Chiswick is a collection of eight interrelated families inspired by the vernacular style of lettering found in the British Isles from the 18th century onward. With a common skeletal structure, they range from the warm beauty of Chiswick to the industrial Chiswick Grotesque.

During the 18th century, a new idea of how letters should be began to crystallise in Britain, a style that would inform how they would look into the next century and beyond. It has been called the English Vernacular or English Lettering Tradition, though it could be found all over the British Isles, and could be seen anywhere letters existed, and at any scale: on buildings, on signs, on medals, on coins, on pottery, on transport, and on gravestones. The style would go on to influence how printing types look, the most famous example being those of John Baskerville, a former writing master. Though the styles were varied; script (informing the famous roundhand of Bickham, Snell and Champion), serifed letters, slab serifs, sans serifs, and even ornamental letters, they all shared a common skeletal form. The Chiswick collection captures the spirit of the vernacular in three main styles: an elegant serif, a high-contrast sans, and a workmanlike grotesque.
### Collection Overview (With Recommended Minimum & Maximum Sizes)

<table>
<thead>
<tr>
<th>Chiswick Poster</th>
<th>Chiswick Headline</th>
<th>Chiswick Deck</th>
<th>Chiswick Text</th>
<th>Chiswick Grotesque All Sizes</th>
<th>Chiswick Sans Poster</th>
<th>Chiswick Sans</th>
<th>Chiswick Sans Text</th>
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Chiswick is not a revival of a single model, but rather a contemporary reimagining of a lettering archetype that helped to visually define an era. Paul Barnes has distilled years of research and observation into this typeface, working from multiple sources; lettering found in situ, writing manuals, and old photographs, preserving the artistry of letterforms in multiple media.

Chiswick Poster is designed for the largest sizes, of 80 point and above, for headlines in magazines, for posters, for shop signs, in fact anywhere a seriffed letter with distinction and refinement is needed. An early version of Chiswick served as the primary display typeface in the 2010 redesign of O, The Oprah Magazine by Robert Priest and Grace Lee, where its beautiful forms, particularly in the Poster size, gave a breezy opulence to feature openers and section heads. The character set has been greatly expanded; small capitals, a variety of figures, and many alternates, swash forms, and other typographic details are included in all sizes.
Guðaheim
QUICKEN
Regulatory
Ymmärrys
PUBLICÓ
Grossvater
Quotidian
JÔNICOS
Mythology
Construct
AUGUST
Represent
Quadrato
REJOICE
Vanskelig

Décisives
STÆRKT
January

CHISWICK POSTER BOLD, 96 PT. [ALTERNATE c j q r g h]

CHISWICK POSTER BOLD ITALIC, 96 PT. [SWASH J K S T R, TITLING ALTERNATE J, ALTERNATE y]
Chiswick follows the path taken by John Baskerville (1706–1775) in taking the handmade letter and fixing it in type. The single surviving example of Baskerville’s lettering, cut in the 1730s, shows the vernacular letter that would be the model for his later adventure in printing.

Chiswick Headline is designed for situations where Chiswick Poster is too delicate and Chiswick Deck too heavy in its thins and serifs; perfect for sizes from 30 point to 60 point. As a modern serif design, Chiswick has high contrast between thick and thin, yet its freewheeling shapes make it quite distinct from other members of the genre, such as Didot, Bodoni or a Scotch Roman. At the same time, its crisp contrast makes it different from a transitional design such as Baskerville or the types cut by Richard Austin for John Bell, which are more formal in style.
IDŐPONTOT  
Questioningly

BRITÂNICAS  
Jahrtausends

DŮLEŽITOU  
Extravagantly

CULTURING  
Psykologiske
PORCELAIN
Sponsorizată

AQUITANIË
Engagement
Microphotograph

Ideológicamente

Contemporaries

Abstraktimpien

Biotechnologie
Quindecasyllabic

Mythographical

Reconnaissance

Salvaguardato

Keisaradæmið
Chiswick Deck

An anthology of seriffed forms created over the eighteenth and nineteenth century, Chiswick’s letterforms show subtle variation rather than precise repetition of details, giving an impression of handmade beauty rather than measured perfection.

Useful for smaller headlines, as well as subheads, pull quotes, and introductory paragraphs, Chiswick Deck is intended for use from 14 to 30 point. In five weights, with roman and italic from XLight through to Bold, Chiswick’s distinctive design offers designers a typeface that fills a unique space in the typographic world. Its forms are assured but unusual, and beautifully crafted. Though formal in its contrast and overall appearance, it has an energetic and playful character, particularly in the wonderfully varied and rich italic.
LE PREMIER ARCHITECTE AMÉRICAIN
Myöhempinä aikoina hän sekoittui osittain
Dielo americcej beletrie zachytáva rok 1845

FINISHED PRODUCTS FOR ONLY £36
A pack of 4 drysuit-clad Royal Navy divers
Rousing the New Era of Jazz Musicians

SET PIECE IN EARLY 1324 DENMARK
Fue clasificada por Carlos Linneo en 1751
Cerca de 8% da população fala a língua

AU DOAR 80 EXEMPLARE VÂNDUTE
Increasingly serious & erudite aesthetes
We hope you can join us on 18 January

IN PICTURESQUE WARWICKSHIRE
Das in Norwegen des Jahres 1860 spielt
Pour un bénéfice de £112,84 milliards
Symptomatologically

Kulturgeschichtliche

Pseudosophologies

Spectrophotometer

Quasquicentennial
Anthropomorphology

Schutzgasschweissen

Tutkimusyksiköissä

Mönchengladbach

Salomonicamente
The explosion in lettering in Britain in the 1700s was driven by an expanding society and economy at the beginning of the industrial revolution. Chiswick is a letter that is borne of this time, as suited to the country pastoral as it was to the nascent urban industrial landscape.

Even at small sizes, such as on a watch face or the caption of an engraving, vernacular style letterforms bear a remarkable similarity to the letters applied at the largest sizes, such as on a shopfront. Chiswick Text is intended for use up to 14 point, and brings a remarkably warm character to text. Comfortable for long-form reading, its personality is equally well-suited to short bursts of text on menus and invitations. Chiswick Text has been adapted from the display versions, toning down the style without becoming characterless. With multiple figure styles and small capitals, it will satisfy the needs of even the most rigorous microtypography.
FINED £28.758 MILLION FOR ANTI-COMPETITIVE PRACTICES
Een grote en machtige handelsstad, met een imposante burcht op de
THE FIRST 7 YEARS OF ITS EXISTENCE WERE VERY FRUITFUL
Est l'étude des signes linguistiques, à la fois verbaux ou non verbaux

CHOCIAŻ TERENY WOKÓŁ ÇANAKKALE ZAMIESZKANE BYŁY
On average, 9,500–14,800 students were registered at the University
ALLOWANCES OF UP TO £40,000 IN CREDIT INSTRUMENTS
Some predicted that 72% of the public would take the sixth choice

DINS DE LA NOBLES A NAVARRESA DEL SEGLE XVI EXISTIEN
A series chronicling their experience of becoming Danish citizens
DINAMARQUÈS OCUPOUA CONDIÇÃO DE LÍNGUA OFICIAL
Yeni bir dil olarak Norveççenin oluşturulması, milliyetçilik ve

Activities include hiking, kayaking, walks atop glaciers, and dog sledding

A tanítási szünetnek köszönhetően, nyáron érezhetően csökken a város
ÆTIOLOGI PLEÆÆER MAN AT DELE SYGDOMMENS ÅRSAGER I DE

Y eni bir dil olarak Norveççenin oluşturulması, milliyetçilik ve

ER VERFASSTE GEDICHTE SOWIE ROMANE UND DRAMEN UND
A tanítási szünetnek köszönhetően, nyáron érezhetően csökken a város
ÆTIOLOGI PLEÆÆER MAN AT DELE SYGDOMMENS ÅRSAGER I DE

Activities include hiking, kayaking, walks atop glaciers, and dog sledding

CHISWICK TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT  [OLDSTYLE FIGURES, ALTERNATE ROMAN R k g y, ITALIC S k p v]

CHISWICK TEXT LIGHT, LIGHT ITALIC, 14 PT  [TITLING ROMAN g y, ITALIC A B j r y f y of 3]
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 (as referenced in 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 1763, 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
EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

**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 systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their general-
THE INCREASE OF STOCK, which raises wages, tends to lower profit. Subsequently, when the stocks of many merchants are turned into the same trade, their mutual competition naturally tends to lower its profit towards zero. Given that there is a like increase of stock in all the different trades carried on in the same society, the same competition must produce the same realized effect in them all.

Monthly & Yearly Public Debts of 1693
In 1692, during the reigns of King William and Queen Anne, an act was passed for borrowing one million upon an annuity of 18 1/2 per cent, or of £140,000 a year for sixteen years. Realizing further growth was possible, in 1691 an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. Justly, in 1695, the persons who had purchased those annuities were allowed to exchange them for
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The Rise of the Empiricists
And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy
Chiswick Sans Poster

High-contrasted sans serifs were surprisingly typical on gravestones in west England long before this genre came to typefounding. Chiswick Sans shares the beauty of its serif forebearer, but in a serifless letter.

Chiswick Sans Poster has extreme contrast between thick and thin strokes, making it a clever alternative to the high contrast modern serif where an elegant and refined letterform is required. With a gloriously expressive and striking italic, it shows how a letterform from the past can resonate in the contemporary world. Suitable for the largest display sizes in graphic design and editorial design, Chiswick Sans Poster was first used in Document Journal, where its quiet elegance and unusual shapes paired well with avant garde fashion, art, and photography.
Maßnahme
REQUIRED
Completed
Köszönhető
SURFACED
Tupolevlaan
Generation
FINISHING
Myšlenkové
Sirviéndose
PREŠERNA
Lightwaves
Quantifiers
VELJENSAÄ
Metonymija

Hazardous
ALLIANCE
Excessively
Uncharted
HISTORIC
Également
Realização
BREWERY
Oxygenizer
Vociferous
CLASSIFY
Depășește
Mechanics
SIRADAĞI
Bevægelse
Obecność
JISSEJHU
Safeguard
Radiación
VALKYRIE
Majorities
Monoliths
THEATRE
Norðursjó
Residenze
PÝÐINGU
Seilføring
Chiswick Sans

Chiswick Sans demonstrates that the past can offer inspiration for new typefaces which are not slavishly historical. The high contrast sans serif offers a letterform that shares the unadorned simplicity of a low contrast sans, but also shares the beauty of a serif letter.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Chiswick Sans stands between the extremes of Poster and the utilitarian Text versions. More robust than the Poster and usable at a wider range of sizes, it is still clearly intended for headlines. In seven weights, Chiswick Sans is an excellent companion to the serif and grotesque variants. Its italic, though less steep than the serif form, retains many of its structural characteristics and its beauty.
PRONOUNCE
Domesticación

ENCOUNTERS
Arrondissement

KOERDISCHE
Seevölkerrecht

ACADÊMICOS
Choreographer
MIGRATIONS

Nadbrzeżnych

JELENTKEZŐ

Heterogeneity

ESTHÉTIQUE

Internationals

PADUNUNGÉ

Zastupitel'šká
ANALOGOUS Mediterranee

SJÁLFSTÆÐI Belangrijkste
EXHIBITIONS OF THE 1821 WORLD’S FAIR
An independence referendum held on 7 May
STRATIFIED COMPOSITE VOLCANIC CONE
Dodekaneserne indgik i den græske kultursfære

OLD EIGHTEENTH CENTURY CULTIVAR
Riippuu sen lämpötilasta ja koostumuksesta
SHUCKED OYSTERS ON THE HALF SHELL
Les îles sont unifiées en un royaume vers 1875

KESATUAN-KESATUAN INI TERDIRI DARI
Naturskjønnheten gjør matvareproduksjon
REGISTERED AT 128,170 SCOVILLE UNITS
Azzone Visconti ließ um 1316 zu merkantilen

THE GRISTMILL WAS ON THE ESTUARY
Declaró una parte del Museo de la Ciudad
DE BIJNAMEN BABYLON AAN DE RHÔNE
Exactly sixty-eight endemic flower varieties
JELENTŐS ÁSATÁSOKAT A 20. SZÁZAD
The decision was made to use broadcasts

200 YEARS OF INDUSTRIAL PROGRESS
Frederick Law Olmsted’s collegiate styling

ODPRAVA JE OMOGOČILA TUDI PRVO
Spoke at the dedication on April 23, 1951

ATTEMPTED A UNIFIED FIELD THEORY
Ludia sem prichádzali za lepším životom

STATE-OF-THE-ART IRRIGATION DUCT
Din expediția inițială s-a întors o singură

THE ORIGINS OF PIAZZA DEL DUOMO
De ribben van een waaiergewelf vinden
Cosmopolitanism

Aðildarviðraðædum

Finanziariamente

Állatábrázolások

Erikoisasemassa

Counterbalance

Recommending
Radioimmunology

Predchádzajúcich

Tradicionalmente

Experimentators

Najpiękniejszych

Commonwealth

Reinauguration
Chiswick Sans *Text*

Between the elegance of Chiswick Sans and Sans Poster and the industrial Chiswick Grotesque lies Chiswick Sans Text. Its contrast is low enough to work at all sizes, but high enough to give texture, character, and personality to a block of text. Distinctly different from the typographic sans serifs of the 19th century, Chiswick Sans Text captures the expressive spirit of the era’s lettering.

With six weights from Thin to Black, Chiswick Sans Text shows how far the vernacular form can be manipulated and yet how resilient it can be. Its gentle contrast between strokes makes an excellent contrast to the more monolinear sans forms of Graphik or Marr Sans. Many of the characters such as the K, k and the long tailed y add a unique flavor to the utilitarian sans form, though the fussier details have been calmed down to remove distractions, particularly in the italics. Chiswick Sans Text is a simple, unusual sans that can be used in many situations where the plainness of a sans is required, but a subtle character and distinct texture are suitable.
WIDELY REGARDED AS THE MOST PRESTIGIOUS SCIENCE AWARD
Nasa mga pag-uusap ni Plato na lumikha ng malaking pagkakilala sa kanya

IN DEN 1790ER JAHREN ERSCHIENEN WEITERE FASSUNGEN, DIE SICH
Synthetic judgments therefore add something to a concept whereas analytic

DURING HIS TERM, HAMMARSKJÖLD ATTEMPTED NEW ACTIONS
W tej prowincji kulturowej, której część była protoceltycka, od roku 874

FÖRETAGET ÄGER ÄVEN ÖVER 372 PUBAR, VÄRDSHUS OCH HOTELL
The Pre-Dreadnoughts replaced ironclad gunships of the late-18th century

DESPITE THE OUTFAY, IRON WAS MUCH STRONGER & LIGHTER
Tämä koostui aistimuksia hyödyntävien “ymmärryksen kategorioiden”

HEROIC DEEDS OF DAYS LONG GONE OR TALES OF WORTHY MEN
A Fair-sziget körülbelül félúton fekszik a Shetland-szigetek és az Orkney

LA SITUATION DES SHETLAND SUR L’ITINÉRAIRE DE LA DÉRIVE
In late 1947, he came to wide public attention at the age of thirty-one

MEÐAL SMÆRRI EYJA SEM TELJAST TIL NORÐUREYJA MÁ NEFNA
Their crazy joint-venture expanded briskly until the later half of 1831

ÍSKOÇ PARLAMENTOSU ANTLAŞMAYI, YALNIZCA BAZI KÜÇÜK
Cele mai cunoscute și mai citite în ziua de azi sunt saga islandezilor

ZATÍMCO OBECNĚ JE PŘEKLÁDÁNO, CITOVÁNO A VYKLÁDÁNO
The House of Commons attempted to revive the wavering proposal

DISCOVERING NEW ARCHAEOLOGICAL EVIDENCE & TRUTHS
Much of Bedford Park is situated in the London Borough of Ealing

RIPERCORRENDO LE FONDAMENTA DEL PENSIERO MODERNO
Argued that space & time are inherently purer forms of intuition
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An Introduction to Concepts

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From the 1908 edition: Knowing that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may justly say that empirical treatments strike out to do this either by describing the aesthetic object, extracting, and freezing essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating elements of Beauty as those which effect this feeling.

Knowledge & Concepts
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Industrial in style, while retaining the essential character of the other families in the Chiswick collection, Chiswick Grotesque is a letterform from the nineteenth century’s bustling metropolises. Its boldness and crude, no-nonsense style suggest a form as suited to architecture as to print.
SIGNIFICANT
Dumbfounded

ZNÁRODNĚNÍ
Leistungsträger

DÉLÉGATION
Reinstatement

CALEDONIAN
Viljelyskäyttöön
RÉPUBLIQUE
Interpretación

ESTABLISHED
Rejuvenescent

NÅVÆRENDE
Sergilenmişтир

PROFESSION
Acknowledges
NETVÆRKET
Manifestacijū

PRODUCING
Contextualize

CAMPAIGNS
Funcţionează

BAÇLANTISI
Reoxygenate
Su población es de 61,420 habitantes

Im Februar des darauffolgenden Jahres

Tidigt på morgonen den 7 november

REALIZZAZIONE DEL PROGETTO

Jeho činnost’ bola prerušená roku 1914

Eftirtaldir íslenskir aðílar eða myndir

NATURAL SKINCARE PRODUCTS

The old wine industry’s controversies

Ctižádostivý, inteligentní a učenlivý

RICH & RUMBUSTIOUS COMBO

An evening tour of the Quai d’Orsay

The 1757 edition of L’Encyclopedie

LA HISTORIA DE ESTE FESTIVAL

Close by the Nord-du-Québec area
A földrész összefüggő szárazföldi
APÓS 7 MESES DE RENOVAÇÃO
Currently 31,218 listed properties

Împarte fluviul Sfântul Laurenţiu
A SURPLUS OF £13.45 MILLION
Concepts of spatial containment

Standardem dla wielu instytucji
SIGNATÁRSKYCH KRAJINÁCH
Europäischer Süßwasserfische
Ethnomethodological
Telekomunikacyjnego
Wettbewerbsbeitrag
Kansanääänestyksken
Piezoluminescence
Decommissionings
Radiobroadcaster
þéttbýlisvæðingu
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INCLUDED FAMILIES

Chiswick Poster
Chiswick Headline
Chiswick Deck
Chiswick Text
Chiswick Sans Poster
Chiswick Sans
Chiswick Sans Text
Chiswick Grotesque

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, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

Commercial Type
110 Lafayette Street, #203
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office 212 604-0955
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ABOUT THE DESIGNER

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.

His interest in the modern and vernacular is encompassed in his type design ranging from the contemporary such as for Björk, through to the extensive traditional British modern Brunel as seen in Condé Nast Portfolio. Whilst consultant to The Guardian he designed Guardian Egyptian with Christian Schwartz. 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.