

# In a New Era, T's Fonts Get a Refresh

By Patrick Li

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As T refreshes under the editorship of Hanya Yanagihara, the graphic language of the magazine will look and feel more urgent and elegantly experimental. With this change, the magazine's primary display font for the last six years, Schnyder, will be retired to the archives.

In 2012, the magazine's skilled art department and I conceptualized the Schnyder letterforms, which came to represent the primary font of the magazine. (The typeface will soon be available for sale through Commercial Type, the foundry that drew it.)



A portrait of Jean-Frédéric Schnyder by the artist Franz Gertsch, 1970. Museum Franz Gertsch



The font was named after the artist Jean-Frédéric Schnyder. I first saw his paintings in 2011 at the Swiss Institute, a nonprofit experimental art space that champions influential and obscure art typologies from, and about, Switzerland. Within a vast gallery space, Schnyder, a reclusive 73-year-old artist, was showing small paintings of bucolic landscapes. On second glance, I noticed something off in his depiction of rolling hills, cozy interiors and domestic situations. Shocking color combinations, fierce brush strokes and even a mushroom cloud jolted the paintings into another sphere. These unexpected contrasts were exhilarating to see.

Later that year, a Schnyder print was donated to a Swiss Institute fund-raiser. The lithograph (above) was a type-only announcement for a show in 1993. The type was hand-drawn and of variable width and boldness. At once elegant and totally wonky, it became our inspiration for the display fonts at T.



Jean-Frédéric Schnyder's "Landscape IX," 1990. Courtesy Swiss Institute

But now we say goodbye to the Schnyder font and welcome a newsier typographical sensibility to the magazine. Coincidentally, though, we also celebrate Jean-Frédéric Schnyder, who is back in New York with a solo show at Galerie Eva Presenhuber on Great Jones Street through March 4. Thirty-eight signature small scale paintings are being shown as well as some sculptures and block prints. But no typography is on view — at least not this time.

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