

Wayfarer

Fresh, cool, grotesque



Introduction

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

About

Wayfarer is a sans type with a condensed proportion. Its origins lie in the grotesque types of the latter half of the 19th century. The lowercase incorporates a variety of treatments to its terminal endings which lend a unique look when seen. The full character set makes it suitable for a variety of typographic uses.

The family

Wayfarer comprises of 12 fonts.
(6 weights in 2 styles)

Light	Light Italic
Regular	Italic
Medium	Medium Italic
SemiBold	SemiBold Italic
Bold	Bold Italic
Heavy	Heavy Italic

Features

The text you set can be modified and crafted through the use of OpenType features built into the font file. These allow access to;

Small capitals
Superiors
Ligatures
Figure sets
Fraction sets

Language support

The character set includes support for many languages that use the Latin script. Those often grouped under West, Central and East European, such as;

Croatian	Maltese
Czech	Norwegian
Danish	Polish
Dutch	Portuguese
Finnish	Romanian
French	Slovak
German	Slovenian
Hungarian	Spanish
Icelandic	Swedish
Italian	Turkish
Lithuanian	Welsh

Further information

Test the fonts online or download a demo at typography.net
Read about the design at studiotype.com
These fonts are available for license on desktop, web and app.

Published

2006

Wayfarer family

Light

Me

Regular

Ea

Medium

Ãę

SemiBold

Rg

Bold

Fi

Heavy

Wr

Light Italic

Çt

Italic

pf

Medium Italic

Bŝ

SemiBold Italic

te

Bold Italic

Xa

Heavy Italic

Jy

Key details

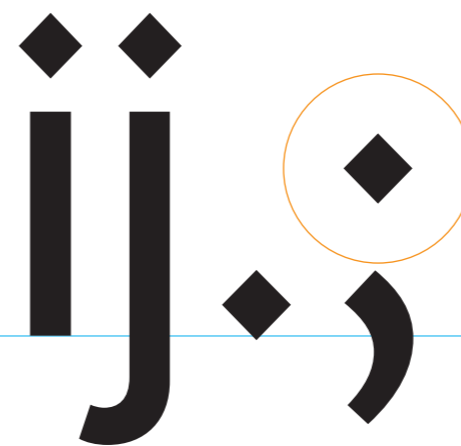
Terminals



E C a c e l f q

The image shows the characters 'E', 'C', 'a', 'c', 'e', 'l', 'f', and 'q' in a bold, black, sans-serif font. A thin blue horizontal line is drawn across the middle of the characters. An orange circle highlights the top curve of the lowercase 'a'.

Diamond



i j ;

The image shows the characters 'i', 'j', and a semicolon ';' in a bold, black, sans-serif font. A thin blue horizontal line is drawn across the middle of the characters. Orange circles highlight the diamond-shaped dots above the 'i' and 'j', and the diamond-shaped dot above the semicolon.

Curve



2 3 5

The image shows the numbers '2', '3', and '5' in a bold, black, sans-serif font. A thin blue horizontal line is drawn across the middle of the numbers. An orange circle highlights the top curve of the number '2'.

There's a lively range of terminal endings spread across the character set.

A diamond dot is used for the i and j as well as punctuation.

The 2, 3, 5 have full overarching curves.

Some specific OpenType features

Fractions

1/2 7/8

Use the **Fractions** feature to make standard fractions.

Nut fractions

1 7/8

Use **Stylistic Set 1** or **Stylistic Alternates** to make nut fractions.

Small capital figures

(E5@

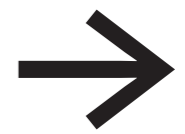
All Small Caps makes the figures small capital height. It also does the same to various pieces of punctuation including bracket, brace, parenthesis, as well as the ampersand and copyright.

Superior capitals

R^d R^D

Superiors used in conjunction with **small caps** will turn the superior lowercase into superior capitals.

Arrows



A selection of arrows are accessible through the application's **Glyph palette**.

Example

Typographic good manners = CLEAR COMMUNICATION

The overall design and balance of a piece of typography can either draw the reader in, or, if badly handled, repel them. It is good writing and an attention to the details of text setting that will hold the person's attention.

1 ONCE THE TARGET AUDIENCE AND METHOD of delivery have been agreed, the format of a text will suggest the general typographic approach. This means not only format in the traditional terms of size and proportion, but also in the newer sense: is the text fixed like print and some e-publications, or flexible (and probably responsive), such as for the web, e-readers, smartphones and tablets?

2 In terms of readability, I would argue that the critical factor is not necessarily the typeface itself, but the relationship between type size, line length and leading (or line feed). Badly handled combinations of these three elements can make any typeface uncomfortable to read. For continuous text in books, around 10–12 words are considered the optimum amount in terms of line length. However, we can read more words in a line if we use more leading; and we make do with less in other formats because of the advantages and constraints of those formats.

Related to these considerations are alignment and paragraph treatment. For running text, alignment is a choice of ranged-left or justified. If in doubt, set anything on a narrow measure (8 words or less), or, for an electronic platform, ranged left. Justified

text works well in print for longer texts and with lines of optimum length. Some editing of the hyphenation and justification settings will need to be done.

Paragraphs are units of thought and, as such, need to be clearly distinguishable from each other. The typographic norm in running text is to use a simple indent on the first line. A value equal to the leading – the dominant vertical increment of measure – is a suggested minimum. The first paragraph in a chapter or section does not need an indent. If the text is not as linear as a novel, a space may be preferred: a line space is easy to use but can create a gappy page; a half-line is just as clear but more economical.

The general principle of the guidelines that follow is that the designer should avoid ambiguity and seek simplicity in laying out the text. Putting that into effect might not seem desperately exciting, but it can be viewed as a moral imperative. The designer has to do some basic work so that the reader doesn't have to.

Today's fonts are in OpenType format and typically have much larger character sets than the PostScript or TrueType formats they replace. These larger character sets allow alternate characters to

3

Key

- 1 Small capitals
- 2 Oldstyle figures
- 3 Ligatures

Example

1 **LAGUNA DE CHAPALA**

2 *la salle à manger*

3 The Gulf of Carpentaria

Key

- 1 Heavy, small capitals
- 2 Medium Italic
- 3 Light

Example

1 **Boulevard**

2 **PEKÁREŇ**

Key

- 1 Medium
- 2 Bold

About

Misdirectional

Jeremy Tankard Typography

Since 1998 Jeremy Tankard Typography has been innovating award-winning type and producing typographic solutions for clients across the world. We create type that embraces technology and the changing use of typefaces and fonts. With a high attention to detail and quality, our collection offers diverse possibilities for all aspects of design. Our bespoke typefaces also reflect this same approach and attention to detail, as a result many have won awards based on their originality, design excellence and functionality.

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Further information

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Legal

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