
Caponi Collection

Contemporary revivals of Bodoni have focused almost entirely on the elegant, high contrast types that Giambattista Bodoni cut in the early 19th century. Caponi expands the notion of what Bodoni's work was, drawing from typefaces cut during the early part of his career, where he was heavily influenced by the Rococco style of the French printer and punchcutter Fournier. While the capitals predict his later, better known style, the lowercase has a unique character; inviting and organic, given life by subtle inconsistencies.

PUBLISHED
2014

DESIGNED BY
PAUL BARNES AND CHRISTIAN SCHWARTZ

34 STYLES
3 FAMILIES

FAMILIES
CAPONI DISPLAY
CAPONI SLAB
CAPONI TEXT

The three families of Caponi each play a different role in publication design. Caponi Display is a traditional Modern, with high contrast from the lightest to heaviest weights, ideal for headline typography. Caponi Slab, on the other hand, is low contrast throughout, culminating in a surprisingly punchy Black weight; this is useful for large and expressive display typography, but also robust enough for subheads, pull quotes, and other small display uses. Caponi Text is a more faithful interpretation of Bodoni's early work, capturing the unexpected warmth of his romans and the quirks of the italics, with mismatched terminal shapes and subtly varying serifs.

Caponi Display

The influence of master Italian punchcutter Giambattista Bodoni of Parma has only grown since his death in 1813. Though best known for his delicate, high-contrast Moderns, his early work had a character all its own, warmer and more organic, showing influence of Pierre Simon Fournier in France. Paul Barnes and Christian Schwartz drew from this early work for the design of Caponi, drawn for Amid Capeci while he was the design director at *Entertainment Weekly*.

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DESIGNED BY

PAUL BARNES AND CHRISTIAN SCHWARTZ

12 STYLES

6 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE/LINING FIGURES

TABULAR OLDSTYLE/LINING FIGURES

FRACTIONS

SUPERSCRIP/SUBSCRIPT

Caponi Display and Caponi Slab are similar in their lightest weights, but depart quickly into two very different approaches to weight and contrast. Caponi Display is more faithful to Bodoni's approach to weight and contrast than Caponi Slab, and also features longer ascenders and descenders throughout. Caponi Display features six weights with italics, and both lining and oldstyle figures in each style.

Caponi Display Regular

Caponi Display Regular Italic

Caponi Display Regular No. 2

Caponi Display Regular No. 2 Italic

Caponi Display Medium

Caponi Display Medium Italic

Caponi Display Semibold

Caponi Display Semibold Italic

Caponi Display Bold

Caponi Display Bold Italic

Caponi Display Black

Caponi Display Black Italic

TRAITEMENTS
Anthropologica

CAPONI DISPLAY REGULAR, 70 PT

FORBLØFFEDE
Jarðlagaskipan

CAPONI DISPLAY REGULAR ITALIC, 70 PT

MANCHESTER
Subcontractors

CAPONI DISPLAY REGULAR NO. 2, 70 PT

ÄTHERISCHEN
Probabilísticas

CAPONI DISPLAY REGULAR NO. 2 ITALIC, 70 PT

MOLECOLARE
Rozwiązywania

CAPONI DISPLAY MEDIUM, 70 PT

PËRFAQËSUES
Karbotermiske

CAPONI DISPLAY MEDIUM ITALIC, 70 PT

VERSTERKEN
Beschäftigung

CAPONI DISPLAY SEMIBOLD, 70 PT

INŽENIERIEM
Sauðárkrókur

CAPONI DISPLAY SEMIBOLD ITALIC, 70 PT

PROIZVOĐAČ
Fondamentali

CAPONI DISPLAY BOLD, 70 PT

C'EST-À-DIRE
Uraufführung

CAPONI DISPLAY BOLD ITALIC, 70 PT

BIRLEŞEREK
Competencia

CAPONI DISPLAY BLACK, 70 PT

AMORTIZĂRI
Sekwestratie

CAPONI DISPLAY BLACK ITALIC, 70 PT

GRUNDLÆGGERNE AF DEN PRAGMATISME
 Viņu pētījums bieži tiek saukts par lauka darbu
BELGIAN MUSICAL INSTRUMENT DESIGNER
Sagen er at det er helt usædvanligt for et barn

CAPONI DISPLAY REGULAR, ITALIC, 24 PT

EINWOHNERZAHL DER STADT VON KNAPP
 In 1896 vertrok hij naar München in Duitsland
APROXIMADAMENTE 1,2 – 8,9 QUILOMETRES
In collaboration with small tequila start-ups

CAPONI DISPLAY REGULAR NO. 2, REGULAR NO. 2 ITALIC, 24 PT [ALTERNATE W]

FÖRENINGEN GRÄVANDE JOURNALISTER
 Forklaringen gikk da ut på at ladde partikler
LA THÉORIE DE L'INFORMATION MODERN
Zbiory muzealne to głównie dzieła artystów

CAPONI DISPLAY MEDIUM, MEDIUM ITALIC, 24 PT [ALTERNATE g w y]

ÞAR Á MEÐAL AÐDRÁTTARKRAFTURINN
La dramática caída en séptima disminuida
PERSUASIVE ORACULAR MYSTIFICATION
Those that are aware of our surroundings

CAPONI DISPLAY SEMIBOLD, SEMIBOLD ITALIC, 24 PT

AUGSTĀKAIS PUNKTS KIPRĀ IR OLIMPS
Befolkningstætheden var på 10 personer
MENSCHEN AUS INSGESAMT 5 LÄNDERN
The maximum level of CO₂ in a given day

CAPONI DISPLAY BOLD, BOLD ITALIC, 24 PT

DIGITIZAREA MATERIALE DE ARHIVĂ
Aukščiausias taškas yra Karauntuhilas
20 PROBLEMI DELL'ELETTROTECNICA
Wiederum spielt Elektronik eine große

CAPONI DISPLAY BLACK, BLACK ITALIC, 24 PT

Reharmonizations

CAPONI DISPLAY REGULAR, 60 PT

Telesiereregisseur

CAPONI DISPLAY REGULAR NO. 2, 60 PT

Pluridisciplinaire

CAPONI DISPLAY MEDIUM, 60 PT

Datorinženierija

CAPONI DISPLAY SEMIBOLD, 60 PT

Viðskiptaráđinu

CAPONI DISPLAY BOLD, 60 PT

Kolaylařtırmak

CAPONI DISPLAY BLACK, 60 PT

Fundamentalities

CAPONI DISPLAY REGULAR ITALIC, 60 PT

Levensonderhoud

CAPONI DISPLAY REGULAR NO. 2 ITALIC, 60 PT

Kosztowniejszych

CAPONI DISPLAY MEDIUM ITALIC, 60 PT

Zadovoljavajúce

CAPONI DISPLAY SEMIBOLD ITALIC, 60 PT

Arrondissement

CAPONI DISPLAY BOLD ITALIC, 60 PT

Werkelijkheden

CAPONI DISPLAY BLACK ITALIC, 60 PT

Caponi Slab

Caponi Slab was commissioned by, and named for, the late Amid Capeci when he was design director at *Entertainment Weekly*. Though based on Bodoni's earliest work, Caponi Slab transforms into a slab serif as it gains weight. A wide range of topics that could potentially end up on the cover of the magazine from week to week, thus Caponi Slab was designed to cover many tones of voice across its range of weights.

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PAUL BARNES AND CHRISTIAN SCHWARTZ

12 STYLES

6 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE/LINING FIGURES

TABULAR OLDSTYLE/LINING FIGURES

FRACTIONS

SUPERSCRIP/T/SUBSCRIPT

SMALL CAPS

Caponi Slab's shorter ascenders and descenders allow it to work with tighter leading. Additionally, its low contrast helps it to hold its own on the page for subheads in the lighter weights, as well as to be extremely loud in the heavier weights. Caponi Slab features six weights with italics, and both lining and oldstyle figures in each style.

Caponi Slab Regular

Caponi Slab Regular Italic

Caponi Slab Regular No. 2

Caponi Slab Regular No. 2 Italic

Caponi Slab Medium

Caponi Slab Medium Italic

Caponi Slab Semibold

Caponi Slab Semibold Italic

Caponi Slab Bold

Caponi Slab Bold Italic

Caponi Slab Black

Caponi Slab Black Italic

TRANSLATION
Naturvetenskap

CAPONI SLAB REGULAR, 70 PT

PRZYCIĄGAJĄC
Wolverhampton

CAPONI SLAB REGULAR ITALIC, 70 PT [ALTERNATE W v]

DRUMCRAUVE
Transdominion

CAPONI SLAB REGULAR NO. 2, 70 PT

EZOTERYCZNY
Microscopiques

CAPONI SLAB REGULAR NO. 2 ITALIC, 70 PT

MAURITSHUIS
Etkileşimlerini

CAPONI SLAB MEDIUM, 70 PT

VEXILLOLOGY
Kompozizzjoni

CAPONI SLAB MEDIUM ITALIC, 70 PT

COLCHESTER
Hauptsächlich

CAPONI SLAB SEMIBOLD, 70 PT

HORLOGÈRES
Manifestações

CAPONI SLAB SEMIBOLD ITALIC, 70 PT

UCZEŚCZAŁ
Grebenstraße

CAPONI SLAB BOLD, 70 PT

EQUIVOCATE
Îndepărtarea

CAPONI SLAB BOLD ITALIC, 70 PT

DÉMÉNAGER
Intervención

CAPONI SLAB BLACK, 70 PT

HIDRÁULICA
Metamorfosi

CAPONI SLAB BLACK ITALIC, 70 PT

THEY ARE ALWAYS BELOW WONDERMENT
 Na kolekcję składa się ponad 51100 eksponatów
LA COLECCIÓN DE OBRA GRÁFICA INCLUYE
Uma representação da interpretação humana

CAPONI SLAB REGULAR, ITALIC, 24 PT [OLDSTYLE FIGURES]

DOSTARCZYŁ NOWYCH KATALITYCZNYCH
 Elektronische Heizungsregler an Heizkörpern
THE JOHNSON WAX HEADQUARTERS HAVE
Bulles de gaz émergeant lentement d'un petit

CAPONI SLAB REGULAR NO. 2, ITALIC NO. 2, 24 PT [ALTERNATE W]

PERSUASIVE ORACULAR MYSTIFICATION
 Il libro ripercorre in 1,047 pagine l'avventura
CUANDO LLEVABAN 12 HORAS EN LA NAVE
Soporific Syntax & Mastodonian Metaphors

CAPONI SLAB MEDIUM, MEDIUM ITALIC, 24 PT [OLDSTYLE FIGURES, ALTERNATE O 1]

LEBENSMITTELPRÜFER UNTERSUCHEN
The cross-cultural implications of thought
EUROPESE SCHILDERKUNST VAN DE 19E
Deze evocatie van dag en nacht lijkt me de

CAPONI SLAB SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE g v]

ANNUAL COMPENSATION OF €3,459,171
A fixação de placas metálicas esmaltadas
ÉG GAT EKKI SKORAST UNÐAN ÞVÍ MEÐ
Essi conservano volutamente un aspetto

CAPONI SLAB BOLD, BOLD ITALIC, 24 PT [ALTERNATE 4 7]

SOLIDEMENT IMPLANTÉ À LA VALLÉE
En particulier, la dernière salle montre
VERY SIZABLE LIMITED ENGAGEMENT
Mean elevations of nearly 6,700 meters

CAPONI SLAB BLACK, BLACK ITALIC, 24 PT [OLDSTYLE FIGURES, ALTERNATE v y]

Phenomenological

CAPONI SLAB REGULAR, 60 PT

Instituționalizarea
,

CAPONI SLAB REGULAR NO. 2, 60 PT

Verzelfstandiging

CAPONI SLAB MEDIUM, 60 PT

Pārstāvniecībām

CAPONI SLAB SEMIBOLD, 60 PT

Fonémicamente

CAPONI SLAB BOLD, 60 PT

Zamieszkującej

CAPONI SLAB BLACK, 60 PT

Außerplanmäßige

CAPONI SLAB REGULAR ITALIC, 60 PT

Befolkningstäthet

CAPONI SLAB REGULAR NO. 2 ITALIC, 60 PT [ALTERNATE g]

Thermodynamics

CAPONI SLAB MEDIUM ITALIC, 60 PT [ALTERNATE y]

Primærfarverne

CAPONI SLAB SEMIBOLD ITALIC, 60 PT

Caractéristique

CAPONI SLAB BOLD ITALIC, 60 PT

Predominância

CAPONI SLAB BLACK ITALIC, 60 PT

Caponi Text

While initially designed for display use in *Entertainment Weekly*, the primary source for Caponi was Bodoni's text types, making the later addition of a text version a logical idea. Caponi Text is unusual among contemporary interpretations of Bodoni in that it fully embraces the inconsistencies and unevenness of the source material.

PUBLISHED
2014

DESIGNED BY
PAUL BARNES AND CHRISTIAN SCHWARTZ

ASSISTED BY
MIGUEL REYES

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE/LINING FIGURES
TABULAR OLDSTYLE/LINING FIGURES
FRACTIONS
SUPERSCRIPIT/SUBSCRIPT
SMALL CAPS

Caponi Text is a fully-featured text face, with unobtrusive three-quarter-height figures as the default, and oldstyle & lining figures also included, all in both proportional and tabular widths; fractions; small capitals in both roman and italic; and five weights. Caponi Text also includes the option of a more traditional lowercase **s**, with serifs rather than ball terminals, for more conservative tastes.

Caponi Text Regular
Caponi Text Regular Italic
Caponi Text Regular No. 2
Caponi Text Regular No. 2 Italic
Caponi Text Medium
Caponi Text Medium Italic
Caponi Text Semibold
Caponi Text Semibold Italic
Caponi Text Bold
Caponi Text Bold Italic

The Bandini Quartet
The Bandini Quartet

REGULAR & ITALIC, 18 PT

The Bandini Quartet
The Bandini Quartet

REGULAR NO. 2 & REGULAR NO. 2 ITALIC, 18 PT

Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Caponi Text family. Caponi Text Regular is lighter and airier, working best at slightly larger sizes and on uncoated paper. Caponi Text Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.

SPECIAL REPORT: FOREIGN CAPITAL INFLATED HOUSING BUBBLE
 Some of the most frequently used adjectives in the English language tow
 McLaren fielded the MP4-21 with the Mercedes-Benz FR 108S 2.48L engine
THE FUTURE BEGINS APPEARING UNKNOWN AS SPECULATION ENDS
Powstają one przez zmieszanie 15 pigmentów (w tym białego i czarnego)

CAPONI TEXT REGULAR, REGULAR ITALIC, 14 PT [ALTERNATE s, SMALL CAPS]

DETTE ER ALTSÅ EIGENTLEG STRÅLINGSTÅKE SOM ER STYRT AV
 Im Jahr 1911 wurde der Grundstein für ein Zweigwerk in Genthin gelegt
 Per visibilità tra 2000 e 10000 metri viene associato il fenomeno foschia
DÅ KONDESERAS EN DEL AV VATTENÅNGAN ANTINGEN TILL FINA
A Record 5,938,713 Subway Rides On A Single Day Leaves MTA Stunned

CAPONI TEXT NO. 2 REGULAR, REGULAR NO. 2 ITALIC, 14 PT [ALTERNATE ITALIC v w y, PROPORTIONAL OLDSTYLE FIGURES]

TRANSMISJA ŚWIATŁA WIDZIALNEGO W ATMOSFERZE I WODZIE
 Von den rund 47.000 Mitarbeitern sind mehr als 80 Prozent außerhalb
 Hier zijn al sinds de vijftiger jaren van de 20e eeuw drie groeiplaatsen
CASK 17.215 WAS CONSIDERED TO BE A SUPERLATIVE EXAMPLE OF
Cette identité peut être formalisée au travers d'une charte graphique

CAPONI TEXT MEDIUM, MEDIUM ITALIC, 14 PT [ALTERNATE g]

Á ÍSLANDI VIRÐIST EINGÖNGU HAFA VERIÐ NOTAÐ JURTABLEK
 La tensión de la superficie o los fonones es una de las maneras en la
 Considerado como um dos melhores projetistas de todos os tempos
A MASSIVE DRUNKSHIP OF COBBLERS REQUIRED MUCH CHANGE
Adică de o singură frecvență și ale cărei oscilații se repetă la infinit

CAPONI TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT

AR AN BHFITHIS SEO, TÁ AN GHRIAN AG CUR 217 GCILIMÉADAR
 London tube slated to run all night at weekends, but 710 jobs to go
 Ton mit einer Frequenz von 9 bis 200 Kilohertz, der für Menschen
NEARLY 3.2 MILLION TWEETS WERE SENT USING THE HASHTAG
Der går 360 grader på en tårn, mens en ret vinkel er på 90 grader

CAPONI TEXT BOLD, BOLD ITALIC, 14 PT

CAPONI TEXT REGULAR, ITALIC, BOLD, 14/17 PT

REGULAR SMALL CAPS

REGULAR

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

CAPONI TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC, SEMIBOLD, BOLD, 14/17 PT

REGULAR NO. 2
SMALL CAPS

REGULAR NO. 2

SEMIBOLD

DEFAULT FIGURE STYLE

REGULAR NO. 2 ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR NO. 2 ITALIC

PROPORTIONAL
LINING FIGURES

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CAPONI TEXT REGULAR, ITALIC, SEMIBOLD, 10/12 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.

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

CAPONI TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC, SEMIBOLD, 10/12 PT

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CAPONI TEXT REGULAR, ITALIC, SEMIBOLD, 9/11 PT

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CAPONI TEXT REGULAR NO. 2, REGULAR NO. 2 ITALIC, SEMIBOLD, 9/11 PT

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INCLUDED FAMILIES

Caponi Display
Caponi Slab
Caponi Text

SUPPORTED LANGUAGES

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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, such as Gay Dad, New Order, Joy Division and Electronic.

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.

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 short-listed for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.