

Bliss

Natural, simple, legible



Introduction

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

About

Bliss is a humanist sans imparting a subtle softness when set. It has a slightly condensed proportion in its lighter weights. A full character set makes it capable of complex typography. Bliss Pro includes Cyrillic and Greek scripts. Perfect for a wide range of uses, especially corporate and signage.

Bliss and Bliss Pro families

Each family comprises of 14 fonts. (7 weights in 2 styles)

ExtraLight	ExtraLight Italic
Light	Light Italic
Regular	Italic
Medium	Medium Italic
Bold	Bold Italic
ExtraBold	ExtraBold Italic
Heavy	Heavy Italic

Features

The text you set can be modified and crafted through the use of OpenType features built into the font file. These allow access to;

Small capitals
Superiors
Alternative glyphs
Figure sets
Fraction sets

Bliss language support

The character set includes support for many languages that use the Latin script. Those often grouped under West, Central and East European, such as;

Croatian	Maltese
Czech	Norwegian
Danish	Polish
Dutch	Portuguese
Finnish	Romanian
French	Slovak
German	Slovenian
Hungarian	Spanish
Icelandic	Swedish
Italian	Turkish
Lithuanian	Welsh

Bliss Pro language support

In addition to the language support included in Bliss, Bliss Pro also contains Cyrillic and Greek scripts and can set languages, including;

Bulgarian
Greek
Russian
Serbian
Ukrainian

Further information

Test the fonts online or download a demo at typography.net. Read about the design at studiotype.com. These fonts are available for license on desktop, web and app.

Published

Bliss 1996
Bliss Pro 2006

Bliss and Bliss Pro families

ExtraLight

Ae

Light

Σβ

Regular

Wy

Medium

Mg

Bold

Bж

ExtraBold

Fr

Heavy

Ùp

ExtraLight Italic

Gl

Light Italic

4φ

Regular Italic

Há

Medium Italic

Eß

Bold Italic

Υθ

ExtraBold Italic

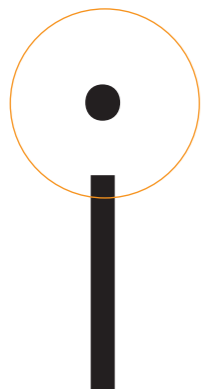
Ka

Heavy Italic

Jö

Key details

Dot



The round dot is used for i and j as well as punctuation. This lends a softness to text setting.

Italic



The italic includes the more cursive shapes of f and g.

Cut



Oblique cuts to several letters add a distinctive character across the typeface.

Curl



The lowercase l has a curled foot.

Arch



The arches branch smoothly from the stem in the italic.

Some specific OpenType features in Bliss Pro

Fractions

1/2 7/8

Turn on or apply the **Fractions** OpenType feature.

Nut fractions

1 7
2 8

Use the OpenType feature **Stylistic Set 1** or **Stylistic Alternates** to make nut fractions.

Small capital figures

E5@

All Small Caps makes the figures small capital height. It also does the same to various pieces of punctuation including bracket, brace, parenthesis, as well as the ampersand and copyright.

Alternate Greek characters

βθ

The alternate Greek versions of beta, theta and phi can be obtained by applying the **Stylistic Set 2** or **Stylistic Alternates**. The characters are transposed in the italic fonts.

Example

Typographic good manners = *clear communication*

The overall design and balance of a piece of typography can either draw the reader in, or, if badly handled, repel them. It is good writing and an attention to the details of text setting that will hold the person's attention.

1 ONCE THE TARGET AUDIENCE AND METHOD of delivery have been agreed, the format of a text will suggest the general typographic approach. This means not only format in the traditional terms of size and proportion, but also in the newer sense: is the text fixed like print and some e-publications, or flexible (and probably responsive), such as for the web, e-readers, smartphones and tablets?

In terms of readability, I would argue that the critical factor is not necessarily the typeface itself, but the relationship between type size, line length and leading (or line feed). Badly handled combinations of these three elements can make any typeface uncomfortable to read. For continuous text in books, around 10–12 words are considered the optimum amount in terms of line length. However, we can read more words in a line if we use more leading; and we make do with less in other formats because of the advantages and constraints of those formats.

2 Related to these considerations are alignment and paragraph treatment. For running text, alignment is a choice of ranged-

left or justified. If in doubt, set anything on a narrow measure (8 words or less), or, for an electronic platform, ranged left. Justified text works well in print for longer texts and with lines of optimum length. Some editing of the hyphenation and justification settings will need to be done.

Paragraphs are units of thought and, as such, need to be clearly distinguishable from each other. The typographic norm in running text is to use a simple indent on the first line. A value equal to the leading – the dominant vertical increment of measure – is a suggested minimum. The first paragraph in a chapter or section does not need an indent. If the text is not as linear as a novel, a space may be preferred: a line space is easy to use but can create a gappy page; a half-line is just as clear but more economical.

The general principle of the guidelines that follow is that the designer should avoid ambiguity and seek simplicity in laying out the text. Putting that into effect might not seem desperately exciting, but it can be viewed as a moral imperative. The designer has to do some basic work so that

Key

- 1 Small capitals
- 2 Oldstyle figures

Example

1 *Jekk jogħġbok*

2 Стоянка запрещена!

3 **CANTANTE LIRICA**

Key

- 1 Medium Italic
- 2 Light
- 3 ExtraBold, small capitals

Example

1 Enligh¹ten

2 Λεξικ²ό

Key

- 1 Light
- 2 Heavy Italic

About

Signature

Jeremy Tankard Typography

Since 1998 Jeremy Tankard Typography has been innovating award-winning type and producing typographic solutions for clients across the world. We create type that embraces technology and the changing use of typefaces and fonts. With a high attention to detail and quality, our collection offers diverse possibilities for all aspects of design. Our bespoke typefaces also reflect this same approach and attention to detail, as a result many have won awards based on their originality, design excellence and functionality.

Contact

Jeremy Tankard Typography Ltd
Windyridge
4 Worts Causeway
Cambridge CB1 8RL
England, UK

+44 (0)1223 47 46 14
@JeremyTankard
info@typography.net

Further information

Test the fonts online or download a demo at [typography.net](https://www.typography.net)
Read the about the design at [studiotype.com](https://www.studiotype.com)
These fonts are available for license on desktop, web and app.

Legal

Typographic good manners © Phil Baines.

This PDF uses the Bliss Pro and Pembroke typefaces.

Bliss® and **Pembroke®** are registered trademarks of JT Types Ltd. The typefaces and font software available to license from Jeremy Tankard Typography are the intellectual property of JT Types Ltd. All rights reserved.

Copyright © 2017 Jeremy Tankard Typography Ltd