

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. Our collection offers diverse possibilities for all aspects of design, such as branding, editorial and software, and supports a wide range of languages in the Latin script. Some fonts also support Cyrillic, Greek and Arabic.

To meet clients' specific needs, we have expanded several of our types, including Aspect, Bliss, Shaker and The Shire Types. Such expansion can vary from adding characters for other languages to introducing whole new weights.

Working with design companies around the world, our commissions range from corporate typeface systems to logotypes. We helped renew the typographic identity of Indesit, The FA and the University of Oxford, and have been regular award winners for over a decade.



typography.net

Visit typography.net to view, try out and purchase our fonts, and to learn more about all our typographic work. You can also buy our small hardback, TypeBook, which contains a selection of our types and two short articles by experts in typography. A discounted copy is available with all font orders.

If you have any specific questions or requirements, please get in touch:

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TypeBookTwo

Typeface collection

Sans

Bliss
Fenland
Shaker
Trilogy Sans
Wayfarer

Serif

Enigma
Kingfisher
REDISTURBED
Trilogy Egyptian

Display

ALCHEMY
Aspect
CAPLINE
THE SHIRE TYPES
Trilogy Fatface



PDF sample pages from typography.net



The Fenland printed sample

Commissioned typefaces

Our commissioned typefaces reflect the attention to detail and sometimes unorthodox approach of our own collection. Several of these commissions have won awards based on their originality, design excellence and functionality.

Adobe Systems Incorporated

Arjowiggins

Christchurch Art Gallery

Epsilon Mediagroup

Falmouth University

Microsoft Corporation

Telstra Corporation Limited

The FA

City of Sheffield

Land Securities Group



Development sketches for the Falmouth typeface

Blue Island

aw inuit

Christchurch Gallery

EPSILON

Falmouth

Corbel

Harmony

FA CAPS

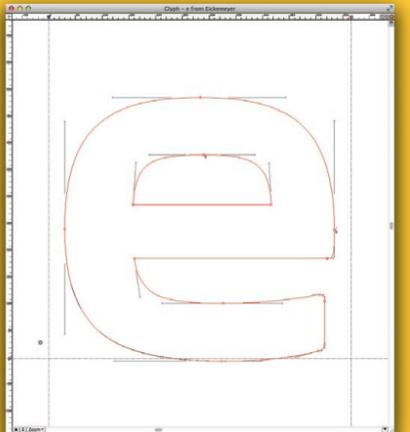
Sheffield Sans

park house

Logotypes and lettering

Our commissions also include the creation and development of logotypes and lettering. This can involve the entire process from initial concepts to final artwork, or the completion of a working idea.

To ensure a logotype instantly captures and strengthens brand identity, we produce many sketches and explore various letter styles before the final shapes are digitally refined.



Contours of the e from the Eickemeyer logotype



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.

The guidelines that follow are intended to be a convenient reminder of the most common elements of typographic detailing: the kinds of things you know you need to know and can't always find.

General considerations

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 work so that the reader doesn't have to.

Font formats

Today's fonts are in OpenType format and typically have much larger character sets than the PostScript or TrueType formats they replace. These larger character sets allow alternate characters to be grouped in the same font. Software such as InDesign can access some features automatically, but it always pays to check any defaults concerning typography.

Further reading

Phil BAINES & Andrew HASLAM, 'Chapter VI: Conventions', in *Type & typography*, Laurence King 2005

Sir Ernest GOWERS, *The complete plain words*, Penguin 1987

Jost HOCHULI, *Detail in typography*, Hyphen 2008

Avoiding spottiness

Abbreviations

Contractions – Dr, Ltd, Mr, Revd, St, etc. – and common abbreviations such as Co, Inc do not need a full point:

Dr Dixon joined the group

Abbreviations for dimensions do not need a full point, nor should they be pluralized:

51cm *not* 51cms

In abbreviations for 'volume', 'page', 'circa' and 'flourished' a full point without a following space is used ('c.' and 'fl.' are italicized):

Vol.III

p.245

c.1997

***fl.*1560–80**

The abbreviations for 'that is' and 'for example' can look too spotty if used with full points; a neater alternative is to omit the full points and italicize:

ie not i.e.

eg not e.g.

Acronyms

Names comprised of initials, and honours, are better set without full point:

BBC *not* B.B.C.

MA(RCA) *not* M.A.(R.C.A.)

Names derived from sets of initials that are pronounced as words in their own right can be treated in lower-case:

radar *not* RADAR

sonar *not* SONAR

Ampersand

Very useful in company names and where it clearly indicates a particular rather than a general relationship:

Arts & Crafts *not* Arts and Crafts

Punctuation and sentence endings

There is no space between a word and a punctuation mark. A single space following the full point is all that is required to allow the punctuation mark to do its work. Question marks and exclamation marks terminate sentences so are never followed by a comma or full point.

Initials

Initials for people's first names should be evenly spaced, not grouped as a separate item from their surname. They do not need full points:

P A Baines *not* P.A. Baines

Qualifications do not need full points:

Catherine Dixon PhD

See When, and how, to use: Small caps

Italics

Within running text they have four main purposes.

1 To denote the titles of artistic works, whether books, newspapers, paintings or plays:

He still listens to Fragile by Yes

2 To indicate foreign words and phrases (unless they have become accepted as part of the language: a good up-to-date dictionary will provide guidance here):

It's a leaflet, not my magnum opus!

3 To denote a particular tone of voice (but can become irritating if used too much for this purpose):

Now that was a surprise

4 To clarify *ie* and *eg* when omitting the full points (preferable).

Using the correct character

Apostrophe

This is used to indicate a missing letter or when a noun is possessive:

Oh, that's Natalie's letter!

The correct character (sometimes known as a 'smart quote') should always be used, not a prime.

Alissa's *not* Alissa's

But beware word-processing software that cannot distinguish apostrophes and quotation marks:

Rock 'n' roll *not* Rock 'n' Roll

See also quotation marks and primes

Dashes and hyphens

En dash

1 For parenthetical clauses use an en dash with space either side *not* a hyphen:

This practice – introduced to us by Jan Tschichold in his *Penguin composition rules of 1949* – has the advantage of being far less 'spotty' than use of the em dash.

2 Within contracted dates and page numbers, where it is employed without a space either side:

1965–96

pp.27–37

3 In compound phrases where the two parts are equal: the dash can either mean 'and', as in **Arab–Israeli** conflict, or 'to', as in the **London–Brighton race**.

Where the first part of the compound is not a complete word, a hyphen should be used, as in **Anglo-Asian**.

Hyphens indicate broken or compound words (including compound adjectives):

He's sat in a nineteenth-century chair.

Figures

There are two main kinds, lining: 1234567890, and non-lining: 1234,567890. Increasingly, there are two varieties of each: tabular (equal-width) and proportional. Within text, it is best to use non-lining proportional figures, if available:

begun in 1991, it's still unfinished but with all-capital setting, such as headings, use lining proportional figures:

PELHAM 123

When dealing with monetary units, particularly in financial work, figures should be set with tabular figures and right aligned (so that units, tens, hundreds, etc, align vertically). Either lining or non-lining can be used:

£1,710.00 \$1,341.90

£4,560.50 \$3,285.20

Ligatures

These are single glyphs that present a more unified appearance for certain combinations of characters that would otherwise clash. The two most common are fi and fl:

fi *not* fi

fl *not* fl

but in many typefaces there are more, for example, fb, fh, etc. The default settings in InDesign allow these to be implemented automatically.

He was an affluent man and often went fishing in the river flowing at the bottom of his garden. It was a break from office work.

When, and how, to use

Brackets and parentheses

An afterthought, a subordinate clause and references can all be contained within parentheses (round brackets):

cast in stucco (1, 2 & 33) or carved

Parentheses can also be used to separate numbers or letters in lists. Square brackets are usually used to denote an omission or an editorial clarification within a quotation:

'He [Schwitters] lived near my Gran.'

They are also used when brackets are required within parentheses:

it (*St[one]* utters) was hand-set and printed letterpress

Capitals

The capitals in most fonts are spaced to work best with lower-case characters and will need some adjustment to their spacing if text is set in all-capitals for titles or emphasis. Broad guidelines would be to open out the spacing for light or regular weights and tighten up a little with bold and heavy weights to maximise their impact. What is most important is that the overall 'colour' of the text is even.

ELEGANT IMPACT

If setting in capitals on several lines, care should also be taken with the leading to ensure that the space between lines looks larger than the space between words.

**WE NEED TO READ
ACROSS NOT DOWN**

Typographic good manners copyright Phil Baines

Set using Fenland and Kingfisher

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Type design

Small caps are capitals with a height a fraction larger than the x-height. They are useful for sub-headings, surnames in bibliographies, academic qualifications, in post codes, as directionals in captions. Never use computer-generated versions, which simply take the capitals and reduce them: they look too light:

NW10 2BP *not* NW10 2BP

Dates

British style – for display and in running text – is to use cardinal numbers (1, 2, 3, etc.) and in the following order:

8 December 1958

Quotation marks and primes

Use single quotes both for quotations and to denote particular usage of certain words. Double quotes should only be used for quotes within quotes.

'I liked it when the car went "beep, beep" suddenly.'

Always use quotation marks (sometimes called 'curly' or 'smart' quotes) not the typist's version ('primes'). Place the full point within the quotation mark only if the quote is a complete sentence.