
Orleans

Designed in 2016 by Paul Barnes, Orleans is a distinct modern headline face that combines multiple influences seamlessly into new forms, exploring the handmade traditions in letterforms created with broad nibs, such as blackletter, but while drawing upon the rich tradition of calligraphic sans. Originally drawn for a refresh of the German edition of *frieze*, the magazine sadly closed before the redesign was implemented.

PUBLISHED
2021

DESIGNED BY
PAUL BARNES

ASSISTED BY
TIM RIPPER

14 STYLES
7 WEIGHTS W/ ITALICS

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

Across its seven weights, Orleans evokes a full spectrum of emotions, from crisp and assertive to graceful and elegant, well-suited to editorial design. The heavier weights of Orleans were inspired by the emphatic and elemental quality of German poster faces, such as Louis Oppenheimer's *Fanfare*. The sharpness in the junctures are most noticeable in these weights, and the angularity is severe. As the family expands towards lighter weights, all the way to a thin, the texture softens as the forms become more classical and lithe. Despite being a display face, Orleans has a full-featured character set suitable to a book face, with small capitals and multiple numeral forms. Coupled with its wide range of weights, Orleans is unexpectedly versatile: able to shout emphatically and also speak with refined luxury.

Orleans Thin

Orleans Thin Italic

Orleans Light

Orleans Light Italic

Orleans Roman

Orleans Italic

Orleans Medium

Orleans Medium Italic

Orleans Bold

Orleans Bold Italic

Orleans Black

Orleans Black Italic

Orleans Fat

Orleans Fat Italic

CIVILIZAÇÃO
Formularization

ORLEANS THIN, 70 PT

INNOVATIONS
Superimposizione

ORLEANS THIN ITALIC, 70 PT

ADJUDICATE
Schwarzwälder

ORLEANS LIGHT, 70 PT

TRADYCYJNIE
Deprogramming

ORLEANS LIGHT ITALIC, 70 PT

CONJUGACY
Internationally

ORLEANS ROMAN, 70 PT [ALTERNATE C J]

KONTINENTA
Representatives

ORLEANS ITALIC, 70 PT

JUMĂTATEA
Interpretative

ORLEANS MEDIUM, 70 PT

ARCHITECTS
Contrairement

ORLEANS MEDIUM ITALIC, 70 PT [ALTERNATE R a e]

OBJECTION
Belangrijkste

ORLEANS BOLD, 70 PT

RADIOLOGY
Headquarters

ORLEANS BOLD ITALIC, 70 PT

DAUDZUMU
Suðurströnd

ORLEANS BLACK, 70 PT

JELENTETT
Infringement

ORLEANS BLACK ITALIC, 70 PT [ALTERNATE g]

MEASURED
Significance

ORLEANS FAT, 70 PT

ATTESTÉES
Ratification

ORLEANS FAT ITALIC, 70 PT [ALTERNATE R]

Bimonthly history magazine
ANG SALASALABAT NA
Eight major restoration projects

ORLEANS THIN, THIN ITALIC, 40 PT

Vrijwillig zullen ze nooit op
BUDGET RESOLUTION
Widest range of climatic areas

ORLEANS LIGHT, LIGHT ITALIC, 40 PT [ALTERNATE a]

Restrictive subject matter
BESTUBURIŲ GYVŪNŲ
Die Wände weiß übertüncht

ORLEANS ROMAN, ITALIC, 40 PT

Który kończy jej rozdział
SPEECH & LANGUAGE
All geographical domains

ORLEANS MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE g j]

New kinds of NACA inlet
45 STABLE ISOTOPES
Phần lớn công trình được

ORLEANS BOLD, BOLD ITALIC, 40 PT

Original compositions
DEPÓSITOS FÓSILES
Richer source of quartz

ORLEANS BLACK, BLACK ITALIC, 40 PT [ALTERNATE P R e]

Birer teknesi bulunur
SYMBOLS OF A CITY
Szemben elhelyezkedő

ORLEANS FAT, FAT ITALIC, 40 PT

Zu den alteuropäischen Völkern gezählt und
BOET ELLER FÆRDEDES PÅ JORDENS
All theological implications were intensely debated

ORLEANS THIN, THIN ITALIC, 25 PT

Zbiorowość ludzka którą łączy jakaś trwała
A FORMAL & BUILT-IN CROSSCHECK
Researchers immediately marked by controversy

ORLEANS LIGHT, LIGHT ITALIC, 25 PT [ALTERNATE ITALIC a]

Objects that shaped the anthroposphere
NEW COMMUNITY-BASED PROJECT
Terletak di pegunungan Alpen di Eropa barat

ORLEANS ROMAN, ITALIC, 25 PT [ALTERNATE J j, ITALIC e g]

In 1769 she published her cookery book
CONTRIBUCIONES A LA SOCIEDAD
Old forms of mathematical representation

ORLEANS MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE C R]

This study of all type of proper names
UNDERSTANDING 175 VARIATIONS
Grupas kas dzīvo noteiktā vietā ko vieno

ORLEANS BOLD, BOLD ITALIC, 25 PT

Talaj termékenységének megőrzése
AN AWARD OF OVER £37 MILLION
Big data and digital literacy resources

ORLEANS BLACK, BLACK ITALIC, 25 PT

Năm 2014, công ty có 246.903 nhân
TRANSFERANCE OF OWNERSHIP
Examining psychological structures

ORLEANS FAT, FAT ITALIC, 25 PT

LONG KNOWN AN UNREMARKABLE LITTLE TOWN
 Raamat on hästi loetav isegi mittespetsialistile, kuigi ta on väga
ULTIMUL CRITERIU ESTE ACELA AL DISTINCȚIEI DINTRE
Construction of an isochron does not require their original composition

ORLEANS THIN, THIN ITALIC, 18 PT [ALTERNATE R]

GĦAL 4% TAL-ESPORTAZZJONIJIET TAL-UNGERIJA
 The basic formula uses $\frac{1}{3}$ cup flour and $\frac{1}{3}$ cup liquid per egg
A PHRASE SPREAD INITIALLY TO THE WEST MIDLANDS
Egito moderno remonta a 1922 quando conquistou a independência

ORLEANS LIGHT, LIGHT ITALIC, 18 PT

A GH'È ANCASÌ DE FAGH ATTEZIÒN AI AMBIÉNT
 Die höchstgelegene Siedlung Juf im Kanton Graubünden
BASED ON INCREASING LEVELS OF SOPHISTICATION
Archaeological inquiries cover the abandonment of Lundenwic

ORLEANS ROMAN, ITALIC, 18 PT [ALTERNATE ITALIC g]

ANG MODERNONG TEORIYA NG EBOLUSYON AY
 Weather observations up to an altitude of 4 kilometers
KAO POJAM KOJI OZNAČAVA PROMJENU VLASNIKA
Taking a significant amount of influence from Latin during a

ORLEANS MEDIUM, MEDIUM ITALIC, 18 PT [ALTERNATE ITALIC a e]

A VASTLY UNDERESTIMATED RISK OF DEFAULT
Pilsonību šīs zemes tiek skatītas kā viens veselums ar
SOLD THE COPYRIGHT TO HIS BOOKS FOR £9,100
La doctrine de la première vente est l'une des limitations

ORLEANS BOLD, BOLD ITALIC, 18 PT

GRAPPLE WITH A LARGELY EXTINCT REALITY
Modern mRNA vaccines are easier to change than
BÜDCƏ GƏLİRLƏRİNİN ÇOX HISSƏSİNİ UDURDU
World's most imperiled region due to climate change

ORLEANS BLACK, BLACK ITALIC, 18 PT [ALTERNATE g]

NEW DECENTRALIZED VIRTUAL CURRENCIES
Brukes i de minst alvorlige lovbruddene som for
ENTRY TO BUILDINGS & CONTROLLED SPACES
Analyses produced by the University of Cambridge

ORLEANS FAT, FAT ITALIC, 18 PT

Pharmacogenetics

ORLEANS THIN, 60 PT

Scharakteryzował

ORLEANS LIGHT, 60 PT

Meteorologically

ORLEANS ROMAN, 60 PT

Verantwoording

ORLEANS MEDIUM, 60 PT

Convirtiéndose

ORLEANS BOLD, 60 PT

Polycrystalline

ORLEANS BLACK, 60 PT

Extraordinary

ORLEANS FAT, 60 PT

Vísindamannastéttin

ORLEANS THIN ITALIC, 60 PT

Telekomunikasyong

ORLEANS LIGHT ITALIC, 60 PT

Geomorphological

ORLEANS ITALIC, 60 PT

Internationalized

ORLEANS MEDIUM ITALIC, 60 PT

Xüsusiyyətlərinə

ORLEANS BOLD ITALIC, 60 PT

Documentaries

ORLEANS BLACK ITALIC, 60 PT

Jurisprudence

ORLEANS FAT ITALIC, 60 PT

OPENTYPE FEATURES
 FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS

ALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL OLDSTYLE
default figures

PROPORTIONAL LINING

PROPORTIONAL SMALL CAPS

FRACTIONS
ignores numeric date format

SUPERSCRIP/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Català (Catalan) † glyphLANGUAGE FEATURE
Polski (Polish) kreska accentLANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

;[New] «Work» @ £1.95?

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 March: £21,825 €91,034
 August: ¥67,132 \$82,176

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21/03/10 and 2 1/18 460/920

 $x_{158} + y_{23} \times z_{18} - a_{4260}$ $x_{158} \div y_{23} \times z_{18} - a_{4260}$

0123456789 0123456789

0123456789 0123456789

CEL·LA AL·LUSIÓ col·lecció

SŁÓD GŁÓWNA możliwość

ÎNSUȘI AȘEZARE conștiința

ACTIVATED

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0123456789 0123456789

CEL·LA AL·LUSIÓ col·lecció

SŁÓD GŁÓWNA możliwość

ÎNSUȘI AȘEZARE conștiința

OPENTYPE FEATURES
ROMAN & ITALICSTYLISTIC SET 03
alternate P R**DEACTIVATED**Renew Path *Public Relation*®**ACTIVATED**Renew Path *Public Relation*®**OPENTYPE FEATURES**
ROMAN ONLYSTYLISTIC SET 01
alternate JSTYLISTIC SET 02
alternate J jSTYLISTIC SET 04
alternate CSTYLISTIC SET 05
alternate ?**DEACTIVATED**ADJACENT Jingles REJECT
ADJACENT jingles REJECT
EFFECTS Covet ALACRITY
¿Donde está la biblioteca?**ACTIVATED**ADJACENT Jingles REJECT
ADJACENT jingles REJECT
EFFECTS Covet ALACRITY
¿Donde está la biblioteca?**OPENTYPE FEATURES**
ITALIC ONLYSTYLISTIC SET 06
alternate aSTYLISTIC SET 07
alternate eSTYLISTIC SET 08
alternate g**DEACTIVATED***His final state of abandonware*
Integrated squeegee & scraper
*Sprightly new rigging strategy***ACTIVATED***His final state of abandonware*
Integrated squeegee & scraper
Sprightly new rigging strategy

STYLES INCLUDED IN COMPLETE FAMILY

Orleans Thin
 Orleans Thin Italic
 Orleans Light
 Orleans Light Italic
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 Orleans Medium
 Orleans Medium Italic
 Orleans Black
 Orleans Black Italic
 Orleans Fat
 Orleans Fat Italic
 Orleans Fat
 Orleans Fat 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, Vietnamese, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

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

Barnes has worked as an advisor and consultant to numerous publications, notably *Wallpaper**, *Harper's Bazaar*, and *frieze*. His interest in the modern and vernacular is encompassed in his type design, ranging from the contemporary, such as for Björk, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian*, he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.

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