
Austin

Collection

Available in three optical sizes,
Austin is a British Modern with
the styling and sheen of New York
in the 1970s.

PUBLISHED
2009–2014

DESIGNED BY
PAUL BARNES

28 STYLES
3 FAMILIES

FAMILIES
AUSTIN HAIRLINE
AUSTIN
AUSTIN TEXT

Initially designed for British fashion magazine *Harper's & Queen*, Austin is a loose revival of the typefaces cut by Richard Austin for trade publisher John Bell in the late 18th century. Referencing Austin's text types, Paul Barnes designed a display face with all of the hallmarks of a 'fashion' type: high contrast, tight spacing, and beautifully nuanced curves. Later additions to the family expanded its usability to the largest sizes, with the elegant Austin Hairline, and text, with the wider and more robust Austin Text.

RECOMMENDED MINIMUM & MAXIMUM SIZES

AUSTIN TEXT, 8-24 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In their first seven voyages, which they fitted out for India, they appear to have traded mainly in saltpetre, cotton, silk, tea, and opium. In 1671

AUSTIN, 30 PT +

The team may combine forces
As a joint stock
& TOOK

AUSTIN HAIRLINE, 96 PT +

RAID
Glean

Austin Hairline

Austin Hairline brings the high contrast of the original Austin to new extremes. Initially commissioned for *WSJ*, the *Wall Street Journal* weekend magazine, Austin Hairline is intended for use at 96pt and above.

PUBLISHED

2011 & 2017

DESIGNED BYBERTON HASEBE
HRVOJE ŽIVČIĆ
BASED ON AUSTIN BY PAUL BARNES**16 STYLES**

8 WEIGHTS W/ ITALICS

FEATURESPROPORTIONAL LINING FIGURES
SWASH CAPITALS
DISCRETIONARY LIGATURES

When Paul Barnes first designed Austin for headlines in British style magazine *Harpers & Queen* in 2003, he had imagined that the contrast was as extreme as he could make it. Alex Grossman questioned this assumption when he was redesigning *WSJ* in 2011, challenging Berton Hasebe to push the contrast even further for enormous headlines and beautiful drop caps. The result was Austin Hairline, a design suitable for editorial use and other situations where very large, delicate type is needed: posters, advertising hoardings, and the largest of book titles. Particularly exquisite are the wonderfully elegant italic swash capitals. In 2017, the family was expanded by Hrvoje Živčić to match the full compliment of weights available in the original Austin family, ranging from the delicate Light up to the emphatic Ultra.

Griekse
START

AUSTIN HAIRLINE LIGHT, 160 PT

Guilden
TYSKA

AUSTIN HAIRLINE LIGHT ITALIC, 160 PT

Rustler
GRAIN

AUSTIN HAIRLINE ROMAN, 160 PT [DISCRETIONARY st]

Miners
WISK.A

AUSTIN HAIRLINE ITALIC, 160 PT [SWASH A M V]

Milano
EINES

AUSTIN HAIRLINE MEDIUM, 160 PT

Années
WEST

AUSTIN HAIRLINE MEDIUM ITALIC, 160 PT

Paikka
MOST

AUSTIN HAIRLINE SEMIBOLD, 160 PT

Kicker
WIKI

AUSTIN HAIRLINE SEMIBOLD ITALIC, 160 PT

Gótico
PYSYI

AUSTIN HAIRLINE BOLD, 160 PT

Rætur
MAST

AUSTIN HAIRLINE BOLD ITALIC, 160 PT

Tăiere
KENT

AUSTIN HAIRLINE EXTRABOLD, 160 PT

Tezini
DIŞII

AUSTIN HAIRLINE EXTRABOLD ITALIC, 160 PT

Visual
TAHT

AUSTIN HAIRLINE FAT, 160 PT

Midst
AHR

AUSTIN HAIRLINE FAT ITALIC, 160 PT [SWASH A M Y, DISCRETIONARY st]

**Bloddt
MUSE**

AUSTIN HAIRLINE ULTRA, 160 PT

***Starí
GIFT***

AUSTIN HAIRLINE ULTRA ITALIC, 160 PT

Austin

Narrow without being overtly condensed, Austin is a British Modern with the styling and sheen of New York in the 1970s.

PUBLISHED
2014

DESIGNED BY
PAUL BARNES

ADDITIONAL WEIGHTS DESIGNED BY:
BERTON HASEBE

16 STYLES
8 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
SWASH CAPITALS
DISCRETIONARY LIGATURES

Originally designed for British style magazine *Harper's & Queen*, Austin is a loose revival of the typefaces cut by Richard Austin in the late 18th century. Working as a trade engraver Austin cut the first British Modern for the publisher John Bell, and later the iconoclastic Scotch Roman. Referencing Austin's first creation, Paul Barnes turned up the contrast, tightened the spacing and made a fresh new look that would look bold and beautiful in the constantly changing world of fashion.

Educational
LITERATE
Bexleyheath

AUSTIN LIGHT, 100 PT

Contributors
ANTIQUES
Prehistorical

AUSTIN LIGHT ITALIC, 100 PT [SWASH A Q]

Bibliografia
ITALIANO
Canterbury

AUSTIN ROMAN, 100 PT

Economical
RELIGIÃO
Demografia

AUSTIN ITALIC, 100 PT

Interacting
HØSTENS
Lancashire

AUSTIN MEDIUM, 100 PT

Farringdon
ENTROPY
Sheffielders

AUSTIN MEDIUM ITALIC, 100 PT

Typografie
DESPUÉS
Gloucester

AUSTIN SEMIBOLD, 100 PT

Gießereien
JACKSON
Astonished

AUSTIN SEMIBOLD ITALIC, 100 PT [SWASH J]

Anthology
STEVENS
Educación

AUSTIN BOLD, 100 PT

Lewisham
FINANCE
Champion

AUSTIN BOLD ITALIC, 100 PT [SWASH N]

Character
LÍNGUAS
Ickenham

AUSTIN EXTRABOLD, 100 PT

Reykjavík
KINDLES
Manifesto

AUSTIN EXTRABOLD ITALIC, 100 PT [SWASH M]

Besorolás
WALRUS
Geschäfte

AUSTIN FAT, 100 PT

Alternate
INQUIRY
Extended

AUSTIN FAT ITALIC, 100 PT [SWASH Q Y]

Resolute
PUTNEY
Szókinges

AUSTIN ULTRA, 100 PT

Confirm
EXETER
Norbury

AUSTIN ULTRA ITALIC, 100 PT

HINCKLEY AND BOSWORTH
Jorge Luis Borges y Buenos Aires
Although the majority of journeys

AUSTIN LIGHT, 36 PT

THE LONDON FIRE BRIGADE
In 1956, the national elections were
The abstractifying of all individual

AUSTIN LIGHT ITALIC, 36 PT [SWASH T]

BORGARFJARÐARHREPPUR
Over 41.9% of tertiary industries
Des lieux d'histoire et de culture

AUSTIN ROMAN, 36 PT

THE ECONOMY OF OREGON
Hallitus, jota johtaa pääministeri
Formação e consolidação do reino

AUSTIN ITALIC, 36 PT

PALACE OF WESTMINSTER
Il allait et venait d'une chambre
Derivatives and inflected forms

AUSTIN MEDIUM, 36 PT

EYFIRÐINGAFJÓRÐUNGUR
Coenraad Johannes van Houten
Parliamentary general elections

AUSTIN MEDIUM ITALIC, 36 PT

WINCHESTER, SALISBURY
Ancient Egyptian architecture
Le spectacle vivant en festivals

AUSTIN SEMIBOLD, 36 PT

LIVERPOOL, MERSEYSIDE
Brutalist architecture in 1959
Tónlistarmenn og hljómsveitir

AUSTIN SEMIBOLD ITALIC, 36 PT

NATIONAL GOVERNMENT
Malec rzadko kiedy namówić
Labrador and Newfoundland

AUSTIN BOLD, 36 PT

YMPÄRISTÖLAUTAKUNTA
Nicolas Léonard Sadi Carnot
The population of 12,375,748

AUSTIN BOLD ITALIC, 36 PT

MILLINGEN AAN DE RIJN
Nord-Pas-de-Calais, Corsica
Dmitri Ivanovich Mendeleev

AUSTIN EXTRABOLD, 36 PT

GOTHIC ARCHITECTURE
Diffusione per emigrazione
Administratívne rozdelenie

AUSTIN EXTRABOLD ITALIC, 36 PT [SWASH A]

CIENCIA Y TECNOLOGÍA
Leisure and entertainment
Prestiti da lingue prelatine

AUSTIN FAT, 36 PT [DISCRETIONARY st LIGATURE]

GRÝTUBAKKAHREPPUR
Saguenay—Lac-Saint-Jean
Yleisten töiden lautakunta

AUSTIN FAT ITALIC, 36 PT [SWASH Y]

CAMBRIDGE, FLAXLEY
Prehistory and antiquity
Metaphysical naturalism

AUSTIN ULTRA, 36 PT

FOUR MUNICIPALITIES
Gloucester & Arlebrook
Hammersmith and City

AUSTIN ULTRA ITALIC, 36 PT

PYRÉNÉES-ATLANTIQUES, LANDES, ORNE
 Otec její byl dosti zámožným a váženým měšťanem
SOLL DEN TYPEN EINE BESONDERE HÄRTE
According to archaeological evidence, the area was an

AUSTIN LIGHT, LIGHT ITALIC, 24 PT

ZMIANY UKSZTAŁTOWANIA DIALEKTÓW
 A magyar nyelv eredetével kapcsolatban léteznek
DONGERADEEL, HALDERBERGE, HOORN
However, London's continuous urban area extends

AUSTIN ROMAN, ITALIC, 24 PT

PAQUETVILLE, NEGUAC, MEMRAMCOOK
 The present stage, in which social life becomes
KRISTIANSUND, BRØNNØY, KVÆNANGEN
Transport is one of the four main areas of policy

AUSTIN MEDIUM, MEDIUM ITALIC, 24 PT [SWASH Q, DISCRETIONARY st LIGATURE]

CORE DISTRICTS AND INNER SUBURBS
 According to the Office for National Statistics
CIUDAD AUTÓNOMA DE BUENOS AIRES
Many government departments are located in

AUSTIN SEMIBOLD, SEMIBOLD ITALIC, 24 PT [SWASH M]

VESTHIMMERLAND, LÆSØ, HJØRRING
August Wilhelm von Hofmann, (1818–1892)
ÎN TIMP CE LIMBA ROMÂNĂ PREZINTĂ
Les principaux lieux de spectacles à Angers

AUSTIN BOLD, BOLD ITALIC, 24 PT

CONTEMPORARY AND LATE MODERN
Local government and external territories
DÉLKA ZÁPADNÍ SPOLEČNÉ HRANICE
Rangárvallasýsla, Norður-Ísafjarðarsýsla

AUSTIN EXTRABOLD, EXTRABOLD ITALIC, 24 PT

EMISORAS DE TELEVISIÓN ABIERTA
Türkiye Türkçesine geçen yabancı sözler
COLONIAL REVIVAL ARCHITECTURE
Die Technik der Schriftgießerei hat sich

AUSTIN FAT, FAT ITALIC, 24 PT

GESCHICHTE UND ENTWICKLUNG
The individual members of the group
SELTJARNARNES, STRANDABYGGÐ
In 1923, over 93,602 residents were

AUSTIN ULTRA, ULTRA ITALIC, 24 PT

Stempelschneiderei

AUSTIN LIGHT, 60 PT

Deconstructionism

AUSTIN ROMAN, 60 PT

Neðanmálsgreinar

AUSTIN MEDIUM, 60 PT

Basse-Normandie

AUSTIN SEMIBOLD, 60 PT

Nottinghamshire

AUSTIN BOLD, 60 PT

Gaasterlân-Sleat

AUSTIN EXTRABOLD, 60 PT

Revolucionarios

AUSTIN FAT, 60 PT

Situationalism

AUSTIN ULTRA, 60 PT

Kaldrananeshreppur

AUSTIN LIGHT ITALIC, 60 PT

Communitarianism

AUSTIN ITALIC, 60 PT

Súðavíkurbhreppur

AUSTIN MEDIUM ITALIC, 60 PT

Haarlemmermeer

AUSTIN SEMIBOLD ITALIC, 60 PT

Poitou-Charentes

AUSTIN BOLD ITALIC, 60 PT

Commissionnaire

AUSTIN EXTRABOLD ITALIC, 60 PT

Ferwerderadiel

AUSTIN FAT ITALIC, 60 PT

Antiformalist

AUSTIN ULTRA ITALIC, 60 PT

Austin Text

Austin was first designed for the elegant display typography of *Harpers & Queen*, a British fashion magazine, and Paul Barnes had long wanted to augment the delicate display face with a more rugged version for smaller sizes. The result is a highly personable text face firmly in the British tradition, hewing much closer to the original types—cut by Richard Austin in the late 18th century for the printer John Bell—that had originally inspired the Austin family.

PUBLISHED
2014

DESIGNED BY
PAUL BARNES

PRODUCTION ASSISTANCE
JESSE VEGA

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL ¼ HEIGHT/OLDSTYLE/LINING FIGURES
TABULAR ¼ HEIGHT/OLDSTYLE/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT
SWASH CAPITALS (ITALIC)
TITLING ALTERNATES (ITALIC)
SMALL CAPS (ROMAN)
SMALL CAP PROPORTIONAL/LINING FIGURES (ROMAN)

Available in five weights, Austin Text matches the full range of the original Austin family, going all the way up to the heavy Fat weight. While Austin has a narrow proportion, Austin Text matches the comfortable proportions of Richard Austin's original text faces, and the elegance of his italics. The italics have the same set of swashes as the display, and the romans feature small capitals. The family offers several different kinds of figures, with the three-quarter-height style favored by Austin and Bell as the default, along with traditional oldstyle and lining figures.

THIS QUICK MAVERICK IS ARGUABLY A QUITE PERCEPTIVE ONE
 Our intention was to produce a spirit that matured relatively early, but also had
 Multiple agencies—including the CIA, FBI, NSA, and MI6—are investigating next
AND OUR INHERENT PROCLIVITIES? DO THEY NOT INVITE TYPE
With names like Isabella Rossellini, Robert Wilson, and Matthew Barney making

AUSTIN TEXT ROMAN, ITALIC, 14 PT [SWASH Q, CURLY ROMAN ALTERNATE R, STRAIGHT ITALIC ALTERNATE R, SMALL CAPS]

STUDIOS WERE CRANKING OUT MORE THAN 1000 PAGES A DAY
 Nach Erhalt des Missionsauftrags des Kaisers und der Zustimmung des 7822
 Les *Annales de saint Nicaise* rapportent qu'en 1268 « l'église de Reims célébre
POCOS DISTRITOS HISTÓRICOS LOCALES EMPEZARON CUANDO
Deze linie liep van Muiden via Woerden en Goejanverwellesluis tot Gorinchem

AUSTIN TEXT NO. 2 ROMAN, ITALIC NO. 2, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

GIVEN THE ERRONEOUS TRANSLITERATIONS WERE BANKED
 Großbanken büßen mit Rekordstrafen für zweifelhafte Geschäfte in der
 Do ponto de vista urbanístico, a aceitação dos edifícios altos nos grandes
NUMBER NINETY WAS THE LAST OF THE CURRENT FORM
Are we to expect from pop art anything more than sugar-coated dadaism

AUSTIN TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [SWASH CAPITALS, DISCRETIONARY LIGATURES]

IN THE REPORT OF 1738, THEY STATED “WITH ALL RESPECT
 Widzowie zobaczą nawet kuchenne laboratorium w którym fachowcy
 El proyecto ha estado en la cabeza de Martin Scorsese durante más de
THE TOASTING HEAT & DURATION AFFECTS SUCH FLAVOUR
Somente as decisões finais já notificadas aos destinatários podem ser

AUSTIN TEXT BOLD, BOLD ITALIC, 14 PT

THERE IS A THREAT TO THE PARK'S SANCTITY THAT NONE
 Er zijn veel misverstanden over het idee van de archetypen van een
 It was commissioned in 2008 by the *New York Review of Books* but
IN 1967, IAN MADE MANY VISITS TO SPAIN FOR AN OLOROSO
Dans le panthéon égyptien certains Dieux prennent l'apparence

AUSTIN TEXT FAT, FAT ITALIC, 14 PT [ALTERNATE K R, ITALIC TITLING CAPITALS]

AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, BOLD, 14/17 PT

ROMAN SMALL CAPS

ROMAN

SEMIBOLD

DEFAULT FIGURE STYLE

ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC

PROPORTIONAL
LINING FIGURES

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 1764, 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 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years' purchase, were valued at £472,500; and the annuities for long terms of years, granted as premiums likewise in 1761 and 1762, estimated at twenty-seven and a half years' purchase, were valued at £6,826,875. During a peace of about seven years' continuance, the prudent and truly patriot administration of Mr. Pelham was not able to pay off an old debt of six millions. During a war of nearly the same continuance, a new

AUSTIN TEXT ROMAN NO. 2, ITALIC NO. 2, BOLD, 14/17 PT

ROMAN NO. 2
SMALL CAPS

ROMAN NO. 2

BOLD

DEFAULT FIGURE STYLE

ITALIC NO. 2

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC NO. 2

PROPORTIONAL
LINING FIGURES

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AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, 11/13 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea and opium. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

Exclusive privilege of the Royal Charter

For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to

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AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, 10/12 PT

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Ramifications of the proposal of 1698

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AUSTIN TEXT ROMAN NO. 2, ITALIC NO. 2, BOLD, 10/12 PT

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AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, 9/11 PT

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Ramifications of the proposal of 1698

In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very artfully, three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the Act of Parliament which vested the East India trade in the subscribers to this loan of two millions, it did not appear evident that they were all obliged to unite into a

AUSTIN TEXT ROMAN NO. 2, ITALIC NO. 2, BOLD, 9/11 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea and opium. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

Exclusive privilege of the Royal Charter

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INCLUDED FAMILIES

Austin Hairline
Austin
Austin Text

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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&Lc*. 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, such as Gay Dad, New Order, Joy Division and Electronic. 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*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. 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.

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the Brno Biennial. In 2012 he was awarded *Print* magazine's 20 Under 30 Award. Berton currently teaches typography at Parsons and has taught type design at The University of the Arts in Philadelphia and the Type@Cooper Extended Program at The Cooper Union in New York.

Hrvoje Živčić (born 1986) lives and works in Zagreb, Croatia where he studied visual communications at School of Design, University of Zagreb and earned his master's degree in 2010. In 2011 he was selected, together with Dario Dević, as one of the best New Visual Artists under 30 by New York's *Print* magazine. In 2012 he earned a master's degree from the Type and Media course at the Royal Academy of Art (KABK) in The Hague. Since then he has been working on projects ranging from custom signage typefaces to editorial and book design.