

Shaker

Pure, energetic, contemporary



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

Shaker is a lively sans with a subtle variation in stroke weight. The full character set makes it capable of handling a variety of typographic needs. It's closely related to the structure of our Enigma typeface and bears several similar features. Through its use, Shaker can enhance a wide range of typography with its contemporary detailing.

Shaker families

Shaker has three families; Condensed, Regular and Wide. Each family comprises of 10 fonts.
(5 weights in 2 styles)

Light	Light Italic
Regular	Italic
Bold	Bold Italic
ExtraBold	ExtraBold Italic
Heavy	Heavy 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
- Ligatures
- 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

2000

Shaker Condensed family

Light

Mñ

Regular

Sd

Bold

Ra

ExtraBold

Neꝛ

Heavy

ÉP

Light Italic

Wk

Regular Italic

Pa

Bold Italic

ŁE

ExtraBold Italic

Aß

Heavy Italic

Zd

Shaker family

Light

Çe

Regular

Hi

Bold

Bo

ExtraBold

Na

Heavy

Yú

Light Italic

Qó

Regular Italic

Xm

Bold Italic

Ÿq

ExtraBold Italic

Të

Heavy Italic

Ke

Shaker Wide family

Light

GỠ

Regular

Đt

Bold

Pd

ExtraBold

Ḡḡ

Heavy

Ẁi

Light Italic

Qu

Regular Italic

Bř

Bold Italic

Lf

ExtraBold Italic

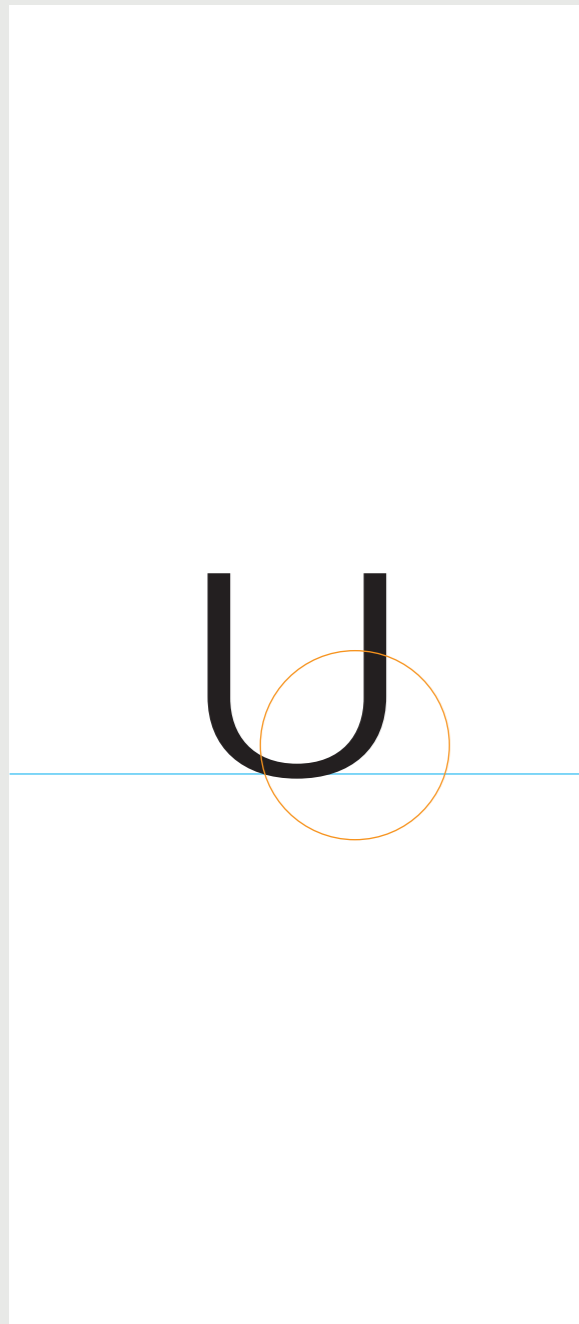
Fa

Heavy Italic

Sg

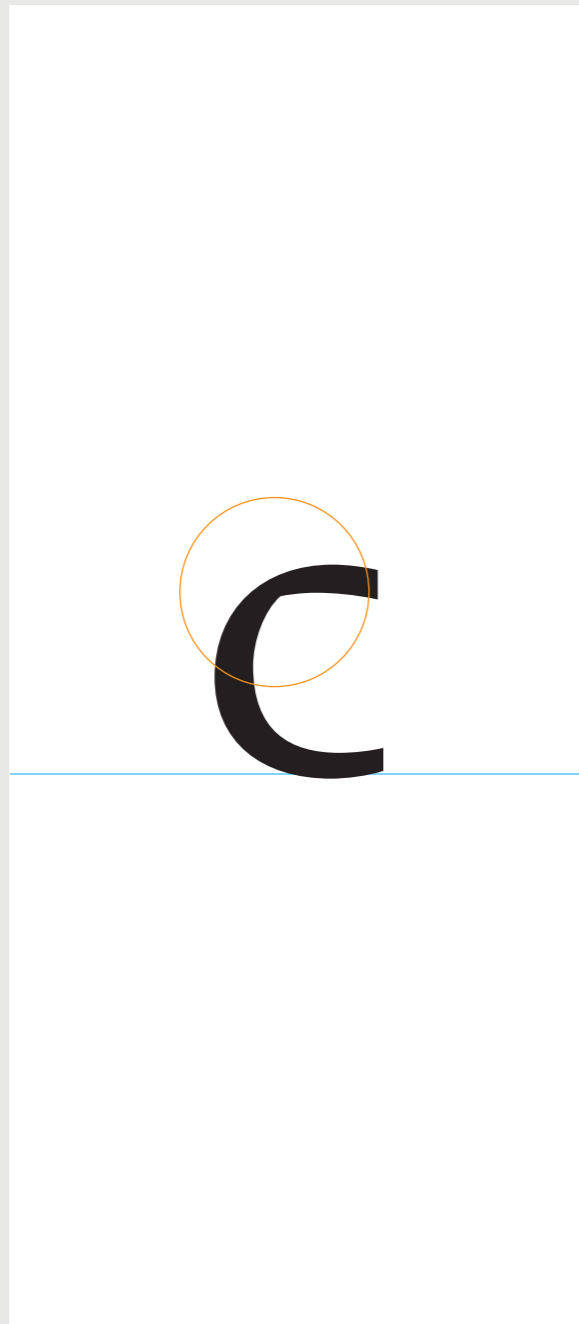
Key details

Simple



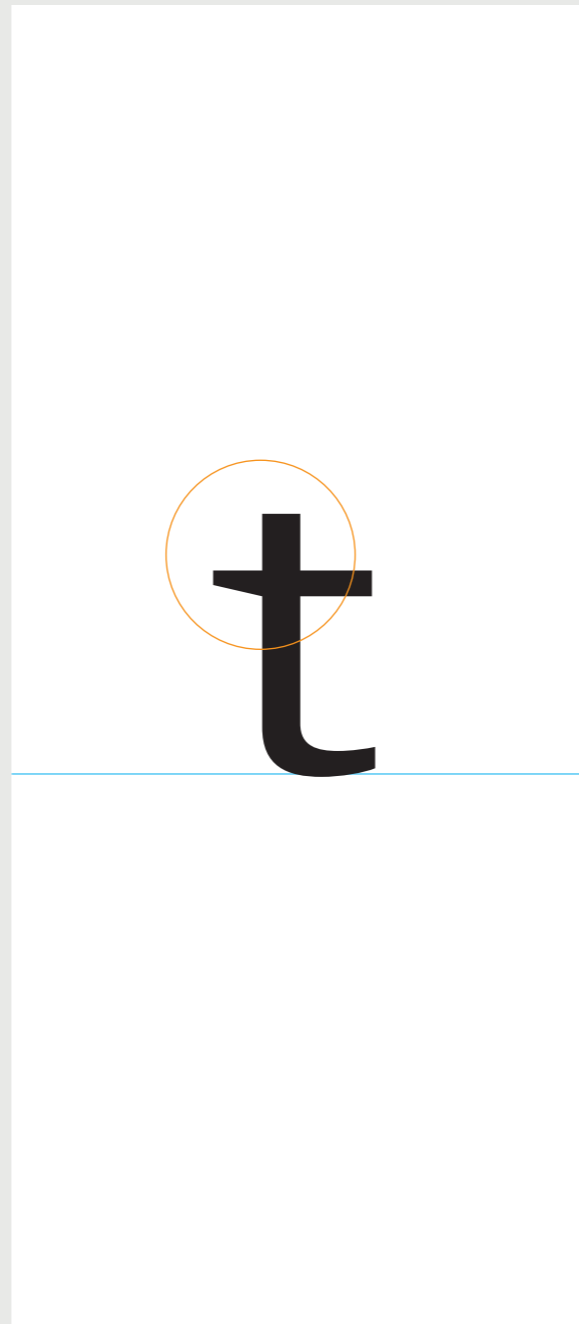
The lowercase u replicates the capital shape. It has no leg and stems of equal width.

Cut



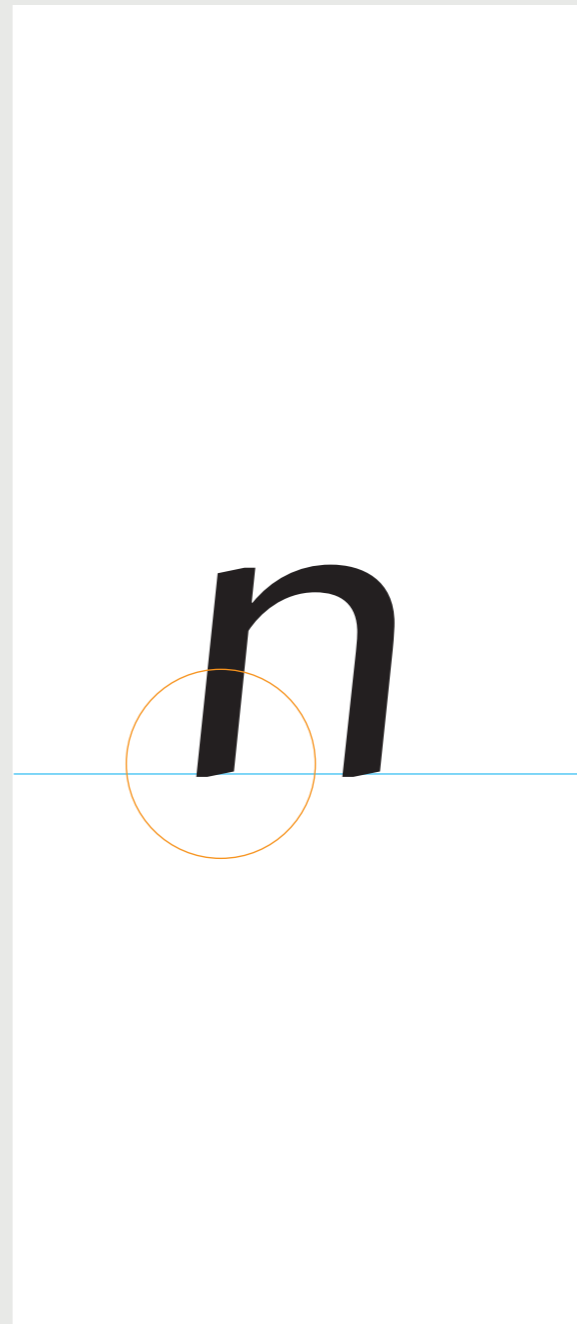
Definite cuts are a feature across all the Shaker glyph sets.

Flipped



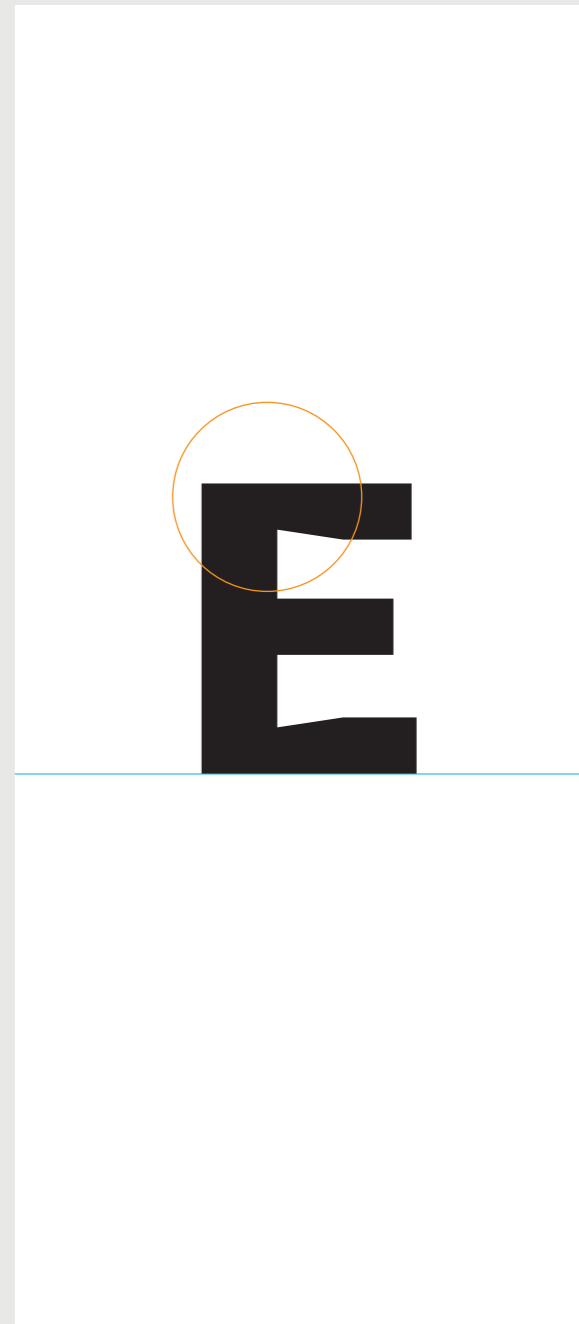
The cross bar of the f and t is flipped.

Angle



An angle is used on the italic stems.

Nick



Capital letters have deep nicks incorporated in their strokes.

Some specific OpenType features

Fractions

1/2 7/8

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

Lining figures

1358

Use **Proportion Lining** or **Tabular Lining** to change the figures to the same height.

Small capitals

(ME@?

Use **All Small Caps** to change capitals and lowercase to small capitals. This feature also changes various pieces of punctuation including bracket, brace, parenthesis, as well as the ampersand and copyright.

Superiors

1st 2nd

Use **Superiors** to raise letters or numbers for notation.

Example

1 **Typographic good manners = clear communication**

2 *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.*

3 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

4 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.

Today's fonts are in OpenType format and typically have much larger character sets than the PostScript or TrueType formats they

Key

- 1 Wide Heavy and Italic
- 2 Condensed Italic
- 3 Small capitals
- 4 Ligatures

Example

1 CENTRE POMPIDOU

2 *Les Ailes du désir*

3 Commerce and Culture

Key

- 1 Wide Light, small capitals
- 2 Heavy Italic
- 3 Condensed

Example

Picasso

Akhnaten

Key

- 1 Heavy
- 2 Condensed Italic

About

Information

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.

Contact

Jeremy Tankard Typography Ltd
Windyridge
4 Worts Causeway
Cambridge CB1 8RL
England, UK

+44 (0)1223 47 46 14
@JeremyTankard
info@typography.net

Further information

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Legal

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