

SWEET® Sans



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

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

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

THE ENGRAVER’S SANS SERIF—strikingly similar to drafting alphabets of the early 1900s—has been one of the most widely used stationer’s lettering styles since about 1900. Its open, simple forms offer legibility at very small sizes. While there are digital fonts based on this style (such as Burin Sans™ and Sackers Gothic,™ among others), few offer the range of styles and weights possible, with the versatility designers perhaps expect from digital type families. Sweet Sans fills that void.

The family is based on antique engraver’s lettering templates called “masterplates.” Professional stationers use a pantograph to manually transfer letters from these masterplates to a piece of copper or steel that is then etched to serve as a plate or die. This demanding technique is rare today given that most engravers now use a photographic process to make plates, where just about any font will do. But the lettering styles engravers popularized during the first half of the twentieth century—especially the engraver’s sans—are still quite familiar and appealing.

Referencing various masterplates—which typically offer the alphabet, figures, an ampersand, and little else—Mark van Bronkhorst has drawn a comprehensive toolkit of nine weights, each offering upper- and lowercase forms, small caps, true italics, arbitrary fractions, and various figure sets designed to harmonize with text, small caps, and all-caps. The fonts are available as basic, “Standard” character sets, and as “Pro” character sets offering a variety of typographic features and full support for Western and Central European languages.

Though rich in history, Sweet Sans is made for contemporary use. It is a handsome and functional tribute to the spirit of unsung craftsmanship.

SWEET SANS**MARK VAN BRONKHORST**
DESIGN**IGINO MARINI**
LINNEA LUNDQUIST
PRODUCTION

2011



HILDEBRAND TORNADO AGENCY
SEMICOLONIAL MFG. CO. INC.
 GRAND RAPIDS

The Golfer's Choice
 FOR SPECIAL PANTS

FRANKLIN TERKLING
 SALES MANAGER



NOVEMBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Detail, "Oshichi" color woodcut by Utagawa Kuniteru (1808-1876), Japan: Masuda Shop before the Temple of the Shiba Shinmei, 1867 (Hon Yoshiharu, carver).

"Truly unbearable"
 -BOOKIEBOOK WEEKLY

"Dazzling!"
 -GLIBSON TORVILLE

Beastie

A NOVEL

FIONA SMIRKLE

**PENNY
 CANDY**

5¢

48 PT VACATIONING REGULAR

Festive fruitcake

Groundbreaking

SUPERMARKET SMALL CAPS

MEMBERSHIP ITALIC

Prized specimen

Mansion burned

ENCYCLOPEDIA SMALL CAPS

48 PT INTERMINGLE REGULAR

Plastics exports

Desired method

GRAPHIC ARTS SMALL CAPS

ADVERTISING ITALIC

Peculiar artwork

Superb qualities

MYTHOLOGICAL SMALL CAPS

48 PT HORSE SHOW REGULAR

Prodigious child

Extension cords

STRAIGHT LINE SMALL CAPS

TEAM LEADER ITALIC

Museum Exhibit

Breaking dishes

ELEGANT HATS SMALL CAPS

48 PT ORCHESTRAL REGULAR

Frightful phobia

Overweight dog

ITALIAN SHOES SMALL CAPS

SPORTY AUTO ITALIC

Employees Only

Sweet anecdote

CATCHY TUNES SMALL CAPS

48 PT AUTHORITIES REGULAR

Girls like horses

Tacky souvenirs

ONLINE POKER SMALL CAPS

MEANDERING ITALIC

A special feeling

Boyhood drama

WOODEN BATS SMALL CAPS

48 PT **SCRIMMAGES** REGULAR

Kitchen warfare

Skirmish erupts

MONEY FOUND SMALL CAPS

PROJECTILES ITALIC

Sticky meringue

Folk songs sung

FANCY HAIRDO SMALL CAPS

48 PT **GLUTEN FREE** REGULAR

Scarlet blemish

Lakeside resort

XANTHAN GUM SMALL CAPS

PHLEBOTOMY ITALIC

Vocal ensemble

Motion sickness

BICYCLE SHOP SMALL CAPS

48 PT **ABSORBENCY** REGULAR

**Irksome docent
Television show
SUBORDINATE** SMALL CAPS

REFRIGERATE ITALIC

Pinball machine

Baccalaureates

RAZZAMATAZZ SMALL CAPS

SALMONELLA REGULAR

48 PT

Ancient artifact

Biodegradation

DAYDREAMING SMALL CAPS

QUADRILLION ITALIC

Gelatinousness

Tender moment

MISANTHROPE SMALL CAPS

12/18 PT

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THE ENGRAVER’S SANS SERIF—strikingly similar to drafting alphabets of the early 1900s—has been one of the most widely used stationer’s lettering styles since about 1900. Its open, simple forms offer legibility at very small sizes. While there are digital fonts based on this style, few offer the range of styles and weights possible, with the versatility designers perhaps expect from digital type families. Sweet Sans fills that void. The family is based on antique engraver’s lettering templates called “masterplates.” Professional stationers use a pantograph to transfer letters from these masterplates to a piece of copper or steel that is then etched to serve as a plate or die. This demanding technique is rare today given that

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6/9 PT

12/18 PT

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8/12 PT

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6/9 PT

ALL CAPS

ABCDEFGHGIJKabcdefghijk → ABCDEFGHGIJKABCDEFGHIJK

ALL CAPS

¿(ABC)?def123GH@ijk\$€38 → ¿(ABC)?DEF123GH@IJK\$€38

SMALL CAPS

ABCDEFGHGIJK&abcdefghijkl → ABCDEFGHGIJK&ABCDEFGHIJKL

ALL SMALL CAPS

ABCDEFGHGIJKabcdefghijk → ABCDEFGHGIJKABCDEFGHIJKL

ALL SMALL CAPS

¿Abc? def & 123 GHijk \$12 €38 → ¿ABC? DEF & 123 GHIJK \$12 €38

LIGATURES

Offer Muffin Battle After → Offer Muffin Battle After

STYLISTIC SET 1

012345 012345 012345 → 012345 012345 012345

STYLISTIC SET 2

Banjo Carload Hyphen → Banjo Carload Hyphen

OLDSTYLE FIGURES (DEFAULT)

ABCDEabcde 0123456789 → ABCDEabcde 0123456789

TABULAR OLDSTYLE FIGURES

ABCDEabcde 0123456789 → ABCDEabcde 0123456789

LINING FIGURES

ABCDEabcde 0123456789 → ABCDEabcde 0123456789

TABULAR LINING FIGURES

ABCDEabcde 0123456789 → ABCDEabcde 0123456789

ALL CAP FIGURES

ABCDEabcde 0123456789 → ABCDEABCDE 0123456789

FRACTIONS

1/2 23/87 8/5 239/348 → ½ ²³/₈₇ ₈/₅ ²³⁹/₃₄₈

SUPERSCRIPT / SUPERIOR

1^o 1^a 1st Mrs \$^{8.95} footnote.¹⁸ → 1^o 1^a 1st Mrs \$^{8.95} footnote.¹⁸

SUBSCRIPT / INFERIOR

H₂O Polo Tournament → H₂O Polo Tournament

NOTE AVAILABILITY OF OPENTYPE FEATURES SUBJECT TO APPLICATION SUPPORT

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z
LOWERCASE	abcdefghijklmnopqrstuvwxyz
OLDSTYLE FIGURES, ETC.	0123456789 \$¢€£¥ƒ§#%‰°
LINING FIGURES, ETC.	0123456789 \$¢€£¥ƒ§#%‰
PUNCTUATION, ETC.	.,:;!?"'”‘’“”„,„‹›«»--—_...()[]{}\\/*•@©®™®¶†‡ℓ€
LIGATURES	ßfiflffffiffll
EXTENDED UPPER CASE	ÁÀÂÃÄÅÇÈÉÊËÌÍÎÏŁÑÓÒÔÕÖØŠÚÛÜÝŽžĐƆÆœ
EXTENDED LOWER CASE	áàâãäåçéèêëìíîïłñóòôõöøšúûüýžžđƆæœ
FLOATING ACCENTS	ˆ ˜ ˘ ˙ ˚ ˛ ˜ ˘ ˙ ˚ ˛
SUPER- AND SUBSCRIPT	(\$¢€£¥#%.,-) 0 ¹²³⁴⁵⁶⁷⁸⁹ 0 ₁₂₃₄₅₆₇₈₉
FRACTIONS	1/2 1/4 3/4 1/3 2/3 1/8 3/8 5/8 7/8 0 ¹²³⁴⁵⁶⁷⁸⁹ /0 ₁₂₃₄₅₆₇₈₉
SUPERSCRIPT MINUSCULES	abdehilmnorst
MATH	+ − × ÷ = ≈ ≠ ± < > ≤ ≥ ¬ · ~ ^ μ π Δ Ω Π Σ ∫ ∂ ∞ ∅ √
NOTE	ACCESS TO SOME CHARACTERS SUBJECT TO APPLICATION SUPPORT OF OPENTYPE FEATURES
LANGUAGES SUPPORTED	ALBANIAN, BASQUE, CATALAN, CORNISH, DANISH, DUTCH, ENGLISH, ESTONIAN, FAROESE, FINNISH, FRENCH, GALICIAN, GERMAN, ICELANDIC, INDONESIAN, IRISH, ITALIAN, MALAY, MANX, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, OROMO, PORTUGUESE, SOMALI, SPANISH, SWAHILI, AND SWEDISH



UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

OLDSTYLE FIGURES, ETC. 0123456789 \$¢€£¥ƒ§#%‰°

LINING FIGURES, ETC. 0123456789 \$¢€£¥ƒ§#%‰

PUNCTUATION, ETC. .,:;!?'”‘’“”„„,‹›«»--—_...()[]{}\/*•@©®™®¶†‡ℓe

EXTENDED UPPERCASE ÁÀÂÃÄÅÇÈÉÊËÏÎÏŁŃÓÒÔÕÖØŠÚÛÜÝŽǼǾ

EXTENDED LOWERCASE áàâãäåçèéêëïîïłńóòôõöøšúûüýžǽǿ

FLOATING ACCENTS ˆ ˜ ˘ ˙ ˚ ˛ ˜ ˘ ˙ ˚ ˛

SUPER- AND SUBSCRIPT (\$¢€£¥#%.,-) 0123456789⁰0123456789₀

FRACTIONS 1/2 1/4 3/4 1/3 2/3 1/8 3/8 5/8 7/8 0123456789/0123456789

SUPERSCRIP MINUSCULES abdehilmnorst

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

NOTE ACCESS TO SOME CHARACTERS SUBJECT TO APPLICATION SUPPORT OF OPENTYPE FEATURES

LANGUAGES SUPPORTED ALBANIAN, BASQUE, CATALAN, CORNISH, DANISH, DUTCH, ENGLISH, ESTONIAN, FAROESE, FINNISH, FRENCH, GALICIAN, GERMAN, ICELANDIC, INDONESIAN, IRISH, ITALIAN, MALAY, MANX, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, OROMO, PORTUGUESE, SOMALI, SPANISH, SWAHILI, AND SWEDISH



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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

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

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

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