

Bree

A multi-award winning spirited and rhythmic upright italic influenced by handwriting.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2008

The Bree font family is a spry sans serif by Veronika Burian and José Scaglione that delivers a spirited look and feel for branding and headline usage. As an upright italic, Bree shows a pleasant mix of rather unobtrusive capitals with more vivid lowercase letters, giving text a lively appearance.

Bree is clearly influenced by handwriting. As such, some of its most characteristic features are the single-story 'a', the cursive 'e', the outstroke curves of 'v' and 'w', the flourished 'Q', and the fluid shapes of 'g', 'y', and 'z'. Alternates of these letters are available when a more neutral look is desired.

Bree has a touch of cheekiness, a wide stance for each character, and an extra-large x-height. All this adds up to a big personality, so even when set in small text there is no skimming past the words Bree voices.

In 2019, the Bree font family got a huge update. A few shapes were updated or added (the 'k' and

German capital 'ß'), two entirely new weights were added (Book and Book Italic), and spacing was perfected. More than that, Vietnamese support was added to Bree Latin, and the Bree Greek and Bree Cyrillic scripts were designed from scratch to parallel the Latin's tone. Additionally, Bree was designed in variable font format for those who want complete control over the font's appearance while simultaneously saving digital weight in the form of kilobytes and megabytes. Bree is in the perfect position for the next digital revolution.

The complete Bree font family, along with our entire catalogue, has been optimised for today's varied screen uses. Bree has been chosen for such wide-ranging uses as Breast Cancer Awareness Month in the US, the branding for the country of Peru, and numerous layouts including mobile apps, magazines, newspapers, and books.

STYLES

Thin

Thin Oblique

Light

Light Oblique

Book

Book Oblique

Regular

Oblique

Semibold

Semibold Oblique

Bold

Bold Oblique

Extrabold

Extrabold Oblique

Qué?

1 IN A MILLION

Fruchtgummis **genüsslich**

„Moji roboti nejsou žádné drahé technologické uymoženosti“ řekl Metru Walker.

Làm thành đường *občanky?*

$\frac{1}{4}$ tazas de harina, $\frac{3}{4}$ taza de azúcar

Gummibärchen

And every task you undertake becomes a piece of cake. A lark! A spree! It's very clear to see that!

Joining
Dagblað
Gummibär
Përfshij
Bánh ngọt
Zakřivené
Moonlight

EXTRABOLD 55PT

Rhythm & Reaction

EXTRABOLD 50PT

Rhythm & Reaction

EXTRABOLD 45PT

Rhythm & Reaction

EXTRABOLD 35PT

Rhythm & Reaction

EXTRABOLD 30/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.

THIN 55PT

Rhythm & Reaction

THIN 50PT

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THIN 45PT

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THIN 35PT

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THIN 30/36PT

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THIN 25/30PT

And now I was on my journey, in a pair of
thick *boots and with a hazel stick in my*

LIGHT 25/30PT

And now I was on my journey, in a pair of
thick *boots and with a hazel stick in my hand.*

BOOK 25/30PT

And now I was on my journey, *in a pair of*
thick boots and with a hazel stick in my hand.

REGULAR 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my hand.

SEMIBOLD 25/30PT

And now I was on my journey, in a pair of
thick boots and with a hazel stick in my

BOLD 25/30PT

And now I was on my journey, in a pair of
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EXTRABOLD 25/30PT

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THIN 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, *when Mrs Wilt told them both to go and take themselves out of the house* so that she could do her yoga exercises, he always took

LIGHT 18/22PT

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THIN 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present – the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* – and with them the *crested flycatcher* (not common), the *olive-sided*, the *trill*, and the *yellow-bellied*. The phoebe-like cry of the *trill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount

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GERMAN 11/13PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den

PORTUGUESE 10/13PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3.000 e 6.000

TURKISH 10/13PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde

ICELANDIC 10/13PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem úsindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af

FRENCH 11/13PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que

NORWEGIAN 10/13PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for ek-

SWEDISH 10/13PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, tecken-språk, kognitioner och skrift,

SPANISH 10/13PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y

CZECH 11/13PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slova, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě

VIETNAMESE 10/13PT

Ngôn ngữ là hệ thống phức tạp con người sử dụng để liên lạc hay giao tiếp với nhau cũng như chỉ chính năng lực của con người có khả năng sử dụng hệ thống như vậy. Là hệ thống thông tin liên lạc được sử dụng bởi một cộng đồng hoặc quốc gia cụ thể, cách thức hoặc phong cách của một đoạn văn bản hoặc lời nói. Ngành khoa

POLISH 10/13PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka postępująca się językiem może

FINNISH 10/13PT

Kieli on järjestelmä, jossa ihmisen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluva (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, offkey

Affiliate, físico, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥¦§¨ª«

0123456789\$€¢£¥¦§¨ª«

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥¦§¨ª«

0123456789\$€¢£¥¦§¨ª«

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥¦§¨ª«

00123456789\$€¢£¥¦§¨ª«

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥¦§¨ª«

00123456789\$€¢£¥¦§¨ª«

NUMERATOR/DENOMINATOR

345/678, 89/120

³⁴⁵/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⁵⁄₇ ²⁄₉₈

SUPERIOR/INFERIOR

H₂O x_b y³⁵

H₂O x_b y³⁵

ORDINALS

1^o 2^a M^a N^o

1^o 2^a M^a N^o

HISTORICAL FORMS

That is the question

That if the queftion

SS01

Œ a e g k œ v w y z ...

Q a e g k œ v w y z ...

SS02

€

€

SS03

ℓ

&

TURKISH/AZERI/CRIMEAN TATAR

ƒındık, FİNDİK

ƒındık, FİNDİK

ROMANIAN/MOLDAVIAN

Muțumesc, TIMIȘ

Muțumesc, TIMIȘ

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Onëipöt, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Vietnamese, Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

Standard ligatures, 4 sets of figures (old style numerals, lining figures, proportional figures, tabular figures), slashed zero, superscript, inferiors, numerators, denominators, fractions, alternative fractions, ordinals, localised forms, historical forms, stylistic sets (SS01, SS02, SS03), case sensitive forms, class kerning, ...

THE DESIGNERS

Veronika Burian studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

Veronika is a type designer and the co-founder of the independent type foundry TypeTogether with José Scaglione, publishing award-winning typefaces and collaborating on tailored typefaces for a variety of clients. She is also involved with Alphettes.org, a showcase for work and research on lettering, typography, and type design by women, and she continues to give lectures and workshops at international conferences and universities.

José Scaglione José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía*.

In 2012 José acted as chairman of the Letter.2 type design competition and conference and he was appointed president of the Association Typographique Internationale (ATypI) from 2013 to 2017.

CREDITS

Lead design and concept

Veronika Burian
José Scaglione

Engineering

Joancarles Casasín

Quality assurance

Azza Alameddine

Graphic design

Elena Veguillas

Copywriting

Joshua Farmer

AWARDS

-2008 Tipos Latinos exhibition

-2009 Bronze Award, European Design Festival

FAMILY UPGRADES

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For further information, samples, and ordering, please visit www.type-together.com.

BREE

Design: Veronika Burian, José Scaglione
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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.