Adelle Sans

A versatile multi-purpose sans serif companion to *Adelle Slab* by *TypeTogether*

ABOUT THE TYPEFACE

This sans serif counterpart to the award-winning Adelle type family proposes a cleaner and more spirited take on the traditional grotesque sans. As typical with TypeTogether fonts, the most demanding editorial design pieces were taken into consideration when engineering Adelle Sans. The combination of its lively character and unobtrusive appearance that is inherent to grotesque sans serifs make it an utterly versatile tool for any imaginable graphic application, whether it is branding, signage or advertising. Without any doubt, the key word behind Adelle Sans' design is flexibility.

Adelle Sans is available in seven weights with their matching italics. Each one of these 14 styles is a perfect match in terms of weight and vertical proportions to its slab serif equivalent. This ensures a graceful fit between both font families in the same block of text, and a subtle, but noticeable, change of texture when used at similar point.

The 900 character set includes typographic niceties, small caps, several sets of figures, and support for over 90 languages. It also includes a set of 35 icons specially designed for electronic publications.

The four core styles of Adelle Sans, have been manually hinted for better screen rendering and cross-platform consistency. The full family is available at our webfont service partners TYPEKIT - FONT-DECK - WEBINK or contact us for self-hosting @font-face.

Kerning by Radek Sidun. ▪

STYLES & SCRIPTS

Adelle Sans Thin

Adelle Sans Thin Italic

Adelle Sans Light

Adelle Sans Light Italic

Adelle Sans Regular

Adelle Sans Italic

Adelle Sans Semibold

Adelle Sans Semibold Italic

Adelle Sans Bold

Adelle Sans Bold Italic

Adelle Sans Extrabold

Adelle Sans Extrabold Italic

Adelle Sans Heavy

Adelle Sans Heavy Italic

typetogether

ABCDEFGHIJKLM
NOPQRSTUVWXY
ZÆŒÞ◀◀❚♥✔t🔊🔍
abcdefghijklmnop
qrstuvwxyzßæąťĕł
ABCDEFGHIJKLMNOP
QRSTVWXYZŒŶŞŲ35€
{[(*&¶‡,:@?!§«»-)]}
€£$¥0123456789²∕89
‰0123456789€01245

UFO alarm!

School tests for 7 and 11 years old

250% greatness

financial **reviewers**

GROTESK

Česká televize

Conference will be held in **Kopenhagen** in 2009

"grande esperanza"

Falsches Üben von XYLOPHONMUSIK quält jeden größeren Zwerg irgendwann einmal

👍 / 👎 🛜 online

18/22 PT (THIN & THIN ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had Typographica editor

18/22 PT (LIGHT & LIGHT ITALIC)

The *Penrose Annua*l was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert

18/22 PT (REGULAR & ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert Spencer edit the annual. Spencer's modernist impact on

Source: http://en.wikipedia.org/wiki/Penrose_Annual

18/22 PT (SEMIBOLD & SEMIBOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annua*l. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era

18/22 PT (BOLD & BOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] **Penrose** began in 1895 as *Process Work Yearbook – Penrose's Annual.* The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era

12/14 PT (ITALIC)

The Penrose Annual was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] Penrose began in 1895 as Process Work Yearbook – Penrose's Annual. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice

12/14 PT (BOLD ITALIC)

The Penrose Annual was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] Penrose began in 1895 as Process Work Yearbook – Penrose's Annual. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice

18/22 PT (EXTRA BOLD & EXTRA BOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde,

18/22 PT (HEAVY & HEAVY ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Be-

Source: http://en.wikipedia.org/wiki/Penrose_Annual

8/10 PT (REGULAR & ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual* The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert Spencer edit the annual. Spencer's modernist impact on the *Penrose* was immediate: his first cover is printed with a stark gothic sans serif at roughly a 40° angle to the spine. *Penrose's* content was significant in bridging technical aspects of printing and artistic aspects of

10/12 PT (REGULAR & ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert Spencer edit the annual

12/14 PT (REGULAR & ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley

8/10 PT (SEMIBOLD & SEMIBOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert Spencer edit the annual. Spencer's modernist impact on the *Penrose* was immediate: his first cover is printed with a stark gothic sans serif at roughly a 40° angle to the spine. *Penrose's* content was significant in bridging technical aspects of printing and artistic aspects of

10/12 PT (SEMIBOLD & SEMIBOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert Spencer edit the an-

12/14 PT (SEMIBOLD & SEMIBOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison,

8/10 PT (BOLD & BOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert Spencer edit the annual. Spencer's modernist impact on the *Penrose* was immediate: his first cover is printed with a stark gothic sans serif at roughly a 40° angle to the spine. *Penrose's* content was significant in bridging technical aspects of printing and artistic aspects of

10/12 PT (BOLD & BOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde, Stanley Morison, Moholy-Nagy, Nikolaus Pevsner and other leading design writers.[1] Lund Humphries then had *Typographica* editor Herbert

12/14 PT (BOLD & BOLD ITALIC)

The *Penrose Annual* was a London based review of GRAPHIC ARTS, printed nearly annually from 1895 to 1982.[1] *Penrose* began in 1895 as *Process Work Yearbook – Penrose's Annual*. The 1938 edition was notable for its text and binding designed by Jan Tschichold. Articles in issues from that era were authored by Beatrice Warde,

Source: http://en.wikipedia.org/wiki/Penrose_Annual

8/10 PT (REGULAR & ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým" divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes oslovuje tvůrce právě z tohoto divadelního

10/12 PT (REGULAR & ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v praž-

12/14 PT (REGULAR & ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlou-

8/10 PT (SEMIBOLD & SEMIBOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým" divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes oslovuje tvůrce právě z tohoto

10/12 PT (SEMIBOLD & SEMIBOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří

12/14 PT (SEMIBOLD & SEMIBOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v

8/10 PT (BOLD & BOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým" divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes oslovuje tvůrce

10/12 PT (BOLD & BOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek

12/14 PT (BOLD & BOLD ITALIC)

To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncepcí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v

Source: http://www.divadelni-noviny.cz/na-obzoru-alternativa

SMALL CAPS	1234 charming (abc} n*/ d&e 567890€£	1234 CHARMING (ABC} N*/ D&E 567890€£
ALL SMALL CAPS	RADIOLARIANS?	RADIOLARIANS?
ALL CAPS	¿para texto? 1708 a–b	¿PARA TEXTO? 1708 A–B
LIGATURES	aufbau, fjord, affiliate	aufbau, fjord, affiliate
DISCRETIONARY LIGATURES	häckeln, strong, Then	häckeln, strong, Then
PROPORTIONAL FIGURES	0123456789£$¢€¥ƒ	0123456789£$¢€¥ƒ
TABULAR FIGURES & SLASHED ZERO	00123456789£$¢€¥ƒ	00123456789£$¢€¥ƒ
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	1/2 3/4 1/46 5/7 2/98	½ ¾ $\frac{1}{46}$ $\frac{5}{7}$ $\frac{2}{98}$
SUPERIOR / INFERIOR	H2O xb8 y3+5 aIndex	H_2O x_{b8} y^{3+5} $^{a}Index$
ORDINALS	1st 2th 3rd Mlle 2e 85th	1st 2th 3rd Mlle 2e 85th
STYLISTIC SET 1	abcdefghijklmnop qrstuvwxyz ABCDEFGHIJKLMNOP QRSTUVW	→←↑↓↖↗↙↘→←↑↓↖↗↙ →←↑↓↖↗↙↘→← ↑↓↖↗↙↘→←↑↓↗↘↙↖↔↕ ■□●○◎◆■
STYLISTIC SET 2	abcdefghijklmnop qrstuvwxyz ABCDEFGHIJKLM	★★↗↘✔✘🔍 ...
HISTORICAL FORM (LONG S)	Lost paradise	Loſt paradiſe
TURKISH/AZERI/CRIMEAN TATAR	findik FINDIK	findik FİNDİK
ROMANIAN/MOLDAVIAN	mulțumesc, MULȚUMESC	mulțumesc, MULȚUMESC

' " # & * , - . : ; ? ! ¡ ¿ @ A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j j k l m n o p q r s t u v w x y z [ ] ( ) { } \ / ¦ | ^ _ ~ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Nº 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Nº % ‰ 0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ 0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ¤ § © ® ™ ª º « » ‹ › ' ", " " „ † ‡ • · … ¶ - – — - À Á Â Ã Ä Å Ǻ Æ Ǽ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ǿ Ù Ú Û Ü Ý Þ ß à á â ã ä å ǻ æ ǽ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ǿ ù ú û ü ý þ ÿ Ā ā Ă ă Ą ą Ć ć Ĉ ĉ Ċ ċ Č č Ď ď Đ đ Ē ē Ĕ ĕ Ė ė Ę ę Ě ě Ĝ ĝ Ğ ğ Ġ ġ Ģ ģ Ĥ ĥ Ħ ħ Ĩ ĩ Ī ī Ĭ ĭ Į į İ i IJ ij Ĵ ĵ Ķ ķ ĸ Ĺ ĺ Ļ ļ Ľ ľ Ŀ ŀ Ł ł Ń ń Ņ ņ Ň ň ʼn Ŋ ŋ Ō ō Ŏ ŏ Ő ő Œ œ Ŕ ŕ Ŗ ŗ Ř ř Ś ś Ŝ ŝ Ş ş Š š Ș ș Ţ ţ Ť ť Ŧ ŧ Ț ț Ũ ũ Ū ū Ŭ ŭ Ů ů Ű ű Ų ų Ŵ ŵ Ẁ ẁ Ẃ ẃ Ẅ ẅ Ỳ ỳ Ŷ ŷ Ÿ Ź ź Ż ż Ž ž ſ ʝ ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí st sp ct ch ck tt Th A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Þ À Á Â Ã Ä Å Ǻ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ǿ Ù Ú Û Ü Ý Ÿ Ā Ă Ą Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ Ĩ Ī Ĭ Į İ I Ĵ Ķ K Ĺ Ļ Ľ Ŀ Ń Ņ Ň ʼN Ŋ Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Ŧ Ū Ŭ Ů Ű Ų Ŵ Ŷ Ź Ż Ș Ț Ẁ Ẃ Ẅ Ỳ Ţ Ł Š Ž Œ Æ Ǽ SS ? ! ¿ ¡ º ª @ © & ( ) [ ] { } ' ' " " * - – — / \ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Nº % ‰ ^ ˇ ¯ ˘ ¨ ˉ ° ´ ` . ‚ . ° ˛ ˜ " ‰ % / 0 1 2 3 4 5 6 7 8 9 ( ) - , . - + = a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ( ) - , . - + = a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ( ) - , . - + = a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ½ ⅓ ⅔ ¼ ¾ ∂ Ω Δ ∏ ∑ Δ Ω μ π μ – / · ¬ √ ∞ ∫ ≈ ≠ ≤ ≥ < = > ◊ + ± ÷ × ¸ ´ ˜ ° ^ ´ ` ¨ ˇ ¯ . ‚ ˝ ' . ˘ ' ■ □ ● ○ ◉ ‹ › ◆ → ← ↑ ↓ ↖ ↗ ↙ ↘ ➡ ⬅ ⬆ ⬇ ⬉ ⬈ ⬊ → ← ↑ ↓ ↖ ↗ ↙ ↘ → ← ↑ ↓ ↖ ↗ ↙ ↘ → ← ↑ ↓ ↗ ↖ ↘ ↙ ■ ★ ✦ ★ ˌ ✔ ✗ 🔍 🖨 👤 ⬇ ⎗ ⚙ 🔒 🔓 ✉ ▯ ♥ 🔊 📡 🏠 🖧 ♥ 📄 📊 🔊 👍 👎 📦 📶 f 📷 t in b ▶▶ ▶ ▶▮ ◀▮ ◀ ▮◀

' " # & * , - . : ; ? ! ¡ ¿ @ A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j j k l m n o p q r s t u v w x y z [ ] ( ) { } \ / ¡ | § © ® ™ ª º « » ‹ › ' ' , " " „ † ‡ • · … ¶ - – — - 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ № ¤ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ № % ‰ 0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ 0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ À Á Â Ã Ä Å Ǻ Æ Ǽ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ǿ Ù Ú Û Ü Ý Þ ß à á â ã ä å ǻ æ ǽ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ǿ ù ú û ü ý þ ÿ Ā ā Ă ă Ą ą Ć ć Ĉ ĉ Ċ ċ Č č Ď ď Đ đ Ē ē Ě ě Ė ė Ę ę Ě ě Ĝ ĝ Ğ ğ Ġ ġ Ģ ģ Ĥ ĥ Ħ ħ Ĩ ĩ Ī ī Ĭ ĭ Ĳ ĳ İ ı IJ ij Ĵ ĵ ĵ Ķ ķ ĸ Ĺ ĺ Ļ ļ Ľ ľ Ŀ ŀ Ł ł Ń ń Ņ ņ Ň ň ŉ Ŋ ŋ Ō ō Ŏ ŏ Ő ő Œ œ Ŕ ŕ Ŗ ŗ Ř ř Ś ś Ŝ ŝ Ş ş Š š Ş ş Ţ ţ Ť ť Ŧ ŧ Ţ ţ Ũ ũ Ū ū Ŭ ŭ Ů ů Ű ű Ų ų Ŵ ŵ Ẁ ẁ Ẃ ẃ Ẅ ẅ Ỳ ỳ Ŷ ŷ Ÿ Ź ź Ż ż Ž ž ſ ff fi fl fk fb fh ft fj ffi ffi ffl ffk ffb ffh fft fí st sp ct ch ck tt Th A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Þ À Á Â Ã Ä Å Ǻ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ǿ Ù Ú Û Ü Ý Ÿ Ā Ă Ą Ć Ĉ Ċ Č Ď Đ Ē Ě Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ Ĩ Ī Ĭ Ļ İ I Ĵ Ķ K Ĺ Ļ Ľ Ŀ Ń Ņ Ň ʼN Ŋ Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Ť Ŧ Ũ Ū Ŭ Ů Ű Ų Ŵ Ŷ Ź Ż Ş Ţ Ẁ Ẃ Ẅ Ỳ Ţ Ł Š Ž Œ Æ Ǽ SS ? ! ¿ ¡ º ª @ © & ( ) [ ] { } ' ' " " * - – — / \ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ № % ‰ ^ ˇ ¯ ˘ ¨ ˉ ˚ ´ ` · ° ˛ ˜ ˝ ‰ % / º

1 2 3 4 5 6 7 8 9 ( ) - , . - + = a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ( )

0 1 2 3 4 5 6 7 8 9 ( ) - , . - + = a b c d e - , . - + = a b c d e f g h i j k l m n o p q r s t u v w x y z f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9 ½ ⅓ ⅔ ¼ ¾ ∂ Ω Δ ∏ ∑ Δ Ω µ π µ / · ^ _ ~ √ ∞ ∫ ≈ ≠ ≤ ≥ < = > ◊ + − ± ÷ × , ' ˜ ˚ ^ ´ ` ¨ ˇ ¯ · ˝ ' , ˘ ' , ˛ ˝ , ˛

■ □ ● ○ ⊙ ‹ › ◆ → ← ↑ ↓ ↖ ↗ ↙ ↘ ➡ ⬅ ⬆ ⬇ ◣ ◥ ◢ ◤ → ← ↑ ↓ ↖ ↗ ↙ ↘ → ← ↑ ↓ ↖ ↗ ↙ ↘ → ← ↑ ↓ ↗ ↖ ↘ ◣ ■ ★ ☆ ✦ · ↳ ✓ ✗ ⚲ ▤ ▥ ⬇ ▯ ✿ 🔒 🔓 ✉ ▭ 💬 🔊 ⌂ ⛓ ❤ ▤ ▯ 🔊

👍 👎 📦 📶 f ⊡ t in b ⏮ ▶ ⏭ ⏪ ◀ ⏮ ¬

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

SUPPORTED LANGUAGES (LATIN):

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, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, …

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, small caps, 5 sets of figures (lining, tabular lining, old-style, tabular old-style, small caps), arbitrary fractions, superiors & inferiors, discretionary ligatures, ordinals, class kerning, case sensitive characters, dingbats, arrows.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, class kerning.

AVAILABLE FONT SETS:

Adelle Sans   **Lat**   **Pro**

Adelle Sans Basic   **Lat**   **Bas**

THE DESIGNERS

Veronika Burian, originally studied Industrial Design, before graduating with distinction from the MA in Typeface Design in Reading, UK, in 2003. After working as full-time type designer at DaltonMaag in London, she co-founded with José Scaglione the independent type-label TypeTogether. She also continues to give lectures and workshops at international conferences and universities. Several of her typefaces have been recognised by international competitions, including ED-Awards and TDC.

José Scaglione is an Argentinian graphic and multimedia designer, and a graduate from the MA in Typeface Design at the University of Reading, UK. He has been working in branding, editorial design and multimedia projects since 1995. José is co-founder of the independent type foundry TypeTogether, and additionally leads his own design studio, consults and lectures on typography and graphic communication matters. He also teaches typography at post-graduate level at the National University of Rosario.

UPGRADE FROM SINGLE WEIGHT TO FULL BUNDLE

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

CUSTOM WORK

We offer custom type solutions tailored to the customer's needs. This may include new typefaces developed from scratch, font modifications of existing typefaces, extension of language support or creation of logotypes. Please contact us for details.

WEBFONTS

We have partnered up with *Typekit, Fontdeck, WebINK* and *Fonts.com* that are able to reliably serve our fonts to your websites and provide you with the necessary technical support. *Self-hosting* is availabe for websites with over 2 million pageviews per month. Please contact us, if you wish to use this service.

Adelle Sans, Type Design:
Veronika Burian & José Scaglione
WWW.TYPE-TOGETHER.COM/ADELLE SANS

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

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

typetogether

INFO@TYPE-TOGETHER.COM