

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 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

Multifunción

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

HEAVY 55PT

Rhythm & Reaction

HEAVY 50PT

Rhythm & Reaction

HEAVY 45PT

Rhythm & Reaction

HEAVY 35PT

Rhythm & Reaction

HEAVY 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.

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LIGHT 25/30PT

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REGULAR 25/30PT

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GERMAN 9/11PT

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 klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut National Geo-

PORTUGUESE 9/11PT

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

TURKISH 9/11PT

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

ICELANDIC 9/11PT

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 til

FRENCH 9/11PT

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

NORWEGIAN 9/11PT

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

SWEDISH 9/11PT

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

SPANISH 9/11PT

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 sus experiencias y comunicarlas a otros mediante el uso de símbolos, señales

CZECH 9/11PT

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 časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání

ITALIAN 9/11PT

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. In particolare l'arretramento dell'ugola ha reso l'essere umano ca-

POLISH 9/11PT

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 nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiivisessä kielitieteessä tutkii kieltä hieman erilaisesta näkökul-

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

¿PARA TEXTO?
1708 A–B [ENDE] H@l

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

¿PARA TEXTO?
1708 A–B [ENDE] H@l

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

¿PARA TEXTO?
1708 A–B [ENDE] H@l

LIGATURES

Affiliate, fisics, flower, offkey

Affiliate, fisics, flower, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥ƒ

00123456789\$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥ƒ

00123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

x67+y8 89/120

x⁶⁷+y⁸ 89/120

FRACTIONS

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

½ ¾ ¼ ⅚ ⅔

SUPERIOR/INFERIOR

H2O xb8 y3+5

H₂O x_b8 y³⁺⁵

ORDINALS

1a 2o

1^a 2^o

HISTORICAL FORMS

That is the question

That if the questfion

STYLISTIC SET O1 (SYMBOLS)

a b c d e f g h
i j k l m
n o p q r s t

↑ ↓ ← → ↗ ↖ ↙ ↘
⊗ ⊙ * ⊛ ⊞
□ ○ ■ ● ◂ ◃ ◅

STYLISTIC SET O2 (PUNCTUATION ALTERNATES)

, ; ' ' , " " "

, ; ' ' , " " "

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 Æ Þ S S À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ
Ń Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

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
η æ β β à á â ã ä å Æ Ç È É Ê Ë Ì Í Î Ï Ñ
Ń Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

SMALL CAPS

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 I J
Ń Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

LIGATURES

ff fi fl ffi

HISTORICAL FORMS

ſ

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

“ ” ‘ ’ ? ! [] () { } \ / - — —

PUNCTUATION ALTERNATES (SS02)

, ; ‘ ’ „ ”

SYMBOLS

! | § ¤ © ® ™ ⬢ # € @ * † ‡ ^ ° ~ • ❖

SYMBOLS (SMALL CAPS)

@ € *

ARROWS, ICONS & GEOMETRIC SHAPES (SS01)

↑ ↓ ← → ↗ ↘ ↙ ↚
☺ ☹ * ☺ ☹
◻ ○ ◼ ● ◄ ► ◆

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f % ‰

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f % ‰

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

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

ORDINALS

H a o

ORDINALS (SMALL CAPS)

H A o

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˆ ˇ ˘ ˙ ˚ ˇ ˛ ˇ ˜ ˇ ˘ ˇ ˙ ˇ ˚ ˇ ˇ ˛ ˇ ˜ ˇ ˘ ˇ ˙ ˇ ˚ ˇ ˇ ˛ ˇ ˜ ˇ ˘ ˇ ˙ ˇ ˚ ˇ

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, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (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, 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, 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, Vöro, 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 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

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RONNIA

Design: Veronika Burian, José Scaglione
www.type-together.com/ronnia-font
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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

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