

ABOUT

Despite the fact that over the years several designers have manually created stencil lettering based on DIN for various projects, there has never been a professional digital stencil version of a DIN-based typeface. DIN Stencil was based on its original counterpart DIN Text and was particularly designed to address contemporary projects, by incorporating elements and weights which are akin to industries such as **fashion, music, video, architecture, sports and communications**. Traditionally, stencils have been used extensively for military equipment, goods packaging, transportation, shop signs, seed sacks and prison uniforms. In the old days, stencilled markings of ownership were printed on personal possessions, while stencilled signatures on shirts were typical of 19th century stencilling. Two companies dominated the market in the mid-twentieth century: the Marsh Stencil Machine Company in the United States and the Sächsische Metall Schablonen Fabrik in Germany. Ever since the late 1930s, it was the German Sächsische Metall Schablonen Fabrik which used heavily the new DIN 1451 standard font (introduced in 1936), attempting to overthrow the reign of the Didot-style modern roman which was at the time the most common stencil letter in Germany. These letters were manufactured mainly as individual zinc stencils which could be ordered in sizes between 10 and 100mm. The DIN Stencil family manages to preserve several traditional stencil features, but introduces additional modernities which enhance its pleasing characteristics which make it an ideal choice for a large number of contemporary projects. Furthermore, the spacing attributes of the glyphs were redefined and legibility was improved by revising the shape of the letterforms. **The new version 2.0 includes several additions** such the recently unicode encoded character of the German upper-case Eszett (ß).

DIN Stencil is a trademark of Parachute®**FORMAT**

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

LANGUAGES/SCRIPTSLatin
Eastern European
Turkish
Baltic**GLYPHS**

384/font

WEIGHTS/STYLESHairline
Extra Thin
Thin
Light
Regular
Bold
Black**ORIGINALLY PUBLISHED**

2010

REVISED AND UPGRADED

2014

DESIGNED BY

Panos Vassiliou

LATIN

DIN Stencil Hairline

EASTERN EUROPEAN

TURKISH

BAL TIC

DIN Stencil Extra Thin

DIN Stencil Thin

DIN Stencil Light

DIN Stencil Regular

DIN Stencil Medium

DIN Stencil Bold

DIN Stencil Black

HIDE AND SEEK

art-deco curves, whiteout rendering and sail-like shapes

acknowledgement

This year we chart the nation's new architecture projects

mapping & signage

the array of differently-sized windows cut out of the building's

HOMework

On the right sits a large kitchen and a staircase descending to

New Boutique Store

kicking off a month-long calendar of special projects

SUBWAY

AMBITIOUS PROJECT INCLUDED

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

HAIRLINE 75/78

A wall is
a very big
weapon. It's one
of the nastiest
things you
can hit someone
with.

-Banksy

EXTRA THIN 75/78

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THIN 75/78

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LIGHT 75/78

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REGULAR 75/78

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MEDIUM 75/78

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BOLD 75/78

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BLACK 75/78

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HAIRLINE 120/100

MODERN
EVERYDAY
LIVING
IN CITY
SPACE

EXTRA THIN 120/100

MODERN
EVERYDAY
LIVING
IN CITY
SPACE

THIN 120/100

MODERN
EVERYDAY
LIVING
IN CITY
SPACE

LIGHT 120/100

MODERN
EVERYDAY
LIVING
IN CITY
SPACE

REGULAR 120/100

MODERN
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MEDIUM 120/100

MODERN
EVERY-
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IN CITY
SPACE

BOLD 120/100

MODERN
EVERY-
DAY
LIVING
IN CITY
SPACE

BLACK 120/100

**MODERN
EVERY-
DAY
LIVING
IN CITY
SPACE**

LIGHT | REGULAR | MEDIUM | BOLD | 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 wide-**

HAIRLINE 22/28

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HAIRLINE 18/22

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BOLD 22/28

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-
- GB Pressurized container. Protect from sunlight and do not expose to
- FR Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers
- DE Behältnis auch nach dem Gebrauch nicht aufbrechen oder verbrennen.
- ES Recipiente presurizado. Proteja de la luz solar y no exponga a temper-
- IT Recipiente sotto pressione. Proteggere contro i raggi solari e non es-
- PT Recipiente sob pressão. Proteger dos raios solares e não expor a
- DK Beholder under tryk. Skal beskyttes mod sollys og må ikke udsættes
- NL Drukcontainer. Beschermen tegen zonlicht en niet blootstellen aan
- CS Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili osetljivu
- HU Használata közben nyílt láng használata tilos! Ne használja irritált
- SE Skall skyddas mot solljus och får ej utsättas för höga temperaturer.
- PL Nie rozpylać nad otwartym płomieniem lub żarzącym się materiałem.
- CZ Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na podráž-
- TR Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece
- RO Nu fumați în timpul folosirii, nu pulverizați peste obiecte incandescent-
- HR Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati kontakta s
- FI Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumattomissa.
- LT Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
- SK Chránit' pred slnkom a nevystavovať vysokým teplotám. Nefajčiťpri
- SI Hraniti izven dosega otrok. Ne pršiti v oči. Ne uporabljajte na
-

SCRIPTS

Following is a list of all major encodings (codepages) and languages supported by PF DIN Stencil. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, 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
 1250 Eastern European
 1254 Turkish
 1257 Baltic

SUPPORTED LANGUAGES

Afrikaans	Galician	Portuguese
Albanian	Gaelic	Rhaeto-Romance
Alsatian	German	Romansh
Aranese	Greenlandic	Romanian
Azeri (Latin)	Hungarian	Sami (Inari)
Basque	Icelandic	Sami (Lule)
Bislama	Indonesian	Sami (Skolt)
Bosnian	Irish	Sami (Southern)
Breton	Italian	Scottish
Bulgarian	Kurdish (Latin)	Serbian
Catalan	Kyrgyz	Slovak
Chamorro	Ladin	Slovenian
Croatian	Lithuanian	Sorbian
Czech	Latin	Spanish
Danish	Latvian	Swahili
Dutch	Luxembourgish	Swedish
English	Macedonian (FYROM)	Tatar
Estonian	Moldovian	Tagalog
Faroese	Mongolian	Turkish
Finnish	Malay	Uzbek (Latin)
Flemish	ManxGaelic	Walloon
Franco-Provencal	Norwegian (Bokmål)	Welsh
French	Norwegian (Nynorsk)	
Frisian	Occitan	
Friulian	Polish	

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 ß
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
@ & 1 2 3 4 5 6 7 8 9 0 € \$ £ ¥

ADDITIONAL LATIN GLYPHS

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

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FRACTIONS

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SUPERSCRIPTS

1 2 3

PUNCTUATION

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MISCELLANEOUS

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MATH SYMBOLS

μ π Δ ∇ Π Σ ∫ ∂ √ ∞ ∠ ^ ∫ - + ± ∓ × ÷ < = > ~ ≈ ≠ ≤ ≥

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

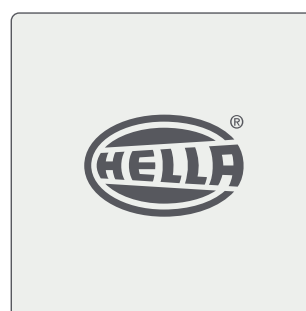
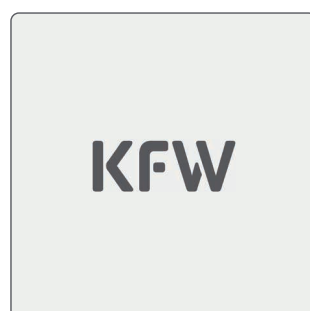
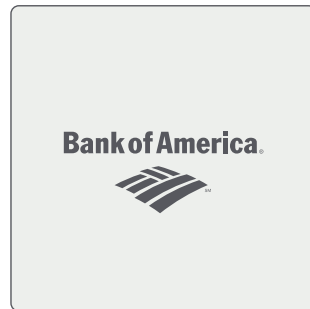
ABC Network	European Commission	McGraw-Hill	Russell Corporation
Adidas Group	Financial Times	MetaDesign	Saatchi & Saatchi
American Express	Fox Network	MIT	Samsung
AOL Corp	Gap Inc	MTV Networks	Stanford University
Bank of America	Grey Group	National Geographic	TBWA
BBC	Harrods	NBA	Texas Rangers
CBC Radio & 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 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 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.

**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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