

# Tablet Gothic

A pleasing, comprehensive  
84-weight family for extensive  
editorial use.

DESIGNED BY

**Veronika Burian**  
**José Scaglione**

YEAR

2012

Graphic designers know well that the art of composing titles correctly is not easy, especially when it comes to publications needing both flexibility and graphic coherence when dealing with dense amounts of information.

Tablet Gothic was engineered by Veronika Burian and José Scaglione as a titling family for publications simultaneously released digitally and in print. As such, it is a grotesque sans serif that looks to the future of digital publishing with a clear understanding of its analogue history.

Tablet Gothic delivers the sturdy, straightforward, and clean appearance expected from a grotesque grounded in 19th century Britain and Germany, but it allows itself a good measure of personality to stand out on the page. Its exhaustive 84 styles – six series of widths and seven weights in each series, plus matching obliques – guarantee that, whatever the need, there’s at least one Tablet Gothic style that performs well both technically and aesthetically. Its almost-vertical axis is one key allowing Tablet Gothic

to come in a wide range of styles without losing its signature look. The Wide, Normal, and Narrow widths therefore produce a beautiful texture and highly readable text blocks at small sizes.

Tablet Gothic’s flexibility and voice make it a solid progression from the clunky, tepid, or less readable grotesque typefaces that are chosen because they are safe. Tablet Gothic is more than safe; it is pleasing and comprehensive. Tablet Gothic’s character set covers over 60 languages that use the Latin extended alphabet. Each style features ligatures, lining and tabular lining figures, arbitrary fractions, superiors/ inferiors and numerator/denominator. The complete Tablet Gothic family, along with our entire catalogue, has been optimised for today’s varied screen uses and can be purchased individually, by series, or as a complete bundle.

For the greatest and most professional impact, pair Tablet Gothic with its intended counterpart, Abril, the credible, contemporary interpretation of a classic newsface.

#### STYLES

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Wide Thin *Oblique*  
 Wide Light *Oblique*  
 Wide Regular *Oblique*  
**Wide Semibold *Oblique***  
**Wide Bold *Oblique***  
**Wide Extrabold *Oblique***  
**Wide Heavy *Oblique***

Normal Thin *Oblique*  
 Normal Light *Oblique*  
 Normal Regular *Oblique*  
**Normal Semibold *Oblique***  
**Normal Bold *Oblique***  
**Normal Extrabold *Oblique***  
**Normal Heavy *Oblique***

Narrow Thin *Oblique*  
 Narrow Light *Oblique*  
 Narrow Regular *Oblique*  
**Narrow Semibold *Oblique***  
**Narrow Bold *Oblique***  
**Narrow Extrabold *Oblique***  
**Narrow Heavy *Oblique***

SemiCondensed Thin *Oblique*  
 SemiCondensed Light *Oblique*  
 SemiCondensed Regular *Oblique*  
**SemiCondensed Semibold *Oblique***  
**SemiCondensed Bold *Oblique***  
**SemiCondensed Extrabold *Oblique***  
**SemiCondensed Heavy *Oblique***

Condensed Thin *Oblique*  
 Condensed Light *Oblique*  
 Condensed Regular *Oblique*  
**Condensed Semibold *Oblique***  
**Condensed Bold *Oblique***  
**Condensed Extrabold *Oblique***  
**Condensed Heavy *Oblique***

Compressed Thin *Oblique*  
 Compressed Light *Oblique*  
 Compressed Regular *Oblique*  
**Compressed Semibold *Oblique***  
**Compressed Bold *Oblique***  
**Compressed Extrabold *Oblique***  
**Compressed Heavy *Oblique***

*Info News*

*L'Humanité*

***Gazette***

**Guardian**

**Avenue TV**

Capital

**Diario 21**

**Páipéar**

Esportiva

***Patriot***

»84 fonts«

Der 2376ste Leser

Rozhněvaná Generace: Jací jsou dnešní dvacátníci

KRAFTVOLL

Wat oliemaatschappij BP ook probeert,

28.05.1973 Edição

Wiedergefunden; Der Zündapp

3105%

—*I'm ready, Buck Mulligan answered, going towards the door. Come out, Kinch.*

Cientistas criam novo tipo de plástico reciclável «por acidente»

WIDE EXTRABOLD

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**abcnrsy**

NORMAL EXTRABOLD

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**abcnrsy**

NARROW EXTRABOLD

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**abcnrsy**

SEMICONDENSED EXTRABOLD

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**abcnrsy**

CONDENSED EXTRABOLD

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**abcnrsy**

COMPRESSED EXTRABOLD

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**abcnrsy**

HEAVY 55PT

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**Rhythm & Reacti-**

HEAVY 50PT

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**Rhythm & Reaction**

HEAVY 45PT

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**Rhythm & Reaction**

HEAVY 35PT

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**Rhythm & Reaction**

HEAVY 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.**

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THIN 25/30PT

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

LIGHT 25/30PT

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

REGULAR 25/30PT

---

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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

EXTRABOLD 25/30PT

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

HEAVY 25/30PT

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

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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THIN 10/13PT

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

LIGHT 10/13PT

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BOLD 12/15PT

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BOLD 12/15PT

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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 Geographic

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 naturais são os exemplos

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 notað 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 eru til í heiminum í dag,

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, la vitesse et la

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 henvise 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 lengatge 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 símbolos, señales

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 častějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abe-

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. Znaki te

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihmisen 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 erillisestä näkökulmasta: biolingvistiik-

ALL CAPS

¿Para texto?  
1708 A–b [Ende] H@I

¿PARA TEXTO?  
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, final, nutty, offkey

Affiliate, final, nutty, offkey

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥f%%

0123456789\$€¢£¥f%%

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥f

00123456789\$€¢£¥f

NUMERATOR/DENOMINATOR

345/678, 89/120

<sup>345</sup>/<sub>678</sub>, <sup>89</sup>/<sub>120</sub>

FRACTIONS

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

½ ¾ ¼<sub>6</sub> <sup>5</sup>/<sub>7</sub> <sup>2</sup>/<sub>98</sub>

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b</sub> y<sub>3</sub>

H<sub>2</sub>O x<sub>b</sub> y<sup>3</sup>

ORDINALS

1<sup>a</sup> 2<sup>o</sup>

1<sup>a</sup> 2<sup>o</sup>

HISTORICAL FORMS

That is the question

That if the queftion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș MULȚUMESC





SUPPORTED LATIN LANGUAGES

Afar, Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Catalan, Chamorro, Chichewa, Cornish, Crimean Tatar, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Irish), Gaelic (Scottish), Galician, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Ido, Indonesian, Interlingua, Italian, Karelian, Kashubian, Kiribati, Kurdish, Ladin, Latin, Latvian, Lithuanian, Luxembourgian, Malay, Maltese, Maori, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Palauan, Polish, Portuguese, Rarotongan, Romani, Romanian, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Southern), Samoan, Sango, Serbian, Shona, Slovak, Slovenian, Sorbian (Lower), Sorbian (Upper), Spanish (Castilian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (old style numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, superiors & inferiors, slashed zero, class kerning, ...

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 Alphettes.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** 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

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*Lead design and concept*

**Veronika Burian**  
**José Scaglione**

*Graphic Design*  
Elena Veguillas

*Copywriting*  
Joshua Farmer

AWARDS

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- Typographica's Best Typefaces of 2012
- Silver, 2013 European Design Awards
- Yearbook of Type I, 2013
- 2013 Tokyo Type Directors Club Exhibition
- Premio Clap 2013
- Tipos Latinos 2014

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TABLET GOTHIC

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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).  
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

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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.