

Essay

An elegant serif type intended for setting books, by Ellmer Stefan

ABOUT THE TYPEFACE

Essay is an elegant serif typeface intended for setting books, with many stylistic alternates and other typographic goodies, designed by Stefan Ellmer.

It is a highly legible text face with a natural flow of reading. This is enhanced by a slight slant of the roman, the combination of open and closed apertures and the amalgamation of organic strokes and counters with a static, fully straight baseline.

Essay Text Regular looks back to the spirit of the french Renaissance, when the roman typographic letterforms came to full emancipation. Departing from that historical reference, Essay Text gets rid of all sentimental antiquity and becomes a contemporary interpretation of the “archetypes” of that period.

Essay Text Italic refers to that more vaguely, resulting in a formalised look with fairly upright and open shapes and little cursiveness. As in the Renaissance, before the mating of roman and italic, Essay Text Italic works as a separate text face and a perfect secondary type.

The name Essay derives from the literary meaning of the word, *attempt* or *trial*. Therefore, the typeface Essay can be seen as an attempt to express an opinion about reading, the omnipresence of history, the importance of calligraphy and the importance to deviate from that calligraphic source; as well as an attempt to crystallise lettershapes in balance between convention and the designer’s personal idiom.

The Essay font is available at our webfont service partners Typekit, Fontdeck, Webink, Fonts, or contact us for self-hosting @font-face ■

STYLES & SCRIPTS

Essay Text

Essay Text Italic

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 Þ Œ Š Œ Å Q Ÿ Ł Ç

ă b c d' e f g ħ i j k l m n ō p q

r s t ũ v w x ŷ z ð ß æ œ a & e

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 Ð Æ ⇔

{[(* & g l ÷ , : @ ? ! § « * * » -)]}

€ ¤ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9 %

Nº 0 1 2 3 4 5 6 8 9 _n 1/4 3/4

☞ ☛ ☚ ☙ ☘ ☗ ☖ ☕ ☔ ☓ ☒ ☑ ☐ ☏ ☎ ☍ ☌ ☋ ☊ ☉ ☈ ☇ ☆ ★ ☄ ☃ ☂ ☁ ☀ ☔ ☓ ☒ ☑ ☐ ☏ ☎ ☍ ☌ ☋ ☊ ☉ ☈ ☇ ☆ ★ ☄ ☃ ☂ ☁ ☀

👉 ELEGANT BOOK LAYOUT 👈

$\frac{1}{2}$ teaspoon ground ginger & $\frac{1}{3}$ cup maple syrup

How much? 58.912.476?!

Oh the quart pot, pint pot & half a pint



Möbius function $\mu(n) = I$

*Incomplete Theory of Quantum Gravity**



Crackers & Party amenities

TYPOGRAPHOBIE

WOULD YOU LIKE TO BE CALLED «BELLE DE JOUR»?

Enchilada de Queso

18/22 PT (REGULAR & ITALIC)

¶ TIS A PLEASANT IMAGINATION TO FANCY A MIND exactly balanced betwixt two equal desires: for, doubtless, *it can never pitch upon either*, forasmuch as the choice and application would manifest an inequality of esteem; *and were we set betwixt the bottle and the ham*, with an equal appetite to drink and eat, there would doubtless be no remedy, but we must die of thirst and hunger. To provide against this inconvenience, the Stoics, when they are asked whence the election in the soul of two indifferent

16/20 PT (REGULAR & ITALIC)

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14/18 PT (REGULAR & ITALIC)

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8/10 PT (REGULAR & ITALIC)

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10/12 PT (REGULAR & ITALIC)

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12/14 PT (REGULAR & ITALIC)

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10/12 PT (ITALIC)

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8/10 PT (REGULAR & ITALIC)

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. Koncept 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 Adámek 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 podhoubí. Nebojí se hledat neznámé formy a mapovat neobvyklá témata. Jinou cestu alternativnímu divadlu pro děti (a mládež) už několik let prošlapává plzeňské Divadlo Alfa. Divoký Amberville je asi nejdrsnější inscenací, kterou jsem kdy v divadle pro teenagery viděl. A Hamletem mu v ničem není dlužen. Osobitý, odvážný přístup k předloze má mezi – nejen plzeňskou – mládeží silnou rezonanci. Rozpaky či dokonce odsudky si odnesl jen od starší (i kritické) generace. Vedle toho dává Alfa prostor i asijskému

10/12 PT (REGULAR & ITALIC)

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. Koncept 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 Adámek 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 podhoubí. Nebojí se hledat neznámé formy a mapovat neobvyklá témata. Jinou

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10/12 PT (ITALIC)

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SMALL CAPS	1234 charming? (âb} n*/d&e 567890€€	1234 CHARMING? (ÂB} N*/D&E 567890€€
ALL SMALL CAPS	RADIOLARIANS?	RADIOLARIANS?
ALL CAPS	¿para texto? 1708 a-b [endé]	¿PARA TEXTO? 1708 A-B [ENDÉ]
LIGATURES	Th etc. fb ffb ffh ffj ffk fft fh fj fk ft ff ffi ffi fi fl	Th &c. fb ffb ffh ffj ffk fft fh fj fk ft ff ffi ffi fi fl
DISCRETIONARY LIGATURES	ch ck ct sh sk sp st	Ĉh Ĉk Ĉt Ŝh Ŝk Ŝp Ŝt
PROPORTIONAL FIGURES	0123456789€\$¢€¥f	0123456789€\$¢€¥f
TABULAR FIGURES (SLASHED ZERO)	00123456789€\$¢€¥f	00123456789€\$¢€¥f
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789 / 0123456789
ARBITRARY FRACTIONS	1/2 3/4 1/46 5/7 26/98	½ ¾ ¼₆ ⅕₇ ²⁶⁄₉₈
SUPERIOR / INFERIOR	H₂O x _{b8} y ³⁺⁵ a ^l Index	H₂O x _{b8} y ³⁺⁵ a ^l Index
ORDINALS	1 st 2 th 3 rd M ^{ll} e 2 ^e 85 th	1 st 2 th 3 rd M ^{ll} e 2 ^e 85 th
STYLISTIC SET 1	abcdefghijklm nopqrs ABCDEFGHIJKLMN	↔ ↓ ↘ ↙ ↔ ↗ ↘ ↗ ↘ ↗ ↘ ↗ ↘ → → → → → → → → → → ◊ ◀ ▶ ▷ △ ○ □ ◀ ▶ ▲ ● ■
STYLISTIC SET 2	ABCDEFGHIJK LMNOP	🌀🌀🌀🌀🌀🌀🌀🌀🌀 — 🌀🌀🌀🌀🌀
STYLISTIC SET 3	no & yes	no & yes
STYLISTIC SET 4	A & B	A & B
STYLISTIC SET 5 (ALTERNATE HAYPHEN)	on-screen	on-screen
STYLISTIC SET 6	Que QUE	Que QUE
HISTORICAL FORMS	s U J U J	f V I V I

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Breton, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Vunjo, Welsh, Zulu

AVAILABLE FONT SETS:

Essay **Lat** **Pro**

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, discretionary ligatures, small caps, 4 sets of figures (old-style, lining, tabular lining, tabular old-style), arbitrary fractions, superiors & inferiors, language specific alternates, contextual alternates, ordinals, class kerning, case sensitive characters, arrows and ornaments.

THE DESIGNER

Ellmer Stefan (1982) grew up in the Austrian Alps, trained in analogue and digital prepress techniques. He studied Graphic Design, with growing tendencies towards Type, in Vienna, Arnheim and Leipzig.

Today based in Vienna and Oslo, he is working as an independent type designer and lecturer, trying to balance profound historical awareness with a ludic attitude and idiosyncratic necessity. At the moment deeply fascinated by the typographic lunacies of the 19th century.

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Essay, Type Design:

Ellmer Stefan

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