
Chiswick

Collection

With a warm elegance, Chiswick is a seriffed typeface influenced by the British lettering tradition that began in the 18th century. High in contrast and with a beautiful, dramatically angled italic, Chiswick follows the lettering tradition rather than typographic sources.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

40 STYLES
4 FAMILIES

FAMILIES
CHISWICK POSTER
CHISWICK HEADLINE
CHISWICK DECK
CHISWICK TEXT

From the pen of the writing master to the chisel of the letter cutter, Chiswick takes inspiration from many sources, in doing so capturing the joyful spirit of the vernacular seriffed letters of the 18th and 19th century. Unlike the Modern typefaces of the era, which were forced to stay within the physical bounds of metal letters, Chiswick is freed from these constraints, allowing characters like y to have a more playful and expressive approach. The italic has a steep angle, akin to the roundhand copperplate script. Providing stylistic options similar to what a letterer might have had in his arsenal, Chiswick has an impressive number of alternate forms and swashes, multiple figure styles and small capitals (in both roman & italic). With four families designed for different sizes, it can be used from text to giant headlines. It is well suited to a large range of uses in graphic design, social stationery and editorial design where a timeless elegance is required.

RECOMMENDED MINIMUM & MAXIMUM SIZES

TEXT, 8 - 18 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in mid-1600 through Royal Charter by Queen Elizabeth. In their first four voyages they'd fitted out for India, their central concentrations being in cotton silk, and opium. A joint venture in 1637 gave an

DECK, 18 - 48 PT

Even after several mishaps some by way of
The Dutch East India Company
With a few calamities

HEADLINE, 30 - 90 PT

Knowledgeable
Commons

POSTER, 90 PT+

Trick
RUM

Chiswick *Poster*

Chiswick is not a revival of a single model, but rather a contemporary reimagining of a lettering archetype that helped to visually define an era. Paul Barnes has distilled years of research and observation into this typeface, working from multiple sources; lettering found *in situ*, writing manuals, and old photographs, preserving the artistry of letterforms in multiple media.

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10 STYLES

5 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SMALL CAPS (ROMAN & ITALIC)
SWASH CAPITALS & LETTERS
DISCRETIONARY LIGATURES

Chiswick Poster is designed for the largest sizes, of 80 point and above, for headlines in magazines, for posters, for shop signs, in fact anywhere a seriffed letter with distinction and refinement is needed. An early version of Chiswick served as the primary display typeface in the 2010 redesign of *O, The Oprah Magazine* by Robert Priest and Grace Lee, where its beautiful forms, particularly in the Poster size, gave a breezy opulence to feature openers and section heads. The character set has been greatly expanded; small capitals, a variety of figures, and many alternates, swash forms, and other typographic details are included in all sizes.

Rationalize
TAUREAU
Nyugathoz

CHISWICK POSTER EXTRALIGHT, 96 PT

Gravitate
CREATES
Desplaçats

CHISWICK POSTER EXTRALIGHT ITALIC, 96 PT

Guðaheim
 QUICKEN
 Regulatory

CHISWICK POSTER LIGHT, 96 PT [TITLING ALTERNATE g, ALTERNATE R y]

Vmmärrys
 PUBLICÓ
 Großvater

CHISWICK POSTER LIGHT ITALIC, 96 PT [TITLING ALTERNATE P Y, ALTERNATE C G a m r t v y]

Quotidian
JÔNÏNICOS
Mythology

CHISWICK POSTER REGULAR, 96 PT [ALTERNATE Q g t y]

Construct
AUGUST
Represent

CHISWICK POSTER REGULAR ITALIC, 96 PT [TITLING ALTERNATE A, DISCRETIONARY ct st, ALTERNATE C G S p]

Recalesce
CELTICĂ
Tipógrafa

CHISWICK POSTER SEMIBOLD, 96 PT [ALTERNATE C R g]

Izklāstīta
JOINERS
Argonaut

CHISWICK POSTER SEMIBOLD ITALIC, 96 PT [SWASH A, ALTERNATE J S a g i k l n r s t t u]

Quadrato
REJOICE
Vanskelig

CHISWICK POSTER BOLD, 96 PT [ALTERNATE C J Q R g k]

Décisives
STÆRKT
January

CHISWICK POSTER BOLD ITALIC, 96 PT [SWASH J K S T R, TITLING ALTERNATE J, ALTERNATE y]

Chiswick *Headline*

Chiswick follows the path taken by John Baskerville (1706–1775) in taking the handmade letter and fixing it in type. The single surviving example of Baskerville’s lettering, cut in the 1730s, shows the vernacular letter that would be the model for his later adventure in printing.

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Chiswick Headline is designed for situations where Chiswick Poster is too delicate and Chiswick Deck too heavy in its thins and serifs; perfect for sizes from 30 point to 60 point. As a modern serif design, Chiswick has high contrast between thick and thin, yet its freewheeling shapes make it quite distinct from other members of the genre, such as Didot, Bodoni or a Scotch Roman. At the same time, its crisp contrast makes it different from a transitional design such as Baskerville or the types cut by Richard Austin for John Bell, which are more formal in style.

CONTENDER
Konfødererede

CHISWICK HEADLINE EXTRALIGHT, 70 PT

FLOURISHES
Technologiques

CHISWICK HEADLINE EXTRALIGHT ITALIC, 70 PT [ALTERNATE g h i l n q u]

VERWERKEN
Kirjoittamisen

CHISWICK HEADLINE LIGHT, 70 PT [ALTERNATE K R]

AUGUSTAN
Vestertempest

CHISWICK HEADLINE LIGHT ITALIC, 70 PT [TITLING A Y, DISCRETIONARY st]

IDŎPONTOT
Questioningly

CHISWICK HEADLINE REGULAR, 70 PT [ALTERNATE P Q g y]

BRITÂNICAS
Jahrtausends

CHISWICK HEADLINE REGULAR ITALIC, 70 PT [ALTERNATE J a d h n r t u]

DŮLEŽITOU
Extravagantly

CHISWICK HEADLINE SEMIBOLD, 70 PT [ALTERNATE g t y]

CULTURING
Psychologische

CHISWICK HEADLINE SEMIBOLD ITALIC, 70 PT [TITLING P, ALTERNATE C G g k y]

PORCELAIN
Sponsorizată

CHISWICK HEADLINE BOLD, 70 PT [ALTERNATE R]

AQUITANIË
Engagement

CHISWICK HEADLINE BOLD ITALIC, 70 PT [SWASH A T Q, ALTERNATE g t]

Microphotograph

CHISWICK HEADLINE EXTRALIGHT, 60 PT [ALTERNATE g t]

Ideológicamente

CHISWICK HEADLINE LIGHT, 60 PT

Contemporaries

CHISWICK HEADLINE REGULAR, 60 PT

Abstraktimpfen

CHISWICK HEADLINE SEMIBOLD, 60 PT

Biotechnologie

CHISWICK HEADLINE BOLD, 60 PT [ALTERNATE g]

Quindecasyllabic

CHISWICK HEADLINE EXTRALIGHT ITALIC, 60 PT [SWASH Q, ALTERNATE a b d i l n u y]

Mythographical

CHISWICK HEADLINE LIGHT ITALIC, 60 PT [SWASH M, ALTERNATE g p y]

Reconnaissance

CHISWICK HEADLINE REGULAR ITALIC, 60 PT

Salvaguardato

CHISWICK HEADLINE SEMIBOLD ITALIC, 60 PT [ALTERNATE s a d g l p r t u v]

Keisaradæmið

CHISWICK HEADLINE BOLD ITALIC, 60 PT

Chiswick *Deck*

An anthology of seriffed forms created over the eighteenth and nineteenth century, Chiswick's letterforms show subtle variation rather than precise repetition of details, giving an impression of handmade beauty rather than measured perfection.

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DISCRETIONARY LIGATURES

Useful for smaller headlines, as well as subheads, pull quotes, and introductory paragraphs, Chiswick Deck is intended for use from 14 to 30 point. In five weights, with roman and italic from XLight through to Bold, Chiswick's distinctive design offers designers a typeface that fills a unique space in the typographic world. Its forms are assured but unusual, and beautifully crafted. Though formal in its contrast and overall appearance, it has an energetic and playful character, particularly in the wonderfully varied and rich italic.

LE PREMIER ARCHITECTE AMÉRICAIN
 Myöhempinä aikoina hän sekoittui osittain
Dielo americkej beletrie zachytáva rok 1845

CHISWICK DECK EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [OLDSTYLE FIGURES, ALTERNATE C R y, ITALIC a b h i k l m r t y]

FINISHED PRODUCTS FOR ONLY £36
 A pack of 4 drysuit-clad Royal Navy divers
Rousing the New Era (of) Jazz Musicians

CHISWICK DECK LIGHT, LIGHT ITALIC, 24 PT [TITLING J R of, ALTERNATE k y]

SET PIECE IN EARLY 1324 DENMARK
 Fue clasificada por Carlos Linneo en 1751
Cerca de 8% da população fala a língua

CHISWICK DECK REGULAR, REGULAR ITALIC, 24 PT [OLDSTYLE FIGURES, TITLING 2 3 4 5 8, ALTERNATE ITALIC C a d f g i l n p r u]

AU DOAR 80 EXEMPLARE VÂNDUTE
 Increasingly serious & erudite aesthetes
We hope you can join us on 18 January

CHISWICK DECK SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE R y &, TITLING g, DISCRETIONARY st, SWASH J]

IN PICTURESQUE WARWICKSHIRE
 Das in Norwegen des Jahres 1860 spielt
Pour un bénéfice de £112,84 milliards

CHISWICK DECK BOLD, BOLD ITALIC, 24 PT [ALTERNATE C J K Q R g £ 0 1 2 6 8]

Symptomatologically

CHISWICK DECK EXTRALIGHT, 48 PT

Kulturgeschichtliche

CHISWICK DECK LIGHT, 48 PT [ALTERNATE g]

Pseudophilosophies

CHISWICK DECK REGULAR, 48 PT [ALTERNATE P]

Spectrophotometer

CHISWICK DECK SEMIBOLD, 48 PT

Quasquicentennial

CHISWICK DECK BOLD, 48 PT [ALTERNATE t]

Anthropomorphology

CHISWICK DECK EXTRALIGHT ITALIC, 48 PT [SWASH A, ALTERNATE g h l m n p r t y]

Schutzgasschweißen

CHISWICK DECK LIGHT ITALIC, 48 PT

Tutkimusyksiköissä

CHISWICK DECK REGULAR ITALIC, 48 PT [ALTERNATE i k m t u y]

Mönchengladbach

CHISWICK DECK SEMIBOLD ITALIC, 48 PT [SWASH M, ALTERNATE g]

Salomonicamente

CHISWICK DECK BOLD ITALIC, 48 PT [ALTERNATE S]

Chiswick *Text*

The explosion in lettering in Britain in the 1700s was driven by an expanding society and economy at the beginning of the industrial revolution. Chiswick is a letter that is borne of this time, as suited to the country pastoral as it was to the nascent urban industrial landscape.

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PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
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SMALL CAPS (ROMAN & ITALIC)
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Even at small sizes, such as on a watch face or the caption of an engraving, vernacular style letterforms bear a remarkable similarity to the letters applied at the largest sizes, such as on a shopfront. Chiswick Text is intended for use up to 14 point, and brings a remarkably warm character to text. Comfortable for long-form reading, its personality is equally well-suited to short bursts of text on menus and invitations. Chiswick Text has been adapted from the display versions, toning down the style without becoming characterless. With multiple figure styles and small capitals, it will satisfy the needs of even the most rigorous microtypography.

ER VERFASSTE GEDICHTE SOWIE ROMANE UND DRAMEN UND
 A tanítási szünetnek köszönhetően, nyáron érezhetően csökken a város
ÆTIOLOGI PLEŢER MAN AT DELE SYGDOMMENS ÅRSAGER IDE
Activities include hiking, kayaking, walks atop glaciers, and dog sledding

CHISWICK TEXT EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

DI QUI L'IMPRESSIONE CONTRADDITTORIA CHE OFFRONO LA
 La segunda y quizás la más famosa es fruto de la decepción ideológica
THE 3 KEYSTONE BENCHMARKS OF THEIR NOBLE RETAILER
Announced the "new version" found online on the tenth of January

CHISWICK TEXT LIGHT, LIGHT ITALIC, 14 PT [TITLING ROMAN g y, ITALIC A B J R Y f y of 3]

FINED £28.758 MILLION FOR ANTI-COMPETITIVE PRACTICES
 Een grote en machtige handelsstad, met een imposante burcht op de
THE FIRST 7 YEARS OF ITS EXISTENCE WERE VERY FRUITFUL
Est l'étude des signes linguistiques, à la fois verbaux ou non verbaux

CHISWICK TEXT REGULAR, REGULAR ITALIC, 14 PT [SWASH T st 7, ALTERNATE g]

CHOCIAŻ TERENY WOKÓŁ ÇANAKKALE ZAMIESZKANE BYŁY
 On average, 9,500–14,800 students were registered at the University
ALLOWANCES OF UP TO £40,000 IN CREDIT INSTRUMENTS
Some predicted that 72% of the public would take the sixth choice

CHISWICK TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [OLDSTYLE FIGURES, ALTERNATE ROMAN R K g y, ITALIC S k p v]

DINS DE LA NOBLESA NAVARRESA DEL SEGLE XVI EXISTIEN
 A series chronicling their experience of becoming Danish citizens
DINAMARQUÊS OCUPOU A CONDIÇÃO DE LÍNGUA OFICIAL
Yeni bir dil olarak Norveççenin oluşturulması, milliyetçilik ve

CHISWICK TEXT BOLD, BOLD ITALIC, 14 PT [TITLING ITALIC Y, ALTERNATE ITALIC C Q R a b d i k l m n r t u y]

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

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

PROPORTIONAL
OLDSTYLE FIGURES

BOLD

PROPORTIONAL LINING
FIGURES [CAP-HEIGHT]

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 (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

CHISWICK TEXT REGULAR, REGULAR ITALIC, BOLD, 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 general-

CHISWICK TEXT SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

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CHISWICK TEXT REGULAR, BOLD, 10/13 PT
[OLDSTYLE FIGURES, ALTERNATE C J K Q R g k y & £ 0 2 3 5 6 9]

THE INCREASE OF STOCK, which raises wages, tends to lower profit. Subsequently, when the stocks of many merchants are turned into the same trade, their mutual competition naturally tends to lower its profit towards zero. Given that there is a like increase of stock in all the different trades carried on in the same society, the same competition must produce the same realized effect in them all.

Monthly & Yearly Public Debts of 1693

In 1692, during the reigns of King William and Queen Anne, an act was passed for borrowing one million upon an annuity of $18\frac{1}{2}$ per cent, or of £140,000 a year for sixteen years. Realizing further growth was possible, in 1691 an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. Justly, in 1695, the persons who had purchased those annuities were allowed to exchange them for

CHISWICK TEXT REGULAR, BOLD, 10/13 PT
[OLDSTYLE FIGURES, TITLING ALTERNATES]

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[OLDSTYLE FIGURES, ALTERNATE C J K Q R Y a b d h i k l m n p q r t u y & £ 0 2 3 5]

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 CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 9/12 PT

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The State of Criticism

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CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 8/11 PT

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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.

The Rise of the Empiricists

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. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy

CHISWICK TEXT 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.”

Methodologies of Aesthetics

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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, *GQ*, *Wallpaper**, *Harper's Bazaar* and *frieze*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series.

His interest in the modern and vernacular is encompassed in his type design ranging from the contemporary such as for Björk, through to the extensive traditional British modern Brunel as seen in *Condé Nast Portfolio*. Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. 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.