

Bree Serif

An energetic and mature slab serif and the perfect companion for Bree

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2013

In 2008 TypeTogether released the Bree typeface, a spirited and rhythmic upright italic that quickly became a favourite among brand and editorial designers. All the personality is alive and well in José Scaglione and Veronika Burian's Bree Serif, with the added benefit of working in more scenarios when paired together. Bree Serif is an energetic and mature slab serif - a separate type family in its own right — even though it follows the same theme as its predecessor.

The characters in Bree Serif maintain the original flavour of handwriting, but support optimal editorial usage. The slabby nature of its shapes, particularly in the heavier weights, makes for a strong impression.

Bree Serif retains the uniqueness of its sans cousin, such as the single-story 'a', the cursive 'e', the rhythmic 'k', and the looped characters in the italic weights. Alternates of 'a', 'e', 'g', 'k', and 'y' are available in the upright styles when a more neutral look is desired.

As readable in text sizes as it is distinct in headlines, Bree Serif puts a pair of modern glasses on Bree's face.

The complete Bree Serif family, along with our entire catalogue, has been optimised for today's varied screen uses.

Be sure to check out Bree, a spirited and rhythmic upright italic that's ideal for display use.

STYLES

Thin

Thin Italic

Light

Light Italic

Regular

Italic

Semibold

Semibold Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

¿Qué chamba?

A Pythagorean triple has three positive integers a, b, and c, such that $a^2+b^2=c^2$

bailando salsa, merengue y cha-cha-chá

Rhythmic & lively

1 IN 3 MILLION

Fruchtgummis genüsslich lecker

Außerplanmäßig

acentuação *gráfica* no Português

fiskimaður

„Moj roboti nejsou žádné drahé technologické vymoženosti“ řekl Metru Walker.

3 reams equals 150 sheet

Impresø
Společník
Power
Revistë
Extra
Związek
Écran

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

Rhythm & *Reaction*

THIN 45PT

Rhythm & *Reaction*

THIN 35PT

Rhythm & *Reaction*

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

REGULAR 25/30PT

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

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 thick boots*** and with a hazel stick in my

EXTRABOLD 25/30PT

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

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*,

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 *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 mountain-side

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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 Einzelsprachen – laut

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

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 karşılaştırırız). 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. Málfraeðingar eru þeir sem að rannsaka mál, en í nútímanum var málfraeði fyrst kynnt sem vísindagrein 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

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 lointaine. De plus, la vitesse et la

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 henviser 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

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 símbolos,

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 liturgického jazyka a uspořádání

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

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

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 kielissä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiivietiede tutkii kieltä hieman erilaisesta

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
A–B [ENDE] H@I

LIGATURES

Affiliate, final, bottle

Affiliate, final, bottle

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

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

¹/₂ ³/₄ ¹/₄₆ ⁵/₇ ²/₉₈

SUPERIOR/INFERIOR

H₂O x_b y³⁺⁵ a_{Index}

H₂O x_b y³⁺⁵

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

ɑ ɛ ɡ k æ œ ...

ɑ ɛ ɡ k æ œ ...

SS02

y

y

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

UPPERCASE

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 Ì Ń Œ Þ Á Â Ã Ä Å Æ À Á Â Ã Ä Å Ç Ć Ĉ Ċ Ď Đ É Ê Ë Ì
Ï Ñ Ò Ó Ô Õ Ö Ø Ò Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ
Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù

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 ÿ
þ ß ÿ
ÿ ÿ
ÿ ÿ
ÿ ÿ

LIGATURES

ij ff fi fl ffi ffl tt

HISTORICAL FORMS

f

ALTERNATES

a e g k æ œ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù

PUNCTUATION

‘ ’ “ ” „ - . : ; ? ! [] () { } \ / _ « » ‹ › • … † —

SYMBOLS

! | § ¶ © ® ™ ◊ # & @ * + # ^ ° ~

DIACRITICAL MARKS

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

PROPORTIONAL OLDSTYLE FIGURES

o 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f % ‰

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f

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

ORDINALS

H a o N o

MATHEMATICAL OPERATORS

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

CASE SENSITIVE

@ i é « » ‹ › () [] { } - - -

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, Ngiyambaa, 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, case-sensitive forms, class kerning, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, stylistic sets (SS01), superiors & inferiors, ...

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 Alphabettes.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 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
Sonja Stange

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS

- 2014 European Design Awards Gold in Original Typeface Category
- ISTD 2014
- Tipos Latinos 2014

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BREE SERIF

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

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