Adelle Sans
Extended

A flexible and personable world-ready sans, providing true multilingual font support

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2019
The Adelle Sans Extended font family, José Scaglione and Veronika Burian’s sans serif, provides a clean and spirited take on the traditional grotesque sans for a major part of the global market: Vietnamese, Latin, and PanAfrican [Latin based] languages are included. As is typical with TypeTogether typefaces, the most demanding editorial design problems were taken into consideration when creating Adelle Sans Extended. 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, or advertising, the keyword behind Adelle Sans Extended’s use is flexibility.

Adelle Sans Extended is available in 7 weights with matching italics, and includes Latin, Vietnamese, and PanAfrican Latin. Each of these 14 styles is a perfect counterpart in terms of weight and vertical proportions to its language equivalents. This ensures type families fit harmoniously in the same block of text and gives a pleasing change of texture when used at similar point sizes.

To support PanAfrican Latin and to ensure coherence in the entire family, consultant Dr Don Osborn compiled a character list that would support all Latin-based languages of Africa. These languages use a wide range of resources to make an efficient notation system for the necessary sounds for every language. For example, the use of floating accents above and below the base characters, the use of phonetic alphabet glyphs (IPA), the use of Greek letters or Greek derivative shapes, extensive use of connected diacritic marks such as the hook or horn, the use of characters that where originally intended for other purposes (like the florin), and character clusters.

Rooted in the belief that broad language support is crucial to modern type design, the Extended family is yet another push in TypeTogether’s ongoing multilingual efforts. The naturally clean and spirited shapes of Adelle Sans lend themselves to a graceful translation of the structure of African and Vietnamese alphabets. Careful research and close collaboration with African type expert Don Osborn yielded typographic consistency, legibility, and cultural awareness within the Latin-based African languages, as well as filling the need for quality PanAfrican and Vietnamese editorial typefaces.

In addition to the 14 weights, Adelle Sans Extended contains its companion Latin and Vietnamese styles, each of which has been engineered to optically match the proportions of its counterparts. Together, the full Adelle Sans family delivers consistent, flexible, and personable results in multilingual documents and multicultural branding worldwide. Its 1,650 character set includes typographic niceties, small caps, several sets of figures, and support for over 400 languages. It also includes a set of 35 icons specially designed for electronic publications. The complete Adelle Sans family, along with our entire catalogue, has been optimised for today’s varied screen uses.

**STYLES**

- Thin
- Thin Italic
- Light
- Light Italic
- Regular
- Italic
- Semibold
- Semibold Italic
- Bold
- Bold Italic
- Extrabold
- Extrabold Italic
- Heavy
- Heavy Italic
Này!, Ê!
Kalìŋgbay
Cïï Yï Bak
Kẹẹleesay
Chào Buội Sáŋg
Tshivenđa
Kwalama
Agbalëxlefe
Xèsiáγì
Acï Xööt
Afrika 2019
NA KARANTA WANI LITTAFI ZAMAZAMA

Piya kpezi kẹtun kẹdibedi ṣẹ sịma nị kayalim yeke

♥ kankaran afararin
Ban có khỏe không?

Super Falcons fi South Korea ọgbọn June 12 fun Naijiria

Những bảo tàng không đụng hàng ở Los Angeles
FIFA WWC: Şé Super Falcons ọ rugi oyin lọwọ France lálẹ ọní báyìí? Ṣe gbẹ agbabọọlu obinrin Naijiria, Super Falcons yoo maa na tan bi owo lalẹ oni ọjọ Aje pẹlu akęgbẹ wọn lati orilẹede France ninu idije ife ẹyẹ agbaye awọn obinrin, FIFA Women’s World Cup.
FIFA WWC: Ọ, Super Falcons ọ́rùgbì ọyìn lójú Yíno France lálẹ̀ ọ́ní báyìí? Ẹgbẹ̀ agbabọọ̀lu obinrin Naijiria, Super Falcons yoo maa na tan bi ọwo lalẹ̀ oni ojọ̀ Aje pẹ̀lu akẹgbẹ̀ wọn lati orilẹ́ede France ninu idije ife eyẹ̀ agbaye awọn obinrin, FIFA Women’s World Cup.
Duk 'yan'adan ana haihuwarsu ne a matsayin 'yantattun 'ya'ya, kuma
Wiën 1 — Raan thök eben aye dhëëth ka lau nhöm kua thöŋ nhiim eyithiic, kua thëkic, kua ci yëknhiethku puou, ku bik cën ka ke ye mith etik. Wien 2 — Raan eben alën yic bi liëk eyithiic ku lau enhômic ecëël kenic ka ci tëk-

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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 trail, and the yellow-bellied. The phoebe-like cry of the trail 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.

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A duk fađin tarayyar kasar Najeeriya, babu a’ummar da ta fi ta Hausawa samun kalubare a kan salsalarta da rayuwartha. Ba wani abu abu kana ya janyo haka ba alla albankar da Allah Ya yi wa Hausa da Hausanci, ya zamanto ko kaka mutum wanda ba Bahaushen ne ba ya yi gogaya da Hausawa, ya iya Hausa, to shi kam zai dauki kansa ne a matsayin Bahaushen. Wannan ya saa da yadda shi Bahaushen ya kan dauki kansa, domin komai jimawar da ya yi a wani wuri, to shi

Akan 9/11PT

Kabiye 9/11PT

Sanó 9/11PT

Vietnames 9/11PT

Dinka 9/11PT

Ewe 9/11PT

Vai 9/11PT

Yoruba 9/11PT

Zulu 9/11PT

Venda 9/11PT

Vuèngha ndi luambo lu no ambíwa Afurika Tshipembe. Ludovha hafhu lwa ambíwa nga vhavane vha vhathu vhare kha shango la tsini line lvahha Zimbabwe. Ndi luwhe lwa dzinyambo dza tshipembe tshi kha la Afurika Tshipembe. Tshipembe ndi luambo lu no ambíwa Thavhani/ Pfarmoni/Musanda nahone nga

Le blemo konuwo nula, esrodelawo me nyana wonos wo o vasede esime wođe waONUS wo o. Aelele konuwo ya vina yene eii; ḋevi ńtsuviila ḋe formea dzina nyonyu si wođe la ne eye wo daena gbsite zi tez eye emeği la wo wona esro deđe de konuwo. Aelele wo daa gbsite do le miagbne kpuđi ko la, gbome dede gomey ebe wođa biata ne nyonyu si deđe formea gbona la ne wo fe vi ńtsuviila. Lavi gbome dede nye enu tohs

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Děpá ti pŏpŏkŏdŏri tí ndiá ti bata nengô teré ti zo takapa. Na ĕnggô bănî atene nengô teré ti zo na lingbingô teré ti ĕnggô gô tàra la sì ayeko na gündî tà zarà , tí nñi ngbanga na ti sîrî na ndî dôni. Na ĕnggô ní pêpêe na këngô ândiá ti bata nengô teré ti zo là adû kûplè ti bîrà sô abî ngozon na bê ti ĕlalêzo, nña sì ĕngô ti mbênil fini kûdôr sô sòlalêzo kë aribnî ti tene têni ti bê ti âla, tí mëbê ti âla aﬁ nto tñgôna taâ kôta bëkû ti âzo ti ndô

Ngồng ngư là hệ thống phức tap con người s sûr đung đê liên lạc hay giao tiếp với nhau cũng như chỉ chinh năng lực của con người có khả năng s sûr đung hồ trên như vậy. Là hệ thống thông tin liên lạc được s sûr đung bôí một công dòng hoặc quóc gia cụ thể, cách thức hoặc thông cách của một đoạn vấn bàn hoặc lói nói. Ngành khoa học nghiên cứu quôc khoa học về ngôn ngữ được gọi là ngôn ngữ học. Úc tình số lụng ngôn ngữ trên thế giới dao động
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 explo- recycle 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,

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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

Affiliate, físico, fjord, cïï

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789$¢£¥ƒ₺���%

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$¢£¥ƒ₺���%

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$¢£¥ƒ₺���

TABULAR LINING & SLASHED ZERO

00123456789$¢£¥ƒMarco

NUMERATOR/DENOMINATOR

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

FRACTIONS

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

SUPERIOR/INFERIOR

H2O xb8 y3+5 alIndex

ORDINALS

1st 2nd 3rd Mile 2e 85th Ma No.

HISTORICAL FORMS

That is the question

That if the quefion
ADELLE SANS EXTENDED  OPENTYPE FEATURES

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
o p q r s t u v

STYLISTIC SET O2 (ICONS & SYMBOLS)

a b c d e f g h i j k l m
o p r s t u v w x y z
A B C D E F G I J K L M

STYLISTIC SET O3 (UPPERCASE ENG)

KALINÇBAY

TURKISH/ AZERI/ CRIMEAN TATAR
Kirtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/ MOLDAVIAN
Timiș, BUCUREȘTI, MULȚUMESC

CATALAN
I l·lusió , col·labora, CA L·LIGRAFIA

DUTCH
Bíjna, víjf, BÍJNA,

CONTEXTUAL ALTERNATES

g j j q j
Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarussian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chicxewa, 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, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Goonyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotčak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladino, Latin, Latvian, Lithuanian, Lobijan, Lombard, Low Saxon, Luxembourgish, Maasai, Mawu, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mizrahi, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Mirandese,
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 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.

In 2012 José acted as chairman of the Letter2 type design competition and conference and he was appointed president of the Association Typographique Internationale (ATypl) from 2013 to 2017.

CREDITS

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Joshua Farmer

AWARDS (ADELLE SANS LATIN)
- Typographica’s Best Typefaces of 2012
- Yearbook of Type I, 2013
- Premio Clap 2013
- ISTD 2014
- Rutenia 2014
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