Thorowgood Grotesque Open

Taking Thorowgood Grotesque and simply adding a thin line of white, creates a simple but eyecatching effect. Based on Thorowgood's Seven-Line Grotesque Open, which is identical in form to the same filled form, it first appeared in the late 1830s. The line makes the condensed form lighter and less emphatic in weight, giving the visual impression of being lifted off the surface. With its multiple layer Thorowgood Grotesque Open allows the designer an opportunity to make both striking and subtle combinations by adding a secondary colour.

Designed by
Paul Barnes
Greg Gazdowicz

Published
2019

2 Styles
1 Weight w/ Italics

Features
Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript
Stylistic Alternates

REGULATION

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT

OBJECTIONS

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

FRECUENCIA

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT   [ALTERNATE R]

LEASEHOLDS

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

FORTRÆNGT

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT   [ALTERNATE G]

PROWADZĄC

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

TECHNIQUES

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT

JUXTAPOSES

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT   [ALTERNATE J]

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EXPERIENCE

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT

RINFORZATE

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

SOW ⅜ ACRE

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT

SUMBANGAN

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

£500 NOTES

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT

FAVOURITES

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

AZALTACAĞI

THOROWGOOD GROTESQUE OPEN REGULAR, 75 PT

SYMBOLISED

THOROWGOOD GROTESQUE OPEN ITALIC, 75 PT

UPPERCASE

ABCDEFGHIJKLM NOPQRSTUVWXYZ

STANDARD PUNCTUATION

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PROPORTIONAL LINING
default figures

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PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT,
SUBSCRIPT

H1234567890   H1234567890

STYLISTIC ALTERNATES

GJR ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ ÂĞĠĢĴŔŖŘ

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎĐÉÊÈË
ĚĖĒĘĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶĻŁĹĽĻĿÑ
ŃŇŅŊÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜ
ÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴ
ÝŶŸIJŽŹŻ

UPPERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

STANDARD PUNCTUATION

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PROPORTIONAL LINING
default figures

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PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT,
SUBSCRIPT

H1234567890 H1234567890

STYLISTIC ALTERNATES

GJR 1 1 2 1 3 1 3 5 7 ĜĞĠĢĴŔŖŘ
2 3 3 4 4 8 8 8 8

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎÐÉÊÈË
ĚĖĒĘĜĈĜĊĠĦĤÍÎÌÏĪĲĨĬİĴĶĶŁĹĽĻĿÑ
ŃŇŅŊŊÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜŞ
ÞŤŢŦÚÛÙÜŬŬŰŪŲŮŨŴŃŴŴŴ
ÝŶŶŸĲŽŹŻ

Thorowgood Grotesque Open

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
PROPORTIONAL LINING default figures	SALES: $3,460 €1,895 FINAL: ¥7,031 £9,215	SALES: $3,460 €1,895 FINAL: ¥7,031 £9,215
FRACTIONS ignores numeric date format	21/03/10 & 2 11/18…	21/03/10 & 2 $^{11}\!/_{18}$ $^{460}\!/_{920}$
SUPERSCRIPT/SUPERIOR	X58 + Y23 × Z16 – A47	X^{58} + Y^{23} × Z^{16} – A^{47}
SUBSCRIPT/INFERIOR	X58 + Y23 × Z16 – A47	X$_{58}$ + Y$_{23}$ × Z$_{16}$ – A$_{47}$
DENOMINATOR for arbitrary fractions	0123456789 012345…	0123456789 0123456789
NUMERATOR for arbitrary fractions	0123456789 012345…	0123456789 0123456789
LANGUAGE FEATURE Català (Catalan) ŀ glyph	COL·LECCIÓ NOVEL·LA	COL·LECCIÓ NOVEL·LA
LANGUAGE FEATURE Nederlands (Dutch) ij glyph	VRIJDAG GETWIJFELD	VRIJDAG GETWIJFELD
LANGUAGE FEATURE Polski (Polish) kreska accent	MOŻLIWOŚĆ KTÓRYCH	MOŻLIWOŚĆ KTÓRYCH
LANGUAGE FEATURE Română (Romanian) s accent	ACTIVIȘTI CONȘTIINȚA	ACTIVIȘTI CONȘTIINȚA

OPENTYPE FEATURES ROMAN & ITALIC	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 alternate G	BEGAN REGULATING IN	BEGAN REGULATING IN
STYLISTIC SET 02 alternate J	ADJUSTING 4 FAJITAS	ADJUSTING 4 FAJITAS
STYLISTIC SET 03 alternate R	MEASURING MODERNS	MEASURING MODERNS
STYLISTIC SET 11 nut fractions	HARVESTS 13 ½ ACRES	HARVESTS 13 $\frac{1}{2}$ ACRES

Thorowgood Grotesque Open

METHOD 1
setting two or more lines, with the background layer at the top and the foreground layers underneath, and setting the leading value to zero

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ARDRISHAIG

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METHOD 2
setting the foregound and background layers in separate text boxes, and positioning the foreground layers directly on top of that of the background; this method is best for setting multi-line blocks of text

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Thorowgood Grotesque Open

Thorowgood Grotesque Open Regular
Thorowgood Grotesque Open Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, 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 DESIGNER

Paul Barnes (born 1970) is a graphic and type designer, as well as a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He is also a long-term collaborator with Peter Saville, resulting in diverse work such as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit, and the logo for Kate Moss.

Barnes has worked as an advisor and consultant to numerous publications, notably *Wallpaper**, *Harper's Bazaar*, and *frieze*. His interest in the modern and vernacular is encompassed in his type design, ranging from the contemporary, such as for Björk, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian*, he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

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, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.

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.