

U Z
W W W
R R R
F V C
F

BREVIS

font[®]
fabric



BREVIS

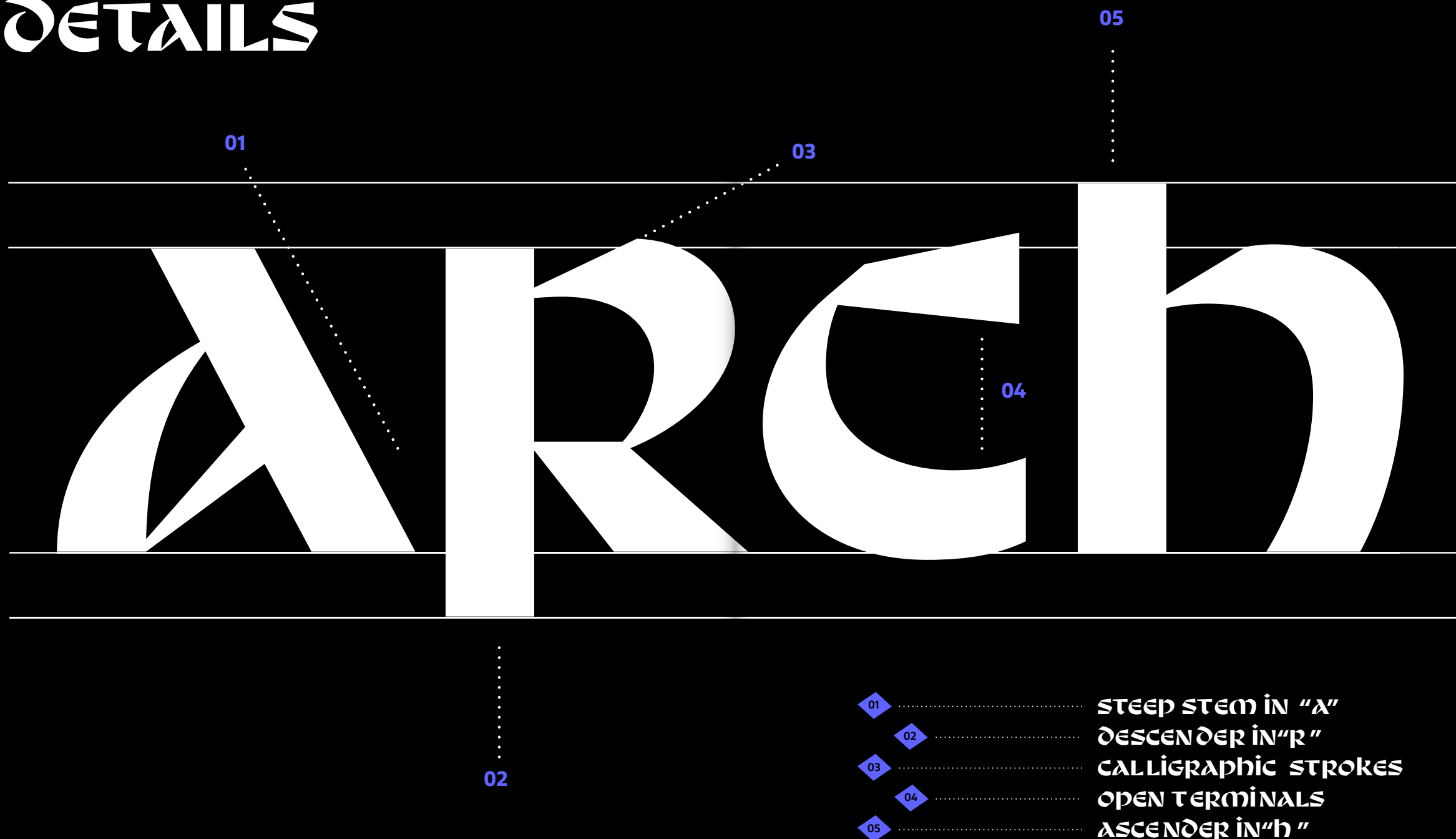
Brevis is a unique display typeface with a historical foundation and a contemporary twist. The name “Brevis” comes from the Latin word for “short,” reflecting the font’s succinct and impactful nature. Inspired by the classic forms of uncial script—a style rooted in ancient manuscripts—Brevis blends the traditional with the modern. The font features clean, bold shapes that provide a strong visual presence, making it suitable for various uses. Brevis offers a balance between the calligraphic influences of its origins and the simplicity of modern typography, creating a versatile look.

The development of Brevis began over two years ago and involved numerous iterations to refine its current form. Stefan Yatanski, the author, crafted each character, drawing on the guidance and inspiration of Plamen Motev. In the later stages, Viktoria Usmanova contributed a fresh perspective that helped to polish the font further. As a display typeface, Brevis is ideal for titles in editorial layouts, digital interfaces, posters, and other design contexts where a bold statement is needed. Its unique blend of historical and modern elements allows it to stand out while remaining functional across various applications.

Credits

Original Idea Stefan Yatanski	Type Specimen Ivelina Martinova	Art Direction Stefan Yatanski	Upright 1 weight, 298 glyphs.	Recommended use: Advertising & Packaging Editorial & Publishing, Logo, Branding & Poster & Billboards Responsive Design Book Design.	Licensing Free Trial License
Type Director Plamen Motev Viktoria Usmanova	Motion Design Stefan Yatanski	Font Formats OTF, TTF, WOFF, WOFF2	Trademarks Brevis™ is a trademark of Fontfabric LLC		Contact Trapezitsa 4 Str 1000 Sofia, Bulgaria contact@fontfabric.com
Type Design Stefan Yatanski	Font Production Stefan Yatanski	Contents 1 font style	Modifications & Extensions Available on request		Available on www.fontfabric.com

FONT DETAILS





U+1234

100+ languages

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A symbol is a graphic element that communicates ideas and concepts it represents rather than denoting what it actually is.



73 pt

Brevis

history

22 pt

Brevis

AN IDEOGRAM IS A GRAPHIC
ELEMENT THAT REPRESENTS
AN IDEA OR A CONCEPT.

12 pt

Brevis

A PHONOGRAM IS A WRITTEN SYMBOL, LETTER,
CHARACTER, OR OTHER MARK THAT REPRESENTS A
SOUND, SYLLABLE, MORPHEME, OR WORD.

54 pt

Brevis

ЭВОЛЮЦИЯ

20 pt

Brevis

ИДЕОГРАММА — ЭТО ГРА-
ФИЧЕСКИЙ ЭЛЕМЕНТ, КОТО-
РЫЙ ПРЕДСТАВЛЯЕТ СОБОЙ
ИДЕЮ ИЛИ КОНЦЕПЦИЮ.

73 pt

Brevis

живом

22 pt

Brevis

КАЧЕСТВАТА НА ВСЕКИ
ШРИФТ МОГАТ ДА СЕ
ОЦЕНЯТ ЕДВА КОГАТО
ЗРИТЕЛЯТ ГО ВИДИ В
НЕГОВАТА ЦЯЛОСТ, С
НАЙ-ВАЖНИТЕ ЗНАЦИ.

16 pt

Brevis

ГРАФИЧНИТЕ
ДИЗАЙНЕРИ ДНЕС
РАЗПОЛАГАТ С
НЕИЗЧЕРПАЕМИ
ИНСТРУМЕНТИ
ЗА СЪЗДАВАНЕ НА
РАЗНООБРАЗНИ
ТИПОГРАФСКИ
СТИЛОВЕ.



80 pt Brevis Regular

TYPE ORIGINS

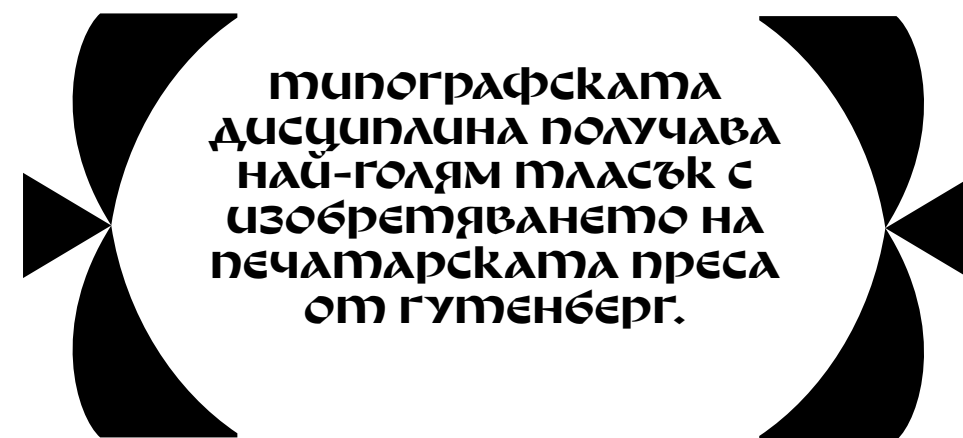
26 pt Brevis Regular

A SYMBOL IS A
GRAPHIC ELEMENT
THAT COMMUNICATES
IDEAS AND CONCEPTS
IT REPRESENTS RATHER
THAN DENOTING WHAT
IT ACTUALLY IS.

45 pt Brevis Regular

INITIAL FORM

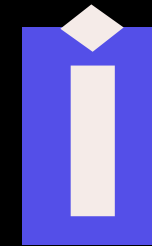
14 pt Brevis Regular



70 pt Brevis Regular

i DREAM LETTERS!

there
AND
back
again



IN A HOLE IN THE GROUND THERE LIVED A HOBBIT. NOT A NASTY, DIRTY, WET HOLE, FILLED WITH THE ENDS OF WORMS AND AN OOZY SMELL, NOR YET A DRY, BARE, SANDY HOLE WITH NOTHING IN IT TO SIT DOWN ON OR TO EAT: IT WAS A HOBBIT-HOLE, AND THAT MEANS COMFORT. IT HAD A PERFECTLY ROUND DOOR LIKE A PORTHOLE, PAINTED GREEN, WITH A SHINY YELLOW BRASS KNOB IN THE EXACT MIDDLE. THE DOOR OPENED ON TO A TUBE-SHAPED HALL LIKE A TUNNEL: A VERY COMFORTABLE TUNNEL WITHOUT SMOKE, WITH PANELLED WALLS, AND FLOORS TILED AND CARPETED, PROVIDED WITH POLISHED CHAIRS, AND LOTS AND LOTS OF PEGS FOR HATS AND COATS—THE HOBBIT WAS FOND OF VISITORS. THE TUNNEL WOUND ON AND ON, GOING FAIRLY BUT NOT QUITE STRAIGHT INTO THE SIDE OF THE HILL—THE HILL, AS ALL THE PEOPLE FOR MANY MILES ROUND CALLED IT—AND MANY LITTLE ROUND DOORS OPENED OUT OF IT, FIRST ON ONE SIDE AND THEN ON ANOTHER. NO GOING UPSTAIRS FOR THE HOBBIT: BEDROOMS, BATHROOMS, CELLARS, PANTRIES (LOTS OF THESE), WARDROBES (HE HAD WHOLE ROOMS DEVOTED TO CLOTHES), KITCHENS, DINING-ROOMS, ALL WERE ON THE SAME FLOOR, AND INDEED ON THE SAME PASSAGE. THE BEST ROOMS WERE ALL ON THE LEFT-HAND SIDE (GOING IN), FOR THESE WERE THE ONLY ONES TO HAVE WINDOWS, DEEP-SET ROUND WINDOWS LOOKING OVER HIS GARDEN, AND MEADOWS BEYOND, SLOPING DOWN TO THE RIVER. THIS HOBBIT WAS A VERY WELL-TO-DO HOBBIT, AND HIS NAME WAS BAGGINS. THE BAGGINSSES HAD LIVED IN THE NEIGHBOURHOOD OF THE HILL FOR TIME OUT OF MIND, AND PEOPLE CONSIDERED THEM VERY RESPECTABLE, NOT ONLY BECAUSE MOST OF THEM WERE RICH, BUT ALSO BECAUSE THEY NEVER HAD ANY ADVENTURES OR DID ANYTHING UNEXPECTED: YOU COULD TELL WHAT A BAGGINS WOULD SAY ON ANY QUESTION WITHOUT THE BOTHER OF ASKING HIM. THIS IS A STORY OF HOW A BAGGINS HAD AN ADVENTURE, AND FOUND HIMSELF DOING AND SAYING THINGS ALTOGETHER UNEXPECTED. HE MAY HAVE LOST THE NEIGHBOURS' RESPECT, BUT HE GAINED—WELL, YOU WILL SEE WHETHER HE GAINED ANYTHING IN THE END. THE MOTHER OF OUR PARTICULAR HOBBIT—WHAT IS A HOBBIT? I SUPPOSE HOBBITS NEED SOME DESCRIPTION NOWADAYS, SINCE THEY HAVE BECOME RARE AND SHY OF THE BIG PEOPLE, AS THEY CALL US. THEY ARE (OR WERE) A LITTLE PEOPLE, ABOUT HALF OUR HEIGHT, AND SMALLER THAN THE BEARDED DWARVES. HOBBITS HAVE NO BEARDS. THERE IS LITTLE OR NO MAGIC ABOUT THEM, EXCEPT THE ORDINARY EVERYDAY SORT WHICH HELPS THEM TO DISAPPEAR QUIETLY AND QUICKLY WHEN LARGE STUPID FOLK LIKE YOU AND ME COME BLUNDERING ALONG, MAKING A NOISE LIKE ELEPHANTS WHICH THEY CAN HEAR A MILE OFF. THEY ARE INCLINED TO BE FAT IN THE STOMACH; THEY DRESS IN BRIGHT COLOURS (CHIEFLY GREEN AND YELLOW); WEAR NO SHOES, BECAUSE THEIR FEET GROW NATURAL LEATHERY SOLES AND THICK WARM BROWN HAIR LIKE THE STUFF ON THEIR HEADS.

LOVELY

the culture & lifestyle

FUNNY STORY

графика & живопись

целомъдрените елфи скришно месят хлябовете хрункава

BREVIS

Regular



Basic Latin

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

Extended
Latin

Á Ą Â Ã Ä Å Æ Ç Ĉ
Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö ×
Ø Ù Ú Û Ü Ý Þ à á â ã
ä å æ ç è é ê ë ì í î ï
ñ ò ó ô õ ö ø ù ú û ü
ý þ ÿ

Standard Ligatures

π

Cyrillic

А Б В Г Ѓ Г Д Е Ё Ж З И Ў К
Ќ Л М Н О
П Р С Т У Ў Ф Х Ч Ц Ш Щ Ъ
Ы Ь Ї Ќ Ў Ѕ Є Э І Ї Ј Ћ Ю Я Ь
Ѕ Є Э І Ї Ј Ћ Ю Я Ь

Punctuation & Mathematical Symbols

., ÷ ; ... ! i ? ž • ♦ * # / \
(hG) {hG} [hG] h-h-h-h_
,h,,h“h”h’h’h‘h«h»h<h>h“h’h
+ - × ÷ = % ‰ © &
| | † ‡ © ® ™ № N

Numbers & Currency Symbols

0 1 2 3 4 5 6 7 8 9

you have
exactly
what
it takes!

♦ **BREVIS**



LANGUAGE SUPPORT

All typefaces from Fontfabric are meticulously engineered to support an extensive range of Latin-based languages, including but not limited to English, German, French, Spanish, Czech, Polish, and Turkish, as well as Cyrillic scripts such as Bulgarian, Ukrainian, and Russian.

Our team has expertise in crafting language systems such as Greek, Arabic, Thai, Georgian and Armenian. These specialized scripts are developed upon client request, ensuring a tailored typographic solution for diverse linguistic needs.

Latin
writing
script

Afrikaans	Czech	Ganda	Kinyarwanda	Manx
Albanian	Danish	German	Latvian	Meru
Asu	Dutch	Gusii	Lithuanian	Morisyen
Basque	Embu English	Hungarian	Lower Sorbian	Northern
Bemba	Esperanto	Icelandic Inari	Luo	Sami North
Bena	Estonian	Indonesian	Luxembourgish	Ndebele
Breton	Faroese	Irish Italian	Luyia	Norwegian
Catalan	Filipino	Jola-Fonyi	Machame	Bokmål Norwegian
Chiga	Finnish	Kabuverdianu	Makhuwa-Meetto	Nynorsk
Colognian	French	Kalenjin	Makonde	Nyankole
Cornish	Friulian	Kamba	Malagasy	Oromo
Croatian	Galician	Kikuyu	Maltese	Polish

Portuguese	Shambala	Turkish
Quechua	Shona	Upper Sorbian
Romanian	Slovak	Uzbek (Latin)
Romansh	Slovenian	Volapük
Rombo	Soga Somali	Vunjo
Rundi	Spanish	Walser
Rwa Samburu	Swahili	Welsh
Sango	Swedish	Western
Sangu	Swiss	Frisian
Serbian	German	Zulu
Scottish Gaelic	Taita	
Sena	Teso	

Cyrillic writing script	Belarusian
	Bulgarian
	Bosnian (Cyrillic)
	Chechen Osseti
	Macedonian c
	Russian
	Serbian (Cyrillic)
	Turkmen
	Ukrainian

Concrete

Composition of Concrete

Concrete is one of the most widely used construction materials in the world due to its versatility, durability, and relatively low cost. It is a composite material composed of fine and coarse aggregates (such as sand and gravel), a binding agent (usually cement), and water. When mixed together, these components form a slurry that hardens over time into a solid mass capable of withstanding considerable compressive forces. Its versatility makes it suitable for a wide range of applications, from the foundations of buildings and bridges to roads, sidewalks, and dams. Concrete's primary ingredients are cement, aggregates, and water. The cement acts as the binding agent that holds the aggregate particles together. Portland cement is the most common type used in concrete production. It is made by heating limestone, clay, and other materials to very high temperatures to form clinker, which is then ground into a fine powder. When mixed with water, the cement undergoes a chemical reaction known as hydration, which causes it to harden and bind the aggregates together. Aggregates make up about 60-80% of the total volume of concrete. The quality and size of the aggregates can significantly impact the concrete's strength, durability, and workability. Fine aggregates, such as sand, fill in the spaces between coarse aggregates, such as gravel, providing a dense structure. The water-cement ratio is also crucial in determining the final properties of concrete. Lower water-cement ratios generally produce stronger, more durable concrete, while higher ratios result in a more workable mix that may have less strength. Concrete's main properties include its high compressive strength, durability, versatility, and ability to be molded into almost any shape.

It can withstand considerable weight without cracking or breaking, making it ideal for use in structural applications. The material is also highly durable, capable of resisting various environmental conditions, including freezing and thawing, chemical attacks, and abrasion. Despite these benefits, concrete also has some limitations. It has relatively low tensile strength, meaning it can easily crack when subjected to bending or tension. To address this issue, concrete is often reinforced with steel bars (rebar) or fibers, which provide additional tensile strength. Additionally, concrete can suffer from issues such as shrinkage, which can lead to cracking over time, and it can be susceptible to degradation when exposed to certain chemicals, such as sulfates. Reinforced Concrete: This type of concrete includes steel reinforcement to improve its tensile strength. It is widely used in the construction of buildings, bridges, and other structures that require added strength. Precast Concrete: Precast concrete elements are cast and cured in a controlled environment before being transported to the construction site. Common precast products include beams, panels, and drainage. High strength Concrete: This type of concrete is engineered to achieve higher compressive strengths than standard concrete, often by using advanced materials or techniques, such as silica or superplasticizers. Lightweight Concrete: Made with lightweight aggregates such as expanded clay or shale, this type of concrete has a lower density and is used in applications where reducing weight is essential. Self-Consolidating Concrete: SCC is highly flowable and can fill complex forms without the need for mechanical vibration, making it ideal for use in intricate architectural designs.

FILE FORMATS & LICENSING

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