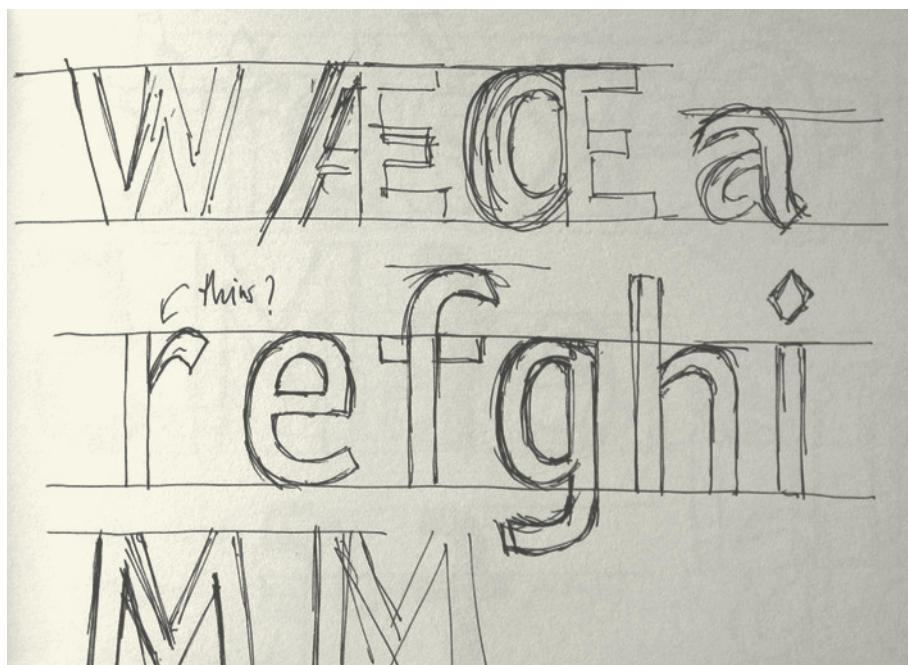




Cover of the Wayfarer sample book



A page from the Wayfarer sketchbook

## New Wayfarer typeface

The Sheffield Sans typeface mentioned in Footnote 04 is now available. Originally developed for a wayfinding system in the city of Sheffield in the UK. The typeface has been expanded to become Wayfarer. As with all our new faces it covers most languages that use the Latin alphabet.

Additions such as small capitals, superiors, oldstyle figures, fractions and arrows make this a highly versatile type. The family of fonts range from Light to Heavy with italics for each weight.

roman & *italic*  
light to **heavy**

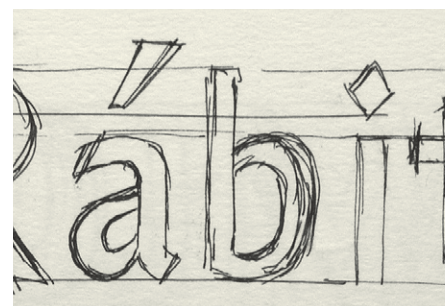
More information and sample PDFs can be found at [www.typography.net/type/wayfarer.htm](http://www.typography.net/type/wayfarer.htm).

London R<sup>D</sup>

Example of the superior small capitals in use

Inspiration for Wayfarer has primarily come from the sans serif fonts of the Sheffield based type foundry Stephenson, Blake & Co. Principally the Granby typeface which echoes the London Underground Typeface of 1916, and the Grotesque range of types from the late 19th century.

The Sheffield Sans typeface has picked up a couple of awards. It was judged best of class in typography in the Spanish LAUS 05 awards and gained a commendation in the Creative Review Type Awards 2005. A PDF about the awards can be found at [www.typography.net/info/Wayfarer\\_awards\\_2005.pdf](http://www.typography.net/info/Wayfarer_awards_2005.pdf).



á b i

Sketches and final forms

## Arjowiggins Inuit

Arjowiggins Fine Papers introduced a new premium offset paper in March 2006 called Inuit®. The London based design company Blast was given the job of creating the image for the new paper. A core element to their concept was the creation of a unique typeface to accompany the launch. Blast commissioned Jeremy Tankard Typography to design and develop a display typeface based on the language that the Inuit people of northern Canada use.

The Inuit language, called Inuktitut, was developed in the early 1800s. It is a syllabic system where one symbol represents one sound. A font called Pigiarniq designed by type designer Ross Mills is shown below as an example of the Inuktitut syllabic script. More on syllabics can be found at [www.tiro.com](http://www.tiro.com).

[illegible]

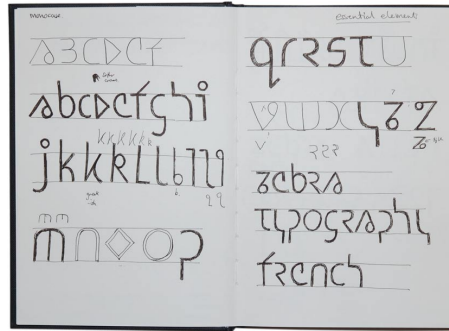
An example of the Inuktitut text set in Pigiarniq

On closer examination of the symbols and pattern structure, some Latin-readable forms can be found. However, using them as they were didn't give satisfactory results. The textural flow was too disrupted for continuous text.

$\mathcal{P} \Delta \mathcal{P} \subseteq \mathcal{P} = \text{paper}$

$$bc \sqsubset L^L = \text{bell}$$

To our eyes the Inuktitut language structure appears to be made up of large and small letters. For instance we read the forms below as bChP.

$$\text{bC}_{\text{LP}} = \text{bChP}$$


### Development sketches

The forms were redrawn with ascenders and descenders resulting in forms that work to our eyes in the context of latin text.

$$bC\text{h}P = bChP = bc\text{h}p$$

This approach was used across the alphabet resulting in the final Arjowiggins Inuit font.

Font CD pack designed by Blast

main forms

À Á Â Ã Ä Å Æ Ç È É Ê Ë  
Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü  
Ý Þ ß à á â ã

ligatures

fb ffb ff fh ffr fh ffr fi ffr fj ffr fk ffr  
fl ffl ft ffr fp

figures, currency & related forms

0123456789

€£\$¢¥ ¤+−×÷=∼^<>/‰‰‰°

punctuation & marks

\_ \_ \_ \_ \_ ' " [ ] { } , . : ; ! ? % & ( ) [] {} \ / \* + # @ © ® ™ Δ Ω #

ACCENTS  
\\ ^ ˇ ~ :: = ˇ ° // .

/ /