

This stencil type character is developed in 3 “Capital” series that stand out for their terminations. “Cut”: beveled edges, “Rounded”: rounded edges; “Sharp”: sharp edges.

The accents on the capitals were studied to allow a dense composition that suits this typeface. “Lowercase” is a 4th series that proposes a complete typeface with lowercase letters.

It is a relatively black typeface that best suits the composition of titles or the design of visual identities.

C



COLONEL 240 PTS

COL.

COLONEL 120 PTS

ONEL

COLONEL 60 PTS

Colonel COLONEL

COLONEL 32 PTS

COLONEL Colonel

COLONEL 24 PTS

COLONEL COLONEL Colonel COLONEL

COLONEL 16 PTS

COLONEL COLONEL Colonel COLONEL

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
Faroeese	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

CUT

COLONEL CUT

ROUNDED

COLONEL ROUNDED

SHARP

COLONEL SHARP

LOWERCASE

Colonel Lowercase

CHARACTER MAP
CUT, ROUNDED ET SHARP STYLES

UPPERCASES

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASES

abcdefghijklmnopqrstuvwxyz

SMALL CAPS

X

STANDARD PUNCTUATION

H¿?¡!.,;:•'”‘“” , „ … _ | ¡ « » < > · · · — — () [] { } @ ¶ § # + † &
® © ® ™ % ‰ *

CAPS PUNCTUATION

H¿¡<«»>···— — () [] { }

SMALL CAPS
PUNCTUATION

X

PROPORTIONAL
LINING FIGURES

X

PROPORTIONAL
OLD STYLE FIGURES

X

TABULAR
LINING FIGURES

0123456789 € \$ f ¢ £ ¥

TABULAR
OLD STYLE FIGURES

X

PREBUILD FRACTIONS

½ ¼ ¾

SUPERIORS/INFERIORS

H¹²³⁴/₁₂₃₄ H^adeglmor^st

ORDINALS

N^o N^{os} 1^a 1^oSYMBOLS &
MATHEMATICAL SIGNS

- + × ÷ = ≠ ± √ ∞ < > ≤ ≥ ~ ≈ ∞ Δ Ω ∂ ∫ ∑ ∏ μ π ∞ ∅

STANDARD LIGATURES

X

DISCRETIONARY
LIGATURES

X

CONTEXTUAL
ALTERNATES

X

ACCENTED UPPERCASES

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 ÿ

ACCENTED LOWERCASES

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 ÿ

ACCENTED SMALL CAPS

X

STYLISTIC ALTERNATES

X

ARROWS

↔ ↗ ↘ ↙ ↚ ↛

ORNAMENTS

■ ▲ ► ▼ ◀ ◆ ● ♥

OPENTYPE 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		
ROMANIAN...	CHIȘINĂU GALAȚI	CHIȘINĂU GALAȚI
CATALAN	PARAL·LEL	PARALLEL
FRENCH	IL DIT: «AH!!»	IL DIT: «AH!»
6. ORDINAL	NO NOS 1A 10	N ^o N ^{os} 1 ^a 1 ^o
7. PREBUILD FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	MR MLLE 1ER	Mr Mlle 1 ^{er}
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	×	×
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	08X32MM 10X65MM	08×32MM 10×65MM
18. CONTEXTUAL TITLING	×	×

CHARACTER MAP
LOWERCASE STYLE

[illegible]

OPENTYPE FEATURE

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
1. FULL CAPS	×	×
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN...	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Paral·lel
FRENCH	Il dit: «Ah!»	Il dit: «Ah!»
6. ORDINALS	No Nos 1a 1o	Nº Nos 1ª 1º
7. PREBUILD FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Mr Mlle 1 ^{er}	Mr Mlle 1 ^{er}
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	×	×
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	08x32mm 10x65mm	08×32mm 10×65mm
18. CONTEXTUAL TITLING	×	×

OPENTYPE FEATURE

The stylistic set function allows to access to specific signs which replace signs in the standard set.

A typeface can contain almost 20 stylistic sets.

	FEATURE OFF	FEATURE ON
STYLISTIC SET 01	--W	↶
	--E	↷
	--S	↵
	--N	↶
	--NW	↶
	--NE	↷
	--SE	↵
	--SW	↶

56 PTS

**LE TERME
« CHAMPIGNON »
DÉSIGNE UN**

32 PTS

**LE TERME « CHAMPIGNON »
DÉSIGNE UN ORGANISME
VIVANT CHARNU, CONSTITUÉ
GÉNÉRALEMENT D'UN PIED**

24 PTS

**LE TERME « CHAMPIGNON » DÉSIGNE UN
ORGANISME VIVANT CHARNU, CONSTITUÉ
GÉNÉRALEMENT D'UN PIED SURMONTÉ
D'UN CHAPEAU, À L'IMAGE DU
CHAMPIGNON DE PARIS OU DU BOLET.**

16 PTS

**LE TERME « CHAMPIGNON » DÉSIGNE UN ORGANISME VIVANT
CHARNU, CONSTITUÉ GÉNÉRALEMENT D'UN PIED SURMONTÉ
D'UN CHAPEAU, À L'IMAGE DU CHAMPIGNON DE PARIS
OU DU BOLET. LE MOT VIENT DE L'ANCIEN FRANÇAIS « CHAMPI-
GNET » DU BAS LATIN CAMPINOLIUS « PETITS PRODUITS DES
CAMPAGNES ». AUSSI LOIN QUE REMONTENT LES SOURCES
DOCUMENTAIRES, LES CHAMPIGNONS ONT ATTIRÉ LES HOMMES
POUR LEURS PROPRIÉTÉS COMESTIBLES OU HALLUCINOGENES.
ILS LES ONT AUSSI EFFRAYÉS PAR LEUR TOXICITÉ.**

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ILS LES ONT AUSSI EFFRAYÉS PAR LEUR TOXICITÉ.**

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DES CAMPAGNES ». AUSSI LOIN QUE REMONTENT LES SOURCES
DOCUMENTAIRES, LES CHAMPIGNONS ONT ATTIRÉ LES HOMMES
POUR LEURS PROPRIÉTÉS COMESTIBLES OU HALLUCINOGENES.
ILS LES ONT AUSSI EFFRAYÉS PAR LEUR TOXICITÉ.**

56 PTS

Le terme « champignon » désigne un

32 PTS

Le terme « champignon » désigne un organisme vivant charnu, constitué généralement d'un pied surmonté

24 PTS

Le terme « champignon » désigne un organisme vivant charnu, constitué généralement d'un pied surmonté d'un chapeau, à l'image du champignon de Paris ou du bolet. Le mot vient de

16 PTS

Le terme « champignon » désigne un organisme vivant charnu, constitué généralement d'un pied surmonté d'un chapeau, à l'image du champignon de Paris ou du bolet. Le mot vient de l'ancien français « champignuel » du bas latin « campinoli », « petits produits des campagnes ». Aussi loin que remontent les sources documentaires, les champignons ont attiré les hommes pour leurs propriétés comestibles ou hallucinogènes. Ils les ont aussi effrayés par leur toxicité.

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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