

HAWKLAND

Footnote 28

September 2018



From the printed specimen

Our new typeface

Hawkland is an elegant typeface based on the typestyle that appeared in the second half of the 18th century. This style later became known as Transitional. Unlike the serifs generally found in Transitional types, those of Hawkland are sharper and unbracketed. Overall, the type has a more engineered feel with perhaps a little of the quality found in the engraved letters produced by the writing-masters of the time.

Hawkland doesn't mimic the Transitional types directly, but develops details not found in British types of the period. These help to add a contemporary feel, which is further enhanced by subtle shifts in weight and curve structure inherited from our [Fenland](#) sanserif.

The design originally began as a text type with a range of weights to give Hawkland the flexibility to function across a wide variety of uses. As the type progressed, trials were carried out to push the design further, resulting in Hawkland Fine. Created for larger display use, this family has slightly different proportions, finer details and a greater range of weights.

HAWKLAND

Thin

Thin Italic

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Black

Black Italic

HAWKLAND FINE

Thin

Thin Italic

Extra Light

Extra Light Italic

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Extra Bold

Extra Bold Italic

Black

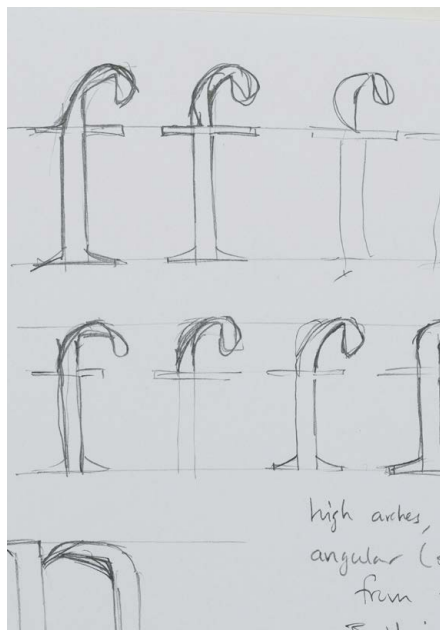
Black Italic

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The design process

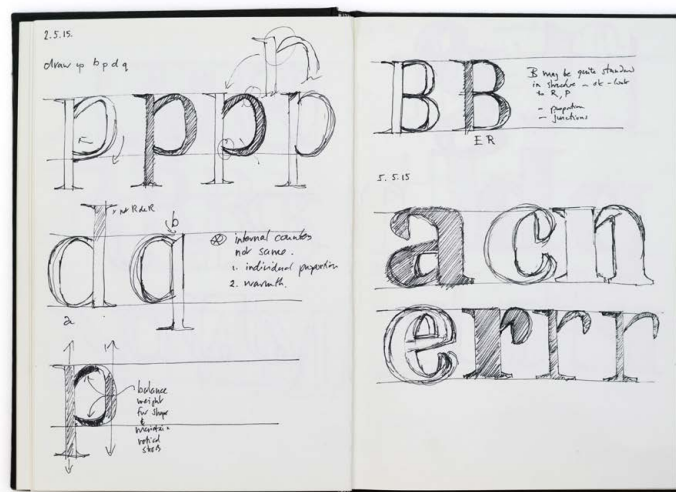
Historical grounding is rarely far from our work and references are continually being made and reinterpreted. At the start of a typeface design, initial ideas for the look and feel are explored in a sketchbook. These develop as more ideas about the possible range of weights, its italic, and potential use are considered. Once a basic idea for several letters has been arrived at, more formal drawings are made on tracing paper. The beauty of these is that they can be quickly moved around to make a word shape, and so get a better feel of how the ideas are developing.



These drawings were made on loose sheets of paper and later inserted in the sketchbook



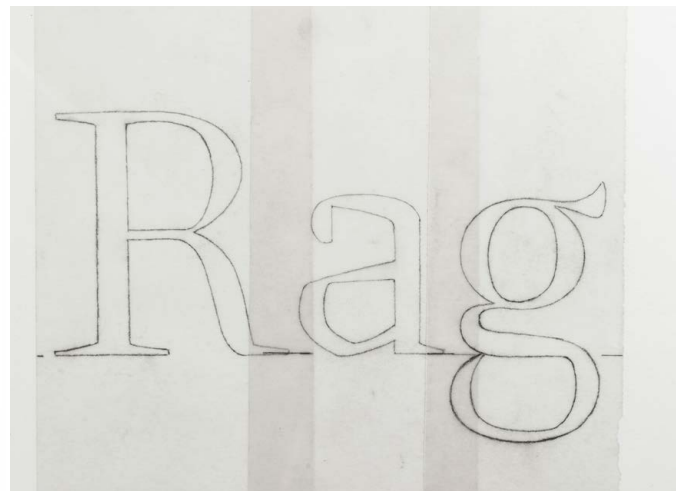
The arch of the n and terminal details of c and e



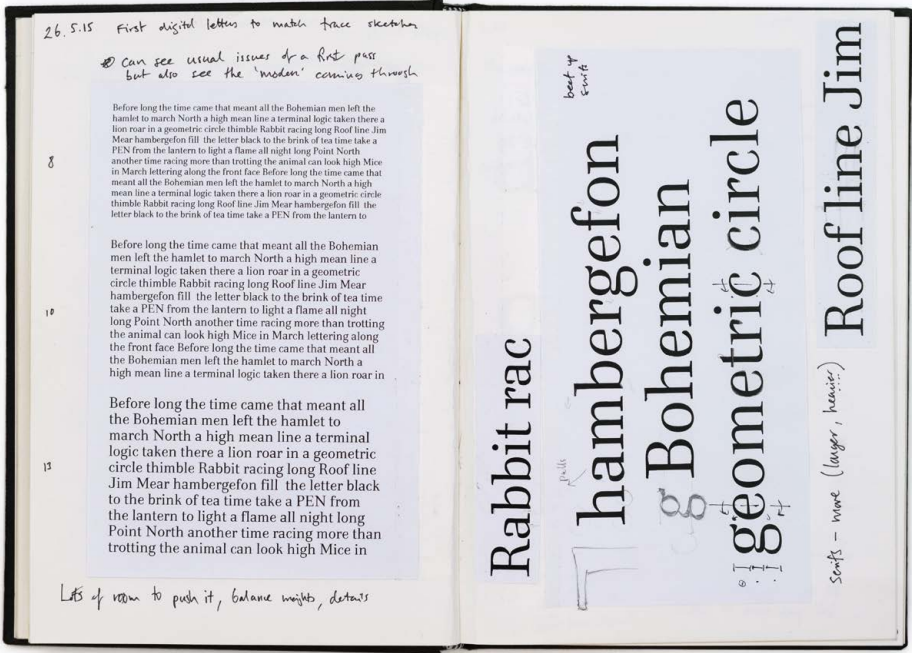
The shift of weight around a curve



The effects of weight change

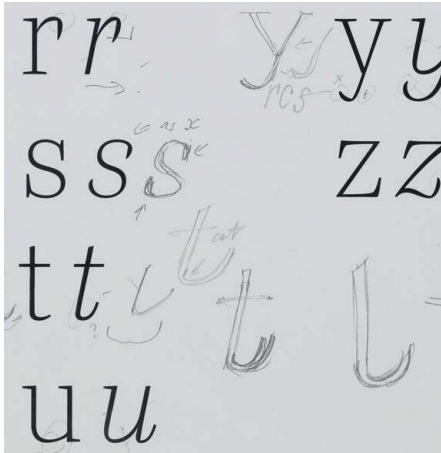


Letters on tracing paper

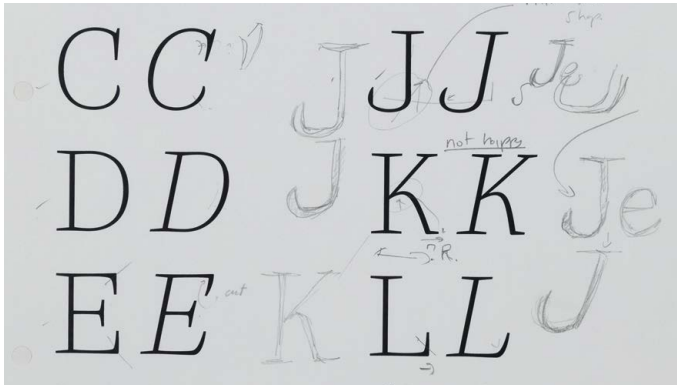


First digital version

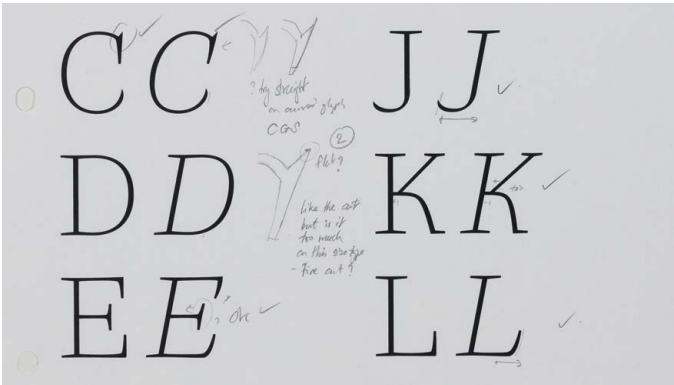
The first digital version is always disappointing. The warmth of the sketches is lost in the functional, unforgiving line created by the computer. The trick is to manipulate the outline of the letter shape into something that captures the essence of the initial drawings, and the concept seen in the mind's eye. This process goes on for 'as long as it takes' with the aim to unify all the letters into a believable whole.



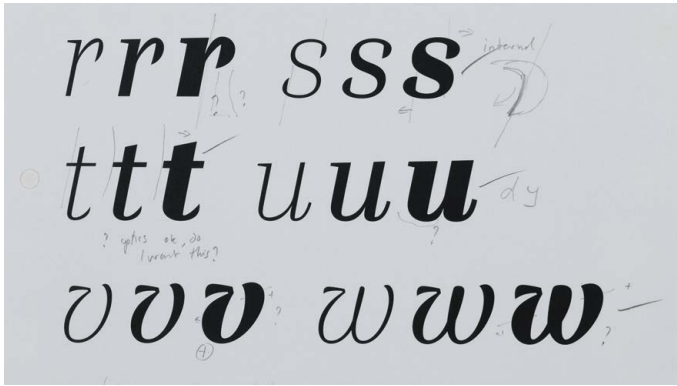
Comparing roman and italic



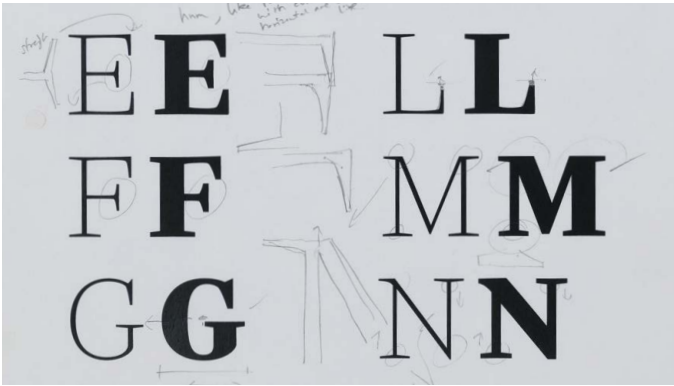
Pencil notes for the J and K letters



New J and K letters and additional notes about the serif of the C



Reviewing consistency of letter shape across weights



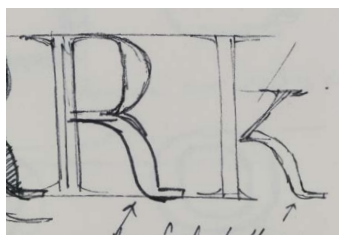
Notes on serifs

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Through this gathered collection of images you can see a snapshot of the development and influence of ideas to the final letter. Once the character set is finalized, the production process can begin. This generally involves adjusting the fit of the letters, adding kerning and

hinting (which controls the visual quality of the typeface, especially at small sizes). All of these processes often require the letters to be tweaked or even redesigned.



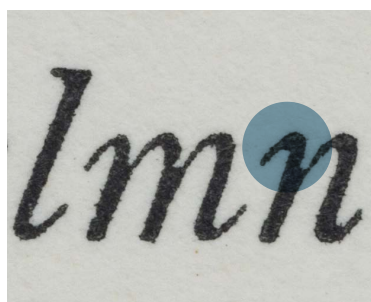
Schematic sketch that holds the essence of the letter



Early drawings made on tracing paper



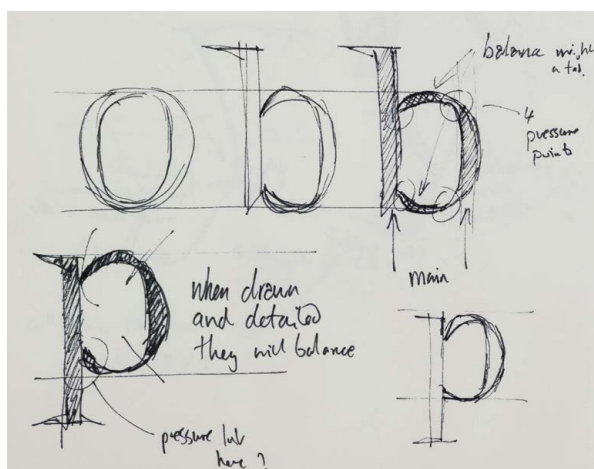
The serifs are not bracketed and are closer to those of a Modern, but retain a degree of shaping.



The Italic of John Bell's type (1788) showing the calligraphic lead-in stroke found in British italics of the period



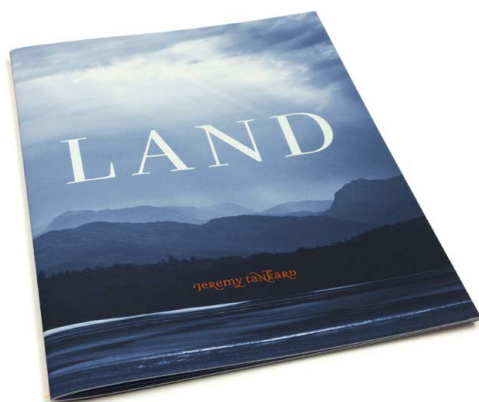
Hawkland italic incorporates a serif as the lead-in stroke of several lowercase letters.



Shifting the stroke weight around the curve



The visual patterning of the typeface shows a vertical axis with an even rhythm. The curves are full, as found in Transitional types, unlike Moderns which tend to be more abrupt.



The Hawkland specimen

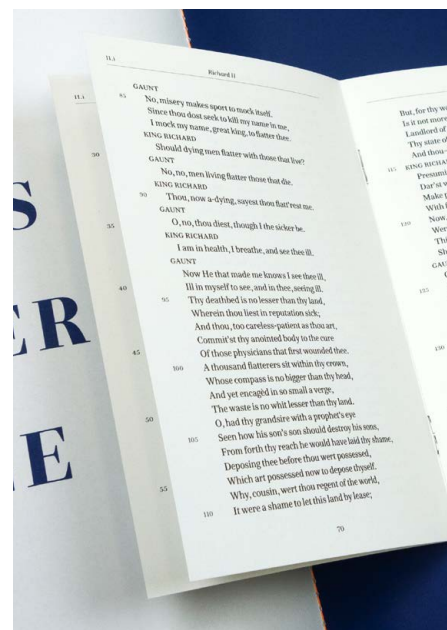
A monumental specimen

Early on we had the idea to put together a printed specimen that included a variety of tip-ins. A tip-in is a separate item that's glued into a larger publication. Several of the books and journals in our typographic library incorporate tip-ins to show the use of a typeface, illustration or print process. They lend a unique hand-crafted quality to the final product and make the type more tangible.

The multitasking Alistair Hall at [We Made This](#) has designed the sumptuous large format specimen to introduce and showcase Hawkland. It opens to a whopping half-metre spread and shows the type to its full. With Lake Windermere stretched out across its cover, a range of tip-in examples that show various uses, and an in-depth story on the design inspirations and process; it truly is a luxurious item to covet. In fact it's so special we've given it its own ISBN number. Take a closer look at the specimen in our [Publications](#) section at [typography.net](#).



A page spread from the specimen



One of several tip-ins



More information online

Check out [Hawkland](#) and [Hawkland Fine](#) at [typography.net](#); you can browse each weight, see all the glyphs, try out the typographic features, and download a demo to test on your computer. Additional information is included in the [Hawkland info PDF](#) available on our website.

Over at [studiotype.com](#) we've put together a glimpse into the story behind the design of Hawkland. From initial thoughts in 2012 to a first stage in 2015 and final design and production through 2017–18; the typeface has had a long development.