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# Sanomat Sans Collection

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Sanomat Sans is a geometric sans serif with both display and text variants, originally designed for Sami Valtere's redesign of *Helsingin Sanomat*, Finland's most respected national newspaper. A large-format broadsheet since its founding under the name *Päivälehti* in 1998, the newspaper relaunched in the smaller tabloid format in January 2013. The sharp elegance of Sanomat Sans helped retain the feeling of a quality newspaper in the smaller format, while Sanomat Sans Text is a workhorse, bringing clarity and legibility to smaller sizes.

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**PUBLISHED**  
2015

**DESIGNED BY**  
CHRISTIAN SCHWARTZ & VINCENT CHAN  
STENCIL BY MIGUEL REYES

**34 STYLES**  
2 FAMILIES

**FAMILIES**  
SANOMAT SANS  
SANOMAT SANS TEXT

The display family of Sanomat Sans has nine weights plus a stencil variant, all with italics. Sanomat Sans Text features seven weights, also with italics. Both families include an extensive set of alternate forms, giving the typeface a chameleon-like ability to change tone and personality. To counter the potentially monotonous texture caused by the many repeating letters in Finnish words, the shapes of bowls are subtly asymmetrical, more like a humanist sans than a typical geometric.

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# Sanomat Sans

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Sanomat Sans is a straightforward geometric sans serif, originally designed for display usage in *Helsingin Sanomat*, Finland's most widely-read newspaper. The sharp points on diagonal characters reference the iconic architectural lettering in Helsinki's main square, close to the newspaper's offices. To temper the monotonous texture caused by the many repeating letters in Finnish words, the bowls have a general asymmetry, giving the face a warm tone more typical of a humanist sans.

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**PUBLISHED**  
2015

**DESIGNED BY**  
CHRISTIAN SCHWARTZ & VINCENT CHAN  
STENCIL BY MIGUEL REYES

**20 STYLES**  
10 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERScript/SUBSCRIPT

The ten weights of the Sanomat Sans family grew out of the need to express many different personalities in the newspaper's various offerings: from punchy bold weights, including a Stencil Black, for the younger readership of the weekly magazine *Nyt* to sophisticated thin weights for the more literary flavor of the monthly *Kuukausiliite*. Additionally, an exhaustive set of alternates makes the family something of a chameleon: pointed diagonals like those on the **A** **V** and **7** have blunted alternates, allowing for a quieter, less overtly elegant tone; simplified forms for **K W M** and **y**, on the other hand, serve to turn up the elegance; non-descending **Q** and **J** forms allow tight leading in all caps; and a handful of lowercase alternates make the italic feel much more cursive. See pages 16–19 of this specimen for examples of how these alternates can be combined to fine-tune the personality of a piece of text.

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Sanomat Sans Hairline

*Sanomat Sans Hairline Italic*

Sanomat Sans Thin

*Sanomat Sans Thin Italic*

Sanomat Sans Extra Light

*Sanomat Sans Extra Light Italic*

Sanomat Sans Light

*Sanomat Sans Light Italic*

Sanomat Sans Regular

*Sanomat Sans Regular Italic*

**Sanomat Sans Medium**

***Sanomat Sans Medium Italic***

**Sanomat Sans Bold**

***Sanomat Sans Bold Italic***

**Sanomat Sans Extra Bold**

***Sanomat Sans Extra Bold Italic***

**Sanomat Sans Black**

***Sanomat Sans Black Italic***

**Sanomat Sans Stencil Black**

***Sanomat Sans Stencil Black Italic***

CULMINATION  
Temporaneous

SANOMAT SANS HAIRLINE, 70 PT

AVANGUARDIE  
*Carrickmacross*

SANOMAT SANS HAIRLINE ITALIC, 70 PT

SILHOUETTED  
Anspråkslösare

SANOMAT SANS THIN, 70 PT

ÎNTÂMPĂTOR  
*Tónlistarmaður*

SANOMAT SANS THIN ITALIC, 70 PT

MAGMASØJLE  
Chorégraphies

SANOMAT SANS EXTRA LIGHT, 70 PT

*PRESIDENTIAL*  
*Katzenjammer*

SANOMAT SANS EXTRA LIGHT ITALIC, 70 PT

NIGHTSHADE  
Prawidłowości

SANOMAT SANS LIGHT, 70 PT

*RICOSTRUITO*  
*Protagonizada*

SANOMAT SANS LIGHT ITALIC, 70 PT [ALTERNATE a t]

GLEZNIECĪBĀ  
Xenodochium

SANOMAT SANS REGULAR, 70 PT

ZAHRANIČNÍ  
*Matkapuhelin*

SANOMAT SANS REGULAR ITALIC, 70 PT [ALTERNATE M N Z a e l k u]

AÑADIENDO  
Puissamment

SANOMAT SANS MEDIUM, 70 PT [ALTERNATE t]

***ENLIGHTENS***  
***Retroactively***

SANOMAT SANS MEDIUM ITALIC, 70 PT

**GARANCIÁK**  
**Bookmaking**

SANOMAT SANS BOLD, 70 PT [ALTERNATE K g k]

***IZMIŠLJENIH***  
***Gelijkmattige***

SANOMAT SANS BOLD ITALIC, 70 PT

**BALACLAVA**  
**Dramaturgo**

SANOMAT SANS EXTRA BOLD, 70 PT

***POZDÍŽNEJ***  
***Collaborate***

SANOMAT SANS EXTRA BOLD ITALIC, 70 PT [ALTERNATE J e I]

**NOTEBOOK**  
**Gooseberry**

SANOMAT SANS BLACK, 70 PT [ALTERNATE Y]

***SALTWATER***  
***Montpellier***

SANOMAT SANS BLACK ITALIC, 70 PT [ALTERNATE W]

**QUIXOTISM**  
**Parámetros**

SANOMAT SANS STENCIL BLACK, 70 PT [ALTERNATE Q]

***REGIONALS***  
***Forskjellige***

SANOMAT SANS STENCIL BLACK ITALIC, 70 PT



THIRTY HYDROGEN DISULFIDE REAGENTS  
Modernās arhitektūras pirmajiem meistariem  
*LE FONCTIONNEMENT DE LA RÉPUBLIQUE*  
*Virtuoso aptitude, energy, groove, and speed*

SANOMAT SANS HAIRLINE, HAIRLINE ITALIC, 24 PT

UN CERTAIN NOMBRE DE PERSONNAGES  
Coinage of the word "praxeology" has often  
*FÖRSÄLJNINGSMÄSSIGT BLEV BOKEN ETT*  
*Bár területének csak 20%-a áll művelés alatt*

SANOMAT SANS THIN, THIN ITALIC, 24 PT

RULED IN 1936, AND ENTERED INTO LAW  
The minimalist design of our leather goods  
*ONE TRUTH CANNOT BE DISTINGUISHED*  
*Kant's distinction between an abstract kind*

SANOMAT SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, 24 PT

HOUSE BILL RATIFIED WITH  $\frac{2}{3}$  IN FAVOR  
Il 1º gennaio 1907 nasce il Commonwealth  
*DREI TAGE NACH DEM ZYKLON SIND DIE*  
*Maciunas, Metts, Christo & Jeanne-Claude*

SANOMAT SANS LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE &]

OKREM INÉHO JE KRAJINA ROZDELENÁ  
Međunarodnom nizu predavanja u Rujan  
*COMPARING HIS INTONATION & STYLE*  
*A large number of patronymic surnames*

SANOMAT SANS REGULAR, REGULAR ITALIC, 24 PT

ÍSLENSKRAR BÓKMENNTAARFLEIÐAR  
Prominent Eastern Pennsylvania twang  
*MATERIALENE ER VEDLIKEHOLDSFRIE*  
*A 60 degree rotation of cardinal points*

SANOMAT SANS MEDIUM, MEDIUM ITALIC, 24 PT

CHEMITHERMOMECHANICAL PULPS  
Robôs podem substituir funcionários  
*ÇOCUKLUK DÜNYASINA YÖNELİKTİR*  
*Lille område beboet uafbrudt i 500 år*

SANOMAT SANS BOLD, BOLD ITALIC, 24 PT

STAPLE IN ALL HIS PERFORMANCES  
Finally, Johan Ahlström's 2005 novel  
*PRŮBĚH VÁLEČNÉHO KONFLIKTU JE*  
*Kai stūmoklis vėl pasiekia kraštutinį*

SANOMAT SANS EXTRA BOLD, EXTRA BOLD ITALIC, 24 PT

**MŁODZI ZAKOCHALI SIĘ W SOBIE I**  
**Încercând, la rândul meu, să găsesc**  
**LOWER MISSISSIPPI DELTA REGION**  
**Os sete erros da política econômica**

SANOMAT SANS BLACK, BLACK ITALIC, 24 PT

**BERG WAS BORN ON 17 APRIL 1947**  
**Konuşanı 2008 yılındaki rakamlara**  
**OMKRING 28% AV TVILLINGPARER**  
**In 1977, Hayek was contacted by the**

SANOMAT SANS STENCIL BLACK, STENCIL BLACK ITALIC, 24 PT

JUST AS MUCH OF QUANTIFIED KNOWLEDGE depends upon a subject's *idiosyncratic & fundamental* nature; the latter is **knowingly capable** of receiving some modification or other from the presence of objects. As Kant wrote in 1770, "Whatever knowledge is exempt from such subjective condition regards the object only," it is plain that what is sensuously thought is *the representation of things* as they appear, while

SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [NO ALTERNATES]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [STYLISTIC SET 01: K k y, SET 02: W, SET 03: M]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 02: W, SET 03: M, SET 16: blunt points on diagonals]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 01: K k y, SET 02: W, SET 03: M, SET 06: roman a g, SET 07: t]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 04: J Q, SET 05: roman g, SET 10: italic a]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [NO ALTERNATES]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 02: w, SET 12: y, SET 13: italic & k, SET 14: roman k]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 16: blunt points on diagonals]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [NO ALTERNATES]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 06: roman a g, SET 08: l]

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SANOMAT SANS REGULAR, REGULAR ITALIC, BOLD, 18 PT [SET 11: italic a d e f l u, SET 12: round y, SET 13: italic & k, SET 14: roman k]

Onderhoudsdiensten

SANOMAT SANS HAIRLINE, 50 PT

Informationsgrundlag

SANOMAT SANS THIN, 50 PT

Centrosymmetrically

SANOMAT SANS EXTRA LIGHT, 50 PT [ALTERNATE I]

Dendrochronologist

SANOMAT SANS LIGHT, 50 PT [ALTERNATE g]

Brandbeschleuniger

SANOMAT SANS REGULAR, 50 PT

Ethnomathematics

SANOMAT SANS MEDIUM, 50 PT

Stillebensmåleriet

SANOMAT SANS BOLD, 50 PT [ALTERNATE a t]

Odczasownikowy

SANOMAT SANS EXTRA BOLD, 50 PT

Biotechnological

SANOMAT SANS BLACK, 50 PT

Dialectiquement

SANOMAT SANS STENCIL BLACK, 50 PT [ALTERNATE a]



*Investeringskostnader*

SANOMAT SANS HAIRLINE ITALIC, 50 PT

*Monophthongization*

SANOMAT SANS THIN ITALIC, 50 PT

*Buckminsterfullerene*

SANOMAT SANS EXTRA LIGHT ITALIC, 50 PT

*Framkvæmdaráðinu*

SANOMAT SANS LIGHT ITALIC, 50 PT

*Havermoutmengsel*

SANOMAT SANS REGULAR ITALIC, 50 PT [ALTERNATE a e u l]

*Intentionnellement*

SANOMAT SANS MEDIUM ITALIC, 50 PT

*Handwoordeboek*

SANOMAT SANS BOLD ITALIC, 50 PT

*Accommodations*

SANOMAT SANS EXTRA BOLD ITALIC, 50 PT [ALTERNATE a]

*Donaueschingen*

SANOMAT SANS BLACK ITALIC, 50 PT

*Unidimensionale*

SANOMAT SANS STENCIL BLACK ITALIC, 50 PT

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# Sanomat Sans Text

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Sanomat Sans Text was drawn for *Helsingin Sanomat*, Finland's most widely-read quality newspaper, where it made its debut in 2013. This family was one of three typeface families created by Commercial Type for a top-to-bottom redesign of the newspaper headed up by creative director Sami Valtere. Based on the elegant forms of Sanomat Sans, Sanomat Sans Text is a true workhorse, designed for info graphics, maps, television schedules, as well as the newspaper's apps and website.

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**PUBLISHED**  
2015

**DESIGNED BY**  
CHRISTIAN SCHWARTZ & VINCENT CHAN

**14 STYLES**  
7 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
TABULAR LINING FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERScript/SUBSCRIPT

Sanomat Sans Text features seven weights, from a Light to an Extrabold, all fine-tuned to work well at small sizes both on paper and on screen. The open terminals and simplified forms preserve legibility at all sizes, while idiosyncratic forms like the lowercase **g** give personality and prevent monotony in reading. Tabular figures allow for use in typesetting intensive data, and a similarly large set of alternates allow Sanomat Sans Text to be nearly as much of a chameleon as its headline counterpart. See pages 12–13 of this specimen for examples of how the alternate forms, particularly in the italics, can change the tone and feeling of a piece of text.

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Sanomat Sans Text Light

*Sanomat Sans Text Light Italic*

Sanomat Sans Text Book

*Sanomat Sans Text Book Italic*

Sanomat Sans Text Regular

*Sanomat Sans Text Regular Italic*

Sanomat Sans Text Medium

*Sanomat Sans Text Medium Italic*

Sanomat Sans Text Semibold

*Sanomat Sans Text Semibold Italic*

Sanomat Sans Text Bold

*Sanomat Sans Text Bold Italic*

Sanomat Sans Text Ultra Bold

*Sanomat Sans Text Ultra Bold Italic*

BESPOKE KNITS & QUILTED GOODS ARE PROCURED  
Það leggst vel í hann að vera orðinn staðarlistamaður  
*Ce fut en 1721 que l'université obtint du pape Jean XXII*

SANOMAT SANS TEXT LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE K Q g l, ITALIC a]

TÜRKIYE'DE 9 ÖZEL MÜZE VAR, BUNLARIN SADECE  
In 1911 krijgt popoptical-art navolging in Frankrijk onder  
*Cel mai aşteptat film românesc al anului, va fi lansat*

SANOMAT SANS TEXT BOOK, BOOK ITALIC, 18 PT

HIGH COST OF MOBILE-FORWARD DEVELOPMENT  
And the west wall glowed in a brilliant luminescence  
*La nuova comunità, scrive Sonnino, «non disporrà di*

SANOMAT SANS TEXT REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE M, ITALIC a]

A SUDDEN STILLNESS IN THE RHYTHM OF THINGS  
Vjolin li għandu 300 sena u li jiswa' €100 miljuni, ser  
*Sammen med sine to brødre startet han tidsskriftet*

SANOMAT SANS TEXT MEDIUM, MEDIUM ITALIC, 18 PT [ALTERNATE ITALIC a d e f]

WORK BEGAN AS EARLY AS THE SUMMER OF 1972  
De kern van deze sambasoort is over het algemeen  
*Asked her committee to re-evaluate over 200 cases*

SANOMAT SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, 18 PT

DER 1951 GEBORENE JOSEPH WON IST EINER DER  
A market capitalisation of £467.8 million as of 2011  
*Pierre wywarł duży wpływ na surrealistów i do dziś*

SANOMAT SANS TEXT BOLD, BOLD ITALIC, 18 PT

FUNCIONÁRIOS DA SECRETARIA DOS NEGÓCIOS  
Justices will convene to discuss prior decisions on  
*Suomessa elokuvateattereista on tullut erityisesti*

SANOMAT SANS TEXT EXTRA BOLD, EXTRA BOLD ITALIC, 18 PT [ALTERNATE J]

SANOMAT SANS TEXT REGULAR, REGULAR ITALIC, SEMIBOLD, 16/19 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, **the funded debt** of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336, whereas the unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following

SANOMAT SANS TEXT BOOK, BOOK ITALIC, MEDIUM, 11/13 PT

### The Psychology of Beauty

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: a prime example of Fechner's "aesthetics from above and from below."

### Methodologies

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice—why beauty should need for its understanding also an aesthetics "von unten." The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real

SANOMAT SANS TEXT REGULAR, REGULAR ITALIC, SEMIBOLD, 11/13 PT

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SANOMAT SANS TEXT BOOK, BOOK ITALIC, MEDIUM, 10/12 PT

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SANOMAT SANS TEXT REGULAR, REGULAR ITALIC, SEMIBOLD, 10/12 PT

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SANOMAT SANS TEXT BOOK, BOOK ITALIC, MEDIUM, 9/11 PT

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ABOUT THE DESIGNERS

**Christian Schwartz** (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper\**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.

**Vincent Chan** trained as a graphic designer at Monash University in Melbourne and worked as a type designer at Commercial Type in New York in 2012–13. He is a PhD candidate and teaching associate at Monash University.

**Miguel Reyes** (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel began working with Commercial Type at the beginning of 2013, and became a staff designer later that year. His work has been honored by the Latin American Biennial of Typography and by the Fine Press Book Association.