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.

**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
'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
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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 trail, and the yellow-bellied. The phoebe-like cry of the trail 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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hluti af málsamfélagi þess máls. Annan hátt, eru taldir með sem að tala mál, eða nota það á af Ferdinand de Saussure. Þeir fyrst kynnt sem vísindagrein í nútímanum var málfræði þeir sem að rannsaka mál, en hugsunum. Málfræðingar eru hugmyndum, merkingum og til þess að lýsa hugtökum, og orða sem notuð eru saman.

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, humgyndum, merkingum og hlusnum. Málfræðingar eru þeir sem að rannsaka mál, en i núttímanum var málfræði fyrst kynnt sem visindagrein af Ferdinand de Saussure. Peir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls.

Et språk er et dynamisk sett av synlige, herbare eller fælbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til brugen 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.

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

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

Un lenguaje (del provenzal languagte 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

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
SMALL CAPS

¿para texto?
1708 A–b [ende] H@I

ALL SMALL CAPS

¿para texto?
1708 A–b [ende] H@I

ALL CAPS

¿para texto?
1708 a–b [ende] H@I

LIGATURES

Affiliate, físico, fjord, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¥/></%

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¥/>Δρχ% ό

TABULAR OLDSTYLE

0123456789$€¥/>Δρχ%

TABULAR LINING

0123456789$€¥f

NUMERATOR/DENOMINATOR

345/678, 89/120

FRACTIONS

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

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No
### Sanserata: OpenType Features

<table>
<thead>
<tr>
<th>STYLISTIC SET 01 (ALTERNATES)</th>
<th>efghiklmnuvwxzy</th>
<th>efghiklmnuvwxzy</th>
</tr>
</thead>
<tbody>
<tr>
<td>TURKISH/ AZERI/ CRIMEAN TATAR</td>
<td>Kırtasiye, KİRTASIYE, KİRTASIYE</td>
<td>Kırtasiye, KİRTASIYE, KİRTASIYE</td>
</tr>
<tr>
<td>ROMANIAN/ MOLDAVIAN</td>
<td>Timiş, BUCREŞTI, MULŢUMESC</td>
<td>Timiş, BUCREŞTI, MULŢUMESC</td>
</tr>
<tr>
<td>CATALAN</td>
<td>Il·lusió, COL·LABORA, CAL·LIGRAFIA</td>
<td>Il·lusió, COL·LABORA, CALLIGRAFIA</td>
</tr>
</tbody>
</table>
### Supported Latin Languages

<table>
<thead>
<tr>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>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, 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, 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, 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapeso, Yindjibarndi, Zapotec, Zulu, Zuni, ...</td>
</tr>
</tbody>
</table>

### 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, ...
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.
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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

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.