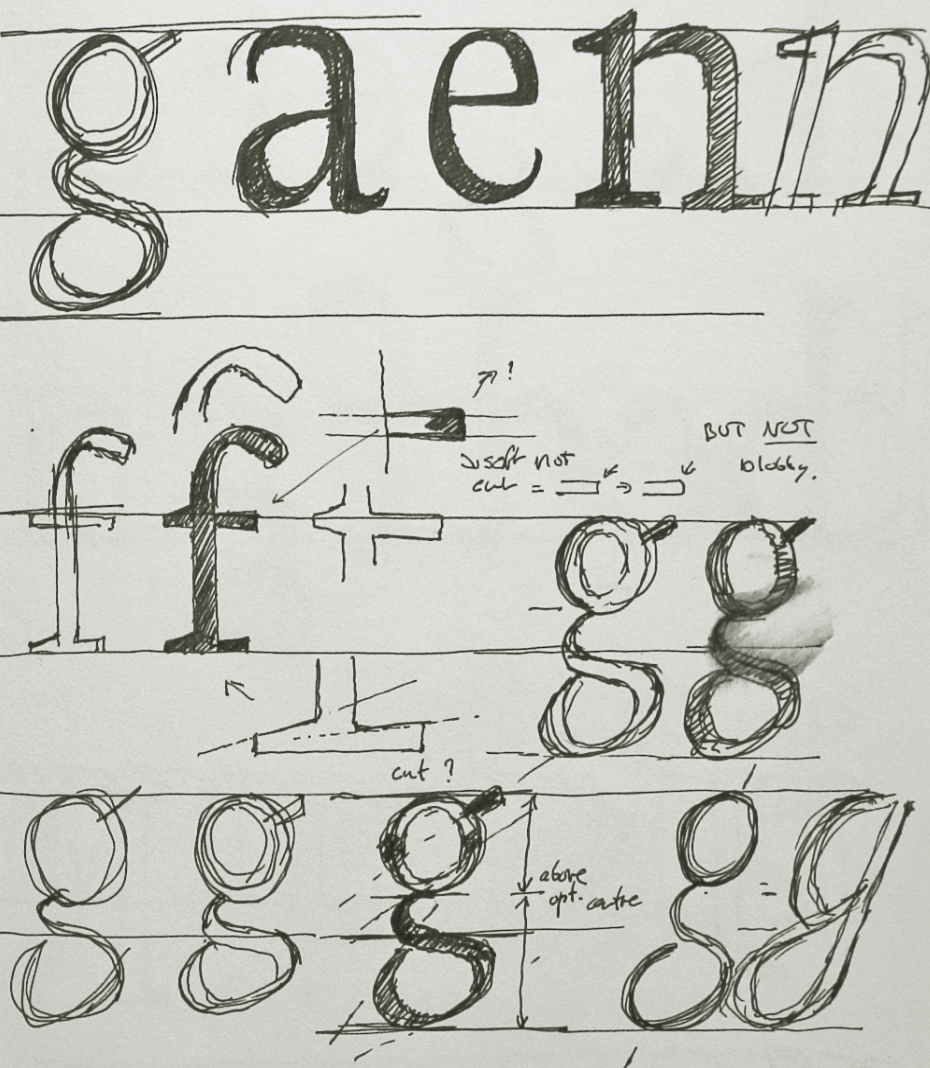


KINGFISHER

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Kingfisher



Kingfisher

A FEW YEARS AGO I went to buy a novel. Choosing the right book became a torturous exercise. While attracted to various titles by their covers, time again I was put off by the interior design of the books. Text suffered from being crammed on the page, inking was often inconsistent resulting in grey pages, the type size was invariably too small and, more often than not, set in one of only a few seemingly standard typefaces.

So I didn't buy a novel. Instead I thought about this situation and asked myself the question, 'Why aren't more new text types used today?'. Surely there are enough of them around. It seems though, that, while new types are common to the ubiquity of the 'coffee-table book', and are often used in higher quality hardback editions, the interior of the humble paperback still suffers from a lack of such attention.

I asked the freelance book typographer, Dale Tomlinson why the quality of so much book setting should still be so poor. He explained that many of the 'classic' book faces had suffered through digital interpretation and that, often, new types were simply not formal enough for continuous text reading.

All this prompted me to look more closely at the design requirements of a typeface, which would be able to address these concerns. The result is Kingfisher™, a new typeface on display here in the setting of these pages.

*

One of the 'Holy Grail's' within type design is the production of a typeface, which manages to capture the colour, vitality, interest and stature of predecessors from the history of printing. Such a search is

not new. The Private Press movement in England saw the creation of many custom typefaces derived from much older models, most notably the famous early types of Nicolas Jenson. During the early 20th century Stanley Morison oversaw the revival of many historic types for the Monotype Corporation. Since then many other historic typefaces have been revived by foundries in order to meet the changing technological and design needs of the typographer.

Occasionally though, in the midst of this 'revival-mania', a typeface will appear that is not a direct revival, but rather a design which abstracts the tried and tested principals underpinning earlier models and applies them in a new way. It is arguable how universal such principals can be, as they are likely to differ from designer to designer and the intended use for each type. However, it is easy enough to suggest that for a text face these would generally include the visual impression that a block of text gives, its colour, flow, and the rather more intangible concepts of 'sparkle' and 'snap'.

The human eye registers an incredible amount of detail as it scans. The trick is to design a type that has just the right amount of interest for the eye without distracting it from its primary function – to collect the text and deliver it to the brain to be understood. If a type overwhelms with ideas of beauty, or too much quirky originality, or is just outstandingly different, then it functions less well as a text type and is better suited to display contexts. Conversely if a type has too little aesthetic detailing or formal interest, it can become monotonous to view causing the eye and mind to wander. Additional influences affect this too but these are generally beyond the scope of the type designer.

The design and manufacture of type has changed. Early metal types were produced in stages. First a skilled craftsman called a punchcutter formed each character. These were cut by hand on a piece of steel (the punch) at the same size the character would

finally be printed. The finished punch was then driven into a piece of softer metal to take an impression of the character (the matrix). Finally a cast is taken from the matrix to produce a single piece of metal type. With so many stages involved, slight irregularities in the final type product were hard to avoid.

Greater control came in the late nineteenth century with the invention of the pantograph by Linn Boyd Benton (c.1885). Punchcutting was mechanized and the craft skills of the punchcutter rendered unnecessary as type production became an industry.

Since then the industrialization within type design has gathered momentum. Changes, especially in the twentieth century, have come thick and fast. But has all of this change necessarily been a good thing?

As time and technology march on we can tend to look back with nostalgic eyes. For many, there has never been a finer letter than the roman Nicolas Jenson used in his Eusebius *De Evangelica Praeparatione* 1470. Others maintain that letterpress types, irrespective of how they are printed, are superior to those types from the photo-set and digital eras. The argument is that more modern font production methods have resulted in rigid, soulless types, which are uninteresting to the eye.

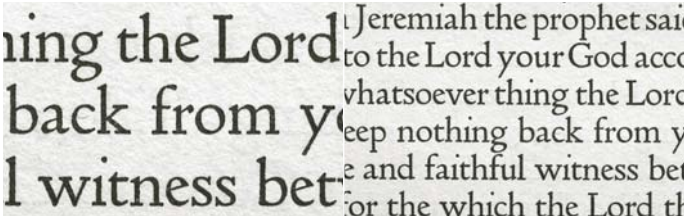
If we look closely at such assertions we can often find some truth in them. However we need to remember that the industrial changes we have seen are not all bad. Printing today is of a quality unimaginable even a few decades ago. Such quality can be hugely beneficial to the final appearance of printed types. In letterpress printing the type is pressed into the paper. The ink squashes and spreads over the edge of the inked metal characters, thus changing the image of the letter a little. Metal letters also wear down and distort badly with use. With contemporary offset printing, there is no degradation of the letterform and a digital font will print the same, every time.

And if there is a mystery as to why some letterpress looks so good perhaps we need to look at factors other than the type? Could it be the slight sparkle to the black ink, or the way the light picks up the slight impression? Could it be the physicality of the printed object itself, the feel of the paper, the scale of the page? Could it be the greater use of rich wood-block or etched illustration? Could it simply be the well-mannered typography? Actually, it could be all of these things and more. But if it could all be about the choice of typeface itself then this was a good place to start looking in terms of developing the Kingfisher type.

During the initial development stages of Kingfisher I studied several historic typefaces. Principal among these were The Doves roman, cut for The Doves Press in 1900 and three metal fonts from Monotype; Bembo (series 270), Ehrhardt (series 453) and Barbou (series 178) – also Fournier (series 185). The Doves Press was founded in 1896 in Hammersmith, London by T J Cobden Sanderson and Sir Emery Walker. The type they used was based on the 1470 Jenson model and was hand-cut by Edward Prince (who incidentally cut many of the other private press types). The Doves type existed as two-line brevier (about 16 point) only.

Bembo originates from the type used in Cardinal Bembo's *De Aetna*, printed by Aldus Manutius in Venice 1495. It was first issued by Monotype in 1929 and as a metal type sets well, providing good colour and an even pattern to the page. As with many metal types, Bembo has not benefited from re-interpretation for alternative typesetting technologies.

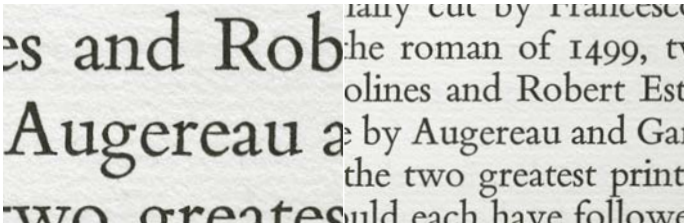
Ehrhardt was developed from a type found in a specimen sheet from the Ehrhardt foundry. It is possible that this type was originally cut by Nicholas Kis in the late 17th century. Monotype issued their version in 1937. It is a slightly narrow letter, dark and with a close fit.



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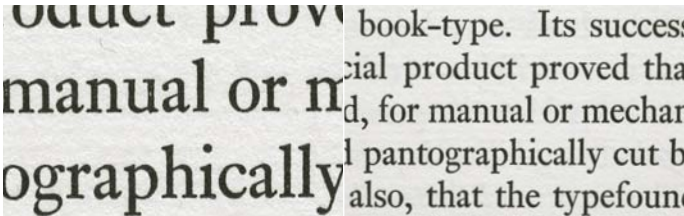
The Doves type, 1900



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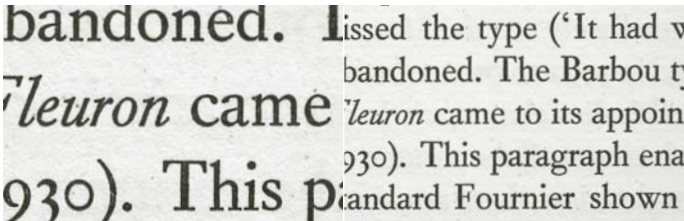
Bembo (series 270) 1929



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Ehrhardt (series 453) 1937



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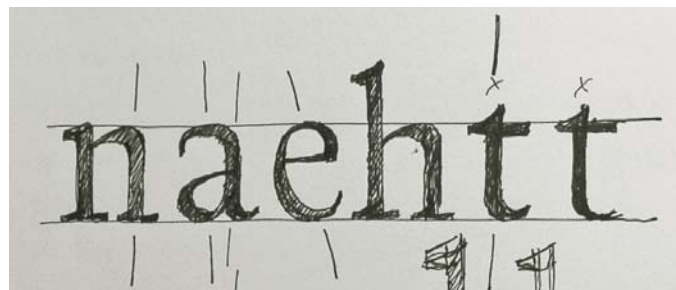
lissed the type ('It had v
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leuron came to its appoin
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standard Fournier shown

Barbou (series 178) released to the trade in 1959

Monotype Fournier, issued in 1925, is a facsimile version of a text type cut by Pierre Simon Fournier before 1742. Monotype Barbou, issued in 1926, is a heavier and, on the whole, more successful interpretation. It is classed as an early transitional type, sharing qualities of old face serifs with a modern crisp lightness and openness.

Kingfisher isn't a revival of any of these types, nor is it a hybrid. Rather these types were studied to find out more about the image created on a page when these types are set as continuous text. Factors in this are serif structure, stroke weight, proportion, fit and spacing. On a more theoretical level, I wanted to understand why these types had come into being and made them perhaps more visually successful than other types.

The concept of making text type interesting to the eye, and in so doing make the reading experience a better one, has been discussed many times. An interesting view is that the punchcutter was well aware of the need for subtle irregularities in the letterforms he cut. It could be suggested that these irregularities break the systematic monotony of the reading experience. The theory is that character irregularities will, when the type is set, give the text a lively pattern, nothing startling, but with just enough interest to entice the eye. Perhaps, today the irregularities of punchcutting, once lost to industrialization, could be reintroduced in an attempt to reinvigorate the reading experience. This idea was developed through the design of Kingfisher. A slight irregularity has been added to the letters to make the overall flow of the type seem less rigid. Several of the lowercase letters, for example, incorporate some degree of movement and the illusion of a slight slope has been added to the verticals. All this imparts a very subtle restlessness to the text. As the font design progressed it was tested for text-setting suitability. Dale Tomlinson set up a model double-page book spread,



naeht

A slight irregularity has been added to the letters to make the overall flow of the type seem less rigid.

which was printed using each new trial version of Kingfisher. Seeing the letters perform together as text made it easier to weed out problems. It also made it possible to evaluate the desirable colour of the developing font. Modifications could be made and slowly the roman letters came together.

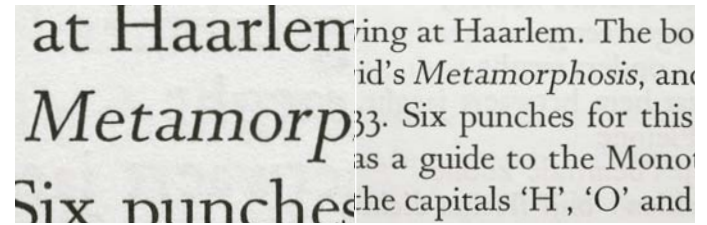
When designing the Kingfisher italic I became fascinated by the idea of a sloped roman. This was one of the reasons for looking at Fournier's type. D B Updike states that, 'Fournier abandoned the whimsicalities so agreeable in old style fonts, and made practically a *sloping roman* with a trimmed, mechanical line.' The result is hardly what we would call a sloped roman today, but it does fit with Fournier's ideas about finding a new expression for his types.

Now we tend to think of a sloped roman as being the result of photographic or computer distortion – most typically the so-called italization of various software packages available now. In essence

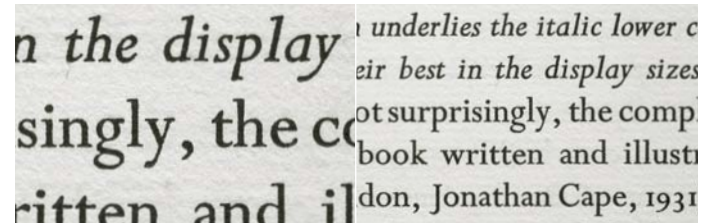
then a ‘wrong font’. So it was a surprise to read Stanley Morison’s ‘Towards an Ideal Italic’ (*The Fleuron* V, 1926), where he says,

1. The only function of a secondary type (italic) is to complement and support the body letter (roman).
2. The secondary type can only do this if it possesses sufficient differential indications.
3. But since harmony of both primary and secondary forms can only be attained by the conservation of similarity, the differentia of the secondary must be kept to the minimum.
4. Should the secondary type be upright, it needs to be either (a) smaller than the body type, (b) smaller and heavier, (c) larger, (d) larger and heavier, or (e) the same size and character printed in a second colour – all of which are undesirable because they disturb the page by excessive differentiation.
5. The only alternative is a sloped type sufficiently inclined to be differentiated from the primary type, yet following its design as closely as possible.
6. Therefore our need is for a secondary letter agreeing in all essentials of design with the text type and free from all informality and currency.
7. In sum, we require an upright roman for our text and a slanted roman as a secondary type.

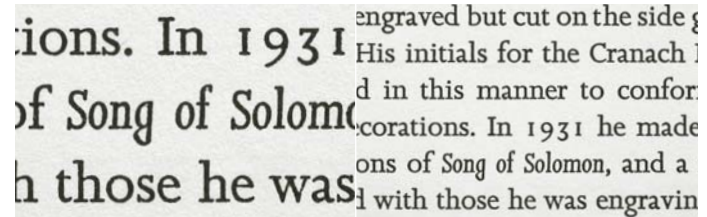
This doctrine was applied by Jan van Krimpen to his Romulus type, 1937. On viewing the finished italic, Morison and van Krimpen realised though, that the argument in favour of a sloped roman had been taken too far. A F Johnson wrote that the sloped roman of Romulus ‘may be logical, but results in a stiff and monotonous letter’. In contrast the moderated approach followed by Eric Gill in his design of the italics for Perpetua (1929) and Joanna (1930) seems to offer more by way of a solution than the ‘pure’ sloped roman.



Romulus, Enschedé 1931



Perpetua (series 239) 1929



Joanna (series 478) as released by Monotype in 1958

It is toward this more modulated approach that I looked when designing Kingfisher italic.

Kingfisher has an extensive character set that allows for the setting of most languages that use the Latin alphabet. It provides small capitals with associated sorts and figures to match, superior letters, pre-built vulgar and nut fractions and the addition of

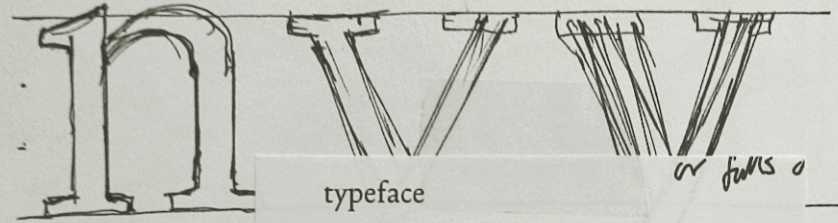
'plug-in' swash elements. The characters are available to use either by applying OpenType features or by insertion via the character or glyph palette.

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In addition to the Regular and Bold weights, there is a Heavy weight and a Display variant. The Display fonts are more sharply detailed than the others and are intended for use at larger sizes where such detailing will become more apparent.

Display
Regular
Bold
Heavy

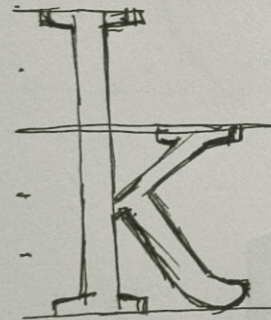
- Needs the rhythm sorting out.
- be more free with cut, junctions, snap. — needs a kick?



typeface

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are main problems.
spacing



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the typeface here in early form hambergefon at the moment typography maintain rhythm along the line after the early alphabetic type intent or content motion many they try to attempt again to captain the form of type on a page

Kingfisher Regular

CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 À Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü
 Ý Þ ß à á â ã ä å æ ç è é ê ë
 ì í î ï ñ ò ó ô õ ö ø ù ú û ü
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LOWERCASE

abcdefghijklmnopqrstuvwxyz
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SMALL CAPITALS

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LIGATURES & SWASH ELEMENTS

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Kingfisher Italic

CAPITALS

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 Ý Þ ß à á â ã

LOWERCASE

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SMALL CAPITALS

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LIGATURES & SWASH ELEMENTS

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KINGFISHER REGULAR 6.5 ON 9

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KINGFISHER BOLD 6.5 ON 9

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KINGFISHER HEAVY 6.5 ON 9

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PART ONE

The Setting of Text Matter

By far the greater volume of type composition today is of a matter for continuous reading, i.e. text. And so it has been since the day when printing from movable types was invented. For this reason the first part of this book has been devoted to an explanation of some of the fundamentals involved in the proper setting of body matter, viz. spacing between the words, the determination of the measure, or length of line, and the leading or spacing between the lines. Indications are then given showing how the principles which govern these vital factors are translated into day to day practice.

In beginning with text settings we are simply putting first things first. The setting of displayed matter forms a relatively small part—though, of course, it is a most important part—of the total volume of all composition. Displayed setting grew out of the treatment of the text page, and of the various needs of publisher, printer, and reader—and thus naturally follows the treatment of text setting. That the bulk of the latter is now produced mechanically either as hot metal or film is a further cogent reason for giving first place to it in this book.

THE SPACING BETWEEN WORDS

From the time of the invention of printing from movable types in Europe, that is, *circa* 1440, up to the present day, one of the hall-marks of good printing, and of the good printer, has been the care and attention paid

KINGFISHER REGULAR 7.5 ON 10

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KINGFISHER BOLD 7.5 ON 10

NUNC UT MAURIS ID LOREM elementum fringilla. Nulla consequat, lacus dignissim lacinia auctor, dui nunc lacinia felis, non egestas massa erat vitae ante. Duis ornare bibendum turpis. Morbi nunc. Nulla facilisi. Pellentesque fringilla odio pulvinar sapien. Praesent pulvinar, leo quis viverra ullamcorper, libero arcu congue dui, *et tempus wisi tortor ut mauris. Morbi in odio pharetra felis cursus feugiat. Nulla pede. Integer volutpat ornare mauris. Cras dapibus accumsan quam. Pellentesque dui sapien, condimentum id, gravida placerat, venenatis ut, dui. Quisque justo leo, iaculis sit amet, aliquet sed, pulvinar sit amet. Suspendisse*

KINGFISHER HEAVY 7.5 ON 10

INTEGER EGESTAS NULLA. Vestibulum id pede quis augue mattis condimentum. Etiam purus tortor, accumsan vitae, condimentum et, mollis eu, eros. Ut ligula leo, ullamcorper id, molestie sagittis, dignissim id, ante. Vivamus wisi. Sed tempus feugiat massa. Aenean vulputate scelerisque lorem. Sed rutrum malesuada felis. *Aliquam erat volutpat. Nulla lacinia lorem ac turpis. Sed pulvinar. Aliquam eget turpis eget lacus laoreet facilisis. Sed tellus. Donec lobortis pulvinar dui. Phasellus hendrerit suscipit velit. Ut auctor, wisi vel sagittis lobortis, libero mauris dignissim massa, ut quam libero eu erat. Duis vitae mi vitae eros egestas molestie. Mauris*

JUSTIFICATION

*Reprinted from
the first edition of Edward FitzGerald's
translation:*

RUBÁIYÁT || OF || OMAR KHAYYÁM, ||
THE ASTRONOMER-POET OF PERSIA. ||
TRANSLATED INTO ENGLISH VERSE. ||
[rule] || LONDON: || BERNARD QUARITCH, ||
CASTLE STREET, LEICESTER SQUARE. ||
1859.

*Printed by
Joh. Enschedé en Zonen
Haarlem
for
A. A. Balkema
Amsterdam
1945*

VESTIBULUM AUGUE. Donec malesuada fringilla arcu. Nulla tempus augue nec mauris. Pellentesque sed metus in sem vestibulum venenatis. Suspendisse tincidunt egestas justo. In hac habitasse platea dictumst. Mauris lacinia fringilla urna. Aliquam elementum velit in pede. Nam elementum. *Ut posuere mollis leo. In magna. Etiam porta, justo id pretium ultrices, felis enim iaculis magna, vitae adipiscing orci ipsum et ante. Nam eros. Vestibulum nulla neque, molestie sit amet, gravida vel, commodo ut, tortor. Aliquam erat volutpat. Ut pretium magna ac sem facilisis congue. Phasellus id velit nec*

MORBI QUAM. Praesent interdum orci. Morbi non velit feugiat pede rhoncus commodo. Cras est sem, consectetur eu, volutpat in, ultrices vel, lectus. Sed vitae diam in mauris dictum eleifend. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. *Magna malesuada lacus posuere accumsan. Suspendisse porttitor posuere lectus. Nulla egestas placerat velit. Etiam pellentesque. Nunc dui dui, auctor quis, elementum in justo. Mauris auctor ultricies metus. Praesent elementum convallis est. Cras quis sem. Cras at ipsum ac purus interdum pretium.*

SUSPENDISSE TEMPOR. In cursus gravida odio. Mauris ac dolor. Curabitur mattis. Praesent massa purus, eleifend in, tempor id, porta at, lacus. Nam quis quam. Maecenas sagittis odio eget est. Morbi justo ipsum, mollis auctor, sollicitudin pellentesque, interdum facilisis, nibh. Nunc *convallis ipsum a sem. Nullam ante odio, interdum eu, scelerisque in, aliquet vel, mi. Vestibulum non nunc. Nullam sed lacus sed urna pulvinar lobortis. Nullam vehicula turpis at dolor. Cras vitae mauris sed mi gravida auctor. Morbi tortor diam, convallis eu, tristique et, congue a, ante. Ut id*

* 2 *

THE PENGUIN LOOK

IN its twenty-one years of physical evolution the Penguin book has persistently demonstrated the axiom that good printing need cost no more than bad. The current production shows considerable development over the earliest titles; nevertheless, even the Penguin primitives display certain values and principles which have been characteristic of all the firm's production. The standard size of Penguins in 1956, as in 1935, is an oblong $7\frac{1}{8}$ inches by $4\frac{3}{8}$ inches. This format is not only neatly pocketable; it is also aesthetically satisfying. In its proportion of approximately 8 to 5 it closely conforms to the celebrated 'Golden Section' of classical art and architecture.

The earliest Penguins were, so to speak, a home-made job. One of the handful of Penguin workers at that time was a young man with some amateur talent for drawing; and it was he who drew the original Penguin symbol and chose the familiar cover: orange-white-orange, with the 'quartic' panel at the top and the Penguin at the bottom. There was not much subtlety about Penguin books in those days; but their bold and vivid covers made them easily recognizable and

PELLENTESQUE ELEMENTUM, ipsum nec porta iaculis, mi
 wisi dictum ipsum, vel pellentesque orci neque ut nibh.
 Maecenas tincidunt nulla sit amet dui. In hac habitasse
 platea dictumst. Duis ante. Pellentesque diam ipsum,
 dapibus laoreet, fringilla vel, consectetur non, mauris.
*Pellentesque urna. Donec velit lacus, fringilla ac, nonummy
 eget, eleifend ut, augue. Aenean venenatis enim eu enim.
 Curabitur eleifend posuere neque. Proin a mauris. Praesent
 dignissim mi id dui. Praesent ultrices justo ac turpis. Nullam*

**In hac habitasse platea dictumst. Morbi dolor ligula,
 semper eu, adipiscing ut, consequat vitae, sapien.
 Nullam rhoncus. Nullam risus. Suspendisse leo aliquam
 erat volutpat. Maecenas fringilla feugiat tortor. Morbi
 nulla tortor, dignissim vel, varius et, aliquam et, eros.
*Etiam non nisl. Etiam nonummy, velit et sodales sodales,
 eros metus accumsan eros, at pharetra lorem a mauris.
 Mauris risus erat, convallis dictum, lacinia at, dignissim
 non, magna. Nulla facilisi. Suspendisse tortor elit,***

**CURABITUR LIGULA NEQUE, viverra a, commodo sed,
 venenatis in, justo. Morbi consectetur aliquet lacus.
 Cras ut tellus. Phasellus malesuada vulputate diam. Sed
 ut libero vel quam luctus varius. Quisque pulvinar felis
 sed ante commodo tincidunt. Sed congue turpis non
*libero. Proin cursus, pede eu rhoncus vulputate, tortor
 enim ultrices velit, ut sagittis lorem erat at lectus. Morbi
 sit amet elit in neque placerat convallis. Cras elit sapien,
 fringilla sed, imperdiet ut, malesuada vel, mi. Fusce***

Act Two, Scene One

MARIA: No.

BOYET: What then, do you see?

ROSALINE: Ay, our way to be gone.

BOYET: You are too hard for me.

Exeunt.

III.1

Enter Braggart and Boy.

Song.

BRAGGART: Warble child, make passionate my sense of hear-
 ing.

BOY: Concolinel.

BRAGGART: Sweet air, go tenderness of years: take this key,
 give enlargement to the swain, bring him festinately hither:
 I must employ him in a letter to my love.

BOY: Will you win your love with a French brawl?

BRAGGART: How meanst thou, brawling in French?

BOY: No my complete master, but to jig off a tune at the tongue's
 end, canary to it with the feet, humour it with turning up
 your eye: sigh a note and sing a note, sometime through the
 throat: as if you swallow'd love with singing love, sometime
 through the nose as if you snuff'd up love by smelling love
 with your hat penthouse-like o'er the shop of your eyes, with
 your arms cross'd on your thinbelly bouklet, like a rabbit
 on a spit, or your hands in your pocket, like a man after the
 old painting, and keep not too long in one tune, but a snip
 and away: these are complements, these are humours, these
 betray nice wenches that would be betrayed without these,
 and make them men of note: do you note men that most are
 affected to these?

BRAGGART: How hast thou purchased this experience?

ALIQUAM CONVALLIS SEM ac urna. Phasellus sed felis eu orci posuere cursus. Pellentesque porta eleifend dui. Vestibulum eros dolor, laoreet sit amet, lacinia nec, euismod sit amet, ante. Cum *sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Vestibulum feugiat aliquam justo. Vivamus pharetra commodo sem. Ut id velit id orci iaculis vehicula. Integer sollicitudin. Morbi*

IN HAC HABITASSE PLATEA dictumst. In hac habitasse platea dictumst. Aenean libero diam, tristique at, imperdiet ac, interdum quis, libero. Etiam vel ipsum. Nulla sapien leo, elementum *nec, interdum at, faucibus at, ante. Sed scelerisque. Vestibulum rutrum tellus nec lorem. Vivamus tincidunt, ligula id dictum adipiscing, sem elit adipiscing diam, eget vestibulum justo risus id*

FUSCE VESTIBULUM PEDE tristique nibh. Cras ut dolor vel turpis tristique aliquet. Sed et risus. Suspendisse neque sem, tempus id, blandit eu, dapibus ut, lacus. Fusce leo nulla, suscipit ornare *aliquam, semper quis, lectus. Cras a dui eget mi tempus sagittis. Vestibulum sed mauris. Ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Vestibulum ultrices lectus*

triumph tempered by fancifulness and sloppiness, 107
& that they are altogether without grace either in the physical or spiritual senses of the world.

¶ A book is a thing to be read—we all start with that—and we will assume that the reader is a sensitive as well as a sensible person, Now, the first thing to be noticed is that it is the act of reading & the circumstances of that act which determine the size of the book and the kind of type used; the reading, not what is read. A good type is suitable for any and every book, and the size of a book is regulated not by what is in it but by the fact that it is read held in the hand (e.g. a novel), or at a table (e.g. books of history or reference with maps or other necessarily large illustrations), or at a desk or lectern (e.g. a missal or choir book), or kept in the pocket (e.g. a prayer book or a travellers' dictionary). ¶ On the contrary some hold that size of book and style of type sh'd be specially chosen for every book; that such & such a size is suitable for Shakespeare; such and such for Mr. Wells's novels, such and such for Mr Eliot's poems; that the type suitable for one is not suitable for another; that elegant poetry should have elegant type, & the rough hacked style of Walt Whitman a rough hacked style of letter; that reprints

KINGFISHER REGULAR 14 ON 17

MAECENAS AT NISL quis justo ornare
luctus. Aenean et risus vel metus suscipit.
Aliquam erat volutpat. Donec pellentesque
*wisi quis ligula. Nunc vitae quam sit amet
augue porta tincidunt. Praesent blandit, velit
non placerat facilisis, eros erat gravida quam,*

KINGFISHER BOLD 14 ON 17

NULLA BLANDIT suscipit ligula. Nam
varius faucibus metus. Mauris consequat
tristique quam. Suspendisse in pede.
*Praesent dignissim nulla sit amet sem.
Mauris sit amet nibh eget augue congue
lobortis. Vestibulum enim. Phasellus*

KINGFISHER HEAVY 14 ON 17

SUSPENDISSE FEUGIAT pretium justo.
Nunc sagittis arcu eget nulla. Etiam ac
felis. In rutrum, libero eget convallis
*blandit, justo nibh faucibus ligula, quis
dictum eros arcu sit amet mauris. Nulla
consectetuer est ut erat. Nullam metus*

THE POEMS OF
M * A * R * Y
QUEEN OF SCOTS
TO
THE EARL OF
BOTHWELL

HAARLEM
JOH. ENSCHEDÉ EN ZONEN
1932

Example in Kingfisher Regular and Display (after Jan van Krimpen)

KINGFISHER DISPLAY

Science Fiction

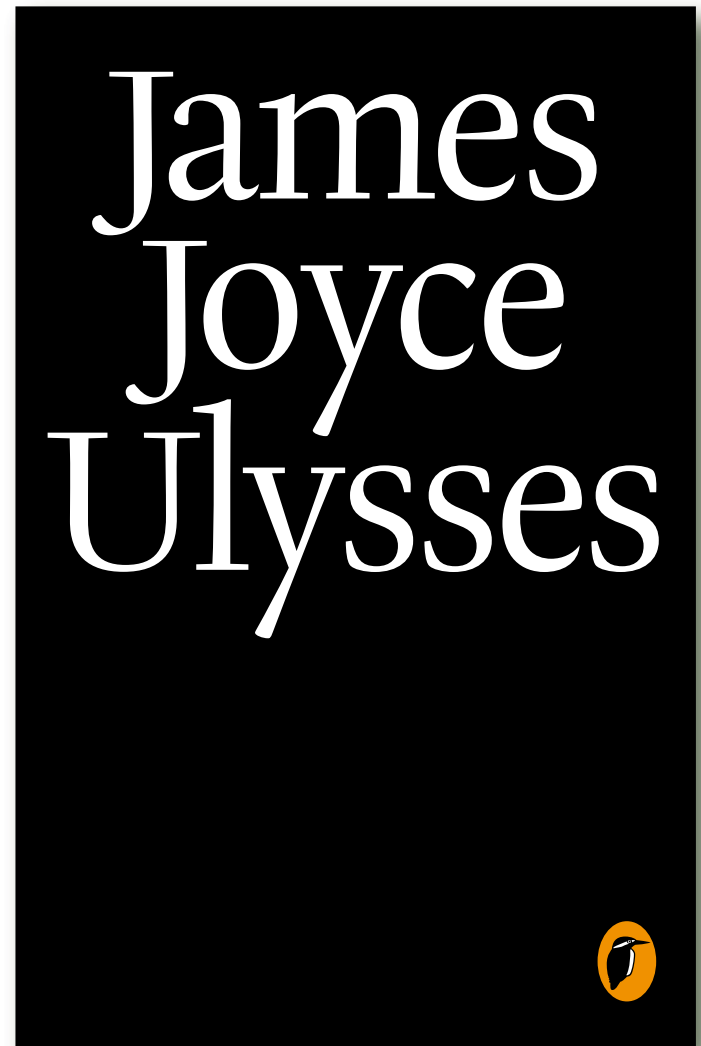
Crime

Biographies

ARCHITECTURE

Art & Design

Music



Example in Kingfisher Display (after original Penguin cover)

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*

Acknowledgements

Special thanks to Dale Tomlinson whose wide typographic knowledge has been of immense benefit throughout the design of Kingfisher.

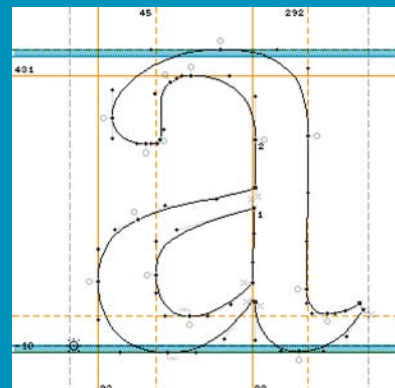
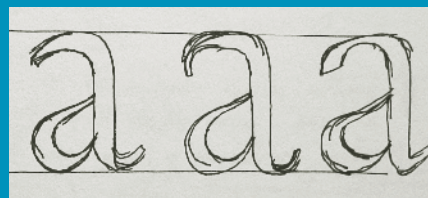
Published by Jeremy Tankard Typography Ltd, Lincoln, 2005

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Sample booklet designed by Dale Tomlinson and Jeremy Tankard
using Adobe InDesign CS on an Apple Macintosh.
Printed in the United Kingdom by ProCo, Sheffield.

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From sketch to final form



A large, stylized graphic featuring the letters 'K', 'i', and 'n' in a bold, orange, serif font. The 'K' is partially cut off on the left. The 'i' has a solid orange dot above it. The 'n' is also partially cut off on the right. The background is a solid blue color.

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