

Alizé

a chancery inspired italic

by Tom Grace

A B C D E F G H I J K L M

N O P Q R S T U V W X Y

Z Æ Œ Š Ů Ā Ć ♣ ♥ ♦

ALIZÉ REGULAR, 72/78pt

a b c d e f g h i j k l m n o p q r s t

u v w x y z ß æ š Ů Ā Ć ♣ ♠

A B C D E F G H I J K L M N O P Q

R S T V W X Y Z Æ Œ Ć Ĝ Ĥ Ł Ń

{ [(* € , : Œ @ ? ! § « » - †)] }

€ £ \$ ¥ 0 1 1 2 3 4 5 6 7 8 9 %

3/8 0 1 1 2 3 4 5 6 7 8 9 ⁰ 1 2 *abc*

slight angle, round pen-formed terminals, soft rounding, modest contrast



A CHANCERY FOR PROSE AND SHORT TEXTS

ALIZÉ IS A THREE-WEIGHT TYPEFACE inspired by the chancery; in particular, a sample of Oronce Fine's *De Rebus Mathematicis, bactenus desideratis*, printed by Michel Vascosan in 1556. It is a high-contrast face, created with syncopations in axes and proportions and subtle irregularities that 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 a roman, and instead promotes the italic as a primary style, a common printing convention in the 16th and 17th centuries.

The italic lowercase predates inclined capitals by about twenty years, and as a nod to this typographic evolution, Alizé's capitals, small capitals, and figures are very slightly inclined to match the energy of the lowercase. The low x-height and long ascenders and descenders, features associated with 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 (*alizé* is the name of trade wind).

Each font of Alizé has a character set count of exceeding 700, and contains an abundance of ligatures, dynamic fractions, ornaments, and pan-European language support. They have also been manually hinted for the highest-quality display on both print and screen.

THE DESIGNER

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.

TYPETOGETHER

Veronika Burian and **José Scaglione** met at the University of Reading whilst completing their MAs in Type Design, launching the independent type foundry **TypeTogether** (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

TypeTogether's main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT's fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform OpenType fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to TypeTogether's high quality library of retail fonts, TT also provides **custom modifications** and specially tailored typefaces; these can serve as vital elements of a company's visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client's brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often necessary to accomplish their goals, and respond quickly to their needs.

The quality of TypeTogether's work has already been recognized in several international competitions, including **TDC** and **ED-Awards**.

SMALL CAPS / ALL SMALL CAPS

I234 *charming creatures* » I234 CHARMING CREATURES

RADIOLARIANS? » RADIOLARIANS ?

(*abc*) *n**/ *d&e* 567890€£ » (ABC) N*/ D&E 567890€£

ALL CAPS

¿*para texto*? » ¿PARA TEXTO?

I708 *a-b* [*ende*] » I708 A-B [ENDE]

DISCRETIONARY LIGATURES

aufheben, attention, strong » *aufheben, attention, Strong*

PROPORTIONAL AND TABULAR FIGURES, OLD-STYLE AND LINING

01I23456789 » 01I23456789

01I23456789 » 01I23456789

ORNAMENTS (STYLISTIC SET 3)

< = > *w x y z* W X Y Z » *b h # ♠ ♣ ♥ ♦ ♠ ♣ ♥ ◇*

FRACTIONS

I/2 3/4 I/6 5/7 2/9 » I/2 3/4 1/6 5/7 2/9

SUPERIOR/INFERIOR

H₂O *x*₆₈ *y*₃₅ *index*₈ » H₂O *x*₆₈ *y*³⁵ *index*⁸

ORDINALS

Ist 2th 3rd M^{lle} 2^{ieme} » Ist 2th 3rd M^{lle} 2^{ieme}

2006 Bourdeaux

The persian ceramics of Louis XIV are

The BMC has seen dramatic growth and now has over 63,000 members, like

Harmonies

House wins a 2nd time; 4♠ to 6♥

Diôr clir

FINE DIAMONDS AND PRECIOUS STONES

was it 1946 or 2004?

The pyramids of Giza continue to attract thousands every year.

tranquil valleys

CLEAR & COOL TOMORROW, WINDS AT

A large, bold, green stylized letter 'E' is centered on the page. The letter has a thick, rounded stroke. The top horizontal bar is slightly curved. The vertical stem is straight, and the bottom horizontal bar is also slightly curved. The letter is set against a white background, with a solid green horizontal band passing through its middle.

typetogether

Type Design Tom Grace

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