

Version

Name Sans,
by Arrow Type

Text → Standard → Display

Upright & Italic

One

Point

Ultra	<i>Regular</i>
Black	<i>Light</i>
ExtraBold	<i>ExtraLight</i>
Bold	<i>Thin</i>
SemiBold	<i>ExtraThin</i>
Medium	<i>Hairline</i>

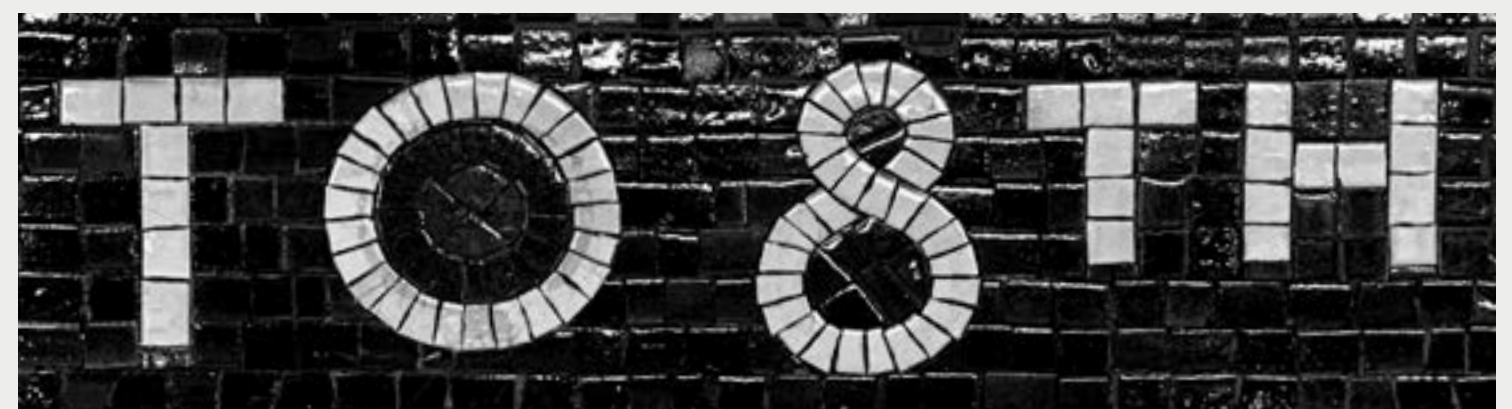
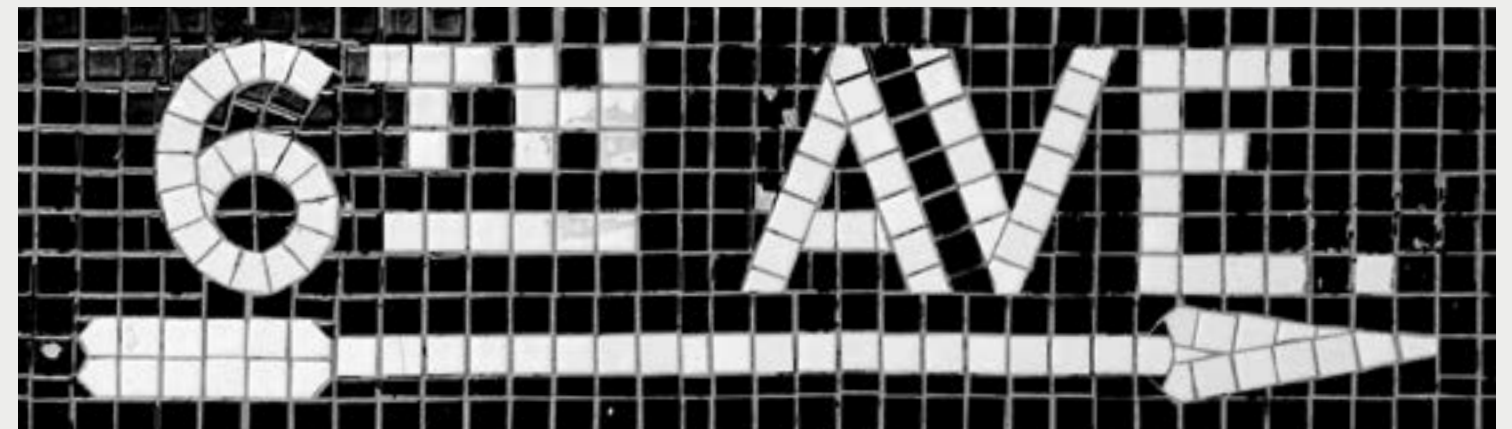
A very versatile
(slightly quirky)
geo-grotesque.

oh!

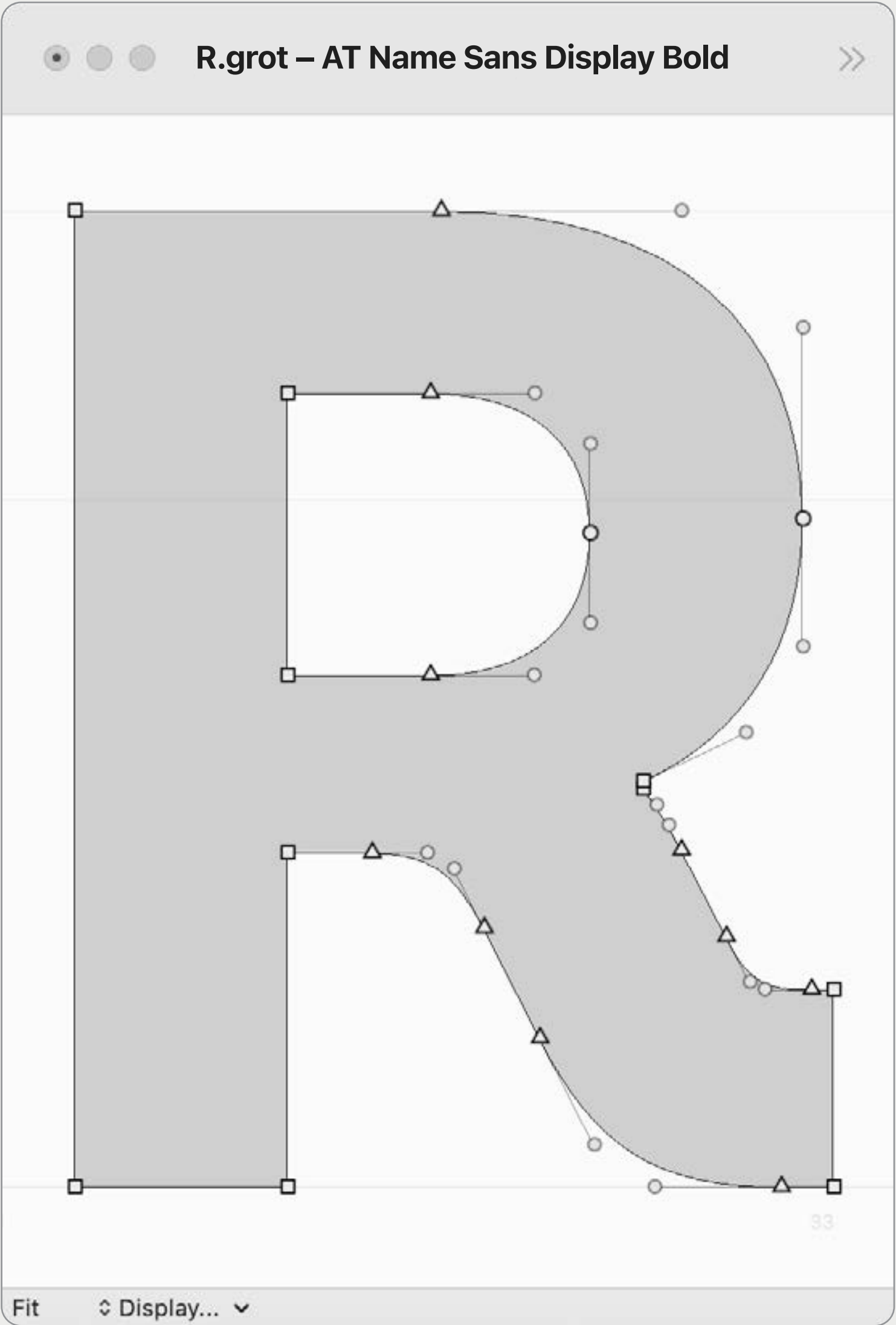
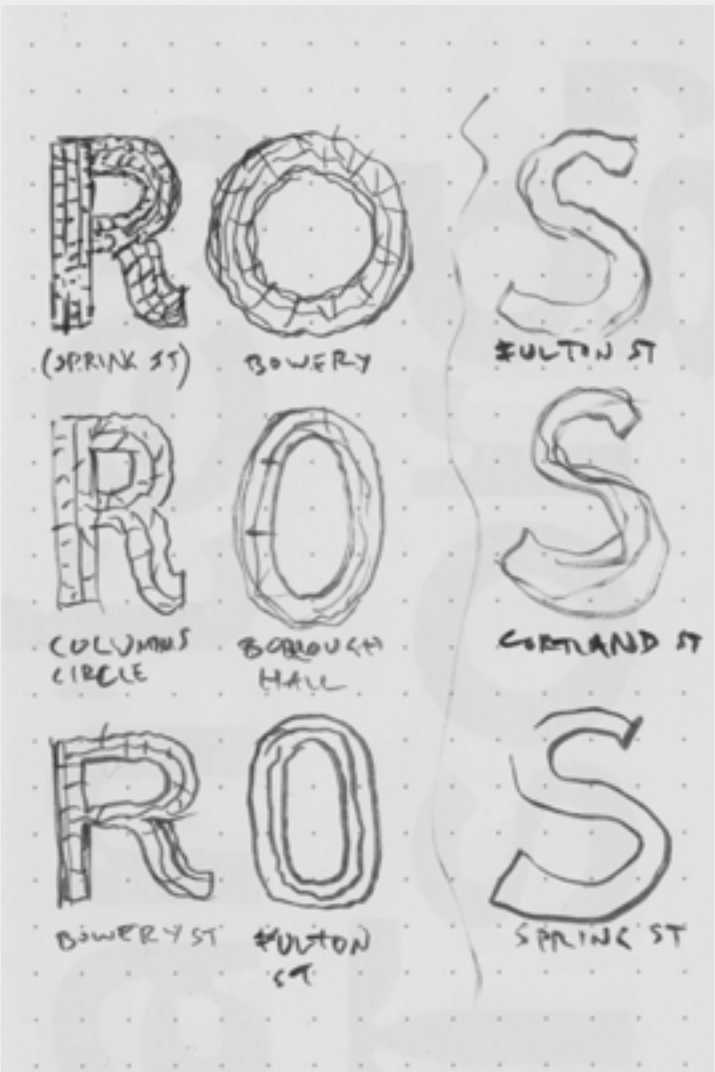
A modern interpretation of the **mosaic name tablets** of the NYC Subway.

The architects and craftworkers who created the original mosaic wayfinding of the NYC Subway used a letter construction that was part geometric and part grotesque, with optical corrections in letterforms often either exaggerated or totally missing. Rather than attempting to simply revive a single style in a simplistic and limited way, Name Sans borrows

ideas from across the varied mosaic signage and extends them into a versatile type system. Tying historical roots to a future-looking typographic system, Name Sans is at once anonymous and full of personality, making it useful for everything from branding to wayfinding to digital interfaces.



Designed & manufactured with care **in Brooklyn, NY**



What if, in the landmark 1980 graphic standards for the New York City Subway, a bespoke typeface had been commissioned? What if that typeface were based on the unique, beautiful, mosaic signage of the system? And then, what if that were revived in the 2020s as

a do-everything variable font system for use across physical and digital communication? That typeface would be Name Sans. A little less Swiss, a lot more NYC.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz ■ &?!

1234567890; %→@

Name Sans has evolved and solidified since the earliest versions, released along the way via Future Fonts. Through this process of early releases, it has been deployed by some very talented designers in both web and print projects. Thanks to many cycles of observation and feedback, the design has been simplified, refined, and made more versatile.

Likewise, the character set and OpenType features have been expanded and refined. Now, Name Sans has a Extended Latin character set, including Vietnamese, Oldstyle figures, fractions, extensive ordinals, alts galore, and (obviously) arrows. These support a wide range of optical sizes and weights, in both uprights and Italics.

v1.0

The *Italic* axis is now continuous. Further refinements to kerning, especially in the Italic styles. Hairline styles are now *slightly* less extreme, to improve overall appearance & utility of thinner styles.



STYLES

Display

Standard

Text

Ultra
1000

Name

Name

Name

Black
900

Name

Name

Name

ExtraBold
800

Name

Name

Name

Bold
700

Name

Name

Name

Semibold
600

Name

Name

Name

Medium
500

Name

Name

Name

Regular
400

Name

Name

Name

Light
300

Name

Name

Name

ExtraLight
200

Name

Name

Name

Thin
100

Name

Name

Name

ExtraThin
50

Name

Name

Name

Hairline
1

Name

Name

Name

STYLES	Display Italic	Standard Italic	Text Italic
Ultra 1000	<i>Name</i>	<i>Name</i>	<i>Name</i>
Black 900	<i>Name</i>	<i>Name</i>	<i>Name</i>
ExtraBold 800	<i>Name</i>	<i>Name</i>	<i>Name</i>
Bold 700	<i>Name</i>	<i>Name</i>	<i>Name</i>
Semibold 600	<i>Name</i>	<i>Name</i>	<i>Name</i>
Medium 500	<i>Name</i>	<i>Name</i>	<i>Name</i>
Regular 400	<i>Name</i>	<i>Name</i>	<i>Name</i>
Light 300	<i>Name</i>	<i>Name</i>	<i>Name</i>
ExtraLight 200	<i>Name</i>	<i>Name</i>	<i>Name</i>
Thin 100	<i>Name</i>	<i>Name</i>	<i>Name</i>
ExtraThin 50	<i>Name</i>	<i>Name</i>	<i>Name</i>
Hairline 1	<i>Name</i>	<i>Name</i>	<i>Name</i>

Optical Sizing

The human eye perceives type differently at different scales, so Name Sans has built-in Optical Sizing. At larger sizes (Display & Standard), spacing is tighter, shapes are rounder & smoother, and the weight range is as wide as possible.

At smaller sizes (Text), spacing is increased to improve readability, shapes become slightly condensed to allow efficient typesetting, punctuation is enlarged for clarity, enlarged inktraps help maintain a sharp aesthetic, and the weight range is slightly moderated to maintain legibility at smaller scales.

Name Sans Display → Tight spacing and increased drama for large sizes – best around 72pt and up

Bay Ridge

Name Sans Standard → Versatile like your favorite sans – best around 20pt and up

Bay Ridge

Name Sans Text → Spaced and proportioned to prioritize readability – best around 12pt and up

Bay Ridge



RIDGEWOOD
BEAUTY SALON

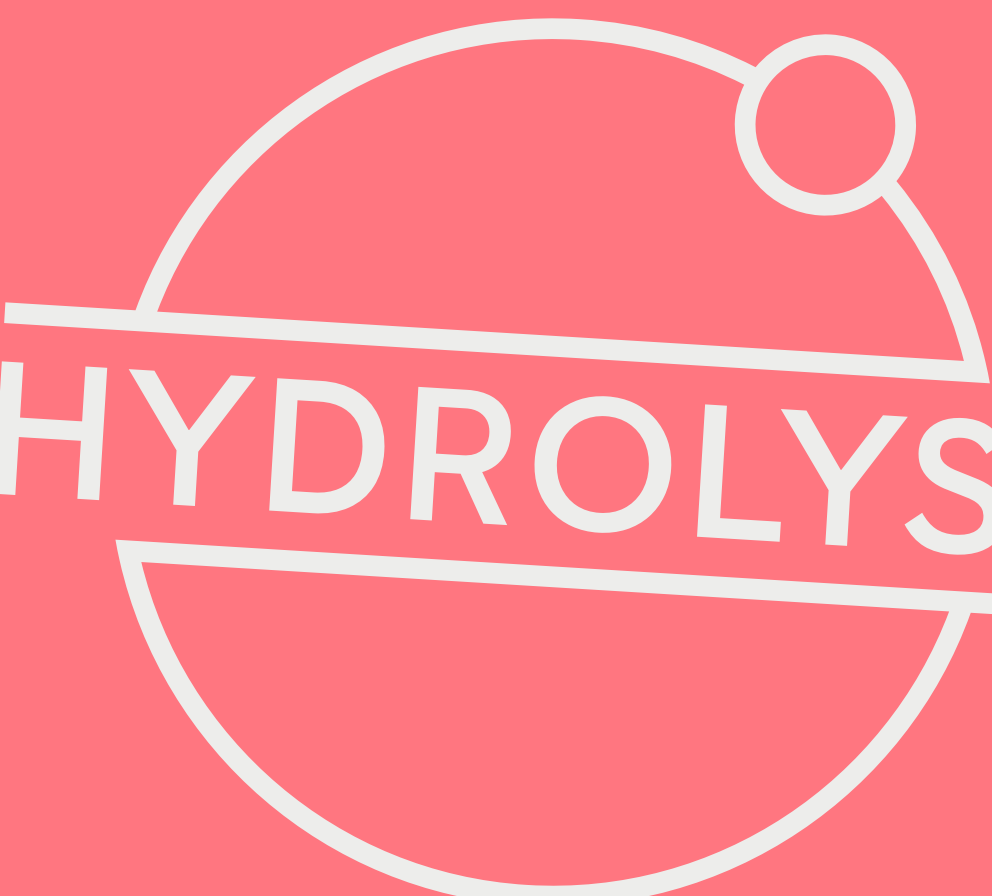
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HYDROLYST

Uppercase Latin

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 Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ¯ ¨ Ą ă ą ǎ ȳ Ċ ċ Č Ď Ě Ĕ Ė Ğ Ģ Ħ İ Ĳ Ĵ Ķ Ļ Ľ
Ł Ł Ń ń Ņ Ō Ő Ű Œ Š š Ś ś Š š Ť ř ŧ ũ Ū Ŭ Ů Ű Ÿ Ž ž Ž Ơ ư Ử ử Ẩ ẩ Ấ ấ Ẫ ẫ
Ậ ậ Ằ ằ Ẵ ẵ Ệ ệ Ễ ễ Ế ế Ề ề Ể ể Ỡ ỡ Ồ ồ Ổ ổ Ộ ộ Ớ ớ Ỡ ỡ Ợ ợ Ự ự Ủ ủ Ứ ứ Ừ ừ Ữ ữ Ự ự Ỡ ỡ Ỡ ỡ Ỡ ỡ

Lowercase Latin

[illegible]

Alternate Uppercase Latin

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

Alternate Lowercase Latin

a ą ǎ ă ẽ ẽ ậ ắ ằ ẳ ẵ ặ | í ĭ ľ ť ł · g ğ ḡ g ḡ ḡ i ï ĩ t t' ‡ † y ò ʏ ý ÿ

Numerals, Lining (Default)

N 0123456789

Numerals, Lining Tabular

N 0 1 2 3 4 5 6 7 8 9

Numerals, Oldstyle

N 0123456789

Numerals, Oldstyle Tabular

N 0 1 2 3 4 5 6 7 8 9

Continued on following slide →

Punctuation & Symbols

N @ & ! ¿ ? # * , . : ; / \ . ■ ... () [] { } | - _ - - — § ° ¶ † ‡ ™
® © ♦ " ' ‘ ’ , “ ” „ ‹ › ‹‹ ›› f №

Capital Punctuation

N - - — () [] { } < > < > « » ¡ ¢ / \ @ . ■

Alternate Brutalist Punctuation

N " " , " " , , ! i i *

Currencies & Mathematics

N \$ € £ ₹ ¥ ₩ ¢ % + - < = > ~ ¬ ± ^ ÷ × ‰ ∂ ∏ ∑ √ ∫ ≈ ≠ ≤ ≥ Δ Ω μ π ' "

Prebuilt Fractions

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

Superscript

N 1 2 3 4 5 6 7 8 9 0 A C D E G H I L M N O R S T U È Ú a c d e g h i l m n o r s t u è ú

Subscript

N 1 2 3 4 5 6 7 8 9 0

Ordinals

N st nd rd th as de me os re er es gr ds ste

N des ers lle res ème ère ième ù c d e r t a o

N ST ND RD TH AS DE ME OS RE ER ES GR DS STE

N DES ERS LLE RES ÈME ÈRE ÌÈME Ù C D E R T A O

Arrows



Stand
clear of
the closing
doors.

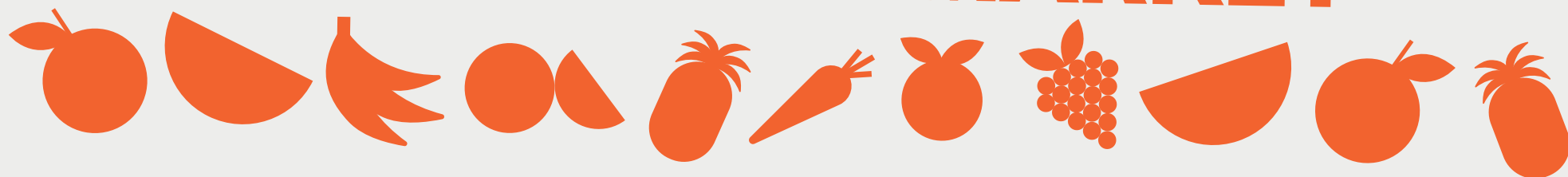
Display Bold — with
Stylistic Sets 5, 7, 9, & 11
for a simplified l, g, a, and t

WET PAINT

FRUITS &
VEGETABLES

RIVERDALE MARKET

SINCE
1987



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ILLEGALLY PARKED CARS WILL BE
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THANK YOU!

CANARSIE
★ TRANSIT MIX ★

The completion of the rapid transit railroad in the boroughs of Manhattan and The Bronx, which is popularly known as the “Subway,” has demonstrated that underground railroads can be built beneath the congested streets of the city, and has made possible in the



near future a comprehensive system of subsurface transportation extending throughout the wide territory of Greater New York.

In March, 1900, when the Mayor with appropriate ceremonies broke ground at the Borough Hall, in Manhattan, for the new road, there were many well-informed people, including prominent financiers and experienced engineers, who freely prophesied failure for the enterprise, although the contract had been taken by a most capable contractor, and one of the best known banking houses in America had committed itself to finance the undertaking.

In looking at the finished road as a completed work, one is apt to wonder why it ever seemed impossible and to forget the difficulties which confronted the builders at the start. The railway was to be owned by the city, and built and operated under legislation unique in the history of municipal governments, complicated, and minute in provisions for the occupation of the city streets, payment of moneys by the city, and city supervision over construction and operation. Questions as to the interpretation of these provisions might have to

be passed upon by the courts, with delays, how serious none could foretell, especially in New York where the crowded calendars hinder speedy decisions. The experience of the elevated railroad corporations in building their lines had shown the uncertainty of depending upon legal precedents. It was not, at that time, supposed that the abutting property owners would have any legal ground for complaint against the elevated structures, but the courts found new laws for new conditions and spelled out new property rights of light,

**STOCK
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EVERYTHING
MUST GO!**



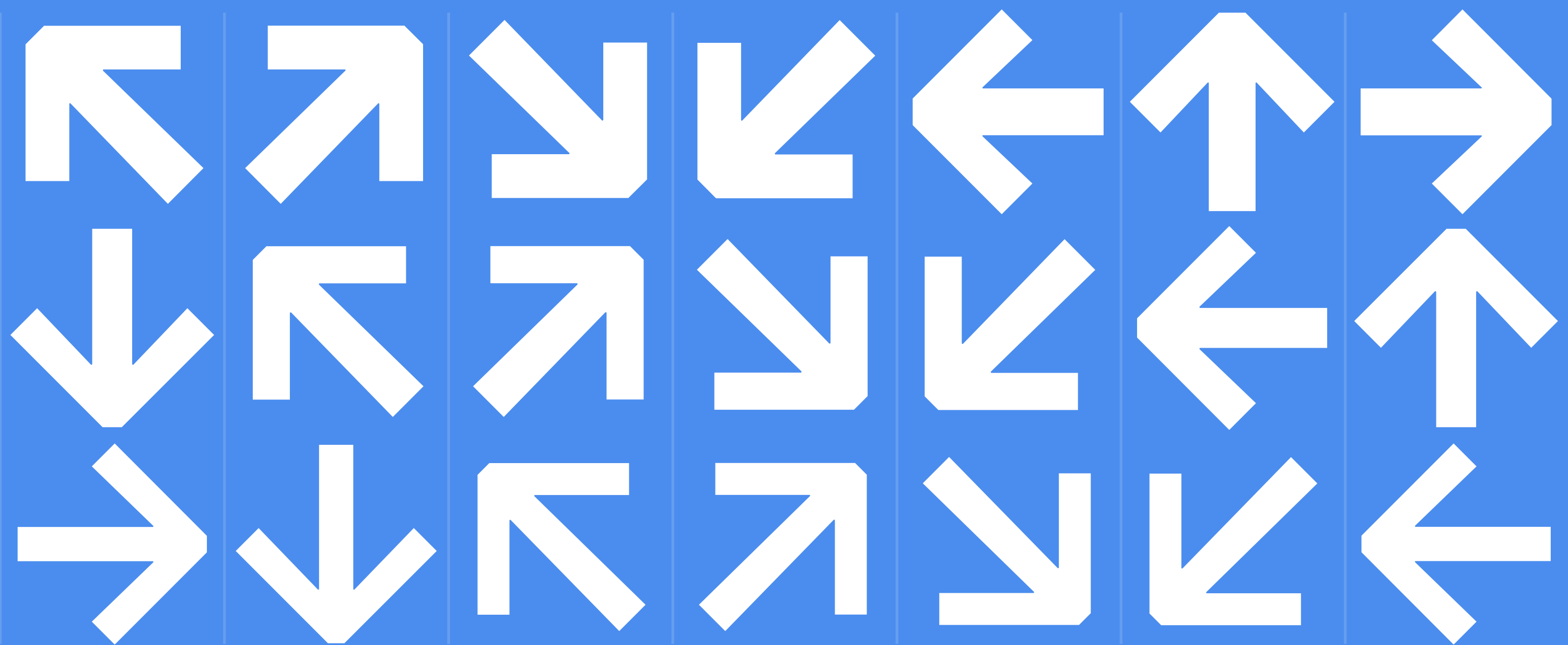
**BUSHWICK
COFFEE SHOP**
Breakfast, Lunch, Dinner



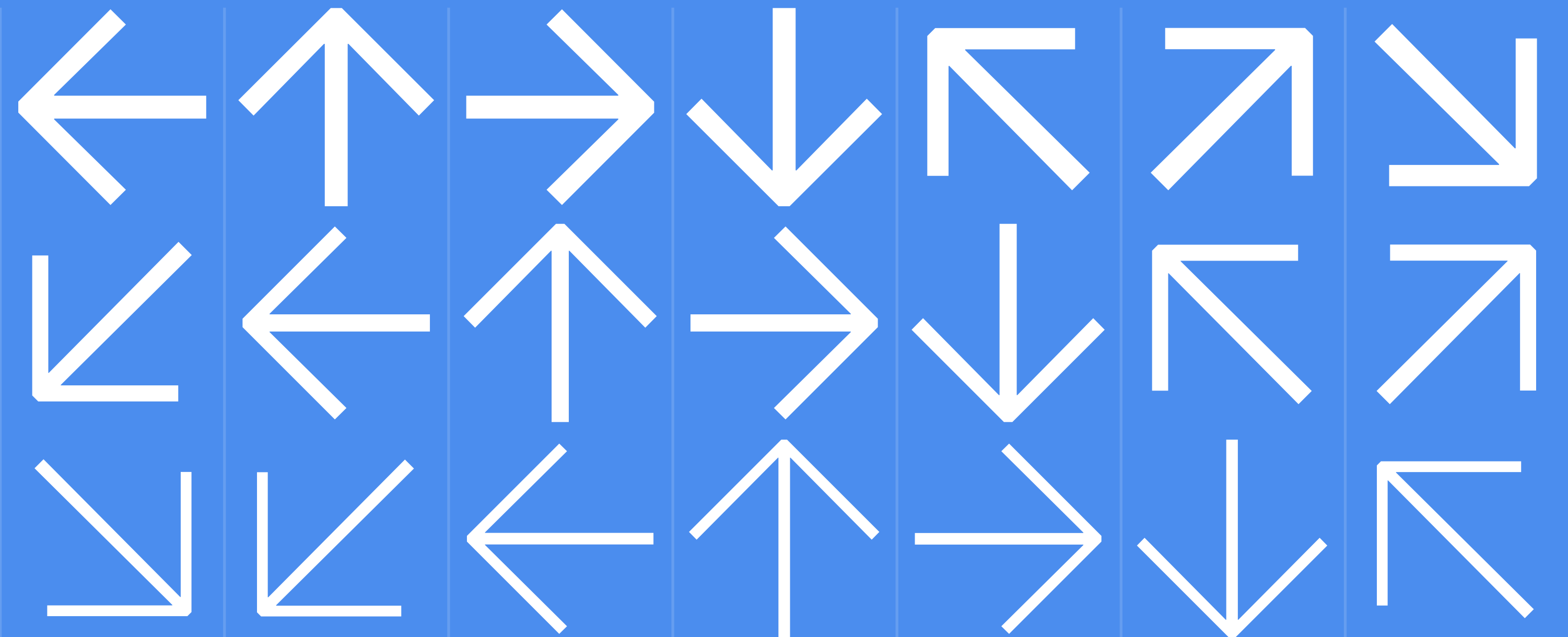
ä ñ ß k

e m w

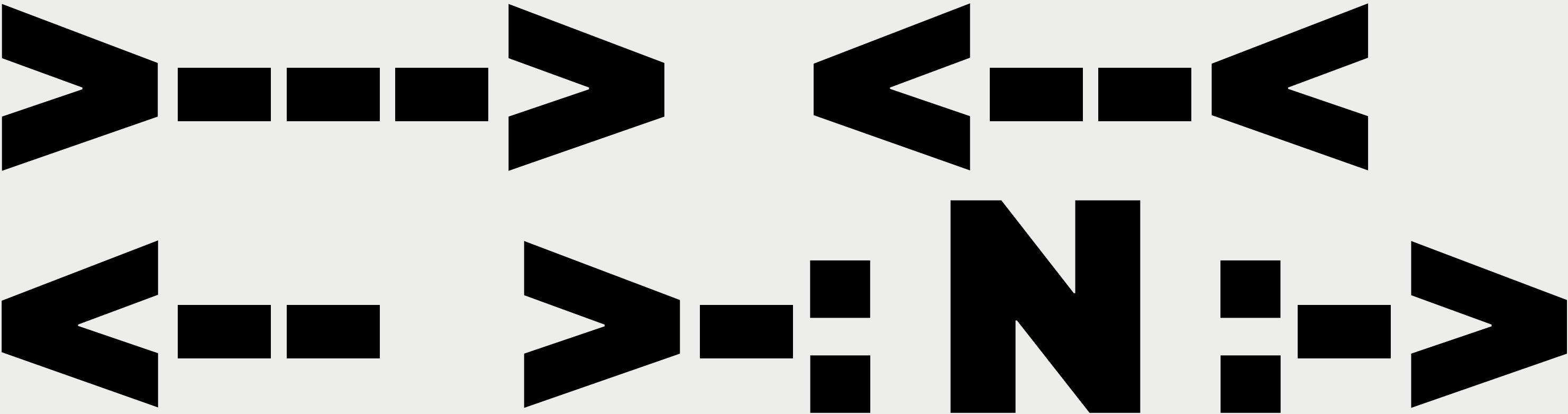
g ø ç x t



Multiplexed Arrows



Ligatures OFF



Ligatures ON

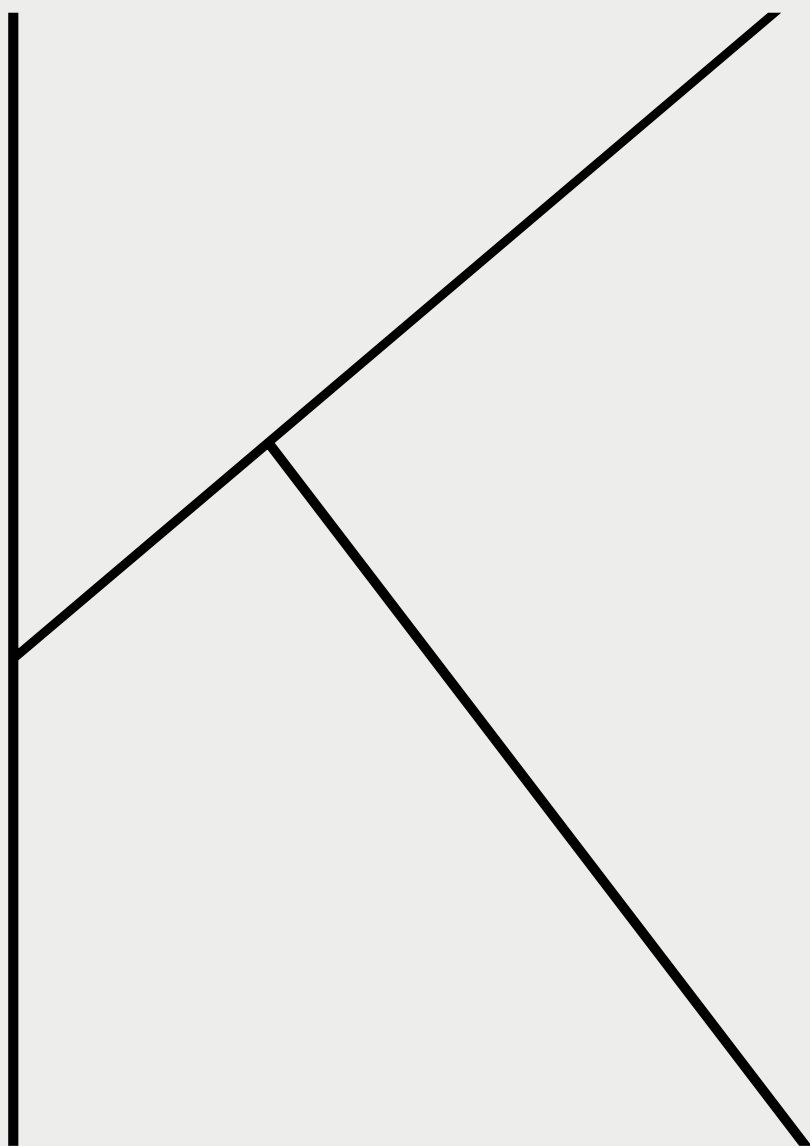


(And many more!)

The next
stop is
Morgan
Av.



LOWER EAST SIDE
PIZZA
SINCE 1976



STANDPIPE
SHUT OFF VALVE
LOCATED FT.
OPPOSITE THIS
SIGN



M

CAUTION
DOOR SWINGS
OUTWARD

6

ROCKAWAY
DINER

n

OVEN
FRESH
Hot & Delicious!
PIZZA

SPRINKLERS
SIAMESE
CONNECTION
FOR FIRE DEPT

di

Stylistic Alternates:
Rectangular Caps

The mosaic signs of the NYC Subway were created over time, in multiple projects led by different architects. As a result, there are many stylistic variations in the letterforms actually used within the system. A prominent split is that some signs have strict, circular geometry, while many others use a rectangular, straight-sided construction.

To capture this variety, Name Sans includes Rectangular Caps as a stylistic set. With this feature activated, round capital letters get flattened sides and slightly condensed proportions. The Rectangular Caps are designed, spaced, and kerned to work seamlessly with the rest of Name

Sans. And of course, they include all the same extended-Latin characters as the default uppercase. As a result, they can be used not only in uppercase, standalone headlines, but also in any text, as a way to add a little extra flavor.



oro
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TO DOOR

24
HOURS

"KICKS"
SNEAKER
EXCHANGE

Simplified 'G' and 'g'

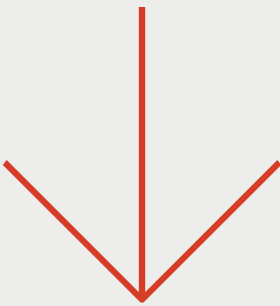
As a geometric grotesque sans, Name Sans has a relatively provocative form of the lowercase 'g,' with a descender that goes flat (especially in the Display styles). It carries a lot of personality, but it may be a little much for certain projects.

Now, there is a *Simplified 'g'* stylistic set to round out that descender and make it as boring and uncontroversial and as possible!

Also available is a spurless *Simplified 'G'* to add in even more geometric goodness.

Geo-grot

Display ExtraBold, Defaults



Geo-grot

Display ExtraBold, ss06 + ss07

Ordinals

A striking detail in many of the original NYC Subway signs are raised ordinal indicators. These are set in smaller uppercase letters, most often underlined for emphasis. Name Sans includes ordinal indicators that adopt this convention. Like all other aspects of the family, these are tailored to the Optical Size range: in Display sizes, ordinals are smaller and raised, while in Standard and Text sizes, they are given more room to retain legibility even at small scales.

Display Black

23RD ST

Standard Bold

1ST AV 70TH PL 23RD ST
31ST ST 17TH AV 3RD LN

Text Medium

81ST AV 12TH RD 53RD ST 39TH ST No 7 27RD ST
2ND LN 69TH ST 7TH AV 78TH ST 1ST AV 12TH RD
31ST ST No 9 43RD ST 17TH ST 7TH AV 78TH ST

More ordinals!

Ordinal indicators are made to support English, Spanish, Portuguese, Italian, French, Dutch, and Irish in both uppercase and lowercase settings.

Superscript letters are available as a non-underlined alternative for simplified ordinals.

Display Black

18^e Arr^t

Standard Bold

3rd Av 1^{ste} n^o 29 40^ú
2^{DES} 7^e 8^e Mgr 5th Ln

Text Medium

81st Ave 3^e Arr^t 12th Rd 53rd St XX^o N^o 7
23rd St 17th St 7th Ave 78th St 81st Ave 12th Rd
Apt 1^a 1^o N^o 9 43rd St 17th St N^o 2 78th St



ss02 – Rectangular Caps

RR

Stylistic Alternatives

Ralph Av. → **R**alph Av.
Broadway → Broad**a**dway
Spring St. → Spring**g** St.
Halsey St. → Halsey**l** St.
18th St. → 18th St**t**.
Mytle Av → My**t**le Av

ss08 – Double-story g

g g

ss05 - Simplified l

ll

ss11 - Simplified t

tt

ss12 – Simplified y

yy

ss09 – Single-story a

aa

In Architecture, “Brutalist buildings are characterized by minimalist constructions that showcase the bare building materials and structural elements over decorative design” – (Wikipedia, Brutalist Architecture).

If you were using tile mosaics to create letters (or just making a modern-day logo), would you make traditional quotations and punctuation, or would you “work with the grain” of the material and simplify the outlines? It probably depends on the context!

In Name Sans, you can choose use the standard, traditional punctuation, or you can apply Stylistic Set 1 to use “Brutalist Punctuation.”

“Defaults!”

Display Bold



“Brutalist!”

Display Bold, ss01



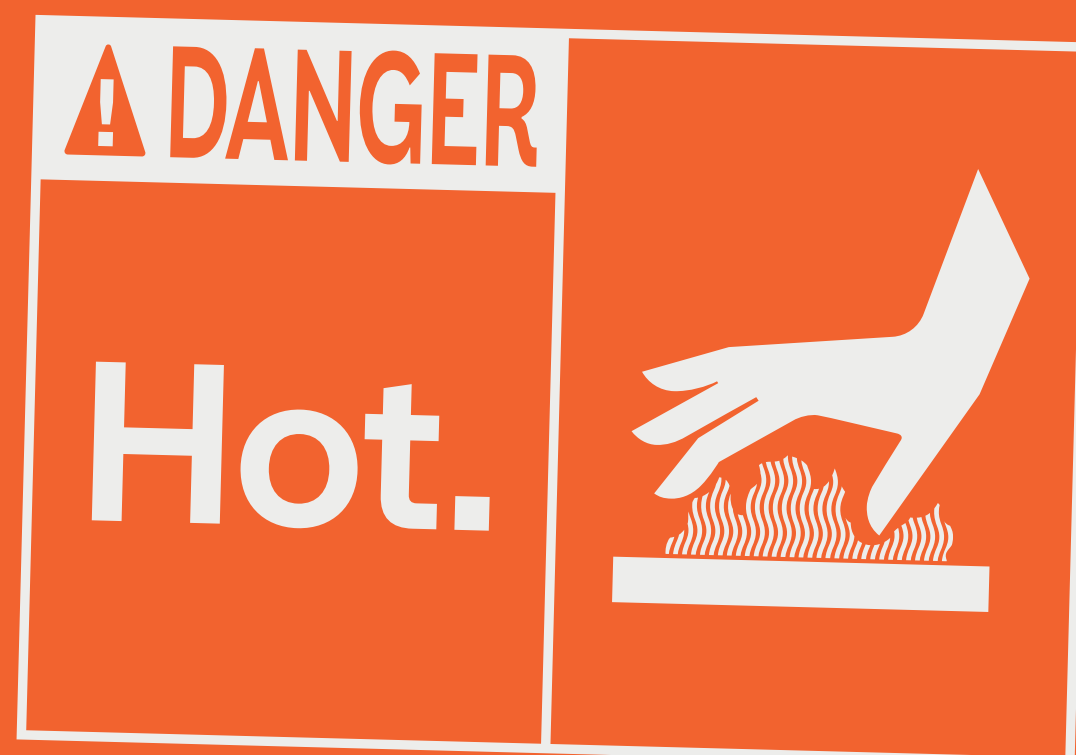
WILLIAMSBURG VINTAGE

20-90



Mirko 
Beer Co

 **SUPER CLEAN** 
LAUNDROMAT



ß ß

ss15 – Blackletter Etzett

HEERLUK!

SEHR SCHÖN!

Ö

Ä

ss17 – Titling Uppercase Umlauts

Ü

Ü

I

J

J

ss16 - Ligated IJ

More Stylistic Alternatives

Mauerstra^{ße} → Mauerstra^ẞe

NEUKÖLLN → NEUK[⊙]LLN

KONFITÜREN → KONFIT^ÜREN

DIE GEBÄUDE → DIE GEB^ÄAUDE

GLIJGOOTJE → GL^{IJ}GOOTJE

Optical Size-based Alternates

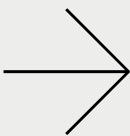
Several characters can be set to automatically swap forms based on Optical Sizing. By default, the R, g, I, and l keep roughly the same forms between all styles. However, if Stylistic Sets 19 & 20 are activated, the R gains a “grotesk” form at 46pt+, while the I, g, & l swap to text-optimized constructions below 20pt.

Together, these substitutions give the Display & Standard styles a simple, modern appearance, while delivering Text styles that aid both reading flow in running text and legibility in interface and technical labeling.

These substitutions can also be controlled with more-traditional stylistic sets, which apply equally across all styles.

Name Sans Display Default Characters

Rgll

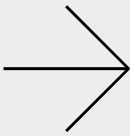


Grotesque 'R' in Display (ss19)

Rgll

Name Sans Text Default Characters

Rgll

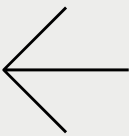


Alts 'I, l, g' in Text (ss20)

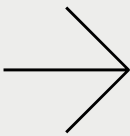
Rgll

Name Sans Variable

RglI



Rgll



High-legibility alts below 20pt; Grotesque R above 46pt

Rgll

NYC’s Best Chocolate Chip Cookies

Recipe from Jacques Torres. Adapted by David Leite for NYT Cooking. Further adjustments to butter & mixing.

YIELD

1 ½ dozen 5-inch cookies

INGREDIENTS

- 2 cups minus 2 tablespoons cake flour (8 ½ oz)
- 1 ⅔ cups bread flour (8 ½ oz)
- 1 ¼ teaspoons baking soda
- 1 ½ teaspoons baking powder
- 1 ½ teaspoons coarse salt
- 1 ¼ cups unsalted butter (2 ½ sticks)
- 50g decaf espresso (optional)
- 1 ¼ cups light brown sugar (10 oz)
- 1 cup plus 2 tablespoons granulated sugar (8 oz)
- 2 large eggs
- 2 teaspoons natural vanilla extract
- 1 ¼ lbs bittersweet chocolate disks or fèves, at least 60% cacao content (see note)
- Sea salt

Note

- Disks are sold at Jacques Torres Chocolate; Valrhona fèves, oval-shaped chocolate pieces, are at Whole Foods. You can also buy any good dark chocolate bars and chop them roughly.

DIRECTIONS

1. Brown butter on stovetop: melt in a sauce pot on medium-high heat, stirring and watching for color to change. When it has browned, add the espresso or two ice cubes to replace lost water.
2. Sift flours, baking soda, and baking powder into a large bowl. Set aside.
3. Using a blender, mix browned butter into sugars and salt. Add eggs, one at a time, mixing well after each addition. Stir in the vanilla.
4. In the large bowl, add add buttery sugar to dry ingredients and mix until just combined. Drop chocolate pieces in and incorporate them without breaking them. Press plastic wrap against dough and refrigerate for 24 to 36 hours. Dough may be used in batches, and can be refrigerated for up to 72 hours.
5. When ready to bake, preheat oven to 350°F. Line a baking sheet with parchment paper or a nonstick baking mat. Set aside.
6. Scoop 6 mounds of dough (3 ½-ounce each, or about the size of generous golf balls) onto baking sheet, making sure to turn horizontally any chocolate pieces that are poking up; it will make for a more attractive cookie. Sprinkle lightly with sea salt and bake until golden brown but still soft, 18 to 20 minutes.
7. Transfer sheet to a wire rack for 10 minutes, then slip cookies onto another rack to cool a bit more. Repeat with remaining dough, or reserve dough, refrigerated, for baking remaining batches the next day. Eat warm, with a big napkin.

Localization

Several languages using the Latin script require specialized modifications to work properly.

In v0.6, Name Sans includes specialized glyphs and features to support the unique requirements of Turkish, Kazakh, Tatar, Crimean Tatar, Azeri, Romanian, Moldovan, Catalan, and Dutch.

Turkish, Kazakh, Tatar, Crimean Tatar, Azeri

Diyarbakır Çiğ

Romanian, Moldovan

REȘAD Boasă

Catalan

Paral·lel COL·LEGI

Dutch

MÍJN softíjs, MÍJN!

Good typography requires precise control over numbers. “Lining figures” match the height of uppercase letters, while “oldstyle” figures are drawn to more harmoniously work in mixed-case text.

Most of the time, “proportional” figures – with natural widths for each number and kerning between numbers – work well. But many situations, “tabular” figures – with fixed, even widths across numbers (and weights) – are better.

Showing prices, telephone numbers, or financial data? Go tabular. Want to give such numbers a little extra style for an annual report or a wine list? Consider tabular plus oldstyle.

Nn 0 1 2 3 4 5 6 7 8 9

Proportional Lining

Nn 9 8 7 6 5 4 3 2 1 0

Proportional Oldstyle

Nn 0 1 2 3 4 5 6 7 8 9

Tabular Lining

Nn 9 8 7 6 5 4 3 2 1 0

Tabular Oldstyle

REGISTERED

**NO. 1234567890
STATE OF NEW YORK
MOTOR VEHICLE
REPAIR SHOP**

3/8



$\frac{3}{8}$

74/96



$\frac{74}{96}$

189/684



$\frac{189}{684}$

57346/97438



$\frac{57346}{97438}$

High-legibility 6 & 9

The primary 6 & 9 of Name Sans follow the example of numbers in the NYC Subway, with circular bowls and tight apertures.

However, in certain typographic contexts it can be useful to have higher-legibility versions of 6 & 9 to avoid any potential visual ambiguity between 3, 8, 6, and 9.

Therefore, Name Sans now includes *Stylistic Set 14*, which activates these high-legibility alternates. This activates alternate forms across all numeral styles: proportional, tabular, lining, oldstyle, and fractions.

1415926535 8979323846 2643383279 5028841971 6939937510
5820974944 5923078164 0628620899 8628034825 3421170679
8214808651 3282306647 0938446095 5058223172 5359408128
4811174502 8410270193 8521105559 6446229489 5493038196
4428810975 6659334461 2847564823 3786783165 2712019091
4564856692 3460348610 4543266482 1339360726 0249141273
7245870066 0631558817 4881520920 9628292540 9171536436
7892590360 0113305305 4882046652 1384146951 9415116094

Text ExtraLight–Ultra, Tabular Numerals

1415926535 8979323846 2643383279 5028841971 6939937510
5820974944 5923078164 0628620899 8628034825 3421170679
8214808651 3282306647 0938446095 5058223172 5359408128
4811174502 8410270193 8521105559 6446229489 5493038196
4428810975 6659334461 2847564823 3786783165 2712019091
4564856692 3460348610 4543266482 1339360726 0249141273
7245870066 0631558817 4881520920 9628292540 9171536436
7892590360 0113305305 4882046652 1384146951 9415116094

Text ExtraLight–Ultra, Tabular Numerals, ss14

Ditmas

The construction of the typical subway has been carried on by a great variety of methods, partly adopted on account of the conditions under which the work had to be prosecuted and partly due to the personal views of the different sub-contractors.

The engineering difficulties were well-nigh appalling. Towering buildings along the streets had to be considered, and the streets themselves were already occupied with a complicated network of subsurface structures, such as sewers, water and gas mains, electric cable conduits, electric surface railway conduits, telegraph and power conduits, and many vaults extending out under the streets, occupied by the abutting property owners. On the surface were street railway lines carrying a very heavy traffic night and day, and all the thoroughfares in the lower part of the city were congested with vehicular traffic. The road is off the surface and escapes the delays incident to congested

The completion of the subway marks the solution of a problem which for over thirty years baffled the people of New York City, in spite of the best efforts of many of its foremost citizens. An extended account of Rapid Transit Legislation would be out of place here, but a brief glance at the history of the Act under the authority of which the subway has been built is necessary to a clear understanding of the work which has been accomplished. From 1850 to 1865 the street surface horse railways were sufficient for the requirements of the traveling public. As the city grew rapidly, the congestion spreading northward, to and beyond the Harlem River, the service of surface roads became entirely inadequate. As early as 1868, forty-two well known business men of the city became, by special legislative Act, incorporators of the New York City Central Underground Railway Company, to build a line from the City Hall to the Harlem River. The names of the incorporators evidenced the seriousness of the attempt, but nothing came of it. In 1872, also by special Act, Cornelius Vanderbilt and others were incorporated as The New York City Rapid Transit Company, to build an underground road from the City Hall to connect with the New York & Harlem Road at 59th Street, with a branch to the tracks of the New York Central Road. The enterprise was soon abandoned. Numerous companies were incorporated in the succeeding years under the general railroad laws, to build underground roads, but without results; among them the Central Tunnel Railway Company in 1881, The New York & New Jersey Tunnel Railway Company in 1883, The Terminal Underground Railway Company in 1886, The Underground Railroad Company of the City of New York (a consolidation of the last two companies) in 1896, and The Rapid Transit Underground Railroad

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