

CHRYSA LIS

Styles 5

Designer Michael Cina

About I enjoy creating typefaces that use a set of rules and seeing how far I can go with them. I had drawn this typeface originally for a project around 2015. The original concept came from "Greek-styled lettering," but I am unaware of its historical roots. I had seen people like Roger Ferriter, Armin Hofmann and Max Bill do some amazing stuff with this concept but felt like I could take it a step or two further.

When I draw typefaces, I usually see them as an expanded branding/tm system that can be used in many different situations and outcomes. I like to bake in a lot of different ways to use the fonts and make them as easy to use as possible. There still are a lot of opportunities to further modify the letterforms and to create new and unique ideas within this structure. I am looking forward to seeing where you can take it from here. It's been a lot of fun and versatile to use so far. This typeface features five weights and 20 stylistic sets, ligatures, etc.

Styles

CHRYSA LIS – THIN

CHRYSA LIS – LIGHT

CHRYSA LIS – MEDIUM

CHRYSA LIS – BOLD

CHRYSA LIS – HEAVY

Glyphs per font

344

Language Support

Most Latin and European. Abenaki Afaan Oromo Afar Afrikaans Albanian Alsatian Amis Anuta Aragonese Aranese Aromanian Arrernte Arvanitic (Latin) Asturian Atayal Aymara Azerbaijani Bashkir (Latin) Basque Belarusian (Latin) Bemba Bikol Bislama Bosnian Breton Cape Verdean Creole Catalan Cebuano Chamorro Chavacano Chichewa Chickasaw Cimbrian Cofán Cornish Corsican Creek Crimean Tatar (Latin) Croatian Czech Danish Dawan Delaware Dholuo Drehu Dutch English Esperanto Estonian Faroese Fijian Filipino Finnish Folkspraak French Frisian Friulian Gagauz (Latin) Galician Ganda Genoese German Gikuyu Gooniyandi Greenlandic (Kalaallisut) Guadeloupean Creole Gwich'in Haitian Creole Hän Hawaiian Hiligaynon Hopi Hotcåk (Latin) Hungarian Icelandic Idolgbo Ilocano Indonesian Interglossa Interlingualish Istro-Romanian Italian Jamaican Javanese (Latin) Jèrriais Kaingang Kala Lagaw Ya Kapampangan (Latin) Kaqchikel Karakalpak (Latin) Karelian (Latin) Kashubian Kikongo Kinyarwanda Kiribati Kirundi Klingon Kurdish (Latin) Ladin Latin Latino sine Flexione Latvian Lithuanian Lojban Lombard Low Saxon Luxembourgish Maasai Makhuwa Malay Maltese Manx Māori Marquesan Megleno-Romanian Meriam Mir Mirandese Mohawk Moldovan Montagnais Montenegrin Murrinh-Patha Nagamese Creole Nahuatl Ndebele Neapolitan Ngiyambaa Niuean Noongar Norwegian Novial Occidental Occitan Old Icelandic Old Norse Onëpôt Oshiwambo Ossetian (Latin) Palauan Papiamentu Piedmontese Polish Portuguese Potawatomi Q'eqchi' Quechua Rarotongan Romanian Romansch Rotokas Sami (Inari Sami) Sami (Lule Sami) Sami (Northern Sami) Sami (Southern Sami) Samoan Sango Saramaccan Sardinian Scottish Gaelic Serbian (Latin) Seri Seychellois Creole Shawnee Shona Sicilian Silesian Slovak Slovenian Slovio (Latin) Somali Sorbian (Lower Sorbian) Sorbian (Upper Sorbian) Sotho (Northern) Sotho (Southern) Spanish Sranan Sundanese (Latin) Swahili Swazi Swedish Tagalog Tahitian Tetum Tok Pisin Tokelauan Tongan Tshiluba Tsonga Tswana Tumbuka TurkishTurkmen (Latin) Tuvaluan Tzotzil Uzbek (Latin) Venetian Vepsian Volapük Võro Wallisian Walloon Waray-Waray Warlpiri Wayuu Welsh Wik-Mungkan Wiradjuri Wolof Xavante Xhosa Yapese Yindjibarndi Zapotec Zarma Zazaki Zulu Zuni

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E F G

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OPERA GRAND

ANY GREAT WORK OF ART

REVIVES AND READAPTS TIME AND SPACE

LEONARD BERNSTEIN

THE MEASURE OF ITS SUCCESS IS THE EXTENT TO WHICH IT MAKES YOU AN INHABITANT OF THAT WORLD
THE EXTENT TO WHICH IT INVITES YOU IN AND LETS YOU BREATHE ITS STRANGE, SPECIAL AIR.

CALIFORNIA

AN INDEFINITE CYCLE OF TRANSFORMATIONS

PROPORTIONALLY IMPERFECT

CHRYSA LIS / MEDIUM

LES ORIGINES

A HISTORY OF CHEMICAL THEORIES AND LAWS (1907)

MARCELLIN BERTHELOT

NO WORK OF ART IS WORTH THE BONES OF A
POMERANIAN GRENADIER

OTTO VON BISMARCK:

DEGRADE FIRST THE ARTS IF YOU'D MANKIND DEGRADE,
HIRE IDIOTS TO PAINT WITH COLD LIGHT AND HOT SHADE.

CHRYSA LIS HEAVY

LA CLÉ DES CHAMPS
ZUR HERRSCHENDEN PARTEI GEHÖREN

IT'S TRUE THAT THINGS ARE BEAUTIFUL WHEN THEY WORK. ART IS FUNCTION

THE DECLINE OF THE INTELLECTUAL

BERTOLT BRECHT A SHORT ORGANUM FOR THE THEATRE (1949)

VIRTUAL DEATH

BAD ART IS MORE TRAGICALLY BEAUTIFUL THAN GOOD ART,
BECAUSE IT DOCUMENTS HUMAN FAILURE.

CHRYSALE THIN

RELIGIO MEDICI

ROBERT BRIDGES, THE TESTAMENT OF BEAUTY (1929), BOOK II, LINE 751.

GRADUATING SPIRAL LINE

OF STILL EXPANDING AND ASCENDING GYRES,
IT PUSHED TOWARD THE INTENSE SIGNIFICANCE

ELIZABETH BARRETT BROWNING

THE NEO-PLATONIC BACKGROUND, WHICH FURNISHED THE METAPHYSICAL
JUSTIFICATION FOR MUCH OF THIS MATHEMATICAL DEVELOPMENT
(AT LEAST AS REGARDS ITS BEARING ON ASTRONOMY)
AWOKE KEPLER'S FULL CONVICTION AND SYMPATHY.

EDWIN ARTHUR BURTT

THE METAPHYSICAL FOUNDATIONS OF MODERN PHYSICAL SCIENCE (1924)

CHRYSA LIS BOLD

ALBERT CAMUS

IF THE WORLD WERE CLEAR, ART WOULD NOT EXIST.

ISBN 0-679-7337-6, P. 98

THE MYTH OF SISYPHUS (1942)
"ABSURD CREATION"

UTOPIA OF USURERS (1917)

G. K. CHESTERTON

A FAIRLY CLEAR LINE SEPARATED ADVERTISEMENT FROM ART. ... THE FIRST EFFECT OF THE TRIUMPH OF THE CAPITALIST (IF WE ALLOW HIM TO TRIUMPH) WILL BE THAT THAT LINE OF DEMARCATION WILL ENTIRELY DISAPPEAR. THERE WILL BE NO ART THAT MIGHT NOT JUST AS WELL BE ADVERTISEMENT.

CHRYSA LIS LIGHT

ORATIO PRO LICINIO ARCHIA

INFERNO, XII

ART IS THE COMPLEMENT OF SCIENCE. SCIENCE AS I HAVE SAID IS CONCERNED WHOLLY WITH RELATIONS, NOT WITH INDIVIDUALS. ART, ON THE OTHER HAND IS NOT ONLY THE DISCLOSURE OF THE INDIVIDUALITY OF THE ARTIST BUT ALSO A MANIFESTATION OF INDIVIDUALITY AS CREATIVE OF THE FUTURE, IN AN UNPRECEDENTED RESPONSE TO CONDITIONS AS THEY WERE IN THE PAST. SOME ARTISTS IN THEIR VISION OF WHAT MIGHT BE BUT IS NOT, HAVE BEEN CONSCIOUS REBELS. BUT CONSCIOUS PROTEST AND REVOLT IS NOT THE FORM WHICH THE LABOR OF THE ARTIST IN CREATION OF THE FUTURE MUST NECESSARILY TAKE. DISCONTENT WITH THINGS AS THEY ARE IS NORMALLY THE EXPRESSION OF THE VISION OF WHAT MAY BE AND IS NOT, ART IN BEING THE MANIFESTATION OF INDIVIDUALITY IS THIS PROPHETIC VISION.

JOHN DEWEY, TIME AND INDIVIDUALITY

ISAAC ISRAELI

LITERARY CHARACTER, CHAPTER XI IN HOYT'S NEW CYCLOPEDIA OF PRACTICAL QUOTATIONS (1922), P. 43-45.

CHRYSALEIS THIN

ARS VICTRIX

⟨IMITATED FROM THEOPHILE GAUTIER⟩

AUSTIN DOBSON

HOYT'S NEW CYCLOPEDIA OF PRACTICAL QUOTATIONS ⟨1922⟩

GERMAN EXPRESSIONISM

OPERATIONS AND ACTIVITIES OF THE NATIONAL ENDOWMENT FOR THE ARTS

THE WISDOM OF W.E.B. DU BOIS ⟨2003⟩

ALL PASSES, ART ALONE
ENDURING STAYS TO US;
THE BUST OUT-LASTS THE THRONE,
THE COIN, TIBERIUS.

CHRYSA LIS MEDIUM

T. S. ELIOT

TRADITION AND THE INDIVIDUAL TALENT

⟨1919⟩

RELATIONS, PROPORTIONS, VALUES OF EACH WORK OF ART TOWARD THE WHOLE
ARE READJUSTED; AND THIS IS CONFORMITY BETWEEN THE OLD AND THE NEW.

ART WAS NOT REALITY—IT WAS ONLY THE APPEARANCE

THE SACRED WOOD ⟨1920⟩

ALSO VARIOUSLY ATTRIBUTED TO PHILIP MASSINGER, WHO IS INSTEAD THE SUBJECT, AND TO LIONEL TRILLING
⟨ESQUIRE, SEPTEMBER 1962⟩, WHO IS QUOTING ELIOT, AND IN THE FORM.

CHRYSA LIS HEAVY

SOCIETY & SOLITUDE

THE CONSCIOUS UTTERANCE OF THOUGHT, BY SPEECH OR ACTION, TO ANY END, IS ART

A YEAR WITH SWOLLEN APPENDICES

RATIONALITY IS WHAT WE DO TO ORGANIZE THE WORLD, TO MAKE IT POSSIBLE TO PREDICT. ART IS THE REHEARSAL FOR THE INAPPLICABILITY AND FAILURE OF THAT PROCESS.

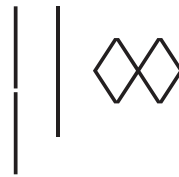
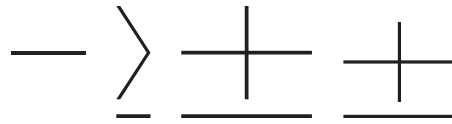
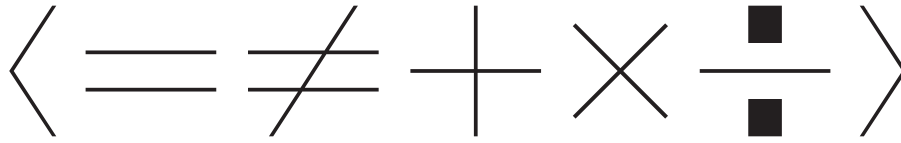
BRIAN ENO (1995), P. 272, ISBN 057179959.

FEDERICO FELLINI

PETER FARB, MAN'S RISE TO CIVILIZATION (1968)

IN THE FAR NORTH, WHERE HUMANS MUST FACE THE CONSTANT THREAT OF STARVATION, WHERE LIFE IS REDUCED TO THE BARE ESSENTIALS—IT TURNS OUT THAT ONE OF THESE ESSENTIALS IS ART. ART SEEMS TO BELONG TO THE BASIC PATTERN OF LIFE OF THE ESKIMO, AND OF THE NEIGHBORING ATHAPASKAN AND ALGONKIAN INDIAN BANDS AS WELL.

CHRYSA LIS BOLD



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ETC

DISCONTINUANCE

ESTABLISHMENTS

REINFORCEMENTS

DECONSTRUCTION

ELECTRONEGATIVE

MISPRONOUNCED

MISINTERPRETING

ENTREPRENEURIAL

INCOMPLETENESS



About

Public is a collective of typeface and graphic designers. We have a boundless interest in constructing form to communicate. We are for curious discovery. We are advocates for type design. We work on custom typefaces for companies of all shapes and sizes. We contribute to a local and worldwide community. We are for sharing knowledge. We facilitate workshops. We use some of our profits to fund scholarships for aspiring designers who need a leg up. We are for tearing down walls. We count on a better tomorrow. We are Public.