Kommissar Condensed

Created to grab attention in print and online, Kommissar Condensed suggests the charismatic idea of “past futures”: outmoded ideas of what designers from different eras envisioned for the future.

When creating Kommissar Condensed, designers Christian Schwartz and Vincent Chan drew inspiration from the optimism of these past predictions to create something that feels instantly familiar, while still feeling fresh. In the heaviest weights, Kommissar Condensed is reminiscent of 1970s logos and graphics, while the thinner weights have a markedly early Modernist feel. The removal of the notches and purposeful rounding of characters is inspired by the work of German Bauhaus designers’ alphabets and furniture designs which gives Kommissar Condensed its individual voice.
Kommissar Condensed Thin
Kommissar Condensed Extralight
Kommissar Condensed Light
Kommissar Condensed Regular
Kommissar Condensed Medium
Kommissar Condensed Bold
Kommissar Condensed Ultra
CONSIDERED
Engagement

ÜBERHAUPT
Persoonlijke
POMIĘDZY
Questions
ČLANOVA
Bústaður
REVISÃO
Urbanist
6 Technical Epochs

MISCARII ARTISTICE

The former territory

Mor policy makers

ANCIENT NOBILITY

Nareduje generalu
Friðriksborgarhöll
EUTROFIZZAZIONE
8 Energy Sources
Early Phoenician TREATIES OF 1724
Vorhangfassade
Nautical mores
MEDITERRÂNEO
Zealously royal

Der 47 Szenen
PAST TENSION
Nodibināšanu
Early contact

COVER PAGES

Første regent
IMPORTING OIL STOCKPILES
Quinta maior cidade italiana

LA LANGUE OFFICIELLE EST
Conferred emeritus status

PREHISTORIC FORMATION
Experimental Stageshow

CIRKA 21 800 KOLONNER
Título de ciencia ficción
LES MAÎTRES D'ŒUVRE
Old Hellenistic Origins

OLÜMPOSZI ISTENEK
I de efterfølgende år

EXACT TECHNIQUES
Každa scena opery
Ignored established constitutional convention

PREROGATIVE ABILITIES OF THE HEAD OF STATE

Los rasgos tradicionalmente más importantes

Built from 1707 to 1730 for Sir Richard Hutton

MOSTLY MADE FROM COMPOSITE MATERIALS

Advocates spent weeks of fevered lobbying

Several new open & public proclamations

TITEL DIESE AUFFASSUNG FORTLEBEN LIESS

La jumătatea secolului al XIII-lea călătorul
Cutting down the rectilinear canvases
Las múltiples y excelentes críticas
Přívrženci císařů se nazývali ghibellini

Pagkatapos ng labanan sa Mohács
Contrairement aux idées reçues
Árið 1106 náðu Rómverjar yfírráðum

Lin's œuvre got a mixed reception
Highlight the laying of the keel
Titles that were widely published
The painting is dominated by verdant green foliage, with no apparent horizon.

Tu’s revolutionary musical methodology reminiscent of Klangkomposition.

Arhitectura elegantă și atmosfera sa urbană i-au adus în Belle Époque.

Mellan 28 000 och 31 000 växtarter producerar trä, varav mellan.

Portraits set inside the summer gardens at Chatham House.

Rivolgendosi piuttosto ai grandi modelli sonori e tecnici.
The advancement of an art form

Wstawki muzyki elektronicznej

Controversial Election Cycles

Les 17 bâtiments principaux

Kyrkan är 132,5 meter hög

The eight old kingdoms

Verantwoordelijkheid
<table>
<thead>
<tr>
<th><strong>OPENTYPE FEATURES</strong></th>
<th><strong>DEACTIVATED</strong></th>
<th><strong>ACTIVATED</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALL CAPS</strong> moves punctuation up</td>
<td>¿!Fish &amp; Chips — £4.65!?</td>
<td>¿!Fish &amp; Chips — £4.65!?</td>
</tr>
</tbody>
</table>
| **PROPORTIONAL LINING** default figures | Sale: $3,460 €1,895  
Now: $7,031 £9,215 | Sale: $3,460 €1,895  
Now: $7,031 £9,215 |
| **FRACTIONS** prebuilt ½ ⅓ ⅔ ¼ ¾ | 9 1/2 kg of 3/4-sized models | 9 1/2 kg of ¾-sized models |
| **LANGUAGE FEATURE** Română (Romanian) s accent | ÎNSUŞI lărgeşte ştiinţifice | ÎNSUŞI lărgeşte ştiinţifice |
Kommissar Condensed

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.