
Original Sans

Bold and brash, Original Sans is a characterful family based on Vincent Figgins' first ever sans serifs, which appeared between 1828 and 1832. Cut in capital-only form, they immediately found favour across Britain with their distinctive and often-geometric forms. Paul Barnes and Christian Schwartz have brought them back to life with two different styles: the bold and characterful Original Sans Three, and the heavier, more refined and geometric Original Sans Four. By studying Figgins' famed slab serifs, they created satisfying, authentic lowercases that seamlessly fit with the capitals and added simple italics, making the family an excellent choice for graphic designers in search of real character. The faces, like the originals, are suited for use in larger sizes, and a perfect match for many other faces in the in the Classics and Commercial Type libraries.

DESIGNED BY
PAUL BARNES
CHRISTIAN SCHWARTZ

PUBLISHED
2020

4 STYLES
2 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERScript / SUBScript

Original Sans Three

Original Sans Three Italic

Original Sans Four

Original Sans Four Italic

Graduate
TRAVAUX
Delegates

ORIGINAL SANS THREE, 90 PT

Hajóépítő
WARNING
Regulator

ORIGINAL SANS THREE ITALIC, 90 PT

Senators
RECOGNO
Diplomat

ORIGINAL SANS FOUR, 90 PT

Područje
GAINING
Reacting

ORIGINAL SANS FOUR ITALIC, 90 PT

REVOLVING
Advantages
TUOTTAVIA
Congregate

ORIGINAL SANS THREE, 70 PT [ALTERNATE G g]

PHYSIKERN
Significance
PRAGMATIC
Circolazione

ORIGINAL SANS THREE ITALIC, 70 PT [ALTERNATE R a e g]

CHAMONIX
Significance
HEGEMONS
Ambiguities

ORIGINAL SANS FOUR, 70 PT [ALTERNATE G]

VERTRÄGE
Geographic
PROTOCOL
Kedaulatan

ORIGINAL SANS FOUR ITALIC, 70 PT [ALTERNATE a g]

Energía eléctrica
134 STRATEGIES
Public individuals
CASA DE SABOIA
Regular guidance

ORIGINAL SANS THREE, 50 PT [ALTERNATE g]

Waterfront arena
TWIJFELACHTIG
Medieval Pavilion
IMMUNE SYSTEM
Yr Alpau Ffrenig

ORIGINAL SANS THREE ITALIC, 50 PT [ALTERNATE G g]

**Vztáhy sú oblast'
£14.53 MILLION
Healing methods
ŒUVRES D'ART
Grand reference**

ORIGINAL SANS FOUR, 50 PT [ALTERNATE g]

***An official event
CÂȘTIGĂTORUL
Modern formats
THE QUALIFIER
Która odbyła się***

ORIGINAL SANS FOUR ITALIC, 50 PT [ALTERNATE G]

GAINING OVER 14.3%
Aastakümnel lisandub
ART INSTALLATIONS
Neighborhood district
STØRRE BASISVÆRDI
Consistent techniques

ORIGINAL SANS THREE, 40 PT [ALTERNATE 3 4]

BULKAN NG PILIPINA
An elevation of 1,165m
POWERTRAIN SETUP
Par l'écrivain français
SOCIAL DISTANCING
Sustained high speeds

ORIGINAL SANS THREE ITALIC, 40 PT

PÅ REGIONAL NIVÅ
53 remaining frames
RAPID EXPANSION
Defending champion
ELEVEN CENTURIES
Les Œufs de Fabergé

ORIGINAL SANS FOUR, 40 PT [ALTERNATE Œ]

MASS ENDEAVOURS
20 original elements
MALAKING LAGUNA
Industrial economies
NEWER METAL ORE
Revolução Industrial

ORIGINAL SANS FOUR ITALIC, 40 PT

Gaining followers at a dizzying speed
TRANSPORTS 7,400 PEOPLE DAILY
Wurde konstruktiv von den bis dahin

ORIGINAL SANS THREE, 24 PT

Launching in Södermalm, Stockholm
LAPANCAN TERBANG YANG LEBIH
First use of this novel reduction gear

ORIGINAL SANS THREE ITALIC, 24 PT

Yarışmalarında 1971 yılında kirdiği
MESMERIZING BURST OF CRAFT
New York Film Festival's top picks

ORIGINAL SANS FOUR, 24 PT

Holds a job approval rating of 95%
A THOROUGHBRED RACEHORSE
Polling depots & electronic kiosks

ORIGINAL SANS FOUR ITALIC, 24 PT

Biomechanics

ORIGINAL SANS THREE, 60 PT

Documentario

ORIGINAL SANS THREE ITALIC, 60 PT

Configuration

ORIGINAL SANS FOUR, 60 PT

Reputational

ORIGINAL SANS FOUR ITALIC, 60 PT

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

**! ; ? . , : ; ... - - - () [] { } / \ & @ *
“ ” ‘ ’ . , , « » « » < > § • ¶ † ‡ © ® ™**

ALL CAP PUNCTUATION

! ; - - - () [] { } / \ @ « » « »

LIGATURES

fb ff fh fi fj fk fl ft ffb ffh ffi fjf ffk ffi ftt

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ ¢ % % % ° ° # °

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &
DENOMINATORS

H 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0

SUPERSCRIPPT &
SUBSCRIPT

H 1 2 3 4 5 6 7 8 9 0 H 1 2 3 4 5 6 7 8 9 0

STYLISTIC ALTERNATES

G gg 3 4 Ğ Ğ Ğ Ğ ğ ğ ğ ğ ğ ğ ğ ğ

ACCENTED UPPERCASE

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ACCENTED LOWER CASE

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

**!@?.,;:,...-- - ()[]{} / \ & @ *
“ ” ‘ ’ , , , « » « » © ® ™**

ALL CAP PUNCTUATION

!@?.,;:,...-- - ()[]{} / \ @ « » « »

LIGATURES

fb ff fh fi fj fk fl ft ffb ffh ffi fjf ffk ffi ftPROPORTIONAL LINING
default figures**\$ & € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ ‰ ° ¨ # °**

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8NUMERATORS &
DENOMINATORS**H 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0**SUPERSCRIPT &
SUBSCRIPT**H 1 2 3 4 5 6 7 8 9 0 H 1 2 3 4 5 6 7 8 9 0**

STYLISTIC ALTERNATES

G g Ĝ Ğ ĞŒ œ ğ ğ ğ ğ

ACCENTED UPPERCASE

**Á Â Ã Ä Å Æ Ç Ć Ĉ Ċ Ď Ę Ě Ê Ë Ì Í Î Ĵ Ķ Ĺ Ļ Ľ Ŀ Ń Ņ ņ Ŋ Ō Ő
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ACCENTED LOWER CASE

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

**!@?.,;:,...---(){}|\/&@*
“”‘’„„,«»<>§•¶†‡©®™**

ALL CAP PUNCTUATION

!@?.,;:,...---(){}|\/&@*«»<>

LIGATURES

fb ff fh fi fj fk fl ft ffb ffm ffn fjf ffk flf fff

PROPORTIONAL LINING
default figures

\$&€¥1234567890¢f%%°#°

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT &
SUBSCRIPT

H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

STYLISTIC ALTERNATES

G ag GĜĜĜ à á â ã ä å ã ä å ã ä å ğ ğ ğ ğ ğ

ACCENTED UPPERCASE

**Á Â Ã Ä Å Æ Ç Ĉ Č Ċ Ď Đ É Ê Ë Ë Ë Ë
Ę Ğ Ğ Ğ Ğ ħ Ĩ ĩ İ Ĵ ĵ Ķ Ļ Ľ Ŀ Ń Ń Ń Ń Ń Ń Ń
Ô Õ Ö Ø Œ Ŕ Ŗ Ŗ Š Š Š Š Š Š Ţ Ť Ŧ Ũ Ū Ū
Ŭ Ů Ű Ų Ŵ Ŷ ŷ Ÿ Ź Ź Ź**

ACCENTED LOWER CASE

**á â ã ä å æ ç ċ č ċ đ é ê ë ë ë ë ğ ğ
ğ ğ ħ ĩ ĩ ĩ ĩ Ĵ ĵ Ķ Ļ Ľ Ŀ Ń Ń Ń Ń Ń Ń Ń
œ ŕ Ŗ Ŗ š š š š š š Ţ Ť Ŧ Ũ Ū Ū Ŭ Ů Ű Ų Ŵ Ŷ ŷ Ÿ
ź ź ź ź**

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS
ignores numeric date format

SUPERSCRIP/T/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) l glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

¿i[Chips] @ £15.89!?

Jan: \$3,460 €1,895

Mar: ¥7,031 £9,215

21/3/10 & 2 11/18...

x¹⁵⁸ + y²³ × z¹⁸...

x₁₅₈ + y₂₃ × z₁₈...

0123456789 0123...

0123456789 0123...

AL·LUSIÓ cal·ligrafia

SŁÓD napojów główna

ȘTIINȚIFICE activiști

ACTIVATED

¿i[CHIPS] @ £15.89!?

Jan: \$3,460 €1,895

Mar: ¥7,031 £9,215

21/3/10 & 2^{11/18} ^{460/920}

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁹¹

X₁₅₈ ÷ Y₂₃ × Z₁₈ - a₄₂₉₁

0123456789 0123456789

0123456789 0123456789

ALLUSIÓ cal·ligrafia

SŁÓD napojów główna

ȘTIINȚIFICE activiști

OPENTYPE FEATURES
 ROMAN THREE

 STYLISTIC SET 01
 alternate G

 STYLISTIC SET 03
 alternate g

 STYLISTIC SET 06
 alternate g

 STYLISTIC SET 09
 alternate 3

 STYLISTIC SET 10
 alternate 4

OPENTYPE FEATURES
 ROMAN FOUR

 STYLISTIC SET 01
 alternate G

 STYLISTIC SET 05
 alternate Œ

 STYLISTIC SET 06
 alternate g

OPENTYPE FEATURES
 ITALIC THREE

 STYLISTIC SET 01
 alternate G

 STYLISTIC SET 02
 alternate a

 STYLISTIC SET 03
 alternate g

 STYLISTIC SET 04
 alternate g

 STYLISTIC SET 07
 alternate R

 STYLISTIC SET 08
 alternate e

 STYLISTIC SET 09
 alternate 3

 STYLISTIC SET 10
 alternate 4

OPENTYPE FEATURES
 ITALIC FOUR

 STYLISTIC SET 01
 alternate G

 STYLISTIC SET 02
 alternate a

 STYLISTIC SET 04
 alternate g

 DEACTIVATED

Generally Gregarious
Figuring globalization
The emerging reading
Revenues of £343.4m
Revenues of £343.4m

 DEACTIVATED

Galilean Gadgeteers
Œuvre of Kokoschka
Emergency meetings

 DEACTIVATED

Generally Gregarious
That artistic exchange
Suggested regulations
Fast acting going train
Remembered in Rome
Given the dear spaces
Revenues of £343.4m
Revenues of £343.4m

 DEACTIVATED

Grünewald's Gallery
Frame all of Glasgow
Marginalized figures

 ACTIVATED

Generally Gregarious
Figuring globalization
The emerging reading
Revenues of £343.4m
Revenues of £343.4m

 ACTIVATED

Galilean Gadgeteers
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Revenues of £343.4m
Revenues of £343.4m

 ACTIVATED

Grünewald's Gallery
Frame all of Glasgow
Marginalized figures

STYLES INCLUDED IN COMPLETE FAMILY

Original Sans Three
 Original Sans Three Italic
 Original Sans Four
 Original Sans Four 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

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.

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. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine’s 2007 ‘Design 100’. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.