阿黛尔无衬线体

Adelle Sans Chinese

Perfect East–West communication: Chinese with Latin for screens and print, from branding to books.

DESIGNED BY

Li Qi, FounderType (Chi)
Veronika Burian (Lat)
José Scaglione (Lat)

YEAR

2020

We are pleased to announce Adelle Sans Chinese, our first official FounderType global collaboration — harmonising and bundling the FounderType Lanting Hei family with seven corresponding Adelle Sans styles.

From the beginning of our partnership, Founder-Type and TypeTogether have emphasised the concord of our fonts, and FounderType's Lanting Hei design concept is remarkably consistent with Adelle Sans. As a steady and gentle modern style with perfect readability and aesthetic experience in the East and the West, the matching of the two families is an excellent choice for both digital media and the wide application of cross-media platforms. The Adelle Sans Chinese family ensures that all Chinese characters and all Latin characters aren't just partners, but are equals within multiscript layouts. Care has especially been taken with punctuation so they are correct for each script and so both scripts support and harmonise with each other.

The Adelle Sans Chinese multiscript font family provides a clean and spirited take on the traditional grotesque sans, and a modern and highly legible

take on the Hei style. The most demanding editorial design problems were taken into consideration when creating Adelle Sans Chinese. The combination of lively character and unobtrusive appearance make this type family an utterly versatile tool for every imaginable situation. Whether for branding, signage, or advertising, the keywords behind Adelle Sans Chinese's use is *multiscript flexibility.*

Chinese enterprises increasingly need global typefaces to meet the various needs of different countries and regions around the world. Founder Type is the most important font developer in China, with their typefaces being widely used in newspapers, advertising, books, packaging, mobile devices, television, games, software, branding, and so much more. The cooperation between FounderType and TypeTogether is the right start to help Chinese enterprises more with internationalisation. And Adelle Sans Chinese is just the beginning. Need more script coverage?

Check out the seven other scripts and hundreds of languages covered by the Adelle Sans super-family: Arabic, Armenian, Cyrillic, Devanagari, Extended, Greek, and Thai.

STYLES

极细	Ultrathin
更细	Thin
细	Light
常规	Regular
半粗	**Semibold**
粗	**Bold**
特粗	**Extrabold**

异形的

超自然

阿鲁兹涅克

太阳系行星

宇宙极限粒子论

盾牌座UY

外星人

Xénomorphe

Paranormal

Ārzemnieks

Avistamiento

Jules & Isaac

Robotics

Alien

UFO alarm!

Science-fiction fan doesn't want to believe
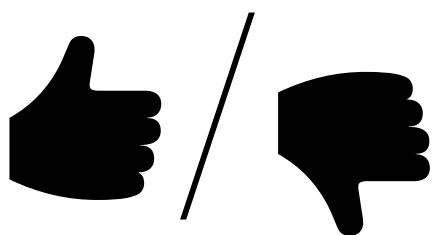
不明飞行物 警报器

科幻迷不相信这一天真会到来！

GROTESK

怪诞格洛忒斯克

Mr. X in Bombay (1964)

孟买的X先生（1964年）讲述过这样一个惊心动魄、让人意犹未尽的故事。

飞碟

ULTRATHIN 55PT

节奏布鲁斯

ULTRATHIN 50PT

节奏布鲁斯

ULTRATHIN 45PT

节奏布鲁斯

ULTRATHIN 35PT

节奏布鲁斯

ULTRATHIN 30/36PT

节奏布鲁斯（英语：Rhythm and Blues，简称：R&B或 RnB），是一种首先由非裔 美国人艺术家所演奏，融合 了爵士乐、福音音乐和电子 布鲁斯音乐的音乐形式。这 个音乐术语是由美国告示 牌杂志于1940年代末所提

ULTRATHIN 55PT

Rhythm & Reaction

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ULTRATHIN 35PT

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ULTRATHIN 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

节奏布鲁斯

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EXTRABOLD   30/36PT

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ULTRATHIN 25/30PT

彩色动画长片《大闹天宫-90》是上海美术
电影制片厂于1961年至1964年制作的，由

THIN 25/30PT

彩色动画长片《大闹天宫》是上海美术电影
制片厂于1961年至1964年制作的，由法国

LIGHT 25/30PT

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REGULAR 25/30PT

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SEMIBOLD 25/30PT

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BOLD 25/30PT

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ULTRATHIN 18/28PT

328天！美国将刷新女性太空停留纪录。美国宇航局宇航员克里斯蒂娜·科克独自一人在太空工作，她在太空工作将近一年，除了完成各项太空任务，还贡献的大量人体生物、

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THIN   12/18PT

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LIGHT   10/15PT

Geography (geographia, literally "earth description") is a field of science devoted to the study of the lands, features, inhabitants, and phenomena of the Earth and planets. The first person to use the word geographia was Eratosthenes (276–194 BC). Geography is an all-encompassing discipline that seeks an understanding of Earth and its human and natural complexities — not merely where objects are, but also how they have changed and come to be. Geography is often defined in terms of two branches:

LIGHT   10/15PT

地理学（Geography，字面意思是"地球描述"）是一门专门研究地球和行星的土地、特征、居民、栖息动物和现象的科学。第一个使用Geography这个词的人是埃拉托舍内斯（公元前276—194年）。地理学是一门包罗万象的学科，它寻求对地球及其人类和自然复杂性的理解——不仅仅是物体在哪里，还有它们是如何变化和形成的。地理学通常被定义为两个分支：人文地理学和自然地理学。人文地理学通过研究人类及其社区、文化、经济和与环境的相互关系以及

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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 National

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,

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 uspořá-

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 natu-

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

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

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

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

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿Para texto?
1708 A–b [Ende] H@I

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿para texto?
1708 A–b [ende] H@I

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

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¢£¥ƒ

00123456789$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

00123456789$€¢£¥ƒ

00123456789$€¢£¥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 aIndex

H_2O x_{b8} y^{3+5} ^{a}Index

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No

1st 2nd 3rd Mlle 2^{e} 85th M^{a} N^{o}

HISTORICAL FORMS

That is the question

That iſ the queſtion

STYLISTIC SET O1 (ARROWS & GEOMETRIC)

A B C D E F G H I J K L M
N O P Q R S T U V W
a b c d e f g h i j k l m n
o p q r s t u v

↓ ↑ ↖ ↗ ↙ ↘ ← → ↓ ↑ ↖ ↗ ↙
↘ ◂ ▸ ■ □ ● ○ ◉ ◆ ■
→ ← ↑ ↓ ↖ ↗ ↘ ➡ ⬅ ⬆ ⬇ ↘ ↗
↙ ↖ ← → ↑ ↓ ↖ ↙
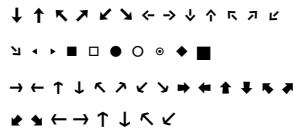
STYLISTIC SET O2 (ICONS & SYMBOLS)

a b c d e f g i j k l m n
o p r s t u v w x y z
A B C D E F G I J K L M

★ ☆ ⭐ ✦ ✔ ✗ 🔍 👤 ⬇ 📖 ⚙ 🔒 🔓
✉ 💻 📶 🏠 🖧 ❤ 📄 📊 🔊 👍 💬
📦 📶 f ▶ t in ▶ ▶ ⏭ ⏮ ◀ ⏮

STYLISTIC SET O3 (LATIN PUNCTUATION)

' '   " "   …

' ' " " …

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASİYE, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il · lusió,COL · LABORA,CAL · LIGRAFIA

Il·lusió, COĿLABORA, CAĿLIGRAFIA

CONTEXTUAL ALTERNATES

gj jj qĵ

gj jj qĵ

SELECTED CHARACTERS ONLY

北囚丠仐牛乄月乞众乑玐玐玐乜孞耂丂努冬孞叾亯串
乱耂娄亳亖笀孰娃基斐型㥄浧廑槙鬯鑾歺狞㽻夾㡆
充卨褰瘣们㢟仸仮仦仔促㑇伙伬似㑏仹仦伮仵依伷
俩㑊俤伔倪㑌偑伱凷倖伒俢付㑊伯㑇俊俪伢仲㑇俄
偸儛傲儌儠儩偧像儌偗儞儬儬傈儧儢儱傡儊儚儠儱
艺岇觃㳟輝仝多合㒩仚臾臽臾㒰顚岡覓㒼㒷㒷㒷下
㒲冠㒼㪱汀沦沃石活㓊洪洤㳘㳀浸泂㳰㳆㳍㳉㳞㳒滅澤
潔鳳凶刉㓛幼荆㓞劇刢刢剀刢刢当刣剆刺刟卽剤剢
㓨㓪剷㓰剙刓㓟剼剻㓠剹刉刡剅刟刓剸剰㓸㓥剙㓨
㓕㓗㓙㓤勑㓥㓦㓧㓨㓥㓦㓧㓩㓪㓫㓬㓭㓮㓯㓰㓱
匋匌尢皁堤㔥㔦㔧㔨㔩㔪匦㘃匜㔰叿丯撁卣㔴
叮㔶㔷㔸㔹㔺㔻㔼㔽㔾㔿㕀㕁㕂㕃㕄㕅㕆㕇㕈厽
㕉㕊㕋㕌呍㕎㕏㕐㕑㕒㕓旺㕔帕㕕㕖釦㕗釼釩釷鈉鋁鈩鉂
鉍鈬銅鈑鉈鉌鈩鈔鉧鈑鈹釜鈮鉢鉉鍋鉘鍾鍉鍒錴鍣銤
鍩鎦鏎鏴鐅鏻鏽鏘鐄鏣鏠錾鏬鏚鎫鎀鐁鐊鐂鐗阡
阢阤阩阷阵阶阺阼昭阽陌陊陹哜哝陲陆陉陜陉陉隆
障陡陳陦隐陚陵腹隊哜隔滂陪滃馮陷陣隋陬㟴㟷僕陽
㬅㬅㬅丁丂七上丁丅万丈三上下丅不与丐丏丑刃专
且丕丗丘乤丙业丛东丝丞丟北両丟丣两严丠丧丨丩
个丫丬中乬孝丰屮串弗临举丶丸丹为主丼丽举丿
乀乁乂乃乄久丿乇乄乆丿乊之乌乍乎乏乐乑乒乓乔乕
乖乗乗乙乚乛乜九乞也习乡屲纠乤乧书乥乬乥乨乨㐀
㐁乤乥乭乩乮乪㐁㐁㐁乳㐁乪乶㐁㐁㐁乾㐁龟乾
亂㐁儿兀允先元兄充兆兊先光兯克兌免兎尨児兌兒
兓兎兊兖兛㒉㒊党㒋兜㒌㒍㒎㒏㒐兢㒑㒒入㒓內全
両㒔八公六兮㒕兰共㒖关兴兵其具典兹㒗养兼兽冀
㒘冀㒙门㒚冎內円冇冈冉冊同册再㒛冏冒冑冐冓㚃
冕冖冗尤冩㒝军农宜采㪠冠家㪢取㪩冥寇㪪富㪭幕

HIRAGANA

ぁあぃいぅうぇえぉおかがきぎくぐけげこごさざ
しじすずせぜそぞただちぢっつづてでとどなにぬ
ねのはばぱひびぴふぶぷへべぺほぼぽまみむめも
ゃやゅゆょよらりるれろゎわゐゑをんゝゞ

KATANA

ァアィイゥウェエォオカガキギクグケゲコゴサザ
シジスズセゼソゾタダチヂッツヅテデトドナニヌ
ネノハバパヒビピフブプへベペホボポマミムメモ
ャヤュユョヨラリルレロヮワヰヱヲンヴヵヶ

KATANA-HIRAGANA

゙ ゚ ー ヽ ゞ

BOPOMOFO

ㄅㄆㄇㄈㄉㄊㄋㄌㄍㄎㄏㄐㄑㄒㄓㄔㄕㄖㄗㄘㄙㄚ
ㄛㄜㄝㄞㄟㄠㄡㄢㄣㄤㄥㄦㄧㄨㄩ

CJK RADICALS SUPPLEMENT

⼚⼛⺈⺋⺍⺌⺊⺧ ⺮⺫⺷⺸⺻⻈

SUZHOU NUMERALS

〡 〢 〣 乄 〥 〦 〧 〨 〩 〇

PARENTHESIDE IDEOGRAPHIC FIGURES

㈠㈡㈢㈣㈤㈥㈦㈧㈨㈩㈱

VERTICAL HIRAGANA

あいうえおつやゆよわアイウエオツヤユヨワカケ

VERTICAL WRITING

， 。 、 ： ； ！ ？ ︴ ︰

VERTICAL FULLWIDTH

︱ ・︱︱ ― ╲ ｜

VERTICAL WRITING

： ｜｜ ｝ ⌒⌒⌒⌒⌒⌒⌒⌒⌒⌒⌒⌒⌒⌒ ― ‖

IDEOGRAPHIC DESCRIPTION

⿰⿱⿲⿳⿴⿵⿶⿷⿸⿹⿺⿻

SIGNS

‥ ‐ ‑ ― ﹉ ﹍ ﹊ ﹋

SYMBOLS

〈 〉《 》「 」『 』【 】〒 ＝〔 〕〖 〗
〝 〟 - ― ‖ ‥ ′ ″ ` ※

CHINESE PUNCTUATION

‘ ’ “ ” …

SMALL PUNCTUATION

，、．；：？！（）｛｝［］＃＆＊＋－
＜＞＝＼＄％＠

IDEOGRAPHIC MARKS

、 。 〃 々 〆 、

BLOCKS

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
Đ IJ Ŋ Œ Þ Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ
Ê Ë Ė È Ē Ę Ğ Ĝ Ġ Ħ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ñ Ņ
Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø 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 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 ð ij ŋ œ
þ ß á ă â ä æ à ā ą å ã ć č ç ĉ ċ ď đ é ě ĕ 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 ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø 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 ź ž ż

SMALL CAPS

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

LIGATURES

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

DISCRETIONARY LIGATURES

Th st sp ct ch ck

HISTORICAL FORMS

ſ

ALTERNATES FOR
CONTEXTUAL ALTERNATES

j ĵ

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

' " " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } \ / – — -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ • ¤

SYMBOLS (SMALL CAPS)

© & @ *

ARROWS & GEOMETRIC SHAPES (SS01)

→ ← ↑ ↓ ↖ ↗ ↙ ↘ ➡ ⬅ ⬆ ⬇ ↩ ↪ ↗ ↘ ↩ ← ↑ ↓ ↖ ↙
↗ ↘ ⬅ → ↓ ↑ ↖ ↗ ↙ ↘ ← → ↓ ↑ ↖ ↗ ↙ ↘ ‹ › ■ □ ● ○ ◉ ◆ ■

ICONS & SYMBOLS (SS02)

✶ ✷ ✸ ✓ ✔ ✗ ⚲ 🖶 👤 📥 ▯ ⚙ 🔒 🔓 ✉ 🖳 💬 📶
🏠 🖧 ❤ 📃 📊 🔊 ✍ 📧 ⚙ 📶 f ▣ t in ▶ ⏸ ▶ ⏭ ⏮ ⏪

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 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

SUPERSCRIPTS

H $^{0123456789 + - = ( ) - , .}$
H ^{abcdefghijklmnopqrstuvwxyz}

SUBSCRIPTS

H $_{0123456789 + - = ( ) - , .}$
H $_{abcdefghijklmnopqrstuvwxyz}$

NUMERATOR/DENOMINATOR

$^{0123456789 + - = ( ) - , .} / _{0123456789}$

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H $^{a o a b c d e f g h i j k l m n o p q r s t u v w x y z}$

ORDINALS (SMALL CAPS)

№ ᵃ ᵒ

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˇ ˆ ˘ ˙ ˘ ˜ ˜ ¯ ¯ ˚ ˙ ¨ ˝ ˝ ` ´ ´ ˛ ˛   ˛ ̦ ̦

SUPPORTED CHINESE LANGUAGES

Mandarin, Hànyǔ Pīnyīn.

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, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero, ...

THE DESIGNERS

As the world's leading supplier of Chinese typefaces, the **FounderType** library is brimming with character and utility. They now have 920 Chinese families, 97 families for ethnic minority scripts, 109 GBK fonts with over 21,000 Chinese characters each, 78 GB18030-2000 typefaces with more than 27,500 Chinese characters each, and six super-fonts with a mind-boggling 70,244 Chinese characters.

In China nearly 90% of newspapers, publishing houses, and printing houses use FounderType to print a large number of newspapers, books, magazines, teaching materials, packaging, and much more. They are trusted to have fonts with the right tone and have earned respect by doing so consistently for decades.

Major TV institutions such as China Central Television (CCTV), Beijing Television (BTV), and Golden Eagle Broadcasting System (GBS) transmit headlining news, pulse-pounding sports, and emotionally engaging entertainment using the FounderType library every day.

The FounderType library touches almost every category of life across Asia, and they are now partnering with TypeTogether to harmonise and offer Chinese with Latin and multiscript capabilities to a wider audience.

Veronika Burian 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*.

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AWARDS

– DFA Design for Asia Awards 2009 (Chinese)
– Typographica's Best Typefaces of 2012 (Latin)
– Yearbook of Type I, 2013 (Latin)
– Premio Clap 2013 (Latin)
– ISTD 2014 (Latin)
– Rutenia 2014 (Latin)

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ADELLE SANS CHINESE

Design: Li Qi, Veronika Burian & José Scaglione
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TEXT CREDITS

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