Styrene, designed by Berton Hasebe, is his latest exploration of proportion and simplicity in type design. A peculiar sans serif from the early 20th century was a jumping off point for the design, but the resulting family has a decidedly ahistorical attitude. Its name was inspired by the purposefully synthetic treatment of its curves and geometry.

The initial inspiration for Styrene was a charmingly awkward sans serif called Breede Schreeflooze shown in a 1932 type specimen published by the Enschedé Typefoundry. Styrene is characterized by its proportions: typically narrow characters like f, j, r and t are hyperextended and flattened, adding distinctive gaps to the wordshapes in unexpected places. Styrene’s two widths offer different textures in text: version A (above) is dogmatically geometric, with a stronger overall personality, while version B is narrower for more reasonable copyfit, though not truly condensed.
Styrene A Thin
Styrene A Thin Italic
Styrene A Light
Styrene A Light Italic
Styrene A Regular
Styrene A Regular Italic
Styrene A Medium
Styrene A Medium Italic
Styrene A Bold
Styrene A Bold Italic
Styrene A Black
Styrene A Black Italic

Styrene B Thin
Styrene B Thin Italic
Styrene B Light
Styrene B Light Italic
Styrene B Regular
Styrene B Regular Italic
Styrene B Medium
Styrene B Medium Italic
Styrene B Bold
Styrene B Bold Italic
Styrene B Black
Styrene B Black Italic
TRILOGIJA
Expansively

FRÆÐILEG
Pagkatapos

FUNCTION
Experiência

ORGANIZE
Revolutions
FISCALITÀ
Påfølgende

MOMENTS
Astounding

AUGMENT
Chaotische

ČASOPISU
Expressing
NJEGUJUĆI
Environment

DELIVERED
Taidemaalari

PRIORITĂȚI
Idéologiques

UNDERDOG
Opinioniated

Commercial
PERPETUA
Botaničarka

STIPULATE
Przedstawił

ANCÊTRES
Clandestine

RENDERED
Redemption
MOKUPUNI
Regelmäßig

ALEDAÑOS
Syndication

RESOLUTE
Asukasluku

SÚČASTŽOU
Allégorique
Made with aluminum
UN NÉO-RÉALISTE
Designed Exclusively

Aia ma Haleakalā ka
UNFETTERED ART
Utilitarian structure

Medžio arba metalo
CÂTRE TATĂL SĂU
Økologi og landbruk

Sociedad Educativa
COUNCILS OF 1914
The Court of Kublai
Upon her accession
INTRIGUING AREA
Esejističko-kritičke

Najvyššia jednotka
QUINZE CANÇÕES
Materials scientist
Limited edition of 145
REALISTIC VISUALS
Relations de voisinage

Rapid prototyping lab
STØRRE FINANSIEL
Havia 27,465 pessoas

February referendum
LA ENTIDAD LEGAL
Turbocharged Engine

Neue Polytechnische
VAST CONTINENTS
Itsenäisyydestä 1941
Írt még életrajzokat
WHIMSICAL STORY
New works of fiction

The Fastest Variant
SAISTOŠI IKVIENA
Avrupa Sosyal Şartı
FOR 250 YEARS THERE WAS NO CAPITAL
Some traditional Venetian and Italian forms
A SERIES OF HALLUCINATORY EPISODES
Ay nagbigay ng inspirasyon sa halos lahat ng

GRAND & PRESTIGIOUS GERMAN OPERA
On je pokušao postići “lijepu jednostavnost”
A FOURTH REPUBLIC WAS ESTABLISHED
Continuation of the institutional structures

PARA CADA 770 EUROS GASTOS EM 1999
By 1124, the native line of kings had ceased
OVER 11% OF ELECTRICITY PRODUCTION
Il termine venne usato già nell’antica Roma

SEM NÁDI TIL ÚRTAKS 1.187.165 FRAKKA
Rhapsodizing about their value & freedom
ISTOTNĄ KWESTIĄ ROZSTRZYGNIĘTĄ W
Le contexte historique est important pour
FIBRĂ TEXTILĂ OBȚINUTĂ, PRIN EGRENARE
Nearly 300 prior solutions proposed by the W3C
POZIVAN JE NA KONFERENCIJE I RASPRAVE
In 1747 trouwt hij met de Argentijnse vertaalster

INTRODUCED IN 1942 FOR THE F-726 DRIVE
Friðarverðlaunin eru veitt af norska Stórþinginu
SEMANTICALLY STRUCTURED KNOWLEDGE
Solemnly declared by the final seven institutions

THE TERM ITSELF CAN CAUSE CONFUSION
Padëti įtvirtinti demokratinį stabilumą remiant
WILAYAH SELUAS 670 KILOMETER PERSEGI
Over 110 authors have tried to trace the origins

HIRUGARREN ESTATU HONETARA BILTZEN
Metastasian ideal had been firmly established
THE AREA CONSISTS OF 4 MUNICIPALITIES
Geëxperimenteerd worden met de werking van

5 PRINCIPLES OF POPULAR SOVEREIGNTY
Skúma význam textov rôznych osôb, ktoré sú
PUBLISHED BY DUCKWORTH IN EARLY 1971
Quand certaines de ces listes ont été révélées

LA CLASSE DES TRAVAILLEURS SALARIÉS
Secretaris-generaal van de Raad van Europa
GLOBAL YIELD WAS OVER 4 MILLION TONS
La codificación de los contenidos semánticos
Hypercompetition

Daguerreotypes

Vyvlastňováním

Representation

Toponomastica

Schrijverschap
Zainteresowanie

Järjestämäisestä

Governmentally

Automobilístico

Kvalifikacijama

Archaeological
Superproportions

Városszociológiai

Sześćdziesiątych

Commemorative

Estandarización

Concertmeister
Transcendentalist
Stjórnmálamaður
Plenipotentiaries
Veranstaltungen
Mathematicians
Écologiquement
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
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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
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SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From Internationale Situationiste #1: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new experimental fields of study for the construction of such, like unitary urbanism.

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AČKOli KlimšovA nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Knihy báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs dělí naše řady čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobně soudu svému i soudu jiných. A to právě dodává jejím práce tém pravé ceny. Nuže seznámme se se životem této tiché a skromné pracovnice, seznámme se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zamožným a váženým měšťanem, měl v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. Při domě měli Klimšovi zahrádku. Něžná matka Bohumilčina milovala totiž velice květiny a

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen.

Dada a son origine dans le dictionnaire. C’est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c’est ça, d’accord, vraiment, on s’en occupe», etc. C’est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu’on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardueuses, littérature Dada, bourgeoisie Dada et vous, très vénéres poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n’en faites jamais du mot lui-même, vous qui tournez autour d’un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangelistes Dada Tzara, etc.

Dapprima, ripetendendo l’errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrando un animale più utile di quanto si creda. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva nè a raggiungere la preda nè a garantire la sua incolunmità. Qui faceva la morale una testuggine. Un’altra favola esaltava la mosca che distrugeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l’animale più ricco d’occhi, vedette tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: “Ti ho beneficiata; ecco che non sei più una mosca”. Con tale sistema era facile di avere ogni giorno la favola pronta col caffè del mattino. Doveva...
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KLOCKAN VAR MELLAN ÅTTA och nio den vakra majmorgenen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlård att i brodern se ett slags styvfar, för vilken han hyste stor akning, nästan vörnads. Men även andra tankar döko upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Dette senare var kanske det värsta i stysslösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsstigen; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på

HE OLIVAT YSTÄVÄÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ar-dennelainen — Patras suuri Flamandilainen. He olivat saman ikäisät vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikäänsä; molemmat he olivat orpoja ja kurjuja sekä saivat leipänsä samasta kädeestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian sääkeensä; se oli vahvistunut päivän päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattoman niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen Fla-mandilaisten kylän reunaalla, peninkulman päässä Antverpenistä. Kylä sijaitis leveiden laidunkaistaleiden ja viljavainoiden välissä, ja sen läpi virtaavan suuren kanavan reunan kaivoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppää. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunat olivat kirkaan vihreät tai taivaansiniset ja

DER VAR EN LILLE HAVFISK af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundredere søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skætte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, faden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinner ned i vandet, det lyser om dem, det er så klart, det er en verden med de forunderligste skabninger, og nogle så gruelig store; med voldsomme gab, de kunne sluge de attenhundredre søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slagt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en

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EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó “reverendas madres de todos los cantares”. Por todos los sitios donde
FRANÇAIS (FRENCH)
STYRENE B REGULAR, REGULAR ITALIC, 9/12 PT

DADA A SON ORIGINE dans le dictionnaire.
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MAGYAR (HUNGARIAN)
STYRENE B REGULAR, REGULAR ITALIC, 9/12 PT


ITALIANO (ITALIAN)
STYRENE B REGULAR, REGULAR ITALIC, 9/12 PT

DAPPRIA, RIPETENDO l’errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risorono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda. In una di quelle favole ammirava la velocità del dittero, velocità spre data perché non gli serviva a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un’altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l’animale più ricco d’occhi, vedà tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: “Ti ho beneficiata; ecco che non sei più una mosca”. Con tale sistema era facile di avere ogni giorno la favola pronta col caffè del matti-
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OPENTYPE FEATURES
FAMILY WIDE

- ALL CAPS
  opens up spacing, moves punctuation up

- SMALL CAPS

- ALL SMALL CAPS
  activates oldstyle figures

PROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE
Română (Romanian) 'a' accent

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate a

STYLISTIC SET 02
alternate u

STYLISTIC SET 03
alternate 4

STYLISTIC ALTERNATES
Illustrator/Photoshop

STYLISTIC SET 03

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Patiently awaiting approvals
Must’ve had such a question
A population of about 14,400
Fraught with fear for 4 days

INSUȘI CONȘTIINȚĂ științifice

INSUȘI CONȘTIINȚA științifice
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.

ABOUT THE DESIGNER

CONTACT

110 Lafayette Street, #203
New York, New York 10013

office 212 604-0955
fax 212 925-2701
www.commercialtype.com

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