

Hummingbird

Regular · Bold

User's Guide





OPEN TYPE FAQ:

For information on how to access the swashes and alternates,
visit LauraWorthingtonType.com/faqs

All operating systems come equipped with a utility that make it possible to access the swashes and alternates in my fonts. Adobe Illustrator and InDesign (CS versions), Quark Xpress 7.0 (and above), CorelDRAW X6 (and above) have OpenType and Glyph panels, You may download instructional PDFs on my FAQs page for these programs. Microsoft Word 2010 and later versions allow you to access some OpenType features in the application as well.

There are additional ways to access alternates/swashes if you do not have one of the programs listed above: either by using your operating system's utility Character Map (Windows), Character Viewer (Mac OS versions prior to 10.9) or through Font Book (Mac OS 10.9 and later), by downloading NexusFont (free, Windows only) or by purchasing a software program such as PopChar or Ultra Character Map.

I recommend trying out Character Map/Viewer or NexusFont first to see how it works for you before purchasing third party software. If you don't like how these utilities work, here are some additional solutions...

For Mac users running OS 10.8 and above, there is Ultra Character Map, which may be downloaded on the App Store for \$9.99

For both Mac and PC, I also recommend PopChar by Ergonis (especially operating systems prior to 10.8), which is a standalone glyphs panel. It makes it easy to select and copy the swash or alternate letterform you want and paste it into just about any document/program (Photoshop, Word, Publisher, etc.) If you have, or are planning to purchase one of my fonts, contact me with a copy of your receipt for a 30% discount code on PopChar.



*A small, nectar-feeding bird with colorful
feathers that is able to hover and fly backwards
while flapping its wings at an accelerated speed.*

*Lucky
Affinity*

*Tactile charming sensual
Memories of Belize
airy & delicate*

Worldly Alchemist

Typically used for display and titling,

Hummingbird

features an impressive number of contextual

alternates and 266 swashes including

an entire set of decorated uppercase letters that

add personality, emphasis, and beauty.



Hummingbird is reminiscent of old-fashioned cursive penmanship, the sort learned by endless repetition and found in treasured letters bundled together by silken ribbons or in worn leather-bound ledgers. The aim, across the past few centuries, was a graceful, yet disciplined uniformity. But to the discerning eye, those hours of painstakingly practiced elegant scripts were still, at their essence, thoroughly humanfilled as they were with unintentional variations in pressure, contrast, and fluidity. Its technical sophistication lends us a typeface that is lovely, sensual, airy, personal, and, in its sensitively wrought irregularities, as innately and intimately human as the writer's hand and pen.



Contextual Alternates: A unique feature of Hummingbird is its impressive number of these subtle variations, known as contextual alternates. If you're not a typographer, or familiar with the term, consider this: Type a letter, and its appearance will vary depending on its placement and adjacent letters. Will it end the sentence and require a finishing out-stroke, a little flourish that says, "This word has played its part."? Will it be a "b" sandwiched between a "g" and an "i"? The contextual alternate avoids the rote rigidity of digital production and, instead, turns to the human hand and habit for its answer. A long upsweep from the base of the "g" transform into the curving ascender of the "b,"

and then a tender little curve connects the end of the “b” to the beginning of the following “i.” Some letters have different beginning forms, all have different ending forms, and with double letter occurrences, one of the letters will use the alternate. Some letters are semi-connected. The alternates bring a flowing randomness to the typeface, tempered by their reference to a more natural handwritten appearance, rather than acting as a sort of decorative embellishment.

Hummingbird has 214 contextual alternates. The font also has 266 swashes that include an entire set of decorated uppercase letters that add personality, emphasis, and beauty.



Off or On? When should you turn off contextual alternates? As a designer, you'll have a feel for this. Depending on your readership, some may not notice the subtleties, yet their visceral response may differ when they view your work. Without contextual alternates, the typeface looks a bit more structured and consistent, less random and natural; it will still be more approachable than a traditional formal script, yet retaining its own airy charm. Contextual alternates do not appear as a web font, but they function by default for print work in software like InDesign, or for logo or other illustrative work in Photoshop, Illustrator and others. Check your software; your mileage may vary.



For more on Hummingbird's Contextual Alternates feature, check out:

LauraWorthingtonType.com/2012/09/the-making-of-hummingbird-a-tale-of-contextual-alternates/



My process is intuitive and iterative. I start with an idea that evolves, taking detours and different directions, moving forward and back until I have something that is quite different from my initial concept. Think of the fine artist who begins with a blank canvas that becomes layer after layer of paint. Walk into her studio each day and the work on the canvas changes, sometime dramatically, telling a different story with each layer. Despite the precision required of my finished fonts, I often feel my way there in my sketches using brushes and pens, not sure where the journey will end. Most of my work is done in studio, but I'll also do the earlier conceptual and sketchbook work out in the country.



I will gesturally draw the same letters over and over again, so many times that I can create each one based on muscle memory. Pencil is great for this; it's easy to do huge, gestural swoops.

Two stories came together as I worked on Hummingbird. First, I'd used gel pens to decorate a cake and loved the sensuality, the fluidity and the syrupy, gooeyness of it. I was attracted to the tactility, the rhythmic ebb and flow of a substance that was like thick water—I yearned to immerse my hands in it. It differed strikingly from much of my work which is more sharp and angular. I found that I couldn't mimic the softness and fluidity using only a brush and pen. I also knew that ultimately this sense

of something free-flowing would need to be captured and confined within the constraints of square pixels. I did a great deal of experimentation, transforming my feeling, my sense of tactility into something digital. Because this was so flowing rather than angular, I needed to use that repetitive muscle memory technique even more than I usually do. Typically, I'm much more deliberate in my process.

The second story entwined here was that I wanted to play with something a bit more relaxed than my body of work. As I sketched, I watched hummingbirds flit about the plants I'd cultivated specifically to attract them. I noted how tiny they were and then



looked at how small the x-height of my typeface is compared to much of the lettering we see. The birds zoomed among the towering trees and I saw that polarity reflected in the typeface: gracious large letters contrasted with small, delicate lowercase letters, giving the font more style and impact than something more structured. The resemblance between nature and my lettering was both unintentional and authentic.

I strove for a sense of openness, allowing more space between letters, avoiding density and high contrast. I aimed for a finished typeface that would be delicate, airy, charming: a modern face with a twist of nostalgia.



Hello
Greetings
and
Salutations

Hummingbird | Regular · Bold *Font Specifications*

CHARACTERS:

1,642 characters per weight

FONT FILES:

1 OpenType (.otf) file and 1 TrueType (.ttf) file

AVAILABLE:

LauraWorthingtonType.com

OPENTYPE FAQ:

To access swashes, alternates, ornaments,
and for any OpenType questions,
go to LauraWorthingtonType.com/faqs

ORIGINAL RELEASE:

September 2012



Standard Characters

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

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

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

! " # \$ % & ' () * , - . / : ; < > ? @ [\] ^ _ { | }

~ « » – — ‘ ’ , “ ” „ † ‡ • … ‹ › ¢ £ ¥ € f

OTHER CHARACTERS

¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

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



Basic & Extended Latin Characters

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 ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Swashes/Alternates

■ *Stylistic Alternates* K M N a b c d e f
g h i j k l m n o p q r s u x y z

■ *Alternate Swash Caps* 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

■ *Standard Ligatures* tt

Contextual Alternates

DEFAULT UPPERCASE AND LOWERCASE

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
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

BEGINNING FORMS/STANDALONE LETTERS

b h k l r s x z

■ ENDING FORMS (STYLISTIC ALTERNATES)

a b c d e f g h i j k l m n o p q r s t u x y z

DOUBLE LETTER OCCURRENCES

aa bb cc dd ee ff gg hh ii jj kk ll mm nn oo pp qq
rr ss tt uu vv ww xx yy zz



LETTERS PRECEDING LOWERCASE 'E'

Ae Ce Ee Ge He Me Ne Oe Ue Xe Ye
ae be ce de ee fe ge he ie je ke le me ne oe pe qe re se te ue xe ye ze

DISCONNECTED LETTER PAIRS

dadcdgdodqdudyhahchghohqhuhykakckgkokqkylalclglolqluly
mamcmgmomqmunynanengnonqnunytatctgtotqtutyxaxcxgxoxqxuxy

FIRST FORM CHANGES OUTSTROKE TO ACCOMODATE HIGH INSTROKE ON SECOND FORM

bi bj bm bn bp bu bv bw bx by bz gi gj gm gn gp gu gv gw gx gy gz
ji jj jm jn jp ju jv jw jx jy jz oi oj om on op ou ov ow ox oy oz pi pj pm
pn pp pu pv pw px py pz si sj sm sn sp su sv se sw sx sy sz vi vj vm vn
vp vu vw vx vy vz wi wj wm wn wp wu wv wx wy wz yi yj ym yn
yp yu yv yw yx yy yz zi zm zn zp zu zv zw zx zy zz





NOTE:

Enable (or disable) “Ligatures” and “Contextual Alternates”
in the OpenType palette (Adobe Illustrator & InDesign)

Default
with Ligatures

swiftness and flexibility

With Contextual
Alternates enabled

swiftness and flexibility

For more on Hummingbird's Contextual Alternates feature, check out:
LauraWorthingtonType.com/2012/09/the-making-of-hummingbird-a-tale-of-contextual-alternates/



Stylistic Sets

									
SS01	SS02	SS03	SS04	SS05	SALT	//	//	//	SWSH

											
SS01	SS02	SS03	SS04	SS05	SS06	SS07	SS08	SS09	SS10	SS11	SS12

											
SS13	SS14	SS15	SALT	//	//	//	//	//	//	//	SWSH



ALTERNATE SWASH
CAPS (SWSH)



ENDING FORMS/
STYLISTIC ALTS (SALT)



// UNCATEGORIZED/
CONTEXTUAL ALTS



LIGATURES (LIGA)



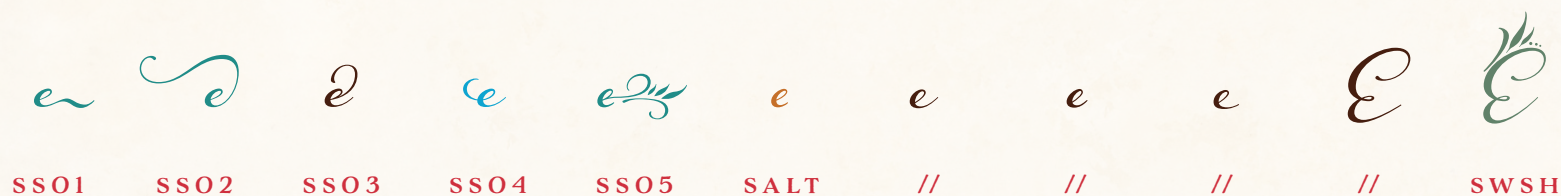
BEGINNING FORMS



ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES



■ ALTERNATE SWASH
CAPS (SWSH)

■ LIGATURES (LIGA)

■ ENDING FORMS/
STYLISTIC ALTS (SALT)

■ BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS

■ ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09



SALT // // // SWSH



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09 SS10 SS11 SS12



SS13 SS14 SS15 SS16 SALT // // // // // SWSH



ALTERNATE SWASH
CAPS (SWSH)



ENDING FORMS/
STYLISTIC ALTS (SALT)



// UNCATEGORIZED/
CONTEXTUAL ALTS



LIGATURES (LIGA)



BEGINNING FORMS



ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09 SS10 SS11 SS12



SS13 SS14 SS15 SALT // // // // // // SWSH



SS01 SS02 SS03 SALT // // // // // // SWSH



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09 SS10 SS11 SS12



ALTERNATE SWASH
CAPS (SWSH)



ENDING FORMS/
STYLISTIC ALTS (SALT)



// UNCATEGORIZED/
CONTEXTUAL ALTS



LIGATURES (LIGA)



BEGINNING FORMS



ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES



SS13 SS14 SS15 SS16 SALT // // // // // //



// // // // // // SWSH



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09 SS10 SS11 SS12



SS13 SS14 SS15 SS16 SALT



ALTERNATE SWASH
CAPS (SWSH)



LIGATURES (LIGA)



ENDING FORMS/
STYLISTIC ALTS (SALT)



BEGINNING FORMS



UNCATEGORIZED/
CONTEXTUAL ALTS



ENDING FORMS

HUMMINGBIRD · SWASHES/ALTERNATES

//	//	//	//	//	//	//	//	SALT	SWSH

SS01	SS02	SS03	SS04	SS05	SS06	SS07	SS08	SS09	SS10	SS11	SS12

SS13	SS14	SS15	SS16	SALT	//	//	//	//	//	//	//

SS01	SS02	SS03	SS04	SS05	SS06	SS07	SS08	SALT			SWSH



ALTERNATE SWASH
CAPS (SWSH)



LIGATURES (LIGA)



ENDING FORMS/
STYLISTIC ALTS (SALT)



BEGINNING FORMS



// UNCATEGORIZED/
CONTEXTUAL ALTS



ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES

m m m m m m m m m

// // // // // // // //

m m M M M

// // // SALT SWSH

z z n n n n n n n n n n

SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SALT // // //

n n n n n n n n N N N

// // // // // // // // SALT SWSH



ALTERNATE SWASH
CAPS (SWSH)



LIGATURES (LIGA)



ENDING FORMS/
STYLISTIC ALTS (SALT)



BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS



ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES



SSO1 SSO2 SSO3 SALT // // // // // SWSH



SSO1 SSO2 SSO3 SSO4 SSO5 SSO6 SSO7 SSO8 SSO9 SSO10 SSO11 SALT



// // // // // // // // // // SWSH



SSO1 SSO2 SSO3 SSO4 SALT // // SWSH



ALTERNATE SWASH
CAPS (SWSH)



LIGATURES (LIGA)



ENDING FORMS/
STYLISTIC ALTS (SALT)



BEGINNING FORMS



// UNCATEGORIZED/
CONTEXTUAL ALTS



ENDING FORMS

HUMMINGBIRD · SWASHES/ALTERNATES

							
SSO1	SSO2	SSO3	SSO4	SSO5	SSO6	SSO7	SALT

							
//	//	//	//	//	//	//	SWSH

				
SSO1	SSO2	SSO3	SSO4	SALT

							
//	//	//	//	//	//	//	SWSH

 ALTERNATE SWASH
CAPS (SWSH)

 LIGATURES (LIGA)

 ENDING FORMS/
STYLISTIC ALTS (SALT)

 BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS

 ENDING FORMS

HUMMINGBIRD · SWASHES/ALTERNATES

τ τ T t t t t t t

SSO1 SSO2 SSO3 SSO4 SSO5 SALT // // //

tt tt tt SWSH

LIGA // // SWSH

w u w u u u u

SSO1 SSO2 SSO3 SSO4 SSO5 SSO6 SALT

u u u u u u u u U U

// // // // // // // // SWSH

■ ALTERNATE SWASH
CAPS (SWSH)

■ LIGATURES (LIGA)

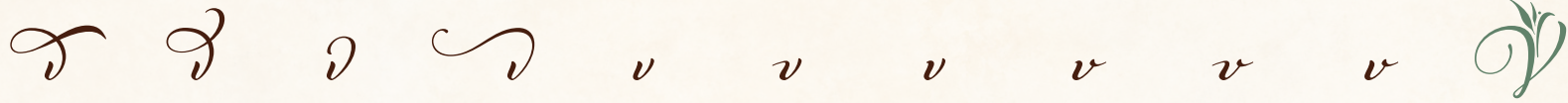
■ ENDING FORMS/
STYLISTIC ALTS (SALT)

■ BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS

■ ENDING FORMS

HUMMINGBIRD · SWASHES/ALTERNATES



SSO1 SSO2 SSO3 SSO4 // // // // // // SWSH



SSO1 SSO2 SSO3 SSO4 // // // // // // SWSH



SSO1 SSO2 SSO3 SSO4 SSO5 SSO6 SSO7 SALT // // // // 0061



// // // // // // // // // // SWSH

■ ALTERNATE SWASH
CAPS (SWSH)

■ LIGATURES (LIGA)

■ ENDING FORMS/
STYLISTIC ALTS (SALT)

■ BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS

■ ENDING FORMS



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09 SS10 SS11 SS12



SS13 SS14 SS15 SS16 SALT // // // // // //



// // // // // SWSH



SS01 SS02 SS03 SS04 SS05 SS06 SS07 SS08 SS09 SS10 SS12



ALTERNATE SWASH
CAPS (SWSH)



LIGATURES (LIGA)



ENDING FORMS/
STYLISTIC ALTS (SALT)



BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS



ENDING FORMS



HUMMINGBIRD · SWASHES/ALTERNATES



SS13 SS14 SS15 SS16 SALT // // // // // //



// // // // // // // // // SWSH

■ ALTERNATE SWASH
CAPS (SWSH)

■ LIGATURES (LIGA)

■ ENDING FORMS/
STYLISTIC ALTS (SALT)

■ BEGINNING FORMS

// UNCATEGORIZED/
CONTEXTUAL ALTS

■ ENDING FORMS



HUMMINGBIRD REGULAR:
STANDARD CHARACTERS
& ORNAMENTS



HUMMINGBIRD REGULAR:
WITH SWASHES/ALTERNATES
& ORNAMENTS



■ SS01

■ SS05

■ SS02

■ SS10

■ SS03

■ SWASH CAPS

■ UNCATEGORIZED/
CONTEXTUAL ALTERNATES

■ ENDING FORMS/
STYLISTIC ALTERNATES



Bird
of
Paradise
Island
❧

HUMMINGBIRD REGULAR & BOLD:
STANDARD CHARACTERS
WITH ORNAMENT



Bird
of
Paradise
Island
∞

HUMMINGBIRD REGULAR & BOLD:
WITH SWASHES/ALTERNATES
& ORNAMENT

Bird
of
Paradise
Island
∞

■ ENDING FORMS/
STYLISTIC ALTERNATES

■ UNCATEGORIZED/
CONTEXTUAL ALTERNATES

■ ALTERNATE SWASH CAPS

■ SS01

■ SS08

■ SS07



Ornaments

