
Chiswick Sans *Text*

Between the elegance of Chiswick Sans and Sans Poster and the industrial Chiswick Grotesque lies Chiswick Sans Text. Its contrast is low enough to work at all sizes, but high enough to give texture, character, and personality to a block of text. Distinctly different from the typographic sans serifs of the 19th century, Chiswick Sans Text captures the expressive spirit of the era's lettering.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

12 STYLES
6 WEIGHTS W/ ITALICS

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

With six weights from Thin to Black, Chiswick Sans Text shows how far the vernacular form can be manipulated and yet how resilient it can be. Its gentle contrast between strokes makes an excellent contrast to the more monolinear sans forms of Graphik or Marr Sans. Many of the characters such as the K, k and the long tailed y add a unique flavor to the utilitarian sans form, though the fussier details have been calmed down to remove distractions, particularly in the italics. Chiswick Sans Text is a simple, unusual sans that can be used in many situations where the plainness of a sans is required, but a subtle character and distinct texture are suitable.

Chiswick Sans Text Thin

Chiswick Sans Text Thin Italic

Chiswick Sans Text Light

Chiswick Sans Text Light Italic

Chiswick Sans Text Regular

Chiswick Sans Text Regular Italic

Chiswick Sans Text Semibold

Chiswick Sans Text Semibold Italic

Chiswick Sans Text Bold

Chiswick Sans Text Bold Italic

Chiswick Sans Text Black

Chiswick Sans Text Black 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

WIDELY REGARDED AS THE MOST PRESTIGIOUS SCIENCE AWARD
 Nasa mga pag-uusap ni Plato na lumikha ng malaking pagkakilala sa kanya
IN DEN 1790ER JAHREN ERSCHIENEN WEITERE FASSUNGEN, DIE SICH
Synthetic judgments therefore add something to a concept whereas analytic

CHISWICK SANS TEXT THIN, THIN ITALIC, 14 PT

DURING HIS TERM, HAMMARSKJÖLD ATTEMPTED NEW ACTIONS
 W tej prowincji kulturowej, której część była protoceltycka, od roku 874
FÖRETAGET ÄGER ÄVEN ÖVER 372 PUBAR, VÄRDSHUS OCH HOTELL
The Pre-Dreadnoughts replaced ironclad gunships of the late-18th century

CHISWICK SANS TEXT LIGHT, LIGHT ITALIC, 14 PT [ALTERNATE ROMAN k k, ITALIC g]

DESPITE THE OUTLAY, IRON WAS MUCH STRONGER & LIGHTER
 Tämä koostui aistimuksia hyödyntävien “ymmärryksen kategorioiden”
HEROIC DEEDS OF DAYS LONG GONE OR TALES OF WORTHY MEN
A Fair-sziget körülbelül félúton fekszik a Shetland-szigetek és az Orkney

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, 14 PT

LA SITUATION DES SHETLAND SUR L'ITINÉRAIRE DE LA DÉRIVE
 In late 1947, he came to wide public attention at the age of thirty-one
MEDAL SMÆRRI EYJA SEM TELJAST TIL NORÐUREYJA MÁ NEFNA
Their crazy joint-venture expanded briskly until the later half of 1831

CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [ALTERNATE 1 8, ITALIC j k x y z]

İSKOÇ PARLAMENTOSU ANTLAŞMAYI, YALNIZCA BAZI KÜÇÜK
 Cele mai cunoscute și mai citite în ziua de azi sunt saga islandezilor
ZATÍMCO OBECNĚ JE PŘEKLÁDÁNO, CITOVÁNO A VYKLÁDÁNO
The House of Commons attempted to revive the wavering proposal

CHISWICK SANS TEXT BOLD, BOLD ITALIC, 14 PT [ALTERNATE ITALIC v w]

DISCOVERING NEW ARCHAEOLOGICAL EVIDENCE & TRUTHS
 Much of Bedford Park is situated in the London Borough of Ealing
RIPERCORRENDO LE FONDAMENTA DEL PENSIERO MODERNO
Argued that space & time are inherently purer forms of intuition

CHISWICK SANS TEXT BLACK, BLACK ITALIC, 14 PT [ALTERNATE ROMAN g k &]

CHISWICK SANS TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 16/20 PT

LIGHT ALL CAPS

LIGHT

SEMIBOLD

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

SEMIBOLD

LIGHT 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 (as referenced in 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 1763, 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 fol-

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

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Methodologies of Aesthetics

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[NO ALTERNATES]

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[ALTERNATE ROMAN K g k &, ITALIC K g j k v w x y 1 8]

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CHISWICK SANS TEXT REGULAR, 7/9 PT
[TRACKING +10]

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

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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

CHISWICK SANS TEXT SEMIBOLD, 6/8 PT
[TRACKING +10]

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CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, 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 has been stated at £13,927,589.

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, 9/13 PT

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CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, 9/14 PT

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ČESKÝ (CZECH)
CHISWICK SANS TEXT 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 skříňka 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 nevydá nic na světlo, co by důkladně nepodrobila soudu svému 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 váženým měšťanem, měltě 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 pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a

DEUTSCH (GERMAN)
CHISWICK SANS TEXT 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

DANSK (DANISH)
CHISWICK SANS TEXT 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 huerandre,* 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 SANS TEXT 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 pie-

FRANÇAIS (FRENCH)
CHISWICK SANS TEXT 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 SANS TEXT 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 szétteregtetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglopálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege 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

ITALIANO (ITALIAN)
CHISWICK SANS TEXT 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 perchè non gli serviva nè a raggiungere la preda nè 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

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

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką ławkę 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 przecłapie 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 SANS TEXT 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

SVENSKA (SWEDISH)
CHISWICK SANS TEXT 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 styvfar, 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 sysslolösheten var honom en svår fiende, begävad 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 männskors kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvultna

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

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamantilainen. 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 toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamantilaisen kylän reunalta*, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoivat pitkät rivit tulessa 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 puhtas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kai-

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

Sadık genç, araladığı kapıyı çekince, yine birden karan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. Vaka korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! 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! *Titreler, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar*. Yakın akıbetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara

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NUMERATORS & DENOMINATORS	H ¹²³⁴⁵⁶⁷⁸⁹⁰ / ₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	H ¹²³⁴⁵⁶⁷⁸⁹⁰ H ₁₂₃₄₅₆₇₈₉₀
STYLISTIC ALTERNATES	K gk fk ffk l8 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ H' H _l H ¹ / _l & K ĝ ğ ğ ğ ğ
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 æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
ACCENTED LOWER 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

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

!@?.,:;...--—()[]{}|\&@“”‘.„,«»‹› Š•Ŧ†‡©®™*

ALL CAP PUNCTUATION

¡¿?.,:;...--—()[]{}|\@«»‹›

LIGATURES

fb ff fh fi fj fk fl fb ffh ffi fff ffk ffi

PROPORTIONAL LINING
default figures

\$£€¥1234567890¢ƒ%‰°ª«»¼½¾¿

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

H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀

SUPERSCRIPT &
SUBSCRIPT

H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

STYLISTIC ALTERNATES

*K gggjkkvwxyz fk fk ffk ffk 18 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ H' H_i H¹/_i
K ĸ ḡ ḡḡ ḡḡḡ ḡḡḡḡ ḡḡḡḡḡ ḡḡḡḡḡḡ ḡḡḡḡḡḡḡ ḡḡḡḡḡḡḡḡ ḡḡḡḡḡḡḡḡḡ ḡḡḡḡḡḡḡḡḡḡ*

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 æ 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 æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

PREBUILT FRACTIONS

ARBITRARY FRACTIONS
ignores numeric date format

DENOMINATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română ș accent

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate g

STYLISTIC SET 05
alternate K k

STYLISTIC SET 10
alternate 1 8

OPENTYPE FEATURES
ROMAN

STYLISTIC SET 13
alternate &

STYLISTIC ALTERNATES
Illustrator/Photoshop

OPENTYPE FEATURES
ITALIC

STYLISTIC SET 06
alternate j k x y z

STYLISTIC SET 07
alternate v w

STYLISTIC SET 09
alternate g (single story)

STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

Belts & [Socks] @ £9.70

March: \$32,460 €11,895
April: ¥70,031 £97,215

2 1/2 1/3 2/3 1/4 3/4 3/8 ...

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

0123456789 0123456789

0123456789 0123456789

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

ŹRÓDŁA Ślady możliwości

FAIMOȘI conștiința artiști

DEACTIVATED

New granite *chopping blocks*

Knavishly skewed *the Kinfolk*

Nearly 18,000 new varieties

DEACTIVATED

Latest food & beverage idea

Kitchen backsplash planning

DEACTIVATED

Amazingly relaxed lake jaunt

No western winds on arrival

Unwittingly granting legality

Karaoke legacy mix realized

ACTIVATED

BELTS & [SOCKS] @ £9.70

March: \$32,460 €11,895
April: ¥70,031 £97,215

2 ½ ⅓ ⅔ ¼ ¾ ⅜ ⅝ ⅞

21/03/15 and 2^{9/118} 46₉₂₃

0123456789 0123456789

0123456789 0123456789

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

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ACTIVATED

Amazingly relaxed lake jaunt

No western winds on arrival

Unwittingly granting legality

Karaoke legacy mix realized

STYLES INCLUDED IN COMPLETE FAMILY

Chiswick Sans Text Thin
 Chiswick Sans Text Thin Italic
 Chiswick Sans Text Light
 Chiswick Sans Text Light Italic
 Chiswick Sans Text Regular
 Chiswick Sans Text Regular Italic
 Chiswick Sans Text Semibold
 Chiswick Sans Text Semibold Italic
 Chiswick Sans Text Bold
 Chiswick Sans Text Bold Italic
 Chiswick Sans Text Black
 Chiswick Sans Text Black 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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 fax 212 925-2701
www.commercialtype.com

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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.