Alverata

A contemporary, eclectic typeface drawn from roots in Romanesque Europe.

DESIGNED BY
Gerard Unger

YEAR
2014
Alverata is Dr Gerard Unger’s resolutely modern typeface inspired by his doctoral research on Romanesque type in 11th and 12th century Europe. Capital inscriptions are the basis for this face, which can be seen in its short, thorn-like serifs and flared forms. Alverata also brings in secondary considerations from the early 20th century model, but tweaks them to prevent blandness and imitation.

Alverata stretches conventional letterforms without disturbing readers with unfamiliar details. Its primary Romanesque forms are robust while refinement is shown through myriad details, such as how the curves meet stems and how terminals of curves are resolved. Alverata comes in three styles to serve a wide audience (Regular, Informal, and Irregular), each with their own purpose and feel.

The Regular sets the overall tone while the Informal style introduces an unexpected softness with such things as a single-story ‘a’ and calligraphic terminals. The Irregular style is where real distinction lies because it’s made for scenarios where combining uniqueness with eclectic historical reference is the primary goal. Curved shapes prevail in the conventional Latin lowercase, whereas straight lines and angles dominate in the uppercase. Alverata Irregular exchanges these characteristics, experimenting with the characters themselves rather than increasing their weight or creating an accompanying sans.

The secondary characteristics of the early 20th century model, mentioned earlier, are seen mostly in details and familial relation: Alverata has a large x-height, is slightly condensed, and has large interior spaces within letters. By attending to these details, Alverata performs beautifully in both digital and physical applications, delivering excellent openness and legibility in small text and proving lively and attractive at large sizes.

To complete the Alverata family, Dr Unger collaborated with Gerry Leonidas (University of Reading) and Irene Vlachou (Athens) to develop the Greek version, and with Tom Grace on the Cyrillic version.

All three styles of Alverata, along with our entire catalogue, have been optimised for today’s varied screen uses.

### STYLES

- **Light**
- **Light Italic**
- **Regular**
- **Italic**
- **Medium**
- **Medium Italic**
- **Semibold**
- **Semibold Italic**
- **Bold**
- **Bold Italic**
- **Black**
- **Black Italic**
- **Irregular light**
- **Irregular Regular**
- **Irregular Medium**
- **Irregular Semibold**
- **Irregular Bold**
- **Irregular Black**
- **Informal light**
- **Informal Regular**
- **Informal Medium**
- **Informal Semibold**
- **Informal Bold**
- **Informal Black**
Copy
machete
Smart
Přiřknout
Fun
Lingüística
flatter
Beyond
Earliest
ideally
terça-feira, 14 de janeiro de 2038

I do not know why, but suddenly I feel like chewing gum... Come on, let’s go to the supermarket.
‘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
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
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.

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Tungumál er hugtak sérstaklega hluti af málsamfélagi þess máls. Á annan hátt, eru taldir með sem þeir sem að tala mál, eða nota það dagrein af Ferdinand de Saussure. Málfræðingar eru þeir sem að dum, merkingum og hugsunum. Þess að lýsa hugtökum, hugmyn og orða sem notuð eru saman til Mál er kerfi merkja, tákna, hljóða görsel olarak aktarılır (“İşaret dili” olduğu gibi işaretler aracılığıyla veya işaret dilinde görsel olarak aktarılır). Diller, entre 3000 e 6000 línguas são usadas pela espécie humana, len jezyku jsou gramatiky sanskrtu, 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 znaki językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych 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
### ALVERATA  OPENTYPE FEATURES

**SMALL CAPS**

<table>
<thead>
<tr>
<th>¿Para texto?</th>
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<td>A–b [Ende] 26@</td>
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<tbody>
<tr>
<td>A–b [Ende] 26@</td>
<td>A–B [ENDE] 26@</td>
</tr>
</tbody>
</table>

**LIGATURES**

| afford, flagpole, affiliate | afford, flagpole, affiliate |

**PROPORTIONAL FIGURES (DEFAULT)**

| 0123456789$€£¥₣₤₧¢‰ | 0123456789$€£¥₣₤₧¢‰ |

**PROPORTIONAL OLDSTYLE FIGURES**

| 0123456789$€£¥₣₤₧¢‰ | 0123456789$€£¥₣₤₧¢‰ |

**PROPORTIONAL LINING FIGURES**

| 0123456789$€£¥₣₤₧¢‰ | 0123456789$€£¥₣₧¢‰ |

**TABULAR OLDSTYLE FIGURES**

| 0123456789$€£¥₣₧¢‰ | 0123456789$€£¥₣₧¢‰ |

**TABULAR LINING FIGURES**

| 00123456789$€£¥₣₧¢‰ | 0123456789$€£¥₣₧¢‰ |

**NUMERATOR/DENOMINATOR**

| 345/678, 89/120 | 345/678, 89/120 |

**FRACTIONS**

| 1/2 1/4 3/4 | ½ ¼ ¾ |

**SUPERIOR/INFERIOR**

| H2O xb₈ y³+₅ alIndex | H₂O x₈ y³⁺⁵ aIndex |

**ORDINALS**

| 1st 2nd 3rd Mlle 2e 85th Ma No | 1st 2nd 3rd Mlle 2º 85th Mª N° |
STYLISTIC SET 04 (ALVERATA IRREGULAR)

A E L N ô E T ...
æfgmøu ...

STYLISTIC SET 05 (ALVERATA IRREGULAR)

A E L N ô E T ...
æfgmøu ...

TURKISH/azeri/crimean tatar

Kırtasiye, kırtasiye, KİRTASIYE
Kırtasiye, KİRTASIYE, KİRTASIYE
<table>
<thead>
<tr>
<th>SUPPORTED LATIN LANGUAGES</th>
</tr>
</thead>
</table>
| 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, Hán, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-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, Makuwa, 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, Qeqchi’, Quecha, 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, Võro, Wallisian, Wallon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

<table>
<thead>
<tr>
<th>EXTENDED TYPOGRAPHIC FEATURES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>All caps, basic ligatures, case-sensitive forms, class kerning, denominators &amp; numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc), superiors &amp; inferiors, ...</td>
</tr>
</tbody>
</table>
Dr Gerard Unger (1942–2018) 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.

**THE DESIGNERS**

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**CREDITS**

- Lead design and concept
  Dr Gerard Unger

- Engineering
  Sonja Stange

- Graphic design
  Elena Veguillas

- Copywriting
  Joshua Farmer

**AWARDS**

- ISTD 2014
- Typeface Design of 2014, Communication Arts
- Rutenia 2014
- Fontshop’s Best of 2014
- Typographica’s Notable Releases of 2014
- Gold, 2015 European Design Awards
- Honourable mention, Print Magazine
- Yearbook of Type II, 2015
- TDC Tokio: Type Design Prize 2016
- 50 best typefaces, étapes magazine 2014
ALVERATA  LICENSING

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ALVERATA

Design: Dr Gerard Unger

www.type-together.com/alverata-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

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.