



Wayfinding Sans Pro

THE ULTIMATE SIGNAGE TYPEFACE



Legibility

redefined.

Gates A1–A7
Aankomst
Airport Lounge
Check-in Area
STAFF ONLY!
Lost & Found
Rental Cars

Pharmacy & First Aid
NO TRESPASSING
Departures
Emergency Exit
Passkontrolle
Duty-free shops
Stationnement
WAITING AREA

Air Lounge

Club members only.





DESIGNED BY:
RALF HERRMANN, SEBASTIAN NAGEL

STYLES: 20 (2 WEIGHTS, 3 WIDTHS)

LATIN EXTENDED, GREEK, CYRILLIC

CHARACTERS PER STYLE: >800

DESTINATION: SIGNAGE FOR AIRPORTS,
ROADS, PARKS, OFFICE BUILDINGS,
HOSPITALS, MALLS, LIBRARIES ...

OTF



Amsterdam

Snæfellsjökull

Magdeburg 36 km

Можайск 6

Ηράκλειο

Gare de l'Est

České Budějovice

Sheffield Square

auf engem Raum

Mind the Gap!

Spielwiese

Picadilly Circus

Διδυμότειχο

Alexanderplatz

Goetheplatz

LEXINGTON AV.

Железнодорожный

Faubourg Montmartre

Karlův most

Eight Mile Road

Muzeum Śląskie

ORANIENSTRASSE

THE PUBLIC LIBRARY



Non Fiction *Arts, Human Sciences, Business*
Printers & Photocopiers



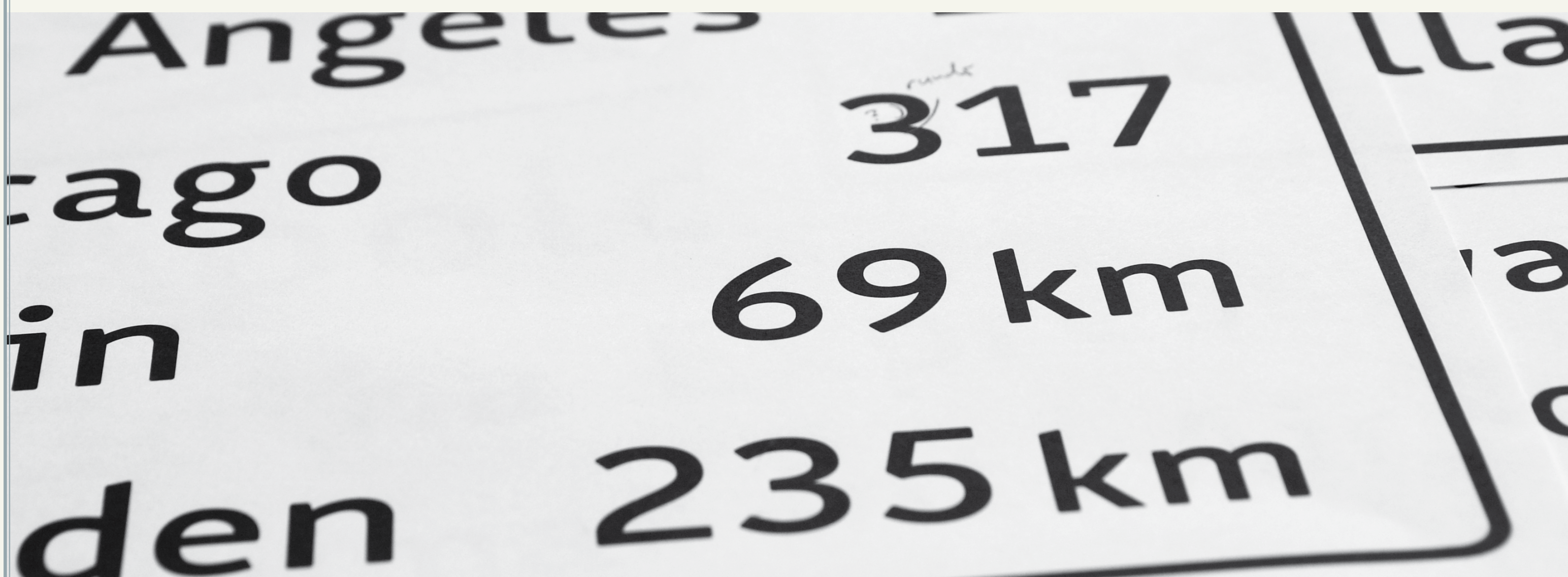
Conference Room A *"Michelangelo"*
Study Spaces A–C
Journal Archive
Special Collections



Wardrobe | Restrooms
Parking Level –1

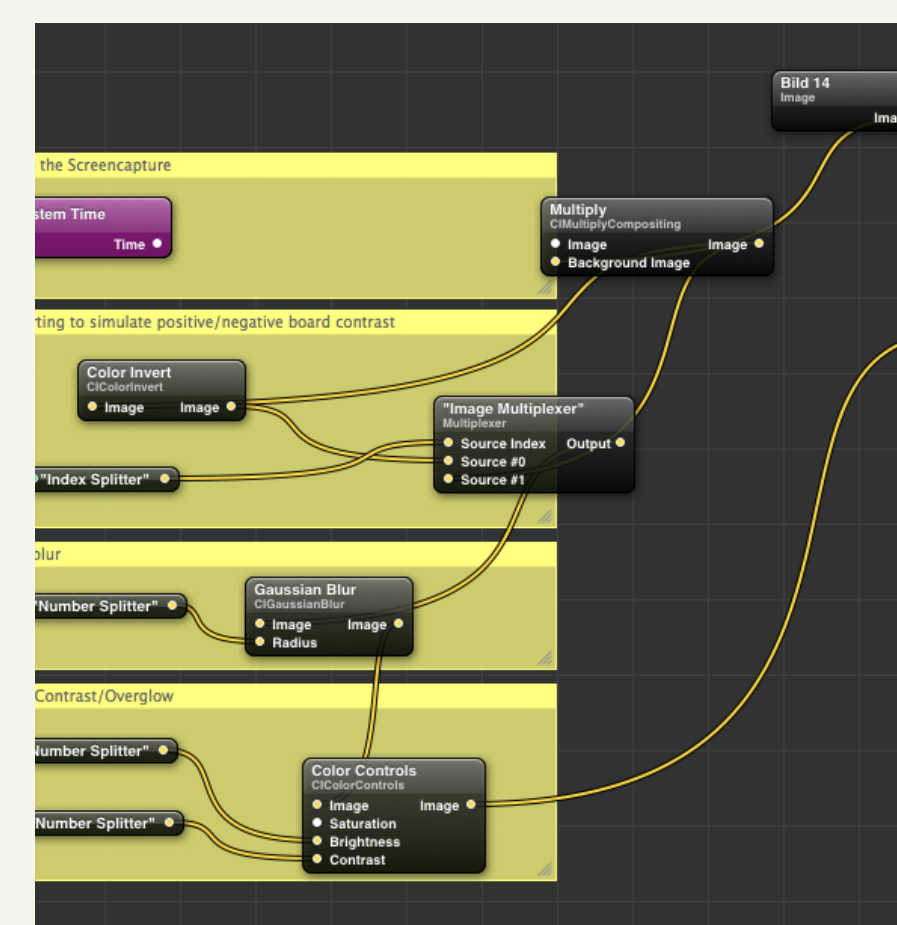


Six Years of Research and Development



Wayfinding Sans is not just “yet another signage typeface”. This project is unique in many ways. Ralf Herrmann, the designer of Wayfinding Sans, started this projects with extensive field studies, driving tens of thousands of miles to explore the legibility of road signage typeface in dozens of countries around the world. After building his own theoretic framework of relevant legibility parameters, the design process used a unique custom real-time simulation software, which could simulate difficult reading conditions (distance, fog, halation, positive/negative contrast) while the letters where actually designed. This process made it possible to optimize even the tiniest details of each letter for maximum legibility.

Being made specifically for wayfinding purposes, this type family does not compromise on any aspect of legibility—and yet, the typeface is a beautiful, clean and modern sans serif. With its broad language support and the large number of available styles it is perfectly suitable for any possible signage project anywhere on the world.

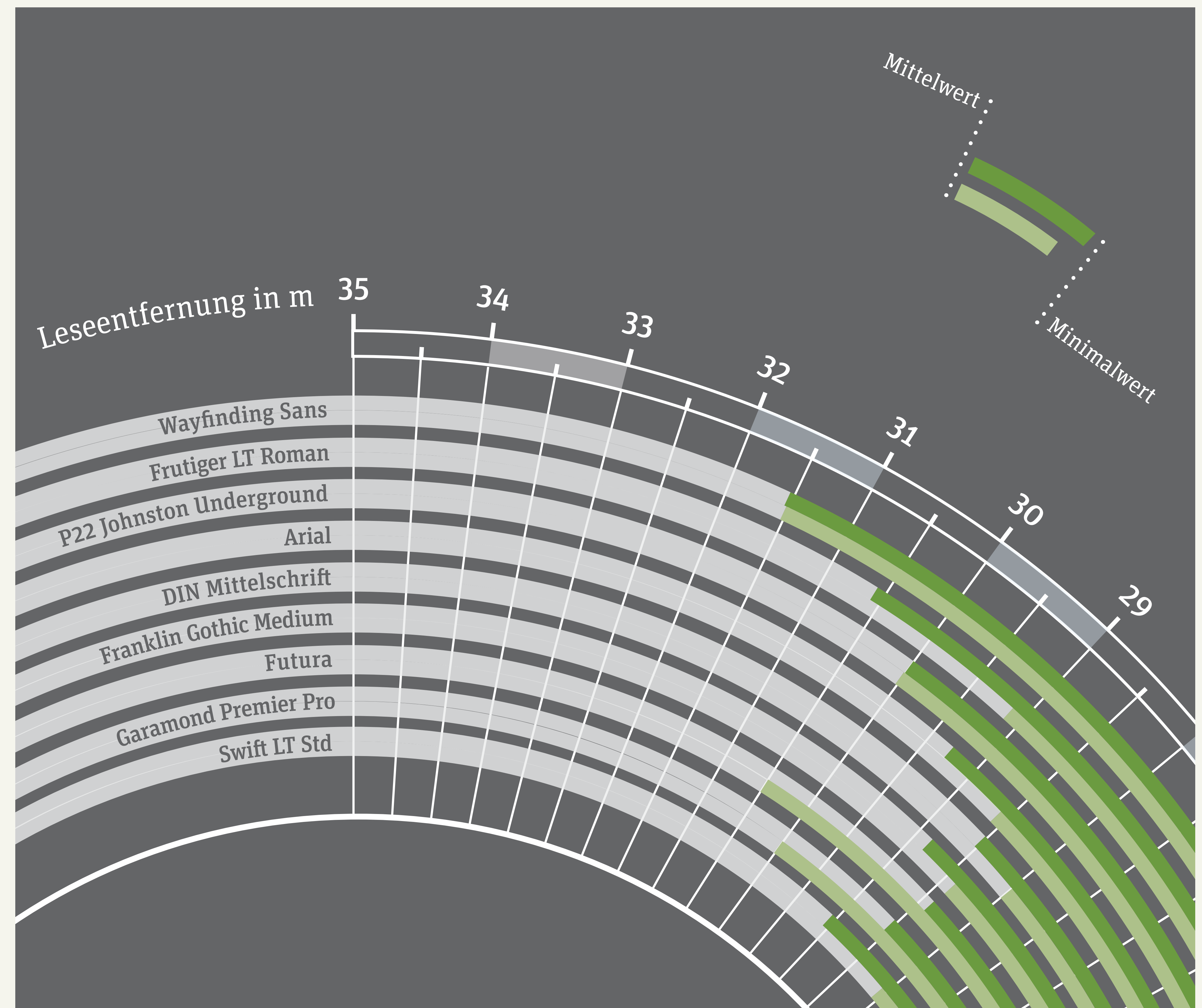


Superior legibility. Empirically proven.

In an independent empirical study at the University of Applied Sciences "htw" in Berlin different typefaces were recently tested when used on signs and Wayfinding Sans Pro (bold extended) was the winner in all conducted tests, being significantly more legible and therefore superior to all other styles of the tested typefaces—among them typical signage typefaces like Frutiger, DIN 1451, Johnston Underground and Futura.



Source: Eine Untersuchung zur Leserlichkeit im öffentlichen Raum.
Juli 2011, HTW Berlin. Sven Neumann, Betreut durch Prof. Florian Adler, Prof. Daniela Hensel
<http://kd.htw-berlin.de/studienprojekte/abschlussarbeiten/leserlichkeit-von-schriften/>



Designed for *recognizability*

*To increase the possible viewing distance, the skeleton of the letters of a signage typeface need to be **generic** and **familiar** but also **unmistakable**. And this is exactly how Wayfinding Sans Pro was designed from the ground up.*



Designed for distinguishability

Optimized distinguishability is not so much an issue with print typefaces, which are supposed to be read at an ideal reading distance. But when type is read under difficult viewing condition, letter differentiation becomes crucial and can make a big difference.

Geometric designs might look clean and simple and therefore promise a good legibility, but actually, the opposite is true: under difficult viewing conditions, the simple geometric designs perform poorly, because they don't provide the structural difference to achieve a good distinguishability.

*Polish road signage typeface (top)
Wayfinding Sans (bottom)*



Wayfinding Sans takes special care of letters which are easily misread. By making the differences of these letters more prominent, the legibility can be improved dramatically.



The image shows two rows of letters. The top row, in a Dutch road signage typeface, shows 'C' and 'G'. The 'G' has a thin, light blue circular highlight around its upper loop. The bottom row, in Wayfinding Sans, shows 'C' and 'G'. The 'G' has a thick, orange double-circle highlight around its upper loop, making the difference from the 'C' more pronounced.

*Dutch road signage typeface (top)
Wayfinding Sans (bottom)*



The image shows two rows of letters. The top row, in a French road signage typeface, shows 'O' and 'Q'. The 'Q' has a thin, light blue circular highlight around its upper loop. The bottom row, in Wayfinding Sans, shows 'O' and 'Q'. The 'Q' has a thick, orange double-circle highlight around its upper loop, making the difference from the 'O' more pronounced.

*French road signage typeface (top)
Wayfinding Sans (bottom)*



The image shows two rows of letters. The top row, in a German road signage typeface, shows 'f', 'l', and 't'. The 'f' and 't' have thin, light blue circular highlights around their upper loops. The bottom row, in Wayfinding Sans, shows 'f', 'l', and 't'. The 'f' and 't' have thick, orange double-circle highlights around their upper loops, making the differences from the 'l' more pronounced.

*German road signage typeface (top)
Wayfinding Sans (bottom)*

The letters of sans serif print typefaces like Helvetica are supposed to look as uniform as possible and should create an even color on the page. But what might be desirable in print, can decrease the legibility when used for signage.



Helvetica (top)

Wayfinding Sans (bottom)

Figures optimized for signage use

Figures are usually designed in a way, so they can blend in with the regular letters. But the figures of Wayfinding Sans are optimized for the requirements of signage use: maximum distinguishability and lining tabular design. Oldstyle and proportional figures are available as well as OpenType features.

CODE: OX0AT2

Is it a capital letter O or a zero? You can't always tell for sure in some typefaces. The difference is obvious in Wayfinding Sans and if necessary, you can turn on the OpenType feature "Slashed Zero" to increase the differentiation even more.

Weimar

14 km

Berlin

319 km

Hamburg

526 km

Diacritical marks: ***details that matter***

Diacritical marks are an important part of many languages using the Latin script. Again, what might be desirable in print, might not work for signage. On signs the diacritical marks must be unmistakable in their design and prominent in their size, because such separated letter parts will be the first that become illegible or even invisible when viewed from a distance.

Xàáâãäç

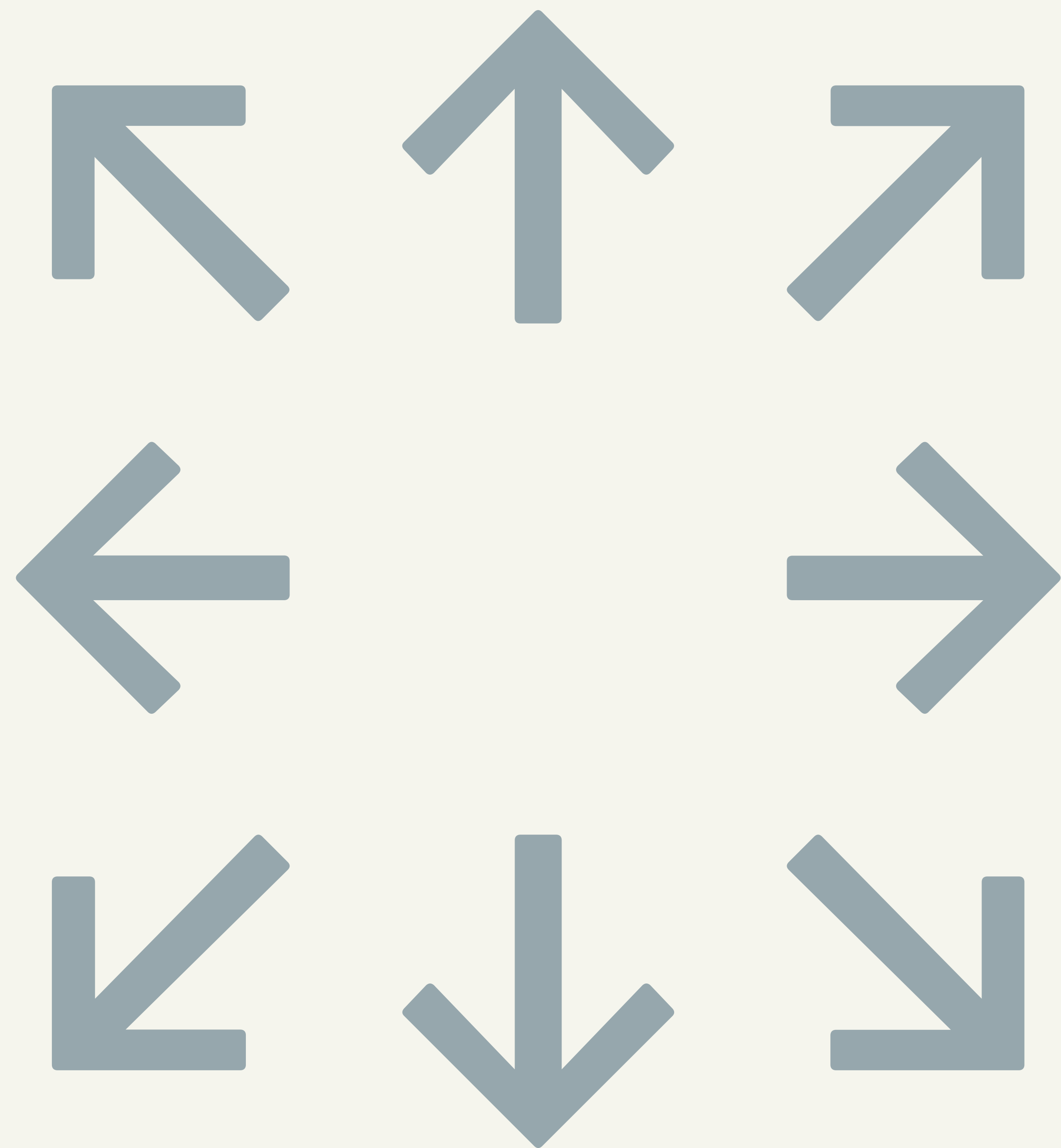
Xàáâãäç

British road signage typeface (top)
Polish road signage typeface (bottom)

Xàáâãäç

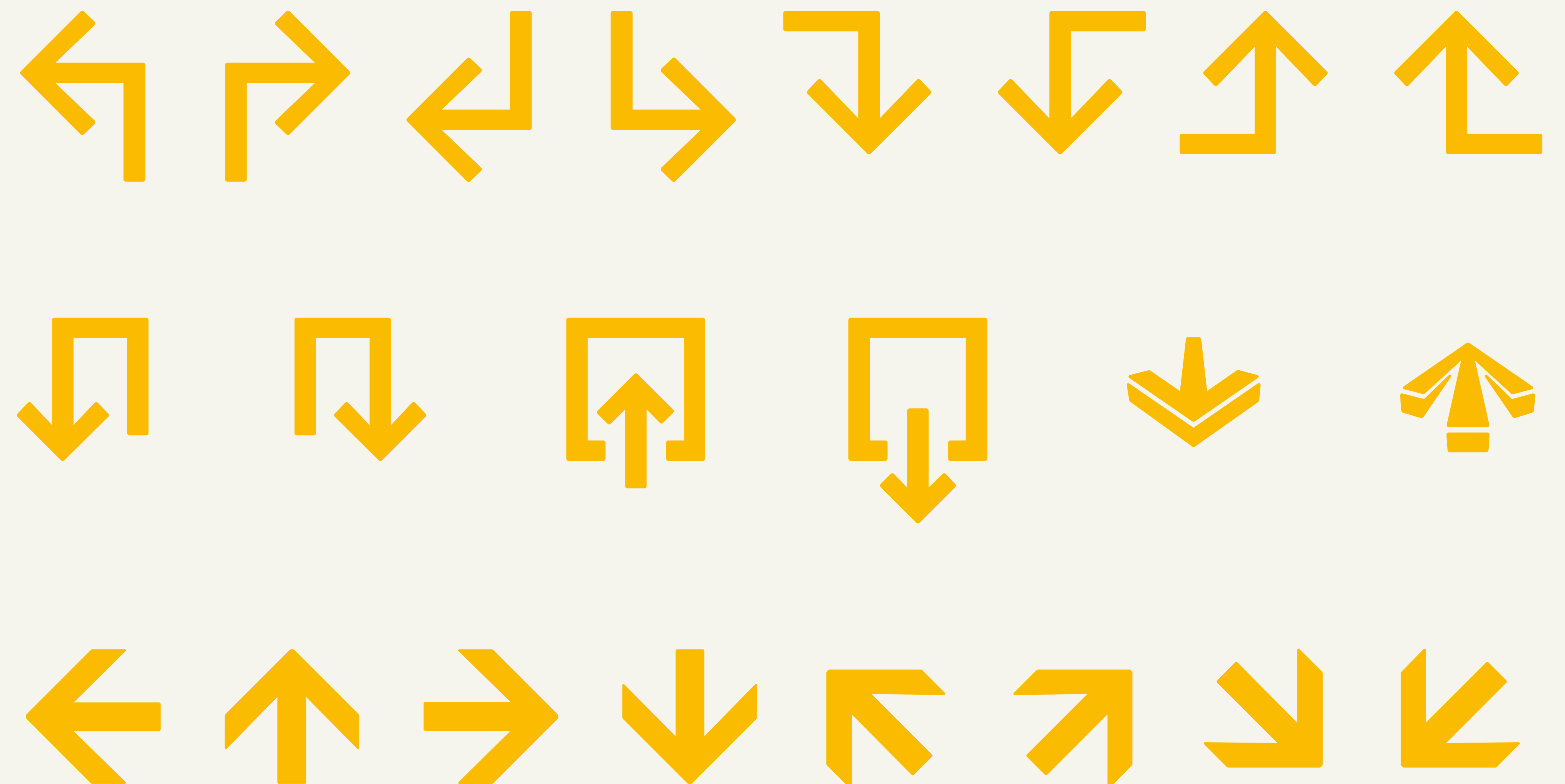
Wayfinding Sans

Arrows, *the easy way*



Entering and positioning arrows along with text in a signage layout can be a time-consuming task. But not so with Wayfinding Sans Pro: The arrows can be easily typed along with the text. Just activate the Stylistic Set and type the appropriate code. These codes follow a simple naming scheme based on the cardinal directions: “hyphen hyphen n” will create an arrow pointing up (“North”). Add an “e” for East and the arrow will point North-East. It’s that simple!

And if the typical 8 directions are not sufficient for your project: Wayfinding Sans also offers arrows for targets which are located around a corner or can only be reached by turning around.



Pointing up? *Or straight ahead?*

An arrow pointing upwards can mean “go straight ahead” or “go up the stairs/escalator”. But what to do if both directions are required on one sign? Not to worry! Wayfinding Sans contains an optional 3D arrow for “straight ahead”.



Victoria Line

A versatile family with 20 styles

Condensed	
Condensed N	
Condensed Bold	
Condensed Bold N	
Regular	<i>Italic</i>
Regular N	<i>Italic N</i>
Bold	<i>Italic</i>
Bold N	<i>Italic N</i>
Extended	<i>Italic</i>
Extended N	<i>Italic N</i>
Extended Bold	<i>Italic</i>
Extended Bold N	<i>Italic N</i>

Wayfinding Sans Pro uses the naming conventions of typical print fonts, but the main style of this font family is actually the **Bold Extended**. It provides the best performance and legibility when used on signs.

The **regular weights** are perfect for additional information and have a more elegant, geometric look.

When the available space is limited, the **additional widths** (normal and condensed) can be used.

Every style of this type family comes in a version for **positive and negative contrast**. This compensates for the effect, that light text on dark background looks bolder than dark text on light background. By using the positive and negative versions of Wayfinding Sans Pro your text will appear **optically corrected**, when both contrasts are used on one sign.

Predefined sets

Extended N	<i>Italic N</i>
Extended Bold N	<i>Italic N</i>

Basic Set A, 4 styles

Regular N	<i>Italic N</i>
Bold N	<i>Italic N</i>
Extended N	<i>Italic N</i>
Extended Bold N	<i>Italic N</i>

Intermediate Set A, 8 styles

Condensed N	
Condensed Bold N	
Regular N	<i>Italic N</i>
Bold N	<i>Italic N</i>
Extended N	<i>Italic N</i>
Extended Bold N	<i>Italic N</i>

Complete Set A, 10 styles

A
one contrast
only

Extended	<i>Italic</i>
Extended N	<i>Italic N</i>
Extended Bold	<i>Italic</i>
Extended Bold N	<i>Italic N</i>

Basic Set B, 8 styles

Regular	<i>Italic</i>
Regular N	<i>Italic N</i>
Bold	<i>Italic</i>
Bold N	<i>Italic N</i>
Extended	<i>Italic</i>
Extended N	<i>Italic N</i>
Extended Bold	<i>Italic</i>
Extended Bold N	<i>Italic N</i>

Intermediate Set B, 16 styles

Condensed	
Condensed N	
Condensed Bold	
Condensed Bold N	
Regular	<i>Italic</i>
Regular N	<i>Italic N</i>
Bold	<i>Italic</i>
Bold N	<i>Italic N</i>
Extended	<i>Italic</i>
Extended N	<i>Italic N</i>
Extended Bold	<i>Italic</i>
Extended Bold N	<i>Italic N</i>

Complete Set B, 20 styles

B
positive
and negative
contrast
styles

LATIN UPPERCASE

A Á Ă Â Ä À Ā Ą Å Ħ Ã Æ É Ê Ë Ì Í Î Ĵ Ķ Ĺ Ł Ľ Ļ Ŀ Ĳ Ģ ģ Ĥ ĥ Ħ ħ I
J Ĩ Ī Ĭ Į Ĵ Ķ Ĺ Ł Ľ Ļ Ŀ Ĳ Ģ ģ Ĥ ĥ Ħ ħ I
U Ú Ů Ű Ū Û Ü Ù Ũ Ū Ÿ V W W W W X Y Ý ŷ ŷ ŷ Z Ž ž ž ž ß

LATIN LOWERCASE

a á â ã ä å à ā ą ă ǎ ã æ ǣ b c ć č ç ĉ ċ d đ d' đ e é ě ě ê ë è è ē ę f g ğ ĝ ğ ħ ħ ĥ Ĩ i ı í ĭ î ï ï j
ī ĵ ĩ j ĵ k ƙ l ł l' ʟ ʟ ʟ m n ń ň ȳ ŋ ñ o ó ǒ ô ö ò ố ơ ø ø õ œ p ƀ q r r' ř ʀ s ś š š ŝ ş ß f t ƚ ƚ ƚ u
ú û û ü ù ú ū ū ū v w w w w w x y ý ŷ ŷ ŷ z z ž ž

SMALL CAPS

A Á Ă Â Ã Ä Å Ą Ǻ Ǣ Æ É Ê Ë Ì Í Î Ï Ĵ Ķ ĸ Ĺ Ł Œ Ø Ó Ô Ö Õ œ P Þ Q R Ó Ŗ Š Ś Ş Š Ș T ₣ Ṭ U Ú Û Ü Ù
Ú Ū Ů Ű Û V W W W W X Y Ý ŷ Ÿ Z Ž ž ž Ɓ

CYRILIC

А Б В Г Ѓ Г Д Е Ё Ж З И Й К Ќ Л М Н О П Р С Т У Ў Ф Х Ч Ц Ш Щ Ъ Я Ъ Ы Ь Ъ S € Э І Ї Ј
Ѣ Ю Ѣ Ѣ Ө V ƒ Ж Қ Ң У Ү Х Ч Ъ І Ә Й Ө Ъ а б в г Ѓ г д е ё ж з и й к Ќ л м н о п р с т у ў ф
х ч ц ш щ ђ ь њ ы љ њ € э ю яђ s i ï jћ ѣ ө v ƒ ж қ ң у ү х ч њ і ә й ө ў

GREEK

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω Ά Έ Ή Ί Ό Υ Ώ Ϊ Ϋ α β γ δ ε ζ η θ ι κ λ μ ν
ξ ο π ρ ς σ τ υ φ χ ψ ω ί ιϊ ιΰ ü ü ό ώ ά έ ή

FIGURES

0 1 2 3 4 5 6 7 8 9 0 [tabular lining] 0 1 2 3 4 5 6 7 8 9 0 [proportional lining]
o 1 2 3 4 5 6 7 8 9 o [proportional oldstyle] o 1 2 3 4 5 6 7 8 9 o [tabular oldstyle]

MISCELLANEOUS SYMBOLS

□ ⁄ ½ ¼ ¾ ¹ º ³ ¤ ⁰ * \ . : , ... ! ; # . · ? ¿ " ' ; / _ # { } [] () – — - - « » ‹ › „ “ ” ’ ’ , ! ; ? ¿ · ;
 ₣ ₧ ₨ \$ € £ ¥ ≈ ~ ÷ = > ≥ ∞ ∫ < ≤ ¬ − ∕ ≠ ∂ ‰ ‰ + ± ∏ √ ∑ & @ | ! © † ‡ ° ◇ ¶ ® § ™ ^ №
 & \$ € % ‰ £ ¥ “ ” ‘ ’ „ - ° ~ , .

LIGATURES & ALTERNATE CHARACTERS

ff ffi ffl g ğ ģ ħ ģ

ARROWS

OT FEATURE: CASE FEATURE

[A-B-C] → [A-B-C]

OT FEATURE: STYLISTIC SET 1

Baggage Claim → Baggage Claim

OT FEATURE: TABULAR LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9

OT FEATURE: PROPORTIONAL LINING FIGURES

0 1 2 3 4 5 6 7 8 9

OT FEATURE: PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9

OT FEATURE: TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9

OT FEATURE: SLASHED ZERO

0 → 0 | 0 → 0

OT FEATURE: STYLISTIC SET 2

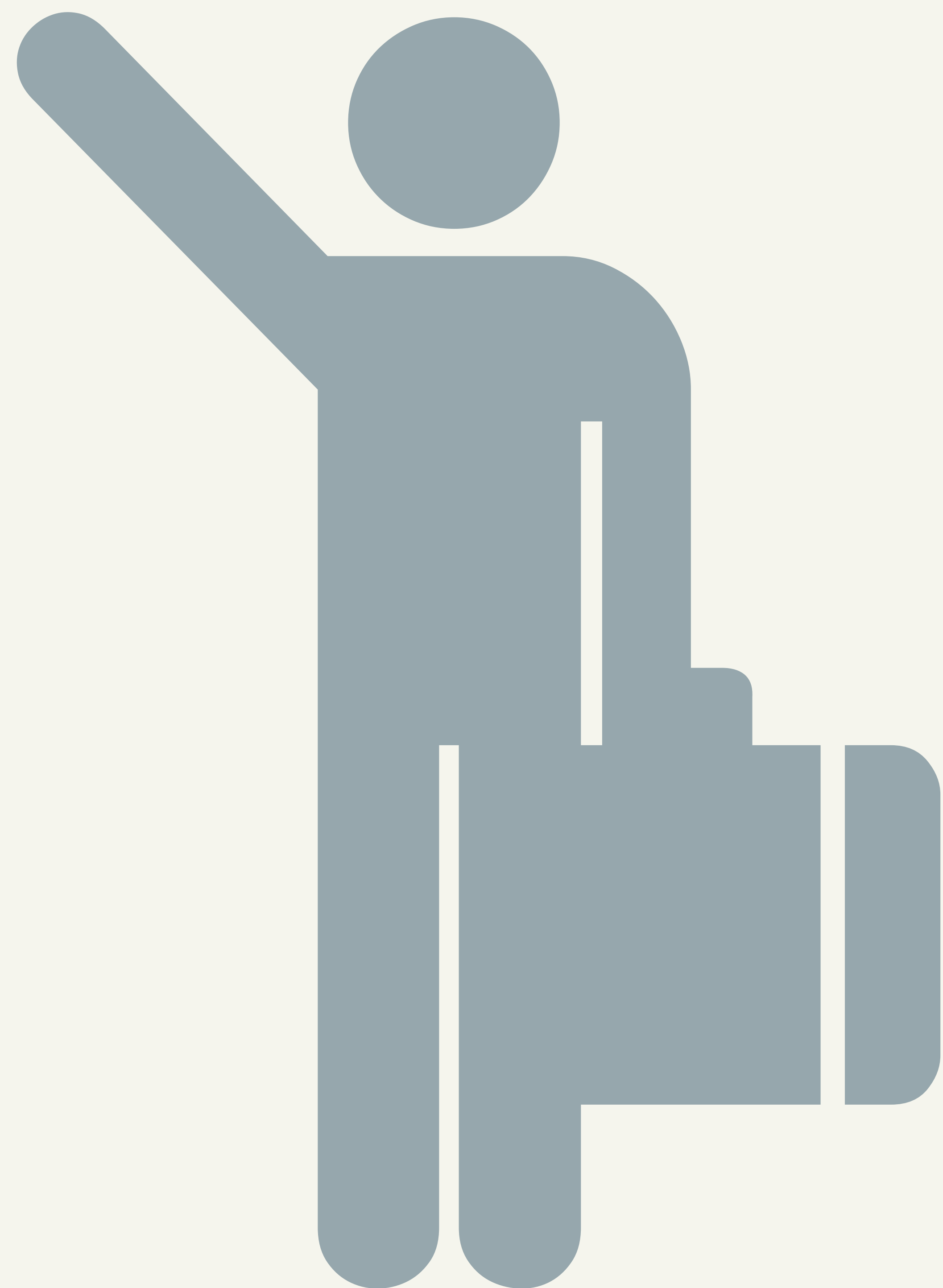
--n	→	↑	upwards arrow	##ne	→	↗	upwards tip rightwards
--s	→	↓	downwards arrow	##nw	→	↖	upwards tip leftwards
--e	→	→	rightwards arrow	##se	→	↘	downwards tip rightwards
--w	→	←	leftwards arrow	##sw	→	↙	downwards tip leftwards
--ne	→	↗	north east arrow	##en	→	↗	rightwards tip upwards
--nw	→	↖	north west arrow	##es	→	↘	rightwards tip downwards
--se	→	↘	south east arrow	##wn	→	↖	leftwards tip upwards
--sw	→	↙	south west arrow	##ws	→	↘	leftwards tip downwards
--ns	→	↕	north south arrow	--in	→	⬆	entrance
--we	→	↔	left right arrow	--out	→	⬇	exit
--te	→	↘	turn east	--3n	→	⬆	3D arrow upwards
--tw	→	↙	turn west	--3s	→	⬇	3D arrow downwards

OT FEATURE: STYLISTIC SET 3

↑	→	↑	↗	→	↗
↓	→	↓	↖	→	↖
→	→	→	↘	→	↘
←	→	←	↙	→	↙

Coming soon:

Pictograms



By popular request, we are also working on set of pictograms which can be used along with Wayfinding Sans Pro. The symbol set will contain hundreds of typical wayfinding icons in a unique and professional style. They can be easily accessed thru Open-Type replacement and will work perfectly with Wayfinding Sans Pro.

*Follow us on Facebook so you don't miss the release:
facebook.com/WayfindingSans*

Wayfinding Sans Symbols

See fonts.info for more information like education discounts and multi-user licenses.

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