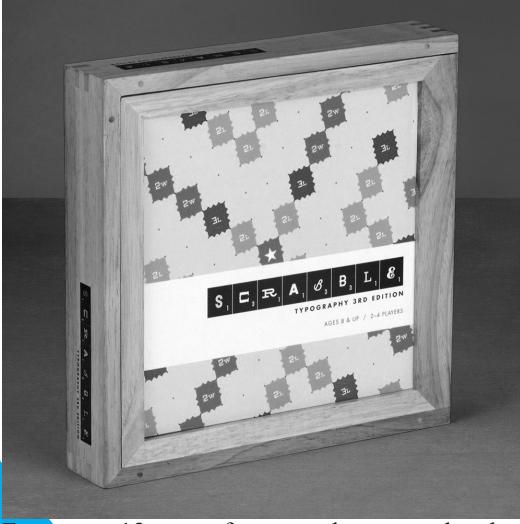


\$15 Golden Ratio T-Shirt



Feel Golden! The Golden Ratio tee is mathematically proven to be appealing to everyone. Printed on a slimfit crewneck eco-tee.
brooklynindustries.com

\$50 Scrabble Typography, 3rd Edition
by Andrew Capener



Features 12 new fonts and a completely redesigned game board and score pad. Standard accessories include 100 wooden letter tiles, four wooden tile racks, and a tile pouch, and a solid wooden storage box with a sliding cover.

www.winningsolution.com

\$32 Punctuation Coasters
by Ugmonk



Set of coasters crafted from eco-friendly bamboo and laser-engraved with 5 different punctuation marks: &, !, ?, %, @.
tinyurl.com/n2mnwoy

\$50 Salt Glazed 10 oz. Ampersand Mug
by House Industries



This stoneware is glazed with the centuries-old technique of vaporizing salt in the flames of a 2250° kiln, so each unique piece has its own eclectic color nuances.

Stenciled in cobalt on dark salt glaze.
Food, oven and microwave safe
houseind.com

\$49 Typography Pillow



Made from 100% soft cotton, hidden zipper closure and knife edge finish on all four sides. Reversible pillow with the same fabric on the back side. 18x18, down feather blend.

PillowCollection.com

\$35 Ampersand Wooden Bookend
by Design Atelier



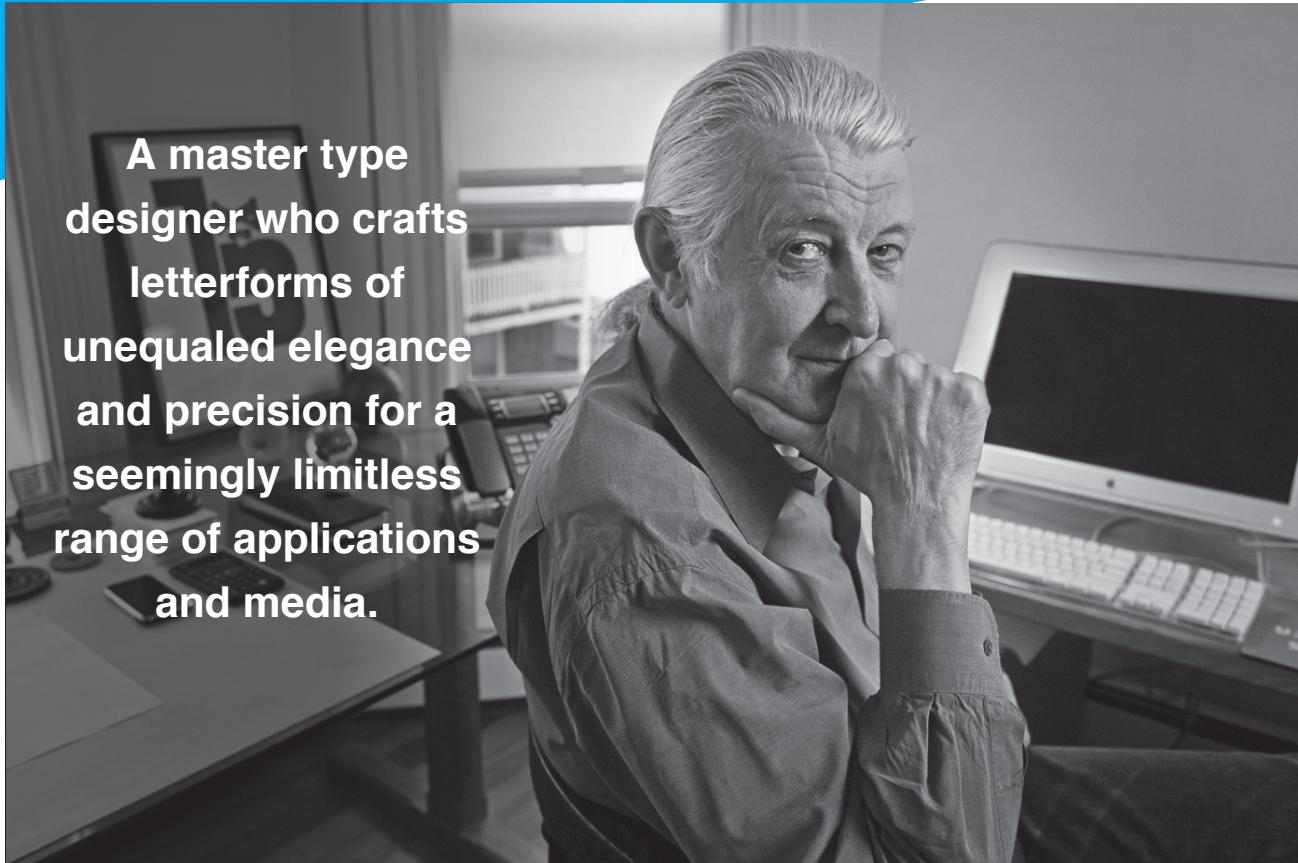
This modern stylish bookend will add a touch of coziness and warmth to your bookshelf. 5.9 x 5.9". Machine cut wood is hand covered by natural white wax and has a powder coated metal base with anti slippery silicone.

www.etsy.com/shop/DesignAtelierArticle



Matthew Carter

A master type designer who crafts letterforms of unequalled elegance and precision for a seemingly limitless range of applications and media.



Matthew Carter is a type designer with fifty years' experience of typographic technologies ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies he was a co-founder in 1981 of Bitstream Inc., the digital type foundry, where he worked for ten years. He is now a principal of Carter & Cone Type Inc., in Cambridge, Massachusetts, designers and producers of original typefaces.

His type designs include ITC Galillard, Snell Roundhand and Shelley scripts, Helvetica Compressed,

Olympian (for newspaper text), Bell Centennial (for the US telephone directories), ITC Charter, and faces for Greek, Hebrew, Cyrillic and Devanagari. For Carter & Cone he has designed Mantinia, Sophia, Elephant, Big Caslon, Alisal and Miller.

Carter & Cone have produced types on commission for *Time*, *Newsweek*, *Wired*, *U.S. News & World Report*, *Sports Illustrated*, *The Washington Post*, *The Boston Globe*, *The Philadelphia Inquirer*, *The New York Times*, *Business Week*, The

Walker Art Center, the Museum of Modern Art, Yale University, and the Hamilton Wood Type Museum.

Starting in the mid-'90s Carter has worked with Microsoft on a series of "screen fonts" designed to maximize the legibility of type on computer monitors. Of these, Verdana, Tahoma and Nina (a condensed face for hand-held devices) are sans serif types; Georgia is a serif design.

Type is a beautiful group of letters,
not a group of beautiful letters.



As one of the first type designers to exploit the potential of the Apple Macintosh in its pre-designer days, Zuzana Licko transformed the pixel from low-resolution imitation to high-style original. Her early *Emigre* fonts not only revolutionized digital typography but also opened up the market for the smaller foundries whose quarter-page ads populate today's design magazines. She has designed more than two-dozen typeface families and oversees the *Emigre* foundry, which currently offers 300 or so typefaces.

Born in Czechoslovakia, Licko immigrated to the US with her family as a schoolgirl. She studied architecture, photography and computer programming before taking a degree in graphic communications at the University of California at Berkeley.

When Rudy VanderLans, her partner, launched *Emigre*, she began to contribute fonts to the fledgling 'magazine that ignores boundaries'. Rather than replicate typographic forms already adapted from calligraphy, lead and photo typesetting, Licko used public domain software to create bitmap fonts. Emperor, *Emigre* and Oakland appeared in the

magazine and were soon advertised for sale when VanderLans and Licko co-founded the *Emigre* foundry.

Emigre's development reflected the evolution of digital technology while questioning conventional ideas of legibility and layout. Licko's highly structured typefaces counterbalanced VanderLans' organic compositions. The '*Emigre* aesthetic' lay at the heart of a once-controversial battle

on the American design scene, pitting them against Modernists such as Massimo Vignelli, who referred to the new typography as 'garbage'. The

A mystery is the most stimulating force in unleashing the imagination.

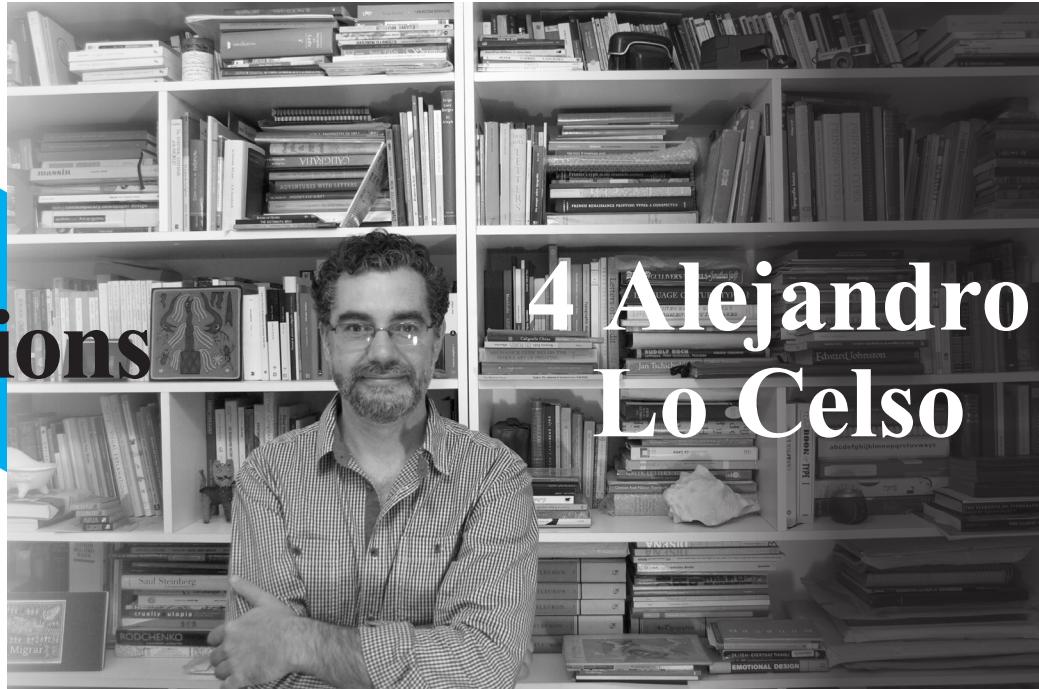
debate did little to slow the popularization of the *Emigre* fonts, which by the late 1980s had moved beyond alternative pop cult status into the mainstream (*The New York Times*, ABC and Nike). The graphic design establishment has since recognized Licko and VanderLans with a 1994 Chrysler Award, the 1997 AIGA gold medal and the 1998 Charles Nypels Award for Innovation in Typography.

Image Credit: www.myfonts.com





4 Questions



Alejandro Lo Celso is the founder and principle type designer at the font foundry PampaType, the very first digital type foundry in Argentina, which pioneered the latest wave in Latin American type design. PampaType's broadly recognized and internationally prized designs are handcrafted following visual, rather than mathematical methods.

1. How did you originally get interested in typography and design?

Typography is the encounter of design and literature. I've always thought that typography was my safe escape from the commercial world of graphic design. But when I recall my family stimuli, I realize it all came naturally. My grandmother had a taste for calligraphy: she used to draw in fine black letter on all the title pages of my mother and her brothers schoolbooks. And she loved literature. My mother became a historian, and now she paints. On the other side, my grandfather was an architect and an artist, and my

own father is an architect too, and an urbanist. I find myself playing in between all these universes.

2. What typography trends are you loving most these days?

I'm not particularly interested in trends; they change too quickly. I prefer to think of typography as the materialization of more perennial words. I love books and reading, and I love the idea of creating typefaces that are comfortable to read. On the other hand, a typeface you publish is like a daughter that leaves home and makes her own path. One day she comes back home with a boyfriend and who knows if you'll like him.

3. Which of your projects are you most proud of thus far in your career and why?

There are several. As a teacher I'm proud of having run many workshops and courses in many places. I think I've been a privileged apprentice to those experiences. I led the small team that created Garonne, a tailored type system for the city of Toulouse

in France. That was a wonderful and quite unusual experience. In 2013 we were invited by a Mexican art school to put together a large exhibition of our work in type design. The gallery was approximately 2,000 square feet and we had only 14 days to mount it. I had to coordinate the efforts of 20 people who kindly came to help. It was a great success in the end.

PampaType is now growing our type library on a collective basis. A great challenge for me today is taking care of the work of other designers, and trying to help them reach their highest capabilities.

4. Describe your dream project.

That's a hard question to answer. I guess I don't really dream of the unreachable, the far beyond. I'm currently working on a type system for the public university here. That is an awesome project that I didn't imagine I'd ever do, one day. I could say it is a dream project, but actually I am inside the dream!



