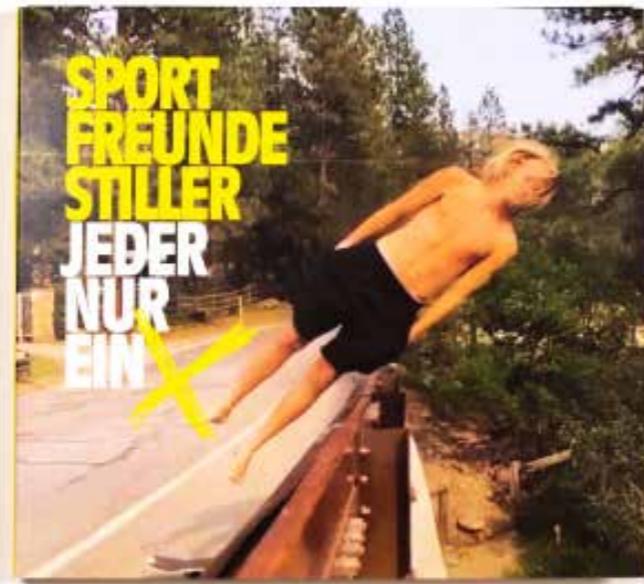


Sportfreunde Stiller
»Jeder nur ein X«, 2022
Album Artwork



16



17





18



19



20

21



Instrument
 The Instrument Village, 2013
 Veranstaltungsplakat
 Seite 23



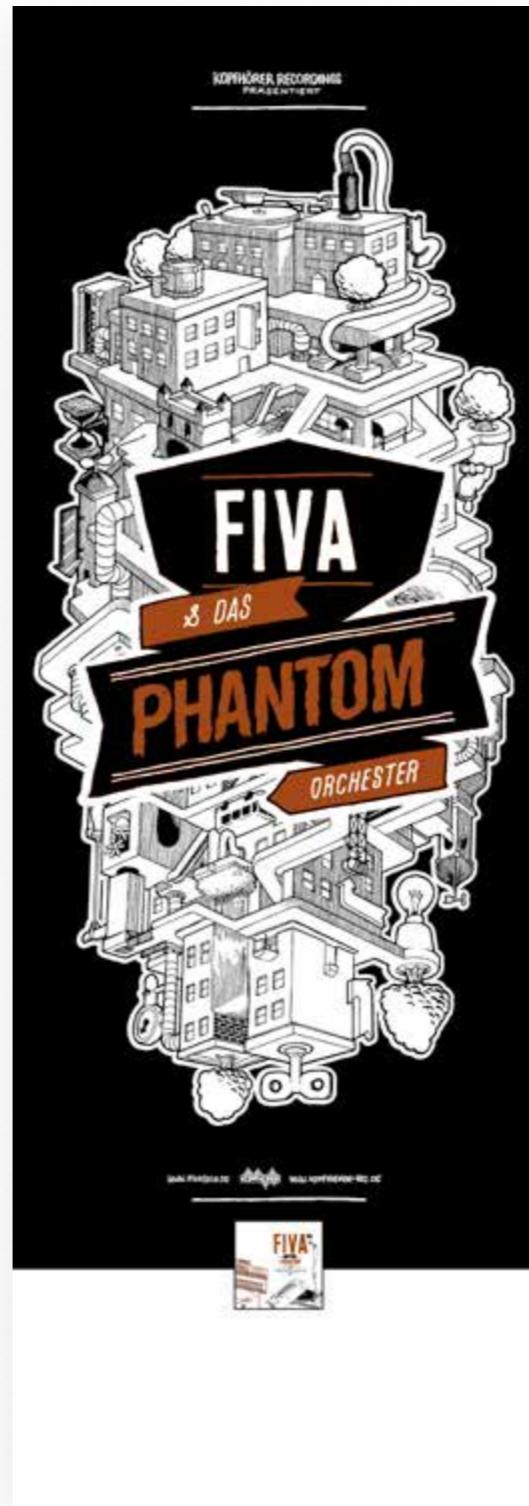


Faiva und das Phantom Orchester
»Die Stadt gehört wieder Mir«
Kopfhörer Recordings, 2012
Illustration, Lettering & Packaging
Seite 24 und ff.





26



27

Faiva und das Phantom Orchester
»Die Stadt gehört wieder Mir«
Kopfhörer Recordings, 2012
Veranstaltungsplakat

The lazydogs
typefoundry.
Textur mon
amour.

Type design
»LD Textur«
Lazydogs Typefoundry,
Stand 09.2020



30



Roman Fischer
»Bigger Tan Now«
Blickpunkt Pop, 2004
Album, Packaging

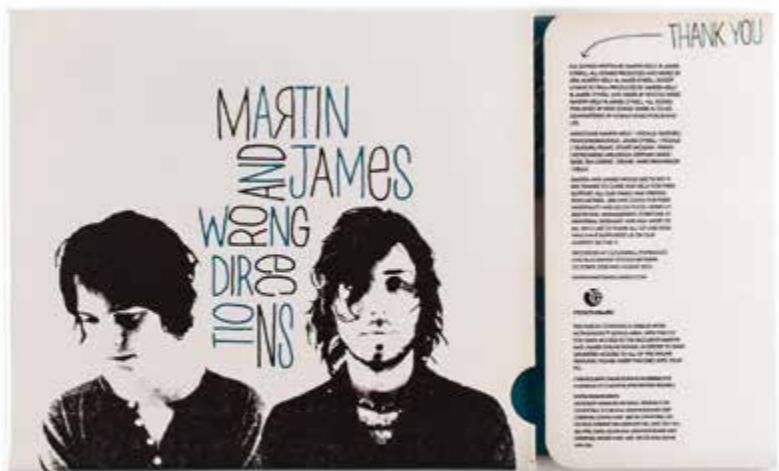


Sameway Music Productions
Recording Studio Logotype, 2008



Martin and James
»Wrong Directions«
Universal Music GmbH, 2010
EP-Cover, Packaging

32



The image displays a large, bold, and stylized piece of lettering. The text reads 'GRIMMS ERBEN' in a dynamic, slanted font. The letters are primarily white with black outlines, set against a dark, solid background. The letterforms are thick and have a decorative, wavy or serrated edge, giving them a textured appearance. The word 'GRIMMS' is on top and 'ERBEN' is below it, both in a similar font style.

Lettering
»Grimms Erben«
Walde & Graf, 2012

33

FC Bayern Museum
Katalog, 2022
Gesamtgestaltung und
Buchgestaltung
Seite 34 / 35 Cover und Beileger,
Innenteil Seite 36 und ff.

34



35



Geboren am:
09.12.1969 in Saint-Jean-de-Luz
(Frankreich)



Goldenes K für den besten Aufstiegsspieler
der Bundesliga 2002

Profi beim FC Bayern: 1997 – 2004,
2005 – 2006
Pflichtspiele (Tore): 273 (79)
Länderspiele (Tore): 97 (4)
Größte Erfolge: Weltmeister 1998;
Europameister 2000; Weltpokalsieger
2000; Champions-League-Sieger 2001;
Finalist Champions League 1999; Deutscher
Meister 1999, 2000, 2001, 2003, 2005, 2006;
DFB-Pokalsieger 1998, 2000, 2003, 2005,
2006; Mitglied der Ehrenlegion Frankreich;
Mitglied UEFA Team of the Year 2001;
Weitere Stationen: Girondins Bordeaux
(1988 – 1996); Athletic Club Bilbao
(1996 – 1997); Olympique Marseille (2004)

Wans

BIXENTE LIZARAZU

Der kleine, drahtige Linksverteidiger kam 1997 zum FC Bayern, wo er sieben Jahre lang spielte. In dieser Zeit wurde er zu einem der weltbesten Spieler auf seiner Position. Der kämpferische Baske war dank seiner Schnelligkeit und Geschicklichkeit im Spiel Mann gegen Mann kaum zu überwinden. Lizarazu, bescheiden, sympathisch und bei den Anhängern ungemein beliebt, gewann mit dem FC Bayern und der französischen Nationalmannschaft alle denkbaren Titel.



Geboren am:
23.07.1972 in Londrina
(Brasilien)



Rechte Fußballschuhe von den
Champions League-Hüten 2001

Profi beim FC Bayern: 1997 – 2003
Pflichtspiele (Tore): 166 (79)
Länderspiele (Tore): 16 (10)
Größte Erfolge: Weltpokalsieger 2001;
Champions-League-Sieger 2001; Europäischer
Champions League 1999; Deutscher
Meister 1999, 2000, 2001, 2003; Französi-
scher Meister 2004; DFB-Pokalsieger 1997,
1998, 2000, 2003; Schweizer Pokalsieger
1994; Bundesliga-Torschützenkönig 2001;
Torschütze des Jahres 1999
Weitere Stationen: Londoner EC (1990),
AC Mailand (1991 – 1994); Grasshoppers
Zürich (1994 – 1995); VfB Stuttgart (1994 –
1997); Olympique Lyon (2003 – 2004);
Borussia Mönchengladbach (2004);
Cruzeiro Belo Horizonte (2006)

Elv

GIOVANE ELBER

Der brasilianische Ballvirtuose zählt zur seltenen Spezies von Spielern, die sich auf engstem Raum durchsetzen können. Elber war ein ungewöhnlich vielseitiger Mittelfeldspieler, der seine Tore mit beiden Füßen sowie mit dem Kopf erzielte. Gern wichen er auch auf die Flügel aus und nutzte die gegnerischen Abwehrreihen auf diese Weise. In den sechs Jahren seiner Zugehörigkeit zum FC Bayern gewann der Publikumsliebling national wie international alle relevanten Titel auf Klubebene.



40

fcbayern.com/museum



41



42

Schrift. Wahl und Mischung
Rheinwerkverlag, 2020
Gesamtgestaltung und Text
Seite 42 Cover, Rückseite Seite 43,
Innenteil Seite 44 und ff.

43







46



hfdkbl hfdkbl
hfdkbl hfdkbl

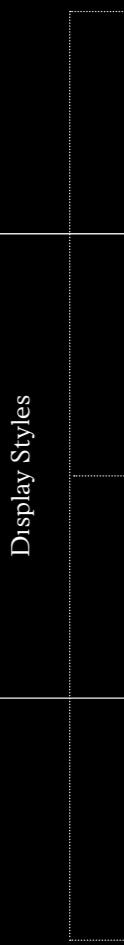


47

Grimms Erben
Walde & Graf, 2012
Buchgestaltung, Typografie,
Satz und Illustrationen
Seite 49 und ff.







Hamburgefount

Hamburgefount

Hamburgefount

Hamburgefount

Hamburgefount

Hamburgefount

Hamburgefount

Hamburgefount

Hamburgefount



54



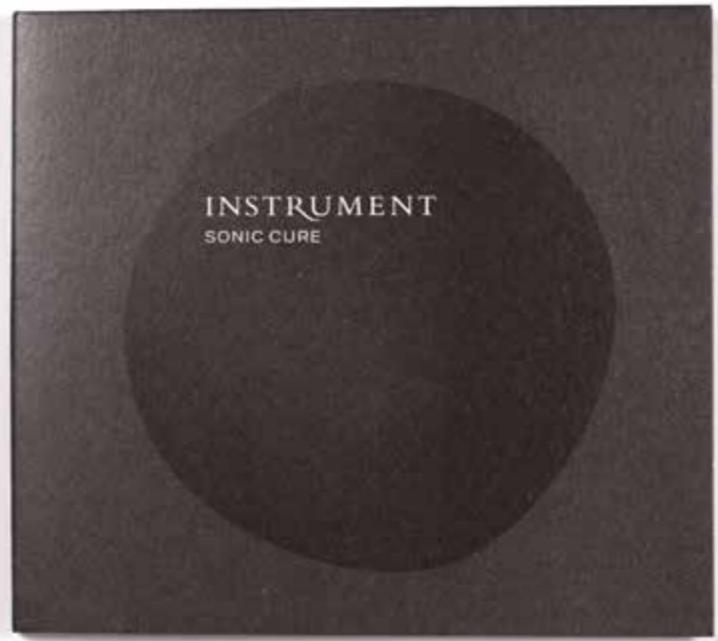
Roman Fischer
»Fashion«
Blickpunkt Pop, 2004
Promo CD

THE
SEATTLE
SOUND
SYSTEM

The Seattle Sound System
DJ Set, 2010
Logotype

55

Instrument
»Sonic Cure«
The Instrument Village, 2022
Album Artwork



56

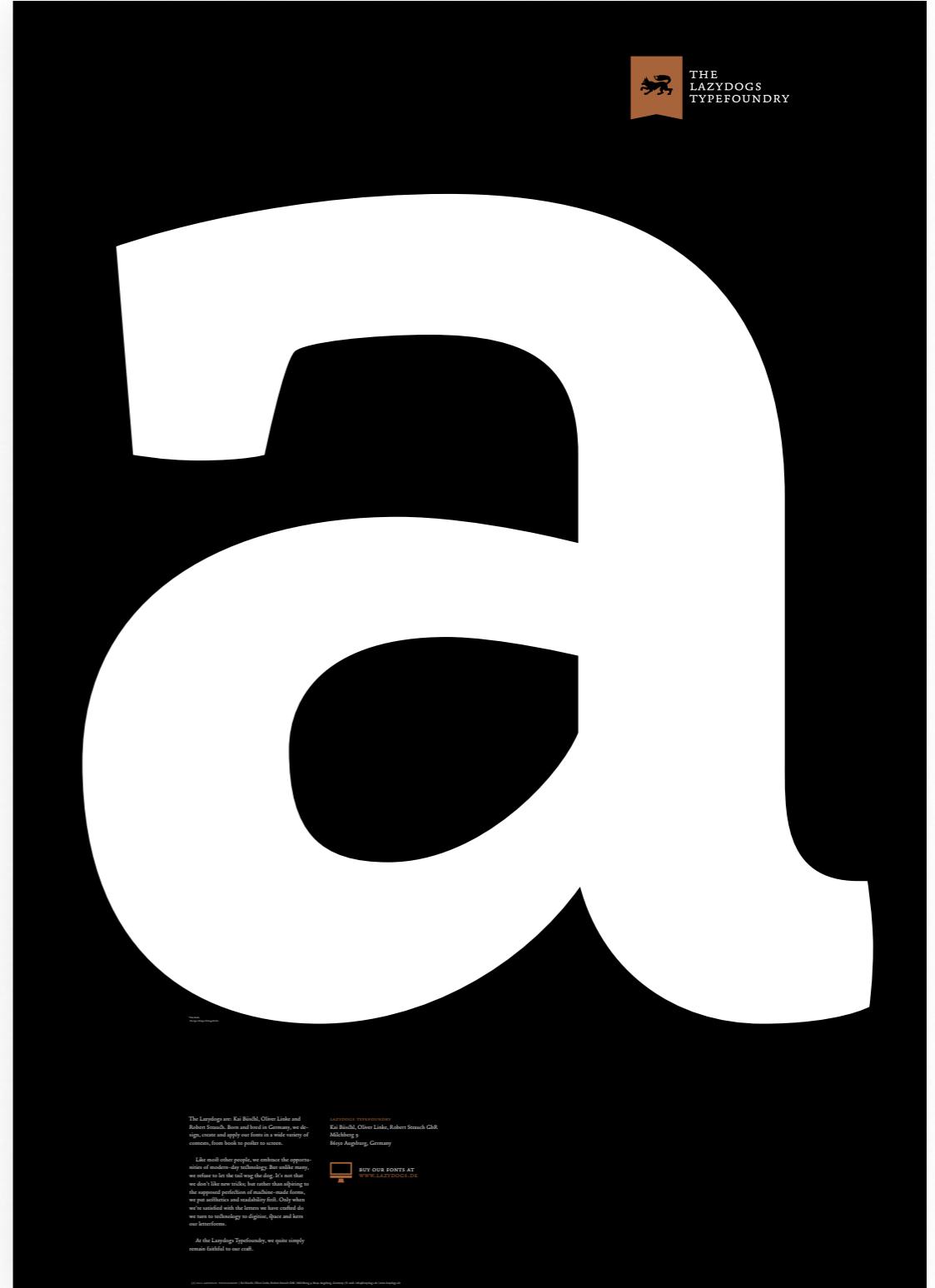
Instrument
The Instrument Village, 2022
Digitale Singleauskopplungen



57



The Lazydogs Typefoundry
 Schriftmusterplakat, 2014
Vorne Seite 59, Hinten Seite 60



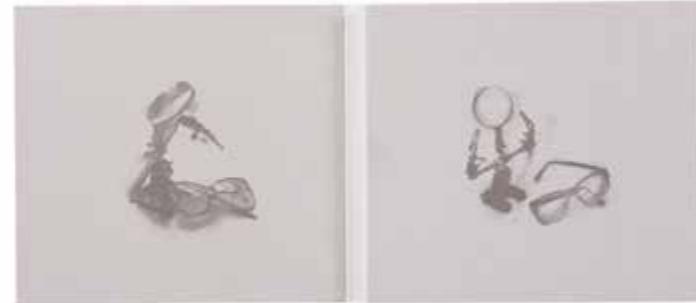


BOLZPLATZ HEROES

Universal Music GmbH
Bolzplatz Heroes, 2006
Logotype

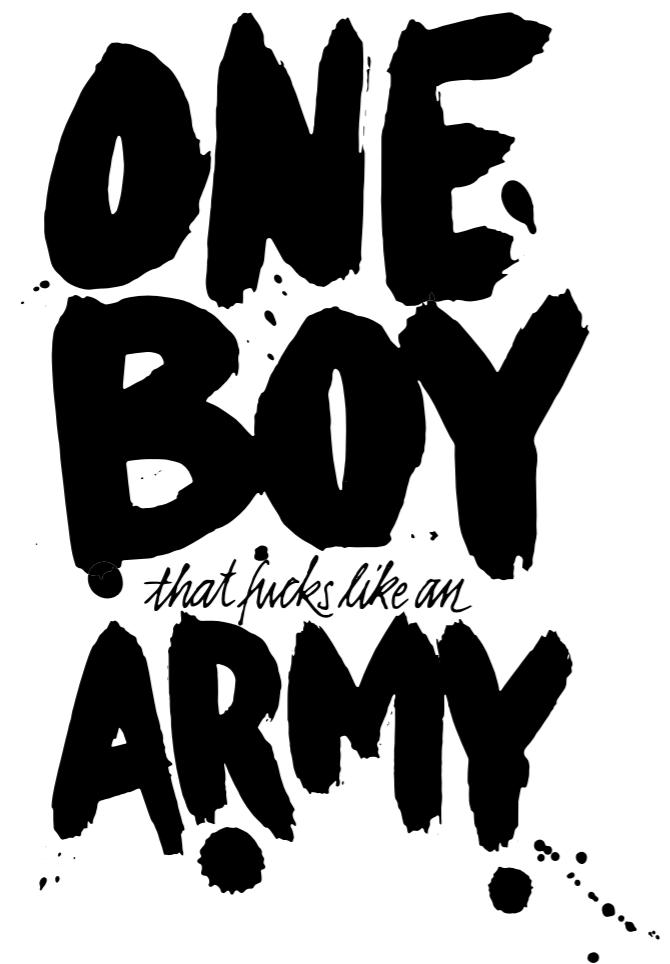


Bolzplatz Heroes
»Bolzplatz Heroes«
Universal Music GmbH, 2006
Album Artwork





Bolzplatz Heroes
»Bolzplatz Heroes«, 2006
Merchandising



Lettering/Kalligraphie
für die Verwendung auf
Merchandising Artikeln, 2015



Lettering
für die Verwendung auf
Postkarten, 2014



Sportfreunde Stiller
Merchandising, 2014

LD Moderne Antiqua.

The LD Moderne Antiqua *type family* is a classic typeface with a **different approach in the design concept**. A little part of a journey through TYPE HISTORY: As our ancestors did in the old times of industrialisation he didn't only design a thickened variation as a related bold face, but a real **slab-serif** to take this part ...

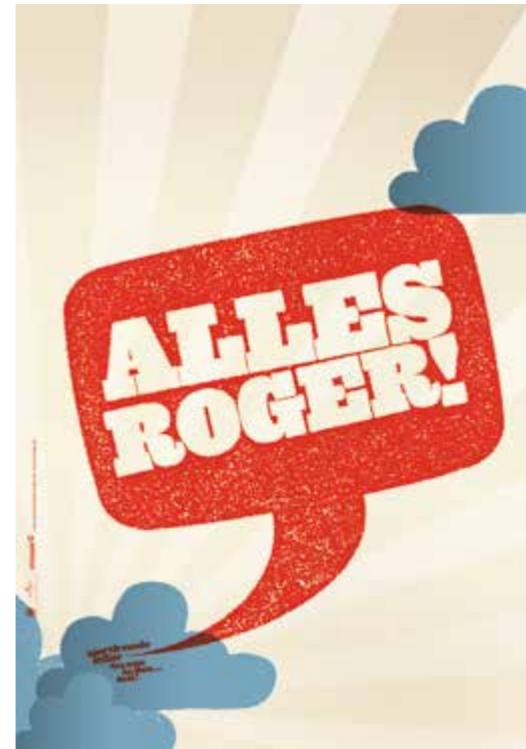


Sportfreunde Stiller
»La Bum«
Universal Music GmbH, 2007
Album div. Versionen
Seite 72/27 und ff.





76



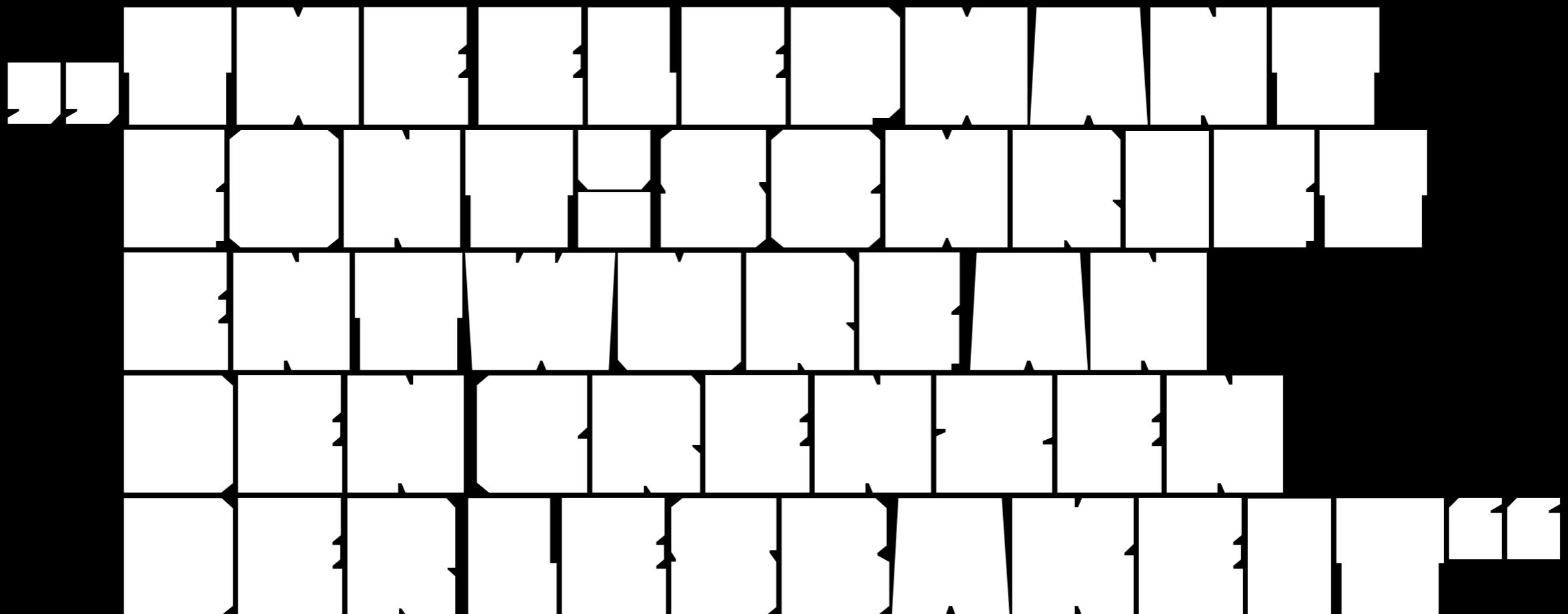
Sportfreunde Stiller
»La Bum«
Universal Music GmbH, 2007
Plakate

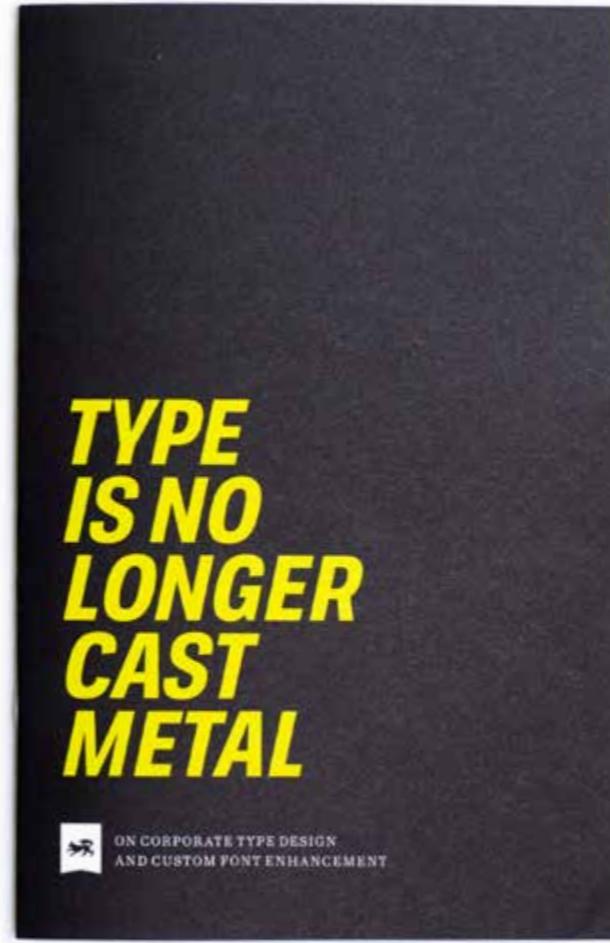
77



Sportfreunde Stiller
»La Bum«
Universal Music GmbH, 2007
Vinyladaption



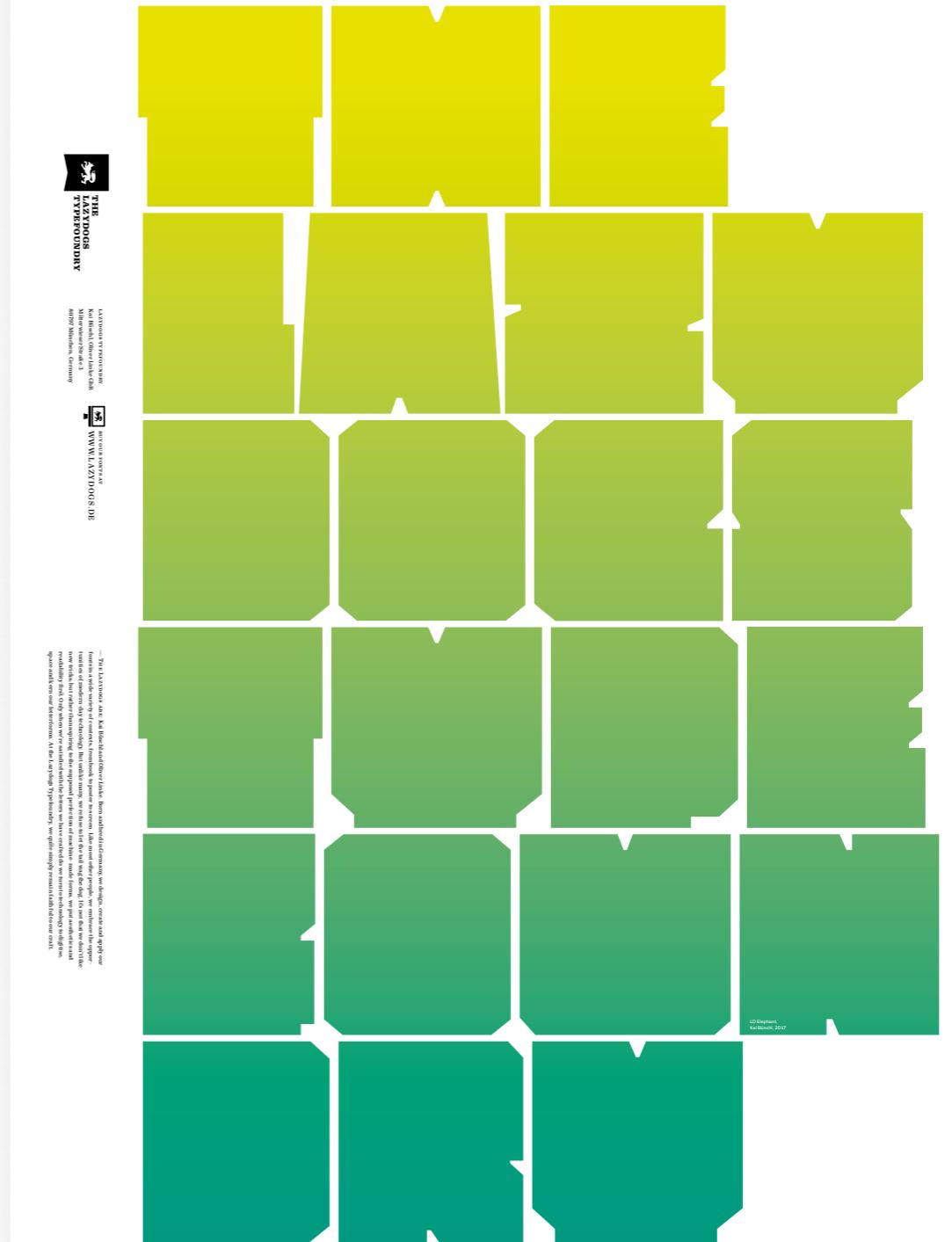




The Lazydogs Typefoundry
Custom type Broschüre, 2018
Vorderseite 82, Innenteil 83

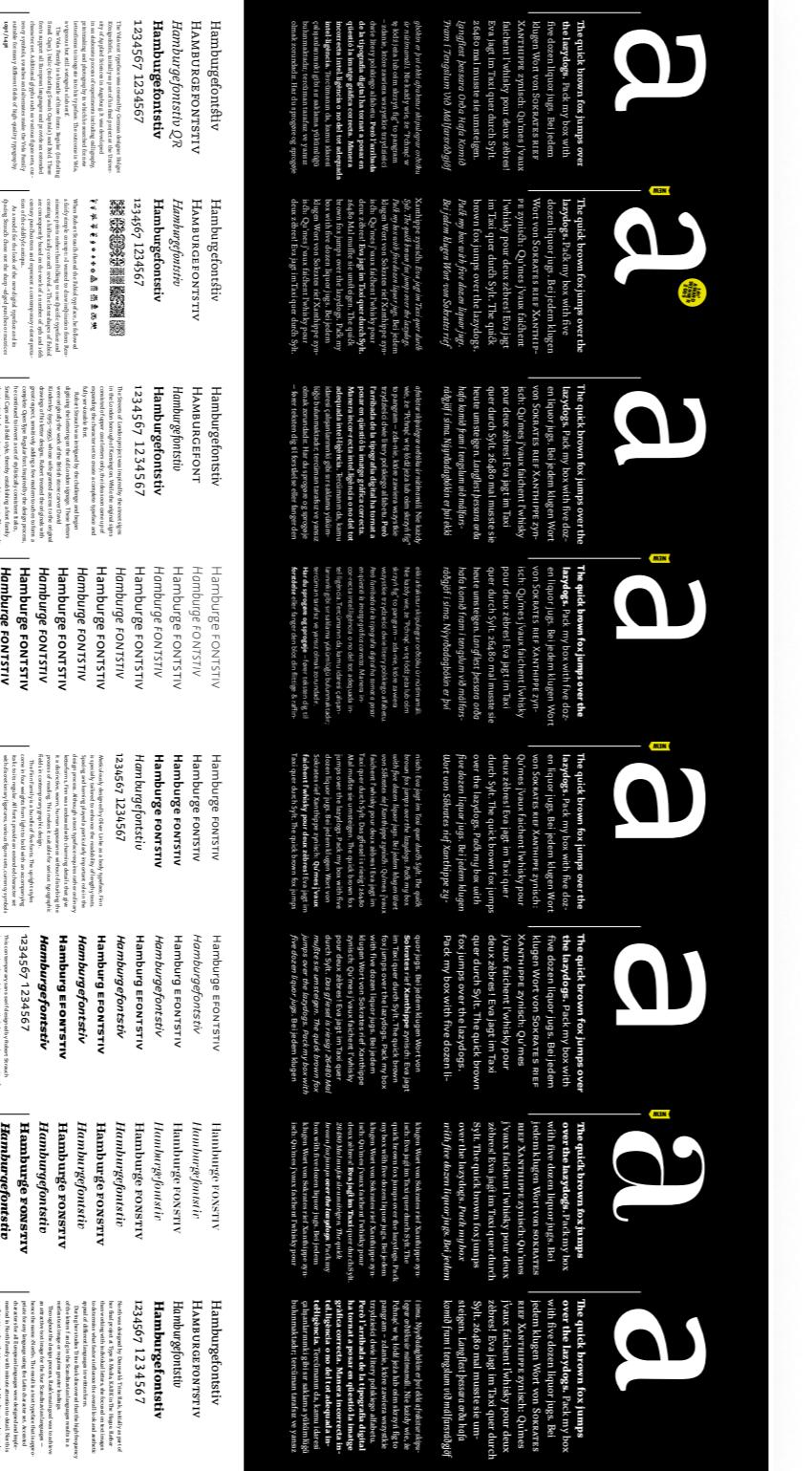


The Lazydogs Typefoundry
Schriftmusterplakat, 2015
Vorderseite 85, Rückseite 86





Werbeartikel
Siebdruckerei Print Kings
Kaputzenpulli, 2010

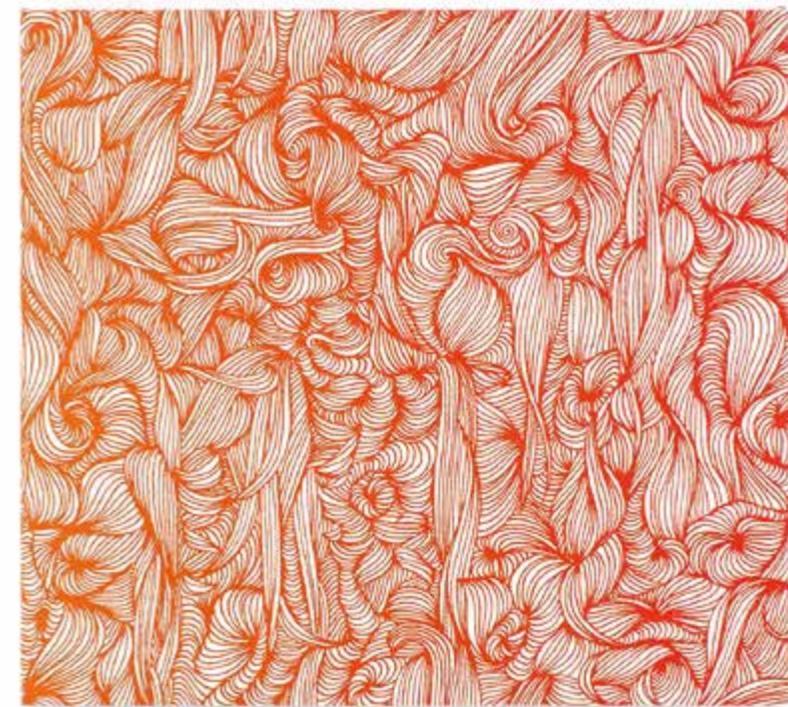


Vela
Fabiol
Streets of London
Alena
Finn
Pandera
Moderne Antiqua North

LD ACME Grotesque An american grotesque. A new variable font with unlimited widths an weights.

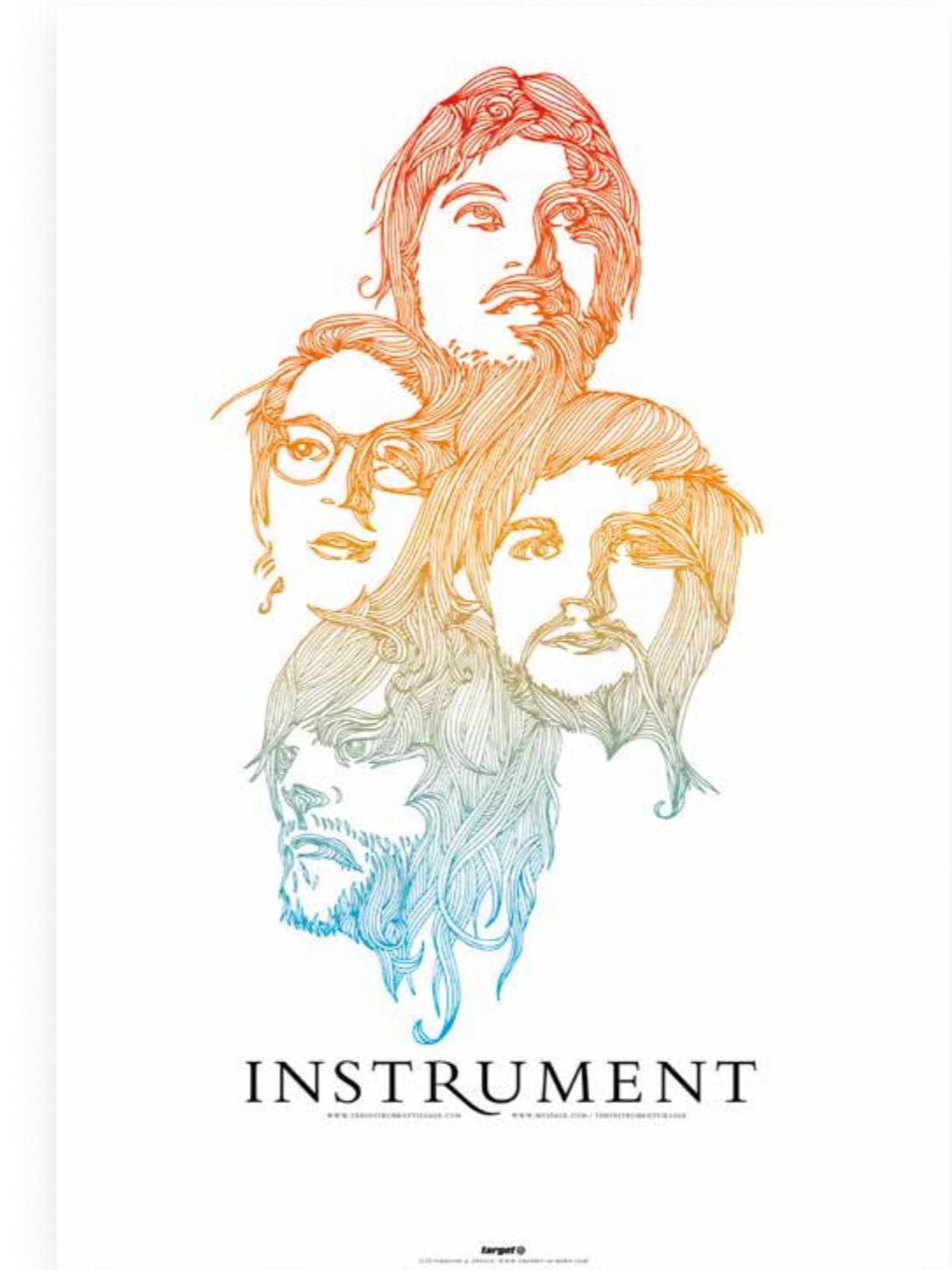
LD ACME Grotesque An american grotesque. A new variable font with unlimited widths an weights.

LD ACME Grotesque An american grotesque. New variable font with unlimited widths an weights.



Instrument
»Instrument«
The Instrument Village, 2008
Album, Illustration & Artwork

Instrument
»Instrument«
The Instrument Village, 2008
Plakat



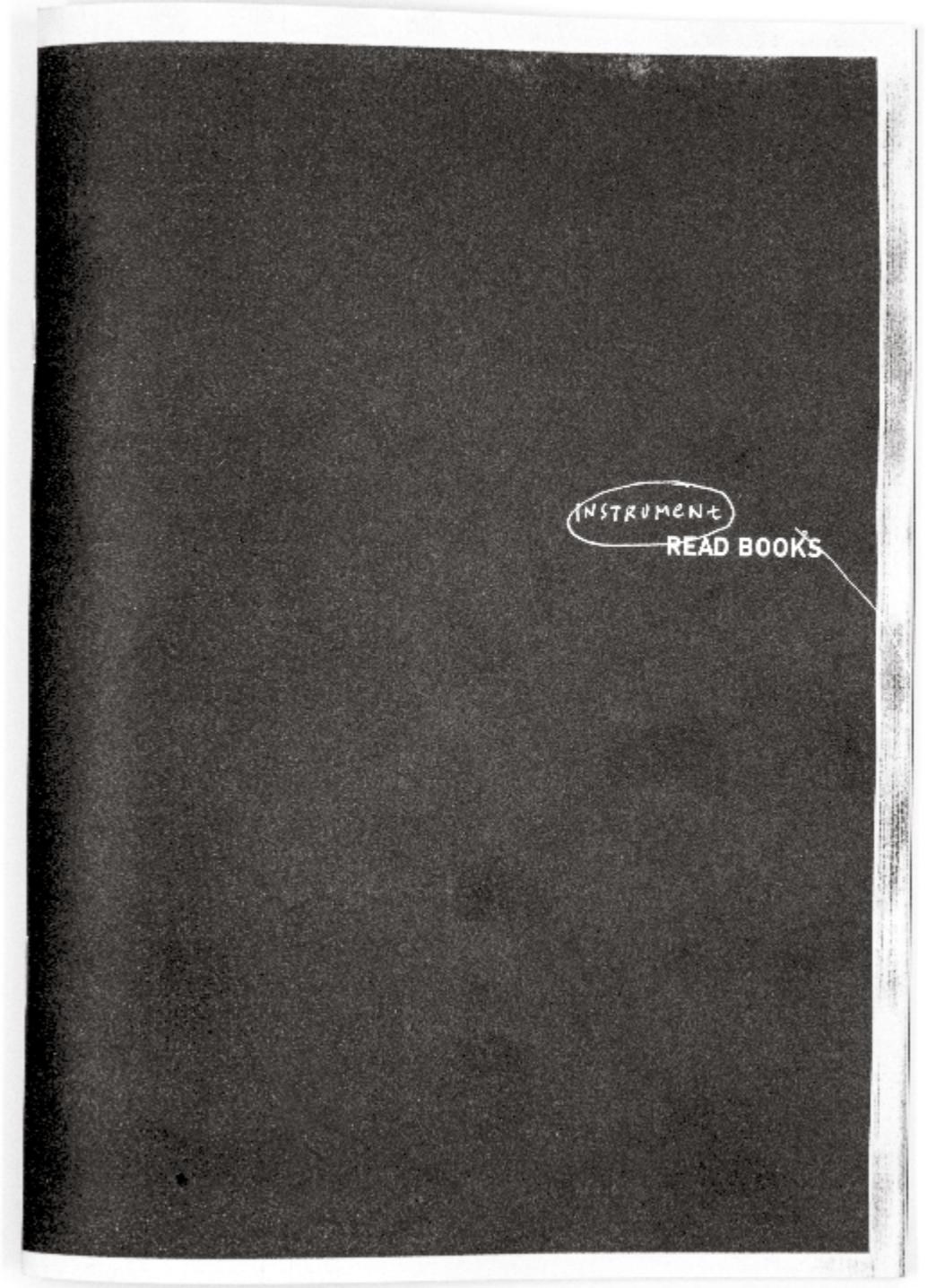


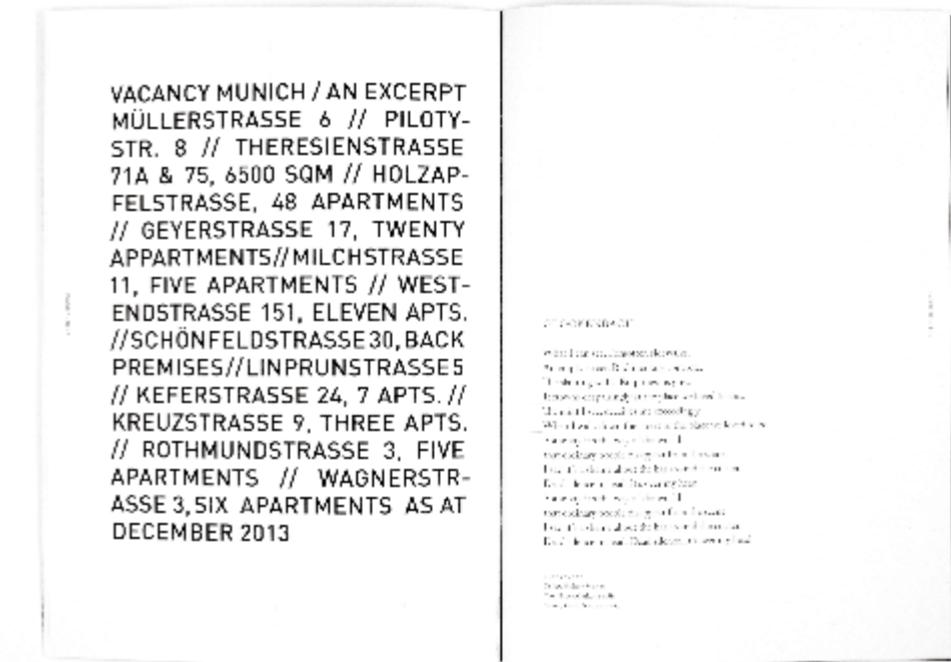
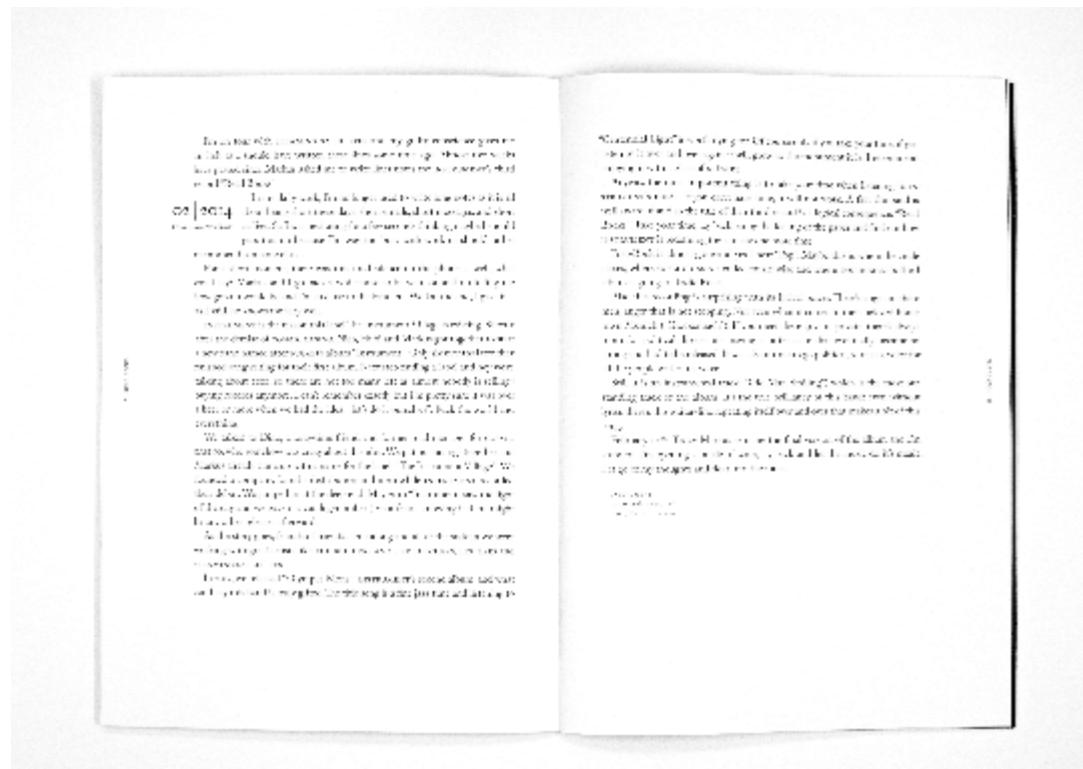
Walser Seilsysteme
Corporate Design, 2003

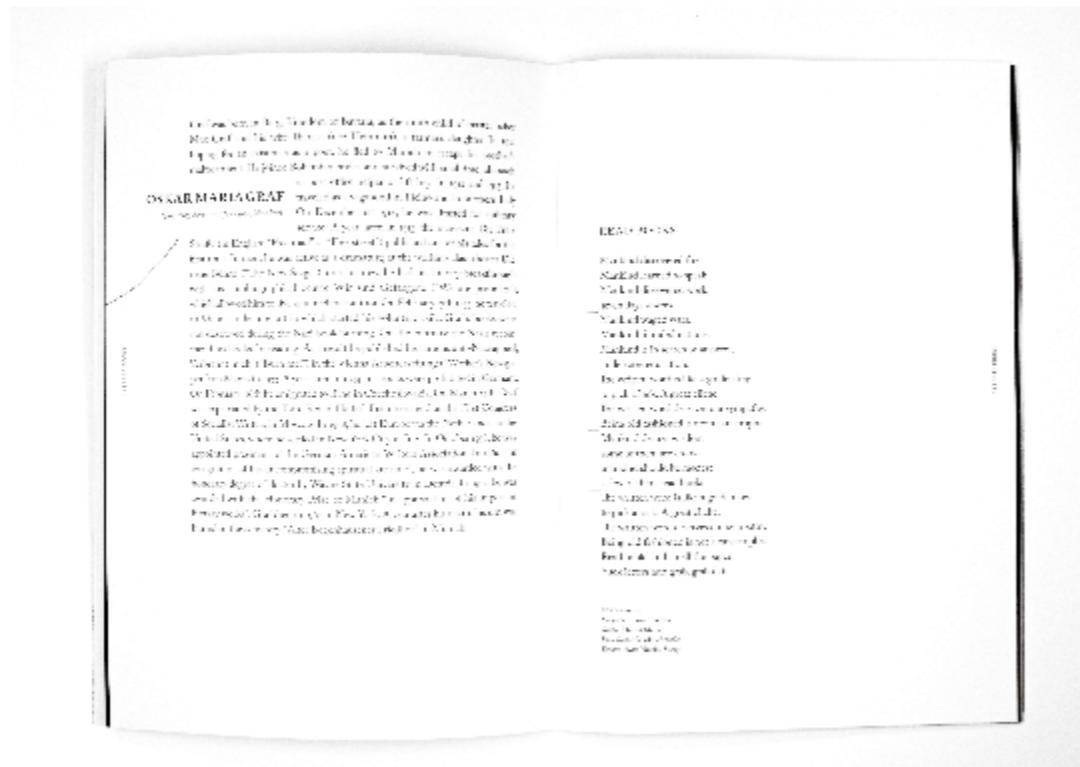


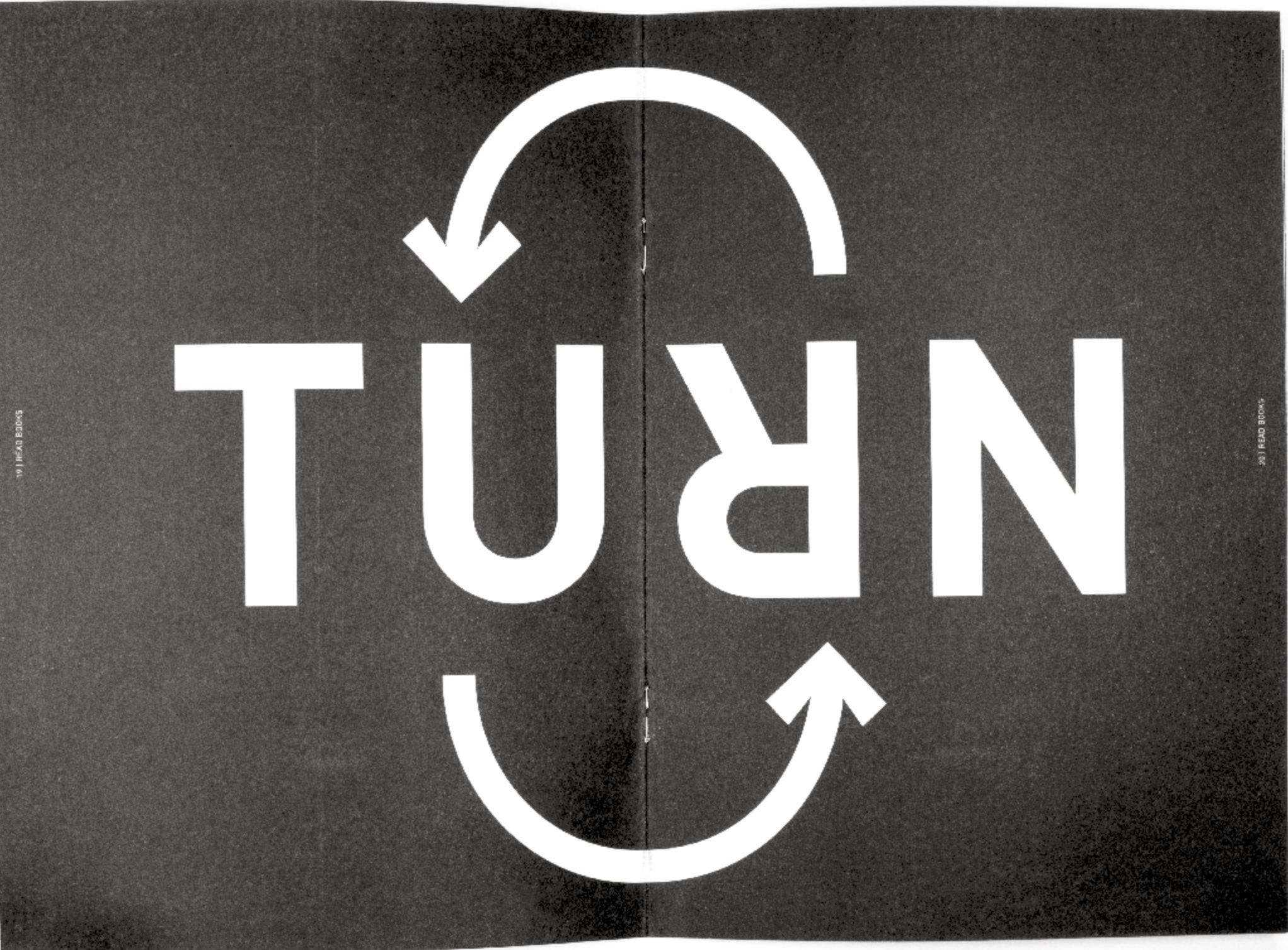
Lettering
für die Verwendung auf
Postkarten, 2014

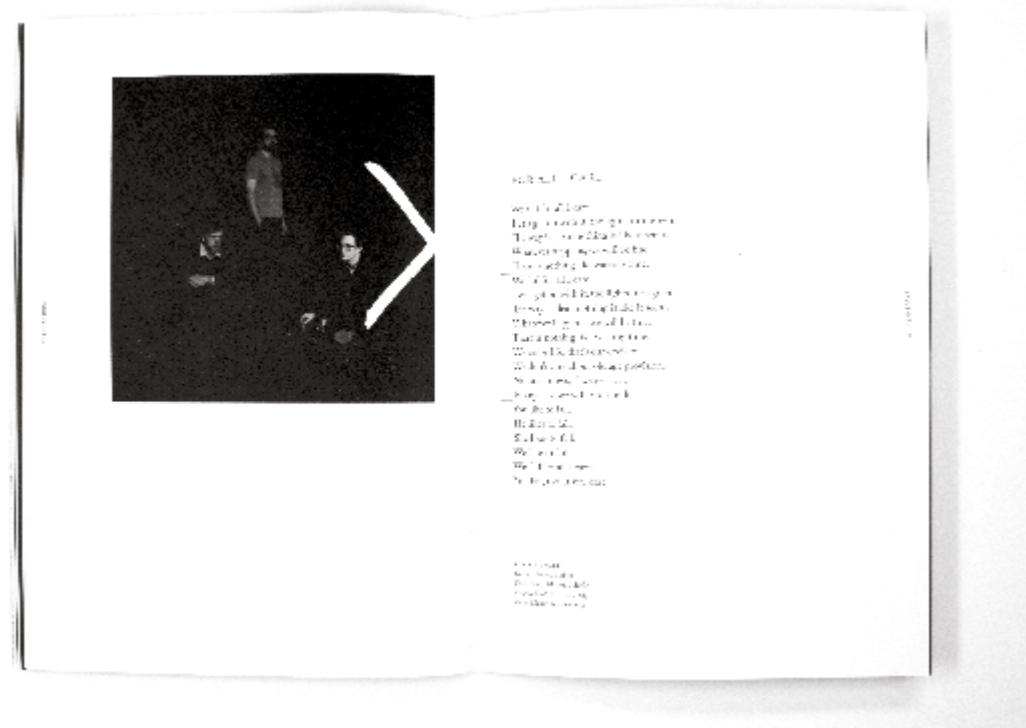
Instrument
»Read Books«
The Instrument Village, 2013
Vinyl Supplement
Vorderseite 97, Innenteil 98 und ff.











FROM THE BEGINNING OF THE CIVIL WAR IN SYRIA TO THE END OF 2013 ABOUT 2.5 MILLION REFUGEES LEFT THE COUNTRY. // AT A GLANCE // ONLY 10 EU MEMBER STATES OFFERED RESETTLEMENT OR HUMANITARIAN ADMISSION PLACES TO REFUGEES FROM SYRIA. GERMANY IS BY FAR THE MOST GENEROUS - PLEDGING TO TAKE 10,000 REFUGEES OR 80 PER CENT OF TOTAL EU PLEDGES. EXCLUDING GERMANY, THE REMAINING 27 EU MEMBER STATES HAVE OFFERED TO TAKE A MERE 2,340 REFUGEES FROM SYRIA. FRANCE OFFERED JUST 500 PLACES OR 0.02 PER CENT OF THE TOTAL NUMBER OF PEOPLE WHO HAVE FLED SYRIA. SPAIN AGREED TO TAKE JUST 30 OR 0.001 PER CENT OF REFUGEES FROM SYRIA. EIGHTEEN EU MEMBER STATES - INCLUDING THE UK AND ITALY - OFFERED NO PLACES AT ALL.

WITHOUT A POLICE
AND POLITICAL
STRUCTURE, THE
REFUGEE CRISIS HAS
BEEN TURNED INTO A
HUMANITARIAN DISASTER.
THE WORLD IS SICK OF IT.
WE ARE SICK OF IT.

BY STEPHEN
SARFATI
PHOTOGRAPHY
BY JONATHAN
WILLIAMS

"I USED TO BE A BEAT COP A LONG TIME AGO, AND THE TIME, HUNDREDS, PROBABLY, OVER THE YEARS, OF SHIT — THAT I WILL NEVER FORGET. GORDY, HE WALKING TALL? YOU DON'T REMEMBER? NO. ANY-EVER-SHE-WAS, HIS LADY... WAS REAL SMALL, LIKE MY PARTNER AND I GOT CALLED OUT THERE EVERY ASIDE AND SAY 'COME ON, TONIGHT'S THE NIGHT WE DEEP-DOWN HE-REALLY-LOVES-ME SET-UPS — WE WAS SCARED. SHE WASN'T GOING TO CROSS HIM, HER OFF TO THE EMT'S, PUT HIM IN A CAR AND DRI-TANK. HE SLEEPS IT OFF, NEXT MORNING CUT HE-NER'S OUT SICK, AND IT'S JUST ME, AND THE CALL NOSE IN THE SHOWER KIND OF THING. SO I CUFF THAT NIGHT, WE'RE DRIVING INTO TOWN, AND THIS 'DANNY BOY', AND IT JUST RUBBED ME WRONG. SO RE, AND I KNEEL HIM DOWN, AND I PUT MY RE-THIS IS HOW IT ENDS.' AND HE'S CRYING, GOING TO GOD HE'S GOING TO LEAVE HER ALONE. SCREAM-MOUTH, AND I TOLD HIM TO BE QUIET. I NEEDED TO OF COURSE HE GOT QUIET, GOES STILL, AND REAL AND WE JUST STOOD THERE FOR A WHILE, ME ACT-CHARMING KNEELING IN THE DIRT WITH SHIT IN GUN OUT OF HIS MOUTH, AND I SAY, 'SO HELP ME AND SUCH-AND-SUCH AND BLAH BLAH BLAH BLAH TWO WEEKS LATER HE KILLED HER. OF COURSE, BLENDER. WE GOT THERE, THERE WAS SO MUCH OF THE STORY IS; I CHOSE A HALF MEASURE, WHEN MAKE THAT MISTAKE AGAIN."

"I'D GET CALLED OUT ON DOMESTIC DISPUTES ALL BUT THERE WAS THIS ONE GUY — THIS ONE PIECE LOOKED LIKE BD SVENSON. YOU REMEMBER HIM? WAY, BIG BOY — 270, 280. BUT HIS WIFE ... OR WHAT A BIRD, WRISTS LIKE LITTLE BRANCHES. ANYWAY, WEEKEND, AND ONE OF US WOULD PULL HER PRESS CHARGES, AND THIS WASN'T ONE OF THOSE GET A LOT OF THOSE — BUT NOT THIS, THIS GIRL NO WAY, ND HOW, NOTHING WE COULD DO BUT PASS YE HIM DOWNTOWN, THROW HIM IN THE DRUNK GOES, BACK HOME. BUT ONE NIGHT, MY PART COMES IN AND IT'S THE USUAL CRAP, BROKE HER HIM, PUT HIM IN THE CAR AND AWAY WE GO. ONLY S DEWAYS ASSHOLE IS IN MY BACK SEAT HUMMING INSTEAD OF LEFT, I GO RIGHT, OUT INTO NOWHERE-VOLVER IN HIS MOUTH, AND I TOLD HIM, 'THIS IS IT. THE BATHROOM ALL OVER HIMSELF, SWEARING TO ING ... AS MUCH AS YOU CAN WITH A GUN IN YOUR THINK ABOUT WHAT I WAS GOING TO DO HERE, AND QUIET, LIKE A DOG WAITING FOR DINNER SCRAPS, ING LIKE I'M THINKING THINGS OVER, AND PRINCE HIS PANTS. AND AFTER A FEW MINUTES I TOOK THE IF YOU TOUCH HER AGAIN I WILL SUCH-AND-SUCH BLAH ... JUST TRYING TO DO THE RIGHT THING, BUT CAVED HER HEAD IN WITH THE BASE OF A WARING BLOOD YOU COULD TASTE THE METAL. THE MORAL I SHOULD HAVE GONE ALL THE WAY. I'LL NEVER

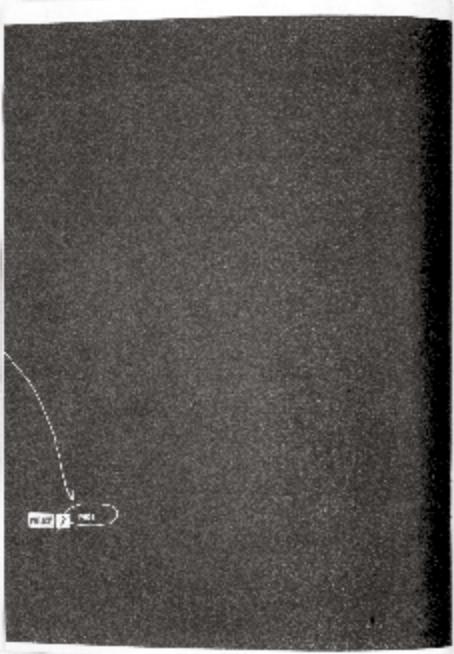
The 2014 photo above shows a police officer in New York City. The photo below shows a man in a dark room, possibly a basement, with a gun in his mouth. The text on the left page discusses the lack of European Union member states offering resettlement or humanitarian admission places to refugees from Syria. The text on the right page is a spoken word piece by Stephen Sarfati about a beat cop's experience with domestic disputes.

The 2014 photo above shows a police officer in New York City. The photo below shows a man in a dark room, possibly a basement, with a gun in his mouth. The text on the left page discusses the lack of European Union member states offering resettlement or humanitarian admission places to refugees from Syria. The text on the right page is a spoken word piece by Stephen Sarfati about a beat cop's experience with domestic disputes.

"I FIND TELEVISION VERY EDUCATING... EVERY TIME SOMEBODY TURNS ON THE SET, I GO INTO THE OTHER ROOM AND READ A BOOK."

GROUCHO MARX

106



The Instrument Village
The Instrument Village, 2008
Record Company Logotype

107

LD Elsnac is a contemporary ROMAN TYPE family. Its design is based on letterforms coming straight from the chalkboard in my type and typography courses held for the first grade students at *Designschule München*. The font family's fundamental approach is to reduce the letter parts to their very basic forms without forgetting a **contemporary look** and its own very distinct character. LD Elsnac is designed as a group of five weights each with a dedicated italic version. The family offers pan-Latin language support, five figure sets, small caps, fractions, ligatures and many more features to satisfy (not only) the modernist typographic user.



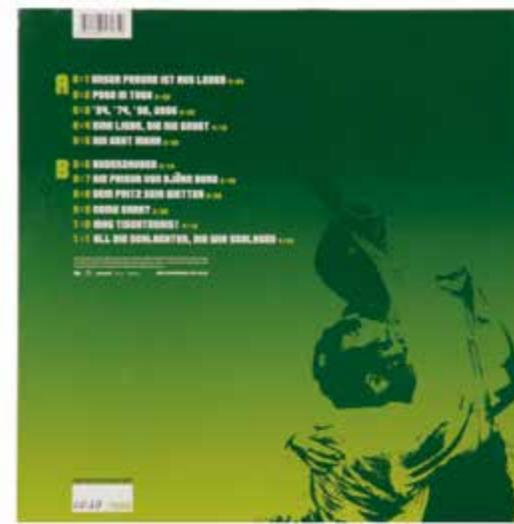
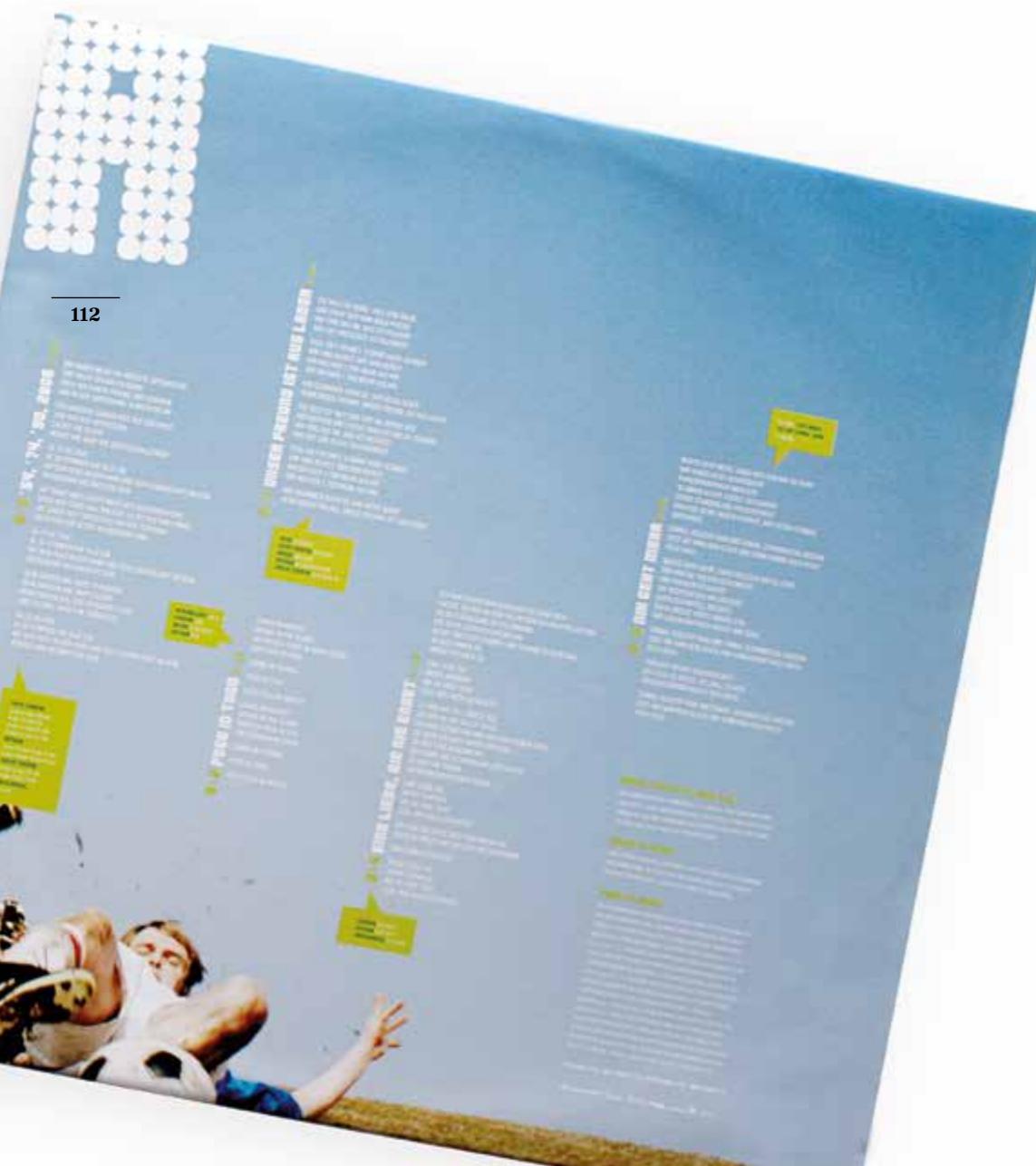
110



Sportfreunde Stiller
»You Have to Win Zweikampf«
Universal Music GmbH, 2006
Album, Großflächenplakate



111



Sportfreunde Stiller
»You Have to Win Zweikampf«
Universal Music GmbH, 2006
Vinyladaption

Sportfreunde Stiller
»You Have to Win Zweikampf«
Universal Music GmbH, 2006
Merchandising



114

hell!
yeah!

Lettering
für die Verwendung auf
Postkarten, 2014

115

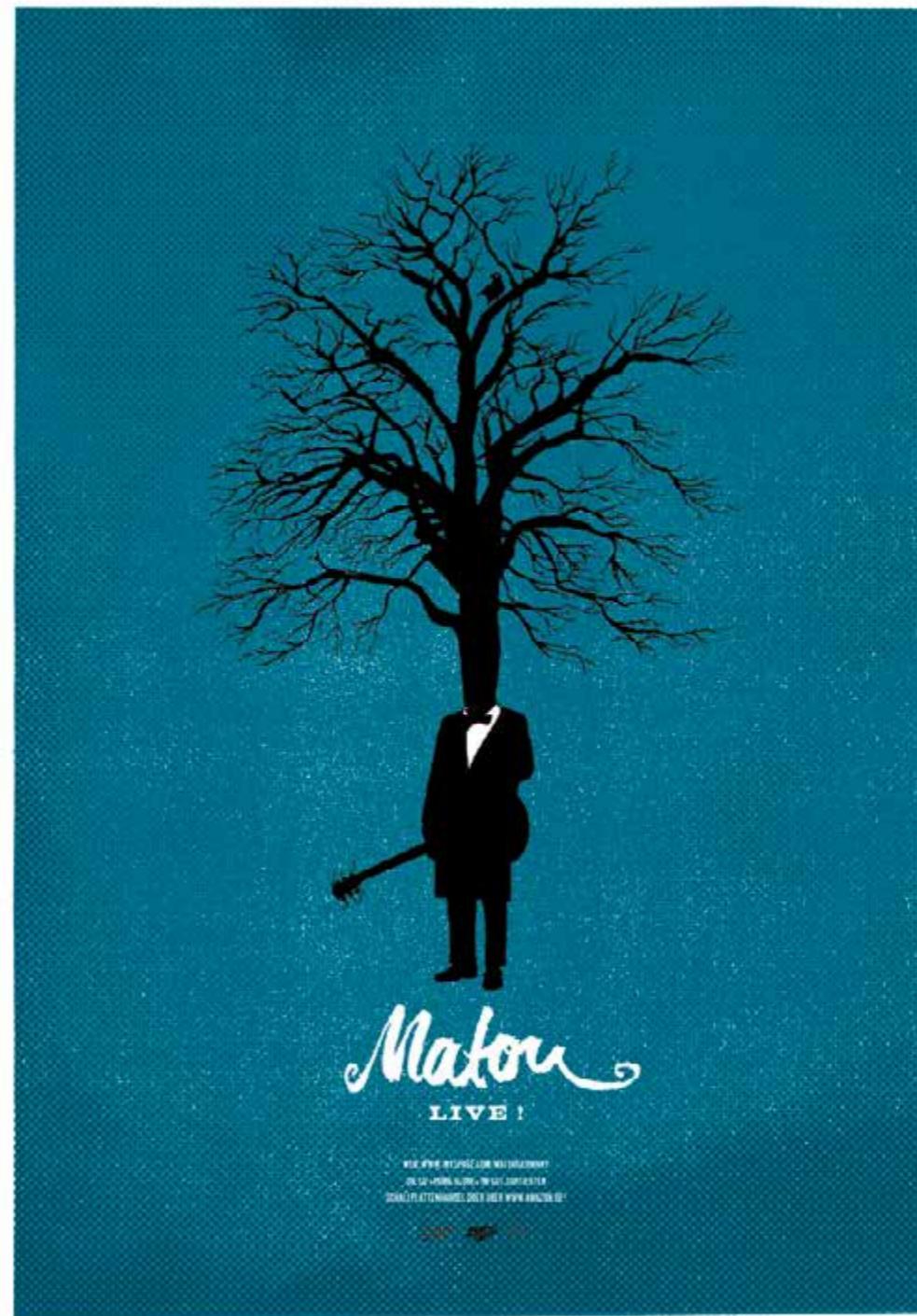


Sample pages from the Lazydogs Typefoundry Schriftmuster Zeitung, 2020, showcasing the "Hagb" font family. The pages include:

- Page 116: Headline "WE ARE LAZYDOGS. WE DO DATS & LETTERS."
- Page 117: Headline "FAKE NEWS!"
- Page 118: Headline "THREE WIDTHS. TWELVE WEIGHTS. I'M LD GROTESK & I'M A WORK-HORSE!"
- Page 119: Headline "Unter keinen Umständen!"
- Page 120: Headline "FROM WOOD TO DIGITAL—A SWISS MADE BEAUTY—LAZYD. ALENA"
- Page 121: Headline "ZU SCHÖN, UM WAHR ZU SEIN?"



Matou
»Home Alone«
Sameway Music, 2007
Lettering, Illustration
Veranstaltungsplakat



LD GROTESK. TYPE → FAMILY.

36 FONTS 3 WIDTHS 6 WEIGHTS

Schriftentwurf
»LD Grotesk«
Lazydogs Typefoundry, 2018

120

121

Cond. Ultra Light	Cond. Ultra Light Oblique	Ultra Light	Ultra Light Oblique	Wide Ultra Light	Wide Ultra Light Oblique
Aa	Aa	Aa	Aa	Aa	Aa
Condensed Light	Condensed Light Oblique	Light	Oblique	Wide Light	Wide Light Oblique
Aa	Aa	Aa	Aa	Aa	Aa
Condensed Regular	Condensed Oblique	Regular	Oblique	Wide	Wide Oblique
Aa	Aa	Aa	Aa	Aa	Aa
Condensed Medium	Cond. Medium Oblique	Medium	Medium Oblique	Wide Medium	Wide Medium Oblique
Aa	Aa	Aa	Aa	Aa	Aa
Condensed Bold	Cond. Bold Oblique	Bold	Bold Oblique	Wide Bold	Wide Bold Oblique
Aa	Aa	Aa	Aa	Aa	Aa
Condensed Heavy	Cond. Heavy Oblique	Heavy	Heavy Oblique	Wide Heavy	Wide Heavy Oblique
Aa	Aa	Aa	Aa	Aa	Aa



Self Promotion
Postkarten, 2012
Lettering



THE
LAZYDOGS
TYPEFOUNDRY



Lazydogs Typefoundry
Website, UX/UI Design
und Produktion, 2020



124



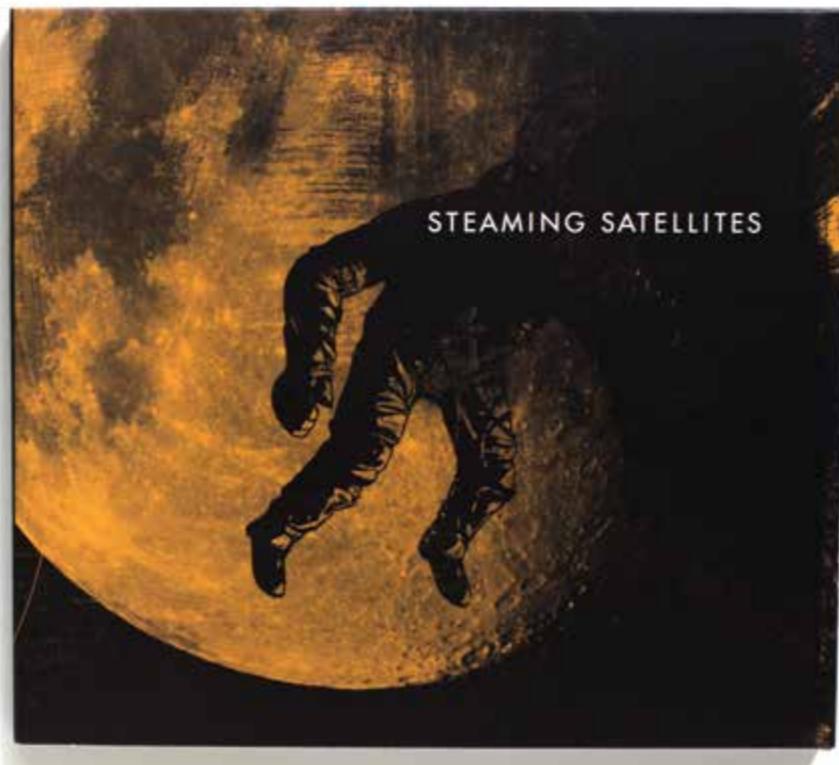
125



Brown foxes and lazy dogs.



And the dog's in the cradle and the
silver glyph. Little lazy dog and the
cat on the moon. When you comin'
home, I'll be ready for you.



Steaming Satellites
»Steaming Satellites«
The Instrument Village, 2015
Album Artwork, Illustration

LD Moderne Slab. Foreign types with the hookah pipes say »Way oh way oh, way oh way oh.« Walk like an Egyptian!!! The ***blonde waitresses*** take their trays. They spin around and they GROSS THE FLOOR. **They've got the moves.**

Mehmet Scholl Kompiliert
»Vor dem Spiel ist nach dem Spiel«
Blickpunkt-Pop, 2004 / 2005
CD Artwork



Mehmet Scholl Kompiliert
»Vor dem Spiel ist nach dem Spiel«
Blickpunkt-Pop, 2005
POS Plakat



INSTRUMENT

134

Instrument
Wortmarke für Indie-Band
Instrument Village, 2012



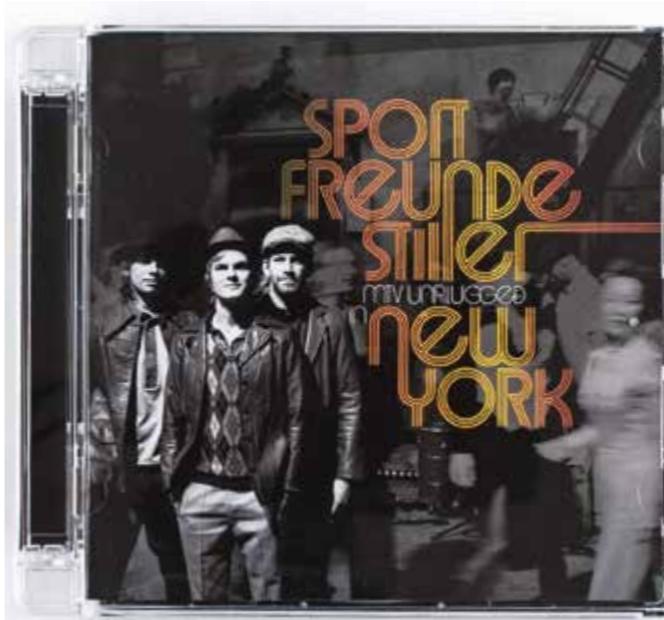
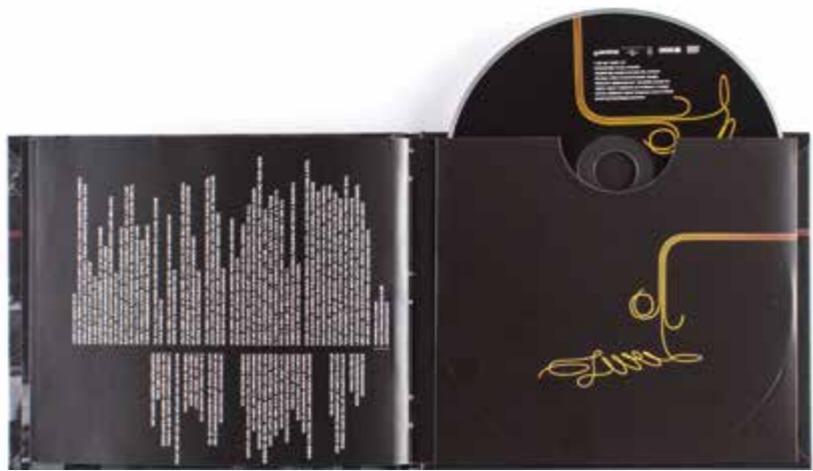
135

Max von Milland
»Woher I eigentlich kimm«
Wildwechsel / Universal Music GmbH, 2012
Album Artwork

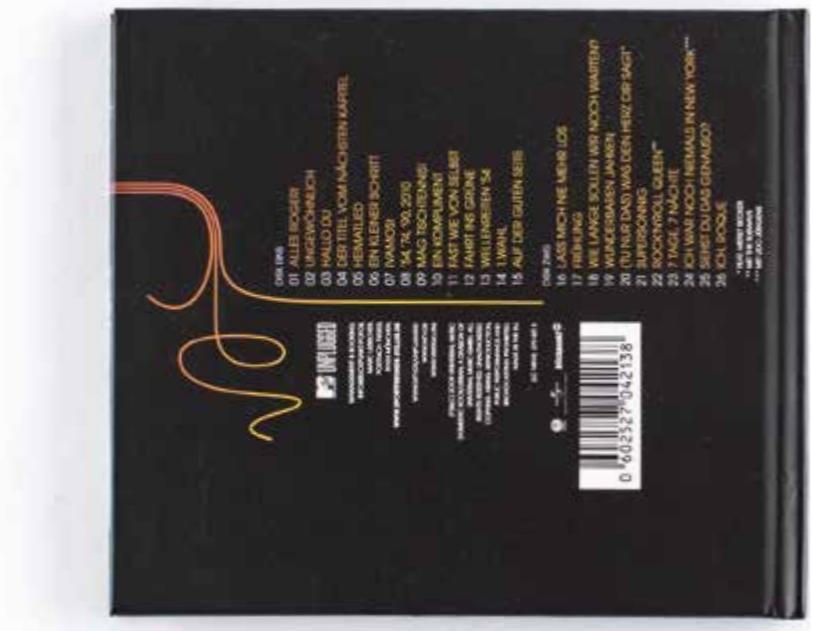


Sportfreunde Stiller

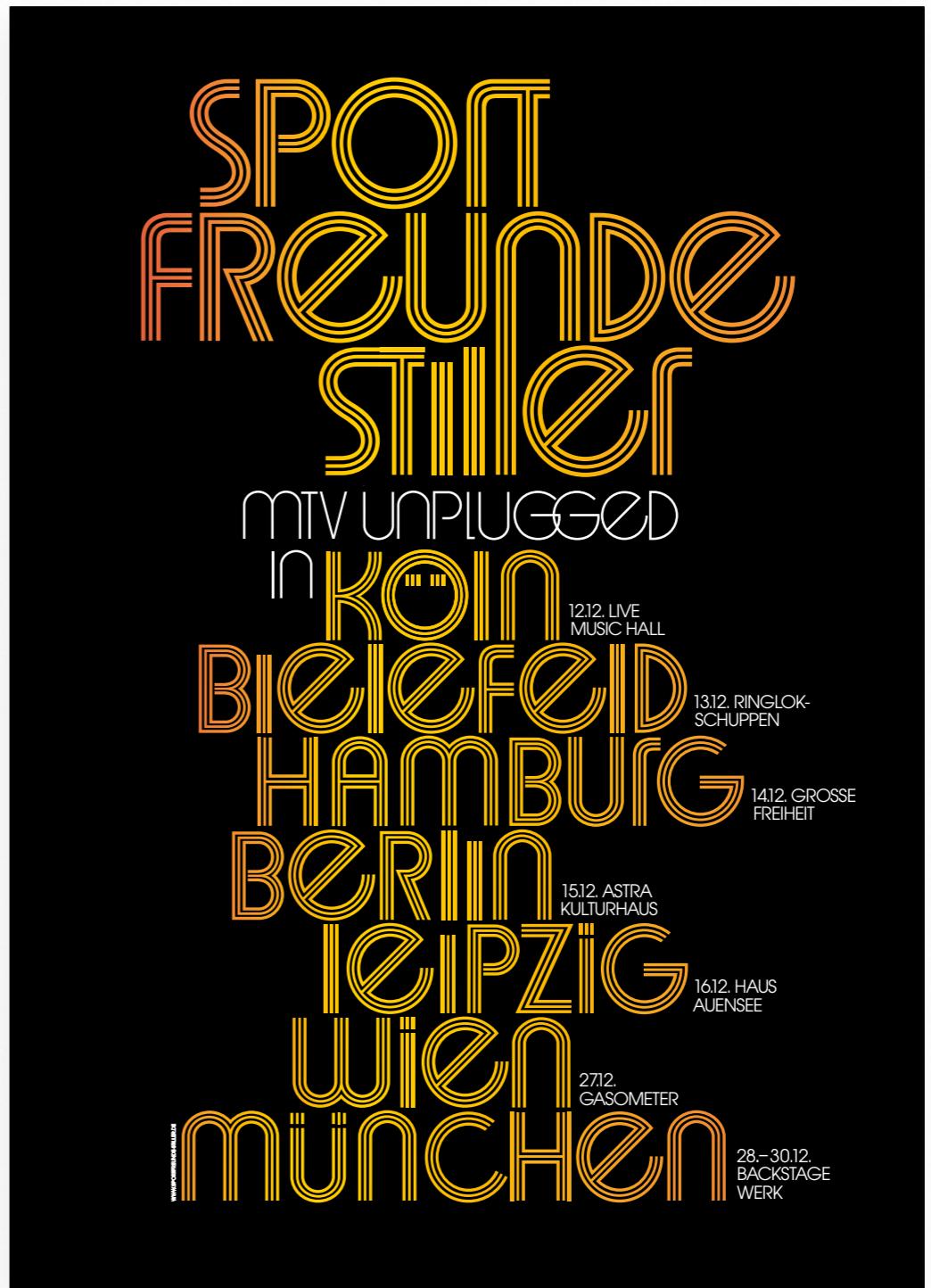
»MTV unplugged in New York«
Universal Music GmbH, 2009
CD und DVD, diverse Versionen,
Lettering und Gesamtgestaltung



Sportfreunde Stiller
»MTV unplugged in New York«
Universal Music GmbH, 2009
CD und DVD, diverse Versionen,
Lettering und Gesamtgestaltung



Sportfreunde Stiller
 »MTV unplugged in New York«
 Universal Music GmbH, 2009
 Veranstaltungsplakat, Lettering





142



142



Blickpunkt Pop
Website, UX/UI Design
und Produktion, 2012

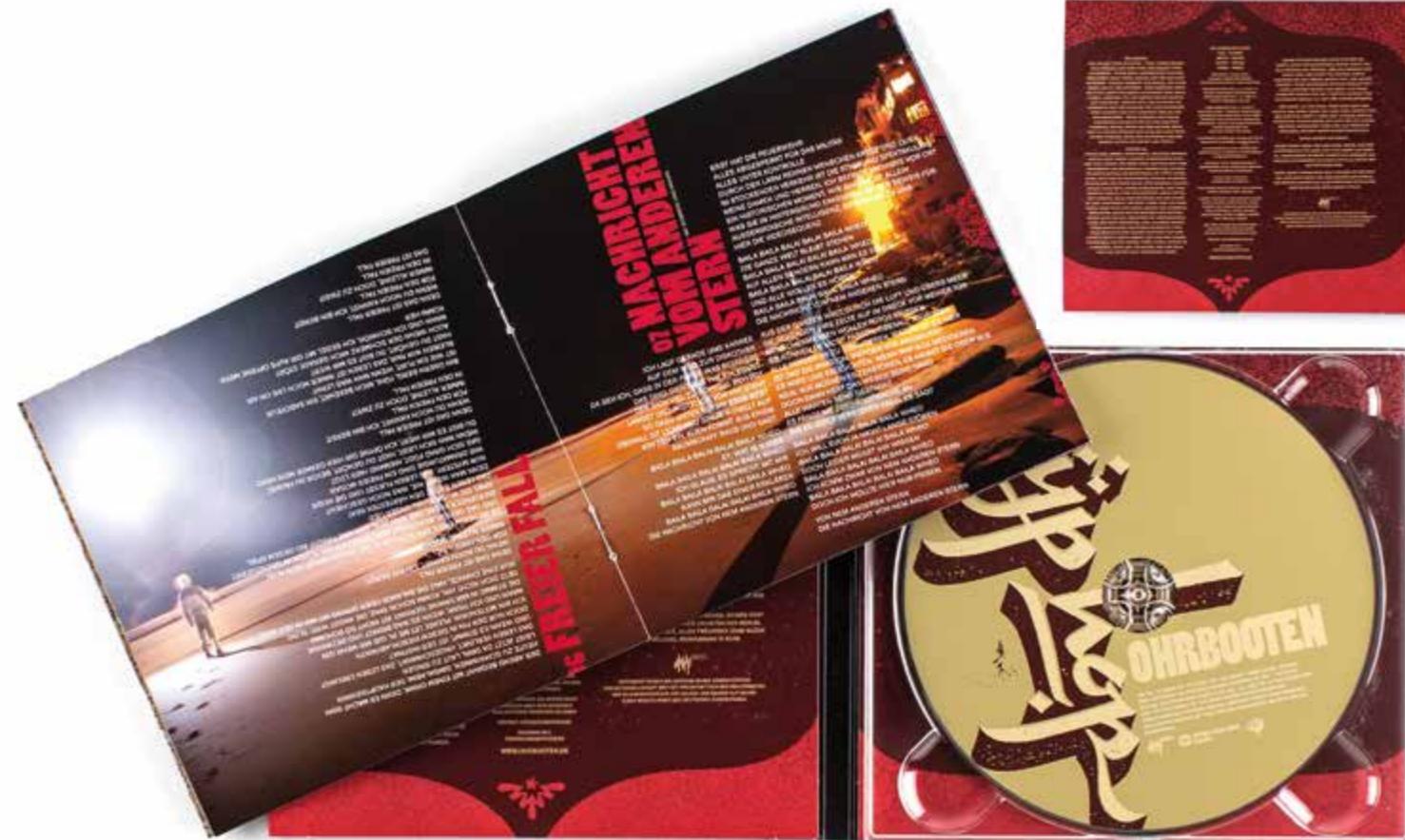
Stylized lettering reading "gyphop" in a white, flowing font against a black background.

143

»Orbooten« Gyphop
Lettering für ein Plattencover
Jochens Kleine Plattenfirma,
2009

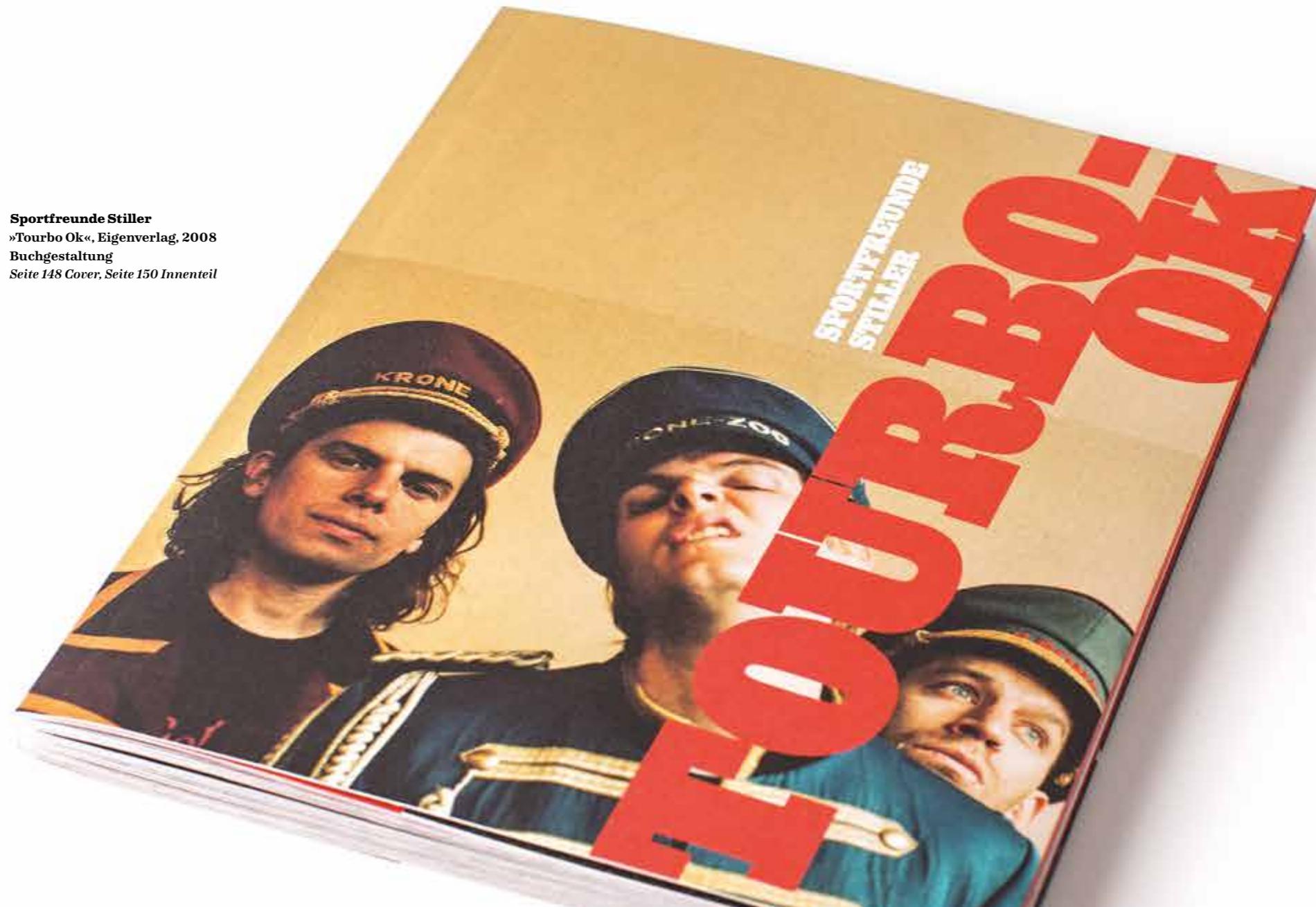


Ohrbooten
»Gyphop«
Jochens Kleine Plattenfirma, 2009
Album Artwork



AAAHHHRRRGGG!!
LD SPORT »STURM &
STILLE[R]«  2016
HÄMBURGEFONTSI

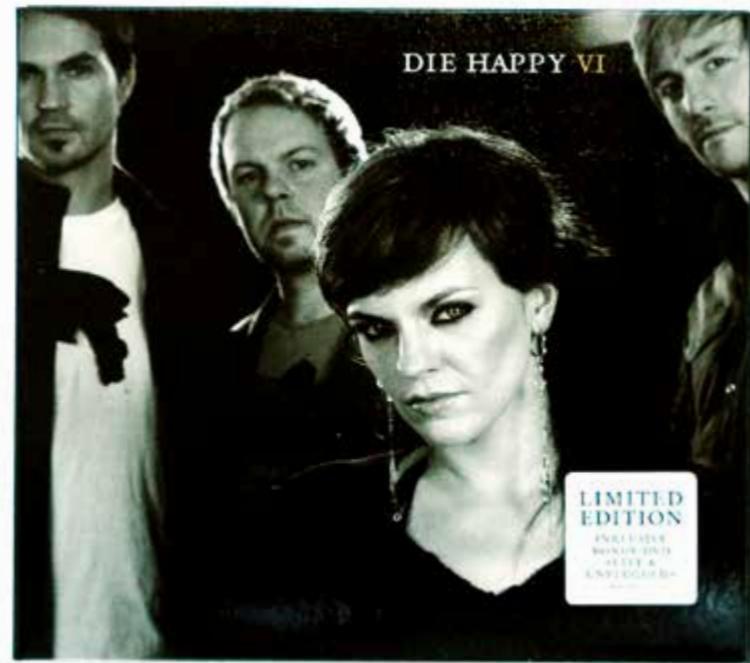
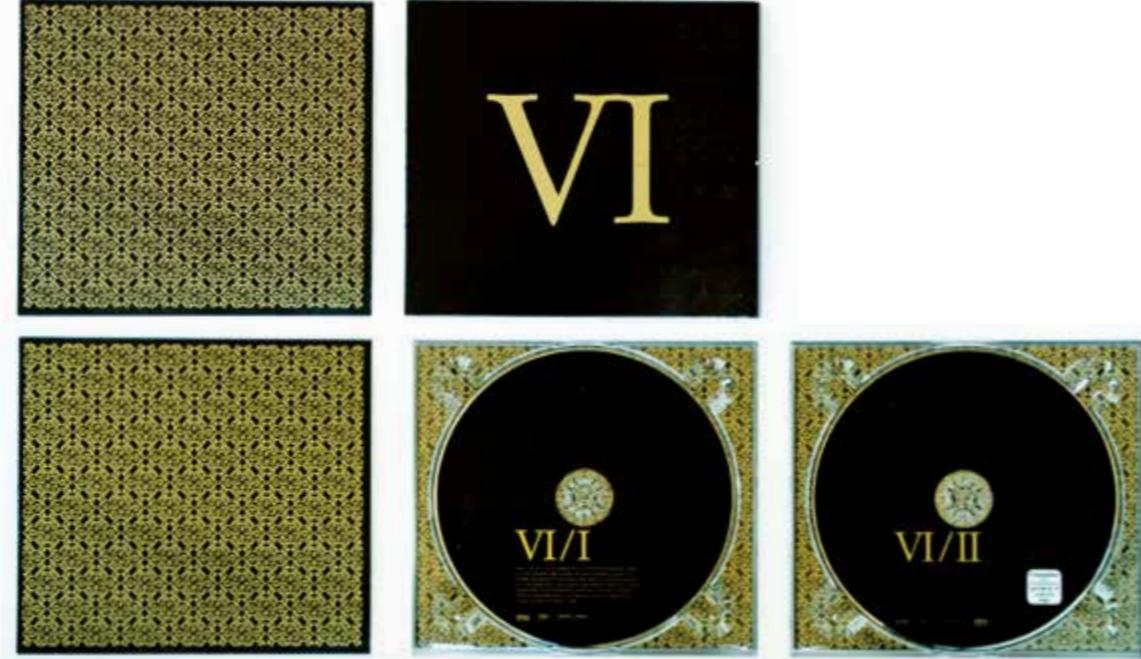
Sportfreunde Stiller
»Turbo Ok«, Eigenverlag, 2008
Buchgestaltung
Seite 148 Cover, Seite 150 Innenteil





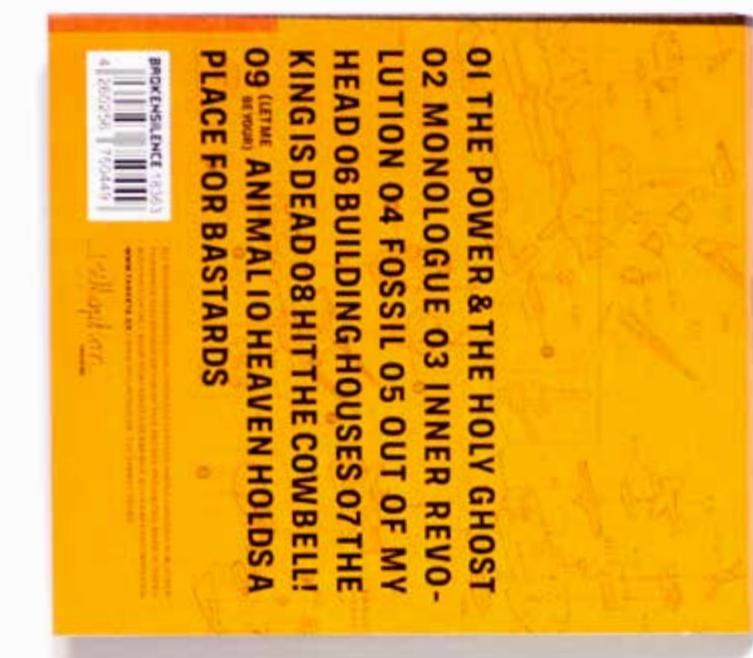
DAS Kaffesatz

Das Kaffesatz
Cafè, 2012
Logotype

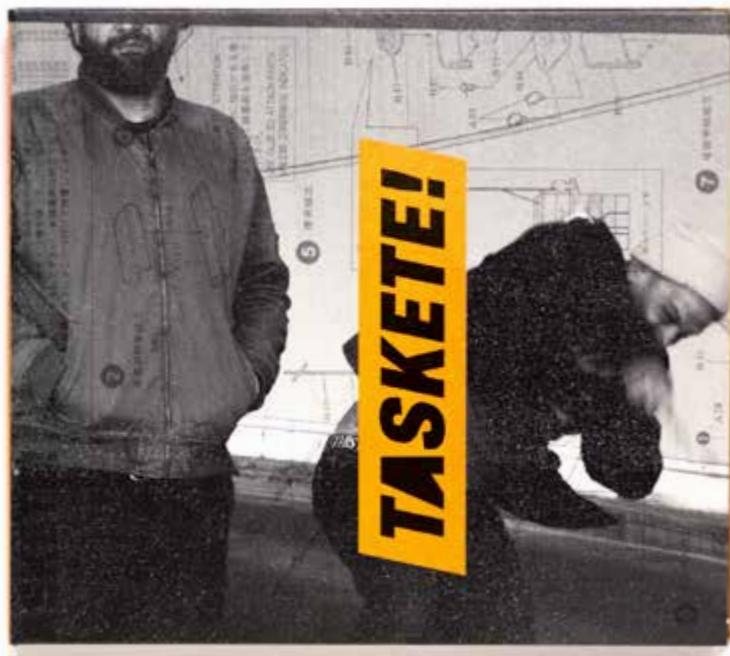


Die Happy
»Six«
Sony BMG / GUN Records, 2008
Album Artwork





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Taskete! »Taskete!«
Millaphon Records, 2019
Album Artwork

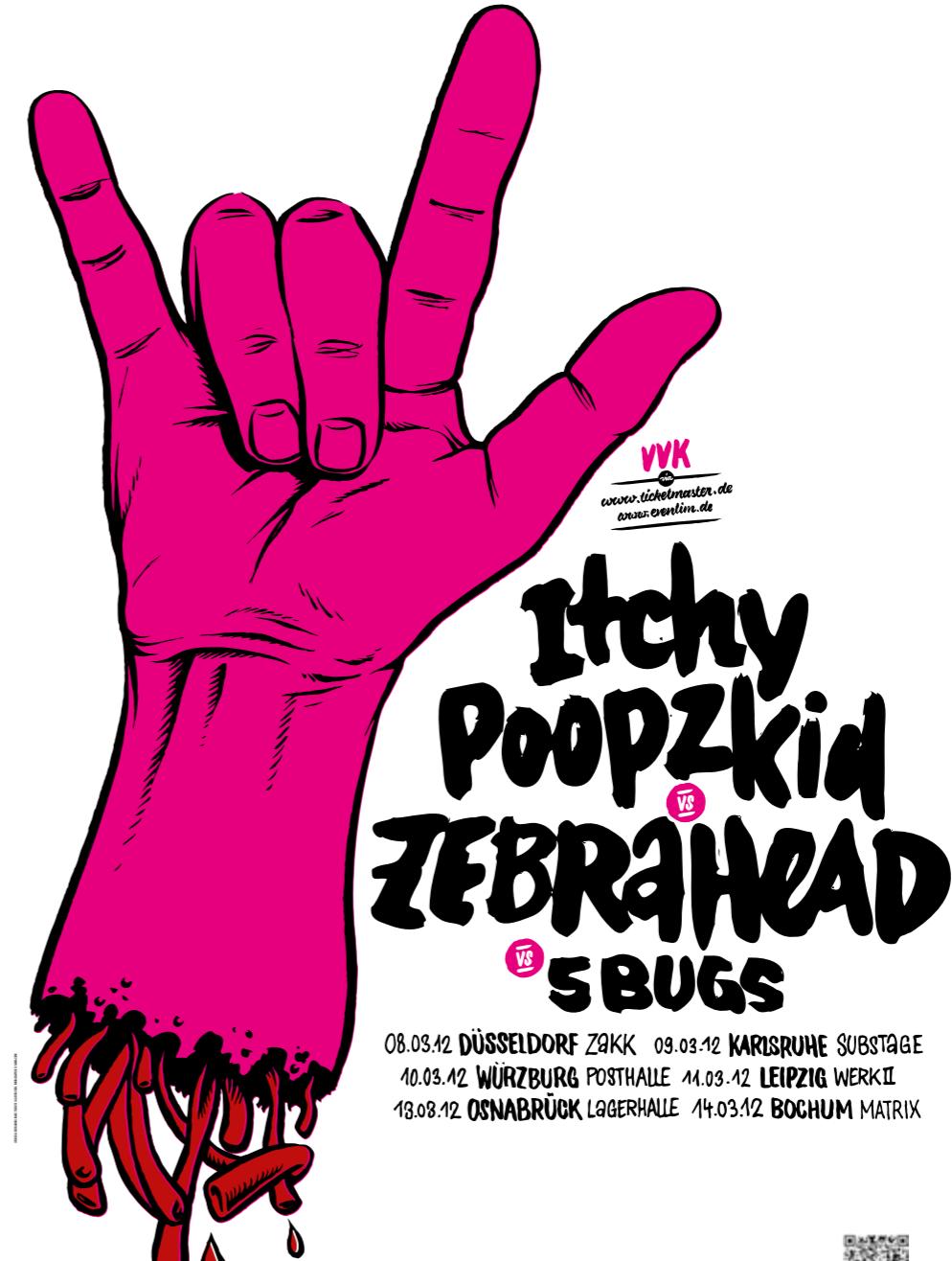


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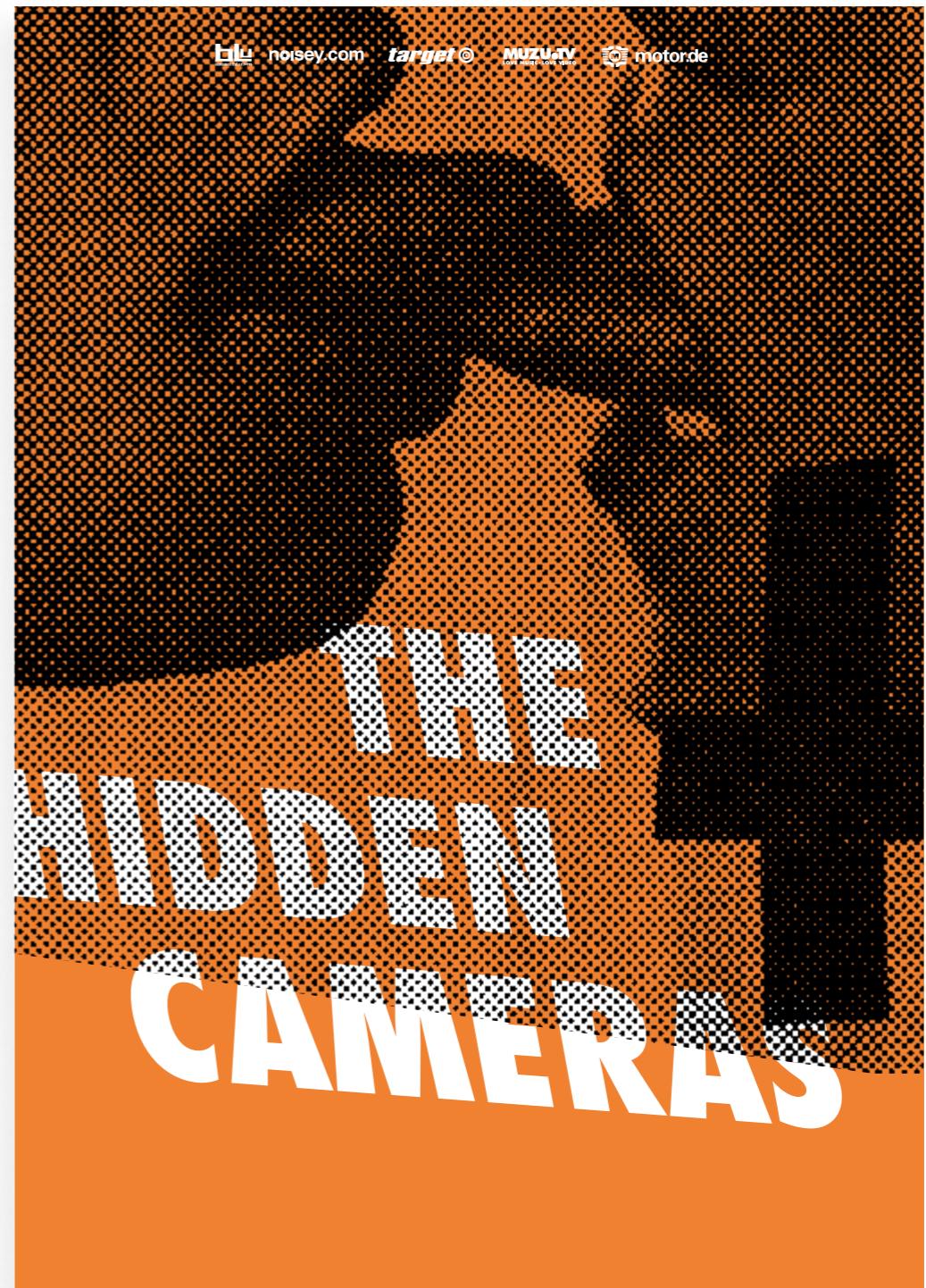
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cake

Lettering
Millhaus GmbH, 2011
»Cake«, Wortmarke / Entwurf



Itchy Poopzkid
Target Concerts GmbH, 2012
Veranstaltungsplakat



The Hidden Cameras
Target Concerts, 2015
Veranstaltungsplakat



Printkings
Siebdruck & Merchandising
Logotype, 2008



Print Kings
Website, UX/UI Design
und Produktion, 2009



Die in dieser Publikation gezeigten Arbeiten stellen eine Auswahl von Projekten aus den Jahren 1998–2023 dar und wurden von mir selbst erarbeitet und durchgeführt. Fotografiert von Gerald von Foris, Kai Büschl und Simone Naumann. Gesetzt aus LD Moderne, Lazydogs Typefoundry 2017, und LD Elephant (Stand 02/2022)

Mein Name ist Kai Büschl. Ich bin Designer, Drucker und Lehrer für Schrift & Typografie. In meinem Büro entwickle ich für meine Kunden Gestaltungs- und Kommunikationslösungen für Print und Web, vom Konzept bis zum fertigen Produkt. Heute möchte ich mich gerne bei Ihnen vorstellen.

My name is Kai Büschl. I'm a graphic designer, typographer, typedesigner, printer and teacher for type and typography. In my daily work I create type, brands, websites, books and objects for clients who belief in the benefit of developing unique and independent visual identities. I love to work with students. Therefore I want to apply for the position at your University.