

# 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 an 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

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Ultrathin

*Ultrathin Italic*

Thin

*Thin Italic*

Light

*Light Italic*

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 Italic*

Condensed Semibold

*Condensed Semibold Italic*

**Condensed Bold**

***Condensed Bold Italic***

**Condensed Extrabold**

***Condensed Extrabold Italic***

**Condensed Heavy**

***Condensed Heavy Italic***

	ULTRATHIN	THIN	LIGHT	REGULAR	SEMIBOLD	BOLD	EXTRABOLD	HEAVY
ARABIC*	أ ب ج	أ ب ج	أ ب ج	أ ب ج	أ ب ج	أ ب ج	أ ب ج	أ ب ج
ARMENIAN*		ԱաԲբ ԱաԲբ	ԱաԲբ ԱաԲբ	ԱաԲբ ԱաԲբ	ԱաԲբ ԱաԲբ	ԱաԲբ ԱաԲբ	ԱաԲբ ԱաԲբ	ԱաԲբ ԱաԲբ
CHINESE*	诶西	诶西	诶西	诶西	诶西	诶西	诶西	
CYRILLIC*		АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб
DEVANAGARI*		अकच	अकच	अकच	अकच	अकच	अकच	अकच
GREEK*		ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ
LAO**		ກຂຄ	ກຂຄ	ກຂຄ	ກຂຄ	ກຂຄ	ກຂຄ	ກຂຄ
LATIN	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb
LATIN CONDENSED		AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb
LATIN EXTENDED*		Ããǻǻ Ããǻǻ	Ããǻǻ Ããǻǻ	Ããǻǻ Ããǻǻ	Ããǻǻ Ããǻǻ	Ããǻǻ Ããǻǻ	Ããǻǻ Ããǻǻ	Ããǻǻ Ããǻǻ
THAI*		กขฃ	กขฃ	กขฃ	กขฃ	กขฃ	กขฃ	กขฃ

\*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**

BLACK 55PT

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**Rhythm & Reaction**

BLACK 50PT

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**Rhythm & Reaction**

BLACK 45PT

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**Rhythm & Reaction**

BLACK 35PT

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**Rhythm & Reaction**

BLACK 30/36PT

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**'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.**

BLACK 55PT

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Rhythm & *Reaction*

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ULTRATHIN 30/36PT

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ULTRATHIN 25/30PT

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

THIN 25/30PT

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

LIGHT 25/30PT

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

REGULAR 25/30PT

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SEMIBOLD 25/30PT

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BOLD 25/30PT

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EXTRABOLD 25/30PT

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HEAVY 25/30PT

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ULTRATHIN 18/22PT

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THIN 18/22PT

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ULTRATHIN 10/13PT

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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 *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

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LIGHT 10/13PT

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EXTRABOLD 10/13PT

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## GERMAN 9/11PT

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

## PORTUGUESE 9/11PT

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-

## TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle

## ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál

## FRENCH 9/11PT

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 exploratrice 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,

## NORWEGIAN 9/11PT

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

## SWEDISH 9/11PT

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 sammanbundna men ändå separata betydelser; dels

## SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín 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

## CZECH 9/11PT

Vědecký obor zabývající se zkoumáním 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, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořá-

## ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso l'essere umano

## POLISH 9/11PT

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 znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła.

## FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiiviede tutkii kieltä hieman erilaisesta

SMALL CAPS

¿Para texto?  
1708 A–b [Ende] H@l

¿PARA TEXTO?  
1708 A–B [ENDE] H@l

ALL SMALL CAPS

¿Para texto?  
1708 A–b [Ende] H@l

¿PARA TEXTO?  
1708 A–B [ENDE] H@l

ALL CAPS

¿Para texto?  
1708 A–b [Ende] H@l

¿PARA TEXTO?  
1708 A–B [ENDE] H@l

LIGATURES

Affiliate, físico, fjord, offkey

Affiliate, fisico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥łƒ%‰

0123456789\$€¢£¥łƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥łƒ%‰

0123456789\$€¢£¥łƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥łƒ

00123456789\$€¢£¥łƒ

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥łƒ

00123456789\$€¢£¥łƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

345/678, 89/120

FRACTIONS

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

½ ¾ ¼₆ ⅝₇ ⅔₉₈

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b</sub>8 y<sup>3+5</sup> a|Index

H<sub>2</sub>O x<sub>b</sub>8 y<sup>3+5</sup> a|Index

ORDINALS

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

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> Mlle 2<sup>e</sup> 85<sup>th</sup> Ma N<sup>o</sup>

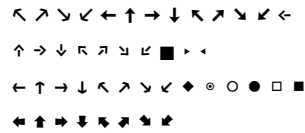
HISTORICAL FORMS

That is the question

That if the queftion

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz



STYLISTIC SET 02 (ICONS & SYMBOLS)

abcdefghijklmn  
opqrstuvwxyz  
ABCDEFGHI



STYLISTIC SET 03 (SOCIAL MEDIA ICONS)

-Type the icon's name  
-Select SS03



STYLISTIC SET 04 (L ALTERNATES)

l í ŀ ĺ ł

l í ŀ ĺ ł

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE, KIRTASIYE

Kirtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

l·l·lusió, COL·LABORA, CAL·LIGRAFIA

l·l·lusió, COL·LABORA, CAL·LIGRAFIA

DUTCH

Bíjna, víJF, BÍJNA



















Bíjna, víJF, BÍJNA

CONTEXTUAL ALTERNATES

gĵ jĵ qĵ

gĵ jĵ qĵ

APPLY SS03 + START TYPING THE NAME OF GLYPH FOR QUICK ACCESS

baidu	
bilibili	
blogger	
bridgefy	
dribbble	
facebook	
messenger	
flickr	
instagram	
line	
linkedin	
mastodon	
medium	
pinterest	
snapchat	
telegram	
tiktok	
tumblr	
twitter	
vimeo	
kontakte	
wechat	
weibo	
whatsapp	
youtube	
wordpress	
zoom	







SUPPORTED LATIN LANGUAGES

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Abenaki, Afaan 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, 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), 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, Papiamentu, 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, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

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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

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**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 Alphabetes.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

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- 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)

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ADELLE SANS

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Design: Veronika Burian, José Scaglione  
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TEXT CREDITS

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*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](http://Wikipedia.org).

ABOUT THIS SPECIMEN

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