Chiswick Grotesque

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.

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.
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

ZNÁRODNĚNÍ
Leistungsträger

DÉLÉGATION
Reinstatement

CALEDONIAN
Viljelyskäyttöön
RÉPUBLIQUE
Interpretación

ESTABLISHED
Rejuvenescent

NÅVÆRENDE
Sergilenmişтир

PROFESSION
Acknowledges
Nontraditional ingredients
THE OLD CELTIC TRIBE
Yksi näyttelyn vetonauloista

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

Norræna ritsímafélagsins
WIĘKSZOŚCI KRAJÓW
Botanicals & Essential Oil

Pesquisas arqueológicas
COMMISSION OF 1953
21 teilsouveräne Kantone
Išsidėsčiusi didžiausioje
PURPOSE-BUILT AREA
Quotidian life of the city

Ornamental white bark
PREMIANDO ARTISTA
Vauraimmista valtiosta

Sarikat Bangsa-Bangsa
KANLURANG APRIKA
Der er 1.821 kommuner

Later foreign strategy
LONG-LIVED CAREER
18.21 m² yüzölçümüyle
Su población es de 61,420 habitantes

Im Februar des darauffolgenden Jahres

Tidigt på morgonen den 7 november

REALIZZAZIONE DEL PROGETTO

Jeho činnost’ bola prerušená roku 1914

Eftirtaldir íslenskir aðilar eða myndir

NATURAL SKINCARE PRODUCTS

The old wine industry’s controversies

Ctižádostivý, inteligentní a učenlivý

RICH & RUMBUSTIOUS COMBO

An evening tour of the Quai d’Orsay

The 1757 edition of L’Encyclopedie

LA HISTORIA DE ESTE FESTIVAL

Close by the Nord-du-Québec area
A földrész összefüggő szárazföldi
APÓS 7 MESES DE RENOVAÇÃO
Currently 31,218 listed properties

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

Standardem dla wielu instytucji
SIGNATÁRSKYCH KRAJINÁCH
Europäischer Süßwasserfische
A comprehensive collection of their designs from 1951–67
RAPID URBANIZATION AND POPULATION GROWTH
Move from Winston-Salem to Cobb County, north of Atlanta
ARCHITEKTUR MANIFESTIERT SICH IN EINEM EINZELNEN GEBÄUDE
THE SETTING OF NEW INTERNATIONAL STANDARD
These strata are now classified as the Maastricht Formation
They ventured into the territory and called it ‘Mënagwēs’
França’da devrimden sonra kurulmuş olan
Uma condição histórica que marca o fim da modernidade
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
Su largo reinado de 50 años fue el segundo más largo
VÝŠŠIE SPOMENUTÉ ASOCIÁCIE REPREZENTUJÚ
Persist in ways that’ve changed little from early times
Ýmsir höfundar lita svo á að nútíminn hafi í raun liðið
COASTLINES TOTALING 7,296,000 KILOMETRES
Maan asukasluku on noin 84,2 miljoonaa, joten se on
Il cinema spagnolo ha ottenuto importanti successi
MAINTAINED A HIGHER SHARE OF THE MARKET
Duč západní věže opatství byly postaveny v období
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 acidifering
Hovedstadsområdet

Defensiestafgebouw

Quasquicentennials

Ballistocardiograph

Photosynthetically

Medioambientales

Interdisciplinarité

Metropoliaueella
Ethnomethodological

Telekomunikacyjnego

Wettbewerbsbeitrag

Kansanääänestyksen

Piezoluminescence

Decommissionings

Radiobroadcaster

Þéttbýlisvæðingu

Commercial
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
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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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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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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 which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions.”
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...
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 convites 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, chovia; e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compôs os babadinhos e as cartas de uma esposa alheia ao marido ausente. Ninguém viria tentá-la. Enquanto ela compôs os babadinhos e as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compôs os babadinhos e as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compôs os babadinhos e as cartas de uma esposa ao marido ausente.
## UPPERCASE

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |

## LOWERCASE

| a | b | c | d | e | f | g | h | i | j | k | l | m | n | o | p | q | r | s | t | u | v | w | x | y | z |

## STANDARD PUNCTUATION

| ! | ? | , | ; | . | — | ’ | “ | ” | ‚ | ‚ | ° | † | ‡ | ¤ | £ | ¥ | € | £ | ¥ | € | £ | ¥ | € | £ | ¥ | € | £ | ¥ | € |

## ALL CAP PUNCTUATION

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## LIGATURES

| fb | ff | fh | fi | fj | fk | fl | ffb | ffh | ffi | ffj | fkk | ffl |

## PROPORTIONAL LINING

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## default figures

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## NUMERATORS & DENOMINATORS

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## SUPERSCRIPT & SUBSCRIPT

| H | 1234567890 | H | 1234567890 |

## STYLISTIC ALTERNATES

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## ACCENTED UPPERCASE

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### OPENTYPE FEATURES

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### OPENTYPE FEATURES

#### ROMAN

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### OPENTYPE FEATURES

#### ITALIC

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**Referring only to the Bill of Rights**

**FREQUENTED Quixotic Quasars**

Begrudgingly gave their blessings

Ran for *Local Council #118* in 1978

What was she in 1992? *12 1⁄2* or *13*?

Contains: linen, silk, qiviut, ramie

**Central, Colossal & Mesmerizing**

Stunning whitewater rafting spot

Registered Falmouth Quay Punts

**Rakishly maximized various plays**

**Major feat, rejoining the frontlines**

**Has stirred up the deepest instinct**

**Six quick Quad Cities jazz figures gamely join Rememberance Days**
**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&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, *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.