

Ebony

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

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2015

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 the tonal Vietnamese alphabet, 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. Whether as the headliner or as the paragraph text, Ebony has been optimised for forward momentum and approachable clout in branding.

STYLES

Thin

Thin Italic

Light

Light Italic

Regular

Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

Heavy

Heavy Italic

Black

Black Italic

Ultrablack

Ultrablack Italic

Excursión
Ferðaáætlun
Viaggio
Přepravy
Picknick
Hành trình
Itinerář
Wanderung
Driving

Neue Blumenstraße

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

PHOENIX — TUCSON

FOGG'S TRIP AROUND THE WORLD

VIAJAR

510.072.000 km²

Nāhuatlāhtōlli

Best travel tip: *always pack a hat.*

Los viajeros de Ryanair tendrán que medir lo mismo que su equipaje de mano

Route 66

Khu bảo tồn thiên nhiên Kalon Sông Mao

MOSCOW · ST PETERSBURG · IRKUTSK · ULAN BATOR · BEIJING · VLADIVOSTOK

ULTRABLACK 55PT

Rhythm & Reac-

ULTRABLACK 50PT

Rhythm & Reac-

ULTRABLACK 45PT

Rhythm & Reaction

ULTRABLACK 35PT

Rhythm & Reaction

ULTRABLACK 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.

THIN 55PT

Rhythm & *Reaction*

THIN 50PT

Rhythm & *Reaction*

THIN 45PT

Rhythm & *Reaction*

THIN 35PT

Rhythm & *Reaction*

THIN 30/36PT

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THIN 25/30PT

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

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* in

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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

EXTRABOLD 25/30PT

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

HEAVY 25/30PT

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

BLACK 25/30PT

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

ULTRABLACK 25/30PT

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

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

LIGHT 18/22PT

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THIN 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 most numerous on

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GERMAN 11/13PT

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

FRENCH 11/13PT

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

CZECH 11/13PT

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

PORTUGUESE 11/13PT

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, en-

NORWEGIAN 11/13PT

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 enkeltspråk, for eksempel norsk), kunstige språk

VIETNAMESE 11/13PT

Ngôn ngữ là hệ thống phức tạp con người sử dụng để liên lạc hay giao tiếp với nhau cũng như chỉ chính năng lực của con người có khả năng sử dụng hệ thống như vậy. Là hệ thống thông tin liên lạc được sử dụng bởi một cộng đồng hoặc quốc gia cụ thể, cách thức hoặc phong cách của một đoạn văn bản hoặc lời nói. Ngành

TURKISH 11/13PT

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

SWEDISH 11/13PT

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,

POLISH 11/13PT

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

ICELANDIC 11/13PT

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

SPANISH 11/13PT

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

FINNISH 11/13PT

Kieli on järjestelmä, jossa ihmisen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielellä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kie-

ALL CAPS

¿Para texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

LIGATURES

Affiliate, físico, final, otter ...

Affiliate, físico, final, otter ...

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒłđ%‰

0123456789\$€¢£¥ƒłđ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒłđ%‰

0123456789\$€¢£¥ƒłđ%‰

TABULAR OLDSTYLE & SLASH ZERO

00123456789\$€¢£¥ƒłđ

00123456789\$€¢£¥ƒłđ

TABULAR LINING & SLASH ZERO

00123456789\$€¢£¥ƒłđ

00123456789\$€¢£¥ƒłđ

NUMERATOR/DENOMINATOR

345/678, 89/120

³⁴⁵/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

1/2 2/3 3/4 1/4 1/8 7/8

$\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{7}{8}$

SUPERIOR/INFERIOR

H₂O b₈ y³⁵

H₂O b₈ y³⁵

ORDINALS

Ma No.

M^a N^o

HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (ALTERNATE I)

i ij ı ...

i ij ı ...

STYLISTIC SET 02 (ALTERNATE J)

j j j

j j j

STYLISTIC SET 03 (GEOMETRIC SHAPES)

a b c d

○ ● □ ■

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA,

CONTEXTUAL ALTERNATES
(FROM EXTRABOLD ONWARDS)**Clase, Elena, Tlálo ...
acidly, fleuron, ílový, mile ...****Clase, Elena, Tlálóc ...
acidly, fleuron, ílový, mile ...**

UPPERCASE

[illegible]

LOWERCASE

[illegible]

LIGATURES

ff fi fl ffi ffl fi tt

ALTERNATES (SS01 & SS02)

i i í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ

HISTORICAL FORMS

r

PUNCTUATION

' " " " , " " _ - , . : ; ¿ ? ! ¡ [] () { } \ / _ « » < > • ... · — — —

SYMBOLS

||§¶©®™◇#&@*†‡^°~¤

GEOMETRICAL SHAPES (SS03)

○ ● □ ■

CASE SENSITIVE

- @ i i

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢ ₪ ₪ N° % %

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒℓđ%%

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ *f* ¤ đ

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ *f* ¤ đ

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

$$\frac{1}{2} \quad \frac{1}{3} \quad \frac{2}{3} \quad \frac{1}{4} \quad \frac{3}{4} \quad \frac{1}{8} \quad \frac{3}{8} \quad \frac{5}{8} \quad \frac{7}{8}$$

ORDINALS

$$H^a \circ N^o$$

MATHEMATICAL OPERATORS

$$/ - / \cdot \approx \neq \leq \geq < = > \neg + \pm \div \times \partial \Delta \Pi \Sigma \sqrt{\infty} \int \Omega \mu \pi$$

DIACRITICAL MARKS

0° 0° 0° " " " v v v
3 3 3 3 3

UPPERCASE

[illegible]

LOWERCASE

[illegible]

LIGATURES

ff fi fl ffi ffl fi' tt

ALTERNATES (SS01 & SS02)

i i í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ

HISTORICAL FORMS

$$f$$

PUNCTUATION

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

SYMBOLS

! / \$ % & ' () * + , - . : ;
 ! / \$ % & ' () * + , - . : ;

GEOMETRICAL SHAPES (SS03)

○ ● □ ■

CASE SENSITIVE

- @ i i

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢ ¤ % ‰ N°

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒℓđ%%

TABULAR OLDSTYLE FIGURES

0 0 I 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f ¤ ¤

TABULAR LINING FIGURES

00123456789\$€¢£¥ƒℓđ

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

 $H_{0123456789}$

NUMERATOR/DENOMINATOR

0123456789/0123456789

FRACTIONS

$$\frac{1}{2} \quad \frac{1}{3} \quad \frac{2}{3} \quad \frac{1}{4} \quad \frac{3}{4} \quad \frac{1}{8} \quad \frac{3}{8} \quad \frac{5}{8} \quad \frac{7}{8}$$

ORDINALS

 $H^{\alpha} \circ N^{\alpha}$

MATHEMATICAL OPERATORS

$$/-/\cdot\approx\neq\leq\geq<=>\neg+\pm\div\times\partial\Delta\Pi\Sigma\sqrt{\infty}\int\Omega\mu\pi$$

DIACRITICAL MARKS

0° 0' " " " v v / / / / ? ?,
 3 3 6 1 1

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, Hotcək (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, 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, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Norse, Onëipöt, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, 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, Zarma, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, case-sensitive forms, class kerning, contextual alternates, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures and tabular figures), localised forms, ordinals, stylistic sets (SS01, SS02, SS03), superiors & inferiors, ...

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 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
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Joshua Farmer

AWARDS

-Tipos Latinos 2016

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EBONY

Design Veronika Burian, José Scaglione
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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

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.