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# Schnyder X Condensed

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Schnyder is a display typeface with an idiosyncratic personality, existing comfortably in the grey area between type and lettering. Its designers primarily drew inspiration from Beaux Arts-era typefaces and a hand-lettered invitation to an exhibition by Swiss painter Jean-Frédéric Schnyder.

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**PUBLISHED**  
2018

**DESIGNED BY**  
BERTON HASEBE AND CHRISTIAN SCHWARTZ

**PRODUCTION ASSISTANCE**  
HRVOJE ŽIVČIĆ  
MIGUEL REYES

**6 STYLES**  
3 WEIGHTS IN 2 OPTICAL SIZES

**FEATURES**  
PROPORTIONAL LINING FIGURES  
TITLING & STYLISTIC ALTERNATES

Designed by Berton Hasebe and Christian Schwartz for the 2013 redesign of *T, the New York Times Style Magazine* by creative director Patrick Li and his team, Schnyder has the high contrast typical of a fashion typeface but with quirky, organic structures and a large number of alternates for several letterforms. The stem thicknesses in each weight are identical across the widths, an unusual feature that allows the widths to be mixed freely in headlines, even within single words. With three weights, four widths, and four optical sizes, Schnyder is a complete system for making beautiful, offbeat, and distinctive headline treatments.

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Schnyder X Condensed Large Light

Schnyder X Condensed Large Demi

**Schnyder X Condensed Large Bold**

Schnyder X Condensed X Large Light

Schnyder X Condensed X Large Demi

**Schnyder X Condensed X Large Bold**

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RECOMMENDED MINIMUM & MAXIMUM SIZES

LARGE, 50 - 90 PT

Significant agribusiness  
The Øresund Bridge  
CELEBRATOR

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X LARGE, 100 PT+

New details  
Members  
FORMER

PRESENTA  
Investigate

SCHNYDER X CONDENSED X LARGE LIGHT, 150 PT

REQUIRED  
Gaswolken

SCHNYDER X CONDENSED X LARGE DEMI, 150 PT

**MULTIPLE**  
**Científicos**

SCHNYDER X CONDENSED X LARGE BOLD, 150 PT

Fine tea monger  
BLÜTENSTÄNDE  
Iniciatyva išvijus

SCHNYDER X CONDENSED X LARGE LIGHT, 100 PT [ALTERNATE 1]

Office of Marble  
VAST INDUSTRY  
Habitat primitif

SCHNYDER X CONDENSED X LARGE DEMI, 100 PT

Alguns pintores  
POLITYCZNYCH  
Secondary axes

SCHNYDER X CONDENSED X LARGE BOLD, 100 PT [ALTERNATE A C]

PARTICULARIZED  
Counterbalanced

SCHNYDER X CONDENSED LARGE LIGHT, 90 PT

COMPOSITIONAL  
Najveličastnejših

SCHNYDER X CONDENSED LARGE DEMI, 90 PT

VÉLOCIPÉDIQUE  
Mitológicamente

SCHNYDER X CONDENSED LARGE BOLD, 90 PT



DIFFUSIONE GLOBALE  
Fastest prototype cars

SCHNYDER X CONDENSED LARGE LIGHT, 70 PT

HISTORISCH KNÜPFT  
Gândirea sa filozofică

SCHNYDER X CONDENSED LARGE DEMI, 70 PT [ALTERNATE K]

GRAND ENCOUNTERS  
Architectural façades

SCHNYDER X CONDENSED LARGE BOLD, 70 PT



**OPENTYPE FEATURES**  
FAMILY WIDE

ALL CAPS  
opens up spacing, moves  
punctuation up

PROPORTIONAL LINING  
default figures

PREBUILT FRACTIONS

LANGUAGE FEATURE  
Română (Romanian) s accent

**OPENTYPE FEATURES**  
ROMAN

TITLING ALTERNATES  
alternate · ·

STYLISTIC SET 01  
alternate A J R W w

STYLISTIC SET 02  
alternate J K w &

STYLISTIC SET 03  
alternate s

STYLISTIC SET 04  
alternate G Q

STYLISTIC SET 05  
alternate C

STYLISTIC SET 06  
alternate 4

STYLISTIC SET 07  
alternate t

**DEACTIVATED**

¿Fish & «Chips» @ £5!?

Sale Price: \$3,460 €1,895

Original: ¥7,031 £9,215

1 1/2 2 1/3 3 2/3 4 1/4

5 3/4 6 1/8 7 3/8 ...

ȘTIINȚIFICE moștenitoare

**DEACTIVATED**

• Sizes · S · M · L · XL · XXL ·

A Ward of Justice Renewed

Kanawha & June Riverway

Congress passed final laws

New Generals Questioned

A Chair of Chelsea Central

Levied fine of £424 million

Adept amateur tap teacher

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7 3/8 8 5/8 9 7/8

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NOTE: SCHNYDER CONDENSED SUBSTITUTED HERE IN PLACE OF SCHNYDER X CONDENSED, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.

## STYLES INCLUDED IN COMPLETE FAMILY

Schnyder X Condensed Large Light  
 Schnyder X Condensed Large Demi  
 Schnyder X Condensed Large Bold  
 Schnyder X Condensed X Large Light  
 Schnyder X Condensed X Large Demi  
 Schnyder X Condensed X Large Bold

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

## CONTACT

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## ABOUT THE DESIGNER

**Berton Hasebe** (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the Brno Biennial. In 2012 he was awarded *Print* magazine's 20 Under 30 Award. Berton currently teaches typography at Parsons and has taught type design at The University of the Arts in Philadelphia and the Type@Cooper Extended Program at The Cooper Union in New York.

**Christian Schwartz** (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper\**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.