

Hawkland

Enlightened, reasoned, engraved



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

Designed around the Transitional type style of the late 18th century, Hawkland delivers a crisp and clear-cut look. Both families include a wide range of weights all carefully designed to offer a variety of uses such as editorial text and headline, packaging and brand styling. The thinner weights especially, evoke an elegant engraved appearance.

Hawkland families

Hawkland is designed primarily for text use and comprises of 6 fonts in roman and italic, a total of 12 fonts.

Thin	Thin Italic
Light	Light Italic
Regular	Italic
Medium	Medium Italic
Bold	Bold Italic
Black	Black Italic

Hawkland Fine is designed for the larger use of display and headline and comprises of 8 fonts in roman and italic, a total of 16 fonts.

Thin	Thin 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
- Ligatures
- Superiors
- 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 and read about the design at studiotype.com These fonts are available for license on desktop, web and app.

Published

2018

Hawkland family

Thin

Ke

Light

Eg

Regular

Ra

Medium

Nd

Bold

Çu

Black

Gy

Thin Italic

Dz

Light Italic

Kf

Italic

Uø

Medium Italic

Me

Bold Italic

Ji

Black Italic

Br

Hawkland Fine family

Thin

Qa

ExtraLight

Kc

Light

Rt

Regular

Bi

Medium

Pe

Bold

Èj

ExtraBold

Sł

Black

Of

Thin Italic

Aß

ExtraLight Italic

Bn

Light Italic

Få

Italic

Pf

Medium Italic

Ck

Bold Italic

İw

ExtraBold Italic

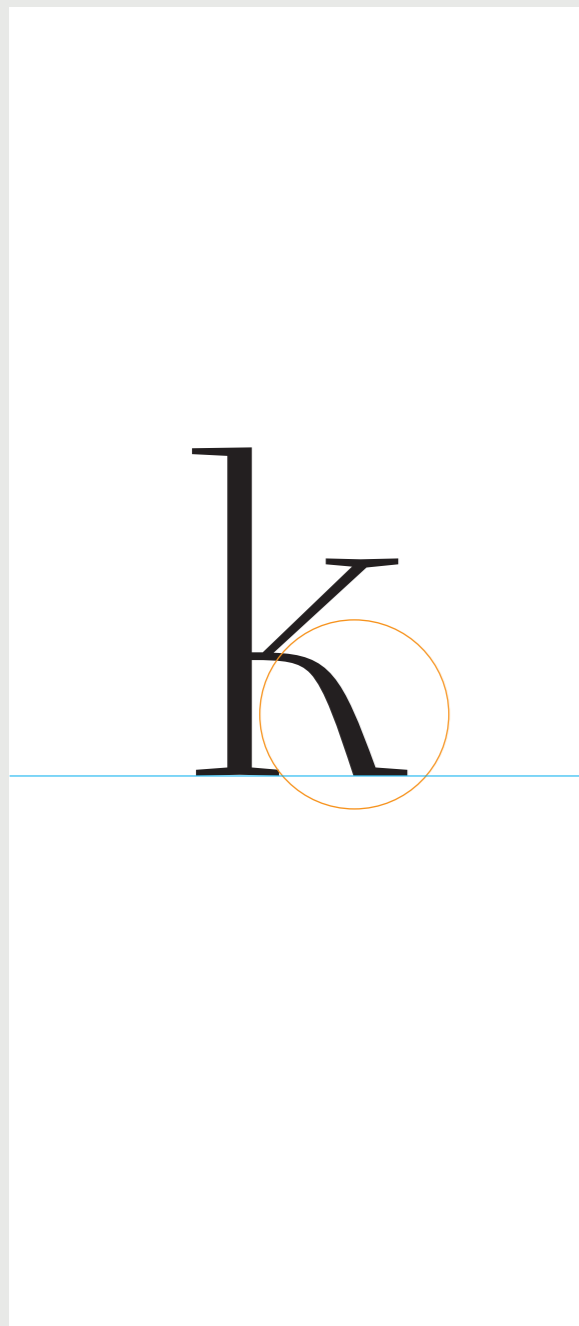
Pr

Black Italic

Rş

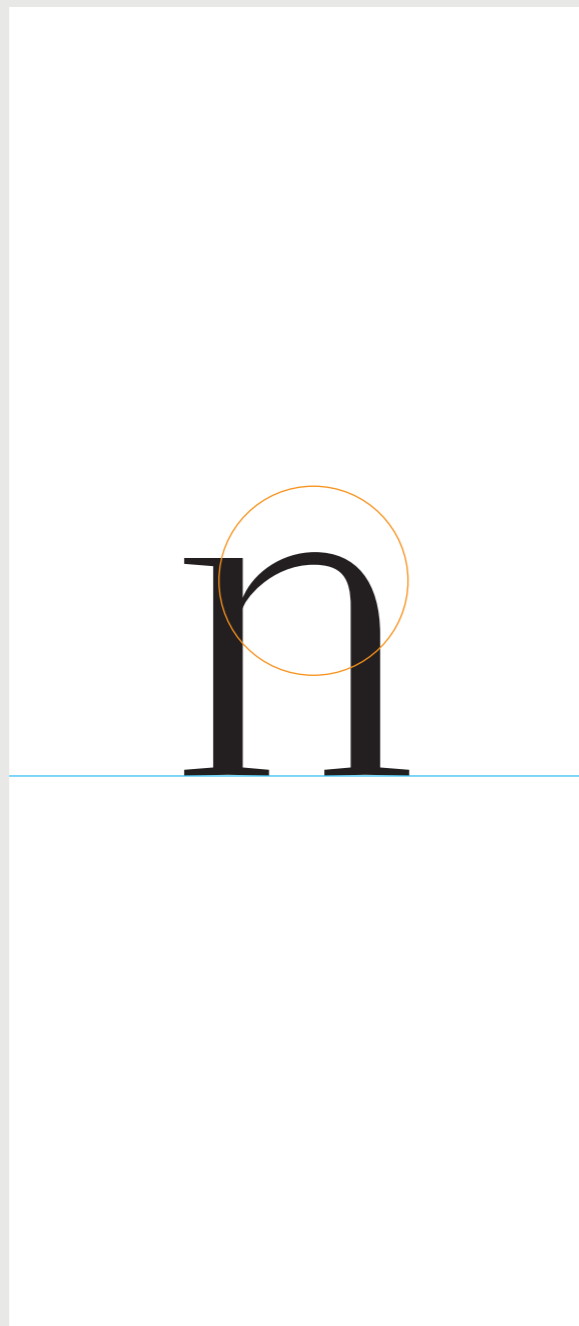
Key details

Curve



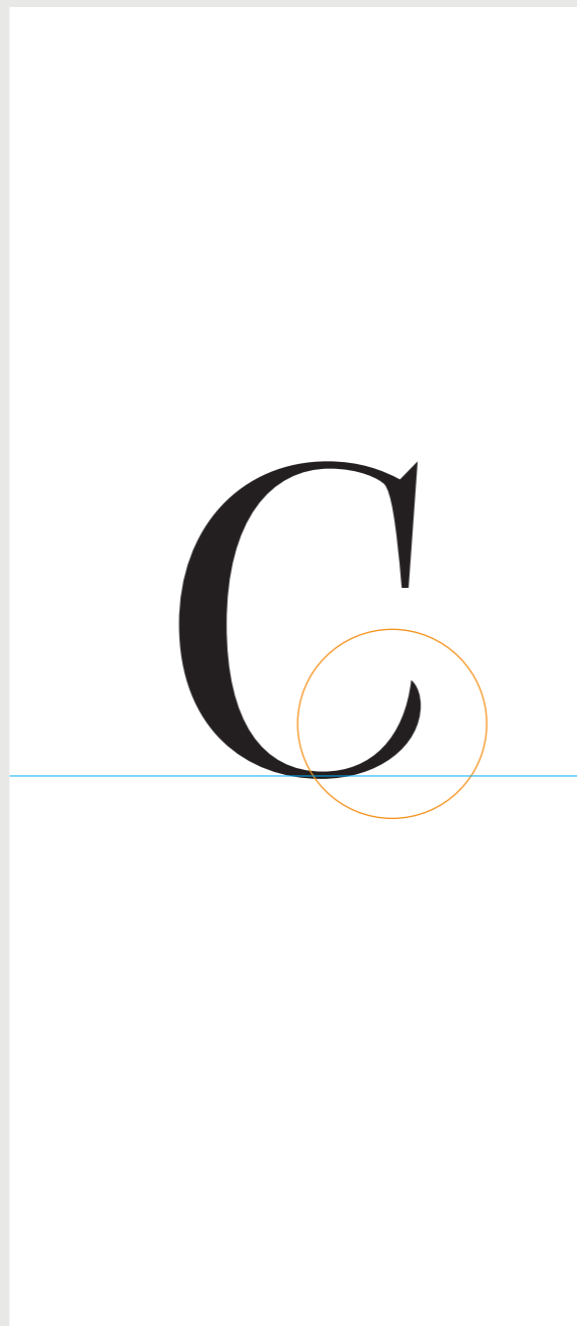
Curved leg to R, K, k.

Arch



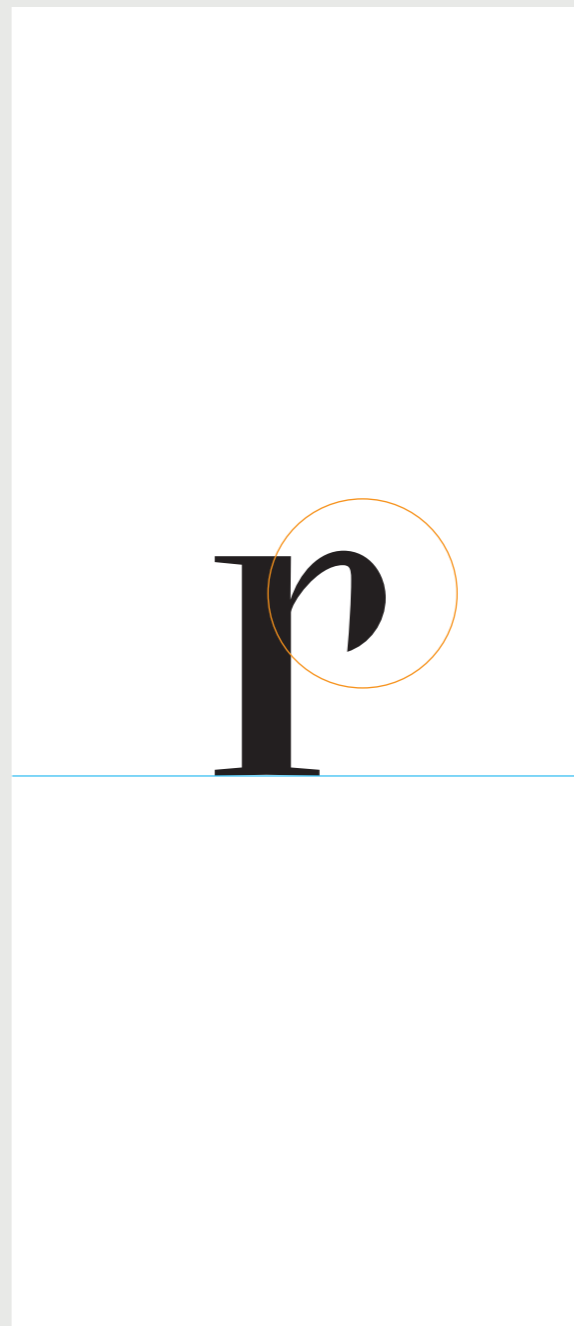
Shift of weight along the arch.

Swell



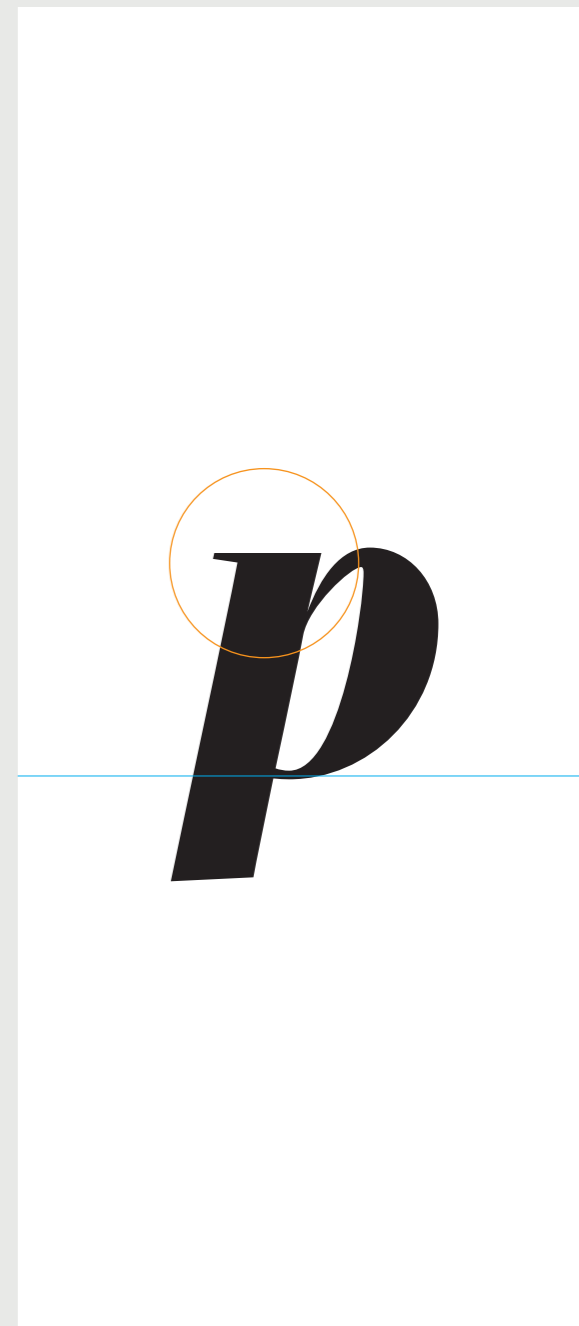
A scimitar-like swelled terminal.

Beak



A beak terminal.

Serif



Serifs are unbracketed and slightly modelled.

Some specific OpenType features

Fractions

1/2 7/8

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

Nut fractions

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

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

Barless fractions

1₂ 7₈

Use **Stylistic Set 2** with the **Fractions** feature to make barless fractions.

Small capitals

(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.

Alternates

& ℰ

Use **Stylistic Set 3** or **Stylistic Alternates** to access the alternate italic ampersand.

Superiors

M^lle

Use the OpenType **Superiors** feature to access correctly weighted lowercase letters for use in abbreviations. Also sets reduced figures for use in notation.

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.

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.

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 Fine Bold Italic
- 2 Light Italic
- 3 Small capitals
- 4 Regular
- 5 Oldstyle figures
- 6 Ligature

Example

1 *Landscapes of Britain*

2 THE REGENCY

3 Gulliver's Travels

Key

- 1 Fine Italic
- 2 Thin, Small Capitals
- 3 Medium

Example

1 Richard II

2 *Monitor*

Key

- 1 Fine ExtraLight
- 2 Fine Black Italic

About

Enlighten

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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Further information

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Legal

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