

# Athelas

An elegant typeface for books,  
successfully used both on  
screen and in print.

DESIGNED BY

**José Scaglione**  
**Veronika Burian**

YEAR

2008

Inspired by Britain's classic literature and created by Veronika Burian and José Scaglione, Athelas prioritises the beauty of fine book printing. It takes full advantage of typographic tranquility – the white space in the margins, between the columns, the lines, the words, and finally, within the characters themselves. Athelas breathes peacefully on the page to usher the reader into the wordsmith's art.

Athelas is a typeface with open counters, elegant curves, and graceful serifs. Fluid shapes in the roman variants meet their counterpart in a more angular italic, but there are no sharp edges in the entire character set. Athelas also takes advantage of the technical developments made in offset printing.

It shows its best side in finely crafted books and high quality printing conditions, or in digital works that place a premium on the tone and beauty of the piece.

Although inspired by British literature, Athelas respects the cultural needs of languages where diacritic marks play an indispensable role. It has a large character set covering most Latin-based languages, as well as monotonic Greek (designed by Irene Vlachou), Cyrillic (designed by Tom Grace) and Arabic (designed by Sahar Afshar). As recognised by its usage in Apple Inc.'s iBooks app and the desktop operating system Mavericks, the complete Athelas family has been optimised for today's varied screen, uses along with our entire catalogue.

#### STYLES

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Regular

*Italic*

**Bold**

***Bold Italic***

Literatura  
*Faubourg*  
Book  
*Crónicas*

*had forgotten*

Las EDICIONES DE LUJO, con cuidado

HUCKENBECK

*company*

I can see many things far off

PUFFIN

*A KINGLY gift indeed that*

I have passed through fire and deep water to arrive

ADVENTURE

REGULAR 25/30PT

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

REGULAR 18/22PT

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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

BOLD 18/22PT

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REGULAR 10/13PT

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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

BOLD 10/13PT

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REGULAR 12/15PT

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BOLD 12/15PT

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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

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

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 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 veya Lorm’lar aracılığıyla aktarılır.

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

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

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 lingvis-

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 syftar det på det mänskliga

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 regis-

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 sanskrutu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abecedy patří do období 8. století

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

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

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. Kognitiivisessä kielitieteessä hieman erilaisesta näkökulmasta: biolingvistiik-



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, físico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥ƒ

00123456789\$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥ƒ

00123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345(8+9)/678, 89/120

345(8+9)/678, 89/120

FRACTIONS

1/2 3/4 1/4 5/7 2/9

½ ¾ ¼ ⅝ ⅔

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b</sub>8 y<sub>3+5</sub> aIndex

H<sub>2</sub>O x<sub>b</sub>8 y<sup>3+5</sup> aIndex

ORDINALS

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>ll</sup>e 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>ll</sup>e 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

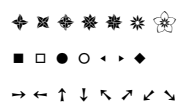
HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

abcdefghijklmnop  
qrstuvwxyz







SUPPORTED LATIN LANGUAGES

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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, 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, 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 (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

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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), superiors & inferiors, slashed zero, ...

THE DESIGNERS

**José Scaglione** 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.

**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](http://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.

CREDITS

*Lead design and concept*

**José Scaglione**

*Assistant design*

**Veronika Burian**

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

AWARDS (LATIN)

- Tipos Latinos 2006
- First prize, 2008 Granshan Type Design Competition

FAMILY UPGRADES

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ATHELAS

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Design: José Scaglione

[www.type-together.com/athelas-font](http://www.type-together.com/athelas-font)

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TEXT CREDITS

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*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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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.