Developed for print and screen-based editorial projects, Kommissar balances the need to be direct, compact, and distinctive with the ability to be both expressive and pragmatic.

When approached by Fast Company creative director Florian Bachleda to provide the typographic palette for his redesign of the magazine in 2011, designers Christian Schwartz and Vincent Chan knew that their headline typeface needed to help support the goals of the redesign: making the magazine feel bright, open, fast-paced, and unabashedly digital. With webfonts still in their infancy, the stylized shapes of Kommissar’s characters allowed the typeface to work well on screen and were a clear signal to readers that the Fast Company website was not using boring system fonts. This helped maintain the unique feel and energetic attitude of the print magazine on the web. This width of Kommissar, the widest of the three, works well even at small sizes on small screens.
Kommissar Thin
Kommissar Extralight
Kommissar Light
Kommissar Regular
Kommissar Medium
Kommissar Bold
Kommissar Ultra
CONFIRMATIONS

Immediatamente

Accommodated

HYDROGRAPHIC

Écologiquement
Wahrscheinlich
WINDJAMMERS
Strălucitoarelor

Independently
SURROUNDING
Összegyűjtősön
Voorzamelijk
ZWYCIĘSTWO
Investigatory

Augustinian
VICTORIOUS
Zranitelným
Månaderna
NAGPASIYA
Quadratary
MICROCHRONOMETERS
Zusammengeschlossen

ANTIINSTITUTIONALIST
Konungsfjölskyldunnar

LÕHKEAINESITLUSELE
Asymptomatologically

CONTRADISTINGUISH
Hydrometeorological
VERSCHIEDENTLICH
Fenomenologische

ESTABLISHMENTS
Testamentissaan

CONTROVERSIAL
Apprehensively
During the reigns of the Tudor monarchs, A IDEIA DE UM CONCERTO DE DESPEDIDA, Alpok hetedik legmagasabb hegycsúcsa, J.R.W. Phillips defended its authenticity.

Overlooking the Swiss town of Zermatt, LA SEZIONE ALPINA DELLE ALPI PENNINE, J.R.W. Phillips defended its authenticity.

Overhuset har 721 medlemmer og har CLASSIC ASTROLOGICAL PHENOMENA, The abundance of all-new influences.
Highly abstract nature of the work
EXCELLING IN HIS STUDIES OF LATIN
Seven letters of Alexander Pope III

Bisect into a shifting hierarchy
EM MEADOS DA DÉCADA DE 1970
Kadalasan kapag sinabing ang

Northwest hardwood forests
KÜNSTLICHER NIEDERSCHLAG
Danir voru ófúsir að ganga að
He became the first ever chairman of the Belgian Football Association.

THE WORLD-FAMOUS OFF-PISTE SKI TRAILS OF THE VALLÉE BLANCHE

Egyetlen kéziratváltozata maradt fenn az úgynevezett Nedail Codex.

PADA MUSIM PANAS KEBANYAKAN HUJAN TURUN DALAM KEADAAN

La lista tradicional de los nombrados con el título de Rey Supremo.

SZCZYT KRYWANIA WZNOSI SIĘ NA OKOŁO 21200 M POWYŻEJ DNA

Irland kom i bruk på 170-tallet i forbindelse med normannernes.

CATALOG OF NEW INVESTIGATIONS ON ATMOSPHERIC HUMIDITY

Despite wide support from the 235 directors of the board.

PSYCHEDELISCHE MUZIEK EN TEGEN DE COMMERCIËLE POP

Each area is entitled to appoint a number of electors.

IL 26 LUGLIO 1915 È LIBERO DOCENTE GRAZIE ALLA TESI

De Laveleye werd later voorzitter en van Leopold.

NORMAN V'S TRIUMPHAL ROYAL ENTRY TO LEIPZIG
La questione del linguaggio

John of Salisbury's writing

About 75.7% of all homes

Þessi breyting féll ekki

Ingénieur des mines

Spojené království
<table>
<thead>
<tr>
<th>OPENTYPE FEATURES</th>
<th>DEACTIVATED</th>
<th>ACTIVATED</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAMILY WIDE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALL CAPS</td>
<td>¡¡Fish &amp; Chips — £4.65!?</td>
<td>¡¡FISH &amp; CHIPS — £4.65!?</td>
</tr>
<tr>
<td></td>
<td>Sale: $3,460 €1,895</td>
<td>Sale: $3,460 €1,895</td>
</tr>
<tr>
<td></td>
<td>9 1/2 kg of 3/4-sized models</td>
<td>9 ½ kg of ¾-sized models</td>
</tr>
<tr>
<td></td>
<td>ÎNSUȘI lărgeste științifice</td>
<td>ÎNSUȘI lărgeste științifice</td>
</tr>
</tbody>
</table>

**ALL CAPS**
- moves punctuation up

**PROPORTIONAL LINING**
- default figures

**FRACTIONS**
- prebuilt ½ ⅓ ⅔ ¼ ¾
Kommissar

STYLES INCLUDED IN COMPLETE FAMILY

Kommissar Thin
Kommissar Extralight
Kommissar Light
Kommissar Regular
Kommissar Medium
Kommissar Bold
Kommissar Ultra

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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

Vincent Chan (born 1984) trained as a graphic designer at Monash University in Melbourne and worked as a type designer at Commercial Type in New York in 2012–13. He is a PhD candidate and teaching associate at Monash University, and designs typefaces through his independent practice Matter of Sorts.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned The Guardian, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by Wallpaper*, and Schwartz was included in Time magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.