
Le Jeune *Collection*

The French Modern of the nineteenth century, often called Didot after the famous French printing dynasty who popularized the style, is often the serif typeface of choice to communicate elegance and sophistication. Le Jeune, designed by Paul Barnes and Christian Schwartz for *Vanity Fair* in 2013, is a modern take on the idiom.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ
STENCIL BY GREG GAZDOWICZ

4 FAMILIES
4 OPTICAL SIZES

FEATURES
PROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPIT/SUBSCRIPT
SMALL CAPS (ROMAN AND ITALIC)

To satisfy the needs of contemporary designers, Le Jeune comes in four optical sizes for use from huge headlines of 200 point and above, where contrast between thick and thin is at its most extreme, down to 6 point text, where robustness is needed. In the largest sizes the family comes in six weights, from a Light to a full-figured Black, while the text size omits the Light and Medium for a succinct total of four weights. Greg Gazdowicz has added a stencil version in each optical size, inspired by the famed Modern-style stencil letters found throughout France. All weights of roman and italics feature small capitals, lining and non-lining figures, fractions, and superior and inferior numerals. The non-lining figures come in two versions, one drawn for modern expectations, and a set that is faithful to the forms found in the French Moderns.

RECOMMENDED MINIMUM & MAXIMUM SIZES

TEXT, 8 - 18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In their first four voyages in which they fitted out for India, their central provinces were for cotton, silk, and opium. In 1648 they banded

DECK, 18 - 40 PT

Even after several mishaps some by way of
The malice of the Dutch East India Co
And through other calamities they
CARRIED ON FOR DECADES

POSTER, 40 - 96 PT

Successful trade
Confirmed

HAIRLINE, 100 PT+

Move

RUM

Le Jeune *Hairline*

Named for Parisian typefounder and punchcutter Joseph Molé Le Jeune, a contemporary of the Didot family, Le Jeune blends the precision of French neo-classical types with a more contemporary enlarged x-height and round, sharp ball terminals from the Anglo-American tradition.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ
STENCIL BY GREG GAZDOWICZ

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPIT/SUBSCRIPT
SMALL CAPS (ROMAN AND ITALIC)

Le Jeune Hairline is intended for the largest display sizes, 100 point and above, where its delicate hairlines can best express their extreme elegance. This family is based primarily on the showings in the famed broadsheet specimen Molé Le Jeune produced in 1819. Molé's foundry was bought out by E. Tarbé around 1834, who also acquired the Firmin Didot & fils foundry around 1837 and later renamed the operation the 'Fonderie générale'. By the 1900s Molé's punches had ended up in the hands of the Peignot & fils typefoundry, who kept his types available, though they were incorrectly labelled as "Didot". In both roman and italic, Le Jeune is characterized by crispness and beauty. Though its vertical proportions and ball terminals differ significantly from Le Jeune's model, the spirit of the original comes through in the grace of the romans and the exuberance of the italics.

HOWL

Sighted

LE JEUNE HAIRLINE LIGHT, 140 PT

SYRUP

Izmedu

LE JEUNE HAIRLINE LIGHT ITALIC, 140 PT

CIDER

Merino

LE JEUNE HAIRLINE REGULAR, 140 PT

QUALITY

Tiikeri

LE JEUNE HAIRLINE REGULAR ITALIC, 140 PT

BRISK

Origini

LE JEUNE HAIRLINE MEDIUM, 140 PT [ALTERNATE K]

GAINS

Power

LE JEUNE HAIRLINE MEDIUM ITALIC, 140 PT [ALTERNATE w]

SZÍNŰ

Móður

LE JEUNE HAIRLINE SEMIBOLD, 140 PT

DEUX

Rzeka

LE JEUNE HAIRLINE SEMIBOLD ITALIC, 140 PT [ALTERNATE z]

AESER

Sæerlig

LE JEUNE HAIRLINE BOLD, 140 PT [ALTERNATE g]

YAGIS

Coffee

LE JEUNE HAIRLINE BOLD ITALIC, 140 PT

FLAŠI

Größe

LE JEUNE HAIRLINE BLACK, 140 PT

CÔTE

Etude

LE JEUNE HAIRLINE BLACK ITALIC, 140 PT [ALTERNATE C]

KILOS

Sépare

LE JEUNE HAIRLINE STENCIL, 140 PT

RIJST

Joiner

LE JEUNE HAIRLINE STENCIL ITALIC, 140 PT

Le Jeune *Poster*

Le Jeune, originally designed by Commercial Type partners Paul Barnes and Christian Schwartz for *Vanity Fair*, is a modern adaptation of the French Modern popularized by the Didot family. Where the French Moderns typically feature soft teardrop forms, Le Jeune features sharp, round ball terminals more typical of British and American moderns.

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STENCIL BY GREG GAZDOWICZ

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7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN AND ITALIC)

Le Jeune Poster is the most flexible display size, intended for use between 40 and 96 point. In both roman and italic, Le Jeune is characterized by crispness and beauty. Though its vertical proportions and ball terminals differ significantly from Le Jeune's model, the spirit of the original comes through in the grace of the romans and the exuberant spirit of the italics. Though initially intended for magazines and editorial design, Le Jeune is well suited to graphic, book and corporate design where modern elegance is a requirement.

NOÖSPHERE
Enhancements

LE JEUNE POSTER LIGHT, 70 PT

DOGMAÁTICA
Hallucinatory

LE JEUNE POSTER LIGHT ITALIC, 70 PT

BEZOEKERS
Zahlenmäßige

LE JEUNE POSTER REGULAR, 70 PT

DISTINCTLY
Pääteoksensa

LE JEUNE POSTER REGULAR ITALIC, 70 PT

ZASAHOVAŤ
Cunoștințele

LE JEUNE POSTER MEDIUM, 70 PT

KLUCZOWE
Förstklassiga

LE JEUNE POSTER MEDIUM ITALIC, 70 PT [ALTERNATE g k]

TEOLÓGICA
Registrazioni

LE JEUNE POSTER SEMIBOLD, 70 PT [ALTERNATE g]

COGNITIVE
Marketplace

LE JEUNE POSTER SEMIBOLD ITALIC, 70 PT [ALTERNATE C]

RECURSIVE
Geographics

LE JEUNE POSTER BOLD, 70 PT

FROMAGES
Revitalizing

LE JEUNE POSTER BOLD ITALIC, 70 PT [ALTERNATE v z]

ADSTÆDUR
Erschließen

LE JEUNE POSTER BLACK, 70 PT

FESTIVITY
Düşünmeye

LE JEUNE POSTER BLACK ITALIC, 70 PT

OFICJALNIE
Paleographer

LE JEUNE POSTER STENCIL, 70 PT [CUT ALTERNATE J a g r]

REJOINDER
Combinaison

LE JEUNE POSTER STENCIL ITALIC, 70 PT [ALTERNATE C]

Superintelligence

LE JEUNE POSTER LIGHT, 60 PT

Veronderstelling

LE JEUNE POSTER REGULAR, 60 PT [ALTERNATE g]

Eystrasaltsráðið

LE JEUNE POSTER MEDIUM, 60 PT

Compatibilistic

LE JEUNE POSTER SEMIBOLD, 60 PT

Kristallografija

LE JEUNE POSTER BOLD, 60 PT

Enciclopedias

LE JEUNE POSTER BLACK, 60 PT

Prognostication

LE JEUNE POSTER STENCIL, 60 PT

Geschwindigkeit

LE JEUNE POSTER LIGHT ITALIC, 60 PT

Caractéristique

LE JEUNE POSTER REGULAR ITALIC, 60 PT

Rappreżentant

LE JEUNE POSTER MEDIUM ITALIC, 60 PT

Nødvendighed

LE JEUNE POSTER SEMIBOLD ITALIC, 60 PT [ALTERNATE V]

Supplemental

LE JEUNE POSTER BOLD ITALIC, 60 PT

Tækjabúnaði

LE JEUNE POSTER BLACK ITALIC, 60 PT

Numerological

LE JEUNE POSTER STENCIL ITALIC, 60 PT

Le Jeune *Deck*

The French Modern of the nineteenth century, often called Didot after the famous French printing dynasty who popularized the style, is often the genre of choice to communicate elegance and sophistication. Le Jeune, designed by Paul Barnes and Christian Schwartz for *Vanity Fair* in 2013, is a modern adaptation of the idiom.

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DESIGNED BYPAUL BARNES & CHRISTIAN SCHWARTZ
STENCIL BY GREG GAZDOWICZ**14 STYLES**

7 WEIGHTS W/ ITALICS

FEATURESPROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT
SMALL CAPS (ROMAN AND ITALIC)

Le Jeune Deck is intended for small display typography such as subheads, pullquotes, and decks, between 18 and 40 point. While many digital adaptations of the French Modern exist, few if any have explicitly referenced Molé Le Jeune's italic, truly one of the most distinct and beautiful variants of the italic produced during this era. Its idiosyncrasies have been preserved in this contemporary interpretation: in addition to its uncommonly steep angle, it features distinct letterforms such as the sharp lowercase *v* and *w*.

THE NEW £10 NOTE PRINTED IN 2018
 Den græske madkultur har kun ændret sig
OBROČ SESTAVLJAJO PRAŠNI DELCI
Bevestiging van het principe van objecten

LE JEUNE DECK LIGHT, LIGHT ITALIC, 24 PT

LOOK AT THE EDGE OF THE EARTH
 Tank für 890.764 Liter Raketentreibstoff
AFIN D'ÉCONOMISER DE L'ÉNERGIE
Un único examen de español para todo

LE JEUNE DECK REGULAR, REGULAR ITALIC, 24 PT [PROPORTIONAL OLDSTYLE FIGURES, ALTERNATE C]

WORSHIP AT THE ALTAR OF IDEAS
 Mart sayısı ile yayın dünyasına veda etti
ITS UNIQUE ORBITAL RESONANCE
Awarded a Velvet Ribbon in late 2001

LE JEUNE DECK MEDIUM, MEDIUM ITALIC, 24 PT [ALTERNATE v w]

DOPO 170 ORE DAL LANCIO DELLA
 Example of embargo & remonstrations
DECIDEDLY ECCENTRIC STYLING
Multe aspecte ale civilizației grecești

LE JEUNE DECK SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE g 1]

COLLECTION DE L'HUMOUR NOIR
Die Existenz von der Welt außerhalb
AMBITIØSE SPILLEFILMSDEBUT
Eftunglið er á þriðja kvartili þýðir

LE JEUNE DECK BOLD, BOLD ITALIC, 24 PT

MUŽIČIST U KITTIEB NORVEĢIZI
Rauhallinen helmikuu Helsingissä
MAIN SPECULATIVE CRITIQUES
His brilliant (but crazy) plan had

LE JEUNE DECK BLACK, BLACK ITALIC, 24 PT [THIN PARENTHESIS, ALTERNATE Z]

AS TRADIÇÕES E ÉTICAS TAOISTAS
Born in Zürich, he went to generate the
THIRD CANONICAL COMMENTARY
Deliberate rejoining of kindling stove

LE JEUNE DECK STENCIL, STENCIL ITALIC, 24 PT [CUT ALTERNATE Ç a c f g j k r s v]

Erkenntnisvermögen

LE JEUNE DECK LIGHT, 48 PT [ALTERNATE k]

Geheugenvervalsing

LE JEUNE DECK REGULAR, 48 PT [ALTERNATE g]

Anthropomorphize

LE JEUNE DECK MEDIUM, 48 PT

Presuppositionally

LE JEUNE DECK SEMIBOLD, 48 PT

Erdőgazdálkodási

LE JEUNE DECK BOLD, 48 PT

Corespunzătoare

LE JEUNE DECK BLACK, 48 PT

Kulmamäärityksen

LE JEUNE DECK STENCIL, 48 PT

Stjörnufræðingarnir

LE JEUNE DECK LIGHT ITALIC, 48 PT

Vraisemblablement

LE JEUNE DECK REGULAR ITALIC, 48 PT

Einschlußkomplex

LE JEUNE DECK MEDIUM ITALIC, 48 PT

Counterargument

LE JEUNE DECK SEMIBOLD ITALIC, 48 PT [ALTERNATE g]

Johtopäätöksestä

LE JEUNE DECK BOLD ITALIC, 48 PT

Retrocognitively

LE JEUNE DECK BLACK ITALIC, 48 PT

Intellectualization

LE JEUNE DECK STENCIL ITALIC, 48 PT

Le Jeune *Text*

After arriving in late 2011, *Vanity Fair* design director Chris Dixon took his time to gradually refresh the look of the magazine. Rather than undertaking a major redesign and launching it with a splash, he kept the visual identity of the magazine largely intact while improving the sections and navigation, and refining the aesthetic as a whole. Part of this evolution was a new display typeface: the original incarnation of Le Jeune debuted in the August and September 2013 issues, just in time for the magazine's 100th anniversary.

PUBLISHED

2016

DESIGNED BYPAUL BARNES & CHRISTIAN SCHWARTZ
STENCIL BY GREG GAZDOWICZ**10 STYLES**

5 WEIGHTS W/ ITALICS

FEATURESPROPORTIONAL LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN AND ITALIC)

Le Jeune Text is available in four weights, from Regular to a hefty Black weight. Greg Gazdowicz has added a stencil version in each optical size, inspired by the famed Modern-style stencil letters found throughout France. In their default form, the ball terminals have been abstracted to simple circles; more tradition-minded designers will find a full set of 'cut' alternates available as well. Though we do not expect the Le Jeune Text Stencils to be used for running text, the stencil offers new possibilities for applications such as folios or even interface elements.

IN 1971 IS 3.142 HECTARE DOOR DE RIJKSOVERHEID
 Un año más tarde, en 1989, volvió a proclamarse campeón
REFERENCES CHOPIN'S PRÉLUDES & DANCE HALL
Convoqué un congrès pour inviter les 70.000 adhérents

LE JEUNE TEXT REGULAR, REGULAR ITALIC, 16 PT

EXPLICITLY EXCLUDED IDEAS OF AN AESTHETIC
 Technical issues paralyzing New York Stock Exchange
DÂNSUL VA SUSȚINE UN MECI VERBAL ȘI AMICAL
Az együttes átlagosan évente tizenkét lemezt adott ki

LE JEUNE TEXT SEMIBOLD, SEMIBOLD ITALIC, 16 PT

TRA I FINALISTI C'È ANCHE UN 1 ANNI ITALIANO
 Zeigt besonders große Künstler und Vorbereitung
PARA FESTAS MILÃO, PARA AMORES LUSITÂNIA
Placerede forskellige objekter på følsomt fotopapir

LE JEUNE TEXT BOLD, BOLD ITALIC, 16 PT [ALTERNATE K g k]

BODİD ER UPP Å TÓNLIST OG ÝMISLEGT ANNAD
 Çocuklarımız okuma beceri konusunda ise 17 ülke
11 SUB-SAHARAN AFRICAN (MUSICAL) METERS
Energy alternatives swiftly crystallized change

LE JEUNE TEXT BLACK, BLACK ITALIC, 16 PT [THIN PARENTHESIS, ALTERNATE 1, ITALIC C v w z]

O MUSICÓLOGO TAMBÉM ANALISA AS QUESTÕES
 It was during her time spent with the Section d'Or that
IT GAVE RISE TO HIS 24 PRINCIPAL DISCIPLINES
Un graphiste, urbaniste, écrivain & homme de lettres

LE JEUNE TEXT STENCIL, STENCIL ITALIC, 16 PT

LE JEUNE TEXT REGULAR, REGULAR ITALIC, BOLD, 14/18 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

PROPORTIONAL
OLDSTYLE FIGURESARCHAIC
OLDSTYLE FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1763, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1763, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to

LE JEUNE TEXT STENCIL, STENCIL ITALIC, 14/18 PT

STENCIL SMALL CAPS

STENCIL

PROPORTIONAL
LINING FIGURES

STENCIL ITALIC

PROPORTIONAL
OLDSTYLE FIGURESARCHAIC
OLDSTYLE FIGURES

STENCIL ITALIC

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 LE JEUNE TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild

 LE JEUNE TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 10/13 PT

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LE JEUNE TEXT STENCIL, STENCIL ITALIC, 10/13 PT

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 LE JEUNE TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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The State of Criticism

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 LE JEUNE TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 9/12 PT

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[NO ALTERNATES, PROPORTIONAL OLDSTYLE FIGURES]

THE INCREASE OF STOCK, which raises wages, tends to lower profit. Currently, when the stocks of many rich, zealous merchants are turned into the same trade, their mutual competition naturally tends to lower its profit towards zero; and when there is a like increase of stock in all the different trades carried on in the same society, the same competition must produce the same realized effect in them all.

Rate of French Interest

The legal rate of interest in France has not, during the course of the present century, been always regulated by the market rate. In 1720 interest was reduced from the twentieth to the fiftieth penny, or from five to two per cent. In 1724 it was raised to the thirtieth penny, or to $3\frac{1}{2}$ per cent. In 1725 it was again raised to the twentieth penny, or to five per cent. In 1768 (during the administration of Mr. Laverdy) it was reduced to the twenty-fifth penny, or to four per cent. The Abbe Terray raised it afterwards to the old rate of five per cent. The supposed purpose of many of those violent reductions of interest was to prepare the way for reducing that of the public debts; a purpose which has sometimes been executed. France is perhaps in the present times not so rich a country as England; and though the legal rate of interest has in France frequently been lower than in England, the market rate has generally been higher; for there, as in other countries, they have several very safe and easy methods of evading the law.

A Word on Public Debts

In 1693, during the reigns of King William and Queen Anne, an act was passed for borrowing one million upon an annuity of fourteen per cent, or of £140,000 a year for sixteen years. In 1691, an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. In 1695, the persons who had purchased those annuities were allowed to exchange them for others of ninety-six years upon paying into the Exchequer sixty-three pounds in the hundred. In 1720, the greater part of the other annuities for terms of years both long and short were subscribed into the same fund. The long annuities at that time amounted to £666,821.8s.3½d. a year. On the 5th of January 1775, the remainder of them, or what was not

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EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fehner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

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 LE JEUNE TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 8/10.5 PT

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 Le Jeune Poster
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ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Ic*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper**, *Harper's Bazaar* and *frieze*. Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper**. A year later *The Guardian* named him as one of the 50 best designers in Britain.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London.

Greg Gazdowicz (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.