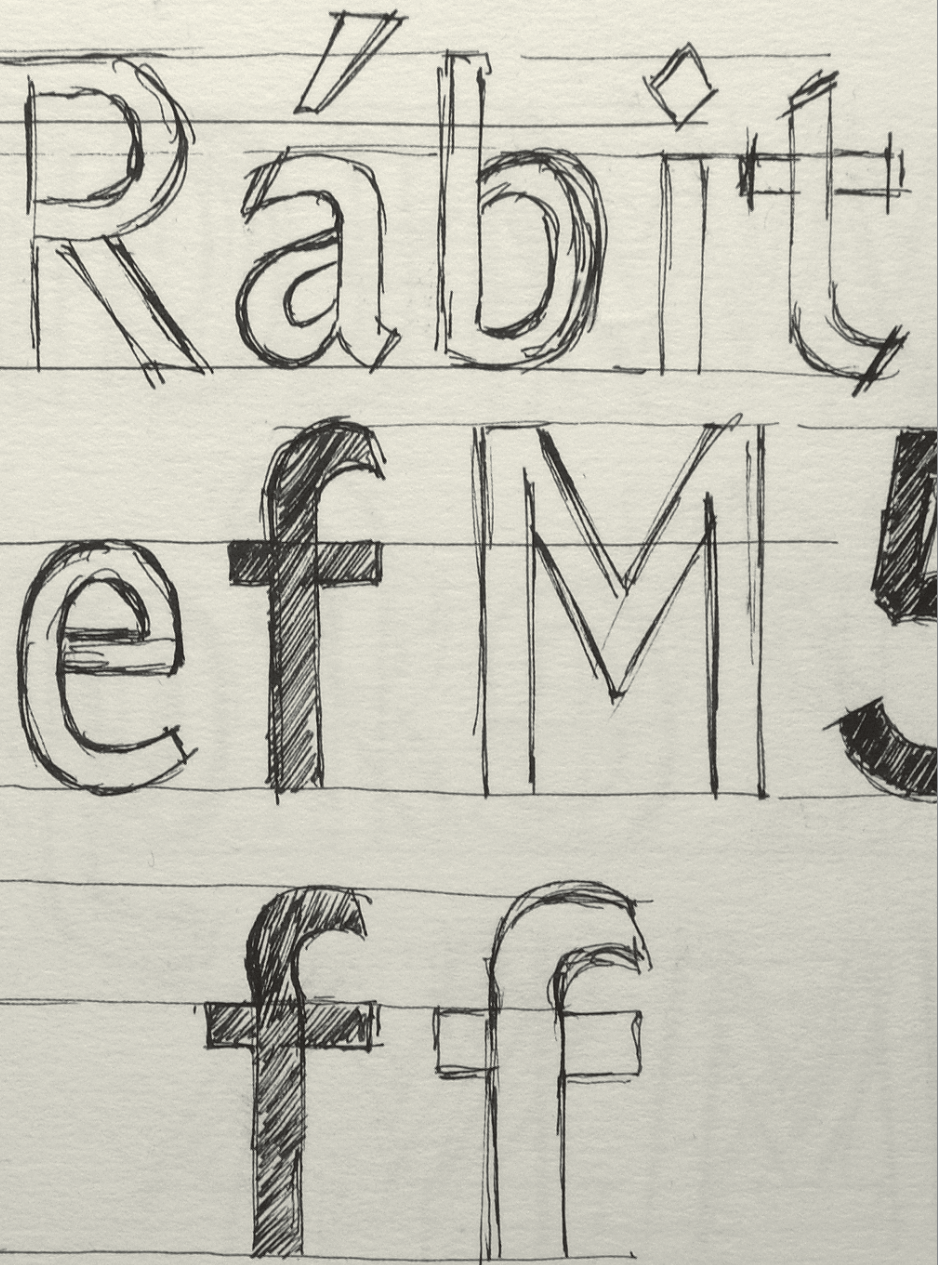


WAYFARER

his way  
here →  
right



## Wayfarer

From Lincoln travel north along the A57, over the Fosdyke Navigation at Saxilby to the Dunham Toll bridge. Dutifully pay the twenty-five pence toll to cross the River Trent and continue on the A57 to join the A1 at Markham Moor. At Markham Moor you can see the 1950s hyperboloid structure (a hyperbolic paraboloid) designed by Sam Scorer, now home to a Little Chef restaurant. Follow the A1 north, leaving at Elkesley to rejoin the A57 towards Worksop and Sheffield. Pass the Wilkinson head office and distribution centre, nestled neatly amongst trees, and a new B&Q distribution centre (a huge grey hangar, thankfully behind more trees). Continue along the A57 and, after going over what feels like hundreds of roundabouts, you eventually arrive in Sheffield.

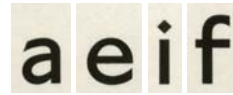
The city of Sheffield is geographically located 53°23' N, 1°28' W. It is surrounded by seven hills and is placed at the confluence of five rivers one of which, the River Sheaf, lends its name to the city. It has a long industrial history, most famously for steel production. Typographically it is important as home of the type foundry Stephenson, Blake & Co. This booklet was printed in Sheffield and it was for Sheffield that this type was originally designed.

Continue forward onto the A57, through Odder, through Saxilby  
↓  
At Drinsey Nook Junction, branch left, follow sign to Worksop  
↓  
Continue over the Dunham Toll Bridge  
↓  
Continue forward onto the A57, through Whimpton Moor, through Darlton  
↓  
At Markham Moor roundabout take the 4th exit onto the A1 (signposted Doncaster)  
↓  
Continue forward onto the A1, through Elkesley  
↓  
At roundabout take the 2nd exit onto the A57 (signposted Worksop)  
↓  
Continue forward onto the A57, through Worksop  
↓  
... lots of roundabouts, follow signs to Sheffield ...  
↓  
Continue on A57 to Sheffield

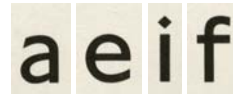
based on [www.aaroutemap.co.uk](http://www.aaroutemap.co.uk)

Atelier Works originally commissioned the typeface for use with a new city centre wayfinding system for Sheffield.<sup>1</sup> It had been thought the existing type Granby Condensed would be suitable. The Granby family of types was developed during the 1930s as Stephenson, Blake's contribution to the general cashing in of other foundries on the popularity of Monotype's Gill Sans and the geometric sans serifs being introduced by the continental type foundries. Many of the detailing features found in Granby link it closely to other types of that period. The most obvious influence is that of the London Underground typeface.<sup>2</sup> This is not surprising as Stephenson, Blake were involved in the production of the Johnston wood letter used by London Underground.

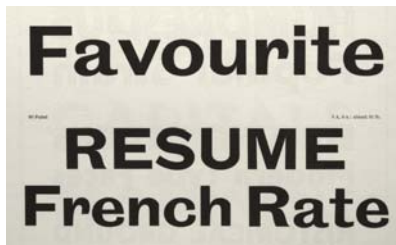
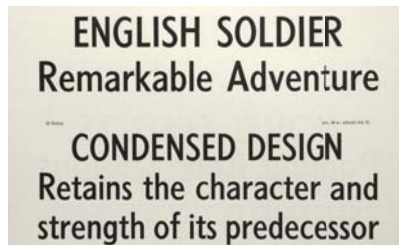
Application of the original Granby Condensed type was, however, difficult practically. It was not available in digital form, and felt to be just too condensed, with the proportion of ascender to x-height, too uncomfortable for use on the signing project. So there arose an opportunity to design a new typeface and at the same time tailor it to the specific needs of the Sheffield project. A new type could address the formal requirements of a signing context, while retaining the characteristic diamond dot of the Granby faces.



Stephenson, Blake's Granby



The London Underground type



Left: Granby Condensed  
Right: Grotesque N° 8

It was also an opportunity to widen the typographic references for the new font. I was keen to look at other early sans serif types, especially those from Stephenson, Blake and most notably their Grotesque series.<sup>3</sup> These most idiosyncratic of designs are full of warmth, have an informal rhythm and a vitality to their shapes, all of which help create interesting word patterns. These types fell out of favour as designers looked to the cleaner and more standardised forms of later interpretations of the idea of the grotesque type. The Swiss School in particular did much to launch such 'neo-grotesque' types into the ubiquity of use they still enjoy today, offering a more functional image and an extended range of integrated weights and styles.



The lower case of Wayfarer incorporates a variety of terminal endings, to reflect the informal quality of the Grotesque types

The rhythm of Wayfarer is similar to that of Granby, but it is combined with an approach to character detailing which echoes the informal variety found in the Grotesques. For this release, the typeface has been expanded and an accompanying italic added. The character set now covers most languages that use the Latin letter and includes many useful extras such as small capitals, arrows, superiors and fractions. As a feature of Wayfarer, superior small capitals have been included. Examples of their use can typically be found in contractions on older street name lettering and in some business names.

**Street = ST<sup>T</sup>**  
**Road = R<sup>D</sup>**  
**Sons = S<sup>ONS</sup>**  
**Brothers = B<sup>ROS</sup>**

Superior small capitals in use

1. Information about the design company Atelier Works can be found at [www.atelierworks.co.uk](http://www.atelierworks.co.uk)
2. The London Underground typeface was designed in 1916 by Edward Johnston.
3. A large family of types based on nineteenth-century models.

## Wayfarer Regular

## CAPITALS

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  
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

LOWERCASE

[illegible]

## SMALL CAPITALS

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  
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï  
Ğ Ğ Ġ Ĥ Ħ İ Ï Ĵ ĵ Ķ Ĺ Ł Ł Œ Ñ Ñ Ñ  
Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

## LIGATURES

fb ffb ff fh ffh fi ffi fj ffj fk ffk fk, ffk, fl ffi fp

*Wayfarer Italic*

## CAPITALS

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  
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

LOWERCASE

*abcdefghijklmnopqrstuvwxyz  
àáâãäåæçèéêëääēğǧǧǧ  
ĥħîĩïīıjįķĺł!†łńñņòóôõöøðœřŗ  
śŝşšßţțüúûũünyűwẀẁẂỳÿýžźżđḃ*

## SMALL CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ÀÁÂÃÄÅÄÅÄÅÆÆÉÇÊËËËËËËË  
 ĞĞĠġĤĥİİİİİİİİİİİİİİİİİİİİİİ  
 ÒÓÔÕÖÖÖÖØØŒŒŔŕŖŖŦŦŦŦŦŦŦŦŦŦ  
 ÙÚÛÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜÜ

## LIGATURES

*fb ffb ff fh ffh fi ffi fj ffj fk ffk k<sub>1</sub> ffk<sub>1</sub> fl ffl fp*



## SUPERIORS

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

## FIGURES, CURRENCY & RELATED FORMS

[DEFAULT] 0123456789€\$¢£f¥

[TABULAR] 0123456789€\$£¥

[OLDSTYLE] 0123456789€\$£¥

[TABULAR] 0123456789€\$£¥

[SMALL CAPITAL] 0123456789€\$£¥

[SUPERIOR] 0123456789+ -= () [INFERIOR] 0123456789+ -= ()

[NUMERATOR] 0123456789+ -= ( ) [DENOMINATOR] 0123456789+ -= ( )

$$\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8}$$

1 1 2 1 3 1 2 3 4 1 5 1 3 5 7  
2 3 3 4 4 5 5 5 5 6 6 8 8 8 8

$$+-\pm\times\div=\neq\approx\sim^{\wedge}<>\leq\geq-\diamond|!\infty\partial\int\sqrt{\Delta\Omega}\prod\Sigma\mu\pi/$$

%%NoExl<sup>o</sup>aa

## PUNCTUATION & MARKS

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&&()()()[][][]{}{}{}{}\\/\*†‡§¶•#\_--\_---

©©©©©©©©®™

## ARROWS

← ↑ → ↓ ↖ ↗ ↘ ↙ ← ↑ → ↓ ↖ ↗ ↘ ↙

## ACCENTS

、\、/、^、v、~、.、\*、-、~、o、°、//、"、.、.

## SUPERIORS

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

## FIGURES, CURRENCY & RELATED FORMS

[DEFAULT] 0123456789€\$¢£f¥

[TABULAR] 0123456789€\$£¥

[OLDSTYLE] 0123456789€\$£¥

[TABULAR] 0123456789€\$£¥

[SMALL CAPITAL] 0123456789€\$£¥

[SUPERIOR] 0123456789+ -= ( ) [INFERIOR] 0123456789+ -= ( )

[NUMERATOR] 0123456789+ -=() [DENOMINATOR] 0123456789+ -=()

$$\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8}$$
$$\frac{1\ 1\ 2\ 1\ 3\ 1\ 2\ 3\ 4\ 1\ 5\ 1\ 3\ 5\ 7}{2\ 3\ 3\ 4\ 4\ 5\ 5\ 5\ 5\ 6\ 6\ 8\ 8\ 8\ 8}$$
$$+-\pm\times\div=\neq\approx\sim^{\wedge}<>\leq\geq\neg\emptyset|!\infty\partial\int\sqrt{\Delta\Omega}\prod\Sigma\mu\pi/$$

%%NoExcel%%

## PUNCTUATION & MARKS

"'()'""),,{}{}«»«».,,:;...·!;!;!/?;?;?

&&()()()[][][]{}{}{}{}\\/\*†‡§¶•#\_---——

@@@CCPP®™

## ARROWS

← ↑ → ↓ ↖ ↗ ↘ ↙ ← ↑ → ↓ ↖ ↗ ↘ ↙

## ACCENTS

1 1 / 1 ^ v v , ~ ~ . " - ~ ~ o o // " . .

30,

IN PHARETRA RISUS AC ARCU. Vivamus nunc. Ut eu nulla. Donec lobortis dui ac velit. Fusce justo tortor, accumsan ut, vulputate non, vestibulum vel, ante. Cras at neque eget quam aliquet auctor. Pellentesque a nisl quis erat sodales iaculis. Aliquam accumsan viverra ante. Cras sed purus. Etiam posuere ipsum egestas turpis. Integer volutpat. Sed in elit. In congue magna eget mi. Vestibulum lectus. Nullam varius pellentesque est. Nullam aliquam nunc. Proin hendrerit, libero

WAYFARER LIGHT 11 ON 14

CURABITUR AT PURUS. SED METUS. In semper, metus non pretium blandit, ante quam tristique lacus, ut faucibus massa metus at purus. Aliquam lectus felis, pulvinar at, eleifend ac, pellentesque non, orci. Curabitur lacus. Curabitur feugiat faucibus magna. Fusce facilisis feugiat sem. Aliquam elit nibh, adipiscing hendrerit, tempus et, ullamcorper sit amet, lacus. Duis sollicitudin varius diam. Aenean orci lacus, laoreet et, vehicula quis, laoreet a, lorem. In hac

WAYFARER REGULAR 11 ON 14

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WAYFARER MEDIUM 11 ON 14

For further more detailed showings visit the Wayfarer page at [www.typography.net](http://www.typography.net)



# THE ROUTE MASTER

Peak District National Park

London R<sup>D</sup>

*travel from A to B via C*

Guide

Junction 5

VIVAMUS SCLEERISQUE. Sed justo dolor, rhoncus at, fringilla eu, elementum sed, elit. Duis et metus. Aliquam congue rhoncus neque. Praesent nulla. Sed diam diam, lobortis at, semper vitae, molestie a, tellus. Aliquam vitae velit. Duis ante. Aliquam fringilla sodales lectus. Morbi elementum metus quis urna. In diam. Donec sit amet tortor. Curabitur id elit. Praesent pretium nibh sit amet nisl. Vestibulum ipsum. Integer neque nisl, tristique vel, scelerisque

WAYFARER SEMIBOLD 11 ON 14

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WAYFARER BOLD 11 ON 14

INTEGER INTERDUM LECTUS nec nisi. Ut ut justo id ipsum ultrices ultricies. Donec est. In varius. Aliquam aliquet arcu vitae odio. Pellentesque id mauris bibendum risus scelerisque pulvinar. Sed ut purus tempus turpis tincidunt laoreet. Praesent commodo. Integer sed dolor sit amet enim volutpat facilisis. Suspendisse potenti. Fusce vel turpis. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Duis imperdiet. Nam ac enim. Mauris

WAYFARER HEAVY 11 ON 14



## Further reading

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## Acknowledgements

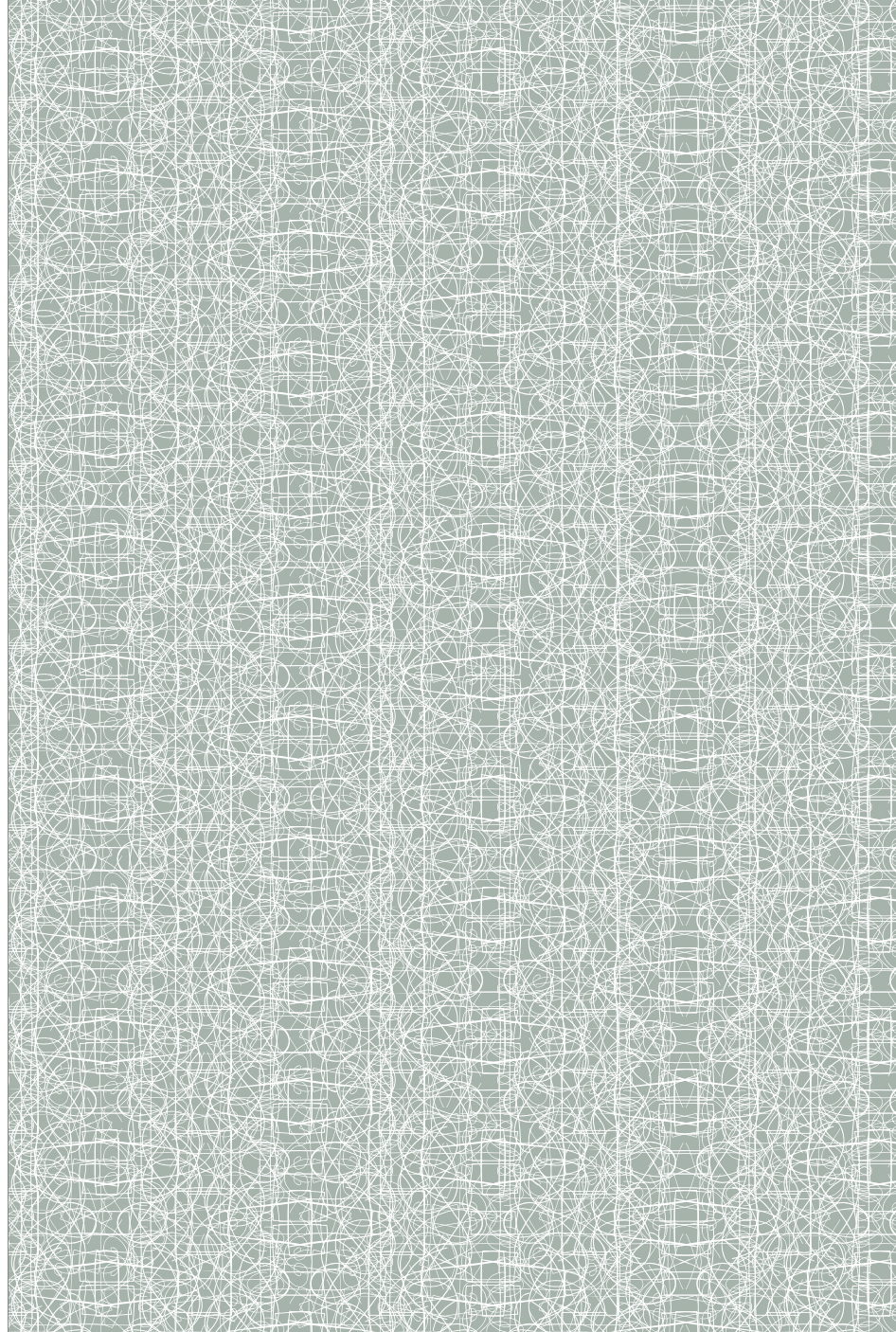
Published by Jeremy Tankard Typography Ltd, Lincoln, 2006

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[www.typography.net](http://www.typography.net)

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back th  
over th  
left n

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