

Givry

*A lively and delicate blackletter
modelled on a bâtarde flamande.*

DESIGNED BY

Tom Grace

YEAR

2008

To create Givry, Tom Grace researched the *bâtarde flamande*, a lively style of writing used predominantly in France and what is present-day Belgium in the 15th century. The style shares an ancestry with other writing styles traditionally grouped as blackletter: *fraktur*, *textura*, *rotunda*, and *schwabacher*. The *bâtarde flamande*, however, evolved into an aesthetic far removed from its relatives.

The *bâtarde flamande* is strikingly distinct in almost every way from its blackletter cousins. While high-contrast in nature, the *bâtarde flamande* is more delicate and dynamic than the austere and condensed *fraktur* and *textura*. Its quick curves also lack the rigidity of the *schwabacher* and *rotunda*. Calligraphic flair through swashes is thematic, as are the variations in letterforms.

The flowing rhythm, achieved through a slightly rightward lean, is most noticeable in the hallmark ‘f’ and long ‘s’ and is undergirded by round forms which are fused together for economy of space.

The *bâtarde flamande* is technically a writing hand that, with its syncopation and fluidity, produces a vibrance uncharacteristic of other blackletters. Simply put, the *bâtarde flamande* is the most expressive and emotional of the blackletter options, and Givry plays to this strength.

While suitable as an elegant and energetic display face, Givry was created to set continuous text. Many refinements and adjustments were necessary to balance both the style’s irregular nature with the consistency that continuous text typography requires. Carefully researched and developed in OpenType format for a wealth of typographic features and support for more than forty languages, Givry is neither derivative nor experimental, but is historically accurate and textually enjoyable.

Givry comes in one weight, speaks multiple languages, and, along with our entire catalogue, has been optimised for today’s varied screen uses.

STYLES

Regular

Vibrant

a soft breeze and the harvest moon

Brilliance

It was at that moment, under the stars, that he proposed

Quite St Georgee

✿ Dignité ✿

hues of aureolin & violet flooded the room

characteristic

REGULAR + SWASH 55PT

Rhythm & Reaction

REGULAR+ SWASH 50PT

Rhythm & Reaction

REGULAR+ SWASH 45PT

Rhythm & Reaction

REGULAR+ SWASH 35PT

Rhythm & Reaction

REGULAR 30/36PT

‘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

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

REGULAR + SS01 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

REGULAR + SS02 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

REGULAR + SS03 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

REGULAR + SS05 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

REGULAR + SS06 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

REGULAR + SS08 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

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 past the Post Office, across the playground, under the railway bridge and out on to the footpath by the river. A mile along the river and then under the railway line again and back through

GERMAN 12/14PT

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

PORTUGUESE 12/14PT

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.

TURKISH 12/14PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşun, 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

ICELANDIC 12/14PT

Mál er kerfi merkja, tákna, hljóða og orða sem notud 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

FRENCH 12/14PT

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

NORWEGIAN 12/14PT

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 henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel

SWEDISH 12/14PT

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, tecken

SPANISH 12/14PT

Un lenguaje (del provenzal lengua) 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

CZECH 12/14PT

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

ITALIAN 12/14PT

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 lin-

POLISH 12/14PT

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

FINNISH 12/14PT

Kieli on järjesteelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilaukset on tehty silmin nähtäviksi eli luet-

ALL CAPS

¿Para texto?
1708 A-B [Ende] h@a

¿PARA TEXTO?
1708 A-B [ENDE] h@a

LIGATURES

Affiliate, físico, fjord, offken

Affiliate, físico, fjord, offken

DISCRETIONARY LIGATURES

The, chai, bottle

The, chai, bottle

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€£¥ƒ°º¼

0123456789\$€£¥ƒ°º¼

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€£¥ƒ°º¼

0123456789\$€£¥ƒ°º¼

NUMERATOR/DENOMINATOR

345/678 89/120

345/678 89/120

FRACTIONS

1/2 3/4 1/46 5/7 2/9

1/2 3/4 1/46 5/7 2/9

SUPERIOR/INFERIOR

h²o x⁸ y³ a₃ndex

h²o x⁸ y³ a₃ndex

ORDINALS

1st 2nd 3rd 1stlle 2^e 8^{5th} ma No

1st 2nd 3rd 1stlle 2^e 8^{5th} ma №

HISTORICAL FORMS

Question, Koi roses & jaipur 457

Question, Koi roses & jaipur 457

FINAL FORMS

Sparrows

Sparrows

CONTEXTUAL ALTERNATES

og há bo pp Ad re Or

og há bo pp Ad re Or

SWASHES

flor ABCD av
nūd nēd nada los

flor ABCD av
nūd nēd nada los

MULTI-CHARACTER ORNAMENTS



TURKISH/AZERI/CRIMEAN TATAR

fındık, fındık

fındık, fındık

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, Hotcağ (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, 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, 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 caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 3 sets of figures (oldstyle figures, lining figures, and Roman figures), localised forms, ordinals, ornaments, stylistic sets (SSO1 , SSO2, SSO3, etc), superiors & inferiors, ...

THE DESIGNERS

A Boston native, **Tom Grace** is an independent typeface designer and font developer. He focuses on font technology, font development, non-Latin scripts, and creating new logotype and typeface designs. His work can be seen in both retail and custom typeface projects.

After completing an undergraduate degree in human physiology and acquiring experience in information technology, his interest in type and typography developed significantly through his work and development in visual design and illustration.

He had gained a formal education in type from the Rhode Island School of Design (RI, USA) and the University of Reading (UK), where he received his MA in typeface design.

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.

He has published Alizé, Givry, and Iskra with Type-Together.

CREDITS

Lead design and concept

Tom Grace

Graphic design

Elena Veguillas

Copywriting

Joshua Farmer

AWARDS

- Typographica's Best Typefaces of 2008

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GIVRY

Design: Tom Grace
www.type-together.com/givry-font
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TEXT CREDITS

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.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.