Lux Typo.

Cr⁸

Cr^8

Crank 8 is a collaboration between Greg Lindy and Henk Elenga, a founding member of the Dutch Design group Hard Werken. It was designed specifically as the font for Elenga's retrospective show and catalog. Ideas that were discussed for this new font included contemporary, historical, and utilitarian motives. Crank 8 needed to feel machine-made yet reveal the human touch involved in the manufacturing process. Elements in the font are referential and imaginative, enabling Crank 8 to feel both historical and contemporary.

Weights

Crank 8 Plus Five

Crank 8 Plus Five Italic

Crank 8 Plus Two

Crank 8 Plus Two Italic

Crank 8 Regular

Crank 8 Regular Italic

Crank 8 Minus One

Crank 8 Minus One Italic

Crank 8 Minus Two

Crank 8 Minus Two Italic

Language Support

Afrikaans, Albanian, Basque, Bosnian, Catalan, Danish, Dutch, Dutch b, English UK and US, English US and modern British, Faroese, Finnish, French, German, Icelandic, Irish, Irish Gaelic new orthography, Irish new orthography, Irish New orthography, Italian, Nordic languages, Norwegian Bokmål and Nynorsk, Portuguese, Portuguese European and Brazilian, Rhaeto-Romanic, Romanian, Scots, Scottish Gaelic, Spanish, Swahili, Swedish

Features

Ligatures, Capital Forms, Proportional Oldstyle, Proportional Lining, Slash Zero, Stylistic Alternates

Formats

Standard licensing: OTF (CFF-flavored OpenType)
Web font licensing: WOFF, EOT & SVG
Dynamic embedding licensing: OTF
Other formats available upon request.

Design	Published
Greg Lindy & Henk Elenga	2005

Electromagnetic

Crank8 Plus Five, 65pt

The Man–Machine

Crank8 Plus 2, 65pt

Computer Worlds

Crank8 Regular, 65pt

Station To Station

Crank8 Minus One, 65pt

Telecommunicator

Crank8 Minus Two, 65pt

Microprocessors

Crank8 Plus Five Italic, 65pt

Low Frequencies

Crank8 Plus 2 Italic, 65pt

Köthener Straße

Crank8 Regular Italc, 65pt

Pocket Calculator

Crank8 Minus One Italic, 65pt

Digital Audio Tape

Crank8 Minus Two Italic, 65pt

SYNTHESIZER
Cassette Deck

64/64 Crank8 Plus Five

TÆKNIFRÆÐI
V-2 Schneider

64/64 Crank8 Plus Five Italic

AERODYNAMIK
Stereophonics

64/64 Crank8 Plus Two

TRANSMISSÃO
Rafsegulsviðs

64/64 Crank8 Plus Two Italic

DISCOTHÈQUE Självverkande

64/64 Crank8 Regular

HIGH FIDELITY Robottekniker

64/64 Crank8 Regular Italic

WELLENLÄNGE 8-Track Players

64/64 Crank8 Minus One

INTERFERENCE Sound & Vision

64/64 Crank8 Minus One Italic

GERVIHNÖTTUR
Quadrophonics

64/64 Crank8 Minus Two

LOW VELOCITY
Støjforurening

64/64 Crank8 Minus Two Italic

Johann Sabastian Laibach
AUTOMATIC GAIN CONTROL
In Pandora's Box of Worms

34/36 Crank8 Plus Five/Plus Five Italic

Now in Stereo where available
VORSPRUNG DURCH TECHNIK
Trans-Europa Express (1977)

34/36 Crank8 Plus Two/Plus Two Italic

Wolfgang Amadeus Go-Cart
CRASHING IN SLOW MOTION
Analog Modeling Synthesizer

34/36 Crank8 Regular/Regular Italic

Voltage-Controlled Amplifers
HIGH SIGNAL-TO-NOISE RATIO
Recorded at Hansa Tonstudio

34/36 Crank8 Minus One/Minus One Italic

We are the showroom dummies
ÜBERSCHALLGESCHWINDIGKEIT
Dolby Noise Reduction System

34/36 Crank8 Minus Two/Minus Two Italic

ATTACK DELAY SUSTAIN RELEASE ENVELOPE
Formed by Ralf Hütter and Florian Schneider
LIKE THE TRANSISTOR RADIO IN THE 1950'S
Volume companding of high frequencies to

21/25 Crank8 Plus Five/Plus Five Italic

LOCAL DÜSSELDORF STRASSENBAHN TRAFFIC
The Roland TR-808 programmable drum machine
POLYPHONIC KEYBOARDS & DIGITAL SAMPLERS
The casette single, or "cassingle" was popular

21/25 Crank8 Plus Two/Plus Two Italic

THERE'S STRANGE NEWS FROM ANOTHER STAR
The tape speed was 1.875 in (4.8cm) per second
AT SPEEDS FASTER THAN THE SPEED OF SOUND
Depeche Mode's 1981 hit "Just Can't Get Enough"

21/25 Crank8 Regular/Regular Italic

WITH NEWLY EMERGING TRANSISTOR TECHNOLOGY
Consumer electronics formerly used the term deck
WAS THE 1ST PROGRAMMABLE RHYTHM MACHINE
The term "groovebox" was originally used to refer

21/25 Crank8 Minus One/Minus One Italic

ZIGGY STARDUST AND THE SPIDERS FROM MARS
After the release of the famous Casio SK-1 in 1985
AN ELECTRONIC SOUND KNOWN AS "ROBOT POP"
It captures the feeling of driving on the Autobahn

21/25 Crank8 Minus Two/Minus Two Italic

The great difference between comets and the permanent bodies of the solar system suggested the idea that these bodies do not belong to that system at all, *but are nebulous masses, scattered through the stellar spaces, and brought one by one into the sphere of the sun's attraction.* The results of this view are incompatible with the

20/27 Crank8 Plus Five/Plus Five Italic

If it approached a comet nearly at rest the result would be a relative motion of this amount which, as the comet came nearer, would be constantly increased, and would result in the comet describing relative to the sun a hyperbolic orbit, *deviating too widely from a parabola to leave any doubt, even in the most extreme cases.* Moreover, a majority of

16/21 Crank8 Plus Five/Plus Five Italic

The conclusion is that if we regard a comet as a body not belonging to the solar system, it is at least a body which before its approach to the sun had the same motion through the stellar spaces that the sun has. As this unity of motion must have been maintained from the beginning, *we may regard comets as belonging to the solar system in the sense of not being visitors from distant regions of space.* The acceptance of this seemingly inevitable conclusion leads to another: that no comet yet known moves in a really hyperbolic orbit, but that the limit of

12/16 Crank8 Plus Five/Plus Five Italic

It is true that seeming evidence of hyperbolic eccentricity is sometimes afforded by observations and regarded by some astronomers as sufficient. The objections to the reality of the hyperbolic orbit are two: first a comet moving in a decidedly hyperbolic orbit must have come from so great a distance within a finite time, say a few millions of years, as to have no relation to the sun, and must after its approach to the sun return into space, never again to visit our system. *In this case the motion of the sun through space renders it almost infinitely improbable that the orbit would have been so nearly a parabola as all such orbits are actually found to be.* Secondly the apparent deviation from a very elongated ellipse has never been in any case greater than might have been the result of errors of observation on bodies of

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20/27 Crank8 Minus One/Minus One Italic

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Text taken from *The Encyclopædia Britannica, Eleventh Edition* (1911)

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Crank8 Plus Five

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Crank8 Regular

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Accented Uppercase

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Standard Punctuation
& Symbols

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Ligatures

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Proportional Old Style

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Tabular Lining

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Stylistic Alternates

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	Deactivated	**Activated**
All Caps	Sound System for $89.99	SOUND SYSTEM FOR $89.99
Proportional Oldstyle Default Figures	From $32.58 or €25.07	From $32.58 or €25.07
Tabular Lining	From $32.58 or €25.07	From $32.58 or €25.07
Alternative Characters	Digital Processors	Digital Processors