

Givry

A lively and delicate blackletter, modeled on a *bâtarde flamande* by Tom Grace

ABOUT THE TYPEFACE

The *bâtarde flamande* is a style of writing used predominantly in France and 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. It had evolved, however, into an aesthetic far removed from its relatives.

While high-contrast in nature, the *bâtarde flamande* is more delicate and dynamic than the austere and condensed fraktur and textura. Quick curves lack the rigidity of the schwabacher and rotunda. Flair through swashes is thematic, as are the variations in letterforms.

The flowing rhythm, achieved through a letterform axis that is overall slightly rightward, is most noticeable in the hallmark f and long s. Round forms are fused together for economy of space. It is a writing hand that, with its syncopation and fluidity, produces a vibrance uncharacteristic of other blackletters.

While suitable as an elegant and energetic display face, *Givry* was conceived for setting continuous text. The result

of many refinements and adjustments is the preservation of the style's irregular nature, as well as a 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 historically accurate.

Of the many blackletter digital typefaces available, fraktur and all its connotations have become representative. In contrast, the *bâtarde flamande* is essentially non-existent in digital form, and has until now been overlooked.

Givry provides designers and anyone searching for typographic expression a lively, delicate, and striking side to blackletter.

Givry is available at our webfont service partners TYPEKIT - FONTDECK - WEBINK or contact us for self-hosting @font-face. ■

STYLES & SCRIPTS

Givry Regular

typetogether

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 þ Œ Ɔ

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 ð ë ñ ú ÿ

A B C D E F G H I

{ [(* & ☒ , : @ ! ! § u n)] }

€ £ \$ ¥ ¢ ÷ 0 1 2 3 4 5 6 7 8 9

0/00 3/4 0 1 2 3 4 5 6 7 8 9 0 1 2

a b c d l p v x z y    

vibrant

a soft breeze and the harvest moon

fiery brilliance

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

Quintet St George

Arabesque No 2, Claude Debussy

ein zauberhafter Abend

 Dignité 

hues of aureolin & violet flooded the room

characteristic

18/22 PT (REGULAR)

The *bâtarde flamande* is a style of writing used predominantly in France and 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*. It had evolved, however, into an aesthetic far removed from its relatives. While high-contrast in nature, the *bâtarde flamande* is more delicate and dynamic than the austere and condensed *fraktur* and *textura*. Quick curves lack the rigidity of the *schwabacher* and *rotunda*. Flair through swashes is thematic, as are the variations in letterforms. The flow-

16/20 PT (REGULAR)

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14/18 PT (REGULAR)

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ALL CAPS	¿para texto? 1708 a–b [ende]	¿PARA TEXTO? 1708 A–B [ENDE]
LIGATURES	ff fh fi ffi fj fk fl ffl ft fff fk si sll st sst	ff fh fi ffi fj fk fl ffl ft fff fk si sll st sst
DISCRETIONARY LIGATURES	Th ch dd de li ll lð tt	Th ch dd de li ll lð tt
LINING FIGURES	0123456789£\$€¥f	0123456789£\$€¥f
SMALL ROMAN NUMERALS	0123456789£\$€¥f	iiiiivvviiviiiixxiilcm
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	5/8 12/13 23/24 4678/4679	5/8 12/13 23/24 4678/4679
SUPERIOR / INFERIOR	h ₂ 0 14 [€] to	h ₂ 0 14 [€] to
ORDINALS	No no 2a 2o 1re 2nd 6e	ŕº ŕº 2ª 2º 1re 2nd 6e
ORNAMENTS	abcdefghijkl ijklmnop	
SWASHES	llos ABCD av nüd ned nada los	llos ABCD av nüd ned nada los
MULTI-CHARACTER ORNAMENTS		
HISTORICAL ALTERNATES	Roi roses & jaipur 457	Ŕoi roses & jaipur 457
FINAL FORMS	sparrows	sparrows
STYLISTIC ALTERNATES, COMPRESSED SPACING, CONTEXTUAL ALTERNATES	og pá bo pp Ad re Or	og pá bo pp Ad re Or

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afar, Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Catalan, Chamorro, Chichewa, Cornish, Crimean Tatar, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Irish), Gaelic (Scottish), Galician, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Ido, Indonesian, Interlingua, Italian, Karelian, Kashubian, Kiribati, Kurdish, Ladin, Latin, Latvian, Lithuanian, Luxembourgian, Malay, Maltese, Maori, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Palauan, Polish, Portuguese, Rarotongan, Romani, Romanian, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Southern), Samoan, Sango, Serbian, Shona, Slovak, Slovenian, Sorbian (Lower), Sorbian (Upper), Spanish (Castilian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, discretionary ligatures, small caps, 2 sets of figures (old-style, lining), arbitrary fractions, superiors & inferiors, language specific alternates, contextual alternates, ordinals, class kerning, case sensitive characters, arrows, ornaments, swashes, historical alternates, final forms, stylistic alternates ...

AVAILABLE FONT SETS:

Givry **Pro** **Lat**

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.

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WEB FONTS

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Givry, Type Design:

Tom Grace

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