Pembroke

Crisp, clean, geometric

Introduction

ABCDEFGHIJKLMNOPQRSTUVWXYZ

About

Pembroke is a geometric sans with a very crisp, clean feel. Its personality is shown through its wide range of weights. The full character set makes it capable of complex typography and is ideal for corporate and information design.

The family

Pembroke comprises of 16 fonts.
(8 weights in 2 styles)

Hair	Hair Italic
ExtraLight	ExtraLight Italic
Light	Light Italic
Regular	Italic
Medium	Medium Italic
Bold	Bold Italic
ExtraBold	ExtraBold Italic
Ultra	Ultra 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
Superiors
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

2014

Pembroke family

Hair	ExtraLight	Light	Regular	Medium	Bold	ExtraBold	Ultra
Þð	Ég	Uŧ	Mi	Pr	Ŗa	Sy	Łt

Hair Italic	ExtraLight Italic	Light Italic	Italic	Medium Italic	Bold Italic	ExtraBold Italic	Ultra Italic
Eß	Nn	Øi	Af	Šk	Fj	Uŕ	İş

Key details

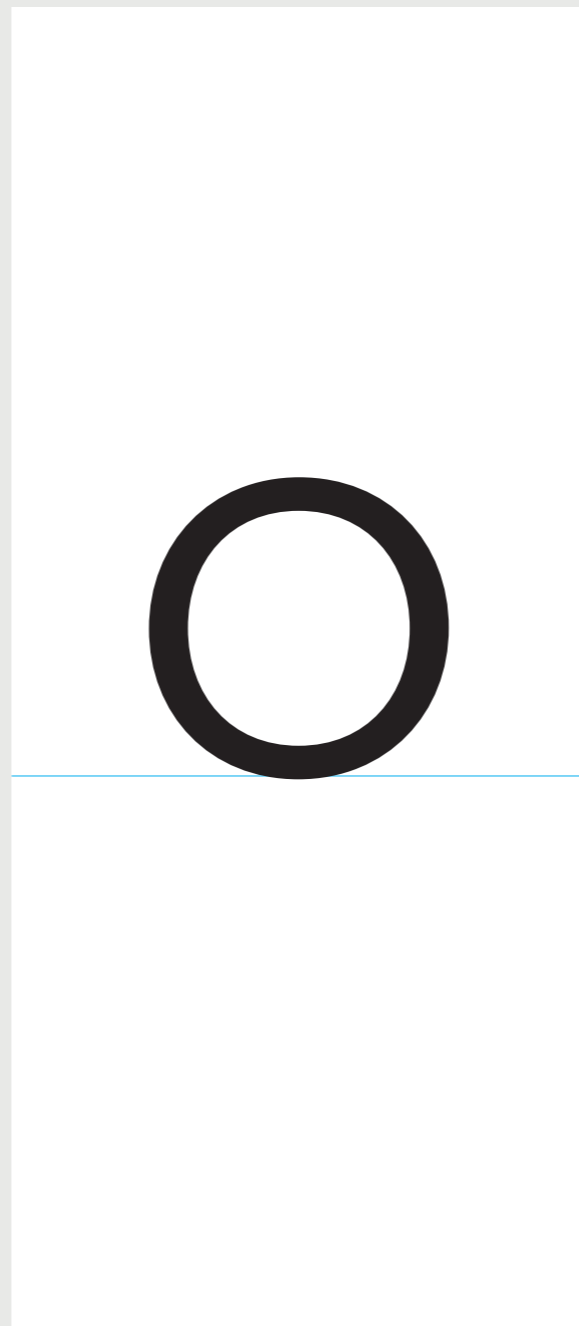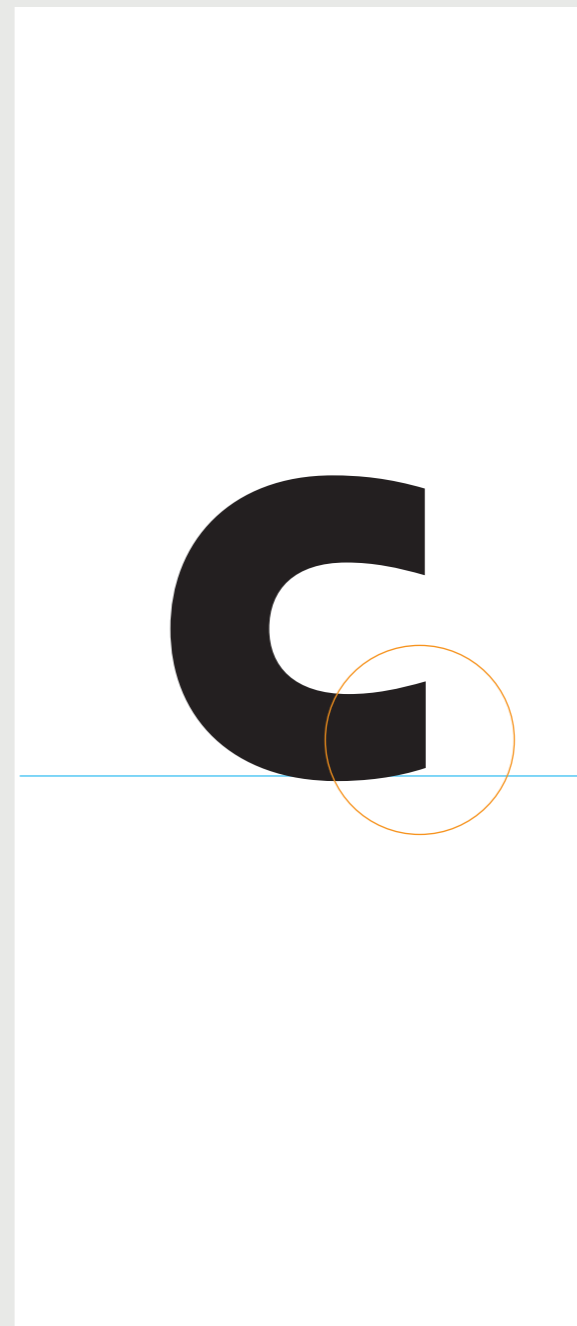| Peak	Narrow	Circle	Perpendicular	Oblique
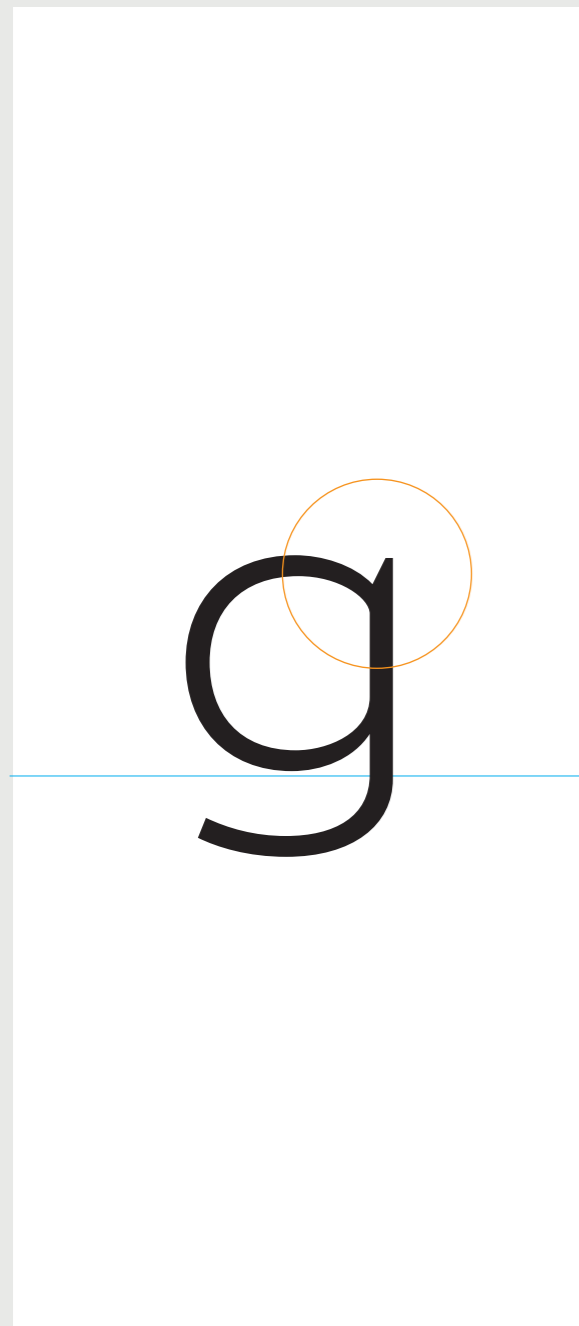
A peak appears on the b, g, q.

The lowercase m has a narrow proportion.
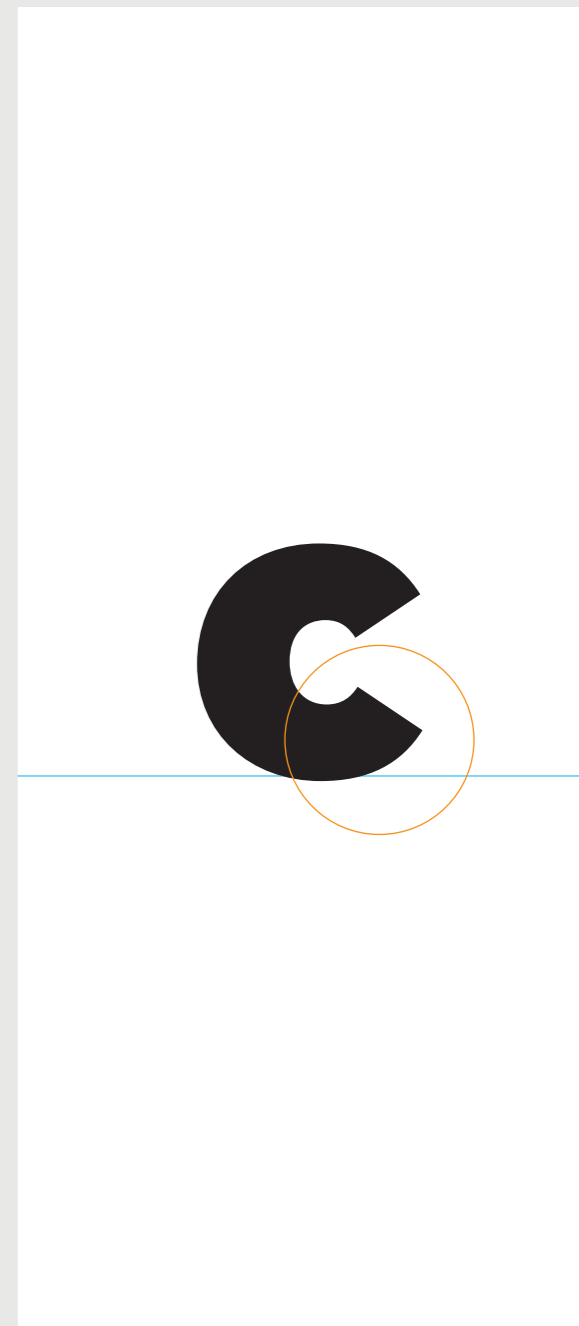
Rounded letters remain close to a circle.

Capitals generally have a perpendicular terminal.

Lowercase letters tend to have terminasl that end with an oblique cut.

Some specific OpenType features

Fractions	Nut fractions	Barless fractions	Small capital figures	Arrows
½ ⅞	1/2 7/8	1₂ 7₈	E5@	→

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.

All Small Caps makes the figures small capital height. It also does the same to various pieces of punctuation including bracket, brace, parenthesis, as well as the ampersand and copyright.

A selection of arrows are accessible through the application's **Glyph palette**.

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 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 **2** 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

Key

1 Small capitals
2 Oldstyle figures

Example

1 Il-Ħolma Maltija

2 PUNCH TAVERN

3 *Transport maps*

Key

1 Hair Italic
2 Regular, small capitals
3 Bold Italic

Example

SOUND

Platform

1

2

Key

1   Hair

2   Ultra

About

Superlative

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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