West

JBA
22

West ™

A compelling mix of conciseness and pragmatism.

Daniel Perraudin reinterprets the geometric sans serifs concept in a contemporary and original way.

Design
Daniel Perraudin

Mastering, Production
Christoph Koeberlin

Marketing
Daniel Perraudin Naming,
Copywriting
Ivo Gabrowitsch Copywriting,
Imagery, Specimen
Anja Knust Graphic Design,
Artwork, Imagery
Keenly Motion Design
Lucy Beckley English Translation

Awards
JBA 22
Joseph Binder Award 2022
Bronze

Design Period
2014—2021

Release History
Version 1.000; May 31, 2021

Languages
94 Latin → page 8

Glyphs Per Font
754 → page 9

18 Styles
9 upright weights and corresponding italics → page 5

Trademarks
West™ is a trademark of
Fontwerk GmbH

Formats
Static .otf, .woff2; Variable .ttf,
.woff2; Additional formats on
request → page 14

Variable Fonts
Included in the Family package
at no extra cost. 2 axes: weight,
angle of the slope; Web file size
.woff2: 121 KB

Licensing
Trial Free test license, Base
Includes Desktop, Web and
Social Media use, Extended
Larger volume, App or Audio-
Visual, Additional licenses on
request → page 14

Modifications, Extensions
Available on request

Recommended Use
Advertising & Packaging
Editorial & Publishing
Logo, Branding & CI
Fashion
Wayfinding & Signage

Contact
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Available exclusively from
fontwerk.com/fonts/
west

Bold 50 pt, Bold 16 pt, Regular
16 pt, Bold 10 pt, Regular 10 pt

Östlicher Divan

Minster Abbey & London

Inghouse Electric

END GIRLS, 1984

Side Story

Land WS—61 Sea King

Bromwich Albion & Ham United

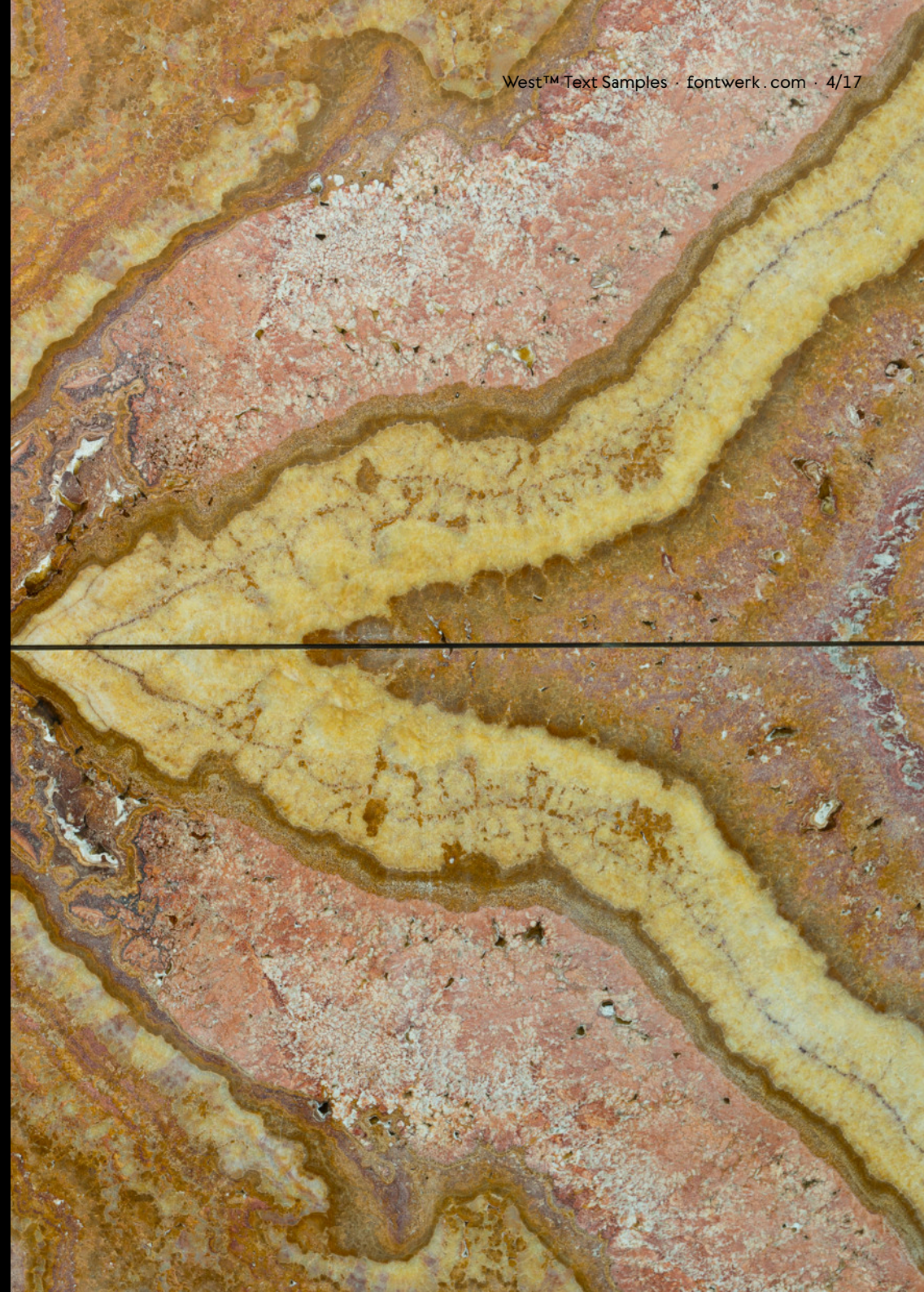**Lothian Question**

Bam & Dr. Motte

African Ladyfish

Fälischer Friede 24.10.1648

COAST

Jet Airlines

8th Street—New York Aquarium

Highland White-Terrier

West Hairline · *Hairline Italic*
West Thin · *Thin Italic*
West ExtraLight · *ExtraLight Italic*
West Light · *Light Italic*
West Regular · *Italic*
West Medium · *Medium Italic*
West Bold · *Bold Italic*
West ExtraBold · *ExtraBold Italic*
West Black · *Black Italic*

Available in 18 static styles and one variable font.

BER →CDG↓

↑PMO←JFK

diesdas
analogue

Medium Italic 30 pt, Tracking −50%

ExtraBold All Caps 80 pt, Thin 80 pt

Hairline All Caps 70 pt, ExtraLight All Caps 70 pt

Bold 70 pt, Regular All Caps 18 pt

Orb
fest
YERBA BUENA GARDENS

25

PODIUM
QUNSTEN
PERFORMINQ
ARTS QOUNCIL

20 Mil Léguas Submarinas

ExtraBold 56 pt, Português

The year 1866 was signalized by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Bold 21.5 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der verschiedenen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger

Zeit schon waren mehrere Schiffe auf hoher See *„einem gigantischen Etwas"* begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Regular 16 pt, Italic 16 pt, Deutsch

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni *Cuvier,* ni *Lacepède,* ni *Dumeril* ni *Quatrefages* hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

Regular 12 pt, Italic 12 pt, Español

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer.

Regular 8 pt, Français

94 Supported Languages

All of Fontwerk's typefaces support all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support African Latin, Arabic, Hebrew, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Thai, Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

▼ **Latin**

Afrikaans	Galician	Makonde	Serbian
Albanian	Ganda	Malagasy	Shambala
Asu	German	Maltese	Shona
Basque	Gusii	Manx	Slovak
Bemba	Hungarian	Meru	Slovenian
Bena	Icelandic	Morisyen	Soga
Breton	Inari Sami	Northern Sami	Somali
Catalan	Indonesian	North Ndebele	Spanish
Cornish	Irish	Norwegian Bokmål	Swahili
Croatian	Italian	Norwegian Nynorsk	Swedish
Czech	Jola-Fonyi	Nyankole	Swiss German
Danish	Kabuverdianu	Oromo	Taita
Dutch	Kalenjin	Polish	Teso
Embu	Kamba	Portuguese	Turkish
English	Kikuyu	Quechua	Upper Sorbian
Esperanto	Kinyarwanda	Romanian	Uzbek
Estonian	Latvian	Romansh	Volapük
Faroese	Lithuanian	Rombo	Vunjo
Filipino	Lower Sorbian	Rundi	Walser
Finnish	Luo	Rwa	Welsh
French	Luxembourgish	Samburu	
Friulian	Luyia	Sango	
	Machame	Sangu	
	Makhuwa-Meetto	Sena	

Bold 40 pt, Regular 10 pt,
Bold 10 pt, Regular 10 pt

Fontwerk

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂÅÂÄÀĀĄÅÅÃÆÆĆĆČÇĈĊÐĎĐÉĔĚÊËĖÈĒĘĞĜĠĠĦĤÍĬĨÎÏİÌĪĮĨĴĶĹĽĿĻŁŃŇŅŊÑÓŎŐÔÖÒŐŌØǿ
ÕŒÞŔŘŖŚŠŞŜȘẞƏŦŤŢȚÚŬŬÛÜÚŬŮÙŪÙŰŪŲŮŨẂŴŴẄẀÝŶŸỲŹŽŻ

Accented Latin Lowercase

áăåâäàāąåẚãæǽćčçĉċðďđéĕěêëėèēęəğĝġġħĥıíĭĩîïiìīįĩĵĵķĸĺľļŀłń'nňņŋñóŏőôöòőōøǿõœþŕřŗśšşŝșß
ſŧťţțúŭŭûüúŭůùűūųůũẃŵẅẁýŷÿỳźžż

Numerals & Currency Symbols

00123456789 00123456789 00123456789 00123456789
00123456789 / 00123456789 / 0123456789 0123456789 ½⅓²⁄₃¼¾⅘⅖⅗⅘⅕⅚⅙⅐⅜⅝⅞⅑⅒ ᵃᵒ
❶❷❸❹❺❻❼❽❾❿⓿①②③④⑤⑥⑦⑧⑨⑩ ฿¢¤$€ƒ₺₥₹£¥

Punctuation, Mathematical Signs & Symbols

.,:;…!¡?¿·*؟¿#/\(){}[]-–—‒--_‚„""''«»‹›"""'⟨⟩·⁄≅⁄⁚≙+−×÷=≠>‹≥≤±≈~¬∧∞∅∫Ω∆∏∑√∂µ%‰

Arrows & Shapes

↑↗→↘↓↙←↖↔↕●○◆◇◊■□▲▶▼◀△▷▽◁▶◀▲▶▼◀★□☑☒♀♂♁♙♗┘┐[♂♀]♢♡☛✓×@℮¶§
©®℗™℅°'"ø¦¦†ℓ‡№℮♁♫↻↺♙SM

Ligatures

fi fl ʊ ÍJ

Standard Ligatures #LIGA — IJ fi fl included

RIJKE   RIJKE

Stylistic Set 1 #SS01 — Alternative Q (swashed tail)

Queer   Queer

Stylistic Set 2 #SS02 — Alternative Q
(connected swashed tail)

Quartz   Quartz

Stylistic Set 3 #SS03 — Alternative r
rŕřŗŕ· included

World   World

Stylistic Set 4 #SS04 — Alternative & (modern)

Re&Da   Re&Da

Stylistic Set 5 #SS05 — Alternative & (historical)

ME&G   ME&G

Stylistic Set 6 #SS06 — Circled numbers
⓪①②③④⑤⑥⑦⑧⑨⑩❿❶❷❸❹❺❻❼❽❾❿ included

Gate (2)   Gate ❷

Stylistic Set 7 #SS07 — Arrows
(<--> <//> <-> </) ←→ ↓↑ ↔ ↓ included

/> Exit   ↑ Exit

Stylistic Set 8 #SS08 — copyright, registered, published,
trademark; (C)(R)(P)(TM) → ©®℗™ included

XT7(R)   XT7®

Stylistic Set 9 #SS09 — Alternative € (narrow)

€1,329   €1,329

Stylistic Set 10 #SS10 — Pictograms
gift 🎁 headphone 🎧 openLock 🔓 book 📖 elevator 🛗
stairs 🪜 cloakroom 🧥 babycareRoom 🚼 included

elevator   🛗

All alternative glyphs are also available via the Access All
Alternates #AALT and Stylistic Alternates #SALT features

Contextual Alternates #CALT

ß : aj ąj aĵ ej ęj eĵ jj jj jĵ uj ųj uĵ tj tj tĵ tj tj tĵ gj gj gĵ ğj ğj ğĵ ĝj ĝj ĝĵ ģj ģj ģĵ ģj ģj ǧjj jj jĵ jj jj jĵ lj lj lĵ nj nj nĵ qj qj qĵ şj şj şĵ (j (j (ĵ lj lj lĵ {j {j {ĵ \j \j \ĵ included

Logjam   Lo**gj**am

Lining Figures (default) #LNUM, Oldstyle Figures #ONUM

169,82   169,82

Proportional Figures (default) #PNUM, Tabular Figures #TNUM

3170.5   3170.5

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

24/850   ²⁴/₈₅₀

Ordinals #ORDN

6a 2o   6ª 2º

Scientific Inferiors #SINF

CO2   CO$_2$

Superscript #SUPS, Subscript #SUBS

m3 M6   m³ M₆

Slashed Zero #ZERO

NO07   NO0̸7

Localized Forms #LOCL — Iı → İi (Turk), L·L l·l → L·L l·l (Catalan), İJ íj → İJ íj (Dutch) and Ş ţ ş ţ → Ş Ţ ş ţ (Romanian) included

Istanbul   İstanbul

Case-Sensitive Forms #CASE

¡ ¿ · · / \ ( ) { } [ ] - – — – - « » ‹ › ( ) @ 0 1 2 3 4 5 6 7 8 9 included

(h-o)   (H-O)

The following geometric shapes: square, circle and triangle, often fascinate creatives, not least those who design typefaces. It's therefore hardly surprising that many fonts that are rooted in these classical forms look rather similar.

Although the construction of *West* follows in the same geometric tradition, it achieves independence and its own distinct character. It has a simple yet sophisticated formula: visually similar forms do not repeat.

Combining conciseness and pragmatism, it presents itself as timelessly modern but has its roots firmly planted in the practicality and functionality of classical modernism. West succeeds in reinterpreting the concept of geometric sans serifs in an original way. Behind its apparent lightness lie a multitude of different design decisions by its designer *Daniel Perraudin*.

In order to maintain a harmonious canon of shapes and to do justice to its construction and symmetry, he varied individual letter widths (e.g. a narrow a and s in contrast to the wide b, n and J). He emphasized this unique character further with unusual glyphs such as W, t, f, 2, the alternative forms of the italic Q *(Q, Q)*, the diagonal endings or angular dots. The characters beautifully oscillate between Art Deco influences (e.g. M, N, V, 3) and more technoid, monospaced influences of the nineties (e.g. f, alternative ɾ) as well as the classical effect of fully reduced geometric grotesques (e.g. t, d, g, C, G, 9). All together, these design idiosyncrasies result in a compelling, contemporary mix.

The range of West is also something rather special in the geometric genre: nine font weights ranging from Hairline to Black, matching italics as well as variable fonts that are all included in the Complete Package, giving the user full flexibility, which is perfect for branding and editorial projects.

Thanks to the exceptionally open "un-compact" finish, West is recommended not only for display use but also for smaller text or for wayfinding or signage systems. This has already been put into practice for the wayfinding system in the *Old Masters Gallery* in Dresden, where individual icons were designed, which were then adopted into the present fonts and adapted to the respective stroke width.

Bold 18 pt. Regular 11 pt, Italic 11 pt

DESIGNER

Daniel Perraudin

With their bold and daring designs, the Olympic Games in Mexico in 1968 and in Munich in 1972 were high points in the world of visual branding according to Daniel Perraudin. This opinion certainly enjoys majority support amongst his peers and we also strongly agree. As founder and partner of *Capitale Berlin/ Vienna*—a studio for branding, wayfinding systems and editorial design—Daniel is a proven specialist for complex (typo)graphic projects.

His expertise is also rooted in his broad professional experience, Daniel studied Information Design at Stuttgart Media University (Germany) and FH Joanneum Graz (Austria) and then worked at *KMS Team* in corporate design and typography for clients such as *BMW, Canyon, MAN, Porsche* and *Sky*. He later obtained a TypeMedia Master's degree in Type Design at the Royal Academy of Fine Arts in The Hague (The Netherlands). He has been passing on his knowledge to students in Graz for several years.

Daniel's first typeface *Parka* was successfully published by the legendary *Font Bureau* in 2010.

In case anyone from the IOC should read this text: We hereby propose that Daniel Perraudin should be named Chief Designer for the visual identity for the 2032 Olympics. We believe that he and his team would bring it back from graphic design insignificance.

⊙ Berlin, Germany

⊕ capitale.berlin
◎ instagram.com/danielperraudin

File Formats, Trial Fonts & Licensing

FILE FORMATS All our typefaces are provided in static .woff2 (OpenType fonts for the use on the web) and .otf (OpenType fonts with PostScript outlines; used for everything else) formats as well as variable fonts. Just purchase the most complete package and the variable fonts are included. For web applications, they are supplied in .woff2, for all others in .ttf format (OpenType fonts with TrueType outlines).

TRIAL The *Trial Fonts* contain all actual characters and features, except for currency symbols. The license allows unlimited and free use during the test phase. Both desktop and webfonts are included, so that you can design mockups, websites and apps etc. and then present them to the client (or to yourself) without having to commit to the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you have to purchase the full version. This can then be licensed directly in the name of the client.

LICENSING We strive to offer the simplest and fairest font license model in the industry. You pay once within the agreed license framework and the license is valid perpetually.

Bold 40 pt, Regular 10 pt, Italic 10 pt, Bold 10 pt All Caps, Medium 9.5 pt, Regular 6.5 pt, Italic 6.5 pt

BASE Our Base License covers the most common use cases: Desktop (1 user), Web (10,000 pageviews per month) and Social Media (10,000 followers).

Desktop (Print)

You can install the fonts on all your devices for use in programs such as *Adobe Creative Suite, Figma* or *MS Office* and use them to create digital and print documents/publications or projects to be printed. Each person will need one license.

Web

You can host the fonts on web servers to use them via CSS in websites, dynamic web ads, or email marketing. The number of pageviews applies monthly to the maximum total pageviews of all your web projects.

Social Media

You can publish images or text posts on your social media channels. Your largest channel determines the number of followers to license. If you want to post videos that show the fonts, an additional *Audio-Visual License* will be required.

EXTENDED You can add additional users/license volumes and other types of use (Audio-Visual, App).

Audio-Visual

You can use the fonts in streaming, cinema, TV and similar audio-visual productions/formats and/or video posts on social media channels such as *YouTube, Instagram* or *TikTok*. For social media it is based on the number of views, for all other productions it is based on the number of expected viewers.

App

You can embed the fonts in mobile or native apps for different platforms or operating systems. The license is based on the sum of all expected downloads or installations of all relevant app projects.

ENTERPRISE For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. passing on to third parties, use in logos for larger organizations, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check fontwerk.com/licensing or our FAQ page for further information.

Fontwerk

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Email
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We work on Central
European time, and
will respond as soon
as we can.

Social Media
Instagram, Twitter,
LinkedIn: @fontwerk

Bold 9.5 pt, Regular 9.5 pt,
Bold 19 pt, Light 14 pt,
Medium 14 pt

We are a Berlin-based font boutique that crafts innovative typefaces full of character. We focus on the highest creative and technical standards — for strong brands, convincing products and inspiring designs.

Founder Ivo Gabrowitsch heads up an international network of experienced design and technology experts. Working together, we approach any typeface project professionally and reliably, whilst always ensuring we are agile and open to experimentation.

In a digital world, fonts and typography are the most powerful elements in branding. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

There are two variants of typefaces: retail fonts that are ready-to-use and can be downloaded immediately and custom fonts that are designed on request. There is now a huge variety of retail fonts and they remain the first choice for most projects. Yet tracking down these high-quality retail fonts and seeing through the thicket of licenses remains a challenge.

This is where we step in with our award-winning library. We already make the promise with our own name: which contains "craftsmanship", "work of art" and Werk as a commitment to providing the precision of German engineering. We offer licenses that are simple, fair and future-proof. Once licensed, our retail fonts are no different from an exclusive custom solution — except for the lower price.

Sometimes, a project or brand may require something a little more special. We love working closely with brands and agencies to find an efficient and impactful custom solution. We are passionate about immersing ourselves in such projects to help create a strong and distinct design that leaves a lasting impression.

Pairing Suggestions

Romaine

A shockingly modern 450 year old. Designed by Aad van Dommelen based on a typeface by Robert Granjon. Our one and only — but highly necessary — revival.

Nikolai

"The ancients stole all our great ideas from us.", Mark Twain complained. "Nonsense!" we respond. Designed by Franziska Weitgruber. Perhaps our most striking typeface to date.

McQueen *Collection*

Swiss Typography off the beaten grid. While McQueen is like an outfit from Lady Gaga — showy, spectacular, stage ready, McQueen Grotesk is like a pair of modern sneakers — in it for the long run.

Download Free Trial Fonts on Fontwerk.com