

West



# 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

## Design Contributions

Andreas Frohloff

## Mastering, Production

Andreas Frohloff

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)

## Design Period; Initial Release

2014–2021; May 31, 2021

## Latest Update

Version 1.000; May 31, 2021

## Languages

94 Latin (see page 9)

## Glyphs Per Font

754 (see page 10)

## Styles

9 upright weights and corre-  
sponding italics (see page 5)

## Trademarks

West™ is a trademark of  
Fontwerk GmbH

## Formats

OTF, WOFF, WOFF2; Further  
formats available on request

## Variable Fonts

Included in the Family package  
at no extra cost.

2 Axes: weights, angle of the  
slope; File sizes: 278 KB

Desktop, 150 KB Web (WOFF),  
121 KB (WOFF2)

## Licensing; Pricing

Trial Free Test license

Standard Combined Print, Web,  
App and eBook license,  
starting at €50

Extended Larger license  
volume and additional  
Broadcasting, starting at €500  
Further types of license  
available on request

## Modifications & Extensions

Available on request

## Recommended Use

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

## Contact

Fontwerk GmbH  
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10405 Berlin, Germany  
hello@fontwerk.com

Available exclusively from  
[fontwerk.com/fonts/  
west](https://fontwerk.com/fonts/west).

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

**Östlicher Divan**

Minster Abbey ø 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*

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Available in 18 styles.

BER → CDG ↓

↑ PMO ← JFK

ExtraBold All Caps 80 pt, Thin 80 pt

Bold 70 pt, Regular All Caps 18 pt



Medium Italic 30 pt, Tracking -50%

Hairline All Caps 70 pt, ExtraLight All Caps 70 pt

PODIUM  
QUNSTEN  
PERFORMING  
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 at least 94 Latin-based European languages such as English, German, French, Spanish, Czech, Polish, and Turkish. Some families also support Greek and Cyrillic (e.g. Russian, Bulgarian). If you need further languages or script systems (anything from Cyrillic and Greek to Hebrew, Arabic, Thai and even Chinese, Japanese, Korean (CJK) and Devanagari), we can make custom fonts for you.

## ▼ Latin

Afrikaans  
Albanian  
Asu  
Basque  
Bemba  
Bena  
Breton  
Catalan  
Cornish  
Croatian  
Czech  
Danish  
Dutch  
Embu  
English  
Esperanto  
Estonian  
Faroese  
Filipino  
Finnish  
French  
Friulian

Galician  
Ganda  
German  
Gusii  
Hungarian  
Icelandic  
Inari Sami  
Indonesian  
Irish  
Italian  
Jola-Fonyi  
Kabuverdianu  
Kalenjin  
Kamba  
Kikuyu  
Kinyarwanda  
Latvian  
Lithuanian  
Lower Sorbian  
Luo  
Luxembourgish  
Luyia  
Machame  
Makhuwa-Meetto

Makonde  
Malagasy  
Maltese  
Manx  
Meru  
Morisyen  
Northern Sami  
North Ndebele  
Norwegian Bokmål  
Norwegian Nynorsk  
Nyankole  
Oromo  
Polish  
Portuguese  
Quechua  
Romanian  
Romansh  
Rombo  
Rundi  
Rwa  
Samburu  
Sango  
Sangu  
Sena

Serbian  
Shambala  
Shona  
Slovak  
Slovenian  
Soga  
Somali  
Spanish  
Swahili  
Swedish  
Swiss German  
Taita  
Teso  
Turkish  
Upper Sorbian  
Uzbek  
Volapük  
Vunjo  
Walser  
Welsh

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



## Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

## Accented Latin Uppercase

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 à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Accented Latin Lowercase

[illegible]

## Numerals & Currency Symbols

00123456789 00123456789 00123456789 00123456789  
00123456789 / 00123456789 / 0123456789<sup>0123456789</sup> 1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10 a o  
**① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩** ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ß ¢ ₤ € £ ¯ ₪ ¥

## Punctuation, Mathematical Signs & Symbols

.,,:...!|?;\_·\*ϕ♣#/\(){}[]-\_-\_-\_-\_,,,“”‘»»«»'(|)·./≅/.≐+-×÷=≠><≥≤±≈~¬^∞∅∫ΩΔΠΣ√∂μ%%

## Arrows & Shapes

[illegible]

## Ligatures

fi fl y íj

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Standard Ligatures #LIGA  
U fi fl included

RIJKE RIJKE

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

Queer Queer

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

Quartz Quartz

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Stylistic Set 3 #SS03 — Alternative r  
rŕŕŕ· included

World World

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Stylistic Set 4 #SS04 — Alternative &  
(modern)

Re&De Re&De

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Stylistic Set 5 #SS05 — Alternative &  
(historical)

ME&G ME&G

---

Stylistic Set 6 #SS06 — Circled numbers  
0 1 2 3 4 5 6 7 8 9 10 0 1 2 3 4 5 6 7 8 9 10 included

Gate (2) Gate 2

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

/> Exit ↑ Exit

---





## Ordinals #ORDN

6<sup>a</sup> 2<sup>o</sup> 6<sup>a</sup> 2<sup>o</sup>

## Scientific Inferiors #SINF

CO<sub>2</sub> CO<sub>2</sub>

## Superscript #SUPS, Subscript #SUBS

m<sup>3</sup> M<sub>6</sub> m<sup>3</sup> M<sub>6</sub>

## Slashed Zero #ZERO

73808 73808

Localized Forms #LOCL; İ → İ (Turk), L· LI·I → L LH (Catalan),  
Í Ĳ → Í Ĳ (Dutch) and Ș ș Ș ș → Ș Ș ș ș (Romanian) included

Istanbul İstanbul

## Case-Sensitive Forms #CASE

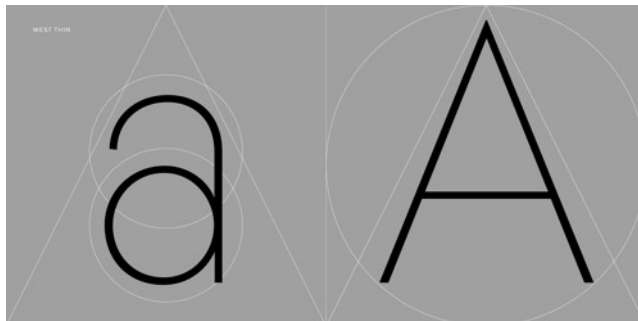
ı ğ · · / \ ( ) { } [ ] - — — — — « » ‹ › | @ 0 1 2 3 4 5 6 7 8 9 included

(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 r) 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.

## 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 sev-



© Christina Häusler

eral 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

Light 20 pt All Caps, Bold 50 pt  
(Alternative r), Regular 11 pt, Italic 11 pt



# File Formats and Licensing

All our typefaces are provided in OTF (OpenType fonts with PostScript outlines; usually used for desktop, apps, ebooks, and hardware) and WOFF as well as WOFF2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as EOT, SVG, or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

We believe we have one of the simplest licensing models in the industry. If we were sitting in the pub, we could draw it out on a beer mat. It's hard enough to find the right font, so we want to make the licensing as simple as possible. What does this mean? No drop-down-menus, just a LICENSE IN ONE CLICK. You pay just once and that's that as long as you keep within the boundaries of use as stated in the License.

Please check our website [www.fontwerk.com/licensing](http://www.fontwerk.com/licensing) for further information.

**TRIAL** The 'Trial Fonts' contain around  $\frac{3}{4}$  of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts are included so that you can design mockups, websites, apps and eBooks etc. and then present to the client without having to commit to

## TRIAL

1 User for testing purposes only

CLICK HERE TO DOWNLOAD  
FOR FREE NOW!

## STANDARD

Print: 1 User  
Web: 100,000 Pageviews/month  
App: 1,000 Downloads  
eBook: 10,000 Downloads

## EXTENDED

Print: 15 Users  
Web: 1,500,000 Pageviews/month  
App: 15,000 Downloads  
eBook: 150,000 Downloads  
Broadcasting: 1,500,000 Viewers

the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you need to purchase the Standard version.

**STANDARD** Our most popular license that includes use in Print (desktop) for one user and one project for use on the Web (100,000 pageviews per month), in an App (1,000 downloads) and eBooks (10,000 downloads). If more users, projects, pageviews or downloads are required, either several Standard licenses or an Extended license must be purchased.

**EXTENDED** This is comparable to a MUL, a multi-user-license. Extended covers use in Print for 15 users and up to 15 projects with total use on the Web (1.5 million pageviews per month), in Apps (15,000 downloads) and eBooks (150,000 downloads). It is also the right license for use in Broadcasting (1.5 million viewers).

**ENTERPRISE** For all other situations that are not covered by one of these licenses, an individual agreement is necessary. We strive to deliver them as quickly and easily as possible.

**Address**

Fontwerk GmbH  
Prenzlauer Allee 186  
10405 Berlin, Germany

**Website**

[fontwerk.com](http://fontwerk.com)

**Email**

[hello@fontwerk.com](mailto:hello@fontwerk.com)  
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,  
Medium 20 pt, Light 20 pt

## We craft modern typefaces and provide innovative font engineering and type design services.

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We **believe** that convincing communication is only possible with the most aesthetically pleasing and most technically sound fonts.

Our **vision** is to provide easy access to such fonts through free trial versions, a simple licensing model and one of the fastest ordering processes around.

Our long-lasting designs add **value** above and beyond the actual cost. These fonts can be downloaded directly by discerning agencies,

designers and brands or ordered as a perfectly fitting custom type solution in addition to font engineering services.

We hope to **contribute** to something bigger by promoting talented designers from around the world with whom we work under the fairest conditions.

Our **motivation** is simply the love of good design. Outstanding type is our contribution to that.

Pairing Suggestions

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# 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.*

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# Níkolai

*“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.*





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