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.

| Wide Thin Oblique | SemiCondensed Thin Oblique |
| Wide Light Oblique | SemiCondensed Light Oblique |
| Wide Regular Oblique | SemiCondensed Regular Oblique |
| Wide Semibold Oblique | SemiCondensed Semibold Oblique |
| Wide Bold Oblique | SemiCondensed Bold Oblique |
| Wide Extrabold Oblique | SemiCondensed Extrabold Oblique |
| Wide Heavy Oblique | SemiCondensed Heavy Oblique |

| Normal Thin Oblique | Condensed Thin Oblique |
| Normal Light Oblique | Condensed Light Oblique |
| Normal Regular Oblique | Condensed Regular Oblique |
| Normal Semibold Oblique | Condensed Semibold Oblique |
| Normal Bold Oblique | Condensed Bold Oblique |
| Normal Extrabold Oblique | Condensed Extrabold Oblique |
| Normal Heavy Oblique | Condensed Heavy Oblique |

| Narrow Thin Oblique | Compressed Thin Oblique |
| Narrow Light Oblique | Compressed Light Oblique |
| Narrow Regular Oblique | Compressed Regular Oblique |
| Narrow Semibold Oblique | Compressed Semibold Oblique |
| Narrow Bold Oblique | Compressed Bold Oblique |
| Narrow Extrabold Oblique | Compressed Extrabold Oblique |
| Narrow Heavy Oblique | Compressed Heavy Oblique |
Info News
L’Humanité
Gazette
Guardian
Avenue TV
Capital
Diario 21
Páipéar
Esportiva
Patriot
—I’m ready, Buck Mulligan answered, going towards the door. Come out, Kinch.

Cientistas criam novo tipo de plástico reciclável «por acidente»
TABLET GOTHIC  WIDTHS

WIDE EXTRABOLD

NORMAL EXTRABOLD

NARROW EXTRABOLD

SEMICONDENSED EXTRABOLD

CONDENSED EXTRABOLD

COMPRESSED EXTRABOLD
'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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And now I was on my journey, in a pair of thick boots and with a hazel.
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
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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
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*Thin 18/22pt*

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*,

*Light 18/22pt*

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*Regular 18/22pt*

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*Semibold 18/22pt*

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*Bold 18/22pt*

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*Tablet Gothic Compressed Subhead Size*
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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<table>
<thead>
<tr>
<th>Language</th>
<th>Title</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>German</td>
<td>9/11PT</td>
<td>Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Schwedisch. Die gesprochenen Sprachen der Menschheit werden ge&lt;sup&gt;maß 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</td>
</tr>
<tr>
<td>Portuguese</td>
<td>9/11PT</td>
<td>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</td>
</tr>
<tr>
<td>Turkish</td>
<td>9/11PT</td>
<td>İnsanlar arasindaki anlaşımayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yanı vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların etkili iletişim şekli olan sözlü iletişim tanmlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinge olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” Ile karşılışturan). Ayrıca dokunma vasatasya dokusunun işaretlerle</td>
</tr>
<tr>
<td>Icelandic</td>
<td>9/11PT</td>
<td>Mál er kerfi merkja, tákna, hjóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsnunum. Málfraðingur eru þer sem að rannsaka máli, en í nútímanum var málfraði fyrst kynnt sem visindagrein af Ferdinand de Saussure. Þer sem að tala máli, eða nota það á annan hátt, eru taldir með sem hluti af móttakamlegri þess máli. Tungumál er hugtak sérstaklega notað um þau máli sem að hafa hjóðkerfi. Fjölmörk tungumál eru til í heiminum í dag,</td>
</tr>
<tr>
<td>French</td>
<td>9/11PT</td>
<td>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 : lors qu'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</td>
</tr>
<tr>
<td>Norwegian</td>
<td>9/11PT</td>
<td>Et språk er et dynamisk sett av synligge, hårbare eller fyllebare 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 (menenselige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen</td>
</tr>
<tr>
<td>Spanish</td>
<td>9/11PT</td>
<td>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 símbolos, señales</td>
</tr>
<tr>
<td>Czech</td>
<td>9/11PT</td>
<td>Vedecký obor zabývající se zkoumáním jazyka se značvá lingvistikou. Otázky týkající se filozofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenosti nebo motivovanost obsahu slov, konkrétně památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnéjším dokladem uvažování o jazyku jsou gramatiky sansktru, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do ab-</td>
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<tr>
<td>English</td>
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<tr>
<td>Italian</td>
<td>9/11PT</td>
<td>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’uola ha reso l’essere umano</td>
</tr>
<tr>
<td>Polish</td>
<td>9/11PT</td>
<td>Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbior 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</td>
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<tr>
<td>Feature</td>
<td>Example</td>
<td></td>
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<td>----------------------------------------------</td>
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<tr>
<td><strong>ALL CAPS</strong></td>
<td>¿PARA TEXTO? 1708 A–B [ENDE] H@I</td>
<td></td>
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<tr>
<td><strong>LIGATURES</strong></td>
<td>Affiliate, final, nutty, offkey</td>
<td></td>
</tr>
<tr>
<td><strong>PROPORTIONAL LINING FIGURES</strong> (DEFAULT)</td>
<td>0123456789$€£¥ƒ%‰</td>
<td></td>
</tr>
<tr>
<td><strong>TABULAR LINING &amp; SLASHED ZERO</strong></td>
<td>00123456789$€£¥ƒ</td>
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<tr>
<td><strong>NUMERATOR/DENOMINATOR</strong></td>
<td>345/678, 89/120</td>
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<tr>
<td><strong>FRACTIONS</strong></td>
<td>1/2 3/4 1/46 5/7 2/98</td>
<td></td>
</tr>
<tr>
<td><strong>SUPERIOR/INFERIOR</strong></td>
<td>½ ¾ ¼ ø ⅝ ⅞ ø</td>
<td></td>
</tr>
<tr>
<td><strong>H2O xb8 y3</strong></td>
<td>H₂O xb₈ y³</td>
<td></td>
</tr>
<tr>
<td><strong>ORDINALS</strong></td>
<td>1ª 2º</td>
<td></td>
</tr>
<tr>
<td><strong>HISTORICAL FORMS</strong></td>
<td>That is the question</td>
<td></td>
</tr>
<tr>
<td><strong>TURKISH/AZERI/CRIMEAN TATAR</strong></td>
<td>Kırı̈tasiye, KIRTASIYE</td>
<td></td>
</tr>
<tr>
<td><strong>ROMANIAN/MOLDAVIAN</strong></td>
<td>Timiş, MULŢUMESC</td>
<td></td>
</tr>
</tbody>
</table>

**That is the question**

That íf the queftion
# Tablet Gothic

<table>
<thead>
<tr>
<th>UPPERCASE</th>
<th>PROPORTIONAL LINING FIGURES (DEFAULT)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZÆĐ</td>
<td>0123456789$€¢£¥f%‰</td>
</tr>
<tr>
<td>IJKLMNOPQRSTUVWXYZÆĐ</td>
<td></td>
</tr>
</tbody>
</table>
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 (Castillian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

EXTENDED TYPGRAPHIC 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, ...
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

**Lead design and concept**

Veronika Burian

José Scaglione

**Graphic Design**

Elena Veguillas

**Copywriting**

Joshua Farmer

### Awards

- 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
TABLET GOTHIC  LICENSING

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TABLET GOTHIC
Design: Veronika Burian, José Scaglione
www.type-together.com/tablet-gothic-font
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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.

ABOUT THIS SPECIMEN
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