Adelle Sans

A flexible and personable world-ready sans, providing true multilingual font support across nine scripts.

DESIGNED BY
Veronika Burian
José Scaglione

YEAR
2012
The Adelle Sans font family by José Scaglione and Veronika Burian provides a more clean and spirited take on the traditional grotesque sans. As is typical with TypeTogether typefaces, the most demanding editorial design problems were taken into consideration during its creation. 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 global branding, screens, signage and advertising, or UI, the keyword behind Adelle Sans’s use is flexibility.

To save space and keep legibility high, Adelle Sans is available in eight weights with matching italics and includes a condensed width of seven weights with their matching italics. Each of these 30 styles hits the perfect tone as a headline punch or subdued background hum, and the condensed widths are adept at setting short texts while retaining the expected personality.

Rooted in the belief that broad language support is crucial to modern global type design, the Latin-matching variants are yet another push in TypeTogether’s ongoing multilingual efforts. The Latin script may have been first, but Adelle Sans has thus far been expanded into an exhaustive nine script family with extensive language support. Careful research and close collaboration with type experts yielded typographic consistency, legibility, and cultural awareness among all scripts, as well as filling the need for quality editorial typefaces in Arabic, Armenian, Chinese, Cyrillic, Devanagari, Latin Extended, Greek, and Thai, with more planned for the future.

In addition to the 30 Latin styles, all other scripts have between seven and fourteen styles, each of which has been engineered to optically match the proportions of its counterparts. And each script comes bundled with the Latin script to ensure a harmonious fit amongst any two or more Adelle Sans families in the same block of text.

The full Adelle Sans family delivers consistent, flexible, and personable results in multilingual documents, in apps, and multicultural branding worldwide. Its wide character set includes typographic niceties, small caps, several sets of figures, icons, and support for over 245 Latin-based languages. Be sure to check out the companions for Adelle Sans: Adelle, a versatile and authoritative slab serif with no shortage of personality; and Adelle Mono, a two-width family flexible enough for developers and graphic designers alike.

**STYLES**

- Ultrathin
- Ultrathin Italic
- Thin
- Thin Italic
- Light
- Light Italic
- Regular
- Regular Italic
- Semibold
- Semibold Italic
- Bold
- Bold Italic
- Extrabold
- Extrabold Italic
- Heavy
- Heavy Italic
- Condensed Thin
- Condensed Thin Italic
- Condensed Light
- Condensed Light Italic
- Condensed Regular
- Condensed Regular Italic
- Condensed Semibold
- Condensed Semibold Italic
- Condensed Bold
- Condensed Bold Italic
- Condensed Extrabold
- Condensed Extrabold Italic
- Condensed Heavy
- Condensed Heavy Italic
<table>
<thead>
<tr>
<th></th>
<th>ULTRATHIN</th>
<th>THIN</th>
<th>LIGHT</th>
<th>REGULAR</th>
<th>SEMIBOLD</th>
<th>BOLD</th>
<th>EXTRABOLD</th>
<th>HEAVY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARABIC*</td>
<td>أبج</td>
<td>أبج</td>
<td>أبج</td>
<td>أبج</td>
<td>أبج</td>
<td>أبج</td>
<td>أبج</td>
<td>أبج</td>
</tr>
<tr>
<td>ARMENIAN*</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
<td>ԱաԲբ</td>
</tr>
<tr>
<td>CHINESE*</td>
<td>诶西</td>
<td>诶西</td>
<td>诶西</td>
<td>诶西</td>
<td>诶西</td>
<td>诶西</td>
<td>诶西</td>
<td>诶西</td>
</tr>
<tr>
<td>CYRILLIC*</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
</tr>
<tr>
<td>DEVANAGARI*</td>
<td>अकच</td>
<td>अकच</td>
<td>अकच</td>
<td>अकच</td>
<td>अकच</td>
<td>अकच</td>
<td>अकच</td>
<td>अकच</td>
</tr>
<tr>
<td>GREEK*</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
<td>ΑαΒβ</td>
</tr>
<tr>
<td>LAO*†</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
<td>ທ້າ</td>
</tr>
<tr>
<td>LATIN</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
</tr>
<tr>
<td>LATIN CONDENSED</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
<td>AaBb</td>
</tr>
<tr>
<td>LATIN EXTENDED*</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
<td>ァァχュ</td>
</tr>
<tr>
<td>THAI*</td>
<td>กษฐ</td>
<td>กษฐ</td>
<td>กษฐ</td>
<td>กษฐ</td>
<td>กษฐ</td>
<td>กษฐ</td>
<td>กษฐ</td>
<td>กษฐ</td>
</tr>
</tbody>
</table>

*Families sold separately. All include corresponding Latin
†Coming soon
Fútbol
Dynamo
Národní
Međunarodni
Espacio
Galaxy
Basketball
Změna
UFO alarm!

Call me on 📞, text me on 📩, see you at 🎥

250% greatness

financial reviewers

GROTESK

Česká televize

La próxima conferencia se celebrará en París en 2021

LA GRAN ESPERANZA

Falsches Üben von xylophonmusik quält jeden größeren Zwerg irgendwann einmal

❤️/👍 📱 online
‘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.
'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.
'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.
'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.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
And now I was on my journey, in a pair of **thick boots** and with a *hazel stick* in my

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

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

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

And now I was on my journey, in a pair of **thick boots** and with a *hazel stick* in my
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,
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*, 
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,
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,
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.
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 traill, and the yellow-bellied. The phoebe-like cry of the traill 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

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

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.

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.

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.

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.
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 traill, and the yellow-bellied. The phoebe-like cry of the traill 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 Lafayette, where it ran well.
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

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 natu-

İnsanlar arındaki anlaşımayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimeklerden oluşan, yani vücut dil gibi sözlü olmayan iletişimlerin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişim tanımlar. Dil, ses dalgaları aracılığıyla veya kelimer aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılan (“İşaret dile” ile karşlaştırınız). Ayrca dokuma vasitasıyla dokunsal işaretlerle

Ínslanar arásindaki anlaşımayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimeklerden oluşan, yani vücut dil gibi sözlü olmayan iletişimlerin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişim tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılan (“İşaret dile” ile karşlaştırınız). Ayrca dokuma vasitasıyla dokunsal işaretlerle

Mál er kerfi merkja, tákn, hljóða og orða sem notuð eru saman til þess að lýsa hugstöðum, hugmyndum, merkingum og hugsumum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fryrst kynnt sem visindagrein af Ferдинand de Saussure. Þeir sem að tala mála, eða nota það á annan hátt, eru taldir með sem hluti af málsamfælagi þess mála. Tungumál er hugtak sérstaklega notað um þau mála sem að hafa hljóðkerfi. Fjölmörg tungumál

Un lenguaje (del provenzal lenguatge y del latin 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

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 explotrice 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,

Et språk er et dynamisk sett av synlige, hørbare eller fælles symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menesskellige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen

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 sammanbindna men ändå separata betydelser; dels

Spráak, die uit spraak is ontstaan, is een serie van tekenen die men kunt verbinden en waar je zin of ideeën eenvoudig kunt uitleggen. In het Nederlands zijn er veel dialecten, zoals Amsterdam, Friesland, Noord-Nederlanders, Zuid-Nederlanders en meer. Elke dialect heeft zijn eigen kenmerken en wordt gekenmerkt door duidelijke verschillen in zowel fons als in het woordengedrag.

Vědecký obor zabývající se zkou-máním 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, konkretními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatyky sanskrtu, nejkratší záznamy o kodifikaci liturgického jazyka a uspoř-

Il linguaggio, in linguaistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si atti-

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 znakią językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, takich jak, o których nigdy się wcześniej nie zetknęła.

Kiel on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktoilla. Näitä merk-

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, offkey

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$€¢£¥₺ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

FRACIONS

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

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

ORDINALS

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

HISTORICAL FORMS

That is the question
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
o p r s t u v w x y z
A B C D E F G I

STYLISTIC SET O3 (SOCIAL MEDIA ICONS)

-Type the icon’s name
-Select SS03

l l ĭ ľ ļ ŀ ł

STYLISTIC SET O4 (L ALTERNATES)

l ĭ ľ ļ ŀ ł

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, kirtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, bucurești, mulțumesc

CATALAN

Ilhúsio, col-labora, cal-ligrafia

DUTCH

Bijna, vijf, blijna

CONTEXTUAL ALTERNATES

g j q
### Apply SS03 • Start Typing the Name of Glyph for Quick Access

<table>
<thead>
<tr>
<th>Icon</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>baidu</td>
<td></td>
</tr>
<tr>
<td>bilibili</td>
<td></td>
</tr>
<tr>
<td>blogger</td>
<td></td>
</tr>
<tr>
<td>bridgefy</td>
<td></td>
</tr>
<tr>
<td>dribble</td>
<td></td>
</tr>
<tr>
<td>facebook</td>
<td></td>
</tr>
<tr>
<td>messenger</td>
<td></td>
</tr>
<tr>
<td>flickr</td>
<td></td>
</tr>
<tr>
<td>instagram</td>
<td></td>
</tr>
<tr>
<td>line</td>
<td></td>
</tr>
<tr>
<td>linkedin</td>
<td></td>
</tr>
<tr>
<td>mastodon</td>
<td></td>
</tr>
<tr>
<td>medium</td>
<td></td>
</tr>
<tr>
<td>pinterest</td>
<td></td>
</tr>
<tr>
<td>snapchat</td>
<td></td>
</tr>
<tr>
<td>telegram</td>
<td></td>
</tr>
<tr>
<td>tiktok</td>
<td></td>
</tr>
<tr>
<td>tumblr</td>
<td></td>
</tr>
<tr>
<td>twitter</td>
<td></td>
</tr>
<tr>
<td>vimeo</td>
<td></td>
</tr>
<tr>
<td>vkontakte</td>
<td></td>
</tr>
<tr>
<td>wechat</td>
<td></td>
</tr>
<tr>
<td>weibo</td>
<td></td>
</tr>
<tr>
<td>whatsapp</td>
<td></td>
</tr>
<tr>
<td>youtube</td>
<td></td>
</tr>
<tr>
<td>wordpress</td>
<td></td>
</tr>
<tr>
<td>zoom</td>
<td></td>
</tr>
</tbody>
</table>
### SUPPORTED LATIN LANGUAGES

<table>
<thead>
<tr>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abenaki, Afan 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, 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, Hotćak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-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, Low Saxon, Luxembourgish, 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, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q’eqchi’, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), 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, ...</td>
</tr>
</tbody>
</table>

### EXTENDED TYPOGRAPHIC FEATURES

- All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, 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, SS02, SS03, etc), superiors & inferiors, slashed zero, ...
**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 Letter.2 type design competition and conference, and he was appointed president of the Association Typographique Internationale (ATypI) from 2013 to 2017.

**CREDITS**

**Lead design and concept**
**Veronika Burian, José Scaglione**

**Quality Assurance**
**Azza Alameddine**

**Engineering**
**Joancarles Casasin**

**Graphic design**
**Elena Veguillas, Rabab Charafeddine**

**Copywriting**
**Joshua Farmer**

**AWARDS**

- Typographica’s Best Typefaces of 2012 (Latin)
- Yearbook of Type I, 2013 (Latin)
- Premio Clap 2013 (Latin)
- ISTD 2014 (Latin)
- Rutenia 2014 (Latin)
- Granshan 2019, third place (Arabic, Devanagari and Thai)
FAMILY UPGRADES

Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

CUSTOM WORK

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at info@type-together.com.

LICENSING

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether’s online store. For other types of licences and more information, please contact us at info@type-together.com.

TESTING OUR FONTS

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licences to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at info@type-together.com.

EDUCATIONAL & CHARITY DISCOUNT

TypeTogether offers a 25% discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at info@type-together.com.

For further information, samples, and ordering, please visit www.type-together.com.

ADELLE SANS

Design: Veronika Burian, José Scaglione

www.type-together.com/adelle-sans-font

© TypeTogether 2012

Adelle Sans is a registered trademark of TypeTogether. All rights reserved.

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).

Nineteen Eighty-Four, by George Orwell (1949).

‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog. Wikipedia.org.

ABOUT THIS SPECIMEN

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.