



Rockhopper

Footnote 40

April 2022

Aa Bb Cc <i>ExtraLight</i>	<i>Aa Bb Cc</i> <i>ExtraLight Italic</i>
Aa Bb Cc <i>Light</i>	<i>Aa Bb Cc</i> <i>Light Italic</i>
Aa Bb Cc <i>Regular</i>	<i>Aa Bb Cc</i> <i>Italic</i>
Aa Bb Cc <i>Medium</i>	<i>Aa Bb Cc</i> <i>Medium Italic</i>
Aa Bb Cc <i>Bold</i>	<i>Aa Bb Cc</i> <i>Bold Italic</i>
Aa Bb Cc <i>ExtraBold</i>	<i>Aa Bb Cc</i> <i>ExtraBold Italic</i>
Aa Bb Cc <i>Black</i>	<i>Aa Bb Cc</i> <i>Black Italic</i>

The Rockhopper fonts

A <i>ExtraLight</i>	B <i>ExtraLight Italic</i>
C <i>Light</i>	D <i>Light Italic</i>
E <i>Regular</i>	F <i>Italic</i>
G <i>Medium</i>	H <i>Medium Italic</i>
I <i>Bold</i>	J <i>Bold Italic</i>
K <i>ExtraBold</i>	@ <i>ExtraBold Italic</i>
E <i>Black</i>	J <i>Black Italic</i>

The Rockhopper swashes

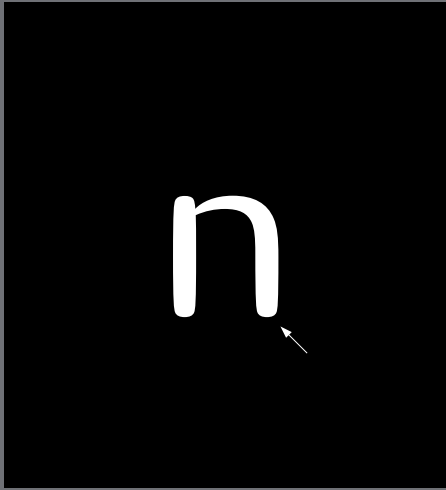
Two typefaces in one

Firstly, Rockhopper is a rounded sans with a softness designed to function well on the high resolution screens used today. Its extended character set handles all manner of text with ease whether this is on-screen or off.

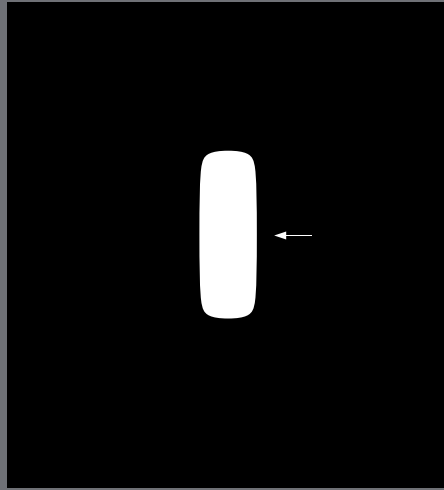
Secondly, Rockhopper explores the potential of cumulative swashes – from single to overkill. A single swash can be used to enhance a word, or many swashes added to visually push the bounds of legibility and expression. Swashes are applied to the main body of a glyph, its left or right side. Clashing is expected and encouraged to create a visually rich texture.

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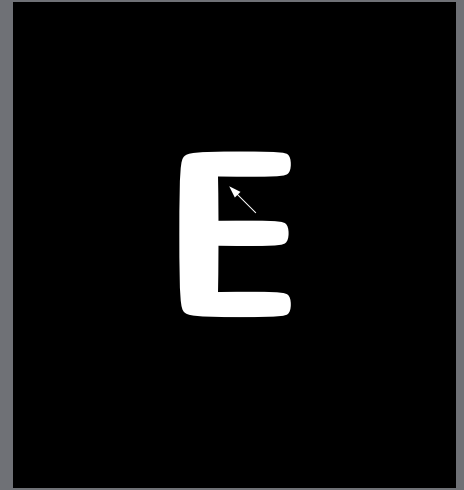
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Rounded terminals (Regular)



Swellled stems (Black)



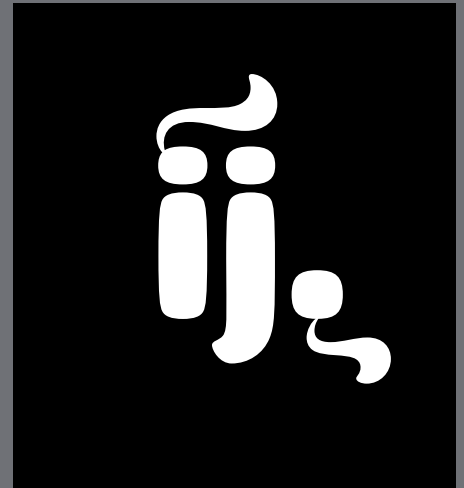
Sharp internal junctions (Bold)



Simple shapes (ExtraLight)



Soft shapes (Medium Italic)



Round dots and fluid swashes (ExtraBold)

Details of character

Rockhopper makes use of several details to maintain its soft appearance. Rounded terminals are its principal feature which flatten slightly as the font weight increases. All strokes are made of curves that swell slightly; a feature that enhances the softness. In contrast to this, all the junctions where strokes meet, are kept sharp. This adds a little tension and texture across the type.

As well as the structural details, choices in letter shape contribute to the rounded and soft look. Simpler forms of **a** and **g** are used together with more rolling forms, such as **e** and **v**, in the italic. The whole typeface also benefits from open letter shapes. To round off, it goes without saying that all the dots and punctuation are soft, and the swashes fluid.

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Åå Çç Đđ Éé
Ğğ Ĥĥ Ōō ßß
ƆƆ Țț ȚȚ Žž

Support for a wide range of languages (Medium Italic)

107 318 471 834
509 ⁸ 5/6 5/6

Lining and non-lining numbers (both proportional and tabular), small capital, and reduced sizes for notation and fraction building (Light)

SMALL CAPITALS

Correctly sized and weighted small capital letters (ExtraLight)

(¿@Type!)
(¿@TYPE!)
(¿@TYPE!)

Correctly aligning and size specific sorts (ExtraBold)

The typographic palette

The comprehensive character set makes advanced typographic detailing easy to achieve. Typographic features allow access to a full range of alternates including optically designed small capitals, extensive figure sets, and correctly aligned and sized sorts.

CUSTOMS DECLARATION		CN 22	
Further guidance at typography.net/support		May be opened officially	
Sender's Name	JEREMY TANKARD TYPOGRAPHY		
Sender's Address & Postcode	WINDYRIDGE 4 WORTS CAUSEWAY CAMBRIDGE CB1 1RL UNITED KINGDOM		
Contents	<input type="checkbox"/> Commercial Sample	<input type="checkbox"/> Sale of Goods	<input type="checkbox"/> Gift
	<input checked="" type="checkbox"/> Documents	<input type="checkbox"/> Mixed content	
	<input type="checkbox"/> Returned Goods	<input type="checkbox"/> Other:	
Description of Contents	Quantity	Weight (kg)	Value (GBP)
Letters/Documents	1	0.070	0.00

Information

Paragraph Airlines		BUSINESS CLASS	
Gate	Gate Closes	Seat	
19	20:42	27B	
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Departure	Arrival		
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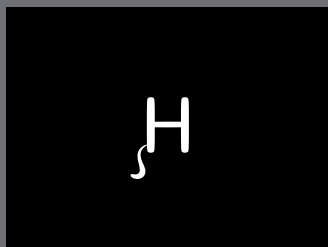
Ticket

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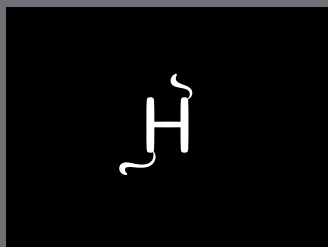
Product

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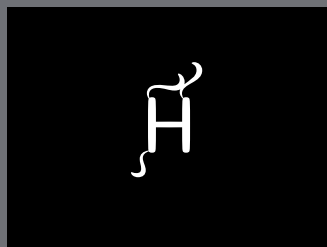
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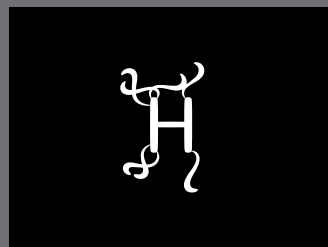
One swash on letters



Two swashes on letters



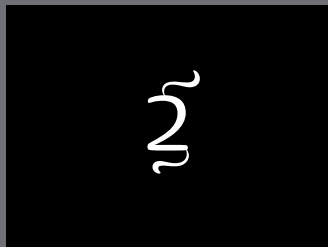
Three swashes on letters



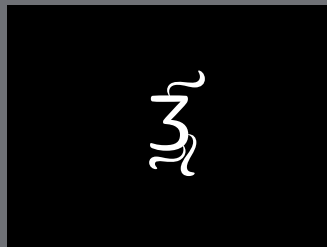
Lots of swashes on letters



One swash on figures



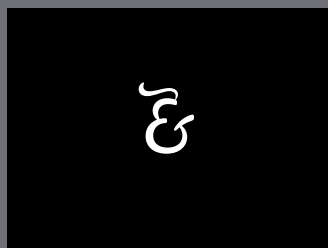
Two swashes on figures



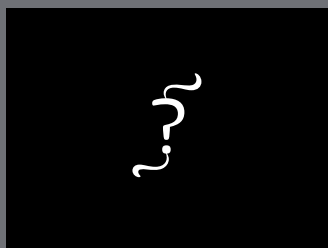
Three swashes on figures



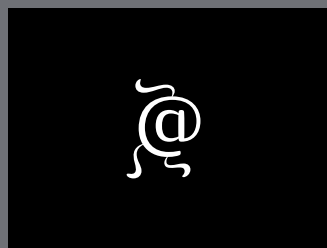
Lots of swashes on figures



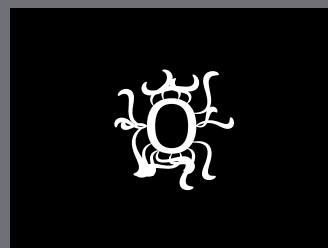
One swash on sorts



Two swashes on sorts



Three swashes on sorts



Overkill (all the swashes)

The swash palette

With over 4000 swashes in each font there's a vast amount to play with. To try and make life easier they've been put into groups which are accessed through the Typography menu. Capitals, lowercase and small caps can have one, two or three swashes added. In addition there's an option to also add lots of swashes. Lining, non-lining and small cap figures follow this same pattern as well. Additional characters aren't forgotten with one, two or three swashes able to be added to a selection of sorts including @ # ¿ ? ¡ ! & ¶ § № () [] { } .

There's even an option to turn all the swashes on; the 'Overkill' option. This is limited to capital A–Z and lining figures resulting in highly embellished versions.



Sticker



Cover



Brand

ExtraLight



ExtraLight Italic

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

ExtraBold

ExtraBold Italic

Black

Black Italic

Rockhopper is a rounded sans
designed to function well
on high resolution screens.

*Its extended character set handles
all manner of text with ease.*

*It also explores the potential
of cumulative swashes
from single to overkill.*

**A single swāsh can be used
to enhance a word,**

**or many swāshes added
to visually push**

**the bounds of legibility
and expression.**

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Rough lettering



Naive lettering



Hand lettering



Ink squash



Overpainted cast letters



Filled in letters



Distorted letters



Merged letters



Glass letters



Sharp internal junctions



Swashes and flourishes

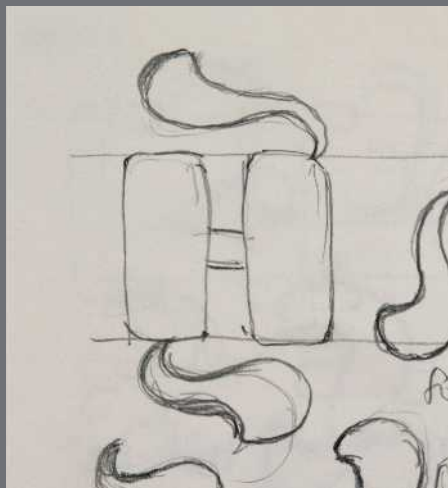


Lines set free

Bringing Rockhopper to life

The warmth of rough lettering, the spread of ink squash, the effects of overpainting and distorted letters, all influenced the shaping of Rockhopper. The blurring of a letter's silhouette through various processes, kickstarted the idea of adding and layering something to change the outline. Swashes, flourishes

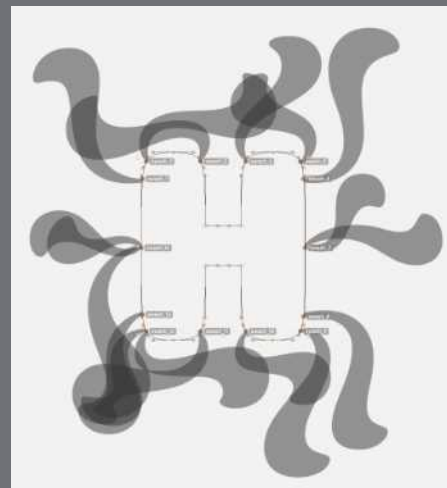
and the expressive free lines of Art Nouveau developed into the idea of a 'swash cloud' that surrounds each letter. From this, one, two, three or more swashes can be applied. Not just to letters, but figures and sorts as well. Visit studiotype.com to read a fuller story behind the design of Rockhopper.



Sketch showing the swash idea



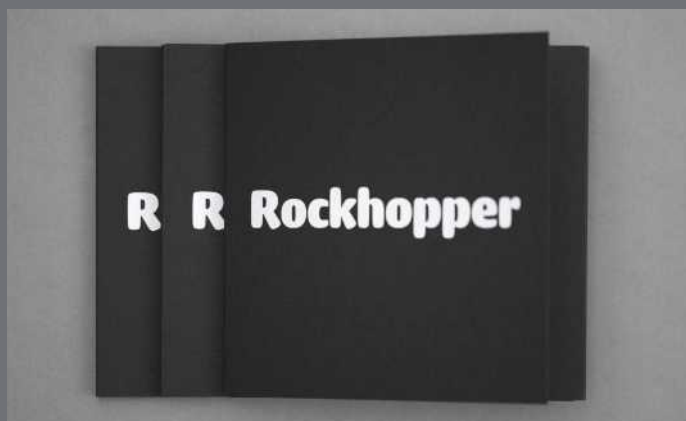
Trace drawings developing the idea



The 'swash cloud' surrounding the H

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Card folder



Laser-cut ampersand



Assorted panels



Detail

Rockhopper printed specimen

Think of this specimen as a computer display in dark mode. The black is the screen and the contents are printed with light, be that white light or rich colour, or even the light of a laser used to cut the ampersand – through which liquid colour pours out. In a nod to interactivity you can change the colour behind the ampersand to create different effects. Also in the

folder are several panels featuring different aspects of the typeface, and a fold out booklet stretching to 700mm. More information is on the [Publications](#) section of our website. Copies of this unique specimen are **free**, but postage will be applied at checkout.



One of several colour artworks produced for the Rockhopper specimen
Alcohol inks on acrylic panel, 200mm x 800mm

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Explorer Rockhopper



Try the fonts at typography.net



Font info PDF




The design of Rockhopper at studiotype.com

Discover more

Additional information can be found at both typography.net and studiotype.com

Explorer

Browse Rockhopper's fonts through the [Explorer](#) and click on any of the  icons to discover which weights and features have are shown. Explorer is best experienced through a desktop, laptop or tablet. Additional links to the Explorer can be found on the Rockhopper web page.

Try them out

All the fonts can be viewed and [tested](#) online.

Tech notes

The [Font Info PDF](#) is a more technical overview of Rockhopper. It shows the typographic ability available through OpenType features together with several examples of use.

Design notes

For more detail on the development of Rockhopper, read the story at studiotype.com.