

Abril

A credible, contemporary
interpretation of a classic newsface.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2011

Conceived by Veronika Burian and José Scaglione specifically for intensive editorial use in newspapers, magazines, and digital media, Abril is a type family of two worlds. The Display styles, based on a contemporary revamp of classic Didone models, have a strong presence on the page without overwhelming the reader with forms that are either unfamiliar or too captivating. Abril Display holds the reader's attention with measured tension in its curves, good colour, and high contrast. It also features typographic niceties such as ornaments, borders, special dingbats, and alternate letters and numbers that provide a broad palette for the designer's needs.

To maintain consistency with the Display styles, the styles of Abril Text give the initial impression of having the same shapes but with lower contrast. At first they may look practically identical, but it is these details which smooth the transition from one family to the other as well as distinguish them from each other.

Abril Text takes its inspiration from both 19th century slab serifs and Scotch Roman typefaces, rather than the Didone-style lineage used for Abril Display. This heritage makes the text darker and with less

contrast than the display, which is exactly what each needs. The letterforms of Abril Text were engineered from scratch to achieve the right colour, texture, and overall width for comfortable, continuous reading in the most challenging environments. This makes it a great type family for newspapers, pocket books, annual reports, and magazines. In terms of space economy, Abril Text competes head to head with such newspaper classics as Utopia and Nimrod, but features a more contemporary look and feel; and improving upon the classics, Abril Text includes a full set of small caps with numbers and punctuation.

The Abril family consists of 10 text styles and 12 display styles, all of them containing the standard TypeTogether character set that supports over 50 languages, including those from Central and Northern Europe. Abril has dual use in printed and digital environments, so it has consistently been used for top websites and editorials since its introduction.

The complete Abril family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES

Text Light

Text Light Italic

Text Regular

Text Italic

Text Semibold

Text Semibold Italic

Text Bold

Text Bold Italic

Text Extrabold

Text Extrabold Italic

Display Regular

Display Italic

Display Semibold

Display Semibold Italic

Display Bold

Display Bold Italic

Display Extrabold

Display Extrabold Italic

Display Black

Display Black Italic

Fatface Regular

Fatface Italic

Coeval

Didone

Způsob

Väkevä

Priličja

Andstæða

Betútalp

arrows & borders & ornaments

SMALL CAPITALS

alternate numbers for fun: 0123456789!

vast support

VOIX AMBIGUË d'un cœur qui au zéphyr préfère les **jattes de kiwi**

inspired by *Scotch Romans* ←»

Schriftzeit

“*Ruderklub Frankonia*”

➡ *The gift shop* ➡

poštovní zásilka

Abril Text

LIGHT 25/30PT

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

REGULAR 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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

EXTRABOLD 25/30PT

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

LIGHT 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*,

REGULAR 18/22PT

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LIGHT 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 forests; being

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LIGHT 12/15PT

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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 gezähl-

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

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 sanskrutu, nejranější záznamy o kodifikaci

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 na-

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 enkelt-språk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og

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

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 karşılaştırırız). Ayrıca dokunma vasıtasıyla dokunsal

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

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.

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfærðingar eru þeir sem að rannsaka mál, en í nútímanum var málfærði 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

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

FINNISH 9/11PT

Kieli on järjestelemä, 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. Kognitiotiede tutkii kieltä hieman erilaisesta

SMALL CAPS

¿Para Texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

ALL SMALL CAPS

¿Para Texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

ALL CAPS

¿Para Texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

LIGATURES

físico, fjord, affiliate, offkey

físico, fjord, affiliate, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, strong

The, Häckeln, contact, strong

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789£\$¢€¥f%%°

0123456789£\$¢€¥f%%°

PROPORTIONAL LINING FIGURES

0123456789£\$¢€¥f%%°

0123456789£\$¢€¥f%%°

TABULAR OLDSTYLE & SLASHED ZERO

00123456789£\$¢€¥f

00123456789£\$¢€¥f

TABULAR LINING & SLASHED ZERO

00123456789£\$¢€¥f

00123456789£\$¢€¥f

NUMERATOR/DENOMINATOR

345/678 89/120

³⁴⁵/₆₇₈ ⁸⁹/₁₂₀

FRACTIONS

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

½ ¾ ¼₆ ⅕₇ ⅔₉₈

SUPERIOR/INFERIOR

H₂O x_{b8} y³⁺⁵ a^lIndex

H₂O x_{b8} y³⁺⁵ a^lIndex

ORDINALS

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

1st 2nd 3rd M^{lle} 2^e 85th M^a N^o

HISTORICAL FORM (SMALL LETTER LONG S)

That is the question

That if the question

STYLISTIC SET 01

abcdefghijklmnop

qrstuvwxyz

ABCDEFGHIJKLMNO

PQRSTUVWXYZ

123456789

123456789

→ ← ↑ ↓ ↖ ↗ ↘ ↙ ↠ ↡ ↢ ↣ ↤ ↥ ↦ ↧ ↨ ↩ ↪ ↫ ↬ ↭ ↮ ↯ ↰ ↱ ↲ ↳ ↴ ↵ ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿ ⇀ ⇁ ⇂ ⇃ ⇄ ⇅ ⇆ ⇇ ⇈ ⇉ ⇊ ⇋ ⇌ ⇍ ⇎ ⇏ ⇐ ⇑ ⇒ ⇓ ⇔ ⇕ ⇖ ⇗ ⇘ ⇙ ⇚ ⇛ ⇜ ⇝ ⇞ ⇟ ⇠ ⇡ ⇢ ⇣ ⇤ ⇥ ⇦ ⇧ ⇨ ⇩ ⇪ ⇫ ⇬ ⇭ ⇮ ⇯ ⇰ ⇱ ⇲ ⇳ ⇴ ⇵ ⇶ ⇷ ⇸ ⇹ ⇺ ⇻ ⇼ ⇽ ⇾ ⇿

➔ ➕ ➖ ➗ ➘ ➙ ➚ ➛ ➜ ➝ ➞ ➟ ➠ ➡ ➢ ➣ ➤ ➥ ➦ ➧ ➨ ➩ ➪ ➫ ➬ ➭ ➮ ➯ ➰ ➱ ➲ ➳ ➴ ➵ ➶ ➷ ➸ ➹ ➺ ➻ ➼ ➽ ➾ ➿

* † ‡ § ¶ · ¸ ¹ º » ¼ ½ ¾

◄ ◅ ◆ ◇ ◈ ◉ ◊ ○ ◌ ◍ ◎ ● ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE, KIRTASIYE

Kirtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CONTEXTUAL ALTERNATES

Qj gj ggjj qj (j [j {j aj ...

Qj Qg Qy gjjj gß [f...

Qj gj ggjj qj (j [j {j aj ...

Qj fß Qj Qg Qy gjjj gß [f...

Abril Display & *Fatface*

Abril Black

Gentlemen

masterclass

“Frebbies”

The gift shop

service included

Off License



REGULAR 60PT

Murciélago – *bat*

SEMIBOLD 60PT

Murciélago – *bat*

BOLD 60PT

Murciélago – *bat*

EXTRABOLD 60PT

Murciélago – *bat*

BLACK 60PT

Murciélago – *bat*

FATFACE 60PT

Murciélago – *bat*

REGULAR 55PT

Rhythm & Reaction

REGULAR 50PT

Rhythm & Reaction

REGULAR 45PT

Rhythm & Reaction

REGULAR 35PT

Rhythm & Reaction

REGULAR 30/36PT

‘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

Rhythm & Reaction

BLACK 50PT

Rhythm & Reaction

BLACK 45PT

Rhythm & Reaction

BLACK 35PT

Rhythm & Reaction

BLACK 30/36PT

‘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.

REGULAR 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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

EXTRABOLD 25/30PT

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

BLACK 25/30PT

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

FATFACE 25/30PT

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

ALL CAPS

¿Para texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

LIGATURES

físico, fjord, affiliate, offkey

físico, fjord, affiliate, offkey

DISCRETIONARY LIGATURES

The Häckeln, contact, strong

The, Häckeln, contact, strong

PROPORTIONAL OLDSTYLE FIGURES

0123456789£\$¢€¥f%%‰

0123456789£\$¢€¥f%%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789£\$¢€¥f%%‰

0123456789£\$¢€¥f%%‰

TABULAR OLDSTYLE FIGURES

0123456789£\$¢€¥f

0123456789£\$¢€¥f

TABULAR LINING FIGURES

0123456789£\$¢€¥f

0123456789£\$¢€¥f

NUMERATOR/DENOMINATOR

345/678, 89/120

³⁴⁵/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

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

½ ¼ ⅙ ⅚ ⅛

SUPERIOR/INFERIOR

H₂O x₈ y³⁺⁵ Index

H₂O x₈ y³⁺⁵ Index

ORDINALS

Ha Ho

H^a H^o

HISTORICAL FORM (SMALL LETTER LONG S)

That is the question

That if the question

STYLISTIC SET 01 (ALTERNATE FIGURES)

0123456789

0123456789

STYLISTIC SET 02 (GEOMETRIC & ICONS)

ABCDEFGHIJKLMN
OPRSTUVWXYZ



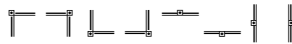
STYLISTIC SET 03 (FRAMES)

012345678



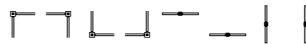
STYLISTIC SET 04 (FRAMES)

012345678



STYLISTIC SET 05 (FRAMES)

12345678



STYLISTIC SET 06 (QUOTATION MARKS)

“”

“”

STYLISTIC SET 07 (ALTERNATE Q & R)

QRŘŘŘ

QRŘŘŘ

STYLISTIC SET 08 (QUESTION MARKS)

?¿

?¿

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CONTEXTUAL ALTERNATES

Qj gj gg jj qj ...
Qj Qf gj jf jj lf ...

Qj gj gg jj qj ...
Qj Qf gj jf jj lf ...

ALL CAPS

**¿para texto?
1708 a–b [ende]**

**¿PARA TEXTO?
1708 A–B [ENDE]**

LIGATURES

fincese, flow, affiliate

fincese, flow, affiliate

DISCRETIONARY LIGATURES

give, victory, wine

give, victory, wine

PROPORTIONAL LINING (DEFAULT)

0123456789€\$c€Yf

0123456789€\$c€Yf%%o

FRACTIONS

1/2 1/4 3/4

½ ¼ ¾

SUPERIOR

02xb4 m3

0² xb⁴ m³

ORDINALS

1a 2o No.

1^a 2^o N^o

HISTORICAL FORM (SMALL LETTER LONG S)

That is the question

That if the queftion

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC,

Timiș, MULȚUMESC

CONTEXTUAL ALTERNATES

**gj ggjj qj ...
Qj Qf gj jfjj ...**

**gj ggjj ...
Qj Qf gj jfjj ...**

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ Æ Æ
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ĳ Ĵ Ķ Ĺ Ľ Ļ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ
Ó Ô Õ Ö Ø Ó Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ
Û Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü Ü

LOWERCASE

abcdefghijklmnopqrstuvwxyz ß þ æ ø
ð à á â ã ä å æ ç è é ê ë ì í î ï
ĳ ĵ ħ ĩ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ
ø ö ö ö ö ö ö ö ö ö ö ö ö ö ö ö
ÿ ý ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ ÿ

LIGATURES

ff fi fj fl u ij

HISTORICAL FORM (SMALL LETTER LONG S)

f

PUNCTUATION

“ ” „ - . : ; & ? ! ; // O { \ / _ « » ‹ › • … † — —

SYMBOLS

// \$ % © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¨

PROPORTIONAL LINING (DEFAULT)

0 1 2 3 4 5 6 7 8 9 € \$ £ ¥ № % ‰

SUPERSCRIPTS

H^{1 2 3 4}

FRACTIONS

½ ¼ ¾

ORDINALS

H^{ª º}

MATHEMATICAL OPERATORS

/ - • ≈ ≠ ≤ ≥ < = > ¬ ± ∓ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

ALTERNATES USED FOR CONTEXTUAL ALTERNATES

Qfi

SUPPORTED LATIN LANGUAGES

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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

All small 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 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

Engineering
Sonja Stange

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS

- Typographica's Best Typefaces of 2011
- Gold prize, 2012 European Design Awards
- Tipos Latinos 2012 Bienale Brno 2012
- 2012 Type Directors Club Tokyo Exhibition
- Yearbook of Type I, 2013
- Clap Award 2013
- Selected for ISTD 2014

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ABRIL

Design: José Scaglione & Veronika Burian
www.type-together.com/abril-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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