Schnyder Wide

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.

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.
Schnyder Wide Small Light
Schnyder Wide Small Demi
Schnyder Wide Small Bold

Schnyder Wide Medium Light
Schnyder Wide Medium Demi
Schnyder Wide Medium Bold

Schnyder Wide Large Light
Schnyder Wide Large Demi
Schnyder Wide Large Bold

Schnyder Wide X Large Light
Schnyder Wide X Large Demi
Schnyder Wide X Large Bold
RECOMMENDED MINIMUM & MAXIMUM SIZES

SMALL, 18 – 40 PT
Developing new frameworks for thoughts
Expand and refining over years
Predicted this outcome

MEDIUM, 28 – 60 PT
Mainstream ideology
Singular impact

LARGE, 50 – 90 PT
Competition
Warning

X LARGE, 100 PT+
Quilts
RUM
ORĂȘ
Risotto
TEAK
Global
VŠAK
Stately
Fejlődésre
BENEFIT
Deserving
Exclusives
VINIQUE
Tyrinėtojų
Airframes
DEPLOY
Başlamıştı
REVIEWS

Încununată

ANSWER

Schließlich

ALEMÃO

Equestrian
SABANJURÉ
Vast wild plain

FILOZOFIJA
Chimeric plan

VANGUARD
Hljóðstafrófið
Southern Palace
ÜBERLAGERT
Foreshadowings

Guztien gainetik
EQUILIBRISTS
Orogenic events

Différente école
FÅRSKÖTSEL
Ancient animals
Lionized Swedish author
EVEN PROPORTIONS
Jellemző az illúzióvesztés
geschmack der Kunden
AUTRES MÉTHODES
Celebrating local culture
Demonstrated reliability
INTERESTED PARTY
Produktom kryštalizácie
QUESTIONED BY THE ADMIRALTY
Lies 145 kilometers southwest of Zürich
IT WAS LAUNCHED MID-JUNE 1926
Stratosfääris ŏhutemperatuur kõrgusega

NÁMSFÓLK OG FERÐAMENN SEM
Na sua obra, a figura aparece 453 vezes
LA MAJORITY DELS SEUS SÍMBOLS
Attributions disputed by 150 specialists

LES 10 GLACIATIONS ANCIENNES
Lanaren monotoniaz eta familia-kezkez
SKANDINĀVIJU MĒDZ DĒVĒT PAR
Forming the Caledonia Wool Company
RETURNING TO CIVILIAN SERVICE IN MID-1942
Det er skåret af en oolitisk limsten der ikke er kendt på
BADANIA RDZENI LODOWYCH ANTARKTYDY I
A key artery along the coast south from Santa Barbara

JUST NEAR THE VAST CHAPARRAL HORIZON
Veistoksen iäksi on arvioitu 24 000 – 38 000 vuotta
ÎNCEPÂND DIN 2005 MUZEUL ADĂPOSTEŞTE
7 ranking members of the Senate judiciary committee

VE KTERĚM ŽIJÍ PŘES 1 400 000 OBYVATEL
Inheriting this new principality mainly from his father
INITIAL COLLOQUIUM ON STRUCTURALISM
Los descendientes contemporáneos del maya clásico
Implementations

Archaeologically

Perspektivischer
**OPENTYPE FEATURES**

FAMILY WIDE

- **DEACTIVATED**
  - ALL CAPS: opens up spacing, moves punctuation up
  - PROPORTIONAL LINING: default figures

- **ACTIVATED**
  - ¡Fish & «Chips» @ 5!
  - New: $4,160 €1,895
  - Old: ¥7,031 £9,215
  - 1 1/2 3 1/3 5 2/3 7 1/8 10 3/8 ...
  - ARTIŞTI moştenitoare

- **PREBUILT FRACTIONS**
  - 1 1/2 2 1/3 3 2/3 4 1/4 5 3/4 6 1/8 7 3/8 ...

- **LANGUAGE FEATURE**
  - Română (Romanian) s accent

**OPENTYPE FEATURES**

ROMAN

- **DEACTIVATED**
  - TITLING ALTERNATES: alternate •
  - STYLISTIC SET 01: alternate A J R 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
  - STYLISTIC SET 08: alternate &
  - STYLISTIC SET 09: alternate &

- **ACTIVATED**
  - • Sizers • S M L XL •
  - W. Jean René Awards
  - Kiwi Jon & his Wekas
  - Old house swap-outs
  - Final Quarterly Gains
  - Covetous Cillian Cirn
  - Cask Strength, 54.4%
  - Northeastern tunnels
  - New & Aerodynamic
  - 8 Trends & Outlooks
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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.