
Chiswick *Complete* Collection

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.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

96 STYLES
8 FAMILIES

FAMILIES
CHISWICK POSTER
CHISWICK HEADLINE
CHISWICK DECK
CHISWICK TEXT
CHISWICK SANS POSTER
CHISWICK SANS
CHISWICK SANS TEXT
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), seriffed 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)

CHISWICK POSTER	CHISWICK HEADLINE	CHISWICK DECK	CHISWICK TEXT	CHISWICK GROTESQUE	CHISWICK SANS POSTER	CHISWICK SANS	CHISWICK SANS TEXT
90 PT+	30 - 90 PT	18 - 48 PT	8 - 18 PT	ALL SIZES	90 PT+	24 - 90 PT	8 - 18 PT
				THIN	THIN	THIN	THIN
				CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	CC Chiswick Sans Text
EXTRALIGHT	EXTRALIGHT	EXTRALIGHT	EXTRALIGHT	EXTRALIGHT	EXTRALIGHT	EXTRALIGHT	
CC Chiswick Poster	CC Chiswick Headline	CC Chiswick Deck	CC Chiswick Text	CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	
LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT
CC Chiswick Poster	CC Chiswick Headline	CC Chiswick Deck	CC Chiswick Text	CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	CC Chiswick Sans Text
REGULAR	REGULAR	REGULAR	REGULAR	REGULAR	REGULAR	REGULAR	REGULAR
CC Chiswick Poster	CC Chiswick Headline	CC Chiswick Deck	CC Chiswick Text	CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	CC Chiswick Sans Text
SEMIBOLD	SEMIBOLD	SEMIBOLD	SEMIBOLD	SEMIBOLD	SEMIBOLD	SEMIBOLD	SEMIBOLD
CC Chiswick Poster	CC Chiswick Headline	CC Chiswick Deck	CC Chiswick Text	CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	CC Chiswick Sans Text
BOLD	BOLD	BOLD	BOLD	BOLD	BOLD	BOLD	BOLD
CC Chiswick Poster	CC Chiswick Headline	CC Chiswick Deck	CC Chiswick Text	CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	CC Chiswick Sans Text
				BLACK			BLACK
				CC Chiswick Grotesque			CC Chiswick Sans Text
				FAT	FAT	FAT	
				CC Chiswick Grotesque	CC Chiswick Sans Poster	CC Chiswick Sans	

Chiswick *Poster*

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.

PUBLISHED

2017

DESIGNED BY

PAUL BARNES

10 STYLES

5 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SMALL CAPS (ROMAN & ITALIC)
SWASH CAPITALS & LETTERS
DISCRETIONARY LIGATURES

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.

Chiswick Poster Extralight

Chiswick Poster Extralight Italic

Chiswick Poster Light

Chiswick Poster Light Italic

Chiswick Poster Regular

Chiswick Poster Regular Italic

Chiswick Poster Semibold

Chiswick Poster Semibold Italic

Chiswick Poster Bold

Chiswick Poster Bold Italic

NOTE: CHISWICK DECK SUBSTITUTED HERE IN PLACE OF CHISWICK POSTER, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.

Rationalize
TAUREAU
Nyugathoz

CHISWICK POSTER EXTRALIGHT, 96 PT

Gravitate
CREATES
Desplaçats

CHISWICK POSTER EXTRALIGHT ITALIC, 96 PT

Guðaheim
QUICKEN
Regulatory

CHISWICK POSTER LIGHT, 96 PT [TITLING ALTERNATE g, ALTERNATE R y]

Vmmärrys
PUBLICÓ
Großvater

CHISWICK POSTER LIGHT ITALIC, 96 PT [TITLING ALTERNATE P Y, ALTERNATE C G a m r t v y]

Quotidian
JÔNÏCÔS
Mythology

CHISWICK POSTER REGULAR, 96 PT [ALTERNATE Q g t y]

Construct
AUGUST
Represent

CHISWICK POSTER REGULAR ITALIC, 96 PT [TITLING ALTERNATE A, DISCRETIONARY ct st, ALTERNATE C G S p]

Recalesce
CELTICĂ
Tipógrafa

CHISWICK POSTER SEMIBOLD, 96 PT [ALTERNATE C R g]

Izklāstīta
JOINERS
Argonaut

CHISWICK POSTER SEMIBOLD ITALIC, 96 PT [SWASH A, ALTERNATE J S a g i k l n r s t t u]

Quadrato
REJOICE
Vanskelig

CHISWICK POSTER BOLD, 96 PT [ALTERNATE C J Q R g k]

Décisives
STÆRKT
January

CHISWICK POSTER BOLD ITALIC, 96 PT [SWASH J K S T R, TITLING ALTERNATE J, ALTERNATE y]

Chiswick *Headline*

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.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SMALL CAPS (ROMAN & ITALIC)
SWASH CAPITALS & LETTERS
DISCRETIONARY LIGATURES

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.

Chiswick Headline Extralight

Chiswick Headline Extralight Italic

Chiswick Headline Light

Chiswick Headline Light Italic

Chiswick Headline Regular

Chiswick Headline Regular Italic

Chiswick Headline Semibold

Chiswick Headline Semibold Italic

Chiswick Headline Bold

Chiswick Headline Bold Italic

NOTE: CHISWICK DECK SUBSTITUTED HERE IN PLACE OF CHISWICK HEADLINE, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.

CONTENDER
Konfødererede

CHISWICK HEADLINE EXTRALIGHT, 70 PT

FLOURISHES
Technologiques

CHISWICK HEADLINE EXTRALIGHT ITALIC, 70 PT [ALTERNATE g h i l n q u]

VERWERKEN
Kirjoittamisen

CHISWICK HEADLINE LIGHT, 70 PT [ALTERNATE K R]

AUGUSTAN
Vestertempest

CHISWICK HEADLINE LIGHT ITALIC, 70 PT [TITLING A Y, DISCRETIONARY st]

IDŎPONTOT
Questioningly

CHISWICK HEADLINE REGULAR, 70 PT [ALTERNATE P Q g y]

BRITÂNICAS
Jahrtausends

CHISWICK HEADLINE REGULAR ITALIC, 70 PT [ALTERNATE J a d h n r t u]

DŮLEŽITOU
Extravagantly

CHISWICK HEADLINE SEMIBOLD, 70 PT [ALTERNATE g t y]

CULTURING
Psychologische

CHISWICK HEADLINE SEMIBOLD ITALIC, 70 PT [TITLING P, ALTERNATE C G g k y]

PORCELAIN
Sponsorizată

CHISWICK HEADLINE BOLD, 70 PT [ALTERNATE R]

AQUITANIË
Engagement

CHISWICK HEADLINE BOLD ITALIC, 70 PT [SWASH A T Q, ALTERNATE g t]

Microphotograph

CHISWICK HEADLINE EXTRALIGHT, 60 PT [ALTERNATE g t]

Ideológicamente

CHISWICK HEADLINE LIGHT, 60 PT

Contemporaries

CHISWICK HEADLINE REGULAR, 60 PT

Abstraktimpfen

CHISWICK HEADLINE SEMIBOLD, 60 PT

Biotechnologie

CHISWICK HEADLINE BOLD, 60 PT [ALTERNATE g]

Quindecasyllabic

CHISWICK HEADLINE EXTRALIGHT ITALIC, 60 PT [SWASH Q, ALTERNATE a b d i l n u y]

Mythographical

CHISWICK HEADLINE LIGHT ITALIC, 60 PT [SWASH M, ALTERNATE g p y]

Reconnaissance

CHISWICK HEADLINE REGULAR ITALIC, 60 PT

Salvaguardato

CHISWICK HEADLINE SEMIBOLD ITALIC, 60 PT [ALTERNATE s a d g l p r t u v]

Keisaradæmið

CHISWICK HEADLINE BOLD ITALIC, 60 PT

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.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SMALL CAPS (ROMAN & ITALIC)
SWASH CAPITALS & LETTERS
DISCRETIONARY LIGATURES

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.

Chiswick Deck Light

Chiswick Deck Light Italic

Chiswick Deck Regular

Chiswick Deck Regular Italic

Chiswick Deck Medium

Chiswick Deck Medium Italic

Chiswick Deck Semibold

Chiswick Deck Semibold Italic

Chiswick Deck Bold

Chiswick Deck Bold Italic

LE PREMIER ARCHITECTE AMÉRICAIN
 Myöhempinä aikoina hän sekoittui osittain
Dielo americkej beletrie zachytáva rok 1845

CHISWICK DECK EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [OLDSTYLE FIGURES, ALTERNATE C R y, ITALIC a b h i k l m r t y]

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

CHISWICK DECK LIGHT, LIGHT ITALIC, 24 PT [TITLING J R of, ALTERNATE k y]

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

CHISWICK DECK REGULAR, REGULAR ITALIC, 24 PT [OLDSTYLE FIGURES, TITLING 2 3 4 5 8, ALTERNATE ITALIC C a d f g i l n p r u]

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

CHISWICK DECK SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE R y &, TITLING g, DISCRETIONARY st, SWASH J]

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

CHISWICK DECK BOLD, BOLD ITALIC, 24 PT [ALTERNATE C J K Q R g £ 0 1 2 6 8]

Symptomatologically

CHISWICK DECK EXTRALIGHT, 48 PT

Kulturgeschichtliche

CHISWICK DECK LIGHT, 48 PT [ALTERNATE g]

Pseudophilosophies

CHISWICK DECK REGULAR, 48 PT [ALTERNATE P]

Spectrophotometer

CHISWICK DECK SEMIBOLD, 48 PT

Quasquicentennial

CHISWICK DECK BOLD, 48 PT [ALTERNATE t]

Anthropomorphology

CHISWICK DECK EXTRALIGHT ITALIC, 48 PT [SWASH A, ALTERNATE g h l m n p r t y]

Schutzgasschweißen

CHISWICK DECK LIGHT ITALIC, 48 PT

Tutkimusyksiköissä

CHISWICK DECK REGULAR ITALIC, 48 PT [ALTERNATE i k m t u y]

Mönchengladbach

CHISWICK DECK SEMIBOLD ITALIC, 48 PT [SWASH M, ALTERNATE g]

Salomonicamente

CHISWICK DECK BOLD ITALIC, 48 PT [ALTERNATE S]

Chiswick *Text*

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.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT
SMALL CAPS (ROMAN & ITALIC)
SWASH CAPITALS & LETTERS
DISCRETIONARY LIGATURES

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.

Chiswick Text Extralight

Chiswick Text Extralight Italic

Chiswick Text Light

Chiswick Text Light Italic

Chiswick Text Regular

Chiswick Text Regular Italic

Chiswick Text Semibold

Chiswick Text Semibold Italic

Chiswick Text Bold

Chiswick Text Bold Italic

ER VERFASSTE GEDICHTE SOWIE ROMANE UND DRAMEN UND
 A tanítási szünetnek köszönhetően, nyáron érezhetően csökken a város
ÆTIOLOGI PLEŢER MAN AT DELE SYGDOMMENS ÅRSAGER IDE
Activities include hiking, kayaking, walks atop glaciers, and dog sledding

CHISWICK TEXT EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

DI QUI L'IMPRESSIONE CONTRADDITTORIA CHE OFFRONO LA
 La segunda y quizás la más famosa es fruto de la decepción ideológica
THE 3 KEYSTONE BENCHMARKS OF THEIR NOBLE RETAILER
Announced the "new version" found online on the tenth of January

CHISWICK TEXT LIGHT, LIGHT ITALIC, 14 PT [TITLING ROMAN g y, ITALIC A B J R Y f y of 3]

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

CHISWICK TEXT REGULAR, REGULAR ITALIC, 14 PT [SWASH T st 7, ALTERNATE g]

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

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

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

CHISWICK TEXT BOLD, BOLD ITALIC, 14 PT [TITLING ITALIC Y, ALTERNATE ITALIC C Q R a b d i k l m n r t u y]

CHISWICK TEXT REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

PROPORTIONAL
OLDSTYLE FIGURES

BOLD

PROPORTIONAL LINING
FIGURES [CAP-HEIGHT]

REGULAR ITALIC

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

CHISWICK TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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-

CHISWICK TEXT SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

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,

CHISWICK TEXT BOLD, BOLD ITALIC, 10/13 PT

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

CHISWICK TEXT REGULAR, BOLD, 10/13 PT
[OLDSTYLE FIGURES, ALTERNATE C J K Q R g k y & £ 0 2 3 5 6 9]

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 $18\frac{1}{2}$ 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

CHISWICK TEXT REGULAR, BOLD, 10/13 PT
[OLDSTYLE FIGURES, TITLING ALTERNATES]

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 $18\frac{1}{2}$ 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

CHISWICK TEXT REGULAR ITALIC, BOLD ITALIC, 10/13 PT
[OLDSTYLE FIGURES, ALTERNATE C J K Q R Y a b d h i k l m n p q r t u y & £ 0 2 3 5]

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; and when 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 $18\frac{1}{2}$ 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

CHISWICK TEXT REGULAR ITALIC, BOLD ITALIC, 10/13 PT
[OLDSTYLE FIGURES, SWASH ALTERNATES]

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; and when 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 $18\frac{1}{2}$ 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

 CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 9/12 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

 CHISWICK TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 8/11 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases.

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 TEXT REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases.

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 and

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.

PUBLISHED

2017

DESIGNED BY

PAUL BARNES

14 STYLES

7 WEIGHTS W/ ITALICS

FEATURESPROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

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.

Chiswick Sans Poster Thin

Chiswick Sans Poster Thin Italic

Chiswick Sans Poster Extralight

Chiswick Sans Poster Extralight Italic

Chiswick Sans Poster Light

Chiswick Sans Poster Light Italic

Chiswick Sans Poster Regular

Chiswick Sans Poster Regular Italic

Chiswick Sans Poster Semibold

Chiswick Sans Poster Semibold Italic

Chiswick Sans Poster Bold

Chiswick Sans Poster Bold Italic

Chiswick Sans Poster Fat

Chiswick Sans Poster Fat Italic

NOTE: CHISWICK SANS SUBSTITUTED HERE IN PLACE OF CHISWICK SANS POSTER, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.

Maßnahme
REQUITED
Completed

CHISWICK SANS POSTER THIN, 96 PT

Köszönhető
SURFACED
Typolevlaan

CHISWICK SANS POSTER THIN ITALIC, 96 PT

Generation
FINISHING
Myšlenkové

CHISWICK SANS POSTER EXTRALIGHT, 96 PT

Sirviéndose
PREŠERNA
Lightwaves

CHISWICK SANS POSTER EXTRALIGHT ITALIC, 96 PT [ALTERNATE R s]

Quantifiers
VELJENSÄ
Metonimija

CHISWICK SANS POSTER LIGHT, 96 PT [ALTERNATE Q]

Hazardous
ALLIANCE
Excessively

CHISWICK SANS POSTER LIGHT ITALIC, 96 PT

Uncharted
HISTORIC
Également

CHISWICK SANS POSTER REGULAR, 96 PT [ALTERNATE R g]

Realização
BREWERY
Oxygenizer

CHISWICK SANS POSTER REGULAR ITALIC, 96 PT [ALTERNATE x y z]

Vociferous
CLASSIFY
Depășește

CHISWICK SANS POSTER SEMIBOLD, 96 PT

Mechanics
SIRADAĞI
Bevægelse

CHISWICK SANS POSTER SEMIBOLD ITALIC, 96 PT [ALTERNATE g s]

Obecność
JISSEJHU
Safeguard

CHISWICK SANS POSTER BOLD, 96 PT

Radiación
VALKYRIE
Majorities

CHISWICK SANS POSTER BOLD ITALIC, 96 PT

Monoliths
THEATRE
Norðursjó

CHISWICK SANS POSTER FAT, 96 PT

Residenze
ÞÝÐINGU
Seilsøring

CHISWICK SANS POSTER FAT ITALIC, 96 PT [ALTERNATE f z]

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)
SUPERSCRIP/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.

Chiswick Sans Thin

Chiswick Sans Thin Italic

Chiswick Sans Extralight

Chiswick Sans Extralight Italic

Chiswick Sans Light

Chiswick Sans Light Italic

Chiswick Sans Regular

Chiswick Sans Regular Italic

Chiswick Sans Semibold

Chiswick Sans Semibold Italic

Chiswick Sans Bold

Chiswick Sans Bold Italic

Chiswick Sans Fat

Chiswick Sans Fat Italic

PRONOUNCE
Domesticación

CHISWICK SANS THIN, 70 PT

ENCOUNTERS
Arrondissement

CHISWICK SANS THIN ITALIC, 70 PT

KOERDISCHE
Seevölkerrecht

CHISWICK SANS EXTRALIGHT, 70 PT

ACADÊMICOS
Choreographer

CHISWICK SANS EXTRALIGHT ITALIC, 70 PT

PANORAMSKI
Contemplated

CHISWICK SANS LIGHT, 70 PT

ANNOUNCED
Technologically

CHISWICK SANS LIGHT ITALIC, 70 PT

EQUIPOTENT
Préhistoriques

CHISWICK SANS REGULAR, 70 PT

GATHERINGS
Jälkimmäisten

CHISWICK SANS REGULAR ITALIC, 70 PT [ALTERNATE R]

MIGRATIONS
Nadbrzeżnych

CHISWICK SANS SEMIBOLD, 70 PT [ALTERNATE R]

JELENTKEZŐ
Heterogeneity

CHISWICK SANS SEMIBOLD ITALIC, 70 PT [ALTERNATE g y]

ESTHÉTIQUE
Internationals

CHISWICK SANS BOLD, 70 PT [ALTERNATE Q]

PADUNUNGÉ
Zastupitel'ská

CHISWICK SANS BOLD ITALIC, 70 PT [ALTERNATE s]

ANALOGOUS
Mediterranee

CHISWICK SANS FAT, 70 PT

SJÁLFSTÆÐI
Belangrijkste

CHISWICK SANS FAT ITALIC, 70 PT [ALTERNATE j k]

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

CHISWICK SANS THIN, THIN ITALIC, 24 PT

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

CHISWICK SANS EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [ALTERNATE R]

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

CHISWICK SANS LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE 1 2 8]

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

CHISWICK SANS REGULAR, REGULAR ITALIC, 24 PT [ALTERNATE x y]

JELENTŐS ÁSATÁSOKAT A 20. SZÁZAD
The decision was made to use broadcasts
200 YEARS OF INDUSTRIAL PROGRESS
Frederick Law Olmsted's collegiate styling

CHISWICK SANS SEMIBOLD, SEMIBOLD ITALIC, 24 PT

ODPRAVA JE OMOGOČILA TUDI PRVO
Spoke at the dedication on April 23, 1951
ATTEMPTED A UNIFIED FIELD THEORY
Ludia sem prichádzali za lepším životom

CHISWICK SANS BOLD, BOLD ITALIC, 24 PT

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

CHISWICK SANS FAT, FAT ITALIC, 24 PT [ALTERNATE R g]

Cosmopolitanism

CHISWICK SANS THIN, 60 PT

Aðildarviðræðum

CHISWICK SANS EXTRALIGHT, 60 PT

Finanziariamente

CHISWICK SANS LIGHT, 60 PT

Állatábrázolások

CHISWICK SANS REGULAR, 60 PT

Erikoisasemassa

CHISWICK SANS SEMIBOLD, 60 PT

Counterbalance

CHISWICK SANS BOLD, 60 PT

Recommending

CHISWICK SANS FAT, 60 PT [ALTERNATE R g]

Radioimmunology

CHISWICK SANS THIN ITALIC, 60 PT [ALTERNATE R]

Predchádzajúcich

CHISWICK SANS EXTRALIGHT ITALIC, 60 PT

Tradicionalmente

CHISWICK SANS LIGHT ITALIC, 60 PT

Experimentators

CHISWICK SANS REGULAR ITALIC, 60 PT

Najpiękniejszych

CHISWICK SANS SEMIBOLD ITALIC, 60 PT [ALTERNATE j k y z]

Commonwealth

CHISWICK SANS BOLD ITALIC, 60 PT

Reinauguration

CHISWICK SANS FAT ITALIC, 60 PT [ALTERNATE g]

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.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

12 STYLES
6 WEIGHTS W/ ITALICS

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

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.

Chiswick Sans Text Thin

Chiswick Sans Text Thin Italic

Chiswick Sans Text Light

Chiswick Sans Text Light Italic

Chiswick Sans Text Regular

Chiswick Sans Text Regular Italic

Chiswick Sans Text Semibold

Chiswick Sans Text Semibold Italic

Chiswick Sans Text Bold

Chiswick Sans Text Bold Italic

Chiswick Sans Text Black

Chiswick Sans Text Black Italic

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 ERSCIENEN WEITERE FASSUNGEN, DIE SICH
Synthetic judgments therefore add something to a concept whereas analytic

CHISWICK SANS TEXT THIN, THIN ITALIC, 14 PT

DURING HIS TERM, HAMMARSKJÖLD ATTEMPTED NEW ACTIONS
 W tej prowincji kulturowej, której część była protoceltycka, od roku 874
FÖRETAGET ÄGER ÄVEN ÖVER 372 PUBAR, VÄRD SHUS OCH HOTELL
The Pre-Dreadnoughts replaced ironclad gunships of the late-18th century

CHISWICK SANS TEXT LIGHT, LIGHT ITALIC, 14 PT [ALTERNATE ROMAN k k, ITALIC g]

DESPITE THE OUTLAY, 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

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, 14 PT

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

CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [ALTERNATE 1 8, ITALIC j k x y z]

İSKOÇ 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

CHISWICK SANS TEXT BOLD, BOLD ITALIC, 14 PT [ALTERNATE ITALIC v w]

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

CHISWICK SANS TEXT BLACK, BLACK ITALIC, 14 PT [ALTERNATE ROMAN g k &]

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

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 debt which

CHISWICK SANS TEXT THIN, THIN ITALIC, REGULAR, 10/13 PT

An Introduction to Concepts

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

CHISWICK SANS TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 10/13 PT

An Introduction to Concepts

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

 CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

An Introduction to Concepts

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

 CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

An Introduction to Concepts

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

 CHISWICK SANS TEXT BOLD, BOLD ITALIC, 10/13 PT

An Introduction to Concepts

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,

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT
[NO ALTERNATES]

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

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

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT
[ALTERNATE ROMAN K g k &, ITALIC K g j k v w x y 1 8]

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

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

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 9/12 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

 CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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 and inconclusiveness of empirical aesthetics when it stands alone; the

 CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 8/11 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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 and inconclusiveness of empirical aesthetics when it stands alone;

Chiswick *Grotesque*

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.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

16 STYLES
8 WEIGHTS W/ITALICS

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

The use of sans serif letterforms exploded in the late 1820s & 30s. By this time, sans had gone from being a rarified choice evocative of classicism to being one of the key styles of letters, as bold as the popular slab, but with a stripped down simplicity for eye catching headlines in print and around town. Chiswick Grotesque is the letter we see in street scenes of the nineteenth century: powerful and often cruder in style than printing types, with its round, geometric bowls exhibiting an industrial aesthetic. This is the letter an engineer would use on a machine, or with which a signpainter would adorn a factory. It is a letter for casting in a metal foundry rather than a typefoundry. Its novel appearance makes it well suited to a variety of graphic design and editorial design applications.

Chiswick Grotesque Thin

Chiswick Grotesque Thin Italic

Chiswick Grotesque Extralight

Chiswick Grotesque Extralight Italic

Chiswick Grotesque Light

Chiswick Grotesque Light Italic

Chiswick Grotesque Regular

Chiswick Grotesque Regular Italic

Chiswick Grotesque Semibold

Chiswick Grotesque Semibold Italic

Chiswick Grotesque Bold

Chiswick Grotesque Bold Italic

Chiswick Grotesque Black

Chiswick Grotesque Black Italic

Chiswick Grotesque Fat

Chiswick Grotesque Fat Italic

SIGNIFICANT
Dumbfounded

CHISWICK GROTESQUE THIN, 70 PT

ZNÁRODNĚNÍ
Leistungsträger

CHISWICK GROTESQUE THIN ITALIC, 70 PT

DÉLÉGATION
Reinstatement

CHISWICK GROTESQUE EXTRALIGHT, 70 PT

CALEDONIAN
Viljelyskäyttöön

CHISWICK GROTESQUE EXTRALIGHT ITALIC, 70 PT

RÉPUBLIQUE
Interpretación

CHISWICK GROTESQUE LIGHT, 70 PT

ESTABLISHED
Rejuvenescent

CHISWICK GROTESQUE LIGHT ITALIC, 70 PT [ALTERNATE R] s

NÅVÆRENDE
Sergilenmiştir

CHISWICK GROTESQUE REGULAR, 70 PT [ALTERNATE R g]

PROFESSION
Acknowledges

CHISWICK GROTESQUE REGULAR ITALIC, 70 PT [ALTERNATE k]

NETVÆRKET
Manifestaciju

CHISWICK GROTESQUE SEMIBOLD, 70 PT [ALTERNATE a f t]

PRODUCING
Contextualize

CHISWICK GROTESQUE SEMIBOLD ITALIC, 70 PT [ALTERNATE R]

CAMPAIGNS
Funcționează

CHISWICK GROTESQUE BOLD, 70 PT

BAČĽANTISI
Reoxygenate

CHISWICK GROTESQUE BOLD ITALIC, 70 PT [ALTERNATE x y]

MÛSDIENĀS
Järjestelmän

CHISWICK GROTESQUE BLACK, 70 PT [ROUND DOTS]

BEQUEATHS
Organização

CHISWICK GROTESQUE BLACK ITALIC, 70 PT [ALTERNATE g z]

REPORTING
Intelligences

CHISWICK GROTESQUE FAT, 70 PT

APPOINTED
Quarantines

CHISWICK GROTESQUE FAT ITALIC, 70 PT [ALTERNATE Q]

Su población es de 61.420 habitantes
 VIRGIN HONDURAN MAHOGANY
Im Februar des darauffolgenden Jahres

CHISWICK GROTESQUE THIN, THIN ITALIC, 28 PT

Tidigt på morgonen den 7 november
 REALIZZAZIONE DEL PROGETTO
Jeho činnost' bola prerušená roku 1914

CHISWICK GROTESQUE EXTRALIGHT, EXTRALIGHT ITALIC, 28 PT

Eftirtaldir íslenskir aðilar eða myndir
 NATURAL SKINCARE PRODUCTS
The old wine industry's controversies

CHISWICK GROTESQUE LIGHT, LIGHT ITALIC, 28 PT

Ctižádostivý, inteligentní a učenlivý
 RICH & RUMBUSTIOUS COMBO
An evening tour of the Quai d'Orsay

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 28 PT [ALTERNATE R &]

The 1757 edition of L'Encyclopedie
LA HISTORIA DE ESTE FESTIVAL
Close by the Nord-du-Québec area

CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, 28 PT [ALTERNATE Q]

A földrészt összefüggő szárazföldi
APÓS 7 MESES DE RENOVAÇÃO
Currently 31,218 listed properties

CHISWICK GROTESQUE BOLD, BOLD ITALIC, 28 PT [ALTERNATE s 1 2 8, ROUND DOTS]

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

CHISWICK GROTESQUE BLACK, BLACK ITALIC, 28 PT

Standardem dla wielu instytucji
SIGNATÁRSKYCH KRAJINÁCH
Europäischer Süßwasserfische

CHISWICK GROTESQUE FAT, FAT ITALIC, 28 PT

Hovedstadsområdet

CHISWICK GROTESQUE THIN, 50 PT

Defensiestafgebouw

CHISWICK GROTESQUE EXTRALIGHT, 50 PT [ALTERNATE g]

Quasquicentennials

CHISWICK GROTESQUE LIGHT, 50 PT

Ballistocardiograph

CHISWICK GROTESQUE REGULAR, 50 PT

Photosynthetically

CHISWICK GROTESQUE SEMIBOLD, 50 PT

Medioambientales

CHISWICK GROTESQUE BOLD, 50 PT

Interdisciplinarité

CHISWICK GROTESQUE BLACK, 50 PT

Metropolialueella

CHISWICK GROTESQUE FAT, 50 PT

Ethnomethodological

CHISWICK GROTESQUE THIN ITALIC, 60 PT

Telekomunikacyjnego

CHISWICK GROTESQUE EXTRALIGHT ITALIC, 60 PT

Wettbewerbsbeitrag

CHISWICK GROTESQUE LIGHT ITALIC, 60 PT [ALTERNATE g]

Kansanäänestyksen

CHISWICK GROTESQUE REGULAR ITALIC, 60 PT [ROUND DOTS, ALTERNATE k y]

Piezoluminescence

CHISWICK GROTESQUE SEMIBOLD ITALIC, 60 PT [ALTERNATE z]

Decommissionings

CHISWICK GROTESQUE BOLD ITALIC, 60 PT

Radiobroadcaster

CHISWICK GROTESQUE BLACK ITALIC, 60 PT [ALTERNATE s]

Þéttbýlisvæðingu

CHISWICK GROTESQUE FAT ITALIC, 60 PT

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

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 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 debt which was brought to account in that and the

 CHISWICK GROTESQUE LIGHT, LIGHT ITALIC, SEMIBOLD, 10/13 PT

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 generality, *do not well fit* the particular

 CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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 generality, *do not well fit*

 CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 10/13 PT

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-

 CHISWICK GROTESQUE BOLD, BOLD ITALIC, 10/13 PT

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,

 CHISWICK GROTESQUE BLACK, BLACK ITALIC, 10/13 PT

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,

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT
[NO ALTERNATES]

From the 1928 edition: Quondam empirical treatments justly strike out to describe the aesthetic object through 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.

Related Knowledge & Concepts

How to quantify the Beautiful? 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

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT
[ALTERNATE R a f g t & ?, ITALIC Q f g j k s x y z 1 2 8, ROUND DOTS]

From the 1928 edition: Quondam empirical treatments justly strike out to describe the aesthetic object through 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.

Related Knowledge & Concepts

How to quantify the Beautiful? 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

 CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

 CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 9/12 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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.

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 8/11 PT

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 State of Criticism

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 generality, *do not well fit* the particular cases. 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

INCLUDED FAMILIES

Chiswick Poster
 Chiswick Headline
 Chiswick Deck
 Chiswick Text
 Chiswick Sans Poster
 Chiswick Sans
 Chiswick Sans Text
 Chiswick Grotisque

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

CONTACT

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

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

COPYRIGHT

© 2017 Commercial Type. All rights reserved.
 Commercial® is a registered trademark and
 Chiswick™ is a trademark of Schwartzco Inc.,
 dba Commercial Type.

This file may be used for evaluation purposes only.

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&Ic*. 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.