

TYPEJOCKEYS

54

Type Design





**Anna Fahrmaier and
Michael Hochleitner**
Founders of Typejockeys,
in their Viennese office

Typejockeys

DESIGN FRIENDS





The fine art of Font making

There is rarely a better set-up than having a group of friends dive into their common passion and create a business together – provided ego doesn't get in the way. That's just what the founders behind Typejockeys did. After connecting at university and studying graphic design, Anna Fahrmaier, Thomas Gabriel and Michael Hochleitner each went on to live their individual adventures, and eventually met back up in Vienna in 2008, to create a graphic design studio with a special focus on lettering and type design.

Though they offer all of the traditional services of a graphic design studio, it is the fonts they have created over the years that have become favourites among designers on the international scene, winning them numerous awards and accolades along the way. Today, Michael and Anna are carrying on the business. Here we speak to Anna about the qualities you need to become a successful type designer.

The name Typejockeys already says it all. What qualities do you think you need to possess to be fundamentally obsessed with typefaces and what do each of you bring to the table?

You need to believe in the power of design. We are convinced that choosing the right typeface supports the content fundamentally. Both of us – Michael and I – are ambitious, perfectionists, curious and caring. I think this is a good cocktail for our studio. It is very important for us to offer the best quality work that brings joy to our clients – not forgetting about the good times we want to have, while working on the projects.

Would you say that you have to be detail oriented in order to commit part of your profession to fonts?

A typeface is a functional system, so it is really important to see the whole thing: every character has to interact with every single other one. Nevertheless, and in terms of 200% quality it is for sure necessary to keep an eye on details.

“A typeface is a functional system, so it is really important to see the whole thing: every character has to interact with every single other one.”

Beyond sharing a common passion, how do you complement each other? After each of you went your own way, you met again in 2008 and founded the company. What drew you back to Vienna, especially since you have all said that Vienna until that point wasn't really known for having a rich type history.

We wanted to make history. Sure, it's not an overcrowded market, but that is not a bad thing. Furthermore, we wanted to raise awareness for type here. And we really love Vienna.

Various Letterings

Every stroke is drawn by hand, making the original (or redesigned) logotypes absolutely unique.



HARKAMP

Einfa¹⁵ch



Türkis

Türkis



Austrian
Lager

Austrian
LAGER
C&P

AUSTRIAN
LAGER

Austrian
LAGER

AUSTRIAN
Lager
G.A.A.

AUSTRIAN
Lager



Imperial Taste

Handcrafted Design for a genuine Beer

“Sometimes you are perfectly equipped with just one style. But for a lot of things, such as in branding or editorial design it is totally important to have flexibility in weights or widths to create hierarchies.”



Némez

ANTONIA TEXT

Némez

ANTONIA H1

Antonia

Type family of 46 fonts,
7 weights and 4 optical sizes.
In direct comparison, you see
the optimizations: Proportion
and contrast are very different
between Text and Headline styles.

Cover Design for Typography Special

Mixing a handdrawn lettering with our fonts

When creating ‘lettering’ which will form part of a larger project, how do you find or develop type that fits the narrative you are working with? Can you describe the process?

Every project starts with a meeting, discussing what our client wants, what he thinks he needs, what we think he needs and after that we do some research. Then start to sketch, looking for the best solution for a particular set of letters, a word or sentence. Usually, two or three sketches are shown to the client and after they opt for one of them, we vectorize and colour them. We draw unique, high-quality logotypes, art works for magazines or packaging. We love that formats and forms can be filled out perfectly, that there are almost no boundaries.

When your clients ask you to custom design a typeface for them, what is it that they are often looking for? Is it challenging to try and respond to their desires and stay true to your inherent aesthetic?

Clients looking for custom type want either exclusivity, such as a corporate typeface as a unique voice of their business and ‘made to measure’

design, meaning a style, proportions, and size optimization that can be designed to fit their needs, or easy and cost-efficient licensing. That means no matter how many CPUs, apps or websites, all of them are set with one payment, once and for all. We are lucky that we are seen as the experts in these projects and our clients really do trust us. That makes the process mostly very efficient. But we never ignore their wishes ... we bend the bow between their desires and our standard of quality!

Would you say you have an inherent aesthetic as a group? Are there typefaces that universally repulse all of you or that you are drawn to and wish you had created?

No – but there are a lot of really interesting designers around these days. We also have a lot of old type specimen in the office. While browsing through them, our hearts skip a beat.

Why is it important to provide a typeface with a family?

You cannot generalise that. Sometimes you are perfectly equipped with just one style. But for a lot of things,

such as in branding or editorial design it is really important to have flexibility in weights or widths to create hierarchies. With our latest release, the type family Antonia, we decided to offer optical sizes – so it includes text and display styles to look crisp and perfect in any application from Footnote to Poster.

Who would you guys consider to be your Masters?

An important mentor for us was Martin Tiefenthaler of the Austrian Typographic Association, him and his founding colleagues were teachers in our school, they also laid the foundation for our love of typography and type design.

Which of your font families are you most proud of and why?

I would say it is Ingeborg. It was the first type family that Michael designed. It started as his master project while studying in Reading in the UK and was finished in our first year as Typejockeys in 2009. Although a few years have passed, and we've developed many other typefaces since then, I think Ingeborg is still so on point. It is well made and loveable.

The ones that have brought you wider recognition, why do you think that is? Is it purely from an aesthetic point of view, or are graphic designers as a whole also always looking for functional answers?

Since we both are skilled graphic designers, we try to always think of the needs when working with our typefaces. We want to come up with products which combine aesthetics and functionalism in equal measure. In our opinion, this is essential for any kind of design work. This is why our typefaces also come with a lot of OpenType Features, to support designers to set high quality typography and have fun while working with them.

What kind of projects do you particularly enjoy working on?

Anything that involves drawing letter forms.

Let's talk about the work you did for the Austrian postal service. What did your brief consist of? We live in a world where the postal service has sort of lost its pivotal role, was that part of your considerations when you were designing for them? What was the thought-process behind the different icons?

Continuous reflection and development is important for every company! In the case of an institution like the federal postal service faced with the fact that postal mailing has got a whole other dimension in the last few years, it was unavoidable that they would have to modernise, to strengthen the digital market, to communicate in a more casual way but at the same time express tradition and pioneering confidence.

OpenType Features

You will always find ligatures or other magic stuff in Typejockeys fonts.

Oftflieger
Schiffahrt

Now from and in
Vienna City

INGEBORG

A new kind of Modern Face

Type Family

Regular, Bold, Heavy & Fat

INCLUDING UNICASE

HALTESTELLE
der
Postkraftwagen

ABFAHRTSZEITEN: GRÜN - TÄGLICH, ROT - NUR AN S. u. F. SONN- u. FEIERTAGEN
DIE BEFÖRDERUNG VON REISENDEN UND DES REISEGÜTERS
DURCH DIE POSTKRAFTWAGEN FINDET NACH DEN BESTIMMUNGEN
DER GENERALDIREKTION FÜR DIE POST UND TELEGRAPHEN
VERLAUBTARTEN POSTKRAFTWAGEN - VERKEHRSORDNUNG

Telegraf^{UND}amt,

k. u. k. Post u. Telegraf^{UND}amt.

Feldpost-Amt

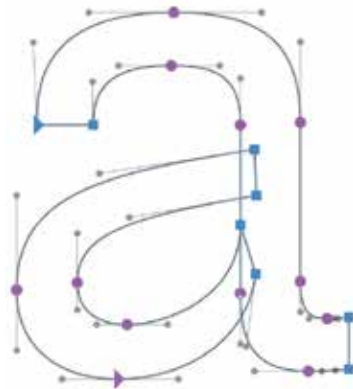
POS

POST

Österreich

Post u. Telegraf^{UND}amt,
Telephonstelle, Rohrpostamt,

Pos



Research and Conception
The new typeface of Austrian Post
is based on its typographic tradition,
found in the Post archives.



ARakedcsg





Österreichische
Post AG

Direct Mail

Stamp Booklet Collector

Austrian Post

Corporate Business Lösungen

Dein E-Brief 2019



Custom Typeface and Icon Set for Austrian Post

The brief was to create a very readable, functional and unobtrusive typeface. Of course, it had to work in all imaginable media applications – on paper, screen, as well as all kind of signage. According to the highest standards regarding design and technical quality, we worked out a sans serif type family in four weights, ranging from Light to Heavy. The new typeface is based on the Austrian Post's typographic tradition. We had the pleasure of going through their archives. Vehicle labeling, mailboxes, and signage back to the time of Kaiser Franz Joseph were found and studied in detail. Exceptional finds provided inspiration for a contemporary, yet timeless type design. The logo itself was also incorporated in the form language of Post Sans. Glyphs with diagonal strokes, like K and R, discreetly quote the postal horn.

Monolinear, simplified but still full of character, this is how the agency wanted us to draw the icons. We decided to reference the formal language of the post horn – a mix of corners and round edges. In concert with the concurrently developed custom font, the icons harmonise with each other, but also convince

in isolated use. We tried to keep them very friendly – as far as this is possible with this type of simplicity. Unfortunately, they took out the laughing mouths of the figures, but happily we at least sneaked in a love letter icon – which they, by the way, love and use a lot.

Did the current COVID crisis give you a greater sense of empathy in designing for companies and clients who are facing a crisis of decline and relevance?

The capability of empathy is an important part of our job – with or without crisis we need to understand, look closer to get to weak points. This is the perfect start for helping and making things better.

Food and beverage are a sector that have been less affected by this crisis, is that something that has influenced the way you look at food and beverage brands? When I look at your Lager design for example it feels nostalgic. Can you talk about that process?

This has nothing to do with the crisis – in the last few years we have had the pleasure of working for different

clients in the field of packaging design, mostly for wineries, which we really enjoy (and want to do more of). These kind of projects let us (often) run free with lettering and various production and finishing opportunities.

It's good to hear the Austrian Lager feels nostalgic, since the briefing requested exactly that. The beer is an original recipe of imperial times and the brewers wanted the beer to look very »K+K«-ish, imperial and royal! To achieve that, we did a lot of research in old type specimen books, followed by a lot of sketching. This is a common process for many of our lettering and design projects. After the client decides on the sketch, we go on with digitising and refinement of curves and proportions. The bottles were silk screen printed with white and gold – to make the beer stand out, as well as, again, reinforcing the nostalgic look.

How did you navigate the crisis yourselves?

Our first weeks we stayed, as we were told, at home but kept on working – which is in our case (except for some children or missing desks) easy to handle. We were lucky to have ongoing

Gretel SCRIPT

IN 3 STYLES

1 Grande
2 Piccolo
3 CAPS

WITH Optical SIZES:

TERMINALS

X-HEIGHT

CONTRAST

SPACING

Ga Ga

Grande

Piccolo

Gretel Script

A quirky Script with a very authentic handmade rhythm.

TRY OUR
Freshly Cooked
CODFISH *with chips*

SIGNATURE
Tuna Sandwich
hot chilli AÏOLI

projects during the whole lockdown phase in Austria, so we were not getting bored. Of course, both of us had, personally, different topics to deal and struggle with, but it was good to be reminded, we are not only business partners but also close friends who can count on each other. Regarding the studio we had the same thoughts and mindset on how we want to proceed in these exceptional times.

What priorities did you guys set for yourselves as a studio?

Care for ourselves, care for others. Not acting irresponsibly – but always leaving room for questioning.



Can you talk about the Waidhofen Logos?

Waidhofen is a small city in Upper Austria. Proud of their historical townscape, the cultural offers, arts, crafts as well as culinary, agricultural and modern architecture they wanted us to express all of it in their new logo. We had the idea to develop a set of images, expressing the main aspects of the city, anchored by the typographic design.

Can you tell us a bit more about the Serifenherz?

The serif heart is the visualisation of our motto: “Always work and think wholeheartedly, with or without serif.” It is our expression and signet, made with passion. To remind ourselves – and to prove the point - each and every Typejockeys Font hides this special glyph: the serif heart. Go find it!





*Mautner
Script*

würzig-scharf

Qualität

frisches Obers

The News
Butter Milk
Chocolate
Vanille Gelato
LIQUOR

Eins, Zwei, 3

Internet für Gratis

TV, LTE and 4G

Hutchison Drei Austria

Mehr Madonna!

THE
BANK

The Valentine
Austern-Salat
Winter Dream
im Marmorsaal



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This event is supported by



COLOPHON

PUBLISHER Design Friends
COORDINATION Heike Fries
LAYOUT Bianca Maaß
INTERVIEW Afsaneh A. Rafii
PRINT Imprimerie Schlimé
PRINT RUN 250 (Limited edition)

ISBN 978-2-9199551-7-6
PRICE 5 €

DESIGN FRIENDS
Association sans but lucratif (Luxembourg)

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Design Friends is financially supported by



This catalogue is published for
Typejockeys's lecture
at Mudam Luxembourg
on October 21st, 2020,
organised by Design Friends.

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