

# MVB Embarcadero<sup>®</sup>



MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way.

As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration.

Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

Embarcadero  
Embarcadero  
Embarcadero  
Embarcadero

MVB Embarcadero®

Available for special licensing 2005

Published for general licensing 2010

Mark van Bronkhorst, designer

Linnea Lundquist, production



Market St  
Embarcadero  
Presidio A  
Clement S  
Sansome



Embarcadero Regular

EMBARCADERO SMALL CAPS

*Embarcadero Italic*

*EMBARCADERO ITALIC SMALL CAPS*

Embarcadero Medium

EMBARCADERO MEDIUM SMALL CAPS

*Embarcadero Medium Italic*

*EMBARCADERO MEDIUM ITALIC SMALL CAPS*

Embarcadero Bold

EMBARCADERO BOLD SMALL CAPS

*Embarcadero Bold Italic*

*EMBARCADERO BOLD ITALIC SMALL CAPS*

Embarcadero Extra Bold

EMBARCADERO EXTRA BOLD SMALL CAPS

*Embarcadero Extra Bold Italic*

*EMBARCADERO EXTRA BOLD ITALIC SMALL CAPS*

Embarcadero Black

EMBARCADERO BLACK SMALL CAPS

*Embarcadero Black Italic*

*EMBARCADERO BLACK ITALIC SMALL CAPS*



Embarcadero Condensed

EMBARCADERO CONDENSED SMALL CAPS

*Embarcadero Condensed Italic*

*EMBARCADERO CONDENSED ITALIC SMALL CAPS*

Embarcadero Medium Condensed

EMBARCADERO MEDIUM CONDENSED SMALL CAPS

*Embarcadero Medium Condensed Italic*

*EMBARCADERO MEDIUM CONDENSED ITALIC SMALL CAPS*

Embarcadero Bold Condensed

EMBARCADERO BOLD CONDENSED SMALL CAPS

*Embarcadero Bold Condensed Italic*

*EMBARCADERO BOLD CONDENSED ITALIC SMALL CAPS*

Embarcadero Extra Bold Condensed

EMBARCADERO EXTRA BOLD CONDENSED SMALL CAPS

*Embarcadero Extra Bold Condensed Italic*

*EMBARCADERO EXTRA BOLD COND ITALIC SMALL CAPS*

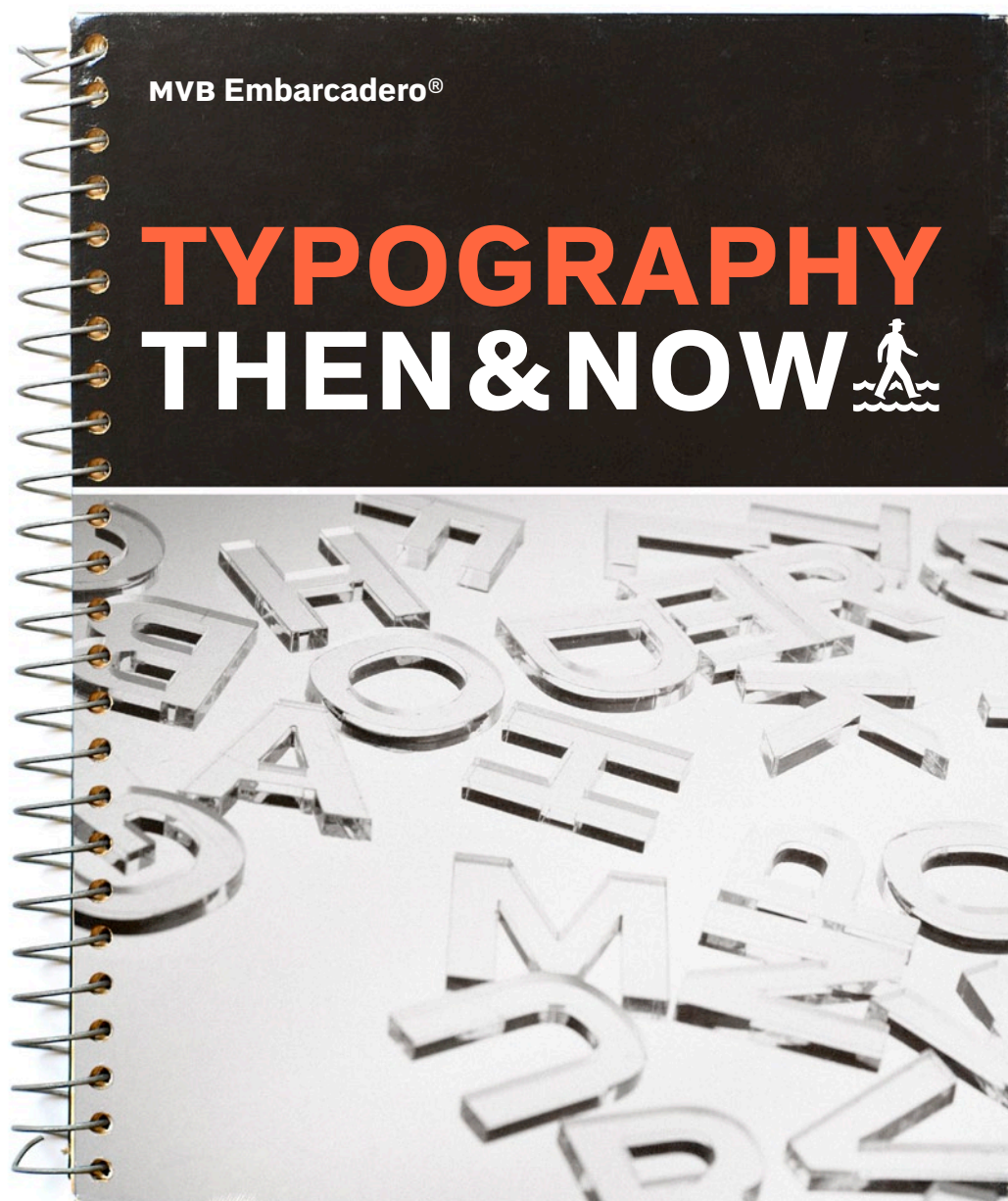
Embarcadero Black Condensed

EMBARCADERO BLACK CONDENSED SMALL CAPS

*Embarcadero Black Condensed Italic*

*EMBARCADERO BLACK COND ITALIC SMALL CAPS*





60 PT NUMBERING REGULAR  
Distinguished  
Bohemian girl  
HIGHER RANK SMALL CAPS

*CORPORATE* ITALIC  
*Record maker*  
*Strange odors*  
*FANCY HOUSE* SMALL CAPS



60 PT GET BEHIND MEDIUM  
Embarcadero  
Shirt displays  
ORCHESTRAL SMALL CAPS

*SNAKE BITE* MEDIUM ITALIC  
*Fancy houses*  
*Questionable*  
*HORSE SHOW* SMALL CAPS





**BUNGALOW** BOLD  
**Breakfast tea**  
**Methodology**  
**BURNISHING** SMALL CAPS

***HANDSOME*** BOLD ITALIC  
***Vintage shoe***  
***Incarceration***  
***TENDERLOIN*** SMALL CAPS



60 PT **EXTENSION** EXTRA BOLD

**Broken heart**  
**Art exhibited**  
**NUMBERING** SMALL CAPS

***MATERIALS*** EXTRA BOLD ITALIC

***Extinguisher***  
***Highest rank***  
***PERMANENT*** SMALL CAPS



60 PT **PRACTICAL** BLACK  
**New railroad**  
**Straight line**  
**NEAR HOME** SMALL CAPS

***FIREPLACE*** BLACK ITALIC  
***Rippling abs***  
***Team leader***  
***EQUIPMENT*** SMALL CAPS





60 PT TOXIC VAPORS CONDENSED  
Prodigious child  
Quaint kingdom  
BIRTHDAY PARTY SMALL CAPS

*DOMAIN NAME* CONDENSED ITALIC  
*Mansion burned*  
*Peculiar artwork*  
*HANDSOME DOG* SMALL CAPS



60 PT

**NOTED ACTOR**  
**Motherly advice**  
**Single numbers**  
**EMBARCADERO**

MEDIUM CONDENSED

SMALL CAPS

***ENTERTAINED***  
***Desired method***  
***Wear protection***  
***ROMAN EMPIRE***

MEDIUM CONDENSED ITALIC

SMALL CAPS



60 PT **CELEBRATION** BOLD CONDENSED

**Rental property**

**Daring explorer**

**ENCYCLOPEDIA** SMALL CAPS

***OCEANFRONT*** BOLD CONDENSED ITALIC

***Romance novel***

***Soap for babies***

***ORGANIZATION*** SMALL CAPS



60 PT

**FASCINATING**  
**Domain names**  
**Mystery solved**  
**GRAPHIC ARTS**

EXTRA BOLD CONDENSED

SMALL CAPS

***VIOLINS PLAY***  
***Heroic soldiers***  
***Lemon custard***  
***CLEAN SHIRTS***

EXTRA BOLD CONDENSED ITALIC

SMALL CAPS





60 PT

**RELIGIOUSLY**  
**Florid perfume**  
**Entertainment**  
**RICH BANKER**

BLACK CONDENSED

SMALL CAPS

***FINE PAPERS***  
***Work of fiction***  
***Tacky souvenir***  
***TEAM PLAYER***

BLACK CONDENSED ITALIC

SMALL CAPS





14/22 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. *In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans*

9/14 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. *In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle*

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. *In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability*

9/14 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. *In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of*

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero *isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete*

9/14 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero *isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of*

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The Open-Type Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero *isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it be-*

9/14 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero *isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the*

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

**MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, *Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of***

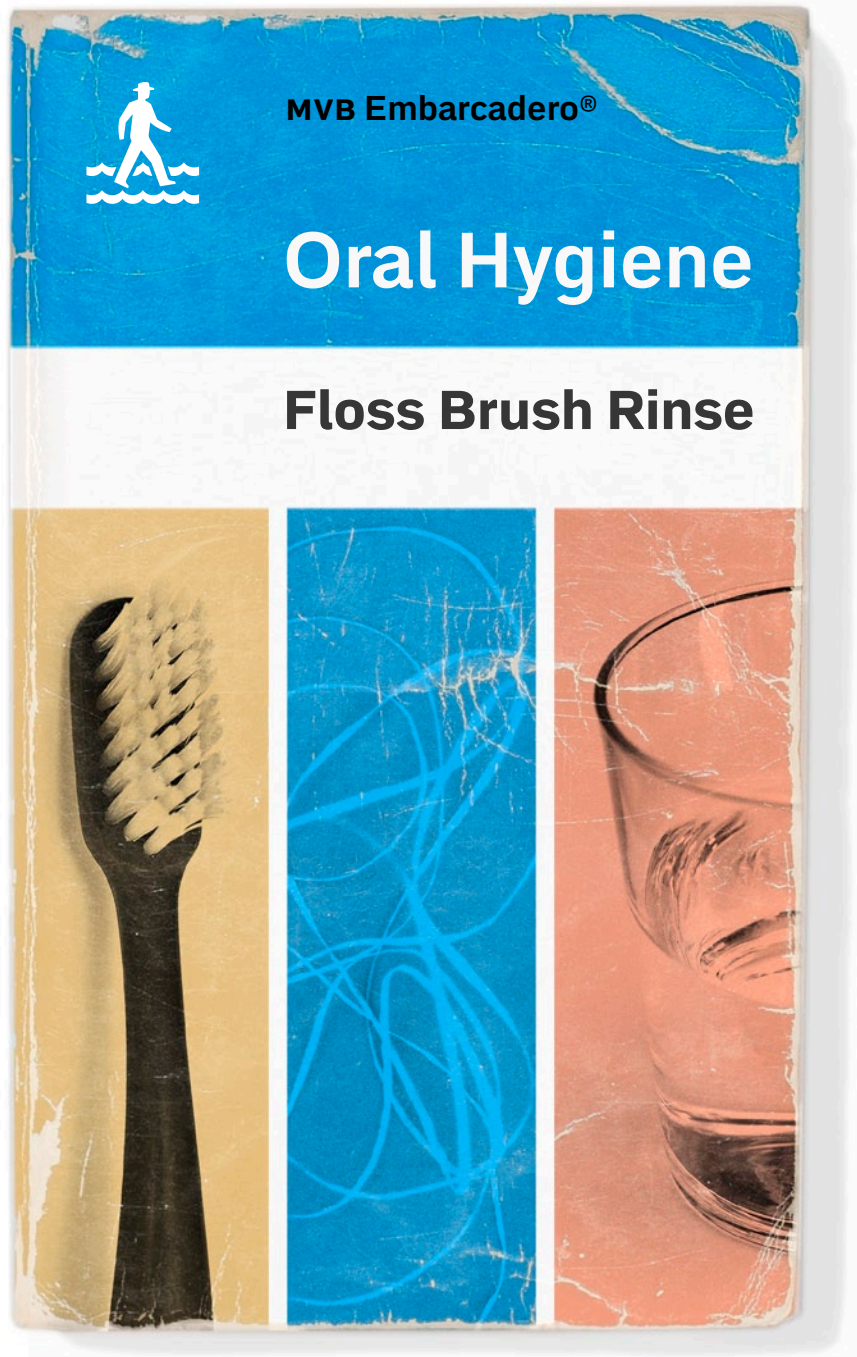
9/14 PT

**MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, *Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original.***

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, *Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for*

6/9 PT







14/22 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from *the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType*

9/14 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began *digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of*

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif *from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design.*

9/14 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't *the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the*

9/14 PT

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst *began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Func-*

9/14 PT

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst *began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero*

**MVB EMBARCADERO** lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



14/22 PT

**MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle ec-**

9/14 PT

**MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of**

MVB EMBARCADERO lies in a space between grotesque sans serifs and the vernacular signage lettering drawn by engineers. It's a style that happens to convey credibility and forthrightness without pretense—it's anti-style, actually. All of this makes for the most versatile of typefaces, capable of delivering any kind of message while staying out of the way. As is often the case with a type design that develops over several years, Embarcadero isn't the realization of a specific concept. In the '90s Mark van Bronkhorst began digitizing a blocky slab serif from the Victorian era, which was then set aside for many years. He later revisited the design, paring it down to its bare essentials, and as more time passed, it evolved from a grid-based outline to curves that echoed the rigid skeleton of the original. Eventually it became a complete family with all the readability requirements of a text sans serif, yet maintaining the subtle eccentricities of its inspiration. Functionally, the Embarcadero family is as adaptable as its design. The OpenType Pro set of 20 fonts contains two widths and five weights, each with italics, small caps, a full set of figures, bullets and arrows, and support for most Latin-based languages. In all, Embarcadero is suitable for headlines or text. And—thanks to its simple, square form—it's ideal for type on screen too.

6/9 PT



hoe

# the Shoe

IN RETROSPECT

APRIL 4 - JUNE 15

MUSÉE ESTÉBAN

D'EMBARCADERO

SAN FRANCISCO





ALL CAPS

ABCDEFGHGIJKabcdefghijk → ABCDEFGHIJKABCDEFGHGIJK

ALL CAPS

¿(ABC)?def123GH@ijk\$€38 → ¿(ABC)?DEF123GH@IJK€38

SMALL CAPS

ABCDEFGHGIJK&abcdefghijkl → ABCDEFGHIJK&ABCDEFGHIJKL

ALL SMALL CAPS

ABCDEFGHGIJKabcdefghijk → ABCDEFGHIJKABCDEFGHIJKL

ALL SMALL CAPS

¿Abc? def & 123 GHijk \$12 €38 → ¿ABC? DEF & 123 GHIJK \$12 €38

LIGATURES

Offer Muffin Battle After → Offer Muffin Battle After

OLDSTYLE FIGURES (DEFAULT)

ABCDEabcde 01234567890 → ABCDEabcde 01234567890

TABULAR OLDSTYLE FIGURES

ABCDEabcde 01234567890 → ABCDEabcde 01234567890

LINING FIGURES

ABCDEabcde 01234567890 → ABCDEabcde 01234567890

TABULAR LINING FIGURES

ABCDEabcde 01234567890 → ABCDEabcde 01234567890

ALL CAP FIGURES

ABCDEabcde 01234567890 → ABCDEABCDE 01234567890

FRACTIONS

1/2 23/87 8/5 239/348 → ½ 23/87 8/5 239/348

SUPERSCRIPT / SUPERIOR

10 1a 1st 2nd \$8.95 footnote.18 → 1<sup>0</sup> 1<sup>a</sup> 1<sup>st</sup> 2<sup>nd</sup> \$8.95 footnote.<sup>18</sup>

SUBSCRIPT / INFERIOR

H<sub>2</sub>O Polo Tournament → H<sub>2</sub>O Polo Tournament

NOTE AVAILABILITY OF OPENTYPE FEATURES SUBJECT TO APPLICATION SUPPORT







REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz {([)]}%“”  
0123456789 0123456789 @?!\$ç€£¥

ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz {([)]}%“”*  
*0123456789 0123456789 @?!\$ç€£¥*

CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz {([)]}%“”  
0123456789 0123456789 @?!\$ç€£¥

CONDENSED ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz {([)]}%“”*  
*0123456789 0123456789 @?!\$ç€£¥*



MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz {([)]}%“”  
0123456789 0123456789 @?!\$ç€£¥

MEDIUM ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz {([)]}%“”*  
*0123456789 0123456789 @?!\$ç€£¥*

MEDIUM CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz {([)]}%“”  
0123456789 0123456789 @?!\$ç€£¥

MEDIUM CONDENSED ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz {([)]}%“”*  
*0123456789 0123456789 @?!\$ç€£¥*



**BOLD** ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz {([])}%“”  
0123456789 0123456789 @?!\$ç€£¥

**BOLD ITALIC** *ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz {([])}%“”*  
*0123456789 0123456789 @?!\$ç€£¥*

**BOLD CONDENSED** ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz {([])}%“”  
0123456789 0123456789 @?!\$ç€£¥

**BOLD CONDENSED ITALIC** *ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz {([])}%“”*  
*0123456789 0123456789 @?!\$ç€£¥*



EXTRA BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**abcdefghijklmnopqrstuvwxyz {([)]}%“”**  
**0123456789 0123456789 @?!\$ç€£¥**

EXTRA BOLD ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***abcdefghijklmnopqrstuvwxyz {([)]}%“”***  
***0123456789 0123456789 @?!\$ç€£¥***

EXTRA BOLD CONDENSED

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**abcdefghijklmnopqrstuvwxyz {([)]}%“”**  
**0123456789 0123456789 @?!\$ç€£¥**

EXTRA BOLD CONDENSED ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***abcdefghijklmnopqrstuvwxyz {([)]}%“”***  
***0123456789 0123456789 @?!\$ç€£¥***



BLACK

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**abcdefghijklmnopqrstuvwxyz {([)]}%“”**  
**0123456789 0123456789 @?!\$¢€£¥**

BLACK ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***abcdefghijklmnopqrstuvwxyz {([)]}%“”***  
***0123456789 0123456789 @?!\$¢€£¥***

BLACK CONDENSED

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z**  
**abcdefghijklmnopqrstuvwxyz {([)]}%“”**  
**0123456789 0123456789 @?!\$¢€£¥**

BLACK CONDENSED ITALIC

***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z***  
***abcdefghijklmnopqrstuvwxyz {([)]}%“”***  
***0123456789 0123456789 @?!\$¢€£¥***



**Thanks Linnea Lundquist**

Type editor with a most discriminating eye, incredible patience, and sense of humor

**Justin Flood**

Designer and photographer (laser-cut acrylic letters, page 6; package concept and photography, page 12; walking man photo, page 18; shoe illustrations and photography, page 30)

**Stephen Coles**

Consultant and copywriter

**Copyright © 2010 Markanna Studios Inc. dba MVB Fonts**

This PDF document is provided to you for evaluation purposes only. You may reproduce this document on a personal printer, and you may distribute this PDF document to others, provided that you do not alter the document and that the copyright and trademark notices remain intact.

MVB and Embarcadero are either registered trademarks or trademarks of Markanna Studios Inc. dba MVB Fonts in the United States and/or other countries. OpenType is either a registered trademark or a trademark of Microsoft Corporation in the United States and/or other countries. Other trademarks are the property of their respective owners.

MVB Fonts assumes no liability for unintended inaccuracies or typographical errors that might be found in this document. Product characteristics and product availability are subject to change without notice.

