An organic, low-contrast Devanagari family that is flexible and personable in all text environments.
The original Adelle Sans, José Scaglione and Veronika Burian’s award-winning sans serif, provides a more clean and spirited take on the traditional grotesque sans. In 2013 Veronika and José began a Devanagari project during a concentrated course at the University of Reading (UK). Erin McLaughlin and Vaibhav Singh continued consultancy and design a few years later, and the Adelle Sans Devanagari family came into its own when Pooja Saxena joined TypeTogether in 2017. In all, this family is the culmination of five years of sweating the details.

Adelle Sans Devanagari translates the Latin’s forms into the voice of over 400 million people, or over 1/3 of all India. As is typical with TypeTogether typefaces, the most demanding editorial design problems were taken into consideration when creating Adelle Sans Devanagari. The combination of lively character and unobtrusive appearance inherent to grotesque sans serifs make it an utterly versatile tool for every imaginable situation. Whether for branding, signage, editorial, or advertising, the keyword behind Adelle Sans Devanagari’s use is flexibility.

Adelle Sans Devanagari is TypeTogether’s first Indic and Devanagari offering. It is available in seven weights that capitalise on legibility and provide the designer a wide range of text emphasis within their layout. By creating weights from Thin to Heavy, the Devanagari is a perfect counterpart to the Latin in tone, vertical proportions, and functionality. This ensures harmony between both type families in the same block of text and a pleasing change of texture when used at similar point sizes.

Rooted in the belief that broad language support is crucial to modern type design, Adelle Sans Devanagari is yet another push in TypeTogether’s ongoing multilingual efforts. Adding language support is not a simple act of matching geometry stroke for stroke; each script must harmonise with the others while still maintaining its own identity. Devanagari script has more round shapes than Latin, with connected, arched, and flowing strokes. It also has deeper vertical metrics and a headline that makes drawing heavy weights a challenge. Adelle Sans Devanagari is therefore rounder and significantly more complex than its Latin counterpart. The Adelle family’s naturally clean and spirited shapes lend themselves to a graceful Devanagari translation of the Latin’s colour and feel, matching the overall functionality, purpose, and cultural awareness.

Across the entire multilingual family — Latin, Arabic, Armenian, Cyrillic, Greek, now Devanagari, and with more on the way — each has been engineered to optically match the proportions of its counterparts. (Note: In addition to Devanagari, this font includes our full Latin character set, which supports hundreds of languages. Please refer to the digital specimen for more information.) Adelle Sans Devanagari’s exhaustive character set and OpenType support delivers consistent, flexible, and personable results in digital and printed multilingual documents and multicultural branding.

**STYLES**

- Adelle Sans थिन
- Adelle Sans लाइट
- Adelle Sans रेगुलर
- Adelle Sans सेमिबोल्ड
- Adelle Sans बोल्ड
- Adelle Sans एक्स्ट्राबोल्ड
- Adelle Sans हेवी

- Thin
- Light
- Regular
- Semibold
- Bold
- Extrabold
- Heavy
सौरमण्डल
अंतरिक्षयान
UFO चालक
चंद्रकांता
ऐसिमौव
समय यात्री
रोबौटिक्स
Xénomorphe
Paranormal
ārzemnieks
Avistamiento
Jules & Isaac
Robotics
Alien
uFO alarm!
Science-fiction fan doesn’t want to believe
dekho, nenhre aadami
elysia ke rahasy se uttha parda
GROTESK
अज्ञात उड़नतश्तरी
१९४७ में रॉजवॉल में एक उड़न खटोला दुर्घटनाग्रस्त हुआ था
Mr. X in Bombay (1964)
keshav prasad singh ki ‘chandra’ hindi vijnana katha sahitya ke pahli rachana hai
👍/👎 ऑनलाइन
क्या Area 51 में एलियन्स की लाशें या चंद्रमा लैण्डिंग का मूवी सेट है? कई दशकों से अमेरिकी वायुसेना और National Aeronautics and Space Administration के अफसरों ने ऐसे सभी दावों का खंडन किया है।
'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.
सुबह के ढाई बजे प्रक्षेप्य चन्द्रमा के तेरहवें अक्षांश के ऊपर था। वह चन्द्रमा से ५०० मील
सुबह के दो बजे प्रक्षेप्य चन्द्रमा के १३वें अक्षांश के ऊपर था। वह चन्द्रमा से ५०० मील दूर था पर शीशे से देखने पर यह दूरी घटके केवल ५ मील प्रतीत हो रही थी। फिर भी, यह असम्भव लग रहा था।

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उनकी गति, वैसे तो तुलना में कम थी, पर राष्ट्रपति बाबुके के बयान से बाहर थी। चन्द्रमा से उस दूरी पर उनकी गति ज़रूर काफी रही होगी ताकक वे चन्द्रमा के आकर्षण को पछाड़ सकें।

यह ऐसी घटना थी जिसका कारण उन्हें नहीं पता था। और वैसे भी उन्हे इस घटना की जाँच करने के लिए प्यारत समय नहीं होगा।
सुबह के दो बजे प्रक्षेप्य चन्द्रमा के तेरहवें अक्षांश के ऊपर था। वह चन्द्रमा से ५०० मील दूर था पर शीशे से देखने पर यह दूरी घटके केवल ५ मील प्रतीत हो रही थी। फिर भी, यह असम्भव लग रहा था कि यह प्रक्षेप्य कभी भी चन्द्रमा को छू पाएगा। उनकी गति, वैसे तो तुलना में कम थी, पर राष्ट्रपति बार्बकेन के बयान से बाहर थी। चन्द्रमा से उस दूरी पर उनकी गति ज़रूर काफी रही होगी ताफक वे चन्द्रमा के आकर्षण को पछाड़ सकें। यह ऐसी घटना थी जिसका कारण उन्हें नहीं पता था। और वैसे भी उन्हें इस घटना की सुबह के दो बजे प्रक्षेप्य चन्द्रमा के तेरहवें अक्षांश के ऊपर था। वह चन्द्रमा से ५०० मील दूर था पर शीशे से देखने पर यह दूरी घटके केवल ५ मील प्रतीत हो रही थी। फिर भी, यह असम्भव लग रहा था कि यह प्रक्षेप्य कभी भी चन्द्रमा को छू पाएगा। उनकी गति, वैसे तो तुलना में कम थी, पर राष्ट्रपति बार्बकेन के बयान से बाहर थी। चन्द्रमा से उस दूरी पर उनकी गति ज़रूर काफी रही होगी ताफक वे चन्द्रमा के आकर्षण को पछाड़ सकें। यह ऐसी घटना थी जिसका कारण उन्हें नहीं पता था। और वैसे भी
At half-past two in the morning, the projectile was over the thirteenth lunar parallel and at the effective distance of 500 miles, reduced by the glasses to five. It still seemed impossible, however, that it could ever touch any part of the disc. Its motive speed, comparatively so moderate, was inexplicable to President Barbicane. At that distance from the moon it must have been considerable, to enable it to bear up against her

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AKHAND FORMS (DEFAULT)

क्ष ज

NUKTA FORMS (DEFAULT)

क्र क्र ग्र द्र फ्र य

CONJUNCTS & HALF FORMS (DEFAULT)

ह्र ह्र व्र भ्र ज्र ख्र ज्र ह्र क्र ज्ञ ज्ञ म्र

RAKAR FORMS (DEFAULT)

प्र श्र द्र द्र ब्र

CONTEXTUAL MATRA LENGTHS (DEFAULT)

ँ ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः ः
SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

ALL CAPS

¿Para texto?
1708 A–B [ENDE] H@l

LIGATURES

físico, fjord, affiliate, offkey

DISCRETIONARY LIGATURES

The Häckeln, contact, strong

PROPORTIONAL OLDSTYLE FIGURES

0123456789£$¢€¥₺ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789£$¢€¥₺ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789£$¢€¥₺ƒ

TABULAR LINING & SLASHED ZERO

00123456789£$¢€¥₺ƒ

NUMERATOR/DENOMINATOR

0123456789/0123456789

FRACTIONS

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

SUPERIOR/INFERIOR

H₂O x₈ y₃+5 aIndex

ORDINALS

1st 2nd 3rd Mlle 2e 85th
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

TURKISH/azeri/Crimean Tatar

findik, FINDIK

Romanian/Moldavian

Timiş, Mulţumesc, TIMIŞ

Catalan

Il·lusió, CAL·LIGRAFIA

Dutch

Bijna, BÍJNA

Contextual Alternates

ğ, ğ
SUPPORTED HINDI LANGUAGES

Hindi, Marathi, Nepali ...

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, 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), Karel (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingson, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Miranda, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Paluan, 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 (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Swahili, 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, ...
THE DESIGNERS

**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*.

**Pooja Saxena** is a typeface designer, graphic designer, and an occasional design educator from India. She studied communication design at New Delhi’s National Institute of Fashion Technology, and typeface design at the University of Reading. Pooja’s focus lies in designing typefaces for Indic scripts, and she has contributed to and led typeface projects for GNOME, Google Fonts, and the Access to Knowledge programme at the Centre for Internet & Society, Bangalore. She also loves documenting street lettering and collects worldwide newspapers.

**Erin McLaughlin** is a US-based typeface designer and consultant who specializes in Indic scripts. Erin studied graphic design at the Minneapolis College of Art and Design and received an MA in typeface design from the University of Reading, UK. She began her career in type as a designer at Hoefler & Frere-Jones, and now works as an independent designer and consultant for technology companies such as Google and Adobe, as well as type foundries and design firms. She currently serves on SOTA’s Board of Directors.

**Vaibhav Singh** is an independent typographer and type designer. He holds degrees in architecture, visual communication, typeface design, literature, and book history. Singh was awarded the Felix scholarship for his MA as well as for his PhD at the University of Reading, and he is currently a British Academy Postdoctoral Fellow. Pursuing a wide-ranging freelance practice over the last decade, Singh has worked as a book designer and exhibition designer in Mumbai, Delhi, Panjim, and Reading, and he specialises in designing typefaces for Indic scripts.

---

**CREDITS**

*Concept*
Veronika Burian & José Scaglione (Latin & Devanagari)

*Design*
Veronika Burian (Devanagari & Latin)
Erin McLaughlin (Devanagari)
Pooja Saxena (Devanagari)
José Scaglione (Devanagari & Latin)
Vaibhav Singh (Devanagari)

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Joancarles Casasin
Pooja Saxena

*Quality assurance*
Azza Alameddine

*Graphic design*
Pooja Saxena
Elena Veguillas

*Copywriting*
Joshua Farmer

*Consultancy on Devanagari*
Fiona Ross
Vaibhav Singh
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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.
Area 51, by Pooja Saxena.
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