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Past  
Exhibition

# Advertising Type

## Women in Digital Design

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**Apr 27–Nov 5, 2023**

Unlike general advertising posters, type specimen posters are targeted to graphic designers who are in the market to buy or use a typeface in a project. They are typically given away at conferences or events, or sent out in mass mailings to studios around the world to promote the launch of a new font family. The goal is that designers like the poster enough to display it in their offices—similar to the way teenagers hang posters of sports idols or movie stars in their dorm rooms. These posters then act as a constant marketing reminder of the typeface.

Typographic posters also function differently. While regular posters rely on text to impart information about a product or an event, a type poster uses the text as a graphic element, showcasing the most interesting part of an alphabet in order to sell it. The actual content of the wording is secondary—what matters most is the visual impact of the letters, both individually and collectively.

All of the posters in this exhibition advertise digital typefaces. In the 1990s, the sudden ability of almost any individual to create fonts on a computer meant that established foundries no longer had a monopoly on developing and disseminating such typefaces. Anyone with a desktop computer and an interest in experimenting with early design programs could create a typeface, opening up the field to people who had often been excluded from the industry.

The marketing of these typefaces also brought new challenges, as the independent designer was frequently left to create both the poster and the product rather than being able to rely on the reputation and resources of a major foundry. Downstairs, the exhibition *The Revolution Will Be Digitized: Typefaces from Emigre & FUSE* explores the birth of that digital typographic era, spearheaded in part by Emigre co-founder Zuzana Licko. This display is a coda to that exhibition, showcasing the many women who, thirty years later, are enhancing and expanding the world of type design. The wall labels are the result of individual interviews with the designers, and the complete transcripts will be posted on our website over the course of the exhibition.

*This exhibition was created in partnership with the Type Directors Club and Amber Weaver of You Creative Media. All posters were donated by the designers and are part of the Poster House Permanent Collection.*

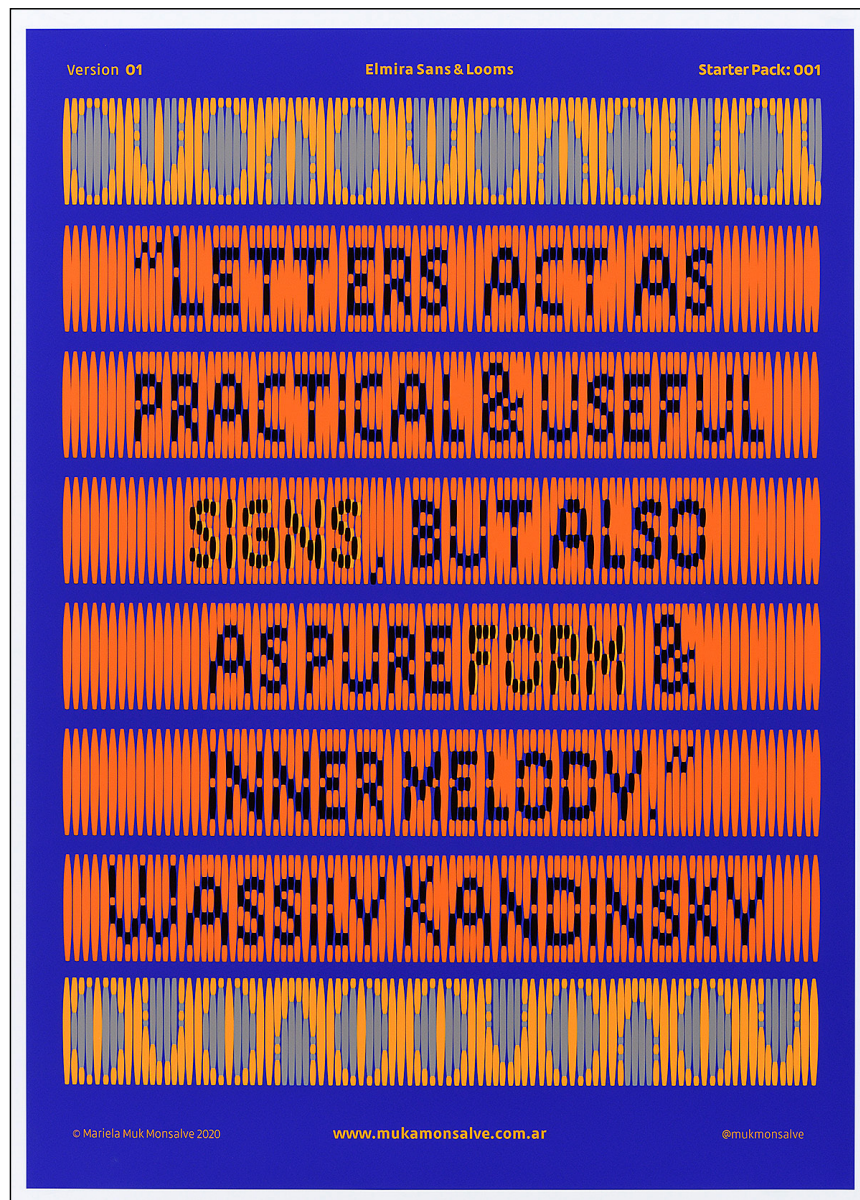
### **Curation**

Angelina Lippert  
Ksenya Samarskaya

### **Exhibition Design**

Mihoshi Fukushima Clark





## Elmira Sans, 2020

Type & Poster Design: Muk Monsalve  
(b. 1984, Argentina/Italy)

*Gift of Muk Monsalve, Poster House Permanent Collection*

*Q: Who were your type heroes and inspirations?*

A: Paula Scher, Stefan Sagmeister, Neville Brody, Jenny Holzer, Zuzana Licko, and Barbara Kruger.

*Q: What did you hope to achieve with the design of this typeface?*

A: My project was inspired by the use of type in power looms, especially when letters are woven into clothing tags. Woven letters go through a process that reshapes them, changing their core. This transformation or outcome became the starting point of my curiosity. I began thinking that those letters often seen in really small sizes could also become suitable for uses at a much larger scale.



## La Contraste Horizontale, 2022

Type & Poster Design: Naïma Ben Ayed  
(b. 1984, France)

*Gift of Naïma Ben Ayed Bureau, Poster House  
Permanent Collection*

*Q: What did you hope to achieve with the design of this typeface?*

A: This typeface is about bringing together scripts that have little aesthetic connection but coexist in the same North African context, and playing with their specific parameters.

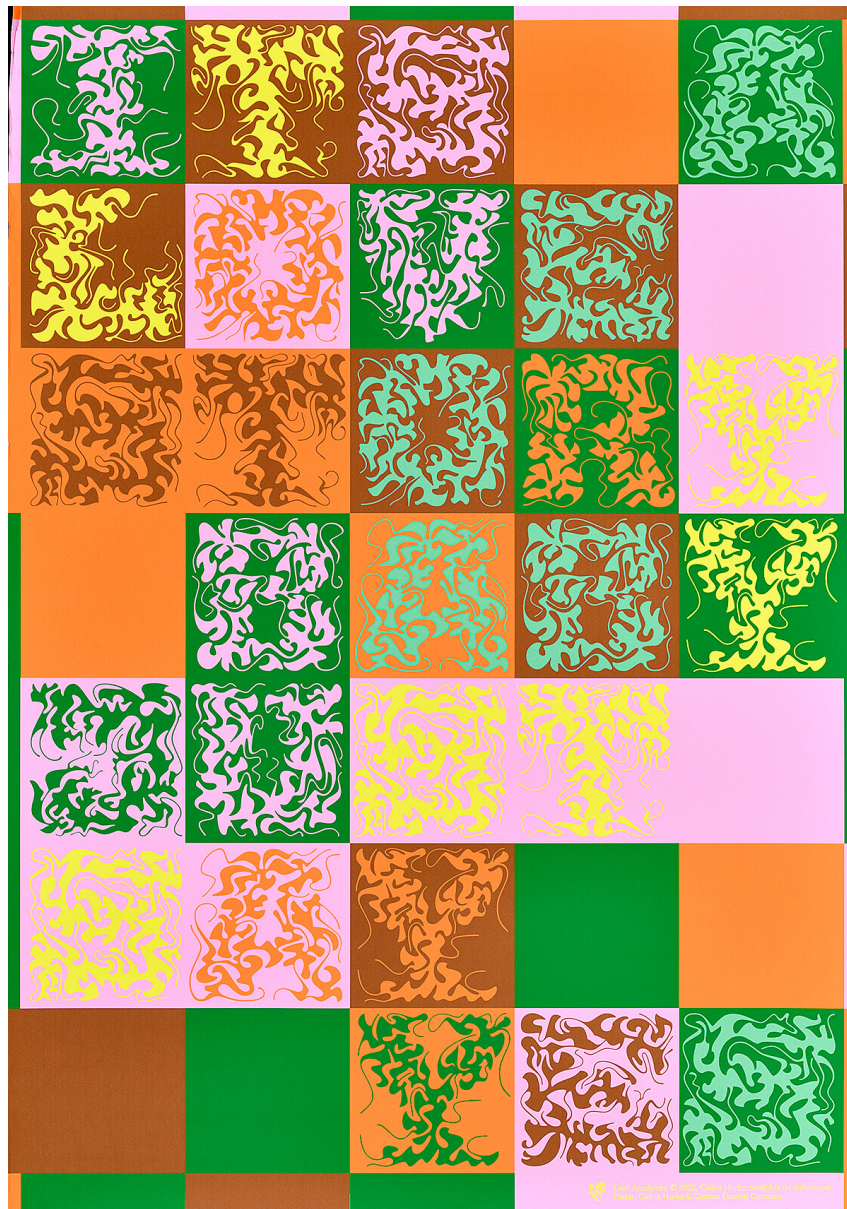
*Q: Do you have a favorite glyph from the typeface?*

A: I have one favorite per script: the Lam Alif ل ligature for Arabic—its very loopy shape is emblematic of the Maghrebi script—the “yash” (ⵎ) letter for Tifinagh, and capital “K” for the Latin alphabet.

*Q: Are there ways you’re seeing type design as a practice getting more diverse?*

A: For type design to get more diverse, we need type-design education to expand from its current state where it occurs mostly in the West and is very Latin-centric.





## Dark Academia, 2022

Type Design: Celine Hurka (b. 1995, Germany)  
 Poster Design: Celine Hurka (b. 1995, Germany)  
 & Carmen Dusmet Carrasco (b. 1991, Spain)

*Gift of the Designer, Poster House Permanent Collection*

*Q: How did you select the text used in the specimen poster?*

A: They are lyrics from Taylor Swift's song "Love Story." Taylor Swift is one of the biggest contemporary pop artists of the 21st century. We assimilated her significance in the music industry with the importance, or the scope, of dafont.com in the design industry.

*Q: Do you have a favorite glyph from the typeface?*

A: Our favorite glyph is the bat which can be found by typing the lowercase "j."



## Typefesse, 2019

Type & Poster Design: Océane Juvin  
(b. 1994, France)

*Gift of Océane Juvin, Poster House Permanent Collection*

*Q: What did you hope to achieve with the design of this typeface?*

A: The design of Typefesse is motivated by the surprising combination of two vocabularies, that of the body and that of the alphabet. The drawn alphabet reveals contortionists and playful creatures that either hide inside of it or expose themselves to it. Is it the letter that defines the bodies' shapes, or is it the other way around?

*Q: What was a challenge you overcame when creating this typeface?*

A: Legibility. How to make something sufficiently abstract yet clear enough to be identified as letters; how to be legible and at the same time figurative enough to represent moving bodies.





**Ming Romantic, 2018**

Type Design: YuJune Park (b. 1982, USA)  
& Caspar Lam (b. 1985, United States/Hong Kong)  
Poster Design: Chris Cheng Huan Wu (b. 1978, Taiwan)

*Gift of Caspar Lam & YuJune Park of Synoptic Office,  
Poster House Permanent Collection*

*Q: How did the digital typeface revolution of the 1990s impact your career?*

A: It impacted me more in its spirit of experimentation than any particular visual output. I'm deeply fascinated by the relationship between the form of a typeface and the technological, economic, and social conditions that influenced it.

*Q: How do you feel the poster promoting your typeface reflects its essence, values, or purpose?*

A: We approached the design of Ming Romantic with a deep respect for Chinese type history. We took particular interest in book printing from the Song/Ming dynasty. We wanted to honor this extraordinary history while also exploring how Chinese typography might evolve through the use of digital tools—when forms are divorced from the brush or the woodblock, how might they evolve?



## CoFo Peshka, 2022

Type & Poster Design: Maria Doreuli (b. 1987, USA)

*Gift of Contrast Foundry, Poster House Permanent Collection*

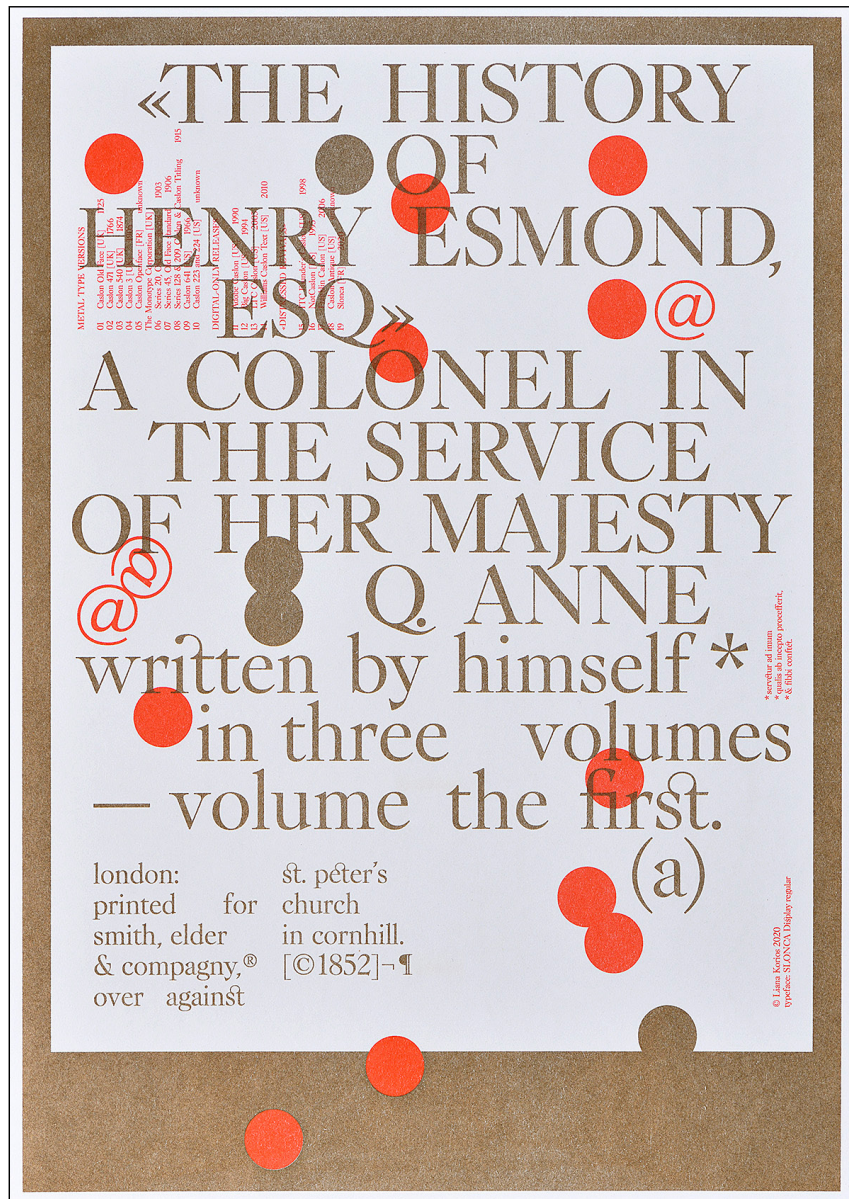
*Q: What did you hope to achieve with the design of this typeface?*

A: The first version of CoFo Peshka was designed for an exhibition identity. At that time, I was fascinated with various examples of industrial lettering from the 1920s and wanted to give that aesthetic new life.

*Q: Are there ways that you're seeing type design as a practice getting more diverse?*

A: I worked in an environment where I had a lot of super-talented female designers around me. I hope that this is not an exception to the rule, but rather the beginning of a new, more diverse chapter in typeface design.





## Slonca, 2021

Type & Poster Design: Liana Korios (b. 1996, France)

*Gift of the Designer, Poster House Permanent Collection*

Q: When did you first think you could be a type designer?

A: I'm still not so sure about it!

Q: What did you hope to achieve with the design of this typeface?

A: Since it started as a school project, it was mostly about learning and practicing. I then decided to continue the development of the typeface during lockdown, going further into the design and learning how to decline a basic alphabet on a larger glyph set.



## Weissenhof Grotesk Play, 2022

Type & Poster Design: Stefanie Schwarz  
(b.1979, Germany)

*Gift of Designer, Poster House Permanent Collection*

*Q: How did the digital typeface revolution of the 1990s impact your career?*

A: As a student, I was fascinated by Neville Brody and Jon Wozencroft's Fuse and similar projects from that era that showed how type could be used in exciting ways as a medium to convey messages and tell stories.

*Q: Who were your type heroes and inspirations?*

A: Andrea Tinnes, Zuzana Licko, Peter Bil’ak, and Sibylle Haggmann.

*Q: What did you hope to achieve with the design of this typeface?*

A: The font is based on the typeface Weissenhof Grotesk, designed with my partner, Dirk Wachowiak, in 2015. It is inspired by the Weissenhofsiedlung that was built in Stuttgart in 1927 as one of the best examples of new, modern architecture in Germany. It includes buildings by 17 architects, among them Mies van der Rohe, Le Corbusier, Mart Stam, Josef Frank, and Walter Gropius.





Type & Poster Design: Ksenya Samarskaya  
(Russia/United States)

*Q: What did you hope to achieve with the design of this typeface?*

*Q: How did you select the copy/text that's used in the specimen poster?*

A: This isn't one of those swash or experimental typefaces where you just plopping down a glyph and watch people "oooh" and "ahhh." It's meant to live small, and its rhythm is most soothing in dense copy—which meant the promotion should contain a lot of text. But how does one find something? What are the copyright considerations? And then I liked the diamond quilted shapes, which meant the lines would also have to fit to pre-specified lengths. So the copy is band names, mostly Americana and Indie Country—music I liked, was listening to, and that harmonized with the down-to-earth roots of the typeface. I pulled together long lists of musician and band names, which I would then sort and resort according to lengths and character count, individually plucking and moving them around from line to line to get all those diagonals to the perfect ragged-edge fit.



**Hako Hangul, 2022**

Type & Poster Design: Tra Giang Nguyen  
(b. 1997, Vietnam)

*Gift of Gydiend, Poster House Permanent Collection*

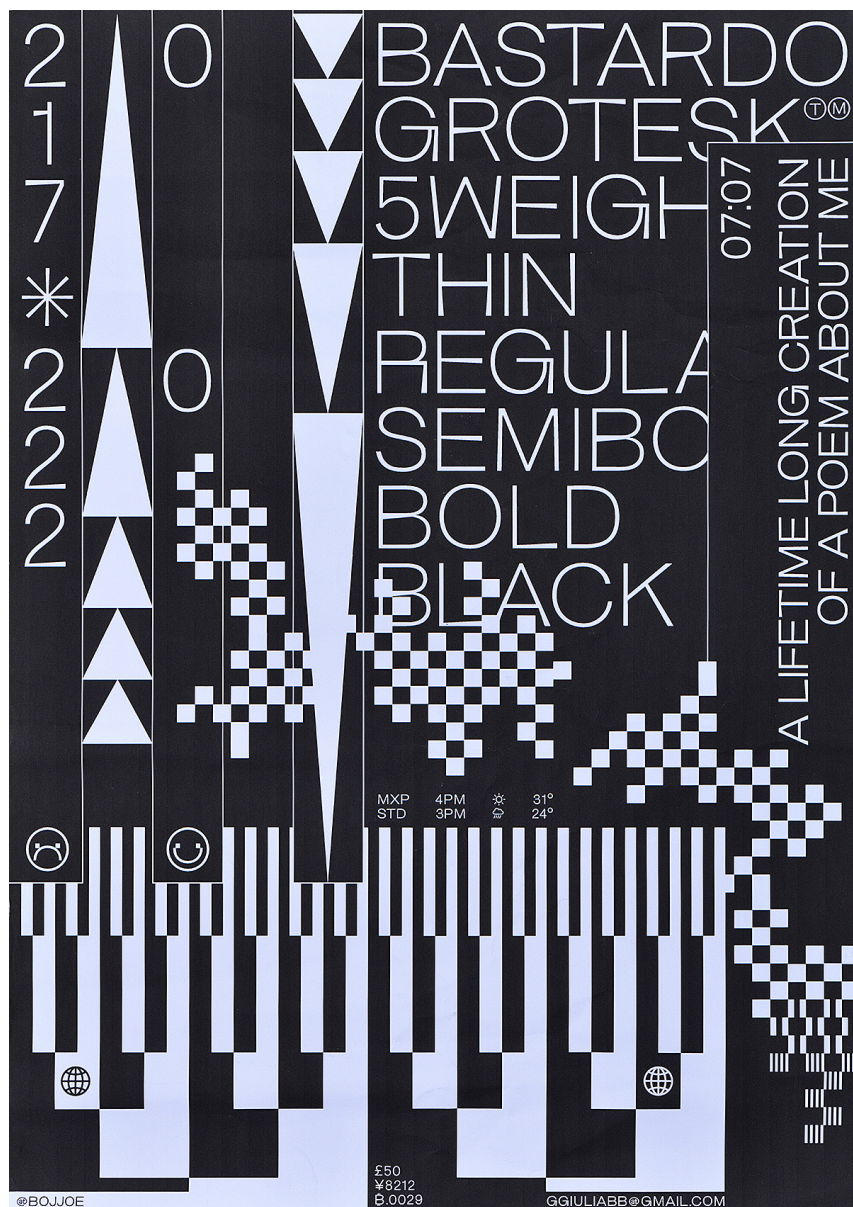
*Q: Who were your type heroes and inspirations?*

A: My inspiration is the typography in the bustling streets of East Asian cities such as Ho Chi Minh, Hanoi, Seoul, and Tokyo. They speak a lot about how the local people advertise themselves through typography.

*Q: Do you have a favorite glyph from the typeface?*

A: My favorite glyph is **숍** (shop). It looks like a temple when it stands alone.





## Bastardo Grotesk, 2022

Type & Poster Design: Giulia Boggio (b. 1994, Italy)

*Gift of the Designer, Poster House Permanent Collection*

*Q: Do you have a typeface that you first fell in love with?*

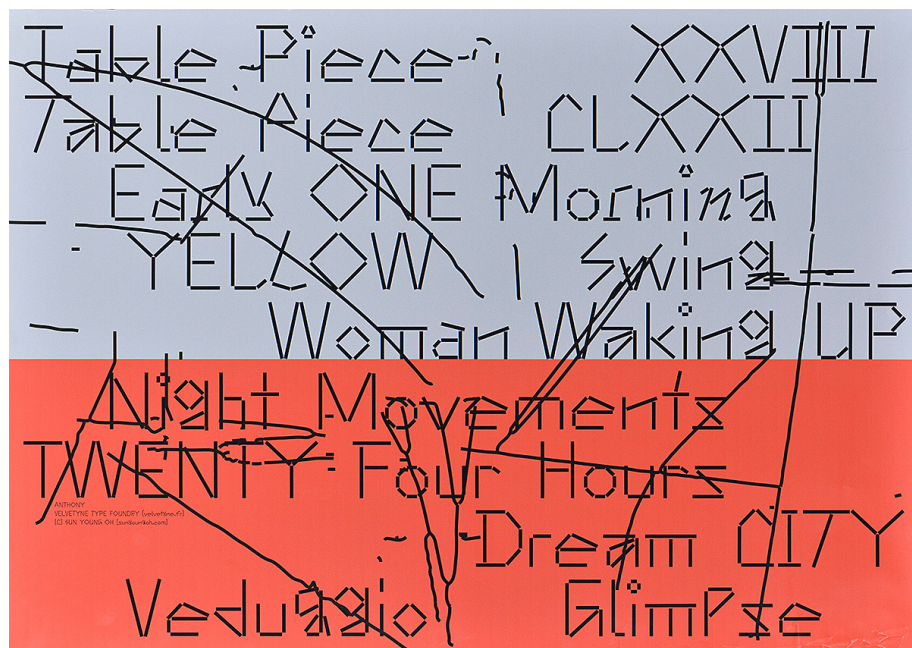
A: Probably Futura. I remember being quite impressed with the legible, strong, but also passionately and proudly “weird” feel of it.

*Q: How did you select the text that’s used in the specimen poster?*

A: The sentence on the front—the only bit of copy—is an excerpt from a poem I wrote a while ago, and I think that’s the energy that fuelled my explorations.

*Q: Do you have a favorite glyph from the typeface?*

A: I LOVE the happy/sad face. As a millennial, I love when type has funky glyphs to use.



The real revolution was technology, which also had the effect of starkly increasing the power of women in design.

—Steven Heller

### Anthony, 2021

Type & Poster Design: Sun Young Oh  
(b. 1986, South Korea)

*Gift of Sun Young Oh, Poster House Permanent Collection*

*Q: When did you first think you could be a type designer?*

A: When I recognized that a typeface doesn't have to always be legible or pragmatic, and that it's also okay to free yourself from the basic guidelines of type design.

*Q: What did you hope to achieve with the design of this typeface?*

A: Through this project, I wanted to treat the letterform as an abstract shape, not just as part of an alphabet. I played on the boundary between the artistic shape and the recognizable letter.

*Q: How did you select the text that's used in the specimen poster?*

A: As this typeface is inspired by the British sculptor Anthony Caro, the text is the titles of artworks by him.



# Press Reviews

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