

# *Garnett*

**POWERS**

Black – 70pt

**BURMAN**

Bold – 70pt

**KNIGHTS**

Semibold – 70pt

**BERKSOY**

Medium – 70pt

**CHRYSSA**

Regular – 70pt

**VELASCO**

Light – 70pt

***MÜNTER***

Black Italic – 70pt

***PARRISH***

Bold Italic – 70pt

***REYNELL***

Semibold Italic – 70pt

***STECKEL***

Medium Italic – 70pt

***ANSINGH***

Regular Italic – 70pt

***KAY SAGE***

Light Italic – 70pt

**Spanton**

Black – 70pt

**Léontine**

Bold – 70pt

**Bagshaw**

Semibold – 70pt

**Kostenko**

Medium – 70pt

**Schwartz**

Regular – 70pt

**Nimarkoh**

Light – 70pt

***Winegar***

Black Italic – 70pt

***Blumann***

Bold Italic – 70pt

***Käsebier***

Semibold Italic – 70pt

***Mendieta***

Medium Italic – 70pt

***Chalmers***

Regular Italic – 70pt

***Suruzhon***

Light Italic – 70pt

**MOTHER AND CHILD**  
**Sanja Iveković**

Black – 30pt

**BRAZILIAN ORCHIDS**  
**Henriette Wyeth**

Bold – 30pt

**I DON'T KNOW WHAT**  
**Mary Tillman Smith**

Semibold – 30pt

**STATUE DE CAVALIER**  
**Émilie Charmy**

Medium – 30pt

**IN THE BOX, VERTICAL**  
**Ruth Bernhard**

Regular – 30pt

**BLUE ATMOSPHERE III**  
**Helen Frankenthaler**

Light – 30pt

***FREEING THE VOICE***  
***Marina Abramović***

Black – 30pt

***JEAN-PAUL SARTRE***  
***Gisèle Freund***

Bold – 30pt

***MUSIQUE ADORABLE***  
***Valentine Hugo***

Semibold – 30pt

***THE CRY OF ORESTES***  
***Françoise Gilot***

Medium – 30pt

***THE NIGHT SWIMMER***  
***Brita Granström***

Regular – 30pt

***EAST TENTH STREET***  
***Anne Goldthwaite***

Light – 30pt

18pt / 23 – Mixed Weights

In 1905, **Georgia O’Keeffe** began her serious formal art training at the **School of the Art Institute of Chicago** and then the **Art Students League of New York**, but she felt *constrained* by her lessons that focused on **recreating or copying** what was in nature. **In 1908**, unable to fund further education, *she worked for two years*

14pt / 20 – Mixed Weights

illustrator, and then spent seven years between 1911 and 1918 teaching in **Virginia, Texas, and South Carolina**. During that time, she studied art during the summers between 1912 and 1914 and was introduced to the principles and philosophies of **Arthur Wesley Dow**, who espoused created works of art based upon personal style, design, and interpretation of subjects, rather than trying to copy or represent them. This caused a major change in

11pt / 17 – Mixed Weights

**way she felt about and approached art**, as seen in the beginning stages of her watercolors from her studies at the **University of Virginia** and more dramatically in the charcoal drawings that she produced in 1915 that led to total abstraction. **Alfred Stieglitz**, an art dealer and photographer, held an exhibit of her works in 1917. Over the next couple of years, she taught and continued her studies at the **Teachers College, Columbia University** in 1914 and 1915. *She moved to New York in 1918 at Stieglitz’s request and began working seriously as an artist.* They

8pt / 12 – Mixed Weights

relationship—**he promoted and her works**—and a personal relationship that led to their marriage in 1924. O’Keeffe created many forms of abstract art, including close-ups of flowers, such as the **Red Canna** paintings, **that many found to represent women’s genitalia**, although O’Keeffe consistently denied that intention. The reputation of the **portrayal of women’s sexuality** was also fueled by explicit and sensuous photographs that *Stieglitz had taken and exhibited of O’Keeffe.*

6pt / 10 – Mixed Weights

O’Keeffe and Stieglitz lived together in New York until 1929, **when O’Keeffe began spending part of the year in the Southwest**, which served as inspiration for her paintings of **New Mexico** landscapes and images of animal skulls, such as **Cow’s Skull: Red, White, and Blue** and **Ram’s Head White Hollyhock and Little Hills**. After Stieglitz’s death, she lived permanently in **New Mexico** at Georgia O’Keeffe Home and Studio in Abiquiú, until the last years of her life when she lived in Santa Fe. In 2014, O’Keeffe’s 1932 painting **Jimson Weed** sold for **\$44,405,000**, more than three times the previous world auction record for any female artist. *After her death, the Georgia O’Keeffe Museum was established in Santa Fe.*

90pt

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# **Łempicka**

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40pt / 48

**In Paris, the *Łempickis* lived for a while from the sale of family jewels**

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30pt / 35

***Tadeusz* proved unwilling or unable to find suitable work. Their daughter, *Maria Krystyna***

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20pt / 25

***Krystyna “Kizette”* was born, adding to their financial needs. *Łempicka* decided to become a painter at her sister’s suggestion, and studied at the *Académie de la Grande Chaumière* with *Maurice Denis*.**

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18pt / 23

**Her first paintings were still lifes and portraits of her daughter *Kizette* and her neighbor. She sold her first paintings through the *Galerie Colette-Weil*, allowing her to exhibit at the *Salon des independents*, the *Salon d'automne*, and the *Salon des moins de trente ans*, for promising young painters.**

14pt / 20

**Her breakthrough came in 1925, with the *International Exhibition of Modern Decorative and Industrial Arts*, which later gave its name to the style *Art Deco*. She exhibited her paintings in two of the major venues, the *Salon des Tuileries* and the *Salon des femmes peintres*. Her paintings were spotted by American journalists from *Harper's Bazaar* and other fashion magazines, and her name became known.**

11pt / 17

***Harper's Bazaar* and other fashion magazines, and her name became known. In the same year, she had her first major exposition in Milan, Italy, organized for her by *Count Emmanuele Castelbarco*. For this show, *Łempicka* painted 28 new works in six months. During her Italian tour, she took a new lover, the *Marquis Sommi Picenardi*.**

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**She was also invited to meet the famous Italian poet and playwright *Gabriele d'Annunzio*. She visited him twice at his villa on *Lake Garda*, seeking to paint his portrait; he, in turn, was set on seduction. After her unsuccessful attempts to secure the commission, she went away angry, while *d'Annunzio* also remained unsatisfied.**

6pt / 10

**In 1927, *Łempicka* won her first major award, the first prize at the *Exposition Internationale des Beaux Arts in Bordeaux, France*, for her portrait of *Kizette on the Balcony*. In 1929, another portrait of *Kizette*, at her *First Communion*, won a bronze medal at the international exposition in *Poznań, Poland*. In 1928 she was divorced from *Tadeusz Łempicki*. That same year, she met *Raoul Kuffner*, a baron of the former *Austro-Hungarian Empire* and an art collector.**

90pt

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# Stepanova

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40pt / 48

**At the *Kazan Art School* where she met *Alexander Rodchenko*.**

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30pt / 35

**In the years before the Russian Revolution of 1917 they leased an apartment in Moscow.**

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20pt / 25

**The apartment was owned by *Wassily Kandinsky*. These artists became some of the main figures in the Russian avant-garde. The new abstract art in Russia which began around 1915 was a culmination of influences from Cubism, Italian**

18pt / 23

**Futurism and traditional peasant art. She designed Cubo-Futurist work for several artists' books, and studied under *Jean Metzinger* at *Académie de La Palette*, an art academy where the painters *André Dunoyer de Segonzac* and *Henri Le Fauconnier* also taught.**

14pt / 20

**Following the revolution, *Stepanova* involved herself in poetry, philosophy, painting, graphic art, stage scenery construction, and textile and clothing designs. She contributed work to the *Fifth State Exhibition* and the *Tenth State Exhibition*, both in 1919. In 1920 it came to a division between painters like *Kasimir Malevich* who continued to paint with the idea that art was a spiritual activity.**

11pt / 17

**They believed that they must work directly for the revolutionary development of the society. In 1921, together with *Aleksei Gan*, *Rodchenko* and *Stepanova* formed the first *Working Group of Constructivists*, which rejected fine art in favor of graphic design, photography, posters, and political propaganda. The term '*Constructivist*' was by then being used by the artists themselves to describe the direction their work was taking.**

8pt / 12

**In 1921, *Stepanova* moved almost exclusively into the realm of production, in which she felt her designs could achieve their broadest impact in aiding the development of the Soviet society. Russian Constructivist clothing represented the destabilization of the oppressive, elite aesthetics of the past and, instead, reflected utilitarian functionality and production.**

6pt / 10

**In line with this objective, *Stepanova* sought to free the body in her designs, emphasizing clothing's functional rather than decorative qualities. *Stepanova* deeply believed clothing must be looked at in action. Unlike the aristocratic clothing that she felt sacrificed physical freedom for aesthetics, *Stepanova* dedicated herself to designing clothing for particular fields and occupational settings in such a way that the object's construction evinced its function. In addition, she sought to develop expedient means of clothing production through simple designs and strategic use of fabrics.**

90pt

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# ***De Kooning***

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40pt / 48

**She was a Abstract Expressionist painter in the post-World War II era.**

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30pt / 35

**De Kooning was a member of the *Eighth Street Club*, a space to discuss ideas, in *New York City*.**

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20pt / 25

**Among this group of artists were *Willem de Kooning, Jimmy Rosati, Milton Resnick, Pat Passlof, Ludwig Sander, Angelo Ippolito Franz Kline, and Hans Hofmann*. A membership position for a woman was rare at that time.**

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18pt / 23

***Elaine promoted Willem's work throughout their relationship. Along with her own work as a painter, she was committed to gaining recognition for her husband's work. Though she was very serious about her own work, she was well-aware that it was often overshadowed by her husband's fame.***

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14pt / 20

***After showing their work in their 1951 exhibition at the *Sidney Janis Gallery, Artists: Man and Wife Ben Nicholson and Barbara Hepworth, and Jean Arp and Sophie Taeuber-Arp*. Elaine said, "It seemed like a good idea at the time, but later I came to think that it was a bit of a put-down of the women. There was something about the show that sort of attached women-wives- to the real artists."***

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11pt / 17

***Despite this effect on her own career, Elaine continued to promote her husband. In 1952 Elaine presented her first Solo exhibition and spent the summer at Art dealer *Leo Castelli's* house at The Hamptons. Women were often marginalized in the *Abstract Expressionist* movement, functioning as objects and accessories to confirm the masculinity of their male counterparts. For that reason, she chose to sign her artworks with her initials rather than her full name.***

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8pt / 12

***This was to avoid her paintings' being labeled as feminine in a traditionally masculine movement, and to not be confused with her husband *Willem de Kooning*. Elaine and Willem were also part of the *New York School* scene, which also included *Jackson Pollock*. Elaine de Kooning was an important writer and teacher on art. She began working at the magazine *Artnews* in 1948, and wrote articles about major figures in the art world.***

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6pt / 10

***She wrote about one hundred articles to the *ArtNews* magazine. Elaine de Kooning was the first American artist in the 1950s to take a role of the artists critic. "As an writer, she wrote about culture, art, and new ideas to her generation of artists and readers." Although Elaine was a successful writer, she considered herself a "painter by nature." Elaine de Kooning's art and writing were all devoted to art and humanity. Over the course of her life, she held teaching posts at many institutions of higher education. In 1957, after Elaine and Willem de Kooning separated, she took on a series of short-term teaching jobs to support herself.***

90pt

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# Robineau

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40pt / 48

**She developed an early interest in drawing and china painting.**

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30pt / 35

**As a young woman she helped to support her family by teaching drawing at a boarding school.**

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20pt / 25

**During one summer break, she enrolled in the painter *William Merritt Chase's* summer school. She later studied ceramics with Charles Binns at Alfred University and with Taxile Doat. In 1899, she married Samuel E. Robineau.**

18pt / 23

In 1899, *Robineau* and her husband launched *Keramic Studio*, a periodical for potters and ceramic artists that continued in print until 1919. Within a few years, *Robineau* became the magazine's sole editor. Around the same time, the couple moved to *Syracuse, New York*, where their house was designed by architect *Katharine Budd*.

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14pt / 20

*Robineau* later built a ceramic studio next to the house. She taught china painting and pottery at her *Four Winds Pottery School* and sold her painted china, watercolors, and ceramics. *Robineau* began seriously making ceramics around 1901, by which time she already had a reputation as a china painter. She became convinced that painting over the glaze was the wrong approach and began to experiment with other procedures.

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11pt / 17

She worked primarily in porcelain, experimenting with *American* clays to create a true high-fire porcelain. She also experimented with a wide range of forms, decorations, and glazes, with frequent use of multicolored, opalescent, and iridescent glazes. Her mature work shows *Art Nouveau* and *Japonisme* influences in the use of stylized botanical and animal elements. At a time when many noted china painters worked with blanks made by other people, she handled all phases of the process herself, from forming the pots to incising and painting them.

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8pt / 12

Some of the detail work on her pieces was so fine that she employed crochet needles and dental tools to get the desired effect. Many of *Robineau's* works are containers, including her most famous work, the Scarab Vase, a tall, incised porcelain vase that took over 1000 hours to make. In 2000, *Art & Antiquities* magazine named it the most important piece of *American* ceramics of the last hundred years.

6pt / 10

*Robineau* taught at both *Syracuse University* (1920-29) and the *Art Academy of People's University*, an institution founded by *Edward Gardner Lewis* in *Missouri*. Before her death in 1929, she designed a cinerary urn that now holds the ashes of both *Robineau* and her husband. Her work is in the collection of the *Metropolitan Museum (New York)*, the *Everson Museum of Art (Syracuse, New York)*, and other institutions.

90pt

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# Hartigan

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40pt / 48

In 1945, *Hartigan* became a member of the downtown artistic community in NYC.

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30pt / 35

*Hartigan* gained her reputation as part of the artists and painters that emerged in *New York City* in the 40's.

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20pt / 25

*Hartigan* was selected by *Clement Greenberg* and *Meyer Schapiro* for the *New Talent* exhibition at *Koontz Gallery* in *New York* in 1950. She was often thought of as a “second generation Abstract Expressionist.”

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18pt / 23

Her early career was characterized by experiments with total abstraction, as seen in the work *Six by Six* (1951) currently in the collection of the *Frances Lehman Loeb Art Center* in *Poughkeepsie, NY*. Beginning the early fifties *Hartigan* began to incorporate more recognizable motifs and characters into her paintings.

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14pt / 20

Said *Hartigan* of her foray into painting, “I didn’t choose painting. It chose me. I didn’t have any talent. I just had genius.” In 1945, *Hartigan* moved to *New York City*, and quickly became a member of the downtown artistic community. Her friends included *Jackson Pollock*, *Larry Rivers*, *Helen Frankenthaler*, *Willem de Kooning* and *Elaine de Kooning*, *Frank O’Hara*, *Knox Martin*, and many other painters, artists, poets and writers.

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11pt / 17

In the early 1950s *Grace Hartigan* began painting figuratively from old master paintings. *Clement Greenberg*, an influential art critic in *New York* during the mid 20th century, enthusiastically supported *Hartigan’s* Abstract Expressionist works, but opposed her painting figuratively. This discord resulted in her break from *Greenberg*. Painting from the old masters fostered *Hartigan’s* growth in depicting space, light, form, and structure.

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8pt / 12

In 1949, *Hartigan* rented a studio on *Grand Street* in lower *Manhattan*. Inspired by the display windows of the numerous bridal shops concentrated on the street, *Hartigan* (with two unsuccessful marriages behind her) began to paint groups of mannequins dressed in bridal gowns. *Grand Streets Brides* (1954; *Whitney Museum of American Art*), based on *Goya’s Carlos IV of Spain and His Family* (1800), was one of several works that drew the attention of critics and collectors and established her reputation.

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6pt / 10

In November 1952, *Hartigan* and close friend *Frank O’Hara* began a collaborative project: *Oranges*. *O’Hara* had written a collection of fourteen poems while a student at *Harvard*. *Hartigan* created a painting in response to each of the fourteen poems, incorporating text from each poem into every image. Over the course of her career, *Hartigan* painted abstract compositions commemorating the deaths of friends and family members, including *Martha Jackson*, *Franz Kline*, *Frank O’Hara*, her father, and *Winston Price*.

90pt

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# Bourgeois

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40pt / 48

*An French-American*  
artist, best known for her  
large-scale sculptures.

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30pt / 35

She was also a prolific painter and  
printmaker, exploring a variety of  
themes over the course of her life.

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20pt / 25

Themes such as *domesticity and the family, sexuality  
and the body, as well as death and the subconscious.*  
These themes connect to events from her childhood  
which she considered to be a therapeutic process.  
Bourgeois exhibited with the Abstract Expressionists.

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18pt / 23

Though her work has much in common with *Surrealism* and *Feminist* art, she was not formally affiliated with a particular artistic movement. In 1973, *Bourgeois* started teaching at the *Pratt Institute*, *Cooper Union*, *Brooklyn College* and the *New York Studio School* of Drawing, Painting and Sculpture. From 1974–1977, *Bourgeois* worked

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14pt / 20

This is where she taught printmaking and sculpture. She also taught for many years in the public schools in *Great Neck, Long Island*. In the early 1970s, *Bourgeois* would hold gatherings called “*Sunday, bloody Sundays*” at her home in *Chelsea*. These salons would be filled with young artists and students whose work would be critiqued by *Bourgeois*. *Bourgeois* inspired many young students to make art that was feminist in nature.

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11pt / 17

She aligned herself with activists and became a member of the *Fight Censorship Group*, a feminist anti-censorship collective founded by fellow artist *Anita Steckel*. In the 1970s, the group defended the use of sexual imagery in artwork. *Steckel* argued, “If the erect penis is not wholesome enough to go into museums, it should not be considered wholesome enough to go into women.” In 1978 *Bourgeois* was commissioned by the *General Services Administration* to create *Facets of the Sun*, her first public sculpture.

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8pt / 12

The work was installed outside of a federal building in *Manchester, New Hampshire*. *Bourgeois* received her first retrospective in 1982, by the *Museum of Modern Art* in *New York City*. Until then, she had been a peripheral figure in art whose work was more admired than acclaimed. In an interview with *Artforum*, timed to coincide with the opening of her retrospective, she revealed that the imagery in her sculptures was wholly autobiographical.

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6pt / 10

She shared with the world that she obsessively relived through her art the trauma of discovering, as a child, that her English governess was also her father's mistress. *Bourgeois* had another retrospective in 1989 at *Documenta 9* in *Kassel, Germany*. In 1993, when the *Royal Academy of Arts* staged its comprehensive survey of American art in the 20th century, the organizers did not consider *Bourgeois*'s work of significant importance. to include in the survey. However, this survey was criticized for many omissions, with one critic writing that “whole sections of the best American art have been wiped out” and pointing out that very few women were included.



Garnett Roman & Italic Open Type Features

Stylistic Set 01 - Neo-Grotesk r g

g → g      Georgia → Georgia

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Stylistic Set 02 - Alternate R

R → R      Robert → Robert

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Stylistic Set 03 - Simplified cedilla

Ş → Ş      Retorçut → Retorcut

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Stylistic Set 04 - Non-Descending Q

Q → Q      Quenched → Quenched

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Stylistic Set 05 - Arrows

< - - > < | | > ^ \ / ^ \ > < / < - - > → ← → ↑ ↓ ↖ ↗ ↘ ↙ ↔

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LOCL - Localised Forms

Romanian (ROM)

Ş → Ş      Paşte → Paşte

Dutch (NLD)

IJ → U      MÍJN → MÚN

Catalan (CAT)

L· → L·      cel·la → cel·la



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## Languages

### ISO 8859-1 / Latin1

Afrikaans, Albanian, Basque, Breton, Catalan, Danish, English (UK & US), Faroese, French, Galician, German, Icelandic, Irish (new orthography), Italian, Kurdish (The Kurdish Unified Alphabet), Latin (basic classical orthography), Leonese, Luxembourgish (basic classical orthography), Norwegian (Bokmål & Nynorsk), Occitan, Portuguese (Portuguese & Brazilian), Rhaeto-Romanic, Scottish Gaelic, Spanish, Swahili, Swedish, Walloon

### ISO 8859-2 / Latin2

Bosnian, Croatian, Czech, German, Hungarian, Polish, Romanian, Serbian (when in the Latin script), Slovak, Slovene, Upper Sorbian & Lower Sorbian

### ISO 8859-3 / Latin3

Esperanto, Maltese, Turkish

### ISO 8859-4 / Latin4

Estonian, Latvian, Lithuanian, Greenlandic, Sami

### ISO 8859-9 / Latin5

Turkish

### ISO 8859-10 / Latin6

Nordic languages

## File formats

Desktop: OTF

Web: WOFF, TTF, EOT, SVG

App: OTF

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## About Sharp Type Co.

Sharp Type is a digital typeface foundry based in New York City. The foundry produces custom & retail typefaces for print, digital, environmental design, brands, corporations, and publications.

Sharp Type designs typefaces with utility and beauty for the modern era.

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