
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.

PUBLISHED
2018

DESIGNED BY
BERTON HASEBE AND CHRISTIAN SCHWARTZ

PRODUCTION ASSISTANCE
HRVOJE ŽIVČIĆ
MIGUEL REYES

12 STYLES
3 WEIGHTS IN 4 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.

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

ORAS
,
Risotto

SCHNYDER WIDE X LARGE LIGHT, 150 PT [ALTERNATE R]

TEAK
Global

SCHNYDER WIDE X LARGE DEMI, 150 PT [ALTERNATE G]

VŠAK
Stately

SCHNYDER WIDE X LARGE BOLD, 150 PT

Fejlődésre
BENEFIT
Deserving

SCHNYDER WIDE X LARGE LIGHT, 100 PT [ALTERNATE s]

Exclusives
VINIQUE
Tyrinétóju

SCHNYDER WIDE X LARGE DEMI, 100 PT [ALTERNATE Q]

Airframes
DEPLOY
Başlamıştı

SCHNYDER WIDE X LARGE BOLD, 100 PT

REVIEWS
Încununată

SCHNYDER WIDE LARGE LIGHT, 90 PT

ANSWER
Schließlich

SCHNYDER WIDE LARGE DEMI, 90 PT [ALTERNATE A R W]

ALEMÃO
Equestrian

SCHNYDER WIDE LARGE BOLD, 90 PT

SABANJURÉ
Vast wild plain

SCHNYDER WIDE LARGE LIGHT, 70 PT

FILOZOFIJA
Chimeric plan

SCHNYDER WIDE LARGE DEMI, 70 PT [ALTERNATE A J]

VANGUARD
Hljóðstafrófið

SCHNYDER WIDE LARGE BOLD, 70 PT

Southern Palace
ÜBERLAGERT
Foreshadowings

SCHNYDER WIDE MEDIUM LIGHT, 60 PT [ALTERNATE s w]

Guztien gagnetik
EQUILIBRISTS
Orogenic events

SCHNYDER WIDE MEDIUM DEMI, 60 PT

Différente école
FÅRSKÖTSEL
Ancient animals

SCHNYDER WIDE MEDIUM BOLD, 60 PT [ALTERNATE t]

Lionized Swedish author
EVEN PROPORTIONS
Jellemző az illúzióvesztés

SCHNYDER WIDE MEDIUM LIGHT, 40 PT [ALTERNATE J I]

Geschmack der Kunden
AUTRES MÉTHODES
Celebrating local culture

SCHNYDER WIDE MEDIUM DEMI, 40 PT [ALTERNATE A R]

Demonstrated reliability
INTERESTED PARTY
Produktom kryštalizácie

SCHNYDER WIDE MEDIUM BOLD, 40 PT

QUESTIONED BY THE ADMIRALTY
Lies 145 kilometers southwest of Zürich
IT WAS LAUNCHED MID-JUNE 1926
Stratosfääris õhutemperatuur kõrgusega

SCHNYDER WIDE SMALL LIGHT, 24 PT [ALTERNATE J Q s w]

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

SCHNYDER WIDE SMALL DEMI, 24 PT

LES 10 GLACIATIONS ANCIENNES
Lanaren monotoniaz eta familia-kezkez
SKANDINÄVIJU MĚDZ DĚVĚT PAR
Forming the Caledonia Wool Company

SCHNYDER WIDE SMALL BOLD, 24 PT [ALTERNATE A G J R W t]

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

SCHNYDER WIDE SMALL LIGHT, 18 PT [ALTERNATE t]

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

SCHNYDER WIDE SMALL DEMI, 18 PT

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

SCHNYDER WIDE SMALL BOLD, 18 PT [ALTERNATE C K w]

Implementations

SCHNYDER WIDE LARGE LIGHT, 60 PT

Archaeologically

SCHNYDER WIDE LARGE DEMI, 60 PT

Perspektivischer

SCHNYDER WIDE LARGE BOLD, 60 PT

OPENTYPE FEATURES
FAMILY WIDEALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL LINING
default figures

PREBUILT FRACTIONS

LANGUAGE FEATURE
Română (Romanian) s accent**OPENTYPE FEATURES**
ROMANTITLING ALTERNATES
alternate · ·STYLISTIC SET 01
alternate A J R W wSTYLISTIC SET 02
alternate J K w &STYLISTIC SET 03
alternate sSTYLISTIC SET 04
alternate G QSTYLISTIC SET 05
alternate CSTYLISTIC SET 06
alternate 4STYLISTIC SET 07
alternate tSTYLISTIC SET 08
alternate &STYLISTIC SET 09
alternate &**DEACTIVATED**

¡Fish & «Chips» @ 5!

New: \$4,160 €1,895
Old: ¥7,031 £9,21511/2 21/3 3 2/3 4 1/4
5 3/4 6 1/8 7 3/8 ...

ARTIȘTI moștenitoare

DEACTIVATED

• 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**ACTIVATED**

iFISH & «CHIPS» @ 5!

New: \$4,160 €1,895
Old: ¥7,031 £9,2151½ 2⅓ 3⅔ 4¼ 5¾
6⅛ 7⅝ 8⅝ 9⅞

ARTIȘTI moștenitoare

ACTIVATED

◆ Sizers · S · M · L · XL ◆

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STYLES INCLUDED IN COMPLETE FAMILY

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

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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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.