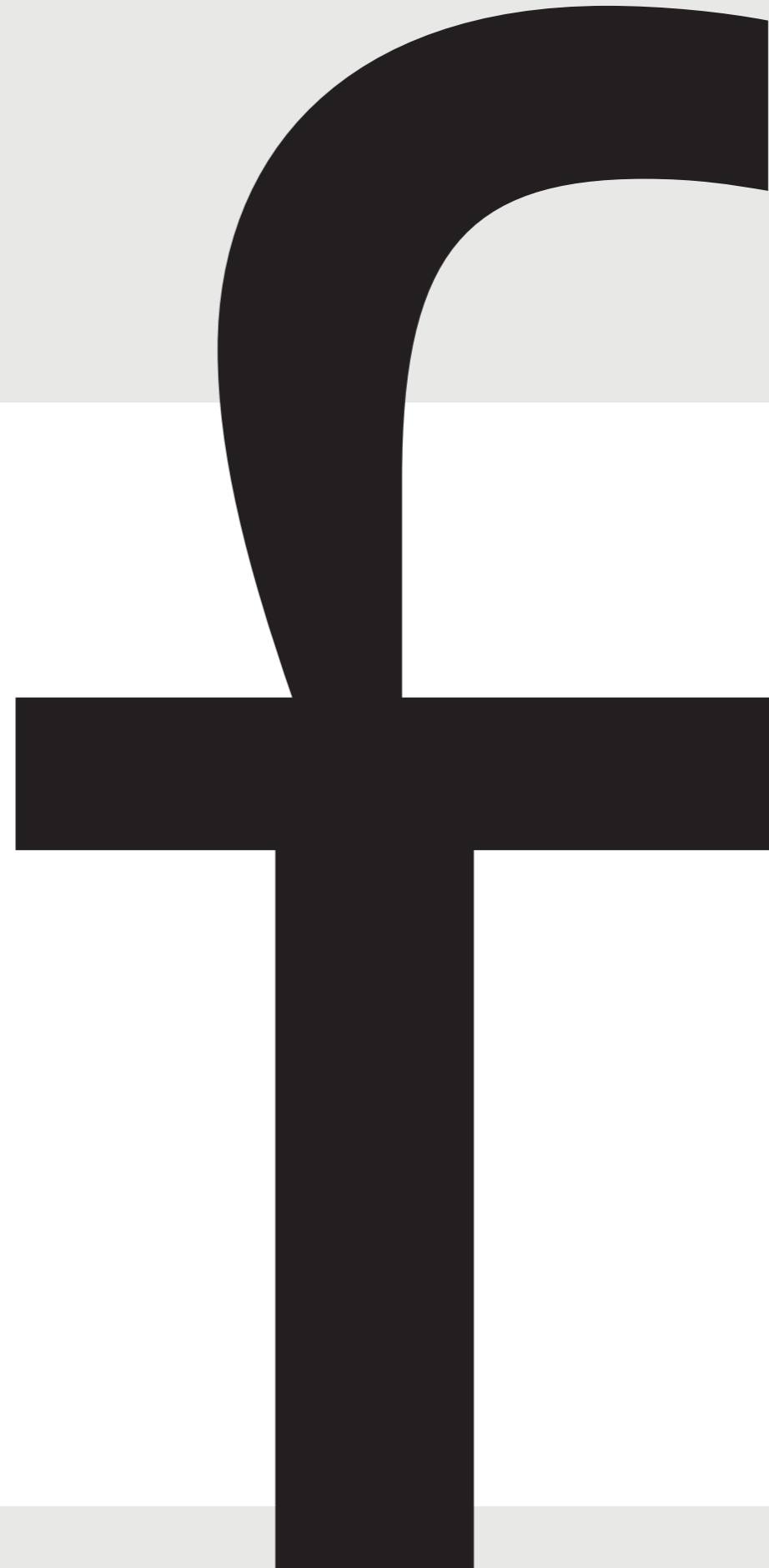


Fenland

Modern, flowing, twisting



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

Fenland offers a bold and striking image that's instantly recognisable and fresh. Its visual uniqueness becomes apparent when seen large. A full character set makes it capable of complex typography and use with all manner of applications.

The family

Fenland 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

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

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

2012

Fenland family

ExtraLight

Kā

Light

Eg

Regular

Øc

Medium

Qü

Bold

Fb

ExtraBold

Đy

Heavy

iŋ

ExtraLight Italic

šm

Light Italic

pe

Italic

Wf

Medium Italic

Lt

Bold Italic

Xo

ExtraBold Italic

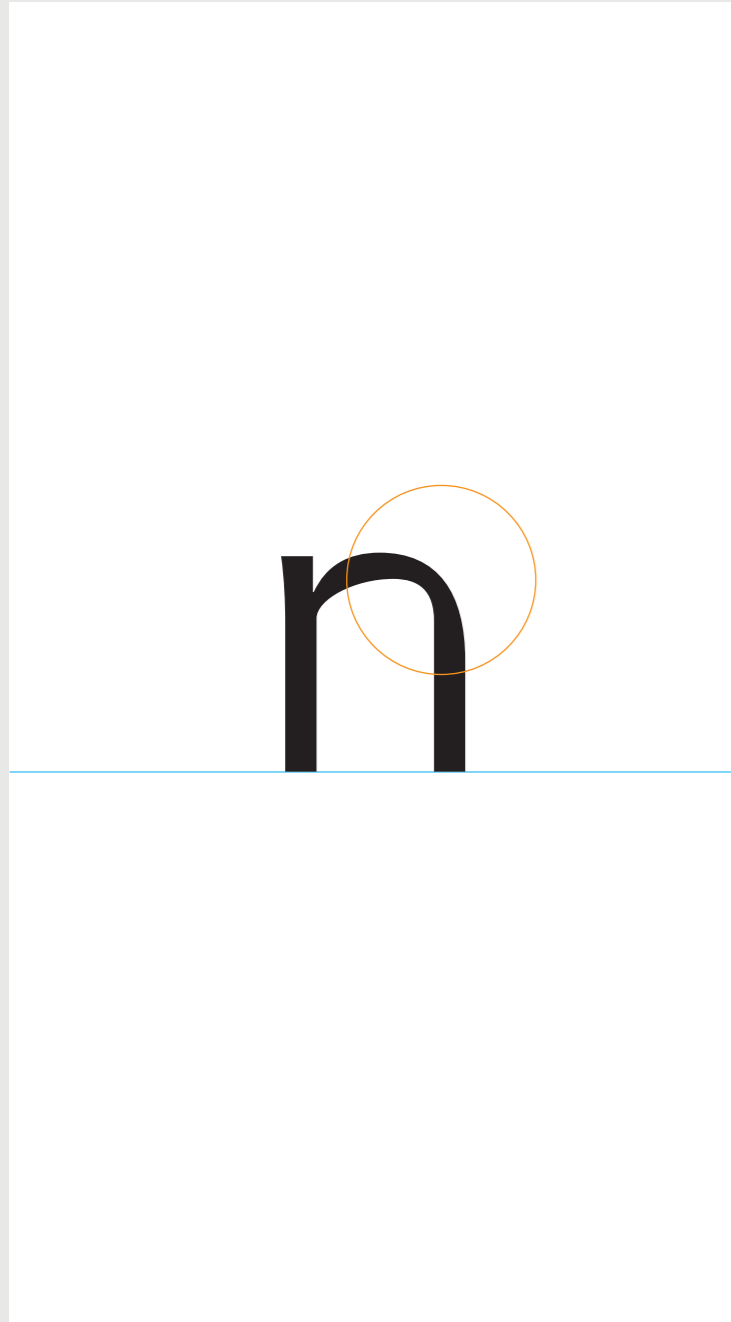
Th

Heavy Italic

Kr

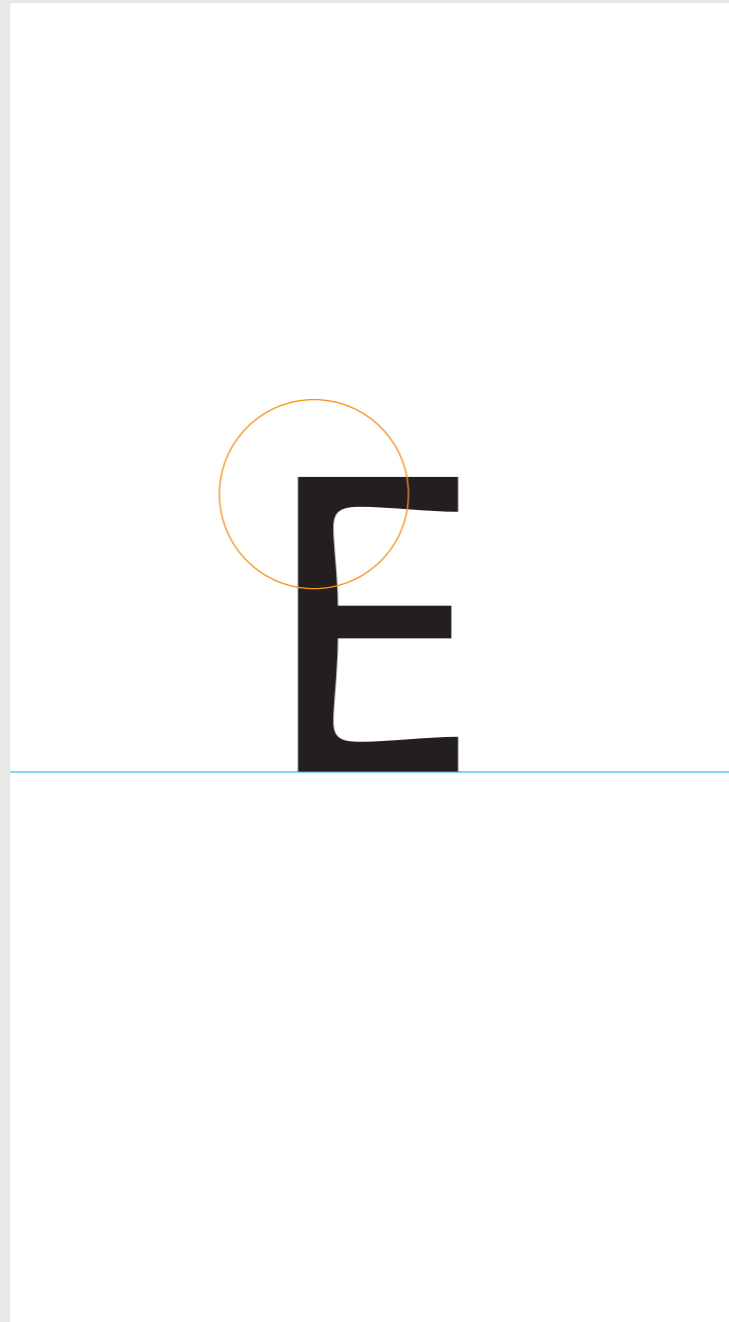
Key details

Bend



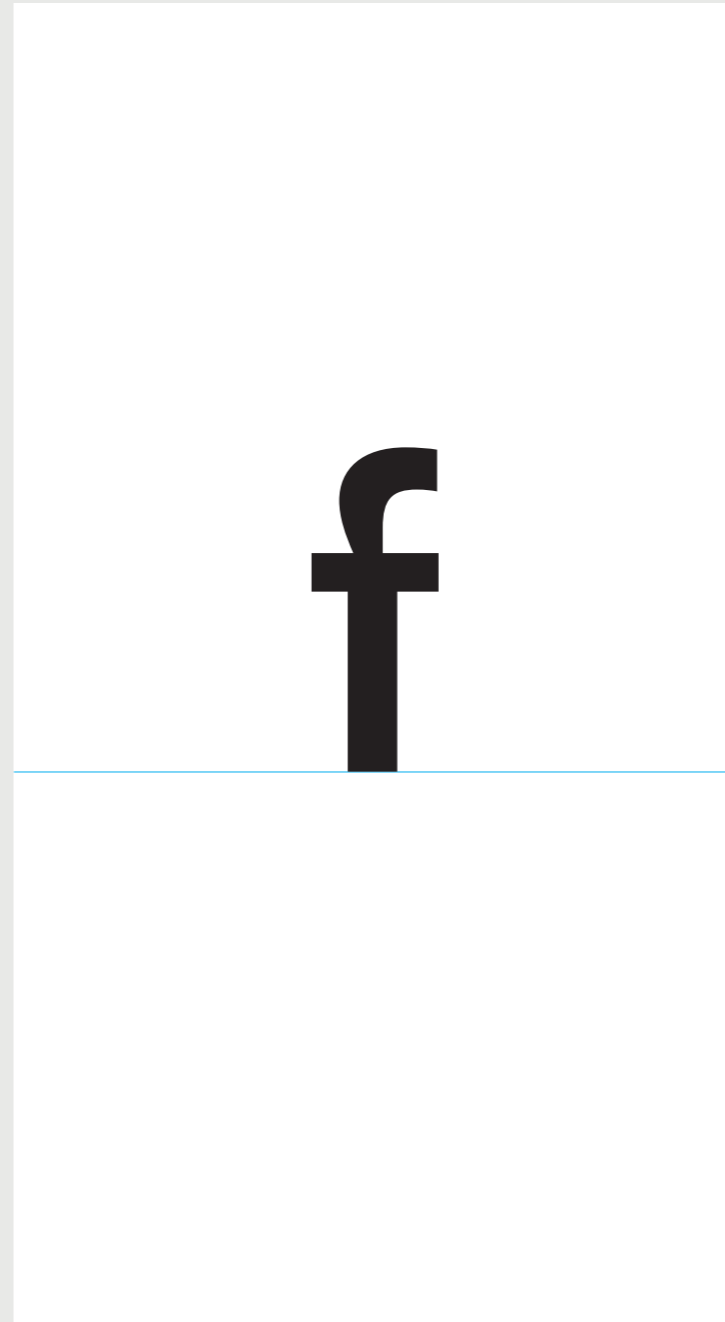
A thin point is incorporated along the bend of a curve.

Curve



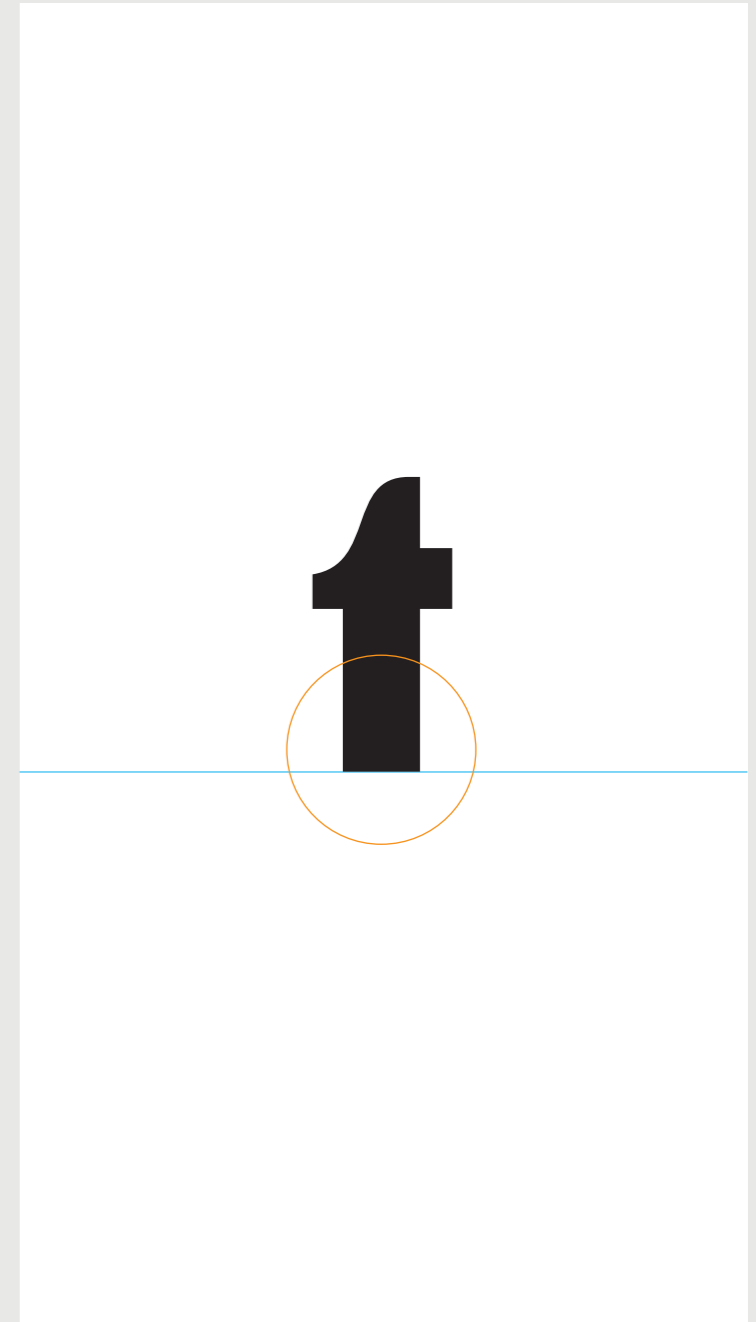
A curve is added to the inside of a straight junction.

Construction



Several letters follow a different construction to that which writing would generally produce.

Simple



Some characters have a simplified shape.

Some specific OpenType features

Fractions

1/2

Nut fractions

1/2

Barless fractions

1₂

Small capital figures

E5

Raised superiors

h^{1a}

Alternate j

ji

Arrows



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

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

Use **Stylistic Set 2** to make barless fractions.

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.

Stylistic Set 3 raises all the superiors a little more. Use this if a slightly higher placement is desired in notation.

Use **Stylistic Set 4** or **Stylistic Alternates** to replace the standard j with the straight j.

A selection of arrows are accessible through the application's **Glyph palette**.

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?

2 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.

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 New Structuralism

2 Hvað kostar það?

3 ***modern construction***

Key

- 1 Regular
- 2 ExtraLight
- 3 Heavy Italic

Example

1 **Structured**

2 HISTORY

Key

- 1 Medium
- 2 ExtraLight

About

Technology

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
Read the about the design at studiotype.com
These fonts are available for license on desktop, web and app.

Legal

Typographic good manners © Phil Baines.

This PDF uses the Fenland and Pembroke typefaces.

Fenland® 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