

Claymore

Clear, calm, charismatic



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

Claymore is a subtly modulated sans serif with an equally subtle hint of Gothic inspiration. Its striking image performs exceptionally well across the family's range of weights. The many details have been crafted to deliver an engaging and clear image in text, with a strong individual personality when used at display sizes.

The family

Claymore comprises of 16 fonts.
(8 weights in 2 styles)

Hair	Hair Italic
ExtraLight	ExtraLight Italic
Light	Light Italic
Regular	Italic
Medium	Medium Italic
Bold	Bold Italic
ExtraBold	ExtraBold Italic
Black	Black 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
Figure sets
Superiors
Fraction sets

Language support

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

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

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

2021

Claymore family

Hair

Bi

ExtraLight

Ał

Light

Rß

Regular

K1

Medium

Mf

Bold

Ṭa

ExtraBold

Sy

Black

Xt

Hair Italic

Ał

ExtraLight Italic

Fe

Light Italic

Øi

Italic

Pr

Medium Italic

Đk

Bold Italic

Lç

ExtraBold Italic

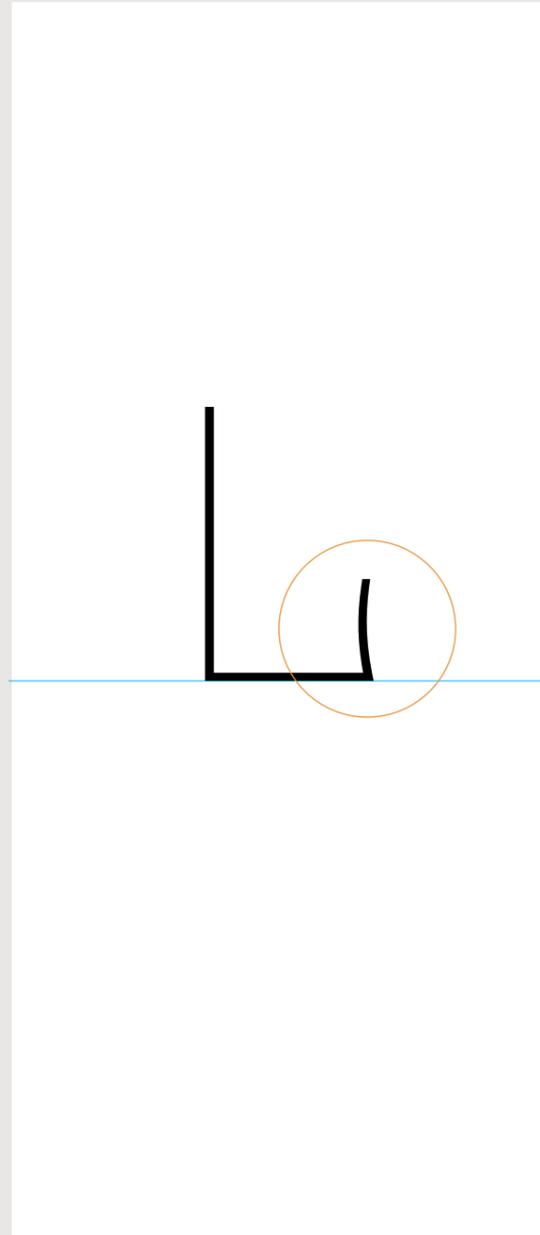
Urí

Black Italic

ÿ

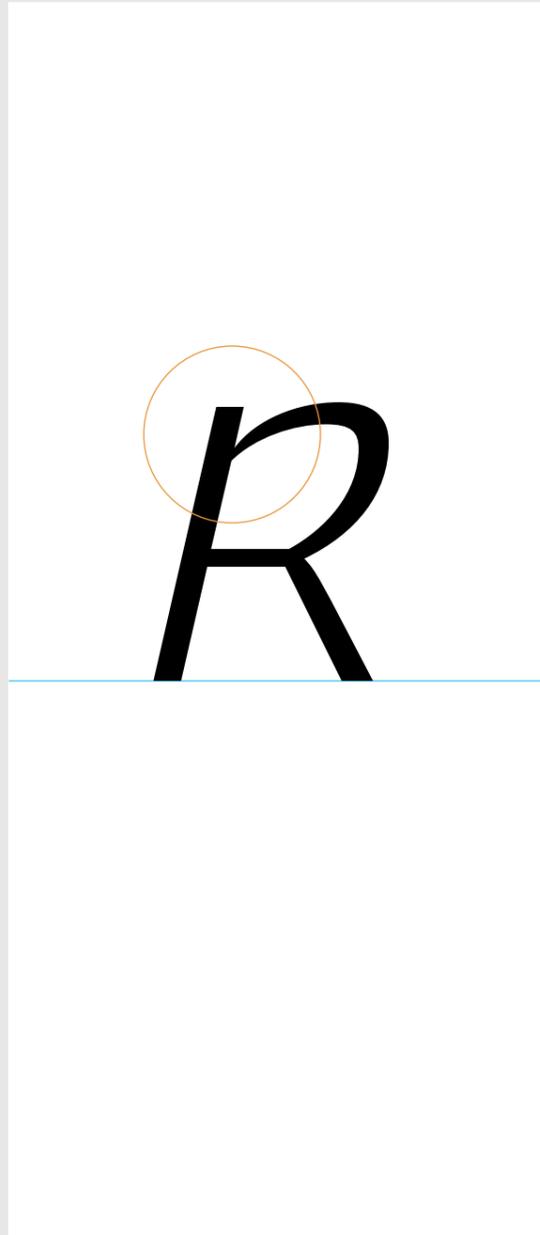
Key details

Stroke



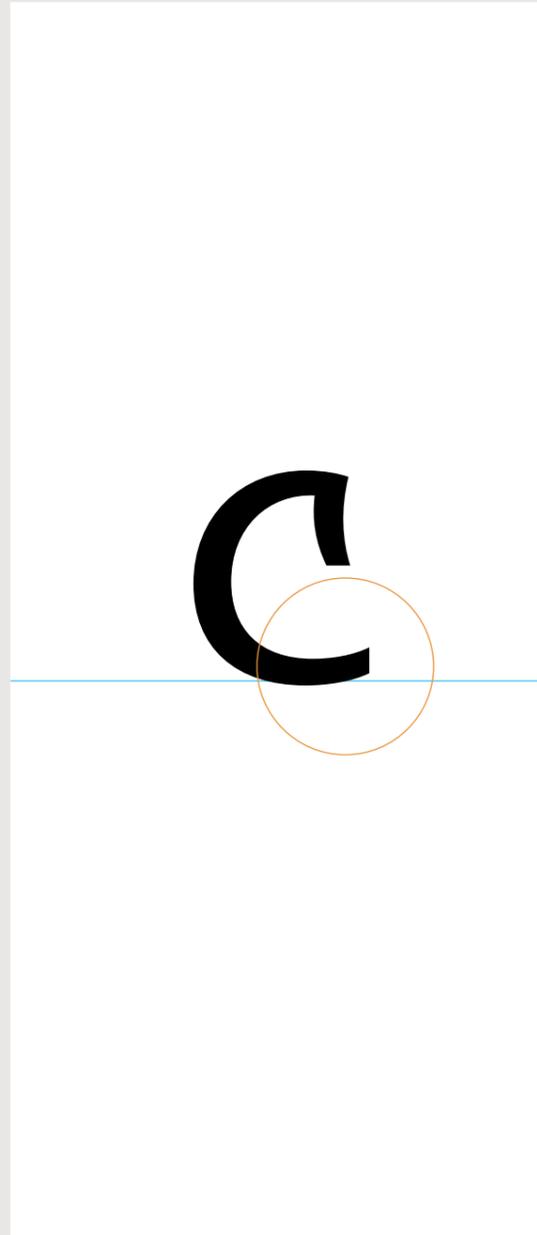
An additional sabre-like stroke is added to several characters.

Arch



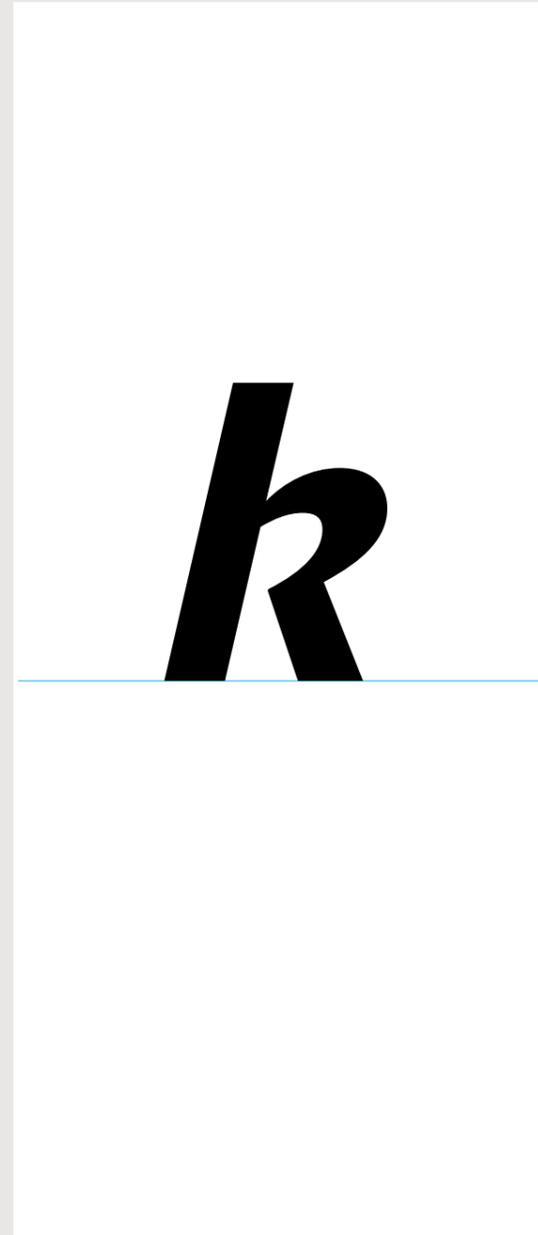
Branching arches are used in the italic capitals to add more movement and individuality.

Reach



Curved strokes reach out in a forward direction.

Curve



Energetic curves flow throughout the typeface imparting a strong and spirited personality.

Cut



Sharp details appear at junctions to contrast with the curves.

Some specific OpenType features

Oldstyle figures

258

Small capitals

(E4!

Superiors

ab¹²³

Fractions

$\frac{1}{2}$ $\frac{7}{8}$

Nut fractions

$\frac{1}{2}$ $\frac{7}{8}$

Barless fractions

$\frac{1}{2}$ $\frac{7}{8}$

Use the **Oldstyle** feature to change standard lining figures to non-lining ones. There are also **Tabular** and **Proportional** sets.

All Small Caps will change capitals and lowercase to small capitals. This feature also changes figures and various elements of punctuation such as bracket, brace, parenthesis, ampersand, and copyright.

The **Superiors** feature change the lowercase and figures to ones specifically designed for ordinal and notational use.

Use the **Fractions** feature to make standard fractions.

Use **Alternate Fractions / Nut Fractions** (Stylistic Set 1) or **Stylistic Alternates** to make vertically stacked fractions.

Use **Barless Fractions** (Stylistic Set 2) to create fractions without the bar.

Example

1 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, tablet, e-readers and smartphones?

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.

2 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.

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

Key

- 1 Small capitals
- 2 Oldstyle figures

Example

1 Frijol con puerco

2 EAST ANGLIA

3 *Sidu River Bridge*

Key

- 1 ExtraLight
- 2 Regular, small capitals
- 3 Bold Italic

Example

1
Troubadour

2
Ogród

3
maskin

4
RESORT

Key

- 1 Hair
- 2 Black
- 3 Italic
- 4 ExtraLight Italic

About

Craftsmanship

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.

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Legal

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