

designed with
proportions which
are better suited
for publications
such as magazines
and newspapers

ABOUT

Ever since its first release, Centro Slab has been particularly popular with corporate applications, branding and print media. The new **Centro Slab Press** version was redesigned with **narrower proportions** which are better suited for publications such as **magazines** and **newspapers** as well as **web** applications. Centro Slab Press is a very clean and legible typeface even at heavier weights, a characteristic which is not often seen among slab typefaces. This is part due to the fact that Centro Slab Press is not overpowered by clumsy serifs. Instead it incorporates semi-slabs which provide comfortable reading without compromising its modern profile. The italics are narrower than the romans and incorporate beautiful cursive characteristics. Each style consists of 659 glyphs with several opentype features and an extended set of characters which support more than 100 languages such as those based on the **Latin**, **Greek** and **Cyrillic** alphabet. The family is comprised of **16 styles** from ExtraThin to UltraBlack along with their italics. All weights were meticulously **hinted** for excellent display performance on the web.

Centro is a registered trademark of Parachute®

FORMAT

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

LANGUAGES/SCRIPTS

Latin
Cyrillic
Greek
Eastern European
Turkish
Baltic

GLYPHS

659 /font

PRO FEATURES

Standard Ligatures
Lining Figures
Oldstyle Figures
Proportional Figures
Tabular Figures

WEIGHTS/STYLES

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

PUBLISHED

2016

DESIGNED BY

Panos Vassiliou

LATIN

Centro Slab Press Extra Thin

CYRILLIC

Centro Slab Press Extra Thin Italic

GREEK

Centro Slab Press Thin

Centro Slab Press Thin Italic

Centro Slab Press Light

Centro Slab Press Light Italic

Centro Slab Press Regular

Centro Slab Press Italic

Centro Slab Press Medium

Centro Slab Press Medium Italic

Centro Slab Press Bold

Centro Slab Press Bold Italic

Centro Slab Press Black

Centro Slab Press Black Italic

Centro Slab Press Ultra Black

Centro Slab Press Ultra Black Italic

extravagant

astrophysics research

background

SURNAME

summer cocktails

you can also add links to your header

Ceramics

Customize your design to suit your style

photocopying

construction

market characteristics

SUNDAY

chronological clock

absolutely possible

bikers

bodybuilding

ANSWERING

EXTRA THIN 56/67

Design is so
critical it should be
on the agenda of every
meeting in every sin-
gle department. Tom Peters

EXTRA THIN ITALIC 56/67

*Design is so
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LIGHT 56/67

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LIGHT ITALIC 56/67

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REGULAR 56/67

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ITALIC 56/67

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MEDIUM 56/67

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MEDIUM ITALIC 56/67

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BOLD 56/67

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BOLD ITALIC 56/67

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BLACK 56/67

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EXTRA THIN 22/28

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ομολογουμένως

αναπαραγωγή

σημαντική προσωπικότητα

προσφέρει δυνατότητες επαγγελματικής σταδιοδρομίας

ΚΟΣΜΙΟΣ

εταιρική ιστοσελίδα

γνωρίσματα του ελληνικού πολιτισμού σε κάθε εποχή

ερμηνευτής

REGULAR 22/28

Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους

REGULAR 18/22

Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην

REGULAR 14/18

Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ' όσο νομίζουμε. Η τηλεόραση παρουσίασε ορισμένα προϊόντα και υπηρεσίες σε όλο τον κόσμο, δίνοντας τη δυνατότητα στους ανθρώπους να τα θεωρούν κοινά, αν όχι να τα σέβονται σταθερά. Επίσης, το μέσο

REGULAR 10/13

Ασχέτως αν τα έθνη παραμείνουν περιορισμένα από εδαφική άποψη ή γίνουν πιο διασκορπισμένα, η ηλεκτρονική γειτνίαση θα ενισχύσει τους πολιτιστικούς δεσμούς ανάμεσά τους. Στις λίγες δεκαετίες που η τηλεόραση διασκορπίστηκε παντού, διέδωσε ορισμένους πολιτιστικούς κανόνες, ακόμα και σε έθνη όπου τα ηλεκτρονικά μέσα ενημέρωσης απαγορεύονταν κατηγορηματικά. Η κατάρρευση της πρώην Σοβιετικής Ένωσης μπορεί να επηρεάστηκε από αυτό τον παράγοντα περισσότερο απ' όσο νομίζουμε. Η τηλεόραση παρουσίασε ορισμένα προϊόντα και υπηρεσίες σε όλο τον κόσμο, δίνοντας τη δυνατότητα στους ανθρώπους να τα θεωρούν κοινά, αν όχι να τα σέβονται σταθερά. Επίσης, το μέσο αύξησε δραματικά την παγκόσμια επικοινωνία. Με τις επί εικοσιτετραώρου βάσεως ειδήσεις γενικά ήταν όλο και πιο αδύνατο να αποκρυφτούν σημαντικά γεγονότα από τον υπόλοιπο πλανήτη. Παρομοίως, η Πληροφοριακή Αγορά θα ασκήσει μια συνδυαστική και εξισωτική δύναμη στους τοπικούς και παγκόσμιους πολιτισμούς, καθώς οι άνθρωποι από τα μικρότερα χωριά και τις μεγαλύτερες

ITALIC 22/28

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ITALIC 10/13

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удивительные подробности

галантность

северный город

ФИШКА

академический

строительная компания

Эрмитаж

Советы по созданию хорошего имиджа

необходимо

REGULAR 22/28

Независимо от того, продолжат ли нации оставаться изолированными в территориальном плане, или же станут более рассредоточенными, электронное соседство укрепит культурную связь между ними. За те несколько десятилетий, в тече-

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REGULAR 14/18

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REGULAR 10/13

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ITALIC 22/28

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ITALIC 10/13

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- GB** Pressurized container. Protect from sunlight and do not expose to
- GR** Δοχείο υπό πίεση. Να προφυλάσσεται από τις ακτίνες του ήλιου
- FR** Ne pas percer ou brûler, même après usage. Ne pas vaporiser vers
- DE** Behältnis auch nach dem Gebrauch nicht aufbrechen oder ver-
- RU** Дезодорант для тела в аэрозольной упаковке. Применение:
- ES** Recipiente presurizado. Proteja de la luz solar y no exponga a
- IT** Recipiente sotto pressione. Proteggere contro i raggi solari e non
- PT** Recipiente sob pressão. Proteger dos raios solares e não expor a
- DK** Beholder under tryk. Skal beskyttes mod sollys og må ikke ud-
- NL** Drukcontainer. Beschermen tegen zonlicht en niet blootstellen
- CS** Držati dalje od dece. Ne nanositi dezodorans na oštećenu ili os-
- HU** Használata közben nyílt láng használata tilos! Ne használja irri-
- SE** Skall skyddas mot solljus och får ej utsättas för höga tempera-
- PL** Nie rozpylać nad otwartym płomieniem lub żarzącym się mate-
- CZ** Chraňte před dětmi. Pouze pro zevní použití. Neaplikujte na po-
- TR** Çocukların ulaşamayacağı yerde muhafaza ediniz. Son derece
- RO** Nu fumați în timpul folosirii, nu pulverizați peste obiecte incan-
- BG** Пазете от деца! Пазете далеч от източници на пожар. Не
- HR** Ne aplicirati na iritiranu kožu ili otvorene rane. Izbjegavati konta
- FI** Tupakointi kielletty käytön aikana. Säilytettävä lasten ulottumat-
- LT** Saugoti nuo tiesioginių saulės spindulių ir nenaudoti esant aukštai
- SK** Chránit' pred slnkom a nevystavovat' vysokým teplotám. Nefajčit'pri
- 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 Centro Slab Press. This typeface supports over 100 languages simultaneously, integrating within the same font Latin, Greek, Cyrillic, Eastern European, Baltic and Turkish scripts. If you would like to see a full character set of this typeface (including all special characters), go to the character set section.

1252 Latin 1
 1253 Greek
 1250 Eastern European
 1251 Cyrillic
 1254 Turkish
 1257 Baltic

SUPPORTED LANGUAGES

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

LIGATURES

Replaces a sequence of glyphs with a single glyph, creating a professional-looking text with no peculiar collisions among letters. This feature covers the standard f-ligatures, as well as few other ones used in normal conditions.

ff fi fl ffi ffl ▶ ff fi fl ffi ffl

OLDSTYLE FIGURES

Changes selected figures from the default lining to oldstyle i.e. numbers of varying height. These are appropriate for use with lowercase text. They come in two different styles: tabular and proportional. Tabular figures have equal widths (useful for tables, so that numbers line up from one line to the next) whereas proportional have varying widths and are basically used within a sentence.

2|7|6|0 ▶ 2|7|6|0
2760 ▶ 2760

LINING FIGURES

This feature changes selected figures from oldstyle to the default lining form. Lining figures are numbers which fit better with all-capital text and they are of the same height as capitals or a bit smaller. They also come in two different styles: tabular and proportional.

2760 ▶ 2760
2|7|6|0 ▶ 2|7|6|0

PROPORTIONAL FIGURES

Replaces selected figure glyphs which are set on tabular widths (lining or oldstyle), with corresponding glyphs set on proportional widths (lining or oldstyle).

2|7|6|0 ▶ 2760
2|7|6|0 ▶ 2760

TABULAR FIGURES

Replaces selected figure glyphs which are set on proportional widths (lining or oldstyle), with corresponding glyphs set on tabular widths (lining or oldstyle).

2760 ▶ 2|7|6|0
2760 ▶ 2|7|6|0

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

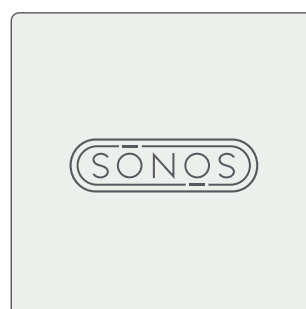
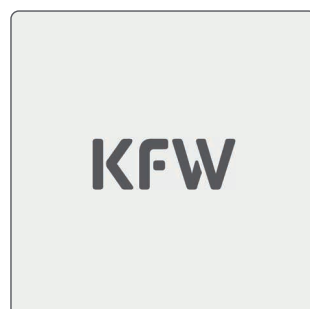
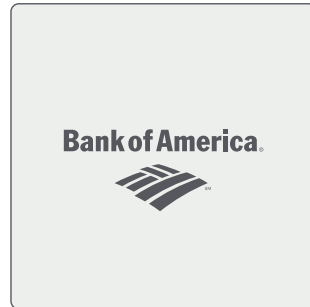
ABC Network	European Commission	McGraw-Hill	Russell Corporation
Adidas Group	Financial Times	MetaDesign	Saatchi & Saatchi
American Express	Fox Network	MIT	Samsung
AOL Corp	Gap Inc	MTV Networks	Stanford University
Bank of America	Grey Group	National Geographic	TBWA
BBC	Harrods	NBA	Texas Rangers
CBC Radio & 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 2016 | Award Winner
Adamant Sans Pro

Communication Arts Typography Competition 2015 | Award of Excellence
Das Grotesk Pro

Granshan Awards 2014 | Award Winner
Adamant Sans Pro

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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