De Worde

Edgy, divergent, feisty

Introduction

A B C D E F G H I J J K L M N O P Q Q R S T U V W X Y Z

About

De Worde is inspired by the early 16th century italic used by the printer Wynkyn de Worde. A full character set makes it capable of complex typography. Great for a range of uses including headlines, titles, anything with a personal feel or a little *joie de vivre*.

The family

The family comprises of 7 fonts.
(7 weights in 1 style)

ExtraLight
Light
Regular
Medium
Bold
ExtraBold
Heavy

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
Alternative glyphs
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**
Read about the design at **studiotype.com**
These fonts are available for license on desktop, web and app.

Published

2017

De Worde family
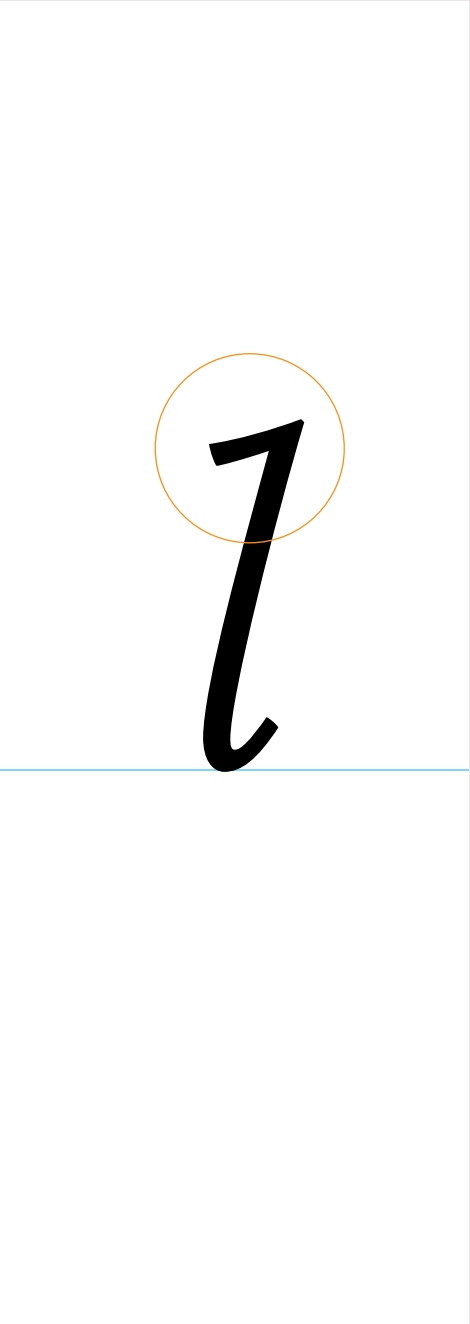
ExtraLight	Light	Regular	Medium	Bold	ExtraBold	Heavy
Fl	*Ço*	*Ag*	*Mi*	*Sm*	*Fr*	*Ùț*

Key details

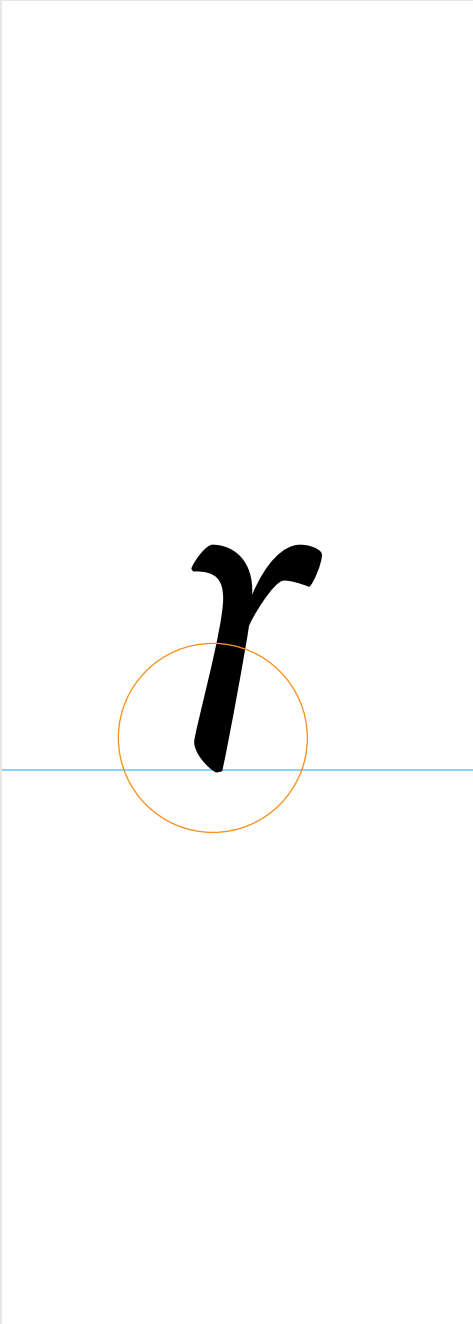| Serif	Twist	Direction	Top	Slab	Foot

l   *r*   *m*   *p*   *E*   *k*

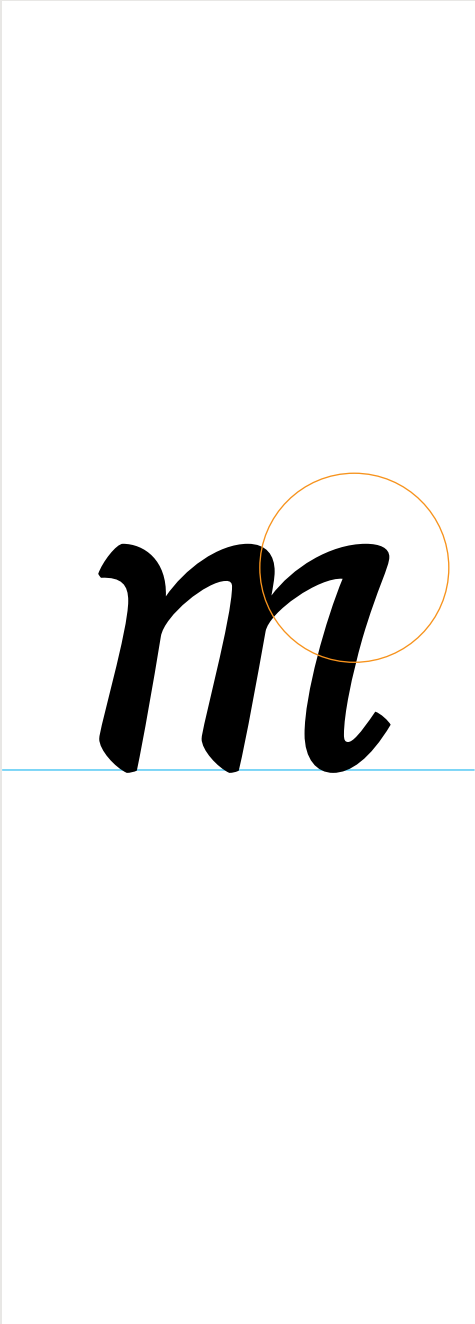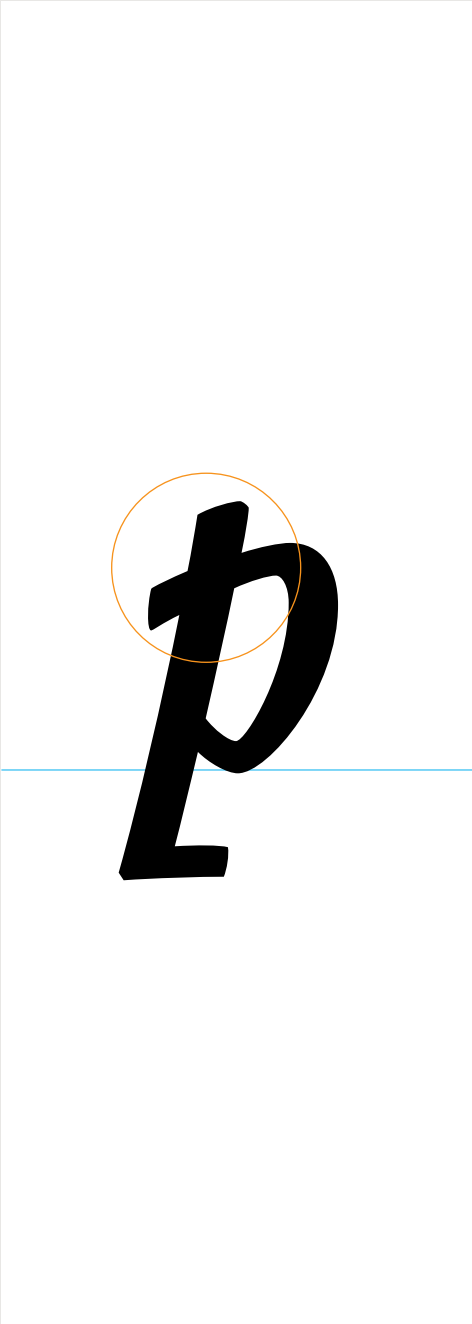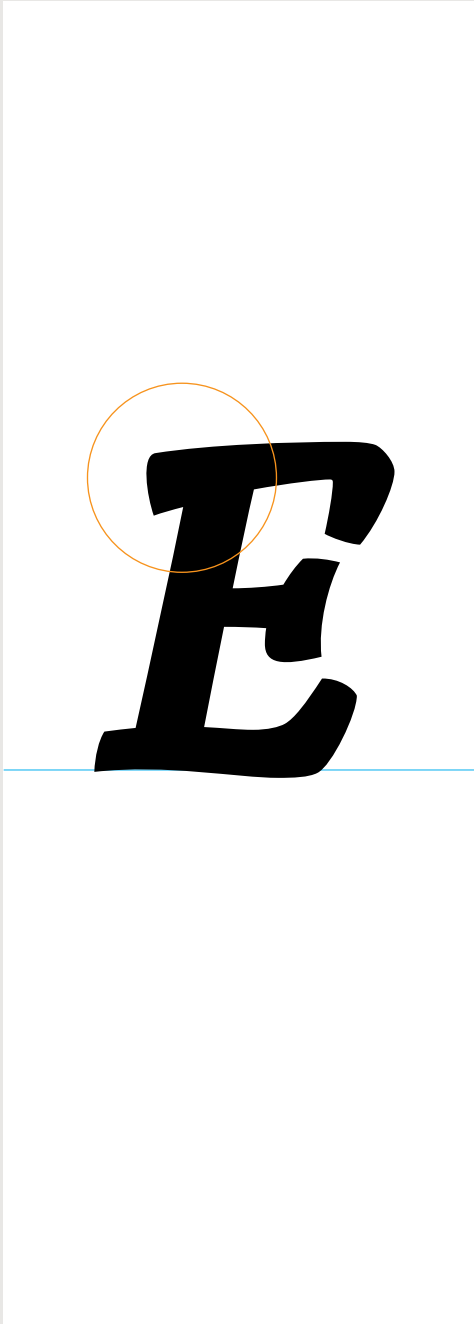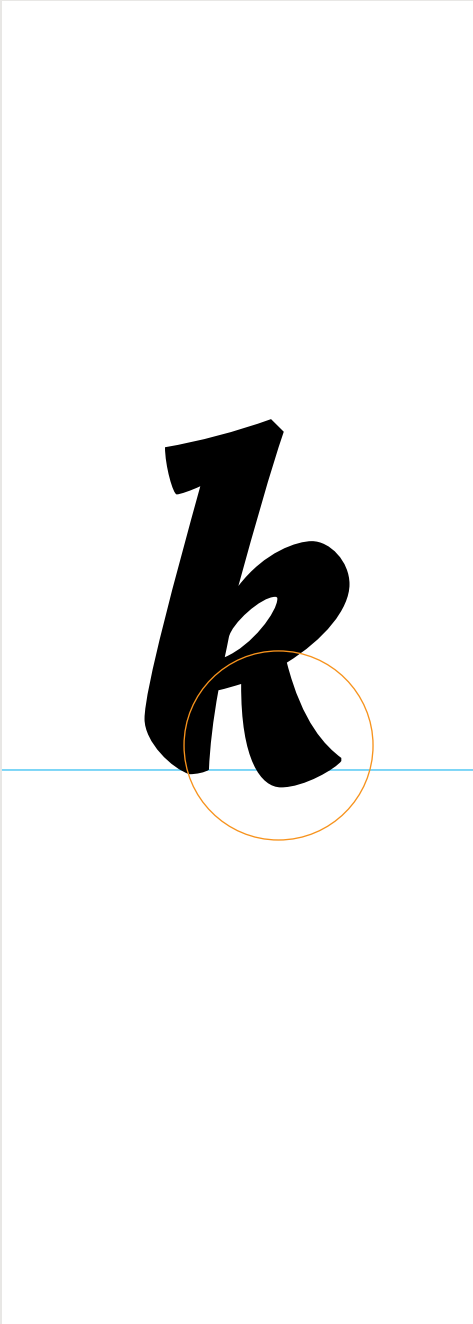|					
There's a long top serif to several lowercase letters.	A visual twist in the stems of some letters keeps the letters alive and springy.	The change in stroke direction results in the second arch being different to the first. This also adds speed to the letter.	The top of the p has a short ascender, this also appears in the a, g, q.	Several capitals have a strong, slab-like stroke along the top.	The legs of the k, K, R drop freely below the baseline.

Some specific OpenType features

| Fractions | Nut fractions | Barless fractions | Alternate letter shapes | Long tailed Q | Serifless alternates |

½ ⅞

1/2 7/8

½ ⅞

Jq

QQq

bhkl

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

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

Use **Stylistic Set 2** to make barless fractions.

Stylistic Set 3 accesses the alternate (ranging) J and lowercase q letters.

Stylistic Set 4 changes the cap, small cap and alternate q to long tailed versions.

Use **Stylistic Set 5** to access the alternate b, h, k, l. These shapes are automatically used in certain characters combinations.

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 **2** 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. **3** 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.

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

Key

1 Small capitals
2 Ligatures
3 Oldstyle figures

Example

4

1 *it was a proper cliffhanger*

2 *Kiek dabar valandų?*

3 TREASURE ISLAND

1 Heavy
2 ExtraLight
3 Medium, small caps
4 Ligature

Example

Dziękuję

NORTH

1

Key

1 Heavy

2 Light, caps

About

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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