Abril Titling

A low contrast typeface for trustworthy, impactful headlines.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2014

typetogether

The Abril type family debuted to great digital and print success, not to mention receiving numerous international awards and design accolades for creators José Scaglione and Veronika Burian. Abril Titling was engineered three years later in response to a precise requirement from the editorial design community which had put Abril into heavy rotation: a low contrast typeface for headlines. Given its broad range of styles, though, Abril Titling deserves to be considered a separate type family on its own merits.

Bringing characters closer together without losing impact or appearance requires more than simply adjusting tracking. It requires modified terminals, a change in weight distribution, and retooling the glyph shape from the internal space outward. Based on the original approach to Abril Text, Abril Titling's letter shapes are still sturdy, very legible, and carry a newsy and trustworthy feel. The accented editorial style of the Scotch Roman finds continuity in this new type family, but some of the details have been ironed out for improved performance in print and screen headlines.

Abril Titling was conceived as a family of four different widths: normal, narrow, semi-condensed, and condensed. Each of the four widths has four weights (regular, semibold, bold, and extrabold) plus matching italics – a total of 32 fonts. This wide range of styles allows for setting titles and callouts at almost any size. The wider series is intended for smaller point sizes while the condensed widths deliver a striking and cohesive appearance as front cover headlines.

Abril Titling was designed as a versatile tool for web and graphic designers looking for a stylish workhorse that maintains high impact. Abril Titling, along with our entire catalogue, has therefore been optimised for today's varied screen uses.

Be sure to check out the rest of the Abril family, Abril Text and Abril Display, for a credible, contemporary interpretation of a classic newsface. Or pair Abril with its intended sans counterpart, Tablet Gothic, the pleasing, comprehensive 84-weight family for extensive editorial use.

STYLES

Regular
Italic
Semibold
Semibold Italic
Bold
Bold Italic
Extrabold
Extrabold Italic

Narrow Regular
Narrow Italic
Narrow Semibold
Narrow Semibold Italic
Narrow Bold
Narrow Bold Italic
Narrow Extrabold
Narrow Extrabold Italic

SemiCondensed Regular
SemiCondensed Italic
SemiCondensed Semibold
SemiCondensed Semibold Italic
SemiCondensed Bold
SemiCondensed Bold Italic
SemiCondensed Extrabold
SemiCondensed Extrabold Italic

Condensed Regular
Condensed Italic
Condensed Semibold
Condensed Semibold Italic
Condensed Bold
Condensed Bold Italic
Condensed Extrabold
Condensed Extrabold Italic

Hoofopskrif

Editorial

Sammenstød

Urednički

Kádrovať

Imprès

Näyttää

Cabecera

"*Meraviglioso*"

Me paso el día bailando, el fémur tengo muy dislocado; ¡pero una gran vida social!

SUPERHEROES

"*Sorry, Clark, Lois doesn't work here anymore*"

Belle de Jour

Em fa molta il·lusió que em convidis a **calçots**

Attack of the 50ft WOMAN

měkké í, háčkem, měkké, čárkou, kroužkem, žet...

Løp og last ned

How I flew from *London to Paris* in 25 hours 11 minutes

Wild tiger count finally rises

NOVEMBER 1, 2019 – Deadline for submissions – *(Please submit no earlier than October 15)*

I had a fabulous dream, *what about you?*

EXTRABOLD 55PT

Rhythm *& Reac-*

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.

EXTRABOLD   55PT

Rhythm *& Reaction*

EXTRABOLD   50PT

Rhythm *& Reaction*

EXTRABOLD   45PT

Rhythm *& Reaction*

EXTRABOLD   35PT

Rhythm *& Reaction*

EXTRABLACK   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.

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.

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.

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

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

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

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EXTRABOLD   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

REGULAR   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*

SEMIBOLD   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 t*o go and take themselves*

BOLD   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*

EXTRABOLD   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 t***o go and take themselves*

REGULAR   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*

SEMIBOLD   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 t*o go and take themselves*

BOLD   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*

EXTRABOLD   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 t*o go and take themselves*

REGULAR   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*

SEMIBOLD   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 t*o go and take themselves out of*

BOLD   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*

EXTRABOLD   18/22PT

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EXTRABOLD   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 t*o go and take themselves out of*

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, offkey

Affiliate, físico, fjord, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

TABULAR OLDSTYLE FIGURES

0123456789$€¢£¥

0123456789$€¢£¥ƒ

TABULAR LINING FIGURES

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 $^{1}/_{46}$ $^{5}/_{7}$ $^{2}/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y3+5

H_2O xb_8 y^{35}

ORDINALS

1a 2o

1ª 2º

HISTORICAL FORMS

That is the question

That iſ the queſtion

TURKISH/AZERI/CRIMEAN TATAR

findik, FINDIK

fındık, FİNDİK

ROMANIAN/MOLDAVIAN

Timiş, MULŢUMESC

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
IJ Ŋ Ð Œ Þ Á Ă Â Ä Æ À Ā Ą Å Ǻ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě
Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń Ñ Ņ
Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü
Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

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 ij ŋ ð œ þ
ß ı ĸ ſ ȷ á ă â ä æ à ā ą å ǻ ã ć č ç ĉ ċ ď đ é ě ĕ ê ë ė è ē ę ğ ĝ
ġ ģ ħ ĥ í ĭ ï ì ı ī į ĩ ĵ ķ ĺ ľ ļ ł ŀ ń ń ň ņ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ
ř ŗ ś š ş ŝ ş ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

LIGATURES

fb ff fh fi fj fk fl fí ffb ffh ffi ffj ffk ffl ij tt

HISTORICAL FORMS

ſ

PUNCTUATION

' " " ' ; " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤

MATHEMATICAL OPERATORS

∕ − ∕ · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

^ ˆ ˇ ˇ ˘ ˘ ¯ ¯ ˜ ˜ ˝ ˝ ¨ ¨ · · ˚ ˚ ´ ´ ` ` ˌ ˌ
ˌ ˌ ˍ ˍ ˌ ˌ

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

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

0123456789/0123456789

FRACTIONS

⅓ ⅔ ⅛ ⅜ ⅝ ⅞ ½ ¼ ¾

ORDINALS

H a o

CASE SENSITIVE

- @

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 IJ Ŋ Đ Œ Þ Ă Â Ä Æ À Ā Ą Å Ǻ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê Ë È Ē Ę Ğ Ĝ Ģ Ġ Ħ Î Í Ĭ Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ŵ Ŵ Ý Ŷ Ÿ Ỳ Ź Ž Ż

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 ij ŋ ð œ þ ß ı ĸ ſ ȷ ă â ä ǽ à ā ą å ǻ ã ć č ç ĉ ċ ď đ é ě ĕ ê ë è ē ę ğ ĝ ġ ġ ħ ĥ í ĭ î ï ì ī į ĩ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ ř ŗ ś š ŝ ş ţ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

LIGATURES

fb ff fh fi fj fk fl fí ffb ffh ffi ffj ffk ffl ij tt

HISTORICAL FORMS

ſ

PUNCTUATION

' " " ' ; , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · - — -

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤*

MATHEMATICAL OPERATORS

/ − / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

˄ ˆ ˇ ˘ ˘ ˉ ˍ ˜ ˜ ˝ ¨ ˙ · ˚ ° ´ ` ` , , , , ' ' , ,

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

SUPERSCRIPTS

H ⁰¹²³⁴⁵⁶⁷⁸⁹
H ^{0123456789}

SUBSCRIPTS

H $_{0123456789}$

NUMERATOR/DENOMINATOR

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

FRACTIONS

⅓ ⅔ ⅛ ⅜ ⅝ ⅞ ½ ¼ ¾

ORDINALS

H $^{a\ o}$

CASE SENSITIVE

- @

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

FRENCH 9/11PTT

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

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 ja-

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

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 henvise 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

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-

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 işaretlerle

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 betydelser; dels

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 tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła.

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 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 sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag,

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, señales

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, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta:

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, Hotcąk (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, 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, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian , Sotho (Northern), Sotho (Southern), 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, 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 Stanage

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS

–Special mention, Clap Awards, Best Headline Typeface.

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ABRIL TITLING

Design: José Scaglione & Veronika Burian
www.type-together.com/abril-titling-font
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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.