

Types we can make in 2010 in Switzerland and elsewhere

The selection of fonts featured in this catalog offers a snapshot of Swiss typographic trends over the last five years. In this respect, it is also a kind of statement illustrating an ongoing process.



Title: Vitra Home Collection 2010
Art direction & design: Ludovic Balland
Photography: Didier Jordan
Publisher: Vitra



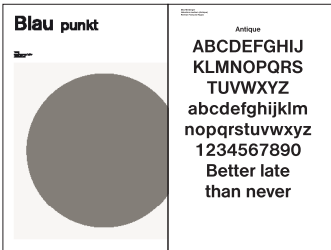
Title: Sang Bleu (Issue 5, 2010)
Graphic design: Maxime Büchi, Ian Party, et al.
Photography: Adrian Wilson
Editor in chief: Maxime Büchi
Publisher: Sang Bleu Editors



Title: Are you ready for the country?
Art direction: Pierre Fantys, Philippe Jarrigeon
Graphic design: ECAL / Jeremy Schorderet, Rafael Verona, Nicolas Haenni, Nicolas Delaroche
Photography: ECAL / Marie Reber
Editor: ECAL / University of Art and Design Lausanne

Title: Das Magazin (October 2009)
Art direction: Annina Mettler
Design direction: Jonas Vögeli, Annina Mettler
Photography: Raphael Hefti
Editor: Tamedia AG

ICA



Title: Miscellaneous Abstract
Author: Francis Baudevin
Graphic design: Gavillet & Rust
Editor: JRP|Ringier

Title: Beeswax (Exhibition poster)
Graphic design: Sarah Boris
ICA Institute of Contemporary Arts, London



Title: Vitra Home Collection 2010
Art direction & design: Ludovic Balland
Photography: Didier Jordan
Publisher: Vitra

Typeface: Antique
Revival: François Rappo
(Max Miedinger, Haas Foundry)

Antique is a digitization of the original design of Haas Grotesk Medium, in other words the original Helvetica as it was distributed in the late 1950s. François Rappo has attempted to recreate Max Miedinger's exact design, which fascinates by its typical balance between rational and organic curves. This balance initially contributed to the font's success but was already partly lost in its photosetting adaptations. The transformation was more dramatically obvious in Helvetica Neue, where the style — the legendary character's actual identity — had disappeared altogether. Antique, faithful to the original Helvetica Medium, can be used for high quality visual applications as a display and text face, at which size it features a very characteristic typographic color. Antique is a private font.



Title: Das Magazin (March 2009)
Art direction: Annina Mettler
Design direction: Jonas Vögeli, Annina Mettler
Photography: Lukas Wassmann
Editor: Tamedia AG

Typeface: Hubertus
Design direction: Jonas Vögeli, Annina Mettler
Design: Jonas Vögeli, Marietta Eugster

The starting point for Hubertus was the aim to augment the Swiss weekly magazine Das Magazin's Garamond with a bold display slab version. An early uppercase version was used in the magazine's redesign process for some headlines and early re-launch event promotions. Through subsequent refining, the font finally made its way out of the magazine and became a corporate typeface. We realized that its modified version fits in perfectly with the Zurich Temporary Club's wooden walls and saloon atmosphere. However some of its details and proportions still point precisely back to its noble origins.



Title: Form (Replica poster specimen)
Design: Dimitri Bruni, Manuel Krebs / Norm
Typeface: Replica
Design: Dimitri Bruni, Manuel Krebs / Norm
Foundry: Lineto

Replica is a project carried out by Dimitri Bruni and Manuel Krebs over several years based on experiments connected to fonts Standard and Normetica. This typeface is related to design studio Norm's aesthetic program, which incorporates and represents its graphic language. Replica's design is based on a systematic method: a relatively small scale grid of coordinates defined by the design program, on which all the control points are mapped. Several details such as the bevels at the end of the stems reveal this grid's structure and provide the font's identity, obvious at large sizes but more discrete and smoothed at text sizes. Replica is available in three weights and corresponding italics, as well as a monospace version.

DAS MAGAZIN
Mein Freund, der Baum
Man Klingt über eine laute Stimme

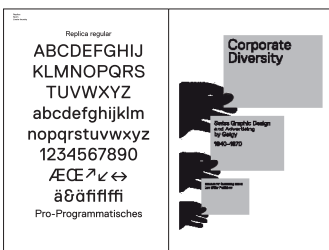


Title: Are you ready for the country?
Art direction: Pierre Fantys, Philippe Jarrigeon
Design: ECAL / Jeremy Schorderet, Rafael Verona, Nicolas Haenni, Nicolas Delaroche
Photography: ECAL / Marie Reber
Editor: ECAL / University of Art and Design Lausanne

Typeface: ASGaramond
Design direction: Jonas Vögeli
Design: Aurèle Sack

ASGaramond is a custom font created in 2008–09 for Das Magazin, the leading Swiss weekend magazine which is characterized by a strong photographic editorial identity. The aim was to produce a new weight for a historical typeface: Frederic Goudy's Garamont (based on Jean Jannon's roman).

GLK Pointer is a display typeface designed for a magazine made by ECAL students for Mercedes in 2008. It was created from a dismantled Mercedes-Benz logo rearranged in a different way for each letter of the alphabet. As the only typographical element in a magazine filled with pictures, the font needed to possess a strong, irreverent identity.



Title: Corporate Diversity
Graphic design: Dimitri Bruni, Manuel Krebs / Norm
Museum für Gestaltung Zürich
Lars Müller Publishers

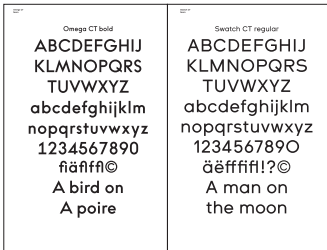




Title: The New York Times Magazine
Design Direction: Arem Duplessis
Art Direction: Gail Bichler
Graphic design: Hilary Greenbaum

Typeface: Theinhardt Grotesk
Design: François Rappo
Foundry: Optimo

The Theinhardt Grotesk project stems from a recent surge of interest in sans-serif characters, especially grotesques — an interest rooted both in the fonts' aesthetics and their genesis, so to speak. This design touches on late 19th century sans-serif characters from Ferdinand Theinhardt's Berlin foundry. Theinhardt was the punch cutter of the first typographic sanskrit and of sans-serif characters pioneering the modern era, among other academic accomplishments. The project followed the concept of a possible continuity from 1880s grotesques to 1960s versions — as well as the possibility of combining both aesthetic styles. The result emphasizes the font's optical harmony and the design's coherence, over all weights and italics, in the spirit of more contemporary grotesques. Theinhardt Grotesk was produced in an extended family of nine weights.

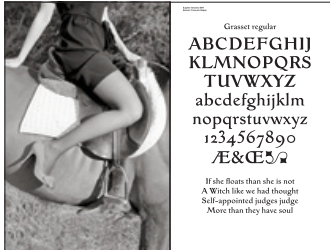


Typeface: Omega CT
Design: Dimitri Bruni, Manuel Krebs / Norm,
Aurèle Sack
Corporate typeface

Omega (2005–06), designed by Zurich-based studio Norm, is a font family containing bold, regular and italic versions. Consistent with the original Omega Watch logotype, influenced by early 20th century German neoclassical grotesques with epigraphic uppercase letters such as Stephan-George-Schrift and Futura, it was designed as Omega's exclusive corporate typeface.

Typeface: Swatch CT
Design: Dimitri Bruni, Manuel Krebs / Norm
Corporate typeface

This project aims to satisfy an ambitious design requirement — to unify the entire communications spectrum of products from watch manufacturer Swatch and render them consistent with its logotype. Dimitri Bruni and Manuel Krebs from Norm agency incorporated and expanded upon formal elements specific to the brand's visual identity — constructivist geometry and linear lettering. The font allows for use as body text as well as accompanying variations on corporate identity elements.



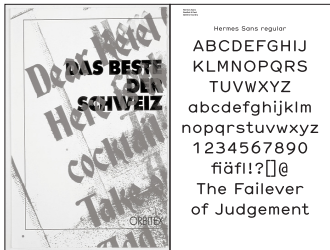
Title: Are you ready for the country?
Art direction: Pierre Fantys, Philippe Jarrigeon
Design: ECAL / Jeremy Schorderet, Rafael Verona, Nicolas Haenni, Nicolas Delaroché
Photography: ECAL / Nicolas Haenni
Editor: ECAL / University of Art and Design
Lausanne

Typeface: Grasset
Revival: François Rappo
(Eugène Grasset, Fonderie Peignot)
Private font

Digitization of the Grasset typeface for a monographic exhibition on its designer Eugène Grasset, a Swiss decorative artist who worked in Paris (1845–1917). When Grasset designed this face for Georges Peignot's foundry in 1897 he was aiming to break away from French typographic classicism. Here his work contains references to the Renaissance and the kind of decorative calligraphy he had been using in his famous posters and covers for books and magazine. The Grasset face was one of the first fonts named after its designer and sold by a type foundry.



Title: Are you ready for the country?
Art direction: Pierre Fantys, Philippe Jarrigeon
Design: ECAL / Jeremy Schorderet, Rafael Verona, Nicolas Haenni, Nicolas Delaroché
Photography: ECAL / Marie Reber
Editor: ECAL / University of Art and Design
Lausanne

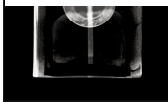


Title: The Failever of Judgement
Author: Guyton\Walker
Graphic design: Gavillet & Rust
Editor: JRP|Ringier

Typeface: Hermes Sans
Design: Gilles Gavillet & David Rust
Foundry: Optimo

The typeface was inspired by a sample from the Hermes 3000, a typewriter manufactured in 1969 by Swiss firm Paillard, also known for its Bolex movie cameras. With its simple geometric shapes and monospace width, Hermes epitomizes Modernist aspirations through mechanical writing. Meticulously drawn, the family has been extended to three weights and italic cuts, available with and without serifs.

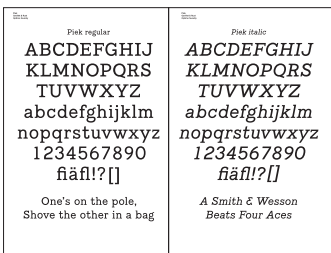




Title: Das Magazin (April 2009)
Art direction: Annina Mettler
Design direction: Jonas Vögeli, Annina Mettler
Photogram: Bettina Tobler
Editor: Tamedia AG



Title: The Failever of Judgement
Author: Guyton\Walker
Graphic design: Gavillet & Rust
Editor: JRP|Ringier



Typeface: Piek
Design: Philipp Herrmann
Foundry: Optimo

Piek developed from the need for a modern slabserif text-typeface. The shape of the serifs is inspired by the spades icon known from usual playing cards. It breaks with the serifs which are conditioned by technical feasibility.

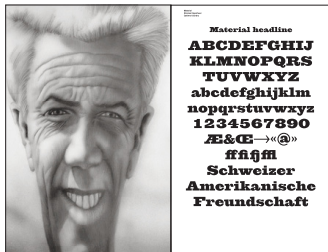


Title: Typeface As Program
Graphic design: David Keshavjee, Julien Tavelli
Editor: François Rappo
Publisher: ECAL / University of Art and Design, Lausanne & JRP|Ringier

Typeface: Akkurat
Design: Laurenz Brunner
Foundry: Lineto

Laurenz Brunner's Akkurat was a precursor of a sans-serif trend which occurred over the last five years — a typographic style which was met with great public demand.

This project re-interprets neo-grotesque “objectivity” while incorporating more contemporary stylistic elements: curves produced by digital tools and formal approaches to bring variation to the “typographic color” of text, such as ls with hooks, two-storey gs and a cursive italic a. Akkurat features three weights and a monospace cut.



Title: Distorted Faces
Author: Jim Shaw
Graphic design: Gavillet & Rust
Editor: JRP|Ringier

Typeface: Material
Design: Nicolas Eigenheer
Foundry: Optimo

Material is a contemporary heavy slab-serif typeface. Originally inspired by an old type specimen from the Bauer Foundry, its shape was re-appropriated with a dramatically modern attitude. The glyph design is characterized by a combination of accurately drawn curves and geometric brutality. The light punctuation, which contrasts sharply with the letters, brings a degree of legibility rarely seen in slab-serif typefaces.



Title: News
Author: Jürg Lehni & Alex Rich
ICA Institute of Contemporary Arts, London, 2008

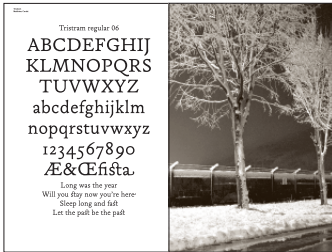
The Speed-i-Jet, a mobile pen-printer manufactured by Reiner (Germany), is a device built around an industrial inkjet cartridge / printing head. With its clumsy user interface and 30 character maximum capacity, this charming parasitical product prompted the discussion of possible uses for such a device. Together with the curatorial staff of the institution, daily news headlines were selected and transferred onto the devices. Holding and moving the device like a pen, visitors could experience the writing of texts to which the author is ambiguous.





Title: Empty Words
Author: Jürg Lehni & Alex Rich
ICA Institute of Contemporary Arts, London,
2008

In 2005, together with Jonathan Hares, a pair of drilled posters were made as a contribution to The Free Library, curated by Mark Owens. This prompted the exploration of possible methods of mechanised production. Using a standard CNC plotter, a rotated LCD display, an Apple TV, and a software interface, Empty Words cuts each dot of the poster in sequence at a controlled speed. Similar to a Linotype machine, the resulting device became a tool for the production of text works, used by both ourselves and the general public. The software interface is archived online at: www.thingstosay.org/empty-words/



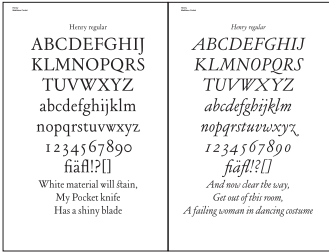
Title: Are you ready for the country?
Art direction: Pierre Fantys, Philippe Jarrigeon
Design: ECAL / Jeremy Schorderet, Rafael Verona, Nicolas Haenni, Nicolas Delaroche
Photography: ECAL / David Favrod
Editor: ECAL / University of Art and Design, Lausanne

Typeface: Tristram
Design: Matthieu Cortat

This project started out as an acknowledgement of the aesthetics of engraved letters and black letterpress printing lead characters. Tristram's design harks back to the visual strength of embossed instead of flatly printed forms. Verticals are slightly bent; angles are sharp. Tristram features several cuts, intended for different typesetting sizes: Tristram 06, Tristram 09, Tristram 12, Tristram 16 and Tristram 24. It also contains three sets of different numerals.

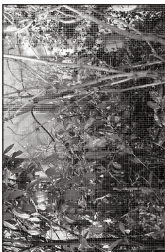


Title: Are you ready for the country?
Art direction: Pierre Fantys, Philippe Jarrigeon
Design: ECAL / Jeremy Schorderet, Rafael Verona, Nicolas Haenni, Nicolas Delaroche
Photography: ECAL / Anaïs Schrameck
Editor: ECAL / University of Art and Design, Lausanne



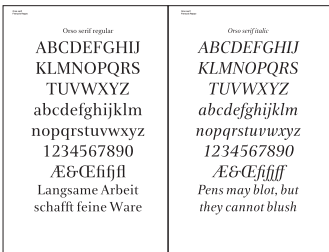
Typeface: Henry
Design: Matthieu Cortat

This project features several references to the history of French typography. It is an interpretation of the Georges Peignot foundry's work, which offered a typeface inspired by French Renaissance and drawn in a decidedly Art Nouveau spirit in the early 20th century. It borrows its name from the punch-cutting workshop's boss, Henry Parmentier. It is a light Garald (according to the ATypI classification) with a distinct hint of French Art Nouveau. Some of the original specimen's unusual shapes were deliberately kept in the final work. Henry's italics contain a widely varying slant axis in both upper- and lowercase letters. It also includes many extra decorative ligatures such as ll, as, es, is, us, tt and a set of contextual letters.



Title: Textarbeiten 1986–2008
Author: Alex Hanimann
Graphic design: Jonas Vögeli
Editor: Aargauer Kunsthaus Verlag
Publisher: Chronos Verlag, Zürich

Title: Das Magazin (February 2010)
Art direction: Annina Mettler
Design direction: Jonas Vögeli, Annina Mettler
Photography: Man Ray
Editor: Tamedia AG



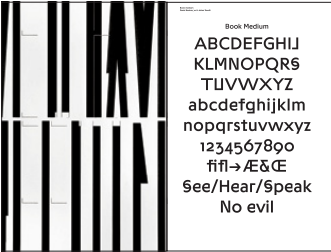
Typeface: Orso Serif
Design: François Rappo

Orso Serif is a body text font designed for Swiss painter Jean-Pierre Saint-Ours' scientific monograph. The project was to produce a contemporary serif typeface without incorporating historical elements usually found





in such designs. It is based on works from the 1950–70s such as Ott Aicher's and Adrian Frutiger's Meridien. The font features serifs similar in style to glyphic/incised characters linked at the stem. Orso Serif is available in roman and italic, as well as a sans-serif version.

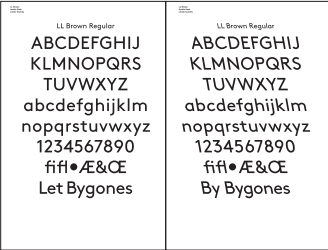


Title: Typeface As Program
Graphic design: David Keshavjee, Julien Tavelli
Editor: François Rappo
Publisher: ECAL / University of Art and Design, Lausanne & JRP|Ringier

Typeface: Book
Design: David Keshavjee & Julien Tavelli

This text font was designed to meet the demands of the book Typeface as Program. It was created using a computer script and through a series of experiments. The principle of the script is based on a set of modular components originating in calligraphy. These components are then used to generate all the letters of the alphabet. We have also included formal incoherences caused by the script that still share a common logic. This gives the alphabet a visual brand, a unique style, and suggests further formal applications. The font comes in two weights.

Title: Das Magazin (February 2010)
Art direction: Annina Mettler
Illustration: Robert Longo
Design direction: Jonas Vögeli, Annina Mettler
Editor: Tamedia AG



Typeface: LL Brown
Design: Aurèle Sack
Foundry: Lineto

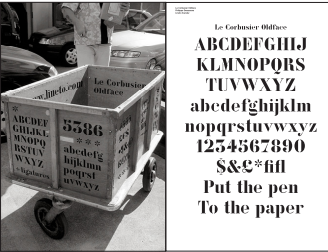
LL Brown font originated from a typographic collaboration between Aurèle Sack and Lex Trüb which began in October 2006 and soon became Sack's personal project. Its design and development were intended to follow the tradition of English and German grotesques from the early 20th century. Although Brown's connection to the work of Edward Johnston and Arno Drescher is visible, it is not a redesign but a contemporary typeface which enhances Johnson's strengths and shapes with a new, modern personality. It is available in four weights: thin, light, regular and bold; as well as four italics and four back-slanted versions.



Title: Opak Magazin (May-July 2010)
Art Direction: Adeline Mollard & Floyd Schulze
Photography: Max Zerrahn
Editors: Opak Magazin, Berlin

Typeface: Simphon
Design: Emmanuel Rey

This font's character design is based on letters built from a single curve with identical lowercase letters and similar proportions in its uppercase letters, following a strict modular principle. The various weights were also developed according to a construction rule in which end strokes all stop at the same height. This basic principle allows the font to be adapted in a large number of variations for different graphic applications.



Typeface: Le Corbusier Oldface
Design: Philippe Desarzens
Foundry: Lineto

An adaptation of an early 20th century zinc stencil set, as used by Charles Jeanneret, aka Le Corbusier, in his blueprints and books. It is common knowledge that Le Corbusier often re-interpreted everyday objects from his immediate surroundings in his artistic and architectural work. This font is part of a family that offers three different versions of the stencil — Regular, Condensed and Oldface. The oldface version also features a number of custom ligatures for certain character combinations. Working with a network of Lineto Foundry type designers, Philippe Desarzens has also put together a collection of facts and trivia about the architect in relation to this popular stencil type.



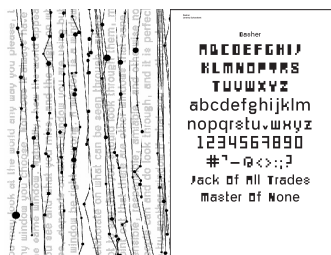
Title: Static Fades
Author: Carsten Nicolai
Graphic design: Gavillet & Rust
Editor: JRP|Ringier





Typeface: Cargo
Design: Gilles Gavillet & David Rust
Foundry: Optimo

Cargo is a headline typeface characterized by curved stencil cuts, a feature which creates markedly graphic letter combinations. Inspired by the stencil machine company Marsh's logotype, the first version of Cargo was originally designed for the eponymous music club at the 2002 Swiss National Exhibition. Cargo quickly became an iconic typeface more notably used in 2009 for the brand identity of Roc Nation, Jay-Z's new entertainment company.

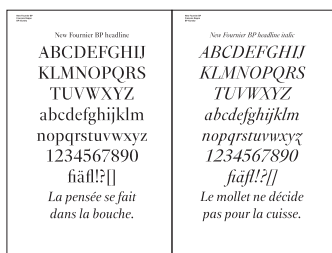


Typeface: Dasher
Design: Jeremy Schorderet

The Dasher font is a result of a term project at ECAL/University of Art and Design Lausanne on which I collaborated with the Open Font Library. I wanted to test the implications of an open source collaborative process in typeface creation. The font's design was dictated by a set of strict technological rules combined with personal interpretations. The result is a composite bitmap and lineal typeface that suits both screen and print needs. It was then tested on a Tobii Eye Tracking machine at EPFL/École Polytechnique Fédérale de Lausanne (Lausanne Federal Institute of Technology) in order to optimize the font's readability for on-screen use.

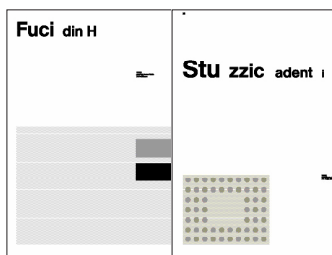


Title: Archäologie der Zukunft
Graphic design: Jonas Vögeli
Editor: Collegium Helveticum 3
Publisher: Chronos Verlag, Zürich



Typeface: New Fournier BP
Design: François Rappo
Foundry: BP

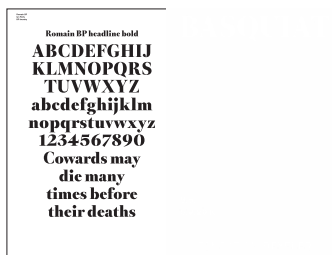
Simon-Pierre Fournier's typography is often referred to but rarely revisited, with the exception of Monotype's revival during the Stanley Morison era, which in turn is also often referred to. This project is partly infused with the theme of digital tools influencing design style. New Fournier is available in six masters for each weight, as a nod to Fournier's variations: two x-heights and a different design for each three uses — book, headline and display. For text, results automatically arising from font software programs were favored. The headline and display versions feature a more detailed design, closer to a revival work.



Title: Miscellaneous Abstract
Author: Francis Baudevin
Graphic design: Gavillet & Rust
Editor: JRP|Ringier

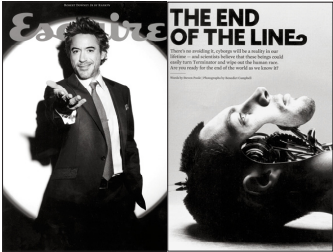


Title: Making Believe (Lecture)
Graphic design: Sarah Boris
Typeface: Theinhardt Grotesk
ICA Institute of Contemporary Arts, London



Title: Basquiat (Exhibition poster)
Graphic design: Marie Lusa
Typeface: Romain BP & Theinhardt Grotesk
Photography: Lizzie Himmel
Editor: Fondation Beyeler, CH-Riehen





Title: Esquire Magazine (Jan. & Feb. 2010)
Art direction: David McKendrick
Senior designer: Lizzy Thomas
Designer: Nick Millington
Photography: Rankin Photography (left),
Benedict Campbell (right)
Editor: Jeremy Langmead



Typeface: Esquire BP
Design: Ian Party
Custom font

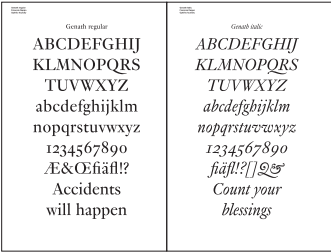
A font developed for the UK version of Esquire magazine. “The brief was to do a headline font that would have a classy and graphic touch but would still fit in a relatively strict and functional lay-out,” says Ian Party, co-founder of BP Foundry, “so we based it on a Grotesque that we had already designed, and worked on a series of ‘swashes’ and alternates. We drew inspiration from swashes like those you can find in classic fonts like italic Caslon or italic Minion.”



Title: Vitra Home Collection 2010
Art direction & design: Ludovic Balland
Photography in situ: Daniela Droz, Tonatiuh Ambrosetti
Publisher: Vitra

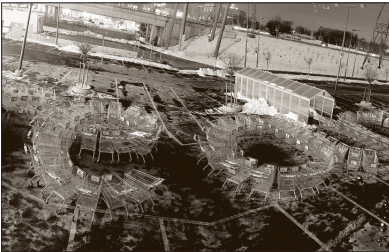
Typeface: Suisse BP Sans
Design: Ian Party
Foundry: BP

Suisse BP Sans, a sans serif, neo-grotesque, somewhat “synthetic” font, makes reference to Swiss creative work and various spinoffs, spun together in a generic form. Its design nevertheless contains some variations and more marked modulations which provide to some extent digital type with the vibrance found in letterpress prints. Suisse BP is available as a small family of 6 cuts. Its cousin Suisse Serif BP is a text and display typeface with calligraphic contrasts and a relatively compact design.

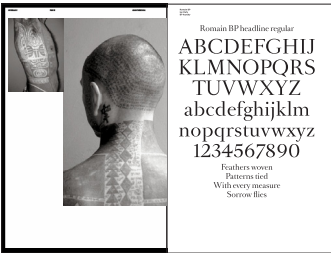


Typeface: Genath
Designer: François Rappo
Foundry: Optimo

Genath is a revival of Basel, Switzerland foundry Genath's 1720 Baroque characters. The original model is attributed to Nuremberg native Johann Wilhelm Haas as his first work in Basel. The foundry, that Haas subsequently took over under his name, lasted until the late 20th century. Genath is a deliberately streamlined digitization of Baroque variation and extravagance. The stems and the serif design are an artifact of the font software and the vector outline, that simplifies the design to an extent. The italic letters contain a large variation in slants, a genuine Baroque pandemonium and a set of swashes.



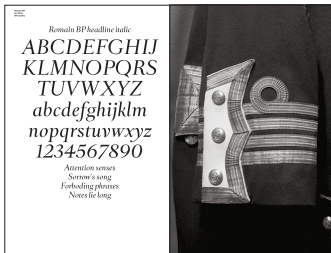
Title: We Make Fonts
Graphic design: Régis Tosetti & Körner Union
Editor: ECAL / University of Art and Design
Lausanne & JRP|Ringier



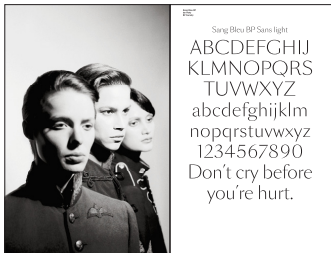
Title: Sang Bleu (Issue 3-4, 2009)
Graphic design: Maxime Büchi, Ian Party, et al.
Editor in chief: Maxime Büchi
Publisher: Sang Bleu Editors

Typeface: Romain BP
Design: Ian Party
Foundry: BP

Ian Party's Romain is based on historical specimens of King Louis XIV's typography, more particularly those from the Jaugeon Commission than those of Philippe Grandjean, who cut this new type. Romain offers a balance between rational geometry and complex typographic design. Close to the Commission's studies, it follows its own theoretical speculations as a work hypothesis. As such, it is not a historical re-interpretation but a suggested contemporary text typeface with its own balance and optical rhythm. It is available as a large family with a display version which makes the most of the font's graphic potential.



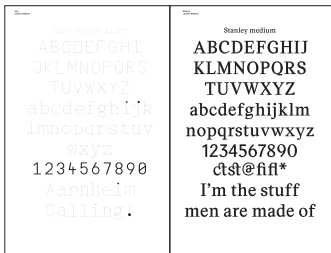
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Editor in chief: Maxime Büchi
Publisher: Sang Bleu Editors



Title: Sang Bleu (Issue 5, 2010)
Graphic design: Maxime Büchi, Ian Party, et al.
Photography: Adrian Wilson
Editor in chief: Maxime Büchi
Publisher: Sang Bleu Editors

Typeface: Sang Bleu BP Sans
Design: Ian Party
Foundry: BP

Ian Party's approach for BP Sang Bleu Sans, which originated from his Romain project, consisted in highlighting the linear structure of letters to create a sans-serif character which retains some of its original classicism while functioning as a contemporary font. BP Sang Bleu Sans' very light design is intended as a display font, initially showcased in Sang Bleu magazine.



Typeface: Jury
Design: Ludovic Balland
Private font

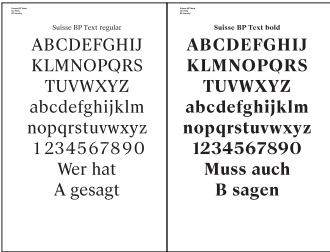
Jury, a monospace font, follows the principle of alternating sans serif capitals with serified lowercase letters. This dissociation offers two distinct features when typeset, allowing a typographic hierarchy within the same cut. This mix of styles in the same alphabet — an innovation for a text font — contributes to Jury's singularity in this respect. The light weight is currently available and will be soon completed by regular, bold and italic versions.

Typeface: Stanley
Design: Ludovic Balland
Private font

Stanley is a font reminiscent of Stanley Morison's historic Times typeface. Ludovic Balland sharpened the cut and fine-tuned the serifs and curves. He attempted to give it a new autonomy and a graphic authenticity on the page. Its design and its contrast vary, referring intermittently to slab serif Egyptians and Didones. Capitals are narrower than lowercase — this trademark brings a particularly rhythmical structure to text compositions and recalls early 20th century mechanical typography.



Title: The Failever of Judgement
Author: Guyton\Walker
Graphic design: Gavillet & Rust
Editor: JRP|Ringier



Typeface: Suisse BP Texte
Design: Ian Party
Foundry: BP

Cousin of Suisse BP Sans, Suisse Texte BP is a text and display typeface with calligraphic contrasts and a relatively compact design.

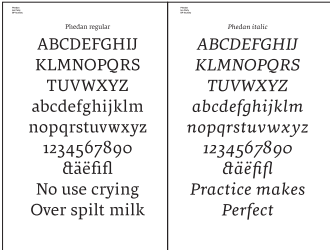


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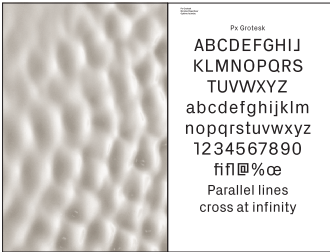
Title: Le Spectarium (Exhibition poster)
Graphic design: Tatiana Rihs
Editor: Pavillon Suisse / Le Corbusier à Paris





Typeface: Phedan
Design: Ian Party
Foundry: Our Type

This font's aesthetics are defined by the technique used in its initial sketches — cardboard stencils of a 5–6 cm lowercase x-height. These stencils contained a set of basic curves that could be combined to build different letters, making the font both modular and calligraphic. The prints, manipulated and scanned, were the basis of the final design. In this way, Phedan is a primitive, experimental font which borrows design constraints from small characters and adapts them to a larger scale.



Title: Static Fades
Author: Carsten Nicolai
Graphic design: Gavillet & Rust
Editor: JRP|Ringier

Typeface: Px Grotesk
Design: Nicolas Eigenheer
Foundry: Optimo

Designed for artist Carsten Nicolai's book Static Fades. Nicolai works at the conflictual crossroads of art, science and sound. His work is based on the functional principles of codification, self-organization and visual transcript. Nicolas Eigenheer drew inspiration from the artist's experiments with perception, particularly those relating to the screen media. The screen format adaptation of vector outline fonts is never an unbiased task — original forms are simplified by pixels, all the more obvious at smaller character sizes. Eigenheer retained formal solutions produced by the screen's digital grid to build a linear character. To this effect, the pixels' imprint is still present in the font, whose design is based on this contradictory relationship between grids and linear design.



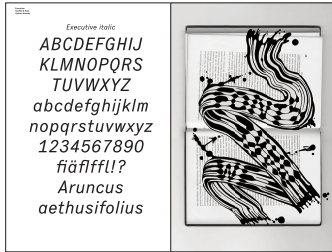
Title: Rietveld Akademie party posters
Design: Denny Backhaus, Per Törnberg
Font: Random by Philippe Egger



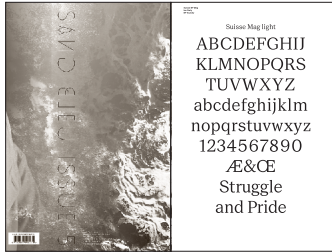
Title: Wire Magazine
Art direction & design: Ben Weaver
Design: Patrick Ward
Photography: Michael Schmelling
Editor: Tony Herrington

Typeface: Executive
Design: Gilles Gavillet & David Rust
Foundry: Optimo

Elementary in terms of aesthetics, but sophisticated in its design, Executive was intended as a default font of choice. Between 2001–07 Gavillet and Rust refined the font by testing it in different editorial situations. As a result Executive is characterized by a combination of narrow form and generous spacing, making it economical but still highly legible. Its rational design structure is counterbalanced by hand drawn curves and angle stroke endings that open up the counters. The typeface family contains five styles ranging from thin to bold with corresponding italics.



Title: We Make Fonts
Graphic design: Régis Tosetti & Körner Union
Photography: Körner Union
Editor: ECAL / University of Art and Design
Lausanne & JRP|Ringier



Title: Sang Bleu (Issue 5, 2010)
Graphic design: Maxime Büchi, Ian Party, et al.
Editor in chief: Maxime Büchi
Publisher: Sang Bleu Editors
Typeface: Suisse BP Mag





Title: Kunstszene Zürich (Exhibition poster)
Graphic design: Elektrosmog

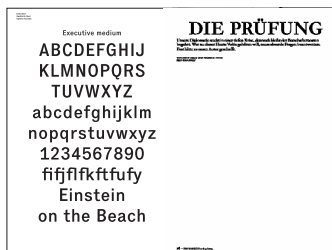
Typeface: Brauer Neue Std
Design: Marco Walser / Elektrosmog,
Philippe Desarzens
Foundry: Lineto

Originally designed in one cut by Pierre Miedinger — nephew of Max Miedinger, the legendary designer of Helvetica — for the Zurich brewery Hürlimann Brauerei, as part of the company's corporate design in 1974. Hürlimann was since acquired by Carlsberg and the typeface was discarded many years ago. The beautiful factory buildings were recently transformed into an office, shopping and restaurant complex; in 2008 Google opened their largest office outside the US on the exact same premises where the “Brauer” font made its first, modest appearances. In 1999 Marco Walser from Elektrosmog extended the basic letters of Miedinger's original ink drawings to build a full character set, adding all special glyphs and symbols to make up a complete typeface. The font was first used for an art exhibition in Zurich in 2000.

In 2006 Philippe Desarzens was commissioned by Elektrosmog to create two additional weights — Regular and Bold — to stand alongside the original Black version. He also added matching italics, making up a full family of 6 cuts.

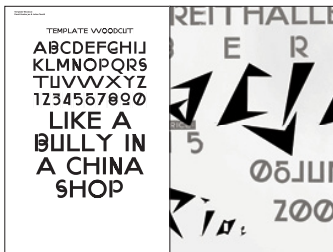


Title: Select and Arrange, Vitra catalogue 2005
Art direction and design: Cornel Windlin
Illustration: Körner Union
Publisher: Vitra



Title: Das Magazin (December 2009)
Art direction: Annina Mettler
Design direction: Jonas Vögeli, Annina Mettler
Photography: Gina Folly
Editor: Tamedia AG

Typeface: Executive
Design: Gilles Gavillet & David Rust
Foundry: Optimo



Title: Typeface As Program
Graphic design: David Keshavjee, Julien Tavelli
Editor: François Rappo
Publisher: ECAL / University of Art and Design, Lausanne & JRP|Ringier

Typeface: Template Woodcut
Design: David Keshavjee & Julien Tavelli

To avoid the limitations of standardized computer tools and programs used in contemporary design, David Keshavjee and Julien Tavelli decided to develop their own graphic software.

Using the RoboFab programming library, they developed a script to automatically generate sets of typographic glyphs. They then used one of the fonts built with this software to cut wooden characters with a CNC (Computer Numerical Controlled) machine. Keshavjee and Tavelli wanted to confront the unique visual style of display wood types and letterpress printing with the aesthetics of computer-generated fonts. The result features digital / analog, programmed / random elements.

