

Isambard Text

The fat face is almost always thought of as a display face, but the foundries quickly cut text versions going down to the smallest sizes. Intended then and now for short paragraphs of text, they show how skilled the punchcutter could be. Appearing to be as heavy as the display versions, they cleverly alter the design in subtle ways for smaller sizes; so counters are larger, weight is lighter and spacing is more open.

Designed by

Paul Barnes
Tim Ripper

Published

2019

2 Styles

1 Weight w/ Italic

Features

Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript
Swash Capitals (Italics)
Stylistic Alternates

EVERY INTRODUCTION A PROBLEM of aesthetics begins by acknowledging an *existence* and claims two main methods of thought: the general deductive started

ISAMBARD TEXT REGULAR, 14 PT

AND INSTALLS BEAUTY IN ITS PLACE among all the other great concepts; the empirical, or inductive which seeks to disengage general principles of beauty

ISAMBARD TEXT ITALIC, 14 PT

**EXPERIENCE AND THE FACTS of enjoyment: an example of
Fechner's "aesthetics from above & from below." The first
was the *method* of aesthetics par excellence. Indeed, only
through *the desire* of an eighteenth-century philosopher,
Baumgarten, to round out a metaphysical "architectonic"
of that the science received its name, as designating this**

ISAMBARD TEXT REGULAR, 10 PT

***THEORY OF KNOWLEDGE as a form of feeling, parallel to
that of clear & logical thought. It's Kant and Schelling's
use of the concept of the Beautiful as a kind of keystone
for their respective philosophical edifices. It might be
asked why this philosophical aesthetics does not suffice;
why beauty should need for its understanding also an***

ISAMBARD TEXT ITALIC, 10 PT

**EVERY INTRODUCTION to the prob-
lems of aesthetics begins by acknowl-
edging the existence and claims of
two methods of attack—the general,
philosophical, *deductive*, which
starts from a complete metaphys-
ics and installs beauty in its place
among the other great concepts; and
the *empirical*, or inductive, which
seeks to disengage a general prin-
ciple of beauty from the objects of
aesthetic experience and the facts
of aesthetic enjoyment: an example
of Fechner's "*aesthetics from above
& from below.*" The first was the
method of aesthetics par excellence.
It was indeed only through the de-
sire of an eighteenth-century phi-
losopher, 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 Beauti-
ful as a kind of keystone or cornice
for their respective philosophical**

ISAMBARD TEXT ITALIC, 8 PT

***EVERY INTRODUCTION to the
problems of aesthetics begins by
acknowledging the existence
and claims of two methods of at-
tack—the general, philosophical,
deductive, which starts from a
complete metaphysics and in-
stalls beauty in its place among
the other great concepts; and the
empirical, or inductive, which
seeks to disengage a general prin-
ciple of beauty from the objects
of aesthetic experience and the
facts of aesthetic enjoyment: an
example of Fechner's "aesthetics
from above & from below." The
first was the method of aesthet-
ics par excellence. It was indeed
only through the desire of an
eighteenth-century philosopher,
Baumgarten, to round out his
"architectonic" of metaphys-
ics that the science received its
name, as designating the theory
of knowledge in the form of feel-
ing, parallel to that of "clear,"
logical thought. Kant, Schelling,
and Hegel, again, made use of the***

ISAMBARD TEXT ITALIC, 10 PT

Isambard Text

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

SMALL CAPS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

STANDARD PUNCTUATION

! : ; ? . , ; : ... - - - () [] { } / \ & @ * " ' " " . , , « » ‹ › § • ¶ † ‡ © ® ™

ALL CAP PUNCTUATION

! : ; - - - () [] { } / \ @ « » ‹ ›

SMALL CAP PUNCTUATION

! : ; ? 0 8 [] / \ & @ " ' " " § • ¶ © ® ™

LIGATURES

f b f f f h f i f j f k f l f t f f b f f h f f i f f j f f k f f l f f t

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 c f % % ° a ° # ° < + = - × ÷ >

SMALL CAP
PROPORTIONAL LINING

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 % % ° < + = - × ÷ >

PREBUILT FRACTIONS

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

NUMERATORS &
DENOMINATORS

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

SUPERSCRIPT,
SUBSCRIPT

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

STYLISTIC ALTERNATES

1 1 2 1 3 1 3 5 7 8 8

ACCENTED UPPERCASE

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWERCASE

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

ACCENTED SMALL CAPS

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

Isambard Text

OPENTYPE FEATURES FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

SMALL CAPS

ALL SMALL CAPS
includes punctuation
and figures

PROPORTIONAL LINING
default figures

SMALL CAP
PROPORTIONAL LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

⌘«Chips» @ £12.59!?

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Jan: \$3,460 €1,895

Feb: ¥7,031 £9,215

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Feb: ¥7,031 £9,215

21/03/10 & 2 11/18 ...

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²¹

x₁₅₈ + y₂₃ × z₁₈ - a₄₂₁

0123456789 01234...

0123456789 01234...

AL·LUSIÓ cal·ligrafia

SŁÓD których główna

ȘTIINȚIFICE însuși

ACTIVATED

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21/03/10 & 2^{11/18} ⁴⁶⁰/₉₂₀

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²¹

X₁₅₈ + Y₂₃ × Z₁₈ - a₄₂₁

0123456789 0123456789

0123456789 0123456789

ALLUSIÓ cal·ligrafia

SŁÓD których główna

ȘTIINȚIFICE însuși

Isambard Text

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 15
nut fractions

DEACTIVATED

1¾ of a farm's 4½ acres

ACTIVATED

1¾ of a farm's 4½ acres

OPENTYPE FEATURES
ROMAN ONLY

STYLISTIC SET 17
alternate ß

DEACTIVATED

Zehn größten Straßen

ACTIVATED

Zehn größten Straßen

OPENTYPE FEATURES
ITALIC ONLY

SWASH
A J K M N Q V W Y Z

STYLISTIC SET 18
alternate ¿

DEACTIVATED

**QUIRKY KALE VAN
Zen Work Makes Joy**

ACTIVATED

**QUIRKY KALE VAN
Zen Work Makes Joy**

¿Donde esta el correo?

¿Donde esta el correo?

Isambard Text

STYLES INCLUDED IN COMPLETE FAMILY

Isambard Text Regular
Isambard Text Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

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

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

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.

Tim Ripper (born 1986) studied physics at Amherst College and worked in educational publishing in China before obtaining an MFA in graphic design from the Yale School of Art. At Yale, he discovered a passion for type design through a class with Tobias Frere-Jones and Matthew Carter, and was a designer at Frere-Jones Type before joining Commercial in 2016. Tim has also worked at Fathom Information Design and independently as a freelance graphic designer and developer.