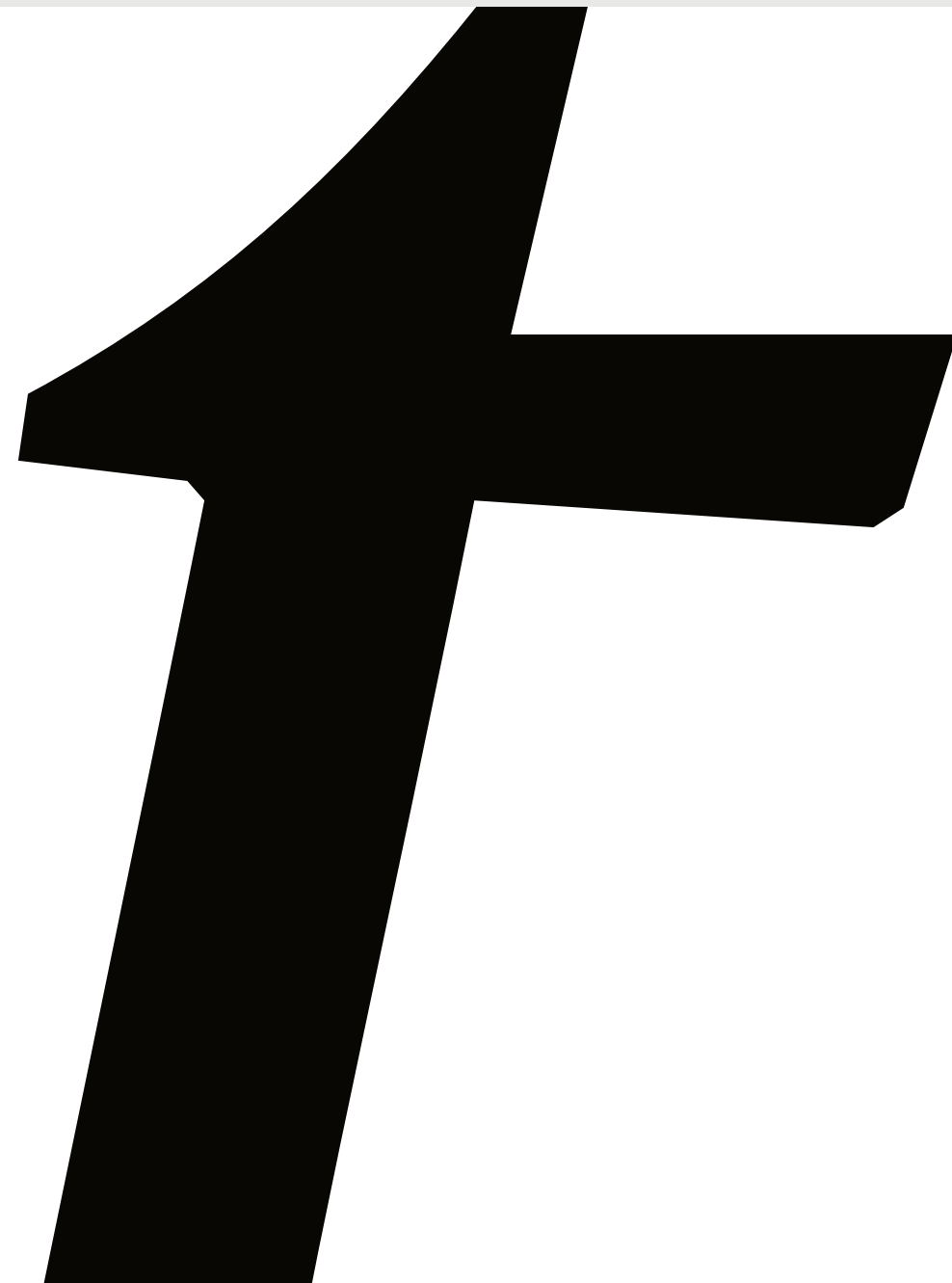


Kingfisher

Elegant, sophisticated, stately



Introduction



About	The family		Features	Language support		Further information
Kingfisher is a serif type specifically designed for continuous reading and complex book typography. It imparts a stately, elegant appearance which can be further enhanced through the use of a swash detail.	Kingfisher comprises of 8 fonts. (4 weights in 2 styles)		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 Swashes Superiors Figure sets Fraction sets	The character set includes support for many languages that use the Latin script. Those often grouped under West, Central and East European, such as; CroatianMaltese CzechNorwegian DanishPolish DutchPortuguese FinnishRomanian FrenchSlovak GermanSlovenian HungarianSpanish IcelandicSwedish ItalianTurkish LithuanianWelsh		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. <div>Published</div> <div>2004</div>
	Display	Display Italic				
	Regular	Italic				
	Bold	Bold Italic				
	Heavy	Heavy Italic				

Kingfisher family

Display

Mg

Regular

Aá

Bold

Ðç

Heavy

Ue

Display Italic

GE

Regular Italic

Ṙa

Bold Italic

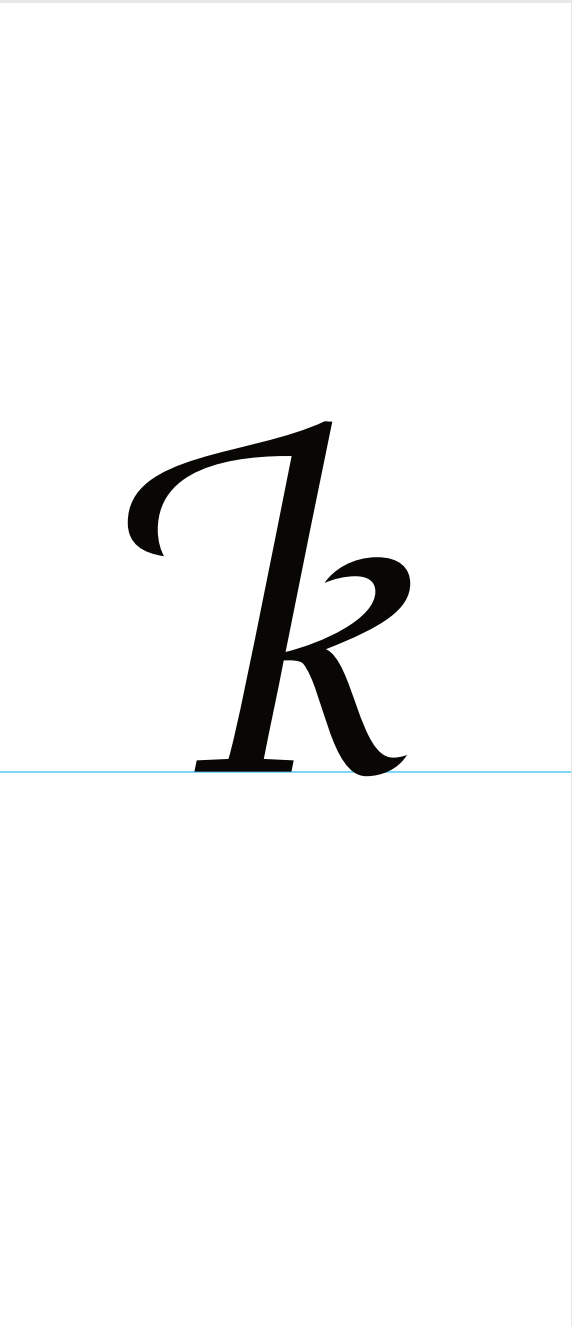
Oß

Heavy Italic

Šk

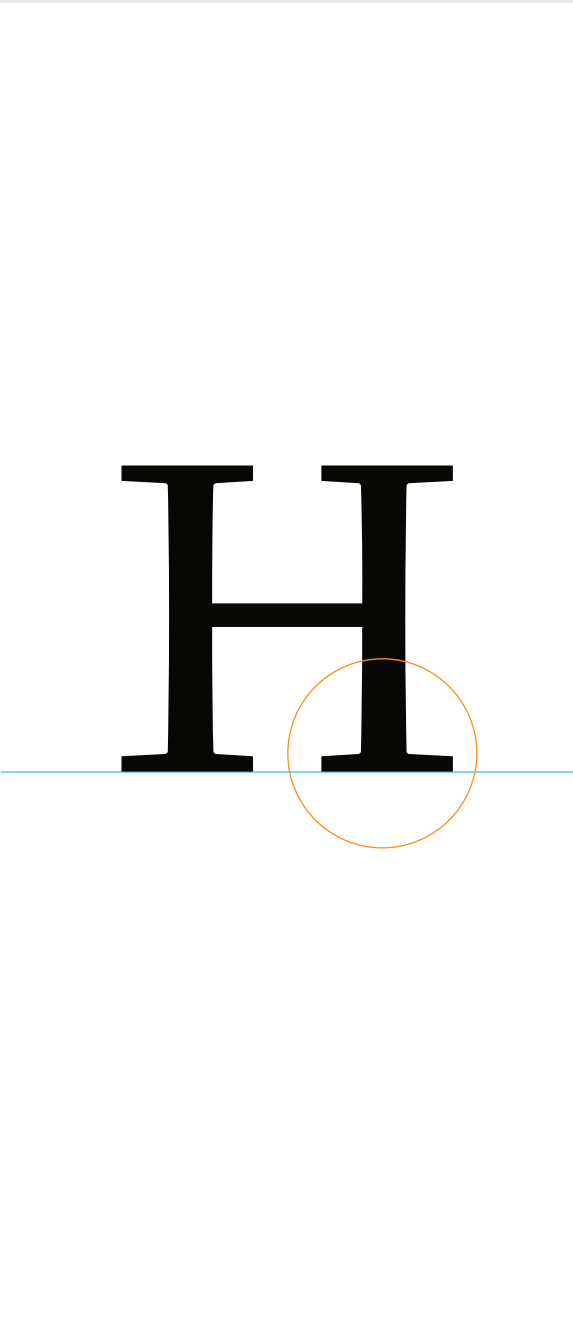
Key details

Swash



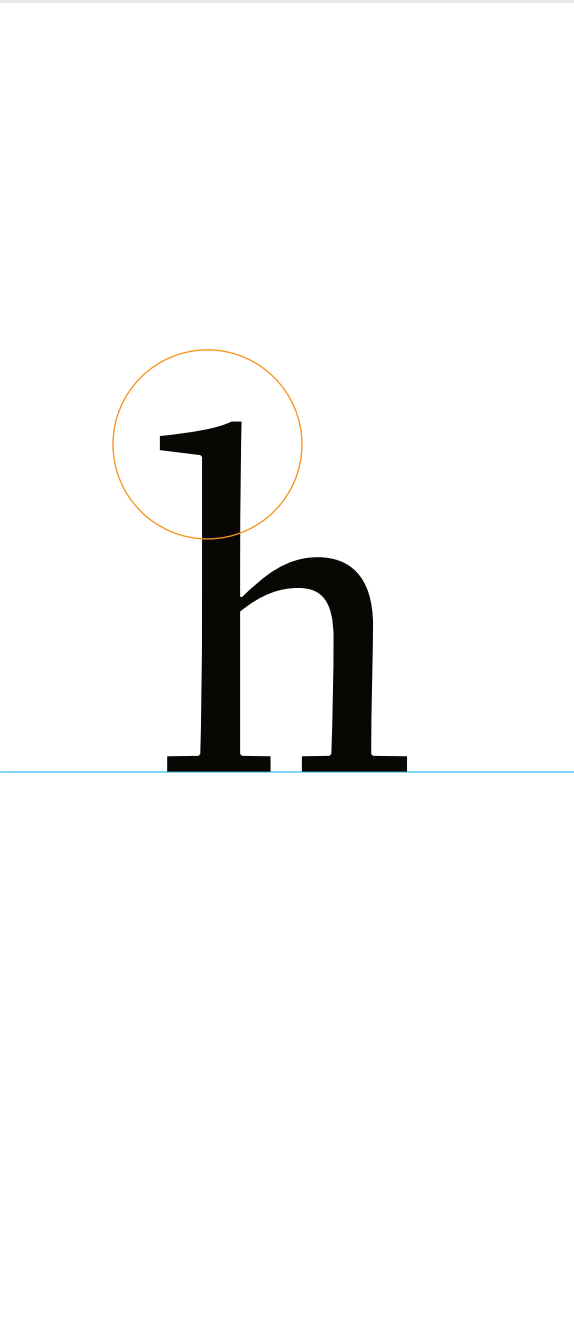
A range of clip-on swashes add distinction.

Slab



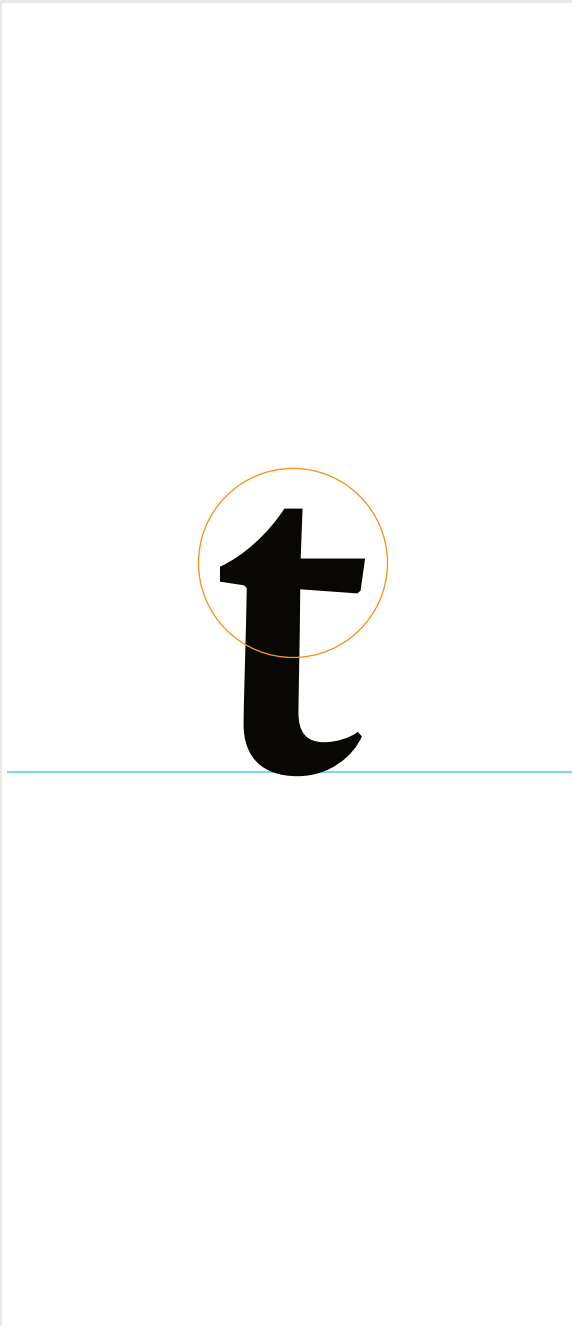
A subtle slab serif.

Oldstyle



The top serif of several lowercase letters follows an oldstyle model.

Angle



The cross bar of the t isn't parallel.

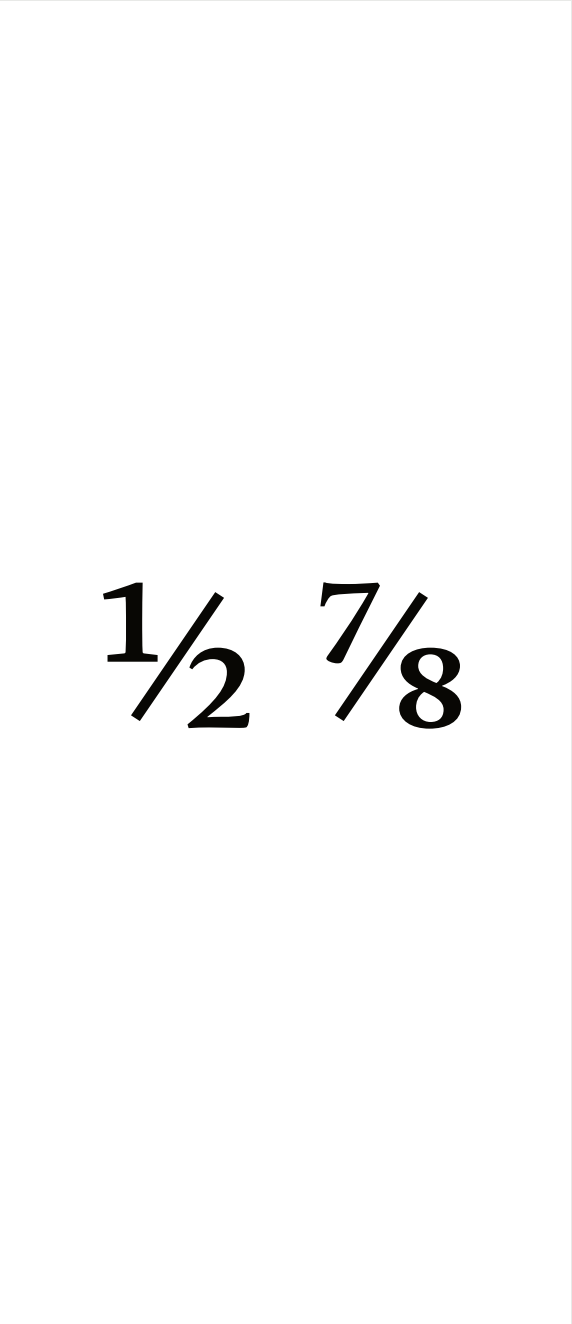
Sloped



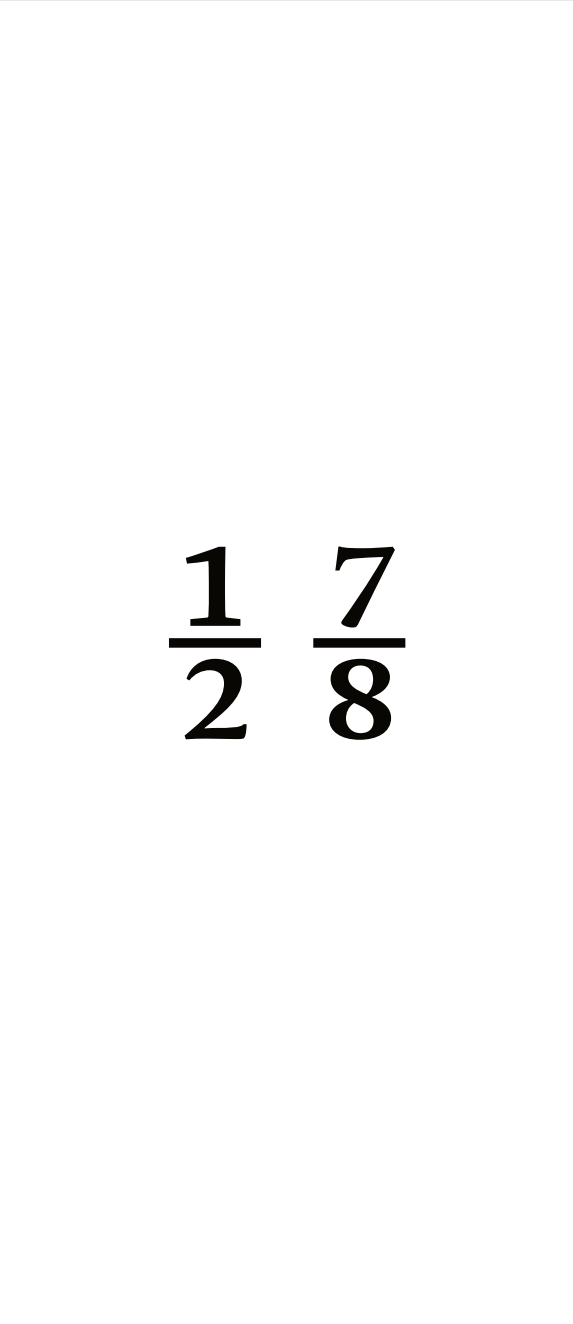
Kingfisher italic is based on a sloped roman, but is softened with several cursive details.

Some specific OpenType features

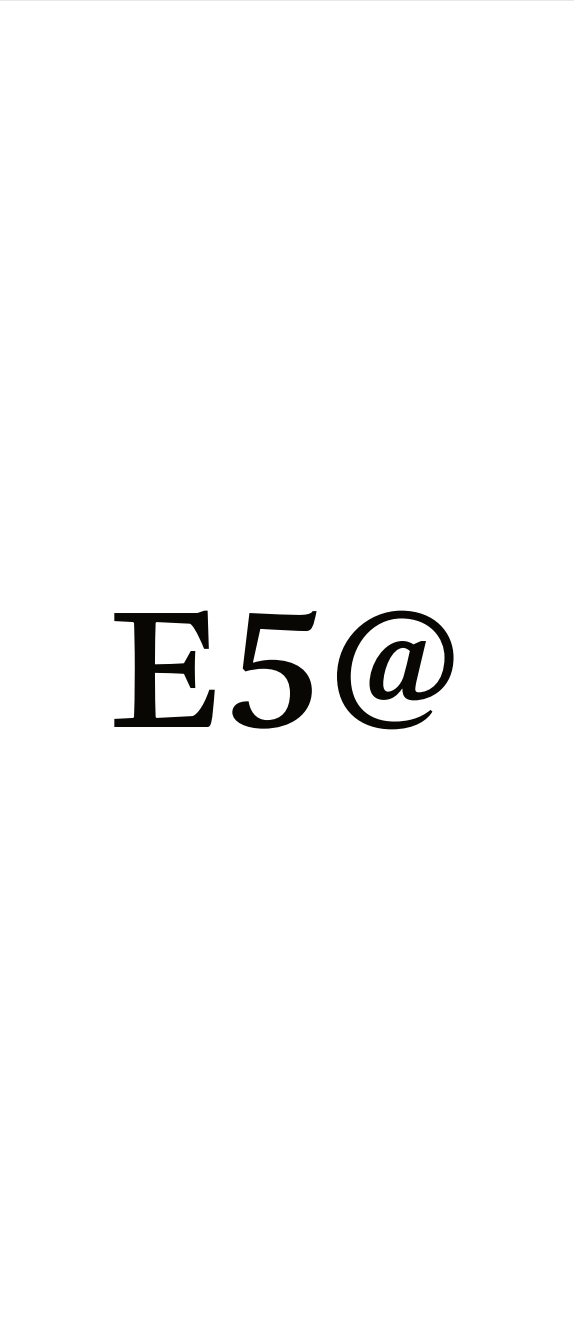
Fractions Nut fractions Small capital figures Swash elements



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



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



Kingfisher includes a set of clip-on swash elements. These can be accessed via the **Glyph palette** or the **Swash** feature applied to the following characters;

- c*** for capital swash **s*** for small capital swash
- a*** for ascender swash **e*** for end swash
- x*** for x-height swash

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

3

Key	
1	Small capitals
2	Oldstyle figures
3	Ligature

Example

1 *Cider with Rosie*

2 For whom the bell tolls

3 FÓSTBRÆÐRA SAGA

Key

- 1 Heavy Italic
- 2 Display
- 3 Regular, small capitals

Example

1 Musical

2 *songfest*

- Key
- 1 Heavy, swash element
 - 2 Display italic, ligature

About

Bibliography

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

Test the fonts online or download a demo at **typography.net**
Read the about the design at **studiotype.com**
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Legal

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