

Hyde

Regular • **Bold** • *Italic*

¶ Hyde is a serif typeface designed for magazines and books. Its generous proportions and open construction creates an even rhythm in extended texts. This rhythm, coupled with robust letter-forms makes Hyde a versatile typeface. Although Hyde is intended for everyday typography it is not transparent; it is a successful combination of pragmatism and personality.

q

Design features

Regular

Hyde owes many of its characteristics to contemporary newspaper typefaces. These typefaces are highly legible at small sizes and able to withstand poor printing conditions. Hyde adopted their pragmatism, with its tall x-height, large counters and robust construction. But unlike newspaper typefaces Hyde has an open rhythm and wide forms, making it suitable for extended reading.

Hbg123ŠąüABC789!?.

Hyde is more than a practical typeface. Flowing curves and generous proportions add elegance, while swelling and tapering strokes produce lively forms.

Bold

In the bold, a higher contrast and proportionally smaller serifs are used to maintain large counters. This has two effects: firstly it creates more legible forms at small sizes and secondly it gives the bold an open feel that complements the regular.

The magic number

When it comes to diamond jewellery...

Only £38 for six months!

Frequent flyers

Approximately how many?

“I land” paradise

An attentive doorman

Summer hit wave

Information waits for you

Discerning drivers opt for a supercar

Stop staring at my boot!

Introducing 50 things to improve your life

Off-set for the in-set

A case of exploding mangoes

Fast Finnish

Who needs online social networking?

13 kings of the hill

Your favourite trainers

Brave new weld

How many cars do you own?

Hot springs & health

Is there a colonel of truth?

25 things that shouldn't be in your life

Cheap fragrances that don't fade

Italic

Hyde italic is a cursive interpretation of the regular. This approach and a modest slant of seven degrees produces an even texture that harmonises with the roman. Tapered strokes and the serif of *b*, *d*, *h*, *l* and *k* add further continuity between the styles. The lowercase's predominantly single stroke construction adds movement to the page.

Do you spell it...

pajama or pyjama?

In less formal settings alternate forms and discretionary ligatures can be used to add more personality.

It depends;

are they playful?

Contextual forms of *j* and *f* prevent character collisions.

Language support

Hyde is a multilingual typeface. It can be used for a variety of languages including, Afrikaans, Basque, Breton, Catalan, Danish, Dutch, English, Finnish, French, Gaelic, German, Icelandic, Indonesian, Irish, Italian, Maltese, Norwegian, Polish, Portuguese, Sami, Spanish, Swahili and Swedish.

Èåþíęęñòłśħÿ

Èåþíęęñòłśħÿ

Èåþíęęñòłśħÿ

Hyde's diacritics were not an afterthought; special care was taken with their placement and design. The relatively steep grave and acute take full advantage of the limited ascender space. Shallow uppercase diacritics have been used to reduce vertical space.

French

Tous sont égaux devant la loi et ont droit sans distinction à une égale protection de la loi. Tous ont droit à une protection égale contre toute discrimination qui violerait la présente Déclaration et contre toute provocation à une telle discrimination.

Catalan

Tothom té tots els drets i llibertats proclamats en aquesta Declaració, sense cap distinció de raça, color, sexe, llengua, religió, *opinió política* o de qualsevol altra mena, origen nacional o social, fortuna, naixement o altra condició.

Maltese

Billi t-tkasbir u ż-żebliħ tal-jeddijiet tal-bniedem ġabu magħhom ġhemejjel kiefra li wegghu l-kuxjenza ta' l-umanitá, *u l-miġja ta' dinja fejn il-bnedmin ikunu ħielsa li jirkellmu u jemmnu, me'lusa mill-biża' u mill-miżerja, kienet proklamata bħala l-ogħla xewqa tal-bniedem.*

German

Heiratsfähige Frauen und Männer haben ohne Beschränkung auf Grund der Rasse, **der Staatsangehörigkeit oder der Religion das Recht zu heiraten und eine Familie zu gründen.** Sie haben bei der Eheschließung, während der Ehe und bei deren Auflösung gleiche Rechte.

Outside in

Bold folding furniture and grassy vases offer a breath of fresh air



MASS APPEAL

Naoto Fukasawa crafted furniture

While the design trend encourages us to give up on mass manufacturing, there are plenty of companies that mass produce furniture with a strong, honest sense of handcraft. Japanese company Maruni, operating under the slogan 'industrialising craftwork', is one such company and its latest collection by Fukasawa is all the proof we need that machines can produce pieces with character. The 'Hiroshima' series has a refined but fresh-from-the-workshop feel that belies its manufactured origins. 'Hiroshima' dining chair, ¥79,000, by Naoto Fukasawa, tel: 81.3 5614 6598 (Japan), www.nextmaruni.com

FOLDING OUT FOR A HERO

Flexible furniture

Taking his cue from the faded glamour of portable beach furniture of yore, Swedish designer Markus Bergstrom has created a foldable bench and chair. Distinctly practical for the ever shrinking spaces we inhabit, we also love the pieces' neat outdoor-indoor flexibility and handmade aesthetic. Available in ash and laminated plywood, part of a range inspired by beach furniture

Above, Markus Bergstrom's 'Manor Road' foldable bench in ash and green laminated plywood, part of a range inspired by beach furniture

Available in a number of colours, there's more than a nod to the flotsam and jetsam of the seaside, while the recline of the seat encourages relaxation with a good book, whether you're on the beach or not. 'Manor Road' chair, £150; 'Manor Road' bench, £200, both by Markus Bergstrom, www.markusbergstrom.com

BEACH BABE

Above, Markus Bergstrom's 'Manor Road' foldable bench in ash and green laminated plywood, part of a range inspired by beach furniture



Report charts Australian growth areas

More than 7000 people moved to the inner city in the year to June 2006, which means the "downtown" residential area is growing as fast as some of Melbourne's booming outer suburbs, according to a report released today.

The report also said Melbourne is attracting twice the population growth of Sydney, and that most of the fastest growing towns in Australia are on the Queensland coast.

KPMG demographer Bernard Salt compiled the *Population Growth Report 2007* from data released by the Australian Bureau of Statistics in

October and from the US.

Mr Salt told *The Age* that the downtown boom is of a similar size in Melbourne, Brisbane and Sydney, showing that the idea of inner-city living is now established in the Australian psyche as a mainstream lifestyle choice.

"There is no greater measure of how Australian values have shifted in a single generation," he said. "In the funkiest, hippest and most central parts of Melbourne, Sydney and Brisbane, the number of residents moving in each year now tops 7000, 6800 and 6300 respectively.

MELBOURNE POPULATION GROWTH YEAR TO JUNE 2006

	GROWTH		GROWTH		GROWTH
Casey	6313	Glen Eira	1941	Stonnington	1270
Melton	6235	Moreland	1940	Boroondara	1139
Wyndham	5403	Dandenong	1921	Knox	1098
Melbourne	4086	Whitehorse	1880	Bayside	948
Hume	3638	Frankston	1637	Banyule	823
Cardinia	2830	Mornington	1604	Manningham	665
Monash	2357	Maribyrnong	1371	Yarra Ranges	564
Whittlesea	2216	Brimbank	1343	Hobsons Bay	561
Darebin	2201	Kingston	1317	Nillumbik	480
Port Phillip	1959	Yarra	1271	Maroondah	466

POPULATION WITHIN 5KM OF THE GPO

Melbourne: 236,246	Up 3.1% (7058)
Sydney: 331,748	Up 2.1% (6843)
Brisbane: 211,963	Up 3.1% (6346)

on 11 August 1946. His text for this speech formed the basis of a small booklet published in Renner's local town of Lindau, *Das moderne Buch* (The modern book, 1947). This booklet contains an interesting meditation on the meaning of 'modern' in the post-war context.

The term 'modernism', as applied to artistic and cultural matters, seems only to have become widely used after the Second World War. Neither Renner himself (nor any of his German contemporaries in design, as far as I have observed) used the term or its German equivalent (*Modernismus*) between the wars.²⁰ However, Renner often spoke of 'the Modern'.²¹ As someone who had lived in Germany through the Weimar period, which is generally regarded as the crucible of twentieth-century modernism, Renner was still concerned to pursue a modern course in design during the Third Reich and after the Second World War. His brand of modernity does not conform to a simplistic, retrospective notion of 'modernism', which might assume an alignment with the avant-garde and persistent radical innovation.

The meaning of 'modern'

Renner believed 'modern' to be a misunderstood and often misused word.²² He quoted the dictionary definition of modern as the 'opposite of antique'. So it was important, he believed, to distinguish the Modern from the simply modish: for those people who still adhered to the principles of the Werkbund, like himself, he suggested that the definition of modern was sometimes not very far from antique.

Renner therefore resolved the Modern to be that which is 'as rational and purposeful as possible, and which at the same time has the simplest and most pleasing form'.²³ So he made a distinction between what is simply contemporary and what is truly modern, asserting that something is not unmodern simply because it is old: he believed that rebels who delight in exposing tradition and rejecting it simply because it is old, have not really broken free from the grip of tradition.²⁴ In Renner's view, the achievement of modernity required a constant process of reevaluation. In terms of book

design, he demanded that 'we should never tire of letting the idea of a truly modern book be eternally renewed in our spiritual eye, of re-examining it over and over and making its realization better and better'.²⁵ Modern form was for him inherently unstable, in need of constant redefinition. In another essay, from 1950, he summarized this idea: 'The truly Modern, that is, the undistorted expression of an objective *Zeitgeist*, is only what we hold today to be timelessly perfect. This is not the same in all periods, because the insight into the timelessly valid changes from generation to generation'.²⁶ The Modern was not a fixed style, but an abstract, guiding principle:

For the Modern is an idea, an unending task, never to be entirely resolved. We seek it on a narrow ridge, which drops away on one side into thoughtlessly adopted convention and on the other side into the Modish, which is mostly a somewhat foppish exaggeration of the Modern at any one time. This ridge is no comfortable middle way.²⁷

Perhaps it is best to call what Renner described here modernity, rather than modernism. His notion of modernity plainly had an inherent social mission: being more modern meant getting better. Such an eternally-renewing modernity is firmly grounded in ideas of social progress that have their source in the Enlightenment. Renner had a strong sense of service to one's time, and made clear his part in the Enlightenment tradition: 'Every generation is posed to the task of leaving behind better relationships than those in which it grew up'.²⁸

The form of the modern book

In 1863 the poet and critic Baudelaire offered a definition of 'modern' art: he suggested that it was the attempt to balance 'modernity' – the 'transient, the fleeting, the contingent' – with the 'eternal and immutable'.²⁹ There is an echo of this desire to balance immediate needs with timeless principles in Renner's continued definition of modernity as a potential mixture of old and new. In the 1920s he indi-

20 An anti-modernist polemic published in Britain, Sir Reginald Blomfield's *Modernismus*, London: Macmillan, 1934, adopted the German term to make it clear where the pernicious influence originated. Blomfield's refusal to accept that functional objects are 'ipso facto' beautiful (pp. 71–3) bears a similarity to Renner's view, quoted on p. 68 above.

21 A noun is easily created from an adjective in German by giving it an initial capital, so this is how I shall distinguish it here – as the Modern. In his article of 1946, 'Glaube und Wirklichkeit', Jan Tschichold used the term 'Modernisten' to describe those like himself who had been censured by the Nazis for their progressive beliefs. (In *Schriften*, vol. 1, p. 313. See above: p. 147, note 2.)

22 *Das moderne Buch* (1947d) p. 5.

23 *Das moderne Buch* (1947d) p. 6.

24 *Das moderne Buch* (1947d) p. 7. See also 'Die künstlerische Leistung des Typografen' (1950) p. 398.

25 *Das moderne Buch* (1947d) p. 5.

26 'Die künstlerische Leistung des Typografen' (1950) p. 409. For evidence of how little Renner's view of modernity had changed in over forty years, see the views from 1910 expressed on p. 33 above.

27 *Das moderne Buch* (1947d) p. 7.

28 *Das moderne Buch* (1947d) p. 24. In another post-war essay, Renner commented that, while the Enlightenment was usually described as a positive turning point in the history of mankind, it also marked the beginning of 'the most inhuman and hardest of all ages, the age of technology and the machine'. Renner may not have believed that technological innovation signified progress, but his belief in the progress of humanity was clear: 'Regarded as a generation, the youth are not younger; at least they represent a later and in many respects more experienced generation than that to which the old people belong'. ('Diktatur oder Demokratie in der öffentlichen Kunstpflege' [1947b] p. 180.)

29 Quoted in Harvey, *The condition of postmodernity*, p. 11.

Remarkable Incident of **Dr. LANYON**

Time ran on; thousands of pounds were offered in reward, for the death of Sir Danvers was resented as a public injury; but Mr. Hyde had disappeared out of the ken of the police as though he had never existed. Much of his past was unearthed, indeed, and all disreputable: tales came out of the man's cruelty, at once so callous and violent; of his vile life, of his strange associates, of the hatred that seemed to have surrounded his career; but of his present whereabouts, not a whisper. From the time he had left the house in Soho on the morning of the murder, he was simply blotted out; and gradually, as time drew on, Mr. Utterson began to recover from the hotness of his alarm, and to grow more at quiet with himself. The death of Sir Danvers was, to his way of thinking, more than paid for by the disappearance of Mr. Hyde. Now that that evil influence had been withdrawn, a new life began for Dr. Jekyll.

He came out of his seclusion, renewed relations with his friends, became once more their familiar guest and entertainer; and whilst he had always been known for charities, he was now no less distinguished for religion. He was busy, he was much in the open air, he did good; his face seemed to open and brighten, as if with an inward consciousness of service; and for more than two months, the doctor was at peace.

On the 8th of January Utterson had dined at the doctor's with a small party; Lanyon had been there; and the face of the host had looked from one to the other as in the old days when the trio were inseparable friends. On the 12th, and again on the 14th, the door was shut against the lawyer. "The doctor was confined to the house," Poole said. On the 15th, he tried again, and was again refused; and having now been used for the last two months to see his friend almost daily, he found this return of solitude to weigh upon his spirits. The fifth night he had in Guest to dine with him; and the sixth he betook himself to Dr. Lanyon's.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of man-

Bold

Basic Latin

**ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzæœ**

Extended Latin

**ÁÂÃÄÅẢÇĆĈĊÉÊËĚĜĤĦİİÎĹŃŇÓÔÕÖØ
ŘŠŚŜŪŪŰŪÝŸŽẐÐ
áâãäåảçćĉċéêëěğĥııîĺłńńóôõöøřśśŝŭũűűýÿžẑð**

Ligatures

fi fl fb ffb ffh ffi ffj ffk ffl fh fj fk ff

Figures – tabular lining, proportional lining, tabular oldstyle and proportional oldstyle

0123456789 0123456789 0123456789 0123456789

Superiors, numerators, denominators and inferiors

0¹1²2³3⁴4⁵5⁶6⁷7⁸8⁹0₁0₂0₃0₄0₅0₆0₇0₈0₉

Currency symbols

\$¢£¤¥¦€ \$¢£¤¥¦€

Punctuation and symbols

.,:;!i?¿…””““””„•~<>«»^()[]{}|!·— _/\n*#¶§†‡%‰°&@©™® ºº◊ℓð

Mathematical symbols and fractions

+<=>¬±×÷-√∞∫≈≠≤≥ ¼ ½ ¾

Italic

Basic Latin

*ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzæœ*

Extended Latin

*ÁÂÃÄÅẢÇĆĈĊÉÊËĚĜĤĦİİÎĹŃŇÓÔÕÖØ
ŘŠŚŜŪŪŰŪÝŸŽẐÐ
áâãäåảçćĉċéêëěğĥııîĺłńńóôõöøřśśŝŭũűűýÿžẑð*

Ligatures

fi fl fb ffb ffh ffi ffj ffk ffl fh fj fk ff yf yj

Figures – tabular lining, proportional lining, tabular oldstyle and proportional oldstyle

0123456789 0123456789 0123456789 0123456789

Superiors, numerators, denominators and inferiors

0¹1²2³3⁴4⁵5⁶6⁷7⁸8⁹0₁0₂0₃0₄0₅0₆0₇0₈0₉

Currency symbols

\$¢£¤¥¦€ \$¢£¤¥¦€

Punctuation and symbols

.,:;!i?¿…””““””„•~<>«»^()[]{}|!·— _/\n#¶§†‡%‰°&@©™® ºº◊ℓð*

Mathematical symbols and fractions

+<=>¬±×÷-√∞∫≈≠≤≥ ¼ ½ ¾

The Hyde family and this booklet are designed by Andrew Berry, and submitted in partial fulfilment of the requirements for the Master of Arts in Typeface Design, Department of Typography and Graphic Communication, University of Reading.

type@andrewberry.com.au



Andrew Berry – July 2008 | type@andrewberry.com.au