

CHRONICA PRO

A Grotesque Opentype Family



Mostardesign Type Foundry is a French foundry, established in 2004 by Olivier Gourvat. Mainly focused on type design, custom type and advertising, we have created professional font families such as Sofia Pro, Interval Sans Pro, Unicod Sans and more recently Metronic Slab Pro. Don't hesitate to contact us if you want more infos at studio@mostardesign.com

Our Typefaces covers 40 languages such as Afrikaans, Albanian, Basque, Breton, Bosnian, Catalan, Croatian, Czech, English, Danish, Esperanto, Estonian, French, Faroese, Galician, German, Hungarian, Icelandic, Irish (new orthography), Italian, Kurdish (The Kurdish Unified Alphabet), Latvian, Lithuanian, Latin (basic classical orthography), Leonese, Luxembourgish, Norwegian, Maltese, Occitan, Polish, Portuguese (Portuguese and Brazilian), Romanian, Rhaeto, Romanic, Serbian, Slovak, Slovenian, Scottish Gaelic, Spanish, Swahili, Swedish, Turkish, Walloon...

Where to buy? Our professional font families can be viewed and purchased directly from : myfonts.com, fonts.com, fontspring.com, fontshop.com, linotype.com, youworkforthem.com and typekit.com

Aa&

Chronica Pro Designed by Olivier Gourvat in 2015, Chronica Pro is a new grotesque font family with versatility in mind. With its 499 glyphs, this typeface covers all kind of graphic and web design projects. This font family contains 18 fonts from Thin to Heavy with a professional range of Opentype functions such as pro kerning, lining and oldstyle figures, stylistic alternates, case sensitive forms, localized forms and f-ligatures. For better typographic control, Chronica Pro also includes Opentype class kerning with thousands of kerning pairs.

What is OpenType? OpenType is a font file format for scalable computer fonts. It was built on its predecessor TrueType, retaining TrueType's basic structure and adding many intricate data structures for prescribing typographic behavior. Opentype is a registered trademark of Microsoft Corporation.

Because of wide availability and typographic flexibility, including provisions for handling the diverse behaviors of all the world's writing systems, OpenType fonts are used commonly today on the major computer platforms.

CHROMATIC

Western european language

GIBBON

CLASH CITY ROCKERS

Excess & Overdrive

LOS ANGELES

#Hoofdartikel

HI!@OK

DECEMBER

Smartphone

HNN

ALBUM "FROM MENPH

S*STA

NEW ALBUM COMING SO

PHD

Humanist (/hyoo-muh-nist)

1. A person having a strong values, and dignity.
2. A person devoted to or v
3. A student of human natu
4. A classical scholar.
5. (sometimes initial capita Renaissance who pursued e understanding of the cultu emphasized secular, indivic
6. (sometimes initial capita

&

abcdefghijklmnopqrstuvwx

abcdefghijklmnopqrstuvwx

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French title	Date Rel
Fort Navajo	1965.09
Tonnerre à Fouest	1966.08
L'agile solitaire	1967.11
Le cavalier perdu	1968.04
La piste des Navajos	1969.02
Blancs de l'Alaska	1969.02

METROPOL

STATION MONTPARNAS

WORK IS PERFORMED
ITS STRUCTURE AND
TRUMENTATION ARE
SATISFACTORY TO ITS
ORS; HOWEVER, AS IT
PERFORMED, IT CAN
OLVE AND CHANGE. A
PERFORMANCE CAN
R BE REHEARSED OR

Interview : the legendary Billie Haliday at Lincon

LAD

SINGS

DU


1 ← 7

MEETING POINT

8 → 11

OWNERS
WORKSHO
MANUAL

1965 TO 1965
1285 CC/1493 CC



dieser ganze In
und weshalb m
die Lust anlag
lobet, so will ic
und auseinand
Begründer der
sam Baumeiste
Lebens selbst c
Niemand, so

GLYPHS OVERVIEW

ALTERNATES

Q & ß

F LIGATURES

ff fi ffi fj ffj fl ffi

ALTERNATE PUNCTUATION

• ℓ e N^o ← ↑ → ↓

CASE SENSITIVE PUNCTUATION

() [] {} @ ! ? < > « » ¢ - - - .

OLD STYLE FIGURES

0123456789

TABULAR OLD STYLE

0123456789

LINING FIGURES

0123456789

TABULAR FIGURES

0123456789

FRACTIONS

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$...

NUMERATORS & DENOMINATORS

1234567890 1234567890

SUPERIORS & INFERIORS

1234567890 1234567890

WEIGHTS AND STYLES

THIN & ITALIC (24PT)

AaBbCcDdEe *Hamburgevons*
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

ULTRA LIGHT & ITALIC (24PT)

AaBbCcDdEe *Hamburgevons*
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

LIGHT & ITALIC (24 PT)

AaBbCcDdEe *Hamburgevons*
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

BOOK & ITALIC (24 PT)

AaBbCcDdEe *Hamburgevons*
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

REGULAR & ITALIC (24 PT)

AaBbCcDdEe *Hamburgevons*
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons
abcdefghijklmnopqrstuvwxyz&123456789o{.\$£¥€@!
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

WEIGHTS AND STYLES

MEDIUM & ITALIC (24PT)

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

BOLD & ITALIC (24 PT)

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

BLACK & ITALIC (24 PT)

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

HEAVY & ITALIC (24 PT)

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

AaBbCcDd *Hamburgevons*

*abcdefghijklmnopqrstu*vwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN*OPQRSTUVWXYZ&1234567890

OPENTYPE FEATURES

CASE SENSITIVE Replace characters, especially punctuation, with forms better suited for all-capital text

{A}i@ ▶ {A}i@

STYLISTIC ALTERNATES AND STYLISTIC SET 1 Either replaces with, or displays list of, stylistic alternatives for a character

Q & ▶ Q &

OLD STYLES FIGURES (PROPORTIONAL) Replaces numerals with old-style numerals

0123 ▶ 0123

OLD STYLES FIGURES (TABULAR) Replaces numerals with glyphs of tabular width

0123 ▶ 0123

LINING FIGURES (PROPORTIONAL) Replaces numerals with glyphs of proportional width

0123 ▶ 0123

LINING FIGURES (TABULAR) Replaces numerals with glyphs meant to fit better in all-capitals text

0123 ▶ 0123

ALTERNATIVE FRACTIONS Converts figures separated by slash with alternative stacked fraction form

1/5, 1/5 ▶ $\frac{1}{5}$

NUMERATORS Converts to appropriate fraction numerator form

012345 ▶ 012345

DENOMINATORS Converts to appropriate fraction denominator form

012345 ▶ 012345

SCIENTIFIC INFERIORS as in «H₂O», «SO_x» or «YCbCr»

CO₂ ▶ CO₂

SUPERSCRIPT Replaces character with superscript version

Km₂ ▶ Km²

LOCALIZED FORMS Substitutes character with the preferred form based on script language

Şş ▶ Şş

F-LIGATURES Applies a second ligature feature based on a match of a character pattern within a context of surrounding patterns

ffi ▶ ffi

PRO KERNING Fine horizontal positioning of one glyph to the next, based on the shapes of the glyphs

ATO ▶ ATO

LATIN TEXT SETTINGS

CHRONICA PRO THIN (8/11)

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully

thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table Samsa was a travelling salesman and above it there hung a picture

CHRONICA PRO ULTRA LIGHT (8/11)

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CHRONICA PRO BOLD (8/11)

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CHRONICA PRO BLACK (8/11)

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CHRONICA PRO HEAVY (8/11)

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CHRONICA PRO THIN (10/13)

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CHRONICA PRO ULTRA LIGHT (10/13)

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CHRONICA PRO REGULAR (10/13)

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CHRONICA PRO THIN (12/15)

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LATIN TEXT SETTINGS

CHRONICA PRO THIN (14/16)

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LATIN TEXT SETTINGS

CHRONICA PRO THIN (18/20)

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CHRONICA PRO ULTRA LIGHT (18/20)

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour

CHRONICA PRO LIGHT (18/20)

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour

CHRONICA PRO BOOK (18/20)

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Aa

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