How can it be that you **talk** to someone and it's done in a **second**? But it **is** done in a second. It's done in a second and in **34 years**. It's done in a **second** and every **experience** and every **movie** and every **thing** of my life that's in my head.

- Paula Scher

Paula Scher started her artistic career in an Illustration program at the Tyler School of Art in Philedalphia, where she received her Bachelor of Fine Arts in 1970. After her graduation, she joined CBS Records and became their record cover art director, then co-founded Koppel & Scher in 1984. In 1991, she joined Pentagram as a partner, where she continues to work.

Her awards and achievements include being a member of the Art Directors Club Hall of Fame, a recipient of the Chrystler Award for Innovation in Design, serving on the national board of the AIGA and receiving the AIGA medal in 2001. She was awarded the 2006 Type Directors Club Medal, and hold honorary doctorates from both the Corcoran College of Art and Design and the Maryland Institute College of Art.

Since the 1970s, her typography methods have been formative and often mimicked. One of her most influential works was her identify for the Public Theater, which used type in an unexpected way that she calls illustrating with typography. Instead of adhering solely to simple grids, these works modernized classical works, Americanized Shakespeare, and mimicked the beat, the movement, and the noise of "Bring in Da Noise, Bring in Da Funk".
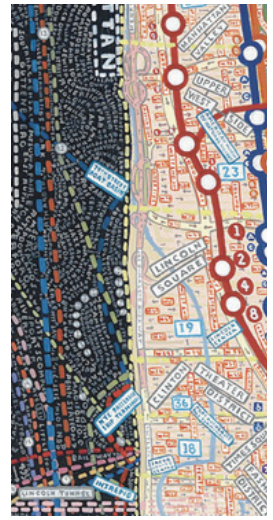
The identities she creates for corporations are simple but elegant solutions to problems. Her Citibank design might have been churned out on a napkin during a lunch meeting, presented to the client as she walked out the door, but looking back everyone agrees that it wasn't only the perfect logo but the only one that suited the situation so well. The logo she created for Jazz at Licoln Center is mere type, but it echos the music in an ingenious way. Her work for other companies such as Tiffany & Co, Bausch + Lomb, and the Metropolitan Opera, has this same kind of quiet confidence, completely counter to her loud and vibrant work for The Public Theater.

On her own, though, Paula Scher enjoys painting maps made up of words and letters, place names and dots, in vibrant and wild colors. They are order in chaos, and how she spends her weekends, and even these she employed in a design for the Queens Metropolitan Campus, covering an entire small room in criss-crossing, brightly colored words.

PAULA SCHER

When you're fulfilling a **function**—when you're being **obedient,** in other words, you're **doing as expected**— you can't learn **anything**. Because you already **know** the answer. It's through **mistakes** that you actually can grow.

- Paula Scher

BAUSCH + LOMB

SAMPLES

Be culturally **literate,** because if you don't have any understanding of the **world you live in** and the **culture** you live in**,** you're not going to **express** anything to **anybody else**.
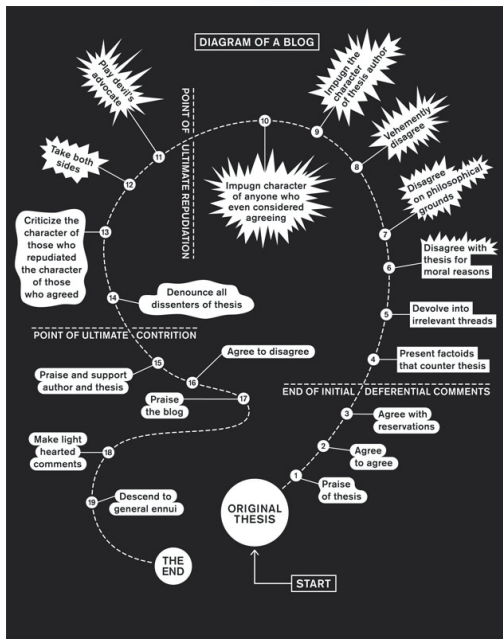
- Paula Scher

SAMPLES

DEC 14 FEB 16 **Marlene Dumas**
Measuring Your Own Grave

MoMA

Pipilotti Rist: **Pour Your Body Out (7354 Cubic Meters)** THROUGH FEB 2 **Focus: Sol LeWitt** THROUGH JUN 29 **Modern Mondays** JAN 12 & 26, FEB 9 & 23
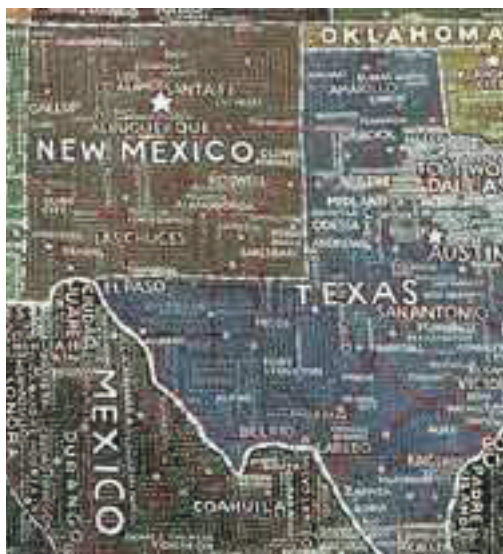
citibank **citi**

When you're fulfilling a **function**—when you're being **obedient,** in other words, you're **doing as expected**— you can't learn **anything**. Because you already **know** the answer. It's through **mistakes** that you actually can grow.

- Paula Scher

SAMPLES

I thought the typeface **Helvetica** was the **cleanest,** most **boring,** most **Fascistic,** really **repressive** typeface. And I **hated** everything that was designed in Helvetica.

-Paula Scher

Designed by Erik Spiekermann, one of the founders of FontShop, Meta was meant to be the anti-thesis of Helvetica: a humanist sans serif , one that had a sense of informality, that was less "boring and bland". The font was designed with varying width strokes, to make it easier to read at smaller sizes. It is narrower than most sans serif fonts, with angled tips on the vertical strokes such as 'd' or 'h' or 'm' that give it a some-what quirky character and slightly mimic serifs, making it very flexible. In addition, it uses quite a few features that are standard in serif fonts, which means it can be used in places where another sans serif might be inappropriate.

Originally, it was designed for the German Post Office, and it was de-signed with the intent of reading well even on cheap paper. However, the client didn't accept the font, and it wasn't released until the 90s by FontFont. It is available in a very wide range of weights and styles, and includes moth lining and oldstyle figures.

Meta is a very flexible typeface that has been used in a wide range of products and by a wide range of companies. Most notably, it is the font used in the Firefox logo, but it has also appeared in FontBook and sev-eral Apple advertisements.

ABCDEFGHIJKLMNOPQ
RSTUVWXYZÀÅÉÎÕØÜ
abcdefghijklmnopqrst
uvwxyzàå&123456789
0123456789o($£€.,!?)

FF META

You are designing not the **black** marks on the **page,** but the **space** in **between.**

- Erik Spiekermann

FF Meta

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
1234567890

Erik Spiekermann_diseñador

año: 1991-98 • editor:FontFont • compre este tipo de letra en línea: FontFont la tienda en línea:
www.fontfont.com • También disponible en : ITC: itcfonts.com • Tipos de letra en : www.fonts.com

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SAMPLES

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