

Abril

A contemporary interpretation of a classic newsface, by *TypeTogether*

ABOUT THE TYPEFACE

Conceived specifically for *intensive editorial use*, whether it is in newspapers, magazines or digital media, Abril is a font family of two worlds. The titling weights, based on a contemporary revamp of classic *Didone styles*, display both neutrality and strong presence on the page, attracting the reader's attention with measured tension in its curves, good color and high contrast. It also features typographic niceties such as ornaments, borders, special dingbats and alternate letters and numbers that propose a broad palette of tools to the designer.

The text weights are more closely inspired by both, *19th century slab serifs* and *scotch roman types*. They maintain consistency with the headline styles, and at first glance may appear to have the same shapes only with lower contrast. However, in reality the letter forms of Abril Text were engineered from scratch to achieve a color, texture and overall width that allow using the font comfortably in the most challenging environments for continuous reading, such as newspapers. This also makes it a great font family for pock-

etbooks and magazines. Abril competes, in terms of economy of space, head to head with some newspaper classics such as Utopia or Nimrod, but featuring a more contemporary look and feel; and unlike them, includes a full set of small caps with numbers and punctuation.

The four main text weights of Abril Text were also **manually hinted** which grants the possibility of a smooth transition from printed media to web platform.

Abril consists of 8 text styles and 12 display styles, all of them containing the standard TypeTogether character set that supports over 50 languages including those from Central and Northern Europe. The full family is available at our webfont service partners TYPEKIT - FONTDECK or contact us for self-hosting @font-face.

Abril won Gold at ED-Awards 2012 and was selected in Tipos Latinos 2012 and Bienale Brno 2012. ■

STYLES & SCRIPTS

Abril Text Light

Abril Text Light Italic

Abril Text Regular

Abril Text Italic

Abril Text Semibold

Abril Text Semibold Italic

Abril Text Bold

Abril Text Bold Italic

Abril Text Extrabold

Abril Text Extrabold Italic

Abril Display Regular

Abril Display Italic

Abril Display Semibold

Abril Display Semibold Italic

Abril Display Bold

Abril Display Bold Italic

Abril Display Extrabold

Abril Display Extrabold Italic

Abril Display Black

Abril Display Black Italic

Abril Fatface Regular

Abril Fatface Italic

typetogether

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 Œ Þ Æ Th ct st ð

ā b c d e f ĝ h i j k l m n ō p

pr ŝ t ŭ v w x y z ß æ ą k ł

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P Q R S T V W X Y Z Œ Š 3 €

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% 0 1 2 3 4 ► 5 6 7 8 9 ⑨ ← ◀

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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 ß æ å Ꞥ
ǵ ı ĸ ş ø fi ŷ ft wi sh tt fb f
» ➔ № 1 2 3 4 5 6 7 8 9 0 ❧ ⬅«
{ [(* & ¶ ‡ , : @ ? ! § « » -)] }
€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9 °
‰ 0 1 2 3 4 5 6 7 8 ❧ ❧ 66 99

arrows & borders & ornaments

SMALL CAPITALS

alternate numbers for fun: 0123456789!

vast support

VOIX AMBIGUË d'un cœur qui au zéphyr préfère les **jattes de kiwi**

inspired by *Scotch Romans* ⚡

Schriftzeit

“*Ruderklub Frankonia*”

poštovní zásilka

Abril Black

Dr. Doolittle

Frebbies

masterclass

The gift shop

service included

Gentlemen

18/22 PT (LIGHT & LIGHT ITALIC)

Once upon a time, BOOK JACKETS were almost all pure *typographic* compositions: these were the *books* one could not judge by their *covers*. The tradition continued into the twentieth century, especially in non-English language publishing, the Parisian house Gallimard still issues its COLLECTION BLANCHE of classic French litera-

18/22 PT (REGULAR & ITALIC)

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18/22 PT (SEMIBOLD & SEMIBOLD ITALIC)

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18/22 PT (BOLD & BOLD ITALIC)

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18/22 PT (EXTRABOLD & EXTRABOLD ITALIC)

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8/10 PT (LIGHT & LIGHT ITALIC)

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To nealterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Konceptí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým“ divadlem

8/10 PT (REGULAR & ITALIC)

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8/10 PT (BOLD & BOLD ITALIC)

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10/12 PT (LIGHT & LIGHT ITALIC)

To nealterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Konceptí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentál-

10/12 PT (REGULAR & ITALIC)

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10/12 PT (SEMIBOLD & SEMIBOLD ITALIC)

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10/12 PT (BOLD & BOLD ITALIC)

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12/14 PT (LIGHT & LIGHT ITALIC)

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12/14 PT (REGULAR & ITALIC)

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12/14 PT (SEMIBOLD & SEMIBOLD ITALIC)

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12/14 PT (BOLD & BOLD ITALIC)

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18/22 PT (DISPLAY, REGULAR & ITALIC)

Once upon a time, book jackets were almost all pure *typographic* compositions: these were the *books* one could not judge by their *covers*. The tradition continued into the twentieth century, especially in non-English language publishing, the Parisian house Gallimard still issues its Collection Blanche of classic French literature in a jacket that has barely changed since it was first laid out by the Bruges printer Verbeke in 1911: black author text and red title text in Didot, centred on an ivory stock within a red and

18/22 PT (DISPLAY, SEMIBOLD & SEMIBOLD ITALIC)

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18/22 PT (DISPLAY, BOLD & BOLD ITALIC)

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18/22 PT (DISPLAY, EXTRABOLD & EXTRABOLD ITALIC)

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18/22 PT (DISPLAY, BLACK & BLACK ITALIC)

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18/22 PT (FATFACE, REGULAR & ITALIC)

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ALL SMALL CAPS

ALL CAPS

LIGATURES

DISCRETIONARY LIGATURES

PROPORTIONAL FIGURES

TABULAR FIGURES & SLASHED ZERO

NUMERATOR / DENOMINATOR

ARBITRARY FRACTIONS

SUPERIOR / INFERIOR

ORDINALS

STYLISTIC SET 1

1234 CHARMING CREATURES

RADIOLARIANS ?

¿PARA TEXTO?

aufbau, fjord, affiliate

häckeln, strong, Then

00123456789£\$¢€¥*f*

0123456789/0123456789

$$\frac{1}{2} \frac{3}{4} \frac{1}{6} \frac{5}{7} \frac{213}{987}$$
H₂O x_{b8} y³⁺⁵ aIndex

1st 2th 3rd M^{lle} 2^{ieme}

CONTEXTUAL ALTERNATES

j j g j a j (j l j f j q j Q j g g
j j g j a j (j l j f j (f l f f @ j
@ f g f q f j f j f g ß q ß
Q j Q y Q p Q f Q g Q, Q;

ALL CAPS	¿para texto? 1708 a–b [ende]	¿PARA TEXTO? 1708 A–B [ENDE]
LIGATURES	aufbau, fjord, affiliate	aufbau, fjord, affiliate
DISCRETIONARY LIGATURES	häckeln, strong, Then	häckeln, s̥trong, Then
PROPORTIONAL FIGURES	0123456789£\$¢€¥ƒ	0123456789£\$¢€¥ƒ
TABULAR FIGURES	0123456789£\$¢€¥ƒ	0123456789£\$¢€¥ƒ
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	1/2 3/4 1/46 5/7 2/98	½ ¾ ¼₆ ⅕₇ ⅔₉₈
SUPERIOR / INFERIOR	H₂O x₈ y³⁺⁵	H₂O x₈ y³⁺⁵
ORDINALS	Ha Ho	Hᵃ Hᵒ
STYLISTIC SET 1	0123456789	0123456789
STYLISTIC SET 2	ABCDEFGHIJKLMN OPRSTUVWXYZ	★ † ★ ■ □ ● ○ ◊ ◂ ◃ ▹ ▸ ◅ ◆ ◊ ✧ ♣ ♠ ♡ ♢ ♣ ♠ ♡ ♢ ♣ ♠ ♡ ♢
STYLISTIC SET 3	0123456789	┌─┐ ┌─┐ ┌─┐ ┌─┐ └─┘ └─┘ └─┘ └─┘
STYLISTIC SET 4	0123456789	┌─┐ ┌─┐ ┌─┐ ┌─┐ └─┘ └─┘ └─┘ └─┘
STYLISTIC SET 5	12345678	┌─┐ ┌─┐ ┌─┐ ┌─┐ └─┘ └─┘ └─┘ └─┘
STYLISTIC SET 6	“”	“”
STYLISTIC SET 7	QṚṚṚṚ	QṚṚṚṚ
STYLISTIC SET 8	?¿	?¿
STYLISTIC SET 9	0123456789	0123456789

[illegible]

[illegible]

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[illegible]

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afrikaans, Albanian, Anglo-Saxon, Arbëresh, Asturian, Austrian, Basque, Belarusian, Bosnian, Breton, British, Catalan, Chamorro, Corsican, Crimean Tatar, Croatian, Czech, Dalecarlian, Danish, Dutch, Esperanto, Estlandish, Estonian, Faroese, Finnish, French, Friulian, Galician, German, Gilbertese, Greenlandic, Guaraní, Hawaiian, Hungarian, Icelandic, Irish, Italian, Karakalpak, Kashubian, Kurdish, Latin, Latvian, Leonese, Lithuanian, Malagasy, Maltese, Northern Sami, Norwegian, Polish, Portuguese, Romani, Romanian, Scots Gaelic, Serbian, Slovenian, Slovakian, Sorbian, Spanish, Swedish, Tetum, Tongan, Turkish, Turkmen, Uzbek, Walloon, Welsh, Wolof...

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, discretionary ligatures, small caps, 5 sets of figures (old-style, lining, tabular lining, tabular old-style), arbitrary fractions, superiors & inferiors, contextual alternates, ordinals, class kerning, case sensitive characters, arrows, ornaments.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, class kerning.

AVAILABLE FONT SETS:

<i>Abril Text</i>	Pro	Lat
<i>Abril Display</i>	Pro	Lat
<i>Abril Fatface</i>	Bas	Lat

THE DESIGNERS

Veronika Burian, originally studied Industrial Design, before graduating with distinction from the MA in Typeface Design in Reading, UK, in 2003. After working as full-time type designer at DaltonMaag in London, she co-founded with José Scaglione the independent type-label TypeTogether. She also continues to give lectures and workshops at international conferences and universities. Several of her typefaces have been recognised by international competitions, including ED-Awards and TDC.

José Scaglione is an Argentinian graphic and multimedia designer, and a graduate from the MA in Typeface Design at the University of Reading, UK. He has been working in branding, editorial design and multimedia projects since 1995. José is co-founder of the independent type foundry TypeTogether, and additionally leads his own design studio, consults and lectures on typography and graphic communication matters. He also teaches typography at post-graduate level at the National University of Rosario.

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Abril, Type Design:
Veronika Burian & José Scaglione
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