

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



---

Sweet Sans Hairline	HAIRLINE SMALL CAPS
<i>Sweet Sans Hairline Italic</i>	<i>HAIRLINE ITALIC SMALL CAPS</i>
Sweet Sans Extra Thin	EXTRA THIN SMALL CAPS
<i>Sweet Sans Extra Thin Italic</i>	<i>EXTRA THIN ITALIC SMALL CAPS</i>
Sweet Sans Thin	THIN SMALL CAPS
<i>Sweet Sans Thin Italic</i>	<i>THIN ITALIC SMALL CAPS</i>
Sweet Sans Extra Light	EXTRA LIGHT SMALL CAPS
<i>Sweet Sans Extra Light Italic</i>	<i>EXTRA LIGHT ITALIC SMALL CAPS</i>
Sweet Sans Light	LIGHT SMALL CAPS
<i>Sweet Sans Light Italic</i>	<i>LIGHT ITALIC SMALL CAPS</i>
Sweet Sans Regular	REGULAR SMALL CAPS
<i>Sweet Sans Italic</i>	<i>ITALIC SMALL CAPS</i>
Sweet Sans Medium	MEDIUM SMALL CAPS
<i>Sweet Sans Medium Italic</i>	<i>MEDIUM ITALIC SMALL CAPS</i>
<b>Sweet Sans Bold</b>	<b>BOLD SMALL CAPS</b>
<b><i>Sweet Sans Bold Italic</i></b>	<b><i>BOLD ITALIC SMALL CAPS</i></b>
<b>Sweet Sans Heavy</b>	<b>HEAVY SMALL CAPS</b>
<b><i>Sweet Sans Heavy Italic</i></b>	<b><i>HEAVY ITALIC SMALL CAPS</i></b>

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 Kunitaru (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

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 an antique engraver's lettering templates called “masterplates.” Professional sta

*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 an antique engraver's lettering templates called “masterplates.” Professional sta*

8/12 PT

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 TEM

*PLATES 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*

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 most engravers now

*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 most engravers now*

6/9 PT

12/18 PT

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 an antique engraver’s lettering templates called “masterplates.” Professional sta

*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 an antique engraver’s lettering templates called “masterplates.” Professional sta*

8/12 PT

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 TEM

*PLATES 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 PHOTOGRAPH*

*ic 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*

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 most engravers now

*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 most engravers now*

6/9 PT



12/18 PT

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 an antique engraver's lettering templates called “masterplates.” Professional sta

*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 an antique engraver's lettering templates called “masterplates.” Professional sta*

8/12 PT

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 TEM

*PLATES 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*

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 most engravers now

*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 most engravers now*

6/9 PT

12/18 PT

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

*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*

8/12 PT

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 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*

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 most engr

*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 most engr*

6/9 PT

12/18 PT

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

*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*

8/12 PT

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 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

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 most engr

*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 most engr*

6/9 PT

12/18 PT

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.”

*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.”*

8/12 PT

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 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

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

*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*

6/9 PT

12/18 PT

**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.”

*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.”*

8/12 PT

**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 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—ESPECIAL**

**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

*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*

6/9 PT

12/18 PT

**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.”

*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.”

8/12 PT

**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 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—ESPECIAL**

**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

*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

6/9 PT

12/18 PT

**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 “master**

***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 “master***

8/12 PT

**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 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—ESPECIAL**

**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 g**

***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. It s 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 g***

6/9 PT





ALL CAPS

ABCDEFGHGIJKabcdefghijk → ABCDEFGHIJKABCDEFGHIJK

ALL CAPS

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

SMALL CAPS

ABCDEFGHGIJK&abcdefghijkl → ABCDEFGHIJK&ABCDEFGHIJKL

ALL SMALL CAPS

ABCDEFGHGIJKabcdefghijklm → ABCDEFGHIJKABCDEFGHIJKLM

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<sup>o</sup> 1<sup>a</sup> 1<sup>st</sup> Mrs \$<sup>8.95</sup> footnote.<sup>18</sup> → 1<sup>o</sup> 1<sup>a</sup> 1<sup>st</sup> Mrs \$<sup>8.95</sup> footnote.<sup>18</sup>

SUBSCRIPT / INFERIOR

H<sub>2</sub>O Polo Tournament → H<sub>2</sub>O Polo Tournament

NOTE AVAILABILITY OF OPENTYPE FEATURES SUBJECT TO APPLICATION SUPPORT



UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
OLDSTYLE FIGURES, ETC.	0123456789 \$¢€£¥ƒ§#%‰°
LINING FIGURES, ETC.	0123456789 \$¢€£¥ƒ§#%‰
PUNCTUATION, ETC.	.,;:!?ıç””‘’“”„,„‹›«»--—_...()[]{}\\/*•@©®™®¶†‡ℓe
EXTENDED UPPERCASE	ÁÀÂÃÄÅÇÈÉÊËÌÍÎÏŁŃÓÒÔÕÖØŠÚÛÜÛÝŸŽƆƆÆŒ
EXTENDED LOWERCASE	áàâãäåçèéêëìíîïłńóòôõöøšúûüÛýÿžƆƆæœ
FLOATING ACCENTS	ˆ ˜ ˘ ˙ ˚ ˛ ˜ ˘ ˙ ˚ ˛
SUPER- AND SUBSCRIPT	(\$¢€£¥#%.,-) 0123456789 <sup>0</sup> 0123456789 <sub>0</sub>
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

**Thanks** ROBERT STEFFENS & LISA STEFFENS  
 The Cronite Company, Inc.

IGINO MARINI, iKern.com  
 Type metrics & engineering

LINNEA LUNDQUIST  
 Quality assurance

NANCY SHARON COLLINS, Stationer  
 nancysharoncollinsstationer.com

STEPHEN COLES  
 Consultant & copywriter

**Type** This specimen is set in SWEET® Sans.

**MVBfonts.com**

Copyright © 2011 Markanna Studios Inc. dba MVB Fonts.

This PDF document is provided to you for evaluation purposes only. You may reproduce this document on a personal printer, and you may distribute this PDF document to others, provided that you do not alter the document and that the copyright and trademark notices remain intact.

Sweet and MVB are registered trademarks of Markanna Studios Inc. OpenType is a registered trademark of Microsoft Corporation. Burin Sans and Sackers Gothic are trademarks of Monotype Imaging. Other trademarks are the property of their respective owners.

MVB Fonts assumes no liability for inadvertent inaccuracies or typographical errors that might be found in this document. The names of individuals and/or businesses used in typographic illustrations are intended to be fictitious. Any similarity to persons, living or dead, and/or actual places, addresses, business names, trademarks or trade names is unintentional and purely coincidental. Product characteristics, content and availability are subject to change without notice.



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

