, published by Gestalten.

**DIN Text® is a registered trademark of Parachute®**

**FORMAT**

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

**LANGUAGES/SCRIPTS**

Latin  
Arabic (incl. Persian, Urdu, Pashto)

**GLYPHS**

1101 /font

**PRO FEATURES**

Mark Positioning  
Mark to Mark Positioning  
Fractions  
Superscript  
Initial Forms  
Isolated Forms  
Medial Forms  
Standard Ligatures  
Contextual Alternates  
Terminal Forms  
Required Ligatures  
Glyph Composition / Decomposition  
Discretionary Ligatures  
Ornaments / Symbols

**WEIGHTS/STYLES**

Hairline  
Extra Thin  
Thin  
Light  
Regular  
Medium  
Bold  
Extra Black


**PUBLISHED**

©2010

**DESIGNED BY**

Panos Vassiliou / Hasan Abu Afash


||  
|| |  
HAIRLINE 250 pt

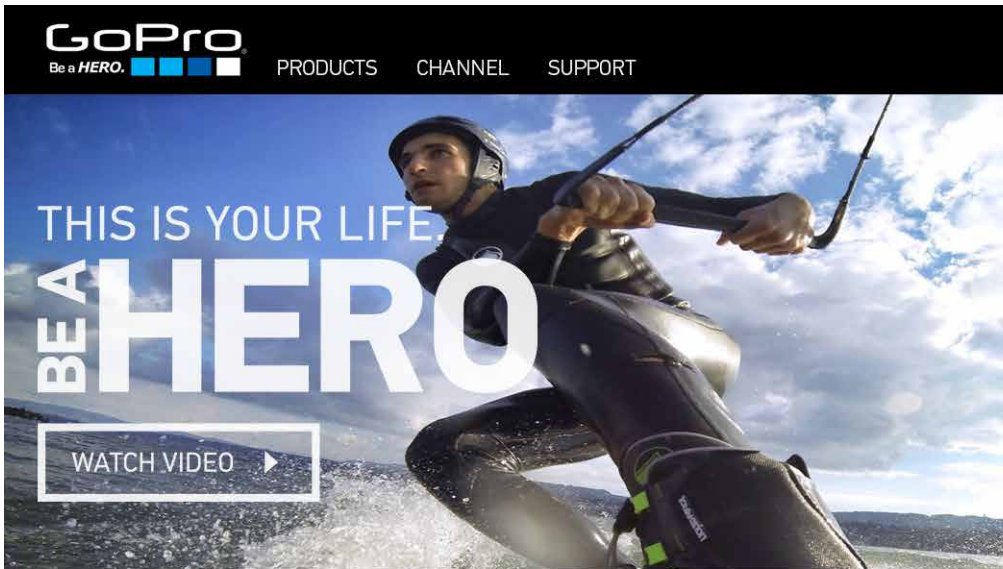

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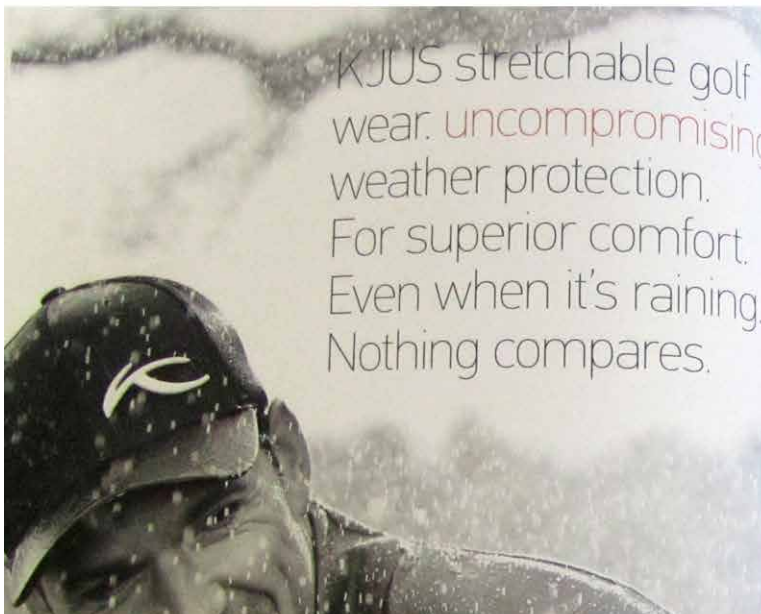
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ΑΝΤΡΑΣ ΤΟ ΠΡΩΤΟ ΤΕΡΑ ΤΟΥ

ΕΣΚΙΜΠΕΛ

ΑΥΤΟ ΤΟ ΕΒΡΥΝΟ ΣΕ 2011

ΑΠΟΣΤΟΛΗ ΚΡΕΟΚΙΟΥ ΗΡΑΝ Η Ο ΔΑΝΙΗΛ ΑΚΟΙ ΤΟΥ ΑΘΛΗΤΩΝ


Ο ΕΛΛΗΝΑΣ ΤΟΥ ΣΒΗΝΕΙ ΤΟ ΧΡΕΟΣ

Ο ΤΟΣΟ ΒΑΒΙΑ ΒΟΥΤΑΕΙ Η ΝΑΤΑΛΙΑ ΒΑΝΟΥ

BRUCE WILLIS

ΔΕΝ ΕΙΝΑΙ ΕΥΚΟΛΟ ΣΤΟΧΟΣ

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الاستعراض PES2015

FIY Emirates

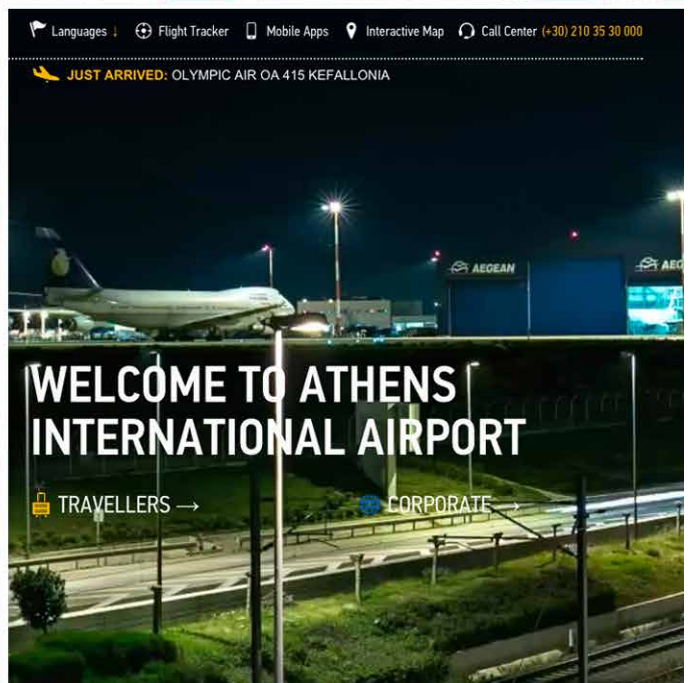


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LATIN

DIN Text Arabic Hairline العربية

ARABIC

PERSIAN

DIN Text Arabic XThin العربية

URDU

DIN Text Arabic Thin العربية

PASHTO

DIN Text Arabic Light العربية

DIN Text Arabic Regular العربية

DIN Text Arabic Medium العربية

DIN Text Arabic Bold العربية

DIN Text Arabic XBlack العربية

100 Arabic &amp; Western Symbols (included in all weights)



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## Other Available styles

# DIN

### 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 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

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# MAIN FASHION FLOOR

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

## SUPREME BEINGS OF LEISURE

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

# RELEASED

MOREOVER, TELEVISION DRAMATICALLY INCREASED INTERNATIONAL COMMUNICATION

# MODERN DECORATION

simple minimal design that delivers function

# CHANGE

*the Information Technology Marketplace will boost global cultures*

## not tested on animals

Peacekeepers observe peace processes in conflict areas

# EXPERIMENTATION

mass market graphic activism in progress

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# العربية



بوش تطور نظام مكابح جديد مانع للإنغلاق مخصص للدراجات النارية

## كليات الغد الدولية

إمارة دبي.. ونموذج التطوير المكثف

## البريد الإلكتروني

تخصصات علمية تواكب احتياجات سوق العمل في القطاع الصحي

## أخبار المجتمع

إنَّ تصمِيمَ الحرفِ العربيِّ للطباعةِ يتطلَّبُ وعياً بتراثِ هذا الحرفِ،  
وإماماً بخصائصه الفنيَّةِ والحضاريَّةِ، وأيةَ معالجةٍ إصلاحيَّةِ  
لهذا الحرفِ، يجبُ ألاَّ تتمَّ خارجَ إطارِ هذا الوعيِّ، فالمسألةُ  
ليست مسألةً مزاجيَّةً؛ يُظنُّ أنَّ بمقدورِ أيِّ مصمِّمٍ للحروفِ، أو  
خطاطٍ أن ينهضَ بها، إنَّها مسألةٌ مرتبطةٌ بحضارةِ الأُمَّةِ العربيَّةِ  
الإسلاميَّةِ، وحُسنِ النيةِ وحدهُ؛ قدَّ يُبعثِرُ كثيراً من الطاقاتِ  
والوقتِ دونما فائدةٍ.

(الخطاط محمَّد سعيد الصكَّار - 1990)

من العسير على نفسي  
أن أتصور الجمال غير  
مفتن بالفضيلة، الجمال  
الحق والفضيلة الحقّة  
شيء واحد  
توفيق الحكيم

من العدس على نفسي  
أن أتصور الجمال غير  
مقترن بالفضيلة، الجمال  
الحق والفضيلة الحق  
شيء واحد

توفيق الحكيم

من العدس على نفسي  
أن أتصور الجمال غير  
مقترن بالفضيلة، الجمال  
الحق والفضيلة الحقّة  
شيء واحد

توفيق الحكيم

من العدسیر علی نفسی  
أن أتصور الجمال غیر  
مقترن بالفضیلة، الجمال  
الحق والفضیلة الحقّة  
شیء واحد

توفیق الحکیم

من العَدَسِيرِ عَلَى نَفْسِي  
أَنْ أَتَصَوِّرَ الْجَمَالَ غَيْرِ  
مَقْتَرِنِ بِالْفَضِيلَةِ، الْجَمَالَ  
الْحَقَّ وَالْفَضِيلَةَ الْحَقَّةَ  
شَيْئاً وَاحِداً

توفيق الحكيم

من العدسیر علی نفدسی  
أن أتصور الجمال غیر  
مقترن بالفضیلة، الجمال  
الحق والفضیلة الحقة  
شیء واحد

توفیق الحکیم



BOLD 65/88

من العدس على  
نفسي أن أتصور  
الجمال غير مقترن  
بالفضيلة، الجمال  
الحق والفضيلة الحقّة  
شيء واحد

توفيق الحكيم

BLACK 65/88

من العدس على  
نفدي أن أتصور  
الجمال غير مقترن  
بالفضيلة، جمال  
الحق والفضيلة  
الحقة شيء واحد

توفيق الحكيم

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

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. 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. **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. 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. 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**

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

إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياسي ينافس 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 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 ٧ تريليونات مع حلول عام 2020م. بالطبع كانت هذه التقديرات والتنبؤات قبل أن تضربها الأزمة المالية العالمية الراهنة، وإن كان البعض يرى أن هذه الإمارة قادرة على تجاوز ما عانته من تداعيات هذه الأزمة في وقت قد لا يطول كثيراً. إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياسي ينافس 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 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 ٧ تريليونات مع حلول عام 2020م. بالطبع كانت هذه التقديرات والتنبؤات قبل أن تضربها الأزمة المالية العالمية الراهنة، وإن كان البعض يرى أن هذه الإمارة قادرة على تجاوز ما عانته من تداعيات هذه الأزمة في وقت قد لا يطول كثيراً. إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياسي ينافس 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 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 ٧ تريليونات مع حلول عام 2020م. بالطبع كانت هذه التقديرات والتنبؤات قبل أن تضربها الأزمة المالية العالمية الراهنة، وإن كان البعض يرى أن هذه الإمارة قادرة على تجاوز ما عانته من تداعيات هذه الأزمة في وقت قد لا يطول كثيراً. إمارة دبي.. نموذج جيد استطاع التحول من منطقة صحراوية إلى مركز تجاري وسياسي ينافس 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

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  
& 1 2 3 4 5 6 7 8 9 0 € \$ £ ¥ @

OTHER LATIN GLYPHS

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

LIGATURES

ff fi ffi fl ffl

FRACTIONS

½ ¼ ¾ % ‰

SUPERSCRIPTS

1 2 3

PUNCTUATION

! ? . , : ; | ¨ \* ( / ) [ \ ] { } « » < > " ' ' ' “ ” „ . . . - - - † ‡ § ¶

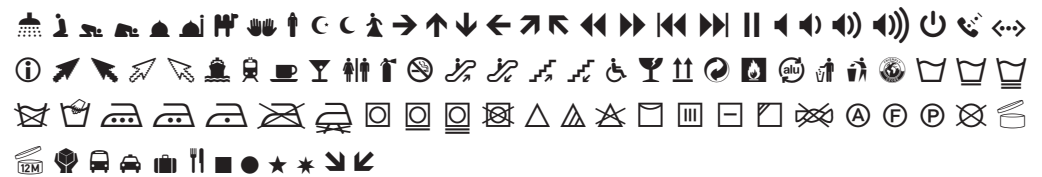
MISCELLANEOUS

© ® ™ ‘ ’ ° # | f ‡ • \_ ª º

MATH SYMBOLS

μ ^ + ± ∓ × ÷ < = > ~ ≈ ≠ ≤ ≥

VARIOUS ORNAMENTS INCLUDING ARABIC SYMBOLS





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ﴿1﴾ الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ﴿2﴾ الرَّحْمَنُ الرَّحِيمُ  
 ﴿3﴾ مَا لِكَ يَوْمَ الدِّينِ ﴿4﴾ إِيَّاكَ تَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ ﴿5﴾  
 الصِّرَاطَ اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ﴿6﴾ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ  
 الضَّالِّينَ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ ﴿7﴾

**MARK POSITIONING**

This feature positions mark glyphs above and below base Arabic glyphs in accurate position.

ه < ه ه < ه  
 كره، رآه، حباه، خباه < كره، رآه، حباه، خباه

**ISOLATED FORMS (isol)**

This feature changes isolated forms of Arabic heh (ه) to another isolated form (ه) when characters such as (ء، ا، ا، ا، ا، ا، ا، ا) precede it.

ه < ه ه < ه  
 مها، مهب، مهج، مهد، مهر، تعطل، بهص،  
 جهغ، تهش، تهكم، تهم، مهل، سهو، سهى  
 معلم مادة الحاسوب، وهو معلم طيب  
 أمهم سيدة طيبة، هم صادقون

**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 follow. In the same manner, it replaces final Meem with an alternate form when glyphs such as initial Seen, Initial Sad follow.

ج < ج ج < ج  
 ش < ش ش < ش

**INITIAL FORMS (init)**

Replaces isolated forms of all Arabic letters to their required initial forms.

ج < ج ج < ج  
 ش < ش ش < ش

**MEDIAL FORMS (medi)**

This feature changes isolated forms of all Arabic letters to their required medial forms.

ج < ج ج < ج  
 ا < ا ا < ا

**TERMINAL FORMS (fina)**

This feature changes isolated forms of all Arabic letters to their required final forms.

ج+أ < جأ  
 صلاة، الآن، ملأت < صلاة، الآن، ملأت

**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.

ff > ff ffi > ffi ffl > ffl  
 ج+ل < ج ل لله < لله ريال < ريال

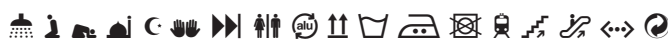
**LIGATURES**

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 Arabic Beh Reh, Beh Noon, Beh Yeh ligatures and some words required for the Arabic script.

footnote3 > footnote<sup>3</sup>  
 h2=x2+y2 > h<sup>2</sup>=x<sup>2</sup>+y<sup>2</sup>

**SUPERIORS**

Replaces numerals with superior figures. 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.



**ORNAMENTS/VARIOUS SYMBOLS**

These are best accessed from the program's Glyphs Palette. There is a total of 95 ornaments/symbols included for packaging, public areas, environment, transportation, computers, fabric care, urban life, both Western and Arabic.

**THE FOUNDRY**

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

Over the years, Parachute has built a strong network of valuable relationships with customers in Europe, United States, Canada, Asia and Australia. The year 2003 marked the beginning of a new era for Parachute with the release of an award-winning catalog. Since then an emphasis was placed on multilingual support and opentype technology. Parachute has won several major international typeface design awards, including the red dot: grand prix 2012 for original typeface. All Parachute fonts have been designed to offer multilingual support for major scripts such as Latin, Greek and Cyrillic. Latest entries support Arabic as well. For an updated profile please visit our website.

**MAJOR CLIENTS**

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

**THE DESIGNERS**

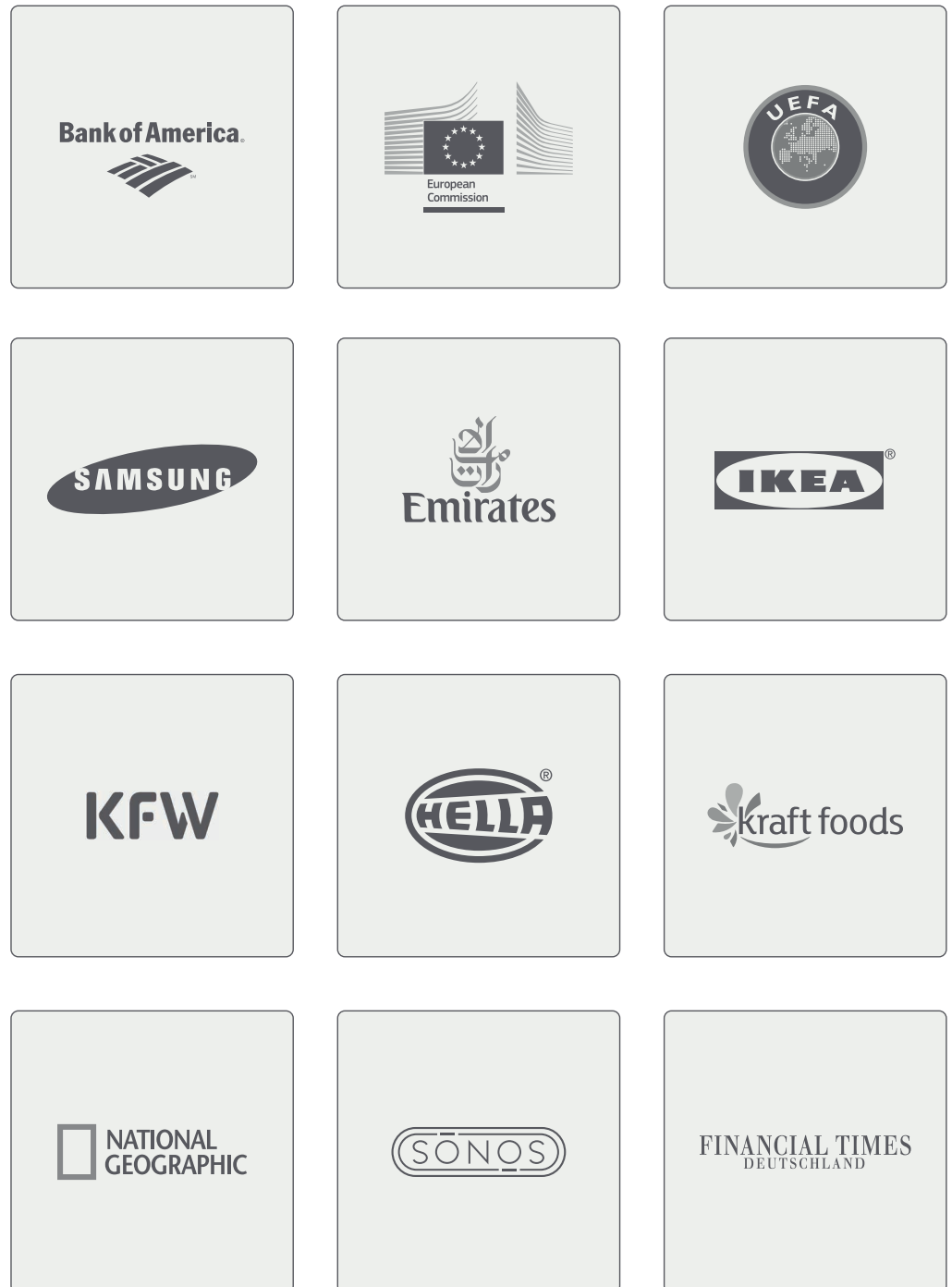
**Panos Vassiliou** is a graduate of the University of Toronto with a major in Applied Science and Engineering. In his transition years from engineering to typography, he left his high-profile job, got involved with a theatre company, founded a design studio and pursued an academic career. A few years later he started a publishing company. He designs typefaces since 1993, including commercial fonts as well as commissions from international companies and organizations such as Bank of America, the European Commission, Samsung, Ikea, Financial Times, National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. In 2008, he received a Gold Award from the European Design Awards, for the typeface families Centro Pro. The following year, he received three Awards for Excellence in Type Design from the International Type Design Competition 'Modern Cyrillic 2009' which was held in Moscow. In 2010 he received a Silver Award from the European Design Awards, for the typeface family Encore Sans Pro. The same year he received three awards from Granshan 2010 the 3rd International Eastern Type Design Competition. In 2011, his new series of typefaces Regal Pro was selected for the Creative Review Type Annual 2011. Subsequently Regal Pro won an award from the Communication Arts Annual Competition 2012, whilst Encore Sans Pro was nominated for the German Design Awards 2012. Most recently he received the prestigious red dot: grand prix 2012 for Regal Pro, which was also a nominee for the German Design Awards 2014.

**Hasan Abu Afash.** Hasan Abu Afash is an Arab designer living in Gaza/Palestine. He has designed more than 30 Arabic font families, such as Hasan Alquds in collaboration with Mamoun Sakka, PF DIN Text Arabic, a part of PF DIN Text Universal, released in collaboration with Panos Vassiliou, worked with Nikola Djurek in designing Arebica OpenType font, which is a section of Identitet project and a traditional Kufi font, Hasan Hiba, along with two of his other designs, Hasan Noor and HS Amal, have been upgraded to the DecoType font format for use in WinSoft Tasmeem and bundled with Adobe InDesign. He's been running Hiba Studio since 2007 and has also developed complex Opentype layout features for numerous Arabic fonts.



**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 2015 | Award of Excellence**  
Das Grotesk Pro

**Granshan Awards 2014 | Award Winner**  
Adamant Sans Pro

**Hiiiibrand Typography Competition 2014 | Bronze Award**  
Bague Sans Pro

**Hiiiibrand Typography Competition 2014 | Merit Award**  
Occula

**European Design Awards 2014 | Bronze**  
Bague Pro

**German Design Awards 2014 | Nominee**  
Regal Pro

**Hiiiibrand 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



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