

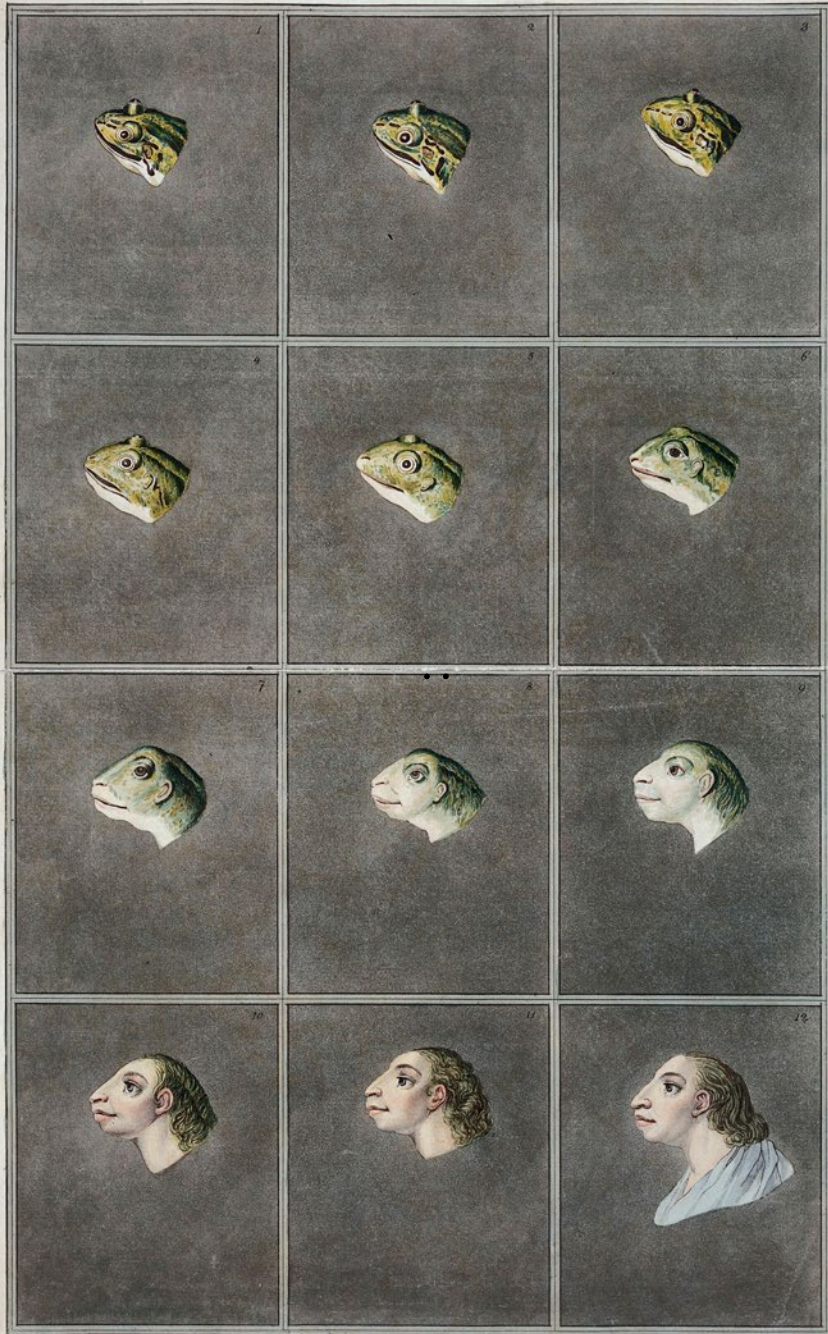
There  
sounded  
soothes  
typography  
in the Age  
of Black  
Svans

[I]HERE  
ARE KNOWN  
KNOWN.  
THERE ARE  
THINGS WE  
KNOW THAT WE  
KNOW  
THERE ARE  
KNOWN  
UNKNOWN.  
THAT IS TO SAY  
THERE ARE  
THINGS THAT WE  
NOW KNOW WE  
DON'T KNOW  
BUT THERE ARE  
ALSO UNKNOWN  
UNKNOWN  
— THERE ARE  
THINGS WE DO  
NOT KNOW WE  
DON'T KNOW.

DONALD  
RUMSFELD



Stufenfolge von dem Frosche bis zum Apollo-Profile.



Ausgeführt und herausgegeben in Basel von Chr. von Mechel nach den Ideen des berühmten Lavaters.

Gradation de la Tête de Grenouille jusqu'au profil de Apollon.



Exécuté et publié à Basle par Chr. de Mechel en 1797 d'après les Idées du célèbre Lavater.

Evolution of profile pictures by Christian von Mechel after the ideas of Johann Caspar Lavater, 1797

Fig.1



THE TYPE TRENDS  
SERIES IS

A PROJECT BY  
**typecampus**

SPONSORED BY  
ZETA FONTS

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2023

DESIGNED IN 2023  
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BASED ON A FORMAT CREATED BY  
COSIMO LORENZO PANCINI.

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FOR ILLUSTRATIVE PURPOSE ONLY:  
NO AFFILIATION OR ENDORSEMENT  
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NO LAZY DOG WAS HARMED IN  
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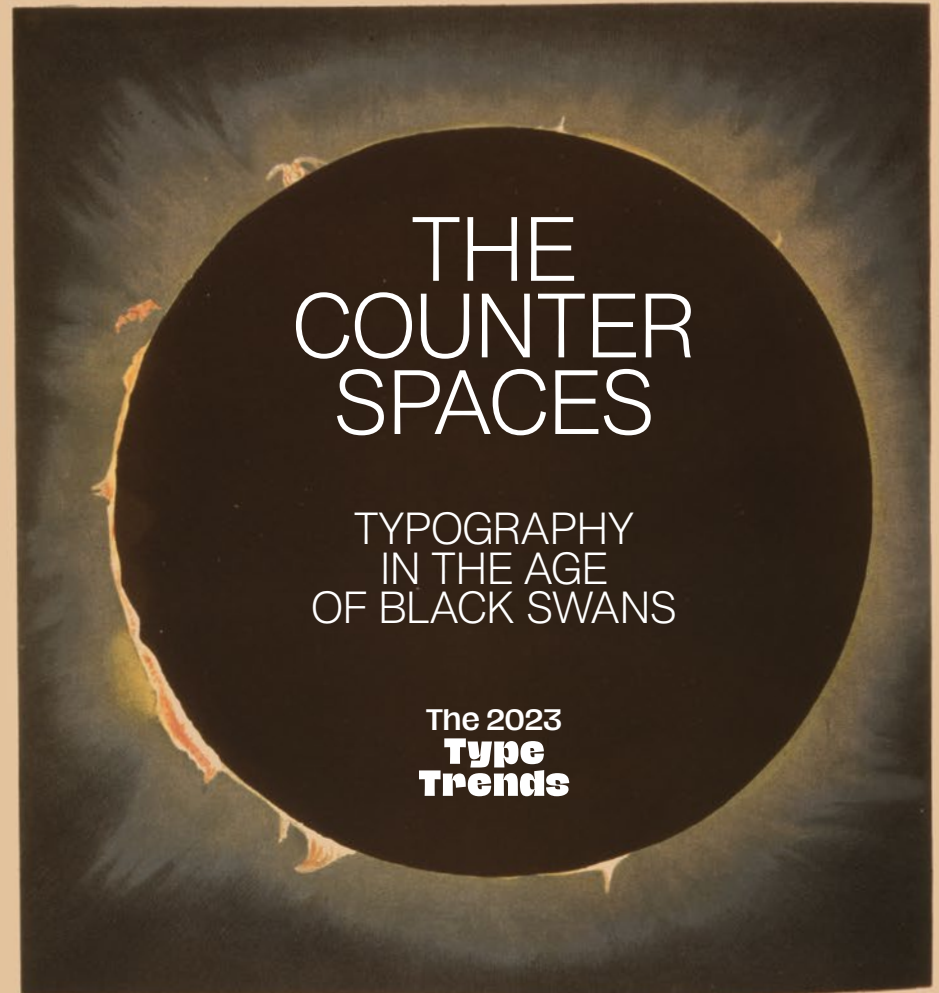
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Veronica Iodice

Plate 7. Phil. Trans. MDCCCXXII.



APPEARANCE OF PHENOMENA  
IMMEDIATELY AFTER THE BEGINNING OF TOTALITY.

Vincent Brooks, 1862



Fig.2

Appearance of a Total Eclipse of the Mind  
in a chromolithograph of 1862 by Vincent Brooks

**Once Upon a Time**

*A visual essay by  
Isabella Ahmadzadeh*

1

2

**The Counter Spaces**

*With Contributions by*

Gab Bois  
Victor Baltus  
Beatrice Caciotti  
Kevin Cantrell  
Ninan Chacko  
Andy Cruz  
Oded Ezer  
Brandon Fretwell  
Måns Grebäck  
Lucas Hesse  
Erik Kessels  
Tien Min Liao  
Pann Lim  
Nunzio Mazzaferro  
Raven Mo  
Valerio Monopoli  
Kiel D. Mutschelknaus  
Duy Nguyen  
Toshi Omagari  
Ksenya Samarskaya  
Alex Slobzheninov  
Panos Vassiliou  
Martyna Wędzicka

**The Observatory**

*With Contributions by*

Jessica Deseo  
Loukas Karnis  
Deborah Lynne Kugler  
Kristie Malivindi  
Dick Pretzold

3

4

**Zetafonts catalog**

*A selection of Zetafonts' typefaces  
to design for the future*

**This book  
is a compass  
to help you  
navigate the  
tides of graphic  
and typographic  
trends that  
shape our culture.**



Fig.3

Precursor to GPS navigation  
devices, a Rose Compass  
portrayed on Earth  
[unknown location] in 1999









**Once upon a time, humans created signs and symbols – visual artifacts that were a representation of some things (real & fictional ones) and were the cornerstone to communication and design.**



Fig. 6  
Early emojis drawn at Newspaper Rock, a Large Cliff Mural of Ancient Indian Petroglyphs and Pictographs. Ph. by David Hiser, 1972



Fig. 7  
A cyborg writing a poem,  
wearing a Isolator helmet by inventor  
Hugo Gernsback in 1920s



Fig. 8  
Before the advent of drones,  
bird-flight views were taken  
by pigeons, equipped tiny  
cameras by Julius Neubronner  
(1852-1932)



Once upon a  
time\_humans  
beings came up  
with a thing  
called=design,  
a [way] to solve  
!problems; of  
the #body and of  
the #mind. It  
allowed them  
to get an  
e>>>>xtension,  
a prothesis,  
to their limited  
/biological  
skills.

## DESIGN ACCORDING TO HOMO SAPIENS SAPIENS

**D**ESIGN could serve to document hunting strategies, or to evoke magic and a sense of worship towards the inexplicable and fierce nature that surrounded humans.

Design could be a mean to share first thoughts, ideas, in order to attribute a shared meaning to things that were unexpected, anew, like a sudden change in the weather, the lights of unknown stars in the sky, a solar eclipse, life and death.

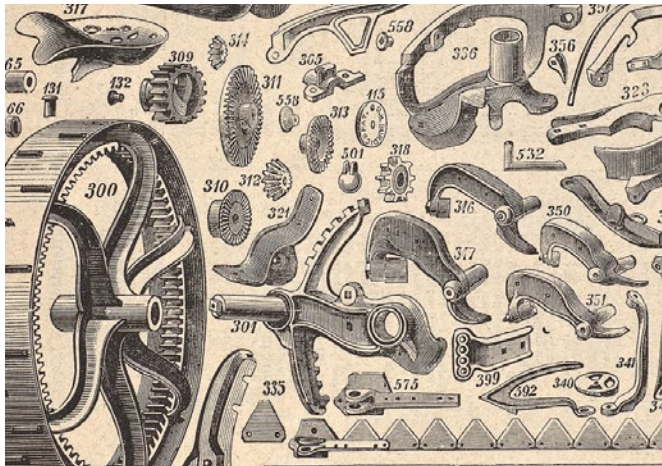


Fig. 9

An image of a Business Advertising 1874-1875, Edvin Andrén Göteborg

## DESIGN ACCORDING TO ARTIFICIAL INTELLIGENCE GPT-3

**D**ESIGN was an opportunity for artificial intelligences to delve into thinking. AI could inherit brain traits and evolve design process to a maximum speed rate and quantifiable output.

Mass production was the perfect excuse to push AI technology towards the over-load of inputs. AI could inherit brain traits and evolve design process to a maximum speed rate and quantifiable output and humans could be integrated by technological developments.

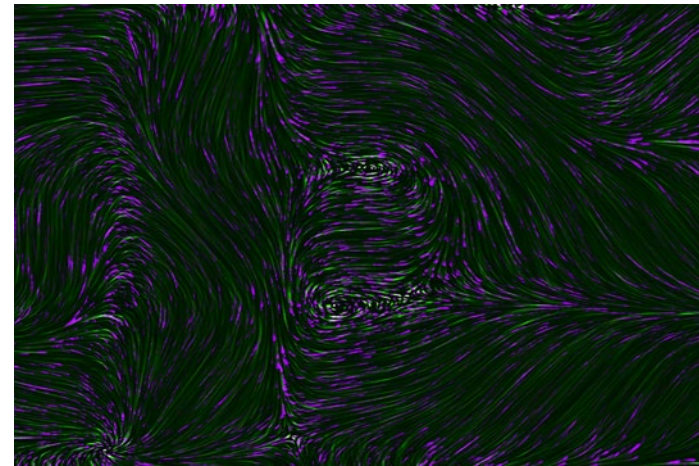
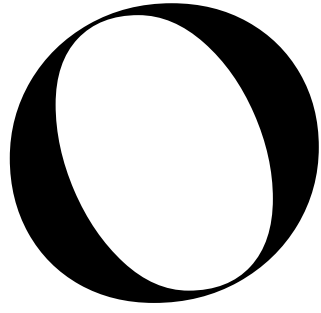


Fig. 10

An "image" in 2021, Vackground, Unsplash



nce upon a time, there existed the "Visible" and the "Invisible", as well as the concepts

of "Me" and "Not-me."

The human mind had the ability to recognize the bodily instincts and physical hazards present in the tangible world, while also forming connections with others and establishing the foundation for society.

This was made possible by an intermediate space, the Counter Space, that existed between these concepts, and was filled with human creations like culture, knowledge, communication, and design. These artifacts allowed humans to engage with reality, describe it, comprehend it, and ultimately, fully experience it.

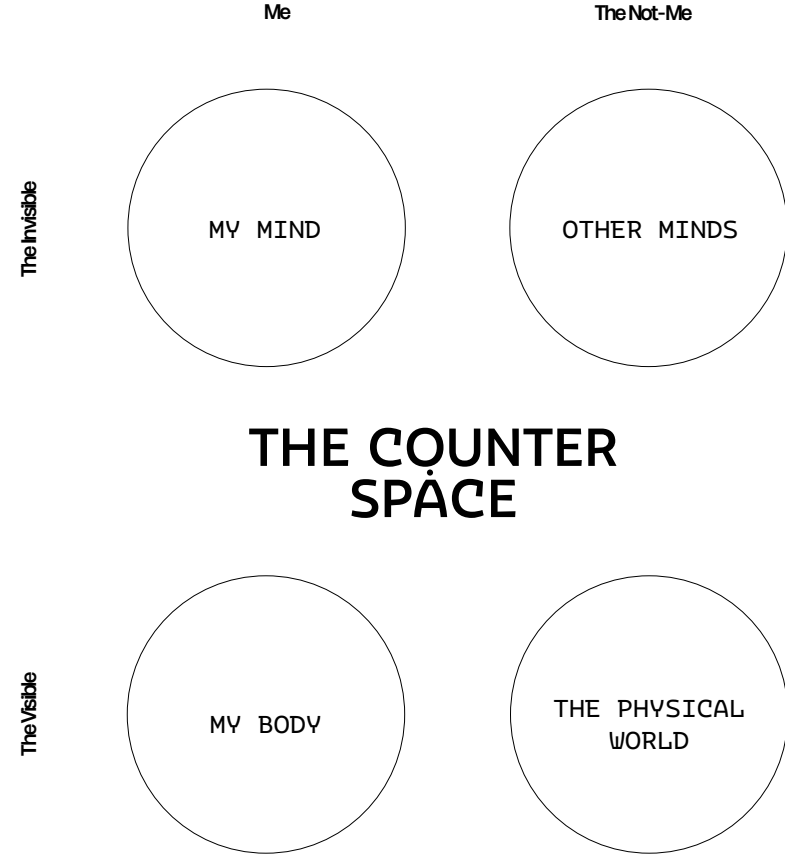






Fig. 11  
Plato and Aristotele  
discussing which came  
first – the chicken or the  
egg – in Raffaello's fresco  
"La scuola di Atene",  
1509-1511

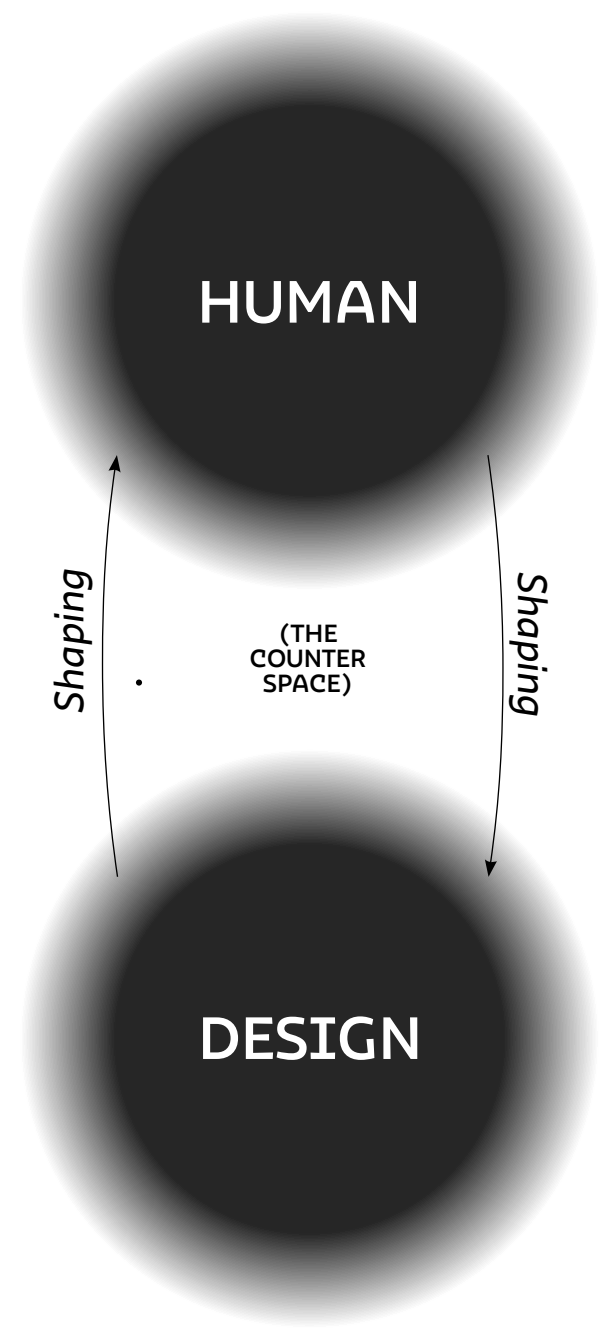
Once upon a time, humans invented design, but design re-invented the human nature.

Humans began to live in shelters, safe from cold and hot weather.

Their bodies changed, losing their primitive traits. Their brain changed, mixing with the dematerialization of new technologies, which impacted on their way of thinking.

This perception had already been reshaped more times by design.

What comes first, then?  
Is design made by humans?  
Are humans a product of design?





IS DESIGN  
STILL  
HUMAN?  
ARE WE  
STILL  
HUMAN?



Fig. 12

Humans trying to mimick typography in "The Comical Hotch Potch, or The Alphabet turn'd Posture-Master" (1782)



Fig. 13-14  
Early Selfies:  
"Le Silence" and  
"Self-portrait of the  
Artist in the Guise  
of a Mocker"  
by Joseph Ducreux













Fig. 18  
People posing for  
an insta-paint  
in front of the  
eruption of Mount  
Vesuvius in the  
night of 8 August  
1779, Coloured  
etching by Pietro  
Fabris

Unexpected  
changes have  
taken place  
in the circle  
between  
humanity and  
design, and  
have changed  
both their  
meanings.







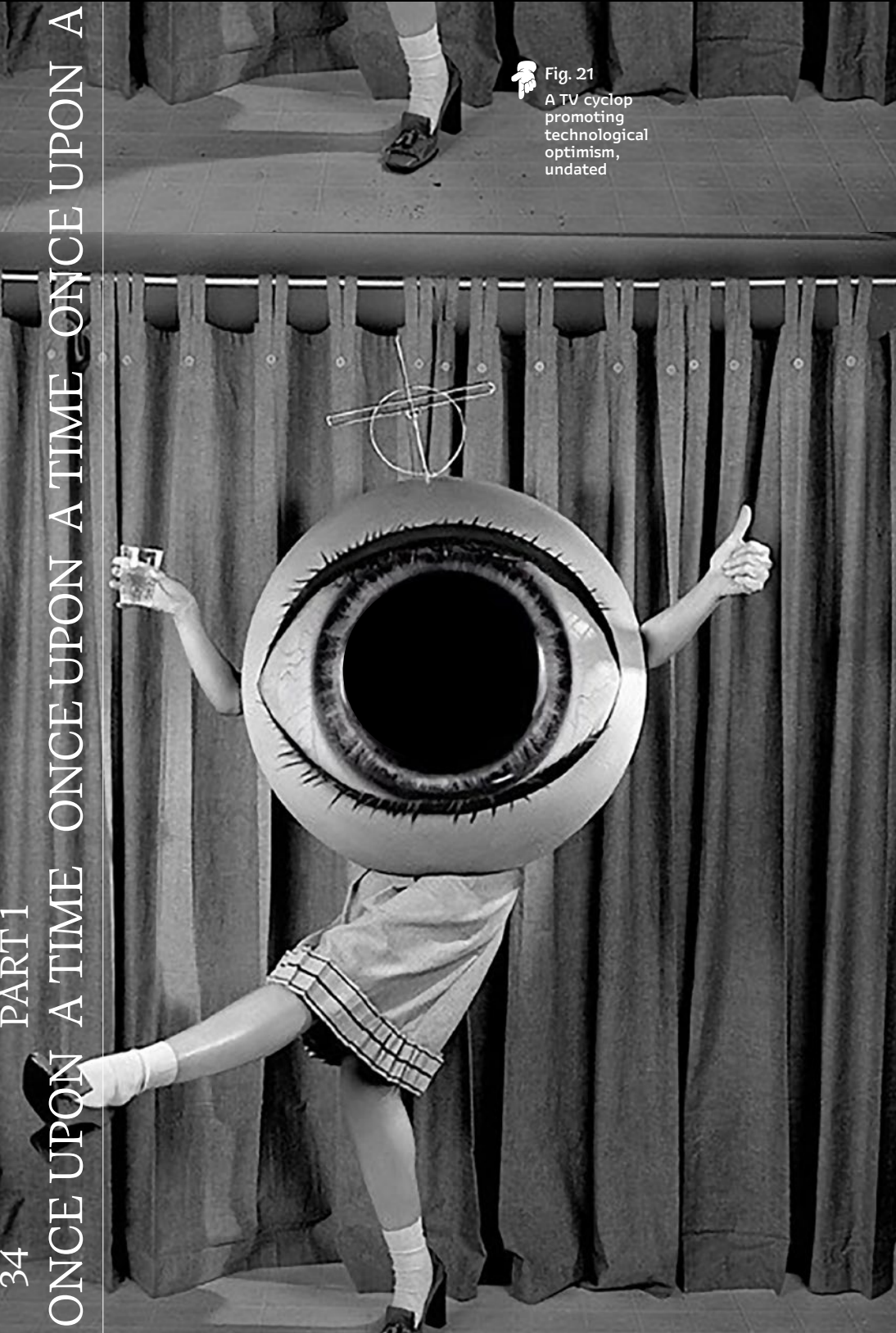


Fig. 21  
A TV cyclop  
promoting  
technological  
optimism,  
undated

**The challenge  
for a human  
now is  
to be more  
interesting to  
another  
than  
his or her  
smartphone.**

**Alain  
De Botton**











Fig. 24  
Neuronal  
Connections  
by Martijn Baudoin



We

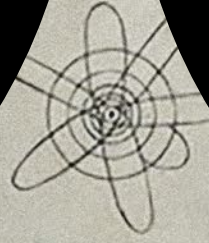
to  
be

not  
able

human.



Fig. 25  
"A perspective View of the visible Creation,  
including the regions around our Sun,  
Sirius and Rigel", Plate XVII from Thomas  
Wright's "An Original Theory or New  
Hypothesis of the Universe" (1750)



**Digital culture has  
reshaped our way of  
being human**

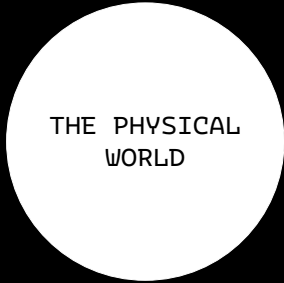
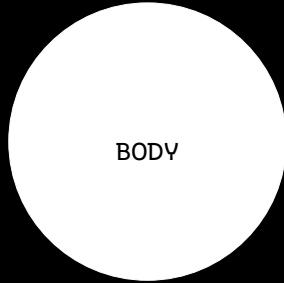
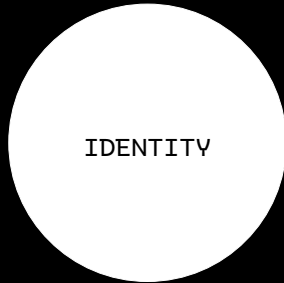
**of communication,  
visual artifacts and  
design. A new be-**

**to design. We  
dematerialized and  
reshaped the meaning  
of design too. The space**

**has  
been  
dematerialized and  
has become a void.**

# WE'VE LOST OUR COUNTER SPACE TO THE DIGITAL.

Fig. 2



# 2





Fig. 27

The Black Swan of Australia and Tasmania (*Cygnus atratus*) and its counter-spaces.

- 1  Counter Virtual - As virtualization increasingly dominates our world, there is a growing appreciation for the physical aspects of visual design, emphasizing the value of handmade and tangible work over purely digital creations.
- 2  Counter Static - In a fluid and evolving reality animation is more than ever an essential tool in communication. Dynamic typography becomes the perfect way to convey emotions and give a visual representation to complex ideas.
- 3  Counter Modernism - Digital technology is ruled by a modernist belief in functionalism creating a desire for a more human-centered approach, where playfulness, experimentation and anti-functionalism are embraced.
- 4  Counter Professional - Against the dominant faith in metrics, professionalism and, efficiency a new wave of amateur designers finds new ways to thrive in spite of old business models, modernist canons, and academic gatekeepers.
- 5  Counter Centrim - The global dominance of Latin script and Eurocentric beliefs in the digital Black Swan age raises questions about colonial heritage and the importance of world scripts and vernacular aesthetics.
- 6  Counter Label - Digital visual design is all about labelling and defining design styles, issues and solutions. But the Black Swan Age requires us to come up with a new vocabulary and let go of old categories and definitions.
- 7  Counter Model - Technological innovations and social changes force both big and small businesses to evolve and find alternative paths to success, balancing between digital chimeras and the reinvention of old business models.

*THE  
DIGITAL  
SWAN  
IS*

*EGOISTIC  
EFFICIENT  
GLOBAL  
VIRTUAL  
ARTIFICIAL  
MIND  
LESS  
MONEY-  
ORIENTED  
FAST*

*THE  
COUNTER  
SPACE  
IS*

*ALTRUISTIC  
AMATEUR  
LOCAL  
PHYSICAL  
NATURAL  
MIND  
FUL  
FUTURE-  
ORIENTED  
SLOW*

---

## Counter Virtual

Pann Lim

Andy Cruz

Duy Nguyễn

Gab Bois

---

## Counter Static

Brandon Fretwell

Kiel D. Mutschelknaus

Lucas Hesse

---

## Counter Modern

Alex Slobzheninov

Kevin Cantrell

Valerio Monopoli

Panos Vassiliou

---

## Counter Professional

Erik Kessels

Måns Grebäck

Victor Baltus

---

## Counter Centric

Oded Ezer

Toshi Omagari

Tien Min Liao

Raven Mo

---

## Counter Label

Martyna Wędzicka-Obuchowicz

Beatrice Caciotti

Ksenya Samarskaya

---

## Counter Model

Ninan Chacko

Nunzio Mazzaferro

---

## The Observatory

Dirk Petzold

Deborah Lynne Kugler

Kristie Malivindi

Jessica Deseo

Loukas Karnis





Jean Baptiste Chardin's 'Les Bulles de Savon' captures the eternal dilemma of whether a bubble's physical manifestation is a mere digital reproduction of its idea. #SoapBubbles #ArtHistory #Philosophy



COUNTER VIRTUAL

AS SOCIETY INCREASINGLY  
FIXATES ON THE CONCEPT  
OF VIRTUALIZATION AND  
BREAKING DOWN THE  
BARRIER BETWEEN  
REALITY AND THE  
DIGITAL WORLD, SOME  
DESIGNERS HAVE BEGUN  
TO EMPHASIZE THE  
PHYSICAL, TANGIBLE  
ASPECTS OF GRAPHIC  
AND TYPE DESIGN. WHILE  
DIGITAL TOOLS  
ARE STILL EMPLOYED, THEY  
ARE NO LONGER THE MAIN  
FOCUS OF THE CREATIVE  
PROCESS. INSTEAD, THEY  
ARE UTILIZED TO ENHANCE  
THE QUALITY OF TANGIBLE  
EXPERIENCES AND  
MEET PHYSICAL NEEDS  
IN CONTRAST TO THE  
INSUBSTANTIAL NATURE  
OF DIGITAL ARTIFACTS.

AS A RESULT, THESE  
DESIGNERS OFTEN  
APPROACH VISUAL DESIGN  
WITH AN INSTINCTIVE,  
PLAYFUL ATTITUDE,  
BLENDING TECHNICAL  
EXPERTISE WITH A  
SPONTANEOUS, ANTI-  
FUNCTIONAL APPROACH. AND  
EVEN IF TYPEFACES INSPIRED  
BY THE COUNTER-VIRTUAL  
PHILOSOPHY ARE DIGITAL  
AND INTANGIBLE, THEY  
ASSERT THEIR STATUS AS  
PRODUCTS OF THE PHYSICAL  
WORLD. THIS APPROACH  
MAKES STORYTELLING AND  
PERSONAL INVOLVEMENT  
WITH THE TYPEFACE AN  
INTEGRAL, PHYSICAL  
COMPONENT OF THE  
AESTHETIC EXPERIENCE.  
BOTH FOR THE DESIGNER  
AND THE USER.



# PANN Lim



Pann Lim is the Co-Founder and Creative Director of creative agency **Kinetic Singapore** and **Rubbish Famzine**. He is addicted to design, advertising and communications, and strongly believes that creating work without an idea is a sin. This belief has earned him **over 500 industry awards**, including the Institute of Advertising's Creative Director of the Year as well as Singapore's highest design accolade, the President's Design Award, and winning winning Gold Pencils at the New York One Show, Cannes Lions, and a Yellow Pencil at the British D&AD. Recently he has won 2 Graphite pencils at the

2022 D&AD that ranks **Kinetic** 5th in the world for design agency. A firm proponent of giving back, Pann plays an active role in nurturing the next generation and sharing his passion for creativity. He is a founding member of **The Design Society** and a frequent guest at Singapore's design schools, holding the position of adjunct lecturer at **Temasek Polytechnic** from 2012 to 2013. He currently sits on no less than three School of Design advisory committees — at Temasek Polytechnic, Lasalle College of the Arts, and at Nanyang Academy of Fine Arts where he serves as Committee Chairman.

*In an age that seems fascinated with digital escapism, virtual realities and metaverses, your work on Rubbish Magazine strongly affirms the physical quality of printed matter, the charming vibes of hand-made processes, and the value of real life experiences. Does this stem all from its nature as a personal, "family project" or are rather these concepts rooted in your design practice?*

When me and my wife, Claire started this family thing, we did not overthink it: we just wanted to do a family diary using the skills that we had. People do write diaries: some in notebooks and some into blogs: all different formats of collecting memories. We were more comfortable with print and we love books. But we wanted to push the concept and create a 'diary' that is well designed, filled with photographs and **Pantone** colors and It must have with the DNA of handmade qualities. That was how it started.

As the world increasingly digitalizes, I came to realize that there is a place for

the knowledge and skills associated with printing which are becoming increasingly rare. I should therefore focus on honing these skills, as they are valuable and will likely become more so in the future.

Young creatives may be comfortable in the "virtual space", but they may not have the same knowledge and understanding of the "printing space" — like going to a printer and doing a press check, how to look at the colors, when is the ink too wet or is it not printed heavy enough... All this knowledge is disappearing, and so I know that it's important to make sure there is continuation to this knowledge in the craft of printing. But, that said, I'm also a great supporter of virtualization, because I think that we need to possess the best of both worlds.

I have the experience of analog and I'm very curious about digital: so if I can marry both of these different spheres, I can make my design playground bigger. I am enjoying this period, as I possess some knowledge that is disappearing,

**"I like to juxtapose perfection with imperfection, because that is what life is all about: it's never going to be perfect."**



Rubbish Famzine No.11 NO TIME FOR MELANCHOLY was designed during the covid 19 period.

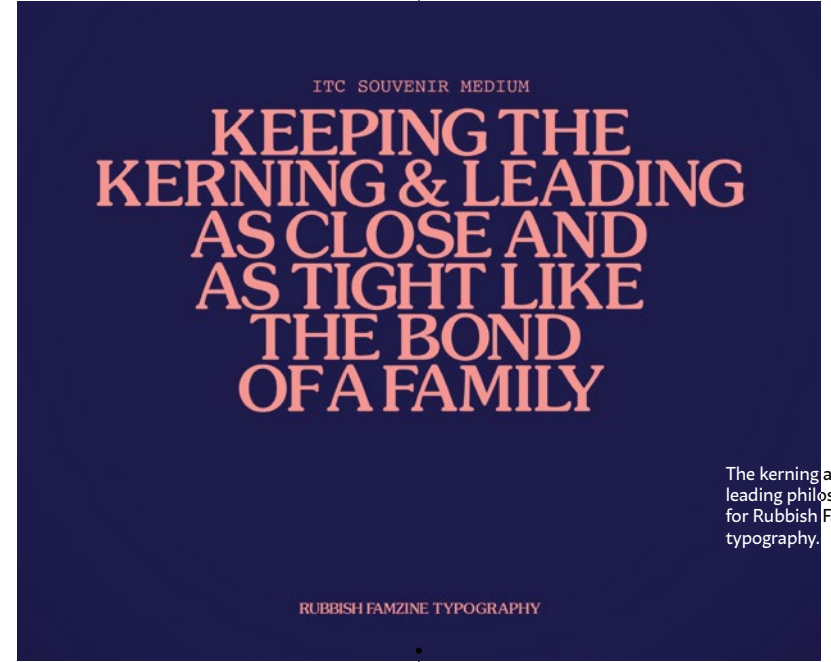
while also learning new things on digital from my team at work.

*What strikes us most in your Rubbish magazine is the co-existence of high quality design, layout and printing with a sort of “amateurish do-it-yourself” feel. Were you looking to intentionally express something that gets lost in the perfect look of contemporary digital projects? And is that spirit something that can be translated in commercial work?*

I want **Rubbish** to look as professional as possible, but I also want it to have the inaccuracy and vulnerability of being human. There are some hand stuck images that are not 100%

aligned, or the tape that we use can be slightly off centered...

I like to juxtapose perfection with imperfection, because that is what life is all about: it's never going to be perfect. Just like, you know, in a family, most of the time we are very happy together, but there will be days when we will argue and won't see eye to eye. I will always try to blend these two things together, so, when someone holds **Rubbish**, they will know that this is really done with a bit of human touch. Can perfect and imperfection be translated into a commercial project? It's possible, depending on the overall idea and whether the client is able to accept it. But these days,



The kerning and leading philosophy for Rubbish Famzine's typography.

you can see that some luxury brands, may use scribbles and hand drawn illustrations paired with their formal brand typefaces for their campaigns. So it creates an interesting perfect/imperfect look. To me it must be all about the idea more than the design styling and direction.

*The font choice is one of the most charming and distinctive elements of Holycrap publications, with Souvenir typeface expressing perfectly the warm and cozy spirit of a family magazine. What was your reason for choosing such a vintage typeface?*

Souvenir has been around me for so long: it was in the logo of the movie ET

and in many things that I collected. It's the logo of “Spam”, that inspired me to use it for **Rubbish**. We were searching for a typeface that was not too serious, but still had a ‘formal’ look. But less ‘formal’ than **Futura** or, say, **Helvetica**. We decided on **Souvenir** as it could be both cheeky and ‘formal’ — actually is less ‘formal’ than it's fun. But not fun as, let's say, **Cooper black**. And this typeface's DNA fits into our family, because we are always laughing at home, but we are also serious at some point, when me and Claire are educating our kids. And so we chose it, and we used it again and again. We kept using the same font for more than ten years, so much that now it's become a sort of a signature style And identity. And frankly, I didn't expect that.





Blood Sweat and Tears book is a compilation of ten years of projects by Holycrap family.



Rubbish Famzine No.1 packaged literally in a rubbish trash bag.

“I talk to a lot of young designers these days, but if I ask them *Who is your design hero?...* I won't get an answer.”

The problem with it is that now, when I work on a new issue of **Rubbish**, I set the text in **Souvenir** with the right kerning and leading and then I say to myself: “Oh my God, am I still using **Souvenir** again? Am I going to close the kerning? Am I going to reduce the leading? Should I change it?” And then I think of **U2**, and the song **With or without you**. I always imagine that It must be boring for **U2** to keep playing **With Or Without You** at every concert for almost 4 decades. But the **U2** fans at the concert are there to listen to that song and they are definitely not bored by it.

Now when I look at the **Souvenir** typeface I ask myself. “I've used this font a million times, why still use it again?” But I also reminded myself of the big picture. This is the identity of the project, this is how people recognize our work. So I have to keep trying new ways of doing the same thing without being the same... And instead of giving up, I make that into a challenge: “How can I make it better?” “How can I keep it fresh?”

*It seems that “I can't live with or without you” is perfect for your relationship with Souvenir... Are there contemporary typefaces or designers that give you the same vibes?*

Do you ever have this thing, where you're sitting in front of **Netflix** looking for something to watch, and you go left and right and up and down and in the end you're still watching nothing?

And maybe after an hour you go to bed... This is me trying to answer your question. If you look at typefaces and how many foundries and how many font designers... there's thousands and thousands, right? And there's so many good people there, there's **Pangram Pangram**, there's **F37**... They're creating very good typefaces, but if you ask me, is every single font by them their best work? Everyone has done many good work, but not every piece of the work is great.

In the earlier days, before the Internet became what it is now, **Chris Ashworth/David Carson** designed **Raygun**. At the time I was about to graduate from school, and that magazine had the greatest influence on me. Even today, when I look at it, it still gives me a special feeling. It's like that work transcends time, it's never outdated. And also, when I was growing up in the 80s, I was in love with music, and if you talk about mu-

**“You must have a reason for your choices. They can't be just based on *I love this typeface* or *I'm in love with this color*. Yes, graphic design is love. But not in this way.”**

sic albums, it's either **Peter Saville** or **Mark Farrow** — who designed all the **New Order** and **Pet Shop Boys** albums. You remember those guys because, back then, without **Google**, you could only remember a few names. And you still remember their work.

But now? I can see all sorts of very nice things done all around the world. But can I remember all the names? No, I cannot. There are like hundreds and hundreds of studios doing good stuff, but if you ask me, name one designer... It's the same syndrome as searching through **Netflix**. And also: I talk to a lot of young designers these days, but if I ask them "who is your design hero?" I won't get an answer. Because they search for inspiration online, and they'll look for, let's say, "Neon orange", and they'll find all the work with this neon orange style and inspiration, right? But they won't know who designed it, they won't



Rubbish Famzine No.5 IN THE NAME OF THE FATHER is a tribute to Pann's father.

know the details. Actually, I don't blame them, because it's hard for them to find out the designer names.

You don't google the name, right? You google "magazine design", "2 colors overprint", this sort of stuff... I personally do find it difficult as well. It's just the time we're in. Now is so difficult.

*And new technologies will make it even weirder... With AI image generators I could ask a certain style using the author name as reference, without even having to know the author's work...*

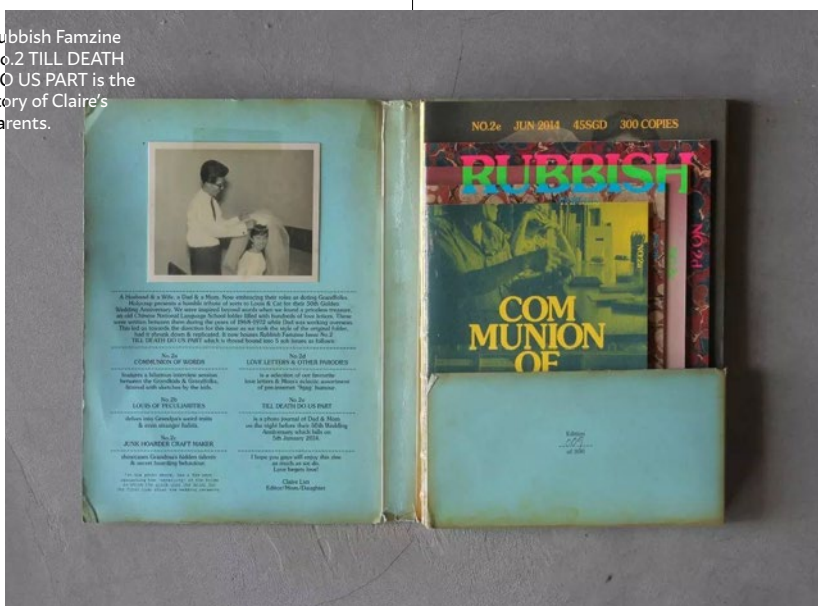
Yeah, it's crazy... I think we are at a time where the industry is exploding with technology. Creatives will learn and explore the use AI applications, and I think it will

generate another kind of aesthetic. But then, I have always been looking from afar at how tastes change over time. I started working in the 90s, and there is a 90s look, a year 2000-look etc. In the last three years it has been all about shapes, maximalist display typefaces where often legibility is not important...

And now I can see that it's changing again, and everybody is going back to fonts that are a bit more legible. Sans serif typefaces with a bit of high contrast character. We'll be going back to legibility again, but the shapes will be a bit different from the classic ones. And that's the fun part about this industry, that we are able to witness trends as they come and go, just like fashion.



Rubbish Famzine  
No.2 TILL DEATH  
DO US PART is the  
story of Claire's  
parents.



And then there will be those few trends that will be able to stay and look forever relevant. I believe there's such a thing, isn't it?

*What would you suggest to young designers in search of those relevant design solutions?*

In the early 90s, when we were given a brief by our lecturers, we went to the library, because back then there was no **Google**. At the library we looked for the best books to borrow so we could bring home the best inspiration. Back in those days, competition was tough, because it was a game of who found the best reference. There were some students who went to Europe/USA and they managed to buy a few good books on typography, and those books became their Bible: they would follow the style and had an advantage because of the research and reference.

Fast forward to today, where you just **Google** and everything comes out. Everybody will be able to find all the amazing work around the world. There comes the problem, right?

Everyone has all the proper references. Everyone has them all. In the end, now it's even a tougher time for someone to stick out. When I meet students, I always tell them: "All your friends are able to see the same things as you are. If you follow the same IG page, everybody is seeing the same thing. What will make you different will be what is in your idea, and your idea will suggest to you the elements, the typeface or the color to choose to best answer the brief that we're working on..."

There are students who are just obsessed with a particular color or a particular typeface, and they just want to use it, no matter what. Which is wrong: sometimes the project really

**"We are able to witness trends as they come and go, just like fashion. And then there will be those few trends that will be able to stay and look forever relevant. I believe there's such a thing, isn't it?"**

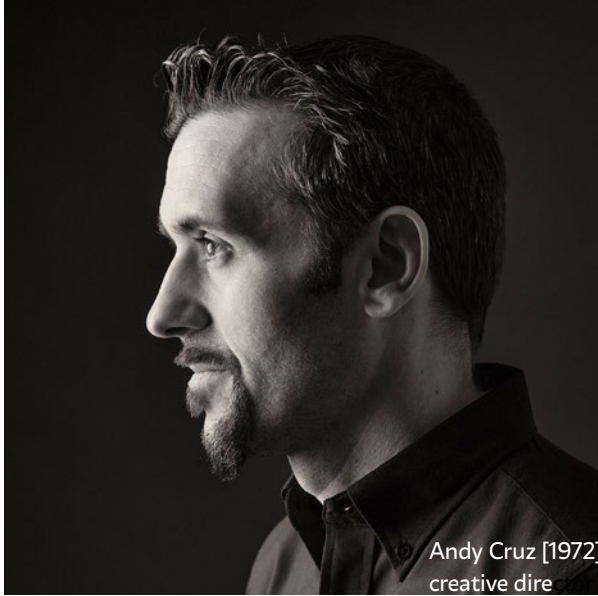
requires another typeface, or another color. I think my advice to students is: don't be obsessed with trendy things, but study them and use them wisely, making sure they fit into the project.

Today, in this information overload industry, the best way to cut through the clutter are ideas. You must have a reason for your choices. They can't be just based on "I love this typeface" or "I'm in love with this color". Yes, graphic design is love. But not in this way. It's tough now, so you really need to be original.



Holycrap family, father Pann Lim, mother Claire Lim, son Renn Lim and daughter Aira lim.

# ANDY Cruz



Andy Cruz [1972] is the founder creative director of the eclectic font foundry and design studio, **House Industries**. A standard-bearer of graphic design for over 30 years, **House** has created art for some of the most dynamic contemporary brands, products, and people such as: **Hermès, Jimmy Kimmel, Lego, Fortnite, Muji, Heath Ceramics, The Eames Office, and The New Yorker**. Cruz's work is in the permanent collections of the **Smithsonian's Cooper-Hewitt National Design Museum** and **The Henry Ford Museum of American Innovation**.

*From selling typeface collections with toy-inspired packaging, to developing type-inspired design collections, House Industries has always managed to find novel ways to pair its digital products with physical objects. Even your show A Type of Learning at Henry Ford Museum of American Innovation is described as "a physical representation of the creative process". Why does this focus on tangibility? Why make objects out of letters?*

The creation of letters & numbers for **House** has always wandered somewhere between a functioning font and fine art. I was always more interested in the sculptural significance of glyphs and figuring out ways to get them to live beyond pixel or vector format.

Our early cardboard packaging of the fonts was the first version of sharing our enthusiasm. We used to say "you can't physically touch font software, but here's a font box that is real". From there I tried my damndest to get our letterforms to live in the form of toys, ceramics and even furniture.

*While many type designers feel akin to software developers, focusing on current trends and innovative shapes, you're constantly producing work that connects to American modernist heritage and vintage pop culture. Why is that? Is nostalgia driving your creative process? And why do so many contemporary graphic designers connect to that and to the letterforms evoking the near past?*



Artifacts from the House Industries & The Eames Office Font and object collaborations. Photo courtesy of Carlos Alejandro & House Ind.





House Industries  
& Heath Ceramics  
number tile products  
and prototypes.  
Photo courtesy of  
Carlos Alejandro  
& House Ind.



Nostalgia isn't driving my creative process, my taste is. Working with personal interests has had a nice side effect when it comes to letterforms...people feel they're familiar but handled or presented in a way that feels new. Historically I've preferred to bet on my taste rather than the safe bet of designing a beat or two behind my peers. Trust me, I've lost a good amount of money gambling like that but our fonts (and ultimately customers who supported us by seeing the value in our fonts) provided us the autonomy to choose projects that are driven by personal tastes.

*Through three decades, House Industries has been able to keep its strong identity and voice, producing an amazing output of consistent typography through an era of radical changes and technological evolution. But is today's House the same as the 1993 one? What has changed in your work and creative philosophy in these years? What has remained constant? And what about the graphic design scene around you?*

The constant is the love of the letterform....and constant change of business. I appreciate you calling it a design "scene". Scenes are exciting but once too many people get hip to it, things get stale. But that is what keeps things moving and interesting. I feel our **House** design revolution is behind us. Now it's about our evolution.

**"I feel our House design revolution is behind us. Now it's about our evolution."**

House for Arc-Com "i" textile pattern design upholstered on a letter "i" bench and seat. Photo courtesy of David Ellison & House Ind.



House & Herman Miller collection featuring House's Eames® Fonts on Eames LTRs. Photo courtesy of Carlos Alejandro & House Ind.



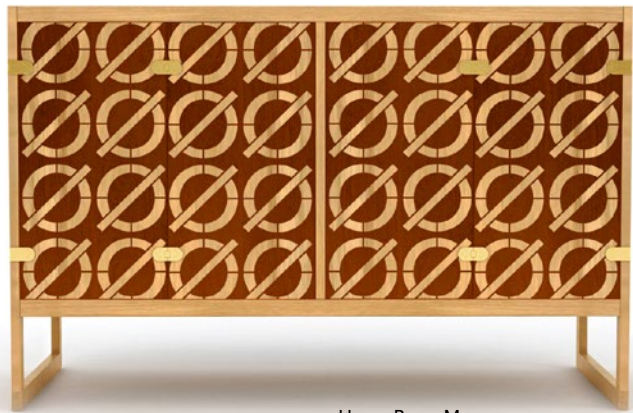




House for Arc-Com  
" PARENTHESIS " textile pattern design in orange and black velvet.  
Photo courtesy of Arc-Com.

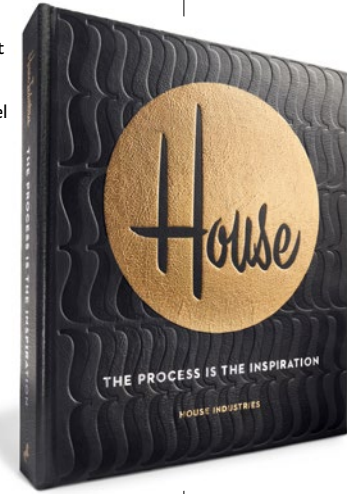
*With over six hundred thousand typeface families available online and almost five hundred new ones being published every months on sites like MyFonts, type design seems healthier as ever... or isn't it? Are we risking overcrowding the design space? And what would be your advice to any young designer interested in a career in the world of type design?*

It is a bit overwhelming, but imagine discouraging new musicians because there are already too many songs! When we were starting, the support we received from friends and colleagues in the font world was incredible. Even when we were sharing things that really sucked, some of the elders, heroes and more talented peers were so cool that we ended up collaborating on many future **House** projects.



House Børge Mogensen  
Ø-slash cabinet by Stellar Works featuring inlaid veneer a pattern of stenciled Øs.  
Photo courtesy of Stellar Works & House Ind.

House Industries "The Process is the Inspiration": a fearless look at how curiosity and collaboration drives lasting work. JJ Abrams says in the forward: "You'll marvel at the creativity, leadership, community, authenticity, talent, and spirit that is House Industries."  
Photo courtesy of Carlos Alejandro & House Ind.



Don't get me wrong... imitation is the most annoying form of flattery. We all learn by imitation, but there comes a time that good designers see that line that shouldn't be crossed. Like other industries and products, there is a large group of users and/or companies that are happy with the cheaper, fake, knock-off versions of the genuine article. This is where a designer starts to figure out what value they can bring to the party.

*As a foundry with such a cult and marvelous connection to the past, what do you think are the future challenges for type and graphic designers?*

With AI image generation we're getting a taste of how easy it is to talk to a machine and create compelling art and objects based on our visual history. Tech will reset a lot of the roles creatives have, but the cream will rise.



House for Maison Hermès  
"Alpha betic Equestrian" design.  
Cedar wood type in the form of a galloping Horse and H's in the Hermès flagship store, Ginza, Japan.  
Photo © Copyright Satoshi Asakawa.  
Courtesy of Hermès Japon.

# DUY Nguyễn



Duy — N (Duy Nguyễn) is the founding creative director of **M — N Associates**, a Vietnamese branding & creative design studio. He aims to create profound meaningful design solutions and story-telling concepts tailored for ambitious companies, from commercial to cultural, from startups to corporations. Through brand strategy, identity development, product design and environmental innovation, Duy challenges himself to help clients shape what is next for them.

Duy's work has received accolades by many leading organizations and international awards such as The One Show, Art Director Club, Communication Arts Awards, A' Design Awards, Graphis, IDA, Indigo Awards, German Design Awards, Behance Gallery, AIGA and has been featured in leading creative publications such as **Brand New, Communication Arts, IdN, Identity Designed, Dieline, Counter-Print, Images Publishings, Sandu Publishings**, and local news like **Vietcetera, Advertising Vietnam, Brands Vietnam** and **RGB**.

*Your work stands out for bringing high-quality branding and packaging projects to products in the Vietnamese market. What are the benefits and limitations of bringing a global appeal to local brands?*

We're lucky to be in the immersion movement of globalization in Vietnam. With extremely high demanding clients and their customers always on the look for what's new, we're facing a great challenge and also a great opportunity to create a new appearance for local brands. And the math to be solved here is to create a visual system that has global sensibility while still keeping a local soul.

*With a dozen awards from international design awards, your branding &*

*packaging work has brought the Vietnamese company Pet Choy among the most renowned articles in the sector. How is this international success experienced by your local customers? And how important is it for you to continue working for local brands?*

The international exposure did bring me some credits on our creative process and design method. Mostly, it helped us to define within our team the right process and how to share the creative concept in a different way than our traditional method for local clients. It makes good design to be more influential and efficient. Although the Vietnam market is still very young in terms of understanding good quality design, it's updating very quickly, which is a benefit for us when trying to create



© M — N Associates





new things. Therefore, we keep pushing forward with the right purpose for every client we work with.

*Your connection to real life works in a two-to-one way, not only in bringing a brand physically into people's lives, but also drawing on the physical everyday life of the local community to make the brand recognizable. This is the case of your project for Guta Cafe in Saigon: using the characteristic shape of the stools offered to customers to consume coffee in the street you developed a visual system focused on the distinctive shape of the A. What is the process that guides you in such typographic branding projects?*

The idea comes from my childhood memories, of when I was following my father hanging out around Saigon for a coffee. As a child, the first thing I remember about walking in the coffee area is about finding the chair to sit on, not about the coffee or the environment. And sometimes, you had to change several chairs to find the right one for sitting nicely. When **Guta** came for a rebrand, I knew exactly that the idea of bringing the plastic chair to their coffee model would fit perfectly. At the time, custom typefaces or even just good typography branding was rare. Customers preferred having a pictogram as a logo. We made a bold choice to define **Guta** as completely authentic, relevant and attached to everyone's daily lifestyle — a very different approach from common coffee brands, which are all about the product and the quality of their coffee beans. We proposed to **Guta** a brand where all the elements, from typography to art direction, are all about the people sitting around the outdoor environment and enjoying the conversation.



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FONTR DJFCRTRICS

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TA ĐI TA NHỚ  
 QUÊ NHÀ.  
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© M — N Associates



In your projects the expressive power of the typeface becomes the protagonist of the entire branding project. You can see it in the wagging shapes of Pet Choy, in the fluttering lightness of Gaieté or in the sparkle that illuminates the logo of Leman jewels. How do you choose fonts for your designs?

I love typefaces, and love to design and draw things with type. A typeface can represent a language, a characteristic, an individual being for me. I treat every brand I've been working with as a person, with a certain look and qualities: and I know I have to use the typeface as the face of that person. And each detail I try to manipulate and customize will become



Images in the page:  
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elements of recognition. Therefore, defining a brand's characteristics and its target is crucial before a project starts.

*At a time when we are witnessing the increasingly massive introduction of artificial intelligence in the world of visuals and communication, how do you see the future of graphic design?*

It's hard to guess what's next, but the sure thing is AI will take over some heavy parts of the creative process such as serial visualization and intelligent automation. And whatever comes next, it will shift our way of working, thinking and creating. But I believe that in the end, just like automation in manufacturing, it will boom our industry into a new era.



Images in the page:  
© M — N Associates

# GAB Bois



Born and based in Montreal, **Gab Bois** is a multidisciplinary artist, most known for her photography work. Her practice is particularly interested in the surreal quality of everyday objects: influenced by childhood experiences of playing pretend, she brings a distinct fantasy to her body of bizarre tableaux and whimsical props. Her unique visual language, informed by design, fashion, pop culture and advertising approaches the mundane with a sharp sense of humor. As a true baby of the selfie era, self-representation is a recurring theme in Gab Bois' work and incites a feeling of closeness

and relatability to her audience. It is with this particular intimacy that she transports us to a world of her own in which bikini tops are made out of fruit loops and clam shells can double as hair clips. Her portfolio also extends beyond personal projects and Gab Bois has worked in collaboration with several international brands, including **Balenciaga, Nike, Jean-Paul Gaultier, Jacquemus, Marc Jacobs** and **Mercedes-Benz** for artistic and promotional content, and was featured in multiple shows and publications. She published her first photo book titled '**New Album**' in the fall of 2020.

*Your work strikes us as being heavily based on physical objects, with a playful "anti-virtual" vibe. Is yours a conscious choice, or are you simply playfully following your taste?*

While I always try to include tangible subjects or aspects in my work, I wouldn't use the term "anti-virtual" to describe it. I am fascinated by the juxtaposition of polar opposites, and so I think the digital diffusion of my object-focused work is a great example of opposites coexisting within my practice. My images started to gain traction back in 2016 on Instagram which led to me becoming a full-time creative, so it wouldn't be fair of me to discard that part of my story. I am incredibly grateful for the impact that the digital world has had on my life both professionally through opportunities, and personally through meeting people I would never have had the chance to meet otherwise.



@gabbois

www.gabbois.com



Gab Bois



Images  
courtesy of  
Gab Bois



*As the world becomes more and more obsessed with virtualization, hyper-productivity and fast business, why do big brands ask for your approach? And how can you find a balance between your unfiltered, raw aesthetic and the demands of global advertising?*

The materials and subjects that I use in my imagery are often everyday



Untitled, 2021  
Image courtesy of  
Gab Bois

objects or seasonal products, because I want my work to be as relatable as possible. I think it's that DIY aspect and relatability that makes my images appealing to brands. Brand partnerships are a huge part of how I can support myself throughout my creative practice. I always try to find that sweet spot where we can elevate each other, rather than one or the other. Lucky for me, most of my clients are

very open and give me a lot of freedom within these collaborative projects.

*The way you recreate physically lettering and logos in your work never ceases to amaze us. Do you consider yourself a visual designer?*

*A photographer?*

That's a great question - and my answer to it has evolved so much over the years.



Shellphone, 2020  
Image courtesy of  
Gab Bois

I'd like to think that I'm a problem-solver first. My process consists of coming up with ideas and finding ways of bringing them to life whether that's through sculpture, object design, photography, or video. The key is finding the medium that represents the idea best! I like to have a foot in as many doors as possible, and maybe that makes me a jack of all trades, master of none, but at least I never get too comfortable.





Camaleondough,  
2022  
Image courtesy  
of Gab Bois

“I like to have a foot in as many doors as possible, and maybe that makes me a jack of all trades, master of none, but at least I never get too comfortable.”

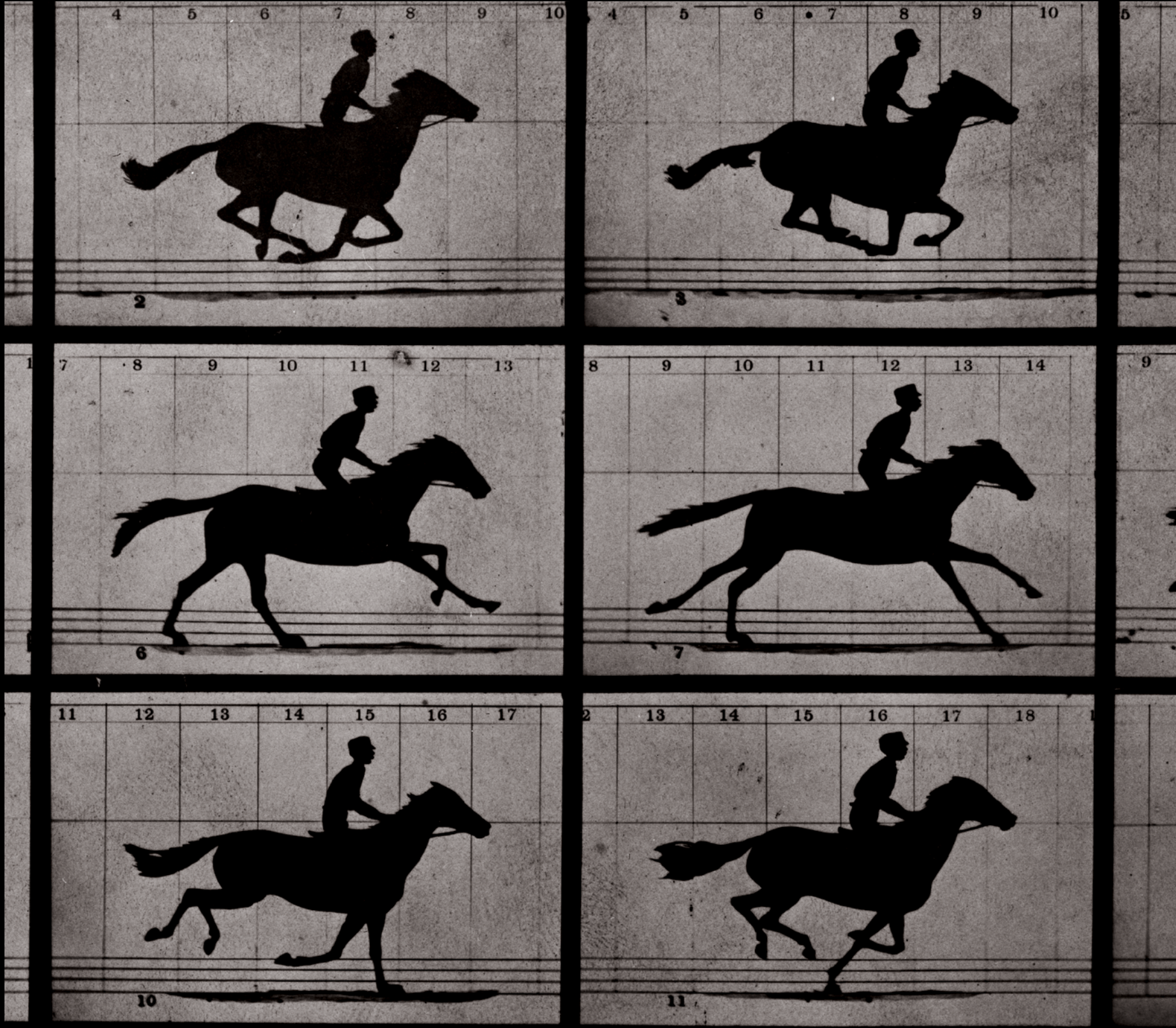


Scrabble Dress,  
2021  
Image courtesy  
of Gab Bois



## COUNTER SPACES THE COUNTER SPACES THE COUNTER S

Fig. 97 Does a moment in life exist that corresponds to a horse when all of its hooves are off the ground, as documented by Eadweard Muybridge in his 1878 "The Horse in Motion"?



COUNTER SPACES THE COUNTER SPACES THE COUNTER S



In our hyperconnected society, information is consumed at an unprecedented rate. The desire to represent complex, fluid, and ever-evolving ideas has become a significant challenge for graphic designers and visual communicators. In response, more and more professionals are turning to motion typography as an essential tool in communication. People are looking for more immersive and engaging experiences, and motion typography is one way to deliver that. Animation is an excellent way to engage viewers and convey emotions in a way that is

more effective than traditional static text, and dynamic type is a great way to deal with the collective fading attention span. Unexpected animation of familiar lettershapes can evoke emotions, emphasize key points, and make messages far more memorable since the added elements of surprise and intrigue make the the viewer more likely to remember the animated text. This is made even easier by variable font technology that allows animators to easily slide along design axes, bringing words to life, and adding layers of depth to textual content.



# BRANDON Fretwell

**Brandon Fretwell** is a 3D Artist & Motion Designer who blends form, type, and movement to craft captivating imagery. Specializing in 2D and 3D visual design, he mixes typography and abstract, algorithm-based forms to create dynamic animations with a deep sense for shape, composition,

and lighting, in search of unique frames with bold design and strong sense of color. He experiments with various kinetic typography styles, infusing letterforms with character and pushing the bounds on visual communication across a variety of design fields. He is based in Oregon and working globally.



Intel Master of Game

*Why do you think kinetic typography has become so popular with motion designers? What makes letterforms a good subject of animation? And what project of yours better expresses the possibilities of kinetic type?*

The beauty of typography within the field of motion design stems from the expressive personality that is given to the letterforms and how that expression conveys the message to the viewers. Movement of the letterforms can create an entire story within a few simple animation behaviors. Within

this expressive behavior, emotions or feelings are conveyed in the type — in turn — becoming less about visual communication and more about creating an overall visual experience. Considerations of the typeface, 3D or 2D, color and material selection all play a role in the narrative, elevating the overall impact of the type's movement on the screen.

One project that exemplifies the power of type in motion graphics is my work with **Intel** on the **Master of Games Virtual Street Fair**. In this project, I leveraged 3D typography into the

content, making it a seamlessly integrated aspect of the overall experience. The precision of the timing and dynamic movement of the typography contributed to the fast-paced, visually impactful nature of the project. The intentional design choices conveyed a reminiscence of the thrill and excitement of playing video games.

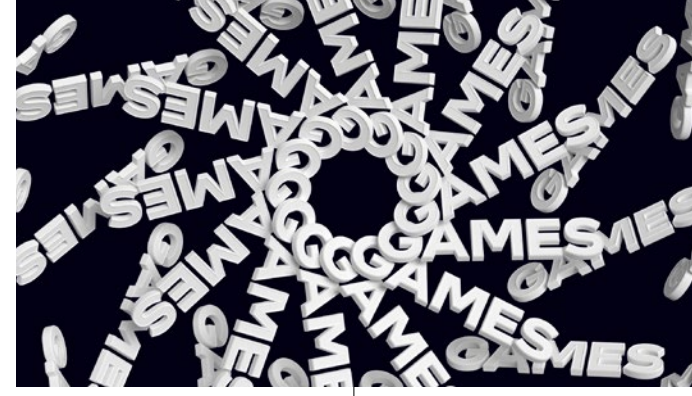
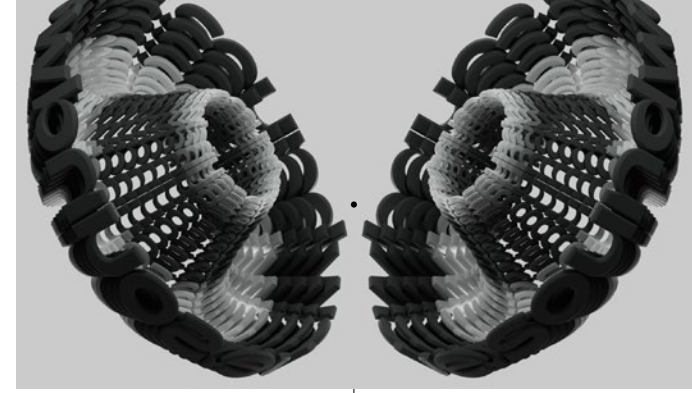
*How do you select typefaces for your motion projects? Are there specific fonts that give better results in animation?*

The potential for creativity in combining typography and motion is virtually boundless. The attributes that make a typeface ideal for a particular animation are subjective and vary based on the animation's specific needs. For example, a single word or phrase in a 3D abstract animation is vastly different from a 30-second motion piece meant to convey a narrative.

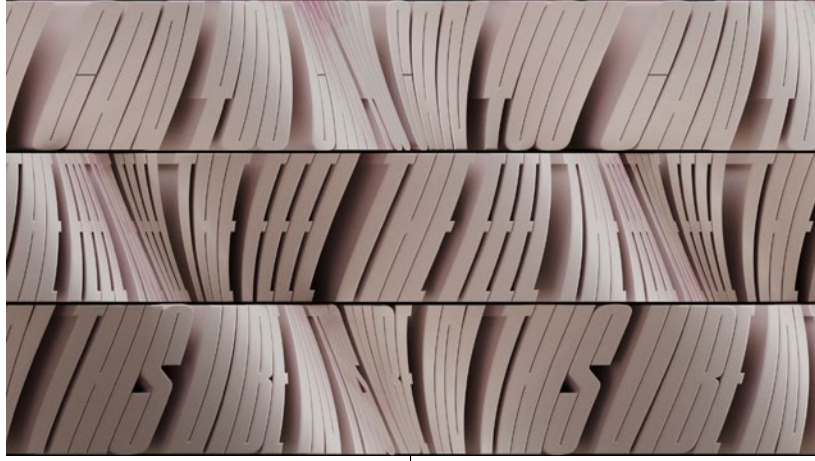
When selecting a typeface, I focus on the form and aesthetic appeal of the lettering to match the movement and story. Legibility and readability are considered but priority is placed on the aesthetic of the animation. Choices should also reflect the tone and theme of the story while also complementing and enhancing the overall visual experience.

**“ANIMATED  
TYPOGRAPHY  
WILL ONLY  
INCREASE  
IN USE AS A  
VISUAL  
COMMUNICA-  
TION TOOL”**

On the right page:, from  
top to bottom:  
Intel Master of Game,  
Soundwave,  
Intel Master of Game





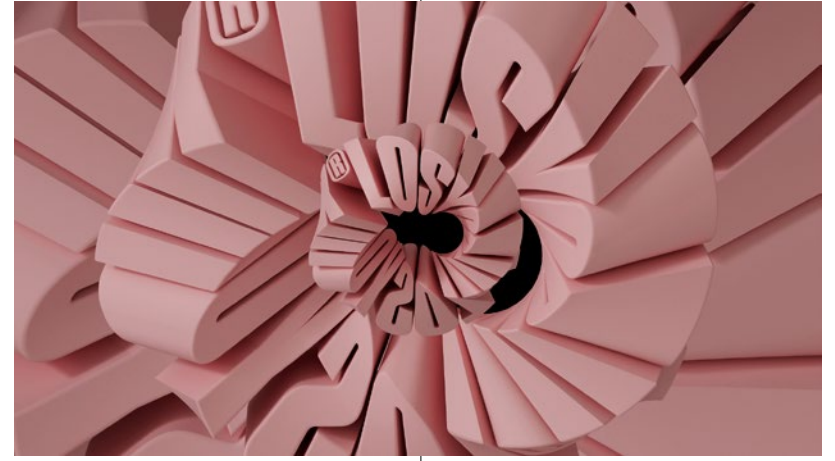


Can You Feel The Vibe  
In This

**Do you have a specific creative process that helps you when working with type in motion? And how do you manage to keep being inspired**

My creative process when working with animated typography is often dependent on the project, especially if it's a client facing project. Decisions whether to work in 3D or 2D, typeface selection, and composition all play key roles in deciding how to move forward in the creative strategy and visual concept. For 3D typography projects my process starts with envisioning the end result and

working backwards to find a solution. These types of projects are rooted in math and formulas within the three dimensional space rather than just key frames. Through experimentation into new creative approaches the final outcome is achieved. A key step in my creative process involves setting up shortcuts and workflows within **Cinema 4D** and **After Effects**. This provides the ability to build from past setups freeing up time to focus on creating new abstract animations. I am able to stay inspired by creating personal work published on Instagram, with no desired outcome. The limited creative boundaries on



Los York

this platform encourage exploration and creation for the sake of self expression. Creating for personal growth, with few restrictions to form and structure, allows me to focus more on exploring new avenues of expression and less about results.

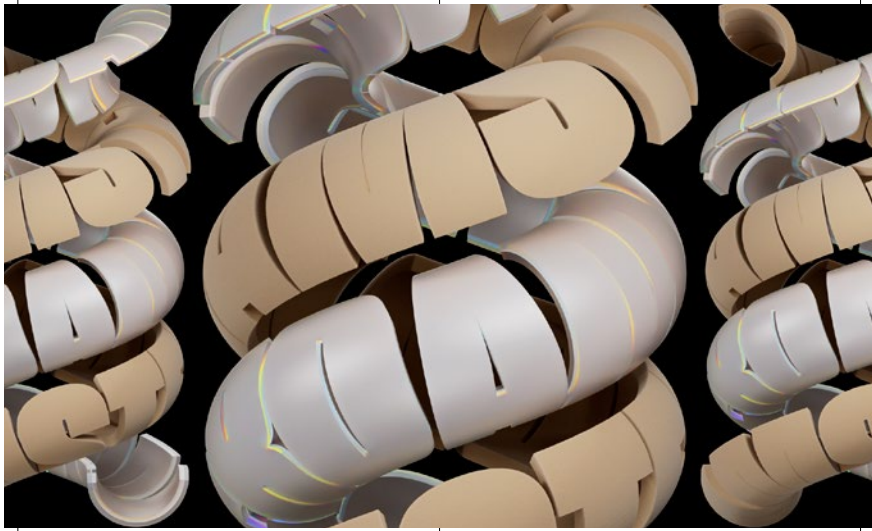
***Is kinetic typography a fad or is it here to stay?***

Typography has been a vital tool in visual communication for centuries and its use in motion design projects is no exception. While the specific styles and techniques used may evolve over time, the fundamental role that typography

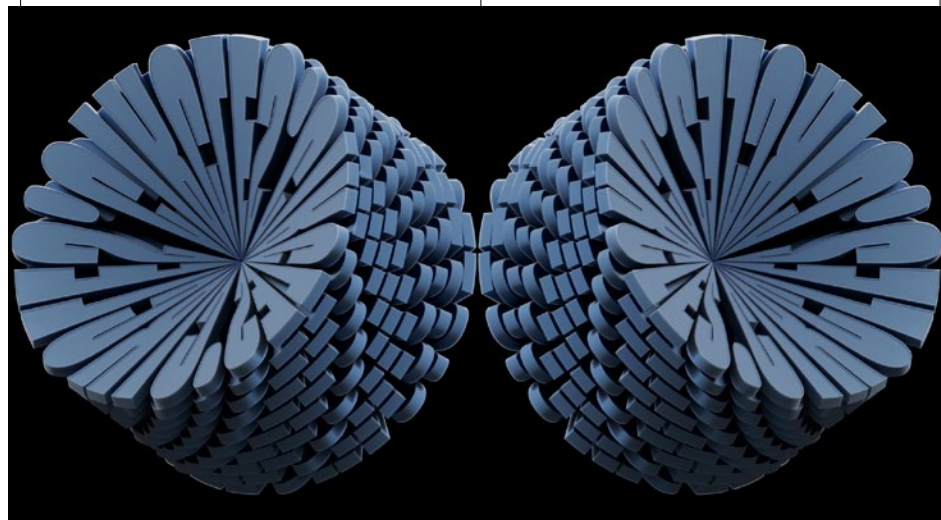
plays in conveying messages through visual storytelling is timeless. The technology used to help convey those ideas has sparked new ways of using motion and generative typography to communicate. As we advance into the realm of VR and AR, animated typography will only increase in use as a visual communication tool. Undoubtedly, innovative technology will continue to advance, providing new and exciting ways for the user to experience type as a visual experience. The strong presence of typography in contemporary motion design projects is a reflection of its enduring relevance and impact, rather than just a passing trend.

COUNTER SPACE COUNTER STATIC THE COUNTER SPACE

From top to bottom:  
Amsterdam – Demo Festival 2022,  
Abstract



From top to bottom:  
Viv Castle – Tour Visuals,  
Circles





# LUCAS Hesse



Lucas Hesse  
Photography:  
Sven Jürgensmeier

**Lucas Hesse** is a graphic & motion designer based in Hamburg, Germany. He is working in the field of visual communication with a strong focus on typography and motion design. Working as an independent graphic & motion designer since 2016, he has been able to work for well-known, international clients. »My work is built very systematically, I break down the content into its simplest form and put it in a graphic system that's as straightforward as possible.« This is seen in the designer's Swiss-inspired work that focuses on grid-based simplicity which offers the viewer an obtainable clarity.

*From kinetics to generative art, typography has become increasingly popular in the motion design field, particularly with the rise of digital art and design. According to you, why type is so beautiful in movement? There is a specific project of yours that better express the power of letters in motion graphics?*

During my communication design studies, I realized quite early, that I had no talent for illustration and was not really interested in photography. However, I was always enthusiastic about graphic and typographic design and have found my passion in it. In the meantime, I can't really design anything without using words or letters. In 2017, this changed due to my semester abroad in Seoul. I spent most of my time getting into motion design & 3D, used **After Effects** intensively for the first time and taught myself the basics of

**Blender.** The result is a four and a half minute lyric video consisting of black and white typographic animations. I think it is still one of my projects that combines typography and animation in a very direct and clear way. With the help of movements, the words get an additional level of meaning. Certain feelings can be communicated not only through the content and the form, but also through the characteristics of the movements.

*From simple animations of single words or phrases to complex stories told through moving letters, there are endless possibilities when it comes to combining lettering with motion. What are the qualities of a typeface that are most valued in an animation? Is there a particular aesthetic for making new media art with lettering and typography?*



Cover – Ruhm & Ego  
Magazine

[www.ruhm-ego-magazin.de](http://www.ruhm-ego-magazin.de)



Table of Content,  
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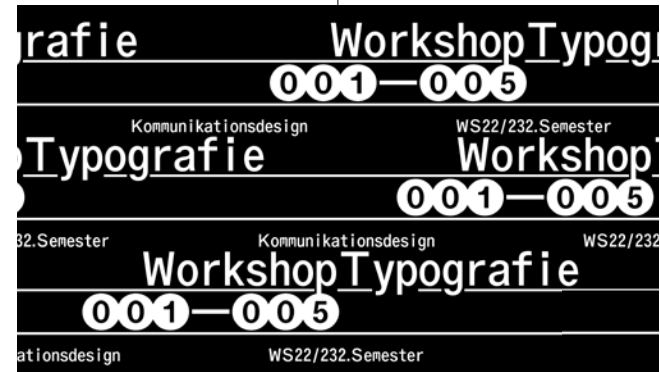
Any typeface can be combined with any movement, it's just a question of what message you want to communicate with it. When it comes to aesthetics, however, I have certain preferences. I'm still attracted to the reduction and clarity of grotesque typefaces. When it comes to movements and animation, this clarity is also important to me. I'm generally a big fan of minimalist approaches. Even outside of my professional life, in my private life, I deal a lot with minimalism. By reducing myself to a minimum, I am forced to find more creative solutions with these limitations. The more limited the choice of typefaces and colours, the more creative the animation concept has to be. For me, there is nothing more difficult than starting with a blank canvas with no limitations; when everything is possible, it is hard to decide on a certain concept.

**"ANY  
TYPEFACE  
CAN BE  
COMBINED  
WITH  
ANY  
MOVEMENT"**

Motion Design  
– Ruhm & Ego  
Magazine



aTypografie  
Workshop  
001—005



Website –  
Studio Lucas  
Hesse







Poster –  
Energy in  
Motion



Poster –  
Robert Johnson

*Can you describe your creative process when you work on animated typography? do you have a particular way of working or a ritual to keep you inspired to work with type in motion?*

After some time, certain principles have emerged that I use from time to time - some consciously, some subconsciously. Next to the principle of "Limitation", I often use the principle of the "Infinity Loops".

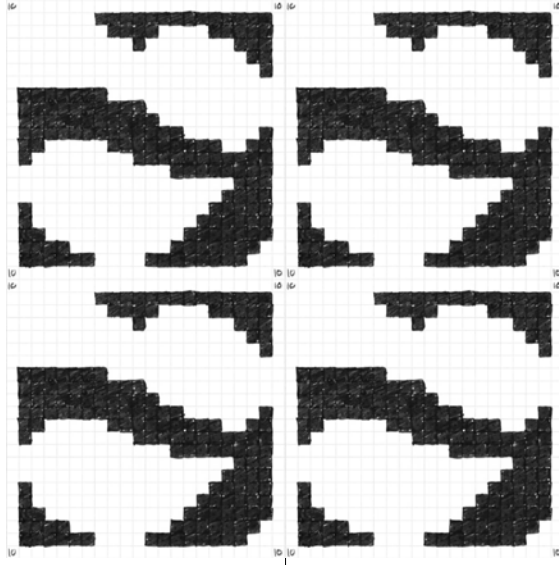


An animation that is actually very short, but feels endless because of the seamless repetition. It creates a kind of illusion without a recognisable starting or end point. I sometimes catch myself watching the animations again and again in a continuous loop and - for whatever reason - expecting something new to happen. Another principle that is very important to me is a certain beat. My animations are always very rhythmic and built up with a clearly recognisable bpm.

I think sound and motion design not work very well together, but also have many parallels, which I use to animate. If you are working with motion design, it is certainly advisable to take a look at the basics of music and sound design.

*Talking about this strong presence of typography in contemporary motion design projects, do you feel it's just a trend of the moment or a timeless tool to communicate?*

I'm sure typography and especially animated typography are a big trend at the moment. However, typography is so deep rooted in graphic de-



Analog  
Motion  
Series

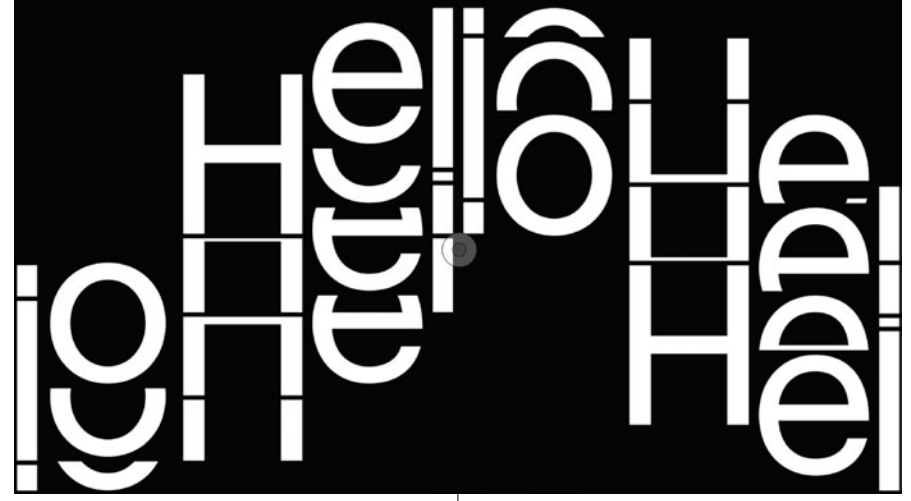
sign & branding that it will certainly not disappear. It is simply the fastest and easiest way to communicate.

The same applies to motion design & animation. Our everyday life is becoming increasingly digital, a brand takes place more than ever on digital platforms and screens. Therefore, it is hard to imagine that motion design will not play a major role on the long run.

For me, animation is another layer, such as the choice of a typeface, colour or imagery, which I can use, to create a narrative.

Each movement has its own characteristics which can and should be used to tell a unique story.

Hello – Intro  
Animation



**“TYPOGRAPHY IS SO DEEP  
ROOTED IN GRAPHIC  
DESIGN & BRANDING  
THAT IT WILL CERTAINLY  
NOT DISAPPEAR”**





# KIEL D. Mutschelknaus

**Kiel D. Mutschelknaus** is a motion and generative designer from Maryland. Kiel's studio focuses around crafting generative tools to create bespoke typography, image, and motion work. His coding project, **Space Type Generator**, is an open source tool that allows users to create their own kinetic type experiments. STG has been used around the world for everything from music videos to magazine covers to large scale murals. **Space Type Generator** has been

written about in **It's Nice That**, **Page Magazine**, **Eye Magazine**, **The Verge**, **étapes**, and **Novum Magazine**.

Kiel's clients include Apple, Spotify, Nike, The CW, New York Times, Panasonic, Adidas, Ray-Ban, YouTube, and Bloomberg. He has had editorial work in the New York Times, Wall Street Journal, The New Yorker, MIT Technology Review, The Verge, Columbia Engineering, and The New Republic.

*From kinetics to generative art, typography has become increasingly popular in the motion design field, particularly with the rise of digital art and design. According to you, why type is so beautiful in movement? There is a specific project of yours that better express the power of letters in motion graphics?*

Type is already very beautiful and it just makes sense that it could also be really compelling in motion. Type in motion isn't something new (we've had title sequences for a century), but I think the thing that has really caught on recently is the type in motion pieces where the standards and core fundamentals of typography are being challenged and broken. I think that has a large part to do with a couple things:

- > the prevalence of variable fonts and
- > the loosening of the classic, type-shall-not-be-distorted-or-skewed commandment.

Those traditional approaches to typography have been degrading for awhile now and that sensibility, combined with technology, has created a really fruitful environment to explore compelling type in motion. And everything moves now! Most of the information we consume is on a screen. With the variability and flexibility of that medium, it's easy to want to experiment and explore those possibilities. And it's yielded some really exciting and beautiful work.

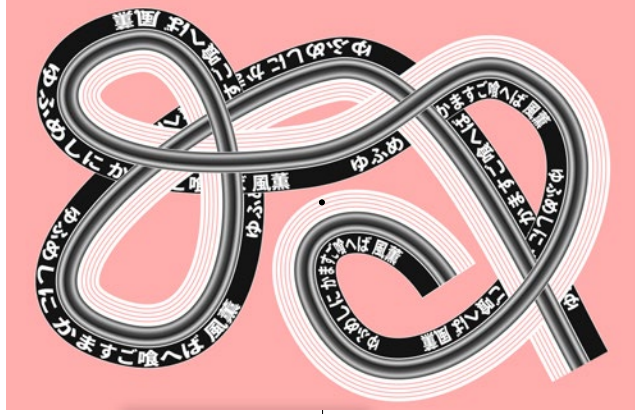
All of my **SpaceTypeGenerator** projects are about expressing and exploring this power. They all take some generative or automated motion and try to find how it can be combined.



Space Type Generator:  
v.Cylinder,  
2018

*From simple animations of single words or phrases to complex stories told through moving letters, there are endless possibilities when it comes to combining lettering with motion. What are the qualities of a typeface that are most valued in an animation? Is there a particular aesthetic for making new media art with lettering and typography?*

It really depends on the animation. Generally, for most of my experiments, I think the simpler the forms, the better. I'm usually trying to keep



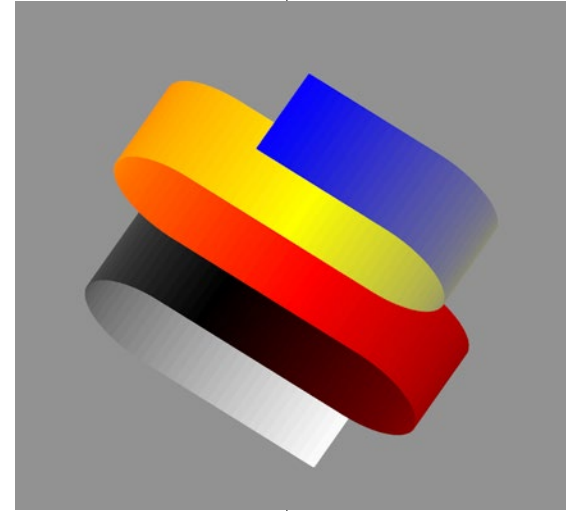
the emphasis on the motion, so keeping the visual clutter in the letter forms to a minimum is key. There are, of course, very beautiful display fonts that could lend themselves to exciting, specific motion flourishes. But the more visually intense the font is, the more likely it could devolve into a cluttered mess with the added visual weight of motion. I also tend to like heavy, thick fonts in all caps. If I'm working on a very structural and dimensional generator or motion, it's nice to have a font that has a thickness that can fill in the form.

Space Type  
Generator:  
v.String, 2020

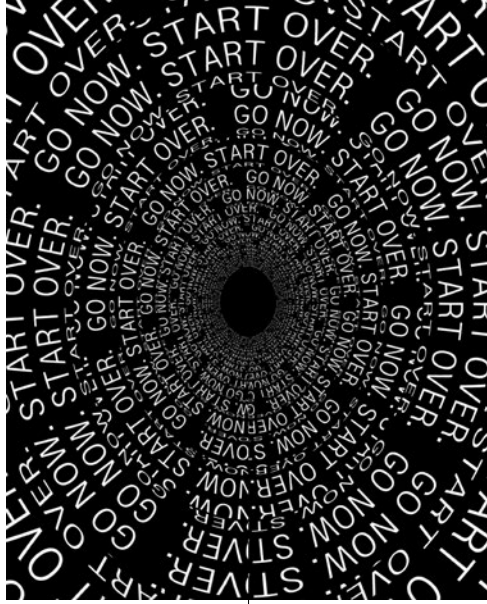
On the right  
and below:  
Parade  
R&D, 2021



Space Type  
Generator:  
v.Ribbon, 2019







STG:  
v.Gates  
R&D,  
2020



STG:  
v.Gates  
R&D,  
2020



Space Type  
Generator:  
v.Danger,  
2020

*Can you describe your creative process when you work on animated typography? do you have a particular way of working or a ritual to keep you inspired to work with type in motion?*

There are a few ways I get inspired for new pieces:

> A lot of times my generators evolve from previous experiments. One generator will have some leftover piece or aspect that I extrapolate on and it ends up leading to the next generator.

> I make a lot of mistakes in coding (I'm self-taught and barely know what I'm doing). Making in this amateur space has led to some really beautiful accidents.

> If I do see something interesting online (IG, Twitter, etc), I try to look away quickly. I find it more interesting to try and reference what I think I saw rather than thoroughly investigating or researching what it actually was. A texture or composition or type combo will catch my eye and I'll close the tab and ask myself what about it was so interesting. Then I'll try to recreate that in code. It's a

way of distilling inspiration subconsciously and based on memory.

> Remixes! Trying to curate, combine, reconfigure, and Frankenstien together some of my work has led to some really exciting work.

*Talking about this strong presence of typography in contemporary motion design projects, do you feel it's just a trend of the moment or a timeless tool to communicate?*

It's really loud right now but I do think it'll calm down. Just like all other trends and movements in graphic design, it'll eventually settle into a role to play in future design. It's fun to use this type in motion to explore possibilities and challenge the norms of visual communication, but eventually (and maybe already) it'll become acknowledge as a useful and compelling technique. And it definitely will have a role to play in future graphic design. Type that can have an added layer of communication and expression through motion is too powerful a tool not to be further utilized.





The dodo was a one-of-a-kind bird that was found only on the island of Mauritius, and its extinction serves as a reminder of the fragility and uniqueness of many species - painting by Roelant Savery in the late 1620





THE DIGITAL BLACK SWAN IS SO MUCH DRIVEN BY THE MODERNIST VALUES OF SPEED AND EFFICIENCY, THAT WE OFTEN START TO RESPOND BY INFUSING OUR WORK WITH A SENSE OF PLAYFULNESS AND A DESIRE TO SLOW DOWN THE PACE. AGAINST MINIMALISM AND FUNCTIONALISM, WE ARE TEMPTED TO EMBRACE THE SPIRIT OF EXPERIMENTATION PUSHING BACK AGAINST THE UNIFORMITY AND THE-STANDARDIZED ALGORITHMS THAT ARE SO PREVALENT IN DIGITAL TECHNOLOGY.

TRAINED ON THE MODERNIST DOGMAS OF "FORM FOLLOWS FUNCTION" AND "LESS IS MORE" WE RE-DISCOVER THE

IMPORTANCE OF BREAKING THE RULES AND EMBRACING EXPRESSIVE, NON-FUNCTIONAL AND EXPERIMENTAL DESIGN, EVEN IF IT MEANS REJECTING THE ACCEPTED CONSTRAINTS OF UTILITY AND COMMERCE.

THE COUNTER MODERNIST SPACE IS ONE IN WHICH DESIGNERS SEEK TO RETURN TO THE EMOTIONAL POWER OF NAIVE INVENTION, PRIORITIZING FREEDOM AND CREATIVITY OVER PRACTICALITY. IN A WORLD WHERE EFFICIENCY AND UNIFORMITY ARE PRIZED, CHALLENGING THE MODERNIST VALUES AND BELIEFS IS A WAY TO REDISCOVER THE VALUE OF INDIVIDUALITY, EMOTION, AND IRRATIONALITY IN DESIGN.



Alex  
Slobzheninov

Alex is a designer based in Prague, Czech Republic. He studied graphic design at **Ladislav Sutnar Faculty of Design and Art**, University of West Bohemia, after which spent a year doing branding at **&Walsh** studio from NYC. These days Alex focuses on designing typefaces, making tools to optimize the process and runs **@ContemporaryType**

page on Instagram. He is part of **Pangram Pangram Foundry**, **Future Fonts** and **Type Tomorrow** and a co-organizer of **InScript** type festival. Alex has won TDC Ascenders, ADC Young Guns, ADC Awards and Modern Cyrillic; judged and talked at **Typomania 2021** and gave design workshops; his works have been featured in multiple books and publications about design and type.

*From a functional typeface like Fivo, you've evolved your work in a sort of post-modernist design approach, with fonts like Relaate or Weird Serif that reappropriate traditional design elements while playfully embracing contemporary aesthetics. How do you see your work in the balance between experimentation and the need to follow functionalism and readability rules?*

**Fivo Sans** was my first typeface, so it's pretty basic and different from how I approach type design now. Take the two extremes: on one end, there are wild rule-breaking display fonts where anything is possible; on the other end, there are conventional typefaces strictly following historical norms. To my taste, designing the former is too brutal and latter is too boring, but the tension between them is what makes typography fascinating. It's a play between familiarity and novelty, expectations and surprises. One of my current methods of finding the balance is taking unusual ideas — the more unusual the better, I suppose — and making them look as normal as possible, finding a good place on that spectrum.

Take **Weird Serif**, for instance: it's a typeface based on the idea of serifs hanging down in the corners of letters like V. You have hardly ever seen such serifs elsewhere, but I wanted it to feel normal, almost like it has been the norm for centuries. Similarly, **Relaate** lean towards the strange side of that range. On the other hand, the **Right** super family is tuned to be more usual and multi-functional, albeit quirky in details.

The debate about font readability seem to be endless in the design community. I always want my typefaces to be readable and legible.

Weird Serif, images courtesy of Alex Slobzheninov





That's part of the challenge: make sure the reader doesn't have problems with reading the text, but experiences it with some delight.

*What drives you to go into experimental shapes? Is it for purely aesthetic reasons? On Contemporary Type you dedicate a lot of interest to experimental aesthetics...*

Pushing the boundaries of what is possible, exploring new software tricks and coming up with new visual treatments is how the industry evolves, in my view. Most commercial projects are largely repetitive, which of course has to be that way to some extent, so that customers could relate to the brand. Self-initiated works, however, barely have such restrictions and can go crazy in attempt to grab more social media attention.

Then that outcome feeds into client works, making brands more fun.

*For the 2021 "36 Days of Type" challenge, you decided to design a whole font every day. This tour de force you made questioned heavily the commonly accepted development timeframe for typefaces, which in the past could be months or even years. What did you get from this experience? Where you satisfied by the results?*

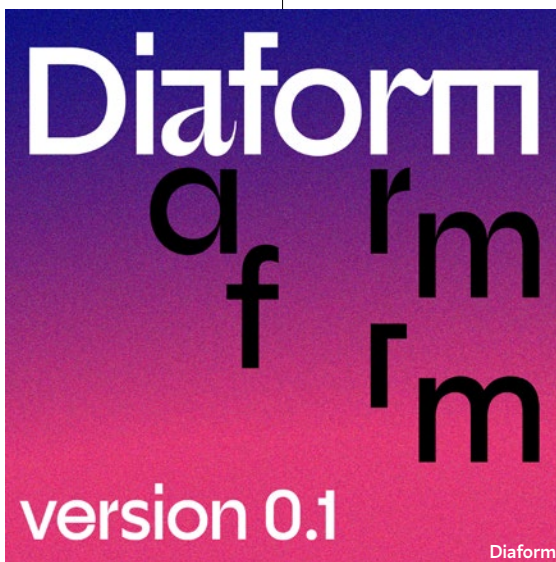
I would say first that for me a proper typeface still takes months, probably even years, to be finished. It's still a long process that I'm trying to optimize and doing the **36 Days of Type** was a part of that. It was a study of the process; the tools; how you come up with ideas, drop some, proceed with others. Of course, all these one-day fonts from **36 Days of Type**

were pretty raw. They kind of look ok on Instagram, but far from being ready for any serious use. That wasn't the point though; making them in such bootcamp conditions forced me to learn prioritizing, look for shortcuts, avoid redundant steps and gave no time to overthink or nitpick. Also, there's a big difference between ideas on paper — I have a lot of those — and digital fonts that you can type with, even if they are sketchy. Apparently, not everything that works in your head or even looks doable on paper actually works when you transfer it onto screen. A few people also interested in challenging themselves have asked me for advice, which is this: don't draw the whole alphabet and do it maybe once or twice a week.

*Both with your work on IG with Contemporary Type and your role in the Inscript festival show a passionate attention towards cutting edge and*

*experimental typography. What do you think is the most interesting direction in the field?*

I would, maybe surprisingly, say motion typography. Of course, it's not a new genre per se, but I think it evolves in pretty interesting ways. If you look at motion typography from 10 or 20 years ago, it's certainly not what it is now. Thanks to today's higher-res screens, advanced software, faster internet and more computing power, there's plenty of new ways to captivate the audience with animated or interactive letters. It's already practical and has a clear commercial value for the clients, so among other hyping areas I'd bet on good old motion type. Then there are newer things like augmented and virtual reality, which was trendy a few years ago. At the time I was intrigued by it; it seemed like augmented reality type could become the Next Big Thing...



Diaform typeface, image courtesy of Alex Slobzheninov



Diaform typeface, image courtesy of Alex Slobzheninov

The word *experimental* seems to be vastly overused and misused in graphic design, typography and related areas. In other disciplines, such as science or engineering, people create experimental models or run experiments to test a hypothesis or an idea in practice, under specific conditions. On the other hand, experimental typography or design usually does not test anything and has little to no thinking beyond finding nice or weird effects. Not saying it is good or bad, but it feels like the words *exercises* and *studies* describe it better.

Graphic design has, as a field of application, different areas of knowledge focused on any visual communication system. For example, it can be applied in advertising strategies, or it can also be applied in the aviation world. In this sense, in some countries graphic design is related as only associated with the production of sketches and drawings, this is incorrect, since visual communication is a small part of a huge range of types and classes where it can be applied.



But now it's almost nowhere to be seen anymore. Perhaps, AR/VR got overshadowed by AI, the Next Big Thing For Sure. This time I'm curious where its ceiling is, because the technology is still experimental and limited. Sure, now anything you make with AI is cool: it's a collaboration between a human and a machine, or rather a fast way to get a seemingly plausible result; that's new and gets attention for now. Nonetheless, we might be ignoring the gap between the plausible sketch and a final work, which is still pretty large. It doesn't seem to be capable of replacing top-level decision-making creatives any time soon, but already threatens the jobs of those doing mechanical entry-level tasks. I'm not pessimistic and don't think interns are endangered altogether, but they may have to focus on something else — how about operating the AI? It would be fun to discover I'm wrong and replaced by AI tomorrow, but remember — such loud predictions make catchy headlines.

"THE WAY I APPROACH IT, AT LEAST AT THE MOMENT, IS BY TAKING WEIRD IDEAS AND MAKING THEM LOOK AS NORMAL AS I CAN."

*Still, there are many fields where you can already use it as a type designer. For example, you used AI for promotional mockups. Because in the end, being a type designer is also working on the marketing and telling the story of your project...*

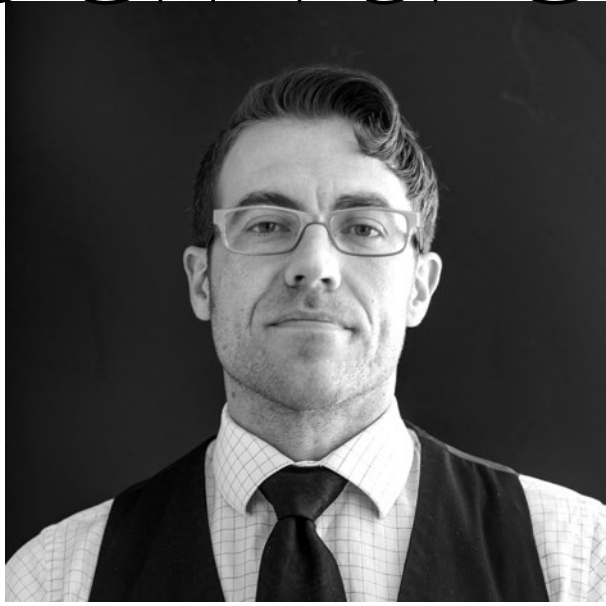
Absolutely. And I should level up the storytelling and case studies behind the typefaces. There are many interesting things other than making fonts yet related to that industry, but keeping the quality of any work high usually requires big time investments. There's a lot of compromises and strategic decisions to make. I have hired talented designers to help with certain tasks and I have asked AI for help too. Apparently, both require specific skills and both help a lot to widen the range of options of how to showcase and present typefaces in more meaningful ways. I think it inspires font users, gives them deeper insights and helps to make decisions for using type. Hopefully, in the end that leads to a richer experience for all of us, readers, humans.



Right Gothic,  
images courtesy of  
Alex Slobzheninov



# Kevin Cantrell



Head of his eponymous studio, Kevin is the creative director and design lead for all **Kevin Cantrell Studio** and **Satellite Agency** client projects. Kevin has a deep understanding and love of lettering and typographical aesthetics. He earned BFA in Graphic Design from **Brigham Young University**, 2008 and soon established his signature typographic aesthetic with over a decade of experience in luxury and hospitality industries. He has worked with clients such as Nike, Putnam, M&RL, Neenah Paper, Fetcham Park (UK), Harvard University, Princeton University, Phillips Exeter Academy, Cottonhouse Hotel (Bar-

celona), Tavern on the Green, Tom's Town, UNICEF, and The Academy of Motion Picture Arts and Sciences. His work has been recognized by Communication Arts Design and Typography Annuals, Graphis, Type Directors Club, Print Regional Design Annual, the One Show. Kevin was named one of Print Magazine's 20 under 30 New Visual Artists 2014 and is an Art Director's Club (ADC) Young Gun 12. In 2019 he was awarded Best-of-Typography from the ADC annual. In his free time, Kevin enjoys running half-marathons, spartans, or spending time with his wife and five kids in the mountains of Utah.

*Your work is defined by a very consistent personal aesthetic, strongly inspired by Victorian and other pre-modern decorative styles. Is the reference to these a conscious statement against modernist aesthetics or only a matter of personal taste? How does this relate to the dominant credo of the design industry, which oscillates between modernist "timeless" desires and fleeting "trendy" design styles?*

I think it's mostly a matter of personal taste and preference. I try to design brands that are enduring and always try to balance modernity with classic and historic references. I believe there is a reason we look back on many of the historical pieces with admiration: because they have qualities that are enduring. If there's one thing I think I really try not to do in my work, it's attempt something that is in vogue. Notwithstanding, for me on

branding projects, style always conforms to subject matter and concept. My brands are predominantly idea driven. Good ideas and exceptional craftsmanship last. I try for both.

*Your designs often involve the tactile experience of final products as well as the visual one, with voluptuous finishing print techniques (from gold foil to embossing), making any designer's hands itch. Is the tactile experience central to your work philosophy?*

With so much of our experience now tilting towards digital experiences, many of them useful and good, I think there is importance to still have an opulent tactile experience with luxury goods. People value objects imbued with quality. Beautiful printing paired with beautiful materials always feel luxurious and valuable. I try to work with brands that value quality.



Image courtesy of Kevin Cantrell Studio





Images courtesy of Kevin Cantrell Studio



*How does your approach translate in the field of digital visual communication? Did new technologies bring any new challenge, style, or change in your creative process?*

I do not believe I could execute many of my ornate and complex compositions with past tools. I honestly don't know if I have the patience for it. There are no shortcuts to great craftsmanship, but new technologies and tools have facilitated these types of designs so they are faster to realize than in years past. I can create far more complex and experimental compositions now because of new tools that enable this type of exploration, as well as the precision which may not have been possible by even the sturdiest of hands in the past.

“PEOPLE VALUE OBJECTS IMBUED WITH QUALITY. BEAUTIFUL PRINTING PAIRED WITH BEAUTIFUL MATERIALS ALWAYS FEEL LUXURIOUS AND VALUABLE”

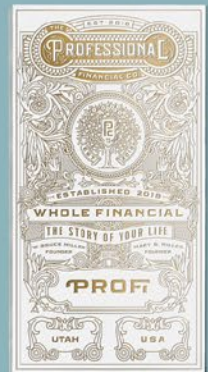
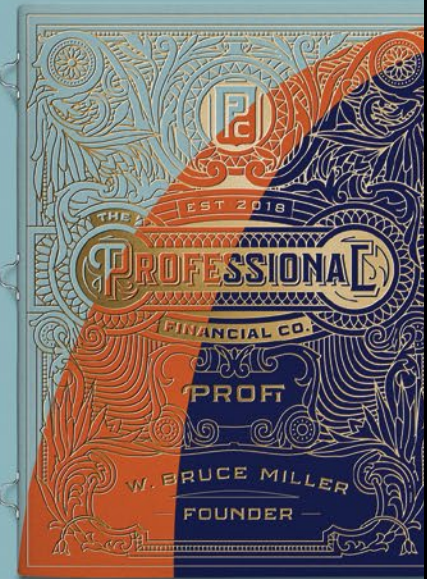
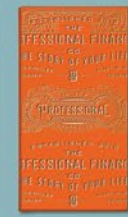
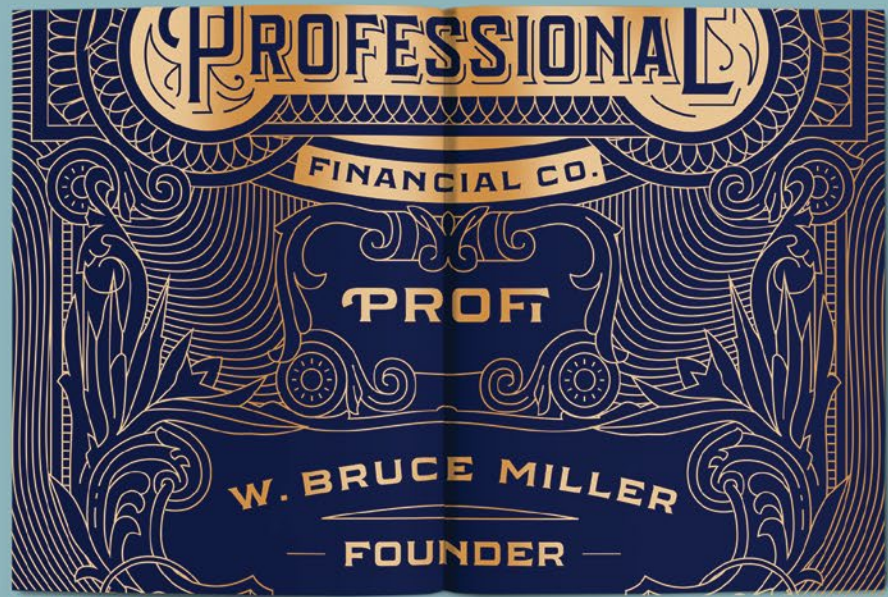
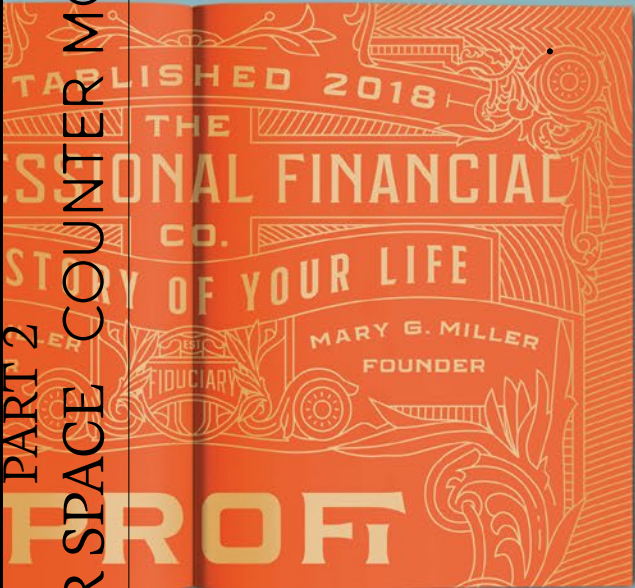


Image courtesy of Kevin Cantrell Studio

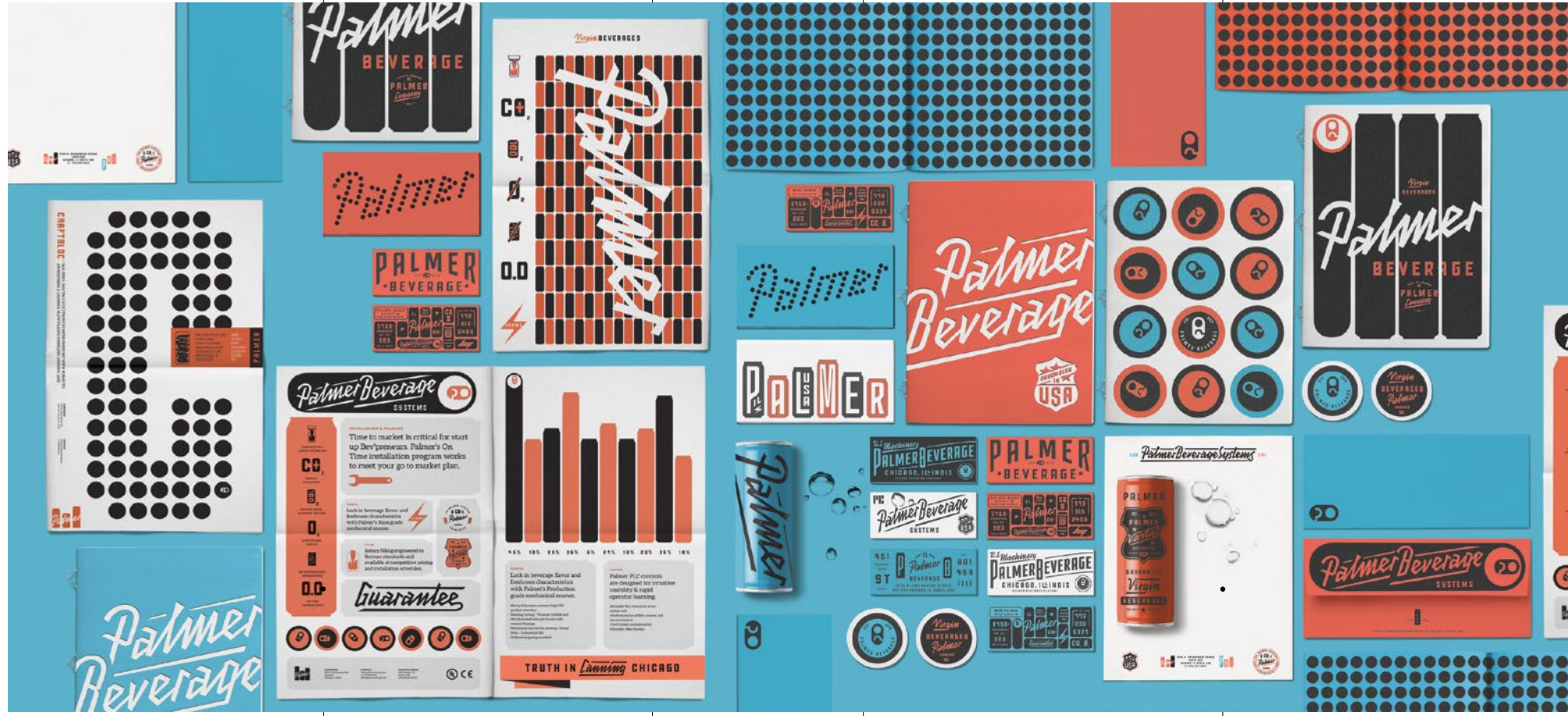


COUNTER SPACE COUNTER MODERNISM THE COUNTERS

PROFI







In the previous and in these pages, images courtesy of Kevin Cantrell Studio

*Your work is heavily centered sits in the middle between hand-lettering, illustration and type design. Can you tell us more about your process of designing letters, and your relation with the contemporary typeface design scene?*

Ultimately, everything is a pattern. Brands are patterns or system based. Lettering and type design are seemingly contradictory in this regard because the former is system based

while the latter is illustration based. However, with technology becoming so sophisticated, it's really blurring that line enabling type design to take on more of an illustrative aesthetic. Personally, I find this incredibly exciting to see. Most of my work is branding. I try to systemize my lettering and try to create display typefaces that feel more bespoke than typical workhorse typefaces in an attempt to blur that line. Many of my logotypes include various compositions: diago-

nal, center-curved, straight-vertical, and straight-horizontal options. Why I create these variations is that it can give the appearance of bespoke lettered pieces when applied across myriad brand touchpoints. It does create extensive brand guides to explain the to-dos and do-nots for such elaborate systems, but usually we provide enough examples and templates that brands can work well enough with it. This gives the appearance of a bespoke, lettered aesthetic that is ultimately systemized to work within a brand. I try

to pair these bespoke compositional tools with more workhorse typefaces. It also requires a balance between the two: the bespoke display typeface, or various lettered logotypes, need to pair with a more utilitarian typeface that has a more modest personality. Otherwise there is little hierarchy and the workhorse typeface can dilute the value of the former. I think this combination of custom type with more system-based components is becoming more standard.



# Valerio Monopoli

Valerio is originally from Rome, where he studied graphic design at RUFA. After his bachelor's degree he moved to Barcelona where he attended a Master in Editorial Design at ELISAVA and then a Master in Type Design at EINA. He was then contacted by **Pangram Pangram** to distribute his first typeface, **Gatwick**, and has been collaborating with them ever since. He currently works from Barcelona or Rome as a freelance type designer for a range of different foundries including **Type01**, **CAST Foundry** and **Blazetype**.

*Your last typeface project, Rader, mixes historical references to deco aesthetics, the functional sturdiness of DIN lowercase structure and an experimental "counter-inktrap" approach to design. How did this post-modern typeface come to your mind?*

Rader was created for the **36 days of type** challenge on **Instagram**, which requires you to create a letter every day. **Alex Slobzheninov** had already taken it to a higher level, doing a whole typeface every day and I decided to shamelessly try and make the same thing. In the end I realized that it's a crazy amount of work, and in the end I managed to finish 40 typefaces in two editions, starting

from some sketches I had. For **Rader** the starting point was this uppercase R where the counter is a rectangle with rounded corners, and as I drew it I started wondering how this shape could work along a weight axis. It's an interesting problem, especially in light weights where corners can become very dark if you keep rounded counter spaces. By the way, the first comments when I published the sketches on social media were very positive so we started working with **Mathieu Desjardins** of **Pangram Pangram** on it. He suggested using industrial grotesques like **DIN** as a reference, to balance the playfulness of the round counters. The condensed, geometric skeleton has a more contemporary aesthetic, like it's



Rader, image courtesy of Valerio Monopoli



assembled from modular elements and this idea - to create letterforms from a few fixed shapes pieces, like Tangram pieces - is very big right now. The trend is to make everything automated, either doing it yourself or making it more standardized.

*It's very interesting to hear that your design was actually inspired by thinking about the variations in weight for the shape you had drawn. Is it possible to create typefaces starting from the possible variations in the whole family?*

Actually it's not like I have a passion for creating typeface families rather

than individual typefaces... quite the opposite! Sometimes it makes sense to draw a single weight, because when expanding a family, compromises often have to be made, as it is difficult to translate the ideas into a design. I recently created a font called **Sagittaire**, which works well in the Extra Light version, but when gaining a little more weight, the shapes in interpolation become far less interesting. Still, today it makes more sense commercially to have a full family, and, thanks to the advances in typographic tools, also quite easy. Surely much faster than in the past, where you would have to hand-draw each weight...



Rader,  
image courtesy  
of Valerio Monopoli

“TO CREATE LETTER FORMS FROM A FEW FIXED SHAPES, LIKE TANGRAM PIECES: THAT IDEA IS VERY BIG RIGHT NOW.”

*Do type designer expand so much type families only for commercial reasons, or it's rather that they see it as a way to explore and find new extreme and interesting letterforms, even if that impairs type legibility and functionality?*

I believe that we need to reconsider the idea of what is the purpose of type. There's naturally the traditional approach, which is more focused on text faces, and puts legibility first. But typography can also convey a certain aesthetic message, and there are situations where a designer needs a typeface for its expressive values. So you can have display fonts that are not strictly optimized for legibility, and even asemic typefaces that are completely unreadable - but they still have a purpose and an utility. But it's a purpose that requires a quite different work than the one you do on text typefaces, where you optimize for legibility, testing micro-details, hinting, and so on.

*As David Carson said “You shouldn't mistake legibility for communication”... but that is not probably what they teach to you in typographic schools. And speaking about schools, how did you build your skills and got to become a professional type designer?*

I attended a typography Master at Eina in Barcelona. It was a small class, only 9 people, and it was shut down the year after my graduation... And then I was extremely lucky, as I got the interest of **Pan-gram Pangram** foundry, one of the most interesting and commercially successful independent foundries around. Honestly I didn't understand why they were interested in my work, considering that there were thousands of better type designers than me around. But then I realized that it was more my attitude than my font that interested them.

Actually I see there's a quite common path for type designers: almost everybody starts with a serious study path in an important academic institution, and it's thanks to platforms like **Type Department** or **Future Fonts** that they get noticed. Both have this thing where you can publish first and develop later, which is their great strength.

*This also puts a lot of importance on the idea and its storytelling, rather than just the looks. Are you interested or involved in storytelling and marketing of your typefaces?*

I'm not particularly good at this, in the sense that for me the work ends when I've delivered the design... But it's because I'm lazy! I perfectly under-

stand that drawing it is only half of the work, because any design doesn't exist in a vacuum, but through the narration that is made of it. And it's especially true for typography, since fonts are extremely redundant as a product, and you need to create their attractiveness. The allure, as the French say. (Everything in French always sounds better, isn't it?) In my opinion, it is necessary to understand this contextual constraint in order to prevent typography from becoming sterile. We often see beautiful, fantastic typography, but if we can't explain why I would use it, not only from a formal viewpoint but from a conceptual perspective as well, the font will lose not only meaning but also commercial value.



Korium,  
image courtesy  
of Valerio Monopoli

In this **Pangram Pangram** is exceptional. Mathieu is an excellent strategist and therefore knows exactly how to position fonts. Naming is something that he does wonderfully, I learned a lot from the way he chooses the name for his fonts. Fun fact: I actually have a note on the phone with a long list of names... Sooner or later they will click with an aesthetic and become real fonts!

*What is your relationship with the users of your fonts?*

For a long time I thought my fonts were completely useless, and I rarely even used them because I'm not one of those designers who obsessively test, and for my own design pieces they felt a little too self-complacent. The feedback I get is af-

ter publishing the font, so it's pretty rare that user feedback influences me during the design phase, as it's probably normal on **Future Fonts**. In **Rader**, on the contrary, IG was the spark to decide to develop it further, though in the end it didn't become as successful as **Migra**, that was a huge, unexpected success.

*Speaking of Future Fonts and of alternative models of typeface distribution, what is your relationship with the open source idea? Is a business model based on free open source fonts viable for designers?*

I don't think so. You need some sort of revenue to make it a real profession. It's a symptom of working privilege to simply be able to give away one's work for



Korium,  
image courtesy  
of Valerio Monopoli





Migra Serif,  
image courtesy  
of Valerio  
Monopoli

“DRAWING, IT IS ONLY HALF OF THE WORK, BECAUSE DESIGN DOESN'T EXIST IN A VACUUM, BUT THROUGH THE NARRATION THAT ONE MAKES OF IT.”



Migra Serif,  
image courtesy  
of Valerio  
Monopoli

free. And I'm saying it while consciously admitting I'm part of it, and it does not deny that they're fantastic fonts and also a wonderful resource for students and professionals. But from the designer point of view I would say that is a model that apart from not being sustainable, it's actually implying type design has no real monetary value.

*Not to mention the new advances in AI that substantially question the value of creative work... How do you think neural network-generated design will impact type?*

Is there any part of our life that won't be impacted by that?

I wonder. Typography seems to be, at least for now, less impacted by it. But this is not going to happen, because I think this is as big a change as we have ever seen. I would even say that as a paradigm shift in creativity, Gutenberg was less important than this. Any past revolution, movable printing, even the Internet that has been the greatest change we've witnessed, has not the magnitude of this thing. On a creative level but even more on a social level. This is truly... a different thing.

# Panos Vassiliou

[PARACHUTE FOUNDRY]



A meticulous devotee to the power of the letterform, **Panos Vassiliou** has spawned several brand-defining and bespoke typefaces.

Today, his main interest lies in the psychology behind type design and its impact on successful brands.

He has been honored with a **Grand**

**Prix by Red Dot** and received awards by **TDC, European Design Awards, Tokyo TDC, German Design Awards**. He has lectured across Europe on branding, design and typography and served as President of the **D&AD Awards Type Design** competition.

*Your type design career spans over two decades, in which you've designed and produced tens of typeface families. And while most of Parachute's catalog is based on solid, functional families, we've seen your latest releases (like Marlet or Venue) evolving towards a more experimental aesthetic. What can you say about the evolution of your tastes and process as a typeface designer, and how do you relate to design trends?*

Apart from the fact that I try to design typefaces that are readable, I like to explore ways for making type exciting and distinctive by experimenting with new alternate shapes that add rather than subtract from the overall aesthetic value of a type design. How long can somebody remain stuck to the same nonconformist and oversaturated grotesque/geometric

genre? As a designer, in order to evolve, I consider stepping away from repetition crucial. Therefore I am always on the lookout for different venues to experiment and release my creativity and needs as a professional in this ever-changing design realm. Of course, how professional your experimentation is, depends on the experience you gain both from research and work. In general, I observe rather than strictly follow design trends but if I do, I prefer to do it early on, otherwise I change course.

*With Parachute Archive you've opened a personal vault of past experimentations, giving new life to many forgotten gems, like the awesome Psychedelia and Konstantinople you did with Dimitri Foussekis. Why re-releasing these typefaces? Is the aesthetic of 2000 still valid today?*

Promotional video for PF DIN Max by Beetroot Design





BOLD X100  
**Grotesque**  
BOLD CONDENSED  
**Qualifications**  
BOLD CONDENSED  
**Establishment**  
BOLD COMPRESSED  
**Antistructuralist**  
BOLD COMPRESSED  
**Figaro the Toolmaking Cockatoo**

3D-TOP ON 3D-BASE  
**αυδαιολογία**  
**αξιοματώχης**  
**φωτογραφικό**  
**χρηματοατσός**

LIGHT  
**Hypermetaphysical**  
REGULAR  
**Magnetochemistry**  
MEDIUM  
**Quartermastership**  
BOLD  
**Radiobroadcasters**  
EXTRA BOLD  
**Cinematographies**

On the left page,  
from top to  
bottom:

PF DIN Max.  
A multiscript  
variable with 3 axes

PF Spine.  
Brutal simplicity  
with layered  
stencils

PF Expo.  
Condensed stark  
elegance

Several years back and before our first online presence, I felt it was time to move on and build a mainstream multiscript type library with global appeal. Apparently, most of our early collection was put on the side to make way for newer typefaces. Yet, trends and human preferences change over time, we evolve altogether. They come and go and then appear back up again just like a constant cycle that repeats itself, maybe with slight differences and added layers but the grid of a type designer's mindset is almost the same. Following the proliferation and overuse of sans-serifs in the past few years, it was about time to experience the return of serifs and nostalgia for the not so far past. So, I thought that now is the right time to revisit **Parachute's** early type explorations with the **Archive Collection**, an anthology of typefaces that includes revivals of early type with historical importance, originals which address contemporary design trends, as well as 20th-century type styles reimaged and infused with our foundry's signature type flair.

*Your work on Parachute extends beyond type design, including the curatorial side of Typeroom as well as the production of physical goods. Why this interest in the physical aspect of typography? What makes it interesting for a designer to make objects out of letters?*

With **Typeroom**, I wanted to communicate with like-minded individuals and inspire the typophile generation with a useful and informative platform. Type though is not just a verbal communication tool with qualities that are evident only on paper, signage or digital screens. Letters may be designed with additional attributes which evoke emotions. In that sense, I see type as a functional



AntiManifesto: An oversized compendium for the New Feminine, styled with PF Marlet.



sculptural artwork that can and will stimulate certain impulses, one that tells a story and kickstarts a discussion therefore having in possession an object which is not only beautiful but useful as well is a golden rule to live by,

a principle that reflects my personality and makes me feel good as a creator. This is the exact reason why we decided as a design practice to launch **Letteres**, our new type venture.



PF Marlet type system: Parachute's simplistic approach to elegance



The M@G: Part of the newly introduced Letteres collection of living type objects



The name is a combination of 'Letter' and 'Res' (things in Latin) and I hope it encapsulates the spirit and the concept of this ongoing series of decorative and functional objects for design enthusiasts that has just premiered online. **Letteres** are objects of desire which

embody highly artistic practices with subtle yet distinct details with a hint of type. Unique elements of living type to share, appreciate and caress. I do hope like-minded people out there will embrace this project with the same love we put into making it.



PF Venue: A type system for the rocker at heart





"With great power, comes great responsibility"

Mardi Gras in a restaurant in Bayern, the waiters are wearing masks. München, Germany, 1933.



**As the profession becomes more and more obsessed with productivity, results and proficiency, the work of unprofessional amateurs, driven by endless enthusiasm and ingenuity becomes a powerful statement about the freedom of true creativity from the constraints of utility and commerce, going back to the emotional human power of naive invention. Designers lacking type-specific academic studies, happily start experimenting giving birth to hundreds of counter-professional typefaces that creatively**

**challenge stereotypes and preconceptions. Since knowledge and professional experience bring not only control and quality but also doubts and creative constraints, the naive thoughtlessness and unbiased creativity of the first-timer are able to spark ideas that are often as rough as novel and innovative. Moreover, being an amateur means also loving the process much more than the result, something that translates in exuberant hyperproduction and compulsory exhaustion of the possible variants of the language.**





# ERIK Kessels

**Erik Kessels** is a Dutch artist, curator and communication designer, with great interest in art and photography. Erik Kessels is since 1996 Creative Partner of communications agency **KesselsKramer** in Amsterdam/London and has created campaigns for national and international clients such as **Nike, Heineken, Diesel, Oxfam, Vitra, Citizen M, I amsterdam** and **The Hans Brinker Budget Hotel**.

As an artist and curator Kessels has published over 100 books of his 're-appropriated' images and has written the international bestseller **Failed It!** and **Complete Amateur**. He has made and curated exhibitions such as **Loving**

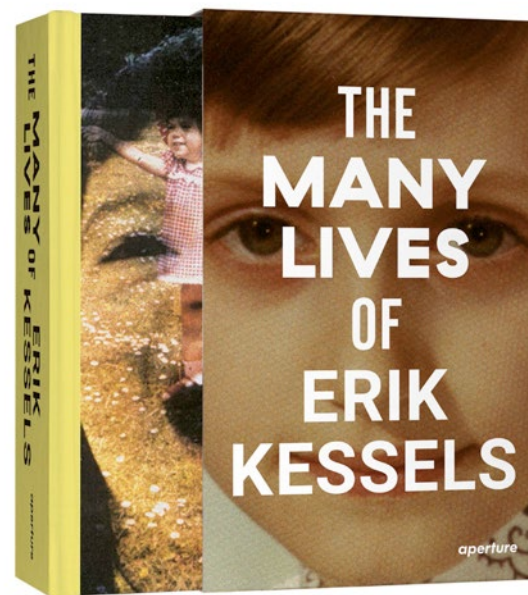
**Your Pictures, Mother Nature, 24HRS in Photos, Album Beauty and Unfinished Father**. He has taught at several Art Academies (Amsterdam, Milan, Toronto, Lausanne, Düsseldorf) and he's currently working on a long-term European art project called **Europe Archive**.

In 2010 Kessels was awarded with the **Amsterdam Prize of the Arts**, in 2016 nominated for the **Deutsche Börse Photography Prize**. His 2022 mid-career retrospective has been shown in Turin, Düsseldorf, Budapest, Rotterdam and in the SFMOMA. He was called "a visual sorcerer" by **Time Magazine** and a "Modern Anthropologist" by **Vogue Italia**.

*From creating advertising for Amsterdam's worst budget hotel to organizing the World Cup "anti-final" between the world's lowest ranking teams, a lot of the work you did with KesselsKramer involved subverting the notions of what is advertising, often using a lowbrow and campy approach based on glorifying the amateurish. Can you speak about that spirit, and how it evolved into your current art practice?*

The main idea and the main purpose of it is to make my creative process better. Because being too much of a professional can somehow block you: in the thinking process of an idea, you need to be very vulnerable, and insecure, something you can easily connect to if you are an amateur. So, amateurism for me is something metaphorical, something you've to use to shake off your professional biases. You can think of it as the backyard of your house, if your house is your pro-

fession. The front yard is your portfolio: your finished work, your web and profile pages. But the back yard is your thinking process, where your unfinished projects and fascinations are. Many designers today worry too much about the front yard, but they never go to the backyard. But I think you should stay there most of the time, and then just go in the front yard to worry about the finishing, the typography, the design. There, you naturally use your professional skills, but you apply them to the ideas you had in the backyard. And you should never forget that you can shake your professional skills off, sometimes, or park them and bring them back later. Take type design: is a very technical and skilled and professional craft - maybe, one of the most specific crafts in design. But I see even there a lot of designers that focus on the finishing without having a starting idea. But it's not a good idea to mix the front yard and the backyard too much.



The Many Lives of Erik Kessels book

*We've seen a lot of intentional mistakes in contemporary graphic and type design. And we understand there's a lot of very talented professionals that manage to keep this amateur spirit...*

And to deliberately bring a little bit of amateurish skills in your work you need to be a little bit brave. Because you already know how it is to be professional, and you need to go back and dare to be very insecure or very vulnerable. and that is something you need to learn, also, a little bit. And especially if you're a young professional, if you spend too much in that front yard, you will hit a certain wall, and you'll end up asking yourself "What am I doing? What is it that I'm making? And what is my personality?". It is something I do workshops in schools about, and I call them "**Personality before Portfolio**". And it's all about being able to go to that back yard to find your true personality and bring back in your portfolio work. Young, emerging designers do have a

**"Good ideas are often quite ironic, or very human, or filled with extreme emotions: extremely sad, extremely funny, extremely ironic. I think creativity needs to be quite extreme."**

personality, but it's kind of not mixed with their work yet, because your true personality is more in the backyard than in the front yard, and that is important to do, to bring your personality also to the front. Because today it's easier to learn technical skills: there's better software and it makes your work faster and more professional-looking. But since you save time, you have more time to spend in your personal backyard, and come back with some answers.

*It seems to us that digital culture and social media, while creating shared culture and global knowledge tools, also work to standardize tastes, style and personalities. Could the amateurish approach be also an antidote to that?*

Surely digital interactions make it more complicated to show your real personality. I mean, look at dating. There's hundreds of dating sites and people are dating now more than ever, but there's more singles around that

ever, isn't it? When something becomes a mechanical transaction, there are no strings attached... it's too easy. And so, yes, there's that movement and there's the need of a counter movement. Take music: you can have the best possible quality with digital on your computer, but people still love vinyl records for their real, tactile personality... Amateurism is often about doing things with your hands. Vinyl records are difficult to produce, and there's more work to play, even physically buy them. But they are real, tactile, and people really want to go back to that, like they love go to music festivals.

This also happened with illustration and graphic design software. Illustrator start-

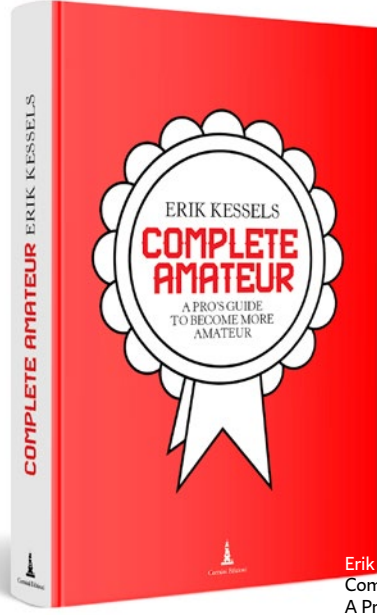
ed to be used 20 years ago, and there was a moment when all the illustrators, both professional and not, they all worked with it, and for 3-5 years there were only vector drawings everywhere. Until people started to feel fed up with that, and then, they started to paint again, or to mix handwriting or drawing in combination with the digital. And in the end it is ok, good things change, they become better, and then too good and too perfect and so you have to keep changing them...

*In your book you write suggestions for designers to get more amateurish, from "go analogue" to "break the habit"... Can you expand a little more about your approach to the creative process?*



Hans Brinker  
Budget Hotel  
Poster





Erik Kessels,  
Complete Amateur:  
A Pro's Guide to  
Become More  
Amateur

What happens to me it's either I have a lot of luck and within 5 minutes I have the idea, just intuitively, or I need to really work very, very hard... Maybe now I have less deadlines to be afraid of, but I have the same problems. Sometimes you need to go through a thick forest of clichés and bad ideas, to finally end up in an empty space where maybe there is room for new ideas. And to push away those bad ideas and stereotypes, I have the usual tricks to get there, things like, turning things upside down, making things bigger, making things smaller, adding a really strange thought to it... the things you do to force yourself to break out of your habits. And in the end, nobody's born with the talent to be a visual designer: you are born just like the other human beings, and talent is something you need to learn. Sure,

some people are better with it, they have better intuition and their trust in it is bigger. But graphic design is most of all a craft: you need to train it, and keep massaging it to keep it working.

***The relationship between hard work and good ideas is very baffling to young designers, and there's no tutorial to good results. In "Complete Amateur", you suggest that to get new ideas you have to either be bored or to work a lot. Anyway, it's about suffering...***

Yeah, you could say that it is normal in a thinking process to torture yourself... It becomes torture because if the idea doesn't come in those first five minutes, you start panicking and feeling insecure and full of nonsense. How can you come up with something good?



Empty Chair  
by Erik Kessels



Jump Trump installation  
by Erik Kessels with  
Thomas Mailaender



I Amsterdam  
Erik Kessels  
KesselsKramer

But amateurs are totally not afraid of this. They have tunnel vision on the things they love, they go for that thing and that's why they're so good at having ideas.

*It's not by chance that the French word "amateur" comes from the latin "amare", "to love"...*

Yeah, and I think that there's also this side of being a little obsessed that is very important for a creative person. I don't mean being always on the lookout for ideas everywhere and every moment, but rather to keep the antenna up to connect to something that happens to you that can be relevant. You also, since you're an obsessive collector, will keep all the ideas you didn't use nicely parked somewhere in your head. And then, when you get a briefing to answer and you have to come up with something new, maybe you can have a walk into that parking lot and make an old idea

work. Loving and passion are an important part of creative work. And it's also fundamental to have your own heroes, people whose work you really admire, and bring their stuff always with you. You need to be constantly busy with what interests you. In my case, my photography work and my advertising work have nothing to do with each other. They are in similar fields but they have different economies, because one is commercial and the other is self-initiated. But they are connected by passion.

*Another thing that connects your advertising and photography ideas is the fact of them being outrageously funny. Is irony something that you intentionally use in all your projects?*

Irony is something very important, though it's not a starting point for me. But then, of course, the idea and the content of the idea are often

quite ironic, or very human, or filled with extreme emotions – like extremely sad, extremely funny, extremely ironic. I think creativity needs to be quite extreme, and irony is something that I find in myself a lot as I react to things around me.

Take advertising.

I often react to it with irony because, honestly, I really hate the advertising industry. I mean, look at that... There's maybe one or two interesting things in European advertising, and the rest is all about technology and media rather than ideas. It's very complicated to keep an idea standing, now, because you have to execute it in so many different media that it gets lost very quickly, in the middle of the road. In creativity, there shouldn't be any gray area, you should be able to go for an idea 100%, otherwise it's not creative. People don't dare to say that, but I think a lot of people hate the industry that they are working into.

*We sometimes see that in all those neutral geometric sans typefaces that everybody uses. They're everywhere, and they're ok because they are functional and efficient on every media. But still, lots of them are outright boring...*

I think that one shouldn't chose type only based of functionalism or trends. Type should really serve the idea. The best designers and the best typefaces almost blend with the idea, so much you hardly feel them and then, when you look very closely, you feel them very hard. In my case, when I design, sometimes it can even start with the type, but mostly it comes later like a journey that ends somewhere, and then, demands the typeface that goes well with that. This is one of the nicest things of graphic design, that you can play with this. I would really suffocate me if I had only one specific typeface to use.



Women Inc.  
KesselsKramer

The average Dutch woman receives €300,000 less than the average Dutch man during a working life. How much more should you get? Take the know-what-you-are-worth-test on womeninc.nl



24HRS in Photos,  
Erik Kessels









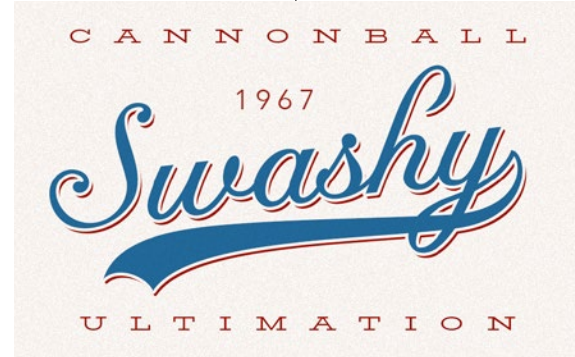
**“As any font designer I have been asked many times the question «how many fonts can there be?», to which my answer has always been «infinite»...”**

institutions, or large foundries. This has required me to find my own way and to learn dynamically as I went on. In the end, all the things I do now are simply stuff that I started to do because I was curious about them and I wanted to try. This is how I started creating fonts, this is how I learnt to use the programs and techniques I tend to use now.

I just tried, and kept the things that happened to work out and produce the results I wanted.

The difference from being taught to teaching yourself is that you need to experiment and find your own way to do things. This, I believe, is a creative process in and of itself, and one that I really enjoy. It is also a way to guarantee that you get to do things that you love, since you are less likely to keep doing something that does not work for you or simply bores you.

There are clear upsides to being taught, of course, such as skipping things that are already proven inefficient, or avoiding getting stuck on common problems. Still, in many fields, people avoid doing certain things only because they're considered “wrong” in the profession. And with that mindset, you'll never be able to think outside of the box.



A set of classic and decorative formal script typefaces, a returning characteristic among Måns' work, with inspiration from different typographic eras.





As for creating a business model based on the freebie markets, that was not at all something I planned. It evolved naturally, since at the beginning I wasn't thinking about what would happen if someone wanted to make profit from my fonts, and simply shared them for free. As I progressed in my career, I had to learn about licensing and different levels of usage, again by trial and error.

*To say you're prolific would be an understatement. You've released at the moment of writing 468 typeface families, which have totaled over 140 million downloads on Dafont.com, making you the top author of the site. How has this impacted your business model and life? Is your work philosophy or method changed in these years? And what happens at the 500th typeface family? Can one still keep the inspiration?*

I do not believe that my inspiration will be affected as I approach my 500th typeface family, as my motivation to create is driven by my personal passion. And the fact that I have released lots of fonts does not impact my inspiration. As any font designer I have been asked many times the question "how many fonts can there be?", to which my answer has always been "infinite".

My philosophy is to create what I want to create, and my approach to type design is centered on what I am personally passionate about and what I feel like creating in a given moment. This has led me to a large production of fonts, and as I saw my work being appreciated and used more and more, I started to balance

**"The difference from being taught to teaching yourself is that you need to experiment and find your own way to do things."**

SERIF

**Blackletter**

IBCCEGHI  
JKLMNOPQR  
STUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
{\$€£@%&!?-)}

Bold Script

**handwriting**

ABCDEFCHH  
JKLMNOPQR  
STUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
{\$€£@%&!?-)}

Brush Script

**CONDENSED SANS**

ABCDEFHHI  
JKLMINOPQR  
STIVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890  
{\$€£@%&!?-)}

A matrix of typographic outputs from Måns' AI, displaying how styles can be combined and mixed.

my creative desires with the reality of what is popular and well-received by others.

Still, while I do care about the number of downloads and the level of appreciation for my work, I also continue to create fonts that may not be as popular but are still meaningful to me personally. Again, it is a question of balancing. If I did not care at all about how many downloads I got, I could probably create 500 more graffiti, blackletter or handwriting fonts. But I must also think about styles with a wider flexibility: both to avoid repetitiveness in my work, but also to be able to stand out.

The reason I create many script fonts is because it falls within that overlap: they are fun and challenging to create, are very versatile, and have been very popular.

*One of the most interesting results we saw in the field of type design assisted by AI is your work on Artificial Intelligence, a font that was developed with the help of a code you scripted. Can you tell more about that?*

My work on the Artificial Intelligence font was an exciting opportunity to explore the potential of technology in assisting with type design. I did not do much coding, but more cut-and-paste of several different technologies that already existed. I am no coder, and only use code when I need to; more often than not, that means using someone else's code and tweaking it while trying to keep the damages to a minimum. I have however managed to combine

it into something I have not seen anyone else do: an AI that is able to create an original and somewhat consistent typeface.

*Do you see the technology as having a potential to help you in the future, to keep your already mind-blowing output?*

The typeface **Artificial Intelligence** was a proof of concept, my way of showing that it is possible to have the creative at least part of the font creation design automated. Keeping my current output is actually no problem, as I already have my process and routine in place. The question is rather if I want to or need to keep the pace. In the beginning, each new release was a big accomplishment. Nowadays when I release a font, it's 1/500th of my work, but requires much more work than my first typefaces.

That combined with the huge increase in the number of designers and releases makes a typeface release feel a bit less valuable/emotionally important than it used to. My test with AI showed that I can find ways to use AI to streamline my process, helping me out as an assistant.

I could easily imagine the technology to work as a rough outline sketch for a font designer: "If you drew the 'A' and the 'B' like this, you can draw your 'C' like this."

This all to say that yes, I do see the potential for technology to continue to aid in my (and other designers') work, and I am excited to explore new ways that it can help me to continue to produce a high output of unique and creative typefaces.



Poster art for the typeface "Artificial Intelligence" – a font drawn by AI.





# VIKTOR Baltus

[TYPE DESIGN CLASS]



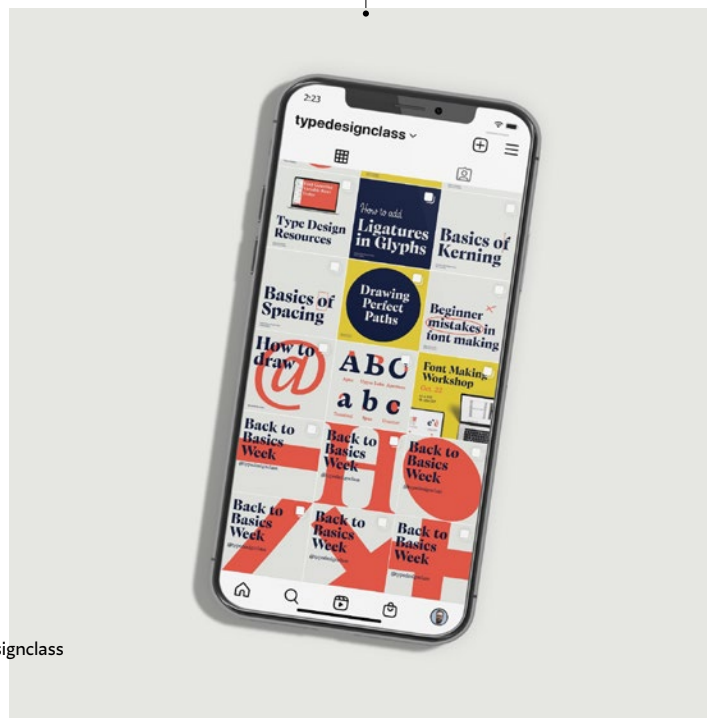
**Viktor Baltus** is a Dutch designer with a passion for calligraphy and typography. During his studies in Amsterdam, he discovered a love for font-making and now enjoys helping other aspiring designers turn their font-making dreams into reality. Viktor believes in teaching in a clear and concise manner, so that his students can easily understand and grow as designers. Whether they're looking to pick up new design skills or just brush up on their knowledge, Viktor

is available to help. Since launching **Type Design Class**, Viktor has had the privilege of helping over 2000 students learn the art of typography. He is proud to say that the platform has become one of the leading names in online typography courses and has even had the opportunity to partner with industry leaders like **Glyphs**, **The Futur**, **Goodtype**, and **Fontself**. Viktor is grateful for the chance to share his knowledge and help others achieve their design goals.

*Typography used to be a very specialized profession, which could be accessed only through a standard professional development path in a few European and American academic institutions. But now thanks to online tutorials and zoom courses we see a new wave of designers that bypass that, and bring to the market the raw energy of the passionate amateur. How do you see yourself in this dynamic?*

Oh yes, I certainly believe that the rise of online courses over traditional academic institutions has been a significant development in recent years. With the advent of technology, it has become easier for individuals to access education from the comfort of their

own homes. This has been especially beneficial for those who cannot afford to attend college on location or who are unable to take time off from work or other responsibilities. I think that one of the main benefits of online type design courses is the accessibility they provide. Online courses can be taken from anywhere in the world and at any time zone, making it possible for people to continue working and earning an income while they study. I see that with my own students who come from all around the globe, from Australia to Peru, from Finland to South Africa. In addition, online courses are often more affordable than traditional academic institutions, making education accessible to a wider range of people. Another advantage of online courses I think is the flexibility they offer. Students can work



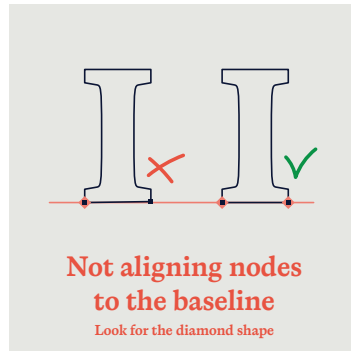
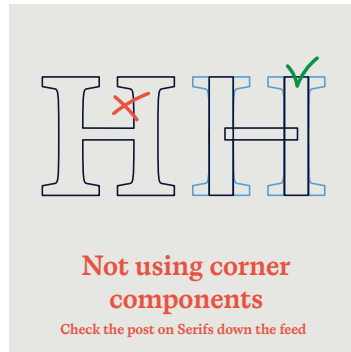
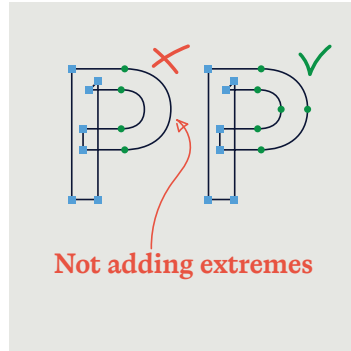
@typedesignclass

at their own pace and on their own schedule, allowing them to balance their studies with work and other responsibilities.

*Do you believe the interest of graphic designers in type design has been changing in the last years? Are new software like fontself opening type design to a wider public?*

I think that as the design industry evolves, more graphic designers are seeking to expand their skills and explore new areas of design, and I certainly believe type design has become a growing area of interest. Take a platform like Instagram with many yearly returning challenges like **36 days of type**, those have a huge impact on the way designers look at type in all its nuances and extremes. One of the major factors driving this shift is the availability of new software, such as **Fontself**, that makes type design more accessible to a wider public. But to some extent also **Glyphs Mini** which fits the same price range (though slightly more technical of course). Prior to the development of these tools, type design was seen as a specialized and technical skill, requiring a significant amount of training and experience.

@typedesignclass



However, with the advent of affordable and easy to use software, the barrier to entry in type design has been significantly reduced. This has opened up new opportunities for designers to create custom typefaces for specific projects and add a unique touch to their designs. In addition to the ease of use, **Fontself** also offers a wide range of features and tools, such as automated kerning and advanced customization options. This gives designers the ability to create truly unique and custom typefaces, without the need for extensive training in typography.

*As someone who's in touch with a community interested in typefaces, what do you perceive are the common misconceptions in first-approaching typography for newcomers? What learning path would you suggest to them (apart naturally from Type Design Class)?*

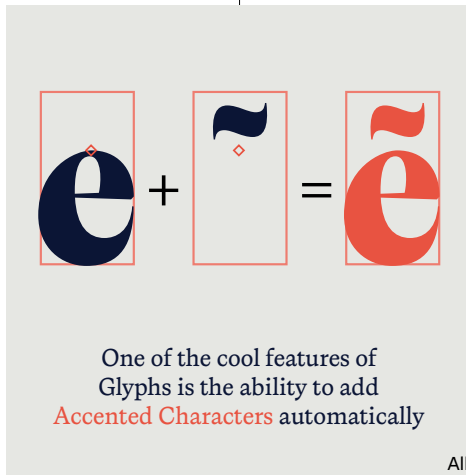
For many newcomers to typography, there are common misconceptions that can lead to misunderstandings and subpar design work. Understanding these misconceptions and approaching typography in the right way is key to developing strong typographic skills.





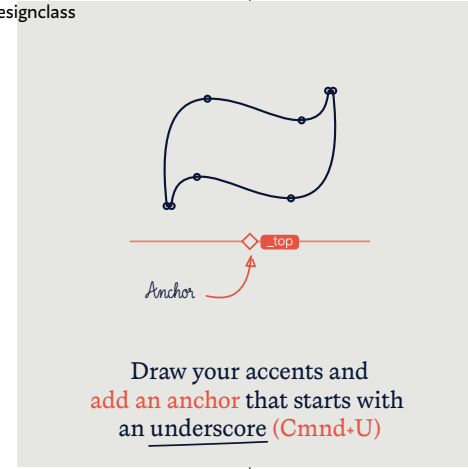
One common misconception is that typography is simply choosing a font and formatting text. However, typography involves much more than that. It involves considering the relationship between letters, the use of white space, hierarchy, and other elements that contribute to the overall design and readability of text. Another misconception is that all

fonts are equal and interchangeable. While it may be tempting to simply choose a font that looks visually appealing, each font has its own unique personality and is designed for specific purposes. I think it's important to understand the characteristics of each font and choose the right one for a particular project. It is also a common misconception that typog-



All images:  
@typedesignclass

All images:  
@typedesignclass



raphy is a one-time decision. In reality, typography is a process that involves continuous testing, iteration, and refinement. Designers need to be able to make adjustments to typography as needed, based on the goals and requirements of each project. For those looking to improve their typography and type design skills, a strong learning path should include a mix

of theoretical knowledge and practical experience. This can involve reading books and articles about typography, studying the work of master type designers, and practicing design exercises. It is also important to continually experiment and challenge oneself, pushing the boundaries of what is possible in the field of typography.

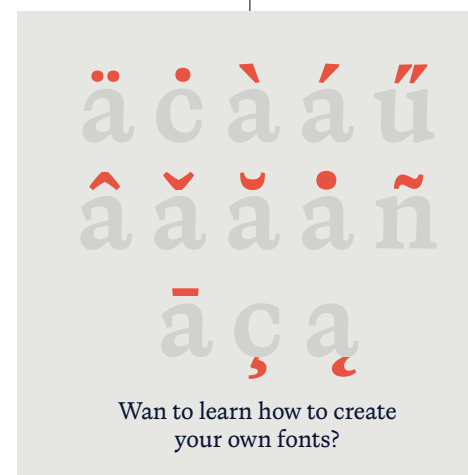


Fig. 16  
1905

Non-human alphabets as depicted by Théodore Flournoy in his book "From India to the Planet Mars: A Study of a Case of Somnambulism with Glossolalia" (New York and London: Harper & Bros, 1900).

## THE MARTIAN CYCLE AND LANGUAGE

573021  
 171267  
 011111  
  
 2111 10111111  
 11111111  
 11111111

Fig. 21. Text No. 16; seance of August 22, 1897.—First Martian text written by Mlle. Smith (according to a visual hallucination). Natural size. [Collection of M. Lemaître.]—Herewith its French notation.

astane  
 esenale  
 pouze  
 mene simand  
 ini.  
 mira.

11111 111111. 11111 1111  
 1111 11 1111 11111 1111  
 111111 11111111 111111 11  
 1111 11111 111111  
 111. 1111. 1111111 1111  
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Fig. 25. Text No. 18 (October 10, 1897), written in pencil by Mlle. Smith, incarnating Esenale. Reproduction in autotype two-thirds of the natural size.

11 111111111111111111  
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 111111111111111111111111

Fig. 26. Text No. 26 (August 21, 1898), which appeared in visual hallucination, and was copied by Mlle. Smith. Reproductions in autotype.



Our digital  
visual  
landscape  
is centered  
on European  
and North  
American  
culture, with  
a strong  
domination  
of the English  
language and  
the Latin  
letterforms.

But now the  
colonial  
heritage of the  
Latin-based  
writing  
system is  
questioned  
by a new  
attention to  
World scripts  
and to the  
potentiality  
of local  
aesthetics.

# Oded Ezer



Oded Ezer is a Tel-Aviv-based type designer, art director, conceptual typographer and design educator, who creates visual content and commentary around subjects such as science, anthropology, body-modification, ethics, fiction, religion, history, sociology, politics and writing systems, for cultural and commercial bodies such as **MoMA, V&A Museum, Google, Sumsung, Waze, Jewish Culture Festival Krakow, Little Brown & Co., Taiwan National Museum of Art, Typomania Festival Moscow, Jerusalem Season of Culture, Palermo Capitale** della Cultura, Design Museum Holon and many others. In 2000 he established

his independent studio, **Oded Ezer Typography**, where he specializes in typographic design, art direction and corporate typeface design. In 2001 Ezer founded **Ezer Type House**, selling his own typefaces to leading media companies and design studios. Oded Ezer serves as a Professor of Graphic Design at the Holon Institute of Technology. He was an artist-in-residence at the Rhode Island School of Design, and frequently leads conceptual design and typography workshops in the US, Europe and Asia. His first monograph '**Oded Ezer: The Typographer's Guide to the Galaxy**' was published by Gestalten in 2009.

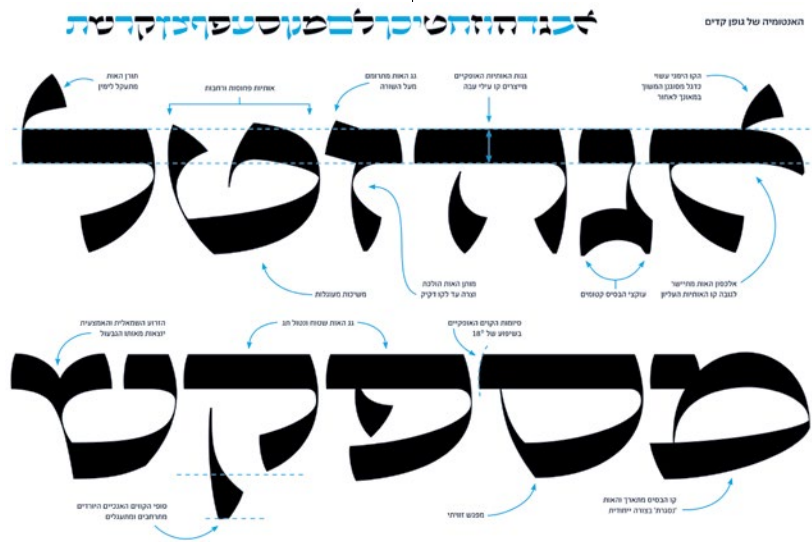
*Designers are now acknowledging the latin-centric bias of typographic culture, while non-latin scripts are getting more and more the attention they deserve, still English and Latin letterforms seem to be ruling the digital media space as well as the pages of style-setting magazines. Even you in many of your experimental projects choose to involve latin letterforms. How do you see the relationship between scripts in the graphic design realm? Must we accept latin letterforms as the ruling language of the digital world?*

This is an interesting question. The whole idea of cultures around type systems is very, very interesting for me. It is also sort of naive to ask ourselves why Latin is the ruling script of the digital world... but sometimes naive questions are the best ones. Writing systems have always been influenced by dominant cultures throughout history. An example of this can be seen in the impact of the powerful Assyrian civilization on the Hebrew script. The **Square Hebrew Script** that we know today differs significantly from the original Hebrew script, also known as the Old Hebrew script. The newer form of the script



Oded Ezer and HIT students: Hebrew Translations of Latin, Arabic and Japanese logos. By investigating basic structures of the letters, the students' task was to stylistically match the two languages





Oded Ezer: Ezer Kadim, 2021. A variable font based on the Yemenite-Jewish Saadia al-Adani's exquisite calligraphy from 1222

was actually influenced by Assyrian letterforms following the Assyrian conquest of the Kingdoms of Israel (720 BCE) and Judah (597 BCE).

The Latin script is the most commonly used alphabetic writing system globally, having been in use for over 2500 years. It was initially disseminated by the Romans, who expanded their empire to the regions surrounding the Mediterranean Sea. Later, it was propagated worldwide by Christians and the British Empire. In the 20th century, the cultural influence of North America and the rise of the internet reinforced the prevalence of the Latin script. English, with its straightforward grammar and user-friendly typographic system, has become the most commonly spoken language, and its type system remains based on the Latin script.

As a type designer, I must consider the dominance of the Latin script

because my livelihood depends on selling typefaces. When you create a Latin script typeface, you can sell it to almost anyone in the world. However, Hebrew-speaking people only number around 12 million worldwide, and only a small fraction of them are graphic designers who buy fonts. When I create Hebrew fonts, I have a much smaller potential client base. It's like selling Latin fonts only to people in Rome. Ultimately, I must accept the fact that English is the dominant language and Latin is the dominant type system if I want to succeed as a type designer. Having said this, under my other hat as an experimental designer who creates avant-garde and cutting-edge designs, it doesn't matter for me in what language I work.

*But given how much the type system carries a DNA of culture, how can you say as a Hebrew speaker that you don't mind working in a global language?*

I realize it may sound a little bit unusual, but when I contemplate the future of typography, design, and society, I tend to focus on the medium itself rather than its cultural background. What matters most to me is exploring new frontiers in experimental typography to see if we can transform our perspective on the entire profession, rather than solely on a particular type system.

Regarding commercial type design, obviously it is very easy for me to think through Hebrew: it is my primary language, and using it is like breathing air or drinking water. And obviously, I prefer to design Hebrew type, though if necessary, I can also work with Latin. However, when we ponder the future, there isn't much point in concentrating on a specific type system. What intrigues and challenges me essentially is how we, as a digitally dependent global society, constantly move away from reading and writing, and return to visual storytelling.

*So this is why you now use the English language and Latin letterforms in your work?*

In fact, I began incorporating English and Latin letterforms into my avant-garde work back in 2008. At that time, I was already fairly known in the United States and Europe for my innovative Hebrew typography. The Canadian designer Marian Bantjes, whom I met around that time, suggested that I should also design in Latin because the issues I was addressing in my work might be missed by audiences if they were presented solely in Hebrew. I took her advice and started designing in Latin as well.

When Taschen included three works of mine in their book *The History of Graphic Design*, only one of them was in Hebrew. This made me think that Western graphic design editors and publishers are mostly interested in showcasing non-Latin projects if they are retro, like Iranian Reza Abedini's beautiful designs, which are excellent

**THIS IS AN ORIGINAL DESIGN BY SOMEBODY**

Oded Ezer: This Is An Original Design By Somebody / © Someone Else, 2012. Flag design for the Independent Publishing Fair in Mainz, Germany. It was also included in Ezer's live performance at the AGI Open Conference in Hong Kong



Oded Ezer: Biotypography (Letter-Ants), 2005-2006. Manipulated Hebrew and Latin letter-ants creatures (Photo: Idan Gil)



Oded Ezer: Veining, 2019. A design-fiction project, comprised of a three dimensional printed letters surgically implanted, integrated into the body's circulatory system and enhanced via a UV injection of a fluorescent liquid to create a 'living neon sign'. (Still photo from video: Kinopatía)

examples of design but surely feel more vintage than avant-garde. To my opinion, that reflects the West's tendency to present non-Latin design as conservative and less cutting-edge than Western design. Another way the west accepts non Latin design is to choose works that feature a recognizable western-like style, like South Korean Ahn Sang Soo's minimalistic Hangul fonts and posters. This is why I asked my students to visually translate to Hebrew some known Western logos: it was a kind of winking to this tendency of the West to adore itself by either presenting non Latin design as conservative or exotic, or by finding examples of non Latin designs that are similar to western ones.

This means that radical explorations in Hebrew stay out of the main route. And since my interest is to figure out what is next, I prefer not to use Hebrew but Latin, as a way to jump above this gap of the Latin centered way of thinking. I know, this is a huge criticism - but it's true. Think about Arabic: Do we think of Arabic typographic design as cutting edge? Maybe beautiful, exotic, yes. But to be able to be noticed for cutting edge work you've got to use Latin script and this is why, in the end, I work in Hebrew only for my commercial type design work.

*Your experimental work has been focusing a lot on the physicality of letterforms. In works like "Veining" you're actually pushing this to a biological level. Why are you interested in seeing letterforms constructed, animated, made into physical objects or even parts of the body?*

Yes, a major part of my work involves exploring the relationship between typography and the human body. This is something I began delving into two decades ago, and now there are others who've been

doing their stuff on that theme. However, it's important to note that I use typography as a tool to investigate a range of topics that interest me, and the human body is just one of them. For instance, I've used typography to probe issues such as creativity and originality, or the preservation of memory, through projects such as The Original Design Flag or Lost Poetry.

I've also employed typography to contemplate the future, with projects that grapple with the fact that we're increasingly relating to video, digital spaces and environments, and less to reading text. What does this mean for the future of writing?

Additionally, I employ typography as a means of studying the past, as evident in the Babylon project, and sometimes to contemplate contemporary disasters, as I did in Middle E'. In this project, I endeavored to design a single letter as a response to the horrors of the civil war in Syria. So, my subject matter changes frequently, but what remains constant across all these explorations is my use of typography to answer questions.

*Why stick to typography? Is it just personal preference? What makes type such a powerful and versatile media for your research?*

I don't really know how to answer that. I think we people that deal with type and typography have a certain kind of madness. You go out to the street, and what do you see? You see type. You don't look at people. you look at typography.

*You've been described as a "mad type scientist", a "rebellious force that swings between commercial and experimental work". Is this a new incarnation of the old necessity for graphic designers to split time between remunerative com-*



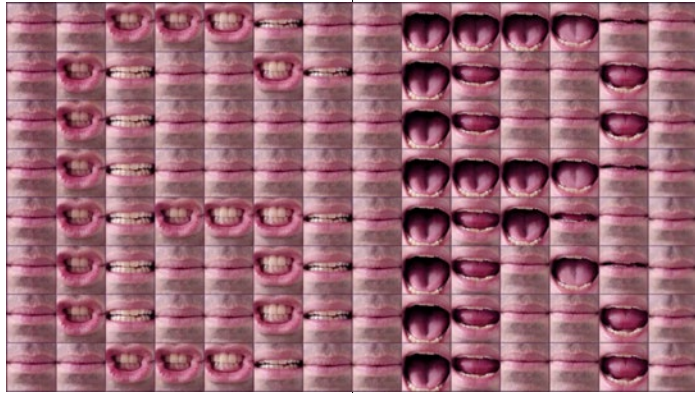


Oded Ezer: Typographic Ritual Scarf for The Piyyut (Liturgical Hymns) Ensemble, Jerusalem, 2022. (Still photos from the ansamble's video clip. Director:Amit Chai Cohen).

*mercial work and personal satisfying experiments, or is there a new model for creatives in your approach? What would be your suggestion to a young graphic designer or typographer to achieve the right balance in his profession?*

As a young designer, you are often faced with a choice between tedious commercial work and intriguing, highly creative work, but financially unrewarding. I personally struggled

with this dilemma in the beginning. But I also have to say that I have a big problem with the expression "experimental design". I dislike it. Because if you think about the beginning of the 20th century, what people were doing was not "experimental", it was avant-garde. And when you call avant-garde work "experimental", you diminish the meaning of these explorations into a merely visual play or aesthetic indulgence, which misses the point entirely.



Oded Ezer: Memory Palace, 2013. One of eight short typographic videos created for the Victoria & Albert Museum, London. Acquired

by the Museum of Modern Art in New York City (MoMA) as part of its permanent collection (Still image from video. Photo: Doron Bentov)

Oded Ezer: The Note, 2012. An ironic take on design education. Created for the Jerusalem Design week (Still image from video. Photo: Doron Bentov)



The current idea of "experimental" typography implies that it is done for the sake of amusement and even entertainment, which I disagree with because it takes the sting out of the whole idea of bravely suggesting new options to our culture. I believe that typographers should be asking themselves important questions such as "What do we really need next?" rather than simply employing new technology solely because it is available. As the world is changing rapidly, it is important for typographers to be aware of what is necessary in terms of

typography and investigate ways to create solutions. Unfortunately, many designers are blinded by the technological progress in itself, using it to create work that is often conceptually regressive. I assume this is why some might label me as "rebellious." However, I see myself as a conscious designer who is questioning the current state of affairs and trying to provide answers based on our current and sometimes future needs, and though sometimes my answers are taking me far, it is always from a responsible point of view.



Oded Ezer: Typosexual Mohawk, 2010. Head accessory created for a talk at the London College of Communication (Photo: Casper Chan)









# TOSHI Omagari

Toshi is an independent typeface designer in London who runs his own studio. Inspired by old game fonts, Toshi has started **Tabular Type Foundry** with the aim to release only monospaced typefaces. He also runs **Omega Type Foundry** for non-monospaced fonts. Writing systems of his interest and specialty are not only limited to Latin but include Cyrillic, Greek, Arabic, Tibetan, and Mongolian.

At **Monotype** he has released a number of revivals of forgotten classics such as **Metro Nova**, The

**Berthold Wolpe Collection**, and **Neue Plak**, while also working on custom typefaces for clients such as **H&M** and **Sir Quentin Blake**. He graduated from the Visual Communication Design course at Musashino Art University in Tokyo in 2008 and the MA Typeface Design program at the University of Reading in 2011. Toshi is also an avid gamer, and has written **Arcade Game Typography**, a specimen book of pixelated typefaces from retro arcade games. His other hobbies include blades and knives, Rubik's cube, and shrimp keeping.



Platia typeface, designed as an interpretation of the Hellenic Wide style that was popular in the 19th century. ©Toshi Omagari

*Since the sixties, the Vox classification system has been the standard to categorize typefaces in the western world: a system where latin letterforms get clearly taxonomized, but non latin ones are simply put together in the "other" category. For this reason, in 2021, ATypI announced that they had de-adopted the system, with the idea to work towards a new larger system incorporating the different scripts of the world. It's just one of the many things happening that demonstrate an interest in the design community to*

*overcome a latin-script centered bias, unable to see the relationship between type systems in a global perspective. As someone who's devoted his career to the development of multi-cultural and multi-script projects, how do you see this issue?*

Starting with **Vox** categorization, the trend seems to be now to basically abandon it, or at least to stop promoting **Vox** as a valid system. And I don't think it's right, since actually **Vox** is perfectly fine for Latin - it's just obviously not



enough for non-text categories and other scripts. **Vox** may be insufficient and dated, but also not wrong. It would be more ambitious to expand the scope instead of abandoning the responsibility of the supposedly most authoritative type community. At least, that is my feeling. I didn't participate in the conversation but I thought it was rather odd to abandon something that works, rather than adding more diversity to it. But then I also understand the general issue - on a global scale you surely have more users of latin scripts, and surely on a global point of view a market with a big number of users is more important than a small one.

*What do you think of Cedars+ proposed by I love typography as an inclusive alternative to old categorization?*

I think it's still a very Latin-oriented one (and a bit of Arabic)... oddly detailed in those two but not enough to be useful in other writing systems.

**“For me there's no distinction between the traditional and the vernacular. It's a far more gradual spectrum and I don't want to draw a line.”**

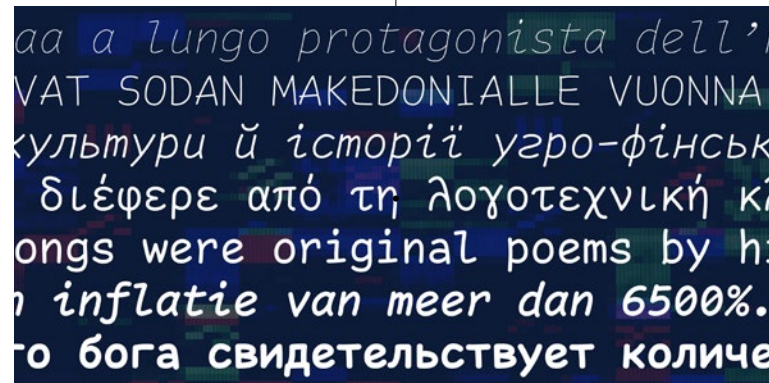
I don't think it's sufficient for Japanese or Thai, for example. And the problem is that if you want to encompass every script, your system has to be really broad and not too detailed... so that it's not so useful in the end. Say you want to go into details of Arabic script: you have to deal with six major calligraphy styles. And I don't think you can use the same language for Japanese or Latin. There has to be some specialization for each script.

*Still, trying to speak in broader terms of different scripts is a way to promote more inclusivity and a wider perception of the typographic panorama. And it seems to us in the graphic design scene there's a growing interest in the subject...*

That is very true. Being more of a pragmatist person and perhaps ex-Monotype designer, I tend to observe the trend from international branding and localisation. Take a look at multilingual websites and video



Comic Code uses the "unprofessional" look of Comic Sans to make coding look less intimidating to humans.







Klaket,  
a typeface  
inspired  
by vintage  
Egyptian film  
posters.

games: minor languages and scripts are not really represented. If you look at **FIFA** videogame, it has 20-30 different languages and you'll also find Arabic and Thai. Those two are relatively new to the typical choices of videogame localization which are typically European languages and CJK, and must have recently overcome the threshold of profitability, not to mention the technical feasibility of supporting the complex scripts. But I'm also sure there are lots of interesting minority scripts that should be considered for the sake of inclusion and diversity in the cyber community. Google is doing something that's really beneficial in this sense with the **Noto** project. It offers a free solution to companies that want to sell products in countries with a different script system. Maybe Electronic Arts could add more language support in their games; at least the fonts are there.

Even if the stylistic choice may be limited, if you think about the impact of these **Google** projects with minority communities, that's really a good first step. Before them, Mongolia's digital text were all custom-coded and only typeset on proprietary systems, meaning they were not represented in the global internet landscape. They didn't have a voice and having a font that's available for free changes everything. Most likely Google isn't doing this purely from the kindness of their heart; they may want to expand their business reach to more communities. You can sell localised Android and Chromebook devices for example. But in many areas where there were no decent options, more choices can only be a good thing.

*You've got japanese origins, but you have designed mostly non japanese and non latin scripts like Arabic, Mongolian and even Tibetan.*

*Which brings us to the question: is it possible to design typefaces for scripts and languages you can't speak fluently? Or should a designer be limited to his mother tongue and script?*

That's a question I have often been asked. I avoid doing my native Japanese simply because they're too time consuming and hard to engineer. And also, I say that my mom too can speak Japanese, but she still can't design Japanese fonts: being able to speak and write doesn't really translate to being able to draw and space things. Those are quite different things. This said, familiarity with the language is surely useful. If you are designing Arabic scripts, you will have a lot of Arabic reference texts on the scripts, and it will be very useful to understand them. I do not think it is difficult to make a good enough typeface for any script so long as you are committed. For instance, I designed the typeface for elvish language for **The Lord of the Rings**, and if only a native speaker could design a typeface, then how could anybody make an Elvish one?

*With Klaket you designed a bold Arabic font inspired by classic Egyptian film posters, aiming for the playful vibe of their Ruqah style.*

*This idea of using pop culture as a typographic inspiration is also present in the book Arcade Game Typography which is a sort of nerd love letter to eight bit fonts. Can you talk to us about your love for pop and vernacular type?*

Well, it's something I've always been interested in. I always wanted to see what other people were creating, outside the academic or traditional bubble that I don't want to be confined to.

I want to talk about the idea of traditional and vernacular a bit; first of all, I think nobody can own a culture, like Japan shouldn't enforce their idea of sushi on the world. To me, 'vernacular' sounds like one culture viewing another as less legitimate, and I prefer to treat every branch of a culture with equal respect.

In video game fonts there are lots of pixel fonts that were designed by non professionals and have become mainstream culture. Is it really vernacular? For another example, there's lots of Muslims in China and they have their own style of Arabic called **Sini**. But **Sini** is not considered one of the Arabic calligraphy categories like **Naskh**, **Nastaliq** or **Diwani**.

But still, **Sini** as a collection of writing styles is very popular in China. And it's considered vernacular - meaning that is somehow inferior to the official, standard, authentic language. But is it really so? It's actually authentic for the people who use it, and so labeling it as vernacular is not something that makes me comfortable.

*We use "vernacular" not as a qualitative definition, but rather a way to define something that you could also call "pop". A style that is accepted and used by people but somehow not respectful of the academia and the historical standard. Something probably less serious, more expressive and playful and bordering the amateurish...*

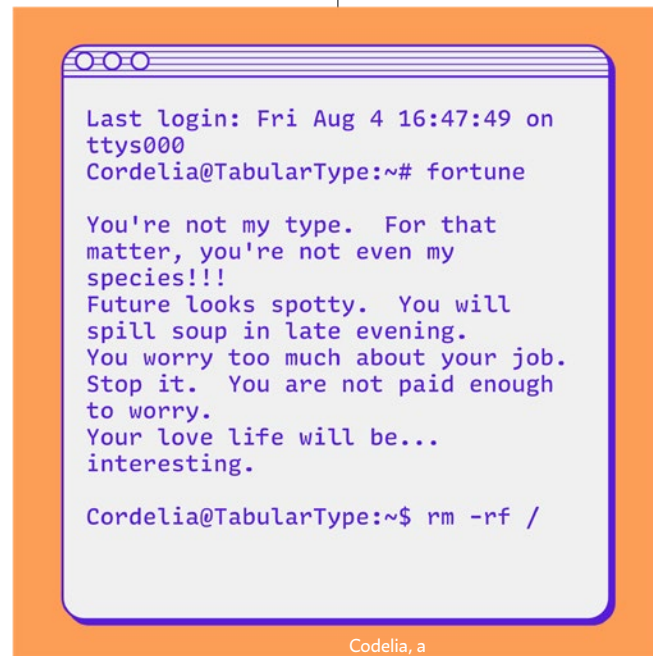


Surely less serious, yeah. And yes, the serious or playful approach can be a way to build an identity, if for example you're talking about video games. And then you can treat it as seriously as anything else, even if it's not really standard or traditional.

*Is there something you got out of this experience that you would like to give as advice to young designers?*

I would like to mention the way I approached the design of **Klaket**. When one designs a multi-script typeface in the West, it's almost always Latin that's made first, which I consciously avoided by designing the Arabic first. The idea that Latin comes first, that's a mindset

Codelia, a monospaced humanistic typeface designed for coding with focus on comfort and fun.



I want to change. If you look at language courses, they always tell you which language they tell; but when it comes to teaching "typeface design", it's always Latin type design. You don't just say "let's learn language" and actually mean English, right? But that seems to be the case in type design which is assumed to be Latin by default. And I want to change that, because I don't like this default attitude. I want to encourage people to take advantage of each script. There's stuff that you only can do in Thai or Arabic or Hebrew, and if you always start from Latin, you will never be able to think of that. And sometimes you should think in reverse, start from - let's say - Arabic script and ask yourself: "How can I make a Latin for this?"



*This all seems to imply that you should always look out for unexpected ways of seeing and using letterforms, especially in cultures different from yours.*

That is my way of satisfying my curiosity, getting out of comfortable zone, and respecting others. To make typefaces this way is mentally hard at the beginning, but not so once you know how to approach the script and style of your choice. To make something contemporary, you need more than research on historical materials but also the current trends. Let's say I go to Egypt and see that something is popular, or find out there was a popular style that doesn't exist anymore. I'm trying to notice these unknown design trends: this is what I do when I visit places like Greece, Morocco, Turkey, whatever. And then I ask myself: what kind of typefaces are available to graphic designers there? What can I add to their toolbox?

And I realized that this sort of Arabic typography that I saw in Egyptian posters was very hard to find in digital fonts. There's a strong Iranian poster culture that seems to have grown in isolation from the Egyptian one, which I thought was cool to mix in. And I wondered: maybe there are designers who will find it fresh. And yes, to anticipate these needs, you have to immerse yourself in other cultures.

And traveling is a good start.

**“I want to encourage people to take advantage of each script. There's stuff that you only can do in Thai or Arabic or Hebrew, and if you always start from Latin, you will never be able to think of that.”**

William Addison Dwiggins was an accomplished type designer, who had multiple chances to make typewriter faces and left a lot of drawings, although none of them were finished. Toshi Omagari used them as an inspiration and made one coherent typeface, Dossier.



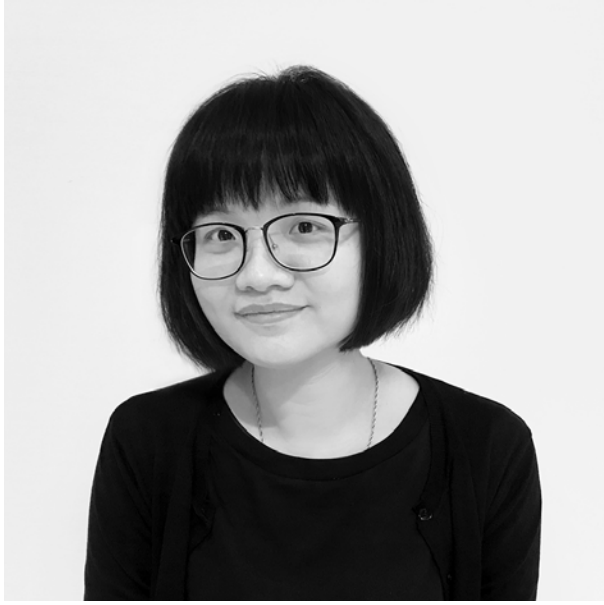
**Jack Swift  
Peppercorn**  
SCENE 120:  
Quicksteps  
£95,436.78  
Caipirinha  
#latergram

FANTASTICO  
Tanganyika  
Wunderbare  
Butterwort  
Sugar-free  
12 PARSECS  
Kveðskapur



Dossier, a monospaced serif face that originates in Dwiggins's designs for typewriter, with a soft and casual personality.

TIEN-  
MIN  
Liao



Based in New York City, **TienMin Liao** designs Latin typefaces for retail and works with brands and agencies to create custom wordmarks. She also specializes in wordmark localization for the East Asia market. Her work has been recognized by **TDC, Tokyo TDC, ADC, and Morisawa Type Design**. She was named one of the Ascenders by **TDC**.

**TYPE** 字

type 字

*type* 字

**Type** 字

**Type** 字

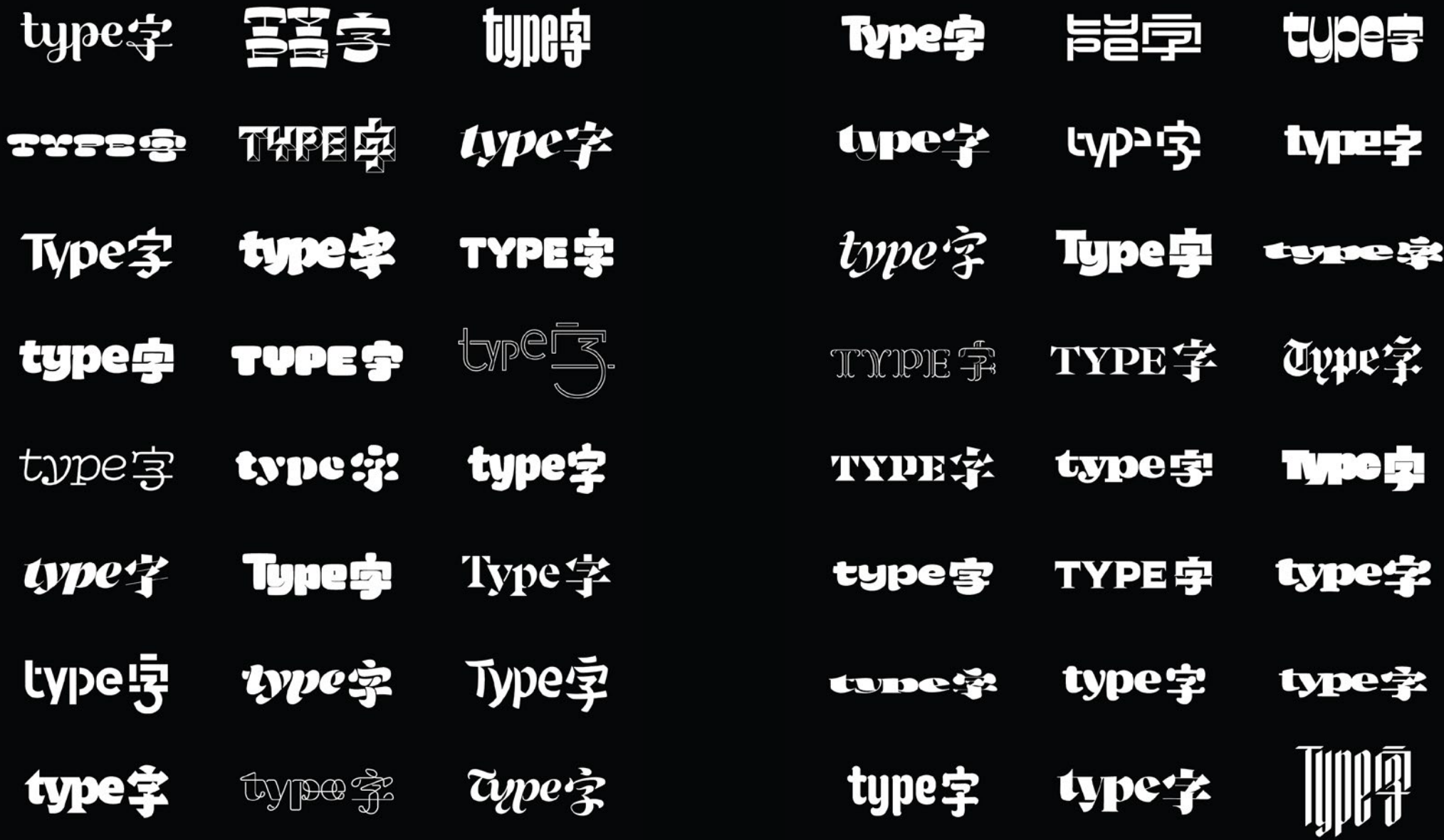
*Your project “Bilingual Lettering” develops around more than 50 Kanji - Latin pairing studies, visualizing the possibility of a wide common design space between these two different scripts, through the customization of the word “TYPE (type)” and “字”. What experience did you get from this?*

In this **Bilingual Lettering** essay, I tried to figure out a systematic way to “pair” Latin and Kanji through a series of sketch exercises. From these exercises was that the type doesn’t always need to be always the same visually, but they should share the same personality.

*Is this sort of “visual translation” always possible and meaningful? What are the risks of overlaying different Do you think that there can be a common design space for different scripts, or can it become a forced appropriation?*

It depends. Sometime it’s meaningful to have them “look” similar, but in some cases, it doesn’t work. We should always look for the similarity not just visually, but more importantly culturally. For instance, if I am designing a movie title for a story set in 2000 years ago, I would probably use the type style from the time era for both scripts, instead





of forcing one to look like the other, because in this scenario, the historical and cultural reference is more important than the actual visual style. In this case, I could pair **Trajan** with **Lishu** style even they are visually different.

In the **Bilingual Lettering** essay, I propose a few approaches to pair Latin and Kanji. I hope this could inspire other scripts paring:

**Approach 1:** Pairing with the existing type genre

**Approach 2:** Coordinating styles

- A. Using the feature as decorative elements
- B. Imagine drawing with the same tools
- C. Treat it as a graphic

**Approach 1** is not about making Latin and Kanji look identical, but focuses on pairing them with the appropriate style for the context, similar to the movie title example above. Meanwhile, **Approach 2** can be useful when a project requires both scripts to be visually similar and the context allows for it. Ultimately, the choice of approach depends on the specific project and requirements.

“We should always look for the similarity not just visually, but more importantly, culturally.”

Ribaasu  
Image courtesy  
of TienMin Liao

Latin,  
カナ & 漢字  
東京  
@Tokyo

OHon あアッツ 国永

Latin

Hiragana and Katakana

Kanji



Justice  
Image  
courtesy of  
TienMin  
Liao

*The exploration in Kanji-Latin pairings of “Bilingual Lettering” follows a very clear methodology that you structured in “Observation, Making, Consistency and Alternatives”. Do you think that this process can be adapted also for other script combinations? Are there any related projects and experiences you want to show us?*

“Observation, Making, Consistency, and Alternatives” are the section titles

in which I structure the essay. I think they can be interpreted as below:

**Observation:** this section emphasizes the importance of understanding the historical context and cultural nuances of the scripts being used.

**Making:** this section explores general approaches to pairing the two scripts.

**Consistency:** this section, I listed out the perimeters and elements that the two scripts can share with other.

**Alternatives:** this section encourages

Next Gen  
Image courtesy  
of TienMin Liao

designers to explore other possibilities and different solutions.

*According to Dr. Nadine Chahine, Latin type-design space, when compared to the Arabic one, is like a luxuriant forest, crowded with many different trees and plants, whereas the latter is like a desert oasis, that has still to colonize the wide desert around it. What about Hanzi and Kanji? How big is the space for innovation and design innovations (weights, display variants, and so on)*

*given the extreme visual complexity of this writing system?*

For Chinese and Japanese typefaces, there are still a lot of potential and possibilities that can be explored. Due to the large number of glyphs required, completing a full typeface is a challenging undertaking, which means that there are fewer available typefaces than in the Latin script. However, this scarcity of typefaces has led to a growing demand for custom Chinese/Japanese lettering and wordmarks.

2022's TDC  
Ascender's branding,  
lettering commission  
by Dazzle Studio  
Image courtesy of  
TienMin Liao

2022's TDC  
Ascender's branding,  
lettering commission  
by Dazzle Studio  
Image courtesy of  
TienMin Liao

# RAVEN MO



Raven Mo is a New York-based designer committed to pushing the boundary of typography while building a diverse, bold and inclusive future. Her work focuses on the intricate social relations and infrastructures built by type. Raven is eager to learn about how people with various political and cultural identities utilize design to brand and inform. Previously, Raven worked at **VSA Partners**, **MATTE Projects**, and **Elevate Brands**. Raven holds a BFA in Visual Communication Design at School of the Art Institute of Chicago, and is currently attending School of Visual Arts' MFA Design program.



*Your analysis with Linus Boman on "chop suey" fonts has been eye opening on the existence of typographic racial stereotypes and biases. Could you speak to us a little about that? Apart from chop suey, what other typographical pitfalls have you identified linked to this approach?*

My first experience with **Chop Suey** fonts in Chinatown sparked my interest in learning the intricate social relationships and government infrastructures built by type, and the reciprocal relationship between type and identity. I found ethnic and national stereotypes in typography such an overlooked subject, so I started collecting my own archive of ethnic fonts with my phone camera. Before I worked with **Linus** on the video, I had done projects related to

Stills from "How this font became the face of Chinese food in America" by Linus Boman

the typographic characteristics of Chinatown menus, and had been following multi-lingual designers who touch on this matter. Exploring the intricate details of typefaces in different ethnic contexts was a fascinating journey for me, and I'm grateful for the opportunity to share my findings with others!

**Linus** reached out in the summer of 2021 asking if I was interested in collaborating with him on a video about ethnic and national stereotypes in typography. Being such a huge fan of his channel, I immediately agreed. The bulk of my research focused on the history of **Chop Suey** fonts. I conducted a typography audit, traced the origin of **Chop Suey** fonts, and examined the remedy of this stereotyped font genre. The audit





was the most intriguing part. As I examined hundreds of fonts that attempted to resemble a script that was so close to home, I questioned our perception of culture through typography.

The earliest **Chop Suey** fonts were not designed by Asians, nor were they sold to Asians. The entire transaction was orchestrated by people who were irrelevant to Asia; the tourist gaze surrounding this business was undeniable. Now, as businesses

owned and operated by Asians have blossomed worldwide, we have also seen fascinating new and genuine expressions of what is considered authentically Asian.

Asian American culture encompasses countless artifacts and practices that convey and construct meaning. Immigrants have pioneered menus, restaurant signs, new dishes, and business practices, embedding typography into these constructed cultural meanings.



Still from "How this font became the face of Chinese food in America" by Linus Boman

The history of type is not only about aesthetics, but also the stories and issues behind them. It is our job to recognize the stories and issues behind typography, and to use this knowledge to promote awareness and diversify our design landscape. There are other typographic issues similar to the **Chop Suey** font situation. Scripts such as Devanagari, Cyrillic, Thai, and Greek all have their own "stereotypical" counterparts. Even a culture's essence can be manifested into an overly superficial, and often inappropriate, type genre that inaccurately portrays a community as a single entity. **Rob Giampietro's** essay on **Neuland** and **Lithos** as **Stereotypography** is a great read on this.

*Since we know you are a mentor involved in design education, what would you think would be the best way to address the issue to students?*

To put it shortly: exposure through both readings and observations. As a student, I have been exposed to design readings from various perspectives throughout history, which has helped me to develop my critical thinking skills. My first type design workshop with Juan Villanueva was an eye-opening experience, as I learned not only the basics of design techniques, but also the debates and discussions that exist in this community. This applies not only to Chop Suey fonts, but also to type design issues related to diversity, accessibility, and inclusion. I also believe that it is important to be able to recognize typographic vernaculars. Type design is not a closed craft; it is one of the visual indicators of a society's infrastructure, culture, and history. If students are taught to actively observe the vernacular typography around them, I am confident that they can come to their own conclusions about how type and culture shape each other.

**“Type design is not a closed craft; it is one of the visual indicators of a society's infrastructure, culture, and history.”**

*In both your work as a type designer and as a graphic designer, organic forms and nature inspiration are often an important element. Is it a conscious choice, or is it rather you following your design instinct?*

A fascinating thing about finding inspiration is that great ideas often come from subjects far removed from one's field. When I design typefaces and identities, nature has become a major



Images courtesy of Raven Mo



source of inspiration for me. Besides designing, I am also an avid birder.

My birding trips in different parts of the world have certainly influenced my way of thinking about forms.

Moreover, there are still plenty of environmental issues that need to be addressed and solved, so one of my goals is also to use designs inspired by organic forms to draw attention to the planet we inhabit.

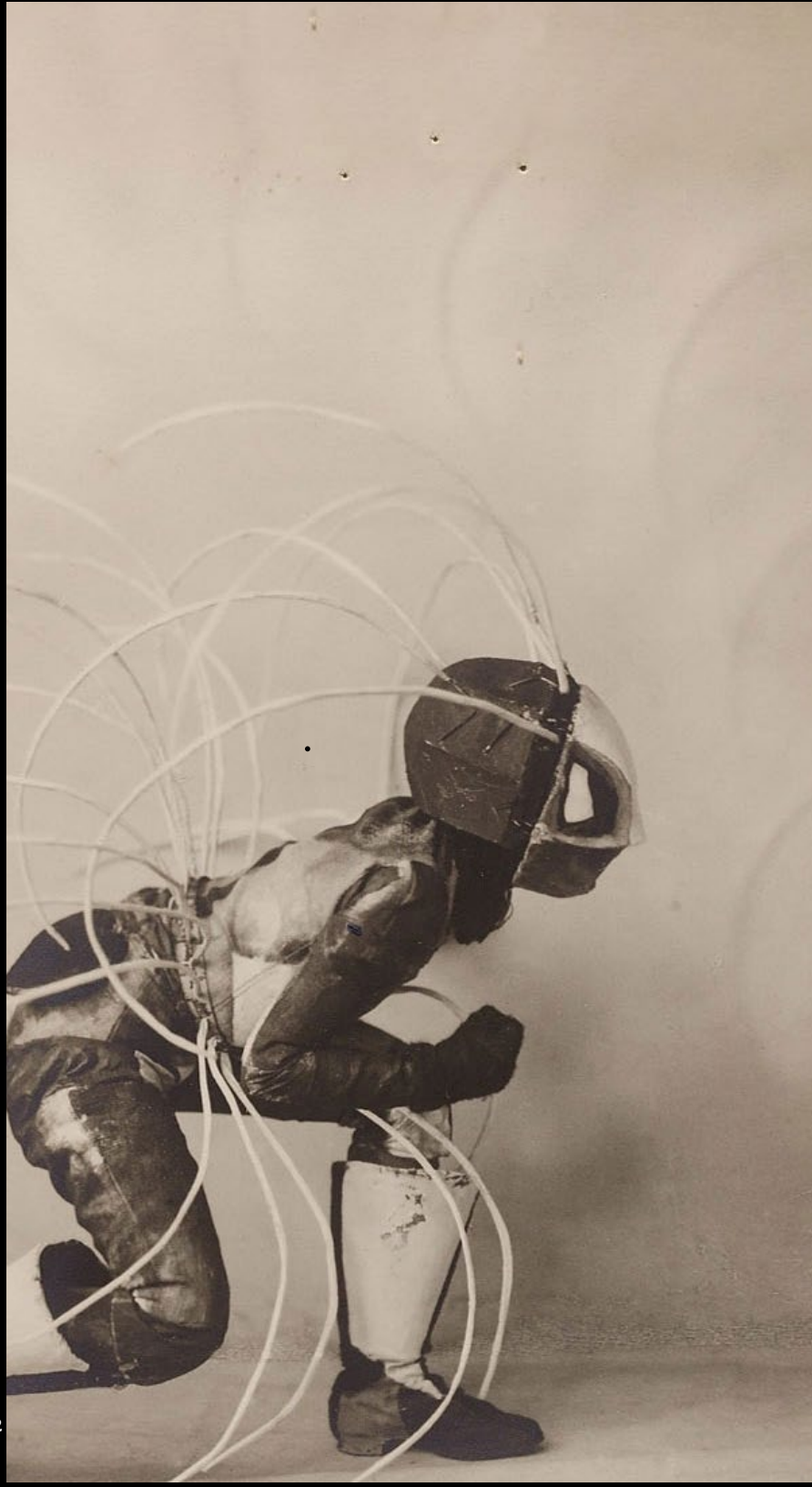


Images courtesy of Raven Mo





Fig. 202 An undefined dance of undefined creatures  
The Panzmasken of Lavinia Schulz and Walter Holdt (ca. 1924)



**Design in  
the Internet  
age is all  
about cool  
labels,  
nicely  
framed  
visual styles  
and easy  
tutorials  
to quick  
solutions.**

**Reacting  
to all of this  
requires us  
to fight old  
categories  
and labels,  
and come  
up with the  
new words  
to define  
our unique  
identities.**



# MARTYNA Wędzicka -Obuchowicz

Born in 1989 in Poland. She graduated from the Academy of Fine Arts in Gdańsk. Self-employed graphic designer, lecturer, and speaker. She also designs visual identity systems, covers, books, catalogs and posters. Nominated and honored in the "Fresh Blood" category in the Project of the Year 2018/2019 competition and winner of the Polish Graphic Design Awards 2019 and 2021. In addition to "hard" and analytical design, she is interested in the phenomenon of chance and human error, creating works based on the deconstruction of graphic elements, photos and typography. She is constantly experimenting with the poster form and the choice of means of expression, which is why strong contrasts and geometric shapes dominate in her recent works.



Visual Identity for  
Lava Festival 2018

*You've been defined as someone with "a glitch style" and "inspired by the issue of deconstruction and the possibilities offered by an office scanner". Still, your work to our eyes defies definition, appropriating different styles and solutions, and is backed by a very pragmatic design approach. What do you think about it? Does it make sense today to look for the definition of a "style"? Is it something you're interested in?*

"Glitch style" is something that people find the most artistic in my projects. Thanks to this I was able to reach a wide audience on my social media because is something different and eye-catching. Of course, I didn't invent this kind of expression. We can find glitched typography or collages many years back. I thought it will be interesting for my development as a graphic designer to do smth unexpected, something that I'm not able to control, without a grid.





Visual Identity for  
Generation After 3.  
(organised by Nowy  
Teatr in Warsaw), 2019



Specimen Poster  
for laic.pl, 2020

I started experimenting for myself and luckily I was able to use this style for a few commercial projects. This is how I became a "glitch girl". And sure, this can be my style for the rest of my life, but as graphic designers, we should be hungry for new ways of expression, this is why I'm unstoppable and reinventing myself over and over again. I really try to avoid boredom. I don't want to be recognizable by the style but for the good design, whether is a glitch, geometric, or something else.

*You've ventured into your own business with a line of designer socks. This desire to expand design activity into products is something that we see happening for many designers around the world. Why do you think this happens?*



Socks Collection  
Wedzicka X Zooksy,  
2022

I always loved to touch my project. I want to feel that my work is **real** and **present** not only in imaginative worlds. I had this opportunity only with books, catalogs, or posters - but still, this is paper. I thought about a product for a long time, starting with t-shirts, but it wasn't it. To be honest I dreamed about my own socks collection but I didn't know how to do this properly. Then, I was invited to design a line of my own socks by **Zooksy** - a polish socks producer. They gave me the opportunity to do smth without any direction and trust me so much that seems like it's my company for sure! But we are partners in crime. The collection is very successful and I will be working on a new one in 2023.



**“I don't want to be recognizable by the style but for the good design, whether is a glitch, geometric, or something else.”**

*You are proudly declaring yourself part of Jessica Walsh's project "Ladies, Wine & Design" on your website - something that connects to a new wave of female empowerment we see in the design scene (including Type01 and Femme Type). Can you speak to us about this?*

Jessica Walsh did what (I think) most female designers want to do but they don't have enough strong voices. For me, LW&D was an inspiration, yes we did a couple of meetings like this, but now I want to connect all designers locally. I live in Gdańsk and our design bubble is smaller than in Warsaw (the capital city of Poland) but we want to create monthly informal meetings to talk about our industry.



From top to bottom:

Visual Identity for SEA YOU 3city music festival, 2022 / Visual Identity for Lust For Life Papaya Films Original Series, 2019 / Package and

In Poland, we have problems on so many different levels but year by year is better and we should try to talk to each other not only about success but maybe, even more, about problems and failures. I know that people appreciate my honesty about mental health, burnout, and problems with clients and I want to tell them about it because people should realize that you can be a successful designer and still have some issues and doubts. This is awesome that we have so many new wave of female empowerment but I think everybody deserves for a group of support.

*What's one thing that has captured your interest in the world of typography these days?*

I'm still young, but I see the younger generation of graphic designers who combine 10 typefaces in one sign or poster and play with typography in a way I was always afraid of. This is beautiful because they treat letters not only as a piece of information but also as an illustration. Sometimes the results are ugly but this is a point - not worry about ugliness in the project, sometimes this kind of expression makes our works interesting.

Book Design (layout and cover) for "Metoda Tęczówki" Jacek Kłosiński, 2019



# BEATRICE Caciotti

Winner of ADI Design Index 2020 and Lazio 2020 Design Excellence Award, **Beatrice Caciotti** is an Art Director and Visual Designer from Rome, Italy. She firstly graduated cum laude in Industrial Design at the ISIA of Rome and then she got a master's degree in Visual and Multimedia Communication at Sapienza University. Since 2016 she has been working with institutions and agencies in the visual design field. From 2019 to 2021 she was an assistant professor in different graphics design courses at the Sapienza University of Rome. Her work has been featured in prestigious international magazines such as **AIGA Eye on design**, **It's nice that**, **PRINT**, **Type01** and **Page** magazine.

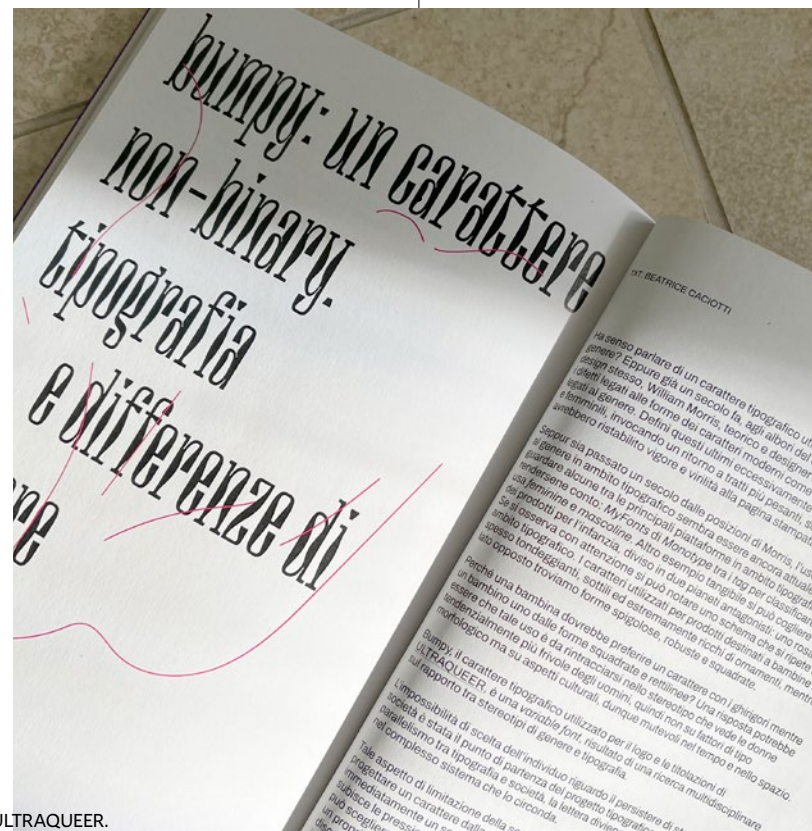


Photo by Riccardo Ferranti

**With Bumpy you've decided to use a graphic design tool to speak about gender identity. What led you to experiment with a typeface to speak about social issues?**

Starting projects with implications on social issues is an imprint that I got from ISIA: a way of making projects that are meaningful for both the designer and the community. But I have also to say that, since I was a child I've been interested in aspects related to the condition of women and to other inequalities.

I was so much into it that I actually ended in law school, because I wanted to be a lawyer to fight against... Well, I actually didn't know what, since after two years I moved on. To architecture school, first, and then to ISIA. **Bumpy** was born for my final work there: I had decided to focus on the typographic field, but I wanted also to speak about wider issues. And by chance I started wondering if gender stereotypes had an impact, small or large, in the typographic field. And the more I thought about it, the more examples came to mind.



"ULTRAQUEER. Espressioni artistiche metagender" Edizioni Tlon, 2022



Just think about the graphic design of products for children: the way colors define two distinct gender stereotypes is something that is very evident and well known.

The typographic aspect is less spoken about, but it's still obvious that all the products that are considered for male kids feature bold, large, squared letter forms while girls' toys have those curly scripts hearts and stars...

*We noticed that in perfumes: Bodoni is female, Impact is male, and so on...*

Exactly! And this is not a recent phenomenon, but it's got historical roots.

For example, I found a text by **Morris** in which he spoke with contempt of **Bodoni**, saying it looked like scripts taught in girls' schools. He thought it was too feminine as a typeface while he wanted a return to more masculine, blacker typography...

And discovering these things was so fascinating that my research lasted much longer than I had anticipated! But while deep diving in type history, I met **Alessio d'Ellena** and asked him if he wanted to be my supervisor on the thesis. He helped me to realize that the typographic result of all these considerations had to be a variable typeface.

It was the most coherent thing to do given the premises of the research, but it was very challenging - because it was basically my first typographic project.

I had never designed a font before, and I started by making a variable one!

On the right page:  
Bumpy specimen,  
© Beatrice Caciotti 2020

**“I started thinking about the possible issues I could find in the way we perceive type. And I started wondering about the impact that gender stereotypes had in the typographic field.”**



*It's awesome to see how well the variable design space of your typeface works as a visualization of a fluid spectrum between gender stereotypes!*

When I realized it was the most logical thing to do, I said to myself “Oh my God!”. But then, when I started working with **Glyphs**, I realized that my idea used variable font technology in a way that in theory shouldn't be done. I selected extremes that are obviously different from each other and therefore it was madness to try to control the various interpolations.

But - as **Alessio** said - it was also very interesting to use that tool to do things that it was not theoretically designed to do...

*Maybe the very fact that you weren't a professional but a beginner helped you in finding an original point of view...*

Yes. It was ultimately a process of discovery that urged me to avoid prejudices. I had bought as a reference “**Designing Type**” by **Karen Chang**, and **Marta Bernstein** told me: “Look, there are too many rules in this book, too many 'do like that' and 'do like this'. Type design isn't really like that, and you shouldn't have this approach because otherwise extremely mechanical things come about”.

And so, even if I had to study a lot to understand the technical side of my work and control my results, I also realized along the way - thanks to Marta and Alessio - that each designer puts a lot of his personality and instinct in the work. I think I have embraced this philosophy, but I am sure that at the beginning, if I had to design right away, I probably would have said “I am not able to do this”.



prejudice opinions us  
queer expectations  
gender stereotype  
cliché binary brain  
society women men



Bumpy specimen,  
© Beatrice Caciotti 2020

*Bumpy was very well received in the field, bringing you awards, interviews and great feedback from the community.*

*Did you expect such success?*

Absolutely not!

Since I published **Bumpy**, I started to get a lot of messages from people (even non-designers) wanting to thank me because they think this project speaks about the issue in a correct way and represents them.

I even got a message saying: "Hi Beatrice, I have to congratulate you, I heard about your project in a Mexican podcast" and I was like "Oh, thank you!.. I am in a Mexican podcast? Really? Can you send me the address?".

In the end I realized that what I thought was a very personal subject that only made sense in a thesis project was meaningful for a lot of other people. Other women, mostly, or people from the LGBT+ community: and the fact that many of them were not design professionals has really impressed me.

*What you are saying is that type design can be a way to talk about identity in a wider sense than just visual branding...*

Yes. In my opinion it is very important for designers to try to avoid self-referential projects, understood only within a limited category of professionals.

*Projects like Femme Type and Women in Type show that there's a global renewed interest in the social implications of typography and graphic design in general. This makes us fear that, while you have followed a path that is the culmination of a long-lasting interest, for some young designers social themes could become just another ephemeral*

*"design trend" to follow without really wanting to go deep in the subject... What do you think about it?*

Clearly, that is a real risk.

I think that is an important role that design teachers and educators in general have: to keep encouraging students and young professionals to approach projects with a critical attitude. Because it goes without saying that when young designers discover new things online, their first approach is to think "Wow! I want to do these beautiful things too!"... but without a real understanding and a critical spirit, that becomes simply copying what is fashionable or trendy. In this I was lucky, because in the first years of studies, teachers wanted me to motivate everything..

A project can't be made in a certain way just because it's cute, because it's beautiful, because it's like another one... It must have a meaning, there must be thinking behind it. And with digital over-stimulation and the enthusiasm of the young designers this thinking may be lost.

Therefore, it is the academic world that has to fill this role, knowing how to give a critical approach to what is seen precisely in the digital field.

*At a time when online tutorials and self learning are everywhere, it's quite interesting to hear you affirm the importance of academic training to develop critical thinking. What would be your advice to someone not able to afford design school?*

I'll say one thing I strongly believe in. You have to keep studying and cultivate interests that go beyond the sphere of graphic design.



Read books, get information online, look for other passions and heterogeneous stimuli. Everything in visual design is about other people: it's something that I learned in my years at La Sapienza - where Design is an inter-faculty with Sociology and Anthropology. So, in many of the projects I did there, there was both a graphic design part and a theory part. That is something that I really liked and that is often really lacking in design studies. Maybe you have - say - a semiotics course, but you have no ways to connect this subject with a project output.

*How did the success of this project influence your professional career?*

It definitely motivated me and built up my faith in myself. Right from the start I wanted to pursue a freelancer approach, but I didn't want to rule out working in an agency, because in the end it was something that I didn't dislike.



Bumpy specimen,  
© Beatrice  
Caciotti 2020

But after my final work on **Bumpy**, when agencies I was collaborating with asked me to stay, I made up my mind and decided to continue my career as a freelancer. To be more free, do more things and have more control on them.

*Did you keep studying gender issues in your projects after Bumpy?*

Yes. But with completely different tools. Lately, for example, I created a series of illustrations called **Female Bestiary**, where I represented - using the collage technique - a whole series of stereotypes and archetypes related to the female world, from the virgin to the bad mother. **Female Bestiary** was displayed during the **Monsters on trees** exhibit in Villa Gordiani, Rome. And indeed, even if it wasn't a type design project, it shared **Bumpy's** research ideas, with each beast coming to life from fragments of newspapers, photos, drawings and centuries of patriarchy.



"Milf",  
Bestiario Femminile,  
© Beatrice Caciotti  
2022



# KSENYA Samarskaya

**Ksenya Samarskaya** is a researcher and connector, focusing on all things typographic, pedagogical, and with regenerative futures on her mind. Samarskaya is the Managing Director of **Type Directors Club** (TDC), Board Member and United States Country Delegate for **Association Typographique Internationale** (ATypI), member of **Alliance Graphique Internationale** (AGI), and participant in the **Inscript Collec-**

**tive**—as well as a past Board Member of **AIGA/NY**. She has judged numerous design competitions; and created courses for **Harbour.Space University**, **IE University**, **Minneapolis College of Art and Design**, **New York University**, **School of Visual Art**, and **University of the Arts**.

Her work tends to parallel minimalist landscapes and textures, and her favorite altitude so far is 3,400 m

*Serif vs sans, display vs text, traditional vs experimental—type used to be all about labels, yet the last few years show those labels as having their limits, with an emerging movement set to demolish that classic mindset. How do you see the relationship between the type industry and this rapidly evolving cultural panorama? Can the issues of the contemporary be still solved by the old mindset?*

It's been incredibly refreshing to watch the old taxonomies and binaries fall away, as the greater nuance of typography becomes more broadly understood. I was happy to see ATypI de-adopting the Vox classification, and that there was no rush to replace it with any new taxonomy. I've think we're in an incredibly exciting time in typography—where more and more it's being shown not as a technical right or wrong, but by the stories and histories it's capable of telling and the different realms of thought those embody. I greatly believe that we need new ways of thought, and different approaches, to tackle the immense issues we as a culture are faced with today. All of these steps toward expansion and of breaking away past monoculture binaries are a very welcome step to acknowledging those other ways of thinking and moving through the world.

Images courtesy of Ksenya Samarskaya

Hacking Finance

DÉPANNEUR

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CASH ONLY



HUMAN RESOURCES

THRESHOLDS

START GENTLE  
END STENTLE

LADDER + THGIL

*Nadine Chaine has described the relationship between type and graphic design through a nice metaphor. Graphic designers, in their room, see typography as a window where they go to fetch the fonts they need for their work.*

*They know that the window is actually in a door that connects to another room, but they don't care to enter it. Then one day they do, and discover that the room of typography is gigantic, far larger than they knew. Do you agree with that? What is the connection between graphic design culture and the typographic one? Is there a way to improve and evolve it?*

Oh! I mean, yes—the further you go into typography the more vast the knowledge, history, and styles that you're able to find there. Maybe it's a bit more like **Gulliver's Travels**? As you your view gets smaller and closer, giant details and landscapes open up. You find issues with curves, small details that carry great meaning, political turmoil.

As for the connection between graphic design culture and typographic culture—I honestly see them as one and the same, but perhaps that's just from where I sit. I haven't met any graphic designers that haven't been obsessed with typography, and as lettering makes a stronger and stronger presence in design, as type gets more experimental, that overlap just gets closer and closer.

Images  
courtesy of  
Ksenya  
Samarskaya

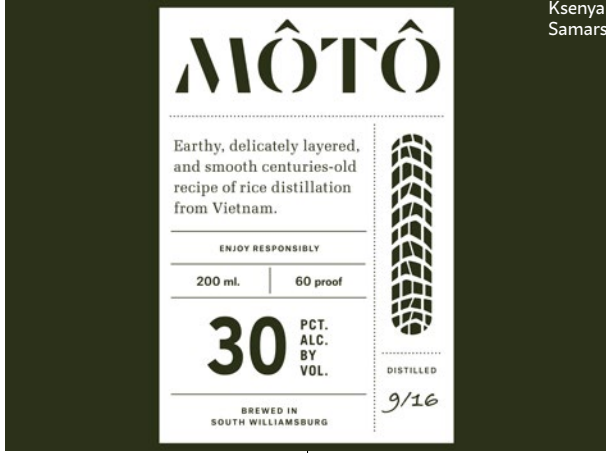
**“All of these steps toward expansion and of breaking away past monoculture binaries are a very welcome step to acknowledging those other ways of thinking and moving through the world.”**

*Typography used to be a very specialized profession, which could be accessed only through a standard professional development path in a few European and American academic institutions. But now thanks to new software, online tutorials and zoom courses we see a new wave of designers that bypass that and bring to the market the raw energy of the passionate amateur. What is the role of cultural gatekeepers like TDC in a situation like that?*

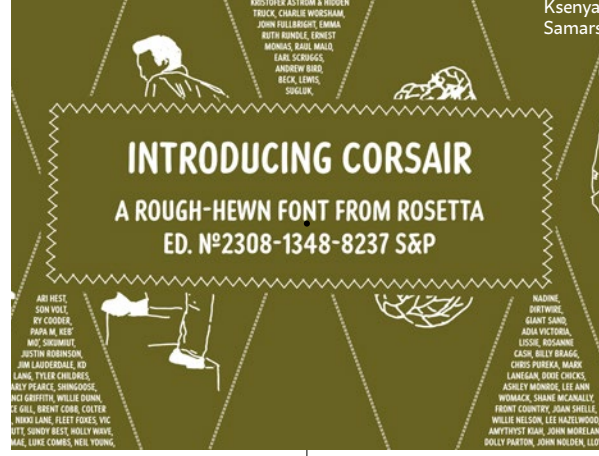
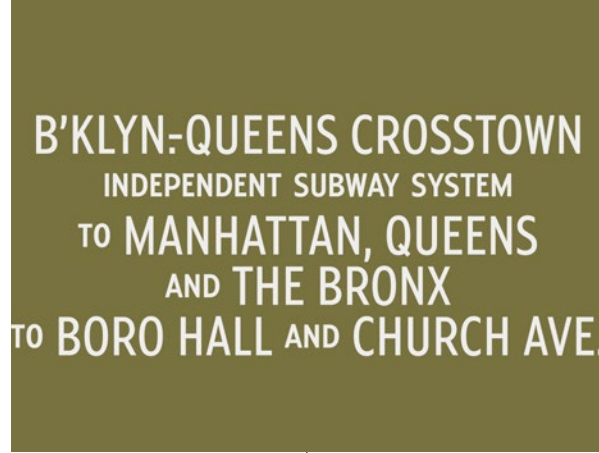
I'd have to pull apart that first statement—because was it? Chinese books were being typeset, Persian books were being typeset, Hebrew books were being typeset. Signage was lettered on businesses up and down every main street in cities around the globe. (Something that actually started disappearing with the proliferation of digital fonts). And now that I've kicked that one a little, I'll circle around to the next one.

I wouldn't describe the **TDC** as a cultural gatekeeper, at least not the vision or experience I have with it.

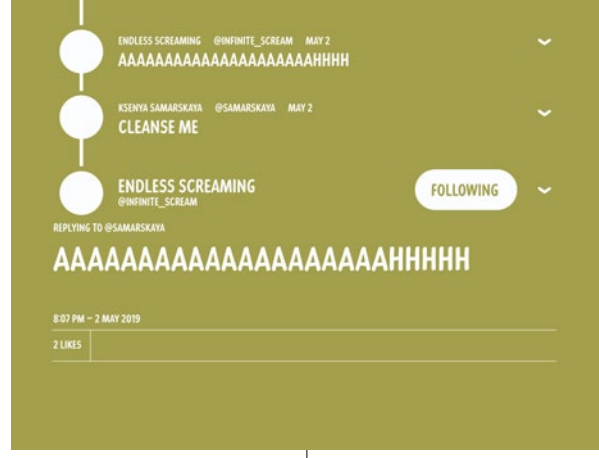
The **Type Directors Club** educates and makes typography more accessible to those outside the industry by keeping an open door to anyone that's interested. It champions and advocates for communal causes.



Images courtesy of Ksenya Samarskaya

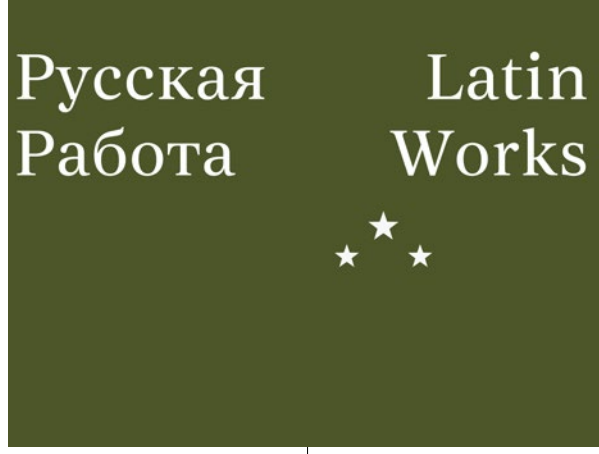


Images courtesy of Ksenya Samarskaya





Images  
courtesy of  
Ksenya  
Samarskaya



I see the role of the **TDC** as breaking down gates and barricades to an otherwise silent and locked-away industry, rather than maintaining them.

*You've spoken about the need for personalized typefaces for branding, and even for individuals. Do you think that emerging technologies like neural network-based design will make it possible? And: will this make type designers obsolete, according to you?*

I think I've answered to the potential of them. The through-line was regarding how much subtext and intonation typography is capable of carrying — even when sending simple messages back and forth. Just think on what all a voice message can carry in tone; or how much insight people used to claim to deduce out of handwriting analysis! It's quite different from when everyone is using the same default sans, and I think the amount of miscommunication that happens in spaces like text messages or even emails are a fairly direct consequence.

**“I haven't met any graphic designers that haven't been obsessed with typography.”**

And no, I don't think neural networks or artificial intelligence will make type designers obsolete. I think the more technology can take over the rote tasks, the more it opens up the vastness of what visual communication is able to do, or to contain. So technological evolution is more likely to open the door to many more type designers existing, rather than less.

Images  
courtesy of  
Ksenya  
Samarskaya

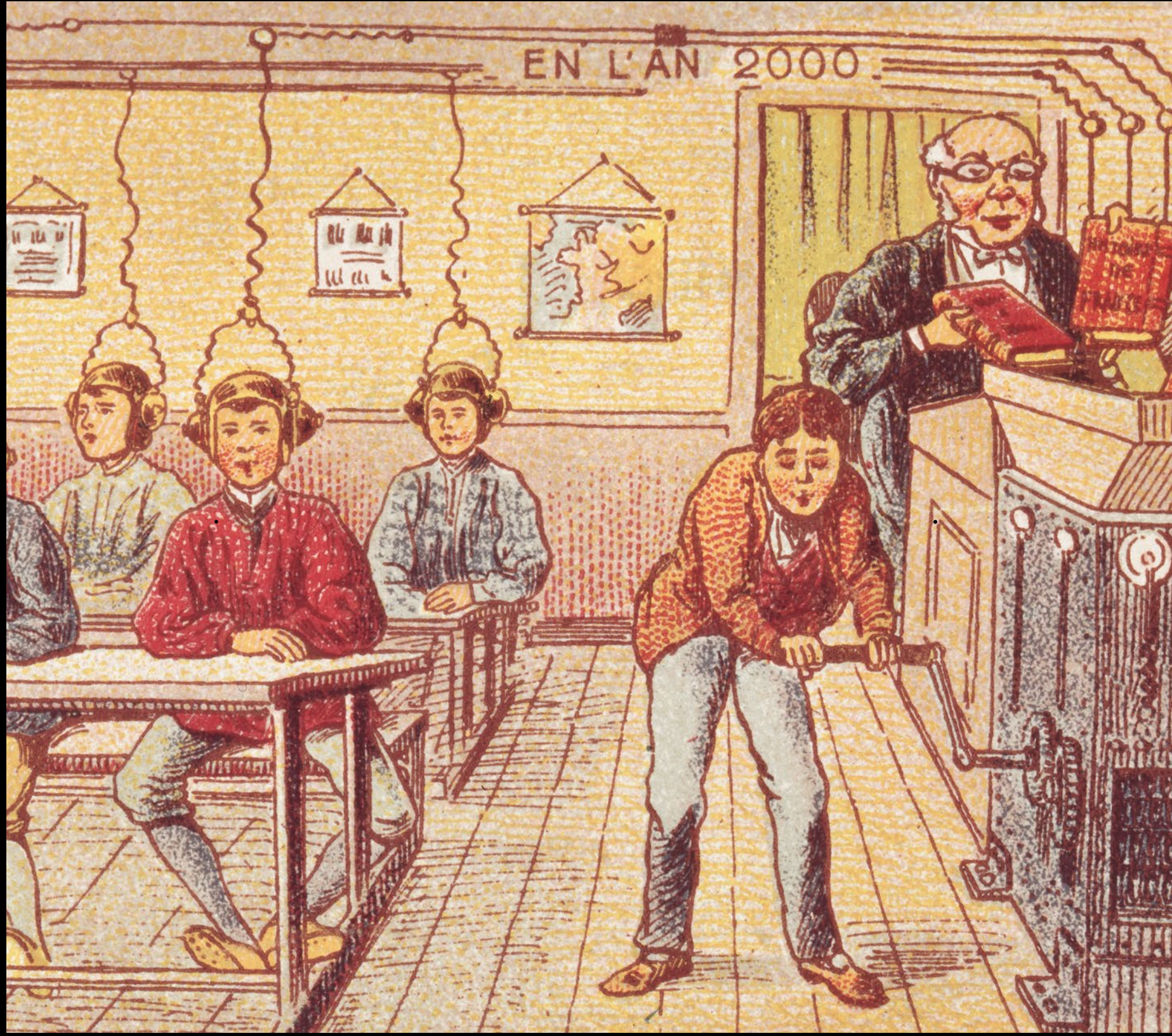






There will always be many ways to hear audiobooks in the future, as depicted by Jean-Marc Côté in the early 1900s.

Fig. 236





With technology, AI, and open source models questioning the traditional notions of intellectual property and creative business, graphic and type designers are embarking on entrepreneurial ventures to carve out their distinctive route to success.

By creating novel methods of managing type libraries, foundries and individual designers are bringing forward new ways of dealing with creative property, pushing forward the research in the field of new design business “counter-models”.

# Ninan Chacko

## [MONOTYPE]



Ninan Chacko is the Chief Executive Officer at Monotype, the largest provider of typography, technology, and expertise to creative professionals.

In this role, he oversees a global organization of more than 750 employees, partnering with iconic brands and transforming the adoption and use of digital fonts industry-wide.

Prior to his tenure with Monotype, Chacko served as Senior Advisor to McKinsey, and was the Chief Executive Officer for Travel Leaders Group, one of the largest retail, corporate and entertainment travel companies in North America and the UK, with sales of over \$20 billion

and more than 4,000 employees. Before this, Chacko provided visionary leadership as Chief Executive Officer of PR Newswire. During his tenure, PR Newswire enjoyed significant organic growth from product innovation and international expansion. Chacko has also held the position of Chief Commercial Officer for Worldspan, the global travel information, e-commerce and technology service provider. He was a founding member of the buyout consortium management team that acquired Worldspan from Delta Air Lines, Northwest Airlines and American Airlines, and served as Chief Commercial Officer until its sale to Travelport.

*Your 2021 Monotype Inaugural Address started with some great questions: "What will Monotype's vision be? Where will the organization go from here? How will it get there?". Now, more than a year after, what can you say to us about Monotype's vision for the future? And how has this year changed your original ideas about that?*

I have been at **Monotype** for a little over a year and a half, and this time for me has been dedicated to really understanding not just **Monotype**, but - most importantly - the industry and where it's headed. And really, for me, probably the core vision that comes out of that from a **Monotype** standpoint is this notion that we want to establish ourselves as a "one-stop shop for all things typography" for everyone that values type, including our customers around the world, the foundries that partner with us, and also for creative people more broadly.

So when I say a one-stop shop, that means we're not just a foundry. I mean

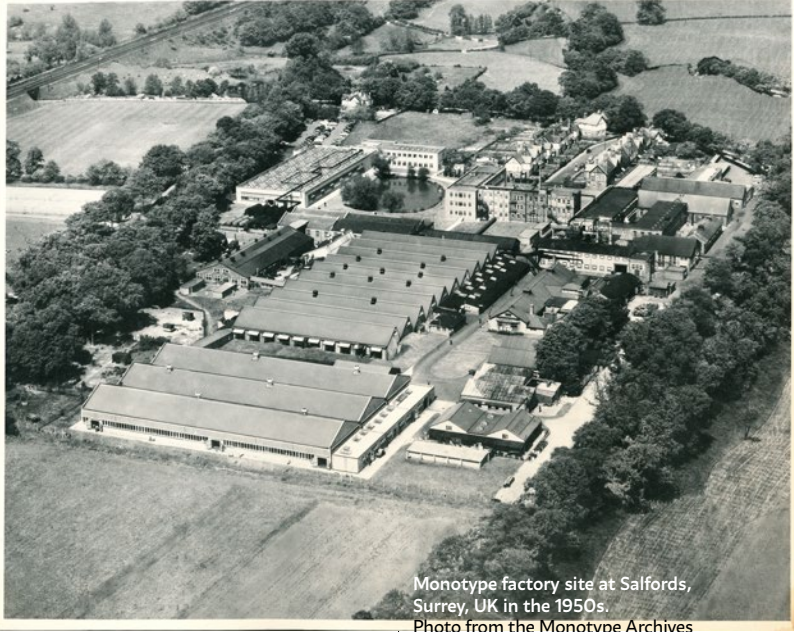
that we are thinking of ourselves as a community for type design, an ecosystem connecting foundries to customers not just through font software but also in creative and design services, and a platform to elevate and amplify the impact of typography all over the world.

I think the key to all of this is being able to provide any product or service to our customers and any kind of support that our foundry partners and our customers need, to succeed. All of that is informed by a perspective where we think typography is undervalued broadly and where our whole goal is to raise the value of typography.

*Digital culture keeps creating disruptive innovations. Artificial intelligence solutions and open source and subscription business models are forcing us to change our ideas on intellectual property. What are your ideas about that? Will our conception of typefaces as software with intellectual property change? Will subscription be the rule instead of ownership?*

“ WE ARE THINKING OF OURSELVES AS A COMMUNITY FOR TYPE DESIGN, AN ECOSYSTEM CONNECTING FOUNDRIES TO CUSTOMERS NOT JUST THROUGH FONT SOFTWARE BUT ALSO IN CREATIVE AND DESIGN SERVICES, AND A PLATFORM TO ELEVATE AND AMPLIFY THE IMPACT OF TYPOGRAPHY ALL OVER THE WORLD ”





Monotype factory site at Salfords, Surrey, UK in the 1950s.  
Photo from the Monotype Archives  
©Monotype

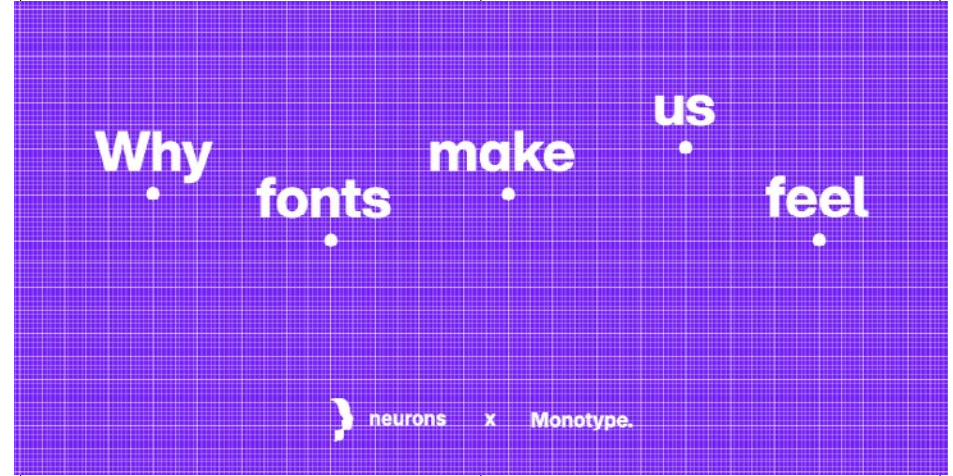
It's a great question. Obviously, **intellectual property ownership is a crucial part of typography** and it's an extremely important concept for us to protect. Without intellectual property rights, designers, creators and inventors lose the ability to monetize their work, and their ability to be compensated fairly for all the work that they're doing to introduce type and design into the world.

So we think intellectual property protections are a crucial element and we **strongly support** the treatment of font software as intellectual property. We are continuing to advocate for it very strongly in different geographies around the world because we think it's key to ensuring that all font designers essentially have appropriate moneti-

zation and are paid equitably for their work.

In terms of how customers pay for it... I think that if you look at the music and video markets the evolution from paying for perpetual to streaming licenses has already taken place and consumers have embraced the fact that when you buy music today through **Apple Music** or **Spotify**, you don't own that music. You get easy choice and easy access, and that has actually promoted the consumption of music.

We think that this key change is underway today with respect to font software, and we believe subscription models and streaming are going to be essentially the consumption model



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of the future. **Monotype** is leading this change in the industry, and we don't think this conflicts with the idea of intellectual property ownership that we just discussed, but rather it allows an even better way for creators to monetize their work. If we move away from one-time licensing into an ongoing subscription model, it becomes a much better way to compensate the creator for the real value that they deliver on an ongoing basis in terms of intellectual property. That's the core philosophy of our own business and we're essentially moving in that direction where subscription will be the majority of what we do. We're also innovating with a new way of paying foundries for their fonts in subscriptions, that appropriately and holistically reflects the font's contributions to the customer experience and ensures that foundries can continue to

grow their earnings while the customer's needs evolve.

*According to [extensis.com](https://www.extensis.com), there are more than half a million typefaces available online, and over five hundred are published each month on [myfonts.com](https://www.myfonts.com). As a brand that owns an incredibly rich typeface catalog, do you think that there is still space for innovation?*

Absolutely yes! I think the same question has always been asked in history. Do we have enough music, enough images, enough videos? I think it takes a different level of creativity, but there's absolutely room for creativity in the generation of both new designs as well as updated designs of existing typefaces. And I think the emergence of **artificial intelligence and machine learning** is

“DO WE HAVE ENOUGH MUSIC, ENOUGH IMAGES, ENOUGH VIDEOS? I THINK IT TAKES A DIFFERENT LEVEL OF CREATIVITY, BUT THERE’S ABSOLUTELY ROOM FOR CREATIVITY IN THE GENERATION OF BOTH NEW DESIGNS AS WELL AS UPDATED DESIGNS OF EXISTING TYPEFACES.”

actually going to create even more opportunities for ideas to surface in type design, things that we didn’t naturally think of in our standard creative approach.

The world is full of rich possibilities with respect to design, and we’ve seen that in every other industry when people said “*oh there’s no more new music that’s going to come out, there’s no more new fashion that’s going to be needed, no more new automobiles*”... they’ve been proven wrong over and over and over again. I think absolutely the same is true of fonts and if anything, we should **celebrate and embrace** this explosion in design thinking, that’s going to yield all these interesting variations in terms of typography going forward.

There’s always room for creating new typefaces. As you know we have a number of famous designers who are at Monotype, including Akira Kobayashi who recently got a lifetime award from the Type Directors Club, and this year he finished the design of a brand new Japanese typeface called **Shorai Sans**. It’s inspired by some of the work he’d done with Asian brands in the past, but evolves traditional hand-drawn brushstrokes with clean, geometric outlines, and it’s a terrific example of new design thinking opening new horizons in Japanese typography.

*Still, there’s also the need to revisit and upgrade the existing typefaces - as you did with the Now versions of Helvetica and Futura...*

There are naturally customers who love what you do and want a little

change. And we think revivals, **Helvetica Now, Futura Now**, etc are all ways in which we give customers the familiarity of something they already know but with the added advantage of an updated version of it. And it’s almost the same as you know, the way Hollywood creates, with Superman 6 or Star Wars 9. There’s an audience for these products and they play an important role in meeting the consumer and commercial demands. Naturally it may not always be the thing that a designer wants to create, as we like to do something new, but I think we also have to balance that with the needs of the marketplace.

I think absolutely there is room for both brand new as well as revivals or updates of what we have historically seen. Innovation and familiarity are catering to different kinds of demand.

*In the past Monotype has been on the forefront of the research for interna-*

*tionalization, expanding hundreds of typefaces with non-latin glyphs. Has this changed, according to you, in the last years? Will the typographic center of the world shift to the new rising markets of China and India?*

Well, I don’t believe it will fundamentally shift - but I am sure we’ll grow new centers of typography. You must be aware that the markets for India and China are also quite fundamentally different. In China there was a standardization (to Mandarin and simplified Chinese), while India took a completely different approach that sees a national language coexisting with regional languages that are evolving and will continue to exist. This means that they will evolve in different ways, but surely these markets will grow, and this will bring growing GDP and corporations that will want to access those markets - and obviously, the role of typography in those markets will become more important.



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# More. Helvetica Now Variable

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**far more dimensions to also explore** in typography beyond serif, sans serif, weights, etc.

And then there's also the question of readability in new conditions. We are doing research with some of the major technology players to explore the notion of how type plays a role in the **Metaverse** - in terms of legibility, in terms of the ability to stand out, the ability to process information rapidly. Seven or eight years ago we did a study with **MIT**, centered on the way different typefaces can make it easier and quicker for you to process the information when you glance at a dashboard.

And when we think about those dimensions, you realize that you don't see that represented much in today's type offerings. So I think we're going to see this explosion of the role that type plays at different dimensions, at a **subconscious level**, at a **processing level**, at a **security level**. There's a role that typefaces can play in conveying provenance and **authenticity** of content, and these are some of the horizons that exist out there that we're more excited about. This, we think, opens up a whole set of possibilities for where type can go in the future.

Still, I don't think that anything is going to change the dominance of English as the language of global commerce. We've already seen that with the proliferation of social media, you know... Take a teenager in Azerbaijan, a teenager in Australia and a teenager in Mexico: their tastes and interests are not so different today - especially if compared to 20 years ago. People from different places and cultures wear the same types of clothes and listen to the same types of music. And that's because of the power of social media. And so I think we're really in a world where, if anything, I think we've ended up having **global commons** in terms of tastes and in terms of culture and of course

in terms of language. Just think about the same slang that's been adopted in various languages.

*The use of Gotham in the campaign for Barack Obama, showed us how important can be the role of type in making messages stronger and more effective. Their authors, Hoefler&Co, are now part of the Monotype family. Do you believe there's space for typefaces to express new themes in our ever-changing world?*

Absolutely, and I think as we touched on earlier, there's a big white space that exists to capture design intent both from designers but also from the input of AI machine-generated type-

faces. I think there are **whole horizons in typography** that have not been explored historically. We have this research project that Monotype has been doing with **Neurons**, to isolate and target, for example, the role of emotions that certain typefaces evoke. This study is fascinating: we are now starting to share some of its outputs, which show significant statistical differences. Of course, designers very well know that emotion plays a role in typefaces, but this is the first time we've had data to support that. And now we can start to say things like "let's find the better typeface that expresses fidelity, trust, love, affection, or fun". We have some means of tracking and measuring those things and incorporating them in typefaces. And this means **there are**

# Nunzio Mazzaferro [Collettivo]



Photo by  
Tullio Rota

Nunzio Mazzaferro is a graphic designer and type designer. He graduated from the Politecnico di Milano in 2017, the same year in which he founded **Collettivo**, an independent and open-source digital type foundry. In 2020 he attended the **Type@Cooper Extended** program, an academic year focused on lettering and typeface design at the **Cooper Union**

in New York. As a visual designer, his work intersects the realms of curating, art, culture, fashion and photography. Since 2020 he has been a teaching tutor at the Politecnico di Milano and since 2022 lecturer at **IED Milan**, thanks to his expertise in the typographic field. During 2022 he was Senior Visual Designer at **Studio Folder**, in Milan.

Collettivo is an expanding group of designers working on type-based projects and occasionally releasing Open Source typefaces through the platform. Goal of the collective is to create a network of people that challenge themselves to improve through practice and mutual exchange in the very competitive fields of graphic and type design.

*Why and when was Collettivo born?  
Why make an open source foundry?*

Collettivo was born out of sheer curiosity and in response to the confinements imposed by the Politecnico di Milano. Together with **Luigi Gorlero** and **Davide Montesano**, we decided to investigate the meanings of typography and type design, in order to gain a better understanding of that area.

We decided to take the **Basic Type Design** course at **CFP Bauer**, taught by

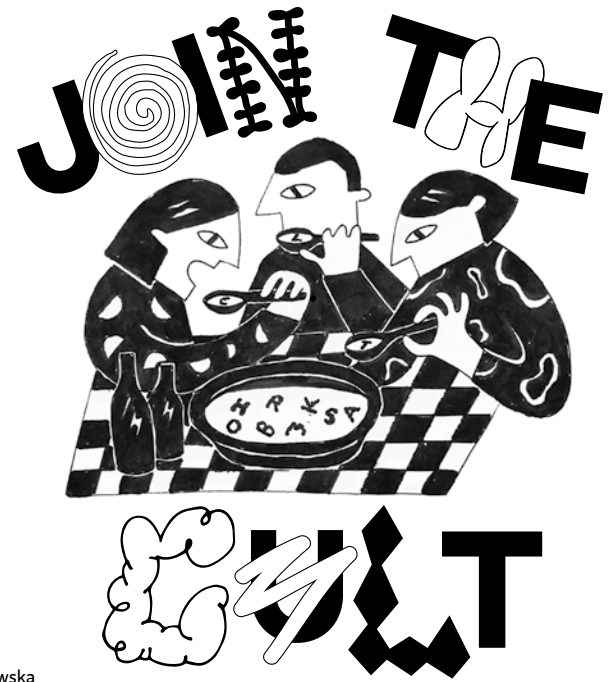


Illustration by  
Magda Chmielowska

**Andrea Braccaloni**, **Marta Bernstein**, and **Erasmus Ciuffo**, in order to get closer to the subject. It was an evening course taken during the thesis period, making it a very mentally challenging period. However, it gave us great satisfaction, as we were finally able to understand what goes into a typeface, something we had no clue about during our three-year course at the Politecnico di Milano. The course allowed



us to meet **Ruggero Magri** (who has since then moved to Type & Media), **Alberto Lot** and **Alberto Casagrande**. Together we had enough typefaces to create an on-line showcase for them. And since we were still students, and we knew that our fonts were far from perfect, it made sense to make them open source, taking inspiration from **Velvetyne Foundry**, which had no Italian equivalent. The group was joined the next year by **Benedetta Bovani**, **Sara Lavazza**, **Matteo Maggi** and **Luca Marsano**, who are now with me the nucleus that keeps things going. We now had nine fonts in our catalog, mostly single weights with incomplete glyph-sets. In spite of our inexperience, we still decided to spread the word. We opened an Instagram profile and people began to tag us, as those who use free fonts often want to find something comparable. We ended up being featured on various aggregator sites and free font and foundry websites, such as Type Index.

I recall a momentous exhibition in New Zealand, **All fonts look the same**, exploring similarity and distinctions in typeface design. **Collektiv** typefaces were included, and we started to realize we may have something good in our hands. This also inspired us to perfect our product to make them really useful to everyone. We had been looking for someone to review our work and provide feedback on characters, and we realized it was the community of users doing that, requesting things like the german eszett or the romanian accents.

From top to bottom: Apfel Grotzek in use by Matter Of for the exhibition on sustainability at "Museum der Alltagskultur Schloss Waldenbuch". Photo: Matter Of



Custom designed rug by Collektiv, in collaboration with Hansel Grotesk. Photo: Christian Kondic.

This has caused an ongoing makeover of the typefaces, and now almost all of them have been completely redrawn and provided an expanded glyph set.

And this is how **Collettivo** also managed to find a way to sustain itself in spite of its potentially “anti-capitalist” or “anti-business” nature.

*Is there a way to do it? How can you make an “anti-business” work?*

We have never charged for any requests or changes we have made in the past, and we never will. However, there have been chances to create new designs, characters, and development projects. I will not deny that some customers came to us expecting low prices, since they knew that we offered our services for free. Some others, however, have simply chosen to support our open-source reality. A big private sponsorship has now enabled us to develop further our fonts, bringing them to a quality that’s far above the 2017 level. It has taken five years of study, research, and reading for all of us to get to this point. In the meanwhile I and Matteo have attended **Cooper**, Luigi has done two years of Type Design studies at Umprum, and Benedetta has done the same at **Ecal**...

So yes, open source type business can work, as there will always be someone who needs a custom-made version of your free fonts. It is like being a tailor that makes cheap “one size” shirts, but is also able to accommodate special requests such as changing the color of the buttons or tightening the collar or sleeve. And while it is possible to make a living

this way, for us it is not a full-time job - rather it is more of a hobby on the side. Because it’s a model that can work, but it’s still very difficult to do it.

*These schools have been for many years the only entry point to the type design profession, but your experience also shows that another approach is possible, a sort of “anti-professional”, amateur path...*

“YOU CAN MAKE A LIVING OUT OF OPEN SOURCE FONTS, BUT YOU NEED TO WORK ON IT WITH THE RIGHT SENSIBILITY, WITH THE RIGHT EDUCATION AND, MOST OF ALL, WITH THE RIGHT AMOUNT OF RESPECT.”

Obviously if I look at our 2017 fonts, I find lots of amateurish issues... But still, I’m glad we found the courage to publish them, even if they were not perfect. I once gave a speech at Politecnico, and I remember stating that without that naïveté and ingenuity we’d still be there, correcting our mistakes. It was good to be reckless and have that desire to publish at all costs. A little bit of arrogance and innocence, together, gave birth to something. And we learnt not to be afraid of mistakes thanks to the people who found issues in our fonts and helped us grow.

*Can you tell what was the nicest feedback you got for Collettivo fonts?*

A girl from Germany used **Coconat** for the design of a stamp, so she sent a card with the stamp on it to us writing “look, I used your font!”. And this is what I like about the open source reality - you build a connection, and a relationship. Even simply because people write to ask you for a proper way of crediting your work. On the other hand, naturally if your free font ends up on the cover of a big commercial success, it feels... a bit weird. Take the **Måneskin** record: it’s been a best-seller all over the world and on the cover they used our **Sinistre** by **Jules Durand**. The graphic designer is also a musician, so he should understand the value of creative work, but he went for an open source solution - which naturally made us and Jules very happy, but...

An exclusive preview of the newly updated catalogue from Collettivo. Some typefaces have new weights, others have been updated to fix issues and extend language support.

# Ortica

Ortica Linear Bold

# Mattone

Mattone Black

# Coconat

Coconat Demi

# Mazius

Mazius Bold Extra Italic

# Ribes

Ribes Light

# Messapia

Messapia Regular

# Apfel Grotezk

Apfel Grotezk Heavy

# Halibut

Halibut Regular

# Sinistre

Sinistre Black



Sinistre in Use in a New  
Years Post Card by Studio  
Ajot. Photo: Studio Ajot



Well, it's something that makes you wonder about the possibility of exploitation of the open source philosophy.

*You are saying that using open source fonts is somehow more ethically correct for an individual designer, but is it less ethically acceptable for a company or a big brand?*

Yes. If you see **Sony** or the **LA Times** using free open source fonts, you'll start to lose faith in the model, because it's not the result of an interaction between an individual and a wider community, but between an individual and a rich corporation. It's a question of the ethics behind open source software, that was born in an environment of programmers that felt they belonged to a community. But that has changed, and free software on the internet is now

not used not only by a community of like-minded users, but also by commercial companies that don't share any of the values, ethics and education of the original community... Doing something as open source is still a transaction and an exchange of value, if you take away that value - also simply by forgetting the credits - you are taking away from the value of creative work in general. And I think this sort of thing is happening not only to typefaces, but also to other creative products.

*We spoke about this with Pann Lim: the risk for young designers to just hoard images and fonts from the web, using them just because they are free, without caring about the author or the original context...*

There is this idea of making mood boards where you collect images



Halibut in use on "Sans Assistance" poster by Laura Bruneau. Photo: Laura Bruneau

from the web, and they become your reference without you knowing anything about, the context, the year, who made it, who commissioned it. It's like the digital experience is flattening rather than expanding your knowledge. And the same happens with open source, which is really supposed to be a sharing, empowering model - like **Wikipedia**. But when you think about **Google Fonts**, it almost feels like it's a standardization model, pushing everybody to default solutions and forgetting the identity of single creators. And this is why, as an educator, I always stress with my students the idea of a properly researched bibliography and iconography. We need respect for information and authorship and if we lose respect for that simple credit line, we have lost everything.

*Still, there's authors that manage to build a personal following starting with open source fonts. Take Jeremy Landes*

*who started his career on Velvetyne with open source fonts and now produces also commercial typefaces...*

**Landes** represents precisely that direction, of using open-source as a way to create interesting experiments that can benefit the whole community, since they open your eyes on what can be done with digital type. Take his last **Fungal**, on **Velvetyne**: a completely experimental, crazy thing that is not only free, but it raises the bar in type design! Unfortunately, there's always the other side of the coin, foundries that hyper-produce, often without much quality, but charging for the work. And in the end the problem is that there is much confusion, and that is why we need to educate ourselves and others. We need to work on this because you can make a living out of open source fonts, but you need to work on it with the right sensibility, with the right education and, most of all, with the right amount of respect.

Fig. 248  
Young trend researchers analyzing typography  
using predigital primitive tools.





Our creative observatory gathered input from trend hunters, creative directors, and industry experts to gain their insights and considerations on the current state of visual and type design.

Our aim was to collect suggestions to inspire the next generation of visual designers.

Here are the responses we received.

## Dirk Petzold



Dirk Petzold is a German graphic designer and founder of **We and the Color**, an award-winning online magazine featuring the very best from various creative fields.

*Where - if anywhere - should designers look today for inspiration that keeps them connected with the visual zeitgeist? Who would you suggest as the most interesting creators to get inspired by in the visual communication field?*

As the founder of **We and the Color**, an international online magazine specializing in current design trends, I can't help but recommend my own publication but there are also other great sources of inspiration out there.

Just recently, I published a handpicked selection of outstanding graphic design blogs for 2023.

In addition, social media can help you to stay connected with the visual zeitgeist. Since a lot of creative projects are sent to me from all over the world every day, I only follow a few creative people on different channels.

The first name that comes to mind is **Fatih Hardal**, a Turkish graphic and typeface designer. I really like his "less is more" mentality.

I'm always fascinated by designers who take on the challenge of daily, mostly personal creative projects, like designing a poster every day or at least occasionally. For instance: have a look at the **Baugasm** project by **Vasjen Katro**.

I also like the bold and colorful work of **Verónica Fuerte** and her Barcelona-based **Hey studio**. The Instagram accounts of Denver and San Francisco-based designer **Ryan Bosse** or **Mark Bloom**, a graphic and type designer from the UK, are also great sources of inspiration.

To be honest, it's quite difficult to pick only a few names.

*Are the values of modernism still valid? Are Vignelli's "five typefaces" still enough for a graphic designer in today's world?*

Without any doubt, the graphic design industry is in constant flux of change. Trends come and go, but there are also constant values. The understanding of modernism may change over time, but there will always be a quest for modern and timeless design. **Massimo Vignelli** may not be wrong when he once said that we actually only need five basic typefaces, but which five fonts I would choose, this would change with time, current trends, and new requirements in terms of typography and technology. Personally, I think it's great that today we have such a large selection of different typefaces for a variety of applications. As long as they don't combine too many fonts at once, each designer can decide for himself which typefaces he or she wants to use.

*Should them not be, what five extra would be essential, in your opinion, in the toolkit of any future visual designer?*

Yes, that's probably exactly the point. There is certainly nothing wrong with having a large selection of different typefaces but a few styles with certain features should be essential. Especially for the requirements of today's digital design, variable fonts should not be missing in the toolkit of any visual designer. I appreciate the creative freedom these typefaces offer. In terms of styles, I really like what independent-type foundries like **Zetafonts** are doing: they make the world of typography more diverse and influence future trends.

## Deborah Lynne Kugler



**Deborah Lynne Flores-Kugler** (Deb) is a Southeast Asian design generalist and multi-disciplinary creative leader based in New York City. She has been a quiet leader in the creative industry since 2000, having a seat at the table advising agencies and business partners on the ways in which the full beverage portfolio of the CPG giant, **PepsiCo**, can manifest itself in a relevant way to its users and consumers, for the entire Northeast region of North America. Deb has shaped her career around the ability to communicate and make stories tangible and felt that one could say I romanticize brands and businesses. As a multi-hyphenate, she has been a published editorial writer, a product designer, a makeup artist, an interior design savant, a model, an entrepreneur, a mentor, and most recently, a milestone event visionary.

*In your professional activity, what is the relation with the visual trends that are dominating the digital panorama? Are they something a designer must react to (by following them or conversely by disrupting them) or rather should a designer ignore them?*

Visual trend waves in the digital space are things that design professionals within the FMPG (Fast Moving Packaged Goods) space typically watch out for with deep interest and great curiosity. These carry streams of inspiration and clue us into patterns that explain what people, industries and technology are moving toward. Because FMPG is an industry that seeks to produce goods that are so intimately embedded in a person's daily life and living (sustenance, toiletries, consumables), designers in the industry must be able to tell a familiar human story again and again, with new methods, framing, delivery and impact. Design in the FMPG space requires looking at how the user/consumer/target market considers choices in their life, and finding a smart and organic way in which to be relevant in that life - hardly by hard-selling brands, but rather by standing with the person's ideals, beliefs, passions, goals. I believe reading up and digesting trends in general should be a designer's habit, as it informs the way the world is seen and interpreted. It's like a daily newspaper that covers different stories—about type, form, palettes, emotions. Being informed is only one part of being a designer. The other part is by responding to this information. The way designers respond to trends demonstrates the kind of designer they want to be identified as—if you subscribe

to the trends, and are a devotee, you may be seen as a now-designer. If however, you choose to disrupt trends by doing the opposite, you may be seen as a subversive designer. And if you altogether maintain a trend-less aesthetic, then you may be seen as a timeless designer. They all have their strengths, and they all have spaces for opportunity. Some projects and industries call for a designer who's in lock-step with trends, and others who need a designer that operates with a classicist mindset. Personally, my recommendation for designers is to aim to be versatile but have a predisposition toward a particular style. I can traverse trends but my area of preference is to maintain a classic look. You can dance to several musical genres, but you have a special place for salsa, for example. I believe it has served me well the fact that I have been a design generalist with a spectrum of visual taste, and if you're in the FMPG space or any consumer packaged goods space like me, then it helps to be well-rounded and well-informed of all the design movements that are available. Know all the rules so you know how best to break them.

*Is there any project of yours where you made a conscious design or typographic choice to relate to current trends? Can you explain how typography is involved in your creative routine?*

The company had just launched a sparkling beverage this year, **Starry™**, whose brand visual identity system includes a combination of 2D and 3D typographical treatments. This decision is but a natural response to the fact that the brand is created to appeal to Gen Z innovators and early adopters. As we develop the entire branding system design, we consider the full landscape of where the brand will appear in the world, and because Gen Z is incredibly tech-ambidextrous, we are

pushing the boundaries of our brand to come alive in various media. Usually the decision on brand typography for our beverages includes deciding a display font, a primary and secondary body font. But we've evolved to consider how type performs in the spaces we put it in - from flat, printed and up close; to animated, dimensional and from a distance. Typography is the visual interpretation of a message, of communication, of promise. And because the company develops beverage brands, we inevitably make sure all the touch points that belong to the brand helps express that particular brand's intent. Typography helps communicate voice without hearing anything... You can gauge the friendliness, the stylishness, the aloofness of a brand through typography. Typography is the brand's signature on a surface or platform. As I hold the role of a regional design leader, my interaction with typography is constant and very pragmatic. I get a chance to develop, extend or translate brand design campaigns where the communication shifts per market, locale, channel or touchpoint. I take care that the campaign message retains an effective level of hierarchy in the ways they are presented - print, digital, social media, environmental, tactile. I consider nuances that show the message in the best way possible and that gets into the nitty-gritty of scale, character height and ratio, grids, alignment, kerning, leading, ligatures, counters, weight and boldness, stacking and blocking - it's truly an exhaustive checklist to go through. The freedom to play with typography is something that I am aiming to do more of, with the addition of more brand innovation in the organization. The roster of brands we have in the company shows such heritage and legacy that it is only fitting to respect and preserve the typographic personalities of our brands as much as the market embraces them.



*Where - if anywhere - do you look for inspiration that keeps you connected with the visual zeitgeist? Who would you consider the most interesting creators to get inspired by in the visual communication field?*

There are so many places to draw inspiration from. For me as an equally analog-loving, and digital-adopting creative, I consider physical spaces and encounters as well as digital venues as long as it suits where I am.

I venture into newly launched communal places - restaurant experiences, retail experience, immersive exhibitions, galleries/museums/pop-ups, expos/trade shows - when time permits. But for my usual dose of inspiration, I am a "top-list" lover, where I read articles that aggregate inspirational sites, links, personalities and accounts.

For a round-up of design inspiration, aside from the usual sources like **Instagram, Behance, Pinterest, Dribbble, The Dieline, Masterclass, and design orgs like AIGA, D&AD, Coveteur, Nowness**, I follow personalities and studios across fashion, food, business, wellness, lifestyle.

I love **@lailacooks, @cj\_hendry, @leventerdening, @margot.leveque, @paperjulia, and @brenebrown**. There's something unique about each of their accounts where their tool of choice just happens to be so simple, and yet they are able to transform it into such masterpieces. **Laila Gohar** transforms food into sculpture. **CJ Henry** transforms colored pencil artworks into frozen objects. **Levent Erden** just posts

a spectrum of digital and physically surprising inventions. I've also loved **Margot Leveque** since her collaboration with **Jessica Walsh** on her brand identity, and believe that she was one of those who pioneered this neo-modern romantic type era. And **Brene Brown** for me is the person to follow to help unlock the connection between your emotional vulnerability, and the limitless ability to express yourself.

The amazing opportunity we have today is that we are able to observe talent in various stages of their creative expressions. I can't tell you how many times I just keep following and saving posts from people who aren't truly trending or viral yet, but have a statement to say in terms of how they want to show up as a creative professional. Everyone has something unique and imaginative to say, if we are open to it.

*As the world becomes more and more obsessed with virtual objects, artificial intelligence and a global longing for hyper-productivity and fast business, what is your advice to avoid burnout and keep a human-centered approach to work and design?*

A career as a visual communicator weaves a complex fabric of being able to listen then express, empathize then reflect, understand the world around you and be present, and at the same time understanding who you are as a vessel, as a conduit and as an agent that helps transform the world by leaving behind an artifact of expression. Sometimes the way I think about the path I've chosen makes me freeze with pressure, because you have to be a master of not just skill and technique, but also of human psychology, behavior and motivations.



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So for me, embracing the tactility and intentionality of certain parts of my day is how I try to level off the excess dopamine and cortisol levels from revving up my mind early to face my daily grind. When the new year rolled around, my supervisor gave me **The 5-Minute Journal** ([intelligentchange.com](http://intelligentchange.com)) that has a few lines of prompts to start the day, own an affirmation and intention, and be reflective of what will make and has made the day great. I have been starting a morning hygiene where I meditate, refresh my body for the day, write on the journal, light a candle and head to my home office arming myself with a realistic to-do list, and a lot of breaks in between.

Burnout can creep up on anyone because we're all so motivated to be productive, and don't know how to be around a space or time period that doesn't call or ask anything from us.

To me, taking a walk in the middle of the day, heading to the gym to do some physical therapy, all help break this cycle of consumption and combustion of one's self. I know I still have an exterior motive for stepping away, but I aim to do it leaving any reason but just to walk around, and inhale fresh Hudson River air.

Another tip I am trying to practice is to reduce and transform the way we view zoom meetings. I reduce official zoom meetings with a serious agenda, and entertain a 5-10 min zoom check-in with only 1 or 2 questions: How are you doing? Is everything okay?

I realize that in this career and community of design, the best sources of inspiration are always in people, in nature and in the amazing quality that people can do if

they are fully committed to their practice and purpose. Giving people time to be more human, inquire about each other's feelings, and letting things flow the way they will all help to allow you to move forward in your own pace, receiving what you are ready for, and having the opportunity to respond to them as freely as you want.

I'm currently flexing these muscles though I may be an introvert by connecting with new found acquaintances in **AIGA**, **LinkedIn** and with **Debora Manetti** of **Zeta-Fonts**, and it has been a delightful surprise to be brought along these new paths of experience.

If I have to sum up a simple method to avoid burning out in life, these would be:

- > To visibly unplug
- > To physically step back
- > To reduce noise
- > To balance the breath
- > To practice tactile activities (touch, aroma, warmth, cadence)
- > To power down and rest

As far as for work and design, I often take note of those moments when I hit a point where design feels like work instead of a life passion I have committed to. When that happens, I know I have to reset.

I go back to the things that made me love design and designing, art, fashion, beauty I simplify what I expect myself to accomplish within the day.

I listen to soothing music.

I play my latest musical instrument (I got a steel tongue drum while waiting for the funds to purchase a **Roland** keyboard).

I make more time for self-regulating activities (meditation, breathwork, exercise, therapy, acupuncture, massage therapy, journaling).



## Loukas Karnis Editor, TypeRoom



The former Editor In Chief of **Esquire** Greece and Editor At Large of **CNN** Greece, Loukas Karnis is **Typeroom**'s voice and eye. As part of Parachute®'s creative team, Karnis infused the studio's **TDC** awarded **Marlet ANTI-Manifesto** limited publication with content that empowers the type foundry's eclectic fonts portfolio. Journalist, typophile and a lover of aesthetics, he is the Editor In Chief of **Typeroom**, the ongoing typographic and graphic design journal of **Parachute**®.

*Where - if anywhere - should designers look today for inspiration that keeps them connected with the visual zeitgeist?*

In times of utmost visibility and access to the massive information available via digital means, designers are both blessed and doomed. Blessed because the knowledge is available for one to explore, yet doomed because of an oversaturated digital space where both creators or plain design enthusiasts users can easily get lost.

Whatever the case, today's design practitioners can look to various sources for inspiration. Social media platforms like **TikTok**, **Instagram**, **Behance**, **Dribble**, **Twitter** et.al. have changed the spectrum drastically, establishing what is called 'democratization of design.'

Distributing knowledge, once held by a selective group of professionals, to a broader group of non-experts is a fact whilst self-taught (talented) creators are changing the game in the blink of an eye. Furthermore, design blogs and websites such as Typeroom or design conferences such as the **AIGA Design Conference**, **TDC's Type Drives Culture** series or **Inscript Experimental Type Festival** provide an always precious update of the state of things to know in real time.

Especially now as their online virtual versions bring together designers, creatives, and experts from around the world to share their knowledge, experiences, and insights about the design industry as digital platforms for attendees to network, learn about the latest design trends, and stay up-to-date with the latest tools and techniques. Regarding the most interesting creators in the visual communication field, **Paula**

**Scher**, **Andreas Gysin**, **Talia Cotton**, **Kiel Mutschelknaus** or **Dev Valladares** are few of my favorite creatives for readers to further explore, if not already.

*Are the values of modernism and its faith in branding, graphic systems and "timeless" values still valid in today's world? Are Vignelli's "five typefaces" still enough for a graphic designer? Should they not be, what five extra would be essential, in your opinion, in the toolkit of any future visual designer?*

It depends on perspective. Some argue that modernist values such as simplicity, functionality and timelessness remain relevant in today's design, while others see the need for a more inclusive and culturally diverse visual approach. It's a fact that the value placed on branding and graphic systems varies depending on the industry and target audience so ultimately, what is considered "valid" in design will continue to evolve over time. The validity of modernism's values is a matter of personal opinion and can depend on various factors such as cultural and historical context.

However, it is generally accepted that the world has changed significantly since the inception of modernism, and that these values may not be universally applicable in today's world. The increasing emphasis on diversity, inclusivity, and sustainability is challenging some of the key principles of modernism. Nevertheless, elements of modernism, such as its emphasis on functionality, minimalism, and clear communication, continue to influence design and visual culture like they should. After all, as the iconic **Dieter Rams** noted in the late 1970s, "good design is long-lasting."

Massimo Vignelli's "five typefaces" aka **Helvetica**, **Garamond**, **Bodoni**, **Times**

**Roman**, and **Univers**, while influential in the history of graphic design and instrumental for the visual language that surrounds us, are no longer considered sufficient for a contemporary graphic designer by many. Design industry is always evolving, it expands and morphs with a wider range of typographic options and styles available.

Nowadays graphic designers have access to a vast selection of typefaces, both old and new, which allows for greater typographic diversity and flexibility in their designs so I think it is of high importance for graphic designers to have a broad knowledge of typography and to consider multiple typeface options when making design decisions. Today's diverse and constantly on speed visual landscape needs more highly crafted typographic systems to communicate the message and designers have access to a vast array of typefaces, each with its own unique characteristics and uses. This is an asset for all.

A single typeface may not be enough to meet the demands of a specific project, and designers must have the option to experiment and use multiple typefaces in combination to create visual hierarchy and contrast. In conclusion, the "five typefaces" approach is a starting point and should not be considered as an absolute rule. Designers should consider their specific design challenges, audiences, and project requirements, and choose typefaces that best meet those needs.

As for the five extra typefaces that I would consider essential, I think all type foundries (and especially the independent ones that are more creative-driven such as **Parachute**, **Dinamo**, **205TF** and of course **Zetafonts**) provide a variety of exquisitely well-crafted, legible type systems that enhance any design task to the max.

## Kristie Malivindi JKR



**Kristie Malivindi** is a Creative Director at **Jones Knowles Ritchie**, London. She's East-Coast American through and through, having relocated internationally by way of Boston, Chicago, then over 10 years in NYC. Kristie's been building brands for over two decades, with experience ranging from creating a new fashion brand (Kate Spade Saturday) to helping big brands make a big difference (The Burger King Meltdown). Most recently, she's been all about the &, working to evolve the iconic identity of **M&M'S**.

*In your professional activity, what is the relation with the visual trends that are dominating the digital panorama? Are they something a designer must react to (by following them or conversely by disrupting them) or rather should a designer ignore them (following the chimera of the timeless)?*

Trends are something to be aware of, to be influenced by, but never a place to start. Aesthetic decisions should be based on what's right for the client or brand, what's right for the brief at hand. What's your context and what story are you telling? Interesting solutions can come from a range of inputs—referencing or riffing on culture (be it modern or historic movements), making unexpected associations, or digging into heritage brand vaults to identify what is distinctive and authentic. It's a balancing act, but I personally lean towards the timeless.

*Is there any project of yours where you made a conscious design or typographic choice to relate to current trends? Can you explain how typography is involved in your creative routine?*

I've never worked on a branding brief that didn't involve typography. It's a fundamental building block. The biggest trend that I've consciously pushed and am fully behind is less stylistic and more behavioural — brands creating bespoke typefaces. If you can, do it.

M&M'S - Images  
Courtesy of JKR





But do it smartly.

It's an opportunity to create a core brand asset, so the benefit is channelling an ownable aspect of your brand into typography that can convey distinct personality and tone. And the magic is creating something that, combined with the right tone of voice, is recognisable without the presence of a logo.

I'm currently mid-development on four different projects that include bespoke type (stay tuned), but most recently live is **All Together Serif & Sans** for **M&M'S**. For this, we started with forms based on archival logos to capture the personality of the brand and its product.

The eclectic weights and widths not only pull from the brand's history, but speak to its newly established purpose—to create a world where everyone feels like they belong. It's an authentic expression of a brand that's always been about shareability and togetherness, from the partnership of Mars & Murray (the founders), to the behaviour of never eating just one **M&M**, to the range of shapes and sizes (and flavors) of their products

“Tech doesn't replace ideas, or taste.”

today... even down to the ampersand right there in the middle of their name.

All of that is to say, the approach to the typeface design was not about trends — it was about creating a recognisable, distinctive typeface that is undeniably **M&M'S**.

But admittedly, ink traps do seem to be having their moment right now and ours create smiles within letterforms and emphasise biteable, chunky, rounded, colorful-coat-ed-chocolate-candy-inspired shapes.

*Where - if anywhere - do you look for inspiration that keeps you connected with the visual zeitgeist? Who would you consider the most interesting creators to get inspired by in the visual communication field?*

Inspiration is everywhere. Wandering around London with all its galleries and shops and restaurants and the like, scouring the internet to obsessively research every purchase I make. Love me an old-school physical bookstore, record shop, mid-century modern antique shop, big, beautiful department store like **Selfridges**, **Galleries Lafayette**, **RIP Marshall Field's**. For modern reference? Best is following the younger designers that I work with on Instagram and digging into who they're following. Then there's keeping up with the usual suspects: **Dieline**, **Sight Unseen**, **Creative Boom**, all the design publications... I'm a devoted **NYMag** and **Domino** reader. Television, movies, music, books, art, video games. Constantly taking in as much as I can. In short, there is no one place and no one individual.

*As the world becomes more and more obsessed with virtual objects, artificial intelligence and a global longing for hyper-productivity and fast business, what is your advice to avoid burnout and keep a human-centered approach to work and design?*

Let's start with human-centered, because that's easy. It's a combination of how I was taught: form + function is inherently human-centric problem-solving. I believe collaboration creates better/richer/more interesting answers than working solo. And my philosophical approach to life, my one tenet is “don't be an asshole”, which of course carries into working relationships and choice of collaborators. Now, burnout—that one is **HARD**. I've been grappling with the question for my entire career — and it's very much, in part, what prompted my move from New York to London. Escaping American hustle culture has had a profound influence on my well-being. I'm still constantly working on setting personal boundaries to find a healthy balance between work and life. My brain likes getting absorbed in a challenge. I love design and still get excited over the opportunity of a new puzzle, a new brief, a new client. But on a regular basis, I remind myself and my team: we're not saving lives. Clients will always want more, quicker, cheaper but the creative process can only be sped up so much before it breaks. Use new tools and tech and AI, which can help with the pace of prototyping, open new and exciting possibilities for quality, craft, expression, and interaction. But tech doesn't replace ideas. Or taste.

Burger King - Images  
Courtesy of JKR

MELT  
DOWN



MELTING  
DOWN  
PLASTIC  
TOYS FOR  
GOOD



## Jessica Deseo

Partner at THE DIELINE /  
Associate Professor at  
ArtCenter College of Design /  
Partner at PRINT Magazine



**Jessica Deseo** is a native southern Californian and Mexican-American designer. She has worked as a professional hands-on designer for a wide array of notable brands since 2005. In 2014, she took a step back from the day-to-day pixel-pushing and became a partner at Dieline, where her ultimate goal was to support the advancement of the packaging design community. Jessica is an Associate Professor at **ArtCenter College of Design**, where her students' work has received a variety of recognition and awards in the packaging world. In 2019, along with her business partner at Dieline and other notable industry experts in the design community, they acquired **PRINT Magazine**, a long-standing staple of the graphic design community. Aside from her day-to-day, she enjoys her role at the **New Museum Inc.**, where she serves as a mentor and has found a passion for helping young designers. In her personal time, she enjoys going to museums and the beach with her husband and daughters.

*Where - if anywhere - should designers look today for inspiration that keeps them connected with the visual zeitgeist?*

To keep inspired, I believe it's necessary to go anywhere and be everywhere. From visiting museums and traveling to people-watching at a cafe and going to a library or bookstore—anywhere away from a screen can keep you hungry and wanting more. See new things. Even attending conferences or expos can bring unexpected inspiration. Just get out there.

If you want fresh inspiration, turn to the youth. Student work is so often on the pulse with what's fresh and happening now. They know the latest trends, and they can be the future of using design and technology. They value the future and most importantly think about sustainability when designing.

*Are the values of modernism and its faith in branding, graphic systems, and "timeless" values still valid in today's world? Are Vignelli's "five typefaces" still enough for a graphic designer?*

Design values or principles will always be the foundation to design. It's like cooking, you will always need the basics: oil, salt, garlic, onion, etc. Everything after only enhances the recipe. The formula is the same in design, and you have to know your design principles.

**Vignelli's** five typefaces still have value for designers, and understanding their purpose is critical. In today's digital and tactile world, you have to design and account for every



Above top to bottom:  
> Paul Knipper, [www.paulknipper.com](http://www.paulknipper.com) -  
Former ArtCenter College of Design Student  
> Hansen Ma, Student, ArtCenter College of  
Design - [www.hansonma.org](http://www.hansonma.org)

communication touch point and resolve what that means, whether it's a small favicon on a website, an Instagram profile photo image, or a large-scale billboard.

*Should they not be, what five extra would be essential, in your opinion, in the toolkit of any future visual designer?*

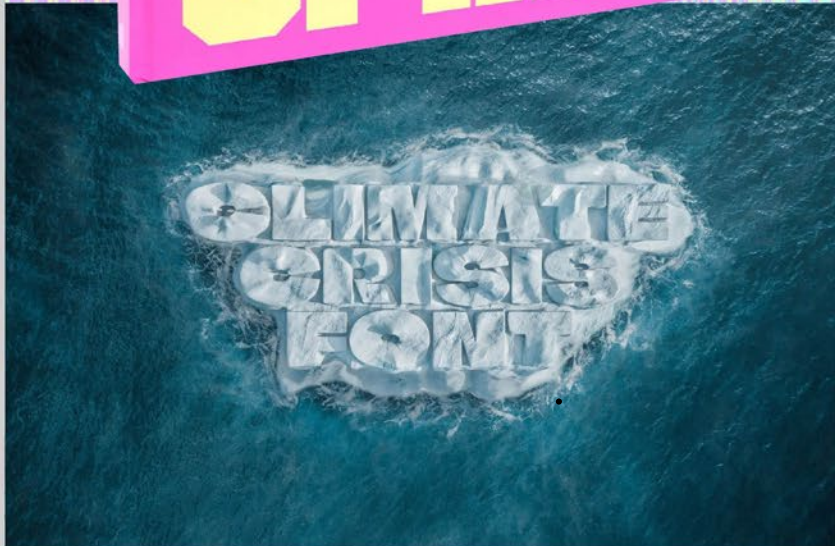
Your toolkit will always be your creative ideas and solutions. Using a specific typeface is only a partial part of the creative process.





SEEDS  
OF A  
PROMISED  
LAND

SPIKE



23

PRINT  
TYPOGRAPHY  
REPORT

i CAN'T  
fuckin'  
BREATHE!

**If you're not happy single,  
you won't be happy married.**

**Happiness comes not from  
one's relationship status,  
but from FONTS.**

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*Thousands of  
beautiful fonts*



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museo@tipoteca.it  
tipoteca.it



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Fondazione

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You have been warned

TotalBS Unlimited  
Liability Company

**Tight Spaces**  
Interletter | Areas Solutions

**SORRY FUELED**  
Mechanics Inc

**Usually Works LLC**

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**Unsure**  
Your Favorite Insurance Company

**Artificial Ignorance**  
Technologies, GmbH.

**HOT HOT letters**  
Not exactly what you think!

**TWICELY OVERTHOUGHT SOLUTIONS**

**Right**  
typeface system

One of the largest font families in the world

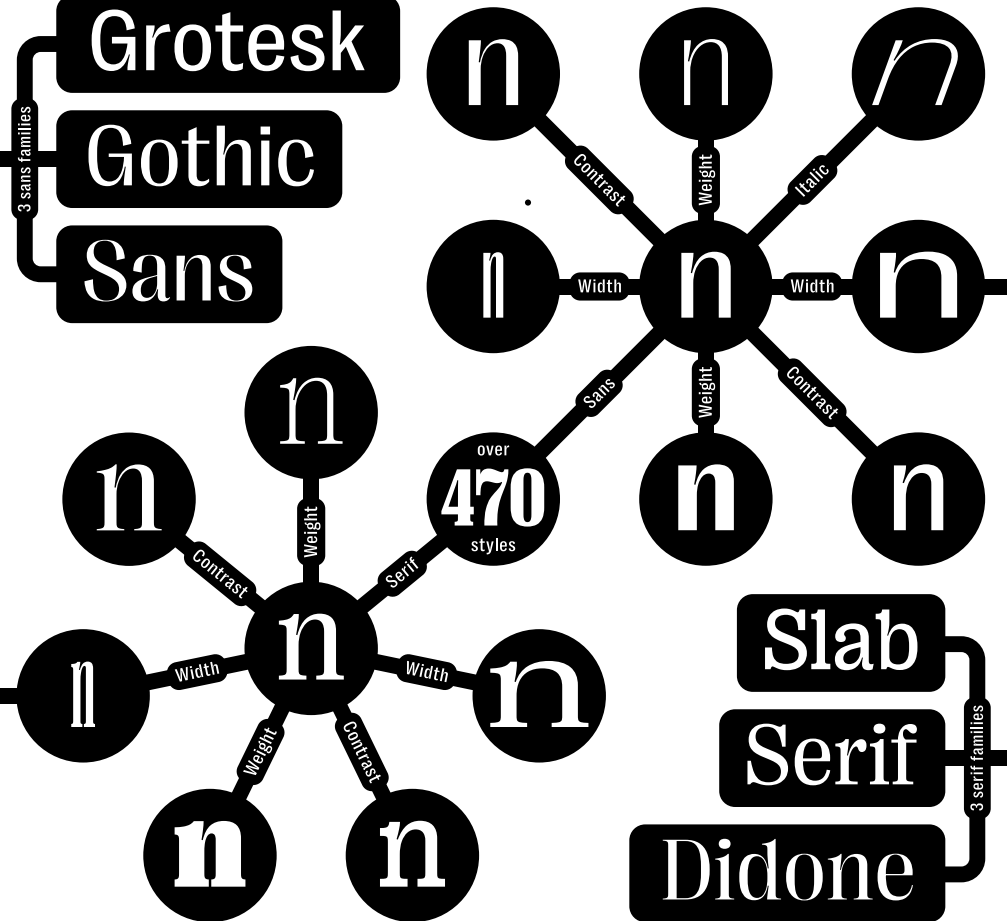
pangrampangram.com

slobzheninov.com

Grotesk

Gothic

Sans



Designed by Alex Slobzheninov

Released by Pangram Pangram Foundry





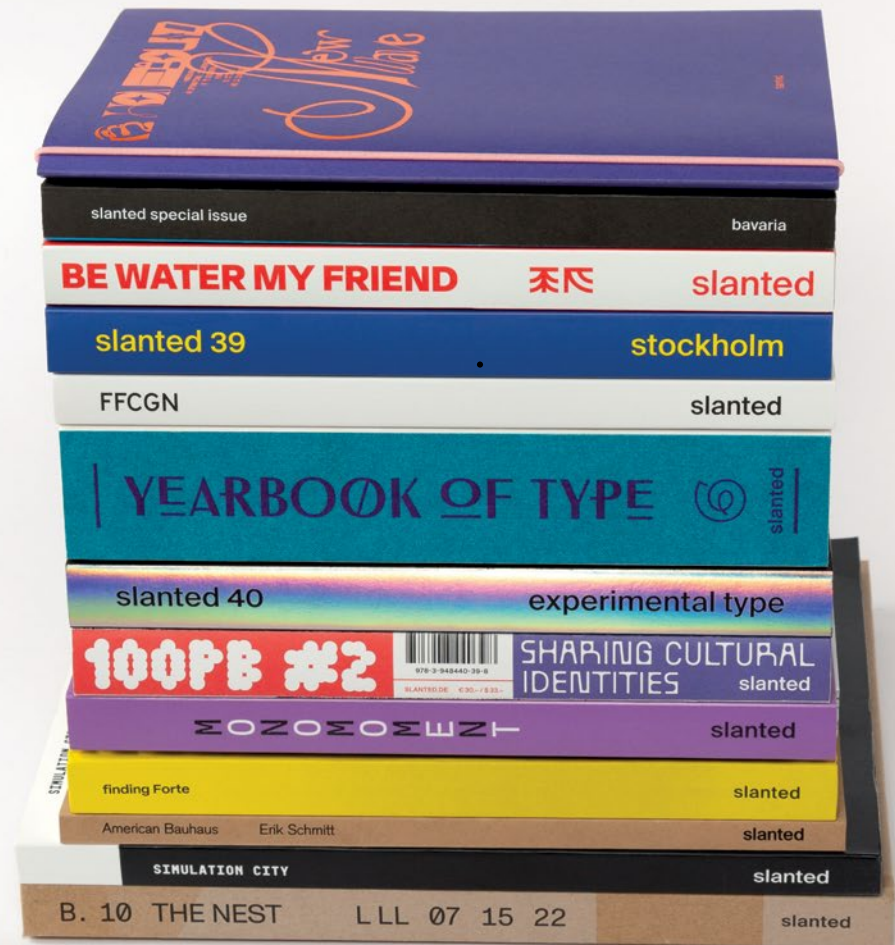
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# C<sup>2</sup>A

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Communication  
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## The Final deadline is May 21, 2023.

LEARN MORE ON [C2AWARD.COM](http://C2AWARD.COM)





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GAVIN STRANGE

MALIKA FAVRE

ALICE ISAAC

THE RODINA

ANTHONY BURRILL

JIM STOTEN

YUKO SHIMIZU

AND MANY MORE

AND MANY MORE

FESTIVAL FOR  
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IN HONOUR OF WORLD KINDNESS DAY

**FIGHT** FOR

**KINDNESS**

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**CALL FOR ENTRIES**

**2023 EDITION**

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PROUDLY BREEDING

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DISCOVER OUR

COLLECTION







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# DISCOVER OUR

# COLLECTION

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<b>Keratine</b>	<b>308</b>	<b>Heading Now</b>	<b>356</b>
<b>Bakemono</b>	<b>312</b>	<b>Bogart</b>	<b>360</b>
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<b>Freitag</b>	<b>348</b>	<b>Artusi</b>	<b>396</b>
<b>Asgard</b>	<b>352</b>	<i>Erotique</i>	<b>400</b>



# Keratine

A digitally  
hand-carved  
typeface



**DESIGNED IN 2021 BY**  
*Cosimo Lorenzo Pancini*

**WEIGHTS**  
16 Styles + 1 Variable Types

The "old style" letterforms that we now accept as the historical standard for printing Latin alphabets were developed in Italy at the end of 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

**SUPPORTED SCRIPTS**  
Extended Latin, Cyrillic

**USAGE**  
Headings and text

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 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.

Gutenberg Heritage LIGHT

Handcrafted LIGHT

Player 1 LIGHT ITALIC

Humanist LIGHT

**BLACKLETTER** ITALIC

**BRUTAL** SEMI BOLD

**Ready Steady Go!** BOLD

**Digital Dark Ages** EXTRA BOLD ITALIC

**contemporary** HEAVY

**GAME OVER** BLACK

hyper  
hyper  
hyper  
hyper  
hyper



ae  
z0  
or og



# Bakemono

f INCLUDED IN  
ADOBE FONTS

## The power of shape shifting



### DESIGNED IN 2021 BY

Francesco Canovaro

### WEIGHTS

21 Styles + 1 Variable Types

### SUPPORTED SCRIPTS

Extended Latin, Cyrillic

### USAGE

Text design

Bakemono was created to explore the design space around the duality of fixed/proportional width. The interest was 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-shifter yokais that could change their form freely between human and animal, and aptly describes the metamorphic nature of this wide superfamily coming in proportional, monospace and intermediate subfamilies.

There was a falconer and hunter  
arguments  
Lafkadio Hearn  
by dawn the storm was over  
MINOKICHI  
let us simply state  
Japanese Folklore  
PROVINCE OF MUTSU  
Knowledge  
Musashi Province  
eagerness  
CONTINENT

TEXT  
EXTRA  
LIGHT

STEREO  
THIN

TEXT  
LIGHT

TEXT  
LIGHT

STEREO  
EXTRA  
LIGHT

TEXT  
LIGHT

TEXT  
REGULAR

STEREO  
BOLD

STEREO  
REGULAR

TEXT  
EXTRA  
BOLD

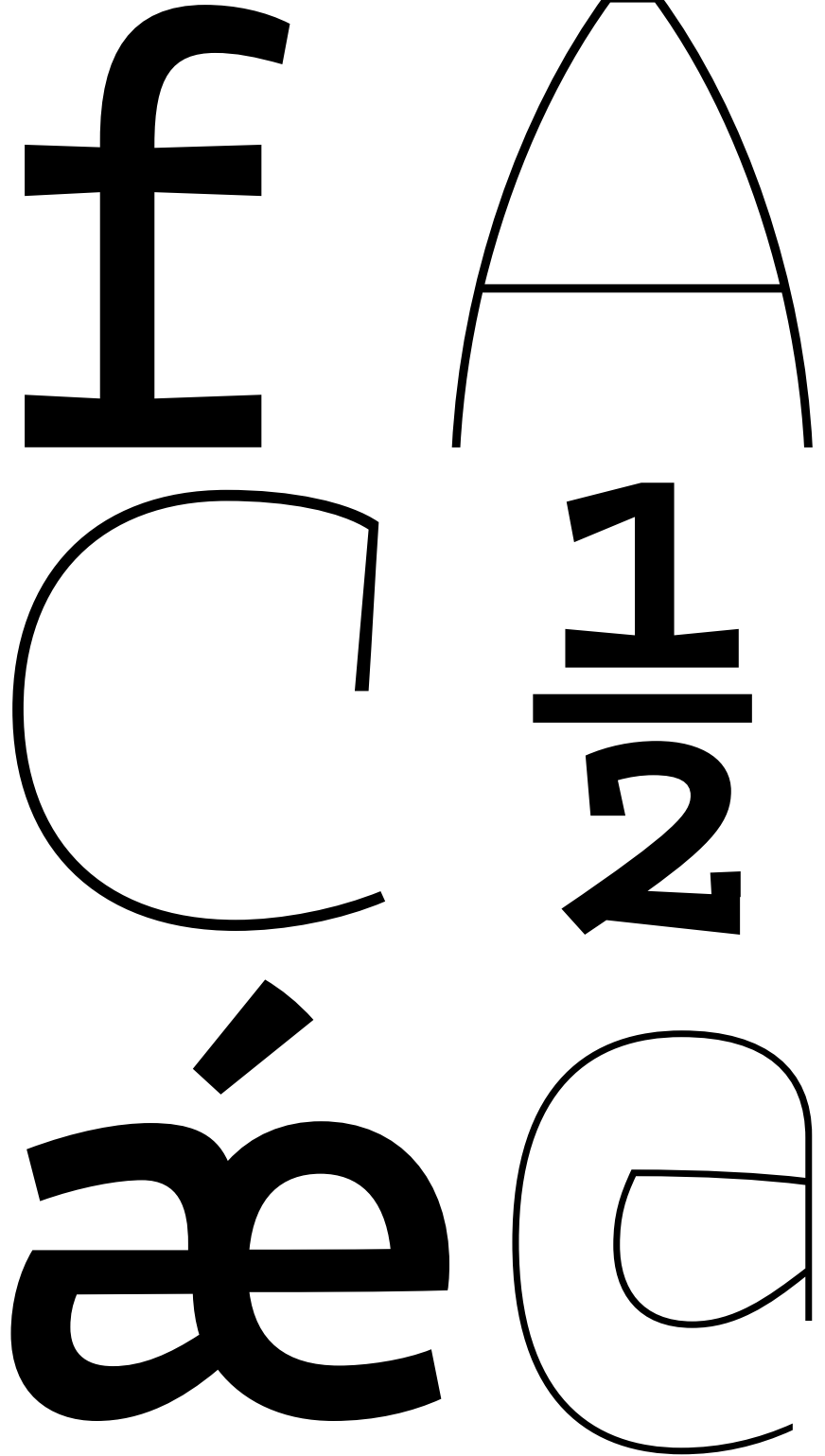
MONO  
BOLD

MONO  
BOLD



**1** esports stage  
THE 1<sup>st</sup> WORLD CHAMPIONSHIP  
**ENTER GATE** Final Round  
BROUGHT TO YOU BY  
Patterson entertainment

section  
**23**  
**ENTERTAIN**  
a movie by THE DIRECTOR  
SEPTEMBER **15** 2021  
**\* BROADWAY**  
PATTERSON BROTHERS





# Blacker Pro

Modern classic  
with a bold  
personality



#### DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini, Andrea Tarterelli

#### WEIGHTS

69 Styles + 4 Variable Types

#### SUPPORTED SCRIPTS

Extended Latin, Cyrillic, Greek

#### USAGE

Titling, editorial and advertising design

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. For better print results, Blacker Pro was designed in two optical sub-families, display and text.

Blacker Pro also includes three titling uppercase-only variants with a slightly extended look as well as two condensed variants, allowing for more freedom and versatility in typesetting, especially when due to space constraints.

*Everyone should be able to design their own life*

EARTH'S MAGNETIC NORTH POLE

*Is UK fashion suffering from Brexiety?*

Geospatial analytics

only a matter of taste?

NOW OR NEVER!

LONDON

Sunshine

FASHION WEEK

*are simply visible for the businesses*

KAFKAESQUE

*a glass a day takes the doctor away*

**HAIR SHAMPOO**

**Self-control**

TEXT  
LIGHT  
ITALIC  
COND.  
TEXT  
BOLD

DISPLAY  
MEDIUM  
ITALIC

DISPLAY  
REGULAR

TEXT  
MEDIUM

DISPLAY  
EXTRA  
BOLD

TITLING  
INLINE  
EXTRA  
BOLD

DISPLAY  
LIGHT

TITLING  
DIAMOND  
BOLD

DISPLAY  
EXTRABOLD  
ITALIC

TITLING  
BOLD

COND.  
DISPLAY  
HEAVY  
ITALIC

COND.  
DISPLAY  
EXTRABOLD  
ITALIC

TEXT  
HEAVY

Quick  
brown fox  
jumps

X Lorem ipsum dolor sit amet, consectetur adi  
elit, sed diam nonummy nibh euismod tincidu  
laoreet dolore magna aliquam erat volutpat. Ut  
ad minim veniam, quis nostrud exerci tatio  
per suscipit lobortis nisl ut aliquip ex e  
m iriure  
stie

The quick  
brown fox jumps

Q q  
f s k  
@ i



# Blacker Mono

## The blacker side of monospace.



### DESIGNED IN 2022 BY

Francesco Canvaro, Cosimo Lorenzo Pancini

### WEIGHTS

9 Styles + 1 Variable Types

### SUPPORTED SCRIPTS

Extended Latin, Cyrillic, Greek

### USAGE

Editorial text design

Blacker mono was developed for the editorial project "A beautiful mistake" by OFFF Tlv in 2022.

It is a monospaced version of our typeface Blacker, bringing its "evil serif" aesthetics in the realm of typewriter and coding typefaces.

In Blacker Mono only the serifs are modified to balance letters, while letter skeletons are kept consistent with the

ones of the original Blacker family. This gives the typeface an uneven, unexpected rhythm, underlined by the unusual choice of providing three optical sizes and some extreme display weights - both uncommon choices in monospaced fonts. The resulting type-family is thought for use in editorial situations where readability must be married by a strong personality.

Everyone should be able to design! TEXT LIGHT  
EARTH'S MAGNETIC NORTH POLE TEXT LIGHT  
coding types LIGHT  
DECADE LIGHT  
Is UK suffering from Brexiety? BOLD  
Typewriter REGULAR  
Black dress with BOLD  
LETTERFORMS BOLD B  
Elegance BOLD B  
Having some requirements? BOLD  
KAFKAESQUE BOLD  
Sunshine BOLD

CHIC

Si dès le xv<sup>e</sup> siècle plusieurs livres, en particulier français et italiens, sont publiés sur la mode du temps, l'un des premiers ouvrages sur son histoire est peut-être celui de Cesare Vecellio (v.1521-1601)

TRÈS

édité à Venise en 1590 et intitulé *Habiti Antichi et Moderni di tutto il Mondo*. Au xv<sup>e</sup> siècle, des gravures représentent les modes anciennes, comme *Le bransle des modes françoises*<sup>7</sup> de Jean Moncornet (1642-1716)

6 3 9  
8 2

S E

r f



# Blackest

## A Reverse Contrast Wedge Serif Type Family

*f* INCLUDED IN  
ADOBE FONTS



### DESIGNED IN 2018 BY

Francesco Canvaro, Andrea Tartarelli

### WEIGHTS

8 Styles

### SUPPORTED SCRIPTS

Extended Latin, Cyrillic

### USAGE

Editorial, poster and logo design

Blackest is a reverse contrast wedge serif type family, created to bring in the realm of the so-called "Italian" or reverse-contrast typefaces the proportions of Blacker, 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 reduced contrast and looser spacing.

The classical skeleton and sharp edges

TEXT  
REGULAR

DE NOMBREUX CITOYENS

TEXT  
REGULAR

El xe sta el quinto

REGULAR

nymphidius sabinus

REGULAR

AIRHEAD

BOLD

the king is born in Rome

MEDIUM

Kochanka Nerona

MEDIUM

The Vestalis Maxima

EXTRA  
BOLD

Matricide

HEAVY

LLAMARLA DEL EXILIO

HEAVY

iconodlast

HEAVY

Romulus

TEXT  
BOLD

THE  
**4TH**  
 emperor

A KING IS BORN IN ROME

Nero was born **Lucius Domitius Ahenobarbus** on 15 December 37 AD in Antium. He was the only son of Gnaeus Domitius Ahen and Agrippina the Younger. His maternal grandparents were Germanicus and Agrippina the Elder; his mother, Caligula's sister. \* \* \* \* \*



ffjD

oN

FOR  
 AND

?



# Salad

Work Hard,  
Type Hard,  
Party Harder!



## DESIGNED IN 2021 BY

Francesco Canvaro, Debora Manetti

## WEIGHTS

16 Styles + 3 Variable Types

The island of Fuerteventura is known for its white sandy beaches and constant winds suitable for windsurfing as well as for its typographical wonders. However, it is on the walls of a ballroom that Debora Manetti found the hand-painted letters that took inspiration for her Sala de Fiestas character. The resulting font is a condensed sans serif, full of curious details and a

## SUPPORTED SCRIPTS

Extended Latin, Cyrillic

## USAGE

Informal branding, packaging, editorial

bouncing Latin atmosphere. This font has been reinvented as a real journey into the aesthetics of sign lettering with a lively Latin imprint. The design of the basic family is enriched by interlocking and inline variants and a set of decorative icons inspired by the traditional art of sign painting to provide a range of tools suitable for packaging and branding

SPECIAL CENTRIFUGE EXTRA LIGHT

Fuerteventura Experience LIGHT

*good vibes only* LIGHT ITALIC

☞ ALTAMAR ☜ INTER. REGULAR

Esta Vida Nuestra Es Una REGULAR

*Telenovela* ITALIC

kitesurfing INLINE

☄ THE BIG WAVE ☄ INTER. BOLD

*signpainter* BOLD ITALIC

aesthetics ☞ EXTRA BOLD

**FRESH  
STRAWBERRY  
SUNDAE**

① SCOOPS  
ICE CREAM

**15¢**



**HOT  
ICE  
CHOCO**

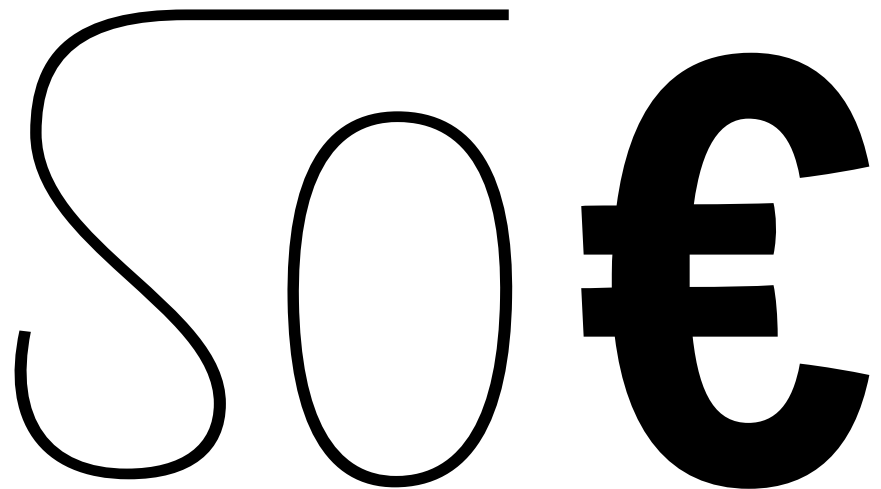
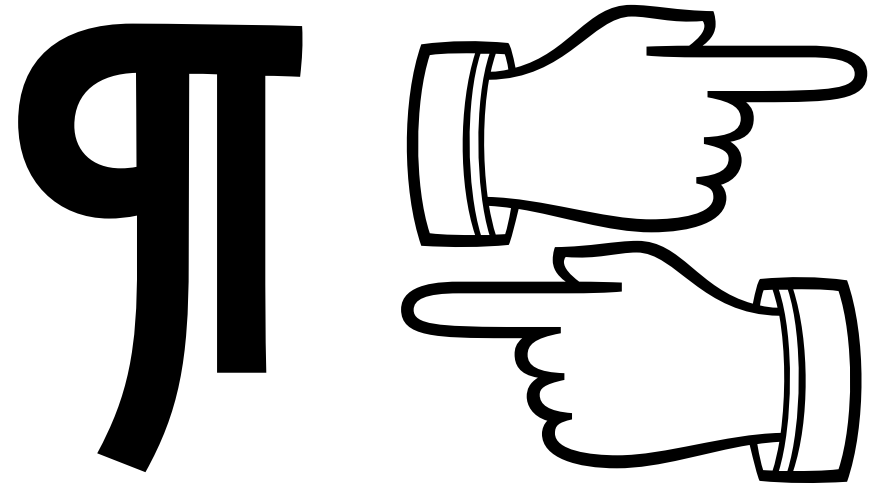
**1.50¢**



**FUDGE CAKE**

with hot fudge  
sauce and  
whipped cream

**3.50¢**





# Milligram

The Akzidenz  
Grotesk that  
never was.



#### DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini

#### WEIGHTS

36 Styles + 2 Variable Types

#### SUPPORTED SCRIPTS

Extended Latin, Cyrillic

#### USAGE

Titling, headings, logos and editorial design

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 main family is display oriented, with tight spacing and a very high x-height, allowing a very compact typesetting and an effective usage of

space in 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 design optimized for best effect in logo and big size titling uses.

*as invisible as possible* THIN ITALIC

SWISS GRUNGE THIN

Timeless Mood LIGHT

*counterintuitive* MACRO LIGHT ITALIC

tight letterspacing MACRO LIGHT

Design Story MACRO REGULAR

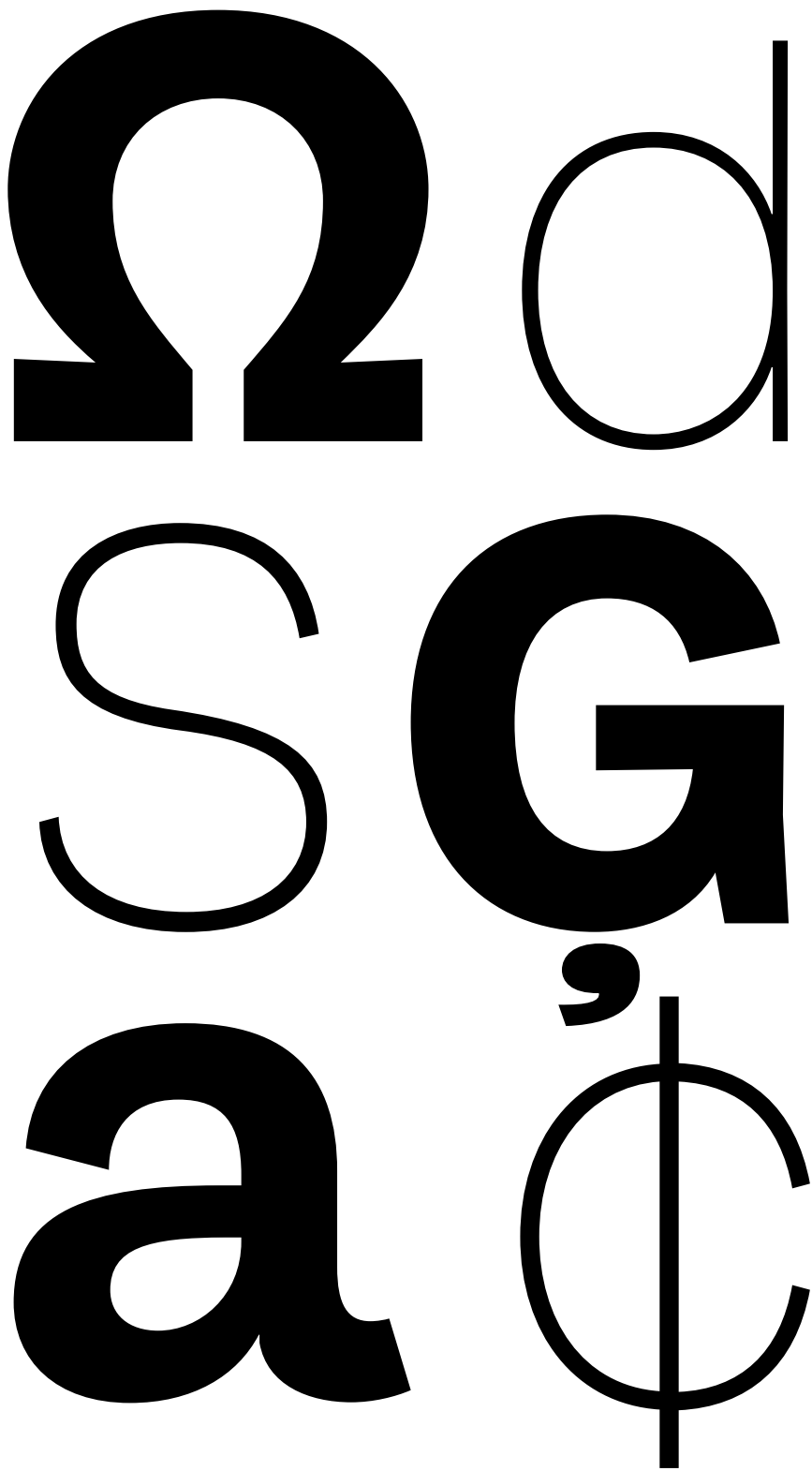
idiosyncratic MEDIUM

*Akzidenz Grotesk that never was* EXTRA BOLD ITALIC

HISTORICAL MEDIUM

postmodern MACRO EXTRA BOLD

axioms MACRO HEAVY





# Arsenica

Vecchi sapori  
dall'Italia della  
Bella Epoque.



#### DESIGNED IN 2021 BY

Francesco Canovaro

#### WEIGHTS

41 Styles + 2 Variable Types

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

#### SUPPORTED SCRIPTS

Extended Latin, Cyrillic

#### USAGE

Display, poster and long body copy

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, opened in a design space that includes display and text weights.

RESTORATION

THIN

*botanists & psychologists respectively*

T. LIGHT  
ITALIC

In the Book of Genesis of the Hebrew Bible

MEDIUM

Gabrielle Ellis

LIGHT

laughing is the best calorie burner

ANTIQUA  
MEDIUM

*emotional serif*

LIGHT  
ITALIC

Audrey Hepburn

ANTIQUA  
MEDIUM

BIEN QUE DICHO

MEDIUM

*biological states*

DEMI  
BOLD  
ITALIC

POWER

ANTIQUA  
REGULAR

Centro de Arte

ANTIQUA  
BOLD

*fixing and mending objects*

A. DEMI  
BOLD  
ITALIC

Quintino

ANTIQUA  
EXTRA  
BOLD

Gabrielle  
Ellis *exclusive*  
49°02'57

## THE ART *of* RESTORATION

The care of cultural heritage has a long history, one that was primarily aimed at fixing and mending objects for their continued use and aesthetic enjoyment. Until the early 20th century, artists were normally the ones called upon to repair damaged artworks. During the 19th century, however, the fields of science and art became increasingly intertwined as scientists such as Michael Faraday began to study the damaging effects of the environment to works of art. Louis Pasteur carried out scientific analysis on paint as well.



attempt to apply  
framework to the  
of cultural heritage  
the founding in t

& k  
J Q  
D g



# Gronau

An expressive  
post-digital  
blackletter



## DESIGNED IN 2022 BY

Andrea Tartarelli

## WEIGHTS

3 Styles

Gronau derives from the literary forms of a 1912 copy by the Berliner Wilhelm Gronaus Schriftgießerei, which had the font Fette Reichs-Deutsch, designed by Wilhelm Gronau in 1902.

Gronau Fette, has a very large and square structure, a slight contrast and a very geometric treatment of shapes, straight lines and 45-degree angles. With Gronau Neue, we try to find a gestural and contemporary interpre-

## SUPPORTED SCRIPTS

Extended Latin

## USAGE

Display, editorial and packaging desing

tation of blackletter forms, adding a slightly calligraphic look and touch to the hasty lines and energetic construction. The third variant of Gronau is the one that is furthest removed from the original mode: thanks to its generous x-height and condensed proportions, it achieves a more contemporary atmosphere and extends the family's expressive range to exhibition, publishing and packaging possibilities.

TWO YOUNG REBELS NEUE  
REGULAR  
new cool weight NEUE  
REGULAR  
grotesque NEUE  
REGULAR  
AC/DC EXPERIENCE FETTE  
Harley Davidson FETTE  
moonlight FETTE  
RUBBER FETTE  
rock band NEUE  
REGULAR  
Moto INLINE



ய இ  
உ ஊ  
ஈ ஊ



# Calvino

*Lightness,*  
Exactitude,  
***Multiplicity.***



#### DESIGNED IN 2021 BY

Andrea Tartarelli

#### WEIGHTS

34 Styles + 4 Variable Types

#### SUPPORTED SCRIPTS

Extended Latin, Cyrillic

#### USAGE

Display and text design

Calvino is a literary typeface: the 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 through the reference to sixteenth 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 expanding the design space with the inclusion of a display sub-family, Calvino Grande.

*Melancholy is sadness* BASE THIN ITALIC

GLEM N°66 GRANDE EXTRA LIGHT

the language of the body GRANDE BOLD

*Six Memos for the Next* ITALIC

MILLENNIUM BOOK

Elegance is elimination GRANDE SEMIBOLD

**The Baron in the Trees** EXTRA BOLD

*exactitude* BOOK ITALIC

**LIGHTNESS** GRANDE EXTRA BOLD

*women's issue* GRANDE BOLD ITALIC

**Quincy** GRANDE BOLD



**Introduction** - The Baron in the tree is a 1957 novel by Italian writer Italo Calvino. It is a philosophique and a metaphor of a boy who climbs up a tree to an arboreal kingdom. Calvino published it in 1957.  
**Plot** - Set in an imaginary village, the novel represents the author's vision of a world of judgments and dull opinions. It is the second volume in the fantasy trilogy that includes Cloven Viscount (1952) and The





# Freitag

# Make fonts, not war!



DESIGNED IN 2022 BY  
*Cosimo Lorenzo Pancini*

WEIGHTS  
16 Styles + 4 Variable Types

Freitag is homage to Psychedelia fueled, a return to the melting, lush shapes of Art Nouveau while Pop culture embraced the usage of funky, joyful lettering for advertising, product design and tv titling. The starting point was the design of a heavy sans serif with humanist condensed proportions, flared stems and reverse contrast, that generated both the main family, and

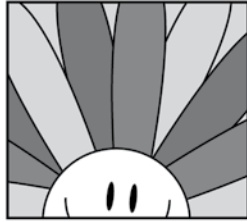
SUPPORTED SCRIPTS  
Extended Latin

USAGE  
Packaging, editorial and logo design

a variant display subfamily. The main typeface family slowly builds the tension and design exuberance along the weight axis - a bit like our desire for the weekend increases during the week. Freitag is the typeface that sounds like an imaginary Woodstock where on the stage with Jimi Hendrix with Novarese, Motter, Excoffon and Benguiat playing onstage with Jimi Hendrix.

It's Time For A Love Revolution LIGHT  
**WOODSTOCK** LIGHT  
*But where have all the Hippies gone?* BOOK ITALIC  
**DISCO INFERNO** LIGHT  
we need another BOOK  
**Hallucination** MEDIUM  
*a new state of mind* BOLD ITALIC  
**NOSTALGIA** BOLD  
**catch some rays** HEAVY  
**strawberry** DISPLAY XL  
**Real** DISPLAY L ITALIC

Love &  
Peace



Real

chill

ABBA

J >>

h. o

e w



# Asgard

## *A Font from the Land of the Gods*



### DESIGNED IN 2022 BY

Francesco Canovaro  
Mario De Libero

### WEIGHTS

72 Styles + 1 Variable Types

The typeface was build 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

### SUPPORTED SCRIPTS

Extended Latin, Cyrillic, Greek

### USAGE

Titling, text-sized and display design

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

FIT THIN

*inside the film*

ROMAN  
LIGHT ITALIC

CONFIDENCE

REGULAR  
BACKSLANT

*EQUALITY*

WIDE  
REGULAR  
ITALIC

not easy to forget

ROMAN  
REGULAR

***the sound***

WIDE  
BOLD  
ITALIC

**DIGITAL**

FIT  
EXTRABOLD

**absolute refusal**

ROMAN  
FAT

**Marginalia**

EXTRA  
BOLD  
BACKSLANT

**inspiration**

ROMAN  
FAT

**CONFIDENCE**  
**CONFIDENCE**  
**CONFIDENCE**  
**CONFIDENCE**  
**CONFIDENCE**  
**CONFIDENCE**  
**CONFIDENCE**

**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**  
**ENJOY DIVERSITY**

**B** **a**  
**o** **ll**  
**fi** **c**



# Heading Now

FROM BIG TYPOGRAPHIC  
**POWER** COMES  
**BIG** DESIGN RESPONSIBILITY



#### DESIGNED IN 2021 BY

Francesco Canovaro, Cosimo Lorenzo Pancini,  
Andrea Tartarelli, Mario De Libero

#### WEIGHTS

160 Styles + 2 Variable Types

#### SUPPORTED SCRIPTS

Extended Latin, Cyrillic, Greek,  
Devanagari, Arabic

#### USAGE

Titles, printed page and screen design

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 exuberant and 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.

electroacoustic deodorisations 01 THIN  
INCREDIBLENESS 91 THIN  
DISCOLOURATION ORACULOUSNESS 12 LIGHT  
HOPE & MARRIAGE 93 BOOK  
**ORCHIDOLOGISTS** 03 BOOK  
PRETERITE-PRESENT 94 REGULAR  
POLUPHLOISBOIOTATOTIC EXAMINATION 04 REGULAR  
**ARRESTA!** 96 BOLD  
**दया भाव** 78 HEAVY  
**ALTI SENTIMENTI** 98 HEAVY  
**CORRESPONDENCE** 58 HEAVY

PLEASE  
DON'T STOP  
THE MUSIC

FAR  
FAR  
FAR  
FAR

FLEX

ESCAPE  
OR FIGHT

Qda  
EON  
JDB



# Bogart

## Play it again, Cooper



DESIGNED IN 2020 BY  
*Francesco Canovaro*

WEIGHTS  
27 Styles + 2 Variable Types

Bogart is Zetafonts' homage to the iconic look of low-contrast oldstyle fat faces, like Cooper Black and Goudy Heavy Face. Positively bursting with hippie energy and exuberant vitality, they often included an extensive repertoire of swash characters, bridging the space between lettering and typogra-

SUPPORTED SCRIPTS  
Extended Latin, Cyrillic, Greek

USAGE  
Packaging and editorial design

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

Bienvenue

THIN

*Just what is it that makes today*

LIGHT  
ITALIC

TEN YEARS AT ROOM 105

REGULAR

President Lincoln

REGULAR

simple & sweet

REGULAR

WANTED!

MEDIUM

*1/2 cup brown sugar*

SEMI  
BOLD  
ITALIC

100 Best Nonfiction books

ALT  
EXTRA  
BOLD

Invariable

SEMI  
BOLD

*one giant leap for*

BLACK  
ITALIC

DER ZWECK

EXTRA  
BOLD

The Double Helix

BLACK

**I WANT  
TO  
BELIEVE**

**F** **9**

**y** **n**

**a** **s**



# Tarif

## Typefaces *without* frontiers

*f* INCLUDED IN  
ADOBE FONTS



DESIGNED IN 2019 BY  
Andrea Tartarelli

WEIGHTS  
21 Styles

SUPPORTED SCRIPTS  
Extended Latin, Cyrillic, Arabic

USAGE  
Editorial and packaging design

Tarif is a type family inspired by the multicultural 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.

*Corporación Cultural Matucana* EXTRA LIGHT ITALIC

أكاديمية ريال أسبانيا LIGHT

Real Academia de España BOOK

*Parque Santa Monica* ITALIC

*oligominerale* LIGHT ITALIC

Las Margaritas BOOK

محرّف لكتابة الشعر REGULAR

***Maria Rosa Menocal*** BOLD ITALIC

**¡LOS ZAPADORES!** EXTRA BOLD

**rybołówstwo** EXTRA BOLD

**ممالك الرمال** EXTRA BOLD

**Kingdoms** BOLD

**EVEREST**  
**Altitude 8.849 m**  
above the level of the sea  
It is Earth's highest mountain  
above sea level, located in the  
Mahalangur Himal sub-range of  
the Himalayas. The international  
border between Nepal (Province  
No 1) and China (Tibet Autono-  
mous Region) runs across its  
summit point.

الثعلب  
*El marrón*  
البنى  
*rápido zorro*  
السريع لديه  
*tiene*  
تناقض  
*invertido*  
مقلوب  
*contraste*

The quick  
brown  
fox has  
**inverted  
contrast**

fk ®  
ش  
@  
IX

# Marcovaldo

## A Study in visibility



#### DESIGNED IN 2021 BY

Andrea Tartarelli

#### WEIGHTS

Single Weight

#### SUPPORTED SCRIPTS

Extended Latin, Cyrillic

#### USAGE

Poster and titles design

Marcovaldo is 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 impactful and refined. Nodding to the Elzevir and DeVinne tradition, it tries to translate typographically the value of Visibility that 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  
INVISIBILE

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR

REGULAR



# 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



# Malik

# Sans Serif Royalty



**DESIGNED IN 2020 BY**  
Andrea Tartarelli

**WEIGHTS**  
16 Styles + 2 Variable Types

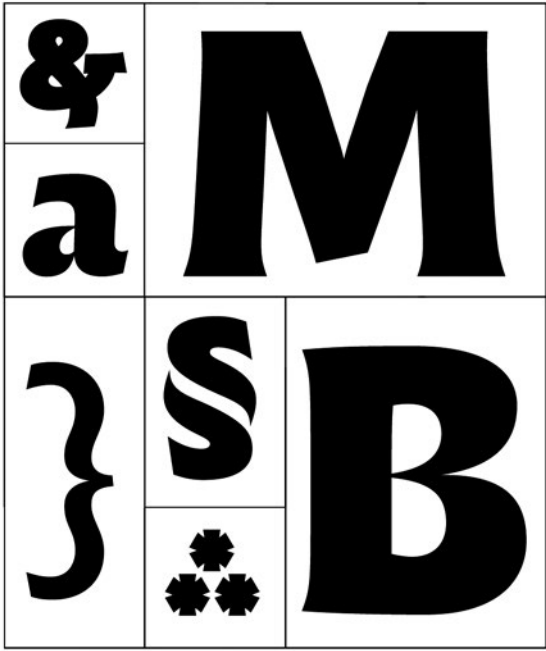
Taking its name from the Arabic word for "king", Malik is a flared sans serif typeface family designed in 2020 by Andrea Tartarelli. The designer wanted to find a way to bridge the classical letterforms of Roman Old Style typefaces with the readability of contemporary sans typefaces. To this blend of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

**SUPPORTED SCRIPTS**  
Extended Latin, Cyrillic

**USAGE**  
Body text size and display design

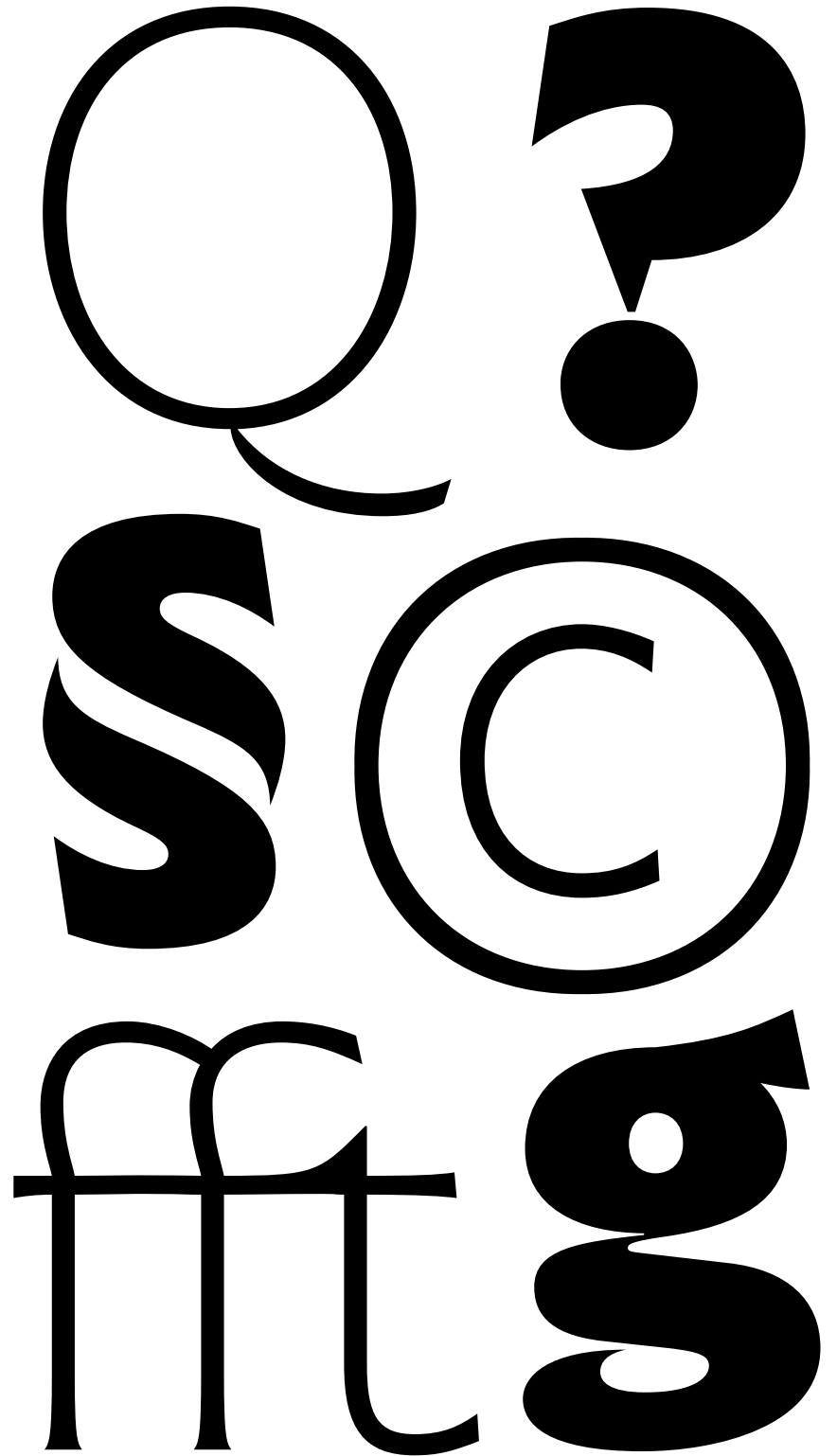
the work of modern masters like Frederic Goudy or Ed Benguiat, visible in signature details like the reverse contrast uppercase B, or the calligraphic lowercase k. Malik also means "owner", and this font surely wants to rule the page. It manages to be extremely readable when used in body text size, but looks surprising and expressive in display use.

Poison is cure for living EXTRA LIGHT  
*Being mature doesn't make you smarter* BOOK ITALIC  
*Newton's Mathematical* BOOK ITALIC  
*'inside-out' building in architectural* ITALIC  
*Scarlet Cactus Blooms* ITALIC  
**EPISTEMOLOGY** REGULAR  
*American Food and Drink* MEDIUM ITALIC  
**Love me till I'm dead** BOLD  
**POMPIDOU** MEDIUM  
**felsőoktatási** EXTRA BOLD  
**The dumbest thing** HEAVY DISPLAY  
**urban street** EXTRA BOLD  
**NEW STUFF!** HEAVY DISPLAY ITALIC  
**The King** HEAVY DISPLAY



**The first national botanic garden to be created in the new millennium.**

The National Botanic Garden of Wales seeks to *develop a viable world-class national botanic garden* dedicated to the research and conservation of biodiversity, lifelong learning and the enjoyment of the visitor.





# STADIO NOW

## A typeface for design space explorers



*f* INCLUDED IN  
ADOBE FONTS



### DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini, Andrea Tartarelli,  
Shrishti Vajpai and Vika Usmamova  
after Aldo Novarese

### WEIGHTS

24 Styles + 2 Variable Types

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

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 - a style historically called "Italian", that

### SUPPORTED SCRIPTS

Extended Latin, Cyrillic,  
Arabic, Devanagari

### USAGE

Editorial and display design

results in a dramatic, charming effect. 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.

*the early year of silence* MONO LINE ITALIC

Descriptions of Phenomena can be Weird TEXT

*100% Arabica* TEXT ITALIC

The History of Science TEXT BOLD

GOETHE'S THEORY TEXT BOLD

*logicamente libero* DISPLAY BOLD ITALIC

हम सब एक हैं BOLD

ВКЛЮЧЕНИЕ DISPLAY NERO

mastermind NERO

CINEMA NERO

Aldo Novarese POSTER

extravaganza POSTER

Il primo es...

# 100 anni di A

## La storia di un rivoluzionario

di Simone Sbarbati

L'anno scorso si è celebrato il centenario dalla nascita di uno dei più grandi disegnatori italiani di caratteri tipografici, il piemontese Aldo Novarese. Nel corso della sua lunga carriera, che cominciò, appena adolescente, presso l'ormai mitica fonderia Nebiolo di Torino, Novarese progettò più di 100 famiglie di caratteri, le più celebri delle quali sono certamente Microgramma ed Eurostile.

Il centenario, purtroppo, si è svolto assai più in sordina di quanto Novarese avrebbe meritato, ma ha visto la nascita di un prezioso recupero del design del

nel 1974 per Reber, azienda specializzata in trasferibili con la quale collaborò a lungo.

Fondata nel 1960 a Spresiano, provincia di Treviso, da Remo Bernardi (il nome dell'azienda è una fusione tra le iniziali di nome e cognome), Reber diventò nel tempo una realtà importante e a p...

design dop...

racconta la storia della prima giornata di Coppa, che ha visto i virtuali scorpini 20 tra i designer e studi grafici, ciascuno in rappresentanza di una regione italiana, per quella che fu la prima competizione italiana. Il font è com

X B

o a

B f

DEEP DREAM

change the  
typeface, hal.



**DESIGNED IN 2022 BY**

*Cosimo Lorenzo Pancini, Francesco Canovaro*

**WEIGHTS**

2 Styles

**SUPPORTED SCRIPTS**

Extended Latin

**USAGE**

Titles

Deep Dream is a collection of typefaces designed using the images generated by neural networks as they were found specimens on which the designers had to develop a revival. The challenge was to give meaning to the mindless AI results, treating it as if it was a coherent input by a creative collaborator.

The resulting fonts express all the rough, fluid nature of AI latent space, ranging from a “quasi-bitmap” font with weird artifacts and ligatures to a rounded “monospace” ultrabold geometric sans that becomes expressive thanks to the uncommon inventions added by the neural network to a basic skeleton.

ARTIFICIAL INTELLIGENCE EIGHTIES  
REGULAR

in THE BEGINNING EIGHTIES  
REGULAR

THE VOID EIGHTIES  
REGULAR

THE PRESENT ZERO  
BOLD

BY AN AI EIGHTIES  
REGULAR

looking for ZERO  
BOLD

World EIGHTIES  
REGULAR

humans ZERO  
BOLD



the future is  
already here  
the future is  
already here  
the future is  
already here  
the future is  
already here  
the future is

ET a  
n W  
TE F

# Ambra Sans

## A stylish Humanist Sans-serif



### DESIGNED IN 2022 BY

Francesco Canovaro, Cosimo Lorenzo Pancini,  
Andrea Tartarelli

### WEIGHTS

30 Styles + 2 Varibale Types

Ambra is a humanist sans typeface family, drawn around a lively, expressive skeleton but developed with a contemporary, post-digital sensibility that implies low contrast and tall x-height. In designing Ambra, the authors wanted to research the elusive natural signature of handmade humanist letter shapes, in the effort of preserving it while still developing all the capabilities of type as a

### SUPPORTED SCRIPTS

Extended Latin

### USAGE

Branding and editorial texts design

technical tool in the digital age. Ambra is divided in two subfamilies with slight but fundamental differences. The display family offers a taller x-height, optimizing readability and spacing in headings and display use, and the text family goes for a smaller x-height to give more traditional proportion to the text with better rendering on screen in small formats.

Mineralogical Association LIGHT

JURASSIC PARK LIGHT

*crystal structure* LIGHT ITALIC

La géologie est REGULAR

moderne REGULAR

SCIENCES TEXT BOLD

Fossilized EXTRA BOLD

*organisms* TEXT HEAVY ITALIC

NEOLITHIC TEXT HEAVY

Biogenic HEAVY

# Penn Museum

3260 South Street  
Philadelphia, PA 19104  
215.898.4000

Transforming  
understanding of  
the human experience.

The **University of Pennsylvania Museum** of Archaeology and Anthropology—commonly known as the **Penn Museum**—is an archaeology and anthropology museum associated with the University of Pennsylvania. It is located on Penn's campus

in the University City neighborhood of Philadelphia, at the intersection of **33rd and South Streets**. Housing over 1.3 million artifacts, the museum features one of the **most comprehensive collections** of middle and near-eastern art in the world.

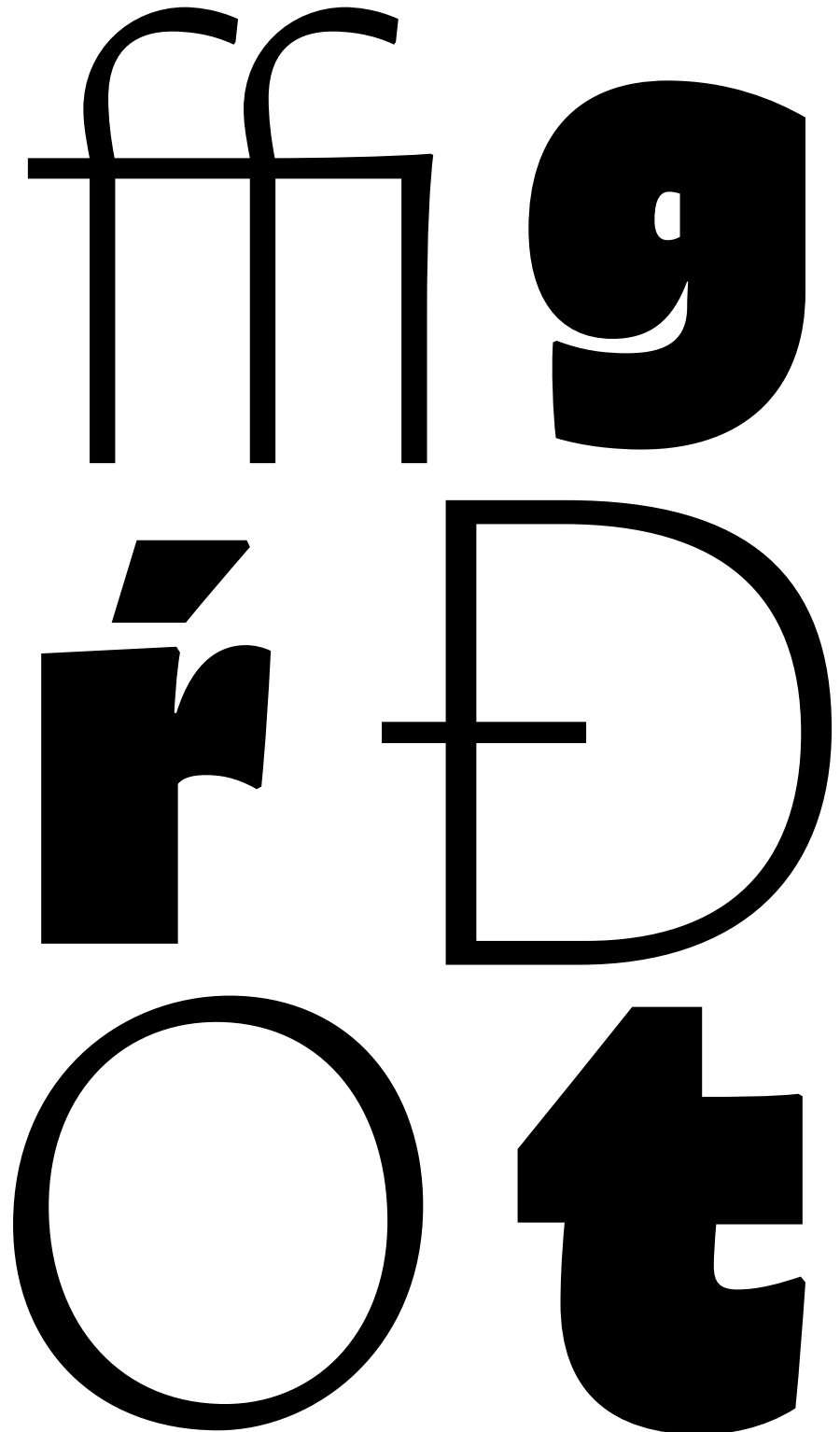
## Collections

**Penn Museum's extensive collections** fall into two main divisions: archaeology, **the artifacts** recovered from the past by excavation, and ethnology, the objects and ideas collected from living peoples. There is also an extensive collection of **skeletal material** from the Physical Anthropology section. More than **20 galleries** feature materials from around the world and throughout the ages.

## Africa

The Penn Museum has one of the largest collections of **African ethnographic** and archaeological objects in the country. Mostly obtained from 1891 to 1937, the

collection contains **objects from all regions of Africa**, but with a concentration from the Democratic Republic of the Congo, Gabon, Angola, Morocco, Sierra Leone, Ivory Coast, Senegal, Nigeria, Kenya, Tanzania, Ethiopia, South Africa, Namibia, Botswana and Madagascar.





bimbo pro  
i dont really  
like ~~calig~~  
calligraphy.

bimbo bello! BALL POINT  
summer FINETIP  
gefährliche REGULAR  
cantare forte SHARPIE  
children SHARPIE  
машенькин JUMBO  
giocare DRIPPING JUMBO  
asilo DRIPPING JUMBO

*f* INCLUDED IN  
ADOBE FONTS



**DESIGNED IN 2018 BY**

Francesco Canovaro, Jonathan Calugi

**WEIGHTS**

7 Styles

**SUPPORTED SCRIPTS**

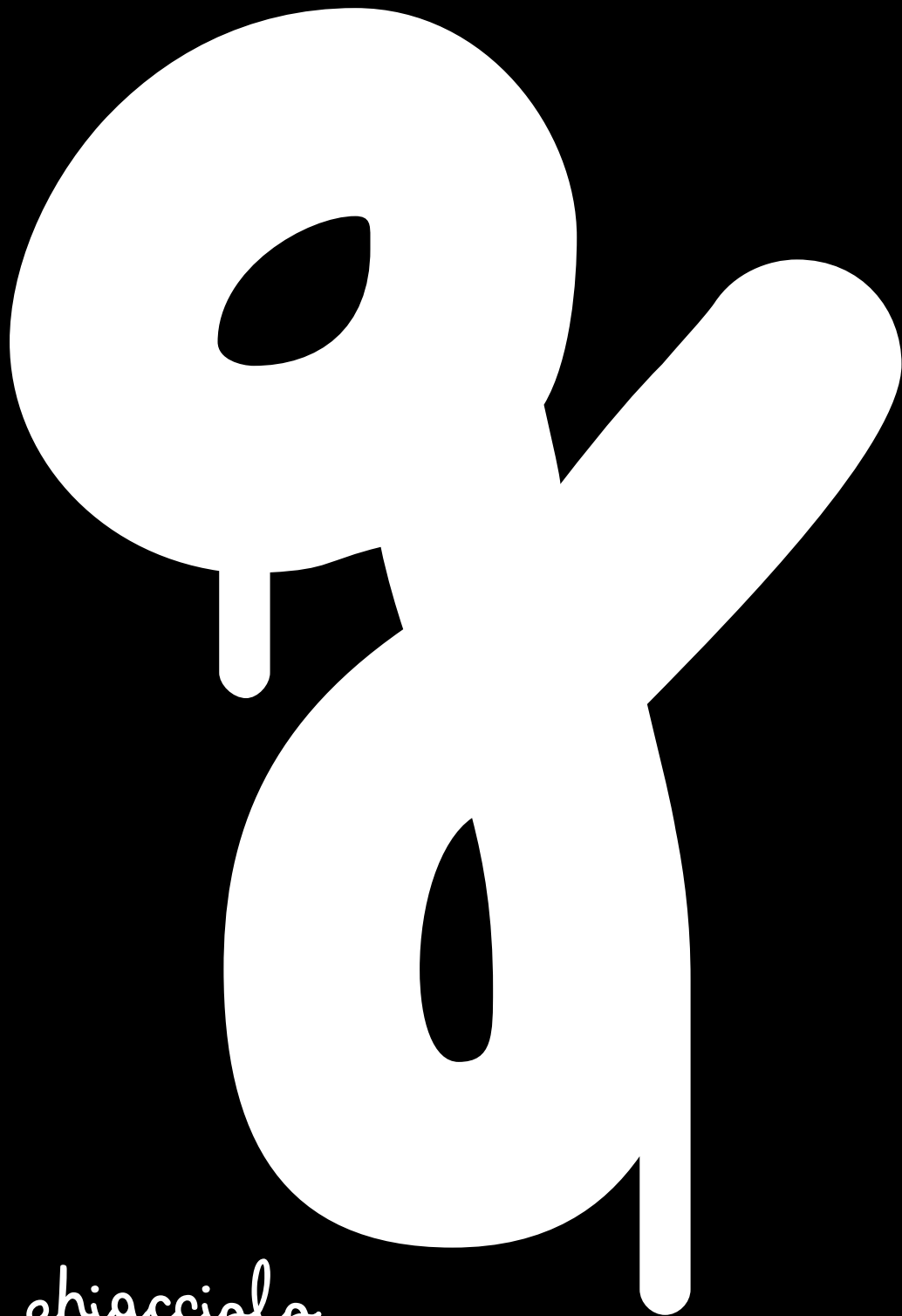
Extended Latin, Cyrillic, Greek

**USAGE**

Minimal lettering and logos design

Bimbo Pro is an expansion of the original Bimbo font family, that adds six new weights and over 300 new characters to cover over 70 languages using the latin, greek and cyrillic alphabets. Bimbo is a monoline script with an handmade, childish aesthetic. It was designed as a display and logo font, but it is also suitable for short

text paragraph where the handwritten sensibility is enhanced by the built-in letter swapping open type feature that makes sure letters are always different one from another. Open counters and a monoline design allow for great readability at small sizes, making Bimbo the ideal font for creating fake handwritten notes and metatextual content.



ghiacciolo



hey,  
teacher,  
leave us  
kids alone

# Aquawax Fx

## Melting geometries



**DESIGNED IN 2022 BY**  
Francesco Canovaro

**WEIGHTS**  
18 Styles + 1 Variable Types

Aquawax FX is an extension to the original Aquawax family that adds a "over-exposed" effect to the letterforms, emphasizing the inner contrast of curves and corners creating a smooth, flowing and dynamic look. Counter-inktraps give the design a distinctive blurry appearance, thanks to a slight rounding of the inner and outer corners, while keeping the original cuts

**SUPPORTED SCRIPTS**  
Extended Latin, Cyrillic, Greek

**USAGE**  
Minimal lettering and logos design

at the letter terminals. A "Space" variant further pushes experimentation, providing an alternate stencil-like style that takes legibility to the extreme and is suitable for stylish logos and sci-fi headings. With a total of 36 variants plus one variable version, Aquawax FX is a versatile type family that can be used for a variety of design projects.

The Way of Water THIN

*natural states* THIN ITALIC

FLUID THIN

*chemical formula* LIGHT ITALIC

Υδροσφαίρα LIGHT

INKTRAPS REGULAR

*science fiction* BOLD ITALIC

H<sub>2</sub>O BOLD

ЖИДКОСТЬ HEAVY



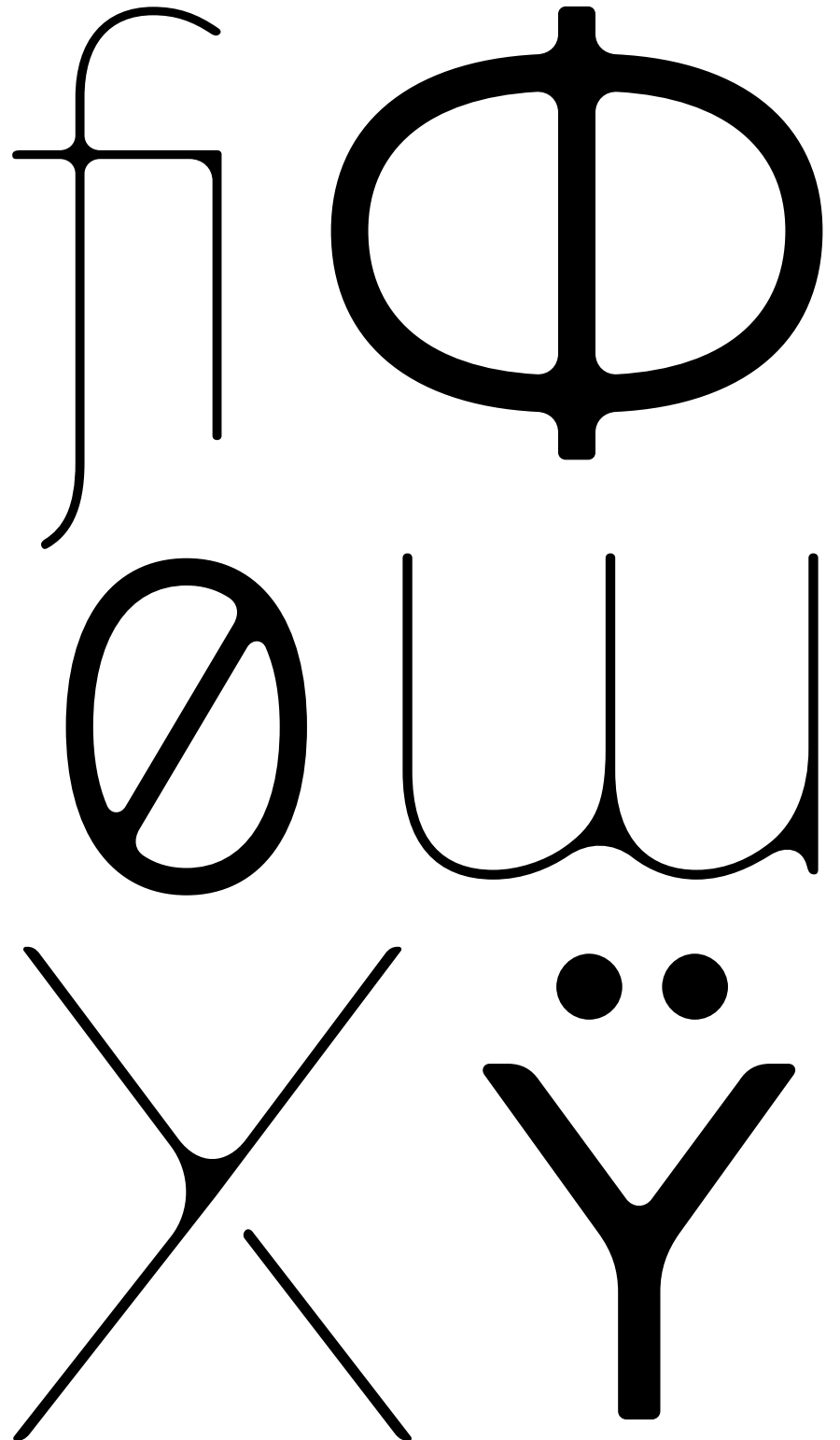


FLUID  
ESCA-  
PE7.12

EXPERIENCE

FLUID ESCAPE  
EXPERIENCE

DEC / 7TH / 14.30  
NEW BOND'S STREET



# Artusi

## Gourmet Typography Choice



### DESIGNED IN 2022 BY

Francesco Canovaro

### WEIGHTS

28 Styles + 2 Variable types

### SUPPORTED SCRIPTS

Extended Latin

### USAGE

Headlines, branding, packaging and text

Taking inspiration from Pellegrino Artusi's bestseller titled "La Scienza in Cucina e l'Arte di Mangiar Bene", Artusi is a typographic homage to the delicacy and finesse of Italian traditional cuisine. The typeface is an enchanting combination of classic Italian style, contemporary refinement and a playful touch of innovation. It is a transition-

al serif typeface with both text and display versions, developed on a wide range of seven weights, with alternates, open type features and ligatures. When it comes to typography, let Pellegrino Artusi's legacy inspire you. From packaging to web pages, Artusi typeface will bring a feeling of tradition, craft and quality to any project

Restaurants GRANDE  
EXTRA  
LIGHT

L'arte di Mangiar Bene REGULAR

*Cooking* GRANDE  
LIGHT  
ITALIC

$\frac{3}{4}$  Teaspoon REGULAR

napoli's pizza MEDIUM  
ITALIC

Journey GRANDE  
BOLD

**carbonara** GRANDE  
HEAVY

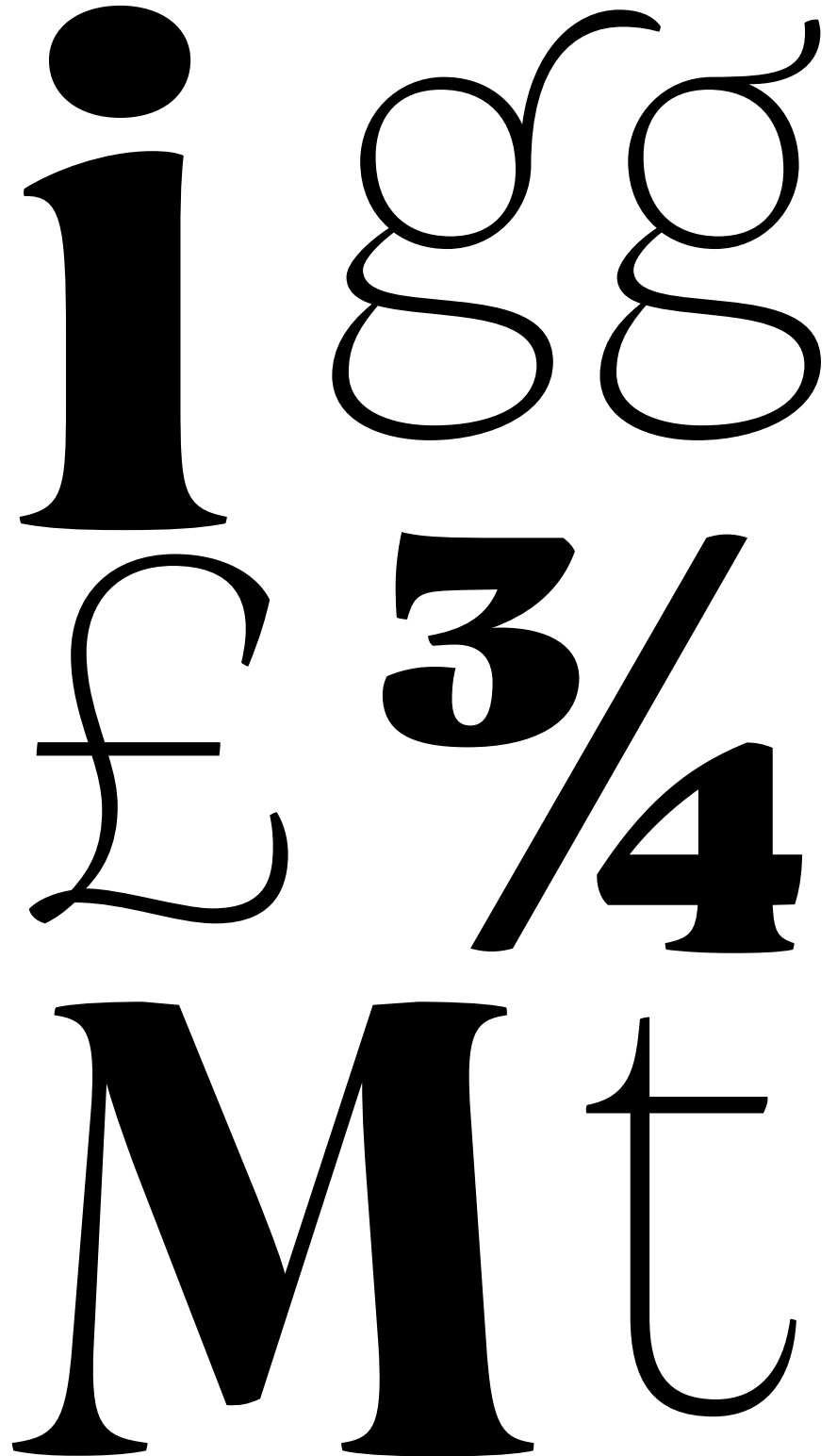
*parmigiana* HEAVY  
ITALIC

**osterie** GRANDE  
HEAVY

“Top Italy:  
the ranking  
of the best  
restaurants  
in Italy”

by Marianna Divina

**M**any we see that he places that represent the best of our country have been divided into four different categories: great restaurants, signature cuisine, trattorias/osterie and low cost. here are all the winners and rankings. Laloux de 1898 à 1900 et réaménagée en musée sur décision du président de la République Valéry Giscard d'Estaing. Ses collections présentent l'art occidental de 1848 à 1914, dans toute sa diversité : peinture, sculpture, arts décoratifs, art graphique, photographie, architecture, etc. Il est l'un des plus





# Erotique

Typography  
has never  
been sexier



#### DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini, Maria Chiara Fantini,  
Andrea Tartarelli

#### WEIGHTS

9 Styles

Erotique is an evolution of the 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 is made edgier by the quirky connections and unexpected calligraphic twirls that marry digital distortions to traditional penmanship. Sensuous but

#### SUPPORTED SCRIPTS

Extended Latin

#### USAGE

Branding, packaging, editorial, titles

sharp, Erotique speaks the language of teasing, and unrequited love, over-the-top 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.

DIVERGENT

MONOLINE

under the boreal lights we believe

MONOLINE

qui entre  
dreamer, but

MONOLINE

MONOLINE

SALOME PEARLINE

ALT.  
MEDIUM

DEPUIS 1862

REGULAR

Antique Secret of Attraction

ALT.  
BOLD

suit a personality

BOLD

HYPNOTIC LOVE

BOLD

Seaborn

BOLD

DISTANT DREAM

BOLD

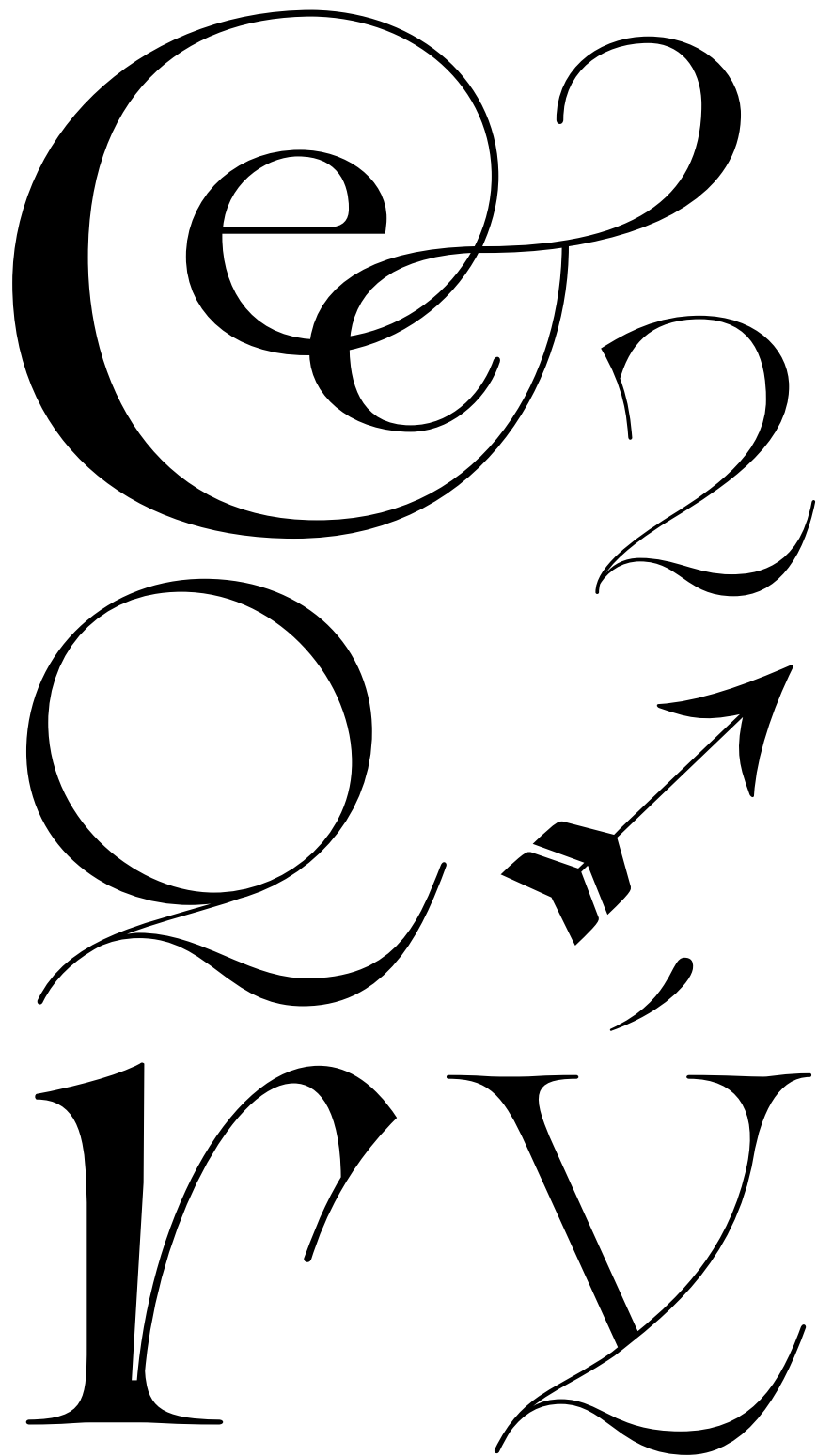
Parisian

ALT.  
BOLD



ORN.  
REGULAR

AN  
GEL  
NIER





# ZETAFONTS

[www.zetafonts.com](http://www.zetafonts.com)

**Zetafonts** is a independent type foundry established in 2001 by **Francesco Canovaro, Debora Manetti and Cosimo Lorenzo Pancini** in the heart of Florence, Italy.

**Zetafonts** offers a **rich portfolio of original typeface families**, covering the world's major script systems and offering a wide range of innovative and stylish typographical solutions for digital and print designers.

**Zetafonts** also offers a **custom type design service** and **multi-script branding consultancy** to selected global brands.

The font catalogue is available with a wide range of commercial licenses on all the major on-line font resellers as well as on [www.zetafonts.com](http://www.zetafonts.com). Selected typefaces from the **Zetafonts** collections are also available on premium subscription services like **Canva** and **Adobe Fonts**.

**Zetafonts** is part of **Ligature**, a brand focusing on the culture of type design, that promotes the social design initiative **Fight for Kindness** and the academic project **TypeCampus**, providing design students with the **Rookie Collection**, a free selection of fonts from **Zetafonts** catalogue.

**140+**  
type families created

**2.800+**  
fonts released

**32 million**  
digital downloads

**20.000**  
clients, including  
Google, Apple, The Coca Cola Company, Universal Pictures, Disney, NBCUniversal, AirBnB, At&T Usa, Target Australia, Marchesi Antinori, Johnson & Johnson, Netflix, Nickelodeon Pictures, Sky, Mattel, Emmenthaler Switzerland, Decathlon, Warner Bros., Ferrero, Nestlé, Victoria's Secret, ViacomCBS, Pentagram, Procter & Gamble Company, Gucci, YouTube LLC, Vodafone, European Commission, Mikado, Yamaha, Ubisoft, 2k Games



PROUDLY  
BREEDING  
QUICK  
BROWN  
FOXES  
SINCE  
2001

# COCO SHARP

NATURAL BORN DIGITAL

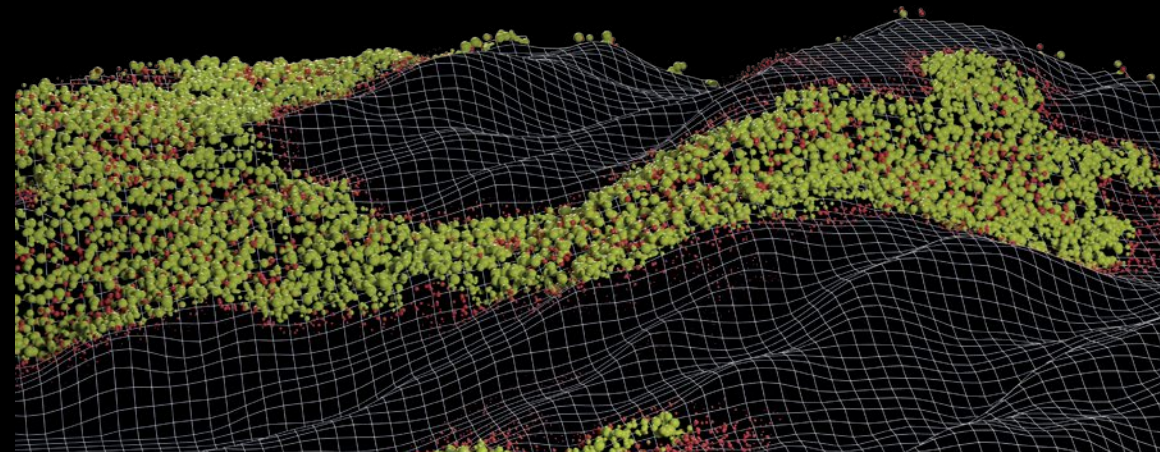
**Coco Sharp** is the typeface created to embody the ability to evolve, create and adapt to new realities, both digital and natural.

Chameleonic and timeless, **Coco Sharp** is a font family that communicates in all languages, adapting to the tone of your messages without overshadowing it.

For **OFFF** visitors we have created a digital experience to allow you to easily experiment the digital multiverse of **Coco** mutating spirit.

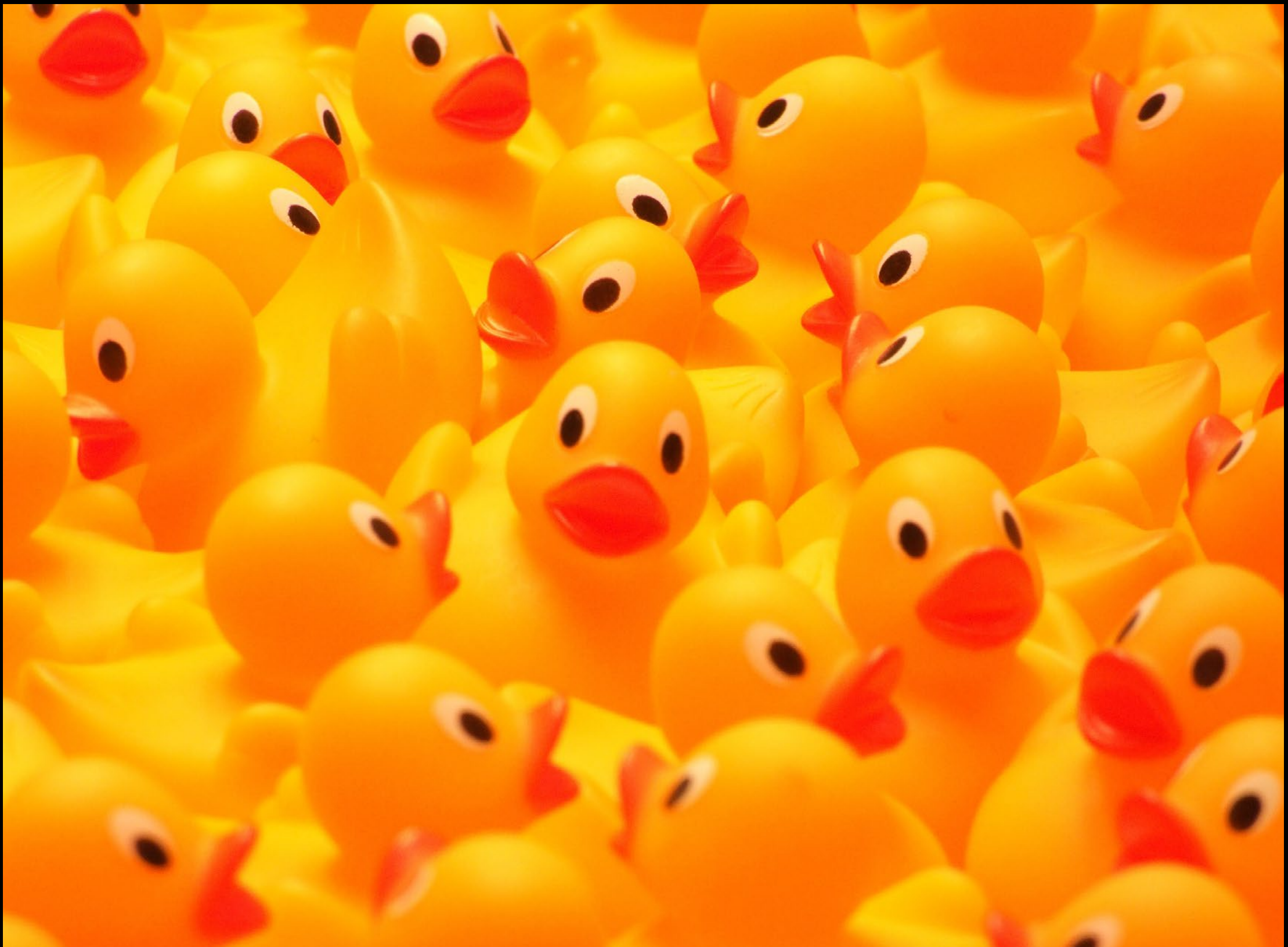


ZETA FONTS + WE RAD



OPEN  
EVERYTHING.  
•  
DUCCIO  
PATANE







This book investigates the emerging design and typography counter-trends that have arisen in response to the many unpredictable events that have occurred in recent years, the so called "black swans".

Showcasing the work and the thoughts of some of the most interesting and innovative creators and thinkers in the typographic field, this 2023 issue of the yearly Type Trends Lookbook, fifth in the series produced by Type Campus, guides the reader in a hidden world of undefined and antagonistic areas in typography and visual design.

Whether you are a creative director, a designer, a student, or simply interested in the way design shapes our world, this book will leave you with a new appreciation for the power of typography to inspire, engage, and transform.

Featuring the work  
and the words of:



Gab Bois  
Victor Baltus  
Beatrice Caciotti  
Kevin Cantrell  
Ninan Chacko  
Andy Cruz  
Jessica Deseo  
Oded Ezer  
Brandon Fretwell  
Måns Grebäck  
Lucas Hesse  
Loukas Karnis  
Erik Kessels  
Deborah Lynne Kugler  
Tien Min Liao  
Pann Lim  
Kristie Malivindi  
Nunzio Mazzaferro  
Raven Mo  
Valerio Monopoli  
Kiel D. Mutschelknaus,  
Duy Nguyễn  
Toshi Omagari  
Dirk Petzold  
Ksenya Samarskaya,  
Alex Slobzheninov  
Panos Vassiliou  
Martyna Wędzicka-  
Obuchowicz