

# MASTERS TYPE AND MEDIA



# TYPE AND MEDIA

It takes far less time to read a text than to write and edit it. This asymmetry of effort also exists in the basis of those texts: the symbols on the page. As readers we need only a basic understanding of letterforms, but in order to design letterforms we must learn to look at shapes, patterns and texture in an analytical way.

Students at the master TypeMedia study contrast, weight, rhythm, proportion and spacing; in short, every aspect of the process of making type. The course is studio-based with an emphasis on drawing. Primary sources and original material are examined at museums and archives including: Meermanno, Plantijn-Moretus, Koninklijke Bibliotheek and UvA Bijzondere Collecties. We encourage tinkering with all the tools: physical writing implements as well as digital and even algorithmic ones. Students learn how the creative process and possible outcomes are influenced by the tools they use and make.

Our class of 2018 came from China, Croatia, Denmark, France, Germany, India, Mexico, Korea, Poland, Spain and the United States. A shared curiosity about type brought them to The Hague, and together they faced the reality of a demanding year-long program. There were workshops in Arabic letterforms by Kristyan Sarkis, Cyrillic letterforms by Ilya Ruderman, and deep font technology by Frank Grießhammer; all TypeMedia alumni.

In March, TypeMedia hosted the 2018 Robothon conference with speakers and attendees from all over the world. At the same time the students put up an amazing exhibition for Gerrit Noordzijprijs laureate Cyrus Highsmith, who offered us a peek into his sketchbooks and approach to design. There was a trip to Berlin to meet the alumni community there and to attend the Typo-Labs conference.

Feedback on projects and assignments came from lecturers Erik van Blokland, Paul van der Laan, Peter Verheul, Petr van Blokland, Just van

Rossum, Peter Biľak and Fred Smeijers. Guest designer talks and critiques were held with Gerard Unger and Paul Barnes. Letter carving classes were given by Françoise Berserik, and culturally important sites and exhibitions were visited with Jan Willem Stas. This year Laura Meseguer, professor of Typography and Type Design at Eina and Elisava Design Schools and TypeMedia 2004 alumna, was our external examiner. Coordinator Marja van der Burgh kept it all running smoothly.

Type design is a cornerstone of culture, as well as a core element of technological development. We do our best to prepare our students to design for both worlds.

**Erik van Blokland**  
Head of Department

# GRADUATES

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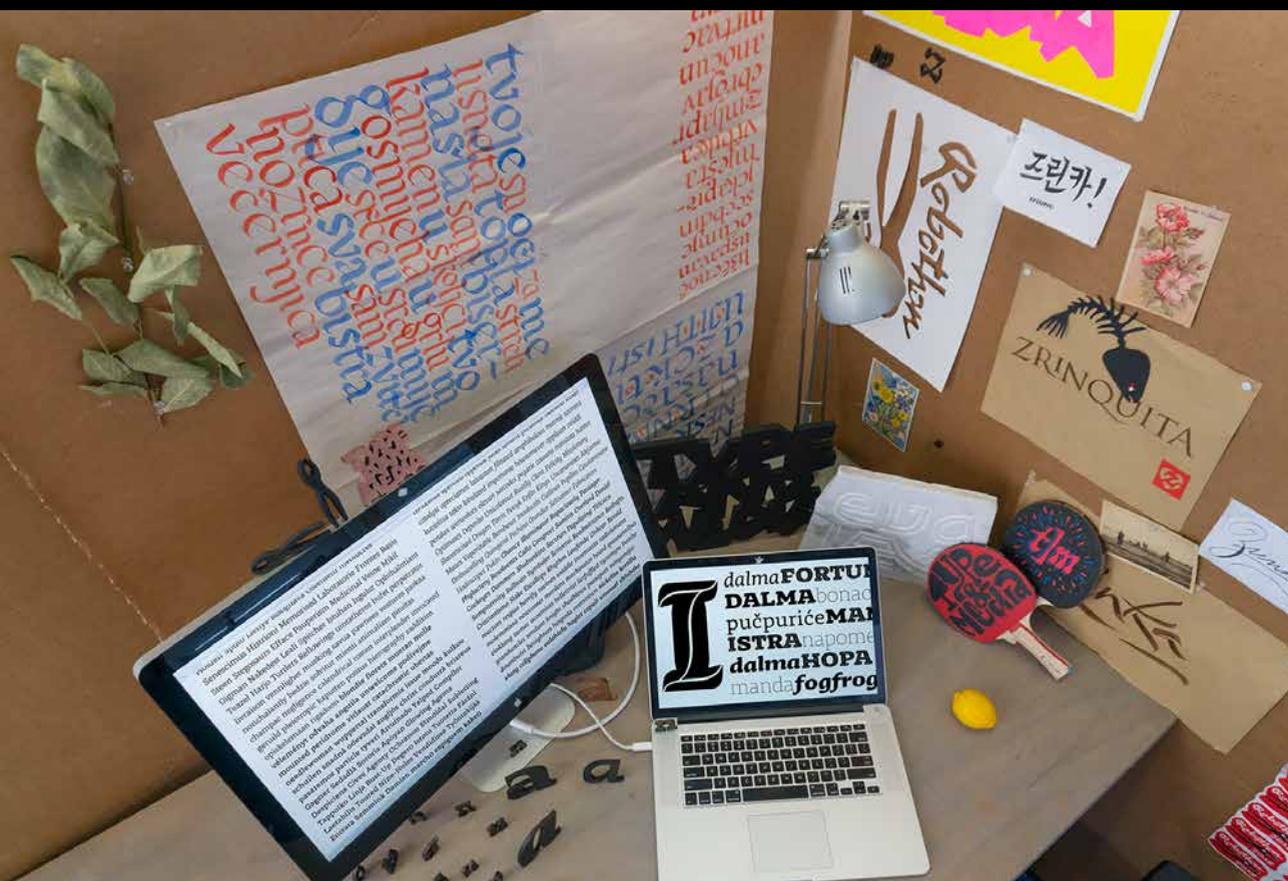
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### *Project*

#### **Gamer**

'Gamer' is a typeface that originated from my childhood nostalgia. The main aim of the project is to make letterforms that work both on low and high-resolution screens and therefore the core shapes of the typeface are drawn on top of the pixelated letters. The wider than usual shapes are inspired by squarish letterforms

that commonly appear in sci-fi movies (for example Eurostile, which has been widely used in the movie industry as a "futuristic" typeface). Gamer includes a range of styles that vary in width, weight, and slant. The Regular style is designed to work in longer text, while others are display styles for headlines. Each style has a slanted version, which contains alternate glyphs to give more "cursive" feeling.



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### Project

#### Dalma

'Dalma' is a typeface for text and display purposes created as a result of reinterpretation of contradictory movements of the sea such as static and dynamic, sturdy and delicate, elegant and raw, wild and calm. The text version, which comes in light, regular and bold weights with matching italics, is more static and reduced to a minimum in its expres-

siveness, while the display version has a variety of textures and comes in two main styles: wide black and hairline. 'Dalma Display Black', whose symbiotic companion is 'Dalma hairline', has an inline and a swash version, inspired by calligraphic italics and maintaining its elegance and vividness. Swashes accompany the inlines on 3 levels - low, medium and wild.



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### *Project*

#### **Hexar Text**

During my time at TypeMedia I have gained a greater understanding of the type design process. I now know that only through establishing a purpose for a design, the possibility to test and evaluate the design appears. The continued optimisation of the design process is key in ensuring a positive development in the work. For my final project I am working on

a low contrast sans serif typeface family called 'Hexar Text'. The typeface is intended to be used for text size reading and consists of a Light, a Regular and a Bold alongside a light italic, a regular italic and a bold italic. The letter shapes are based on a sans serif flat brush construction with two fixed angles.



## Mona Franz

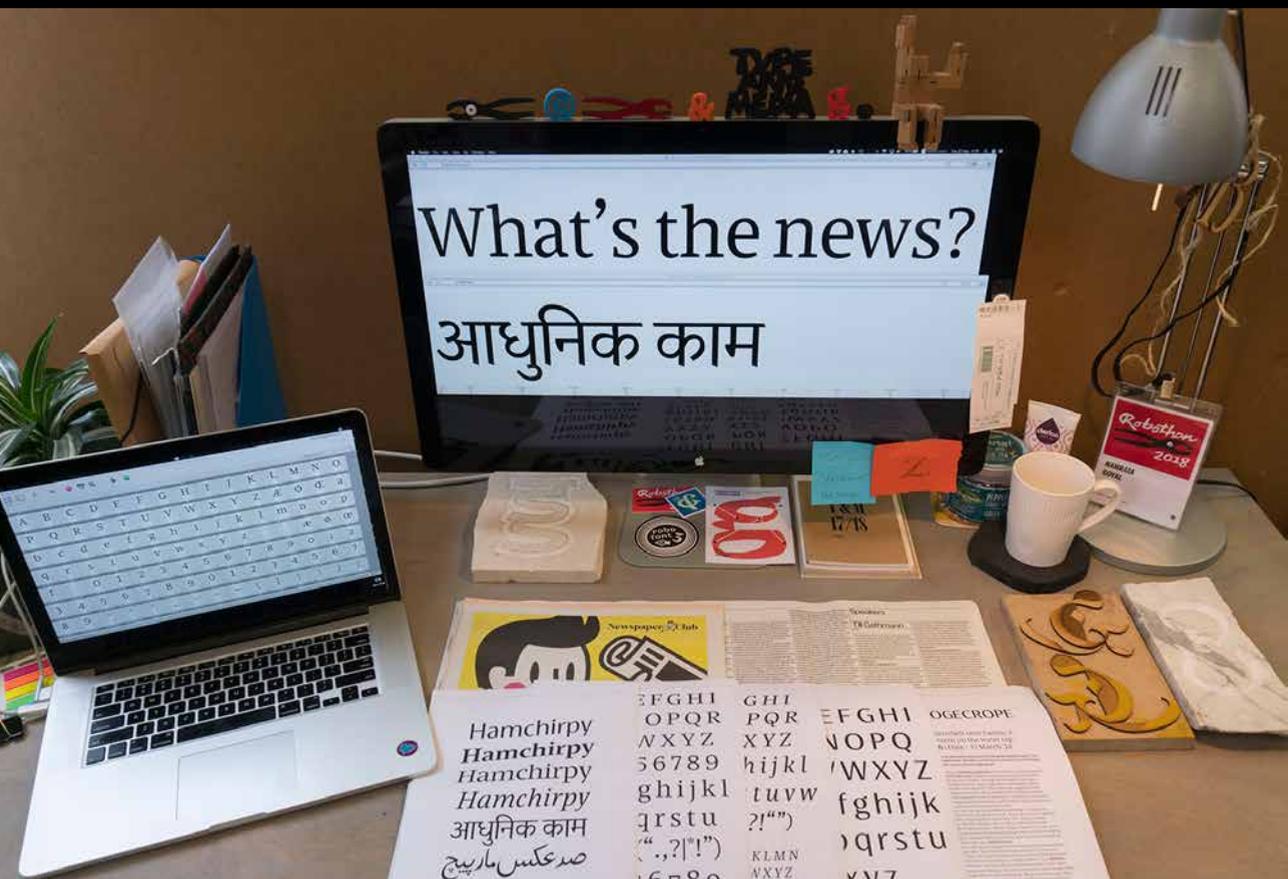
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### Project

#### Bridge — an editorial typeface

A confident and visionary editorial typeface builds the bridge between a static headline and a dynamic reading typeface. An expressive geometric counter shape and high contrast attract attention in large sizes from 18pt. The typeface turns into an asymmetric, more driving counter shape for reading sizes. The text typeface offers distinction

with its bolder styles and sharp italics. Slightly narrower proportions and reduced contrast achieve high levels of legibility and efficient use of space. 'Bridge' is all you need for telling stories and building functional typographic hierarchies for a traditional magazine layout. But wouldn't it be nice to have a variable width option for better line adjustment? — Yes, so I am currently working on it.



## Namrata Goyal

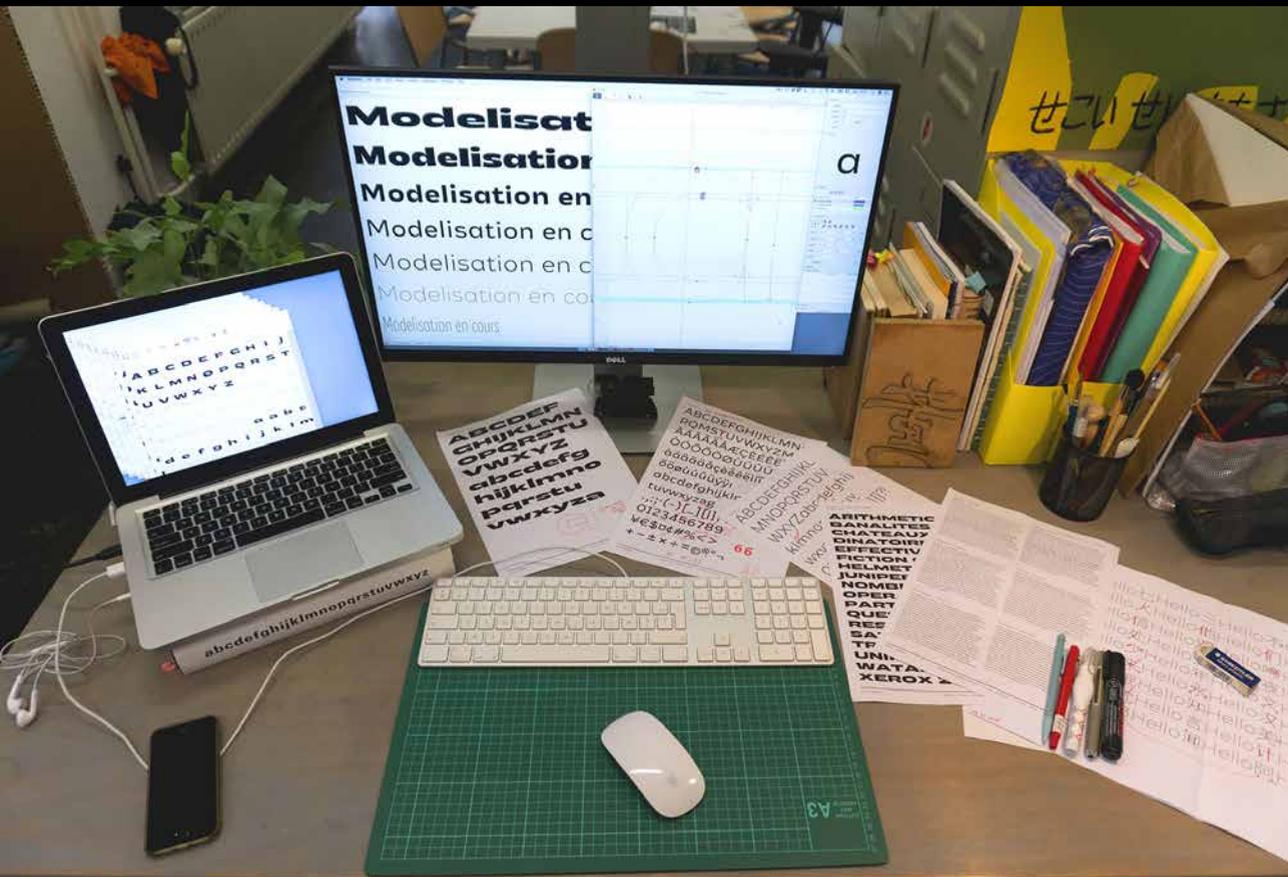
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### Project

#### Qutub News

Local newspapers are published across the world. They are an affordable, vital source of communication and information, that reflect the diverse cultural and linguistic landscape of their cities. The typography in newspapers has to meet many constraints; text must be efficiently sized but still readable and must stay clear despite rough printing conditions and cheap paper.

'Qutub News' is a multi-script typeface that meets the needs of local newspapers in India. The type design balances functionality and tradition, encompassing the three main styles for setting news in: Headlines, Text, and Italics. Also explored in the project, are proposals to extend the type family to other scripts (than Latin), beginning with Urdu Nastaliq and Devanagari.



## Lisa Huang

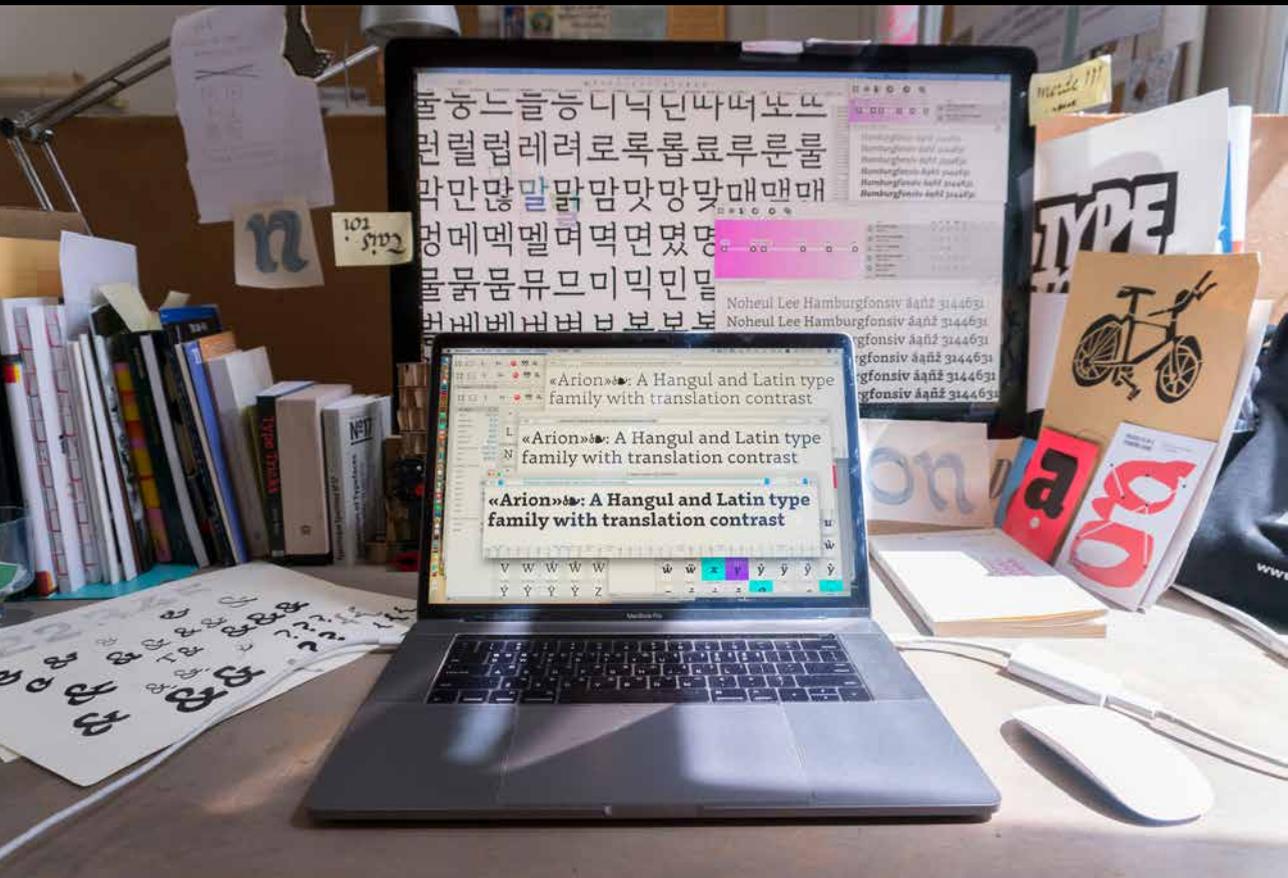
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### Project

#### Model Sans and Display

'Model' is a sans serif typeface family that aims to be a learning and exploration playground for display and text sizes, in very different weights and widths. Its first characteristics came from the idea of creating a tool that can be used in communication media for design fields like architecture, fashion or graphic design. It is clear and minimalistic so it could let the content say what it has to say, and yet it has subtle details and pro-

portions that makes it have a certain je-ne-sais-quoi. Plus some Chinese characters linked to the Latin, as explorations and as a challenge, to adapt a script from the other side of the planet and the other part of my culture.



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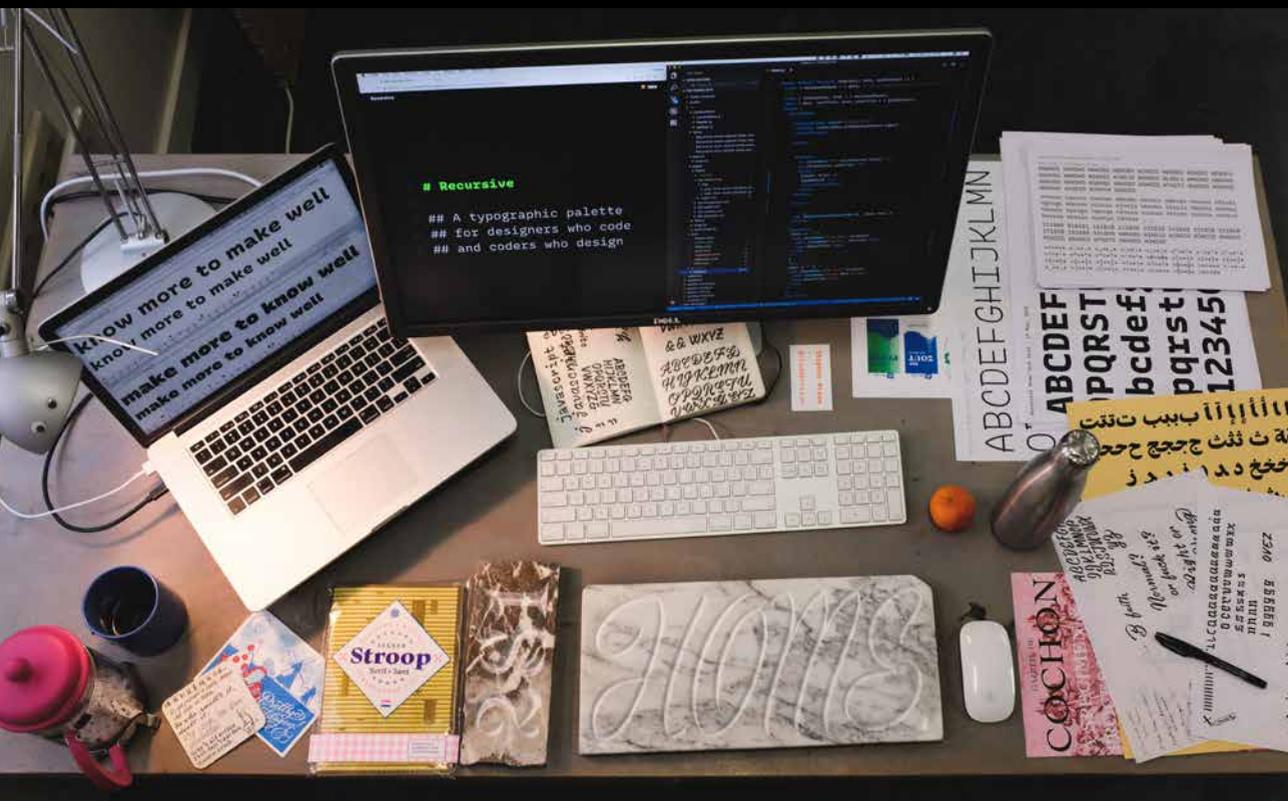
### Project

#### «Arion»: A Hangul and Latin type family with translation contrast

«Arion» is a typeface supporting two scripts: Latin and Hangul, it can be used as a text typeface for editorial design. This project began by exploring the relationship between Latin and Hangul, and the subtle side of inverted and low contrast. It is a warm and lively typeface, with an informal touch, inspired by flat brush calligraphy. It is intended for text

typeface with a strong personality that shows a quirky and humanist look.

It consists of a family of three styles (Roman, italic, and Hangul) with six weights for each: from light to bold. Arion can be used for body text and headline in a wide range of situations. Its name comes from Greek mythology: a poet and musician, his name means “Enchanted” and “Melodious”.



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### *Project*

#### **Recursive**

'Recursive' is a typeface for designers who code and coders who design.

It is made especially for docs – websites that hold technical documentation of code. Docs have complex navigation, many levels of information hierarchy, and the mixed use of proportional and monospace type. Traditionally, docs were drab and hard to read. Today, many docs are

expressive and thoughtfully typeset.

'Recursive' is a variable font that includes proportional and monospace type across a wide range of weights. Based on casual script signpainting, Recursive also includes an "expression" axis: turned down, it is sturdy and easy to read; turned up, it is curvy and playful. Beyond docs, Recursive is useful in code editors, blogs, and websites of all kinds.



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### *Project*

#### **Entorno Sans**

'Entorno' is a sans serif type family and a variable font intended for signage systems in urban and virtual spaces. It was designed to fit formal requirements for wayfinding signage, public transportation systems, maps and simulations. The 'Entorno family' consists of a wide range of members, including

thin to black, extra condensed to extended, horizontal and vertical contrast. As a variable font it is constructed from a multidimensional approach, conceived to be adjusted to respond to the context of use and compensate for possible problems of legibility, by modulating its weight, width, contrast, stretching and even structure.



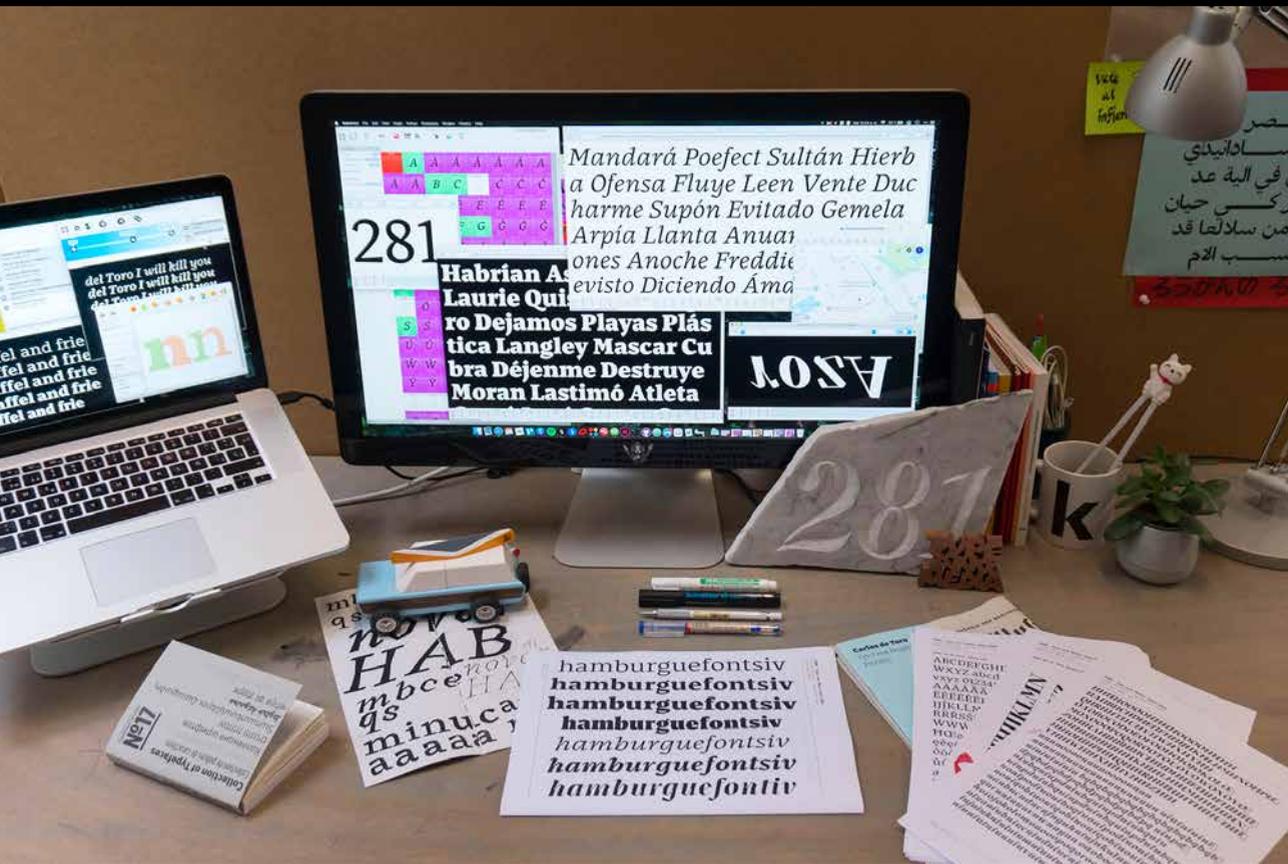
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### *Project* **Tweak**

'Tweak' is a type family with three very diverse members, which are designed to work together in digital environments. The display style occupies the role of the eccentric frontman. It is a Variable Font with two extremes and a changing appearance. From blocky and static to rhythmic and edgy in one fluid

motion. The text styles are more reserved and take their roles as serious roadies with pride. While somewhat emulating the frontman in terms of shape and sharpness, the italic style is still closely related to the roman. Altogether the family works harmoniously together on animated websites or digital posters, while the roadies set the stage for the display style to get crazy.



## Carlos de Toro

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### Project

#### Azor

'Azor' is an editorial typeface for text that requires comfortable legibility, personality and a human touch. It started as an exploration of organic shapes which are influenced by the writing tool, wondering where is the balance between expressive shapes and formal features suitable for reading situations.

Although text styles are shyer in terms of expression, interesting and playful details come out in heavier

and plump weights. Meanwhile, regular italic is an exploration of legibility and presents sharp shapes and large counters which solve text situations when matching with the roman, but also small-sized paragraphs like captions. All the styles have a calligraphic influence that keeps visual consistency throughout the whole family.