# How to use
## Name Sans

AT Name Sans can do a lot more than most fonts. Here's how to use it like a pro in just 3 steps.

*+ Installation tips on page 3*

*+ Have a question that isn't answered here? Reach out!* **info@arrowtype.com**

## 1 Choose the Optical Size

**Consider the purpose and size of each piece of text you will be setting, then pick the appropriate Optical Size for it.**

| | |
|---|---|
| **Display** ≈48–72+ pt | Best for large-scale headlines and logotypes. Has dramatic detailing, slightly daring proportions,andtightspacingformaximumimpactatlargesizes,butdoesn'tworkverywellin small or far-away text. |
| **Standard** ≈20–48 pt | Best for medium-sized headlines and shorter pieces of text. Spaced similarly to other common sans-serif fonts, so you can use it anywhere, in a pinch, especially if you dial in the appropriate tracking / letter-spacing. |
| **Text** ≈12–20 pt | Best for running text and small text, such as captions. Includes more generous spacing and open detailing to improve legibility. Also good for text that may be far away from the reader, such as directional signage. |
| *Variable* ≈12–72+ Pt | Includes full ranges of Optical Size, Weight, and Italic for fluid control over styles in a single font file. Best for websites using a lot of font styles and for dialing-in logos and artwork. Be sure to proof any print projects using (any) variable fonts, as these rely on older systems that don't always support new font tech fully. Also avoid if you want to use outlined letters in a design, because you will see overlaps in some glyphs. |
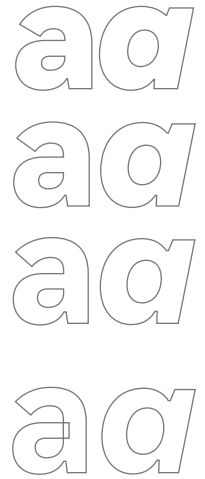
## 2 Choose the Weight

**Consider the purpose and intended tone of text, and pick the weight that matches that. Intense, neutral, or delicate?**

| | |
|---|---|
| **Ultra Black** | Most useful for in writing that is meant for aesthetics over readability. More extreme in the larger Optical Sizes. |
| **ExtraBold Bold SemiBold Medium Regular Light** | Closely aligned to general typographic standards. Will work well in most places. Tip: If you are using weight for emphasis (e.g. "bolded words"), it's usually best to skip two styles – for example, pair Light & SemiBold, Regular & Bold, or Medium & ExtraBold. |
| ExtraLight Thin | Most useful for in writing that is meant for aesthetics over readability. Light weights are more extreme in the larger Optical Sizes. |
| ExtraThin Hairline | Be careful! These are thinner than most fonts, and they can render poorly in some circumstances, especially at smaller sizes. Use judiciously, and usually at large sizes. |

# 3 Choose the Features

**This is where some real pro-level typographic finesse can happen! Name Sans includes many features that allow you to craft your typography for maximum utility and impact.**

| Tag | Feature | Off (Default) | On |
|---|---|---|---|
| case | Case-Sensitive Forms | ¿H)/I@I— | ¿H)/I@I— |
| numr | Numerators | H1234567890 | H1234567890 |
| dnom | Denominators | H1234567890 | H1234567890 |
| frac | Fractions | 1/2 7/89 12/345 | ½ 7/89 12/345 |
| liga | Ligatures for Arrows | --> >-: N :-> <----< <-- | → ►- N → ←——◄ ← |
| ordn | Ordinals | 1ST 3rd 1a | 1ST 3rd 2a |
| sups | Superscript | 1ST 3rd 1a H12345... | 1ST 3rd 2a H1234567890 |
| subs | Subscript | H1234567890 | H1234567890 |
| titl | Titling | Ä Ü Ö | Ä Ü Ö |
| tnum | Tabular Figures | $1234567890 | $1234567890 |
| onum | Oldstyle Figures | n1234567890 | n1234567890 |
| zero | Slashed Zero | H0123 n0123 | H0123 n0123 |
| ss01 | Brutalist Punctuation | "Unordinary!" | "Unordinary!" |
| ss02 | Rectangular Uppercase | QUÉBEC | QUÉBEC |
| ss03 | Grotesque 'R' | Ripe Rind | Ripe Rind |
| ss04 | Serif Uppercase 'I' | Intense | Intense |
| ss05 | Simplified Lowercase 'l' | Millenial | Millenial |
| ss06 | Simplified 'G' | Gardens | Gardens |
| ss07 | Simplified 'g' | Rigging | Rigging |
| ss08 | Double-story 'g' | Digging | Digging |
| ss09 | Single-story 'a' | Variation | Variation |
| ss10 | Double-story 'a' in Italics | *Variation* | *Variation* |
| ss11 | Simplified 't' | Attempt | Attempt |
| ss12 | Simplified 'y' | Hyponym | Hyponym |
| ss13 | Simplified 'j' | Skipjack | Skipjack |
| ss14 | High-legibility '6' & '9' | 1969 6/9 | 1969 6/9 |
| ss15 | Blackletter 'ß' | Mauerstraße | Mauerstraße |
| ss16 | Ligated 'IJ' | GLIJGOOTJE | GLIJGOOTJE |
| ss17 | Titling Uppercase Umlauts | Ä Ü Ö | Ä Ü Ö |
| ss19 | Grotesque 'R' in Display* | Reality | Reality    *Above opsz 46* |
| ss20 | Alts 'I, l, g' in Text* | Illegal | Illegal    *Below opsz 20* |

*In AT Name Sans Variable, these auto features are not yet supported by all apps (e.g. InDesign).

# Installation Tips

**There are lots of ways to install fonts on different systems, but here are a few tips that may be helpful.**

**macOS**

To install a font the first time, you can simply drag fonts into the Font Book app.

To update a font, uninstall the old version first, then reinstall, and then restart your computer.

You **must restart your Mac** for font updates to properly work.

If you expect to manage many font installations, here's a good workflow:

1. Quit all open applications that might use the fonts.

2. In Finder, navigate to the folder <yourusername>/Library/Fonts

3. Optional: drag this to the Finder sidebar, or while the Fonts folder is highlighted, use the menu option `File > Add to Sidebar`

4. Now, you can manage new font files just like normal files! Dragging in fonts will install them for this user. You can enclose fonts in folders to more easily organize families. For Name Sans, you can simply copy the entire download folder into the Fonts folder.

5. Note: to uninstall fonts, you can remove them from this folder. To deactivate fonts without moving files, group them into a folder, then control+click and "Compress" the folder into a ZIP archive.

**Windows**

To install many font files at once:

1. Quit all open applications that might use the fonts.

2. Open Font Settings, and drag the font files into the Font Settings window.

Or, be sure to *first right-click the .zip download and* unpack *it,* then go into it, select all files, right-click, and install.

**Web**

You can use these fonts on the web via *self hosting*. Usually, that means placing the font files in a folder within a given web project, then linking to them via the `@font-face` rule in CSS.

Note: be sure to use the woff2 files – not the TTF or OTF files – so that you are sending your web visitors the smallest font file sizes possible.

If you are using 3 or more styles of Name Sans, consider using the variable font! It will be about the same amount of data, but allows you to choose weights on a smooth spectrum from 1–1000, and the web browser will automatically set the correct optical size for the font size of every piece of text (unless you override that). Currently, it is typically best to use the separate Upright and Italic variable fonts, rather than the combined variable font. Otherwise, typical CSS for font-style can get weird.

If your web project is open-source, do not store the font files in the publicly-available repository. Instead, you can host them on a file hosting service such as AWS S3 Buckets. For instructions, please see:

`https://blog.arrowtype.com/host-webfont-on-aws/`