

Crete

A surprising and unconventional slab serif, great for headlines or short texts.

DESIGNED BY

Veronika Burian

YEAR

2007

Originally inspired by wall lettering in a small Grecian chapel, the Crete typeface by Veronika Burian was adjusted considerably to work in text. It is perfect for display use where an unconventional and delightful impression is desired. Due to a sense of movement throughout each glyph, Crete deftly retains the reader's interest in a text environment.

The name of each style (Thick, Thin, and Round) refers to the change in the serifs themselves. So instead of increasing vertical stem widths from one weight to the next, as is common, the unusual serifs and terminals carry the tone, adding to the graceful appearance in the Thin and providing a more robust feel in the Thick style. Both are metrically interchangeable, so text will not reflow when mixed. The accompanying italics have several different lettershapes and therefore have, in some cases, their own widths, yet they always sit comfortably next to the uprights.

Crete Round is more independent from the two original styles, with changed terminals and serifs to create two new fonts that deliver a more contemporary and functional appearance. Furthermore, the new styles proved to be surprisingly efficient for web use and so are available under the SIL Open Source License at Google Webfonts. The limited number of weights serves to underline Crete's primary purpose for headings, callouts, and short texts. When a memorable slab serif is needed, Crete's unconventional ways fit the bill.

The complete Crete family comes in six styles, speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES

Thin

Thin Italic

Thick

Thick Italic

Round

Round Italic

Gyümölcslé
Dérive
Unusual
Bevægelse
Drăguț
Skøn

Pražáky

To najlepsze rozwiązanie, uważa prof. Wiesława Limont

Happily married

The *unusual serifs* and *terminals* add to the graceful

experimental ideas

Eyes on

“Lettering artist”

Mrs. Poon, 6940 Laurel Valley Drive, in *Boulder Colorado*

« Harmonia and her husband were eventually turned into serpents,
and the necklace was inherited by their daughter, *Semele*. »

ROUND, THIN & THICK

ROUND 55PT

Rhythm & Reaction

ROUND 50PT

Rhythm & Reaction

ROUND 45PT

Rhythm & Reaction

ROUND 35PT

Rhythm & Reaction

ROUND 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

Rhythm & *Reaction*

THIN 45PT

Rhythm & *Reaction*

THIN 35PT

Rhythm & *Reaction*

THIN 30/36PT

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THICK 55PT

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THICK 45PT

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THICK 35PT

Rhythm & Reaction

THICK 30/36PT

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ROUND 25/30PT

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

THIN 25/30PT

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

THICK 25/30PT

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

ROUND 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*

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*

THICK 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*

ROUND 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 *traill*, and the *yellow-bellied*. The *phoebe-like* cry of the *traill* 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

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GERMAN 9/11PT

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 ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten

PORTUGUESE 9/11PT

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 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos mais

TURKISH 9/11PT

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 olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal

ICELANDIC 9/11PT

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 visindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag,

FRENCH 9/11PT

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 cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus

NORWEGIAN 9/11PT

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 henvisse til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen

SWEDISH 9/11PT

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, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata

SPANISH 9/11PT

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 a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de

CZECH 9/11PT

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 slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso l'essere umano ca-

POLISH 9/11PT

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 posługująca się językiem może więc za pomocą jego systemu stworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiitiede tutkii kieltä hieman erilaisesta näkökulmasta:

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, final, bottle, flavour

Affiliate, final, bottle, flavour

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

TABULAR OLDSTYLE

0123456789\$€¢£¥ƒ

0123456789\$€¢£¥ƒ

TABULAR LINING

0123456789\$€¢£¥ƒ

0123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678 89/120

345/678 89/120

FRACTIONS

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

½ ¾ ¼ ⅙ ⅚ ⅛

SUPERIOR/INFERIOR

H₂O x_b y₃₅

H₂O x_b y³⁵

ORDINALS

Ma No

M^a N^o

HISTORICAL FORMS

That is the question

That if the queftion

STYLISTIC SET O1 (ALTERNATE A & ITALIC G)

a æ ...
G ...

ɑ œ ...
Ĝ ...

STYLISTIC SET O2 (ALTERNATE &)

&

&

STYLISTIC SET O3 (ALTERNATE Y)

y ...

Ƴ ...

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC, TIMIȘ

Timiș MULȚUMESC

UPPERCASE

A B C D E F G G H I J K L M N O P Q R S T U V W X Y Z
Æ Ð I J Ñ Æ Þ Á Á Á Á Ä Ä Ä Ä Å Å Å Å Æ Ç Ç Ç Ç Ċ Ċ Ċ Ċ Ď Ď Ď Ď
Ě Ě Ě Ě ě ě ě ě Ĝ Ĝ Ĝ Ĝ Ĥ Ĥ Ĥ Ĥ Ĩ Ĩ Ĩ Ĩ Ĵ Ĵ Ĵ Ĵ Ķ Ķ Ķ Ķ Ŀ Ŀ Ŀ Ŀ
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LOWERCASE

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 æ ð i j η æ
þ ß à á â ã ä å ä å ã ä ç ç ç ç ç đ é é é é é ê ê ê ê ê ě ě ě ě
ğ ģ ĥ ħ ï ï ï ï ï ĵ ĵ ĵ ĵ Ĵ Ĵ Ĵ Ĵ ĺ ĺ ĺ ĺ ĺ ņ ņ ņ ņ ņ ñ ñ ñ ñ ñ
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Ų Ų Ų Ų Ų Ŷ Ŷ Ŷ Ŷ Ŷ Ź Ź Ź Ź Ź

ALTERNATES

Ġ ġ Ģ ģ &

LIGATURES

ff fi fl ffi ffl tt

HISTORICAL FORMS

ſ

PUNCTUATION

‘ “ ’ ” „ - , . : ; ¿ ? ! i j [] () { } \ / _ « » () • … · – —

SYMBOLS

! / \$ % © ® ™ ◊ # & @ * † ‡ ^ ° ~

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢ % ‰

PROPORTIONAL LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

1/2 1/4 3/4 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8

7/8 1/7 2/7 3/7 4/7 5/7 6/7 1/9 2/9 4/9 5/9 7/9 8/9

ORDINALS

H a o d n

MATHEMATICAL OPERATORS

/- / · ≈ ≠ ≤ ≥ < = > - + ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

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, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, , Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, 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, Ngijambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, 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), 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

Basic ligatures, 4 sets of figures (old-style, lining, tabular lining, tabular old-style), arbitrary fractions, alternate letters, superiors & inferiors, class kerning, case sensitive characters.

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.

CREDITS

Lead design and concept

Veronika Burian

Graphic design

Elena Veguillas

Roxane Gataud

Copywriting

Joshua Farmer

AWARDS

- First prize, 2008 Granshan Type Design Competition

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CRETE

Design: Veronika Burian
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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.