

# Essay Text

An elegant serif with a broad palette of typographic goodies.

DESIGNED BY

**Ellmer Stefan**

YEAR

2014

Essay Text is an elegant serif typeface by Stefan Ellmer with many stylistic alternates and other typographic niceties. It is a highly legible text face that complements the natural flow of reading.

Essay Text is intended for setting books and 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's regular style looks back to the spirit of the French Renaissance (between the 15th and early 17th centuries), when the Roman typographic letterforms became fully emancipated.

Departing from that historical reference, Essay Text rids itself of all antiquated sentimentality and becomes a contemporary interpretation of that period's archetypes.

Essay Text's italic style refers to that more vaguely, resulting in a formalised look with fairly upright and open shapes and minimal cursiveness. As in the Renaissance before the mating of roman and italic styles, Essay Text's italic works as a distinct textface and a perfect secondary type.

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

Essay Textt comes in two styles, speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied screen uses.

---

STYLES

Regular  
*Italic*

# République

# *Søsterskab*

👉 ELEGANT BOOK LAYOUT 👈

½ teaspoon ground ginger & ⅓ 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 🌀

REGULAR 25/30PT

---

And now I was on my journey, in a pair of  
*thick boots* and with a hazel stick in my hand.  
Naturally, I was going to London, which lay  
a hundred miles to the east; and it seemed

REGULAR 18/22PT

---

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 route. In fact the dog followed the route and Wilt followed

ITALIC 18/22PT

---

*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 route. In fact the dog followed the route and Wilt followed the dog. They went down past the*

REGULAR 9/11PT

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,

ITALIC 9/11PT

*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 the limit of trees. In his notes, the yellow-belly may be*

REGULAR 12/15PT

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-

ITALIC 12/15PT

*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*

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 Geographic Society seien

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 os exemplos mais marcantes que

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 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 veya Lorm'lar aracılığıyla

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað 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 í heiminum í dag, ýmist

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 durée de ces danses témoignent de

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 naturlige språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvis-

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 syftar det på det mänskliga språket

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 y sonidos registra-

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 sanskrutu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abecedy patří do období 8. století

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 capace di esprimere una

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 niekoniecznie wzbogacają

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä 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. Kognitiotiede tutkii kieltä hieman erillisestä näkökulmasta: biolingvistiikka



ALL CAPS

¿para texto?  
1708 a-b [ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

ALL SMALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

LIGATURES

The, Affiliate, físico, fjord, offkey  
Interrowhat!? WHAT!? etc.  
--- ...

The, affiliate, físico, fjord, offkey  
Interrowhat? WHAT? &c.  
-- ...

DISCRETIONARY LIGATURES

Häckeln, contact, estaño

Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒt%%

0123456789\$€¢£¥ƒt%%

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒt%%

0123456789\$€¢£¥ƒt%%

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥ƒt

00123456789\$€¢£¥ƒt

TABULAR LINING FIGURES & SLASHED ZERO

00123456789\$€¢£¥ƒt

00123456789\$€¢£¥ƒt

NUMERATOR/DENOMINATOR

345(x+y)/678, 89/120

<sup>345</sup>(x+y)/<sub>678</sub>, <sup>89</sup>/<sub>120</sub>

ARBITRARY FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⅝ ⅞₈

SUPERIOR/INFERIOR

H₂O x<sub>b8</sub> y<sup>3+5</sup> aIndex

H<sub>2</sub>O x<sub>b8</sub> y<sup>3+5</sup> aIndex

ORDINALS

1st 2nd 3rd M<sup>lle</sup> 2<sup>e</sup> 85th Ma No.

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>.

HISTORICAL FORMS

That is the question  
CAROLUM

That if the question  
CAROLVM







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, Cornish, 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, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, 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, class kerning, contextual alternates, discretionary ligatures, 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, SS03, etc), superiors & inferiors, slashed zero, ...

THE DESIGNERS

---

**Ellmer Stefan** (1982) grew up in the Austrian alps, was trained in analogue and digital prepress techniques, and studied Graphic Design with a growing tendency towards Type, in Vienna, Arnhem, and Leipzig.

Now based in 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 Ellmer is deeply fascinated by the typographic lunacies of the 19th century.

Ellmer designed and published Essay Text with TypeTogether in 2014.

CREDITS

---

*Lead design and concept*

**Ellmer Stefan**

*Engineering*

Sonja Stange

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

AWARDS

---

- Typeface Design of 2014, Communication Arts
- Rutenia 2014
- ISTD 2014 Fontshop's Best of 2014
- Typefacts' Best of 2014
- Typographica's Best of 2014
- Finalist, 2014 European Design Awards

FAMILY UPGRADES

---

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](mailto:info@type-together.com).

CUSTOM WORK

---

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

LICENSING

---

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether's online store. For other types of licences and more information, please contact us at [info@type-together.com](mailto:info@type-together.com).

TESTING OUR FONTS

---

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licences to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at [info@type-together.com](mailto:info@type-together.com).

EDUCATIONAL & CHARITY DISCOUNT

---

TypeTogether offers a 25% discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

For further information, samples, and ordering, please visit [www.type-together.com](http://www.type-together.com).

ESSAY TEXT

---

Design: Ellmer Stefan  
**[www.type-together.com/essay-text-font](http://www.type-together.com/essay-text-font)**  
©TypeTogether 2014  
Essay Text is a registered trademark of TypeTogether.  
All rights reserved.

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

---

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.