

# Sanserata

A bright and unflappable articulated sans dedicated to cheerful branding and a business casual tone.

DESIGNED BY

**Gerard Unger**

YEAR

2016

Dr Gerard Unger expands the concept of Alverata to a sans type family with Sanserata, adding particular characteristics which improve reading. Sanserata's originality does not overtly present itself at text sizes. Rather, at those sizes, it draws upon its enormous x-height, short extenders, and articulated terminals to improve readability, especially on screens. Characters flare and curve as they come to their articulated end, but a reader likely wouldn't notice. What they would notice is that their ability to take in more content in a line of text is improved because the lettershapes are more defined. Articulation also helps to get clearer text from digital sources, where rectangular endings tend to get rounded by the emission of light from the screen.

Lately there seems a whispered discontent with the lack of progress in the sans serif category. Designs can either stretch too far beyond what is accepted or be too bland to be considered new. Sanserata's strength is in being vivid and unique without being off-putting.

This bodes well for designers of paragraphs and of branding schemes since, with Sanserata's two flavors, it is well able to capture attention or simply set the tone. Sanserata's first voice is a generous, friendly, and even cheerful sans serif. But when using the alternate letterforms its voice becomes more businesslike, though still with nice curves, generous proportions, and a pleasant character.

Sanserata comes in seven weights with matching italics, covers the Latin Extended character set, and is loaded with extras. Its OpenType features allow for the implementation of typographic niceties such as small caps, both tabular and proportional lining and oldstyle figures, ligatures, alternate characters, case-sensitive variants, and fractions. The complete Sanserata family, along with our entire catalogue, has been optimised for today's varied screen uses.

For extended branding use with Sanserata, check out Alverata, the contemporary, eclectic typeface drawn from roots in Romanesque Europe.

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#### STYLES

Light

*Light Italic*

Regular

*Italic*

Medium

*Medium Italic*

Semibold

*Semibold Italic*

Bold

*Bold Italic*

ExtraBold

*ExtraBold Italic*

Black

*Black Italic*

Plenty

**Skærm**

*Identidad*

**Geschäft**

Aimée

***flaithiúil***

*Noble*

***Viral meme***

*Altruismo*

**X-BOX**

# *flare and curve*

Generous, friendly, and cheerful sans serif

## Businesslike alternates

**ee ff gg hh ii kk ll mm**  
**nn uu vv ww xx yy zz**

**AGENCY** TalkTalk wi-fi router passwords 'stolen'

# Serendipia

**VIDEO:** *boxea* contra un canguro para salvar a su perro

## 101,932 or 101,932?

# HELLO?

Løkke vil hellere lede landet end »hænge fast« i gamle valglø er

## Alverata's best friend

JUAN D. PERÓN 4190 / C1181ACH CABA / BUENOS AIRES

BLACK 55PT

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**Rhythm & Reacti-**

BLACK 50PT

---

**Rhythm & Reacti-**

BLACK 45PT

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**Rhythm & Reacti-**

BLACK 35PT

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**Rhythm & Reaction**

BLACK 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.**

LIGHT 55PT

---

Rhythm & *Reaction*

LIGHT 50PT

---

Rhythm & *Reaction*

LIGHT 45PT

---

Rhythm & *Reaction*

LIGHT 35PT

---

Rhythm & *Reaction*

LIGHT 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.

LIGHT 25/30PT

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And now I was on my journey, *in a pair of thick boots* and with a hazel

REGULAR 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel

MEDIUM 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel

SEMIBOLD 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel

BOLD 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel

EXTRABOLD 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel

BLACK 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel

LIGHT 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

REGULAR 18/22PT

---

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LIGHT 10/13PT

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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,

REGULAR 10/13PT

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LIGHT 12/15PT

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REGULAR 12/15PT

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SEMIBOLD 12/15PT

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BOLD 10/13PT

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EXTRABOLD 10/13PT

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## GERMAN 9/12PT

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

## PORTUGUESE 9/12PT

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,

## TURKISH 9/12PT

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”

## ICELANDIC 9/12PT

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.

## FRENCH 9/12PT

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

## NORWEGIAN 9/12PT

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 henviser 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

## SWEDISH 9/12PT

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, tecken-språk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begrep-

## SPANISH 9/12PT

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 ex-

## CZECH 9/12PT

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 gramati-

## ITALIAN 9/12PT

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

## POLISH 9/12PT

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

## FINNISH 9/12PT

Kieli on järjestelmä, jossa ihmisen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutussa kielissä kuuluva (auditiivisa) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielissä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri

SMALL 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

Affiliate, físico, fjord, offkey

Affiliate, físico, fjord, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒℓΔρχϵδρχ%‰

0123456789\$€¢£¥ƒℓΔρχϵδρχ%‰

TABULAR OLDSTYLE

0123456789\$€¢£¥ƒℓΔρχϵδρχ

0123456789\$€¢£¥ƒ

TABULAR LINING

0123456789\$€¢£¥ƒ

0123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

345/678, 89/120

FRACTIONS

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

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

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>8</sub> y<sup>3+5</sup> a<sub>Index</sub>

H<sub>2</sub>O x<sub>8</sub> y<sup>3+5</sup> a<sub>Index</sub>

ORDINALS

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

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>

STYLISTIC SET 01 (ALTERNATES)

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efghiklmnuvwxyz

efghiklmnuvwxyz

TURKISH/AZERI/CRIMEAN TATAR

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Kirtasiye, KIRTASIYE, KIRTASIYE

Kirtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

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Țimiș, BUCUREȘTI, MULȚUMESC

Țimiș, BUCUREȘTI, MULȚUMESC

CATALAN

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Il·lusió, COL·LABORA, CAL·LIGRAFIA

Il·lusió, COL·LABORA, CAL·LIGRAFIA





## 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, 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, denominators & numerators, fractions, alternative fractions, 5 sets of figures (hybrid, lining, tabular lining, old-style, tabular old-style), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01), superiors & inferiors, slashed zero, class kerning, ...

## THE DESIGNERS

**Dr Gerard Unger** (1942–2019) was born in The Netherlands. He studied graphic design, typography, and type design from 1963–67 at the Gerrit Rietveld Academy, Amsterdam. He was Professor of Typography at Leiden University, the Netherlands from 2006–2012, from which he also received his PhD in 2013.

Dr Unger has worked as a freelance designer since 1972 and currently teaches as visiting professor at The University of Reading, UK, Department of Typography and Graphic Communication. He has designed stamps, coins, magazines, newspapers, books, logos, corporate identities, annual reports, and many other objects, as well as many typefaces.

Dr Unger has been awarded several Dutch and international prizes and honours, such as two honorary doctorates by the universities of Hasselt, Belgium and Tallinn, Estonia. He has written articles for the trade press, and several larger publications, such as *Landscape with Letters* (1989), linking the usually limited scope of type and typography with a wider cultural view. His book *Terwijl je leest — While You Are Reading* — has been translated into Italian, English, Spanish, German, French, Korean, and Portuguese. He lectures frequently in Holland and abroad about his own work, type design, the reading process, and related subjects.

Dr Unger's typefaces published with TypeTogether include *Alverata*, *Capitolium 2*, *Coranto 2*, and *Sanserata*.

CREDITS

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*Lead design and concept*

**Dr Gerard Unger**

*Engineering*

Sonja Stange

*Quality assurance*

Azza Alameddine

*Graphic design*

Roxane Gataud

Elena Veguillas

*Copywriting*

Joshua Farmer

FAMILY UPGRADES

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SANSERATA

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Design: Dr Gerard Unger  
**[www.type-together.com/sanserata-font](http://www.type-together.com/sanserata-font)**  
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TEXT CREDITS

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*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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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.