

Abril

A contemporary newspaper face by *TypeTogether*

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 Æ Œ Þ The

ABRIL TEXT REGULAR, 60/76pt

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 ß æ å Ꞁ

A B C D E F G H I J K L M N O

P Q R S T V W X Y Z Œ Š 3 €

{ [(* & ¶ † , : @ ? ! § « » -)] }

€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9 ② *

% 0 1 2 3 4 ▶ 5 6 7 8 9 ⑨ ← ◀

Abril Text: constructed structure, low contrast, open counters, comfortable x-height



A CONTEMPORARY NEWSPAPER FACE

Conceived specifically for *intensive editorial use*, whether it is in newspapers, magazines or digital media, Abril is a font family of two worlds. The titling weights, based on a contemporary revamp of classic *Didone styles*, display both neutrality and strong presence on the page, attracting the reader's attention with measured tension in its curves, good color and high contrast. It also features typographic niceties such as ornaments, borders, special dingbats and alternate letters and numbers that propose a broad palette of tools to the designer.

The text weights are more closely inspired by both, *19th century slab serifs and scotch roman types*. They maintain consistency with the headline styles, and at first glance may appear to have the same shapes only with lower contrast. However, in reality the letter forms of Abril Text were engineered from scratch to achieve a color, texture and overall width that allow using the font comfortably in the most challenging environments for continuous reading, such as newspapers. This also makes it a great font family for pocketbooks and magazines. Abril competes, in terms of economy of space, head to head with some newspaper classics such as Utopia or Nimrod, but featuring a more contemporary look and feel; and unlike them, includes a full set of small caps with numbers and punctuation.

The four main text weights of Abril Text were also **manually hinted** which grants the possibility of a smooth transition from printed media to web platform.

Abril consists of 8 text styles and 10 display styles, all of them containing the standard TypeTogether character set that supports over 50 languages including those from Central and Northern Europe.

TYPETOGETHER

Veronika Burian and José Scaglione met at the University of Reading whilst completing their MAs in Type Design, launching the independent type foundry *TypeTogether* (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

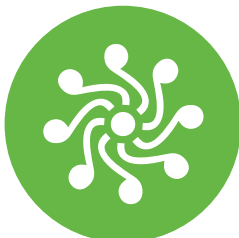
TypeTogether's main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT's fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform OpenType fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to *TypeTogether's* high quality library of retail fonts, TT also provides **custom modifications** and specially tailored typefaces; these can serve as vital elements of a company's visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client's brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often necessary to accomplish their goals, and respond quickly to their needs.

The quality of *TypeTogether's* work has already been recognized in several international competitions, including **TDC and ED-Awards**.



9/11 pt (BODYTEXT), 11/11 pt (TITLE)

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*”

broad range of styles and opentype features to play with

Ⓜ *cigüeña tocaba el saxofón*

poštovní zásilka

Abril Black

Dr. Doolittle

Frebbies

masterclass

The gift shop

service included

Gentlemen

10/12 PT (HUNGARIAN)

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/CLIBURN zongoraversenyen való részvételre. 21 országból 89 jelentkező közül *Polgar Éva* és *Fazekas Edi* a válogató versenyek után bejutottak a végső fordulóra, ami itt lesz Fort Worthben. Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten hozzájárulni, amihez nagykelkű támogatásokat kérném.

8/10 PT (CZECH)

Národní divadlo začalo s vydáváním CD v roce 2002, po nástupu nového ředitele Daniela Dvořáka, který do funkce šéfa opery přizval svého dřívějšího kolegu ze Státní opery Praha **Jiřího Nekvasila**. První vydanou operou byl Mozartův *Don Giovanni*, vyšly i živé nahrávky Zprávy pro akademii Jana Klusáka, Smolkovo Nagano a další.

Zatím poslední je komplet s nahrávkou mimořádného provedení Prstenu Nibelungova od *Richarda Wagnera*, které vzbudilo velkou pozornost na scéně před 2 lety. "CD slouží jako dokumentace, propagace opery Národního divadla, je k dispozici knihovnám..." říká Jiří Nekvasil. V průběhu pěti let se objevovala i díla českých autorů, například Dvořákův Čert a Káča.

"V současné době ty nahrávací společnosti, které to kdysi dělaly, jako třeba Supraphon, které nahrávaly a dokumentovaly celou jednu generaci, dnes asi z finančních důvodů opery netočí. Je to idea, která nás napadla už v našem působení ve Státní opeře, že v době, kdy zachytit hlas a umělecký výkon je technicky poměrně jednoduché, tu celá generace

11/13 PT (POLISH)

Posłowie z komisji edukacji chcą tworzyć przy uniwersytetach publicznych szkoły dla wybitnie zdolnych uczniów. Ale czy młodzież powinna być selekcionowana, a zdolne dzieci trafiać do elitarnych szkół? – To najlepsze rozwiązanie, uważa prof. Wiesława Limont, pedagog z Uniwersytetu Mikołaja Kopernika w Toruniu, przy którym taka szkoła już istnieje. – W zwykłych klasach dzieci o ponadprzeciętnych uzdolnieniach osiągają słabe wyniki.

Nie rozwijają skrzydeł i niechęcają się do nauki. Pomysł budzi jednak kontrowersje. Psycholog społeczny prof. Wiesław Łukaszewski:

12/14 PT (ENGLISH)

Inspired by scotch romans

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14/18 PT (SPANISH) WITH DISCRETIONARY LIGATURES

El surcoreano Hahn Bin que debutará en el CARNEGIE HALL en octubre olvidó su violín de medio millón de dólares en un taxi de Nueva York pero lo recuperó horas después, informó la prensa este martes. El instrumento, un Pressenda fabricado hace 184 años, fue olvidado el lunes en el asiento trasero del taxi por el violinista, indicó el New York Post.

ABRIL DISPLAY & FATFACE

videospan 123

DISPLAY REGULAR

videospan 123

DISPLAY ITALIC

videospan 123

DISPLAY SEMIBOLD

videospan 123

DISPLAY SEMIBOLD ITALIC

videospan 123

DISPLAY BOLD

videospan 123

DISPLAY BOLD ITALIC

videospan 123

DISPLAY EXTRABOLD

videospan 123

DISPLAY EXTRABOLD ITALIC

videospan 123

FATFACE

videospan 123

FATFACE ITALIC

videospan 123

DISPLAY BLACK

videospan 123

DISPLAY BLACK ITALIC

ABRIL TEXT

videospan 123

TEXT REGULAR

videospan 123

TEXT ITALIC

videospan 123

TEXT SEMIBOLD

videospan 123

TEXT SEMIBOLD ITALIC

videospan 123

TEXT BOLD

videospan 123

TEXT BOLD ITALIC

videospan 123

TEXT EXTRABOLD

videospan 123

TEXT EXTRABOLD ITALIC

ALL CAPS	¿para texto? 1708 a–b [ende]	¿PARA TEXTO? 1708 A–B [ENDE]
LIGATURES	aufbau, fjord, affiliate	aufbau, fjord, affiliate
DISCRETIONARY LIGATURES	häckeln, strong, Then	hääckeln, sstrong, Then
PROPORTIONAL FIGURES	0123456789£\$¢€¥ƒ	0123456789£\$¢€¥ƒ
TABULAR FIGURES	0123456789£\$¢€¥ƒ	0123456789£\$¢€¥ƒ
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
ARBITRARY FRACTIONS	1/2 3/4 1/6 5/7 21/98	½ ¾ ⅙ ⅚ 21/98
SUPERIOR / INFERIOR	H ₂ O x ₈ y ³⁵	H ₂ O x ₈ y ³⁵
ORDINALS	Ha Ho	H ^a H ^o
STYLISTIC SET 1	0123456789	0123456789
STYLISTIC SET 2	ABCDEFGHIJKLMN OPQRSTUVWXYZ	
STYLISTIC SET 3	12345678	
STYLISTIC SET 4	12345678	
STYLISTIC SET 5	12345678	
STYLISTIC SET 6	“”	“”
STYLISTIC SET 7	Q R R̂ R̃	Q R R̂ R̃
STYLISTIC SET 8	?¿	?¿
CONTEXTUAL ALTERNATES	jj gj gg ggi gy &j qj Qj jj gj gfjf (j lj fj f f Qj Qf	jj gj gg ggi gy &j qj Qj jj gj gfjf (j lj fj f f Qj Qf

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