typetogether

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Ebony

A high velocity sans serif with a bold voice and daring curves.

EBONY
DESIGN BY **VERONIKA BURIAN & JOSÉ SCAGLIONE**

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TYPE SPECIMEN. VERSION 3.0
TYPE-TOGETHER.COM/EBONY-FONT

STYLES	SCRIPT
20 total fonts +9 weights +9 matching italics +2 variable fonts	Latin

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Styles

UPRIGHTS	ITALICS
Thin	*Thin Italic*
Light	*Light Italic*
Regular	*Regular Italic*
Semibold	***Semibold Italic***
Bold	***Bold Italic***
Extrabold	***Extrabold Italic***
Heavy	***Heavy Italic***
Black	***Black Italic***
Ultrablack	***Ultrablack Italic***

Variable

Thin to **Ultrablack**

Thin Italic to ***Ultrablack Italic***

WEIGHT AXIS

Aa	Aa	**Aa**	**Aa**	**Aa**
Aa	*Aa*	***Aa***	***Aa***	***Aa***

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About Ebony

Some typefaces need time to ripen. Veronika Burian and José Scaglione made the first sketches for Ebony back in 2008, but it took a few years of maturing in a drawer to be developed into a multi-functional type family. Ebony remains true to TypeTogether's focus on stylish typographic answers for the complex needs of magazines, newspapers, and books, whether printed or digital. Additionally, Ebony goes far beyond editorial use and promises great performance in branding and advertising.

Ebony's range of dark weights with taut and powerful curves can boost any headline, while the lighter weights create an approachable and clean feel in blocks of continuous text. Ebony does not fall short in aiding legibility either. Letterforms have a distinct direction of ductus, a wide overall stance, and features like the top serif on the lowercase 'l' help make glyphs clearly distinguishable from each other.

Ebony is a type family that cleverly seeks a balance between the openness and legibility of humanist sans serifs and the striking and more regularised character of grotesques. The lettershapes feature generous counters and open terminals with crisp angles, both of which daringly grow in colour and width as the typeface increases in weight. Beginning from this position of strength, Ebony also shows a quirky side in some of its shapes: the vertical fractions, the @ symbol, the oldstyle numbers, and the short descenders. Its character set has been significantly expanded to include support for the tonal Vietnamese language, capital German eszett, and others.

The predominantly slanted style of Ebony's italics is broken up by some letters that are more in line with the classic cursive appearance, such as 'a', 'e', 'f', and 'l'. This, together with a forceful italic angle, ensure a change in texture within a block of text, despite sharing the same weight and width as the upright letters. The complete multilingual family comes in 18 digitally dutiful and print-prepared styles that tend toward the heavier part of the weight spectrum. In the new upgrade it is available as a variable font for easy and lightweight web deployment. Whether as the headliner or as the paragraph text, Ebony has been optimised for forward momentum and approachable clout in branding.

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Neue Blumenstraße

Châu Đốc to *Quảng Ngãi*: 1018 km by car via QL1A

WORKHORSE FONT

VIAJAR

510.072.000 km²

Nāhuatlahtōlli

Best travel tip: *always pack a hat.*

Route 66

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EXTRABOLD **magazine**

THIN planillo

HEAVY **editorial**

LIGHT ITALIC *sumario*

ULTRABLACK **grid 100%**

BOLD **e-book?**

BLACK ITALIC ***margin***

ULTRABLAC ITALICK ***flat-page***

REGULAR design

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THIN

Where are the women in the room?

THIN ITALIC

Where are the women in the room?

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LIGHT

Where are the women in the room?

LIGHT ITALIC

Where are the women in the room?

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REGULAR

Where are the women in the room?

REGULAR
ITALIC

Where are the women in the room?

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SEMIBOLD

Where are the women in the room?

SEMIBOLD ITALIC

Where are the women in the room?

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BOLD

Where are the women in the room?

BOLD ITALIC

Where are the women in the room?

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EXTRABOLD

Where are the women in the room?

EXTRABOLD ITALIC

Where are the women in the room?

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HEAVY

Where are the women in the room?

HEAVY ITALIC

Where are the women in the room?

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BLACK

Where are the women in the room?

BLACK ITALIC

Where are the women in the room?

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ULTRABLACK

Where are the women in the room?

ULTRABLACK ITALIC

Where are the women in the room?

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THIN

□itty bang, *bang!*

LIGHT

□itty bang, *bang!*

REGULAR

□itty bang, *bang!*

SEMIBOLD

□**itty bang, *bang!***

BOLD

□**itty bang, *bang!***

EXTRABOLD

□**itty bang, *bang!***

HEAVY

□**itty bang, *bang!***

BLACK

□**itty bang, *bang!***

ULTRABLACK

□**itty bang, *bang!***

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THIN

A new exhibition in London examines the irresistible power of *kawaii or cuteness*

LIGHT

A new exhibition in London examines the irresistible power of *kawaii* or *cuteness*

REGULAR

A new exhibition in London examines the irresistible power of *kawaii or cuteness*

SEMIBOLD

A new exhibition in London examines the irresistible power of *kawaii* or *cuteness*

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BOLD

A new exhibition in London examines the irresistible power of *kawaii* or *cuteness*

EXTRABOLD

A new exhibition in London examines the irresistible power of *kawaii* or *cuteness*

HEAVY

A new exhibition in London examines the irresistible power of *kawaii* or *cuteness*

BLACK

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ULTRABLACK

A new exhibition in London examines the irresistible power of *kawaii* or *cuteness*

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THIN

Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. ‘Clara Rose! I told

LIGHT

Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. ‘Clara Rose!

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18/22 ITALICS

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SOURCE *THE FRAUD* BY ZADIE SMITH

18/22 ITALICS

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THIN

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SOURCE *WHERE THERE'S A WILL*, E. CHAPPELL

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ULTRABLACK

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12/15 ITALICS

THIN *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I*

LIGHT *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was —and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now*

REGULAR ***I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.***

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12/15 ITALICS

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HEAVY *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up*

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12/15 ITALICS

ULTRABLACK

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9/11 REGULAR UPRIGHTS

BASQUE Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak

CATALAN El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells.[I]

CZECH Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např.apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo

FINNISH Kieli on järjestelmä, 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, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolin-

FRENCH 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 durée de ces danses

GERMAN 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

ICELANDIC Mál er kerfi merkja, tákna, hljóða og orða sem notuð 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

ITALIAN 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.

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9/11 REGULAR ITALICS

BASQUE *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale*

CATALAN *El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells.[1]*

CZECH *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např.apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo*

FINNISH *Kieli on järjestelmä, 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, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta:*

FRENCH *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*

GERMAN *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*

ICELANDIC *Mál er kerfi merkja, tákna, hljóða og orða sem notuð 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*

ITALIAN *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*

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9/11 REGULAR UPRIGHTS

LATVIAN Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis.Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas:

NORWEGIAN 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

PORTUGUESE 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 exem-

POLISH 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 noawych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki

SWEDISH 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 syftar

SPANISH 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

TURKISH 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 veya Lorm'lar

VIETNAMESE Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các

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9/11 REGULAR ITALICS

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OpenType features

	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A-b [Ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
LIGATURES	Affiliate, afluent, bonfire, bottle …	Affiliate, afluent, bonfire, bottle …
PROPORTIONAL OLDSTYLE FIGURES	0123456789$€¢£¥ƒ₺₿₫%‰	0123456789$€¢£¥ƒ₺₿₫%‰
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789$€¢£¥ƒ₺₿₫%‰	0123456789$€¢£¥ƒ₺₿₫%‰
TABULAR OLDSTYLE FIGURES	0123456789$€¢£¥ƒ₺₿₫	0123456789$€¢£¥ƒ₺₿₫
TABULAR LINING FIGURES	0123456789$€¢£¥ƒ₺₿₫	0123456789$€¢£¥ƒ₺₿₫
NUMERATOR/ DENOMINATOR	345/678 89/120	$^{345}/_{678}$ $^{89}/_{120}$
FRACTIONS	1/2 1/3 1/4 2/3 1/8, …	½ ⅓ ¼ ⅔ ⅛, …
SUPERIOR/ INFERIOR	H2O xb8 y35	H_2O xb_8 y^{35}
ORDINALS	Ma No.	Mª Nº
HISTORICAL FORMS	That is the question	That iſ the queſtion

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OpenType features

	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 (ARROWS AND GEOMETRIC)	A B C D E F G H I J K L	← ↑ → ↓ ↖ ↗ ↘ ↙ ● ○ □ ■
STYLISTIC SET 02 (ALTERNATES)	i j ì í î ï ĩ ī ĭ į ı ỉ ị ĵ ȷ ij ij	i j ì í î ï ĩ ī ĭ į ı ỉ ị ĵ ȷ ij ij
CONTEXTUAL ALTERNATES (FROM EXTRABOLD ONWARDS)	Cl Cĺ Cļ Cľ Cl· Cł El Eĺ Eļ Eľ El· Eł Fl Fĺ Fļ Fľ Fl· Fł Hl Hĺ Hļ Hľ Hl· Hł Il Iĺ Iļ Iľ Il· Ił Jl Jĺ Jļ Jľ Jl· Jł Kl Kĺ Kļ Kľ Kl· Kł Ml Mĺ Mļ Mľ Ml· Mł Nl Nĺ Nļ Nľ Nl· Nł Pl Pĺ Pļ Pľ Pl· Pł Tl Tĺ Tļ Tľ Tl· Tł Ul Uĺ Uļ Uľ Ul· Uł Vl Vĺ Vļ Vľ Vl· Vł Wl Wĺ Wļ Wľ Wl· Wł Xl Xĺ Xļ Xľ Xl· Xł Yl Yĺ Yļ Yľ Yl· Ył Zl Zĺ Zļ Zľ Zl· Zł dl dĺ dļ dľ dl· dł fl fĺ fļ fľ fl· fł il iĺ iļ iľ il· ił jl jĺ jļ jľ jl· jł ll lĺ lļ lľ ll· łł Çl Çĺ Çļ Çľ Çl· Çł Èl Èĺ Èļ Èľ Èl· Èł Él Éĺ Éļ Éľ Él· Éł Êl Êĺ Êļ Êľ Êl· Êł Ël Ëĺ …	Cl Cĺ Cļ Cľ Cl· Cł El Eĺ Eļ Eľ El· Eł Fl Fĺ Fļ Fľ Fl· Fł Hl Hĺ Hļ Hľ Hl· Hł Il Iĺ Iļ Iľ Il· Ił Jl Jĺ Jļ Jľ Jl· Jł Kl Kĺ Kļ Kľ Kl· Kł Ml Mĺ Mļ Mľ Ml· Mł Nl Nĺ Nļ Nľ Nl· Nł Pl Pĺ Pļ Pľ Pl· Pł Tl Tĺ Tļ Tľ Tl· Tł Ul Uĺ Uļ Uľ Ul· Uł Vl Vĺ Vļ Vľ Vl· Vł Wl Wĺ Wļ Wľ Wl· Wł Xl Xĺ Xļ Xľ Xl· Xł Yl Yĺ Yļ Yľ Yl· Ył Zl Zĺ Zļ Zľ Zl· Zł dl dĺ dļ dľ dl· dł fl fĺ fļ fľ fl· fł il iĺ iļ iľ il· ił jl jĺ jļ jľ jl· jł ll lĺ lļ lľ ll· łł Çl Çĺ Çļ Çľ Çl· Çł Èl Èĺ Èļ Èľ Èl· Èł Él Éĺ Éļ Éľ Él· Éł Êl Êĺ Êļ Êľ Êl· Êł Ël Ëĺ …

TURKISH/AZERI/ CRIMEAN TATAR	Kırtasiye, KIRTASIYE	Kırtasiye, KIRTASİYE
ROMANIAN/ MOLDAVIAN	Timiş, CĂŞÚŢ	Timiș, CĂȘÚȚ
CATALAN	Il·lusió, HEL·LÈNIC	Il·lusió, HEL·LÈNIC
DUTCH	Bíjna, BÍJNA	Bíjna, BÍĴNA

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Character set

UPPERCASE

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 Ð IJ Ŋ Œ Þ ß Á Ă Ắ Â Ä Æ À Ā Ą Å Ã Ǎ Ặ Ằ Ẳ Ã Ấ Ậ Ầ Ẩ Ã Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ế Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ű Ǔ̃ Ǜ Ǖ Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LOWERCASE

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 ð ij ŋ œ þ ß ı ȷ ĸ ſ á ă ắ â ä æ à ā ą å ã ǎ ặ ằ ẳ ã ấ ậ ầ ẩ ã ạ ả ć č ç ĉ ċ ď đ é ĕ ế ê ë ė è ē ę é ệ ề ể ễ ẹ ẻ ẽ ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở ỡ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț ú ŭ ǔ û ü ù ű ū ų ů ũ ǘ ǔ̃ ǜ ǖ ụ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ž ż

ALTERNATES FOR CONTEXTUAL ALTERNATES (EXTRABOLD ONWARDS)

ı í ị ľ ŀ ł ı í ị ľ ŀ ł

LIGATURES

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ALTERNATES (SS02)

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PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿

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Character set

SUPERSCRIPTS H⁰¹²³⁴⁵⁶⁷⁸⁹

SUBSCRIPTS H₀₁₂₃₄₅₆₇₈₉

NUMERATOR/ DENOMINATOR H⁰¹²³⁴⁵⁶⁷⁸⁹/₀₁₂₃₄₅₆₇₈₉

FRACTIONS ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS Hª º №

MATHEMATICAL OPERATORS /−/· ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ ∆ ∏ ∑ √ ∞ ∫ Ω µ π

PUNCTUATION ‘ ‟ ‟ ’ , ” ” „ - ‚ , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — - ' "

SYMBOLS ¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤

DIACRITICAL MARKS ˆ ˇ ˅ ^ ˬ ˘ ¨ ¨ . • _ – ˝ ˝ ° ˚ ~ ˜ ` ˋ ´ ʻ ˌ ¸ ˛ ˚ ˳ ˂ ˃ ˄ ˅ ˆ ˇ ˈ ˉ ˊ ˋ ˍ ˎ ˏ ː ˑ ˒ ˓ ˔ ˕ ˖ ˗

ARROWS & GEOMETRIC SHAPES ← ↑ → ↓ ↖ ↗ ↘ ↙ ● ○ □ ■

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Character set

UPPERCASE

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 Đ IJ Ŋ Œ Þ ß Á Ă Ắ Â Ä Æ À Ā Ą Å Ã Ǎ Ặ Ằ Ẳ Ẵ Ấ Ậ Ầ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ē Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ű Ǔ̈ Ǜ Ǖ Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LOWERCASE

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 ð ij ŋ œ þ ß ı ȷ ĸ ſ á ă ắ â ä ǽ à ā ą å ã ǎ ặ ằ ẳ ẵ ấ ậ ầ ẩ ẫ ạ ả ć č ç ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ế ệ ề ể ễ ẹ ẻ ē ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở ỡ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț ú ŭ ǔ û ü ù ű ū ų ů ũ ű ǔ̈ ǜ ǖ ụ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ž ż

ALTERNATES FOR CONTEXTUAL ALTERNATES (EXTRABOLD ONWARDS)

` Í Ị Ľ Ŀ Ŧ l Í Ị Ľ Ŀ Ŧ

LIGATURES

ff fi fl ffi ffl fí tt

ALTERNATES (SS02)

ı ȷ í ĭ î ï i ì ij

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₫ ₺ ฿

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Character set

SUPERSCRIPTS H 0123456789

SUBSCRIPTS H 0123456789

NUMERATOR/ DENOMINATOR H 0123456789 /0123456789

FRACTIONS 1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

ORDINALS H ª º №

MATHEMATICAL OPERATORS / − / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

PUNCTUATION ‘ ‘‘ ’ ’’ ‚ ‚‚ “ “ ” ” „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — - ' "

SYMBOLS ¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤

DIACRITICAL MARKS ˆ ˇ ˬ ˆ ˘ ˇ ¨ ¨ ˙ · ¯ ˉ ˝ ˚ ˜ ˜ ˋ ˊ ˊ ˌ ˌ ˏ ˎ ˍ ˋ ˊ ˆ ˇ ˜ ¯ ˘ ˙ ¨ ˚ ˝ ˛ ˛

ARROWS & GEOMETRIC SHAPES ← ↑ → ↓ ↖ ↗ ↘ ↙ ● ○ □ ■

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Supported Latin languages

Abenaki, Afaan Oromo, Afar, 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, Hotcąk (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, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, 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, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper 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, Vietnamese, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu,

Extended typographic features

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, arbitrary fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02,, etc.), superiors & inferiors, slashed zero, …

Formats

DESKTOP	WEB
OpenType (OTF) Variable (TTF) TrueType (TTF)	Web OpenFont 2 (WOFF2)

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Ebony

Veronika Burian & José Scaglione
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Full credits

LEAD DESIGN AND CONCEPT
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José Scaglione

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Yorlmar Campos
Patrycja Waczak
Pooja Saxena

ENGINEERING
Joancarles Casasín

GRAPHIC DESIGN
Elena Veguillas
Patrycja Walczak
Felicia Priscillya

MOTION DESIGN
Cecilia Brarda

COPYWRITING
Joshua Farmer
Doug Arellanes

SOCIAL MEDIA MANAGER
Doug Arellanes

Awards

- Tipos Latinos 2016

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The designers

Veronika Burian
Veronika Burian born in Czech Republic, is a product and type designer running the international foundry TypeTogether with co-founder José Scaglione since 2006, today with nineteen core team members working around the world. She graduated from FH München, Germany, in Industrial Design and holds a MA with distinction in Typeface Design from the University of Reading, UK. Veronika is one of the founding members of Alphabettes and was one of the mentorship organisers. She is co-chairwoman of the GRANSHAN foundation, co-curator/organiser of TypeTech MeetUp, gives lectures and leads workshops at conferences and at universities around the world, and mentors new talents in type design.

José Scaglione
José is a typeface designer, lecturer, and author specialising in typography. He co-founded the TypeTogether font foundry with Veronika Burian in 2006, leading to the publication of numerous award-winning type families. He has co-authored books on type design, legibility, typesetting, and is frequently invited to lecture on typography and to lead workshops at international conferences and academic institutions around the world. José held the position of Association Typographique Internationale (ATypI) president from 2013–2017.

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About this specimen
This specimen has been set using Adelle Sans Light, Adelle Sans Bold, and Adelle Mono Flex Regular using texts from *An equal music,* by Vikram Seth, *Where there's a will,* by Emily Chappell, *The fraud,* by Zadie Smith, *Eye Magazine* blog, and Wikipedia.org.

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