Ronnia

An hospitable sans, ready to serve the reader in wide editorial use.

DESIGNED BY
Veronika Burian
José Scaglione

YEAR
2007
One of the most remarkable characteristics of this humanist sans serif is its versatility. José Scaglione and Veronika Burian’s Ronnia has the kind of personality that performs admirably in headlines, but is diffident enough for continuous and small text alike.

From newspaper headlines to web text and corporate business reports, Ronnia satisfies a broad range of applications in an equal range of sizes.

Good type designers create typefaces to solve a specific problem whether that problem is aesthetic, functional, or both. Ronnia was primarily engineered for newspaper and magazine applications.

This is seen in design choices such as its space-saving ability, high legibility, and the hospitable tone with which it approaches the reader; Ronnia prides itself in being ready to serve.

Toward this end, Ronnia comes in regular and condensed widths that deliver cohesive shapes, a strong impact in the heavier weights, and clear hospitality in the lighter weights. Distinct letterforms help with quick reading, and interesting letterforms cause the reader to want to continue doing so. With this in mind, key glyphs like Ronnia ‘a’, ‘c’, ‘e’, ‘l’, ‘s’, ‘M’, and ‘G’ have enough internal space to make recognition easy and enough personality to make reading enjoyable. Ronnia benefits from a mammoth x-height to readily voice captions, tables, and other minutiae. Its 28 styles grant the designer a broad range in text blocks, from coherent colour to texture variations – necessary tools to solve complex problems involving information and editorial design.

Ronnia many OpenType features (small caps, arrows, ornaments, ligatures, info-numerals, fractions, arrows, dingbats, superior letters, stylistic alternates, and much more) are focused on two corresponding things: serving its readers and eliminating the problems plaguing editorial designers.

The complete Ronnia family, along with our entire catalogue, has been optimised for today’s varied screen uses.

### STYLES
- Thin
- Thin Italic
- Light
- Light Italic
- Regular
- Italic
- Semibold
- Semibold Italic
- Bold
- Bold Italic
- Extrabold
- Extrabold Italic
- Heavy
- Heavy Italic
- Condensed Thin
- Condensed Thin Italic
- Condensed Light
- Condensed Light Italic
- Condensed Regular
- Condensed Regular Italic
- Condensed Semibold
- Condensed Semibold Italic
- Condensed Bold
- Condensed Bold Italic
- Condensed Extrabold
- Condensed Extrabold Italic
- Condensed Heavy
- Condensed Heavy Italic
Wide
Efficace
Účelný
Kind
Humanist
Glyphs
Multifunció
UX 107
Synthetic
Helmet
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 @

PAZ ☮️ PAEACE ☮️ FRIEDEN
'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.
'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.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
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 yoga* exercises,
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 yoga exercises,
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 trail, and the yellow-bellied. The phoebe-like cry of the trail 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 Mount Lafayette.
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-
'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.
'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.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
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 yoga* exercises, he always took the same
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 yoga* exercises, he always took the same
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 trail, and the yellow-bellied. The phoebe-like cry of the trail 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 Mount Lafayette, where it ran well up toward the limit of trees. In his notes, the yellow-belly may be
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 Mount Lafayette, where it ran well up toward
Lega notað um þau mál sem að hafa máls. Tungumál er hugtak sérstakmeð sem hluti af málsamfélagi þess notað á annan hátt, eru taldir Saussure. Þeir sem að tala mál, eða sem vísindagrein af Ferdinand de nútímanum var málfræði fyrst kynnt eru þeir sem að rannsaka mál, en í gum og hugsunum. Málfræðingar lýsa hugtökum, hugmyndum, merkinorða sem notuð eru saman til þess að.


Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsumum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem visindagrein af Ferdinand de Saussure. Þeir sem að tala máls, dila nota þá á annan hátt, eru taldir með sem hluti af málsamfægljum þess máls. Tungumál er hugtak sérstaklega notað um þau máls sem að hafa hljóðkerfi. Fjölmörg tungumál eru til...

Język stowy 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 postępująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te...
RONNIA  OPEN TYPE FEATURES

SMALL CAPS
¿Para texto?
1708 A–b [Ende] H@I

ALL SMALL CAPS
¿Para texto?
1708 A–b [Ende] H@I

ALL CAPS
¿Para texto?
1708 A–b [Ende] H@I

LIGATURES
Affiliate, físics, flower, offkey

PROPORTIONAL OLDSTYLE FIGURES
0123456789$€£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)
0123456789$€£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO
00123456789$€£¥ƒ

TABULAR LINING & SLASHED ZERO
00123456789$€£¥ƒ

NUMERATOR/DENOMINATOR
\text{x67+y8 89/120}

FRACTIONS
1/2 3/4 1/4 5/7 2/9

SUPERIOR/INFERIOR
H2O x₀ y³+5

ORDINALS
1ª 2º

HISTORICAL FORMS
That is the question

STYLISTIC SET O1 (SYMBOLS)
abcdefghijklmnopqrstuvwxyz

STYLISTIC SET O2 (PUNCTUATION ALTERNATES)
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, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Friesian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich’în, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotčak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, 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, Onëipōt, Oshiwanbo, 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, Sraban, 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, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All small caps, basic ligatures, case-sensitive forms, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02), superiors & inferiors, slashed zero, class kerning, ...
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
José Scaglione

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS
- Tipos Latinos 2008
- 30 Typefaces for Corporate Design, Smashing Magazine
- 23rd Biennale of Graphic Design 2008 in Brno
- Smashing Magazine: 80 Typefaces for Professional Design
Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

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.

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.