

Ebony

A daringly bold sans serif, by *TypeTogether*

ABOUT THE TYPEFACE

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 at symbol, the oldstyle numbers, and the short descenders.

The predominantly slanted style of the 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 Ebony family comes in 18 styles (tending toward the heavier part of the weight spectrum), speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied screen uses.

The Ebony family is available at our webfont service partners TYPEKIT – FONTDECK or contact us for self-hosting @font-face. ■

STYLES & SCRIPTS

Ebony Thin

Ebony Thin Italic

Ebony Light

Ebony Light Italic

Ebony Regular

Ebony Italic

Ebony Bold

Ebony Bold Italic

Ebony Extrabold

Ebony Extrabold Italic

Ebony Heavy

Ebony Heavy Italic

Ebony Black

Ebony Black Italic

Ebony Ultrablack

Ebony Ultrablack Italic

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
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 đ ß @ ø æ
Á Ê Ñ Ŋ Œ Å Ğ Ĩ Ō Ū Š Ť Ž Ħ İ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ
{ [(« * & ¶ † , : ? ! § - »)] }

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Bangladesh

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18/22 PT (THIN & THIN ITALIC)

Last year, in the remote town of Sylhet, in the North-East corner of Bangladesh, I hailed a *cycle-ricksha* and asked to be taken to the house of my friend Abdul Khaled Kayed in the district of Ambar Khana. *I didn't even know the street he lived in, let alone the number of the house.* "No problem", said the *ricksha* driver, though he had never heard of my friend and was not familiar with the district. We proceeded by means of a series of encounters with shopkeepers, cafe waiters and fellow *ricksha* drivers, each one taking us a lit-

18/22 PT (LIGHT & LIGHT ITALIC)

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18/22 PT (REGULAR & ITALIC)

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18/22 PT (SEMIBOLD & SEMIBOLD ITALIC)

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18/22 PT (BOLD & BOLD ITALIC)

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18/22 PT (EXTRABOLD & EXTRABOLD ITALIC)

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18/22 PT (HEAVY & HEAVY ITALIC)

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18/22 PT (BLACK & BLACK ITALIC)

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18/22 PT (ULTRABLACK & ULTRABLACK ITALIC)

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14/16 PT (THIN & THIN ITALIC)

Last year, in the remote town of Sylhet, in the North-East corner of Bangladesh, I hailed a *cycle-ricksha* and asked to be taken to the house of my friend Abdul Khaled Kayed in the district of Ambar Khana. *I didn't even know the street he lived in, let alone the number of the house.* "No problem", said the ricksha

14/16 PT (THIN & THIN ITALIC)

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14/16 PT (REGULAR & ITALIC)

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14/16 PT (EXTRABOLD & EXTRABOLD ITALIC)

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14/16 PT (HEAVY & HEAVY ITALIC)

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14/16 PT (BLAKC & BLACK ITALIC)

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8/10 PT (LIGHT & LIGHT ITALIC)

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10/12 PT (LIGHT & LIGHT ITALIC)

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Zdálo se mu, že letí přinejmenším rychlostí světla; nějak se mu svíralo srdce, ale to dělá jen *Fitzgerald-Lorentzovo* zploštění, řekl si; musím být placatý jako lívanec. *A najednou se proti němu vyježí nesmírné skleněné hranoly; ne, jsou to jenom nekonečné hladce vybroušené roviny, jež se protínají a prostupují v břitkých úhlech jako krystalografické modely; a proti jedné takové hraně je hnán úžasnou rychlostí. "Pozor,"* zařval sám na sebe, neboť v tisícíně vteřiny se musí roztržít; ale tu již bleskově odletěl zpět a rovnou proti hrotu obrovského jehlanu; odrazil se jako paprsek a byl vržen na skleněné hladkou stěnu, smeká se podle ní, sviští do ostrého úhlu,

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10/12 PT (LIGHT & LIGHT ITALIC)

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<u>ALL CAPS</u>	¿para texto? 1708 a-b [ende]	¿PARA TEXTO? 1708 A-B [ENDE]
<u>LIGATURES</u>	flint, affect, affiliate, física	flint, affect, affiliate, física
<u>OLD STYLE FIGURES PROPORTIONAL & TABULAR</u>	0123456789£\$¢€¥ƒ	0123456789£\$¢€¥ƒ
<u>LINING FIGURES PROPORTIONAL & TABULAR</u>	0123456789£\$¢€¥ƒ	0123456789£\$¢€¥ƒ
<u>NUMERATOR / DENOMINATOR</u>	0123456789/0123456789	0123456789/0123456789
<u>ARBITRARY FRACTIONS</u>	1/2 3/4 1/6 5/7 123/456	½ ¾ ⅙ ⅚ 123/456
<u>SUPERIOR / INFERIOR</u>	H2O xb8 y35	H ₂ O x _b y ³⁵
<u>ORDINALS</u>	1o 2a	1º 2ª
<u>STYLISTIC SET 1</u>	¼ ½ ¾ ⅓ ⅔	¼ ½ ¾ ⅓ ⅔
<u>CONTEXTUAL ALTERNATES (FROM EXTRABOLD ONWARDS)</u>	Miller hail	Miller hail

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 (Castilian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

Bax

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, punctuation and symbols, 4 sets of figures (old style, old style tabular, lining, tabular lining), arbitrary fractions, superiors & inferiors, numerator & denominator, stylistic alternates, ordinals, class kerning, case sensitive characters, math symbols.

AVAILABLE FONT SETS:

Ebony

Lat

Bax

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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Ebony, Type Design:
Veronika Burian & José Scaglione
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