

Ronnia

A friendly humanist Sans Serif, perfect for editorial use by *TypeTogether*

ABOUT THE TYPEFACE

One of the most remarkable characteristics of this humanistic sans serif is its versatility. Ronnia's personality performs admirably in headlines, but is diffident enough for continuous text and small text alike, offering a broad range of applications, from newspaper headlines to corporate business reports.

The heavier weights deliver very cohesive shapes, and they have been successfully used for branding and newspaper headlines. Its 28 styles grant the designer a broad range of coherent color and texture variations in text blocks, necessary tools to solve complex information and editorial design problems.

Ronnia has been mainly engineered for newspaper and magazine applications manifested in its properties: economic in use, highly legible, and approaching the reader with some friendliness and charm.

Ronnia was part of the Tipos Latinos exhibition 2008 and the 23rd Biennale of Graphic Design 2008 in Brno.

The four core styles of Ronnia, have been manually hinted for better screen rendering and cross-platform consistency. Please visit our webfont service partners TYPEKIT, FONTDECK, WEBINK or contact us for self-hosting @font-face. ■

STYLES & SCRIPTS

Ronnia Thin

Ronnia Thin Italic

Ronnia Light

Ronnia Light Italic

Ronnia Regular

Ronnia Italic

Ronnia Semibold

Ronnia Semibold Italic

Ronnia Bold

Ronnia Bold Italic

Ronnia Extrabold

Ronnia Extrabold Italic

Ronnia Heavy

Ronnia Heavy Italic

Ronnia Condensed Thin

Ronnia Condensed Thin Italic

Ronnia Condensed Light

Ronnia Condensed Light Italic

Ronnia Condensed Regular

Ronnia Condensed Italic

Ronnia Condensed Semibold

Ronnia Condensed Semibold Italic

Ronnia Condensed Bold

Ronnia Condensed Bold Italic

Ronnia Condensed Extrabold

Ronnia Condensed Extrabold Italic

Ronnia Condensed Heavy

Ronnia Condensed Heavy Italic

typetogether

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La cinquième

«Je souhaite acheter un bien usagé d'un commerçant. Est-ce que je bénéficierai des garanties?»

YEAR 2: a 37% recorded improvement (€124,156)

primates & humans

Yellowstone park

I'm happy to do Whatever ☺

19 paintings in total

Un crítico cultural le sigue los pasos en BUENOS AIRES al curador cubano Gerardo...

detail & flair

Where could your talent take you?

commonly @

18/22 PT (THIN & THIN ITALIC)

RONIA LIKED IT WHEN THE ROBBERS SANG around the fire in the evenings. She sat quietly under the table, listening, until she knew all the robbers' ditties by heart. *Then she joined in, her voice clear as a bell, and Matt was astonished at his matchless child, who sang so well.* She taught herself to dance, too. If the robbers were in the mood, they would dance and leap around like madmen, and Ronia soon saw what to do. She danced and bounded and made robber leaps as well, to Matt's delight,

18/22 PT (LIGHT & LIGHT ITALIC)

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18/22 PT (REGULAR & REGULAR ITALIC)

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

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18/22 PT (BOLD & BOLD ITALIC)

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

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18/22 PT (HEAVY & HEAVY ITALIC)

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12/14 PT (LIGHT ITALIC)

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12/14 PT (SEMIBOLD ITALIC)

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12/14 PT (ITALIC)

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12/14 PT (BOLD ITALIC)

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8/10 PT (REGULAR & ITALIC)

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8/10 PT (SEMI BOLD & SEMI BOLD ITALIC)

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To nejalterantivnější, *nejexperimentálnější* a možná i nejdůležitější 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.* Konceptí 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 Adánek 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

8/10 PT (SEMIBOLD & SEMIBOLD ITALIC)

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10/12 PT (REGULAR & ITALIC)

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12/14 PT (SEMIBOLD & SEMIBOLD ITALIC)

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18/22 PT (CONDENSED THIN & CONDENSED THIN ITALIC)

RONIA LIKED IT WHEN THE ROBBERS SANG around the fire in the evenings. She sat quietly under the table, listening, until she knew all the robbers' ditties by heart. *Then she joined in, her voice clear as a bell, and Matt was astonished at his matchless child, who sang so well.* She taught herself to dance, too. If the robbers were in the mood, they would dance and leap around like madmen, and Ronia soon saw what to do. She danced and bounded and made robber leaps as well, to Matt's delight, and when afterward the robbers threw themselves down at the long table to slake

18/22 PT (CONDENSED LIGHT & CONDENSED LIGHT ITALIC)

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18/22 PT (CONDENSED REGULAR & CONDENSED REGULAR ITALIC)

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18/22 PT (CONDENSED SEMI BOLD & CONDENSED SEMI BOLD ITALIC)

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

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18/22 PT (CONDENSED HEAVY & CONDENSED HEAVY ITALIC)

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12/14 PT (CONDENSED LIGHT ITALIC)

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12/14 PT (CONDENSED ITALIC)

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12/14 PT (CONDENSED SEMIBOLD ITALIC)

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12/14 PT (CONDENSED BOLD ITALIC)

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8/10 PT (CONDENSED REGULAR & C. ITALIC)

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8/10 PT (C. SEMI BOLD & C. SEMI BOLD ITALIC)

RONIA LIKED IT WHEN THE ROBBERS SANG around the fire in the evenings. She sat quietly under the table, listening, until she knew all the robbers' ditties by heart. *Then she joined in, her voice clear as a bell, and Matt was astonished at his matchless child, who sang so well.* She taught herself to dance, too. If the robbers were in the mood, they would dance and leap around like madmen, and Ronia soon saw what to do. She danced and bounded and made robber leaps as well, to Matt's delight, and when afterward the robbers threw themselves down at the long table to slake their thirst with a tankard of beer, he bragged about his daughter.

8/10 PT (CONDENSED BOLD & C. BOLD ITALIC)

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LINING FIGURES PROPORTIONAL & TABULAR, & SLASHED ZERO	00123456789£\$¢€¥f	00123456789£\$¢€¥f
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FRACTIONS	1/2 3/4 1/6 5/7	½ ¾ ⅙ ⅚
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STYLISTIC SET 2	’ ’ ’ ’ ’ ’ ’ ’ ’ ’	’ ’ ’ ’ ’ ’ ’ ’ ’ ’

Lat

SUPPORTED LANGUAGES INCLUDE (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, punctuation and symbols, 5 sets of figures (old style, old style tabular, lining, tabular lining, small caps), fractions, superiors & inferiors, numerator & denominator, ordinals, class kerning, case sensitive characters, arrows & symbols.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, class kerning.

AVAILABLE FONT SETS:

<i>Ronnia</i>	Pro	Lat
<i>Ronnia Condensed</i>	Pro	Lat
<i>Ronnia Basic</i>	Bas	Lat
<i>Ronnia Cond Basic</i>	Bas	Lat

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.

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