Ayer is an elegant but at times bizarre condensed display typeface, designed by Miguel Reyes between 2016 and 2019 for *W*, a large format fashion magazine. Creative director Cian Browne and art director Jeffrey Burch needed a malleable typeface, able to assert a strong personality at a variety of scales, even in a handful of characters at a time.

Ayer Deck is a low contrast sans serif with gentle flaring. Though intended primarily for use in small headlines, subheads, and pull quotes, it also works credibly for headlines when tracked in. Ayer has higher contrast, and can be used from 60pt and up or for knocking headlines out of a dark background. Ayer Poster has the extreme high contrast typical of a fashion typeface, and also features three additional italic styles: a chaotically beautiful Cursive, with a full complement of swash capitals; the sharply stylish Angular; and Miguel’s decidedly non-traditional interpretation of the staid Blackletter genre.
Cyclical time is already dominant among the nomadic people because the same conditions repeating at every stage of this

Delicate action

Eternity is within time. Makes no frontiers.

RESTLESSNESS

Grant a bold statement.
Display typefaces for fashion magazines need flexibility in order to extend their lifespan beyond a couple of seasons. One way Ayer Poster fulfills this need is by having four different italics. In addition to a relatively tame italic matching the other optical sizes, the family features a Cursive with wild swashes, an aggressively stylistic Angular, and an unexpected Blackletter.

The four italics differ in structure and angle of inclination, but are tied together by weight, contrast, and proportion, making each work with the uprights and even enabling them to be mixed together in adventurous layouts. The delicate thins of Ayer Poster are intended for use at 100pt and up. Ayer Poster also has a Black not included in the other optical sizes, inspired in part by the lasting and unavoidable influence of Herb Lubalin and his stable of lettering artists, who transformed magazine design in New York in the 1970s.
LANDELIJKE

Quantifying

ATTEMPTED

Sovereignty

AYER POSTER REGULAR, 150 PT

AYER POSTER MEDIUM, 150 PT   [ALTERNATE g t]
PURVEYORS
Vocalização

TYYLILAJIT
Established
NOMINATOR
Instrucción
o

MÅLNINGEN

Huejotzingo

PSYCHIQUES

Magisterial

AYER POSTER REGULAR ITALIC, 150 PT

AYER POSTER CURSIVE REGULAR ITALIC, 150 PT
JAMONCILLO

Quilòmetres

SKÚSENOSTI

Incorporates
DELCATELY
Noteworthy

PSYCHIOUES
Misterioasa
EXCHANGED
Començava

KIRKEÅRET
Sylvestrian
WAVEFORMS
Intelligenza
EVIDENCING
Fashionistas
CIWANTİRİN
Exchanging

PANORAMAS
Glassmaker
KNITWARES

Profoundly

AUTOMATIC

Nākvæmar
REQUISITES

Großräume

MÕISTMISE

Intermingle
Größe Komponist
Warm sitting area
A different styling
75 kompożizzjoni
A virtuoso's talent
Mosaic-lined floor

Un sensu generale

Quirky yoga habit

Akivel életre szóló

A New Generation
Embraced an idea

Secret Vanguards

Det æstetiske blev

A Culinary Thrill

Prazno uređenje
Modernist leaning

Primeros trabajos

Dhataran endhèk

Glittering crystals

Powerful showing
Theorized technique

Décor’s exuberance

Les anciennes cités

Ricerca scientifica

Culinary mastery
Miguel Reyes’s Ayer is the synthesis of a number of different influences: Italian Modern lettering from the early twentieth century, the high-contrast sans serifs common in fashion and beauty applications, the sharp corners favored by digital drawing tools, and the designer’s own restless curiosity about the forms letters can take.

The art team at W, led by Cian Brown and Jeffrey Burch, needed a typeface that was at once versatile and packed a lot of personality. Ayer features a wide range of stylistic alternates for many characters, allowing them to fine-tune the personality of even the shortest headlines, dial its eccentricities up and down as needed, and help keep type treatments fresh and vibrant for their novelty-oriented editor-in-chief.
REALIZE THE LANDMARK
Civilta di cui si ha notizia

GRANTING HER CITATION
The Novel & Avant-Garde

Í VESTRÆNNI HEIMSPEKI
17,450 Eminent Scholars

VYTVOŘILO MIMOŘÁDNĚ
Mhriodweddau cemegol
UNIVERSALLY ACCEPTED
Peregrinations maiores

ARISTOTELEEN JÄLKEEN
Farmer & Chef Delicacy

EL CONGRESO NACIONAL
15 noted French villages

SCRIERI DESPRE LOGICĂ
Verouderde wiskundige
Schmetterlingsraupe
Numismatographers
Kommentaattoreina
Geomorphologically
Berekeningsmethode

Anthropomorphizing

Internationalization

Középbirodalomban
Ayer Deck

Designed to bring the personality of Ayer to the dense pages of W’s front section, Ayer Deck shines in small display applications, such as subheads and pullquotes, or headlines on the web. Ayer Deck can also function as a stylish low-contrast headline typeface when the tracking is tightened.

The heavier weights of Ayer Deck were first used in M, the men’s portion of W’s periodic ‘his-and-hers’ fashion issue. Its louder typographic voice helped to differentiate M’s from W’s features while maintaining coherency throughout the issue. A low-constrast sans serif with gentle flaring, Ayer Deck is notably sturdier while retaining the character and intent of the original Ayer.
Medzi hlavné kategórie patria tieto štyri
MACKENZIE 17.5 MICRON MERINO JERSEY
The beating heart of the Asian economy

Located 75 primeval marine gastropods
LANDSADVOCATAIT EN RAADPENSIONARIS
Diviso per il numero di partite disputate

Reported a total of 4,562,830 speakers
WIKANG MALTES ANG PAGKAKAPAREHO
Granti gasell sai nime šoti maadeuurija

Earliest surviving examples dated 1294
NEW SADDLE-SHOULDER WOOL JUMPER
Għalhekk qatt ma kellu rabta mill-qrib
Trade wars a threat to global markets

The only wicket of the second innings

Often exhibited various archaic traits
SI ATTRIBUISCE LA PRESSOCHÉ ASSENZA NATURALE DI ALBERI ALLA RELATIVA SCARSITÀ O
Vuonna 2001 alettiin painaa Kiinan tasavallan karttoja joissa Manner-Kiina oli jätetty pois
THE ADVENT OF THESE NEW INDUSTRIES IN THE EARLY 20TH CENTURY DROVE GROWTH TO
In 1845 they sent their first shipment of wheat from San Pedro Harbor to Western Europe

FOUNDED TWO MONTHS AFTER THE WALL STREET CRASH OF 1929 AT A COST OF £50,000
Since the Paleolithic age the Steppe route has connected Eastern Europe & Central Asia
THE SOUTHERN HALF OF THIS ISLAND IS DOMINATED BY FIVE MASSIVE MOUNTAIN RANGES
Reconèixer acompliments extraordinaris en la indústria discogràfica és un dels quatre

FORMED ROUGHLY 4–5 MILLION YEARS AGO AT THIS COMPLEX CONVERGENT BOUNDARY
Durante el reinado del emperador Qianlong (1735-1796) la dinastía alcanzó su apogeo
LOCUIT ÎN ANTICHITATE ȘI LA ÎNCEPUTUL EVULUI MEDIU DE TRIBURI DE PĂSTORI NOMAZI
The city of Taoyuan has been elevated to special municipality status since early 2014

INSELGRUPPE DER PESCADOREN BILDET DABEI DEN LANDKREIS PENGHU, DIE ÜBRIGEN
In April 2008, Smith signed a contract with Classics & Jazz for a €2.3 million advance
THE CONSTRUCTION SIMULTANEOUSLY REINFORCED THE FABRICS, DESIGN & THE FINISH
Çin Cumhuriyeti’nin üst düzey idari bölümleri olup nüfusu 1,75 milyondan fazla olan
Areal udgør cirka en tredjedel af Compelling Idiosyncratic Ideals Worden als ware kunstwerken A Peerless & Unique Gemstone
Asia’s Oldest Culinary Traditions

Este extraña relación existente

Growing Atlanta coffee realms

Jeho nejbližší spolupracovníci
INCLUDED FAMILIES

Ayer Poster
Ayer
Ayer Deck

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, 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

ABOUT THE DESIGNER

**Miguel Reyes** (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel joined the design staff of Commercial Type in 2013 and became a staff designer that year. His work has been honored by the Latin American Biennial of Typography, the New York Type Directors Club, and the Fine Press Book Association. Miguel has been helping to teach type design at CENTRO in Mexico City since 2017.

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