Isambard No. 2

Isambard No. 2 takes the original and reduces the contrast, whilst maintaining the tightness of the original. A headline face, it has an extreme of contrast, often with abrupt changes between thick and thin strokes. The thicker serifs and hairlines give the face greater robustness, giving the design a greater readibilty at distance.

Designed by
Paul Barnes
Miguel Reyes

Published
2019

2 Styles
1 Weight w/ Italic

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

Synthétiser GROWING
ISAMBARD NO. 2 ROMAN, 48 PT

Offhanded INSTINCT
ISAMBARD NO. 2 ITALIC, 48 PT

Location scout
ISAMBARD NO. 2 ROMAN, 36 PT

Nacido en '76
ISAMBARD NO. 2 ITALIC, 36 PT   [SWASH N]

EVERY INTRODUCTION to aesthetic *problems* has acknowleded the existence
ISAMBARD NO. 2 REGULAR, 20 PT

AND INSTALLS BEAUTY in its place. Indeed, either the empirical & inductive
ISAMBARD NO. 2 ITALIC, 20 PT

EXPERIENCE AND THE FACTS OF enjoyment: an example of Fechner's aesthetics from above & from below. The first was the method of aesthetic
ISAMBARD NO. 2 REGULAR, 15 PT

GIVING THIS "ARCHITECTONIC" metaphysics science that received its name, designating knowledge in the form of feeling, parallel to a logical
ISAMBARD NO. 2 ITALIC, 15 PT

Isambard No. 2

UPPERCASE	ABCDEFGHIJKLM NOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmn opqrstuvwxyz
STANDARD PUNCTUATION	¡!¿?.,:;…·-–—()[]{}/|\&@* ""''‚„«»‹› §•¶†‡©®™
ALL CAP PUNCTUATION	¡¿·-–—()[]{}/|\@«»‹›
LIGATURES	fb ff fh fi fj fk fl ft ffb ffh ffi ffj ffk ffl fft
PROPORTIONAL LINING default figures	$£€¥1234567890¢ƒ%‰ªº#°
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H1234567890/1234567890
SUPERSCRIPT, SUBSCRIPT	H1234567890 H1234567890
STYLISTIC ALTERNATES	¿? ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÅÆÆÉÇĆČĈĊĎÐÉÊÈ ĚĖĒĘĞĜĢĠĦĤÍÎÌÏĪĮĨİĴĶĹĽĿ ĻĿÑŃŇŅŊÓÔÒÖÕŐŌØÓŒŔŘŖŠ ŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴ ŴÝŶŸŹIJŽŹŻ
ACCENTED LOWERCASE	áâàäåãăāąåæéçćčĉċďđðéêèëĕēē ęğĝģġħĥııíîìïīįĩiĵķĺľŀŀ·ñńňņŋ'nŋó ôòöõőōøœŕřŗßšśşŝşþťţŧúûùüŭŭ ūųůũŵŵŵŵýŷŷÿijžźż

UPPERCASE	*ABCDEFGHIJKLM NOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmn opqrstuvwxyz*
STANDARD PUNCTUATION	*¡!¿?.,.:;…--—()[]{}/|\\&@* ""''‚„«»‹› §•¶†‡©®™*
ALL CAP PUNCTUATION	*¡¿·--—()[]{}/|\\@«»‹›*
LIGATURES	*fb ff fh fi fj fk fl ft ffb ffh ffi ffj ffk ffl fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f%‰ᵃᵒ#°*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀*
SUPERSCRIPT, SUBSCRIPT	*H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*
SWASHES	*A J K M N Q V W Y Z ÁÂÀÄÅÃĂĀĄÅ J̇ Ķ Ñ Ń Ň Ņ Ẃ Ŵ Ẁ Ẅ Ẅ Ý Ŷ Ỳ Ÿ Ž Ź Ẑ*
STYLISTIC ALTERNATES	*¿? ½ ⅓ ¾ ⅓ ⅜ ⅝ ⅞*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÅ ÆǼÇĆČĈĊĎĐÉÊ ÈËĚĖĒĘĞĜĠĠĦĤÍÎÌÏĪĮĨĬĲĴĶĹĹ ĽĿĻÑŃŇŅŊŊÓÔÒÖÕŐŌØÓŒŔŘ ŖŠŚŞŜŞŞ ÞŤŢŦÚÛÙÜŬŰŪŲŮŨẂ ŴẀẄÝŶỲŸĲŽŹŻ*
ACCENTED LOWERCASE	*áâàäåãăāąåææǽçćčĉċďđðéêèëěėē ęğ ĝ ġ ġ ħ ĥ ı í î ì ï ī į ĩ ĭ ĳ ķ l ĺ ľ ŀ ļ ñ ń ň ņ ŉ ŋ óôòöõőōøǿœŕřŗßšśşŝşþ ťţ ŧúûùüŭ űūųůũẃ ŵ ẁ ẅ ý ŷ ỳ ÿ ĳ ž ź ż*

Isambard No. 2

	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	¿¡[Chips] @ £12.59⁉	¿¡[CHIPS] @ £12.59⁉
PROPORTIONAL LINING default figures	Jan: $3,460 €1,895 Feb: ¥7,031 £9,215	Jan: $3,460 €1,895 Feb: ¥7,031 £9,215
FRACTIONS ignores numeric date format	21/03/10 & 2 11/18 …	$21/03/10$ & $2^{11}/_{18}$ $^{460}/_{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18 − a421	$x^{158} + y^{23} \times z^{18} - a^{421}$
SUBSCRIPT/INFERIOR	x158 + y23 × z18 − a421	$x_{158} + y_{23} \times z_{18} - a_{421}$
DENOMINATOR for arbitrary fractions	0123456789 01234…	$_{0123456789}$ $_{0123456789}$
NUMERATOR for arbitrary fractions	0123456789 01234…	^{0123456789} ^{0123456789}
LANGUAGE FEATURE Català (Catalan) ŀ glyph	AL·LUSIÓ cal·ligrafia	AĿLUSIÓ cal·ligrafia
LANGUAGE FEATURE Polski (Polish) kreska accent	SŁÓD których główna	SŁÓD których główna
LANGUAGE FEATURE Română (Romanian) s accent	ȘTIINȚIFICE însuși	ȘTIINȚIFICE însuși

Isambard No. 2

OPENTYPE FEATURES ROMAN & ITALIC	DEACTIVATED	ACTIVATED
STYLISTIC SET 15 nut fractions	¾ of a farm's *4½ acres* ¿Donde esta el correo?	¾ of a farm's *4½ acres* ¿Donde esta el correo?
STYLISTIC SET 18 alternate ?		

OPENTYPE FEATURES ROMAN ONLY	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 alternate R	**Right-handed Rigging** **Founded in early 1772** **¿Donde esta el correo?**	**Right-handed Rigging** **Founded in early 1772** **¿Donde esta el correo?**
STYLISTIC SET 08 alternate 7		
STYLISTIC SET 19 alternate ?		

OPENTYPE FEATURES ITALIC ONLY	DEACTIVATED	ACTIVATED
SWASH A J K M N Q V W Y Z	*QUIRKY KALE VAN* *Zen Work Makes Joy*	*QUIRKY KALE VAN* *Zen Work Makes Joy*

Isambard No. 2

Isambard No. 2 Regular
Isambard No. 2 Italic

SUPPORTED LANGUAGES

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

CONTACT

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

office 212-604-0955
fax 212-925-2701
commercialclassics.com

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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.

Miguel Reyes (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel joined the design staff of Commercial Type in 2013 and became a staff designer that year. His work has been honored by the Latin American Biennial of Typography, the New York Type Directors Club, and the Fine Press Book Association.