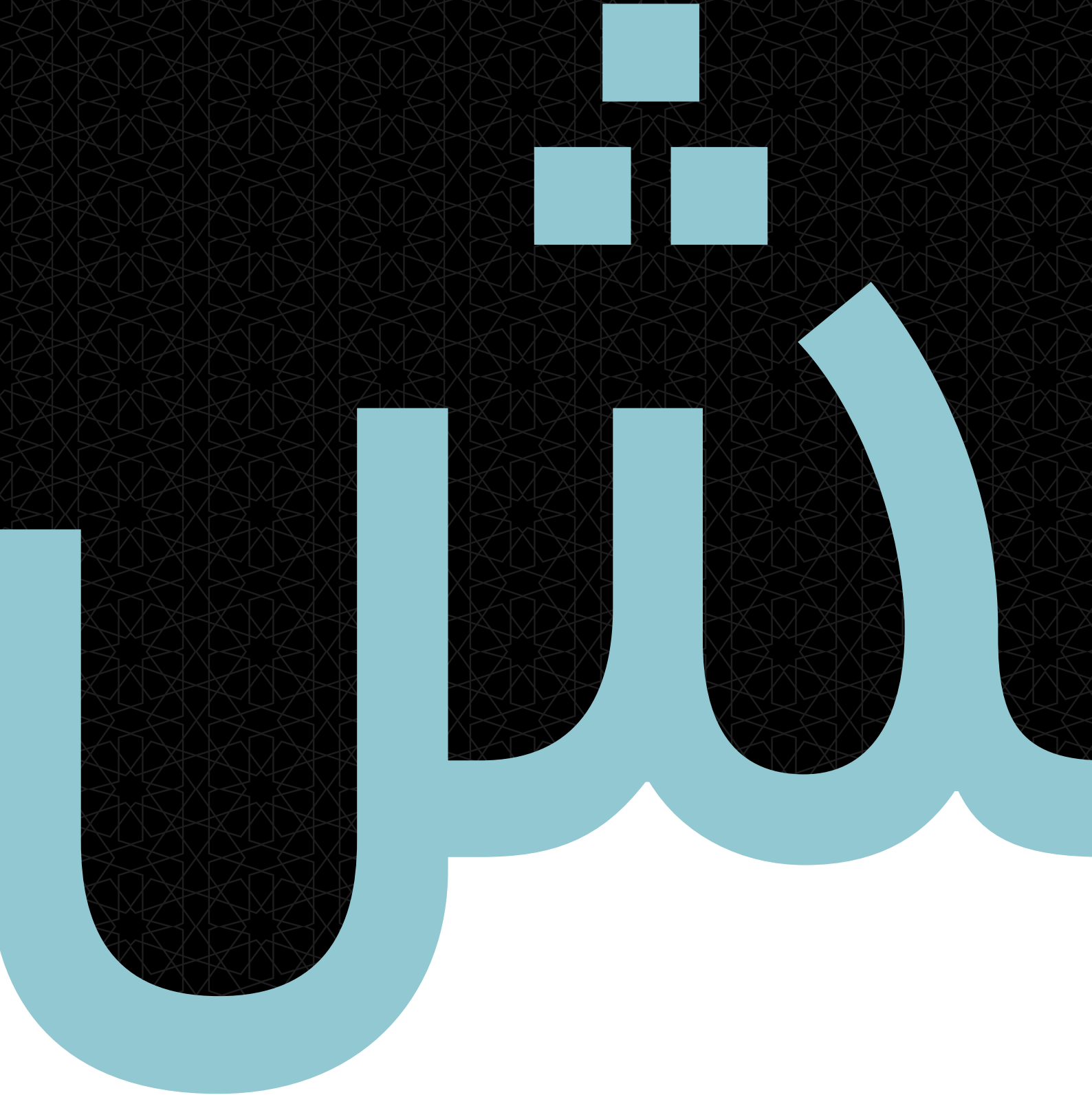


DINTEXTArabic



parachute®

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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 ARABIC. 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. The Arabic version is one of Parachute’s most ambitious text typefaces, 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.

format *opentype PS*

scripts *latin, arabic*

glyphs *2026 per font*

kerning *applied to all languages*

pro features *13*

weights *8*

recommended for *catalogs, magazines, corporate branding*

designer *Panos Vassiliou*

additional credits *Arabic extension 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.

HASAN ABU AFASH. 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 Sakal 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 Tasmeem 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
Hairline	العربية	AaEf
Extra Thin	العربية	AaEf
Thin	العربية	AaEf
Light	العربية	AaEf
Regular	العربية	AaEf
Medium	العربية	AaEf
Bold	العربية	AaEf
Extra Black	العربية	AaEf

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. 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 11.

MAJOR CODEPAGES

1252 Latin-1

1256 Arabic

MAJOR LANGUAGES

AR Arabic

GB English

“ 2026
glyphs
per
font ”

basiccharacter set

Arabic (isolated)

Latin

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
ريال
﴿ ٠ ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩ ﴾

ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZabcdefghijklmnopqrstuvwxyz
klmnopqrstuvwxyzβ
&0123456789€\$£¥@

additional character set

ء ا
 ب
 ج
 ح
 خ
 د
 ذ
 ر
 ز
 س
 ش
 ط
 ف
 ق
 ك
 ل
 م
 ن
 ه
 و
 ا a ا ا ا ا ا a ا a
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Arabic (includes initial, medial, final)

Arabic Alternates

Arabic punctuation

Arabic numerals

Arabic Ligatures (partial)

NOTE_1: The full character set applies to all styles/weights. You may view the full character set for each and every font weight by visiting our site at www.parachute.gr

NOTE_2: Most floating accents/diacritic marks are not shown to save up space.

supported OT features

1. 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﴾ مَا لِكَ يَوْمَ الدِّينِ ﴿4﴾ إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ ﴿5﴾
اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ﴿6﴾ صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ
الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ ﴿7﴾

2. ISOLATED FORMS (isol): This feature changes isolated forms of Arabic heh (ه) to another isolated form (ه) when some such as (ء، ا، آ، أ، ع) .

ه ▶ ه

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

3. 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، سهى

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

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

ج ▶ ج ش ▶ ش

supported OT features

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

ش ▶ ش ج ▶ ج

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

إ ▶ إ ج ▶ ج

7. REQUIRED LIGATURES (rtlig): 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 ▶ لْ
صلاة، الآن، ملأت ▶ صلاة، الآن، ملأت

8. 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

ث + ن ▶ ثن ن + ن ▶ نن ز + ن ▶ زن

ل + ل + ر + ر ▶ ريال ا + ل + ل ▶ لله

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

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

specimens

16. latin samples

19. arabic samples



RELEASED

simple design that delivers function

DIN TEXT 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

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

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HAIRLINE 18/24

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REGULAR 10/13

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MEDIUM 10/13

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EXTRA THIN 18/24

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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 TEXT 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 للطِّبَاعَةِ 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 لِلحُرُوفِ، أَوْ
خَطَّاطٍ أَنْ يَنْهَضَ بِهَا، إِنَّهَا مَسْأَلَةٌ مُرْتَبِطَةٌ بِحَضَارَةِ الأُمَّةِ العَرَبِيَّةِ
الإِسْلَامِيَّةِ، وَحُسْنِ النِّيَّةِ وَحدُهُ؛ 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 ينافس سنغافورة وهونج كونج، نموذج استطاع أن يتقل 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 قُدِّرَت 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 ينافس سنغافورة وهونج كونج، نموذج استطاع أن يتقل 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 قُدِّرَت 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

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MEDIUM 10/13

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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

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EXTRA THIN 18/24

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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.

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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".

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