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# Chiswick *Grotesque*

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**Industrial in style, while retaining the essential character of the other families in the Chiswick collection, Chiswick Grotesque is a letterform from the nineteenth century's bustling metropolises. Its boldness and crude, no-nonsense style suggest a form as suited to architecture as to print.**

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**PUBLISHED**  
2017

**DESIGNED BY**  
PAUL BARNES  
WITH GREG GAZDOWICZ

**16 STYLES**  
8 WEIGHTS W/ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERScript/SUBSCRIPT

The use of sans serif letterforms exploded in the late 1820s & 30s. By this time, sans had gone from being a rarified choice evocative of classicism to being one of the key styles of letters, as bold as the popular slab, but with a stripped down simplicity for eye catching headlines in print and around town. Chiswick Grotesque is the letter we see in street scenes of the nineteenth century: powerful and often cruder in style than printing types, with its round, geometric bowls exhibiting an industrial aesthetic. This is the letter an engineer would use on a machine, or with which a signpainter would adorn a factory. It is a letter for casting in a metal foundry rather than a typefoundry. Its novel appearance makes it well suited to a variety of graphic design and editorial design applications.

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Chiswick Grotesque Thin

*Chiswick Grotesque Thin Italic*

Chiswick Grotesque Extralight

*Chiswick Grotesque Extralight Italic*

Chiswick Grotesque Light

*Chiswick Grotesque Light Italic*

Chiswick Grotesque Regular

*Chiswick Grotesque Regular Italic*

**Chiswick Grotesque Semibold**

***Chiswick Grotesque Semibold Italic***

**Chiswick Grotesque Bold**

***Chiswick Grotesque Bold Italic***

**Chiswick Grotesque Black**

***Chiswick Grotesque Black Italic***

**Chiswick Grotesque Fat**

***Chiswick Grotesque Fat Italic***

SIGNIFICANT  
Dumbfounded

CHISWICK GROTESQUE THIN, 70 PT

*ZNÁRODNĚNÍ*  
*Leistungsträger*

CHISWICK GROTESQUE THIN ITALIC, 70 PT

DÉLÉGATION  
Reinstatement

CHISWICK GROTESQUE EXTRALIGHT, 70 PT

*CALEDONIAN*  
*Viljelyskäyttöön*

CHISWICK GROTESQUE EXTRALIGHT ITALIC, 70 PT

RÉPUBLIQUE  
Interpretación

CHISWICK GROTESQUE LIGHT, 70 PT

*ESTABLISHED*  
*Rejuvenescent*

CHISWICK GROTESQUE LIGHT ITALIC, 70 PT [ALTERNATE R ] s]

NÅVÆRENDE  
Sergilenmiştir

CHISWICK GROTESQUE REGULAR, 70 PT [ALTERNATE R g]

*PROFESSION*  
*Acknowledges*

CHISWICK GROTESQUE REGULAR ITALIC, 70 PT [ALTERNATE k]

**NETVÆRKET**  
**Manifestaciju**

CHISWICK GROTESQUE SEMIBOLD, 70 PT [ALTERNATE a f t]

***PRODUCING***  
***Contextualize***

CHISWICK GROTESQUE SEMIBOLD ITALIC, 70 PT [ALTERNATE R]

**CAMPAIGNS**  
**Funcționează**

CHISWICK GROTESQUE BOLD, 70 PT

***BAČĽANTISI***  
***Reoxygenate***

CHISWICK GROTESQUE BOLD ITALIC, 70 PT [ALTERNATE x y]

**MÛSDIENĀS**  
**Järjestelmän**

CHISWICK GROTESQUE BLACK, 70 PT [ROUND DOTS]

***BEQUEATHS***  
***Organização***

CHISWICK GROTESQUE BLACK ITALIC, 70 PT [ALTERNATE g z]

**REPORTING**  
**Intelligences**

CHISWICK GROTESQUE FAT, 70 PT

***APPOINTED***  
***Quarantines***

CHISWICK GROTESQUE FAT ITALIC, 70 PT [ALTERNATE Q]

Nontraditional ingredients  
THE OLD CELTIC TRIBE  
*Yksi näyttelyn vetonauloista*

CHISWICK GROTESQUE THIN, THIN ITALIC, 40 PT

Patinated copper & brass  
PÉRIODE D'ISOLEMENT  
*Typical for an entire career*

CHISWICK GROTESQUE EXTRALIGHT, EXTRALIGHT ITALIC, 40 PT [ROUND DOTS, ALTERNATE F]

Norræna ritsímafélagsins  
WIĘKSZOŚCI KRAJÓW  
*Botanicals & Essential Oil*

CHISWICK GROTESQUE LIGHT, LIGHT ITALIC, 40 PT

Pesquisas arqueológicas  
COMMISSION OF 1953  
*21 teilsouveräne Kantone*

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 40 PT

**Išsidėščiusi didžiausioje**  
**PURPOSE-BUILT AREA**  
*Quotidian life of the city*

CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, 40 PT [ALTERNATE f y]

**Ornamental white bark**  
**PREMIANDO ARTISTA**  
*Vauraimmista valtios*

CHISWICK GROTESQUE BOLD, BOLD ITALIC, 40 PT

**Sarikat Bangsa-Bangsa**  
**KANLURANG APRIKA**  
*Der er 1.821 kommuner*

CHISWICK GROTESQUE BLACK, BLACK ITALIC, 40 PT [ALTERNATE R g, ITALIC k]

**Later foreign strategy**  
**LONG-LIVED CAREER**  
*18.21 m<sup>2</sup> yüzölçümüyle*

CHISWICK GROTESQUE FAT, FAT ITALIC, 40 PT [ALTERNATE a f t 1 2 8]



Su población es de 61.420 habitantes  
VIRGIN HONDURAN MAHOGANY  
*Im Februar des darauffolgenden Jahres*

CHISWICK GROTESQUE THIN, THIN ITALIC, 28 PT

Tidigt på morgonen den 7 november  
REALIZZAZIONE DEL PROGETTO  
*Jeho činnost' bola prerušená roku 1914*

CHISWICK GROTESQUE EXTRALIGHT, EXTRALIGHT ITALIC, 28 PT

Eftirtaldir íslenskir aðilar eða myndir  
NATURAL SKINCARE PRODUCTS  
*The old wine industry's controversies*

CHISWICK GROTESQUE LIGHT, LIGHT ITALIC, 28 PT

Ctižádostivý, inteligentní a učenlivý  
RICH & RUMBUSTIOUS COMBO  
*An evening tour of the Quai d'Orsay*

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 28 PT [ALTERNATE R &]

**The 1757 edition of L'Encyclopedie**  
**LA HISTORIA DE ESTE FESTIVAL**  
***Close by the Nord-du-Québec area***

CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, 28 PT [ALTERNATE Q]

**A földrész összefüggő szárazföldi**  
**APÓS 7 MESES DE RENOVAÇÃO**  
***Currently 31,218 listed properties***

CHISWICK GROTESQUE BOLD, BOLD ITALIC, 28 PT [ALTERNATE s 1 2 8, ROUND DOTS]

**Împarte fluviul Sfântul Laurențiu**  
**A SURPLUS OF £13.45 MILLION**  
***Concepts of spatial containment***

CHISWICK GROTESQUE BLACK, BLACK ITALIC, 28 PT

**Standardem dla wielu instytucji**  
**SIGNATÁRSKYCH KRAJINÁCH**  
***Europäischer Süßwasserfische***

CHISWICK GROTESQUE FAT, FAT ITALIC, 28 PT

A comprehensive collection of their designs from 1951–67  
 RAPID URBANIZATION AND POPULATION GROWTH  
*Move from Winston-Salem to Cobb County, north of Atlanta*

CHISWICK GROTESQUE THIN, THIN ITALIC, 18 PT

Architektur manifestiert sich in einem einzelnen Gebäude  
 THE SETTING OF NEW INTERNATIONAL STANDARD  
*These strata are now classified as the Maastricht Formation*

CHISWICK GROTESQUE EXTRALIGHT, EXTRALIGHT ITALIC, 18 PT

They ventured into the territory and called it 'Měnagwěš'  
 FRANSA'DA DEVRIMDEN SONRA KURULMUŞ OLAN  
*Uma condição histórica que marca o fim da modernidade*

CHISWICK GROTESQUE LIGHT, LIGHT ITALIC, 18 PT

Area on the edge of town dated to the late Middle Ages  
 URBANISERING HANDLER IKKE BARE OM BYVEKST  
*The awards ceremony was first broadcast in early 1982*

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE F Y a f t 1 2 8]

Su largo reinado de 50 años fue el segundo más largo  
 VYŠŠIE SPOMENUTÉ ASOCIÁCIE REPREZENTUJÚ  
*Persist in ways that've changed little from early times*

CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, 18 PT [ALTERNATE R]

Ýmsir höfundar líta svo á að nútíminn hafi í raun liðið  
 COASTLINES TOTALING 7,296,000 KILOMETRES  
*Maan asukasluku on noin 84,2 miljoonaa, joten se on*

CHISWICK GROTESQUE BOLD, BOLD ITALIC, 18 PT

Il cinema spagnolo ha ottenuto importanti successi  
 MAINTAINED A HIGHER SHARE OF THE MARKET  
*Dvě západní věže opatství byly postaveny v období*

CHISWICK GROTESQUE BLACK, BLACK ITALIC, 18 PT

Annual production of 1,840,000 tonnes of copper  
 EN 1771, À NEW YORK, DÉBARQUE D'UN BATEAU  
*Att tillsätta syra till musten, så kallad acidifiering*

CHISWICK GROTESQUE FAT, FAT ITALIC, 18 PT

Hovedstadsområdet

CHISWICK GROTESQUE THIN, 50 PT

Defensiestafgebouw

CHISWICK GROTESQUE EXTRALIGHT, 50 PT [ALTERNATE g]

Quasquicentennials

CHISWICK GROTESQUE LIGHT, 50 PT

Ballistocardiograph

CHISWICK GROTESQUE REGULAR, 50 PT

Photosynthetically

CHISWICK GROTESQUE SEMIBOLD, 50 PT

Medioambientales

CHISWICK GROTESQUE BOLD, 50 PT

Interdisciplinarité

CHISWICK GROTESQUE BLACK, 50 PT

Metropolialueella

CHISWICK GROTESQUE FAT, 50 PT

*Ethnomethodological*

CHISWICK GROTESQUE THIN ITALIC, 60 PT

*Telekomunikacyjnego*

CHISWICK GROTESQUE EXTRALIGHT ITALIC, 60 PT

*Wettbewerbsbeitrag*

CHISWICK GROTESQUE LIGHT ITALIC, 60 PT [ALTERNATE g]

*Kansanäänestyksen*

CHISWICK GROTESQUE REGULAR ITALIC, 60 PT [ROUND DOTS, ALTERNATE k y]

*Piezoluminescence*

CHISWICK GROTESQUE SEMIBOLD ITALIC, 60 PT [ALTERNATE z]

*Decommissionings*

CHISWICK GROTESQUE BOLD ITALIC, 60 PT

*Radiobroadcaster*

CHISWICK GROTESQUE BLACK ITALIC, 60 PT [ALTERNATE s]

*Péttbýlisvæðingu*

CHISWICK GROTESQUE FAT ITALIC, 60 PT

CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the

CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 16/20 PT

SEMIBOLD ALL CAPS

SEMIBOLD

BLACK

PROPORTIONAL  
LINING FIGURES

SEMIBOLD ITALIC

BLACK

SEMIBOLD ITALIC

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 CHISWICK GROTESQUE LIGHT, LIGHT ITALIC, SEMIBOLD, 10/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

### Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, 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 Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular

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 CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 10/13 PT

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CHISWICK GROTESQUE BOLD, BOLD ITALIC, 10/13 PT

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### *Methodologies of Aesthetics*

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CHISWICK GROTESQUE BLACK, BLACK ITALIC, 10/13 PT

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CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT  
[NO ALTERNATES]

*From the 1928 edition: Quondam empirical treatments justly strike out to describe the aesthetic object through extracting and freezing essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating elements of Beauty as those which effect this feeling.*

### **Related Knowledge & Concepts**

How to quantify the Beautiful? Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

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CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT  
[ALTERNATE R a f g t & ?, ITALIC Q f g j k s x y z 1 2 8, ROUND DOTS]

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 CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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#### **The State of Criticism**

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 CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 9/12 PT

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#### **The State of Criticism**

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik," to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate.

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 CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

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 CHISWICK GROTESQUE SEMIBOLD, SEMIBOLD ITALIC, BLACK, 8/11 PT

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CHISWICK GROTESQUE REGULAR, 7/9 PT  
[TRACKING +8]

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in

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CHISWICK GROTESQUE REGULAR, 6/8 PT  
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CHISWICK GROTESQUE REGULAR, 9/11 PT

The Spanish War, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt

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ČESKÝ (CZECH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. *Však Klimšova také pracuje s láskou, pracuje opravdově vážně a neuydá nic na světlo, co by důkladně nepodrobila soudu svěmu i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a vážným měšťanem, mělť v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním,

DEUTSCH (GERMAN)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. *Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus.* Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher

DANSK (DANISH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og

ESPAÑOL (SPANISH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma,

FRANÇAIS (FRENCH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. *C'est un mot international. Seulement un mot et ce mot comme mouvement.* Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardieuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées.

MAGYAR (HUNGARIAN)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két órakor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rótesen csillagott a lámpafényben. *Aranykeretes szeművege mögül jeges nyugalommal csillámlottak elő két szemei.* Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derék-

ITALIANO (ITALIAN)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credeva.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il

POLSKI (POLISH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch.* jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeczłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli



PORTUGUÉS (PORTUGUESE)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

D. Benedita levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, *D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levava a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não

SVENSKA (SWEDISH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mullet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig,* och han var inlärd att i brodern se ett slags styvfvar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslösheten var honom en svår fiende, begävar med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar efterträdde stenshusen, illa klädda mäniskor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvalt

SUOMI (FINNISH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. *Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä;* se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiaan erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamandilaisen kylän reunalla, peninkulman päässä Antwerpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle ta-

TÜRKÇE (TURKISH)  
CHISWICK GROTESQUE REGULAR, REGULAR ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden karan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği yalnız bir iman selameti idi. *Vakıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvı hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gilman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı





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

PREBUILT FRACTIONS

ARBITRARY FRACTIONS  
ignores numeric date formatDENOMINATOR  
for making arbitrary fractionsNUMERATOR  
for making arbitrary fractions

SUPERSCRIPIT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE  
Polski (Polish) kreska accentLANGUAGE FEATURE  
Română ș accent**DEACTIVATED**

Fish &amp; 'Chips' for £24.65?

Sale Price: \$3,460 €1,895  
Originally: \$7,031 £9,215

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

21/03/15 and 2 9/118 46/923

0123456789 0123456789

0123456789 0123456789

x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sup>4260</sup>x<sub>158</sub> ÷ y<sub>23</sub> × z<sub>18</sub> - a<sub>4260</sub>

ŹRÓDŁA Ślady możliwości

FAIMOȘI conștiința artiști

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FAIMOȘI conștiința artiști

**OPENTYPE FEATURES**  
ROMAN & ITALICSTYLISTIC SET 01  
alternate RSTYLISTIC SET 03  
alternate QSTYLISTIC SET 04  
alternate gSTYLISTIC SET 10  
alternate 18STYLISTIC SET 11  
alternate 2 ?STYLISTIC SET 15  
round dots**DEACTIVATED**Referring only to the *Bill of Rights*

FREQUENTED Quixotic Quasars

Begrudgingly gave their blessings

Ran for *Local Council #118* in 1978What was she in 1992? *12½ or 13?*

Contains: linen, silk, qiviut, ramie

**ACTIVATED**Referring only to the *Bill of Rights*

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**OPENTYPE FEATURES**  
ROMANSTYLISTIC SET 13  
alternate &STYLISTIC SET 14  
alternate a f tSTYLISTIC ALTERNATES  
Illustrator/Photoshop**DEACTIVATED**

Central, Colossal &amp; Mesmerizing

Stunning whitewater rafting spot

Registered Falmouth Quay Punts

**ACTIVATED**

Central, Colossal &amp; Mesmerizing

Stunning whitewater rafting spot

Registered Falmouth Quay Punts

**OPENTYPE FEATURES**  
ITALICSTYLISTIC SET 05  
alternate k x y zSTYLISTIC SET 07  
alternate f jSTYLISTIC SET 08  
alternate sSTYLISTIC ALTERNATES  
Illustrator/Photoshop**DEACTIVATED***Rakishly maximized various plays**Major feat, rejoining the frontlines**Has stirred up the deepest instinct**Six quick Quad Cities jazz figures  
gamely join Remembrance Days***ACTIVATED***Rakishly maximized various plays**Major feat, rejoining the frontlines**Has stirred up the deepest instinct**Six quick Quad Cities jazz figures  
gamely join Remembrance Days*

## STYLES INCLUDED IN COMPLETE FAMILY

Chiswick Grotisque Thin  
 Chiswick Grotisque Thin Italic  
 Chiswick Grotisque Extralight  
 Chiswick Grotisque Extralight Italic  
 Chiswick Grotisque Light  
 Chiswick Grotisque Light Italic  
 Chiswick Grotisque Regular  
 Chiswick Grotisque Regular Italic  
 Chiswick Grotisque Semibold  
 Chiswick Grotisque Semibold Italic  
 Chiswick Grotisque Bold  
 Chiswick Grotisque Bold Italic  
 Chiswick Grotisque Black  
 Chiswick Grotisque Black Italic  
 Chiswick Grotisque Fat  
 Chiswick Grotisque 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, Walloon, Welsh, Wolof

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## ABOUT THE DESIGNER

**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&Ic*. 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, *CQ*, *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.

**Greg Gazdowicz** (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.