Schnyder Condensed

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.
RECOMMENDED MINIMUM & MAXIMUM SIZES

SMALL, 18–40 PT
Factor in both Renaissance and modern symbolism
These new ideals of eternal recurrence
Fraught trial ending abruptly

MEDIUM, 28–60 PT
International Organization
Eagerly anticipating

LARGE, 50–90 PT
Classic Example
Frequently

X LARGE, 100 PT+
Biotech
MINOR
ŐSSZEL
Kypsänä

AROMA
Reveling
TRAITS

Adallega
Rule & Form

UTILIZZATA

County Cork

State Route 1

TERRITORY

Þjóðhöfðingi
Ofta imiterar
FÉILEACÁN
Wistful lyrics
KNICKPOINT
Interpretation

BRYTYJSKIEJ
Substructural

PROJECTOR
Trapézidomú
MGA KONSEPTO
Chaque personne

CONCRETE ART
Orbital stratagem

TÄMÄN VUOKSI
Finding the limits
Natural perspectives

CINCO MONARCAS

Tospråklige ordlister

Facciata trecentesca

KLASSIEKE TALEN

Asymmetric ciphers

Antithetical notions

SWIFT & STATELY

Sentimenti qawwiija
Examined their different world

VANGUARDISTAS DEL SIGLO

Szacuje się, że spośród 17 500

The older surface expressions

STEEL SCULPTURAL WORK

Um 3.700 km langur klasi yfir

Personalidad ang nabubuo sa

EPISTEMOLOGICAL IMAGE

Muskeg & wet peatland zones
DIESER SCHNELLE LUFTMASSENTRANSPORT
Salendo in quota, oltre a pressione e temperatura
FEATURING THEIR 4.2-LITER TWIN-TURBO V8
Alkaloids with a wide range of biological activities

CLOUD PHYSICS BRANCH IN METEOROLOGY
He got drawn into the French Revolution in 1848
DET ÅRET PUBLICERADE HON 17 ARTIKLAR I
Landkönnuðurinn sem sigldi um flóann árið 1611

LATER WORKS OWING TO RIKKE’S STYLING
Les poètes présents étaient entre autres Campo
KUMPULAN TITIK-TITK SAKA UWAB AIR ING
Researcher mainly implicates nuclear reactions
RAHA SILLA EHITUSEKS EI KASUTATUD, AGA SEDA KASUTATI
Wykonywanego odwiertu dotarła 11 kwietnia do wybrzeży Luizjany
VU’S WRITINGS INFLUENCED NEW ACTIVISTS & MOVEMENTS
The lake is technically endorheic lake, feeding into 7 nearby rivers

INSIDE THESE EARLIEST & LEAST INDUSTRIALIZED TOWNS
Ceci était censé forcer les commerçants et artisans de Trelleborg
YÜZYIL STANDARTLARINDA OLDUĞU DA DÜŞÜNÜLMÜŞTÜR
Arenas of interest such as deconstruction and post-structuralism

4 CODICES & CLASSIC TEXTS WERE WRITTEN BY SCRIBES
In einer persönlichen und künstlerischen Krise begann er 1864
THE FIRST INSTALLMENT ORIGINALLY AIRED IN JANUARY
Continuato ad espandersi per tutta la prima metà del XX secolo
Tradície humanizmu

Architectural feature

Vanguardia artística
Sale Price: $3,460 €1,895
Original: ¥7,031 £9,215

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¡Fish & «Chips» @ £5!?

¿FISH & «CHIPS» @ £5!?
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.