
Chiswick Sans

Chiswick Sans demonstrates that the past can offer inspiration for new typefaces which are not slavishly historical. The high contrast sans serif offers a letterform that shares the unadorned simplicity of a low contrast sans, but also shares the beauty of a serif letter.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

14 STYLES
7 WEIGHTS W/ ITALICS

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

Chiswick Sans stands between the extremes of Poster and the utilitarian Text versions. More robust than the Poster and usable at a wider range of sizes, it is still clearly intended for headlines. In seven weights, Chiswick Sans is an excellent companion to the serif and grotesque variants. Its italic, though less steep than the serif form, retains many of its structural characteristics and its beauty.

Chiswick Sans Thin

Chiswick Sans Thin Italic

Chiswick Sans Extralight

Chiswick Sans Extralight Italic

Chiswick Sans Light

Chiswick Sans Light Italic

Chiswick Sans Regular

Chiswick Sans Regular Italic

Chiswick Sans Semibold

Chiswick Sans Semibold Italic

Chiswick Sans Bold

Chiswick Sans Bold Italic

Chiswick Sans Fat

Chiswick Sans Fat Italic

RECOMMENDED MINIMUM & MAXIMUM SIZESCHISWICK SANS TEXT
8 - 18 PT

The former English East India Company—established in 1600—was granted their Royal Charter by Queen Elizabeth. In their initial seven voyages they fitted out for India, their central preserve being opal, cotton, silk cotton, and opium. In 1609 they partnered with

CHISWICK SANS
24 - 90 PT

Yesterday's news
Manifested

CHISWICK SANS POSTER
90 PT+

Komatik
Qualm
BEST

PRONOUNCE
Domesticación

CHISWICK SANS THIN, 70 PT

ENCOUNTERS
Arrondissement

CHISWICK SANS THIN ITALIC, 70 PT

KOERDISCHE
Seevölkerrecht

CHISWICK SANS EXTRALIGHT, 70 PT

ACADÊMICOS
Choreographer

CHISWICK SANS EXTRALIGHT ITALIC, 70 PT

PANORAMSKI
Contemplated

CHISWICK SANS LIGHT, 70 PT

ANNOUNCED
Technologically

CHISWICK SANS LIGHT ITALIC, 70 PT

EQUIPOTENT
Préhistoriques

CHISWICK SANS REGULAR, 70 PT

GATHERINGS
Jälkimmäisten

CHISWICK SANS REGULAR ITALIC, 70 PT [ALTERNATE R]

MIGRATIONS
Nadbrzeżnych

CHISWICK SANS SEMIBOLD, 70 PT [ALTERNATE R]

JELENTKEZŐ
Heterogeneity

CHISWICK SANS SEMIBOLD ITALIC, 70 PT [ALTERNATE g y]

ESTHÉTIQUE
Internationals

CHISWICK SANS BOLD, 70 PT [ALTERNATE Q]

PADUNUNGÉ
Zastupitel'ská

CHISWICK SANS BOLD ITALIC, 70 PT [ALTERNATE s]

ANALOGOUS
Mediterranee

CHISWICK SANS FAT, 70 PT

SJÁLFSTÆÐI
Belangrijkste

CHISWICK SANS FAT ITALIC, 70 PT [ALTERNATE j k]

Often controlled by Venice
DURÓ ENTRE 1851 Y 1852
New officials in Guadalajara

CHISWICK SANS THIN, THIN ITALIC, 40 PT

Lúðvík varð meðkonungur
PROFITS OF £18,671,209
What of their old collection

CHISWICK SANS EXTRALIGHT, EXTRALIGHT ITALIC, 40 PT [ALTERNATE f 1 2 8]

Early years of the republic
SUAS CONTRIBUIÇÕES
Fondée le 1 novembre 1974

CHISWICK SANS LIGHT, LIGHT ITALIC, 40 PT

Zkáza a následná obnova
STATELY & IMPRESSIVE
Widzieliśmy w jego atelier

CHISWICK SANS REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE y z]

Engrossing & Gregarious
MASSIVE SUPERNOVAE
Govern as a municipality

CHISWICK SANS SEMIBOLD, SEMIBOLD ITALIC, 40 PT [ALTERNATE &]

Especulación Comercial
ÎN CURSUL EXPEDIȚIEI
Hafna oq̇sma teoretici u

CHISWICK SANS BOLD, BOLD ITALIC, 40 PT

Mittelmeer und Atlantik
NORTHERN MARIANAS
Þjóðaratkvæðagreiðslu

CHISWICK SANS FAT, FAT ITALIC, 40 PT [ALTERNATE ITALIC g j k s]

EXHIBITIONS OF THE 1821 WORLD'S FAIR
An independence referendum held on 7 May
STRATIFIED COMPOSITE VOLCANIC CONE
Dodekaneserne indgik i den græske kultursfære

CHISWICK SANS THIN, THIN ITALIC, 24 PT

OLD EIGHTEENTH CENTURY CULTIVAR
Riippuu sen lämpötilasta ja koostumuksesta
SHUCKED OYSTERS ON THE HALF SHELL
Les îles sont unifiées en un royaume vers 1875

CHISWICK SANS EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [ALTERNATE R]

KESATUAN-KESATUAN INI TERDIRI DARI
Naturskjønnheten gjør matvareproduksjon
REGISTERED AT 128,170 SCOVILLE UNITS
Azzone Visconti ließ um 1316 zu merkantilen

CHISWICK SANS LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE 1 2 8]

THE GRISTMILL WAS ON THE ESTUARY
Declaró una parte del Museo de la Ciudad
DE BIJNAMEN BABYLON AAN DE RHÔNE
Exactly sixty-eight endemic flower varieties

CHISWICK SANS REGULAR, REGULAR ITALIC, 24 PT [ALTERNATE x y]

JELENTŐS ÁSATÁSOKAT A 20. SZÁZAD
The decision was made to use broadcasts
200 YEARS OF INDUSTRIAL PROGRESS
Frederick Law Olmsted's collegiate styling

CHISWICK SANS SEMIBOLD, SEMIBOLD ITALIC, 24 PT

ODPRAVA JE OMOGOČILA TUDI PRVO
Spoke at the dedication on April 23, 1951
ATTEMPTED A UNIFIED FIELD THEORY
Ludia sem prichádzali za lepším životom

CHISWICK SANS BOLD, BOLD ITALIC, 24 PT

STATE-OF-THE-ART IRRIGATION DUCT
Din expediția inițială s-a întors o singură
THE ORIGINS OF PIAZZA DEL DUOMO
De ribben van een waaiergewelf vinden

CHISWICK SANS FAT, FAT ITALIC, 24 PT [ALTERNATE R g]

Cosmopolitanism

CHISWICK SANS THIN, 60 PT

Aðildarviðræðum

CHISWICK SANS EXTRALIGHT, 60 PT

Finanziariamente

CHISWICK SANS LIGHT, 60 PT

Állatábrázolások

CHISWICK SANS REGULAR, 60 PT

Erikoisasemassa

CHISWICK SANS SEMIBOLD, 60 PT

Counterbalance

CHISWICK SANS BOLD, 60 PT

Recommending

CHISWICK SANS FAT, 60 PT [ALTERNATE R g]

Radioimmunology

CHISWICK SANS THIN ITALIC, 60 PT [ALTERNATE R]

Predchádzajúcich

CHISWICK SANS EXTRALIGHT ITALIC, 60 PT

Tradicionalmente

CHISWICK SANS LIGHT ITALIC, 60 PT

Experimentators

CHISWICK SANS REGULAR ITALIC, 60 PT

Najpiękniejszych

CHISWICK SANS SEMIBOLD ITALIC, 60 PT [ALTERNATE j k y z]

Commonwealth

CHISWICK SANS BOLD ITALIC, 60 PT

Reinauguration

CHISWICK SANS FAT ITALIC, 60 PT [ALTERNATE g]

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

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE
Polski (Polish) kreska accentLANGUAGE FEATURE
Română ș accentLANGUAGE FEATURE
Nederlands IJ glyph**DEACTIVATED**

I Gal. [3.78 L] @ £20

May: \$3,460 €1,895

June: ¥7,031 £7,215

2 1/2 1/3 2/3 1/4 3/4 ...

21/06/15 & 2 8/11 6/92

0123456789 012345...

0123456789 012345...

x⁷⁸ + y¹³ × z⁵⁴ - a⁴²⁶x₇₈ + y₁₃ × z₅₄ - a₄₂₆

ŚLADY możliwość

ÎNSUȘI faimoși știri

VRIJDAG rijk zijds

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ÎNSUȘI faimoși știri

VRIJDAG rijk zijds

OPENTYPE FEATURES
ROMAN & ITALICSTYLISTIC SET 01
alternate RSTYLISTIC SET 04
alternate gSTYLISTIC SET 10
alternate 1 2 8**OPENTYPE FEATURES**
ROMANSTYLISTIC SET 02
alternate QSTYLISTIC SET 11
alternate ?STYLISTIC SET 13
alternate &STYLISTIC ALTERNATES
Illustrator/Photoshop**OPENTYPE FEATURES**
ITALICSTYLISTIC SET 03
alternate QSTYLISTIC SET 05
alternate k x y zSTYLISTIC SET 07
alternate f jSTYLISTIC SET 08
alternate sSTYLISTIC SET 12
alternate ?STYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED**Roiling in *R*ighteousnessGaining the *h*igh *g*roundNearly *1*8 *s*pecies in *1*826**DEACTIVATED**

Qualifying Questionings

¿Que hora empezamos?

Researches & Develops

Quick 2.18 nights in Rijk

DEACTIVATED

Quaintly Quadraphonic

Lazily extract the stocks

Refilled fifty-five jam jars

Send successive missives

Did you make the flight?

Rigged 1,281 Quay Punts
just for a quick, lazy exit**ACTIVATED**Roiling in *R*ighteousnessGaining the *h*igh *g*roundNearly *1*8 *s*pecies in 1826**ACTIVATED**

Qualifying Questionings

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Researches & Develops

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STYLES INCLUDED IN COMPLETE FAMILY

Chiswick Sans Thin
 Chiswick Sans Thin Italic
 Chiswick Sans Extralight
 Chiswick Sans Extralight Italic
 Chiswick Sans Light
 Chiswick Sans Light Italic
 Chiswick Sans Regular
 Chiswick Sans Regular Italic
 Chiswick Sans Semibold
 Chiswick Sans Semibold Italic
 Chiswick Sans Bold
 Chiswick Sans Bold Italic
 Chiswick Sans Fat
 Chiswick Sans Fat 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, 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 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.