

Givry

a batarde flamande

by Tom Grace

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Givry Regular, 64/78pt

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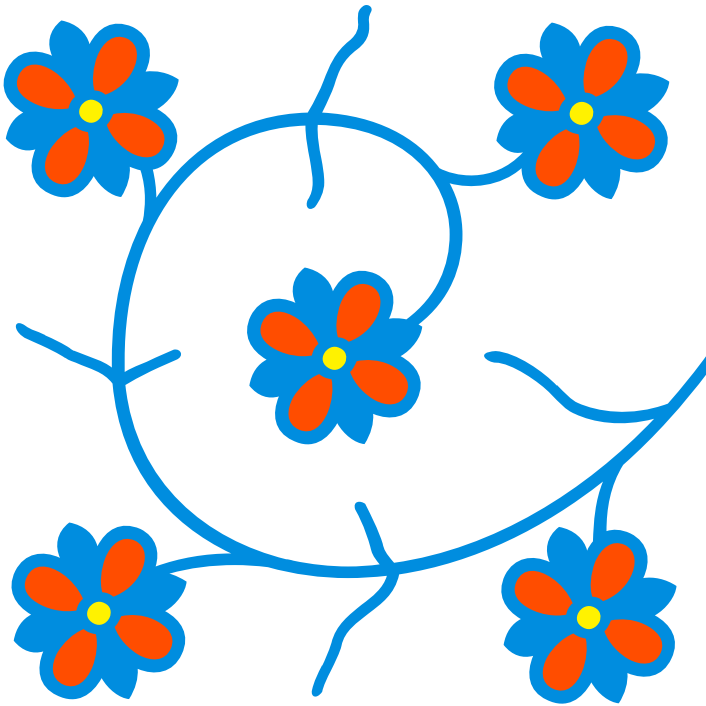
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A Bâtarde flamande

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.

Givry has been created in the spirit of the bâtarde flamande. It melds the particular traits compiled from the works of the style's prominent scribes—Jean Fouquet, Loyset Liédet, and Jean Bourdichon. 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.

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.

L'art du livre & l'écriture du x^e siècle

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 n° 2, Claude Debussy

ein zauberhafter Abend

 Dignité 

hues of aureolin & violet flooded the room

characteristic



typetogether

Type Design Tom Grace

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