

Adelle

A versatile and authoritative slab serif with no shortage of personality.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2009

Adelle is a slab serif typeface conceived by Veronika Burian and José Scaglione specifically for intensive editorial use, mainly in newspapers, magazines, and online. Its personality and flexibility make it a true multipurpose typeface and its superior screen rendering and cross-platform consistency has made it one of our most popular webfonts.

Adelle's intermediate weights deliver a neutral look when used in text sizes, providing the usual robustness expected in a newspaper font. The unobtrusive appearance, excellent texture, and slightly dark colour allow it to behave flawlessly in continuous text, even in the most unforgiving editorial applications. As it becomes larger in print, Adelle shows its personality through a series of measured particularities which make it easy to remember and identify. Its energetic character, so inherent to slab serif fonts, becomes evident when used for subheadings and headlines.

A condensed series of seven weights with matching italics expand Adelle's possibilities. This extension provides flexible solutions in situations where saving space is vital but losing legibility is not an option. The condensed series shares the same personality, proportions, and skeleton of the Adelle family, creating an harmonious texture when combined.

All 14 styles support Cyrillic and monotonic Greek script languages. To ensure typographic adherence to current trends in each script, Russian designer Alexandra Korolkova consulted on the Cyrillic script and Greek expert Irene Vlachou designed the Greek script.

The complete Adelle family, along with our entire catalogue, has been optimised for today's varied screen uses. Be sure to check out the companion to Adelle — Adelle Sans — to complete the look of your design with the intended personality and flexibility.

STYLES

Ultra Thin

Ultra Thin Italic

Thin

Thin Italic

Light

Light Italic

Regular

Italic

Semibold

Semibold Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

Heavy

Heavy Italic

Condensed Thin

Condensed Thin Italic

Condensed Light

Condensed Light Italic

Condensed Regular

Condensed Italic

Condensed Semibold

Condensed Semibold Italic

Condensed Bold

Condensed Bold Italic

Condensed Extrabold

Condensed Extrabold Italic

Condensed Heavy

Condensed Heavy Italic

Website

Kosárlabda

Horseman

Stafrænn

Digital

Blaďra

Jahač

Sports

International

Hjemmelekse: **Finn den ultimate kjærlighetsakt-låta!**

Modern *time*

„zde stojí *Trivalin*; je silný *Trivalin*“

Newsreel

FONT LOVE!

And the winner is... № 218!?

“Responsibility”

Foreign policy makers

▸ **ONLINE & OFFLINE EXPERIENCES** ◀

HEAVY 55PT

Rhythm & Reac-

HEAVY 50PT

Rhythm & Reaction

HEAVY 45PT

Rhythm & Reaction

HEAVY 35PT

Rhythm & Reaction

HEAVY 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.*

ULTRATHIN 55PT

Rhythm & *Reaction*

ULTRATHIN 50PT

Rhythm & *Reaction*

ULTRATHIN 45PT

Rhythm & *Reaction*

ULTRATHIN 35PT

Rhythm & *Reaction*

ULTRATHIN 30/36PT

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ULTRATHIN 25/30PT

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

THIN 25/30PT

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

LIGHT 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*

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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

EXTRABOLD 25/30PT

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HEAVY 25/30PT

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

ULTRATHIN 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,

THIN 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 *trill*, and the *yellow-bellied*. The *phoebe-like* cry of the *trill* 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

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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.

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

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

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.

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

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

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

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 sanskrty, 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

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

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. Kognitiotiede tutkii

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

The, affiliate, físico, fjord, offkey

The, affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

Häckeln, contact, estaño

Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

0123456789\$€¢£¥ƒℓ%%

0123456789\$€¢£¥ƒℓ%%

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥ƒℓ%%

0123456789\$€¢£¥ƒℓ%%

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥ƒℓ

00123456789\$€¢£¥ƒℓ

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥ƒℓ

00123456789\$€¢£¥ƒℓ

NUMERATOR/DENOMINATOR

345(x+y)/678, 89/120

345(x+y)/678, 89/120

FRACTIONS

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

½ ¾ ¼₆ ⅝₇ ⅔₉₈

SUPERIOR/INFERIOR

H₂O x_{b8} y³⁺⁵ a¹Index

H₂O x_{b8} y³⁺⁵ a¹Index

ORDINALS

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

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

HISTORICAL FORMS

That is the question

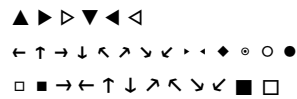
That if the question

STYLISTIC SET 01 (ARROWS & GEOMETRIC SHAPES)

A B C D E F

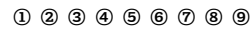
a b c d e f g h i j k l m n

o p q r s t u v w x y z



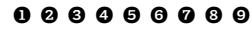
STYLISTIC SET 02 (CIRCLED NUMBERS)

1 2 3 4 5 6 7 8 9



STYLISTIC SET 03 (CIRCLED NUMBERS)

1 2 3 4 5 6 7 8 9



TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA, IDIL·LI

Il·lusió, COLLABORA, IDILLI

DUTCH

Bíjna, víJE, BÍJNA

Bíjna, víJE, BÍJNA,

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 I J Ñ Æ Þ ß Å Ä Å Æ Æ Å Å Å Å Å Ç Ç Ç Ç Ç Ð
É Ê Ë Ì Í Î Ï Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ
Ï Ñ
Ï Ñ

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
ñ æ þ ß ı j k l á â ã ä å æ à á â ã ä å ç ç ç ç ç ð
é ê ë è é ê ë ì í î ï ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ ñ
ï ñ
ï ñ

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 Ð I J
Ñ Æ Þ ß K Å Ä Å Å Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù
Ú Û Ü Ý Þ Æ Å Ç Ç Ç Ç Ð Ñ Ò Ó Ô Õ Ö Ù Ñ Ñ Ñ Ñ Ñ
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LIGATURES

Th ff fi fl fk fb fh ft fj fj ffi ffi ffk ffb ffh fti ft

DISCRETIONARY LIGATURES

st sp ct ch ck

HISTORICAL FORMS

f

PUNCTUATION

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

PUNCTUATION, SMALL CAPS

“ ” „ - . : ; ? ! [] () { } \ / — — —

SYMBOLS

! | § ¶ © ® ™ † ‡ § & @ * † ‡ ^ ° ~ ◊ ✕

SYMBOLS, SMALL CAPS

© & @ *

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ↕ ↔ ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿
■ □ ▲ ► ▸ ▼ ◀ ◂ ◃ ◅ ◆ ◇ ◈ ◉ ◊ ◌ ◍ ◎ ● ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿

ALTERNATE FIGURES (SS02 & SS03)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

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 0 1 2 3 4 5 6 7 8 9 \$ € ¤ £ ¥ ¢

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¤ £ ¥ ¢

FIGURES, SMALL CAPS

0 1 2 3 4 5 6 7 8 9 \$ € ¤ £ ¥ ¢ ‰ % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = () - . ,
H 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

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = () - . ,
H 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

NUMERATOR/DENOMINATOR

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 /
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

№ 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

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DIACRITICAL MARKS

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CASE SENSITIVE

- @ i ċ

Adelle Condensed

HEAVY 55PT

Rhythm & Reaction

HEAVY 50PT

Rhythm & Reaction

HEAVY 45PT

Rhythm & Reaction

HEAVY 35PT

Rhythm & Reaction

HEAVY 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

‘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 25/30PT

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

LIGHT 25/30PT

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

REGULAR 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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EXTRABOLD 25/30PT

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HEAVY 25/30PT

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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, he always took the same

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 *trill*, and the *yellow-bellied*. The *phoebe-like* cry of the *trill* 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 forests; being most numerous on Mount Lafayette, where it ran well up toward

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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 Geographic Society seien 2005 weltweit sogar 6912

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 marcantes que temos de linguagem. Outros tipos

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 etkili iletişim şekli olan sözlü iletişim 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 veya Lorm’lar aracılığıyla aktarılır. Birbirle-

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað 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, ýmist með eða án ritkerfa.

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 durée de ces danses témoignent de l'abondance du nectar.

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 om menneskespråk kalles lingvistik. Den

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 kommunicerar 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 syftar det på det mänskliga språket som fenomen,

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 y sonidos registrados por los órganos de los

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 zkušenosť 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 znaků do abecedy patří do období 8. století př. n. l. Zásadním dílem

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 capace di esprimere una gamma sonora variegata e di

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. Znaki te niekoniecznie wzbogacają jednak sam

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 kieliiä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii niitä ihmisaivojen

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, fisico, fjord, offkey

Affiliate, fisico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

0123456789\$€¢£¥¦%‰

0123456789\$€¢£¥¦%‰

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥¦%‰

0123456789\$€¢£¥¦%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥¦

00123456789\$€¢£¥¦

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥¦

00123456789\$€¢£¥¦

NUMERATOR/DENOMINATOR

345/678, 89/120

³⁴⁵/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

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

½ ¾ ¼₆ ⅕₇ ⅔₉₈

SUPERIOR/INFERIOR

H₂O x_{b8} y³⁺⁵ aIndex

H₂O x_{b8} y³⁺⁵ aIndex

ORDINALS

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

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

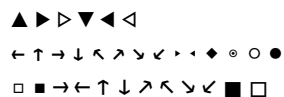
HISTORICAL FORMS

That is the question

That if the question

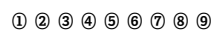
STYLISTIC SET 01 (ARROWS & GEOMETRIC SHAPES)

ABCDEF
abcdefghijklmn
opqrstuvwxyz



STYLISTIC SET 02 (CIRCLED NUMBERS)

123456789



STYLISTIC SET 03 (CIRCLED NUMBERS)

123456789



TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, bucurești, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA, IDIL·LI

Il·lusió, COLLABORA, CALLIGRAFIA

DUTCH

Bijna, víjE, BÍJNA

Bijna, víjE, BÍJNA,

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, 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, 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, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All small caps, basic ligatures, case-sensitive forms, class kerning, 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, SSO, etc), superiors & inferiors, slashed zero, ...

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 Alphabetes.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
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Sonja Stange

Quality assurance
Azza Alameddine

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS

- Third prize, 2009 Granshan Type Design Competition
- Gold, 2010 European Design Awards
- Ukrainian typeface competition, 2010
- Rutenia Calligraphy & Typography Festival Exhibition, 2010
- 2011 Type Directors Club Tokyo Exhibition
- Communication Arts 2011 Typography Annual
- Yearbook of Type I, 2013
- «Call for Type» and subsequent book *Neue Schriften*

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ADELLE

Design: Veronika Burian, José Scaglione
www.type-together.com/adelle-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

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