Platform

Platform is the first typeface released by Berton Hasebe. This family is an exploration of how the geometric sans serif, one of the most well-trod genres of 20th century type design, might be approached in a contemporary context.

Published 2010
Designed by Berton Hasebe
10 Styles 5 Weights w/ Italic
Features Lining Figures Fractions Numerators/Denominators

Rather than aiming for perfection, Platform instead plays with the inherentcrudeness in letters that have been reduced to their simplest essence. Platform drew inspiration from a wide variety of geometric sans serifs from around the world, from the quirky Latin alphabets designed to match Japanese typefaces, which informed the large x-height, to the strangely-proportioned early Modernist German and Dutch sans serifs, which informed the interplay between wide and narrow forms in the uppercase, yielding a unique texture in lines of caps.
Platform Hairline
Platform Hairline Italic
Platform Light
Platform Light Italic
Platform Regular
Platform Regular Italic
Platform Medium
Platform Medium Italic
Platform Bold
Platform Bold Italic
AUTOCHROME
Characterized

MUNICIPALITIES
Epidemiologist

TYPOGRAPHIC
Schriftgießerei

VISITEKAARTJES
Agnietenplaats
AVANT-GARDE
Contemporary

BUCHDRUCKER
Côtes-d’Armor

DOGMATISCH
Représentatifs

GUSTAV KLIMT
Skudeneshavn
Województwo podlaskie
ARTIST RUN ORGANIZATION
The second rearrangement

Lærdalsøyri, Jørpeland, Ørsta
GROPIUS AND THE BAUHAUS
Figueira de Castelo Rodrigo

327 administrative divisions
GASTON BACHELARD [1958]
The associate administrator

Russian Revival Architecture
SUBORBITAL FLIGHT TESTING
Manned Spacecraft Center
Previously known as Orian
BORGARFJARÐARHREPPUR
From Alexandria to Bartlett

Humid continental climate
CHICAGO TRIBUNE TOWER
Les Sept péchés capitaux

Contemporary geometry
NIEDERKIRCHNERSTRASSE
Aleksandr Samokutyayev

Over 6,800 people reside
LE SAUT À LA COUVERTURE
The chief aerodynamicists
Giacomo Luigi Ciamician
HELSINGØR, HØRSHOLM
Sobral de Monte Agraço

Apollo-Soyuz Test Project
FRIEDRICH OTTO SCHMIDT
Lunar Surface Rendezvous
Walter M. Schirra: Mercury & Gemini Astronaut
TRAVELED FROM GRAND FORKS TO PARKSVILLE
2001 saw a 25.2% increase of organic materials

În fundul lui se vedea sclipind, de limpede
FLIGHT ENGINEER NIKOLAI RUKAVISHNIKOV
Shanghai, São Paulo, Tokyo, New York City

The area had a population of 213,056 in 1971
HARROW & WEALDSTONE, HERON QUAYS
Coenraad Johannes van Houten (1801–1887)

Understood in its totality, the spectacle is
BÚÐARDALUR, ÞORLÁKSHÖFN, ÁLFTANES
Being and Nothingness, published in 1943

Performance endurance of about 14 days
NEUKIRCHEN BEI SULZBACH-ROSENBERG
Sketch for a Theory of the Emotions (1939)
GOING FROM LAMBETH NORTH TO KING’S CROSS ST. PANCRAS
As indispensable embellishment of currently produced theory
THE SOCIETY BASED ON MODERN INDUSTRY IS NOT ACCIDENTALLY
En disant Dada. D’un geste noble et avec des manières raffinées

IN ADDITION, 23.6% OF THE STATE’S RESIDENTS SPEAK SPANISH
The municipal offices of the City and County of Honolulu on
LE DÉBARQUEMENT DU CONGRÈS DE PHOTOGRAPHIE À LYON
það var því ekki ólíklegt, að þetta skrímsl hefði hröklast þáðan

ÉG GAT EKKI SKORAST UNDAN ÞVÍ MEÐ ÖLLU, EN REYNDI ÞÓ
October, 1964: Sartre declined the Nobel Prize in Literature
IN 2005 THERE WERE 140,337 HOUSEHOLDS IN HONOLULU, HI
Public primary and secondary schools in Wicomico County

EUROPEAN ARRIVAL AND THE KINGDOM OF HAWAII, 1778
In February 2010, she had her first solo exhibition in Prague
HAMMERSMITH & CITY, NOTTING HILL GATE, PADDINGTON
Sartre was drafted into the French army as a Meteorologist

THE GROUP EXHIBITED THROUGHOUT MALAYSIA IN 2001
The Pineapple Isle has an area of 140.57 sq mi (363.91 km²)
PRESENTING THE SPECTACULAR AS INACCESSIBLE REALITIES
Speakers of the Hawaiian language totalled 27,160 in 2005
Neuschwanstein

Gleichmäßigkeit

Palihououkapapa

Transformations

Developmental
Kunstäußerungen

Noncontinuance

Oogenblikkelijk

Metronomically

Conceptualized
THE SPANISH WAR, which began in 1739, as well as the French war which soon followed it, occasioned a further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace, of 17 years continuance, had taken no more than £8,328,354,17 from it. A war, of less than nine years continuance, added £31,338,689 to it. [Refer to Postlethwaite’s History of the Public Revenue.]

During the administration of Mr. Pelham, the interest of the public debt was reduced to 3%; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the late war, the funded debt of Great Britain amounted to £72,289,675. 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, 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 £129,586,789, 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 £139,561,807:2:4. The annuities
<table>
<thead>
<tr>
<th>OPENTYPE FEATURES</th>
<th>DEACTIVATED</th>
<th>ACTIVATED</th>
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<tbody>
<tr>
<td>ALL CAPS</td>
<td>¿For only 14.65?</td>
<td>¿FOR ONLY 14.65?</td>
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<tr>
<td>PROPORTIONAL LINING</td>
<td>£34.89  $47,223.79</td>
<td>£34.89  $47,223.79</td>
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<td>FRACTONS</td>
<td>2 1/7  9 1/13  5 1/4</td>
<td>2 1/7  9 1/3  5 1/4</td>
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<tr>
<td>STYLISTIC SET 01</td>
<td>Ramen, Ikura Don</td>
<td>Ramen, Ikura Don</td>
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<td>a and related</td>
<td>Workers, balking</td>
<td>Workers, balking</td>
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<tr>
<td>STYLISTIC SET 02</td>
<td>Rule, whom, play</td>
<td>Rule, whom, play</td>
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<td>k and related</td>
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<tr>
<td>STYLISTIC SET 03</td>
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<td>u w y and related</td>
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**ABOUT THE DESIGNER**

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BA 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 in the Hague (KABK). His typeface Alda, designed while attending Type and Media, was awarded the 2008 judges pick from the Type Directors Club in New York. In the same year Alda was also selected by the Tokyo Type Directors Club to be included in its annual publication. Since 2008 he resides in New York and has been working with Commercial Type.

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