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Critique: Online rhetoric

Though intended to make its contents 'democratic', art website The Space is a perplexing jumble. By Rick Poynor

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Reputations: Fred Smeijers

'My father was a mechanic. Respect – for tools and for the material with which you work – is one thing I got from him. When the chisel is not sharp enough to do a certain job, even if it is just one cut, do not think you can get away with it. Sharpen the chisel properly and only then use it for what you wanted to do.' Interview by Mark Thomson. Photographs by Phil Sayer

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Education: Counter intuition

A short type design course will never turn you into a type designer. But it may make you a better typographer. By Cyrus Highsmith

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Moscow by type

For the underground railway of Russia's capital, City ID asked A2-Type to make the Metro's first typeface and pictogram system. By Kat Phan

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Writing the city

Signwriter Pete Hardwicke has left his mark on a significant area of London. By Sam Roberts and Lara Cécile Krüper

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James Mosley: A life in objects

The former St Bride librarian has shown that history can be lively and opinionated. The world of typography owes him a great debt. By Paul Barnes

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Reviews

Earthquakes, Mudslides, Fires & Riots; California & Graphic Design; Wilhelm Deffke: Pioneer of the Modern Logo; The Eternal Letter; Digital Cuneiform; Outdoor Gallery; Office Romance; The Debate;

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Four seasons

Micha Weidmann's art direction for a cookbook by London chef Ollie Dabbous, with photographs by Joakim Blockstrom. By Sarah Snaith

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Beyond Latin

As digital tools liberate type design from arcane limitations, more people become free to communicate using their own alphabets and languages. Gerry Leonidas chairs a panel of designers discussing the global state of 'non-Latin' type. With John Hudson, Neelakash Kshetrimayum, Kamal Mansour and Pascal Zoghbi

100 Great Children's Picturebooks; Art & Design Graphique; GraphicsRCA; Manuals 2; comics exhibitions in London; Swiss Graphic Design; The Grand Budapest Hotel.