

# *Alizé*

*A three-weight typeface inspired by  
sweeping 16th century chancery italics.*

DESIGNED BY

**Tom Grace**

YEAR

2009

Alizé is Tom Grace's three-weight typeface inspired by the chancery italic of the 16th century and named for the easterly trade winds that blow through from Africa to the Caribbean. It is a highcontrast face created with syncopations in axes and proportions, and with subtle irregularities which look handmade. These qualities form a lively and delicate weave suitable for setting a single word, a special expression, or a short block of prose.

The family does not contain an unslanted roman, but instead promotes the italic as the primary style in keeping with common printing conventions of the 16th and 17th centuries.

Historically, the italic lowercase predates inclined capitals by several decades, so as a nod to this typographic evolution Alizé's capitals, small capitals, and figures are slightly inclined to match the energy of the lowercase. The low x-height and long ascenders and descenders – features associated with purposefulness, finesse, and luxury – are reminiscent of the Venetian-style italic, but are further emphasised. Unlike the Venetian italic, however, Alizé has a sharp slope, giving a prominent sweep across the page, similar to its trade winds namesake. The complete Alizé family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES

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*Regular*

*Demi*

*Bold*

*Otočka*

*Craft*

*Piekfijn*

# *Harmonies*

THE BMC HAS SEEN DRAMATIC GROWTH AND NOW HAS

**2006 Bourdeaux**

*House wins a 2<sup>nd</sup> time; 4♠ to 6♥*

# **Oaxaca**

*The persian ceramics of Louis XIV*

*tranquil valleys*

*The pyramids of Giza continue to attract thousands every year.*

*was it 1946 or 2004?*

FINE DIAMONDS AND PRECIOUS STONES

BOLD 55PT

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**RHYTHM & Reaction**

BOLD 50PT

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**RHYTHM & Reaction**

BOLD 45PT

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**RHYTHM & Reaction**

BOLD 35PT

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**RHYTHM & Reaction**

BOLD 30/36PT

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*‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.*

REGULAR 25/30PT

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*And now I was on my journey, in a pair of thick boots  
and with a hazel stick in my hand. Naturally, I was  
going to London, which lay a hundred miles to the east;*

DEMI 25/30PT

---

*And now I was on my journey, in a pair of thick boots  
and with a hazel stick in my hand. Naturally, I was  
going to London, which lay a hundred miles to the east;*

BOLD 25/30PT

---

***And now I was on my journey, in a pair of thick boots  
and with a hazel stick in my hand. Naturally, I was  
going to London, which lay a hundred miles to the east;***

REGULAR 18/22PT

---

*Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises, he always took the same route. In fact the dog followed the route and Wilt followed the dog. They went down*

DEMI 18/22PT

---

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BOLD 18/22PT

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REGULAR 10/13PT

*As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount La-*

DEMI 10/13PT

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REGULAR 12/15PT

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DEMI 12/15PT

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BOLD 12/15PT

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## GERMAN 11/13PT

*Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut Na-*

## PORTUGUESE 11/13PT

*Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais*

## TURKISH 11/13PT

*İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” ile karşılaştırırız). Ayrıca dokunma vasıtasıyla*

## ICELANDIC 11/13PT

*Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem bluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg*

## FRENCH 11/13PT

*Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse et la durée de*

## NORWEGIAN 11/13PT

*Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvisse til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk,*

## SWEDISH 11/13PT

*Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata*

## SPANISH 11/13PT

*Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso*

## CZECH 11/13PT

*Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořá-*

## ITALIAN 11/13PT

*Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretamento dell'ugola ha reso l'essere umano*

## POLISH 11/13PT

*Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła.*

## FINNISH 11/13PT

*Kieli on järjestelmä, jossa ihmisen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Pubutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman*

## SMALL CAPS

¿Para texto?  
1708 A-b Ende H@I

¿PARA TEXTO?  
1708 A-B ENDE H@I

## ALL SMALL CAPS

¿Para texto?  
1708 A-b Ende H@I

¿PARA TEXTO?  
1708 A-B ENDE H@I

## ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

## LIGATURES

*Affiliate, final, fjord, offkey*

*Affiliate, final, fjord, offkey*

## DISCRETIONARY LIGATURES

*Häckeln, contact, estaño, this*

*Häckeln, contact, estaño, this*

## PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789\$€£¥f%‰

0123456789\$€£¥f%‰

## PROPORTIONAL LINING FIGURES

0123456789\$€£¥f%‰

0123456789\$€£¥f%‰

## TABULAR OLDSTYLE FIGURES

0123456789\$€£¥f

0123456789\$€£¥f

## TABULAR LINING FIGURES

0123456789\$€£¥f

0123456789\$€£¥f

## NUMERATOR/DENOMINATOR

345/678, 89/120

345/678, 89/120

## FRACTIONS

1/4 1/2 3/4

¼ ½ ¾

## SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b</sub> y<sub>3+5</sub> a<sub>Index</sub>

H<sub>2</sub>O x<sub>b</sub> y<sup>3+5</sup> a<sub>Index</sub>

## ORDINALS

I<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>ll<sup>e</sup></sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

I<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>ll<sup>e</sup></sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

## HISTORICAL FORMS

*That is the question*

*That if the question*

STYLISTIC SET 01 (ALTERNATIVE FIGURE 1)

ı İ İ İ İ̇ İ̇ İ̇ İ̇ ½ ¼

ı İ İ İ İ̇ İ̇ İ̇ İ̇ ½ ¼

STYLISTIC SET 03 (MUSIC SIGNS & SYMBOLS)

< = > W X Y Z W X Y Z

b ♯ ♮ ♯ ♮ ♯ ♮ ♯ ♮ ♯ ♮

STYLISTIC SET 04 (DOTLESS LETTER FORMS)

ij

ij

TURKISH/AZERI/CRIMEAN TATAR

*Kırtasiye, kırtasiye, KIRTASIYE*

*Kırtasiye, KIRTASIYE, KIRTASIYE*



SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, 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, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, , Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, 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, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

All small caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01 , SS02, SS03, etc), superiors & inferiors, ...

THE DESIGNERS

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For over a decade **Tom Grace** has refined his craft of creating and optimizing letterforms and typefaces. He has designed and developed over 700 font styles, many of them for Cyrillic and other non-Latin writing systems. His work has earned distinctions for excellence, reinforcing his reputation as a go-to letterform specialist for design agencies and type foundries alike.

Tom also teaches, lectures, and consults on letterform design and development. Apart from design, Tom is an avid musician.

Tom has published Alizé, Givry, and Iskra with TypeTogether.

CREDITS

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*Lead design and concept*

**Tom Grace**

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

FAMILY UPGRADES

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Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of this, please email [info@type-together.com](mailto:info@type-together.com).

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ALIZÉ

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Design: Tom Grace

[www.type-together.com/alize-font](http://www.type-together.com/alize-font)

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TEXT CREDITS

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*As I walked out one midsummer morning*,  
by Laurie Lee (London, 1969).

*Wilt*, by Tom Sharpe (1976).

*Foot-path way*, by Bradford Torrey (Boston, 1892).

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

Wikipedia.org.

ABOUT THIS SPECIMEN

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This specimen has been set using Ebony Light, and Ebony Bold.

If you print this specimen, please be kind with the environment and consider printing only the pages you need.