



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!
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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, and tight spacing for maximum impact at large sizes, but doesn't work very well in 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	H ¹²³⁴⁵⁶⁷⁸⁹⁰
dnom	Denominators	H1234567890	H ₁₂₃₄₅₆₇₈₉₀
frac	Fractions	1/2 7/89 12/345	¹ / ₂ ⁷ / ₈₉ ¹² / ₃₄₅
liga	Ligatures for Arrows	--> >=: N :-> <----< <--	→ ➡ N ➡ ← ↩ ←
ordn	Ordinals	1ST 3rd 1a	1 st 3 rd 2 ^a
sup	Superscript	1ST 3rd 1a H12345...	1 st 3 rd 2 ^a H ¹²³⁴⁵⁶⁷⁸⁹⁰
sub	Subscript	H1234567890	H ₁₂₃₄₅₆₇₈₉₀
titl	Titling	Ä Ü Ö	Ɽ ⱥ ⱦ
tnum	Tabular Figures	\$1234567890	\$ ¹²³⁴⁵⁶⁷⁸⁹⁰
onum	Oldstyle Figures	n1234567890	n ¹²³⁴⁵⁶⁷⁸⁹⁰
zero	Slashed Zero	H0123 n0123	H ⁰ 123 n ⁰ 123
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	Ɽ ⱥ ⱦ
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/>