



Freda Sack is a type designer, businesswoman, Board Director for the International Society of Typographic Designers (ISTD), lecturer, mentor, University governor—to name just some of her current roles. Her alphabets will be familiar to both designers and non-designers alike, with thousands having encountered her designs on the dry transfer sheets of Letraset, and many more familiar with her work through the role it has played in having given typographical shape to the commercial landscapes of the United Kingdom and beyond. Her curve cutting skills are the stuff of industry legend, and she has done much by way of nurturing awareness of the value of such skills amongst a subsequent generation of designers through collaboration, training or straightforward enthusiasm, not least Jason Smith (FontSmith) and Henrik Kubel (A2-Type). She has also done much to promote design through the organization of lectures and exhibitions, becoming a catalyst for the celebrated Wim Crouwel show at the Design Museum in London (2011). She has also been a keen protagonist in the promotion of educational events and programs abroad, participating in the first design conference held in Karachi, Pakistan and for many years working with the ISTD in South Africa. Yet her achievements are thinly documented and her own lectures are the exception, not the rule. So it was a pleasure to be able to invite Freda to reflect on her career, which has so ably spanned technologies and change, and bring her perspective to the ongoing discussion of what it is to design a typeface.

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Certainty through craft: a career in type design, from cutting to computing

BY CATHERINE DIXON