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8 Faces #6

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Welcome

A note from the editor



If you've visited the 8 Faces blog¹ recently, you may have noticed a change: we've merged with the popular typography blog Type Worship. Actually, this happened quite a few months ago, but it's only recently that we've completed the transition by moving the blog over to our own domain.

Jamie Clarke, the man behind the blog, has been posting some great typographic inspiration for our readers and building upon 8 Faces content by catching up with past interviewees. And, as of this issue, Jamie has been helping shape the magazine itself by conducting the interviews with Dan Rhatigan and Seb Lester. It's the first time I've stepped away from my role as sole

interviewer, and I have to say that it was surprisingly liberating! Expect to see more guest contributors in our forthcoming issues.

Meanwhile, back to the issue at hand, we've got some fine specimens for you — of both the typographic and human varieties! As well as Jamie's aforementioned interviews, I spoke to Simon Walker about designing our latest artwork print, Nina Stössinger about FF Ernestine, Grant Hutchinson about his journey through the type industry, Mike Kus about print-informed web design, and one of my all-time favourite foundries: the wonderful Process Type. I hope you enjoy this issue and our brand new [8faces.com!](http://8faces.com)

Elliott

1. blog.8faces.com



Foreword by Craig Mod

I recently emerged from sixty hours of a near-constant 102°F fever. During this prolonged state of chills and sweating and Gatorade, entangled in my sleeping bag, I clutched only one electronic device – my iPad mini. ¶

It wasn't until I was thrust into this gruesome state that I achieved totally certainty of how great a form factor the iPad mini is (and how greatly designed is its magic cover). ¶

Over those sixty horrific hours – from my pathetic recumbent perspective – I comfortably read books in Kindle.app and watched Martin Sheen command America. I browsed the web and even dared peek at my email. It all felt effortless and intimate. I never once feared the device would crash down on my nose. ¶

During less harrowing times in my life I foolishly attempted to cuddle other tablets. The original iPad was far too heavy. Even iPad 2 and iPad

Retina were too clunky for bed. The first Kindle Fire was an awkward mess. But now we have multiple contenders in the seven-to-eight-inch tablet market – many of them are even pretty great. 2013 may just be the year we stop fussing over hardware and begin to truly focus on refining our tablet software. ¶

It's within that rubric of software that lives desktop publishing. And within desktop publishing lives hypographic control. Forget optimizing fonts or publications for Retina or non-Retina – everything will be Retina before long, anyway. What we need to be up in arms about is *tools*. Not a lack of 'desktop publishing' tools, but a lack of 'tablet publishing' tools. ¶

Publications aren't written for or read on tablets as they were in print. Our new tools for layout and typography need to feel more indigenous – built specifically for our new digital production and distribution channels. That

probably means building entirely new software, not simply layering new functionality atop existing applications optimized for print. Take, for example, Tapestry. At face value, Tapestry is almost laughably simple. But the output and workflow simplicity – so easy to dismiss – is in lock-step with contemporary digital publishing's implicit promise of write-once-read-everywhere. Even better: design-once-and-look-great-everywhere. Tapestry does this more so than other professional grade publishing software. It's not a perfect solution, but it is a public-facing beta interface for crafting one type of 'responsive publication.' ¶

If you want to design a reasonably complex Kindle book, what tool do you use? ¶

Especially if you're not an engineer? InDesign? A text editor? Apple's Pages? How reliable is

software like Kindle Preview? How do you accurately test your digital publication on the myriad of tablets in the market?[¶]

Why is iBooks Author one of the only truly new 'tablet publishing' applications? Where's the Kindle equivalent? The Nook? The Kobo? Of course, even if you love to design in iBooks Author, its

output only works on iOS devices and can't be used with any other reading software.[¶]

These are big questions traversing gaping holes in our liminal digital publishing ecosystems. The onus is not only on the tools of production, but also the tools of consumption – the platforms – to step up their game.[¶]

We need to demand our reading software to support smarter kerning controls, cleaner pagination (no widows or orphans), better layout algorithms, fewer whitespace rivers, and high-quality hyphenation for high-quality justification. Much of our reading software still feels flimsy. What will it take before our digital paper begins to approximate the solid feel of the printed page?[¶]

#

As designer and typographers we need to ask ourselves what compromises we're willing to accept in our layout software.

Publishing to a multitude of devices means sacrificing a certain amount of pixel perfection, but how much, exactly? What are the affordances in specificity on which we're willing to loosen?[¶]

This isn't print. So we need to shift expectations accordingly.[¶]

#

Craig Mod

1 Simon Walker

The seventh in our series of limited edition artwork prints was created by British-born, Texas-based designer Simon Walker, who photographed his hand-made lettering to create the final product. I caught up with him after the project was complete to find out exactly how it was made...

After I commissioned you to design our next poster, you went through quite a few ideas before settling on the final thing. Can you tell us a bit about the other ideas you had and how they led to what we see today?

I knew right away that I wanted to come up with a message that was quintessentially type-driven; something fundamental that any type enthusiast at any level of the game could get behind immediately and want to slap on their wall. I went through dozens of type and design blogs, and even breezed through a handful of old design history books to try and inspire a self-made quote that could represent my feelings about type overall in as few words as

possible – a fairly daunting task on the face of it!

To be honest, I think I was trying too hard at the outset, and in a miasma of impatience I very seriously considered illustrating the phrase ‘I Hate Typography’ – a thought that pops briefly but insistently into my head from time to time while I’m designing (read ‘struggling to design’) typography! It’s not true, of course – I don’t hate typography by any means – but I liked the visual irony of setting that phrase in the most beautiful type I could possibly manage. My thinking was that it would be obvious to any viewer that neither I nor the purchaser of the poster truly embraced the statement. Nevertheless, in the end I couldn’t

figure out if it was really clever and cheekily subversive, or just stupid, or – worse – offensive. So I dropped it and moved on. It was during one brainstorming session, when I’d been writing the words ‘Make Your Own Quote’ over and over again, that the phrase ‘Make Your Own Type’ finally came to me. I loved the multiple meanings inherent in the words, and pretty soon had taken the idea to its logical conclusion: if I’m going to make my own type, I should actually make it.

How did you go about creating the piece itself?

I’d been toying with the idea of making physical, three-dimensional type for a long time, but had never



I'd taken it to its logical conclusion: if I'm going make my own type, I should actually make it.

[BELOW]
Logo for Jamestown Revival.

[RIGHT]
Matchbook typeface sample.

found the time — or more specifically the right project — to push it forward. I knew I wanted to make big, heavy letters out of something like clay, thinking the result would mimic the kind of roughened, hand-rendered lettering I produce on the computer,



even though I'd never actually worked with clay before. I went to an art shop and talked it out with one of the employees there, and they suggested using Plastalina: an oily, vegetable-based modeling clay that unfortunately never completely dries and can't be baked or hardened, which means I may never be able to make the piece permanent enough to hang on a wall or even sell. But it had the right properties for getting the results I wanted for a photograph, so I went with it. One of my coworkers at GSD&M is a skilled woodworker in his free time, so he helped me find and prep a wood backing for the piece, which I quickly whitewashed. After that I just needed to design the type. I worked up a couple of versions using a heavy, industrial sans-serif style typeface that was cool, but unremarkable overall. My wife suggested using a friendlier, single-stroke-width cursive font (very

M a t c h b o o k
A B C D E F G
O P Q R S T
a b c d e f g
q r s t u
1 2 3 4

popular right now) I'd developed for a recent logo project, at which point the concept finally came together fully-formed and ready to be built.

Were there any unexpected parts of the process, from seeing the image in your head to crafting the final piece?

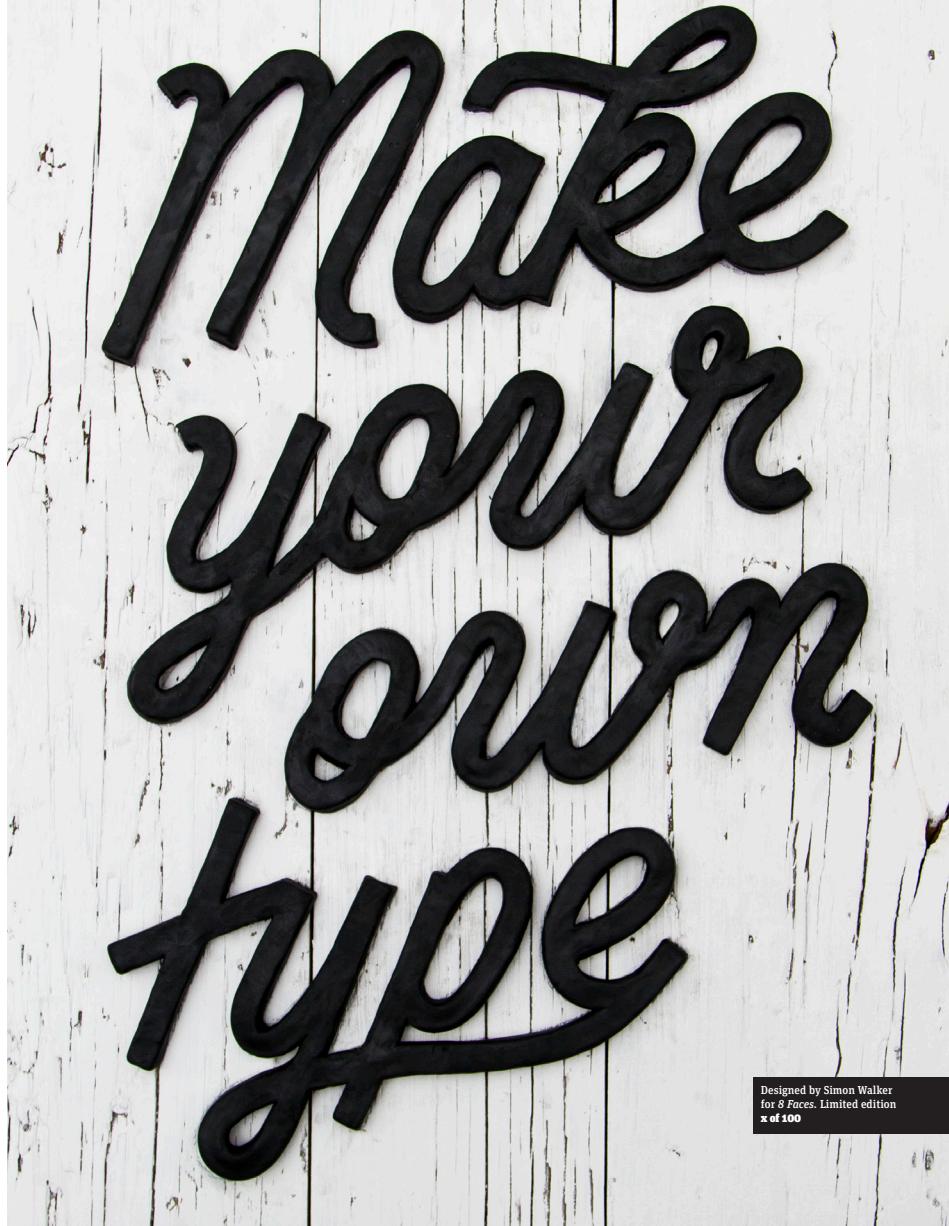
Having never worked with any type

[RIGHT]
Simon's hand-
modelled artwork
print for 8 Faces.

of modeling clay before, I wasn't prepared for the sheer physicality of it. Plastalina is pretty hard straight out of the wrapper, and has to be vigorously massaged between your fingers in order to get it to play nice. Applying the strips of clay to the board to make the actual letters took only minutes, whereas kneading the clay itself took fifteen to twenty minutes per strip to get it exactly the right height and width. Then there were all the unavoidable grease-stains from the clay that kept getting smudged onto my nice clean backboard. I'd rested in the idea that I'd photoshop out any particularly conspicuous stains, as well as my penciled guidelines, but found in the end that a lot of the stray marks actually reinforced the handmade aspect of the piece, so I left most of them in.

Your work has a very 'physical' feel to it. What interests you about integrating elements from the real world rather than relying solely on a computer?

It just seemed like a natural evolution of what I've been doing for years now, which is to say: making digital art look as if it's handmade in a literal sense. However, I think what made the idea truly viable to me was knowing that I could work out the type on the computer first,





[ABOVE & RIGHT]
Branding work for
Austin-based
companies.

just like any other project. So, in that sense, I was still totally dependent on the computer. But that's okay; the computer is a tool, just like a pencil or a paintbrush. I have no axe to grind with my mouse and won't be giving it up any time soon!

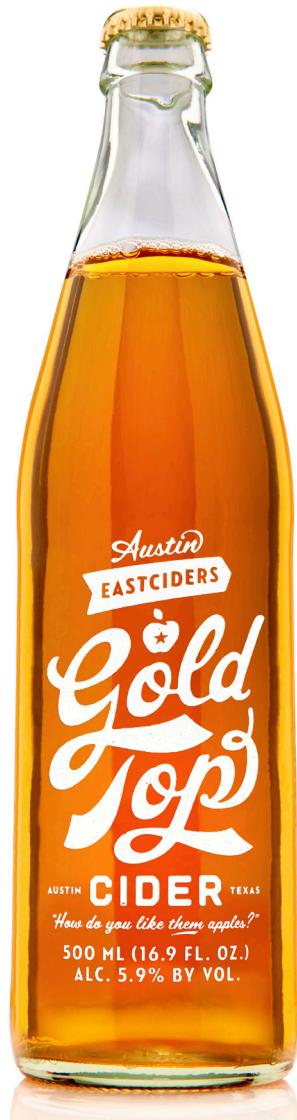
You've done a lot of work for local companies in Texas. Is collaborating with your local community a very conscious effort?

I actually haven't had as many local clients as I'd like recently, but yes, I always make a conscious effort to prioritise those jobs. It might

be getting to the point now where people are tired of hearing how great Austin is, but the truth of it is incontrovertible: it's an amazing town. I've been here for nearly eleven years now and feel a distinct sense of ownership in the place, so whenever I'm approached by a local business or budding startup, I get a real thrill out of contributing to that.

Lettering can often blur the line between illustration and art. What's your stance on the matter?

At the risk of sounding like a complete type nerd, I think it's the



[RIGHT]
Hand-lettered
branding for Modern
Times Beer.

soul of an artist that takes lettering — something that, within the scope of our day-to-day lives, is primarily basic and functional — and makes it into something beautiful to look at. So from the perspective of the typographer, yes, absolutely it's art. But art is also in the eye of the beholder: where we see art, others might see just a logo, or a menu, or a headline in a magazine. As long as we've performed our principal function and communicated our message well, however and wherever it may be, I think I'm okay with that.

Elliot Jay Stocks



I think it's the soul of an artist that takes lettering — something that, within the scope of our day-to-day lives, is primarily basic and functional — and makes it into something beautiful to look at.

2005
BY JOHN DOWNER
**6.9.12.
24.48.96**

Paperback

'Paperback is an ingenious font, designed by John Downer for House Industries as "*a resurrection of the practice of designing different typefaces for use at specific sizes*". The way each letterform has been crafted is extraordinary. Of course, the real fun lies in throwing out the rules and using each style at sizes they weren't intended to be used at.'

Chalet

'Generally speaking I'm more enamoured with serif fonts in terms of construction and style, but having worked in an ad agency for so long I find myself in need of as many sans serif fonts as I can get my hands on. Chalet has been one of my



favorite go-to sans serifs for everyday use for years now - especially the '1960' versions, which feel like an answer to a desire for a more modernized Helvetica.

Contemporary, but not showy.'

BY RENÉ ALBERT CHALET IN 1996



'Tribute was designed by Frank Heine for Emigre. It has only one weight, but comes with BEAUTIFUL SMALL CAPS, *italics*, and tons

of alternate characters and ligatures. It's a classic font and yet relentlessly modern - like Garamond's over-achieving grandkid.'

BRANDON GROTESQUE

'BRANDON GROTESQUE played into my love of type with rounded terminals when I first saw it a few years ago. I love

2009 DESIGNED BY HANNES VON DÖHREN

how it instantly turns any random block of copy into something you might actually be interested in reading.'



Livory

|CC|CG|OO|
Qualitæt
▼ extra characters & glyphs

from 2005 to 2010
Hannes von Döhren & Liviis F. Dietzel

'I guess I'm partial to Hannes von Döhren's work, because I didn't know until writing this entry that Livory, like Brandon Grotesque, was also designed by him. *The built-in softness of the curves, terminals and intersections*, as well as all the beautiful extra characters, make it so incredibly easy on the eyes.'

CENTURY Expanded

*Linn Boyd Benton & Morris Fuller Benton

1900-1904

I fell in love with Century Expanded during a lecture on classic fonts in college back in the late '90s, after which I rushed home and redesigned the cover of my beat up old Oxford English Dictionary

with it – I've had a soft spot for it ever since. Something about the cadence of its thicks and thins, as well as those ball terminals – it has a grandness to it, like sheet music.

2012
James T. Edmondson

'The thing about James T. Edmondson's fonts is that you can zoom in on any part of any letter he creates and it's utterly flawless. **Edmondsans might play at being a simple sans serif, but it's really very beautifully unique and thought out**, and I love that this font has given me one more go-to sans serif that doesn't feel like standard fare.'

ED'
MOND'
SANS

REGULAR
MEDIUM
BOLD

N EUTRAFACE ...
CHRISTIAN SCHWARTZ
2002

... is becoming as ubiquitous as Gotham used to be, and while I'm hesitant to list it as a favorite font I can't deny it's unending versatility to me as a designer at this point in my career. *It's formed the basis of a number of type designs of mine over the years*, and continues to be a dependable workhorse for some of our bigger clients at the agency.

2 Dan Rhatigan

Fast becoming the front man for Monotype in the UK, you'll likely hear Dan Rhatigan talking passionately about type at their events. An American typographer who moved into type design via the MA in Reading, Dan's love for letters runs deep – he even has typographic tattoos. [Interview by Jamie Clarke](#).

Please tell us about your time at the University of Reading's Type Design MA and your move to Monotype.

I'd been working as a graphic designer for about fifteen years by the time I decided to go to Reading. I was at TypeCon in New York and saw a flier, which gave me a sudden moment of realisation: *'I could actually do type design!'* I'd never done it before, but I'd always wanted to. I thought it was too intimidating to tinker with, so I'd always put it off, even though type was the bit that I liked most about graphic design.

So, I talked to Gerry Leonidas¹ and visited the University. It seemed clear to everyone involved that I ought to

give it a shot. I think that was the first year Monotype had offered the Monotype Foundation Scholarship with Reading, which covers parts of the fees. I applied and it was awarded to me, which was nice. I have to admit, I didn't have much awareness of the company or its history at that point, but during my time at Reading I ended up doing quite a bit of research about Monotype because I was looking at math typefaces.

Math typefaces?

I started researching Monotype's four-line math system, which was a mixture of special versions of Times Roman fonts that were cut – along with some mechanical additions to the Monotype keyboard and caster

machinery – to make it easier to set math and equations. I'd worked on and off for about ten years for the American Society of Mechanical Engineers with a giant typesetting system. Producing math was very difficult, and we used a whole mishmash of fonts that were never quite up to the challenge. This was a problem I already understood the parameters of, so I jumped into that.

Monotype redrew all of Times New Roman and unified it to work with Times Maths, and to learn about that I came to Monotype's UK offices to do some research in the archives. Looking at the drawings and correspondence, that's how I started to figure out what Monotype was and its history.

1. Senior Lecturer at the University of Reading's MA in Type Design, who we interviewed in our last issue.

Pink Mince
PINK MINCE
Pink Mince
PINK MINCE





I was at TypeCon and had a sudden moment of realisation: 'I could actually do type design!'

When you first joined Monotype, you were working on Indic scripts?

Yes. When I finished the course I applied for a knowledge transfer partnership, which is a government scheme to get businesses and universities to collaborate on research and development projects. Reading had applied for one of these schemes to work with Monotype on Indic typefaces. I spent two years learning how to design Indic type and learning about how Monotype had been using and maintaining this type for its customers. Part of the research was not just working on the

typefaces, but also getting to know the business and understanding what the opportunities were for Indic type.

I began to do extra work on other projects and learned even more about what went on at the company. At the end of the research project, Monotype hired me as a Senior Type Designer. Robin Nicholas was planning to retire, so the plan was that I would shadow him in order to prepare myself to become the UK Type Director.

Was that a challenge? Robin has been with Monotype almost fifty years.

Take Manhattan



[ABOVE]
Centrefold
magazine,
featuring Monotype
Modern Display by
Dan Rhatigan.

[RIGHT]
Network type
family for
Interconnect
Birmingham.
Lead design:
City ID.

[OPPOSITE PAGE]
Pink Mince is
'a queer zine for the
confirmed bachelor
of exceptional
taste', published
by Dan Rhatigan.
Pink Mini (issues
shown here) is an
occasional 'zine of
material that didn't
quite make the cut
for Pink Mince.
pinkmince.com

It really became a matter of learning as much as possible, which was a very daunting task. I basically started playing show-and-tell with him! Every day in the office I'd pull things out of the archive and ask him to tell me about it. Because I'm a type history nut I spent a lot of time inventing reasons to visit the archive, the temptation of having all this stuff here behind my desk was too great to resist.

Of course, it was amazing to have Robin there to help me make sense of it all. I began thinking that having all of that history available was a bit of a missed opportunity.

Is that what prompted the Monotype Pixel to Pencil exhibition?

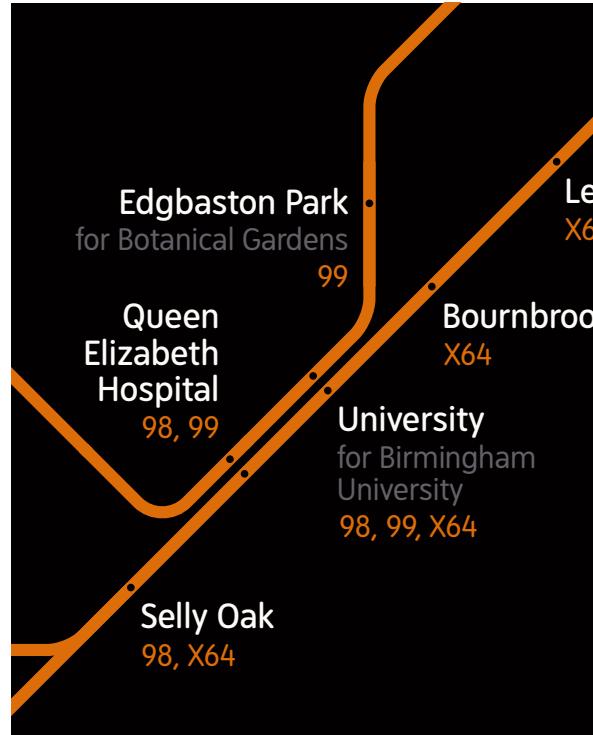
It was a culmination of things. For the last eighteen months, James Fooks-Bale (our UK Marketing

I talk to customers, re-telling a different story about what Monotype is.

Director) and I mischievously organised different kinds of events and took customers along to see how well they worked. James masterminded the strategy of the exhibition and further opportunities to speak with our customers to show them things from the archive. I curated what was shown.

As I got to know the archive, I was able to figure out what was there and what stories there were to tell. It wasn't just a matter of pulling out some cool stuff; it was about binding it together to form a story, knowing that I was going to be giving tours and that the point of doing all this is to try to adjust people's understanding of what we do today, and how it connects to what we did in the past.

Is it a challenge to maintain such a large archive?





It's not just a set of shapes; they have to perform.

The archive is mostly very well organised. The trick is that it only goes up to about the 1980s, and after that there are things scattered around and tucked away. So we have a bit more of a challenge to figure out how to expand the archive, or to organise anything that was stored in the office in more recent years.

What's your main focus on taking over the UK Type Director role?

I've changed the role a bit compared to, say, what Robin had done and what the other Type Directors do. I play to my strengths: I spend quite a lot of time talking to customers, giving talks, and re-telling a different story about what Monotype is, partly because I've taught a fair bit, so I'm used to talking about typography. After going out with the sales people, it clicked that the customers would rather talk to a designer who can really discuss what it is they're trying to accomplish. What happens is I have a briefing session with a customer, for a custom project for example, then I work with Toshi Omagari, the designer I look after. He's very good and very fast and he does quite a bit of the drawing work. I direct and look after the project instead.

When liaising with the client, are you showing them sketches and

talking them through each part of the process?

We share a bit of that. Every relationship with a customer is slightly different and requires a different balance. I've also been

trying to spend some time drawing and concentrating on pushing forward some ideas instead of waiting for customers to ask for what they want. One of the things I've learned is that often when customers talk about custom work, they reach

for what they already know. I've been trying to change these kinds of conversations by asking people what they're trying to do and figure out if they do need a new typeface, or if they need to work with something from the library. Very often when

[RIGHT]
An in-situ example of the Network type family for Interconnect Birmingham. Lead design: City ID. Photo by Jesse Alexander.

[OPPOSITE PAGE]
Unreleased typeface Gina, designed on the MA Typeface Design course at the University of Reading, 2006–07.



people try to describe what they want, their first frame of reference is something that already exists, but actually, it may not be the best choice for what they're trying to do.

H&FJ talk about the difficulty of verbalising the aesthetics and 'feel' of typefaces. Is that a challenge you face?

It's always a huge challenge. Part of the art of working on custom type is teasing out of people what they're after. The years I spent as a typographer come into play and I talk about what people are trying to accomplish and which typefaces work well, so I can make suggestions and gauge their reactions.

You mentioned at the exhibition that you're updating Monotype Modern?

Yes, Monotype Modern, Series 1. It was released in 1900 originally, and was the very first family or type series that was produced by Monotype, but it was based on Miller and Richard's typeface. There were many versions made over the years and there are only a few weights available online. They don't all necessarily go together, but if you look at all of them, they're very faithful to what was produced in metal and in photo. There's a spirit to the design that I was very interested in and when I first started making a display version with more extreme contrasts and refined shapes, I really began to understand what the effects were of the unit system on the proportions of a typeface and the spacing. Reviving this typeface in this one display weight really became an exercise in reverse-engineering

how it had been created originally. I should probably finish it and release it! No matter how nice a typeface looks, I can't really connect to it until I've started using it and setting text. Typeface design and the actual practice of typography can be very separate things.

At Reading, I quickly realised how much I'd always taken for granted about how typefaces work, as I'd always used typefaces that were fairly well resolved. The only way to figure out if what I was drawing was effective was to start pouring the typeface I was working on into all of my old InDesign files and put it through its paces.

Gerry Leonidas has said on many occasions that a really effective type designer is also a good typographer,

Helvetica ქართული

[RIGHT]
Neue Helvetica
Georgian, released
by Linotype in
2012. Available in
Light, Regular,
and Bold.

[RIGHT]
Sodachrome
(Sodachrome Left
and Sodachrome
Right, overlaid)
designed by Ian
Moore and Dan
Rhatigan, 2009.

[BOTTOM]
Issue #7 of
Pink Mince.



because you have to know what people want to do with typefaces. It's not just a set of shapes; they have to perform.

Jamie Clarke

2 layers aligned
screen-
printing
proof

1mm horizontal shift
screen-
printing
proof

1mm vertical shift
screen-
printing
proof

1mm horizontal & vertical shift
screen-
printing
proof

rotation of 0.5° CW
screen-
printing
proof

rotation of 1° CW
screen-
printing
proof

rotation of 0.5° CCW
screen-
printing
proof

rotation of 1° CCW
screen-
printing
proof



Cooper Black italic 1921 Oswald Cooper

'My favourite underdog has so much vitality in its chunky letters, but its charms are easily overlooked after many years of kitschy abuse. The shapes of the italic are sublime. It is such an eccentric design that it offers a note of playful contrast to just about any 'tasteful' typeface paired with it.'

‘Dolly is elegant without being cold, and spirited without being unruly. It is so stable and easy to read at text sizes, but then it reveals so much care and detail at larger sizes that it can straddle both sides of the divide between text and display faces.’
BAS JACOBS & SAMI KORTEMÄKI & AKIEM HELMLING. DESIGNED IN 2001

Dolly 2001

Maple

ERIC OLSON • ANNO 2004

This is exactly what I always wanted in a grotesque family. **Maple** doesn't shy away from the eccentricities of its 19th Century sources. Instead of resolving them by smoothing them out, **Maple** hangs onto them and refines them. All that energy, preserved and made fresh.

‘ PMN Caecilia



‘Caecilia has the openness and the ‘oomph’ of a sans as well as the clarity of a book face. It is almost monolinear but not geometric, and its slabs are not just thick serifs but real extensions of the strokes. It has the classiest italics and figures of any slab serif around.’ **Peter Matthias Noordzij, 1990**

লাইনেটাইপ বাংলা

Linotype Bengali

The more I work with Indic scripts, the more I understand how sensitive and accomplished this design is. At first, I simply found the glyph shapes abstractly beautiful. Later, I came to appreciate the **rhythm** and the **formal achievement** of freeing Bengali letters from earlier typographic constraints.

Tim Holloway and Fiona Ross, 1982

BOLD
LIGTH
লাইট
গু শ্রী প্রা জা
GU SRI PRA JRA

heavy regular
Ingeborg
fat bold
2009 MICHAEL
HOCHLEITNER

Fundamentally, Ingeborg is a reliable, comfortable, modern ('Modern' as well as *contemporary*) design with snazzy italics. However, it also has a playfulness that is *whispered* with its OpenType features and *shouted* with its **DISPLAY WEIGHTS**. That extra personality elevates the whole family above others of its ilk.

'This revival incorporates the characteristic Dwiggins 'snap' of **Metro #1** and the geometric precision of **Metro #2**, with the ability to mix and match those duelling personalities, the way the hot-metal versions allowed. It celebrates the spirit of the original design instead of reducing it.'

Metro « NOVA PRO
William Addison Dwiggins
Toshi Omagari, 2013

{Trump Mediæval}

This was probably the first typeface that felt like a favourite to me. I love how mature and stately it feels, with its crisp details and generous fit. There is real tension in the way curves abruptly turn into flat strokes and vice versa: it never feels too sharp or too soft.

1954
GEORG TRUMP

Find and buy these typefaces at 8faces.com/6/fonts

3 Seb Lester

If you buy one of Seb Lester's sumptuous prints online, it may very well arrive with your address rendered in beautiful calligraphy. Along with his calligraphy work, his skills include custom typefaces and lettering. In this, his first interview in years, he gives us a candid insight into his creations. [Interview by Jamie Clarke](#).

You spent a number of years working at Monotype. Can you tell us a little about your experience there?

I worked for Monotype in the UK for nine years as a type designer. Up until seeing the job advert, I hadn't realised you could actually make a living designing typefaces! I'd designed typefaces in college, and had some early success, but I was working as a graphic designer. One of my claims to fame is that my first job after leaving college was working on a Rolling Stones tour book.

At Monotype I developed custom typefaces for a lot of prestigious clients including Intel, British Airways, Barclays, H&M, and The

Daily Telegraph. I worked with Matthew Carter on the initial development work for his typeface Carter Sans. I also developed the retail typefaces Neo, Soho, and Scene for the Monotype Library in my spare time. My boss was Robin Nicholas, who was a great mentor. Although much of my work since leaving Monotype has been a reaction against the inherent creative limitations of designing corporate typefaces, my time there laid the foundations for the art, illustration, and design that has followed.

Still, that's quite a legacy. You left in 2010 – what was your motivation to start out on your own?

There were two reasons: the first

is that I was working very hard and getting very little recognition. No-one really knew who I was or what I did other than my mum, my work colleagues, and maybe four type designers in the Netherlands! While I don't have any desire to be 'famous', I would like people to associate my name with my work. In 2010, everywhere I went I saw my work being used in branding, publishing, and advertising. I would see my work used a dozen times a day in the street, on the Tube, on billboards, on television, on the sides of buses; literally everywhere. I still do today, which is great. However, type design is largely an anonymous profession, especially when you work for a big corporation. It was strange and unsatisfying to have my



work everywhere and yet be almost unknown as a designer.

The second reason is that I wanted to set myself broader challenges. I knew I could design successful corporate typefaces. I wanted to try my hand at illustration and art as well and see where it took me. I saw people like Si Scott achieving great success, doing letterform-based illustration work, and felt perhaps I had something to contribute in this area.

So I found that after designing cool and calm corporate typefaces

[BELOW]
Dreams. Limited
edition print, 2010.



for nine years, my work suddenly exploded into a Baroque symphony of flourished extravaganzas and bejeweled swear words. A lot more people know who I am now. People seem to connect my name with my prints and illustrations more than my typefaces, and my work appeals to people outside design as well as in it. I like that.

What reaction are you aiming to inspire in people with your prints?

Well, obviously, I want people to weep with joy at the sheer beauty of it all and to name their first-born children after me! But that's probably not going to happen anytime soon. I'm very pleased and grateful when people think: '*hmmm, that print would look nice in the living room,*' and then put one there.

You've worked with some very prestigious clients. What do you think attracts them most about your lettering and design work?

I don't know. I'm lucky, I've never actively sought work or had an agent, but seem to be getting offered quite a lot of exciting opportunities at the moment. Perhaps one thing that distinguishes me from a lot of typographic illustrators is my type design background. People seem to appreciate high

levels of craftsmanship. I also have a solid knowledge of the history of letterforms and a strong understanding of traditional letterform construction, which is reflected in my work. But tradition is a guide and not a jailer for me. I try to be progressive and original. A lot of love goes into my best work and perhaps that comes across.

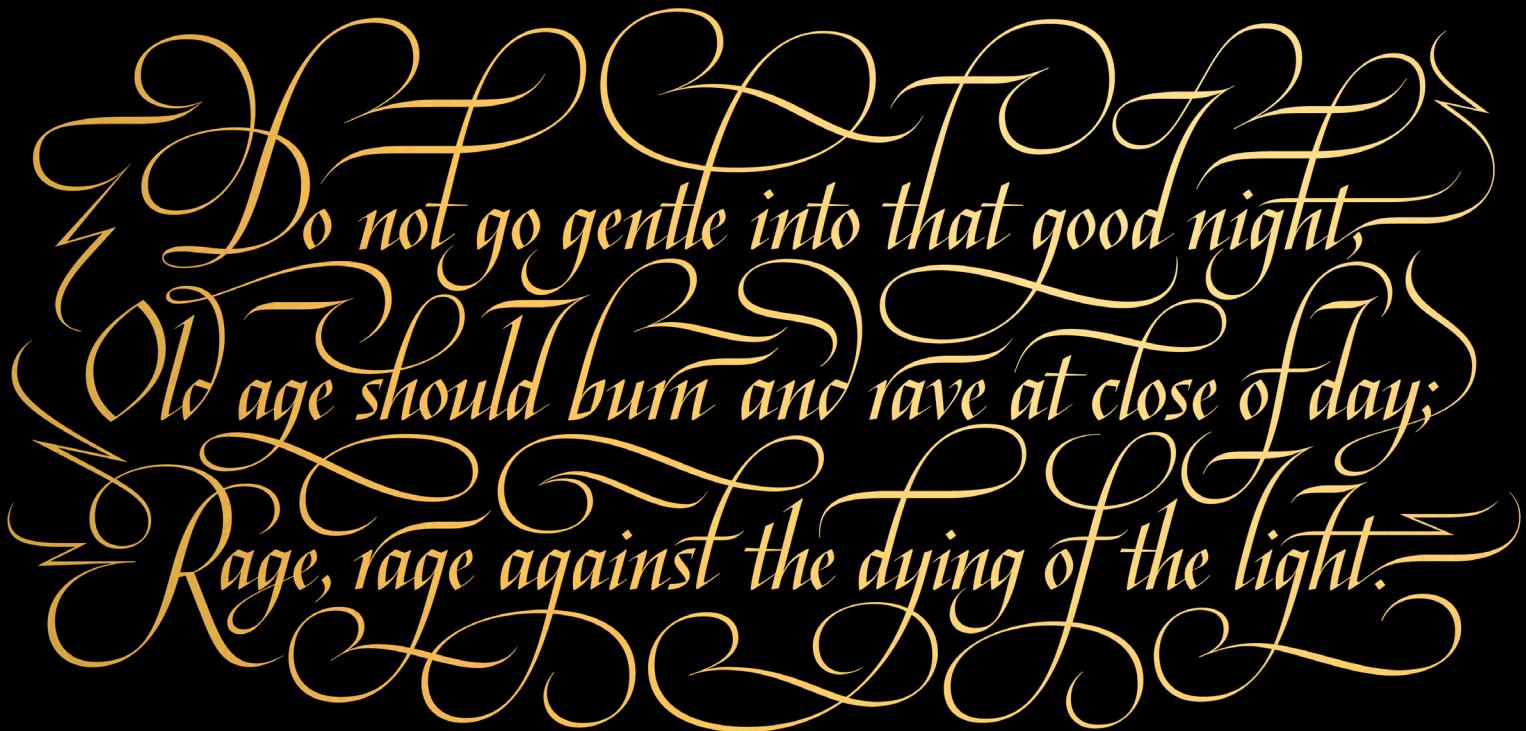
You recently took a couple of months off from client work to focus on your own project. How has that gone?

It didn't quite work out like that in the end because John Lewis asked me to do their Christmas campaign and I couldn't say no. But I had about five weeks off and did get some personal projects done, including a print of a Dylan Thomas poem I've wanted to do for a very long time.

Your personal work covers quite compassionate themes: dreams, home, peace, heaven. What influences your messaging?

The general aim is for my work to be uplifting, inspiring, and positive. I like humour as well. I'm trying to achieve the highest levels of beauty, originality, and technical skill in my prints, with a few wild cards thrown in for good measure.

Who do you admire?



[ABOVE]
Do Not Go Gentle.
Limited edition
print, 2012.

When I'm impressed, I tend to be very impressed and want to tell people about it. The work that excites me most at the moment is hand-drawn work that demonstrates true virtuosity. This is the kind of work you normally only see from people who have been working with letterforms for decades.

In terms of current practitioners: John Stevens, Donald Jackson, Sheila Waters, David Smith, and Denis Brown impress me a great deal.

There's a certain type of creative person whom, I suspect, could do anything if they put their mind to it. I would put all of those names in that category.

I know you practice calligraphy most days. What got you interested in calligraphy and how often do you do it?

Every morning before I start work, I go for coffee and practice calligraphy for a couple of hours in my sketchbooks. As a result, the pens

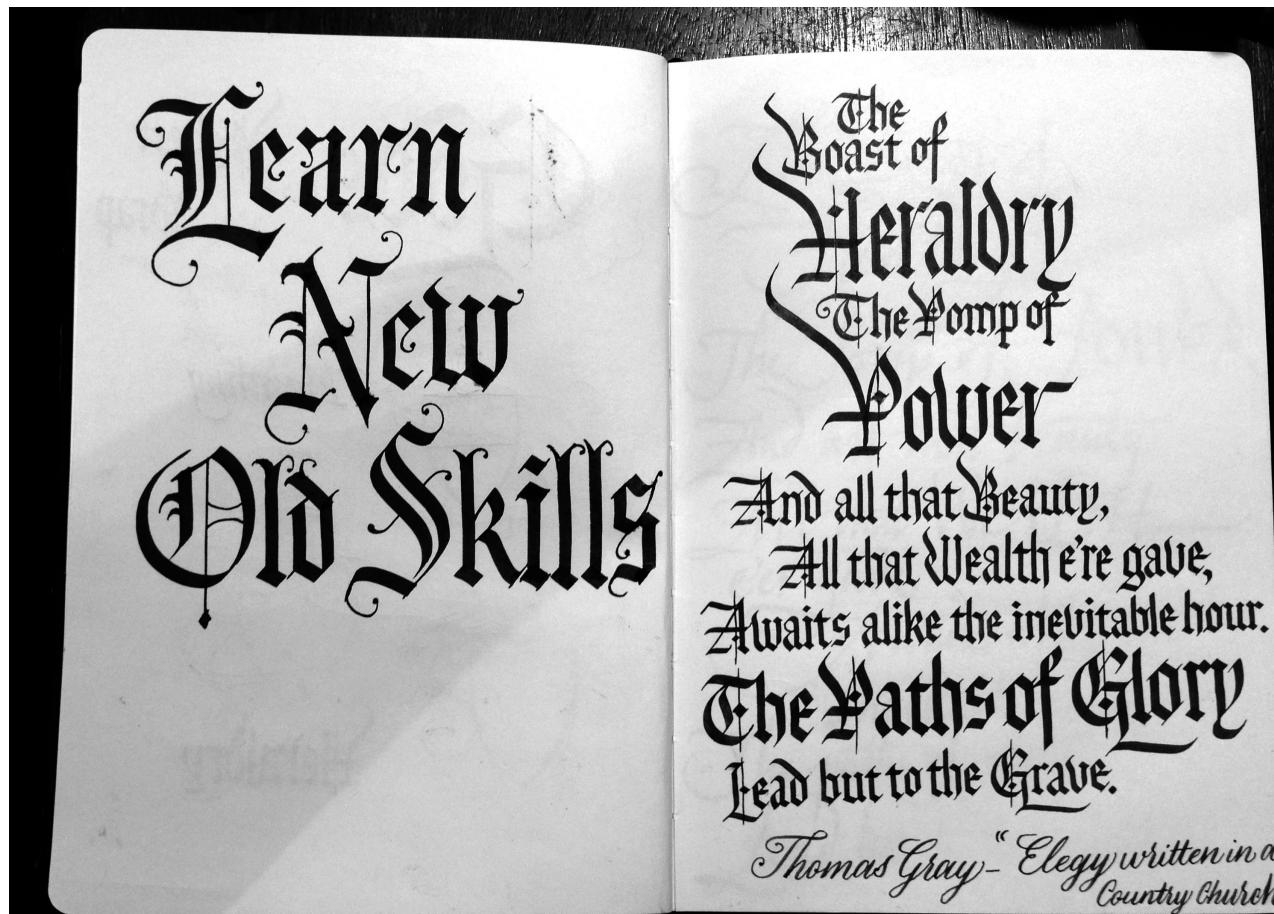
I use most tend not to be the ones you can get the best results with, but they're portable and practical. If I sat in Caffè Nero with a goose quill and a pot of ink I made myself from a medieval recipe, people would think I was a lunatic.

I always admired great calligraphy, but I was put off pursuing it seriously because people say that you need to do it for ten years to get really good at it. I didn't feel I had the time to commit because I had a full-time

If I sat in Caffè Nero with
a goose quill and a pot of ink
I made myself from a medieval
recipe, people would think
I was a lunatic.

job at Monotype and was spending all my free time working on retail typefaces. But in 2011 I suddenly had to take a sabbatical from work for over a year when my partner Pamela was diagnosed with cancer. To cut a long story short, it wasn't possible to do client work or serious personal work on a computer for fourteen months. The only creative outlet I had was my sketchbook. Calligraphy was very therapeutic and became the silver lining in a very dark period. The situation is stable at this point in time and we hope for

[RIGHT]
Learn New Old Skills
from the sketchbook.



Thomas Gray - "Elegy written in a Country Church"



[ABOVE, LEFT]
The Voice of all the Gods.
Limited edition
print, 2012.

[ABOVE, RIGHT]
Slate 2. Original letter
carving on Welsh slate.

the best. I'm still new to calligraphy, but I feel like I'm progressing, and it's already making me a better type designer and artist. It's a new passion and I'm excited about the new opportunities it presents.

So, what do you think the future holds for you?

If life has taught me anything, it's that you never know what the future holds. I just hope for continued stability generally and creative progression. I still want to do a broad range of prestigious and well-paid work, of course, in the fields of type design, art, and illustration. But what is more important than money and prestige to me is that I try to achieve my fullest potential as a designer and artist. We live fragile and fleeting



lives. We should embrace this weird, beautiful, tragic adventure called 'life'. We should live fully, explore hungrily, learn voraciously, grow and progress in our own ways along our own paths, and have fun along the way.

I've realised that in order for my career to develop in the right directions, I need more people to know about what I do. I'm an introvert by nature, so it feels counterintuitive to talk at events, to be filmed, photographed, and meet people to do interviews. But that's what I'm doing this year. A friend, Johann Chan, recently did a short film about my work, which has been well-received. Projects like this are the way to go. Ultimately, all I ever really remember wanting to

do with my life since I was a child is make beautiful art and design. That won't change and I'm excited about working towards the goals I've set for myself.

Jamie Clarke



Seb Lester | 2004

'The origins of this design are in a custom type design brief in which I was asked to develop *an ultra modern, bordering on futuristic, versatile corporate typeface*. The inspiration came from references like the old NASA logo.'

'Scene is a humanist sans serif and was my first serious typeface family. I have fond memories of its release and early commercial success. One of Scene's earmark features is a distinctive lowercase 'g' and, like all of my typefaces, it has a variety of alternative characters.'

Scene
2002*

g

Seb Lester

{CASTELLAR}

JOHN PETERS, 1957

'I REMEMBER MY BOSS AT MONOTYPE, ROBIN NICHOLAS, SHOWING ME ORIGINAL DRAWINGS FOR CASTELLAR FROM THE MONOTYPE ARCHIVE. HE ALWAYS SAYS HE REGARDS THIS DISPLAY FACE AS ONE OF THE MOST BEAUTIFUL IN THE MONOTYPE LIBRARY AND I AGREE WITH HIM. THE FORMS HAVE A CRISP, GRACEFUL ELEGANCE ABOUT THEM.'⁹

'The iconic typeface used by Transport for London for The London Underground. This was a ground-breaking typeface in 1916, a departure from the grotesque model of sans which tended to have a squarer quality. The caps are based on the proportions of Roman monumental capital proportions which exemplify timeless beauty.'

JOHNSTON

Edward
Johnston, 1916

SOHO / SQHQ / 40.000

'This super family was a huge undertaking. It's essentially a variant of Neo. **Nine weights** in **five widths** with slab and sans serif variants. It has around **40,000 glyphs** and I developed it in my spare time whilst at Monotype. Anyone who was paying attention in 2004 could see slab serifs were slowly gaining in popularity. I wanted to try and capitalise on that and design a fundamentally modern slab serif which was something of a rarity at the time.'

GLYPHS
Seb Lester, 2004

JEREMY TANKARD

Jeremy Tankard is as good a type designer as anyone will find working today. His work is always beautifully crafted, often uncompromisingly progressive without compromising on functionality. FENLAND IS A DISTINCTIVE, STRIKING AND VERSATILE SANS SERIF. Quite an achievement given the breadth of options in this category.

FENLAND

*2012

My partner subscribes to The London Review of Books which has been using Fred Smeijers' Quadraat for over ten years. As a result I regularly find myself enjoying Quadraat's warmth and idiosyncratic charm at display sizes and its legibility and readability in extended text settings.
x Fred x Smeijers x 1992 x The | ai | de | fi | De x

Quadraat.Serif.Sans

anno 1932 by Berthold Wolpe

'When I learned that Albertus was modelled to resemble letters carved into bronze it made sense. Albertus has a strong incised quality about it. Few typefaces are more evocative of the mid-twentieth Century. It's often used on gravestones and coinage, I suppose because it looks stately, solid and traditional.'

Find and buy these typefaces at 8faces.com/6/fonts

4 Nina Stössinger

Nina Stössinger started life as a web designer before transitioning to the world of print design and – in the process – discovered the desire to create her own type. The result was FF Ernestine: a ‘friendly slab serif’ with an Armenian counterpart. Not bad for your first typeface...

You recently released your first commercial typeface, FF Ernestine, through FontFont. How did that come about?

Well, Ernestine started out as my study project for my part-time class in Zurich, which I was doing around the same time I started my own business. So in the beginning I tried to keep the amount of effort I put into the project at a low level. I started out trying to do a revival of an old sans-serif (in the meantime someone already did this, so I'm glad I didn't persist). It soon got boring and I started to realise that I really wanted to make something of my own. So I started thinking about what kind of typefaces I like, and what kind of typeface that I myself

have been missing. The result of that was: I like relatively wide faces, I like typewriters, I like mono-line faces, and Ernestine was the intersection of these personal interests and tastes. I set out to make a typeface to fill that particular niche.

The class I took only covered one year, and in that time I finished the base cut, so the Regular style was pretty much done. You work like a crazy person for a year and you end up having one weight. I then teamed up with Hrant Papazian who made the Armenian version. I was glad to have somebody with more experience to bounce ideas off, because I wasn't in my class anymore. I drew the Italic and we added the other weights. All in all,

the whole process took about three years. An interesting side effect was that during those three years, a whole sub-genre of friendly slab serifs with ball terminals suddenly became much more popular – when the typeface was released, it went out into this existing sub-genre that hadn't really been there when I began work on it. But I think it still stands on its own, in its own little niche. I actually use it a lot myself now that it's out.

Why did you decide to have this Armenian version from a very early point in the process?

It was personally motivated by my traveling to Armenia in the summer of 2009, where I also met Hrant in





person, who was on vacation there with his family. I was just amazed by this culture, which I knew nothing about. They have a really rich calligraphic heritage, and almost nobody in my part of the world knows about it. I found it a fascinating outlet to explore, because it has some structural similarities to Latin, yet is still foreign enough that you can look at it and think that it looks like something made-up! At some point Hrant said, '*why don't we team up? Would you be interested in having an Armenian counterpart to this?*'

The funny thing is, when I was in Armenia I was deep in this project and seeing slab serifs everywhere, but in Armenia you don't really see a big variety of typefaces in use – much less good ones. So I thought that if this is a niche in Latin, then it must be a big niche in the Armenian market. I'd put an early version of Ernestine on Typophile for critique, and Hrant had been one of the people who was very helpful in giving me feedback, so he already knew the design, and I knew we could see eye-to-eye on some level. So working together seemed like a cool idea – why not have an additional script to differentiate it further from the other things on the market?

What was the submission process like with FontFont?

I'd been secretly dreaming about contacting them to maybe publish something through FontFont – that was always my big goal. I don't know if I would've dared to contact them about Ernestine, but Ivo Gabrowitsch saw an early version of it on Typophile and contacted me. He just said, *'why don't you submit this to our evaluation?'* Which I did, and they actually accepted!

You say on your site that type design is something you do on evenings and weekends – has that changed now that you have a popular font out in the wild?

I'm trying to change that; to nudge my focus even more to type and typography. The royalties I get are nice, but I'm not quitting my day

job quite yet. It's still mostly graphic design that pays my bills and that's problematic when you're slow and a perfectionist! Typography takes incredible amounts of time. Sitting down in the evenings to do two hours of type design usually ends with me next checking the clock at 4am.

I would like type design to be more of a focus and I don't know yet how I would do that, but I have my five-year business anniversary coming up and want to take that as an opportunity to step back and re-focus my business.

Do you think that designing for the web, print, and – in particular – books has given you a different appreciation for type design?

It's possible, because I've often dealt with the limitations of low-resolution

Typography takes incredible amounts of time. Sitting down in the evenings to do two hours of type design usually ends with me next checking the clock at 4am.

[RIGHT]

Das Auge des Wals:
a novel by Arthur
Krasilnikoff (book and
cover design).

[OPPOSITE PAGE]

Illustration for a poster
for Basel University,
advertising a lecture
series on Don Quixote.



Ivo Gabrowitsch saw an early version and said, ‘why don’t you submit this?’



[ABOVE]
Logo design for
Kobeef, a web design
studio in Zurich.

[TOP]
Logo for Maakii GmbH.

screens, unlike those who have been traditional print graphic designers. It's funny – I'm moving through different media in the opposite direction to everybody else. Web design is really what got me into

design: I started learning HTML in 1996 and had a couple of jobs when nobody really knew what that stuff was. I studied multimedia design when I discovered my love of type, and since then I've been moving

back to print, and especially to books. For a while the web was really frustrating if you cared about type. At some point I tried to quit web design altogether, but then it became fun again. It's still on my list of things to reconsider, simply because I feel that I'm trying to do too many things – too many jobs – in parallel; I love watching the exciting, ongoing developments in web design, but they've been hard to keep up with on the production side. The sites I do now are tiny, and are usually in conjunction with something I do for print, or a logo. It's probably something, in the medium-term, that I'll move away from.

You mentioned you're re-evaluating things with your five-year business anniversary. Are you trying to work out what makes you happy?

Something like that. I'm generally

look deeper, not sideways;

»» Learn how to survive a hurricane in your bathtub, smiling

STATE YOUR OPINION CLEARLY

«Ծառը անհամբեր կը սպասէր զարնան:»

“Quiet sounds were like loneliness, or love or friendship.” JOHN CAGE

sufficiently **fluffy***

Maybe you should give the rocket ship a carport.

there are 2,000 puffins for every Icelandic citizen in the world

ՀԱՅԿԱԿԱՆ ՏԱՐԱՏԵՍԱԿԱՆԵՐ

WORLD'S BEST BLUEBERRY STREUSEL CAKE — SINCE 1827

[RIGHT]

My first published
typeface, FF Ernestine
(FontFont, 2011).

[BELOW]

Logo for Mary's
Choice, fine knitwear,
embroidered into a scarf.
(courtesy of Mary's
Choice Fashion GmbH;
photo by Claudia Link).



happy with the projects I work on. I think I'm very lucky to have good projects and good clients. But I'm trying to balance too many plates, and I've been overworked for too long, so it's more about what I want to focus on. I'd like to have fewer projects, but bigger ones. I think that my specialty is working with type by either making it, or designing with it. In my graphic design work, I'm focused on the typographic end of things. It's the part that feels the

closest to me. For my fifth business anniversary I'm looking forward to taking a little break from everyday studio work to focus on some self-initiated work – and taking a step back to think about how to tweak my business so I can focus even more on type.

Elliot Jay Stocks

Georgia 1993 from Matthew Carter

'Always nice to come across this old friend:

proving you can't do serifs on screen naysayers wrong since 1993.

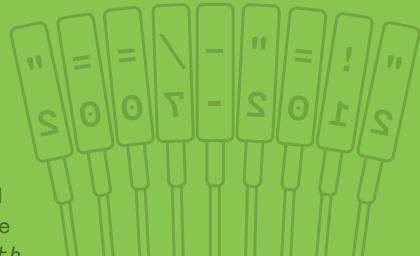
'I got to know and love this grand old grotesque as the classic face of the great era of Swiss typography. Even if the blander, more homogenised Helvetica managed to cash in on that legacy – "AG" ain't dead, its spark of charm and character is still most welcome today.'

Akzidenz 1898 2001 Grotesk

BERTHOLD FOUNDRY

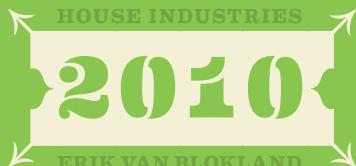


'My recent favourite in the tricky genre of monospaced faces. It's friendly and cool, really nicely drawn, and quite legible. I've happily been using it both for design work, and my own coding.'



PIETER VAN ROSMALEN

Eames Century Modern



This sharply drawn Clarendon-esque serif is beautiful and workable – and it has that sparkle of joy that makes it hard to stop playing with it, down to specials like ornaments and super-heavy stencil cuts. *Oh, and it comes in a really pretty (limited) box.*

... GENTLE
AND ORGANIC >>> FF Legato

'My favourite sans for (printed/high-res) text. Whereas many sans serifs feel static, Legato is gentle and organic, and reads exceptionally well. Instead of following a traditional calligraphic ductus, Bloemsma edited inner and outer contours separately to create subtle tension.'

EVERT BLOEMSMA, 2004

'12 satyr' ← →

I recently kerned this rather exciting old-style book face, fresh from the Norwegian foundry Monokrom. The design uses no straight lines at all. *It feels warm like old ink, but filled with controlled tension – and it reads beautifully; a great combination for setting fiction.* BY SINDRE BREMNES

Nour &
Patria

① Armeniancentric Set ② Latinocentric Set
Hrant Papazian, still in progress

① Armenian | Subordinate Latin | ② Latin | Sub. Armenian
ԱՒՅ | Akp | Akpkp | ՍՒՅ

'Definitely functional rather than pretty, Patria is a text face – cool and rational, sturdy and sharp – optimized for readability in newspapers. I've set books in a beta version of it, and had elderly ladies thank me for not giving them a headache.'

FF NINA STÆSSINGER 2012
FF FERNESTINE ↵

ckfffffi
ffy|ffl|?|?

'I designed this to be something I was missing – an endearing but no-bullshit slab serif, inspired by typewriters, workable for text in print and on the web. Now it's out from FontFont and on Typekit, and I like to use it quite a bit myself.'

Find and buy these typefaces at 8faces.com/6/fonts

5 Grant Hutchinson

From pioneering early digital type libraries, to co-founding Veer, to co-organising TypeCon, Grant Hutchinson has witnessed and participated in exciting age of type. We caught up to discuss his journey so far and reminisce about buying font libraries on CD-ROM...

On typostrophe.com, you say, ‘twenty years of experience in the digital type industry ought to be good for something, right?’ Could you tell us about those twenty years?

In 1989, I was involved with a small company called Image Club Graphics. Image Club had been around since the release of the Macintosh, and it was founded by a guy named Greg Kolodziejzyk. He was a graphic designer originally trained as a draftsperson, but had an interest in graphic design and type, and he dove in as soon as the first Mac was released. As he was doing lots of custom clipart for clients, he decided to package up the most popular ones and sell them as digital product. No-one else was doing that back in 1984.

When Fontographer 3.0 came out, I ran into an old highschool friend of mine, who had been working with Greg as their marketing guy. He told me there was a new project coming along, and that I should come by and talk to Greg to see if I could come on board. At this point, I'd been working at a high school as an instructional assistant in the Graphic Arts department, helping to set up the computer lab. After my work day was done, I would sit down in the computer lab for a couple of hours, spit out a few designs using Illustrator, print them out, and then put a little portfolio together so I could take it to show Greg. My hope was that I'd look competent enough using a computer for whatever this project was he was talking about!

The project was digitising a type library. Greg had decided to expand on the digital type that he had been selling at Image Club. He had about ninety to a hundred faces that weren't fantastic quality, but they were headline type and people enjoyed them. He wanted to bump that up to the next level and take on a fully-fledged type library equivalent to what Adobe had at the time. So he hired me and about twenty other people to work two shifts over a period of six months in order to digitize 600 typefaces based on artwork that we obtained directly from ITC, and filmstrip reels from the Visual Graphics Corporation.

This was the very early stages of digital type, right?



Right. The project started in January 1989. We had a CD-ROM of 600 typefaces for sale that summer, and at that point, computers didn't come with CD-ROM drives, so we actually had to bundle the CD-ROM drive with the disc in order for people to use them. It was a \$5000 CD of type; the library was larger than the Adobe type library at that time. Adobe had just around 550 fonts in their collection, and we had over 600. At this point in time everything was Type 3 PostScript; Adobe was the only company that had Type 1 fonts. The screen fonts were crappy, Adobe Type Manager didn't exist at that point to render stuff out, and even if it had been around, it wouldn't work with the Type 3 fonts anyway. Some of the fonts were so complex, you could only type maybe six or seven characters before they choked the rasteriser on the laser printer!

It was a lot of fun, but it was a lot of work. I was working the evening shift for those six months because I was still holding down a day job at the high school. But it was invigorating, learning things every day. I took on a role managing the crew for my shift, learning about Macintosh networking, and backing up to tape drives. We were working in a warehouse in the middle of winter in Calgary in a building with no heating. All we had was an industrial propane

[RIGHT]
Another page written
and designed for the
Veer catalog, this one
sports a philatelic theme
featuring Monotype's
Centaur family. 2002.

heater in the back loading dock area. It was so cold that the rubber balls in the mice would freeze and we'd have to hold them up to the heater to thaw them out to keep working! It was a humble beginning.

After the project wrapped up, there were seven full-time employees at

Image Club, and twenty contractors. Greg decided to shake things up and let four people go, then hired me full-time to do product development. I was doing disc-mastering, writing user manuals, doing tech support on the phone, and making sure everything got backed up. If the roof started leaking over the server farm,



Adobe Centaur®
4 weights plus Italic Alternates
\$96
Adobe Centaur® Expert
4 weights of Expert sets, plus
Small Caps, Swash Caps, Old Style
Figures, additional Italic Alternates
\$70

I would make sure there was a bucket big enough to hold the drops of rain!

It sounds like that that laid the groundwork for you to then go on and become one of the founding partners of Veer — is that right?

That's right. Image Club kept growing and when TrueType came along. I made sure we were involved in the Apple development of that format.

In 1994, we were approached by a direct marketing company who wanted to buy us for our expertise in direct mail; at that point we were sending out hundreds of thousands of catalogues to people each month. They weren't so much interested in how we were developing the product as much as the product itself, and they liked the way we marketed it. They were looking at buying us out and shutting down the Calgary office. Greg called in a favour of his old acquaintance, Paul Brainerd, who was the founder of Aldus and the developer of PageMaker. I don't know what happened in the back room, but it was quite magical. A fax came through that said Aldus had bought Image Club to save us from this hostile buyout. What was interesting is that at the same time, Aldus was talking to Adobe about acquisition, so in the fall of 1994, we became part of Adobe.

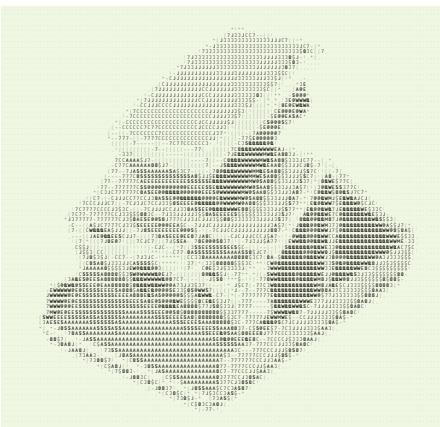
[RIGHT]
The splash screen displayed on an Apple IIc monitor.

It was so cold that the rubber balls in the mice would freeze and we'd have to hold them up to the heater to thaw them out to keep working!



[BELOW]
A typeface feature written and designed for an early edition of the Veer Visual Elements catalogue.

[RIGHT]
A screenshot of a Newton MessagePad displaying the character set of eWorld Tight.



Exploring vintage analog imaging tools, specifically designed for technophobes and their associated level of comfort. Capturing and storing your memories using atoms, not bits.

T Alias Meigs Thin, Light, Medium, Bold, Black \$130

□ CAD11505 CSA Images Med/High-\$119/179 □ Artisticpic 40-image CD \$249

Our group within Adobe turned into something called Adobe Studios. At this time we were developing a web presence, doing e-commerce, and taking on some of the marketing for Adobe's type. Adobe had a publication called Font and Function: it was a large format marketing piece specifically around type and was very similar to the way ITC was marketing through U&lc magazine,

but on higher quality paper. They let that slide and we took it on.

By 1997, Adobe was starting to realign internally to focus on their core products, such as Photoshop, Postscript, PDF, and Acrobat. They decided that our group up in Calgary wasn't part of their core anymore, so we purchased our assets and spun ourselves out of Adobe as an independent called EyeWire. The following year, Getty Images bought EyeWire, and after eighteen months decided to sell the type and EyeWire brand to Monotype.

I decided I'd had enough of all the corporate bullshit, and with a heavy heart, I left some of my friends behind. About nine months after that, I got together with a group of people I'd worked with at Image Club and Adobe and decided to do curated products before curating was hip. We started working on Veer in January 2002, and in June of that year we launched the website, mailed a full blown catalogue, and started pushing the news out via blogs. This was pre-Twitter, so we were just reaching out to our contacts via email, doing whatever we could do to get the word out. We did really well. Seven years later, when I finally left, Veer had been bought by Corbis.

And you left after the acquisition?

7:24 Thu 12/13



• Misce

Character Set

eWorld Tight 18pt

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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[RIGHT]
Specimen for the
Schmutz type family,
showing the Cleaned,
Clogged, and
Corroded styles.

Yes, in 2009. I really thought Corbis was a good fit for us and we were honestly a missing piece in what they needed. The bulk of what Veer and EyeWire – and even Image Club – sold was stock images, not type. Type was always a secondary product. In fact at Veer, we never had a manager to oversee type products; I did it because I love type, but I was on the web development team. So not only was I doing UI and web development, I was handling all the metadata and the product QA, and I was designing the specimens for the site until just before I left. There was no budget for type most years; we just tried to find good relationships with people.

Am I right in thinking that you're one of the co-organisers of TypeCon? How did it come about?

Yes. I've been on the board of the Society of Typographic Aficionados for the past couple of years. We're a small group, but we organise TypeCon every year, working with great groups of local people in the cities that host the conference. I'd been attending TypeCon since 2003, getting to know the people that were running it again, diving deeper into the community, and getting lots of friends and contacts. The board of SoTA approached me and asked me if I wanted to be on the board. I agreed, thinking that I probably

had something I could offer. They were having trouble doing direct marketing and email marketing, and the website was hurting, so I figured I could lend a hand to help them with that.

The last two TypeCons have been run with me being directly involved on the board and the organisation. It's been a really interesting experience to see how a conference is put together from the inside. Because we're so informal and casual, it's amazing that the conference comes off as well as it does, because we don't follow a lot of protocol or rules. It's a pretty loosely held-together organisation, but it really works because of the great people involved.

Elliot Jay Stocks

You've got a bit of schmutz
keybored
CRUDE
inkspot
grit, grime & other dirt.

It's amazing the conference comes off as well as it does, because we don't follow protocol or rules. It works because of the people.

Schmutz. Schmutz. Schmutz[»]

XX

'Arguably the most successful of my own typefaces — both aesthetically and commercially — **Schmutz** is an homage to my mom's Remington "Letter-Riter" typewriter. Using a single typed page as the source, I coaxed out three "weights" using Photoshop's curves and a lot of vector tweaking. This simulated the look of both 'near death' and **ink saturated ribbons.**' 

Grant Hutchinson ©1995

ITC American 1974 Typewriter

Joel Kaden & Tony Stan

'Ok, my mom wasn't the only reason I created Schmutz. In high school, amidst desks covered in sheets of Letraset, ITC American Typewriter provided **the right amount of visual "whomp"**

for the posters and flyers I was designing. The bulbous serifs, casual headline savviness, and cheery demeanour absolutely compounded my love for stylized, mechanical type.'

Eric Gill
GILL 1927 SANS

'DESPITE ALL OF ITS NOTABLE QUIRKS AND INCONSISTENCIES, ERIC GILL'S eponymous sans has always held a special place in my creative heart. If for no other reason than Apple's use of the regular weight to brand their oft-misunderstood Newton platform. For me, the achingly simple, humanist forms are both satisfactorily workmanlike and charming.'

FUTURA EXTRA 'BOLD, GEOMETRIC, SANS ...

... Three of my favourite typographic characteristics. Especially when it's something as beefy as Futura Extra Bold. Rounds just slightly out of round, as if someone placed an anvil on its head. Seriously stout strokes. Tracked tighter than it probably should be.'

EDWIN W. SHAAR, 1952 (PAUL RENNER, 1927)



THE SWEET, CONTRASTY STROKES OF A DIDONE HAVE ALWAYS MANAGED TO LATHER ME UP. TOSS IN A BIT OF GLYPHIC CLEVERNESS AND YOU HAVE CRAIG ELIASON'S BEAUTIFULLY OOH AMBIFACE FATFACE. THIS HEFTY HYBRID PLAYFULLY (AND SUCCESSFULLY) BLENDS THE FRILL OF CASLON ITALIC SWASHES WITH THE DELICATE FORMS OF A LOWERCASE BODONI.

*'I appreciate the stocky, workhorse nature of *Century* types. But the tweaked contrast and curlicue tails of Tony Stan's ITC Century Book Italic has made it a staple in font menu for*

ITC Century Book Italic

(anno) 1975 nearly twenty years. Reflecting the typographic sensibilities of the seventies, Stan's version features an ample x-height, shortened ascenders, and cosy letterspacing.'

The screenshot shows a Mac OS X font preview window. At the top left is the date '19:93'. In the center is a star icon. On the right is a diamond icon labeled 'Miscellaneous'. Below the header is the font name 'eWorld Tight 18pt'. To the right of the font name is a small icon of a document with the text 'Apple Human Interface Group, 1993'. The main preview area shows a single line of text: 'Sharing metrics with Helvetica Ultra Compressed, eWorld Tight is a handcrafted 18pt bitmap font that debuted in Apple's eWorld online service. I've been a sucker for condensed sans headliners and chunky aliasing forever. This face hits all the right notes (and pixels). Someday, I'll put together an outline version of this typeface – Retina displays be damned.' The font is a bold, condensed sans-serif with a slightly rounded appearance.

The logo for Geetype 1999 features large, stylized letters 'Geetype' and '1999' in a decorative, hand-painted font. The 'G' and 'E' are particularly prominent. To the right of the text is a large, decorative question mark character. Above the text, the name 'Nick Cooke' is written in a smaller, serif font. To the right of the text is a quote: 'Stephen Coles is entirely responsible for my somewhat uncomfortable attraction to Nick Cooke's Geetype. This sexy deco-esque display face first caught my eye nearly ten years ago – incongruously labelling a small, animated map on Mr Coles's web site. Aspects of sign painting, hand-lettering, and draftsman-like precision are all balanced with loopy, lighthearted details.'

Find and buy these typefaces at 8faces.com/6/fonts

6 Mike Kus

Many moons ago, when I left my job as Senior Designer for Carsonified to go freelance, I met my replacement: the extremely talented Mike Kus, who's garnered a reputation for his highly visual, print-influenced web design. We spoke about having a healthy balance between the physical and the digital...

How did you get started in design? What led you to become the web designer you are today?

I was always predisposed to do something within the design world simply because, throughout school, that was the only area that I showed any promise in. While everyone was running around deciding what they wanted to do, I just knew I would go down a graphic design path. I didn't even have to think about it.

I think it's difficult for a lot of people coming out of their education without a passion. They end up settling for degrees in English and History because their options are so vast, and they don't really know

which path to take. It made things slightly easier for me knowing what direction I wanted to head in. I did get bored of graphic design after doing the course for two years, and in fact I went back to a fine art-related degree. But something made me realise I wasn't completely an artist but more of a designer: it was that I would always write on my paintings, stencilling large words onto them and writing smaller ones underneath. I remember explaining to my tutors that I felt the use of type on my paintings brought them to life.

You've always been a very 'graphic' web designer – that is, your designs have a lot in common with print design, especially posters. Why do you think that is?

I always wondered why there were such restrictions and why people weren't doing anything more creative visually. I basically did on the web what I would have done anywhere else. I didn't see a distinction between web and print. I was never afraid to use text as an image, although of course I know now that it wasn't ideal. But back then, you could just do whatever you wanted in Photoshop, export it as images, and then put it on the web. I see my slight naïveté back when I was beginning and the fact that I was never bothered by these things as a benefit. My selling point as a designer was never going to be the web standards part of it – it was the creative part.

From using type inside images to



utilising actual web fonts to create the same effect, how has your process changed?

I think it depends on what you're doing. I look at some of the stuff that Trent Walton¹ does and it's amazing. Not only does he do crazy things with the text, but his design sensibilities are beautiful. But I don't go as far as him: partly because I haven't yet

[BELOW]
Mike's illustration-heavy design for the Carsonified website:
carsonified.com

How you can facilitate the creation of new ideas? Everyone talks about code, but one of the main problems I have is thinking of new ideas all the time.

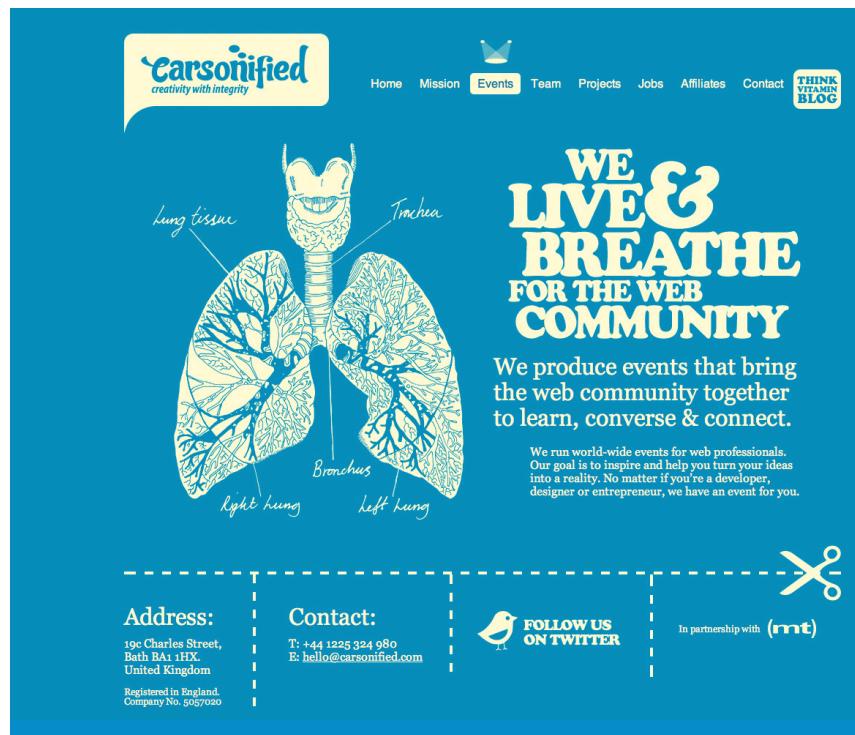
needed to, and I feel like my patience with css ends before that point!

You've now done a fair amount of design for applications. Has that changed the way you work with type?

I've got different relationships with different types of work. For example, going back to the older and more creative stuff, it's much more about

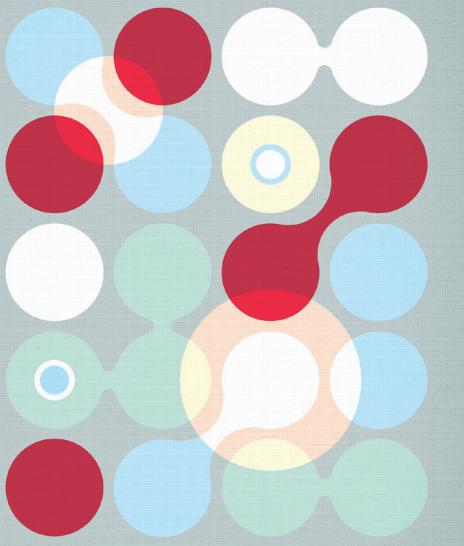
using type in a more creative way, and making that look interesting. Working with applications, it's much more about the very practical relationship between the typography and the app—it's about making it do its job, and no more.

The concept of 8 Faces is quite weird in a way; to think about your favorite typefaces. Truth be



The screenshot shows the Carsonified website homepage. At the top, there's a navigation bar with links for Home, Mission, Events (which is highlighted in yellow), Team, Projects, Jobs, Affiliates, Contact, and a 'THINK CARSONIFIED BLOG' button. The main visual is a stylized, hand-drawn illustration of a human torso showing the lungs and trachea. Labels point to the 'Trachea', 'right lung', 'left lung', 'Bronchus', and 'Lung tissue'. To the right of the illustration, the text 'WE LIVE & BREATHE FOR THE WEB COMMUNITY' is written in large, bold, white letters. Below this, a smaller text block says 'We produce events that bring the web community together to learn, converse & connect.' Further down, there's a section for 'Address:' with the address '19c Charles Street, Bath BA1 1HX, United Kingdom' and a note that it's 'Registered in England, Company No. 5057020'. There's also a 'Contact:' section with phone number '+44 1225 324 980' and email 'hello@carsonified.com'. On the right side, there's a 'FOLLOW US ON TWITTER' link with a bird icon and a 'In partnership with (mt)' logo featuring a stylized 'X' symbol.

1. We interviewed Trent Walton in our last issue.



Responsive Web Design

- 4) Responsive Design Strategies.
- 5) Exploring the Magic of Media Queries.
- 6) Optimization for Mobile.

[ABOVE, LEFT]
Chapter illustrations for
Smashing Magazine's
Mobile Book.

[ABOVE, RIGHT]
The teaser page
for forthcoming
development app
Mixture:
mixture.io

told, I don't really have 'favourite' typefaces: I just use typefaces that I think will work well with specific projects. One might work for one thing, but not necessarily another. When it comes to applications, one typeface that I use over and over again is Museo Sans Rounded. It looks elegant and it does the job. It's practical. That's it. I don't really think deeper than that. Why is there a compulsion to use something other than what's practical? Obviously

MIXTURE

The perfect front-end development environment

THE PERFECT
MIX

it's up to individual judgment about what works best, but I often wonder why we have this compulsion for designing every website to be different from the last.

I agree: I don't think you need to reinvent the wheel every time. Do you have clients who ask for a new version of something you've done for a previous client?

Yes! I want to put creative things

in my portfolio, but the problem is that my creative mind is changing: I find myself wanting to do less and less pretty stuff and slightly more edgy graphic work. My tastes have changed significantly, and what I'm giving back to clients is maybe not quite what they thought it would be. In a way I'm really torn because I know the formula of what makes people come to me to get design work done, but the problem is that I've never really been driven by that.



@JKRUMS

THERE'S A PLANE IN THE HUDSON. I'M ON THE
FERRY GOING TO PICK UP THE PEOPLE. CRAZY.

TWEETED ON: JANUARY 15TH 2009



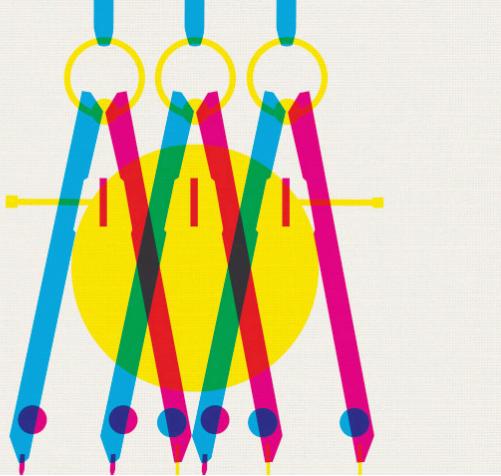
It just so happens that at the time I was doing the work I'm known for, it was because I really wanted to do it, and now people are coming to me because of this. But I don't really feel like doing that anymore. So I've sort of got myself into this place where I'm constantly asked to do sites like the ones I've done in the past – which is cool because I can probably do it quite easily – but at the same time it doesn't really stimulate me. I do my best work when I'm stimulated by a project, so I do my best to steer my clients in a direction that I think works for them, but is also stimulating and challenging for me. This way, they get the best out of me.

The thing about design is that a lot of it is following some sort of convention. Designing a website now, everything goes where it's supposed to: the navigation, the logo. When I first started, I was much more experimental, but now the conventions are so widely held, it rarely feels like it makes sense to break them.

If the right project came along, do you feel that you could break with convention and do something completely different? Is there space to innovate in the way that you might have five years ago, when those conventions were less established?

Design

We design our apps to look and work beautifully. Simplicity is the key.



[ABOVE]
Detail from
createdm.com

[RIGHT]
Detail from a poster
for Berocca.

[OPPOSITE PAGE]
One of several
posters celebrating
'extraordinary' tweets.

I think it's slightly more difficult because now I'm working with people who are paying me money and they've got to sell a product. I have a few ideas for personal projects that I'd love to do, but of course client work takes priority and these personal ideas never see the light of day. And if you don't act on those ideas quickly, the enthusiasm you have for them fades.

I've actually just done a talk about the whole concept of ideas: how they evolve and change, how they develop, and how you can facilitate the creation of new ideas. I feel that it's overlooked in what we do. Everyone talks about code, but one of the main problems I have is thinking of new ideas all the time. It's a very stressful part of work. I normally get hired to do creative things, and I find the app side of my work so simple compared to doing websites. If an

app has to do a job and you're going by the conventions held by the app design world, it's quite easy to adhere to those with just a little bit of gloss.

Is that less interesting to you because it's easier? Because there's less room for innovation?

Most definitely. If I had to choose between the two, I'd choose to do more creative work. Working on apps is cool sometimes, but I wouldn't want to do it every day. I like having a mix of the two, as it's very taxing on the brain to come up with creative ideas all the time. Having a bit of both is a healthy mix.

Elliot Jay Stock

ENHANCE YOUR DAY

Always read the label. Only use as directed.

'Helvetica is one of the few typefaces that can stand on its own. With most typefaces that one uses, you do so because it works within a certain design context.'

by Max Miedinger
with Eduard Hoffmann
from 1956 to 1960

Helvetica is different

IF USED IT CREATES THE DESIGN CONTEXT

“ BY MATTHEW CARTER & HINTED BY TOM RICKNER
Alien heads found in *anno 1993,, Georgia*
'Before we had the likes of TypeKit, Georgia was a firm favourite of mine for use on the web. To be honest it still is. If I'm working on a project and needs a serif typeface for titles and body

copy. I rarely look further than Georgia. It also looks beautiful on the web when italicised.'



'GOTHAM BOLD IS PERFECTLY FORMED (WHEN UPPERCASE). THE REASON I LIKE IT SO MUCH IS THAT IT JUST WORKS. MOST TYPEFACES HAVE THINGS ABOUT THEM THAT I DON'T LIKE BUT THERE'S NOTHING I CAN SAY ABOUT GOTHAM, LIGHT, BOOK OR BOLD (WHEN UPPERCASE). IT'S JUST BEAUTIFUL. I'M NOT SO KEEN ON THE NARROW OR CONDENSED VERSIONS.' BY HOEFLER & FRERE-JONES IN 2000

'I think Courier is an often overlooked typeface. It's not a typeface I'd use over and over again but on certain projects it has the ability to contribute massively to a design style. It's similar to Helvetica in that respect. It's such a classic that if used it can dictate the tone of the graphic design style.'

Courier
& New '56

DESIGNED BY HOWARD 'BUD' KETTLER.

BOLD/METRO/BLACK

LIKE GOTHAM, METRO HAS A FEEL OF SUPERIORITY. IT'S NOT A TYPEFACE I'VE EVER USED MYSELF BUT ONE I LIKE TO SEE IN OTHER DESIGNER'S WORK. I LIKE IT SET IN UPPERCASE. WILLIAM ADDISON DWIGGINS, 1937

{i "#\$%&('(;<=>?*+,.-@)/0123456789[£€¥¥\\$¶½¾ÆØŒΩƒ!}

CLARENDON

BY ROBERT BESLEY

A SOLID AND ELEGANT SLAB-SERIF TYPEFACE WITH A SENSE OF AUTHORITY. A typeface that steps up to the mark when called upon. I've used this on occasion for very big titles. For me it only looks right when set at a giant size.

1850

Museo Sans Rounded

'I recently heard someone on Twitter describe the Museo family as "The Comic Sans of Web Fonts". I have to say I couldn't disagree more. I know this typeface is used widely, but it's with good reason. Museo Sans Rounded is a workhorse typeface for me. I use it over and over again;

not because it sings from the rooftops; the opposite to that, in fact. I use it because it's simple, elegant, easy on the eye and easy to read. I personally think that genius lies behind this font family. For me it's up there with Helvetica for its practicality and usefulness.'

LEAGUE GOTHIC

'THE THING ABOUT TYPEFACES IS THAT LIKE CLOTHES THEY GO IN AND OUT OF FASHION...'

BY MORRIS FULLER BENTON IN 1903

'I'M INCLUDING LEAGUE GOTHIC BECAUSE I FEEL THE NEED TO INCLUDE A BOLD, CONDENSED UPPERCASE TYPEFACE AND IN THE PAST LEAGUE GOTHIC HAS SERVED ME WELL. I DON'T USE IT SO MUCH THESE DAYS BUT I'M SURE ITS TIME WILL COME AGAIN. ANYWAY, IT'S BEEN WELL USED OVER THE YEARS, SO IT HAS NOTHING TO COMPLAIN ABOUT.'

7 Eric Olson & 8 Nicole Dotin

As regular readers will know, our seventh and eighth ‘faces’ are always a type design duo, and this issue I spoke to Eric Olson and Nicole Dotin of the Process Type Foundry. I’ve used Klavika for (my other company) Viewport Industries’ brand, and you might know the typeface from the logo of a certain social network...

How did Process Type come about? I believe it started as just you, Eric?

[ERIC] Yes, at first it was just me. I started the foundry to release the typefaces I was making on the side while working as a freelance graphic designer. I was very serious about making typefaces, but never seriously considered it a career option – that happened organically over many years.

Nicole, when did you join?

[NICOLE] Eric and I have been each

other’s sidekick since the mid-nineties. When he started releasing typefaces, I was always around to help with whatever I could, which was usually coding his websites. I was a practising graphic designer as well, but eventually committed myself to learning typeface design and have been a full partner in the foundry ever since.

I’d like to talk specifically about Klavika. You’ve put a lot into the family, especially as you’ve now released Klavika Display. I’d love to know the story behind it and why you’ve kept revisiting the type.

[ERIC] Klavika is the result of several ideas that individually hadn’t come to pass for me. I tinker continually, which means I have a deep collection of failed ideas, misses, and flops that get stored away. I’ll often go back and steal from myself to resolve something else I’m working on, and that’s what happened with Klavika. At the time, I was trying to combine an open left-to-right motion with something geometric in rhythm, but not construction.

As far as expanding the family, the Condensed portion was a commission from FutureBrand for



their client General Motors, and the Display family was a personal ‘what if’ of mine.

Klavika is used in the Facebook logo. Do you think there should be some sort of model that compensates the type designer if a particular brand explodes like that?

[BELOW]
A specimen of Elena,
typeface designed by
Nicole Dotin.

[NICOLE] There's always room to

rethink pricing structures, but if you were to use ‘popularity’ as a metric for pricing, it becomes complicated very quickly. Imagine coming up with a calculation to determine each company’s popularity level and the font’s role in their success – it would be difficult, if not impossible, and highly subjective. In the end, I don’t think it would be fair and would probably drive customers away.

Many of the metrics the industry currently uses for pricing – like page views for websites, or number of fonts installed on computers – do reflect a kind of popularity by measuring actual use. Fonts installed on (or accessed by) computers need a license and the more licenses you need, the higher the cost. So, in a very practical way, what you imagine exists already because a more

2 LINEN POCKETS

Ill-fitting items to be exchanged between 1:00 and 2:00 P.M.

Ceremonial Uniforms

Sartorially significant and glittering with bullion braid and gold lace

Pressed Bouclé Yarn

TEXTILE REQUEST FORWARDED TO THE EARL OF CARDIGAN

Bullion Braid

[RIGHT] The Facebook logo is a minor modification of Klavika, designed by Eric Olson. This is the now ubiquitous 'f' carved into wood for a corporate event and later gifted to the Process Type Foundry.

successful company will likely use the font more and pay higher fees.

Should foundries invest more in new versions (weights, widths, styles, etc.) of their existing type families? How do you decide on which ones deserve further iterations?

[ERIC] Foundries should do what interests them the most. If that means expanding families further, great. I will say expanding families has yet to be financially rewarding for us, so if we're speaking along those lines, then no! Don't do it! I've always done it because the one thing typefaces and families of multiple weights and widths can do on the page or screen, that little else can, is to create contrast. Typographic contrast and the subsequent hierarchy of information and the meaning it creates is where the rubber hits the road for me. I love it.

Nicole, could you tell us how Elena came about? I believe it was a big project for you, started as part of your education?

[NICOLE] I was incredibly fortunate to attend graduate school twice. The first time I studied graphic design; the second time typeface design at the University of Reading. That's the sort of utilitarian genesis of Elena, because one of the outcomes



I'll often go back and steal from myself to resolve something else I'm working on.

HINAULT / KUIPER / MUSEEUW / BALLERINI

08.04.2012

PARIS-ROUBAIX

CIPOLLINI / FREIRE / JALABERT / ZABEL /

17.03.2012

Milan-San Remo

[RIGHT]
A specimen of Colfax,
typeface designed by
Eric Olson.

[BELOW, RIGHT]
A photo of the read-later
app Instapaper set in
its default font, Elena.

Design of the app
attributed to Marco
Arment, Jason Santa
Maria, David Lanham,
Loren Brichter, Neven
Mrgan, Joshua Keay.

of the programme was a typeface. But what led me to Reading was dissatisfaction – not with a lack of typeface choice that made me want to make my own, but, at the time, personal dissatisfaction with being a designer who didn't design much anymore. That, and school, years of typographic interest, practice... that's how Elena came about.

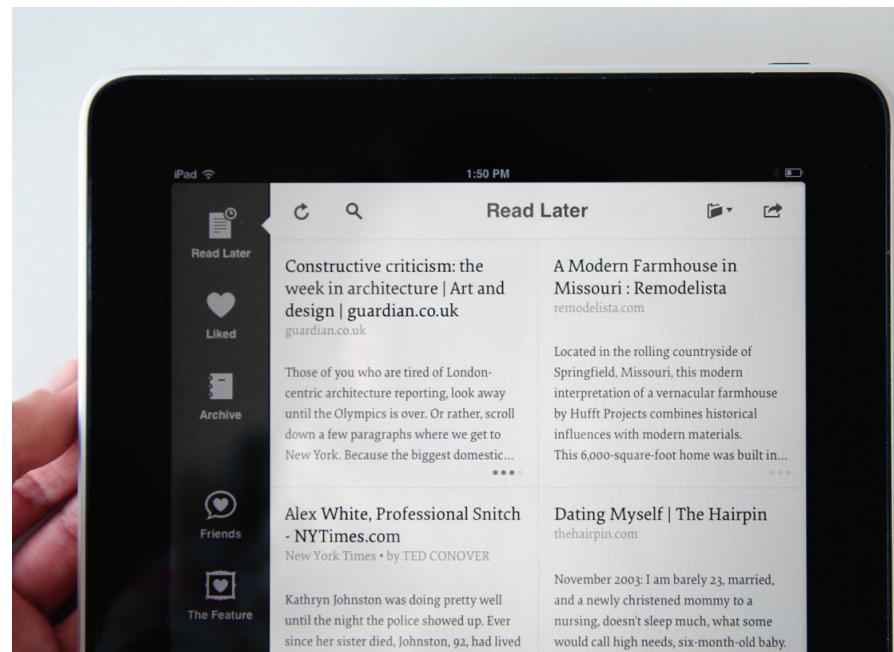
The release of Elena suggested a possible move towards Process doing text families, as opposed to the more display-centric styles you're perhaps known for. Are more text faces on their way?

[NICOLE] It's tough. I don't think of our library as display-centric. I commented on Twitter a while back that there aren't enough words to describe a typeface's realm of function. We really only have the

two – text and display – and neither illustrate the multiple functions typefaces can perform. The bipolar text / display descriptors don't capture the potential uses of many of the typefaces in our library either. They often do a little of both, but have strengths in certain areas. Elena certainly was designed to set lengthy texts (with a pinch of display thrown in), but you can't read into our

releases too much. We follow where our hearts and interests take us and that doesn't usually take us down an obvious path.

I'm about to buy a license from you guys to use a few different weights of Klavika and Klavika Condensed in an iOS app. Do you think app development has brought new opportunities to the type designer,



or is the app design / development community not yet that type-savvy?

[NICOLE] Personally, I'm excited about them. Apps like Instapaper that have a suite of relatively recently designed fonts in-app continue to strengthen the argument that typefaces add value to products, not just in terms of establishing a strong identity for an organisation, but also positively affecting the user's reading experience. Plus, designers working in emerging industries aren't necessarily burdened by a typographic convention that doesn't exist yet, and are willing to select newer fonts for their apps. This supports the continued development of new type, so what's not to love?

Lastly, Eric, tell us a bit about your background in music – has that ended up influencing your type design in any way?

[ERIC] I was part of the mid-nineties punk and hardcore scene here in the States. The music hasn't specifically influenced my work, but the DIY ethos always has, and that's true for both Nicole and me.

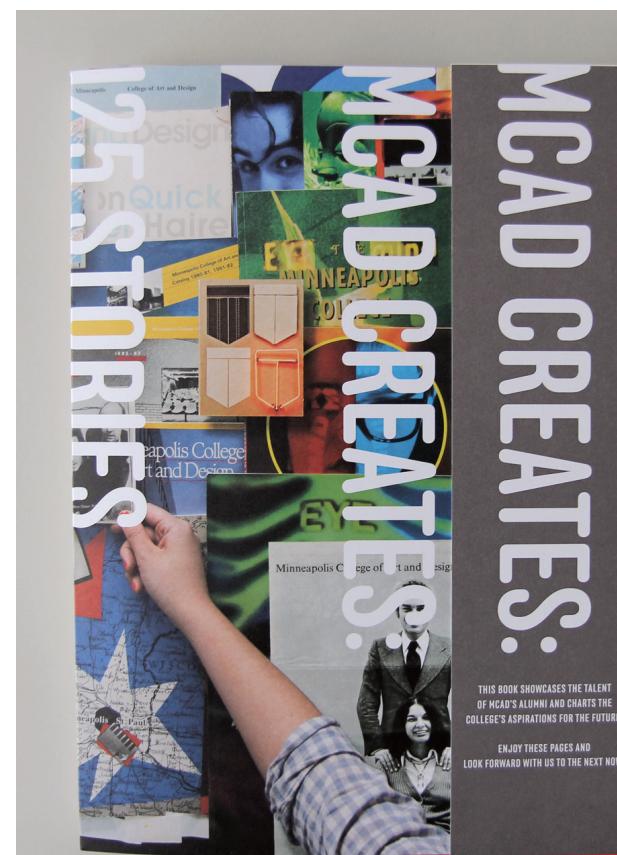
[NICOLE] There are a lot of aspects of DIY that still influence how we operate, but the main ones revolve around possibility, distribution, and control. That it's possible to

successfully run a creative enterprise without relying exclusively on a major corporation's support, and that by taking on the role of distributor you're granted control over your creative process and resulting product.

This causes us some hassle and it means we spend equal amounts of time running the foundry as we do drawing type. But when you put everything into your work, you want that same care to surround it when it's released into the world. It's well worth the effort, the struggle, and intense learning curves to maintain your sense of quality through the entire lifecycle of a typeface.

Elliot Jay Stocks

'Text' and 'display' don't illustrate the multiple functions typefaces can perform.



[RIGHT]
MCAD Creates: 125 Stories
with headlines set in Anchor. Designed by Kindra Murphy and Annie Yiling Wang.

MCAD CREATES:

THIS BOOK SHOWCASES THE TALENT OF MCAD'S ALUMNI AND CHARTS THE COLLEGE'S ASPIRATIONS FOR THE FUTURE
ENJOY THESE PAGES AND LOOK FORWARD WITH US TO THE NEXT NOW

E



Cachet 1997 Dave Farey

'Before Stainless (2002), Apex Sans (2003) and Klavika (2004) there was Cachet designed by Dave Farey in 1997. The so-called 'square sans' era emerged largely without Cachet and its a shame because it was the first on the block and Dave deserves the credit.'

0123 | 456789¥
l|a|æ

TRANSPORT

JOCK KINNEIR AND MARGARET CALVERT
ROUGHLY BETWEEN 1957 AND 1963

'THE ROUGHNECK TRANSPORTATION TYPEFACES OF THE WORLD WILL ALWAYS HAVE MY HEART BUT UNLIKE THE DIN-RELATED GEOMETRICS AND VARIOUS HIGHWAY GOTHICS,

Transport brings genuine warmth to the genre. The soft transitions of the lowercase shoulders and the famous tailed lowercase 'l' and 'a' ooze a cheery style that makes you forget you're stuck in traffic on the A4.'

ff / EVERT BLOEMSMA / 1993 / BLACK ITALIC / LIGHT ITALIC / Balance / Balance

'A rare gem by any measure, Evert Bloemsma died far too young at only 47. He left behind just four typefaces, all of them superb and deeply original. **With its inverted stress and shared width across weights, FF Balance, like Bloemsma's other designs, is filled to the top with a personality** and – crucially – perspective that is rarely successful as type design.'

'It's Allegro. A typeface with no genre – perfect.'

Hans Bohm 1936

— 'We often give tours of our studio to young designers and we're usually asked, 'what are your favorite typefaces?' I always include Allegro. I'm then usually at a loss for words while trying to describe the typeface. It's not quite a stencil, definitely not a Modern and designed as an italic only.'

I ❤️ italics Capucine

2001, Alice Savoie

'While we both studied type design at the University of Reading, Alice created Capucine and I made Elena. **Capucine is full of soaring curves, of exuberance and panache.** It's as

though it flowed from her fingertips without any effort. *I'm sure she'd tell us it wasn't as easy as that but to make it look so effortless – I believe that is a great achievement.*'



Swift {

Light	Regular Italic	Bold	Bold Cn Italic
Light Italic	Book	Bold Italic	ExtraBold
Regular	Book Italic	Bold Cn	ExtraBold Italic

More than 25 years have passed since Swift's release and it still looks as fresh as the day it appeared. *There is a reason:* Swift is a typeface only its maker could make. It comes from a designer with a distinct point

of view, his own way of understanding, his own interpretation, his own aesthetic. *To top it off, he's the most gracious person I've ever had the privilege of meeting.*

Gerard Unger in 1985, 1995 and 2009

Klimax Minus

2009
Designer: Ondrej Jób
mnPsh

• I love discovering **typefaces that have overwhelming personalities** like Klimax. The family consists of only two weights: one that is about as thin as it could be, Minus, and one as **thick as it could be, Plus.** while the Minus has its merits, the **Plus** holds sway over my heart for combining ostentation and restraint in a very fat face. •

'Look at Vendetta closely – zoom into any of its characters. You'll see lines where you expert curves, shapes crudely tacked onto one another and what seem like inelegant forms. *But zoom out, and the typeface creates a beautiful texture on the page and despite its unconventional shapes is extremely smooth to read. Plus, it's just got a wonderful character in use!*'

Vendetta
anno 1999
by John Downer

Find and buy these typefaces at 8faces.com/6/fonts

N

The Making of ‘Blu’

by Leo Koppelkamm

After finishing my first typeface (an unreleased grotesque called Nona), I enrolled in the type design course taught by Luc(as) de Groot at the Weissensee School of Arts in Berlin. I decided that I would make my own multi-layered font in the course.

I investigated how I could make it easy to use chromatic type. Usually the user would enter text in a text field, duplicate it, change the colour and the font, and then align it carefully with the other layer. Should the user be so unwise as to change the copy, she would have to repeat the procedure again. I think it speaks for itself that Rosewood – one of the best known multilayered fonts – is mostly seen in the wild only with its outline layer. Even without the borders, fills, shadows, or flourishes, the type still looks good. I decided to design a typeface where each single layer would unreadable, but readable when combined.





[ABOVE]
Promotional
samples for *Blu*.

[BOTTOM]
Leo's grandfather's
original poster
illustration.

I started to try to fold letters out of slim stripes of colored paper. The effect was nice, but the rigidity of the material made it difficult to find pleasing forms for many letters. I added curves to it, as if the glyphs were built from a kind of bent ribbon, which in itself was sometimes curved. When I showed the first designs to my father, he remarked that it looked a bit like a hand-drawn font my grandfather drew for a poster in the fifties. Since I hadn't yet thought of a name, I decided to call the typeface Bruno, after him.

Researching how I could solve the technological problem, I discovered that it was possible to program plugins for Adobe's suite

of applications in ActionScript, a programming language very similar to JavaScript. I tried a few different approaches before I settled on one: the plugin would create a copy of the text field and change the layer of the font using a special OpenType feature. Afterwards it would move the new text field below the original



and give it the colour the user selected. Using ligature support built into OpenType, all characters are replaced by their background version, as long as the feature in the font is enabled.

After a year of design and development, I finished the typeface and the plugin, and it appeared on MyFonts. The next day I received an email from Adobe about their similarly-named typeface, so I chose the new name of *Blu*, perhaps influenced once again by my grandfather's original drawing.

Leo Koppelkamm



Ed Fella: Exit-Level Designer

by Christopher Murphy

Born in 1938, Ed Fella is a graphic designer, artist, and educator, ‘still running’ (as he puts it) at the experienced – but ever-learning – age of seventy-five.

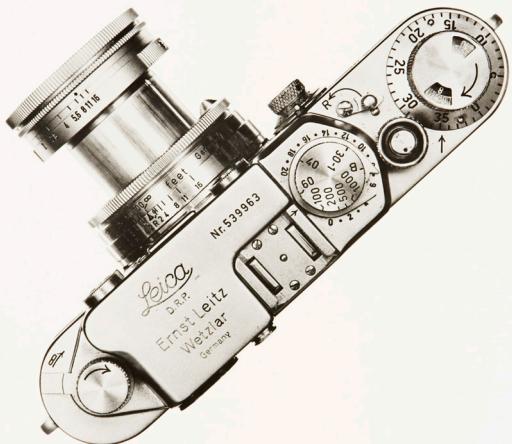
Describing himself as an ‘exit-level designer’, Fella worked for thirty years as a commercial artist in Detroit before applying, in 1985, to study on Cranbrook Academy’s prestigious graduate design programme – a programme that would significantly alter his future trajectory. Fella’s output encompasses a dizzying array of techniques, including lettering, illustration, photography and collage, which he has applied over a decades-long career in the pursuit of a singularly idiosyncratic vision.

Motor City

Fella trained at Cass Technical High School in Detroit between 1955 and 1957, enjoying a formal education in graphic design (at the time called ‘commercial art’). As he puts it: *‘The programme was based on a Bauhaus foundation in the skills and ideologies of design, both as functional and artistic practice, and was very thorough. It equipped students with a rigorous understanding of art history, especially 20th Century Modernism (which, in the fifties, reflected upon a century that was only half over!).’*

Despite being awarded a full scholarship to study at art school, Fella decided instead to go to work, feeling he was prepared and at eighteen, ‘anxious to get going.’

Bill Rauhauser



Photographs

The Pierce Street Gallery

September 16

October 16 |

Birmingham Michigan

| 217 Pierce Street |

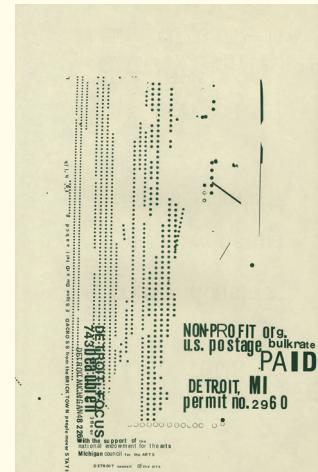
[ABOVE]

Typography suggesting the light and shade of photography, 1985.

[TOP]

Expressive Letraset typography in this flyer from 1989.

As he puts it: '*At that age you want to make some money and buy a car!*' Graduating from Cass, Fella worked for almost three decades as a commercial artist, primarily in automotive advertising. Alongside his work as a commercial artist, Fella continued –



after work – to take adult education courses at his local university, for several years, studying contemporary literature. Throughout this time, he also maintained his own practice, undertaking experimental work on the side, in typography, illustration, and photography. Much of this was pro bono and promotional, and, in it, would lie the seeds of a style that would catapult him to fame many years later.

In Detroit, at that time, the auto unions had a slogan – '30 and Out' – designed to retire a worker with benefits after thirty years of labour. The benefits that this approach afforded were twofold: firstly, it didn't burn industrial workers out,

as had been the condition before; and secondly it offered younger workers an opportunity to enter the industry. After a period of almost thirty years at the coalface of commercial art, Fella was ready for a new beginning, about to embark on a new career as an 'exit level designer'. It was his '30 and Out'.

'In the eighties, I was a divorced, single parent of two girls who were about to go off to college. I was getting very anxious; it was a classic case of empty nest syndrome. I decided the only way to avoid this anxiety was to go off to college, too. I was in my mid-forties and could "retire", so to speak, and so I sent us all off to college, and the rest is history.'

Bloomfield Hills

In 1985, Fella—aged forty-seven—applied to study on Cranbrook Academy of Art's prestigious graduate design programme, then under the careful steerage of Katherine and Michael McCoy. The programme would have a bearing on Fella's future trajectory, as—with an accomplished career under his belt—he reinvented himself as an 'exit-level designer'.

As he puts it: *'I said in my application statement to the program, "I want to reinvent myself through reiterating myself." The idea of a continuous formal experimental practice, something I was taught so many decades*

before, just kept going, except now it could be full time.'

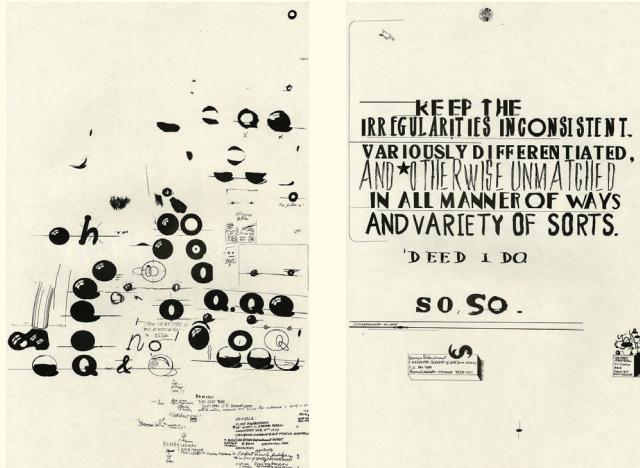
Cranbrook's programme at that time was a melting pot of creativity, challenging and exploring the roles and responsibilities of the designer. As Philip B. Meggs says in *A History of Graphic Design*, '*Cranbrook's approach emphasised experimentation, while rejecting a uniform philosophy or methodology.*' Fella fitted right in.

Fella's contemporaries on the programme reads like a Who's-Who of graphic design prior to the turn of the last century: Andrew Blauvelt, David Frej, and Allen Hori, to name but three. One can only imagine what

it must have been like to be exploring what graphic design might mean and might be used for in that white-hot crucible of activity.

Fella says: *'It was the beginning of the "exit-level" idea for me: this was the next generation and I wanted to be apart from it and at the same time be a part of it by co-existing with it as a helpful and "awed" partner. Also, when it comes to purely conceptual ideas, there is no age difference.'*

Immersed in critical theory, Cranbrook's programme confronted a resurgent interest in Modernism with a world view that re-assessed the role of the designer within the communication process. Designers, traditionally at the service of the message, subservient to the whims of the client, reasserted themselves, inserting their personalities and opening up the process of communication, acting as a pause—or break—between the message and the receiver. Fella, applying three decades of experience, ran the entire gamut of expression: from the service of the client, to the service of the designer.



'Sometimes work for a client is simply for "you", I can give you exactly what you want or need. Other client projects are a collaboration between "you" and also "me", we work out what's best'

[RIGHT]
Flyer for an exhibition of designers' manifestos regarding education, 2004.

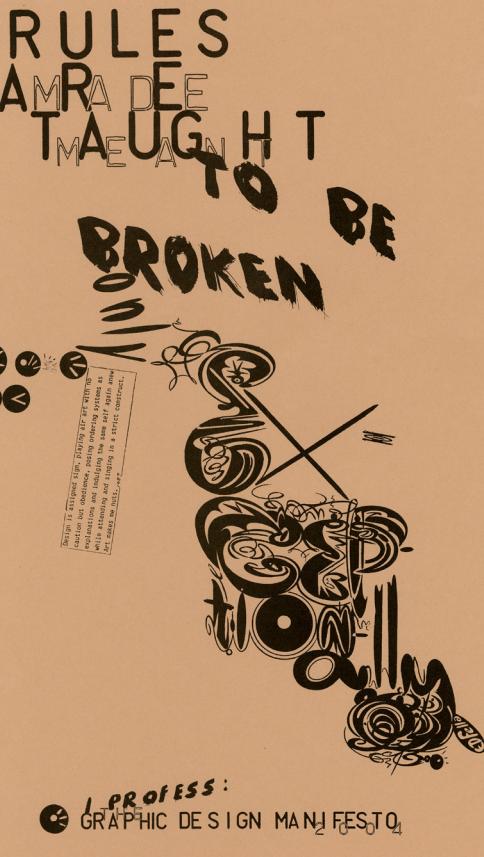
[OPPOSITE PAGE]
A flyer created in 1993 for a lecture at Cranbrook, the reverse features a statement about irregularities created in various hand-lettered 'typefaces'.

for what's necessary. And sometimes, maybe rare for most, it's all "me", here's the answer, this is what's going to work because it's all me in all my brilliance!'

Regardless of where he fell on the continuum between client and designer, Fella ploughed a path resolutely his own, establishing a design vocabulary that would insert itself into the grammar of design, rupturing norms and – true to his 'exit-level' principles – offer an alternative to the conventions of the everyday and expected.

Rick Poynor, writing for Icograda, states: '*Fella's typographic inventions are some of the most self-aware, deliberate and truly inspired rule-breaking of recent years – sheer unfettered creativity – and in the late 1980s they were so far from registering on the profession's radar that his work did indeed seem to be a profound, semi-secret affront to the very nature of typographic design. When professionals stumbled across it by chance, they didn't know whether to be baffled, outraged or both.'*

Fella, equipped with a graduate degree, would next take this vision to the west coast, to CalArts in Los Angeles, as a teacher, '*never thinking I would be there for the next twenty-five years.'*



The West Coast

In many ways, CalArts was ideal for Fella. His place in the canon of design established, he could now work alongside the next generation.

'*No longer did any professional*

work, so as not to compete with the next generation of designers (my "30 and Out"), but instead worked alongside them as enthusiast and teacher, and hopefully in the end with my work, as an inspiration (but not necessarily model) for the "entry-level" and emerging new young student

- TYPOGRAPHY & LETTERING
- DRAWINGS & ILLUSTRATIONS
- COLLAGES & FOUND ART
- PHOTOGRAPHS: POLAROID - Snapshots
- FLYERS/POSTERS/GRAPHIC DESIGN
- MISC. & UNCATEGORISABLE
- FRAGMENTS/DETAILS
- RESUME
- BIO material

ED FELLA AUG 2002
Photo by Lucy Bates

CURRENTLY A FORMER DETROIT COMMERCIAL ARTIST (1957-1987) AND PRESENTLY A MEMBER OF THE CALARTS GRAPHIC DESIGN FACULTY (1997-)

*FACULTY BIO: CALIFORNIA INSTITUTE OF THE ARTS

Edward Fella is an artist and graphic designer whose work has had an important influence on contemporary typography here and in Europe. He practiced professionally as a commercial artist in Detroit for 30 years before receiving an MFA in Design from the Cranbrook Academy of Art in 1987. He has since devoted his time to teaching and his own unique self-published work which has appeared in many design publications and anthologies. In 1997 he received the Chrysler Award and in 1999 an Honorary Doctorate from CCS in Detroit. His work is in the National Design Museum and MOMA in New York.

A BOOK OF HIS PHOTOGRAPHS & LETTERING: *LETTERS ON AMERICA* WAS PUBLISHED BY PRINCETON ARCHITECTURAL PRESS IN 2000. HE WAS A FINALIST FOR THE NATIONAL DESIGN AWARD IN 2001, AND IN 2007, HE WAS AWARDED THE AIGA MEDAL.

• MORE BOOKS: *TWO LINES ALIVE*, 2005 REDCAT LOS ANGELES and website *ED FELLA DOCUMENTS*, 2011 CHAMART FRANCE

Contact: e-mail: edfella@aol.com

CLICK on the STACK to my BLOG!

ETC & ETC...

designers. It was a way for me to have my cake and enjoy it as well.' And who could begrudge him that?

One can imagine no better teacher, coupling the worlds of high and low. Fella states: '*From a historical perspective, seeing design as a whole field of professional practice, as a continuum from high to low – high being the academic and low being the vernacular or the naïve – everything is valid at some point.*'

It's this openness to the influences that design in all its forms can offer that in many ways sets Fella apart from his

contemporaries. His work, described by Rick Poyner in *Typography Now – The Next Wave* as '*anti-professional*', is uniquely positioned, embracing the many and varied idioms of design's long history. From these diverse influences, Fella has woven a body of work – and a vision – that is truly singular, one that he would share with his students.

Though Fella has described his practice as '*anti-mastery*', it's difficult to disregard the mastery evident in his craft. His hand-drawn aesthetic, coupled with intuitive layouts that eschew the rigour and formalism of

grid systems, lead to self-expressive works that act as reminders that – once – artists in the service of commerce were titled 'commercial artists', a term loaded with meaning. In fact, his works are painstakingly crafted. As he puts it: '*All my pieces are very carefully composed. Everything relates or lines up with some part of the whole. They are only seemingly arbitrary or chaotic, but are in reality, almost overly fussy fashioned. At least that's what it feels like during the many hours each one takes!*'

Hard work notwithstanding, it's difficult to reflect on this work and see it as anything other than that of a virtuoso at work. His canvases – for that is what they suggest – betray a lifetime of experience, channelled in the service of the message at hand (and occasionally confronting the message at hand).

Still Running

Historical precedents for Fella and his practice are difficult to discern, such is the seismic shift – the break with the past – that his work represents.

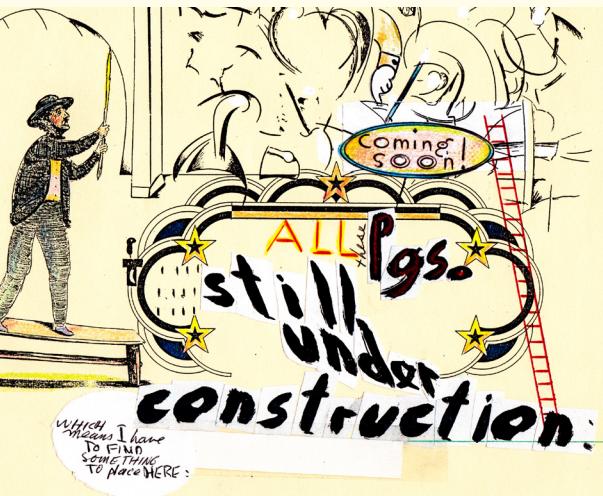
One might – for its sheer spirit of rigorous investigation – see Fella's work following a similar trajectory to



[OPPOSITE PAGE]
Fella's idiosyncratic web site echoes his hand crafted aesthetic...

[BELOW]
... right down to its colourful 'Under Construction' page.

[BOTTOM]
1989 Poster for CalArts Dance Ensemble experimenting with irregular spacing in the typography.



CALARTS SCHOOL OF DANCE PRESENTS

CalArts Dance Ensemble 10th Anniversary

Cristyne Lawson Artistic Director/Choreographer
Larry A. Attaway Producer
Dancers:
Rebecca Bobele
Laurence Blake
Clare Duncan
Kurt Weinheimer
Tina Yuan
Lance Fuller **Erin White**
Costume Design: **Martha Ferrara**
Mod Scenographer:
Robert Benedetti
Toshiro Ogawa: Light Design
COMPOSERS:
LARRY A. ATTAWAY
JOHN CAGE
ORNETTE COLEMAN
FEATURING: **DAVID ROTHSTEIN**
AND THE CALARTS JAZZENSEMBLE
AND THE BRAZILIAN PERCUSSION ENSEMBLE
CONCERTS: NOVEMBER 30, DECEMBER 1, 2, 8, 9 (1989)
AT 8:00PM CALARTS MODULAR THEATRE AND MAIN GALLERY

that of Wolfgang Weingart's or Karel Martens', whose lifelong studies of typography underline an equally rigorous sense of exploration. Given the wide angle nature of Fella's investigation, however – taking in lettering, illustration, photography, and collage – this only tells a fraction of the story.

Fella, now seventy-five, is – if anything – more active than many younger digital natives and, with his prodigious output, would put most to shame. With a web site¹ that sports a wonderfully idiosyncratic 'under construction' image and a blog that he maintains near-daily, Fella is thoroughly engaged in a digital context, slowly but surely building a digital archive of his life's practice.

Fella's blog Yestoday,² as he puts it, '*a past present posting with some daily currency*', would put many a younger designer to shame. A long exposure snapshot history, it chronicles his fascinating worldview in a decidedly counter-chronological manner. Exhaustive, relentless, exploratory, investigative, Yestoday archives Fella's lifelong spirit of thinking through craft, summarised best in a detail from a 2012 sketch book page: '*As now as then, as enthusiast, as first, and again, as to the last...*'

It's this lifelong spirit – *as now*

1. edfella.com
2. edfella-yestoday.com

as then – and this enduring enthusiasm – *as first, and again, as to the last* – that in many ways capture Fella's personality and vision. There are few like him; would that there were more.

Christopher Murphy

The author would like to thank Ed Fella for his generous time helping to shape this article, answering questions and providing imagery. Thank you, Mr. Fella.

Beyond The Edge

by Tim Brown

Since Adobe Edge Web Fonts¹ debuted last year, designers and developers have found it easier than ever to start using fonts on the web. So why do people pay for Typekit² if Edge Web Fonts are so easy to use, and free?

The answer is simple: premium typefaces, better tools for choosing and using type, and great customer support. Let's look at Typekit alternatives to eight Edge Web Fonts, and talk about the specific value they add to a designer's toolbox.

1 / Open Sans

Open Sans is a neutral humanist sans available in five weights, with italics. It's available on Typekit, too – so you can try switching services without even having to choose a new typeface, but more robust typefaces are also worth exploring.

JAF Bernini Sans³ is quiet, streamlined, and a natural winner on the web. Its letterforms are graceful and reserved, its spacing is even and legible, and it comes in a whopping fifty styles, including narrow, condensed, and compressed widths. It also features alternate characters that are easy to use, further extending the considerable versatility of this typeface.

JAF BERNINI SANS
carriage registration
MINIMALISM
R R R R R R R R R R

Franklin Gothic URW
BREAKING NEWS
developer guidelines
FIRE!

Omnes
CRUNCH TIME
shoppe catalogues


2 / League Gothic

League Gothic is based on Alternate Gothic, a newsroom-style sans for use at heading sizes. Typekit offers many comparable typefaces, including Alternate Gothic itself; the Grotesque Sans Serifs list⁴ rounds them all up.

Franklin Gothic URW⁵ is Morris Fuller Benton's classic, no-nonsense news face, digitized and available in Condensed and Compressed widths. Available in nineteen styles overall, including italics, Franklin's efficiency and compatibility with other typefaces has maintained its popularity over the span of a century.

3 / Nunito

Nunito is a geometric-humanist sans with rounded terminals – a friendly face that's for display use. A number of typefaces on Typekit offer similar softness and fuller families.

Omnes⁶ is a versatile, selectively rounded typeface available in eight weights, ranging from an elegant Hairline to a pillow Black, each with a flowing italic. The consistency of strokes in Omnes' letterforms is comforting, and the careful balance

between positive and negative space helps characters combine to form smooth word shapes.

4 / Exo

Exo is a futuristic sans-serif typeface with tapered, low contrast strokes and squared bowls. This style of typeface often has quirky features that can spoil its usefulness; several fonts on Typekit offer a similar look with greater consistency.

Gesta⁷ provides a hint of geometry, with bends that make the face feel massive. Sturdy, clear, and available in four weights with italics. Read more about Gesta on our blog.⁸

Sommet⁹ is angular and energetic, with a uniform personality. Available in six weights, with italics, and part of a superfamily that includes Sommet Slab and Sommet Rounded.

5 / Vollkorn

Vollkorn is a meaty serif with thick features, available in two weights (including a very heavy Bold) with italics. Typekit offers a variety of

Gesta automated existence *pitching and catching* ownership

equally rich alternatives, many of which appear on the Good for longform list.¹⁰

Skolar¹¹ is dense and crisp, and its muscular contrast makes for readable, lively screen text. One of the first and most popular fonts on Typekit, it has appeared repeatedly in Sites We Like.¹² It comes in five weights, each with an italic.

6 / Merriweather

Merriweather is a sturdy, efficient text face in four weights, with a tall stature and high x-height. A handful of Typekit typefaces are built this way, with additional features like italics, small caps, and optical styles.

FF Meta Serif,¹³ companion of the storied FF Meta,¹⁴ is tasteful, logical, and has been one of the web's most popular typefaces for years. Two weights with italics, plus small caps, are available in the Typekit library. Many additional weights and styles are available directly from FontFont (and can then be hosted on Typekit¹⁵).

Utopia¹⁶ is a high-contrast serif that shares Merriweather's tone – if not exactly its style – with a high

x-height, short ascenders and descenders, and an irresistible rhythm. In addition to this, Utopia has optical counterparts for caption, subhead, and display use, contributing to its overall versatility.

7 / Arvo

Arvo is a geometric slab-serif font, available in two weights (with italics). Slab serif typefaces typically excel on the web, as do geometric typefaces, and these are among the most popular typefaces on Typekit.

Adelle¹⁷ is an unobtrusive, low contrast slab-serif; it is well shaped and spaced, consistent in its application of angular strokes, and a perennial Typekit favorite. It comes in seven weights, with italics, and has a sans-serif sibling, the recently released Adelle Sans.¹⁸

8 / Chunk

Chunk is a hefty display face with slab serifs. Many similar fonts are available on Typekit, from wood type revivals to slab-serifs with styles made specifically for large sizes.

Sommet reasonable doubt *bubbled upbringing* **UNFETTERED**

Skolar *crepuscular nature* *okay alright so* **TWENTY**

FF Meta Serif philosophical gap **GUIDEBOOK** *reference tool to assist public*

UTOPIA
mode of transportation
gregarious
SEVENTY ELEPHANTS

Adelle
meaningful music
resolution
SECOND EDITION

FAT
BOY

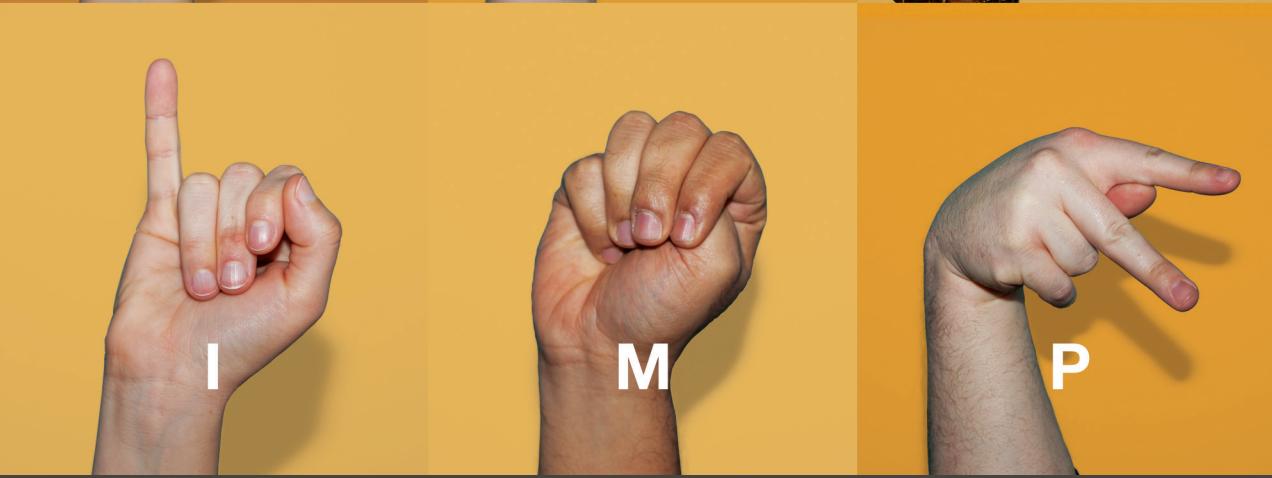
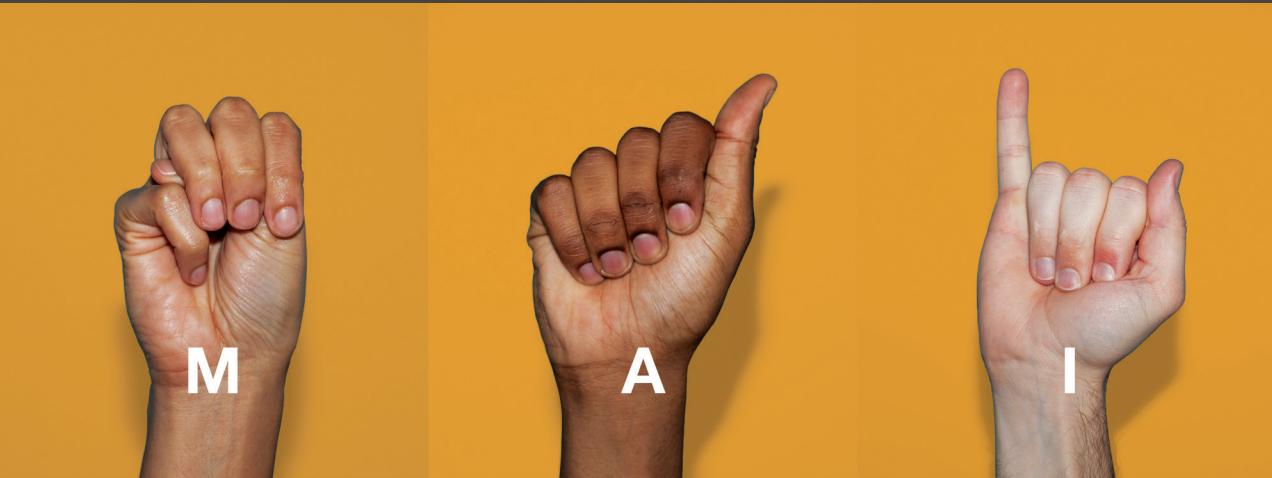
Fatboy¹⁹ is a big, wide, all-caps alternative to Chunk, and there's a lot more wood type available in the Typekit library too. Head over to the Wild West²⁰ list for starters, and be sure to explore the Wood Type Revival,²¹ Hamilton Wood Type,²² and Adobe²³ catalogues.

* / Summary

Using Typekit is just as easy as using Edge Web Fonts, and access to premium fonts is indispensable for anyone who needs to work with type. Designers value Typekit particularly when finding just the right styles of type for specific contexts, combining typefaces competently, and designing intelligently with type.

Tim Brown

1. html.adobe.com/edge/webfonts
2. typekit.com
3. blog.typekit.com/2012/08/30/jaf-bernini-sans-from-just-another-foundry
4. typekit.com/lists/grotesque-sans-serifs
5. typekit.com/fonts/franklin-gothic-urw
6. typekit.com/fonts/omnes-pro
7. typekit.com/fonts/gesta
8. blog.typekit.com/2011/12/14/about-face-gesta
9. typekit.com/fonts/sommet
10. typekit.com/lists/good-for-longform
11. typekit.com/fonts/skolar-web
12. blog.typekit.com/category/sites-we-like
13. typekit.com/fonts/ff-meta-serif-web-pro
14. typekit.com/fonts/ff-meta-web-pro
15. help.typekit.com/customer/portal/articles/6783-bring-your-own-license-to-typekit
16. typekit.com/fonts/utopia-std
17. typekit.com/fonts/adelle-web
18. typekit.com/fonts/adelle-sans
19. typekit.com/fonts/fatboy
20. typekit.com/lists/wild-west
21. typekit.com/fonts?collection=foundry-bearded
22. typekit.com/fonts?collection=foundry-hamilton-wood-type-foundry
23. typekit.com/fonts?classification=decorative&collection=foundry-adobe



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OUTLINE
?

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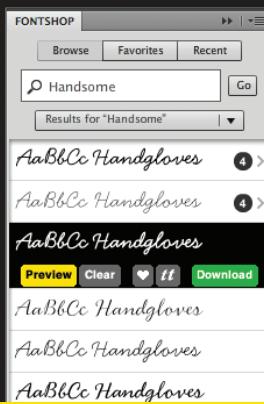
fonts.com/web-fonts

fonts.com web fonts

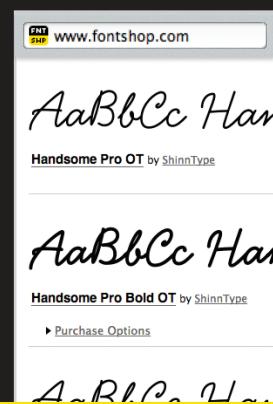
Fave it



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Buy it



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a

Mislab

A brighter slab n'sans
in 32 fonts, 3 widths
from €55.

Russia

Nigeria Togo Sénégal Cameroun Beninions. A slight cursive

PACIFIC OCEAN

Chile Antarctica New Zealand

*Avec le Mislab, Xavier Du
crée une mécane lumineuse
visible que d'habitude. Mislab
conjugue la force d'une main
et la légèreté d'une linéal.
Empattements forts & épais
permettent un fort impact,
titrage tout en soutenant*

K

Myanmar

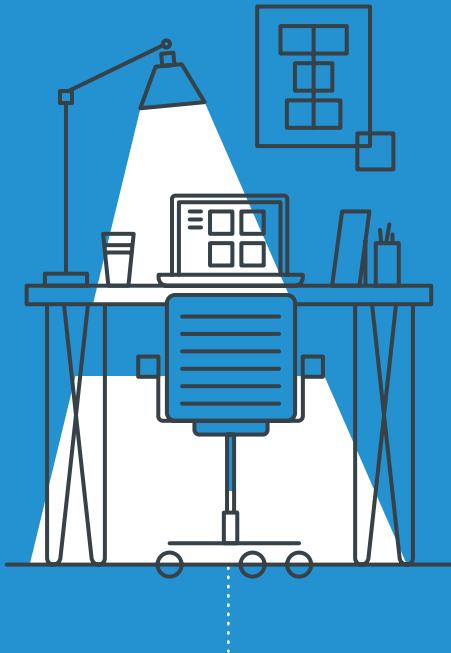
Saudi Arabia

Algeria

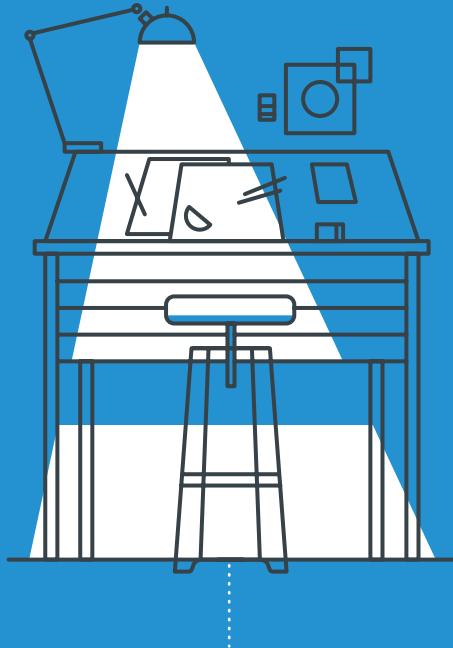
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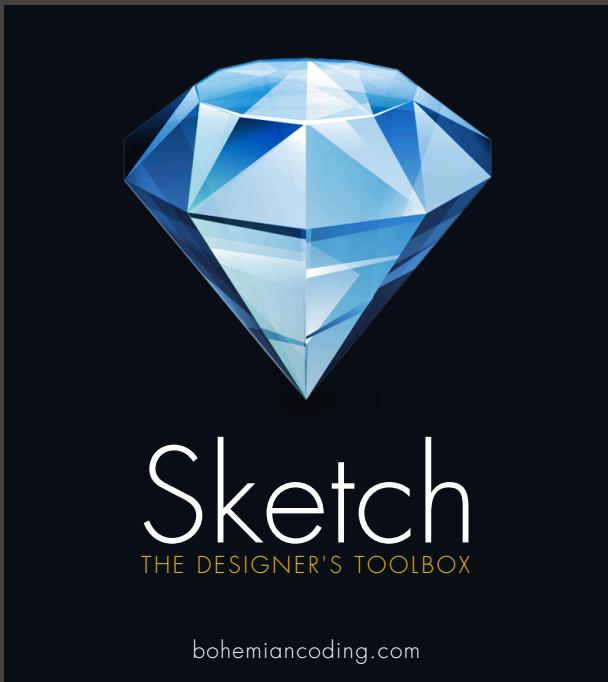
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The logo for the KERNING International Conference on Typography. The background is a solid red color. In the upper left quadrant, there is a white rectangular box containing the text "FAENZA ITALY" on top, followed by a thin horizontal line, and then "MAY 2-3 2013" below it. In the center, there is a large, bold, black sans-serif font where the letter "K" has a white ampersand symbol integrated into its left side. Below this main title, the words "INTERNATIONAL CONFERENCE ON TYPOGRAPHY" are written in a smaller, black, sans-serif font. At the bottom of the red section, there is a thin white horizontal bar. On the left side of this bar, the text "CALLING ALL TYPE LOVERS." is written in a small, black, sans-serif font. On the right side of the bar, there is a red rectangular button with the white text "WWW.KERNING.IT" on it.

Two promotional cards for the Ampersand conference. Both cards have a background that transitions from green at the top to blue at the bottom, with a repeating pattern of the word "BRIGHTON" in a small, white, sans-serif font. The top card is for "Ampersand 2013" in Brighton. It features a large, white, stylized ampersand symbol in the center. Above the ampersand, the text "Ampersand 2013" is written in a large, white, sans-serif font. Below it, the text "Brighton, 28 Jun 2013" and the website "2013.ampersandconf.com/" are written in a smaller, white, sans-serif font. The bottom card is for "Ampersand NYC" in New York. It also features a large, white, stylized ampersand symbol in the center. Above the ampersand, the text "Ampersand NYC" is written in a large, white, sans-serif font. Below it, the text "New York, 2 Nov 2013" and the website "nyc.ampersandconf.com/" are written in a smaller, white, sans-serif font.



FontFont.com

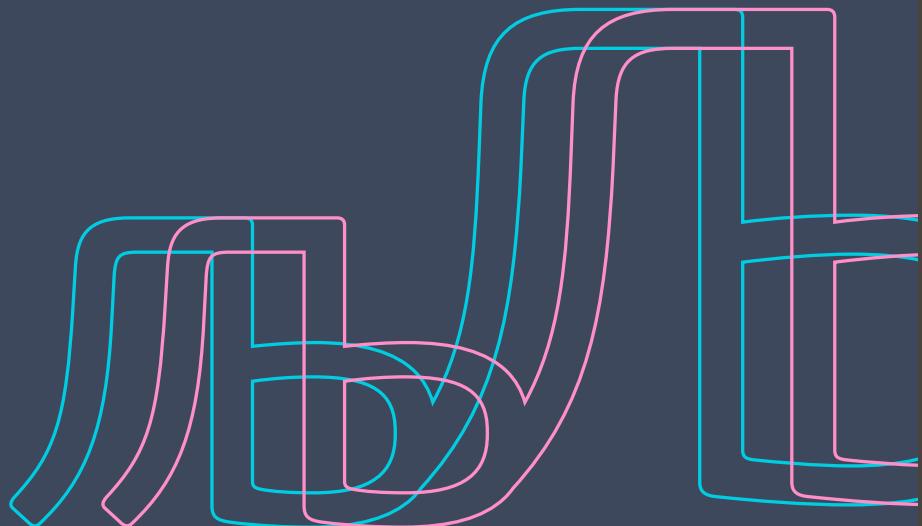


FF Videtur

Star of the screen in the 80s—remade for today.

Joey's a big boy now

FS Joey has been extended to include full language support and is now available in a Pro version.



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Printing

Taylor Brothers
Printer & Distributor
taylrbros.uk.com

The Small Print

8 Faces, volume 1, number 6.
ISSN 2043-7692. Published in
April 2013 by *Elliot Jay Stocks
Design Ltd.* © 2013 *Elliot Jay Stocks
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contributors. All rights reserved.
Set in *FF Unit* and *FF Unit Slab*.

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Thank You

Our Interviewees: *Simon, Dan, Seb, Nina, Grant, Mike, Eric, and Nicole.*

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Our partners: *Ampersand, FontFont, FontShop, FontSmith, H&FJ, Jeremy Tankard Typography, Kerning, Mark Simonson Studio, Monotype, Rosetta, Sketch, Typekit, and Typofonderie.*

Special thanks to our Diamond
partners *MailChimp, (mt) Media
Temple*, and *Treehouse*.

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If you could use just eight typefaces, which would you choose? *8 Faces* is a magazine that asks this question – and many more – to eight leading designers from the fields of print, web, illustration, and of course type design itself. Eighty-eight pages of in-depth interviews, critical essays, and inspiration from the very best in the business, including:

- An introduction by Craig Mod
- A comparison between Typekit and Edge Web Fonts by Tim Brown
- An essay on Ed Fella by Christopher Murphy

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ISSN 2043-7692

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