

Chimera

DESIGNER: Maria Doreuli
RELEASED: 2018
STYLES: Regular
Regular Italic
Bold
Bold Italic
Black

DESCRIPTION:

ENG →

CoFo Chimera is the most beautiful monster you've ever seen. It is an experiment in bringing dynamism and beauty into the traditional reversed contrast typefaces, which remind us of Western movies. Historically these typefaces were intentionally created to be ugly, their letterforms were designed as the opposite of the elegant classics, their weirdness was deliberately challenging expectations and grabbing attention. Defying the rules once more, CoFo Chimera twists this quirky concept into an elegant and versatile type family. Influenced by calligraphy with a broad-nib tool held at a steep 45° angle, the quirkiness is suddenly transformed into friendliness. Intended especially for display use, the typeface includes 3 high-contrast statement styles and 2 low-contrast companions. The low-contrast styles retain the same daring character, but are adjusted to perform well in smaller sizes. All the styles in the family are based on the same concept and share certain common characteristics, nevertheless each one of them is drawn completely from scratch and brings its uniqueness to the mix.

RUS →

CoFo Chimera — самое прекрасное чудовище из всех, что вам доводилось когда-либо видеть. Это проект, который переворачивает наши представления о традиционных шрифтах с обратным контрастом, так напоминающим нам о вестернах. Такие шрифты задумывались как нарочито безобразные, как своеобразная антитеза элегантной классике. Странность этих букв цепляла и бросала вызов всем ожиданиям. Из эксперимента с привнесением динамики в шрифты с обратным контрастом и наперекор всем правилам и стереотипам, родилась CoFo Chimera — элегантное и универсальное шрифтовое семейство. Благодаря влиянию каллиграфии ширококонечным пером, повернутым на 45°, вся эта причудливость неожиданно трансформировалась в доброжелательность. Шрифт включает три акцентных начертания с высоким контрастом и два с низким — они выдержаны в том же дерзком стиле, что и остальные, но предназначены для работы в более мелких кеглях. С одной стороны, все эти начертания объединены яркой концепцией, с другой — не следуют единой логике, не подчиняются и не зависят друг от друга, а обладают своей индивидуальностью и уникальностью.

CoFo Chimera Regular

CoFo Chimera Regular Italic

CoFo Chimera Bold

CoFo Chimera Bold Italic

CoFo Chimera Black

Term Chimera

Has come to describe
any mythical or fictional

Animal with parts taken from
various animals, or to describe anything
composed of very disparate parts,
or perceived as

*Wildly
imaginative*

*Implausible,
or dazzling*

**løvehoved
Głowę lwa**

**ifølge greske segner blei den opphavlege
kimæren, drepn av Bellerofon**

**Przyjmuje się najczęściej, że miała
głowę lwa, ciało kozy i ogon węża**

A monstrous
fire-breathing
hybrid creature
of LYCIA in
Asia Minor

THE PARTS OF MORE THAN ONE ANIMAL

It is usually
depicted as
a lion

With the head of a
goat arising from
it's back, and a tail
that might end
with a snake's
head, and was one
of the offspring
of Typhon and
Echidna and
a sibling of such

**monsters as
Cerberus and the
Lernaean Hydra.
The term Chimera has
come to describe any
mythical or fiction-
al animal with parts
taken from various
animals, or to de-
scribe anything
composed**

**of very disparate parts, or perceived as
wildly imaginative, implausible, or dazzling.
The seeing of a Chimera was an omen for disaster.**



WHILE there are different genealogies, in one version the *Chimera* mated with her brother Orthrus and was the mother of the Sphinx and the Nemean lion (others have Orthrus and their mother, Echidna, mating; most attribute all to Typhon and Echidna). The Chimera finally was defeated by Bellerophon with the help of PEGASUS, at the command of King Iobates of Lycia, after terrorizing Lycia and nearby lands. Since PEGASUS could fly, Bellerophon

shot the *Chimera* from the air, safe from her heads and breath. A scholiast to Homer adds that he finished her off by equipping his spear with a lump of lead that melted when exposed to the Chimera's fiery breath and consequently killed her, an image drawn from metalworking.

THE *Chimera* was situated in foreign LYCIA, but her representation in the arts was wholly Greek. An autonomous tradition, one that did not rely on the written word, was represented in the visual repertory of the Greek vase-painters. The *Chimera* first appears at an early stage in the repertory of the proto-Corinthian pottery-painters, providing some of the earliest identifiable mythological scenes that may be recognized in Greek art. The Corinthian type is fixed, after some early hesitation,

“The Chimera was, apparently, a calendar-symbol of the tripartite year, of which the seasonal emblems were lion, goat, and serpent.”

Robert Graves

in the 670s BC; the variations in the pictorial representations suggests multiple origins to Marilyn Low Schmitt. The fascination with the monstrous devolved by the end of the seventh century into a decorative Chimera-motif

in Corinth, while the motif of Bellerophon on Pegasus took on a separate existence alone. A separate Attic tradition, where the goats breathe fire and the animal's rear is serpent-like, begins with such confidence that Marilyn Low Schmitt is convinced

there must be unrecognized or undiscovered local precursors. Two vase-painters employed the motif so consistently they are given the pseudonyms the Bellerophon Painter and the *Chimaera* Painter.

A fire-breathing lioness was one of the earliest of solar and war deities in Ancient Egypt (representations from 3000 years prior to the Greek) and influences are feasible. The lioness represented the war goddess and protector of both cultures that would unite as Ancient Egypt. Sekhmet was one of the dominant deities in upper Egypt and Bast in lower Egypt. As divine mother, and more especially as protector, for Lower Egypt, Bast became strongly associated with Wadjet, the patron goddess of Lower Egypt. In Etruscan civilization, the *Chimera* ap-

***HOMER'S
BRIEF
DESCRIPTION
IN THE ILIAD***

Хитера
порождение
Тифона и Ехидны

zředu podobu lva

*Is the earliest surviving
literary reference*

**“a thing of immortal make,
not human, lion-fronted
and snake behind, a goat in
the middle, and snorting
out the breath of the terri-
ble flame of bright fire.”**

Elsewhere in the Iliad, Homer attributes the rearing of Chimera to Amisodorus. Hesiod's Theogony follows the Homeric description: he makes the Chimera the issue of Echidna:

“She was the mother of Chimæra who breathed raging fire, a creature fearful, great, swift-footed and strong, who had three heads, one of a grim-eyed lion; in her hinderpart, a dragon; and in her middle, a goat, breathing forth a fearful blast of blazing fire. Her did Pegasus and noble Bellerophon slay.”

The author of the Bibliotheca concurs: descriptions agree that she breathed fire. The Chimera is generally considered to have been female (*see the quotation from Hesiod above*) despite the mane adorning her head, the inclusion of a close mane often was depicted on lionesses, but the ears always were visible (*that does not occur with depictions of male lions*). Sighting the Chimera was an omen of storms, shipwrecks, and natural disasters (*particularly volcanoes*)

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POTTERY OF ANCIENT GREECE

Ancient Greek pottery, due to its relative durability, comprises a large part of the archaeological record of ancient Greece, and since there is so much of it (over 100,000 painted vases are recorded in the *Corpus vasorum antiquorum*), it has exerted a disproportionately large influence on our understanding of Greek society. The shards of pots discarded or buried in the 1st millennium BC are still the best guide available to understand the customary life and mind of the ancient Greeks. There were several vessels produced locally for everyday and kitchen use, yet finer pottery from regions such as Attica was imported by other civilizations throughout the

Mediterranean, such as the Etruscans in Italy. There were various specific regional varieties, such as the South Italian ancient Greek pottery.

Throughout these places, various types and shapes of vases were used. Not all were purely utilitarian; large Geometric amphorae were used as grave markers, kraters in Apulia served as tomb offerings and Panathenaic Amphorae seem to have been looked on partly as *objets d'art*, as were later terracotta figurines. Some were highly decorative and meant for elite consumption and domestic beautification as much as serving a storage or other function, such as the krater with its usual use in diluting wine.

Earlier Greek styles of pottery, called "Aegean" rather than "Ancient Greek", include Minoan pottery, very sophis-

ticated by its final stages, Cycladic pottery, Minyan ware and then Mycenaean pottery in the Bronze Age, followed by the cultural disruption of the Greek Dark Age. As the culture recovered Sub-Mycenaean pottery finally blended into the Protogeometric style, which begins Ancient Greek pottery proper.

The rise of vase painting saw increasing decoration.

* Geometric art in Greek pottery was contiguous with the

late Dark Age and early Archaic Greece, which saw the rise of the Orientalizing period. The pottery produced in Archaic and Classical Greece included at first black-figure pottery, yet other styles emerged such as red-figure pottery and the white ground technique. Styles such as West Slope Ware were characteristic of the subsequent Hellenistic period, which saw vase painting's decline.

*** GEOMETRIC STYLE** *Geometric art flourished in the 9th and 8th centuries BC. It was characterized by new motifs, breaking with the representation of the Minoan and Mycenaean periods: meanders, triangles and other geometrical decoration (hence the name of the style) as distinct from the predominantly circular figures of the previous style. However, our chronology for this new art form comes from exported wares found in datable contexts overseas.*

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Greek vase-painters*

шестая песня «Илиады»

огнедишащ звяр, с лъвска глава,
опашка на дракон, с козе туловище,
яростна бълваща струя голяма
от огън разпален

The
Chimera 1st
appears

*AT AN EARLY
STAGE IN THE
REPERTORY OF
THE PROTO-
CORINTHIAN*

Pottery-painters,
providing some
of the earliest
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The Corinthian type is fixed, after some early hesitation, in the 670s BC; the variations in the pictorial representations suggests multiple origins to Marilyn Low Schmitt. The fascination with the monstrous devolved by the end of the seventh century into a decorative Chimera-motif in Corinth

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ENGLISH → The Chimera was, according to Greek mythology, a monstrous fire-breathing female and male creature of Lycia in Asia Minor, composed of the parts of three animals—a lion, a snake and a goat. Usually depicted as a lion, with the head of a goat arising from its back, and a tail that ended in a snake's head, the Chimera was one of the offspring

DEUTSCH → Die Chimäre ist ein Mischwesen der griechischen Mythologie. Davon ausgehend wurde der Begriff Chimäre später auf alle Mischwesen ausgedehnt. Die Chimaira war eine Tochter der Ungeheuer Echidna und Typhon, ihre Geschwister waren die Hydra, der Kerberos, die Sphinx und Orthos. Sie lebte in dem Ort Chimaira in Lykien

SPANISH → En la mitología griega, Quimera era un monstruo horrendo, hija de Tifón y de Equidna, que vagaba por las regiones de Asia Menor aterrizando a las poblaciones y engullendo rebaños y animales. Fue madre con Ortro, de la Esfinge y el León de Nemea. Las descripciones varían desde las que decían que tenía el cuerpo de una cabra, los cuartos traseros de

SWEDISH → Chimaira var ett fruktat, trehövdat monster i den grekiska mytologin. Det terroriserade Lykiens folk tills det kom en räddande hjälte. Andra stavingar av namnet är Chimæra, Chimära, Chimera, Kimära och Kimera. Chimaira andades eld, hade ett lejons kropp och tre huvuden på olika delar av kroppen: ett främre huvud, som från ett lejon ett stort

HUNGARIAN → Khimaira nőstény szörnyalak a görög mitológiában. Szülei Tüphón és Ekhidna, testvérei a Hüdra, Kerberosz és a Szphinx és talán a nemeai oroszlán. Három feje van: elől oroszlán, középen kecske, hátul sárkány (egyesekek szerint kígyó), és lángokat okád. Úgy tartották, hogy megjelenése vihar, hajótörés, vulkánkitörés vagy más szerencsétlenség

FRENCH → Dans la mythologie grecque, la chimère est une créature fantastique malfaisante. Elle est généralement décrite comme un hybride avec une tête de lion, un corps (ou une autre tête) de chèvre, et une queue de serpent. Fille de Typhon et d'Échidna, elle ravageait la région de Lycie (en Asie mineure), quand le héros Bellérophon reçut du roi Iobates

ITALIAN → La chimera aveva origini divine in quanto figlia di Echidna e Tifone: dimorava eminentemente a Patara. Il re di Licia Iobate ordinò a Bellerofonte di ucciderla perché essa si dava a scorrerie nel suo territorio. Con l'aiuto di Pegaso, Bellerofonte vi riuscì. Si racconta che egli avesse rivestito la punta della sua lancia in piombo, in modo che, infilandola tra le fauci della bestia, questa lo sciogliesse con

FINNISH → Kimäär on vanakreeka mütoloogias olend, kes Hesiodose järgi on eestpoolt lövi, tagantpoolt madu, keskelt kits. Kimäär pole tingimata pandud kokku lövi peast, mao sabast ja kitse kerest. Kimääri kirjeldatakse nt ka kahepealisena, kusjuures eespool on lövi pea, keskel aga kitsepea, mis sülgab tuld. Kimääri tappis Pegasose abiga müütiline kreeka

TURKISH → Pegasos ile cesur Bellerophontes onu alt edebilmiştir. Etrüsklü bir sanatçının bu karma yaratığı nasıl düşündüğünü Arezzo'nun ünlü Chimaira'sı göstermektedir (MÖ 420 civarı). Saldırıya geçmekte olan hayvan büyük bir olasılıkla Pegasos ve Bellerophontes'un da yer aldığı bir grubun parçasıydı. Bellerophontes ile Chimaira'nın savaşı çok sayıda vazo resmine konu olmuştur.

CZECH → Chiméra (latinsky Chimaera, řecky Chimaira) je v řecké mytologii dcerou stohlavého obra Týfóna a Echidny, napůl ženy, napůl hada. Sama je fantastická nestvůra. Chiméra měla zprědu podobu lva, v prostředku divoké kozy a zezadu draka. Její tři tlamy dštily oheň. Podle řeckých bájí žila v Lykii. Konkrétně ve vulkanické rokli Kragu. Tam

DANISH → En kimære er et mytologisk væsen, der var et ildsprudende uhyre, bestående af en tredjedel løve, en tredjedel slange og en tredjedel ged. Chimaira blev besejret af Bellerofon som red på Pegasus. Kimærerne er almindelige dyr som bliver angrebet af parasitter fra rummet og derfor muterer de. Kimærer er Monstrene i mangaen Tokyo Mew Mew.

LATVIAN → Himera ir briesmonis grieķu mitoloģijā, kas piedzimis Ehidnai un Tifonam. Himera ir teratomorfiska būtne ar trim galvām—lauvas, kazas un čūskas galvu. Ķermenis tai no priekšpusēs ir kā lauvai, viduklis kā kazai, bet no muguras kā čūskai. Himera splāva uguni un postīja valsti. Pildot likiešu valdnieka Iobata gribu, himeru nogalināja.

LITHUANIAN → Himera ir briesmonis grieķu mitoloģijā, kas piedzimis Ehidnai un Tifonam. Himera ir teratomorfiska būtne ar trim galvām—lauvas, kazas un čūskas galvu. Ķermenis tai no priekšpusēs ir kā lauvai, viduklis kā kazai, bet no muguras kā čūskai. Himera splāva uguni un postīja valsti. Pildot likiešu valdnieka Iobata gribu, himeru nogalināja.

ROMANIAN → Himera reprezintă în mitologia greacă un monstru tricefal, având un cap de leu, unul de capră și unul de șarpe sau de balaur. După Hesiod, este un monstru feminin, născut din cuplul Echidna-Typhon. Termenul Himeră mai este folosit pentru a descrie orice monstru compus din mai multe părți de animal. Prima descriere a Himerei apare în Iliada.

POLISH → Chimera—w mitologii greckiej ziejący ogniem potwór, dziecko Tyfona i Echidny. Przyjmuje się najczęściej, że miała głowę lwa, ciało kozy i ogon węża. Z powodu jej dziwnej budowy, ukuto przymiotnik chimeryczny, określający coś, co jest wysoce nierzeczywiste, wydumane albo też mające kapryśną naturę. Inne opisy mówią o stworze o dwóch głowach kozy.

NORWEGIAN → Kimære er eit fabelvesen frå gresk mytologi sett saman av tre ulike dyr, vanlegvis med løvehovud og kropp, geiterygg og drake-eller slangehale. Ifølgje greske segner blei den opphavlege Kimæren, eller Khimaira, drepent av Bellerofon. Ulike kimærer har seinare vore brukt som kunstnarisk dekorasjon, mellom anna i gotisk arkitektur.

PORTUGUESE → Quimera é uma figura mística caracterizada por uma aparência híbrida de dois ou mais animais e a capacidade de lançar fogo pelas narinas, sendo portanto, uma fera ou besta mitológica. Oriunda da Anatólia e cujo tipo surgiu na Grécia durante o século, sempre exerceu atração sobre o imaginário popular. De acordo com a versão mais difundida.

CROATIAN → Himeru se smatralo licijskom nemani, ali prikaz u umjetnosti bio je potpuno grčki. Himerin se motiv prvo pojavio u ranoj fazi prakorinskog lončarstva. U 7. stoljeću himerski je motiv bio dekorativan. U antičkoj tradiciji takvo je biće prikazivano sa zmijskim repom te kozjeg tijela i glave koja riga vatru.

BOSNIAN → Himera u grčkoj mitologiji pustinska je neman u Likiji, spada u legendarne zvijeri. U prenesenom značenju—neostvariva zamisao, mašta, tlapnja, san, priviđenje, sablast. Himera je sačinjena od dijelova mnoštva životinja. Tifonov Ehidnin potomak te Kerberova i Hidrina sestra. Opisi variraju ovisno o izvorima, neki tvrde da je imala kozje tijelo.

ESTONIAN → Kimäär pole tingimata pandud kokku lövi peast, mao sabast ja kitse kerest. Kimääri kirjeldatakse nt ka kahepealisena, kusjuures eespool on lövi pea, keskel aga kitsepea, mis sülgab tuld. Kimääri tappis Pegasose abiga müütiline kreekaka kangelane Bellerophon.

RUSSIAN → Химѐра—в греческой мифологии чудовище с головой и шеей льва, туловищем козы, хвостом в виде змеи; порождение Тифона и Ехидны. В переносном смысле—необоснованная, несбыточная идея. Вскормил её ликийец Амисодар. Первое упоминание о Химере находится в шестой песне «Илиады», в которой написано, что она была божественного происхождения—перед льва, туловище козы, хвост змеи; она извергала из пасти огонь

BELARUSIAN → Хіме́ра—у грэчаскай міфалогіі пачвара с галавой і шыяй льва, тулавам казы, хвостом у выглядзе змяі; спараджэнне Тыфона і Эхідны. У пераносным сэнсе — фантазія, неажыццэвімая ідэя (мара).

SERBIAN → Кћи Тифона и Ехидне, страшно чудовиште које је отхранио Амисодар, краљ у Карији. По Хомеру предњи део тела јој подсећа на лава, средњи на козу, задњи на аждају. Из уста сипа ватру. По Хесиоду има три главе: лављу, козју и аждајску. Живела је у једној пећини и пустошила Ликију. Прогутала је

UKRAINIAN → Найдавніша відома згадка Химери міститься в «Іліаді», де чудовисько описане створеним богами, вихованим Амізодаром, царем Карії. Спереду була левом, ззаду драконом, посередині козою. Вбив Химеру Беллерофонт, син Главка. Згідно з Гесіодом, Химера була породженням Тифона і Єхидни і мала три голови: лева, кози й дракона (в іншому варіанті міфу батьком потвори був Немейський лев). В «Енеїді» також згадується вогнедишна Химера

MACEDONIAN → Химера—суштество од старогрчката митологија, составено од делови на неколку различни животни, кое исфрлало оган од устата, а живеело во Ликија, Мала Азија.

BULGARIAN → Химера е древно чудовище от гръцката митология. Най-ранният извор по този въпрос, поетът Омир, съобщава, че Химера (на гръцки означава „млада коза“) „била огнедишащ звяр, с лъвска глава, опашка на дракон, с козе туловище, яростна бълваща струя голяма от огън разпален“.

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