

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

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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*

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

Standard Ligatures #LIGA
J 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
rŕŕŕ· included

World World

Stylistic Set 4 #SS04 — Alternative &
(modern)

Re&De Re&De

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

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

/> Exit ↑ Exit

Ordinals #ORDN

6^a 2^o 6^a 2^o

Scientific Inferiors #SINF

CO₂ CO₂

Superscript #SUPS, Subscript #SUBS

m³ M₆ m³ M₆

Slashed Zero #ZERO

73808 73808

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

Istanbul İstanbul

Case-Sensitive Forms #CASE

ı ð · · / \ () { } [] - - - - - « » ‹ › | @ 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

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.

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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.

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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,
Medium 20 pt, Light 20 pt

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

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

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.*



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