

The Chrysaora typeface was originally commissioned by the architects of group8 and the artist John Armleder, for a piece entitled, “Les Plates-formes de la porte dorée”, inspired by the story of the Golden door. It is part of the Parisian landscape, echoing the engravings made by the great names of the wall of the cité nationale de l'histoire de l'immigration, originally the Museum of the Colonies, a showroom for French colonialism. Chrysaora revisits the general features of these engravings, solely in capitals, and is used to engrave texts presented in John Armleder's work.

Chrysaor (literally “golden sword”) was the son of Poseidon and Medusa, the brother of Pegasus. His mother was transformed into a gorgon by the goddess Athena as punishment for having desecrated her temple. A statue of Athena, incarnating a triumphant France, decorates the Palais de la Porte dorée.

The Chrysaora typeface is available in three weights, and can be used to compose more than 105 languages, including Vietnamese with its many accented characters. It also contains numerous ligatures.

A large, bold, black capital letter 'C' is centered on the page. The letter has a thick, uniform stroke and a slightly rounded, open top and bottom.

CHRYSAORA FAMILY

CHRYSAORA 240 PTS

CH

CHRYSAORA 120 PTS

RYSAO

CHRYSAORA 60 PTS

RA CHRYSAOR

CHRYSAORA 32 PTS

A CHRYSAORA CHRYSAORA

CHRYSAORA 24 PTS

CHRYSAORA CHRYSAORA

INTRODUCTION

OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: Any person or entity found in breach of one or more terms of the licence may be prosecuted.

THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

*A Postscript or TrueType typeface can contain no more than 256 signs.

SUPPORTED LANGUAGES

Afar	French	Malagasy	Silesian
Afrikaans	Gaelic	Malay	Slovak
Albanian	Gagauz	Maltese	Slovenian
Azerbaijani	German	Manx	Somali
Basque	Gikuyu	Maori	Sorbian
Belarusian	Gilbertese	Marquesan	Sotho
Bislama	Greenlandic	Moldavian	Spanish
Bosnian	Guarani	Montenegrin	Setswana
Breton	Haitian	Nauruan	Swati
Catalan	Haitian Creole	Ndebele	Swahili
Chamorro	Hawaiian	Norwegian	Swedish
Chichewa	Hungarian	Occitan	Tahitian
Comorian	Icelandic	Oromo	Tetum
Croatian	Igbo	Palauan	Tok Pisin
Czech	Indonesian	Polish	Tongan
Danish	Irish	Portuguese	Tsonga
Dutch	Italian	Quechua	Tswana
English	Javanese	Romanian	Turkish
Estonian	Kashubian	Romansh	Turkmen
Esperanto	Kinyarwanda	Sami	Tuvaluan
Faroese	Kirundi	Samoan	Uzbek
Fijian	Luba	Sango	Wallisian
Filipino	Latin	Scottish	Walloon
Finnish	Latvian	Serbian	Welsh
Flemish	Lithuanian	Sesotho	Xhosa
Frison	Luxembourgish	Seychellois	Zulu

ELEMENTARY PRINCIPLES OF USE

To buy or... By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

Copy? By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

Test! 205TF makes test typefaces available. Before downloading them from www.205.tf you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual "crash" following the installation of a typeface obtained through the www.205.tf website.

STYLES

REGULAR

CHRYSAORA REGULAR

MEDIUM

CHRYSAORA MEDIUM

BOLD

CHRYSAORA BOLD

OPEN TYPE FEATURES

- | | |
|---|---|
| <ul style="list-style-type: none"> 1. Automatically spaced capitals. 2. Punctuation is optically repositionning 3, 4. Specific small capitals whereas optically reduced capitals. 5. Specific glyphs in several languages. 6, 7, 8, 9. Specific superior and inferior glyphs. 10, 11. Proportional figures. | <ul style="list-style-type: none"> 12, 13. Tabular figures, practical when the user needs alignment in columns. 14. Slashed zero to distinguish with letter O. 15. Standard ligatures automatically correct collision between two characters. 16. Smart ligatures. 17. Specific contextual glyphs. 18. Specific titling capitals. |
|---|---|

	FEATURE OFF	FEATURE ON
1. FULL CAPS	×	×
2. CASE SENSITIVE FORMS	×	×
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
CATALAN	PARAL·LEL	PARALLEL
FRENCH	IL DIT: «IAH!»	IL DIT: «AH!»
6. ORDINALS	NO NOS IA IO	NO NOS IA IO
7. AUTOMATIC FRACTIONS	1/4 1/2 3/4 889/60	¼ ½ ¾ 889/60
8. SUPERIORS	MR MLLE IER	MR MLLE IER
9. INFERIORS	H ₂ O FE ₃ O ₄	H ₂ O FE ₃ O ₄
10. PROPORTIONAL LINING FIGURES	×	×
11. PROPORTIONAL OLD STYLE FIG.	×	×
12. TABULAR LINING FIGURES	×	×
13. TABULAR OLD STYLE FIG.	×	×
14. SLASHED ZERO	○	∅
15. LIGATURES	ACTIVISTE ESTHÈTE	ACTIVISTE ESTHÈTE
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	28X32MM IOX65MM	28×32MM IO×65MM
18. TITLING ALTERNATES	×	×

OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
STYLISTIC SET 01	--W	←
	--E	→
	--S	↓
	--N	↑
	--NW	↖
	--NE	↗
	--SE	↘
	--SW	↙

56 PTS

HÀNỘI · VINH
HUẾ · ĐÀ NẴNG
PHAN THIẾT

32 PTS

HÀNỘI · HẢI PHÒNG · HUẾ
ĐÀ LẠT · VINH · BIÊN HÒA
ĐÀ NẴNG · ĐÀ LẠT · TAM KỲ

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ĐÀ NẴNG · HẢI PHÒNG · BIÊN HÒA
VINH · PHAN THIẾT · ĐÀ LẠT THÀNH
PHỐ HỒ CHÍ MINH · MỸ THO
PLEIKU · CHÂU ĐỐC · HẢI DƯƠNG

16 PTS

THÁI BÌNH · BẾN TRE · PHAN RANG · VIỆT TRÌ · THÁI
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NAM ĐỊNH · LONG XUYEN · BUON MA THUOT · HUẾ
TÂN AN · CAM PHA · SÓC TRĂNG · YÊN BÁI · HÀ NỘI
MỸ THO · UÔNG BÍ · TAM KỲ · MỸ THO · PLEIKU · CHÂU
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CAUTION

In order to protect the work of the typeface designer,
this pdf file is locked.
205TF will initiate legal action against anyone unlocking this pdf.

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