

# Athelas

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A contemporary book typeface by *TypeTogether*

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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 Þ 

ATHELAS, 72/78PT

â b ç d é f g h i j k l m n ð

p q r ť ŧ ů v w x y z ß æ ç

A B C D E F G H I J K L M N

O P Q R S T V W X Y Z Œ ←

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€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9

‰ 0 1 2 3 4 5 6 7 8 9 <sup>0</sup> <sup>1</sup> <sup>2</sup>

Bracketed serifs, round pen-formed terminals, soft rounding, modest contrast



### A TEXT TYPEFACE FOR BOOK TYPOGRAPHY

An attempt to go back towards the beauty of fine book printing, inspired in Britain's literary classics. *Athelas* takes full advantage of the typographic silence, that white space in the margins, between the columns, the lines, the words, the lettershapes and finally, within the characters themselves. It is a typeface with open counters, elegant curves and graceful serifs.

Fluid shapes in its Roman variants meet their counterpart in a more angular italic. *Athelas* also takes advantage of the great advances and technical developments made in offset printing. *Athelas* shows its best side in finely crafted book editions and good printing conditions.

It has a large character set that covers most of the languages that use Latin script. Although inspired in British literature, this typeface respects the cultural values behind different languages, where diacritic marks have an utterly important role.

*Athelas* features four weights and about 800 characters per weight, including SMALL CAPS, discretionary ligatures, fractions, a complete range of numerals for every use and a set of ornaments and arrows.

*Athelas* was part of the **Tipos Latinos exhibition 2006**, and was selected as winner of the **Granshan competition 2008** in the text type category.

### TYPETOGETHER

*Veronika Burian* and *José Scaglione* met at the University of Reading whilst completing their **MA in Type Design**, launching the independent type foundry *TypeTogether* (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides

common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

*TypeTogether's* main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT's fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform OpenType fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to *TypeTogether's* high quality library of retail fonts, TT also provides **custom modifications** and specially tailored typefaces; these can serve as vital elements of a company's visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client's brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often

10/12 PT (BODYTEXT), 11/11 PT (TITLE)

## 8/10 PT (HUNGARIAN)

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/CLIBURN zongoraversenyen való részvételle. 21 országból 89 jelentkező közül Polgar Éva és Fazekas Edi a válogató versenyek után bejutottak a végső fordulóba, ami itt lesz Fort Worthben. Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten hozzájárulni, amihez nagykelkű támogatásokat kérném. Bővebb felvilágosítás a művészekről a Fesztivál web oldalán található: [www.pianotexas.org](http://www.pianotexas.org).

“Young Artists Program” “Information on Performing Artists” Éva és Edit koncertet adnak az érdeklődők számára, amit rövid fogadás követ. Időpont: 2006. június 3-án, szombaton délután

## 8/11 PT (CZECH)

Národní divadlo začalo s vydáváním CD v roce 2002, po nástupu nového ředitele Daniela Dvořáka, který do funkce šéfa opery přizval svého dřívějšího kolegu ze Státní opery Praha Jiřího Nekvasila. První vydanou operou byl Mozartův Don Giovanni, vyšly i živé nahrávky Zprávy pro akademii Jana Klusáka, Smolkovo Nagano a další.

Zatím poslední je komplet s nahrávkou mimořádného provedení Prstenu Nibelungova od Richarda Wagnera, které vzbudilo velkou pozornost na scéně před 2 lety. “CD slouží jako dokumentace, propagace opery Národního divadla, je k dispozici knihovnám...” říká Jiří Nekvasil. V průběhu pěti let se objevovala i díla českých autorů, například Dvořákův Čert a Káča.

“V současné době ty nahrávací společnosti, které to kdysi dělaly, jako třeba Supraphon, které nahrávaly a dokumentovaly celou jednu generaci, dnes asi z finančních důvodů opery netočí. Je to idea, která nás napadla už v našem působení ve Státní opeře, že v době, kdy zachytit hlas a umělecký výkon je technicky poměrně jednoduché, tu celá generace zůstane nezdokumentovaná. Nic

## 10/12 PT (POLISH)

*Posłowie z komisji edukacji chcą tworzyć przy uniwersytetach publicznych szkoły dla wybitnie zdolnych uczniów. Ale czy młodzież powinna być selekcjonowana, a zdolne dzieci trafiać do elitarnych szkół? – To najlepsze rozwiązanie, uważa prof. Wiesława Limont, pedagog z Uniwersytetu Mikołaja Kopernika w Toruniu, przy którym taka szkoła już istnieje. – W zwykłych klasach dzieci o ponadprzeciętnych uzdolnieniach osiągają słabe wyniki.*

*Nie rozwijają skrzydeł i zniechęcają się do nauki. Pomysł budzi jednak kontrowersje. Psycholog społeczny prof. Wiesław Łukaszeński: –Dziecko potrzebuje różnorodnych bodźców, nie tylko tych intelektualnych. Takie szkoły działały w Związku Radzieckim i okazało się, że był to wielki*

## 12/14 PT (ENGLISH)

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## 14/17 PT (SPANISH)

El surcoreano Hahn Bin que debutará en el CARNEGIE HALL en octubre olvidó su violín de medio millón de dólares en un taxi de Nueva York pero lo recuperó horas después, informó la prensa este martes. El instrumento, un Presenda fabricado hace 184 años, fue olvidado el lunes en el asiento trasero del taxi por el violinista, indicó el *New York Post*.

*had forgotten*

Las EDICIONES DE LUJO, con cuidado

HUCKENBECK

I can see many things far off

Company

was it 1946 or 2004?

I have passed through fire and deep water to arrive

mithrandir!

*A KINGLY gift indeed that*

ADVENTURE

Athelas, & 163

REGULAR

*Athelas, & 163*

ITALIC

**Athelas, & 163**

BOLD

***Athelas, & 163***

BOLD ITALIC









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*Type Design* José Scaglione, Veronika Burian

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