BOURGET

for Art Déco inspired Headlines

bienvenue à
PARIS
métropole des beaux arts

Bourget is a Display-Sans, which is inspired by the Art Déco Typography of the 1920's, 1930's years. It has a very characteristic and unique style by its thin line through every letter. It is good to use for Branding, Signage, Packaging, Invitations, Advertising, Headlines, Displays, Magazines andBook titles.

Styles
1 weight plus Oblique,
(page 04)

Character Set
761 Glyphs per Font
(page 12)

Languages
200+ Latin
(page 13)

Open Type Features
(page 16 – 17)

Formats
otf, woff, woff2,
*Further formats available
on request.*

**Modifications,
Extensions**
Available on request
(page 22)

Licencing, Pricing
Licencing Details (page 24)

Standard Licence · 1 user
Single Style 35,-€
family of 2 styles 50,-€

Extended Licence · 1 user
Single Style 350,-€
family of 2 styles 500,-€

*Further license variations
are available on request
and online.*

Design & Production
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Release Date
January 2019

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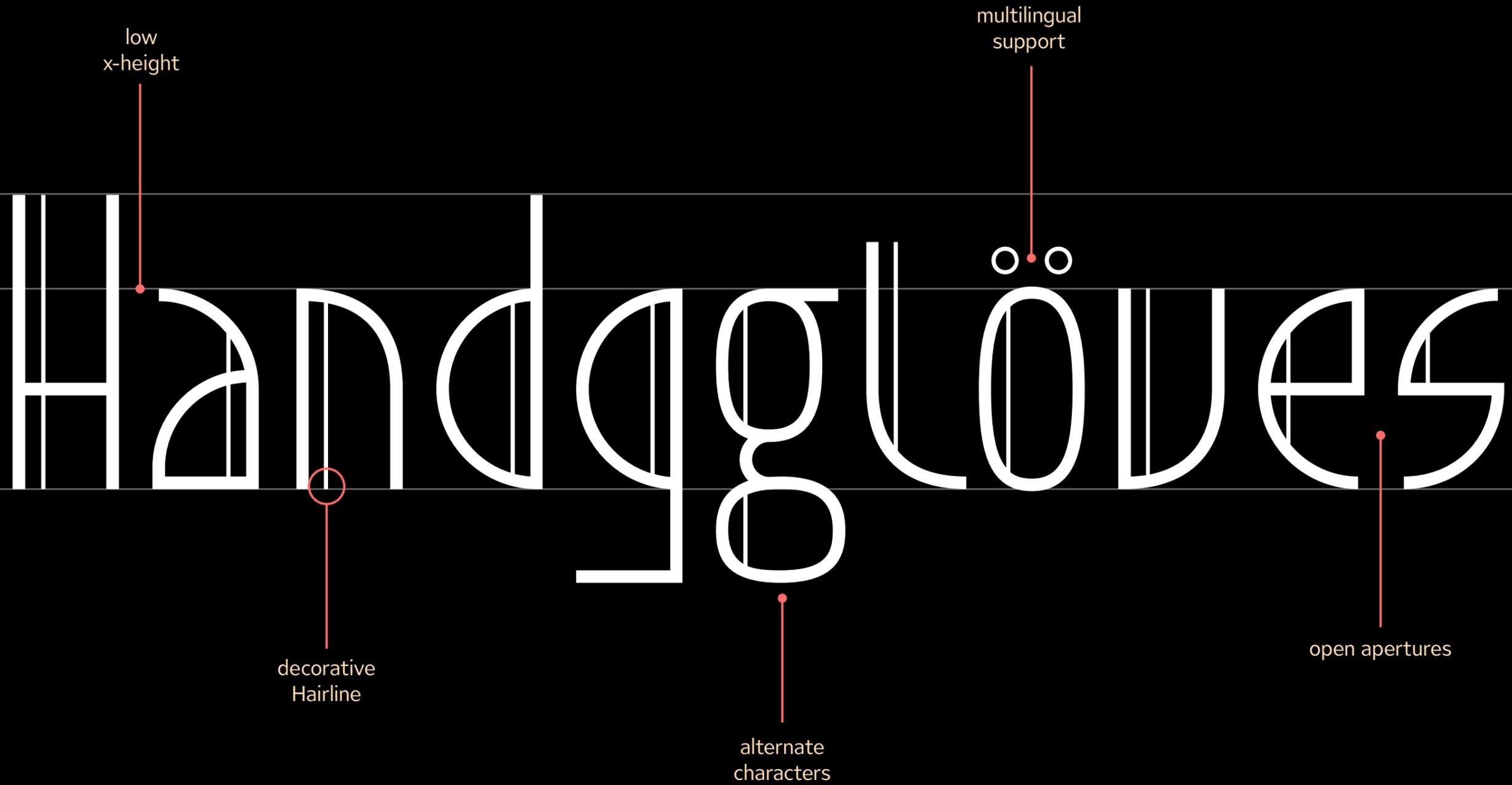
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www.fontcuisine.com*

Bourget
Oblique

BEAUJOLAIS

Grand Cru · Primeur 1984

x-height

multilingual
support

Handgglöves

decorative
Hairline

alternate
characters

open apertures

FLAMINGO BAR

NIGHTCLUB

OPEN DAILY
5PM – 4AM

abcdefghijklmnop

qrstuvwxyz

ABCDEFGHIJKLMNOPQ

RSTUVWXYZ

0123456789

With 761 glyphs per style, Bourget supports
about 200 latin based languages.

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, 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, Hotcąk (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, 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, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Onĕipŏt, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni

Centre Pompidou · La tour Eiffel · Arc de Triomphe · Avenue des Champs Elysée · Tour Montparnasse · La Seine · Le LOUVRE · Notre Dame · La Défense · Saint-Germain · Montmartre · Arrondissement · La Bastille · Musée d'Orsay · Place de La Concorde · Stade de France · Place de La République ·

ffi → ffi
Standard Ligatures

lo → lo
Disc. Ligatures

56789
Old Style Figures

0123
Tabular Figures

3/4 → ¾
Fractions

A¹ B₂
Superscripts/Subscripts

C³ D₄
Numerator/Denominator

→↑↓←
Arrows

Ligatures – a special feature of Bourget is a selection of ligatures, standard and discretionary. They give possibilities to give headlines and logos an individual touch. All you have to do is to activate the discretional ligatures in your Open Type Feature palette.

AJ JJ LA Li LL LO LU

OJ St Ti TU TY UJ

ra sa st sta sti

ff fff ffi fi fj ct

ti tj tt tz ta

Alternates

Bourget has a couple of alternate characters. They give the opportunity to choose an individual look & feel for your project. The alternate characters can be activated in the Open Type Feature palette within the Stylistic Sets.

ceoCDEGIOQ
ceoCDEGIOQ
Stylistic Set 1

agyS
agyS
Stylistic Set 2

mvwEFLMVW
mvwEFLMVW
Stylistic Set 3

OR
OR
Stylistic Set 4

ROLAND GARROS

Tournoi de Tennis

Bourget is my first typeface to be properly completed. It was released in early 2019 and took me about half a year to complete. However, the first sketches date back to 2010. They were inspired by the typefaces from the Art Deco era. Stretched, narrow shapes, a fine decoration line, very elegant. At that point I had no knowledge of type design and my priorities went in other directions without losing sight of it entirely.

Sometime in 2018, inspired by the Arte series „Typo-Safari", where type designers walk through their hometowns and present the city typographically, I was „captivated". I started to delve deeper into type design, pulling information from the Internet and rolling through books.

At the same time I started to draw a forerunner of Finador in Adobe Illustrator. Initially totally enthusiastic, I learned and recognized more and more faux pas, so I put the design aside. I remembered the old draft of the Bourget design and pulled it out of the drawer. But what software do you use now to continue? Here, too, research had to be done in advance. I chose the Glyphs app – luckily – because it turned out to be the right choice. A clear interface, intuitive operation and easy-to-understand tutorials were and still are very helpful. So, I used Bourget as a practice font to familiarize myself with Glyphs and type design. It soon became clear that many things of the original design were not correct and had to be adjusted.

During this time I also met Marc Lohner. He shared his extensive knowledge with me and taught me a lot, since then a true mentor. That's how I also learned more about Open Type Features and started working on topics like alternative letters and ligatures. Very exciting features, especially for display typefaces.

When the upright was finished, I wanted to add an italic. But again, the first question was: How? Slanted, Oblique or True Italic? What are the differences? True Italics are completely redrawn and are based on a handwriting. Slanted is simply tipped over. This creates trunks of unequal width. These are compensated manually with the Oblique. A clean solution that I also chose.

Finally, how to name the font? I tried and researched lot. Some names already existed or didn't really work well. But the name „Bourget" didn't existed for a font yet and also looked nice. It origins from the airport near Paris Le Bourget, where Charles Lindbergh landed his plane „The Spirit of St. Louis" in 1927. The first nonstop flight over the Atlantic, from New York to Paris. This is the right name for my very first font because the name comes from an era I was inspired by for the design, and because it was my first bumpy flight with a (more or less) safe landing in typedesign.

Fincker Font Cuisine

Font Cuisine is a Typedesign Foundry by Julien Fincker. We are passionate about letters, type and everything that comes along with. That's why we enjoy to offer retail typefaces and custom solutions. Due to our French roots we also like to dine well and see many parallels between cooking and designing fonts. It is always the details in the preparation process that make the difference – therefore Font Cuisine.

Designer

Julien is a French Designer and lives near Stuttgart, Germany. After graduating as a communications and graphic designer, he worked for influential agencies and companies such as Grafisches Atelier Stankowski + Duschek. Type has always been a big part of his work – but only as a user. In 2018 he finally started to draw his first letters and released his first typeface in the beginning of 2019. With Font Cuisine he takes the focus on type in all its facets, from designing fonts to woodcutting and printing in his workshop.

Julien is also member of the tgm – Typographische Gesellschaft München, likes to play Pétanque and to connect with designers, colleagues and friends.

TABLE D'HÔTE OR À LA CARTE

Even if we keep our library as varied and balanced as possible, there is still the opportunity to achieve a special and unique impression with a few changes or even a completely new approach. Something unique that can give your brand or project a very individual impact. There are various ways to achieve this effect. So get inspired and let's cook something together.

Font Modifications

Adding a new spice or ingredient when cooking can turn an entire dish into something new. In the same way, letters and symbols can be added to a font, changed or adapted to the look of your brand. So if you like a typeface from our library but want to make a few adjustments, that's absolutely fine.

Let's find out together how we can modify a typeface to perfectly fit your brand or project.

Custom Fonts / Corporate Fonts

For a special event, the usual menu is often not enough and it is advisable to put together an à la carte menu according to your own wishes. Your guests will be very impressed and will remember the evening very fondly. The same applies to your brand or project. Off-the-shelf fonts often do not achieve the desired effect, do not appear very unique and do not set you apart from your competitors. An individually crafted typeface can internalize your brand values and bring out the core of your message. As part of any communication medium, a typeface is a significant asset to your brand, strengthening your identity and brand awareness.

So if you are looking for a special experience for your customers, let's create a customized and unique typeface together.

Language Extensions

When different cultures come together, you realize how different the cuisine can be. Spicy, sweet, bitter, salty, sour – all flavors are cooked differently. The preparation of the dishes can also differ a lot from familiar ones and it is always exciting to discover new ways of cooking. Cultural differences are also a big topic when it comes to fonts. There are almost endless possibilities, both in accents and in language systems. So if you need specific language extensions for a font from our library, we will be happy to support you.

For language systems that are unfamiliar to us, we are always pleased to bring experienced colleagues from our network into the team.

Logos

Typelogos or logo adjustments – for both a precise eye for detail is needed. Sometimes it's the subtle details that make a logo harmonize. Just like the one cherry on the top of the cake. We are happy to help you design and develop your logo until it fits all requirements.

Have you found something that is right for you? Let's get in touch and bon Appétit!

LICENSES

Licensing fonts can sometimes be very challenging. That's why we've come up with a simple licensing model to make it easy for you – and for us. You can choose between two models, the Standard License or the Extended License.

To make it short: The Standard License includes the use of both desktop and webfonts. The Extended License also includes desktop and webfont usage, plus ebooks, (mobile) apps and broadcasting.

Specifically, the Standard and Extended Licenses include the followings.

Standard License

Desktop License:	User specific
Web License Domains:	Unlimited
Web License Pageviews:	max. 100.000 per month (across all domains)
Document Embedding:	PDF only
Third party (printers):	Yes
Third parties (Designer, Developer,...): No	

Extended License

Desktop License:	User specific
Web License Domains:	Unlimited
Web License Pageviews:	max. 1.500.000 per month (across all domains)
Mobile App License:	5 Titles
E-publishing:	5 Titles
Broadcast License:	Unlimited
Document Embedding:	Unlimited
Third party (printers):	Yes
Third parties (Designer, Developer,...): Yes	

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Educational Licenses

We enjoy to support students and make our fonts affordable for their projects. This is why we offer a **80% discounted Educational License** for students currently enrolled at a college or university. We would love to see your projects with our fonts. To get the 80% discount code, please send us a copy of your student ID to **contact@fontcuisine.com** and let's talk about your needs.

Test Fonts

In a haute cuisine restaurant, an amuse-bouche is served on the house before a meal to stimulate your appetite. We therefore offer free trial fonts so that you can try out if there is something that appeals to your taste. This allows you to try out the fonts in your own layouts before you order the whole menu. Please visit our „Test Fonts" page to get more information.

You can see and download the full EULA, prizes and terms & conditions online at fontcuisine.com.

FINCKER

Aa

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