

# Rockhopper

Smooth, extreme, chaotic



# 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

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, it 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. Never boring, Rockhopper presents itself with a subversive glint in its eye.

## The family

Rockhopper comprises of 14 fonts.  
(7 weights in 2 styles)

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  
Figure sets  
Superiors  
Fraction sets  
Swash 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, including;

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 at [typography.net](https://typography.net)  
Read about the design at [studiotype.com](https://studiotype.com)  
These fonts are available for license on desktop, web and app.

## Published

2022

# Rockhopper family

ExtraLight

Light

Regular

Medium

Bold

ExtraBold

Heavy

Ae

Gf

Ry

Mg

Bs

Fr

Up

ExtraLight Italic

Light Italic

Italic

Medium Italic

Bold Italic

ExtraBold Italic

Heavy Italic

*DI*

*Zy*

*Há*

*Eß*

*Kk*

*cy*

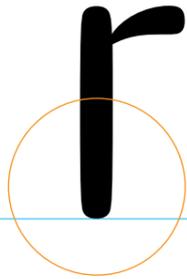
*Jö*

## Key details

Junction



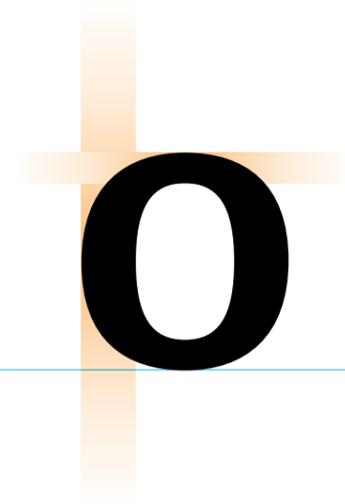
Stem



Soft



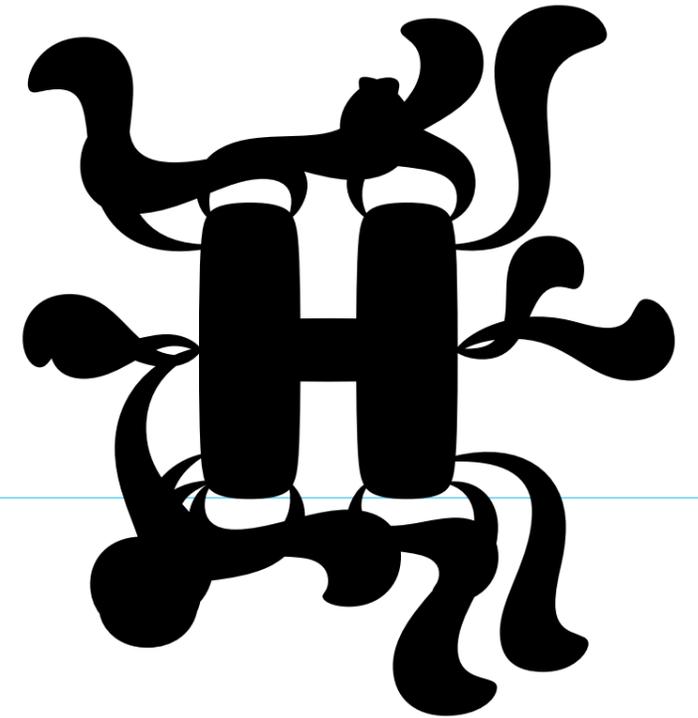
Contrast



Swash



Excess



The overall softness of the type is juxtaposed with sharp junctions.

Convex stems appear across all weights and styles of the typeface; pumping the line up as the weight increases.

The impression of softness is enhanced through the use of softer character shapes, such as the simpler forms of a and g.

Horizontal strokes are lighter in weight than the vertical ones.

Rockhopper comes alive through the application of swashes. From a single swash to overkill – you're free to choose how far you go. Chaotic and clashing swashes are encouraged.

**Initial Caps with Overkill Swashes** (Stylistic Set 20) applies all the swashes to A–Z and the lining figures.

## Some specific OpenType features

Oldstyle figures

258

Small capitals

(E4!

Superiors

ab<sup>123</sup>

Fractions

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

Nut fractions

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

Barless fractions

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

Use the **Oldstyle** feature to change standard lining figures to non-lining ones. There are also **Tabular** and **Proportional** sets.

**All Small Caps** will change capitals and lowercase to small capitals. This feature also changes figures and various elements of punctuation such as bracket, brace, parenthesis, ampersand, and copyright.

The **Superiors** feature will change the lowercase and figures to ones specifically designed for ordinal and notational use.

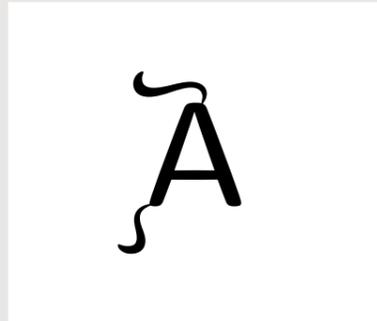
Use the **Fractions** feature to make standard fractions.

Use **Alternate Fractions / Nut Fractions** (Stylistic Set 1) to make vertically stacked fractions.

Use **Barless Fractions** (Stylistic Set 2) to create fractions without the bar.

# Swash OpenType features

Swash



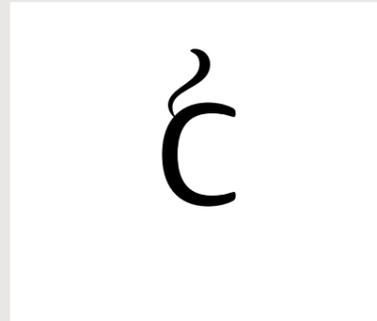
The **Swash** feature applies a selection to the letters and figures.

Stylistic Alternates



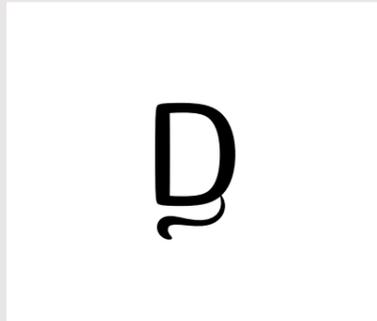
**Initial Caps with Overkill Swashes**, also applied to lining figures.

Swash + Stylistic Alternates



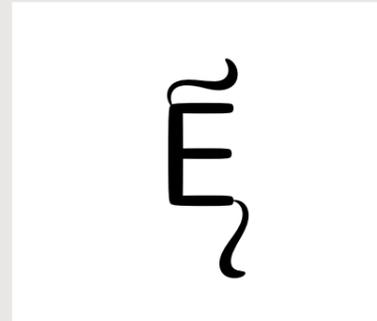
Combine both **Swash** and **Stylistic Alternates** to use single swashes.

Stylistic Set 3



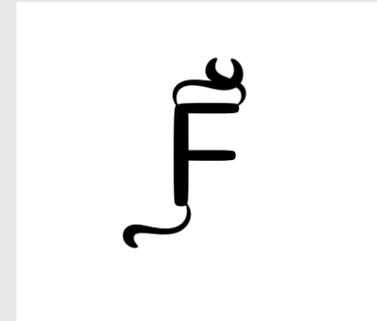
**Single Swashes** applied to letters.

Stylistic Set 4



**Double Swashes** applied to letters.

Stylistic Set 5



**Triple Swashes** applied to letters.

Stylistic Set 6



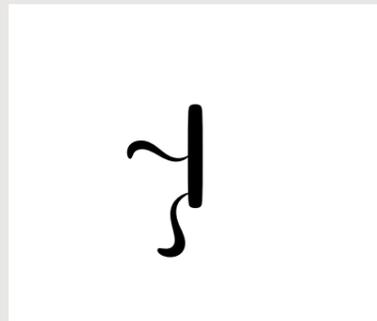
**Lots of Swashes** applied to letters.

Stylistic Set 7



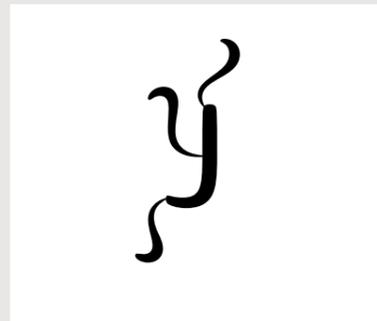
**Left Single Swashes** applied to the left side of letters.

Stylistic Set 8



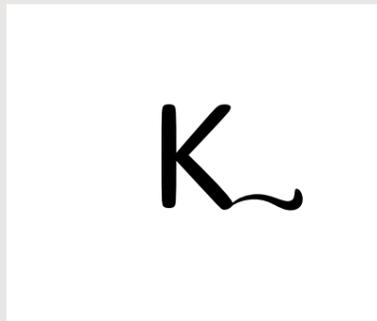
**Left Double Swashes** applied to the left side of letters.

Stylistic Set 9



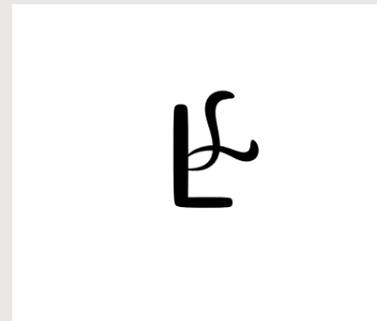
**Left Triple Swashes** applied to the left side of letters.

Stylistic Set 10



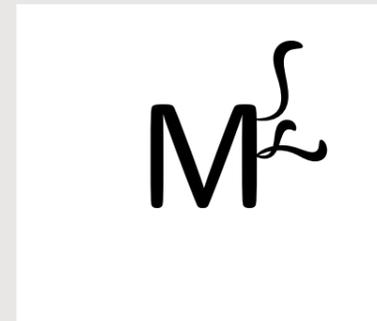
**Right Single Swashes** applied to the right side of letters.

Stylistic Set 11



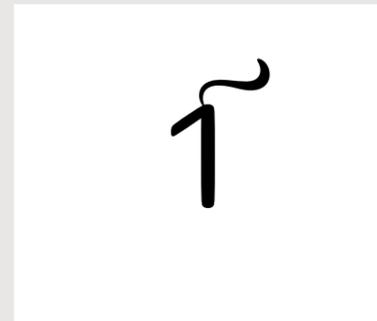
**Right Double Swashes** applied to the right side of letters.

Stylistic Set 12



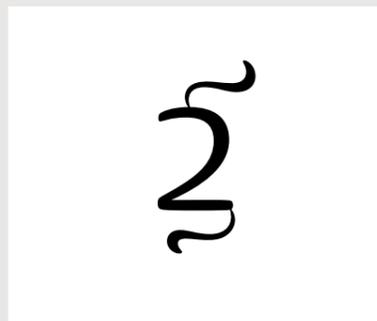
**Right Triple Swashes** applied to the right side of letters.

Stylistic Set 13



**Figures with Single Swashes** applied to lining, oldstyle and small cap figures.

Stylistic Set 14



**Figures with Double Swashes** applied to lining, oldstyle and small cap figures.

Stylistic Set 15



**Figures with Triple Swashes** applied to lining, oldstyle and small cap figures.

Stylistic Set 16



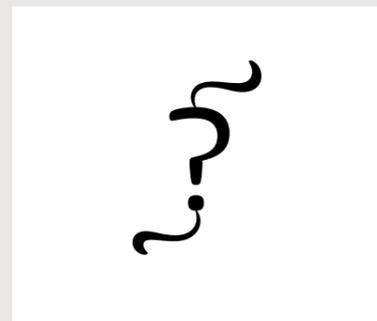
**Figures with Lots of Swashes** applied to lining, oldstyle and small cap figures.

Stylistic Set 17



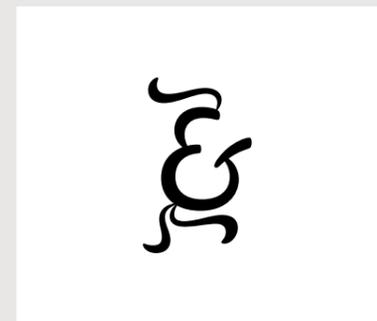
**Sorts with Single Swashes** applied to sorts @ # ? ! ; ( ) [ ] { } \$ % N º .

Stylistic Set 18



**Sorts with Double Swashes** applied to sorts @ # ? ! ; ( ) [ ] { } \$ % N º .

Stylistic Set 19



**Sorts with Triple Swashes** applied to sorts @ # ? ! ; ( ) [ ] { } \$ % N º .

Stylistic Set 20



**Initial Caps with Overkill Swashes**, also applied to lining figures.

## 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, tablet, e-readers and smartphones?

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 Small capitals
- 2 Oldstyle figures
- 3 Left single swash (Stylistic Set 7)

Example

1 EAST RIDING

2 Tres Hermanas Falls

3 ***Aesop's Fables***

Key

- 1 ExtraLight
- 2 Regular
- 3 Black Italic

Example

1

**Fireworks**

2

***Apótek***

3

*flame*

4

*No. 500*

Key

- 1 Black
- 2 Bold Italic
- 3 Italic
- 4 ExtraLight

## About

Fontastic

### 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 at [typography.net](https://www.typography.net)  
Read about the design at [studiotype.com](https://www.studiotype.com)  
These fonts are available for license on desktop, web and app.

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