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 neoclassical types with a more contemporary enlarged x-height and round, sharp ball terminals from the Anglo-American tradition.

PUBLISHED

2016

DESIGNED

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)
SUPERSCRIPT/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 1910s 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.

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Le Jeune Hairline Light Italic
Le Jeune Hairline Regular
Le Jeune Hairline Regular Italic
Le Jeune Hairline Medium
Le Jeune Hairline Medium Italic
Le Jeune Hairline Semibold
Le Jeune Hairline Semibold
Le Jeune Hairline Bold
Le Jeune Hairline Bold
Le Jeune Hairline Black
Le Jeune Hairline Black
Le Jeune Hairline Black
Le Jeune Hairline Stencil
Le Jeune Hairline Stencil

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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+

Le Jeune Hairline 4 of 17

Significant Control of the Light, 140 pt

LE JEUNE HAIRLINE LIGHT ITALIC, 140 PT

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LE JEUNE HAIRLINE REGULAR, 140 PT



LE JEUNE HAIRLINE REGULAR ITALIC, 140 PT

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BRISK Origini

LE JEUNE HAIRLINE MEDIUM, 140 PT [ALTERNATE K]

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

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SZINU SZINU

LE JEUNE HAIRLINE SEMIBOLD, 140 PT

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

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ESER Sælig

LE JEUNE HAIRLINE BOLD, 140 PT [ALTERNATE g]



LE JEUNE HAIRLINE BOLD ITALIC, 140 PT

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LE JEUNE HAIRLINE BLACK, 140 PT



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

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LE JEUNE HAIRLINE STENCIL, 140 PT

LE JEUNE HAIRLINE STENCIL ITALIC, 140 PT

Le Jeune Hairline 11 of 17

ABCDEFGHIJKLMNOPQRSTUVWXYZ UPPERCASE abcdefghijklmnopqrstuvwxyz LOWERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ SMALL CAPS STANDARD PUNCTUATION id---()[]{}/|\@«»‹› ALL CAP PUNCTUATION i!d?&"""()[]{}/|\@ SMALL CAP PUNCTUATION fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl LIGATURES \$£€¥1234567890¢f%‰ao#°<+=-×÷>'" PROPORTIONAL LINING \$£€¥1234567890%%#°<+=-×÷> PROPORTIONAL OLDSTYLE \$£€¥1234567890%‰# PROPORTIONAL SMALL CAP 1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8 PREBUILT FRACTIONS H1234567890/1234567890 NUMERATORS & DENOMINATORS $\mathrm{H}^{1234567890}\,\mathrm{H}_{1234567890}$ SUPERSCRIPT & K K kg fk ffk (Hn)[]{} (HN)[]{} (HN)[]{} STYLISTIC ALTERNATES $11\frac{1}{8}\frac{1}{4}\frac{1}{3}\frac{1}{2}H^{1}_{1}H_{1}H^{1}$ 01234567898 Ķķġĝģġ ÁÂÀÄÅÃÃĀÅÆÆÇĆČĈĊĎÐÉÊÈËĚĖĒĘĞĜĢĠ ACCENTED UPPERCASE ĦĤÍĨĬÏĬŢĨĬĴĶŁĹĽĻĿÑŃŇŊŊÓÔÒÖŐŐŐØØŒ ŔŘŖŠŚŞŜSÞŤŦŦÚÛÙÜŬŰŰŪŪŮŰŴŴŴŸŶŶ ŸIJŽŹŻ áâàäåããããåææçćčĉċďđéêèëèēegggġħĥíîìïiījĩĭĵ]ķ ACCENTED LOWER CASE łĺľlŀñńňṇŋ'nóôòöőőøøœŕřŗßšśşŝşþťţŧúûùüŭűūų ůũwŵwwyŷyÿijžźż ÁÂÀÄÅĀĀĀÁÆÆÇĆČĈĎÐÉÊÈËĚĒĘĞĜĢĠĦĤÍÎÌ ACCENTED SMALL CAPS ĬĬĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖŐŐØØŒŔŘŖŠŚŞŜŞÞ ŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŸŶŶŸIJŽŹŻ

NOTE: LE JEUNE TEXT SUBSTITUTED HERE IN PLACE OF LE JEUNE HAIRLINE, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL

Le Jeune Hairline 12 of 17

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION]!;?.,;;()[];}/ \&@****;,,«»‹> \$•9*‡©®®™
ALL CAP PUNCTUATION	ii()[]{}/\\@«»‹›
SMALL CAP PUNCTUATION	i!¿?&"" ⁽⁾ []{}/\@
LIGATURES	fbfffhfifjfkflffbffhffiffjffkffl
PROPORTIONAL LINING default figures	\$£€¥1234567890¢f%‰ao#°<+=-×÷>'"
PROPORTIONAL OLDSTYLE	\$£€¥1234567890%%o#°<+=-×÷>
PROPORTIONAL SMALL CAP	\$£€¥1234567890%‰#
PREBUILT FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8
NUMERATORS & DENOMINATORS	$H^{1234567890}/_{1234567890}$
SUPERSCRIPT & SUBSCRIPT	$H^{1234567890}H_{1234567890}$
STYLISTIC ALTERNATES	CK CK gkvvwwz fk ffk (Hn)[]{} (HN)[]{} (HN)[]{}
	0123456789 8 ÇĆĈĊČĶ ÇĆĈĊĶ ĝğġģķŵwwwwwwwwźżž
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĀÁÆÆÇĆČĊĎÐÉÊÈËĚĒĘĞĜĢĠ ĦĤÍĨÌÏIĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖŐŐŌØØŒ ŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŶŶŶ ŸIJŽŹŻ
ACCENTED LOWER CASE	áâàäåããāąåææçćčĉċďđéêèëèēēęğĝġġħĥíîìïiīįĩĭĵjķ łĺľļŀñńňṇŋ'nóôòöőőőøøœŕřŗßšśşŝşþťţŧúûùüŭűűų ůũẃŵẁẅýŷỳÿijžźż
ACCENTED SMALL CAPS	ÁÂÀÄÅÃÃĀĄÅÆÆÇĆČĊĎÐÉÊÈËĚĒĒĢĞĢĠĦĤÍÎÌ ÏIĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖŐŐŌØŒŔŘŖŠŚŞŜŞÞ ŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŸŶŶŸIJŽŹŻ

Le Jeune Hairline 13 of 17

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	;!¿?.,;;()[]{}/ \&@*""``,,«»‹› §•¶†‡©®®™
ALL CAP PUNCTUATION	id()[]{}/ \@«»‹›
SMALL CAP PUNCTUATION	i!d?&""'' ()[]{}/ \@
LIGATURES	fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl
PROPORTIONAL LINING default figures	\$£€¥1234567890¢ <i>f</i> %‰ ^{ao} #°<+=-×÷>'"
PROPORTIONAL OLDSTYLE	\$£€¥1234567890%%o#°<+=-×÷>
PROPORTIONAL SMALL CAP	\$£€¥1234567890%‰#
PREBUILT FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8
NUMERATORS & DENOMINATORS	$\mathbf{H}^{1234567890}_{1234567890}$
SUPERSCRIPT & SUBSCRIPT	$\mathrm{H}^{1234567890}\mathrm{H}_{1234567890}$
STYLISTIC ALTERNATES	g (Hn)[]{} (HN)[]{} (HN)[]{} 1 1 ½ ¼ ½ ½ H¼ H ₁ H ¹ 0123456789 8 ǧĝģġ
"CUT" STENCIL ALTERNATES	J J acfggjry ¿?\$¶ ¿? fb ff h fi fj fk ffl ffb ffh fi fj fk ffl \$£€23569¢ f^a 23569 35 \$£€2356 ½ ½ ½ ¾ ¾ ¾ ½ ½ ½ ½ ½ ½ ½ ½ ½ ½ ½ ½ ½
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÁÆÆÇĆČĊÖÐĖĖĖËĖĖĒĘĞĠĢĠĦĤÍĨÌÏIĪĮĨĬĴĶŁĹĽ ĻĿÑŃŇŊŊÓÒÒÖŐŐŐØØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŰŴŴ ŴŴÝŶŶŸIJŽŹŹ
ACCENTED LOWER CASE	áâàäåãããąắææçċċċddéêèëëėēęǧġġġħĥíîìïiīįĩĭjjķŀĺľļŀñńňṇŋ 'nóôòöõ őōøǿœŕřŗßšśşŝşþťţŧúûùüŭűūųůűẃŵẁẅýŷỳÿijžźż
ACCENTED SMALL CAPS	ÁÂÀÄÄÃĂĀĄÁÆÆÇĆČĈĊĎĐÉÈÈËÈĖĒĘĞĞĢĠĦĤÍĨĬÏIĪĮĨĬĴĶŁĹĽĻĿÑŃŇ ŅŊÓÔÒÖŐŐØØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴWŸŶŶŸIJŽŹŻ

NOTE: LE JEUNE TEXT STENCIL SUBSTITUTED HERE IN PLACE OF LE JEUNE HAIRLINE STENCIL, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL.

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UPPERCASE	<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i>
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	<i>ABCDEFGHIJKLMNOPQRSTUVWXYZ</i>
STANDARD PUNCTUATION	;!;?.,:;()[]{{}/ \&@*"";,,«»‹› \$•¶;;©®®™
ALL CAP PUNCTUATION	i:()[]{}/\\@«»‹›
SMALL CAP PUNCTUATION	:!¿?& "" ; ()[]{}/\@
LIGATURES	fbfffhfifjfkflffbffhffiffjffkffl
PROPORTIONAL LINING default figures	\$£&\f1234567890\&f\%\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\
PROPORTIONAL OLDSTYLE	\$£€¥1234567890%%o#°<+=-×÷>
PROPORTIONAL SMALL CAP	\$£€¥1234567890%%o#
PREBUILT FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8
NUMERATORS & DENOMINATORS	$H^{1234567890}/_{1234567890}$
SUPERSCRIPT & SUBSCRIPT	$H^{1234567890}H_{1234567890}$
STYLISTIC ALTERNATES	C C gkvvwwz fk ffk (Hn)[]{} (HN)[]{} (HN)[]{} 0123456789 8 ÇĆĊĊĊ ÇĆĈĊĊ ĝǧġģķŵẁẃŵŵŵŵŵźżž
"CUT" STENCIL ALTERNATES	J J cfggjkkrsvwxy ¿?\$\$ ¿? fb ff fh fi fj fk fk fl ffb ffh ffi ffj ffk ffk ffl \$£€¥23569¢f 23569 35 \$£€¥23569 ½ ⅓ ¾ ¾ ¾ ½ 1/23569/23569 H ²³⁵⁶⁹ H ₂₃₅₆₉ ÇÇÎŊŞIJ ççÎŊŞIJ æéçéčečǧǧǧǧġġjŊķķŋŕ†ŗßšśşŝşŵŵwwýŷÿij
ACCENTED UPPERCASE	ÁÀÀÄÁÁÁĄÁÆÆÇĆČĊČĎĐÉÈÈËĖĒĘĞĞĢĠĦĦÍĨĬĬĪĮĨĬĬĶŁĹĽ ĻĿŃŃŇŅŊÓÔÒÖŐŐŐØŒĸĸŖŠŚŞŜŞÞŤŢŦŰŨŨŨŨŨŨŲŰŨŴŴŴ ŴÝŶŶŸIJŹŹŹ
ACCENTED LOWER CASE	áààäåãããąấæéç¢ċĉċďđéèèëèèēęğĝġġħĥítìïiūjũjjķtĺlĮŀñńňṇŋ 'nóôò öőőōøǿœŕřŗßšśş\$şþťṭŧúùùüŭűūųůűẃŵẁÿÿÿjjžźż
ACCENTED SMALL CAPS	AÂÀÄÅĀĀĀĀÆĶĊČČĊĎĐÉĖÈĖĖĒĘĞĠĢĠĦĤÍĨĬĬIJĨĬĬĶĿĹĽĻĿÑŃŇŅ ŊÓÒÒÖŐŐŐØØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴŶŶŶŸIJŽŹŻ

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OPENTYPE FEATURES FAMILY WIDE

DEACTIVATED

ACTIVATED

ALL CAPS opens up spacing, moves punctuation up

SMALL CAPS

ALL SMALL CAPS

1 Gal. [3.78 L] @ £20

1 Gal. [3.78 L] @ £20

1 GAL. [3.78 L] @ £20 1 GAL. [3.78 L] @ £20

1 Gal. [3.78 L] @ £20

1 GAL. [3.78 L] @ £20

PROPORTIONAL LINING

\$3.460 €1.895 May:

May: \$3,460 €1,895

June: ¥7,031 £7,215

June: ¥7,031 £7,215

PROPORTIONAL OLDSTYLE

May: **\$3,460 €1,895** May: \$3,460 €1,895

June: ¥7,031 £7,215

June: ¥7,031 £7,215

PROPORTIONAL SMALL CAP May:

\$3.460 €1.895 ¥7,031 £7,215 June:

\$3.460 €1.895 MAY: JUNE: ¥7,031 £7,215

ARBITRARY FRACTIONS

21/06/15 & 28/116/92

 $21/06/15\,\&\,2\%_{11}\,\%_{92}$

SUPERSCRIPT/SUPERIOR

 $x78 + y13 \times z54 - a426$

 $x^{78} + y^{13} \times z^{54} - a^{426}$

SUBSCRIPT/INFERIOR

 $x78 + y13 \times z54 - a426$

 $X_{78} + Y_{13} \times Z_{54} - A_{426}$

LANGUAGE FEATURE Română ş accent

LANGUAGE FEATURE

ÎNSUŞI FAIMOŞI ştiri VRIJDAG RIJK zijds

ÎNSUȘI FAIMOȘI știri VRIJDAG RIJK zijds

LANGUAGE FEATURE low i i dot

Römisch höjd börjar

Römisch höjd börjar

commercialtype.com

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OPENTYPE FEATURES ROMAN & ITALIC

STYLISTIC SET 04 thin parenthesis, braces and brackets

STYLISTIC SET 05 alternate oldstyle 3 5

STYLISTIC SET 06 archaic oldstyle figures

STYLISTIC SET 07

STYLISTIC SET 12 cut terminals (stencil only)

DEACTIVATED

[License: €5 (£4) {\$6}] In 1853 it was decreed Worth £12,657,348.09 Only until 13,800 BCE JUST configure after JOY for 3% icy crux

ACTIVATED

[License: €5 (£4) {\$6}] In 1853 it was decreed Worth £12,657,348.09 Only until 13,800 BCE JUST configure after JOY for 3% icy crux

OPENTYPE FEATURES

STYLISTIC SET 01

STYLISTIC SET 02 alternate g

STYLISTIC SET 03 alternate lining 1

STYLISTIC ALTERNATES

DEACTIVATED

KINGS RISK backers Top rankings pegged Buyout of \$12 million (Selling) [1] {\$14675.03}

ACTIVATED

KINGS RISK backers Top rankings pegged Buyout of \$12 million (Selling)[1]{\$14675.03}

OPENTYPE FEATURES

STYLISTIC SET 01 alternate K

STYLISTIC SET 02 alternate a k

STYLISTIC SET 08 alternate v w (straight serif)

STYLISTIC SET 09

STYLISTIC SET 10

STYLISTIC SET 11 alternate C

STYLISTIC ALTERNATES Illustrator/Photoshop

DEACTIVATED

RANK QUICK Kneels Staggering cloaking CLOCK PICKS Crops

ACTIVATED

RANK QUICK Kneels Staggering cloaking Everyone's own view Everyone's own view Allows simple travel Allows simple travel Styles frozen in time Styles frozen in time **CLOCK PICKS Crops** [Fig. (v) {1305.47} cwt] | Fig. (v) {1305.47} cwt]

NOTE: LE JEUNE DECK SUBSTITUTED HERE IN PLACE OF LE JEUNE HAIRLINE, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL

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STYLES INCLUDED IN COMPLETE FAMILY

Le Jeune Hairline Light
Le Jeune Hairline Light Italic
Le Jeune Hairline Regular
Le Jeune Hairline Regular Italic
Le Jeune Hairline Medium
Le Jeune Hairline Medium Italic
Le Jeune Hairline Semibold
Le Jeune Hairline Semibold Italic
Le Jeune Hairline Bold
Le Jeune Hairline Bold Italic
Le Jeune Hairline Black
Le Jeune Hairline Black
Le Jeune Hairline Black Italic
Le Jeune Hairline Stencil

Le Jeune Hairline Stencil Italic

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

CONTACT

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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. 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.