

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Irregular style is where real distinction lies because it's made for scenarios where combining uniqueness with eclectic historical reference is the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

Přířknout

Fun

Lingüística

flatter

Beyond

Earliest

ideally

ROMANESQUE

Main Profile level 3.1 with AAC-LC audio up to 160 Kbps, 48kHz, stereo audio in .m4v, .mp4, and .mov file formats

terça-feira, 14 de janeiro de 2038

GEWERBE

OCEANOGRAF: STORMFLODEN EFTER BODIL ER EN »HUNDREDEÅRSHÆNDELSE«

Šonedēļ gaidāms –22 grādu sals

Éphémère, la soirée

«PanEuropean: Latin, Greek & Cyrillic»

‘amoruccio’

Ano; fyziologie, slečno Gloryová, není mým řemeslem. Tak dál?

85 Stonemasons!?

R_{ts}123 £35.3 ₺67 287 \$ 24 ¢23 € 170.92

Have you seen the new Toto's pink boots?!

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

BLACK 55PT

Rhythm & Reacti-

BLACK 50PT

Rhythm & Reaction

BLACK 45PT

Rhythm & Reaction

BLACK 35PT

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.**

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MEDIUM 25/30PT

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SEMIBOLD 25/30PT

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BOLD 25/30PT

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LIGHT 18/22PT

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Rhythm & Reaction

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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 klassifiziert. Von den

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. Tungumál er hugtak sérstaklega

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 henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkelspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksem-

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, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem.

SPANISH 9/12PT

Un lenguaje (del provenzal lengatge 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

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 gramatiky sanskrtu,

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 ora-

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 nowych

FINNISH 9/12PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluva (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

SMALL CAPS

¿Para texto?
A–b [Ende] 26@

¿PARA TEXTO?
A–B [ENDE] 26@

ALL SMALL CAPS

¿Para texto?
A–b [Ende] 26@

¿PARA TEXTO?
A–B [ENDE] 26@

ALL CAPS

¿Para texto?
A–b [Ende] 26@

¿PARA TEXTO?
A–B [ENDE] 26@

LIGATURES

afford, flagpole, affiliate

afford, flagpole, affiliate

PROPORTIONAL FIGURES (DEFAULT)

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PROPORTIONAL OLDSTYLE FIGURES

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PROPORTIONAL LINING FIGURES

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TABULAR OLDSTYLE FIGURES

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TABULAR LINING FIGURES

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0123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

345/678, 89/120

FRACTIONS

1/2 1/4 3/4

½ ¼ ¾

SUPERIOR/INFERIOR

H₂O x₈ y³⁺⁵ a^{Index}

H₂O x₈ y³⁺⁵ a^{Index}

ORDINALS

1st 2nd 3rd M^{lle} 2^e 85th M^a N^o

1st 2nd 3rd M^{lle} 2^e 85th M^a N^o

STYLISTIC SET 04 (ALVERATA IRREGULAR)

A E L N Œ T ...
a e f g m q t u ...

A E L N Œ T ...
a e f g m q t u ...

STYLISTIC SET 05 (ALVERATA IRREGULAR)

A E L N Œ T ...
a e f g h m q t u ...

A E L N Œ T ...
a e f g h m q t u ...

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE, KIRTASIYE

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
I J Æ Þ Ñ Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

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 æ
þ ñ j k á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

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
I J Æ Þ Ñ Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

LIGATURES

ff fi fl ffi ffl

ALTERNATES (ALVERATA IRREGULAR, SS04 & SS05)

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

PUNCTUATION

‘ ’ “ ” „ - . : ; ? ! , # \$ % & ' () { } | / _ « » ‹ › • … † ‡

SYMBOLS

! | § ¶ © ® ™ † ‡ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

CASE SENSITIVE

— — — .

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¥ ¤ £ ¢ % %

PROPORTIONAL FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¥ ¤ £ ¢ % %

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¥ ¤ £ ¢ % %

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¥ ¤ £ ¢

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ()
H 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

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

½ ¼ ¾

ORDINALS

Nº 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

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

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, Hotcağ (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 caps, basic ligatures, case-sensitive forms, class kerning, denominators & 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 & inferiors, ...

THE DESIGNERS

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.

CREDITS

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Engineering

Sonja Stange

Graphic design

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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

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ALVERATA

Design: Dr Gerard Unger
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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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