

## Isambard X Condensed

If you take Isambard and start to shave the weight off the vertical strokes, but keep the counters the same width, you will eventually create Isambard Condensed, a narrow fat face. Tightly spaced for large headline use, it allows the maximum number of characters in the narrowest of spaces, working well in both upper case and in lowercase. The form first appeared in the 1830s, and was an immediate success with printers, determined to make type as big as possible for playbills. Paul Barnes has added italics, a rarely found forms with the typical swash capitals of the fat face. With its sharply defined balls, high contrast, and expressive figures, Isambard Condensed and X Condensed are bold, but elegant display faces.

### Designed by

Paul Barnes  
Tim Ripper

### Published

2019

### 2 Styles

1 Weight w/ Italics

### Features

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

CUSTOM GLOVES

ISAMBARD X CONDENSED REGULAR , 70 PT

*ISANG PANGKAT*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT

GRAVITY OF LAW

ISAMBARD X CONDENSED REGULAR , 70 PT

*APT REJOINDER*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT

QUESTA MONETA

ISAMBARD X CONDENSED REGULAR , 70 PT

*NEW PERSONA*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT [SWASH A N W]

COUNTY GALWAY

ISAMBARD X CONDENSED REGULAR , 70 PT

*VÍÐ ER STÓR*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT [SWASH K V]

ENVOY REQUEST

ISAMBARD X CONDENSED REGULAR , 70 PT

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# Glass Tableware

ISAMBARD X CONDENSED REGULAR , 70 PT

# *Quickly notice*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT

# A 6 $\frac{3}{4}$ litre engine

ISAMBARD X CONDENSED REGULAR , 70 PT

# *Fashion & Arts*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT [SWASH A]

# Marché financier

ISAMBARD X CONDENSED REGULAR , 70 PT

# *Quality Jewels*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT [SWASH J Q]

# Gaining 5 $\frac{3}{8}$ kilos

ISAMBARD X CONDENSED REGULAR , 70 PT [NUT FRACTION]

# *Oficiālo valūtu*

ISAMBARD X CONDENSED REGULAR ITALIC, 70 PT

# First impression

ISAMBARD X CONDENSED REGULAR , 70 PT





OPENTYPE FEATURES  
FAMILY WIDE

ALL CAPS  
opens up spacing,  
moves punctuation up

PROPORTIONAL LINING  
default figures

FRACTIONS  
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR  
for arbitrary fractions

NUMERATOR  
for arbitrary fractions

LANGUAGE FEATURE  
Català (Catalan) † glyph

LANGUAGE FEATURE  
Nederlands (Dutch) ij glyph

LANGUAGE FEATURE  
Polski (Polish) kreska accent

LANGUAGE FEATURE  
Română (Romanian) ș accent

DEACTIVATED

¿¡[Chips] @ £102.59!?

Sales: \$3,460 €1,895  
Final: ~~£7,031~~ £9,215

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

x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sub>421</sub>

x<sub>158</sub> + y<sub>23</sub> × z<sub>18</sub> - a<sub>421</sub>

0123456789 012345...

0123456789 012345...

NOVEL·LA cal·ligrafia

Ijmuiden rijk vrijdag

ŚŁÓD których główna

ÎNSUȘI totuși câștigat

ACTIVATED

¿¡[CHIPS] @ £102.59!?

Sales: \$3,460 €1,895  
Final: ~~£7,031~~ £9,215

2<sup>103</sup>/<sub>10</sub> & 2<sup>11</sup>/<sub>18</sub> <sup>460</sup>/<sub>920</sub>

X<sup>158</sup> + y<sup>23</sup> × Z<sup>18</sup> - a<sup>421</sup>

X<sub>158</sub> + Y<sub>23</sub> × Z<sub>18</sub> - a<sub>421</sub>

0123456789 0123456789

0123456789 0123456789

NOVEL·LA cal·ligrafia

Ijmuiden rijk vrijdag

ŚŁÓD których główna

ÎNSUȘI totuși câștigat

Isambard X Condensed

OPENTYPE FEATURES  
ROMAN & ITALIC

STYLISTIC SET 15  
nut fractions

DEACTIVATED

**¾ of a farm's 4½ acres**

ACTIVATED

**¾ of a farm's 4½ acres**

OPENTYPE FEATURES  
ROMAN ONLY

STYLISTIC SET 08  
alternate 7

DEACTIVATED

**Founded in early 1772**

ACTIVATED

**Founded in early 1772**

OPENTYPE FEATURES  
ITALIC ONLY

SWASH  
A J K M N Q V W Y Z

DEACTIVATED

**QUIRKY KALE VANE**  
**Zen Work Made Joy**

ACTIVATED

**QUIRKY KALE VANE**  
**Zen Work Made Joy**

SWASH + STYLISTIC SET 01  
alternate swash N

**K.NOW.NEWC.ASTLE**

**K.NOW.NEWC.ASTLE**

## Isambard X Condensed

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### INCLUDED STYLES

Isambard X Condensed Regular  
Isambard X Condensed Regular Italic

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### 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.