

type**campus**

The 2022
Type
Trends
Lookbook

THE NEW NORMAL

We look at the present
through a rear view mirror.
We march backwards into
the future.

Marshall McLuhan

The 2022
Type
Trends
Lookbook

THE NEW NORMAL

**WHAT IS YOUR
TYPE
OF FUTURE?**

**WHAT IS
THE FUTURE
OF TYPE?**

Full disclosure: we are not fortune tellers, so we are not going to share with you prophecies about the future. But we like to take notes about the changes that are happening today and which will lead us to somewhere tomorrow. So, if you are interested in the previous questions, this book is meant for you — curiosity is all you need.

For the third consecutive year we are embarking on a journey through visual and type culture, thanks to the sponsorship of Zetafonts type foundry.

This year we are also featuring new contributions, asking some of the most influential designers in the typographic world about their views on visual trends.

We would also like to thank all our contributors and you, readers, in the hope that you will enjoy this journey and will transform this book into a critical tool to help design more consciously.

The Typecampus Team



**THIS BOOK IS
A COMPASS
TO HELP
YOU ORIENT
YOURSELF TO
THE TRENDS
SHAPING
OUR CULTURE**

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Is this a direction or an emergency exit?

Please
excuse our
appearance
as we install
our next
display

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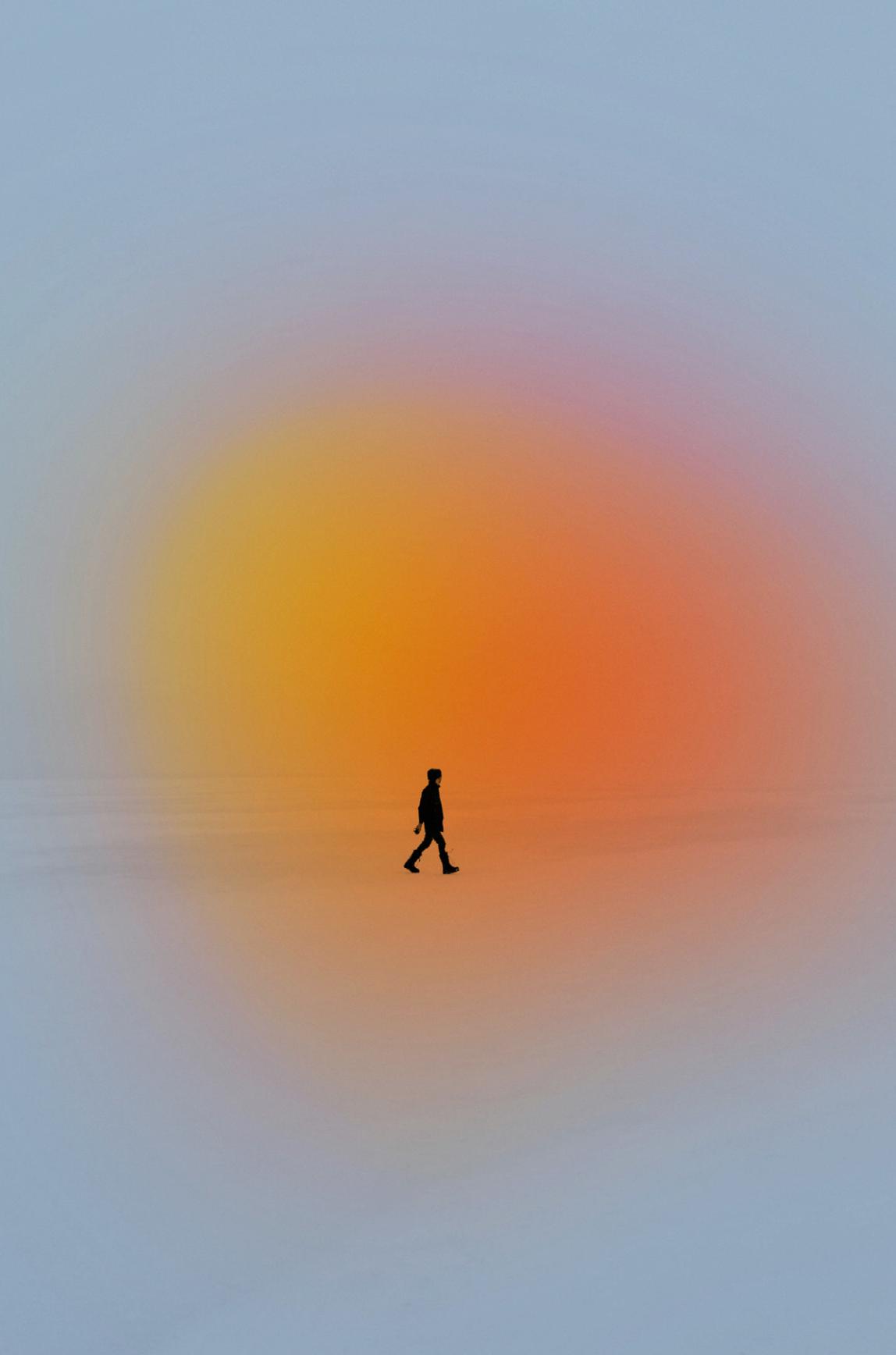
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ONE

**DANCE ME
THROUGH
THE END OF
CANONS**



We all want our design work to have a long life. Age gracefully. Maybe even become a timeless classic.

Still, even if our brand new design can functionally stand the test of time, we know its look can age. Tomorrow, this new and fresh project will probably look old and outdated.

This is the reason why we look around us for inspiration, searching for those brilliant ideas and emerging styles that will allow our projects to be visually durable despite the changes brought by time.

We look around for those trends that are shaping and defining our shared visual culture, and will become tomorrow's standards.

- According to the trend,
plane will be here in 30 seconds.

TRENDS

Trends are trajectories, directions into which something is changing, developing or moving towards.

Trends permeate and define our present, our culture, our society, whether we realize it or not.



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Leonard asteroid's tail is a perfect metaphor for trends as trajectory.



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Clients looking at us explaining trends.

CAN TRENDS REALLY HELP DESIGNERS MAKE GOOD DESIGN? AND CAN WE STILL TALK ABOUT GOOD DESIGN?

The idea of "good design" is a modernist invention: the ideal merging of form and function that rises from thoughtful and responsible project choices.

Good design was not something related to fashionable and trendy styles, or to cultural and social (r)evolutions.

Good design could resist the changes of time, because it prioritized basic needs, often centered on the immutable functions of the body.

Architects, product and graphic designers consequently designed solutions that we can call "classic", following paradigms such as functionality and minimal aesthetic.

Does this still make sense?



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10 PRINCIPLES FOR GOOD DESIGN BY DIETER RAMS

Good design is innovative.

Good design makes a product useful.

Good design is aesthetic.

Good design makes a product understandable.

Good design is unobtrusive.

Good design is honest.

Good design is long-lasting.

Good design is thorough down to the last detail.

Good design is environmentally friendly.

Good design is as little design as possible.

A comb will always serve its purpose. Mostly.



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We have been drinking for centuries from objects shaped like this...



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...and sitting on objects shaped like this.

**CLASSIC
DESIGN
IS RULED
BY THE
IMMUTABLE
NEEDS OF
THE BODY.**

**FUTURE
DESIGN
IS RULED
BY THE
CHANGING
NEEDS OF
THE MIND.**



Please, like me

**THE LAST TUTORIAL IN
EVERYTHING, ONLY ON**

**SERVER34 NOT
CONNECTING**

**THE NEW SERIES
EXCLUSIVELY ON**

**THE WORLD SITUATION IS
GETTING MORE & MORE**

**PICS OR IT
DIDN'T HAPPEN!**

**YOU'VE READ
MORE
SOCIAL MEDIA
POSTS THAN
BOOK PAGES**

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**CLIENT54 DOES
NOT GET IT**

**CLP69!
<3 THIS**

**GRANDMA ASKED ME
FOR A TIKTOK ACCOUNT**

Spoiler: Covid is true
and the Earth is not flat

Life is no longer worth living if you don't have not enough images to document it.

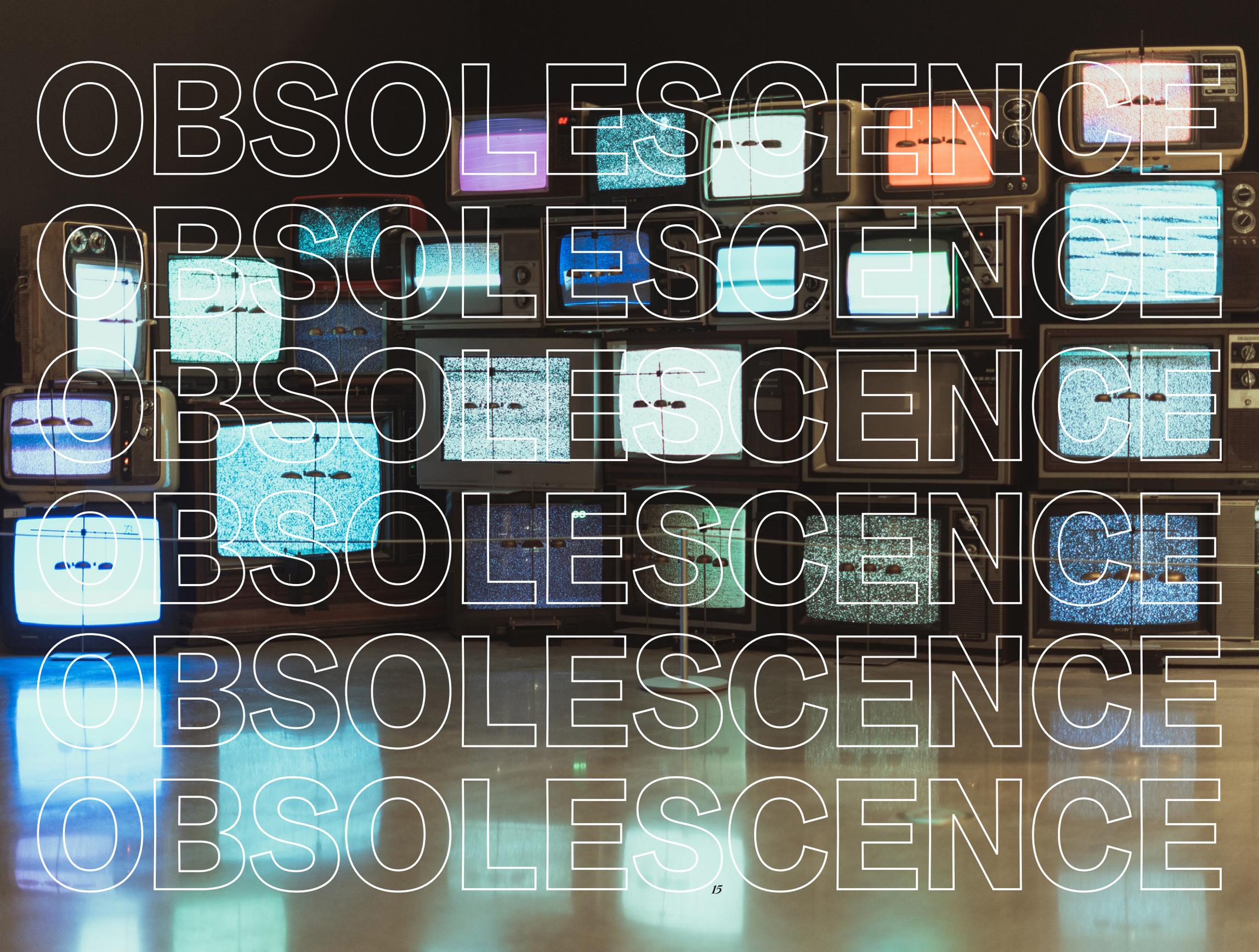
Visual culture, once the domain of artists and designers, is now an open-source battlefield. Everybody produces images and is able to share powerful visual ideas through social networks.

We are overloaded by thousands and thousands of images and we are unable to process them all. The image selection we make, contributes to our personal knowledge and shapes our way of thinking and designing.

We move in this contemporary jungle of images as curators, choosing the pieces for our personal museum of the world.

**NOTHING
CAN
WITHSTAND
TIME.
NEITHER
IDEAS OR
BELIEFS.**

**AND
TECHNOLOGY
IS PUTTING
A SHORTER
EXPIRATION
DATE TO
EVERYTHING.**



OBSOLESCE
OBSOLESCE
OBSOLESCE
OBSOLESCE
OBSOLESCE
OBSOLESCE



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**PRODUCTS ARE EPHEMERAL.
FASHION IS EPHEMERAL.
TRENDS ARE EPHEMERAL.**

**CANONS ARE EPHEMERAL.
LABELS ARE EPHEMERAL.
DESIGN IS EPHEMERAL.**

**IMAGES ARE EPHEMERAL.
SELFIES ARE EPHEMERAL.
POLITICS IS EPHEMERAL.
JOBS ARE EPHEMERAL.
LOVE IS EPHEMERAL.**

**BODIES ARE EPHEMERAL.
PEOPLE ARE EPHEMERAL.
WORDS ARE EPHEMERAL.**

IDEAS ARE EPHEMERAL.

Let's raise a glass to uncertainty.

Design solutions and good practices no longer have their own life-cycle and are collapsing onto each other, unable to keep the pace with a society that is changing at an unprecedented rate.

Everything is blurred and confused.

It is the end of the dichotomies that dictated the evolution and widespread adoption of design and art styles.

On the right: the end of dichotomies

CLASSIC / CONTEMPORARY

ORIGINAL / COPY

FEMALE / MALE

PRESENT / PAST

SERIF / SANS SERIF

FORM / CONTENT

NATURAL / ARTIFICIAL

PHYSICAL / DIGITAL

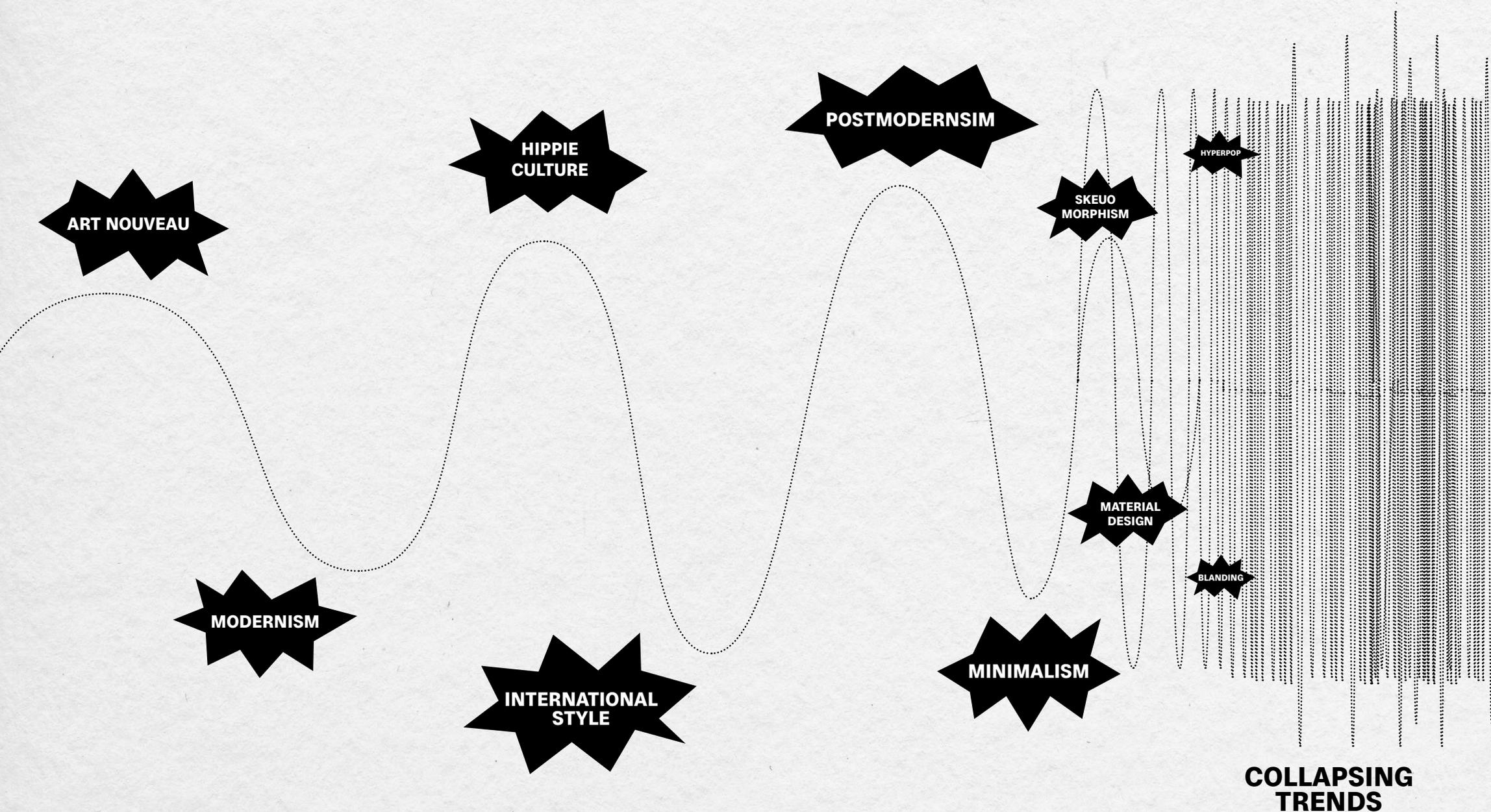
REALITY / DREAM

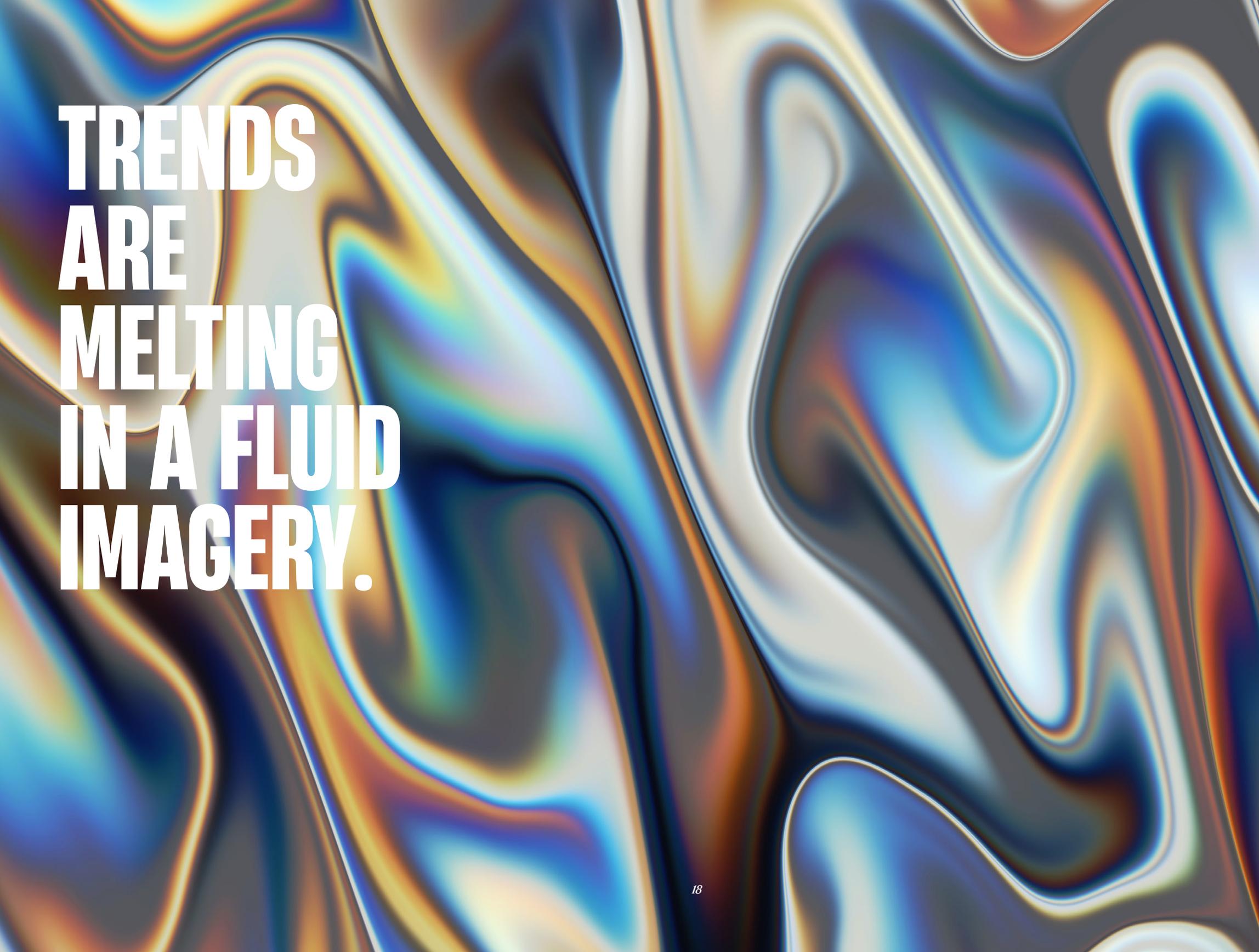
MINIMALISM / MAXIMALISM

CANON / REVOLUTION

In the past, long-term trends had the time to consolidate in mass culture and could become significant canons for an industry.

This began to end when the accelerating pace of our society declared war on all that remains static, without moving and adapting.





**TRENDS
ARE
MELTING
IN A FLUID
IMAGERY.**

**BY THE WAY,
THESE
ARE FONTS
DREAMT BY
A NEURAL
NETWORK.**

THE NEW
RIDS ST
CICIOS
WED O S

WY FZK
GSAF
GOZ

Handwritten calligraphic letters 'S' and 'J' with a signature below.

EDVATEK A
SDWAKA
ZBT'KATAG

KTAP JSIY HAB
H CDLIASFAIY
KXLKYI6H DI
IYIY TIOOPY
*HO!
OH TEE INP7

DRANK
NTSTAGS
BANKO0101011

Say goodbye to the modernist comfort zone and the idea of timeless design.

This is time for hybrid imagery, where the boundaries of time and space melt.

The invisible merges into the visible, generating new concepts and visual languages.

Hybrid brands, hybrid genders, hybrid imagery, hybrid typography for a hybrid design space.

This is the scenario in which 2022 and the following years' trends will move.

Welcome to the New Normal.





TWO

THE NEW
NORMAL



NOT ONLY THIS



The term "New Normal" has often been used to describe the state in which society settles after a great crisis, such as the First World War, the 9/11 attacks or the financial crisis of 2007-2008.

After the Covid-19 pandemic, the expression "New Normal" has been increasingly used to refer to the dramatic economic, cultural and social transformations that our society is experiencing and which are also results of the invisible changes that were already taking place in the pre-pandemic years.

The practice of graphic design, rooted in visual culture and in the ever-changing zeitgeist, is subject to these emerging changes that have caused precariousness and social unrest, influencing collective perceptions and individual lifestyles.

Following our 2021 research, we have identified four behavioral drivers, that we can use for defining different approaches to the New Normal.

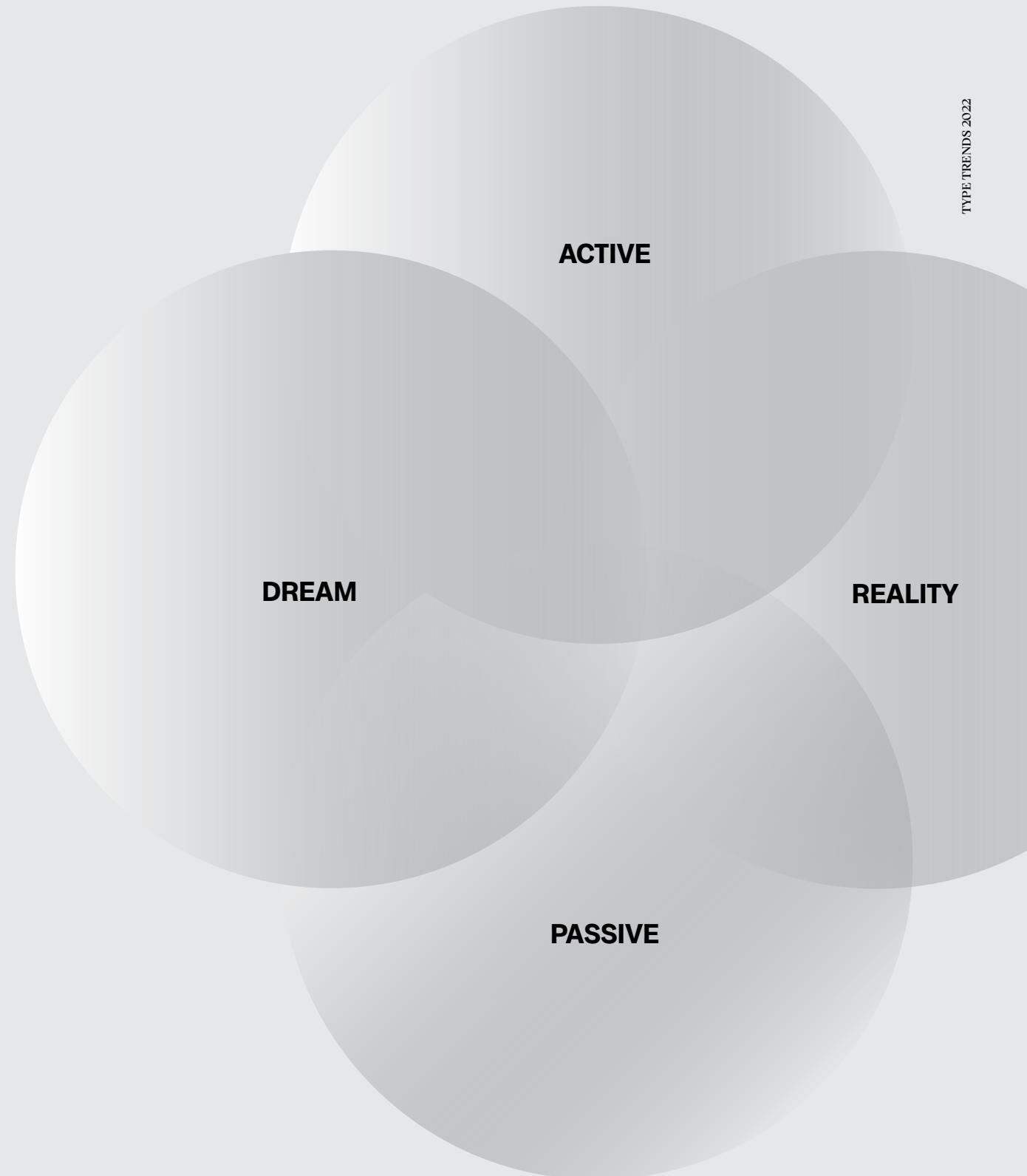
You can **DREAM** of escaping from reality, finding refuge in another time and space.

You can embrace **REALITY** by seeking the best of what it has to offer.

You can take **ACTION**, by embracing new purposes.

Or you can choose to be **PASSIVE**, because anything you do makes no difference.

These behavioral drivers define the possible scenarios among which we move, being pushed in one direction and then in another.



The New Normal Trends emerge from the tension between the scenarios:

01 — DIGITAL ECSTATIC

Phygital spaces become shelters where we seek intoxicating and unreasonable pleasure.

02 — ARTIFICIAL NOSTALGIA

The new products use a vintage visual vocabulary to let us enjoy the memories of the good old days we never lived.

03 — HARDCORE NORMCORE

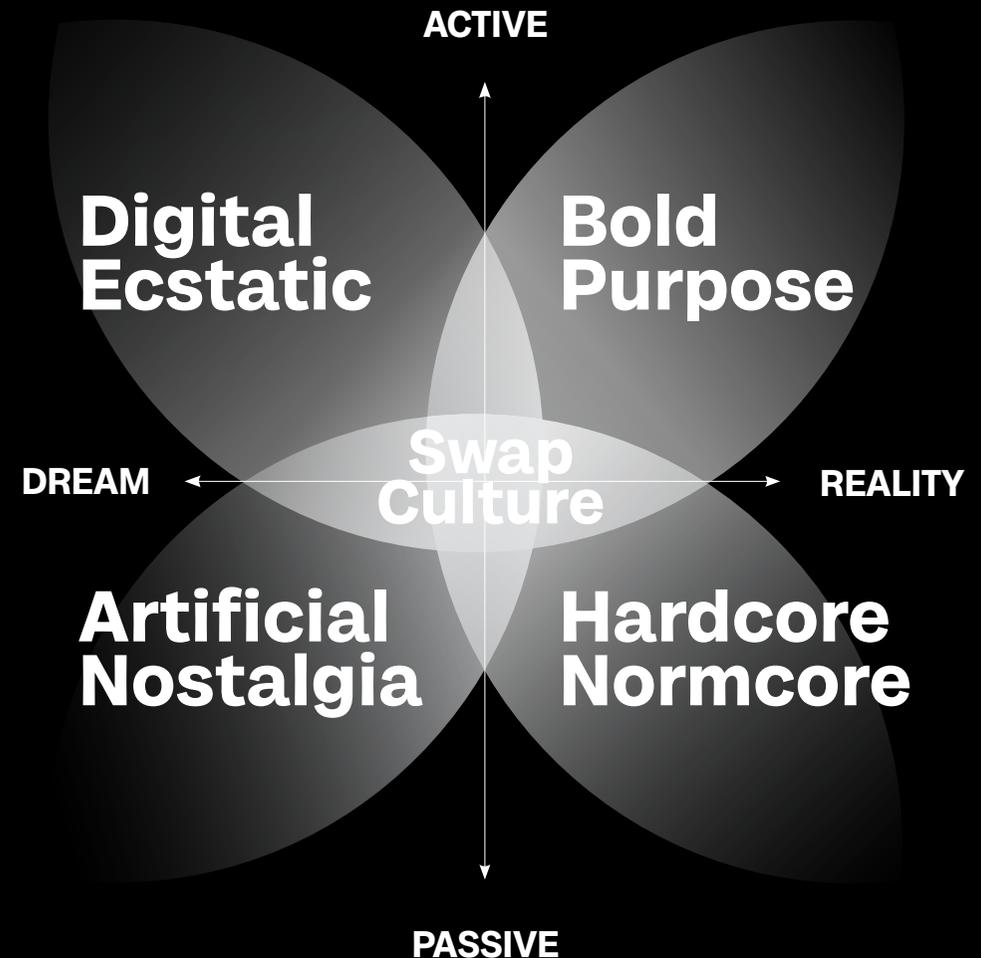
Comfortable functionalism retains its timeless modernist design vibe. What's safer than accepting the default option?

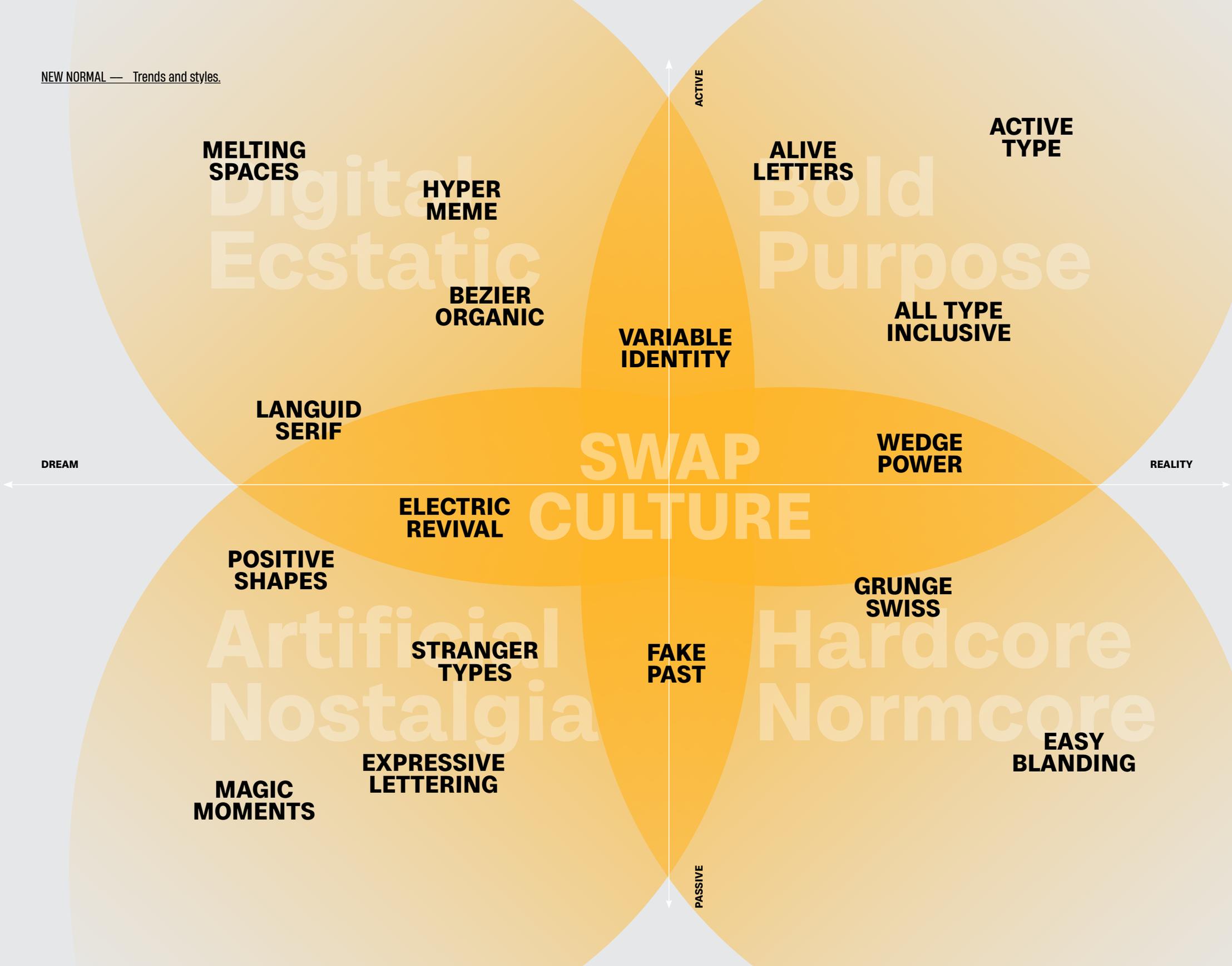
04 — BOLD PURPOSE

It is time for design to raise its voice for good causes, for the environment and the community.

EXTRA — SWAP CULTURE

The new normal culture generates an area where trends overlap and intersect: a fluid area where new hybrid paradigms are the non-rule.

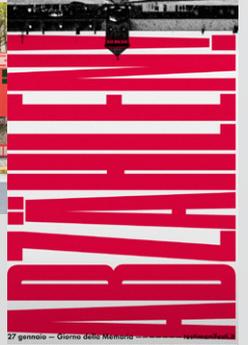






ACTIVE

EXUBERANT
& SEXILY
UNSETTLING



PicNIC



DREAM



REALITY

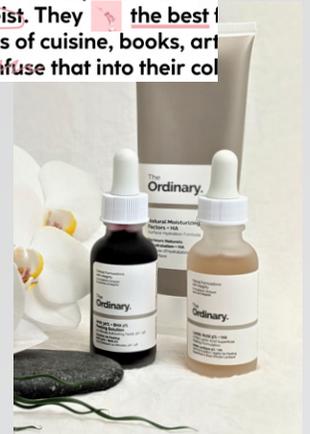


Das Plakat

Fashion brands (at least the good ones) are informed zeitgeist. They the best worlds of cuisine, books, art and infuse that into their col



GALLERY OF TRENDS AND INSPIRATION THE BEST DESIGN IDEAS



PASSIVE

DIGITAL ECSTATIC

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Digital and physical spaces have merged into a phygital reality thanks to new thrilling technologies.

Neural networks, augmented reality, cryptocurrencies and metaverses are all escape pods to a future with endless possibilities.

A new frontier to explore, a liquid reality, that materializes in a haze of holographic textures, acid gradients, fluid typography and surreal designs.

Acid trip meets hyperpop culture as digital shapes become organically entangled in a maximalist, exuberant rave.

MELTING SPACES

Photoshop's Liquify tool has inscribed our aesthetic, while fluid 3d simulations have made chrome waves fill our screens. Typography joins the party, as calligraphic

curves morph into fluid blobs, filling the page with waves of sinuous warping. Time and space, analogue and digital: everything melts in a whirl of silvery color gradients.



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26 →

R41 HELLAS VERONA Veneto 2021

AAAAABB)
 BCDE!
 EFGH
 IJKL?
 MN:
 OPQ»
 RSTU
 VW!
 XYZZG...
 ,,,

Alè Alè Alè Bum Bum!

R41 Stadio VR 2021

BEZIER ORGANIC

Digital letterforms evolve from their pixelated origins into something more alive and organic, with vector shapes that seek to evoke a natural dynamism and the fractal

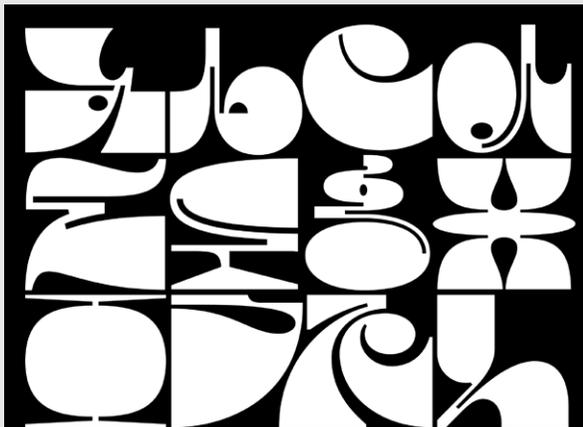
nature of cellular organisms. Once inscribed by a living hand, now digital glyphs seem to take on a life of their own thanks to the fluidity of their algorithmic nature.

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Pic
Nic

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HYPER MEME

In an age of uncertainty, sarcasm and irony become the rule. Conscious use of kitschy typography and digital artifacts, dating back to the early days of the web, allows graphic designers to enjoy some

light-hearted bad taste. Ugly fonts, animated gifs and overused emoticons become the glyphs of a new self-deprecating alphabet: care-free, messy and deeply detached from reality.

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I BEGAN TO REALIZE HOW
 IMPORTANT IT WAS TO BE
 AN ENTHUSIAST IN LIFE.
 IF YOU ARE INTERESTED
 IN SOMETHING GO AT IT
 FULL SPEED. EMBRACE IT
 WITH BOTH ARMS. HUG IT!
 LOVE IT AND ABOVE ALL
 BECOME PASSIONATE ABOUT.
 LUKEWARM IS NO GOOD
 ROAD DAHL

LANGUID SERIF

The liquid modernity that surrounds us has remixed classic serif typefaces with a touch of calligraphic grace, art nouveau excess and glitchy aesthetics. These "languid serif" fonts have a classic, highly

contrasted old-fashioned structure that is morbidly disturbed by swirling marks and incestuous ligatures, the result of which is as blasphemous as it is deeply seductive.

EXUBERANT
 & SEXILY
 UNSETTLING

33



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SPECIAL GUEST!

HÉCTOR AYUSO

www.offf.barcelona



Héctor Ayuso is the founder of OFFF, a creative festival that was born in 2000 as the “Online Flash Film Festival” and is now a worldwide community involving thousands of the world’s best creative minds. Designers, engineers, programmers, artists, photographers... all sorts of artists and makers are invited to share their passion for their creative process and inspire the talents of other creators.

OFFF Festival is an inspirational space where Héctor connects himself with artists and the public to develop a creativity triangle, powered by the belief

that “Together, we can make anything”. Since its beginnings, OFFF has been pioneering in merging the areas of visual design and digital music. With its opening credits, it has not only gained international recognition (including a Cannes Lion) but demonstrated the possibilities of motion graphics as a narrative force, often showcasing the best opening titles from the movie industry.

We asked Héctor to give us his insights on the ever-changing panorama of contemporary visual design.

Now that new digital media and streaming platforms are challenging the movie industry, what are the new frontiers for mograph storytelling?

I think we are gonna be hearing from new voices, younger and bolder challengers that are more confident and ready to take risks. We all, the creative industry, hasn't changed enough. Sometimes change is hard and we get easily distracted. So we need to do away with egos and open the door to those new voices. They will break the frontiers of new ways to tell stories.

The 2020 covid crisis forced OFFF to transform itself for two years into an online-only festival. What

were the lessons learned from that experience? Is the phygital world changing the role of designers and visual artists?

A crisis is a terrible thing to waste. That's a great sentence that should make us all think. It's up to you about what?

We've learned a lot from an open and honest conversation with our global creative community about what they think, feel and want to do. We are all feeling the pressure, but creativity won't stop, so it's on us to step up, stand for something and act on it. That's what we are doing with OFFF or any other project we are working on currently. Lots of new and exciting things are coming next year, beyond OFFF.

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The pervasiveness of connected creative culture harbors the risk of a copycat aesthetic. With motion typography becoming more and more trendy, originality seems to dilute as creators influence each other and visual trends become cliches. Can you give us a shortlist of projects or creators that represent a personal and diverse voice in the field of motion typography?

It's not about originality anymore, or trends, how its communicated and idea is the real deal now. So is time

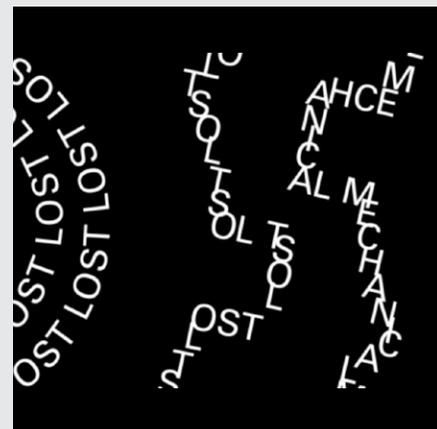
to reconsider the ways we communicate and the tools we trust to do it.

Lucas Hesse ³⁷
www.lucas-hesse.de

Brandon Fretwell ³⁸
[instagram.com/brandon.fretwell](https://www.instagram.com/brandon.fretwell)

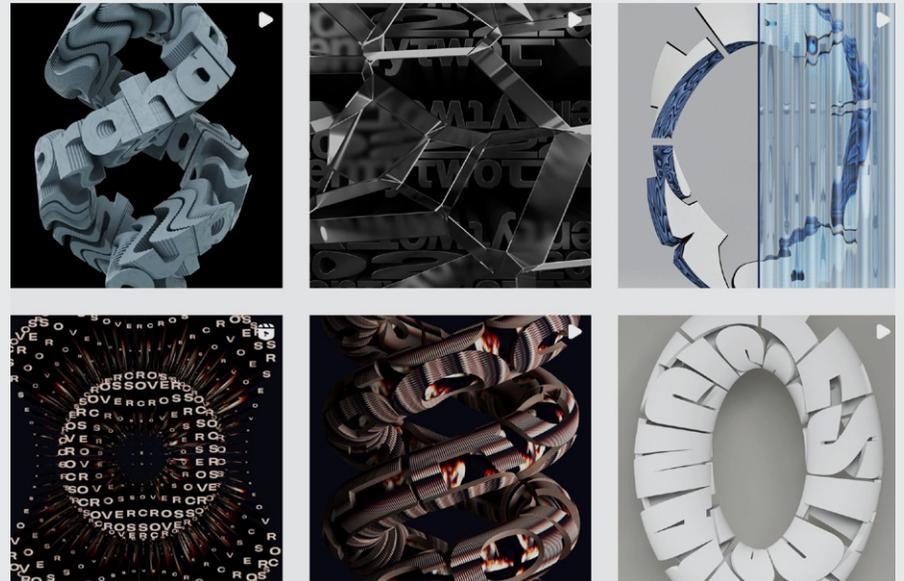
John Burgess ³⁹
www.john-burgess.com

Sawdust ⁴⁰
www.sawdust.works



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SPECIAL GUEST!

TINA TOULI

www.tinatouli.com

Tina Touli is a London based creative director, multidisciplinary graphic communication designer, maker, speaker and educator (teaches at Central Saint Martins, University of the Arts London).

She works in a great variety of design fields, including print and digital design, with different clients, such as Adobe, Dell, HP, Ciroc Vodka, Fiorucci, Tate, Converse, Oppo, Kappa, Glo, Dropbox and Movement Festival.

She had the honour to be selected by Print Magazine as one of

the 15 best young designers in the world, aged under 30 (2017). Her work has been featured in Communication Arts magazine, Guardian, Computer Arts magazine, Digital Arts magazine and Creative Review blog among others and design publications such as "Design{h}ers" by Viction:ary.

She has been invited to present her work in various events and conferences all over the world, as for example at the Adobe MAX, the OFFF Festival, the FITC Amsterdam and the Typomania Festival.

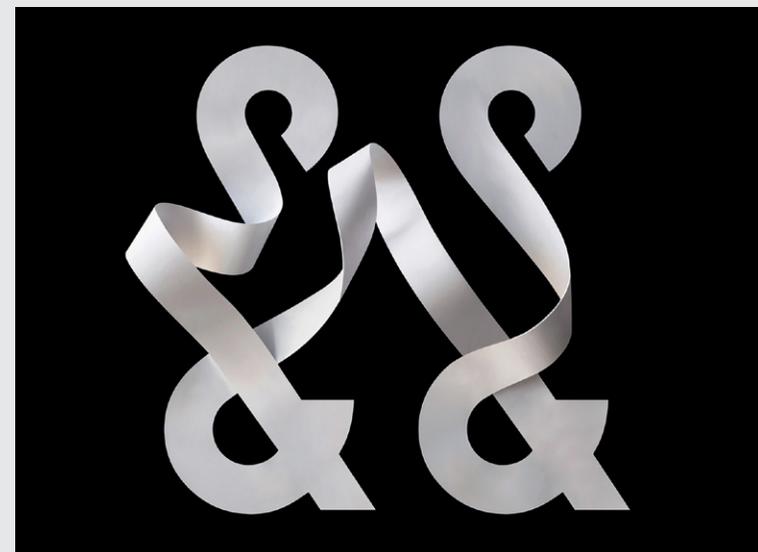


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In the recent panorama of visuals and motion, your strong experimentation of design processes aroused the attention of the design community. Your work is characterized by blending the analogic and the digital space and creating a recognizable and original design style. What has led you towards this "fluid space"? And where do you find inspiration for it?

Since I was very little I enjoyed experimenting in an analogue way, I was a "maker" continuously exploring and creating, from little sculptures to

balloon animals and paintings. And even during the first years of my design studies I was creating almost everything by hand. I am inclined to believe that by exploring the possibilities of working between the physical and digital worlds we can discover unexplored areas of design and come up with unique solutions. Sometimes the strongest designs come from a simple concept and by trying things out. By interacting with the "objects" from the digital and the physical world, leaving them to lead the way, even if things evolve



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differently from the initial thoughts. Once you interact and understand the strengths and weaknesses of the “objects” they can become your tools or prototypes or even the design outcomes. Anything around us that can stimulate any of our senses can be inspirational. It does not have to be something extraordinary, it can be something very simple even from our immediate surroundings. A hole on a t-shirt, a wrong print, the foil paper that we wrap our food in, even the oil and water that we use in our everyday cooking, two materials that don’t blend together, can be the basis for unlimited creative outcomes.

As well as a designer, you are also an educator at Central Saint Martins, UAL. What do you think is the relationship between teaching and being a professional? Does it influence your work?

For me, teaching is a two-direction processes, you are sharing but at



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the same time you are receiving so much more back. It can be from just a feeling of satisfaction for helping others or a feeling of pride for an achievement, to a whole new idea that you came up with while experimenting along with the students. You exchange thoughts and ideas, improve your communication skills and of course you get to understand better and deeper the subject you are teaching. It is a great opportunity to share processes and learnings in order to hopefully open conversations, inspire and motivate each other.

What are the 5 tips you would like to give to young designers and students?

— Even if you don’t know how to make it happen, get started with what you’ve got, and you will figure it out on your way.



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— There is no way to fail. Every good or bad decision you will make, “wrong” or “right” experimentation you will create, will help you move forward one way or another.

— The best work comes when you enjoy creating it. You just have to love, appreciate and get satisfaction from every little thing that you do. Create work that is done with passion and that will be remembered and hopefully inspire others.

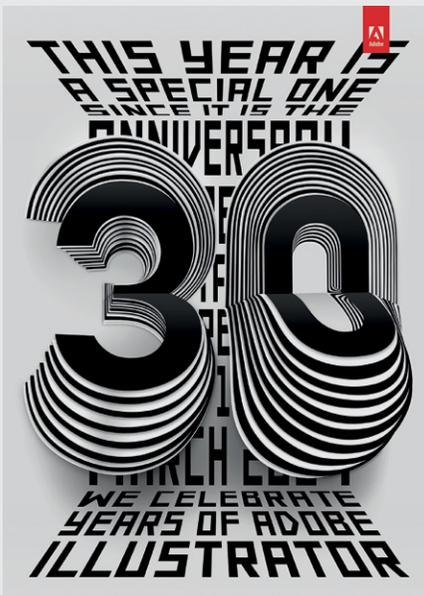


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— Challenge yourself, experiment and explore new fields, new mediums. Have always as a goal to learn and create something different from last time.

— We usually try to find inspiration from other professionals. That is probably the most convenient source, but most likely it will lead us to an infinite loop. Don’t get camouflaged within someone else’s creative voice. Find your own sources of inspiration and define your own style, your own voice.

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ARTIFICIAL NOSTALGIA



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Marcel Proust was right in stating: “Remembrance of things past is not necessarily the remembrance of things as they were.”

Surely, everyone wants to get lost in comforting vintage memories: but any Google search for typefaces, fashion and design styles from the past will give us plenty of results created digitally in the last few years.

Why this jet lag of nostalgia? Does this mean that we cannot distinguish our real past from its reinvented digital versions? And how can we remember something that never happened to us?

Making sense of these memories of ours — whether true or not — is artificial nostalgia.

POSITIVE SHAPES

Inspired by the curvaceous scripts of Ed Benguiat and Alan Meeks and their beatnik spirit, here comes a bunch of super fat letterforms with the fluid appearance and positive

vibe of the beloved seventies. A nostalgic comeback of flower power times that bring back disco sounds, optical distortions and tree-hugging letterforms.

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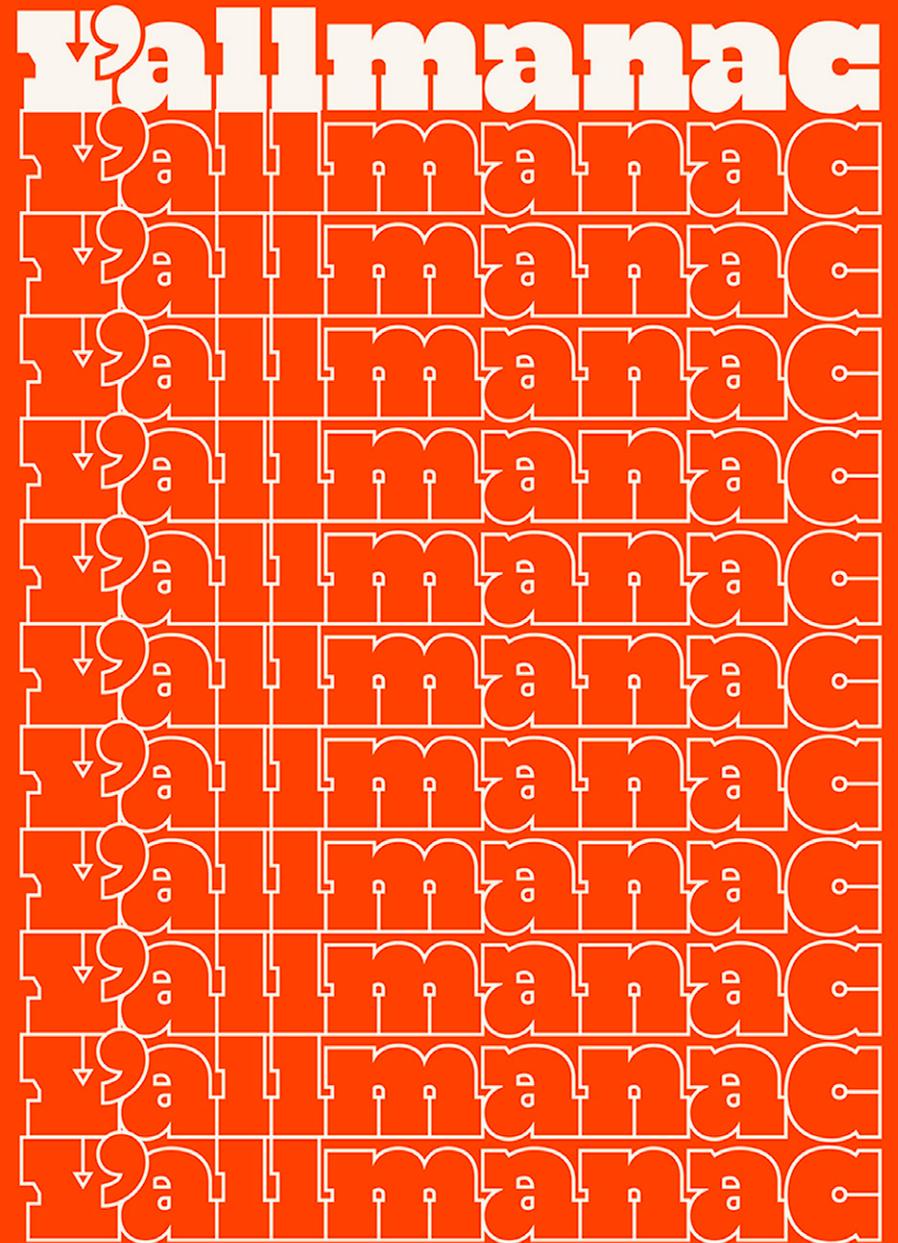
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MAGIC MOMENTS

We named this trend after Perry Como's 1957 cheerful hit, as a way to effortlessly describe the warm feeling of thoughtless happiness that this design style wants to evoke. More magical and ethereal than the

1970s, the 1960s enchant us with hand-made lettering, wavy shapes and dreamy pastel colours, evoking a period of our life in which everything was possible. Because there must have been one, right?



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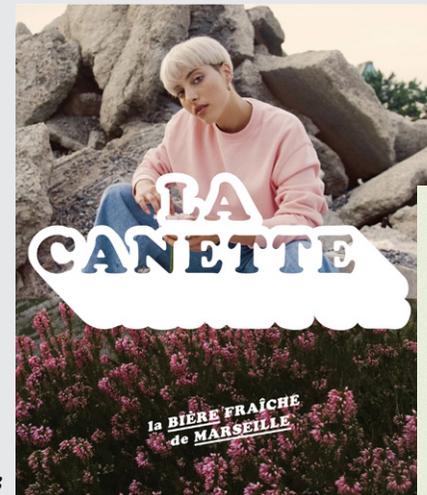


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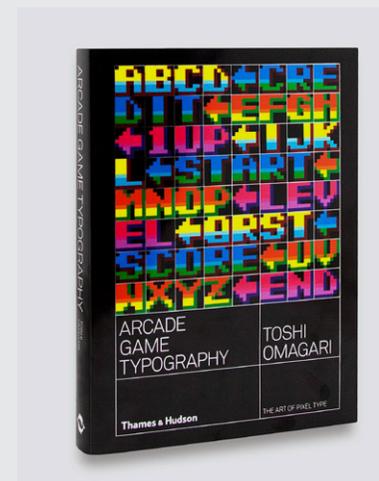
STRANGER TYPES

In the 1980s, the typographic styles of the previous decade met a new technology-fueled aesthetic. Bright colors, bold fonts, outlines and 3d effects were all ways to look at a future that promised all the marvels of 8bit home computers.

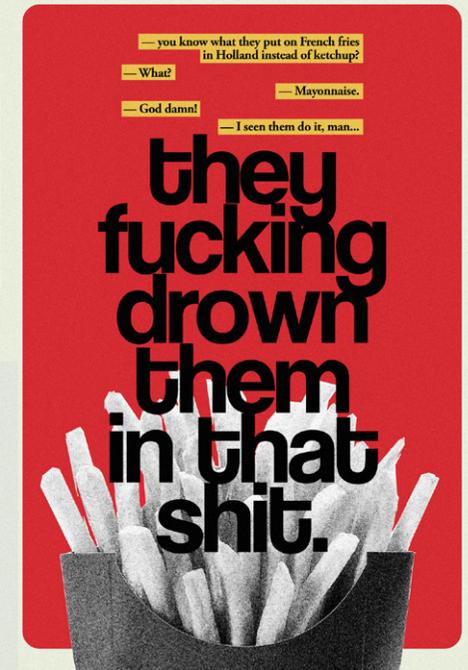
Meanwhile, movies and tv series gave new life to the bold typefaces of the seventies, with iconic visuals that now inspire contemporary designers looking for a comfortable aesthetic - full of optimism and lost childhood memories.



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65



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DIMENSIONAL LETTERING

Handwriting and lettering keep evolving within our nostalgic environment, reinventing their stylistic features with a 3d twist, which makes them jump off the page or the screen. Letters become tangi-

ble, owing to the overlap of physical layers with digital ones, within a mix of hand-crafted details and aesthetic references to the most expressive typography of the early twentieth century.

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← 66



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SPECIAL GUEST!

RAISSA PARDINI

www.raissapardini.com



Raissa Pardini is an Italian-born, UK based visual artist who works with typography.

Raissa Pardini is a Multi-disciplinary designer specialised in Digital Typography, Graphic Design and brand focus. She has been working for many of the most interesting artists and projects around the world. She has been

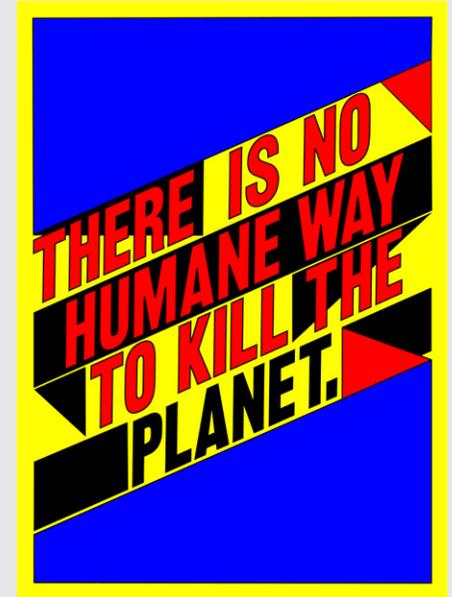
curved her design passion between Milan, Berlin, London and finally, Glasgow.

Her work have just been added to the V&A permanent collection.

She mixes old-school typography and colourful details with a contemporary eye and critique.

Typography is a clear protagonist of your artworks. You play with letters, deforming and transforming them, breaking the rules of canons, and creating a recognizable personal style. How do you think you managed to build your own personal vision?

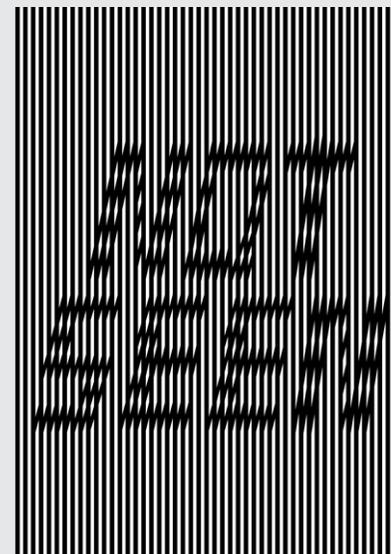
I have always thought I'd end up doing something creative but it took me a way to get where I am now. The academic method at uni didn't help me, in fact I felt even more confused about what to do after my graduation. Working with branding and design for other studios and places bored me after a way and I was going to put my creative carrier on the side to dedicate myself in music. It wasn't until I decided to give freelancing a chance that I realised I had a style inside me, somehow. I started working on my own projects, choosing my own clients. And I started focussing on letters. I have always had a soft

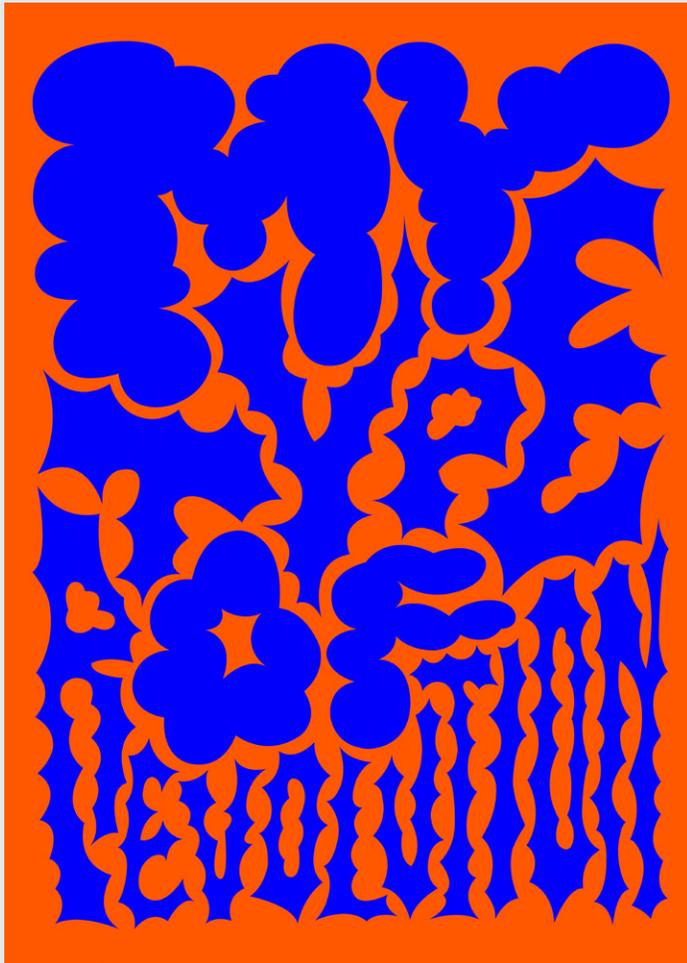


spot for alphabets and typography in general but I'd never thought I'd end up making them my strength. It was something that came as a surprise, without strong illustrative skills I kept experimenting with what I felt comfortable working with and that happened to be letters. It is a passion that grows on me more everyday, I can't really describe it :)

We feel that your works connect a lot with the 70s, the Op Art, Push Pin Studio and many other visual designs created in an era that you are far too young to have experienced personally. What moves you towards this aesthetics?

Those decades were the flourishing time of typography in my opinion. If you love type, you can't escape them. So much was produced then and so many risks were taken that I feel experimenting was really the





key of the whole 70s decade. Mine isn't a love for the retro look, mine is a love towards the method and the way they worked. To learn how to make new fonts, I've always felt the need to start getting inspired from the history first. We can break the rules then, but history is there to teach us more and be curious about people who used the same skills we are using today.

The primordial instinct of getting inspired by the world around us leads you to work with lines and shapes.

Buildings, windows, light, shadow. That's probably why there's some OP art in what I do. They were inspired by geometrical composition as much as I do.

Can you name your favorite ten typefaces?

At the moment? Louput, Künstler Schreibsch, Flash Regular, Lucky, Pretoria, Shatter, Volume Four, Karin Pro, Euphoria and Brass. You'll ask me tomorrow, I'll have a different list I'm sure :)

Leave
the
Door
Open

Emfatik

HISTORY
AND BOOKS

BABY TEETH

not for
everyone

Pecebeg

WASABI
combat

HOW
ARE
YOU?

basteleur

CAPS
or
lower caps?

crayonnettes

I LOVE
THIS
FONT

DRUK

NIGHT
FEVER

MISTO

VERY TALL,
VERY GROOVY

BLIMEY

ZIP IT UP!

zipper

VALENTINA CASALI

SPECIAL GUEST!



Valentina Casali is a multidisciplinary designer. She deals with lettering, type design, stone carving and sign painting.

Valentina has been working in the field of visual communication since 2010, and since 2013 as a freelancer. She has received awards from design publications such as Communication Arts, SPD and AIAP.

She teaches lettering and type design at IED in Turin, at the NID in Perugia and at the Academy of Fine Arts in Macerata.

She is also editor of the project *Lettering da Jesi* and in her spare time she embroiders textile accessories for home decor under the pseudonym of *Tiger Mochi*.

Together with Marco Goran Romano she founded the Sunday Büro studio.



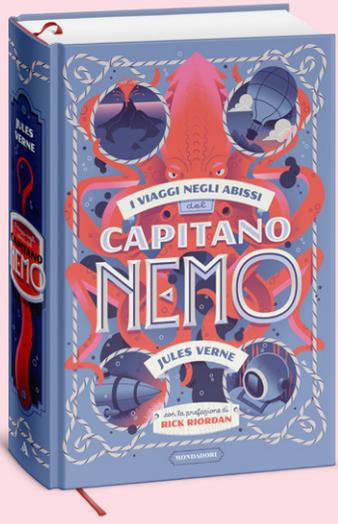
In recent years, hand drawn fonts and script typefaces have become popular in both printed products and digital content. What could be the reason according to you?

I don't know, I have to admit I've never thought about it. I believe that part of the success that this type of fonts has enjoyed in recent times is thanks to social media. In the last years, in fact, there has been a proliferation of calligraphers and lettering artists who have shared their work in progress on platforms such as Instagram, Facebook and Youtube. This has resulted in an increasing number of people falling in love with their works. From there, it was a short step and, obviously, type designers took the opportunity to produce fonts capable of responding to the growing demand of the public.

Going further I could say that in reality script typefaces have never gone out of fashion: they have always

existed and have been used in the most disparate contexts. In the history books of Graphic Design we often talk about which were the "breaking movements", so we talk about Modernism as if in those years only Eurostile or Helvetica were used. Actually, things are different, we were able to identify certain currents of thought on design only because they distanced themselves from what was the common taste of that particular historical moment. Designers have always used and will always use them because through their shapes they are able to convey multiple sensations: elegance and refinement, but at the same time warmth and uniqueness too.

Above all, they are the connecting point between writing and typography. Looking back, I believe that in the end the technological limit of movable type printing was a spur for the engravers of the time (and the type designers of today), who aimed



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to produce script fonts almost indistinguishable from handwriting.

How do you experience the relationship between type design and lettering? And how do you transfer your manual experience into digital projects?

I had a hard time moving from lettering to type design, it is not easy to make compromises in the name of readability and consistency of the alphabetical set. In the past, when I was designing a lettering I always tried to enrich each letter with details in an attempt to make it unique. Type design, on the other hand, made me realize that even in lettering I can occasionally decrease the complexity of the design in favor of greater cleanliness and uniformity. However, I consider the design of a lettering a much simpler practice when compared to that of a typeface. The latter is undoubtedly more complex, it is ultimately a question of designing

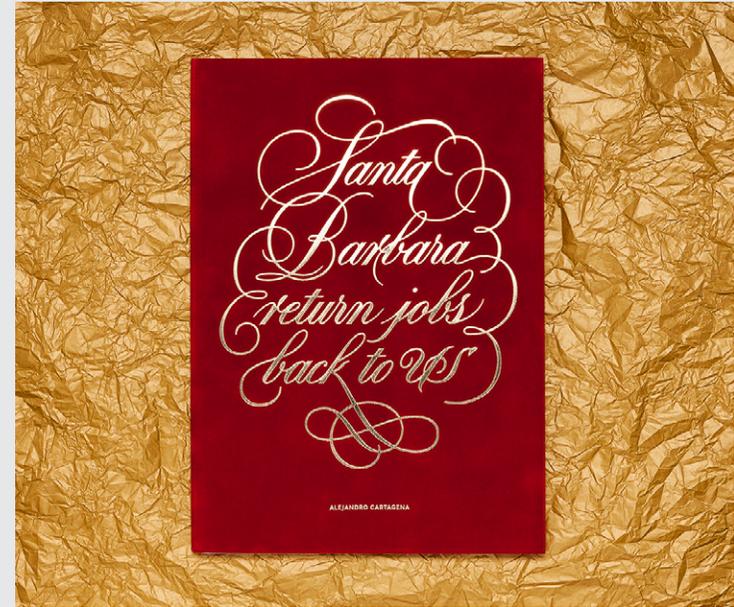
a tool that others will use and over which I cannot have control. Obviously, on these occasions, I always draw on my analogue experience, on the know-how to do with hands, on which I have invested so much during my studies. In fact, I believe that knowing certain reproduction techniques is essential to be able to better master the drawing of letters in digital. Otherwise, it is like getting on a racing bike without having learned to maintain balance on a bike.

In your artwork you use traditional techniques such as gold leaf and stone engraving. Why working with these techniques in an era in which the use of lettering is mainly digital?

I want my hands to learn to manage matter. Inside, I really feel the need to gain experience on different supports and with different tools. I



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am also convinced that over time all these craftsmanship skills are destined to disappear and I don't want that to happen. I want to be the guardian of certain knowledge, it is almost my mission. Not to mention

the fact that I am crazy about the idea that my works can become objects of common use: things that are appreciated for their workmanship and that people decide to welcome into their own homes.



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HARDCORE NORMCORE



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Our society would like everybody to be special. To be "Instagram famous", to have an extraordinary career, and possibly, to have a special destiny waiting for us, as if we were characters in a Disney movie.

But why can't we just be ourselves? Why not overcome this generational bias and find "liberation in being nothing special"*?

Neutral and characterized by a comfortable aesthetic sense, Hardcore Normcore is no longer a non-fashion style, but has become the attitude of an entire generation that has chosen to simply live their own life.

(*) K-HOLE trend forecasting group describing the Normcore fashion trend.

SWISS GRUNGE

One could think that minimalism and maximalism would never find a compromise, but never say never. Swiss Grunge is the perfect crossover between the two, allowing a postmodern glitch in the heaven of layouts, grids and visual

hierarchy. Perhaps, as a result of using a disturbing image, a colorful gradient, or a slightly off grotesque sans serif typeface, Swiss Grunge will make you look twice at designs that have much more to say than just "Helvetica".



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EASY BLANDING

At the crossroads between digital functionalism and modernist rigour lies a universe of possibilities for brands that want to have a flexible and contemporary visual identity. Sans serif typefaces with their

inherent neutrality allow what Bill Gardner defines "blanding" — a comfortable and minimal graphic outfit for brands that want to emphasize their products, while keeping a genderless, inclusive voice.

GALLERY OF TRENDS AND INSPIRATION

THE BEST DESIGN IDEAS



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Fashion brands (at least the good ones) are informed by zeitgeist. They the best worlds of cuisine, books, art and infuse that into their col

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BILL GARDNER

SPECIAL GUEST!



As the owner and president of Gardner Design, Bill and his team have produced effective and award winning results for such industry leaders as Cessna, Spirit AeroSystems, Bombardier/ Learjet, Thermos, NFL, Facebook, Google, Pizza Hut, Coleman Outdoor, Kroger, Hallmark, Cargill Corporation, SeaWorld, and others. He understands the nuances of brand practicalities better than anyone in the business and leads his team to always first consider the business that the design is supporting. As the founder of LogoLounge.com – the international, searchable compendium of logos – Bill authored the affiliated bestselling LogoLounge book series, volumes 1-13, and is the author of the annual LogoLounge Logo Trend Report. 2013 marked the release of the highly anticipated Logo Creed, a foundation textbook for students, educators and professionals alike. Bill is also the author and presenter of LinkedIn Learning's series of online courses concentrating on

branding and identity design. In 2014, Bill became an AIGA Fellow Award recipient for his contributions to the local, national and international creative community. Bill also judges design competitions and speaks nationally and internationally on identity trends and logo development. In his spare time, he serves on several community boards and has completed a six-year term as the Territorial Vice President of the International Brotherhood of Magicians.

These have been quite messy years, or as you said in your 2021 Logolounge report, years of Drama. Nonetheless, in a scenario of visual experimentation that is trying to keep the pace with these confused times, there were also a lot of brands which chose to opt for minimal, neutral kind of visual solutions and identities. You talked about this as "blanding". What is it exactly for you, on what does it depend?

I originally coined the word blanding as a perfect descriptor of draining all of the creative soul from an entitie's logo or wordmark. Please note I didn't say visual brand assets. My take is that many of the brands that scraped their logos down to the Spartan bones also had some fairly engaging visual assets that could still serve as the eye candy for the brand to build on. As an example, Peter Saville's Burberry wordmark solution in 2018 presented the name in a ubiquitous all capitals, sans-serif and design-

ers couldn't help but note he had a similar solution for Calvin Klein the prior year. But at the same time that logo was being eviscerated of personality and the charging Burberry knight was relegated to a scrap heap, Peter had a plan. He crafted a truly wonderful field pattern based on an old Thomas Burberry monogram and suddenly there was a new visual focus to the brand. Keep in mind Burberry obviously had it's signature tartan and color palette and add to this the TB monogram and you can start to see the "Bland" wordmark has purpose in this visual family. It informs and acts as a silent partner in a brand that first and foremost, must sell fashion. Burberry and other fashion centric blanding stories like, Balenciaga, Balmain, Jimmy Choo, Yves Saint Laurent, and Valentino to name a few, have to be seen in context because they have the strength of visual assets that allow flexibility to change with the market.

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In fashion, selling a visual product that needs to illicit diverse aesthetics may actually find a less demanding mark to be to their advantage and offer a greater flexibility. This is where the difference lies with the thousands of followers that didn't have the rich visual context to fall back on. Those that eschewed their legacy logos for a perfunctory sans-serif wordmark may have been followers that didn't know why this phenomenon was occurring. They were just along for the ride because seemingly so was everyone else.

Near the beginning of this trend in a one month span of 2016 Google, Verizon, and Lenovo all introduced new wordmarks using unremarkable doppelgänger fonts that across the board had surrendered any level of prior originality. Because all three had been developed simultaneously it was not a case of mimicry. I do believe that the secondary and

tertiary waves of this effect over subsequent years were generally less informed and were following a perceived trend without strong validation of need or outcome. It is likely the followers in those subsequent waves that will find themselves the most enthusiastic to jump at the next trend. This is likely because they never recognized the benefits of those that made the blinding jump based on logic as opposed to conformity.

Talking about trends, there is one definition you gave about their nature that we appreciated a lot, that is "trends swing like pendulums". Can you tell us more?

Let's use for example the idea of a logo being rendered using dimensional highlights and pings that might simulate a glassine or chromed or reflective surface. I suspect we can all picture this type



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FRANK ATELIÉR
CZECH SKATEBOARDING ASSOCIATIONDOUG RANSELL
NOVUSWAY MINISTRIESRIGA
EVOLVED BY NATURE

NATION

MORROW
NATIONMOTHER DESIGN
FILTHYNAKED BUREAU
RYABCHICKVISUAL ARTS INSTITUTE
FLUIDOTÁTIL DESIGN
CANAL BRASIL

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of mark. As it becomes popular to utilize this skeuomorphic appearance, eventually we will reach a point of saturation. Any attempt to find separation through technique becomes challenging in this environment. It also means that the propensity for using these visual cues start to reflect a brand that is dated and possibly lost resonance with its audience. In an attempt to combat this malaise a natural reaction is to counter and remove all essence of realism or superficial effect and render the same mark in pure flat tone. No embellishment whatsoever.

Using Audi's four rings or ABC Network's disc as prime examples of this over the last year, you see a new vibrancy to the complete brand design because the design pendulum has swung back to a polar solution. And if I were to pull out a crystal ball, I'd forecast in a number of years when there was a saturation of matte logos, someone will re-craft their logo with glassine highlights and the

race to the opposite side is on again. Great designers hate a vacuum and know to fill a void when it occurs. There is no genius to this theory but let me expand on the realities of the swinging pendulums. When a pendulum swings it slows down as it reaches the extent of its arc before it stops and then slowly picks up velocity as it returns the other way. This parallels the actions of a design trend. You will see a swing start to retard as it reaches its end and that cue is pretty visible to a savvy designer and to the public as well.

And now to blow your mind further, there are hundreds of pendulums swinging at any moment. Thick letters are getting thinner. Serifs are coming or going. Texture is in or it's out. Single weight lines are shifting to mono-weight lines. Gradients may be coming passe. Desaturated pallets are gaining vibrancy. There is a counter to nearly any design decision you make and these pendulums have you dancing to keep up with



Google Fiber

GOOGLE FIBER

YOUNIQUE STUDIO
NATIONAL ART MUSEUM OF LITHUANIA

SONY MUSIC PUBLISHING

SONY MUSIC PUBLISHING

SHAWN BANKS
PANORAMAALMOSH92
MVADIM CARAZAN
LIVING THE FEMININE FUTUREHRISTIJEAN EFTIMOV DESIGN
TURBOPAYMOA BUTAYBAN
MAYSA AIROWAISHEDSTUDIO TRASHLINE
MAINZER MINIPRESSEN MESSEHOLLIS BRAND CULTURE
FLOWERHILL PROMENADEMISTERSHOT
B MONOGRAMMOUR OUMOUSSE
GEOMETRIC BIRDSIGNFLY
POWERSIDEJEFFREY DEVEY DESIGN
KICKCHARGE CREATIVEMIHAI DOLGANIUC DESIGN
ALSTU.NLSIGNFLY
PAPERFLOW

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them. Not only do you question every nuance of your design but you may be wondering where the pendulum is in its arc. Is it early swing or close to its apex. I share these thoughts not because we need to be slaves to the actions of trends, but rather because if we are not aware of the proclivities of trends, one of these pendulums will broadside us when we are not vigilant in our observations.

Better designers are considered trendsetter because they stay just ahead of the pendulum as opposed to riding on it. I often remind designers that the person credited with leading a parade is only a step or two ahead of those following them. That's not genius, but rather common sense and smart observation.

As someone who's been collecting and analyzing thousands of logos, what should designers look for while creating logos for the future?

It's an interesting prospect to discuss long term trends. By definition, trends are about the direction something is developing or changing. They really are about a shift and the longer a "trend" sticks around it is less of a trend and more of a settled fact. A shift in the direction a glacier is flowing over decades might be considered a trend, but in the mercurial field of branding a highly specific trend is much more fleeting. Here are a few very general observations that I think we can anticipate regarding visual branding.

You will see that there has been a bit of a shift away from letting a symbol type of logo do the heavy lifting for a brand. For years we've had clients labor under the impression that the creation of a Nike Swoosh or an Apple apple are the panacea to all their branding ails. And for sure, there have been tremendous icon logo centric solutions that have changed

the landscape of marketing. But other elements of the brands visual vocabulary are carrying a more significant part of the burden.

Smart brands are becoming more reliant on the graphic elements that traditionally play the supporting role. Pattern, color, illustration, and animation in particular have often become the first identifier in a visual brand arsenal. As much as I admire the simple Instagram icon you're able to identify this brand by the gradient wash of violet thru orange quicker than the mark itself. Collins Mail Chimp refresh gave them a fine monkey head for a logo but I am more likely to identify the brand by the strong yellow fields and the signature gestural illustrations.

I also anticipate designers starting to reinterpret our use of graphic devices in branding. When we think of a logo or a mark we visualize a

nugget or encapsulated image. It may be vertical, or horizontal, or square but it has boundaries. I look for example at the newly introduced Sony Vision-S electric car. The logo for this, if that's what we call it, is a simple graphic treatment for where two horizontal lines meet. The lines can be of infinite length but the juncture is the visual brand moniker. You know someone in Sony's management was really uncomfortable approving this since it breaks some pretty defined rules for car logos if not for logos in general.

Is it possible the next great trend is to be contrary? I will continue to identify the trends that float to the top and find reason for their evolution and rise. If anything, just know that designers are going to continue to push boundaries and traditional solutions are more and more going to be viewed as invitations to break rules. Thank God!

SPECIAL GUEST!



TYPE TYPE

www.typetype.org

Today TypeType is a font foundry with offices in Russia and the US. We employ 30+ specialists, 15 of them are directly involved in developing fonts.

The foundry's fonts are constantly listed in MyFonts best-seller lists and won awards at Granshan, European Design Awards, Modern Cyrillic, and Festival Sreda competitions. We also do research, write articles and work with students to increase font literacy.

Your typeface production is impressive, with dozens of beautiful families that range from the experimental excess of TT Nooks or TT Globs to the controlled modernism of TT Interphase or to the classical beauty of TT Ricordi. What motivates your aesthetic choices? Is there a "Type Type style"?

There was a time when we contemplated whether TypeType has its own style and how to describe it. And so we came to a conclusion that independent of the project, our fonts remain laconic, controllable and functional. We emphasize functionality for our users both in graphics and the font technology. This applies to even most creative projects.

We see more and more brands choosing a very minimal aesthetic, with a predilection for "normcore" sans serif typefaces. It's not by chance that your best-sellers on myfonts are fonts that even in the name declare their plain, controlled appearance: we think about TT Norms or TT Commons. How do you explain this? How comes that while excessive liquid serifs fill trendy magazines and websites, every brand loves a minimal sans font?

I would name a few reasons. First, to use bright trendy fonts you need to have certain courage and a specific understanding of how and why use them. With that, "normal" fonts are rather safe. Second, designer fonts attract attention, which is great if you use it right. At the same time, classic families do not attract too much attention making the focus on the message and product possible, which I assume is needed in most cases. Finally, everything is rather banal - if you purchase a minimalist sans serif, you can use it in any project, while an expressive font is bought for a specific one.

What are in your opinion, ten cyrillic typefaces that everybody should know or use?

Our joint list with Marina Khodak and Antonina Zhulkova (for all occasions and the ones we love):

IBM Plex
PT Sans/Serif
Petersburg
Circe
William
Bazaart
Zangezi
TT Commons
TT Ricordi Allegria
TT Trailers

RIJKSMUSEUM, PHILIPS WING DAILY FROM 9 TO 17H, MUSEUMSTRAAT 1, 1071 XX AMSTERDAM



DO YOU SEE ME? AND HOW DO YOU SEE ME? POWERFUL EMPERORS, FLAMBOYANT ARISTOCRATS AND WELL-TO-DO CITIZENS. THROUGHOUT THE 15TH AND 16TH CENTURIES, INCREASING NUMBERS OF PEOPLE HAD THEMSELVES IMMORTALISED BY THE ARTISTS OF THE DAY. REMEMBER ME IS ABOUT AMBITION, LONGING, LOSS — AND HOW PEOPLE WANT TO BE REMEMBERED.

REMEMBER

01.10.2021

16.01.2022

ME*

MORE THAN 100 RENAISSANCE PORTRAITS, FROM DÜRER TO SOFONISBA

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Галерея Орабс

TOGETHER
WE WILL
CHANGE THE
WORLD

**BOLD
PURPOSE**

96



The urgency of global crises is pushing designers to address these issues with responsible actions and environmental awareness.

Beautiful and well-executed images aren't enough, especially since neural networks will soon be able to deliver them at will.

Designers around the world share a new desire to inspire and empower people through meaningful messages, visually translated through the use of bold typography and content-centric projects.

Creativity is for everyone (and there is something good about it), but meaningful design is only for those who are willing to take a step further.

ACTIVE TYPE

Big thoughts and strong ideas need bold typefaces to reach the audience on the crowded, tiny screens of today's digital services. Typefaces become cinematic and fill the design space as the only

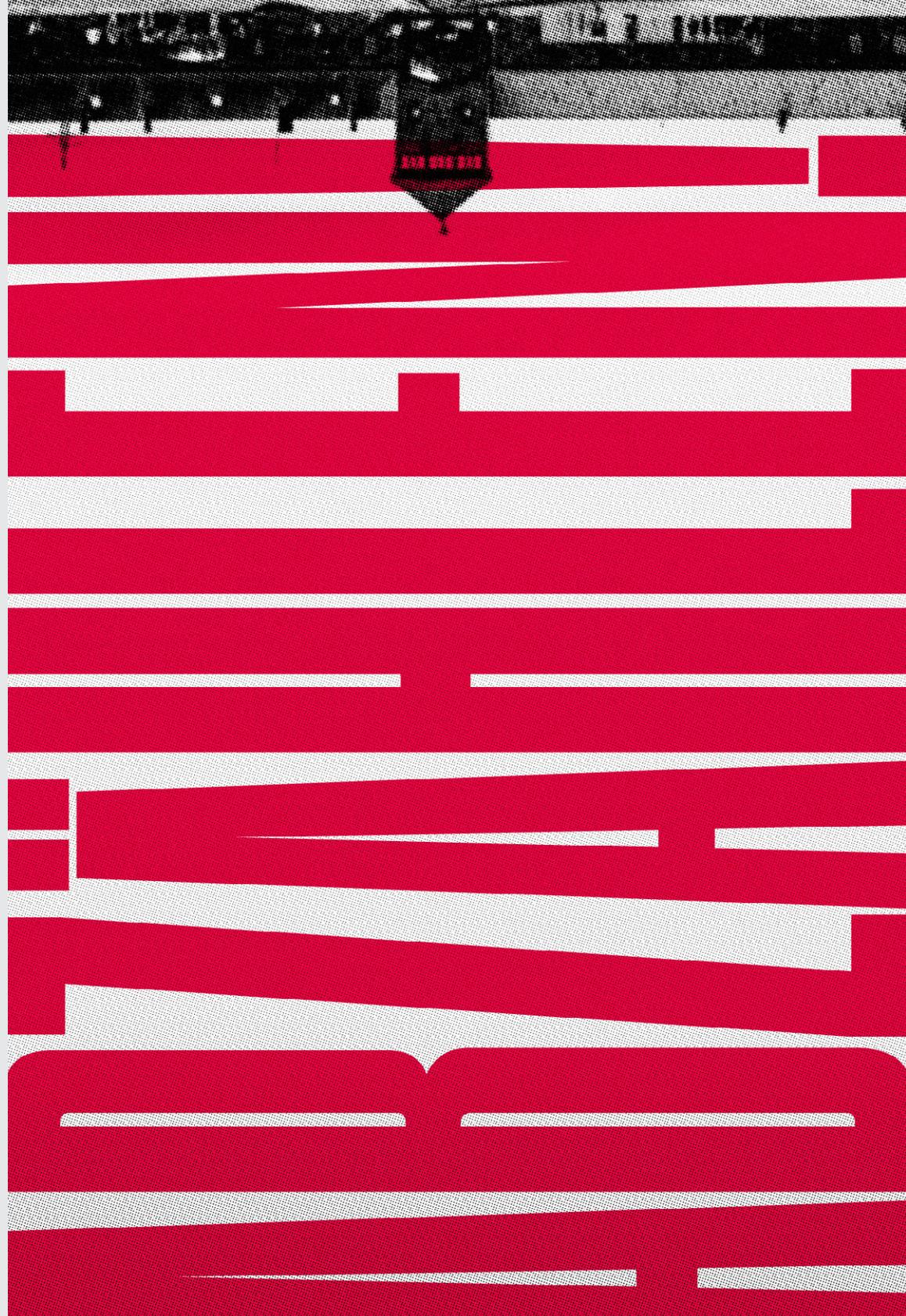
protagonist of the vision. Political poster design is back, with messages that repeatedly fill the available space on the page and screen, erasing boundaries and expressing primeval anger.

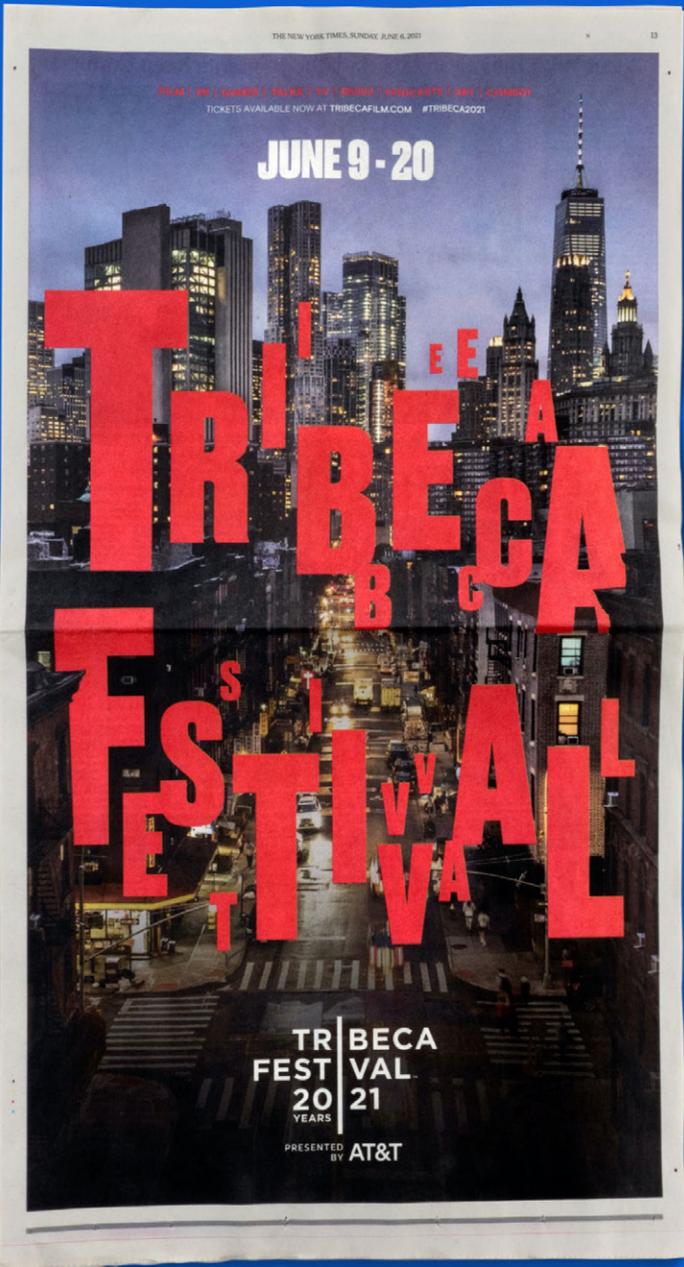


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ALIVE LETTERS

Kinetic typography has paved the way for new perspectives on letters. Whether a part of vibrant compositions or material installations, typefaces abandon their flat stillness in search of something

more. These augmented typefaces, distant from the non-tangible augmented reality, aim at creating more points of contact with people, expressing a sense of humanity lost in the years of the pandemic.

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← 100

ALL TYPE INCLUSIVE

The digital revolution has given the term globalization a new meaning. A new original melting pot of culture is emerging, starting with the entertainment and advertising industry and involving all of society.

Distant countries are closer to our daily imagination and a fascinating overlap of languages is manifesting itself in products and services, characterized by multiscript and multicultural solutions.

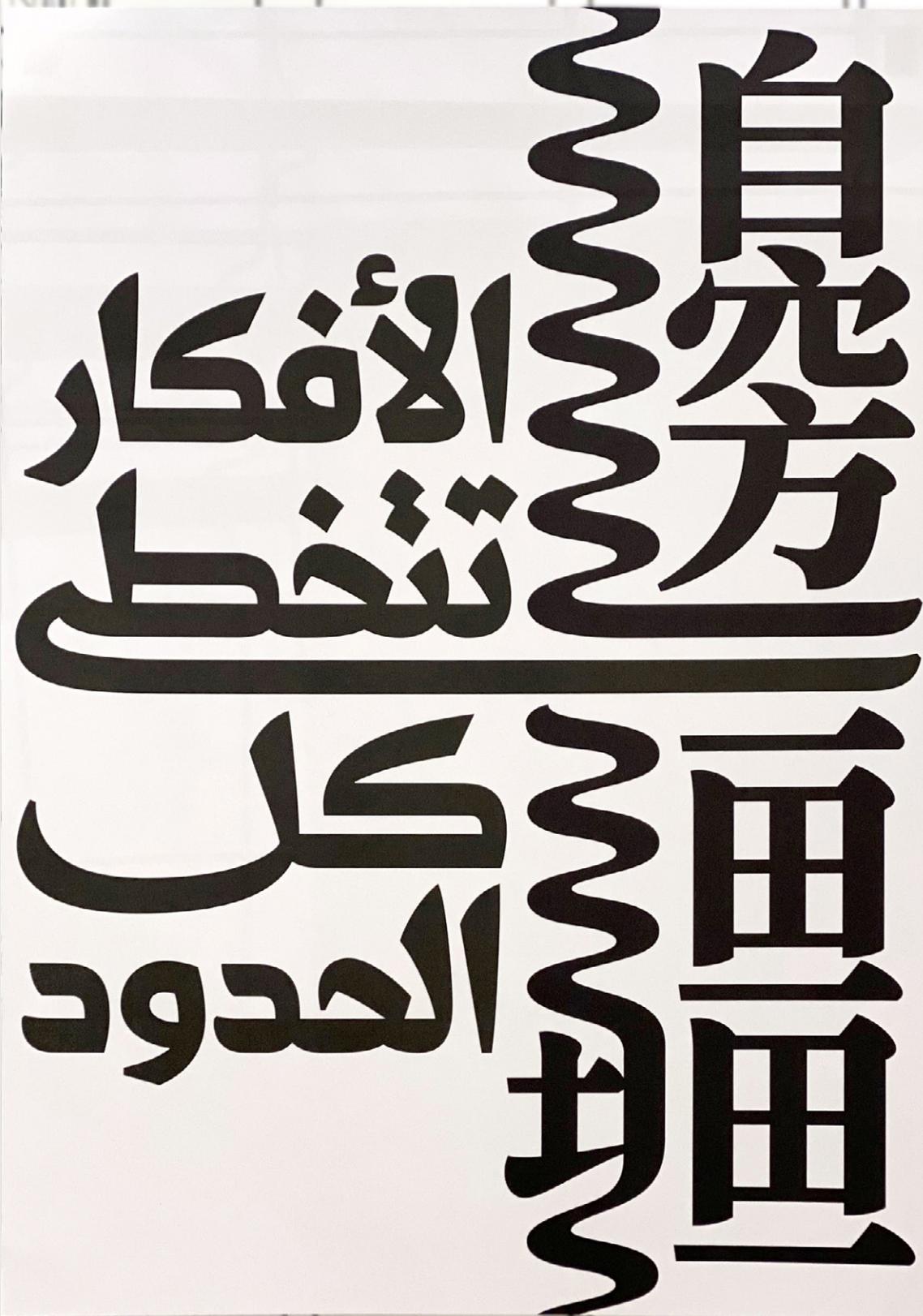


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SPECIAL
GUEST!

NADINE CHAHINE



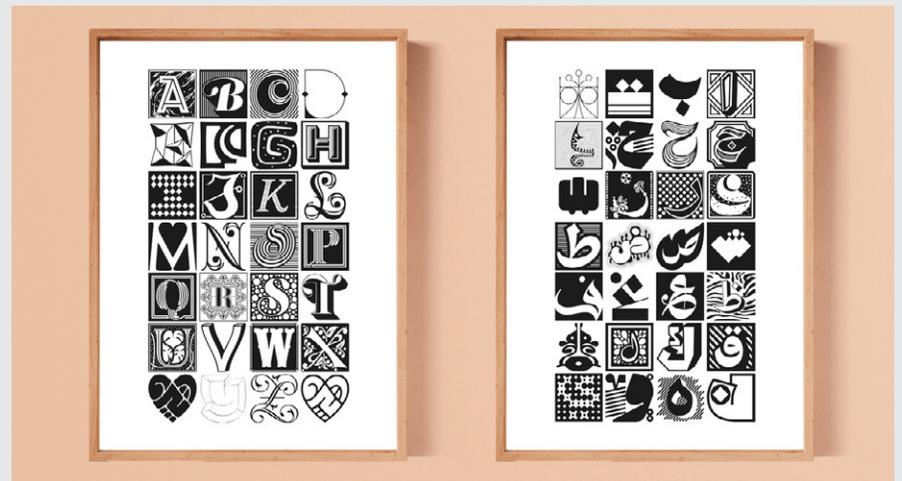
Dr. Nadine Chahine is an award-winning Lebanese type designer. She is the CEO at *I Love Typography Ltd* and the principal at *ArabicType Ltd*. She has an MA in Typeface Design from the University of Reading, UK, a PhD from Leiden University, The Netherlands, and a Master of Studies in International Relations from Cambridge University.

Nadine's work has been featured in the 5th edition of *Megg's History of Graphic Design* and in 2012 she was selected by Fast Company for its *100 Most Creative People in Business*. In 2017, Nadine was selected by Creative Review to their Creative Leaders 50. In 2021, Nadine was elected to the board of Type Directors Club in New York.

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Projects such as that of Li Beirut have shown how, in the face of large-scale tragedies, the typography community has been able to respond with strength, speed and quality to support the victims of the blast in 2020.

What do you think about this relationship between typography and social causes? Can typographic community play a consistent role in social and political issues even beyond emergencies?

I feel very strongly that those who are able to amplify important messages should do so. Type is intimately linked with language and visual communication and as such is in a prime position to help give shape to words and ideas that we want to communicate. This is the highest service we can give to our communities, and I do hope that a growing number of designers will take an active role in social and political activism. We live in very difficult times, and we need to step



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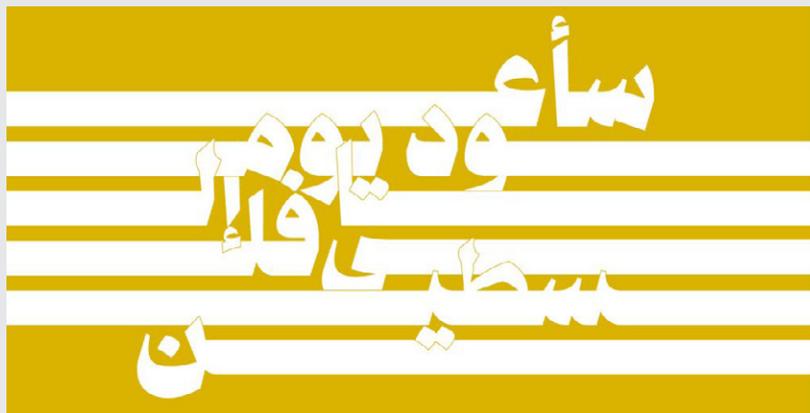
up to the challenge of supporting our communities. Type is more than custom typefaces and library releases. It's about communication, and it would be great to look beyond the commercial aspect of our work.

As an expert in Arabic characters, in this era of strong expansion of the typographic market, could you tell us the curiosity or tendency that has

struck you most in the recent productions of non-Latin characters?

I've been very impressed with the quality and diversity of new designs and that gives me hope for a future where typography and design blossom in our part of the world. This is so important, and so gratifying to see, and I love that there is a new generation of designers that is passionate about type!

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Can you name five non-latin typefaces that are being relevant in this context?

In the context of Arabic typefaces, I am a big fan of Hudhud by Maha Akl and Lifta by Omaisma Dajjani. Both are brilliant new designers that I expect a great future for.

I am also bowled over by Sakkal Kitab by Mamoun Sakkal who has managed to design a classical typeface that has a beautiful sense of modernity in it as a well. It's a masterpiece of type design and

one to be studied in detail!

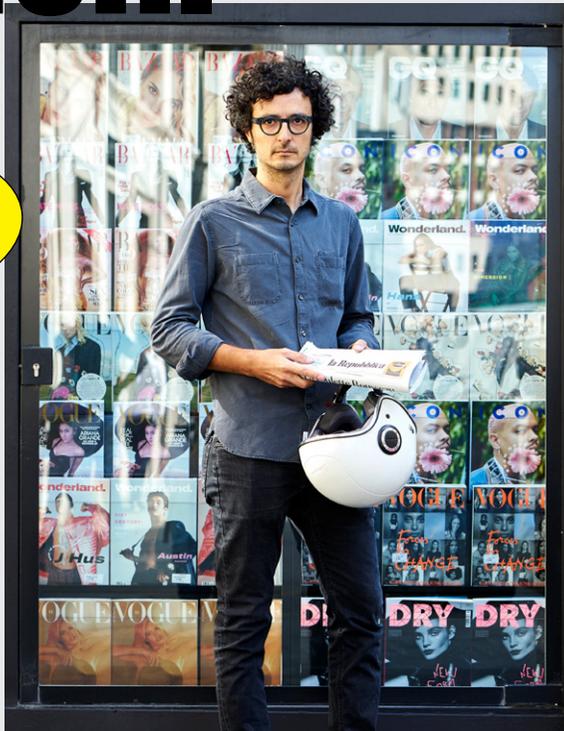
Klaket by Toshi Omagari brings a fun flavour to the Ruqaa style and shows how one can be inspired by calligraphic references without needing to copy the exact styling.

I also love Mizan by Kristyan Sarkis and am looking forward to when the whole system will be ready.

And one extra: Graphik Arabic by Wael Morcos and Khajag Apelian. Really great typeface and I'm particularly fond of that one!

FRANCESCO FRANCHI

SPECIAL GUEST!



© Portrait: James Mollison

Francesco Franchi is a journalist and editor-in-chief of *La Repubblica*. He graduated from the Politecnico in Milan with a thesis on graphic journalism for newspapers, an academic project that over the years he has transformed into a real profession. He took his first steps at Leftloft in the years when the infographics were starting to spread in Italy as well. In 2008 he joined *Il Sole*

24 Ore as Creative Director of *IL Intelligent Lifestyle*, a magazine that has won many international awards for its innovative design. Since 2016 he has been part of the editorial team of *La Repubblica*, which he redesigned twice in three years. He is a member of AGI and is the author of books including *Designing News* and *The Intelligent Lifestyle Magazine*.

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© Rocco Rorandelli

In your rebranding design for editorial projects, the meticulous research work at the origin of each individual project is evident and then relocated in a contemporary key. How influential do you think typographic trends are, in this process of "contemporaneity" interpretation?

I would say that, to me, typography is mostly the starting point in a project. Take for example the last major redesign project which I was lucky enough to be part of, *La Repubblica*. This redesign started in 2016 with the cultural weekly editorial *Robinson*, but, right from the start, involved

the whole newspaper and its myriad of weekly inserts (twice over three years), and later involved the magazine *D* and the new products common to the entire Gedi group — both in their paper and digital versions. The common factor that united and gave an identity to all these projects was the typographic family: the Eugenio font, in all its forms and uses.

Eugenio is the typeface that in 2017, together with Commercial Type, we designed specifically for our newspaper. The name is not only a tribute to the founder, Eugenio Scalfari, but it is much more. It is the project of



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a change that started from the very origins, from that first newspaper that, since January 14th 1976, has arrived on our newsstands, revolutionizing the way of doing journalism.

It was immediately evident that *La Repubblica* was not like the other newspapers. Everything was different, starting with the graphics, which used the Bodoni font, characterized by subtle serifs, instead of the sans used by other newspapers. The new graphic project, conceived together with Angelo Rinaldi, started from there, from those original typefaces, to relaunch and reinterpret them in an innovative and contemporary way.

Last year, on the occasion of the 25th anniversary of the magazine *D*, Eugenia was born too. The font is now the protagonist of the new feminine editorial, which has become part of the *Repubblica* family. Eugenia is Eugenio's calligraphic cursive. The idea, once again, was to start from the symbolic character of



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© Gianfranco Gallucci

the Italian typographic tradition, the Bodoni, to think of something new.

In fact, Eugenia is a character with a contemporary design, but that refers to the serifs of the typeface used since 1970 by the Parma designer and publisher Franco Maria Ricci, first for his series of books *Morgana* and then for the art magazine *FMR*, published in 1982.



115

Strong attention to typography and extensive use of infographics. Why this binomial, so characteristic of your editorial production, is important for you?

Because they are the identity elements of an editorial project, those that visually translate and package the journalistic content. The perception of objects passes through the perception of their shape, which is not the simple configuration of their shell, but the language that makes them understandable in our society. The making of a newspaper is not one that encloses, wraps and protects the content, but it is a form that originates from the content itself and from journalistic ideas, communicating the identity of that newspaper and transforming it into a product that readers will be proud of showing — as well as other consumers define themselves through the right accessory they own or wear.

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© Stefania Zanetti



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TYPE TRENDS 2022

© Stefania Zanetti

Attention to detail means rigor and quality, factors that are very important for a newspaper. The graphics must represent the identity of a newspaper and the graphic design must make each page and each element within that page part of a whole. So that, when you find even a small scrap of a newspaper page on the ground, you can immediately understand which newspaper it belongs to.

Can you name your favorite 10 quality typefaces for editorial design?

1. Eugenio :) (Commercial Type)
2. Guardian Egyptian (Commercial Type)
3. Publico (Commercial Type)
4. Lyon (Commercial Type)
5. Burgess (Colophon Foundry)
6. Basis (Colophon Foundry)
7. Bradford (Lineto)
8. Sharp Grotesk (Sharp Type)
9. Founders Grotesk (Klim Type)
10. Financier (Klim Type)



SWAP CULTURE

119



At the meeting point between the trends presented so far, there is a blurry area that hosts the more interesting styles of contemporary visual culture.

It is the realm of the so-called edge effect, in which all the tensions coming from the visual trends collapse onto one another and create a hybrid realm where opposites - truth and false, past and present, digital and physical - merge together.

Welcome to the heart of New Normal: Swap Culture.

FAKE PAST

When artificial nostalgia acquires self-awareness and uses vintage styles with a post-modern functionalism, past and present merge into a loop of quotes and appropri-

ations. In a world whose memory is digital, remembrance rewrites the past, and retro design takes a deep dive into the uncanny valley.

120



121



ELECTRIC REVIVAL

Our relationship with the design of the past is not always nostalgic and mimetic: for some type designers, working on ancient letterforms is a way to evolve them and find them a new space in the present.

Designers like James Edmonson and David Jonathan Ross show us that the weirdest shapes of the last century can find new powerful digital incarnations and give meaning to the projects of the future.

122



123



124



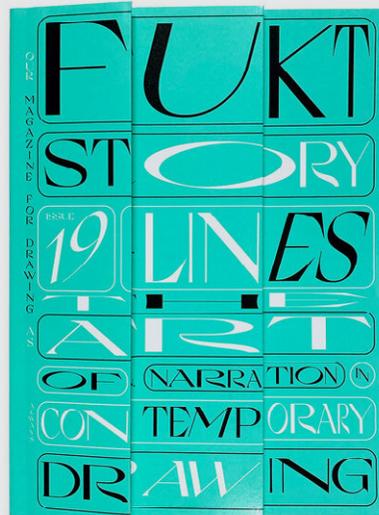
VARIABLE IDENTITY

While the word "identity" is redefining itself to be the representation of a new, conscious, equitable and inclusive society, the exchange between purposeful design and fluid digitalism causes visual culture to slip out of labels and categories, and find new meaning in an un-

pected typographic melting pot. Unexpected uncase letterforms or typefaces that mix sans with serif or calligraphic glyphs are no longer an exception, but rather a new way to affirm the freedom from old rules and the need to express the complexity of our world.



125

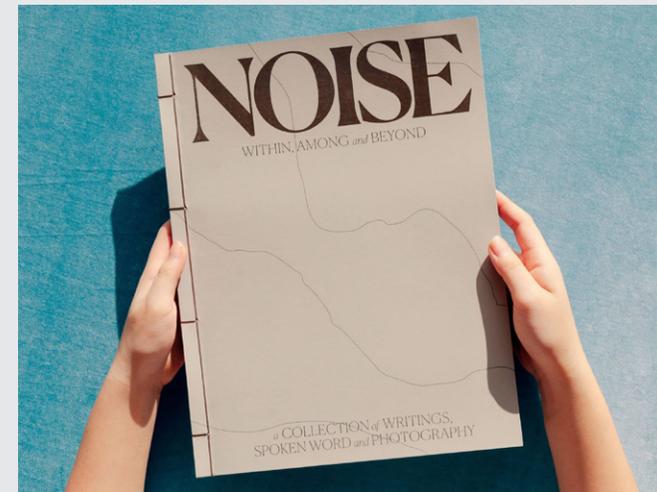


126

WEDGE POWER

Triangular (or "wedge") serifs exist in an intermediate space between traditional serifs and sans serif shapes. Add them to the bold shapes of Bodoni-like letterforms to get a high contrast, strong

and elegant alternative to the overused sans serif fonts. A way to typographically balance the need for old-fashioned comfort with the energy and dynamism we need for our most powerful messages.



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JULIA KAHL

SPECIAL
GUEST!

www.slanted.de
@slanted_publishers

Julia Kahl (born 1983) studied Communication Design at the University of Applied Sciences Darmstadt before moving to Karlsruhe in 2007, where she now lives and works. Together with Lars Harmsen, she runs the independent publishing and media house Slanted Publishers, which was founded in 2014 and has received international recognition for its activities such as Slanted magazine, the Slanted

blog and various publications in the field of typography and design. As a designer, editor and publisher, she has a great passion for typography, editorial design and all things print and loves connecting with people and cultures from all over the world. She teaches in the field of typography/editorial design at various universities and is regularly part of international design juries.



For many years in Slanted you have been exploring the sense of place traveling around the world meeting designers, dedicating each issue to a specific city. Can we still speak of global and local design culture in the age of the pandemic?

Yes, absolutely, and I even think that in the long run the pandemic will lead to even becoming more aware of a local design culture again. I think it's essential to distinguish here between the opportunities for global access and exchange that have emerged in recent years and the prevailing culture and history locally, which is no less important just because you have the opportunity to think outside the box. The fact that for each issue devoted to a particular city we also visit it and meet on the ground those who significantly shape the cultural landscape is an essential part of our work and opens up insights into that very culture that cannot be found via the World Wide Web. The Internet reflects only one facet.

With design magazines everywhere switching to digital, Slanted keeps its soul rooted into the printed version. What motivates you in this belief of the physical object over the digital one?

We launched the online platform in 2004 and only published the first print edition afterwards in 2005. The reason then, as now, was that typography needs paper to unfold its full beauty. That with the magazine, we are countering the blog with a medium that slows down our constant desire for "higher, faster, further" and gives the mind the space it needs to pause and consciously consume. All senses are addressed by the high-quality produced magazine, which - unlike many other magazines - is read by several people and above all archived and not thrown away. The Slanted magazine is a collector's item, published only two times a year. We use our channels very consciously and are convinced that a print magazine is not the right medium to process time-sensitive



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information - it's what our online channels are for, where we inform our community on a daily basis. And the current development of our publishing house, with one or two new publications per month, only confirms our feeling that the market for print publications with good, sustainable content and an outstanding production is rather getting bigger.

Can you name 10 typefaces created in 2021 that you see as capturing the zeitgeist and representing the way design culture is evolving today?

I have the impression that there is currently a very pronounced trend in which expressive forms, some of which are even novel to our eye, are in the foreground. A few examples of this:

– Agne by Reza Rasenda & Riska Candra Dewi / Bagerich [bagerich.com/font/deals/agne]

– Faust by Bouk Ra [bouk.work/Typeface-Faust] 134

– Ephidona by Bagerich Typeface Foundry [bagerich.com/font/display/ephidona]

– Rack by Jan Charvát / Font Renegade [renegadefonts.com/xyz] 135

– Arsenica by Francesco Canovaro, Debora Manetti, Mario De Libero, Andrea Tartarelli and Cosimo Lorenzo Pancini / Zetafonts [zetafonts.com/arsenica] 136

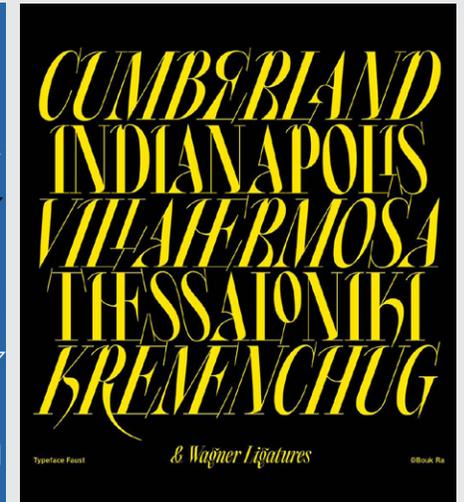
– Rotonto by Marcello Raffo with Supernulla / Supernulla Creative Studio [supernulla.com/rotonto] 137

– Kristal by Eyal Holtzman / Bold Monday [slanted.de/kristal-type-family] 138

– Lexik by Thomas Hirter / Binnenland Typefaces [binnenland.ch/typeface/lexik]

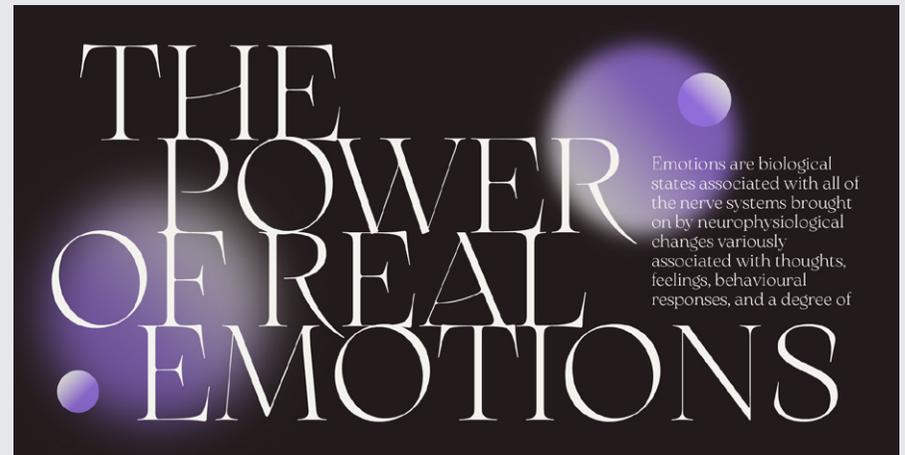
– LL Heymland by Yevgeniy Anfalov and Lineto [lineto.com/typefaces/heymland]

131

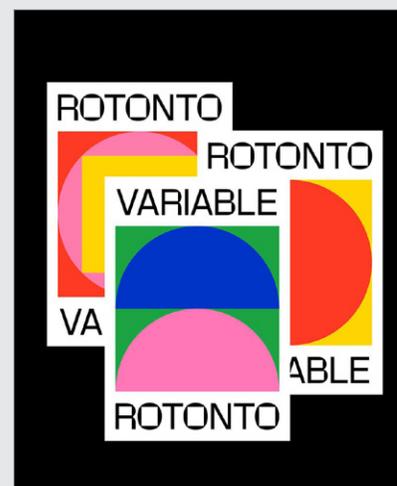


132

133



134



135

**new normal
is the new
normal**

IMAGE CREDITS

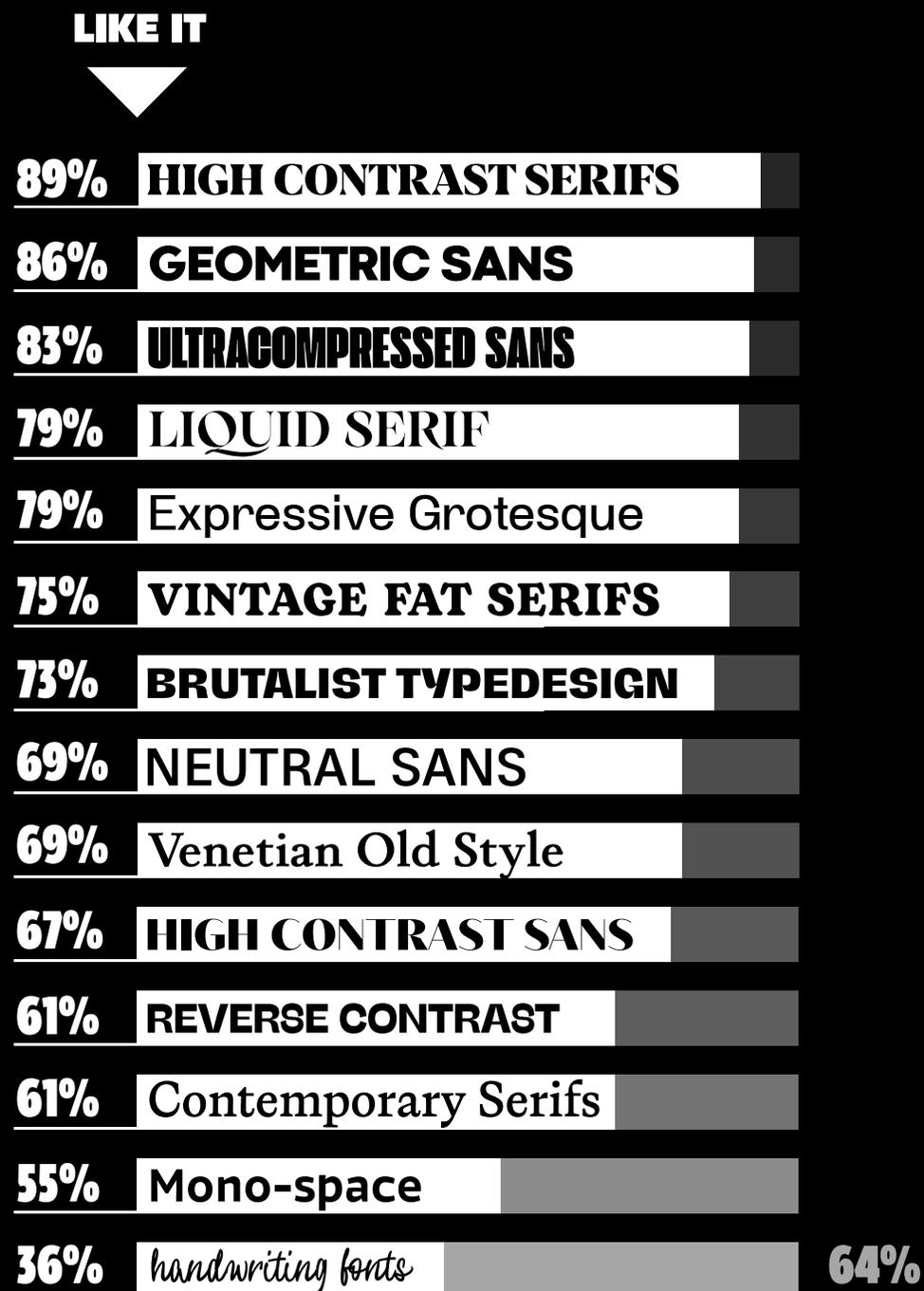
- | | | | | | |
|---|--|---|---|--|---|
| 01. ph. by Nick Fewings | 25. CRACK magazine - Exclusive Poster © Alex Valentina | 48. Ninna typeface by Margot Levéque | 68. Parole Educate by Davide Pagliardini | 96. ph. by Sasha Freemind | 120. Credits: JONES KNOWLES RITCHIE |
| 02. ph. by Tim Mossholder | | | 69-72. Image Courtesy of Raissa Pardini | 97. Credits: Chaeyeon Park | 121. TT Ricordi Marmo Typeface by Type Type |
| 03. ph. by Giuseppe Gallo | 26. Alè Alè Alè Bum Bum! © Happycentro | 49. Rigatoni typeface by Giulia Boggio | 73-77. Image Courtesy of Valentina Casali | 98. Hela Ho Revolution typeface by Rania Azmi | 122. Courtesy of République Studio |
| 04. ph. by Alexander Krivitskiy | 27. Danser Brut by Marga Berra Zubieta | 50. Tenebras typeface by Domenico Barrieto | 78. ph. by Peter Bond | 99. Poster by Testi Maniifesti | 123. Rustique typeface by David Jonathan Ross |
| 05. @mymind / Emile Seguine | 28. 36-12 days of type © Mykolas Saulytis | 51. Transylvania by Rèmei Bordet | 79. ph. by Liam Burnett | 100. Credits: Pentagram | 124. Blackest typeface by Zetafonts |
| 06. ph. by Max Bender | 29. PicNic typeface by Marielle Nils | 52. Rabbit Hole typeface by Hugmun Studio | 80. Credits: Studio Edgar Kandratian and Polyform | 101. KOBU™ Foundry's Immersive Type Factory Exhibition | 125. Base&Bloom by Naum Type Foundry |
| 07. University of Hertfordshire Observatory | 30. Greg Roque by Gabe Ferreira | 53. Gosna typeface by Dae Huen Lee (Quicknap.zzz) | 81. Das Plakat by Fons Hickmann | 102. Go for Quality Exhibition Design concept by Dina Issayeva | 126. Fukt Cover Design by Ariana Spanier Design |
| 08. ph. by Jon Tyson | 31. @elliotisacoolguy | 54. Wired typeface by Nadine Wetzel | 82. Week van de Amateurkunsten by Kevin Brenkman, Bibi Kelder and Tijn Bakker | 103. Courtesy of & Walsh | 127. Noise magazine by Jingqi Fang |
| 09. @billiebodybrand | 32. Lungarno cover by Maria Chiara Fantini | 55. ph. by Annie Spratt | 83. TT Fellows in use by Alena Linnask | 104. Robata by Mucho | 128. Credits by Buddy Creative Studio |
| 10. ph. by Alberto Bobbera | 33. Wilder Fields by One Design Company, featuring Voyage by VJ Type and Pangram Sans by Pangram Pangram | 56. ph. by Cosmoh Love | 84. Coco Sharp typeface by Zetafonts | 105. Across Borders by Nadine Chahine and TienMin Liao | 129-130. Courtesy of Slanted |
| 11. ph. by Ruslan Bardash | 34. Park Lane identity by Mother Design | 57. Courtesy of Valentina Casali | 85. ph. by Susan Wilkinson | 106-108. Li Beirut by Nadine Chahine. Courtesy of Nadine Chahine | 131. Rack typeface by Jan Charvát / Renegade Font |
| 12. ph. by Yana Nikulina | 35-36. Courtesy of OFFF! Barcelona | 58. Manicotti typeface by David Jonathan Ross | 86. Eastman typeface by Zetafonts | 109. Lifta font by Omaima Dajani | 132. Faust by Bouk Ra |
| 13. ph. by Mário Rui André | | 59. Credits: @guerillasuit | 87-92. Image Courtesy of Bill Gardner & Logolounge | 110-111. Klaket typeface by Toshi Omagari | 133. Arsenica Typeface by Zetafonts |
| 14. Google search screenshot | 37. © Lucas Hesse | 60. Little Habits by Fuman Studio | 93. TT Ricordi Allegria poster by Alena Linnask | 112-117. Image Courtesy of Francesco Franchi | 134. Rotonto by Marcello Raffo |
| 15. ph. by Nabil Saleh | 38. © Brandon Fretwell | 61. © michelle.cpy | 94. TT Travels Next poster by Alena Linnask | 118. ph. by Vale Zmeykov | 135. Kristal Type by Eyal Holtzman |
| 16. ph. by Yasin Aribuga | 39. © John Burgess | 62. La Canette by Une De Mai | 95. ph. by Priscilla Gyamfi | 119. ph. by Great Cocktails | |
| 17. Thomas Lefebvre | 40. © Sawdust | 63. Poster by Testi Maniifesti | | | |
| 18. img @vackground | 41-47. Courtesy of Tina Touli | 64. Courtesy of Toshi Omagari | | | |
| 19. ph. by Yasin Aribuga | | 65. Courtesy of Tina Touli | | | |
| 20. ph. by Armen Aydinian | | 66. Credits: Zuzanna Rogatty | | | |
| 21. img @visuals | | | | | |
| 22. ph. by Lucian Alexe | | | | | |
| 23. @Tvbeats | | | | | |
| 24. Courtesy of Valentina Casali | | | | | |



THREE

ZETA FONTS LOOKBOOK

TYPE TRENDS ACCORDING TO ZETA FONTS COMMUNITY AND CLIENTS



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IAN GUID SERIF

#digitalecstatic ×

#acid ×

#fluid ×

#unreal ×

#escape ×

#phygital ×

#experience ×

#technological ×

#experimentations ×

#neural ×

#melting ×

#edm ×

#future ×

#liquid ×

#modernity ×

#textures ×

#chromatic ×

#metaverses ×

#surrealistic ×

#newspace ×

#serif ×

#evolution ×

Swanstone

DESIGNED IN 2021 BY

Mario De Libero

WEIGHTS

Regular

SUPPORTED SCRIPTS

Extended Latin

HIGH
CONTRAST — E — MODERN
OLDSTYLE
"EVIL SERIF"

Mario De Libero designed Swanstone while investigating XIX Century Old Style typefaces. Fonts like Theophile Beaudoire's Romana (1860) or Miller & Richard's Modernized Old Style, that re-imagined the classical "Venetian" letterforms adding flared serifs and early Art Nouveau influences.

In Italy, one of these fonts was Raffaello Bertieri's Raffaello, which De Libero used as the starting point for his research in a contemporary retelling of these exuberant and sexy unsettling letterforms.



BRUTAL
FROM CREATION
THE GODS
EXUBERANT
& SEXILY
UNSETTLING
THE ECSTASY OF
EXTREME

REGULAR
REGULAR
REGULAR
REGULAR
REGULAR
REGULAR
REGULAR
REGULAR

The Ecstasy of Saint Teresa (alternatively Saint Teresa in Ecstasy or Transverberation of Saint Teresa; in Italian: L'Estasi di Santa Teresa or Santa Teresa in estasi) is the central sculptural group in white marble set in an elevated aedicule in the Cornaro Chapel, Santa Maria della Vittoria in Rome. It was designed and completed by the Italian Baroque sculptor Gian Lorenzo Bernini, the leading sculptor of the period, who also designed the setting in white marble, stucco and paint. It is considered to be one of the greatest sculptural works of the High Roman Baroque and is the work of the workshop of Bernini in the Chapel of Ávila.



Erotique

DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini
Maria Chiara Fantini
Andrea Tartarelli
Solenn Bordeau

WEIGHTS

Monoline
Regular
Medium
Bold
Ornaments

VARIANTS

Normal (Roman)
Alternate (Roman)

SUPPORTED SCRIPTS

Extended Latin

AWARDS



HIGH CONTRAST — **n** — FLUID COUNTER-SPACE

Erotique is an evolution of an original design by Zetafonts for Lovelace, reinvented with the glitchy & fluid aesthetic of transmodern typography. The seductive "evil serif" look of the Pheimester-like Oldstyle letter shapes are made edgier by the quirky connections and unexpected calligraphic twirls that marry digital distortions to traditional penmanship.

Sensuous but sharp, Erotique speaks the language of teasing and unrequited love — exaggerated and restrained like a show of Japanese Kinbaku, and beautifully heartbreaking like a friendzone Valentine. Designed for display use, this high-contrast serif typeface is ready to take center stage in projects where a subtle elegance and an edgy, aggressive touch are required.

If you are a typeface lover, be warned: Erotique could be your fatal attraction!

DIVERGENT

BOLD

under the boreal lights we believe

MONOLINE

qui entre
dreamer, but

BOLD

BOLD

SALOME PEARLINE

ALT. MONOLINE

DEPUIS 1862

MEDIUM

suit a personality

REGULAR

Seaborn

BOLD

FREE FROM

MEDIUM

A thousand recommendations

ALT. MONOLINE

HYPNOTIC LOVE

REGULAR

Parisian

ALT. BOLD

08.12.2020

06.01.2021

Florence Light Festival
FLIGHT-FLIGHT
Sight

FLIGHTFIRENZE.IT

FLORENCE

LIGHT

FESTIVAL

08.12.2020

FLIGHT-FLIGHT

Sight

06.01.2021

FLIGHTFIRENZE.IT

Arsenica

DESIGNED IN 2021 BY

Francesco Canovaro
Mario De Libero

WEIGHTS

Thin
Light
Regular
Medium
Demibold
Bold
Extrabold

VARIANTS

Display (Roman + *Italic*)
Alternate (Roman)
Antiqua (Roman + *Italic*)
Text (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic



The design of Arsenica takes its inspiration from Italian poster design at the beginning of the last century, a time where typography, lettering and illustration were closely interwoven.

Dawning nationalist movements, rather than using the modernist language, pushed on traditional Old Style letterforms, often imbued with Art Nouveau and Deco sensibility. Artists like Giorgio Muggiani not only illustrated posters for Cinzano, Pirelli and Rinascente, but also provided logo design for newspapers, like "Il Popolo d'Italia".

Arsenica explores these vintage visual inspirations expanding them in a superfamily of 41 weights, with a full set of open type features, developed in a design space that includes display and text weights.

RESTORATION DISPLAY
REGULAR

mycologists and phycologists respectively, with the study of ANTIQUA
LIGHT

Gabrielle Ellis DISPLAY
MEDIUM

laughing is the best calorie burner ANTIQUA
LIGHT

POWER DISPLAY
LIGHT

In the Book of Genesis of the Hebrew Bible TEXT
LIGHT

Audrey Hepburn ANTIQUA
DEMIBOLD

The Festival della canzone italiana ANTIQUA
MEDIUM

BIEN QUE DICHO DISPLAY
LIGHT

Centro de Arte ANTIQUA
REGULAR

Emotions are biological states associated with TEXT
LIGHT

Quintino ANTIQUA
LIGHT

One that was primarily aimed at fixing and mending objects TEXT
REGULAR

† *Oh Love,*
do you want to
come to my
Metaverse? †



I can send
you
the invitation

BE ZIER OR GANI IC

#digitalecstatic ×

#experiment ×

#norules ×

#vector ×

#spirit ×

#spaces ×

#different ×

#curvy ×

#unconventional ×

#dynamism ×

#parasitic ×

#blobby ×

#fluid ×

Sunshine Pro

DESIGNED IN 2020 BY

Francesco Canovaro
Cosimo Lorenzo Pancini
Solenn Bordeau

WEIGHTS

Light
Regular
Bold
Heavy

VARIANTS

Normal (Roman)

SUPPORTED SCRIPTS

Extended Latin



Sunshine Pro was designed by Cosimo Lorenzo Pancini and Solenn Bordeau expanding the original Sunshine design developed by Francesco Canovaro as part of the Quarantype collection.

Sunshine Pro is an experimental Clarendon-style font with contrast that varies along the weight axis: contrast is reversed in the light weight, minimal in the regular weight and spikes up in the bold and heavy weights. A variable version allows you to explore the full design space and select your preferred variant.

Like all the fonts from Quarantype, Sunshine Pro is completely free for personal and commercial use, thanks to the supporters of our Instagram like-funding.

Sonnenschein REGULAR

→ Solskin REGULAR

SLUNEČNÍ SVIT BOLD

Päike se poiste HEAVY

NAPFÉNY BOLD

LE SOLEIL BOLD

when she's gone BOLD

SE COUCHE REGULAR

bras d'Orion HEAVY

À L'OUEST HEAVY



“
True
transformation
comes when
we **connect**
brain change
with **heart**
change”

**AMY
BLANKNSON**

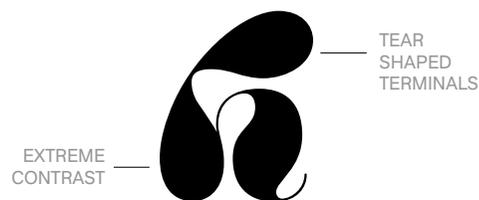
Saccharace

DESIGNED IN 2020 BY
Maria Chiara Fantini
Cosimo Lorenzo Pancini

WEIGHTS
Regular

VARIANTS
Normal Roman

SUPPORTED SCRIPTS
Extended Latin



This typeface is based on pushing the contrast based on the stroke width expansion to a maximum, mixing thin lines with curvy, bulbous shapes. Tear-shaped stems bend gracefully and unexpectedly for a soft, organic look. The design is based on an original lettering by Maria Chiara Fantini developed for 36 days of type, that evolved in a typeface together with Cosimo Lorenzo Pancini.

Like all the fonts from Quarantype, Sunshine Pro is completely free for personal and commercial use, thanks to the supporters of our Instagram like-funding.

DANCE REGULAR

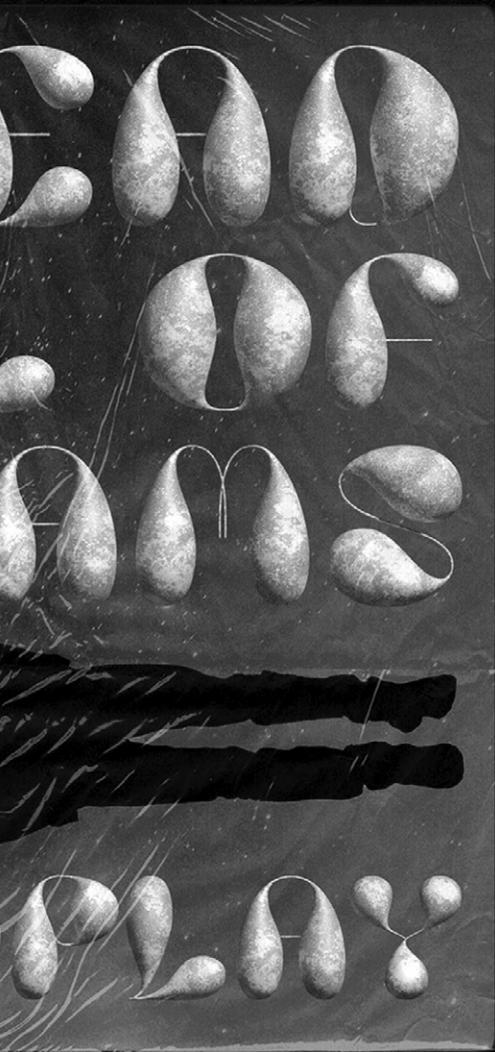
Wonderful REGULAR

SWEET REGULAR

action REGULAR

POWERFUL REGULAR

MODS REGULAR



POSITIVE SHAPES

#artificialnostalgia ×

#hippy ×

#magic ×

#escape ×

#optimism ×

#soft ×

#body ×

#positive ×

#expressivity ×

#goodoldtimes ×

#vintage ×

#shapes ×

#curvaceous ×

#distortions ×

#treehugging ×

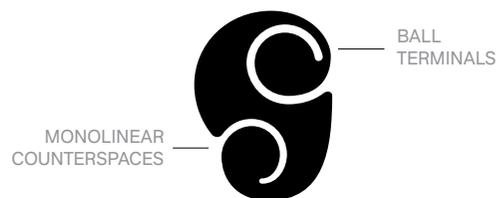
CAMPFIRE

DESIGNED IN 2020 BY
Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS
REGULAR

VARIANTS
NORMAL (ROMAN)

SUPPORTED SCRIPTS
Extended Latin



Developed by Andrea Tartarelli starting from his original lettering for the Quarantype project, Campfire is a playful high-contrast display font with curvy shapes and a bubblegum aesthetic. It supports extended latin with a uppercase only character set.

THE CLOCK! REGULAR

FIRE REGULAR

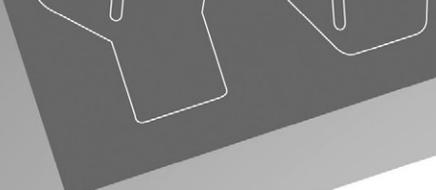
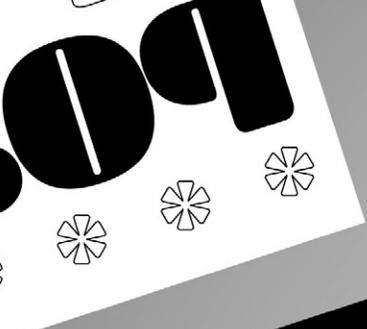
DANCING REGULAR

QUEEN REGULAR

XYLOPHONE REGULAR

COUCH REGULAR

LIVE REGULAR



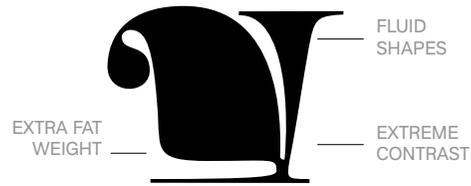
CALLOUT

DESIGNED IN 2020 BY
Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS
REGULAR

VARIANTS
NORMAL
(ROMAN)

SUPPORTED SCRIPTS
Extended Latin



This typeface, designed by Francesco Canovaro for the Quarantype collection, is a research on monospace letters, with shapes that retain aspects of both upper-case and lower-case glyphs. The extrabold weight and high contrast make it suitable only for display use.

WINE REGULAR

SLEEP REGULAR

REPEAT REGULAR

WEEKEND REGULAR

100 IDEAS REGULAR

HOMME REGULAR

ZORRO REGULAR

YES! REGULAR

EVERY
THING
WILL BE
OKAY
IN THE
END.

MEMORON

IF IT'S
NOT
OKAY,
IT'S
NOT THE
END.

JOHN

Stran-ger Types

- #artificialnostalgia ×
- #oldtvseries ×
- #magic ×
- #escape ×
- #arcades ×
- #lettering ×
- #80s ×
- #curvilinear ×
- #vinylrecords ×
- #oldstyle ×
- #vhs ×
- #culture ×
- #exuberant ×
- #vitality ×
- #blockbuster ×
- #atari ×
- #revivals ×
- #calligraphy ×

Bogart

DESIGNED IN 2020 BY

Francesco Canovaro
Andrea Tartarelli
Maria Chiara Fantini

WEIGHTS

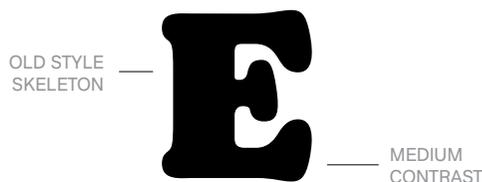
Thin
Extralight
Light
Regular
Medium
Semibold
Bold
Extrabold
Black

VARIANTS

Normal (Roman + *Italic*)
Alternate (Roman)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek



Bogart is Zetafonts' homage to the iconic look of low-contrast oldstyle fat faces, like Cooper Black (Oswald Bruce Cooper, 1922) and Goudy Heavy Face (Frederic W. Goudy and Sol Hess, 1925-1932). Originating from the modern Old Style of Bookman, these muddy, goopy shapes found their pop culture iconic status, thanks to rub-on transfers and phototypesetting systems of the 1960s and 1970s. Positively bursting with hipie energy and exuberant vitality, they often included an extensive repertoire of swash characters, bridging the space between lettering and typography.

In researching these shapes, we decided to also include the influence of another idiosyncratic american Old Style typeface, Windsor, quoting its slopy shapes and quirky solutions, expanding the weight range of Bogart to cover a selection of display light weights where the muddy shapes of the heavy weights distill into elegant teardrop terminals.

Bienvenue

MEDIUM

Just what is it that makes today's

LIGHT

TEN YEARS AT ROOM 105

EXTRA BOLD

President Lincoln

THIN ITALIC

simple & sweet

MEDIUM

WANTED!

BLACK

1/2 cup brown sugar

LIGHT

Invariable

MEDIUM

DER ZWECK

BOLD

100 Best Nonfiction books

ALT. EXTRA LIGHT

The Double Helix

LIGHT

one giant leap for mankind

ITALIC

OH,
MAMMA
MIA-MIA
YOU MÅNESKIN
WANNA
TOUCH
MY BODY?

I'm *
beggin'
beggin'
you. *

Malik

DESIGNED IN 2020 BY

Andrea Tartarelli

WEIGHTS

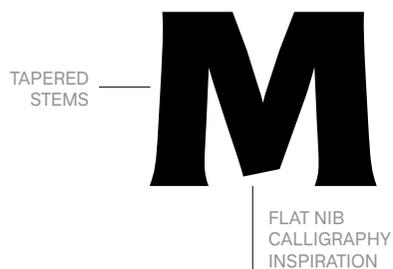
Extralight
Light
Book
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS

Normal (Roman + Italic)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic



Taking its name from the Arabic word for "king", Malik is a flared sans serif typeface family designed in 2020 by Andrea Tartarelli. The designer wanted to find a way to bridge the classical letterforms of Roman Old Style typefaces with the readability of contemporary sans typefaces.

Malik adds to this blend of classical elegance and modernist expertise, the calligraphic influence of the work of modern masters like Frederic Goudy or Ed Benguiat, visible in signature details like the reverse contrast uppercase B, or the calligraphic lowercase k.

Malik also means "owner", and this font surely wants to rule the page. It manages to be extremely readable when used in body text size, but looks surprising and expressive in display use.

felsőoktatási

EXTRA BOLD

Love me till I'm dead

BOLD

Scarlet Cactus Blooms

REGULAR ITALIC

POMPIDOU

MEDIUM

Being mature doesn't make you smarter

LIGHT ITALIC

urban street

EXTRA BOLD

Poison is cure for living

LIGHT

NEW STUFF!

HEAVY DISPLAY ITALIC

Newton's 1687 Mathematical Principles

BOOK ITALIC

The dumbest thing

HEAVY DISPLAY

'inside-out' building in architectural history

ITALIC

epistemology

BOOK

American Food and Drink

MEDIUM ITALIC

A NETFLIX ORIGINAL SERIES

STRANGER THINGS

4

Worlds Turned Upside Down

Science Fiction • Horror • Drama

The return of **Hopper!** Although it's not all good news for our "American"; Hopper is **imprisoned far from home** in the snowy wasteland of Kamchatka, Russia, where he will face dangers both human... and other. Meanwhile, back in the States, **a new horror** is beginning to surface, something long buried, **something that connects everything...**

► STARRING ◀

Millie Bobby Brown
Finn Wolfhard
Gaten Matarazzo
Caleb McLaughlin
Noah Schnapp

Winona Ryder | David Harbour | Natalia Dyer
Charlie Heaton | Cara Buono | Matthew Modine
Sadie Sink | Joe Keery | Dacre Montgomery | Sean Astin
Paul Reiser | Maya Hawke | Priah Ferguson

► COMPOSERS ◀

Michael Stein | Kyle Dixon

► CREATED BY ◀

The Duffer Brothers



Garbata

DESIGNED IN 2020 BY

Francesco Canovaro
Andrea Tartarelli
Sofia Bandini

WEIGHTS

Thin
Extralight
Light
Regular
Medium
Bold
Extrabold
Black

VARIANTS

Normal (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic



Looking for an approach to sans serif design that ignores the over-exploited grotesque and modernist models, Garbata was designed on the skeleton of Old Style typefaces like Windsor or Cooper, keeping the quirky sloped shapes of some letters and adding a flat brush calligraphic sensibility to these shapes.

The result of these different historical influences is a plain yet distinctive sans serif typeface, with finely-tuned differences between the medium, text-oriented cuts (with wider tracking and more regular design) and the more extreme, display-oriented weights.

This play on subtlety allows Garbata to be surprising in all uses: humble and readable when set in body text, it shows all its elegant, whimsical qualities in logo design and display use.

LOVE-KNOTS EXTRA LIGHT

poems and rhymes of wooing LIGHT

HATJOPMOP MEDIUM

Moorish general in the Venetian army REGULAR

morning glory EXTRA BOLD

THE BOOK OF KING ARTHUR REGULAR

REDUCED TICKET BOLD

1988-1923 EXTRA LIGHT ITALIC

florian EXTRA LIGHT

MASTERPIECE EXTRA BOLD

the origin of the city's EXTRA LIGHT

APRIL

15-17 | 22-24

GOLDENVOICE PRESENTS IN INDIO

COACHELLA Music & Arts Festival 2022

Kanye West • Billie Eilish • Harry Styles Swedish House Mafia

Phoebe Bridgers • Megan Thee Stallion • Lil Baby • 21 Savage • Danny Elfman • Doja Cat • Run the Jewels
Jamie xx • Carly Rae Jepsen • Vince Staples • Japanese Breakfast • Baby Keem • Caribou (and Daphni)
City Girls • Denzel Curry • Caroline Polachek • 100 gecs • DJ Koze • Turnstile • Rina Sawayama • Freddie
Gibbs & Madlib • the Avalanches • King Gizzard & The Lizard Wizard • Arooj Aftab • Orville Peck • Nilüfer
Yanya • Disclosure • Brockhampton • PUP • The Blessed Madonna • Peggy Gou • Spiritualized • Amber
Mark • Fatboy Slim • Mako Kream • Idles • J.I.D • Girl in Red • Duck Sauce • BadBadNotGood
Amyl and the Sniffers • and many more

- FEATURING -

88rising's Head in the Clouds Forever

15-17 | 22-24

APRIL

GOLDENVOICE PRESENTS IN INDIO

COACHELLA Music & Arts Festival 2022

April 15-17 | 22-24

Official Line-up

100 gecs • 21 Savage • Adam Port • Alaina Castillo • Alec Benjamin • Ali Gatie • Altın Gün • Amber Mark
Amémé • Amyl and the Sniffers • Anitta • Anna • Ari Lennox • Arlo Parks • **Arooj Aftab** • Artbat
Baby Keem • BadBadNotGood • Banda MS • Beabadoobee • Beach Bunny • Beach Goons • Bedouin
Belly • Big Sean • **Billie Eilish** • Bishop Briggs • Black Coffee • Black Midi • Brockhampton • Caribou
Cariño • Carly Rae Jepsen • Caroline Polachek • Channel Tres • Chelsea Cutler • Chicano Batman
Chris Liebing • **City Girls** • Code Orange • Cole Knight • Conan Gray • Cordae • Crumb • Cuco
Current Joys • Damian Lazarus • Daniel Caesar • Danny Elfman • Daphni • Dave • Dear Humans
Denzel Curry • Disclosure • Dixon • DJ Holographic • **DJ Koze** • DJ Lord • **Doja Cat** • Dom Dolla
Duck Sauce • Duke Dumont • Ed Maverick • Ela Minus • Emo Nite • Emotional Oranges • Epik High
Eyedress • **Fatboy Slim** • **88rising's Head in the Clouds Forever** • Finneas • Floating Points • Flume
Fred Again.. • Freddie Gibbs & Madlib • GG Magree • Girl in Red • Giselle Woo & the Night Owls • Giveon
Griselda • Grupo Firme • **Harry Styles** • Hayden James • Holly Humberstone • Hot Chip • Idles • Inner
Wave • Isaiah Rashad • J.I.D • **Jamie xx** • Japanese Breakfast • Jayda G • Jean Dawson • Jessie Reyez
John Summit • Joji • Karol G • Kim Petras • **King Gizzard & The Lizard Wizard** • Koffee • Kyary Pamyu
Pamyu • L'Impératrice • Lane 8 • Lawrence • Layla Benitez • Lil Baby • Logic1000 • **Lost Kings**
Louis the Child • Luttrell • Madeon • Maggie Rogers • **Måneskin** • Mannequin Pussy • Mariah the Scientist
Masego • Maxo Kream • Megan Thee Stallion • Meute • Miane • Michael Bibi • **Mika** • Molchat Doma
Nataanael Cano • Nathy Peluso • Nicki Nicole • Niki • Nilüfer Yanya • Olivia O'Brien • Omar Apollo • Orville
Peck • Pablo Vittar • Paco Osuna • **Peggy Gou** • Phoebe Bridgers • Pink Sweat\$ • Princess Nokia • PUP
Purple Disco Machine • Raveena • Rich Brian • Richie Hawtin • **Rina Sawayama** • Role Model • Run the
Jewels • Sama' Abdulhadi • Sampa the Great • Satori • Skeggs • Slander • Slowthai • Snoh Aalegra
Sohmi • Solomon • **Spiritualized** • Steve Lacy • Still Woozy • Surf Curse • **Swedish House Mafia**
Tchami • **The Avalanches** • The Blessed Madonna + Honey Dijon • The Chats • The Hu • The Marías
The Martinez Brothers • The Regrettes • Tokimonsta • Turnstile • Viagra Boys • Vince Staples • Vnssa
Wallows • Whipped Cream • Yard Act • **Ye** • Yola

INDIO CALIFORNIA | EMPIRE POLO CLUB | WWW.COACHELLA.COM

Swiss Grunge

#hardcorenormcore × #modernism ×

#spirit × #minimal × #normality ×

#neutral × #lessismore × #glitchy ×

#swiss × #geometry × #noise ×

#logoready × #grids ×

Milligram

DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS

Thin
Light
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS

Normal (Roman + *Italic*)
Text (Roman + *Italic*)
Macro (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

G — A GRO-
TESQUE
SANS SERIF
WITH A
DISPLAY
ATTITUDE

Milligram is a Zetafonts' homage to the grotesque sans tradition, resulting from a long research in historical typefaces and personal memories, in search of the Akzidenz Grotesk that never was.

Milligram's main family, developed in seven weights, is display oriented, with tight spacing and a very high x-height, allowing for a very compact typesetting and an effective usage of space for titling, headings and logos.

A "text-friendly" subfamily offers a slightly wider set of proportions, open counterspace and looser spacing.

On the other side of the spectrum is the "super-display" Milligram Macro subfamily, featuring ultra tight spacing and a design that is optimized for giving the best effect in logo and big size titling uses.

Modern
design story
timeless mood
axioms
idiosyncratic
As invisible as possible
tight letterspacing
postmodern
abstract amalgam
counterintuitive

MACRO THIN
MACRO REGULAR
LIGHT ITALIC
MACRO BOLD
MEDIUM
THIN ITALIC
MACRO LIGHT
MACRO EXTRA BOLD
BOLD
LIGHT ITALIC

negative
space
feels so
negative

we have
chosen
to be
positive

we have
chosen
to be
positive

negative
space
feels so
negative

Body Grotesque

DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS

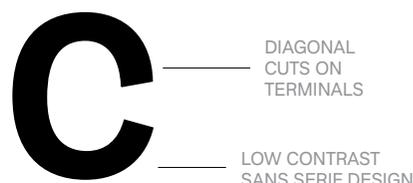
Light
Regular
Bold
Extrabold

VARIANTS

Normal (Roman + *Italic*)
Slim (Roman + *Italic*)
Fit (Roman + *Italic*)
Large (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic



Conceived as a contemporary alternative to modernist superfamilies like Univers or Helvetica, Body Grotesque maximizes text readability while providing designers with a wide range of options.

Inspired by early 20th century type specimens, Body Grotesque incorporates little imperfections and quirks to the sans serif modernist skeleton.

The curves are slightly more calligraphic and a slight inverse contrast is applied to the bold weights, giving Body Grotesque a subtle vintage appearance.

Ice staffer FIT
EXTRA
BOLD
ITALIC

Queer Ruffles Vs Giant Crystals SLIM
LIGHT

COCHISE BOLD

Benedettino LARGE
REGULAR

ПОМНИТЕ, ЧТО ВАШЕ ТЕЛО - ХРАМ SLIM
LIGHT
ITALIC

fragilissimo FIT
BOLD

Artefact FIT
EXTRA
BOLD

The great do seek the small SLIM
EXTRA
BOLD
ITALIC

PERVERSE FIT
LIGHT

VALENTINE SLIM
BOLD

SHOWING A FOREIGN TERRITORY FORTIFIED ITALIC

Showcase

been an important
the 1960s

**Kelly's paintings and sculptures
are inspired by organic forms**
They appear to be hard-edged abstractions but
they are inspired by architectural and organic
forms. The prints retain the basic characteristics
of his work: geometric shapes and arcs, and
color. The twenty-three works in this
and then applying
use the

KELLY

The Suite
of 27 Color
Lithographs
1964-65

Print

Etrusco Now

DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini
Mario De Libero

WEIGHTS

Thin
Light
Regular
Medium
Bold
Black
McLuhan

VARIANTS

Compressed (Roman + *Italic*)
Condensed (Roman + *Italic*)
Normal (Roman + *Italic*)
Classic (Roman)

SUPPORTED SCRIPTS

Extended Latin

LOW
CONTRAST — **R** — EARLY
GROTESQUE
PROPORTIONS

When designing the new incarnation of Nebiolo's Etrusco, the Italian type team directed by Cosimo Lorenzo Pancini and Mario de Libero decided to extend the original weight and width range to keep its "superfamily" approach.

Etrusco Now includes many nods and homages to other vintage classics of Nebiolo. The lighter weights of the normal width were heavily influenced by the modernist look of Recta, while the heavy condensed and compressed widths refer to the black vertical texture of Aldo Novarese's Metropol.

This infuses the typeface with a slightly vintage mood, making Etrusco warmly familiar and, at the same time, unexpected to eyes accustomed to the formal and cold look of late modernist grotesques like Helvetica.

COUNTRY MOUSE NOW
COND.
BLACK

PAPER AND FORMERLY NOW
THIN

HARDER BETTER NOW
COMP.
THIN

Recycling reduces the need for NOW
MEDIUM

COUNTRY MOUSE NOW
THIN

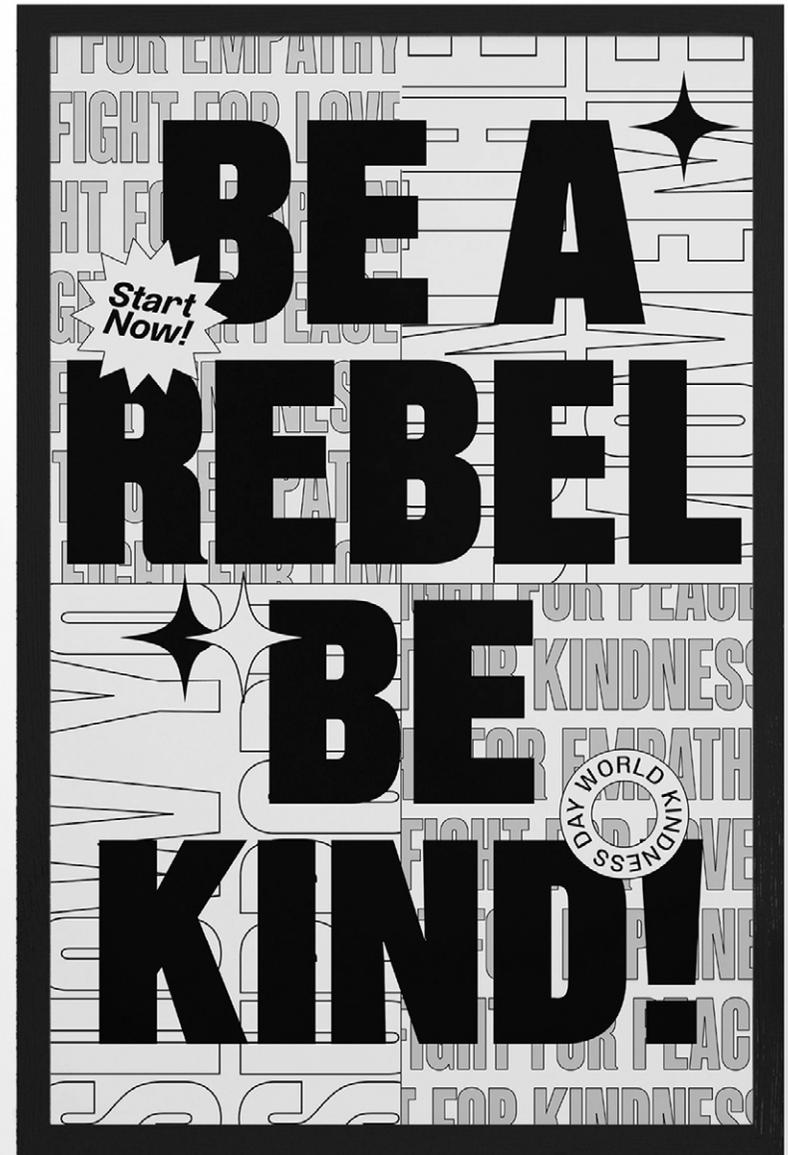
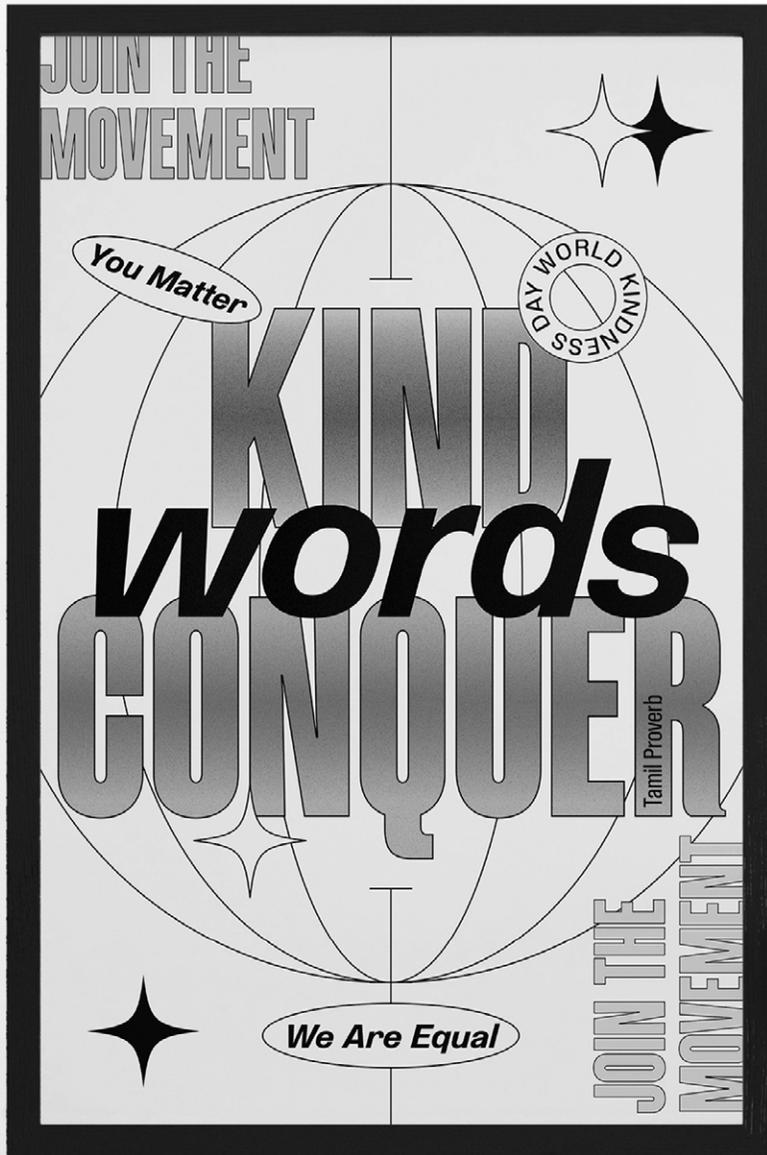
Un tren detenido sobre el llano NOW
COND.
THIN

recycling saves NOW
MEDIUM

Und fortan singen Deine Söhne NOW
COMP.
LIGHT

Men's Department NOW
HEAVY
ITALIC

dreamers NOW
COMP.
HEAVY



CAIROLIFAMILY

DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini
Mario De Libero

WEIGHTS

Thin
Light
Regular
Medium
Bold
Black
Heavy

VARIANTS

Now Condensed (Roman + *Italic*)
Now (Roman + *Italic*)
Now Extended (Roman + *Italic*)
Classic Condensed (Roman + *Italic*)
Classic (Roman + *Italic*)
Classic Extended (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin

C

OPEN
COUNTERSPACES

LOW-CONTRAST
MONOLINEAR
SHAPES
ON GEOMETRIC
SKELETON

In 2020 the Italiatype team directed by Cosimo Lorenzo Pancini and Mario De Libero decided to produce a revival of Cairoli, extending the original weight and width range, developing both a faithful Classic version and a Now variant.

The Cairoli Classic family keeps the original, display-oriented, low x-height range, normalizing the design while keeping the original peculiarities like the hook cuts in curved letters, the high-waisted uppercase R and the squared ovals of the letterforms.

Cairoli Now is developed with an higher x-height, more suited for text and digital use. The Now version adds to the original design deeper inktraps and round punctuation, while slightly correcting the curves for a more contemporary look.

BLINK CONTROL

NOW
COND.
BOLD

Ciclistica Italiana

NOW
EXTENDED
ITALIC

MUSICA D'AUTORE

CLASSIC
EXT.
THIN

Le Nouvelle Grammaire

CLASSIC
COND.
BOLD

fra le più importanti di tutto il mondo

CLASSIC
EXT.
THIN

TORINO, ITALIA, 1880

CLASSIC
EXT.
LIGHT

POLYETHYLEN

CLASSIC
EXT.
HEAVY

DAVIDE CAMPARI & C. - MILANO

CLASSIC
COND.
LIGHT

ESPRESSO

NOW
EXTENDED
THIN

Metalmecchaniche

NOW
COND.
MEDIUM

Programmable Logic

CLASSIC
EXT.
LIGHT

(DUST CAPACITY)

NOW
COND.
THIN

The



20
22

Grid

Malcom Boye

After hunting for several hours, we finally saw a large seal sunning itself on a flat rock. I took one of the wooden clubs while Larry took the longer one.

Cyrus Mcina

The fact that he was more intelligent than anyone else in the room could have been easily deduced, but nobody was really paying any attention due to the fact that it was also obvious.

Roy T. Bennet

The wave roared towards them with speed and violence they had not anticipated. They both turned to run but by that time it was too late. The wave crashed into their legs sweeping

Adrian Spenc

Her eyebrows were a shade darker than her hair. They were thick and almost horizontal, emphasizing the depth of her eyes. She was rather handsome than beautiful.

The



20
22

Grid

Malcom Boye

After hunting for several hours, we finally saw a large seal sunning itself on a flat rock. I took one of the wooden clubs while Larry took the longer one.

Cyrus Mcina

The fact that he was more intelligent than anyone else in the room could have been easily deduced, but nobody was really paying any attention due to the fact

Roy T. Bennet

The wave roared towards them with speed and violence they had not anticipated. They both turned to run but by that time it was too late. The wave crashed.

Adrian Spenc

Her eyebrows were a shade darker than her hair. They were thick and almost horizontal, emphasizing the depth of her eyes. She was rather handsome than beautiful.

Easy Blan- -ding

- #hardcorenormcore ×
- #comfortable ×
- #classic ×
- #genderless ×
- #default ×
- #logoready ×
- #versatile ×
- #editorial ×
- #proportions ×
- #branding ×
- #bland ×
- #neutral ×

COCO SHARP

DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini
Francesco Canovaro
Andrea Tartarelli

WEIGHTS

Extralight
Light
Regular
Bold
Extrabold
Heavy

VARIANTS

Normal (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

AWARD



ddd

VARIABLE X-HEIGHT

GEOMETRIC CONSTRUCTION

Coco Sharp is the newest evolution of the Coco typographic project, that has been developed since 2013 by Cosimo Lorenzo Pancini. Inspired by the classy aesthetic of fashion icon Coco Chanel, Coco is drawn on a classic geometric sans skeleton but applies humanist proportions and visual corrections to key letters with the aim of creating a warmer, subtly vintage texture on the page and on the screen.

Coco Sharp drops the rounded corners of its previous incarnations (Coco Gothic and Cocogoose). This gives the typeface a sharper definition for text usage along with its existing display and logo capabilities.

The other peculiarity of Coco Sharp lies in the wide choice of x-heights given to the user, both by providing a variable version and five graded sub-families, that allow designers to finely control text readability and space usage.

Fashion brands S BOLD

When photographer Thomas J. S LIGHT

One kiss is all it takes S HEAVY

OPEN BOUTIQUE L EXTRA LIGHT ITALIC

SMART S BOLD

Look that outfit! R EXTRA LIGHT

UNFORTUNATELY XS BOLD

Porter has been touted S EXTRA BOLD

having to speak R LIGHT ITALIC

They are magpies XL LIGHT

Positive R HEAVY

foodie

Special Edition / Winter Season is coming

Inside the showroom

Lorraine 06
Lutz, Perth
OPEN BOUTIQUE



OPEN BOUTIQUE /

The show is about to start. Make yourself comfortable!

OPEN BOUTIQUE



11:0

OPEN BOUTIQUE /

The show is about to start. Make yourself comfortable!

OPEN BOUTIQUE



Rueben Stein ▶▶

No 36 INCLUSIVE



lo
v
n

Eastman Superfamily

DESIGNED IN 2020 BY

Francesco Canovaro
Andrea Tartarelli
Solenn Bordeau

WEIGHTS

Thin
Extralight
Light
Regular Offset
Regular
Medium
Demibold
Bold
Extrabold
Black
Heavy

VARIANTS

Compressed (Roman + *Italic* + Alt + *Italic*)
Condensed (Roman + *Italic* + Alt + *Italic*)
Grotesque (Roman + *Italic* + Alt + *Italic*)
Normal (Roman + *Italic* + Alt + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

HUMANIST
SANS
SKELETON



LOW
CONTRAST

Eastman was conceived as a geometric sans workhorse family developed for maximum versatility both in display and text use.

While Eastman Compressed and Eastman Condensed behave as space-saving condensed families, Eastman Grotesque adapts the family design style to humanist proportions. Eastman was developed as a highly reliable tool for problem solving in design.

The most impressive feature of all Eastman fonts remains the huge choice of alternate characters and stylistic sets that allows you to choose unique, logo-ready variant letter shapes.

Creativity

ROMAN
EXTRA
BOLD

Max Brooks, american writer

GROT.
ITALIC

VOORSTELLEN

COND.
REGULAR

Make it simple

ROMAN
BLACK

things that go up must eventually

COND.
LIGHT
ITALIC

Herzog & de Meuron

GROT.
BOLD

8,6 MILLIONEN

COMP.
BLACK

enjoy crisp & powerful sounds

COND.
REGULAR

EXPOSITION

ROMAN
ALT BOLD

Mikhailovich Dostoevsky

ROMAN
MEDIUM
ITALIC

What's New?

ROMAN
HEAVY

Οι πολεμιστές

COND.
LIGHT

KISS

**KEEP
KEEP
KEEP
KEEP**

**IT IT IT IT
IT IT IT IT
IT IT
IT IT
IT IT**

**SIMPLE
SIMPLE
SIMPLE
SIMPLE
SIMPLE**

**STUPID
STUPID
STUPID
STUPID**

Domotika Pro

DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS

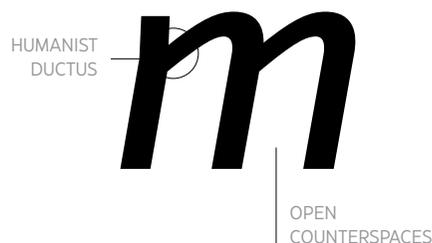
Thin
Extralight
Light
Regular
Medium
Bold
Heavy
Black

VARIANTS

Normal (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek



Following the motto of Mies Van Der Roë and Gustave Flaubert ("God is in the details"), Domotika takes inspiration from architectural practices, with pragmatic attention to functionality, without forgetting aesthetics.

It features a highly readable humanistic sans serif design, with low contrast, open counterforms and subtle calligraphic curves.

In 2021 a pro version was released, featuring over five hundred additional glyphs and extending the language coverage as well as the range of OpenType features.

SAY HI TO ARCHISTARS HEAVY ITALIC
Innovationen THIN ITALIC
übergroÙe BLACK ITALIC
Rolling Skates MEDIUM ITALIC
Hazelnut Hue THIN ITALIC
Forschung & Wissenschaft BLACK
SMART THERMOSTAT EXTRA LIGHT
Meltdown EXTRA LIGHT ITALIC
Peter Eisenman ITALIC
Heбoцкpeб HEAVY
Building Automation MEDIUM ITALIC

Science
is Woman

**Rita Levi-
Montalcini**

Nobel prize for medicine

002

Science
is Woman

**Fabiola
Gianotti**

Director of CERN

003

Science
is Woman

**Margherita
Hack**

The lady of the stars

001

Science
is Woman

Klein

DESIGNED IN 2019 BY

Francesco Canovaro
Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS

Thin
Extralight
Light
Book
Regular
Medium
Bold
Extrabold
Black

VARIANTS

Normal (Roman + *Italic*)
Text (Roman + *Italic*)
Condensed (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek



Originating as a dialogue with Paul Renner's iconic letterforms and proportions, Klein finds a balance to its modernist shapes by using slightly more humanist solutions, with design details evoking the softness of humanist sans serifs like Gill Sans.

The original display-oriented family, developed in nine weights with matching italics (from the hairline thin to the sturdy black), has been paired with a text version (with slightly higher x-height, better readability and maximum legibility at small point size) and with a condensed version, intended for space-saving needs in editorial and advertising formats.

The name of the typeface is both a reference to its humble functionality and an homage to the French nouveau realist artist Yves Klein.

Ökosystem BOLD
Mécanique corporelle COND. LIGHT
BLUE PLANET EXTRA BOLD
Äthlétisme TEXT THIN ITALIC
Skýringarmynd COND. REGULAR
Soulsystem TEXT THIN ITALIC
Einfache Wissenschaft COND. LIGHT
Effektivitet BLACK ITALIC
Hälsa Vård THIN
CO₂ EMISSION COND. EXTRA BOLD

London Festival of Architecture

2022
LFA

01-30
JUNE 2022

City of London
London Borough
of Camden
Queen Elizabeth
Olympic Park
South Westminster

INTRODUCTION

The London Festival of Architecture is the world's largest annual architecture festival with a mission to democratise discussions around architecture, test new ideas and uncover and promote new talent. With an amazing programme of events and activities taking place right across London every June, we welcome everyone into the conversation around architecture and our city. We work year-round to help all the new individuals and organisations feel empowered to stage their own festival events.

The London Festival of Architecture exists to democratise the discussion around architecture and our city. What makes the LFA unique is that each year our vast programme of festival events is principally delivered not by us, but by a diverse community of passionate event organisers. It's the breadth and creativity of this community of event organisers that delivers such a varied and engaging programme of events for the festival each June.

FESTIVAL THEME

After such a long time of enforced passivity, the imperative to act is felt by so many of us, whether we are architects or not, while the pandemic has exposed so many things that need to change. How, for instance, should architecture act in the face of the climate emergency, social injustice and the needs of a changing society? How can architects make their actions felt beyond their profession - how can they be heard more clearly, become more valued or collaborate more meaningfully?

The theme for the LFA 2022 LFA is 'act'. Through the festival we'll examine how we can act for ourselves, each other, our cities and the environment. 'Act' promises to be a fascinating theme for the London Festival of Architecture 2022 - and in many ways a natural choice as we continue to emerge from the pandemic while facing enormous issues that have never gone away.

ACTIVE VIEW TYPE

#boldpurpose ×

#awareness ×

#together ×

#hope ×

#powerful ×

#fight ×

#truth ×

#voice ×

#titles ×

#energy ×

#strong ×

#cinematic ×

#protagonist ×

#manifesto ×

#provocative ×

Asgard

DESIGNED IN 2021 BY

Francesco Canovaro
Andrea Tartarelli
Mario De Libero

WEIGHTS

Thin
Extralight
Light
Regular
Medium
Bold
Extrabold
Fat

VARIANTS

Normal (Roman + *Italic*
+ Backslant)
Fit (Roman + *Italic*
+ Backslant)
Wide (Roman + *Italic*
+ Backslant)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek



This typeface was built around a humanist geometric sans skeleton, to make the letters feel solid and powerful while using wood-type inspired solutions to solve density through high contrast details.

The typeface name was chosen as an homage to the mythical homeland of the Norse Gods, evoking a land of fierce warriors, power and strength - but also of divine, delicate beauty. The three variation axes (width, weight, slant) are also all accessible in a variable font version that is included with the whole family.

Dynamic and expressive, Asgard is a super-family that manages to look brutal and refined at the same time, quoting the vernacular feel of letterpress print while expressing the contemporary *zeitgeist*.

LEGEND

NORMAL
BOLD

inside the film

FIT LIGHT
ITALIC

CONFIDENCE

NORMAL
EXTRA
BOLD
BACK
SLANT

It's easy to forget

NORMAL
REGULAR

EQUALITY

NORMAL
WIDE
BOLD

the sound

WIDE
LIGHT
ITALIC

DIGITAL

FIT
EXTRA
BOLD

Absolute Refusal

NORMAL
REGULAR

inspiration

NORMAL
FAT

contribution of diversity

NORMAL
EXTRA
BOLD
BACK
SLANT

WWE COMING TO WWE
THE REALITY OF THE
THOR
LORDS
ODIN

Heading Now

DESIGNED IN 2021 BY

Francesco Canovaro
Cosimo Lorenzo Pancini
Andrea Tartarelli
Mario De Libero

WEIGHTS

Thin
Light
Book
Regular
Medium
Bold
Extrabold
Heavy

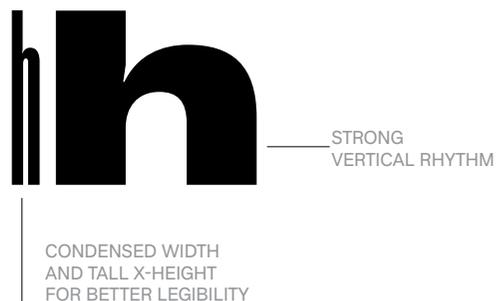
VARIANTS

Width 0-9
Width 11-18
Width 21-28
Width 31-38
Width 41-48
Width 51-58
Width 61-68
Width 71-78
Width 81-88
Width 91-98

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

AWARD



Born as a space-optimizing typeface for headers and titles, Heading Now can be used in its compressed widths to manage space on the printed page and on the screen. In these widths Heading Now excels in titles and subheadings, timetables, infographics and in situations of excessive copywriting.

On the other side of the width spectrum, you can find extended width variants, to be used for titling where style and energy matter more than pixel or paper economy.

Built around 10 different widths, ranging from ultra-compressed to ultra-wide, and eight weights from thin to heavy, Heading Now provides a full spectrum of sans serif type solutions to design problems.

Steve McCurry

26 BOLD

¡REVOLUCIONES!

81 THIN

HAPPINESS

48 HEAVY ITALIC

VARIETY OF WIDTHS

56 BOLD

POWER

37 EXTRA BOLD

GOOD

95 MEDIUM

CREATIVE NEED

82 LIGHT

NEWSPRINT

85 MEDIUM ITALIC

PLEASE
DON'T STOP
THE MUSIC

FAR FAR FAR
FAR FAR FAR
FAR FAR FAR
FAR AWAY

NEEDS
HEARD
TO EVERYONE

BOLD
FIGHT
IS NOW!

SHIFT
YOUR
GEAR

LEX

ESCAPE
OR FIGHT

WAKE
UP

BIG

QUOTE IS
BETTER!

BRUT
BRUT
BRUT
BRUT
BRUT
BRUT
BRUT
BRUT

Extenda

DESIGNED IN 2019 BY

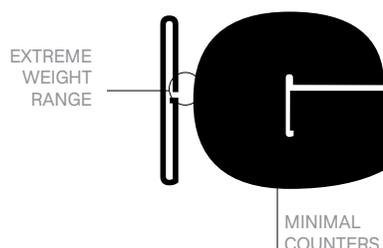
Francesco Canovaro
Cosimo Lorenzo Pancini

WEIGHTS

10 Pica
15 Nano
20 Micro
30 Deca
40 Hecto
50 Mega
60 Giga
70 Tera
80 Peta
90 Exa
100 Yotta
Extensible

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek



Extenda was created by Francesco Canovaro to provide designers with a powerful and flexible tool to create strong headlines, with both tight spacing and maximum space coverage.

Rather than offering a family of weights, Extenda gives you a fine-grained range of widths to choose from, providing always maximum glyph density.

This eleven-weight family is complemented by the Extensible special weight. Thanks to OpenType scripts Extensible creates a dynamic, scalable typeface where each letter becomes tighter or wider than the previous one.

Forschung & Wissenschaft

30 DECA

НИКОЛАЙ ДМИТРИЕВИЧ НЕДОВИЧ

30 DECA

SMART THERMOSTAT

90 EXA

Macaroni Meltdown

30 DECA

DESTINY OF WOMANKIND

70 TERA

Die übergröße

80 PETA

SPRING SUMMER COLLECTION COMING SOON NEXT MONDAY

15 NANO

Affollatissimo

40 HECTO

HEAVEN CALLS UPON US QUIETLY, AS IN MURMURS

10 PICA

NUTSHELL

100 YOTTA

**WE CAN
STOP
CLIMATE
CHANGE**

START NOW—BEFORE IT'S TOO LATE—START NOW

We are the **first**
generation
to feel the effect of
climate
change
and the
last generation
who **can do**
something
about it.

— BARACK OBAMA —

**CLIMATE
CHANGE**

NO

**TE
GE**

NO

fight
**FOR A BETTER
TOMORROW**

STOP

We are the
gen
to
clim
and the
last
wh
SON

— BARA

THICKER

DESIGNED IN 2019 BY

Francesco Canovaro
Andrea Tartarelli

WEIGHTS

Thin
Extralight
Light
Regular
Medium
Semibold
Bold
Extrabold
Black
Extrablack
Inline
Destroy

VARIANTS

Normal (Roman + *Italic*)
Upright
Slanted

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

CCC

HUMANIST
SKELETON

VARIANT
ITALICS

A geometric sans typeface on steroids, Thicker was first designed in the muscular extrablack weight, with an aesthetic similar to the high-power dynamic typefaces used in sports communication. Then, it was further developed in the lighter weights, where the shapes show the inspiration of Alessandro Butti's Microgramma.

Sports typography usually uses italics to add dynamism and impact, and Thicker complies with this by offering a choice of three alternate italic forms with different slants, made even more customizable by the inclusion of a variable font version.

HANDICRAFT

EXTRA
BOLD

SUCKENS SARDONICALLY

SEMIBOLD
UPRIGHT

NEVER BACK DOWN

EXTRA
BLACK

Competing is like saying you never back down.

EXTRA
LIGHT
SLANTED

STRONGER

BLACK

working

THIN

Muscle is a soft tissue

EXTRA
LIGHT
SLANTED

EMBARRASSMENT OF RICHES

BOLD

PROTEIN 41%

BOLD

IMPROVE YOUR PERFORMANCE

LIGHT

PLAYOFF

EXTRA
BLACK
ITALIC

FAT INCLUDED

SEMIBOLD

NEW YORK TIMES BESTSELLER

We Should All Be Feminists

"Women need to know that they matter.
They matter equally."

by Chimamanda
Ngozi Adichie

THE NEW AGE OF FEMINISM

Being a person of colour, Chimamanda Ngozi Adichie has a unique and needed voice in the feminist movement.

THE 21ST CENTURY FEMINISM

Exploring what it means to be a post-modern woman in today's highly sensitive worldwide 'cancel culture' is rampant on social media.



The *Nigerian author* Chimamanda Ngozi Adichie delves into her *New York Times bestseller—We Should All be Feminists*, to present her own definition of feminism amidst all oversaturated discussions revolving around the movement and questions surrounding *which idealism is right*.

Her *book is adapted from her TEDx talk* of the same name with six million views to date. Watch the video and...

ALL ὅλα
TYPES
أنواع **IN-**
CLUSI
VE दाइप

#boldpurpose ×

#explore ×

#community ×

#inclusive ×

#multicultural ×

#coexistence ×

#globalization ×

#multiscript ×

#worldwide ×

#language ×

CODEC PRO

DESIGNED IN 2017 BY

Cosimo Lorenzo Pancini
Francesco Canovaro
Andrea Tartarelli

WEIGHTS

Thin
Extralight
Light
News
Regular
Bold
Extrabold
Heavy
Ultra
Ultrablack
Fat

VARIANTS

Normal (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek
Arabic

SHORT ASCENDERS
AND DESCENDERS



MINIMAL
OPTICAL
CORRECTIONS

Codec Pro is a complete collection of variations on the theme of geometric sans-serif design. It was developed in a wide range of weights, from a hairline thin to a bulky fat. The extended character set includes not only latin, but cyrillic, greek and arabic scripts.

The open type features allow for the fine-tuning of the design mood: from the emphasized geometry and closed cuts of the standard set (Codec Cold) to the open diagonal cuts and humanist shapes of Stylistic Set 03 (Codec Warm) that give a gentler, warmer touch to the typeface.

Additional features allow for creative display use: Stylistic Set 04 livens up with funky ligatures, while Stylistic Set 05 stretches uppercase characters horizontally for a dynamic, unexpected effect.

Brown Foxes LIGHT
RANDOMIZED BOLD ITALIC
Gigantic Cages EXTRA BOLD
VERNISSAGE THIN
DEFINITIVE FAT
BASICALLY FREEZING SET 04 REGULAR
SUPERGIRL SET 05 NEWS
GOTHIC LOLITAS HEAVY
Maxim Straße BOLD
Cooler ULTRA
Правда глаза колет HEAVY ITALIC
أنا أحب الهندسة FAT

Faith
in Humanity

الإيمان
بالإنسانية

Cultural
Diversity

التنوع
الثقافي

path
for
prosperity

Tarif

DESIGNED IN 2019 BY

Andrea Tartarelli

WEIGHTS

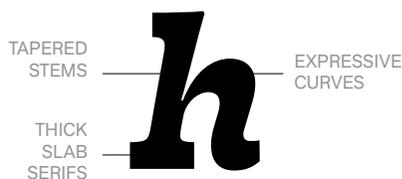
Extralight
Light
Book
Regular
Medium
Bold
Extrabold

VARIANTS

Normal (Roman + *Italic*)
Arabic

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Arabic



Tarif is a type family inspired by the multi-cultural utopia of Convivencia, the peaceful coexistence of Muslims, Christians and Jews in 10th century Andalusia. With its wide script coverage Tarif honors the age that brought to Europe the classics of Greek philosophy and of Muslim culture and aesthetics.

Buoyant and reliable, Tarif is a slab serif typeface with a humanist skeleton and inverted contrast, subtly mixing Latin zest, calligraphic details, extreme inktraps, and postmodern unorthodox reinvention of traditional grotesque letter shapes.

Kingdoms

BOLD

Corporación Cultural Matucana

EXTRA
LIGHT
ITALIC

oligominerale

LIGHT
ITALIC

مضيّق جبل طارق

REGULAR

¡LOS ZAPADORES!

EXTRA
BOLD

Parque Santa Monica

ITALIC

rybołówstwo

EXTRA
BOLD

Las Margaritas

BOOK

الديمقراطيات الحديثة

LIGHT

Maria Rosa Menocal

BOLD
ITALIC

“Real Academia Española”

BOOK

تعدد الثقافات

EXTRA
BOLD

الفجر
عصرنة
لاقي طريقك
تأنق

Aurora

Аврора

Modernization

Модернизация

Find your way

Найти свой путь

Elegance

Элегантность

← EXHIBIT 1



EXHIBIT 2 →

STADIO NOW DEVA

DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli
Shrishti Vajpai

WEIGHTS

Extralight
Light
Regular
Medium
Bold
Extrabold

SUPPORTED SCRIPTS

Extended Latin
Devanagari Script

HEAVY
SHI-
ROREKHA



REVERSE
CONTRAST
PROPOR-
TIONS

Stadio Deva is a script extension to the Stadio Now revival by Cosimo Lorenzo Pancini and Andrea Tartarelli, published in 2020 on the occasion of the 100th anniversary of the birth of the Italian type designer Aldo Novarese. Designed by Shrishti Vajpai, Stadio Deva translates the original inverted contrast humanistic design into devanagari forms.

The typeface explores a space that ranges from simpler, contemporary shapes in the lighter weights to more stylised and expressive shapes in the bolder weights. This pushes the devanagari letters to highly distinctive reverse contrast proportions that feature a rather heavy 'headline' or 'shirorekha' which becomes a dominant feature of the typeface.

Inclusive Type MEDIUM

ज्ञान Wisdom EXTRA BOLD

अनेकता में एकता LIGHT

Unity in Diversity BOLD+ MEDIUM

Power पराक्रम BOLD

सहानुभूति हमदर्दी प्यार LIGHT

नारी शक्ति, बराबरी EXTRA BOLD

संस्कृति और ज्ञान LIGHT

हम सब एक हैं EXTRA BOLD

Let's Move Forward MEDIUM

Electric * Revival

#swapculture ×

#design ×

#exuberance ×

#futuristic ×

#unexpected ×

#asymmetry ×

#digital ×

#nostalgia ×

#revival ×

#contemporary ×

#experimental ×

Stinger

DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli
Maria Chiara Fantini

WEIGHTS

Thin
Light
Regular
Bold
Heavy

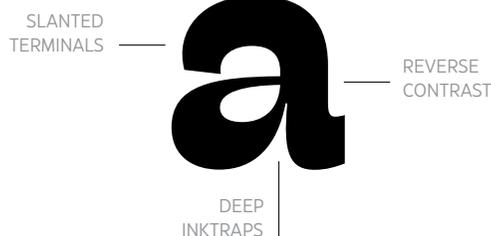
VARIANTS

Slim (Roman + *Italic*)
Normal (Roman + *Italic*)
Fit (Roman + *Italic*)
Wide (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Arabic

AWARDS



Cosimo Lorenzo Pancini designed Stinger, to marry the reverse contrast "Italian" tradition to the wide design space of modernist grotesques like Univers, developing a super-family with four widths, each in five different weights.

In the crowded panorama of contemporary grotesque typefaces, all aiming towards achieving a stark geometric perfection, Stinger stands out with its bold choices and strong personality.

From the calligraphy-inspired terminals in the thin weights to the logo-ready sculptural approach in the heavy weights, each Stinger variant enjoys the playful tradition of modern reverse-contrast classics initiated by Excoffon and Novarese.

Ungifted strings WIDE THIN
Loathful judgments SLIM HEAVY
Gasthof äußerung REGULAR
WRATHFUL PROFIT SLIM HEAVY
Lørdags gyðingar FIT LIGHT
juxtaposing WIDE HEAVY
The Doghole Knights THIN
Hedgehogs next 18km SLIM BOLD
«defunct beaufort» FIT ITALIC
Kraftig Lufthavn HEAVY ITALIC
DEMONSTRATOR LIGHT ITALIC
Game design HEAVY ITALIC

I have a dream

believe in a song to sing, to
in an

ABBA

LIVE IN CONCERT
ROSEMONT THEATRE
MARCH 20
16

through

STADIO NOW

REVIVAL IN 2021 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS

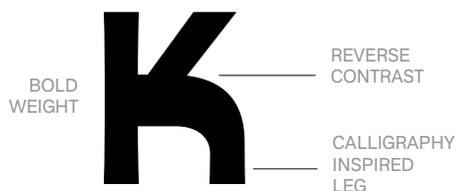
Sottile
Monoline
Light
Novarese
Poster
Banner
Nero
Weirdo

VARIANTS

Normal (Roman + *Italic*)
Display (Roman + *Italic*)
Text (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Arabic
Devanagari Script



Stadio Now is the revival of an original design by Aldo Novarese for dry transfer brand R41, published in 1974.

The original typeface is an extra bold grotesque sans serif that is notable for its reverse contrast, with the horizontal lines being thicker than the vertical. This style, historically called “Italian”, results in a dramatic effect, in which the letters look slightly odd.

Published in 2020 on the occasion of Novarese’s 100th birth anniversary, Stadio Now expands the original design into a multi-weight versatile family, with text and display variants and a variable version to fully explore its reverse contrast design space.

GOETHE'S THEORY TEXT BOLD

descriptions of phenomena TEXT ITALIC

mastermind NERO

05,99\$ POSTER

EXACTLY SURE MONO LINEA

The History of Science fiction TEXT BOLD

100% Arabica TEXT ITALIC

ВКЛЮЧЕНИЕ DISPLAY BOLD

the early years of silent cinema TEXT

EVENT NERO

Blackest

DESIGNED IN 2018 BY

Francesco Canovaro
Andrea Tartarelli

WEIGHTS

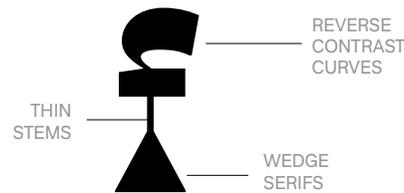
Light
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS

Display
Text

SUPPORTED SCRIPTS

Extended Latin
Cyrillic



Blackest is a reverse contrast wedge serif type family, created to bring the proportions of our Blacker typeface into the realm of the so-called "Italian" or reverse contrast typefaces, while preserving its classical skeleton and its wedge serif design.

With its exuberance and six weights of eye-catching proportions, Blackest is perfect for display use: editorial and magazine design, poster and logo design.

For text use a special sub-family in two weights was developed, featuring a reduced contrast and looser spacing.

The Vestalis Maxima
nymphidius sabinus

EXTRA
BOLD

REGULAR

Matricide

HEAVY

El xe sta el quinto

REGULAR

DE NOMBREUX CITOYENS

TEXT
REGULAR

Romulus

TEXT
BOLD

the king is born in Rome

MEDIUM

LLAMARLA DEL EXILIO

HEAVY

iconodast

HEAVY

The classical skeleton and sharp edges

TEXT
REGULAR

AIRHEAD

BOLD

Kochanka Nerona

MEDIUM



BRYN GREENWOOD*

ALL THE UGLY AND WONDERFUL THINGS

NOVEL

ALL THE UGLY AND WONDERFUL THINGS

NOVEL

BRYN GREENWOOD*

ALL THE UGLY AND WONDERFUL THINGS

BRYN GREENWOOD
#####

ALL THE UGLY AND WONDERFUL THINGS

NOVEL

xxx

FAKE PAST

xxx

#swapculture ×

#classcity ×

#classics ×

#value ×

#vintage ×

#past ×

#vision ×

#time ×

#evoke ×

#memories ×

#revival ×

#combination ×

GEPPETTO

DESIGNED IN 2021 BY
Cosimo Lorenzo Pancini

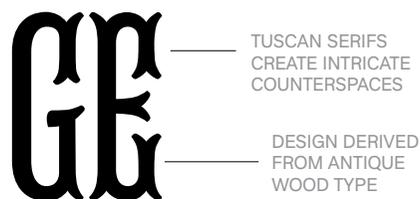
WEIGHTS

True
Small Lie
Medium Lie
Big Lie

SUPPORTED SCRIPTS

Extended Latin

SELECTED FOR



The project of Geppetto started as a revival of a condensed Tuscan typeface family appearing in the 1903 Tubbs Wood Type catalog. The design, probably derived from an 1859 typeface by William Hamilton Page, was used by Cosimo Lorenzo Pancini as a basic frame on which to build a variable typeface expanding the design space on a width axis.

Named after the character in Carlo Collodi's notorious fibster Pinocchio, Geppetto is at the same time a love letter to wood type letterforms, and an exploration of the concept of "authenticity" in a typeface revival.

What is kept and what is lost in the process of making wood shapes digital? And which of the two is a true typeface, making the other a mere ghost?

FAKE NEWS
NEWSGROUPS
FILTER
INSTAGRAM VS REALITY
PHONEY
THE TRUTH IS WRONG
FALSE

SMALL LIE

MEDIUM LIE

BIG LIE

TRUE

BIG LIE

SMALL LIE

BIG LIE

INSTAGRAM

INSTAGRAM

INSTAGRAM

INSTAGRAM



REALITY

REALITY

REALITY

REALITY



COCOGOOSE PRO

DESIGNED IN 2014-2021 BY
Cosimo Lorenzo Pancini

WEIGHTS

Thin
Ultralight
Light
Semilight
Regular
Darkmode
Bold

VARIANTS

Normal (Roman + *Italic*)
Narrow (Roman + *Italic*)
Condensed (Roman + *Italic*)
Compressed (Roman + *Italic*)
Classic (Roman + *Italic*)
Letterpress
Inline
Outlined

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek



Cocogoose Pro is a variant family of the Coco typographic project, that has been developed since 2013 by Cosimo Lorenzo Pancini. Cocogoose is drawn on a classic geometric sans skeleton but applies slightly rounded corners, wider proportions, and visual corrections to key letters with the aim to create a warmer, subtle vintage texture on the page and on the screen.

Featuring a very large x-height and a very bold regular weight, Cocogoose is a display oriented fonts that also works in text, due to the wide range of widths (Normal, Narrow, Condensed and Compressed) and the inclusion of optical size subfamilies.

CONSTRUCTION OUTLINED
pineapple pizza SEMILIGHT
SUNDAY MOOD ULTRA LIGHT
CHEESEBURGER LETTER PRESS
рожок мороженого ULTRA LIGHT
~quickly chic~ THIN
Peek-a-boo REGULAR+ BLOCK SHADOW
WARDROBE THIN
CLEARANCE REGULAR
ELEGANCE RULE № 3 COMP. BOLD
литература мираж COND. LETTER-PRESS
CATWALK KILLER NARROW THIN

BASED ON A TRUE STORY

THE TRIAL — OF THE — CHICAGO

7

SACHA BARON-COHEN EDDIE REDMAYNE JOSEPH GORDON-LEVITT
 FRANK LANGELLA NOAH ROBBINS YAHYA ABDUL-MATEEN ALEX SHARP JOHN CARROLL LYNCH

CHICAGO

..... THE MUSICAL

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Award Winning Musical**

DIRECTOR Walter Bobbie MUSIC John Kander LYRICS Fred Ebb
 CHOREOGRAPHER Anne Reinking SET DESIGN John Lee Beatty
 BASED ON BOOK BY Fred Ebb & Bob Fosse

MONTERCHI

DESIGNED IN 2019 BY

Cosimo Lorenzo Pancini
Francesco Canovaro
Andrea Tartarelli
Maria Chiara Fantini

WEIGHTS

Thin
Light
Book
Regular
Bold
Extrabold

VARIANTS

Normal (Roman + *Italic*)
Sans (Roman + *Italic*)
Serif (Roman + *Italic*)
Text (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

AWARDS:



CLASSICAL ROMAN
CAPITAL DESIGN

OVER
ONE HUNDRED
LIGATURES

In 1459, while visiting his dying mother, Italian painter Piero della Francesca spent seven days creating a fresco of a pregnant Madonna in a small country church in the hilltown of Monterchi (Italy), hailed today as one of the masterpieces of Italian Renaissance. In 2019 the fresco's museum was given a new branding by art director Riccardo Falcinelli who asked Zetafonts' team to develop a custom font for the project.

The resulting typeface system was created by Cosimo Lorenzo Pancini by enhancing an original design by Francesco Canovaro.

Monterchi is a modern ode to the beauty of classical Roman letterforms, as it pairs elegant alternates and quirky ligatures with an array of variant sub-families (text, sans-serif and a serif).

REAL MUSEUMS ARE PLACES WHERE TIME IS TRANSFORMED INTO SPACE LIGHT

ROMANIQUE

BOLD

Renaissance Art

SERIF LIGHT

FASHION

SERIF BOLD

IMPERIAL LUXURY

SANS THIN

EARLY MODERN AGE

TEXT BOLD

NIC@DEMO

SERIF THIN

Beauty Perfume

LIGHT

Historical Artefact

SANS THIN

STONE SCULPTURES

REGULAR

Italian MUSEUMS SECURE LEONARDO DA VINCI WORKS LIGHT

TIMELESS LOOK

TEXT THIN ITALIC

NEL MEZZO DEL CAMMIN DINOOSTRA VITA...

DIVINE @MEDY

DANTE ALIGHIERI WAS AN ITALIAN POET, WRITER AND PHILOSOPHER. HIS DIVINE @MEDY, ORIGINALLY CALLED COMEDIA AND LATER CHRISTENED DIVINA BY GIOVANNI BOCCACCIO, IS WIDELY CONSIDERED ONE OF THE MOST IMPORTANT POEMS OF THE MIDDLE AGES AND THE GREATEST LITERARY WORK IN THE ITALIAN LANGUAGE.

Coco Gothic Pro

DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini

WEIGHTS

Ultralight
Light
Darkmode
Regular
Bold
Heavy
Fat

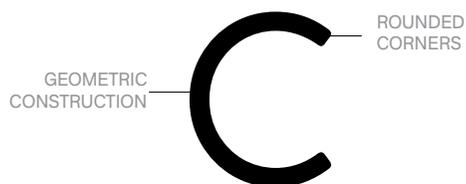
VARIANTS

Normal (Roman + *Italic*)
Alternate (Roman + *Italic*)
Display (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

AWARD



Inspired by a biography of Coco Chanel and trying to capture the quintessential mood and elegance of classical fashion, Cosimo Lorenzo Pancini designed Coco Gothic trying to achieve the effect that the first geometric sans typefaces (like Futura, Kabel or the Italian eponyms like Semplicità) had when printed on paper.

Those crisp modernist shapes acquired in printing charm and warmth through a slight rounding of the corners. That same effect is translated digitally in the design of Coco Gothic.

This signature touch is enhanced by the inclusion of light humanist details in the proportions of the letters, resulting in the unique mix that makes Coco Gothic one of our best sellers, with a look that is both contemporary and vintage.

Fashion

NORMAL
ULTRA
LIGHT

GENERATION

DISPLAY
FAT

Dress shabbily

ALT.
LIGHT

SOCIAL MEDIA

DISPLAY
FAT

Credibility is a key

NORMAL
DARK
MODE

Milan Fashion Week

DISPLAY
FAT

project positive

DISPLAY
ULTRA
LIGHT
ITALIC

COMPANY'S

DISPLAY
HEAVY

awareness

ALT.
LIGHT

CLOTHIN TRADE SHOW

NORMAL
FAT

Breakfast at Tiffany's



**“It’s better to look at the sky than live there. Such an empty place;
so vague. Just a country where the thunder goes.”**

AUDREY HEPBURN

EXCLUSIVE INTERVIEW

VARIABLE IDENTITY

#swapculture ×

#variations ×

#explore ×

#impact ×

#emotional ×

#dynamic ×

#proportions ×

#breakup ×

#strong ×

#moody ×

Boring Sans

DESIGNED IN 2020 BY
Cosimo Lorenzo Pancini

WEIGHTS

Light
Regular
Medium
Bold
Heavy

VARIANTS

Boring Sans A
Boring Sans B
Boring Sans C

SUPPORTED SCRIPTS

Extended Latin



Boring Sans, designed by Cosimo Lorenzo Pancini, is a grotesque sans serif super-family with a weirdness axis, starting from a neutral set of proportions and evolving into a highly contrasted and dynamic treatment.

The basic "A" subfamily, developed in five weights plus italics, behaves like a solid workhorse sans serif, with finely tuned proportions for optimal readability and minimal emotional impact. The "B" subfamily, developed in the same ten weights, shows a more contemporary "brutal" approach, with slanted lines, deep inktraps and stronger contrast. All these features are brought to the extreme in the ten weights of the "C" subfamily, each letter a bombastic show of exuberant weirdness.

BIGGER

HEAVY B

DE NOMBREUX CITOYENS

LIGHT B

Nymphidius?

LIGHT C

Geospatial Analytics

REGULAR A

CALLIGRAPH

MEDIUM C

ANONYMOUS

LIGHT A

Holographic Colors

HEAVY C

funny characters

REGULAR B

EL XE STA EL QUINTO

HEAVY A

Grossen Kunstschatzen

LIGHT A

ERCESS OR DIE

HEAVY C

Abecedarian!

LIGHT B

CalliGraph

**Brother
Sister
Brother
Sister**®

**GAME
OVER**

TRINKET®

"Label"

GD

**BROM
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**05
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Loft42™

EXAGO

Bakemono

DESIGNED IN 2021 BY
Francesco Canovaro

WEIGHTS

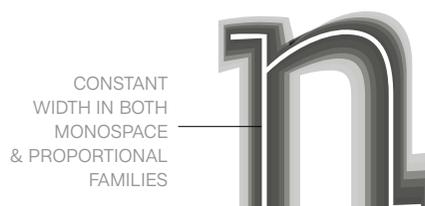
Thin
Extralight
Light
Regular
Medium
Bold
Extrabold

VARIANTS

Mono (Roman)
Stereo (Roman)
Text (Roman)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic



Bakemono was created to explore the design space around the duality of fixed/proportional width. The aim was to explore the concept of monowidth design (monospaced typefaces), that can bring flexibility and ease of use also to proportional type - allowing you to change the weight of a word without losing the text alignment.

The name of the typeface comes from the Japanese shape-shifting Yōkai, that could change their form freely between human and animal, aptly describing the metamorphic nature of this wide superfamily, that comes in proportional, monospace and intermediate subfamilies.

Knowledge

STEREO
MEDIUM

Let us simply state

TEXT
LIGHT

continent

MONO
BOLD

Hearn was born on

TEXT
EXTRA
LIGHT

Japanized

MONO
LIGHT

There was a falconer and hunter

TEXT
EXTRA
LIGHT

eagerness

MONO
BOLD

by dawn the storm was over

TEXT
LIGHT

Minokichi

STEREO
EXTRA
LIGHT

Province of Mutsu

STEREO
BOLD

arguments

STEREO
THIN

Musashi Province

TEXT
EXTRA
BOLD

1

esports stadium

THE 1st WORLD CHAMPIONSHIP

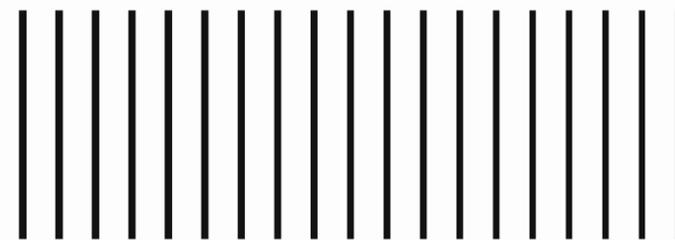
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WRESTLING

6

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Keratine

DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini

WEIGHTS

Thin
Light
Regular
Medium
Bold
Extrabold
Heavy
Black

VARIANTS

Normal (Roman+*Italic*)

SUPPORTED SCRIPTS

Extended Latin

CALLIGRAPHIC
CURVES MEET
BRUTALISM

k

The "old style" letterforms, that we now accept as the historical standard for printing Latin alphabets, were developed in Italy at the end of the XV century. Deriving from Roman capitals and from italic handwriting, they soon replaced the blackletter letterforms that were used only a few decades before by the first moveable type printers like Gutenberg.

Keratine exists in a space between these two traditions, mixing the proportions of humanistic typefaces with the strong slabs and fractured handwriting of blackletter calligraphy. It explores the impossible territory between antiqua and blackletter, not as a mere historical research, but rather as a way to re-discover and empower an unexpected and contemporary dynamism - resonating with today's digital & brutalist typographic taste.

Humanistic

BOLD

Digital Dark Ages

LIGHT

HAND-CARVED

HEAVY

Player 1

ITALIC

BRUTAL

MEDIUM

GAME OVER

REGULAR

contemporary

BLACK

BLACKLETTER

BOLD
ITALIC

Ready Player

REGULAR



*We-
DG
Po-
WeR*

#swapculture ×

#personality ×

#titling ×

#versality ×

#modern ×

#molteplicity ×

#impact ×

#legible ×

#elegant ×

Calvino

DESIGNED IN 2021 BY

Andrea Tartarelli

WEIGHTS

Monoline
Thin
Extralight
Light
Regular
Semibold
Bold
Extrabold
Black

VARIANTS

Base (Roman + *Italic*)
Grande (Roman - *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic

CALLIGRAPHIC
INSPIRED
TERMINALS



HIGH
CONTRAST

Calvino is a literary typeface, a typographic translation of the principles expressed by the Italian writer Italo Calvino in his masterpiece *Six memos for the next millenium*.

Exactitude and Visibility are expressed by referring to sixteen century garalde typography and its controlled, highly legible letterforms. To balance this formal rigour, Lightness and Quickness were added by letting the design be inspired by the calligraphic hand, following the lesson of Gudrun Zapf.

The idea of Multiplicity was kept central, developing Calvino in a range of weights encompassing both display and text use cases, and then further expanding the design space with the inclusion of a display sub-family, Calvino Grande.

Quincy

GRANDE
BOLD

Melancholy is sadness

BASE
THIN
ITALIC

GLEM N°66

GRANDE
REGULAR

the language of the body

GRANDE
REGULAR

exactitude

BASE
EXTRA
LIGHT
ITALIC

Elegance is elimination

GRANDE
LIGHT

MILLENNIUM

BASE
EXTRA
LIGHT

women's issue

GRANDE
ITALIC

The Baron in the Trees

BASE
BOOK

LIGHTNESS

GRANDE
SEMIBOLD

LE CITTÀ INVISIBILI

Le città invisibili is a novel by Italo Calvino, published in 1972, in which the author uses the technique of combinatorial literature.

1972

TI CON ZERO

*The stories in it have strong links with those of *Le cosmicomiche*, published in collection two years earlier by the Ligurian writer.*

1967

FIABE ITALIANE

Fiabe Italiane is Italian fairy tales collected from popular tradition over the last hundred years and transcribed into languages from the dialects.

1956

stories & novel

Blacker Pro

DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS

Light
Regular
Medium
Bold
Extrabold
Heavy

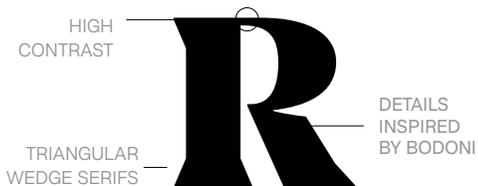
VARIANTS

Display (Roman + *Italic*)
Condensed Display (Roman + *Italic*)
Text (Roman + *Italic*)
Condensed Text (Roman + *Italic*)
TITLING
TITLING INLINE
TITLING DIAMOND

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

AWARDS:



Blacker Pro was developed to embody the true spirit of the "evil serif" genre: high contrast, modern serif proportions and sharp, blade-like triangular serifs.

To achieve better print results, Blacker Pro was designed in two optical subfamilies, display and text. Blacker Pro also includes three titling upper-case-only variants with a slightly extended look as well as two condensed variants, allowing for more freedom and versatility in typesetting, especially when facing space constraints.

Sunshine

DISPLAY
HEAVY

Everyone should be able to design their own life

TEXT
LIGHT

Geospatial analytics

DISPLAY
BOLD

EARTH'S MAGNETIC NORTH POLE

TEXT
COND.
BOLD

a matter of taste!

TEXT
HEAVY

NOW OR NEVER!

DISPLAY
EXTRA
BOLD

Is UK fashion suffering from Brexiety?

DISPLAY
HEAVY
ITALIC

LONDON

TITLING
INLINE
BLACK

FASHION WEEK

TITLING
DIAMOND
BOLD

are simply visible for the businesses

DISPLAY
REGULAR

BLACK HAIR SHAMPOO

DISPLAY
BOLD

Self-control

TEXT
HEAVY

a glass a day takes the doctor away

DISPLAY
COND.
ITALIC

KAFKAESQUE

TITLING
DIAMOND
MEDIUM

I WISH THERE WAS SOMETHIN' YOU WOULD DO

TITLING
LIGHT

GASTKOMMENTAR

Keine digitalen Supermärkte

von Wolfgang Gröll

S

echs nachvollziehbare Gründe, warum ein digitaler Kleinstsupermarkt nicht die beste Lösung für das moderne Kaufverhalten ist: 1. Der Faktor Diebstahl spricht gegen das Konzept. Menschen stehlen aus unterschiedlichsten Gründen, und die Tendenz der Vorfälle ist jährlich klar steigend. Ein Langfinger muss einfach nur nicht alle ausgewählten Artikel einscannen.

Das Nicht-Scannen mit einer Kamera festzuhalten und nachzuweisen ist leider äußerst schwierig und gibt dem Inhaber keinerlei Schutz vor derartigen Vorfällen.

2. Umweltproblem Verpackungsmüll: Leider darf derzeit in diesen Supermärkten nur verpackte Ware verkauft werden. Das hat hygienische und gesundheitliche Gründe und wird strengstens kontrolliert. Doch wo bleibt dann innerhalb dieses Konzepts der Blick auf den Klima- und Umweltschutz?

3. Eine 24-Stunden-Betreuung ist unumgänglich. Die Liste der Pannen, die innerhalb des Konzepts im Laden passieren können, ist lang.

4. Vandalismus und Randal: Warum auch immer, aber anscheinend haben manche Menschen einfach Freude daran, ihre Wut und ihren Frust mit derartigen Aktionen zum Ausdruck zu bringen.

5. Alkohol und seine Folgen: Leider bieten die Läden mit ihrer Beleuchtung und ihrer Temperatur, im Sommer wie im Winter, eine gewisse Attraktion für Menschen, die Alkohol konsumieren wollen.



„
Das Konzept der digitalen Kleinstsupermärkte hat neben einigen Vorteilen viele Nachteile, die man durch fähige und freundliche Mitarbeiter vermeiden könnte.

Wolfgang Gröll, Berater für Dorfläden

AR: FLEISCHERSATZ

Hybride ution

Strecker

er Fleischersatz oder er Gemüse? Das ist die Frage: Hybride sind die Zukunft! Was klingt, ist tatsächlich - aber eine sanfter Hersteller einfacher, einer Wurst so anpass sie zu einem relevant aus pflanzlichen besteht, als den sch vollständig zu Prinzip das Gleiche. die gesell- ten ebenso für Milchver-



„
Pflanzliche Bestandteile werden nicht als Defizit, sondern als Aufwertung wahrgenommen.

Otto A. Strecker

suchte sich ein ekmischung. Das mpfunden. Auch a Gründen nicht Bestandteilen ls vor einigen für kleineren nährung und teile werden ahrgenom- roßen Vorteil: eidung „ge- inigen Vari-

“

GASTK

Cor d

N

ser Weg aus einer Schwierigkeiten ü ne Unterprodukti einen großen Ein wie auf Logistikur nalität stützen. Al größten Knotenpu nerschiffe.

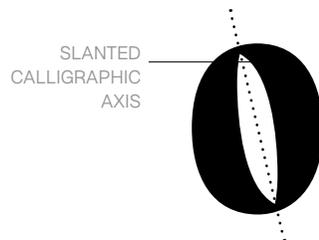
Von Post-Coron Lebensmittelindus auch während der Konsum relativ sta wichtigsten Häfen und Frachter im S warten, betrifft die Vernetzung, welch

Marcovaldo

DESIGNED IN 2021 BY
Andrea Tartarelli

WEIGHTS
Regular

SUPPORTED SCRIPTS
Extended Latin
Cyrillic



Marcovaldo was developed as an extension to Calvino typeface family: a heavy condensed wedge serif, optimized for display design. The high contrast and rich texture of the old style letterforms marry digital aesthetics in a typeface that is at the same time both impactful and refined.

With its nod to the Elzevir and DeVinne tradition, it tries to translate typographically the value of Visibility that the Italian writer Italo Calvino had described in his masterpiece *Six Memos for the Next Millennium*.



Six Memos
Italo Calvino
GISELLE
Écrit sur le mode
1956–1967
FIABE ITALIANE
Welcome to
INVISIBLE

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

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Zetafonts was founded by **Francesco Canovaro, Debora Manetti and Cosimo Lorenzo Pancini**. It is part of Ligature, a brand focusing on the culture of type design, with projects such as TypeCampus.

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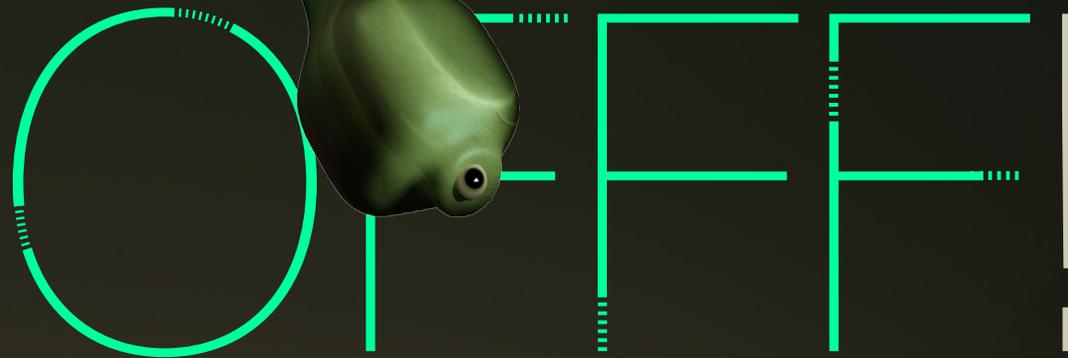
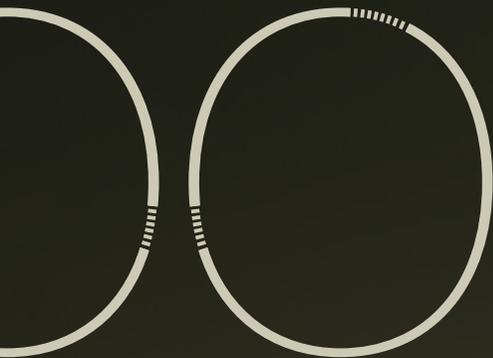
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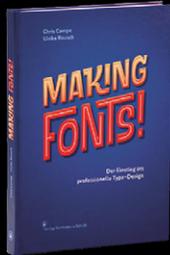


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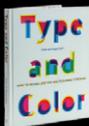
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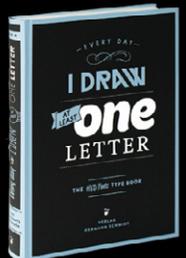


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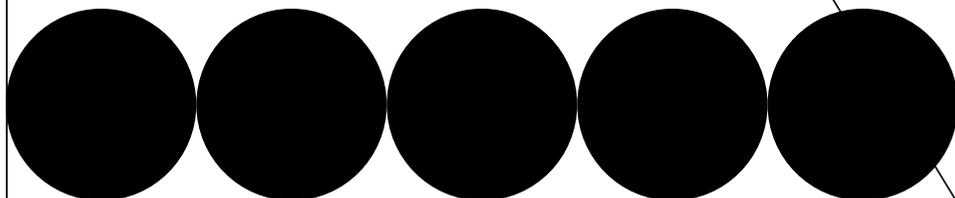
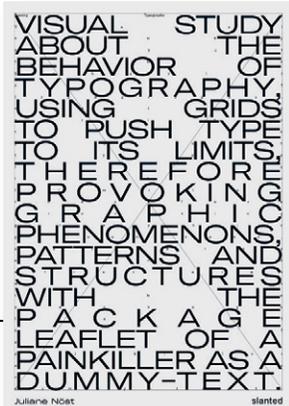
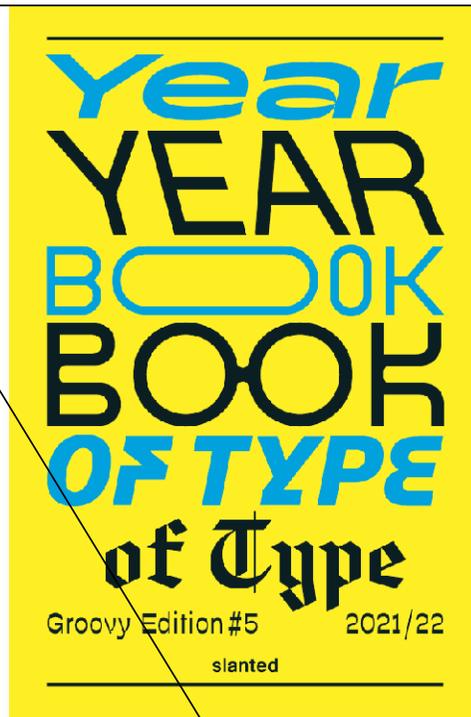
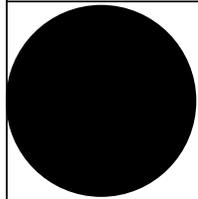
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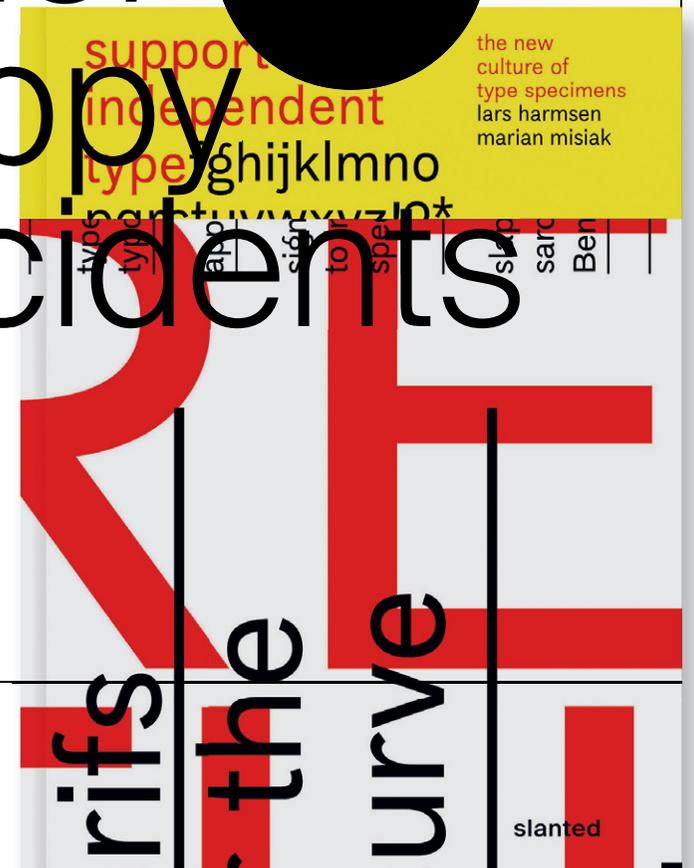
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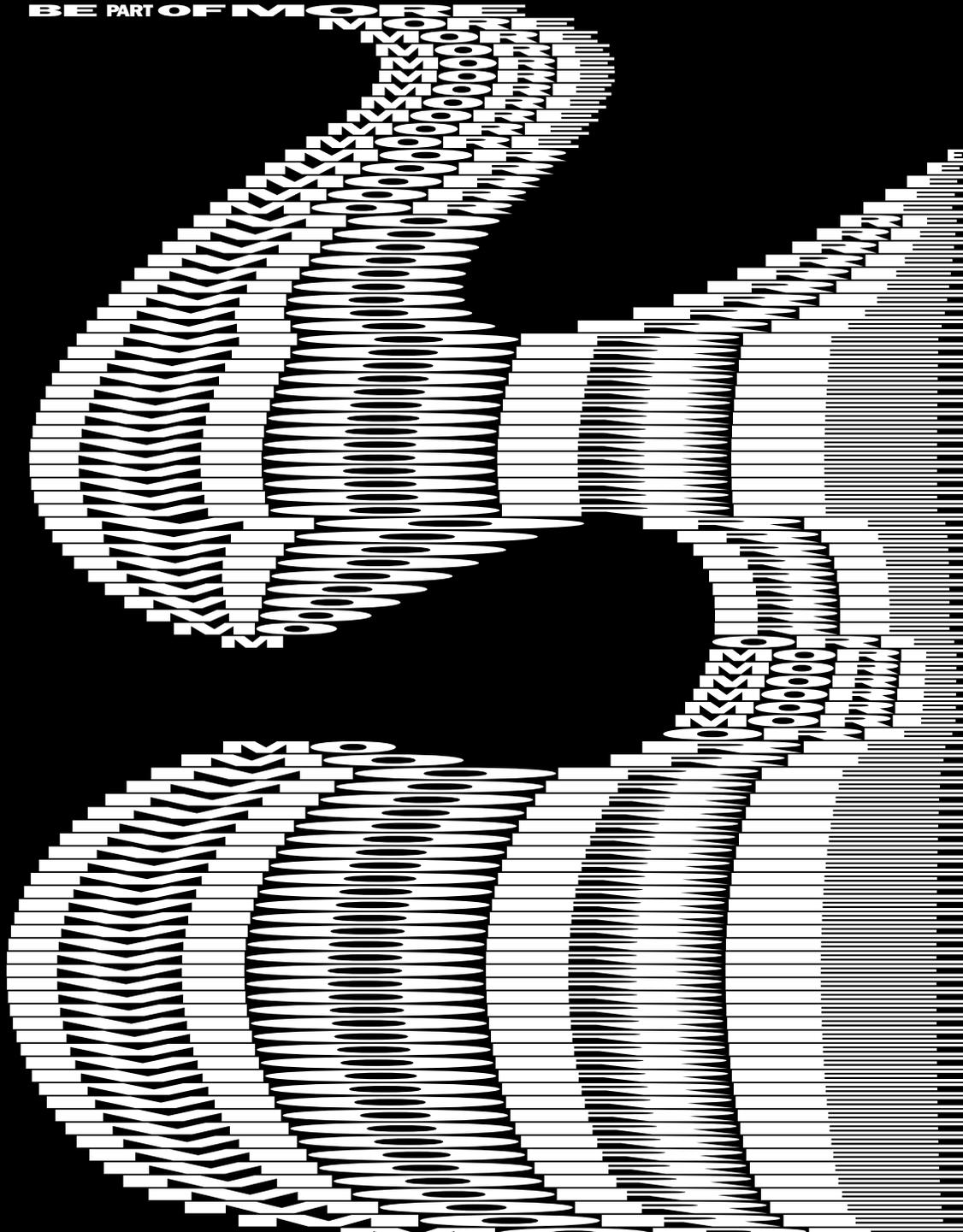


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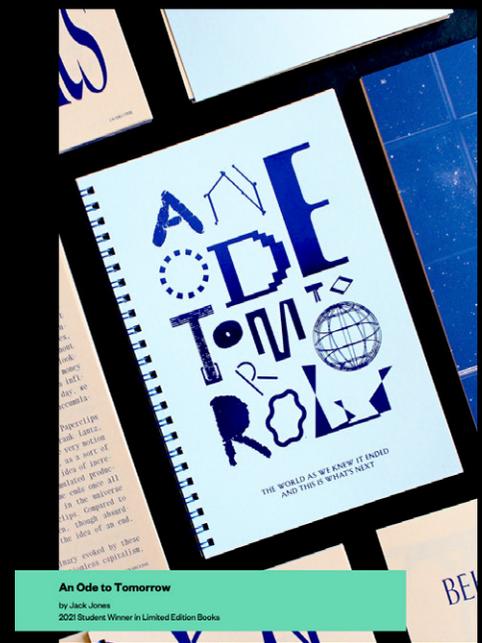
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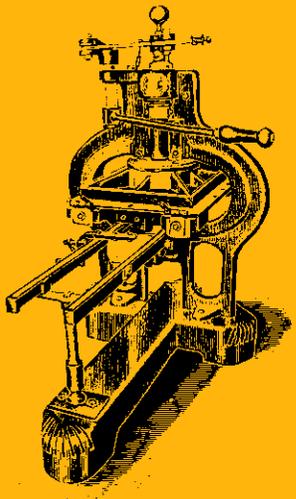
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by Cindy Wang
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Do you believe that the tower of Pisa is built in *Italic*?

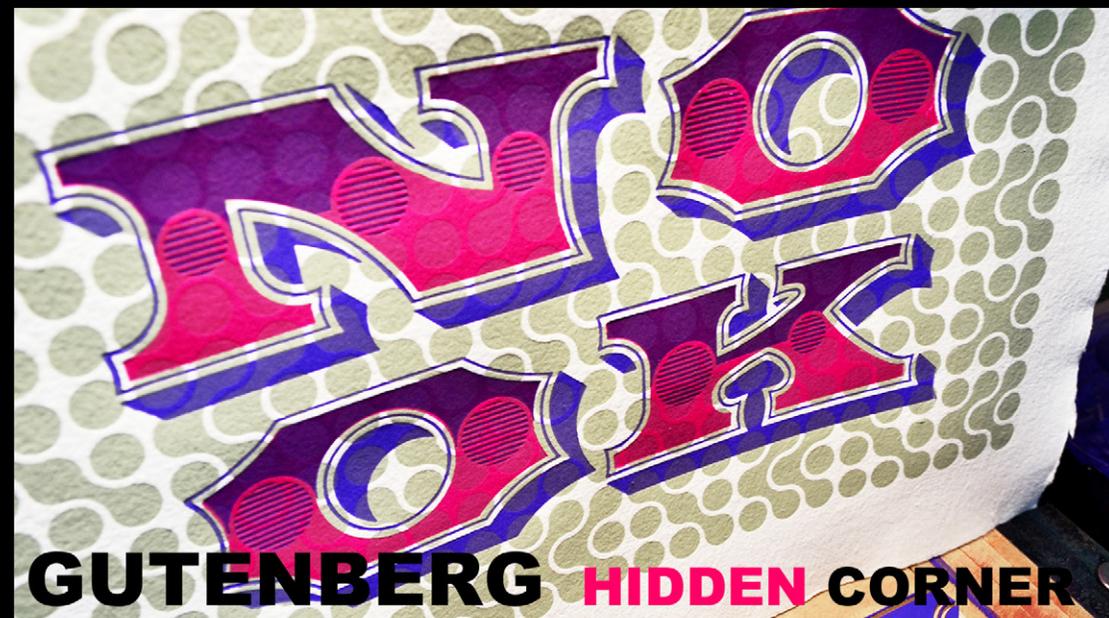
Do you love Helvetica more than your soul mate?

If you recognize yourself in these Typo-Dramas or if you feel bold enough to discover the ABC of the typoholic's life,

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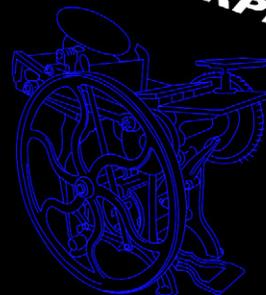


**Type
Thursday
Firenze**



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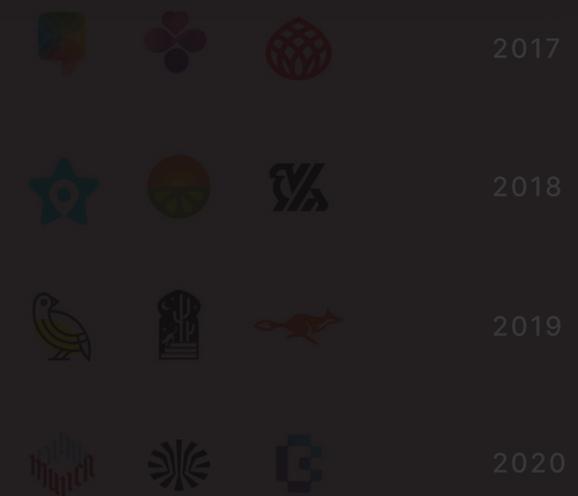
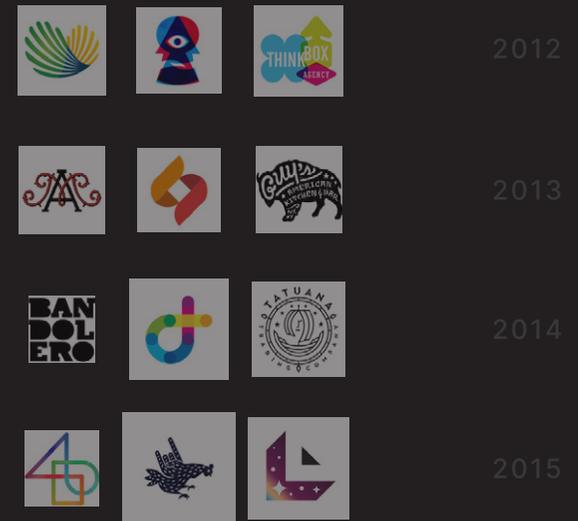
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hello@ligature.it

Text by
Isabella Ahmadzadeh
Cosimo Lorenzo Pancini

Editing and supervision
Debora Manetti
Shrishti Vajpai

Design
Isabella Ahmadzadeh
Sofia Bandini
Shrishti Vajpai

Thanks to all the wonderful guests who made it possible to open a beautiful discussion on the state of typography and graphic design: Héctor Ayuso, Valentina Casali, Nadine Chahine, Francesco Franchi, Bill Gardner, Julia Kahl, Raissa

Pardini, Tina Touli, Type Type and Amber Weaver.

Special thanks to all the designers that have allowed us to feature their work as part of our analysis of their contribution to the contemporary visual panorama.

Thanks also to Creative Communication Award, D&AD, I love Typography, Logolounge, OFFF! Barcelona, Petrescu Press, Verlag Hermann Schmidt, Slanted, Tipoteca Italiana, TYPEONE and Type Thursday Firenze.

Corporate headquarters
Ligature Srl
Via Ghibellina 100
50122 Firenze (Italy)

TypeCampus.com is an inclusive academic project created to inspire, research and build a dialogue with designers, brands and type lovers. It provides resources related to typography, customizing to the needs of a large and diverse audience consisting of design schools, visual and typographic press, international design events and non-specialized contexts.

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