


Tanja

Typefaces made up of dots intrigue graphic designers. Often they are simple sans serif forms, but Tanja is something unique: a dotted Renaissance typeface.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ

2 STYLES
1 ROMAN & ITALIC PAIR

FEATURES
SWASH CHARACTERS (ITALIC)
SMALL CAPITALS (ROMAN)
PROPORTIONAL LINING/OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)

Many typefaces made up of dots are created for technical reasons, such as for the dot matrix printers, or for large screens at sports events. Though the idea is simple – a seriffed dot typeface – Tanja has an unusual complexity. Not only are the dots free of any underlying grid, but they also vary gradually in size. Based on the nearly monolinear Marian 1554, Tanja began life as the proposed logo for a German publisher. Like Marian, it closely follows the historical models of Garamond and Granjon, but has a contemporary aesthetic, a remix of a remix of a classic. Designed as a display typeface for sizes above 30 point, it comes with a full complement of numeral styles, fractions, small capitals, swash letters and ligatures.

Tanja Roman
Tanja Italic

AITOS

OVERE

YARN

DECA

TANJA ROMAN, 150 PT

Ü Ü X X E E

B B A A D I

f u n m p

o u a i

.....

TANJA ITALIC, 150 PT

Amber

Riposo

Intryck

Quoins

TANJA ROMAN, 150 PT

Tövenes

Äuserm

Reveals

Szinto

TANJA ITALIC, 150 PT [ALTERNATE J]

KRYPTHAAL

WANTION

EQUABLE

Regulations

Overwhelm

Vergroßerte

TANJA ROMAN, 90 PT [ALTERNATE Q]

TAMBIÉN
REVEALS
ASTRAL
Jafanapatão
Evaporation
Quadrivalent

TANJA ITALIC, 90 PT [SWASH CAPITALS, ALTERNATE SWASH L v, DISCRETIONARY Ex sp at nt]

AMBIGUITY
GLASOVENS
KILOMETRE
LANDSVÆDI
WATERFRONTS
Renaissance
COMPRENDIDO
Quadragesimal

TANJA ROMAN, 70 PT [SMALL CAPS, SWASH Q I, ALTERNATE W Y]

MÉDIÉVAUX

DÜŞÜLMƏSI

AUTHORIZE

IZVJEŠTAJU

Correspondences

Domineesbrieffes

Intradependence

Medizingeschäft

TANJA ITALIC, 70 PT [DISCRETIONARY nt]

DESIGN STRATEGY
VAST LANDSCAPES
DADA JA NIHILISMI
Earners 89% of the vote
Una auténtica república
Serviço Epidemiológico

TANJA ROMAN, 45 PT

*BONNEVILLE SALT
SCHÖNE KUNSTEN
HALLS OF JUSTICE
Le jazz Nouvelle-Orléans
Xlokk għandha fruntiera
Conditions & Etymology*

TANJA ITALIC, 45 PT [ALTERNATE &]

SØR-AMERIKAS KYSTER
 CONGRÈS DE L'EUROPE
 NEARLY £214.1 MILLION
 SOLO OPORTUNIDADES
 ÞJÓÐFÁNI OG SKJALDARMERKI
 Ari sirreálisma pamatprincipu
 THE GREEK CONSTELLATION
 Uluslararası Astronomi Birliği

TANJA ROMAN, 36 PT [SMALL CAPS, ALTERNATE Y, DISCRETIONARY st]

*NEW LOOK FOR SPRING
 STORIA E DESCRIZIONE
 WEST BEVERLY DRIVE
 OVERHANGING EAVES
 Fünften Französischen Republik
 Množstvo nepriateľov a kritikov
 The Spring/Summer Collection
 Current archaeological evidence*

TANJA ITALIC, 36 PT [SWASH CAPITALS, ALTERNATE v]

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	!;?.,:;...---()[]{} / \@*^"'''>>><<<>\$.%&#©®™
ALL CAP PUNCTUATION	¡;?.,:;...---()[]{} / \@«»<>
LIGATURES	ff ff fb fi fj fk fl ff b ffb ffi fff ffk ffl gg gj gy ggy xp zy
PROPORTIONAL OLDSTYLE default figures	\$£€¥1234567890¼f%‰ ^{ao} #°<+=-x÷>'"
PROPORTIONAL LINING	\$£€¥1234567890%%‰#°<+=-x÷>
PREBUILT FRACTIONS	$\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$
NUMERATORS & DENOMINATORS	H ¹²³⁴⁵⁶⁷⁸⁹⁰ / ₁₂₃₄₅₆₇₈₉₀
STYLISTIC ALTERNATES	J L Q Y (t) v w j l l l y y y y w w w w
SWASHES	A B C D E F G H K L M N P Q R T U W Z k v w fk ffk (t) a e m n r t 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 ç è é ê ë ì í î ï ð ñ ò ó ô õ ö × ø ù ú û ü ý þ ß à á â ã ä å ç è é ê ë ì í î ï ð ñ ò ó ô õ ö × ø ù ú û ü ý þ ß
DISCRETIONARY LIGATURES	Ex as at et eta eis et ffr ij is ll nt sp st ta th us el nt sl
HISTORICAL LONG S	ſſb ſi ſl ſp ſſſt
MATHEMATICAL SYMBOLS	Ω Δ Σ Π π μ ∂ ∫ ≤ ± ≈ ≠ − ≥ √ ∠ ∞
ACCENTED UPPER CASE	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 ç è é ê ë ì í î ï ð ñ ò ó ô õ ö × ø ù ú û ü ý þ ß
ACCENTED LOWER CASE	á â ã ä å ç è é ê ë ì í î ï ð ñ ò ó ô õ ö × ø ù ú û ü ý þ ß

NOTE: MARIAN TEXT 1554 ITALIC SUBSTITUTED HERE IN PLACE OF TANJA ITALIC, WHICH IS NOT INTENDED FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL.

OPENTYPE FEATURES
FAMILY WIDEALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL OLDSTYLE
default figures

PROPORTIONAL LINING

FRACTIONS
ignores numeric date formatDENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsSTYLISTIC SET 05
historical long sLANGUAGE FEATURE
Română (Romanian) s accent**OPENTYPE FEATURES**
ROMAN ONLY

SMALL CAPS

ALL SMALL CAPS
includes punctuation & figuresPROPORTIONAL OLDSTYLE
SMALL CAPPROPORTIONAL LINING
SMALL CAP**DEACTIVATED**

Quilts & [Covers] @ \$24

\$2850 €4109 ¥2374 £9627

\$2850 €4109 ¥2374 £9627

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

0123456789 0123456789

0123456789 0123456789

Busses Cross *Accessible Brasseries*

ÎNSUȘI CONȘTIINȚA științifice

DEACTIVATED

Ham & “Eggs” for (under) £18?

Ham & “Eggs” for (under) £18?

\$2850 €4109 ¥2374 £9627

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ACTIVATED

QUILTS & [COVERS] @ \$24

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\$2850 €4109 ¥2374 £9627

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

0123456789 0123456789

0123456789 0123456789

Buffes Crofs *Accessibile Brafferies*

ÎNSUȘI CONȘTIINȚA științifice

ACTIVATED

HAM & “EGGS” FOR (UNDER) £18?

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\$2850 €4109 ¥2374 £9627

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OPENTYPE FEATURES
ROMANDISCRETIONARY LIGATURES
ct stSWASH
Q a d e h l m n r t z &
(activates discretionary ligatures)STYLISTIC SET 01
alternate QSTYLISTIC SET 02
alternate YSTYLISTIC SET 03
alternate &STYLISTIC SET 06
alternate WSTYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED**

Hastening yesterday's inactivity fact

Quashed & QUAKED all active fizz

Quelled Quite QUICKLY & QUIETLY

Yonder Yelling YOUTHFULLY YOURS

Days & Weeks, Months & Years

Wistfully Wondering WHO WAKES

Quickly YATTERS & Yawns QUIETLY

ACTIVATED

Hastening yesterday's inactivity fact

Quashed & QUAKED all active fizz

Quelled Quite QUICKLY & QUIETLY

Yonder Yelling YOUTHFULLY YOURS

Days & Weeks, Months & Years

Wistfully Wondering WHO WAKES

Quickly YATTERS & Yawns QUIETLY

OPENTYPE FEATURES
ITALICDISCRETIONARY LIGATURES
Ex as at ct cta eis et fr ffr ij is ll
nt sp st ta th usSWASH
A B C D E F G H K L M N P Q R T
V W Z a e k m n r t v w &
(+ some discretionary ligatures)STYLISTIC SET 01
alternate J YSTYLISTIC SET 02
alternate v w &STYLISTIC SET 03
alternate v wSTYLISTIC SET 03 + SWASH
initial swash for alternate v wSTYLISTIC SET 06
alternate QSWASH + STYLISTIC SET 04
alternate swash LSTYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED***Expectant specialist is affricative geisha**Affirm & Never Question Distinct
Worthwhile Zookeeping Mechanism**JOYFULLY Jumping Youngster Jokes**Average variance marbles & wanders**Curvaceous advisers vainly waltzing**Curvaceous advisers vainly waltzing**Quadruplicate Quays Quickly Quieted**ALLELOMORPH Likewise Lifting**Jolly Young advisers wander wistfully***ACTIVATED***Expectant specialist is affricative geisha**Affirm & Never Question Distinct
Worthwhile Zookeeping Mechanism**JOYFULLY Jumping Youngster Jokes**Average variance marbles & wanders**Curvaceous advisers vainly waltzing**Curvaceous advisers vainly waltzing**Quadruplicate Quays Quickly Quieted**ALLELQ MORPH Likewise Lifting**Jolly Young advisers wander wistfully*

NOTE: MARIAN TEXT 1554 SUBSTITUTED HERE IN PLACE OF TANJA, WHICH IS NOT INTENDED FOR USE AT THIS SIZE. FEATURE SET IS IDENTICAL.

STYLES INCLUDED IN COMPLETE FAMILY

Tanja Roman
Tanja Italic

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, 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 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&Lc*. 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. 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.

CHRISTIAN SCHWARTZ (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.