

Brucker

Expressive, emotive, explosive



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

Brucker is a purposefully restless typeface. Its robust presence is designed to create an aggravated and expressive text image through the use of interrupted curves, a charged rhythm and disjointed baseline. Primarily created for display use it does, however, function surprisingly well at text sizes.

The family

Brucker comprises of 8 fonts.
(4 weights in 2 styles)

| | |
|---------|--------------|
| Light | Light Italic |
| Regular | Italic |
| Bold | Bold 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;

- Capital aligning sorts
- Figure sets
- Superiors
- 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

2019

Brucker family

Light

Rg

Regular

Åe

Bold

pa

Black

Ef

Light Italic

Er

Regular Italic

Sq

Bold Italic

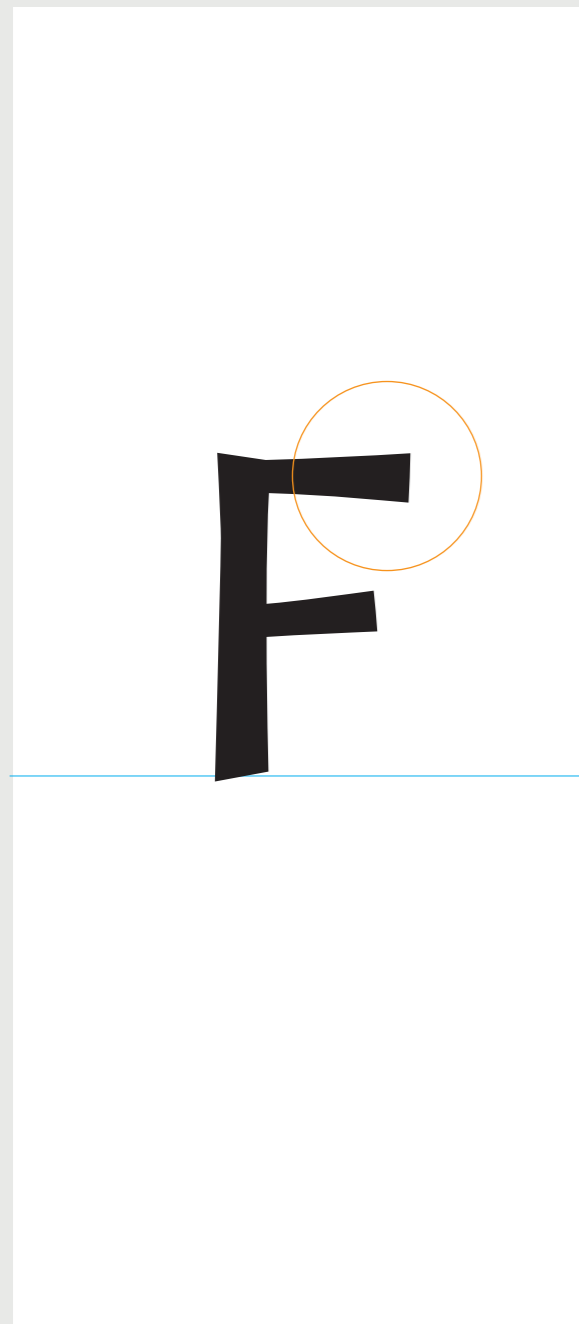
Omn

Black Italic

Gkr

Key details

Chiselled



Chiselled stems and terminals are treated individually for each character.

Curves



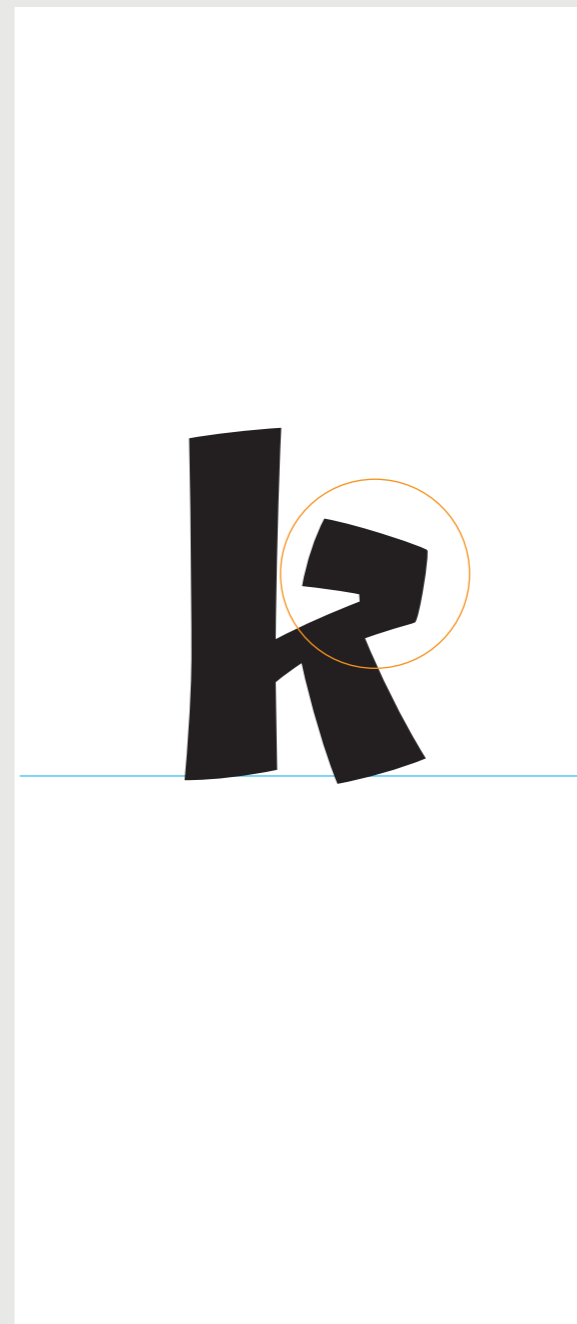
The idea of interrupted curves is used to enliven the flow of each character shape.

Counter



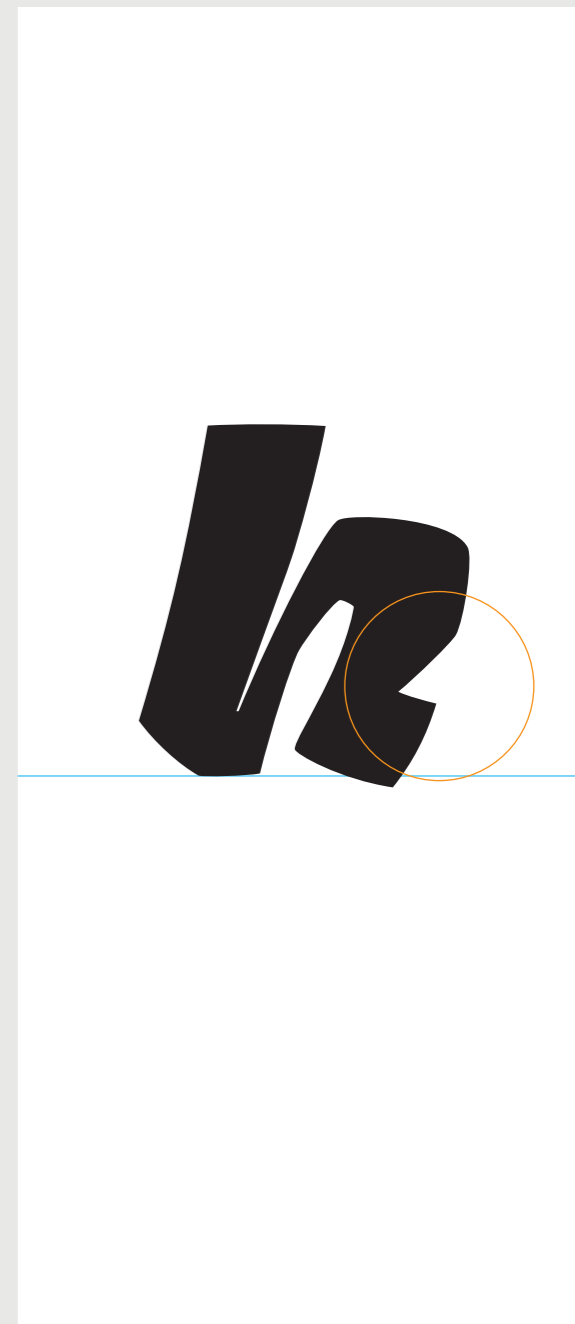
Several characters use disharmonious counters, where the inside shape doesn't follow that of the outside, to create dynamic tension.

Shape



Different and individual details allow for interesting shapes.

Cuts



Deep cuts are used in the italic to suggest cursive construction and movement.

Some specific features

Capital lining sorts



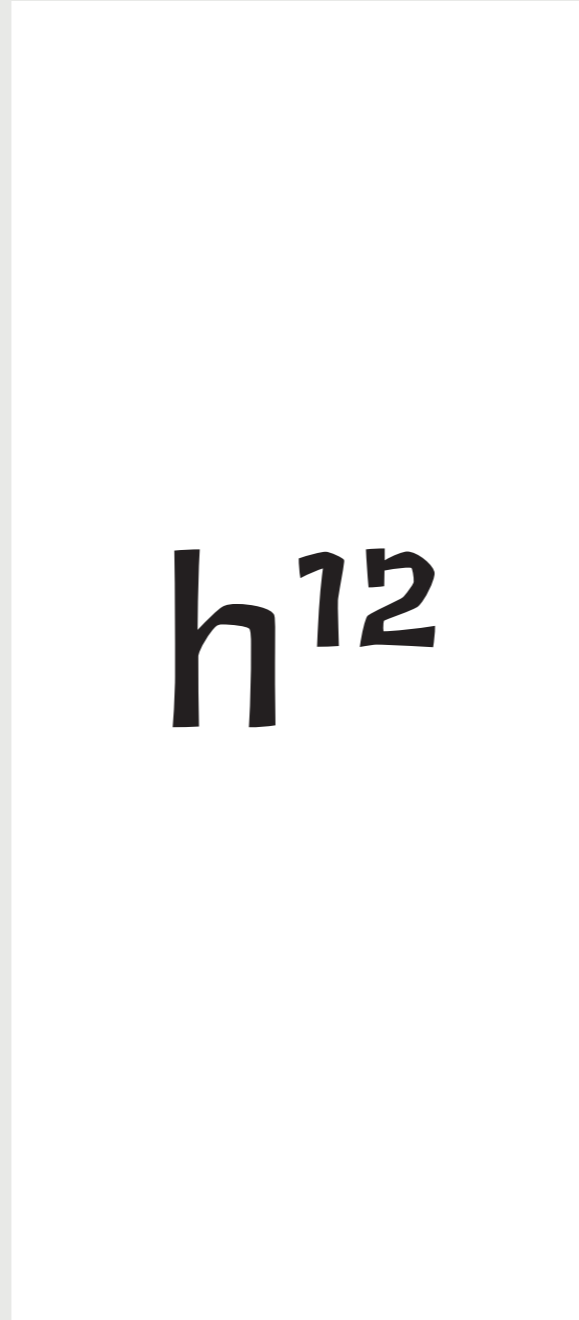
If present in your application, selecting the **TT** button, or 'Change Case' to uppercase via the menu. This will shift various sorts to align better in all capital setting.

Oldstyle figures



Select **Oldstyle** to change the default lining figures to non-lining ones.

Superior figures



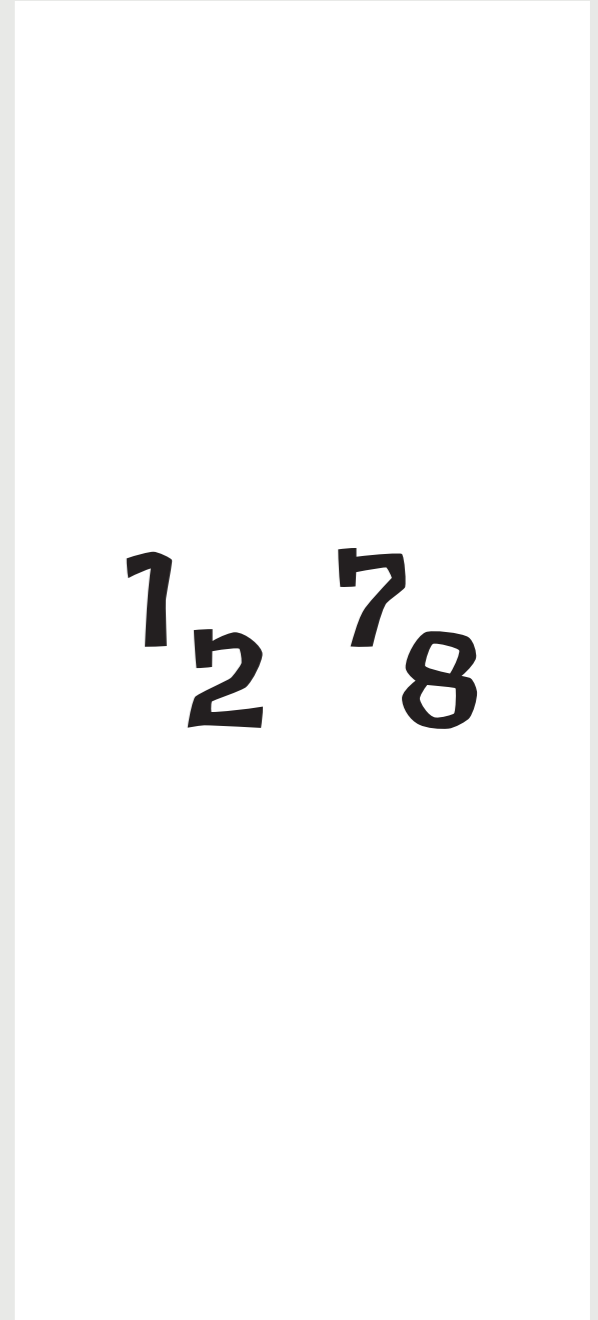
Use the **Superscript/Superior** feature to access correctly designed and positioned small figures for use in notation.

Fractions



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

Barless fractions



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

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, 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

Key

1 Oldstyle figures

Example

BATTLE CRY

The self-seers

Entartete Kunst

Key

- 1 Black
- 2 Regular
- 3 Bold Italic

Example

murder

CHAPEL

Key

- 1 Black Italic
- 2 Light

About

antagonistic

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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