
LOCAL GOTHIC

LOCAL GOTHIC IS INSPIRED BY THE MOVEABLE SIGN LETTERING OF OUTDOOR SIGNS IN AMERICA. ITS INDIVIDUAL CHARACTERS LOOK ORDINARY BUT IN COMBINATION, THEY APPEAR RANDOM AND IRREGULAR GIVING A DISTRESSED AND UNUSUAL APPEARANCE.

PUBLISHED
2005

DESIGNED BY
CHRISTIAN SCHWARTZ
TAL LEMING

1 STYLE

FEATURES
PROPORTIONAL LINING FIGURES
PREBUILT FRACTIONS

Designed by Christian Schwartz while he was studying graphic design in the late 1990s, Local Gothic gives a surprising and uneven texture that can breathe life into both print and web projects. The characters are loosely based on the four most ubiquitous sans serifs in America: Helvetica, Futura, Franklin Gothic, and Alternate Gothic No. 2. Tal Leming developed innovative OpenType code, using theories based on quantum mechanics, to mix the mismatched letters in a way that feels truly random.

LOCAL GOTHIC REGULAR

ELECTS
PAÍSES
MINTE
SPÄTER

LOCAL GOTHIC REGULAR, 150 PT

REQUESTED
TILFØRSEL
CAPACITIES
SAMKVÆMT
EXERCISES
RELAZIONI

LOCAL GOTHIC REGULAR, 100 PT

**COMMUNICATING
MÉMORISATION
ARCHITECTURAL
INSTALLATIONS
ALEKSANDRIJAS
CAÑAMONCILLO
ABSPIELGERÄTE
PERIODICALLY**

LOCAL GOTHIC REGULAR, 70 PT

**NEW UNIT OF MEASUREMENT
A FELNÖTTJÁTÉK IS KÖZTÜK
THE MODERN EQUIVALENTS
RICH & DYNAMIC BEHAVIOR
PAR RAPPORT À LA VERTICALE
DELLE CONDIZIONI INIZIALI
ANALYTISCH NICHT LÖSBAR
A LARGE AMOUNT OF WATER
EQUAÇÕES DE MOVIMENTO
BASIC THEATRICAL EFFECTS
14.35 MILYONG MGA REKORD
JAREN ZESTIG EN ZEVENTIG**

LOCAL GOTHIC REGULAR, 40 PT

**NUOSAVI VALDŽIOS ORGANAI, ATSAKINGI UŽ
EXERCER SON RÔLE ÉMINEMENT SYMBOLIQUE
OLD KINGDOMS THUS HAD NO REAL "CENTER"
DRŽAVA, KAO OSOBA PREMA MEĐUNARODNOM
ONE CAN COMMONLY AND SOMETIMES READILY
ÎN 291, CAPITALA IMPERIULUI ROMAN DE APUS
SVERIGES VIDKOMMANDE BÖRJADE STOCKHOLM
A COLLECTION OF INDIVIDUALS & GROUPS!
VANLIGE TYPEN AV KONGELIG ELLER KEISERLIG
THE (FINAL) ERA OF THE ITINERANT COURTS?
NEW CONTEMPORARY CRITICAL PERSPECTIVE
REVIVAL OF ROMAN LAW IN THE 14TH-CENTURY
REYNA AÐ VARPA LJÓSI Á ÞETTA TÍMABIL MEÐ
PŘESTOŽE ZÁPADOŘÍMSKÁ ŘÍŠE EXISTOVALA
THERE WAS LITTLE CENTRAL CONTROL LEFT IN
AIXÍ DONCS, EL CONCEPTE DE PERIODITZACIÓ
ARBEJDEDE PÅ AT UDBYGGGE SIN INDFLYDELSE
DER BEGRIFF IN DER MODERNEN MEDIÄVISTIK**

LOCAL GOTHIC REGULAR, 25 PT

OPENTYPE FEATURES
 FAMILY WIDE

 CONTEXTUAL ALTERNATES
 turns on glyph randomization

 PROPORTIONAL LINING
 default figures

 FRACTIONS

 LANGUAGE FEATURE
 Română (Romanian) s accent

DEACTIVATED

¿COD & «CHIPS» @ \$3?
SALE: \$3,460 ₹2,895
NEW: £7,031 ₺1,236
1/2 1/3 2/3 1/4 3/4 1/8
3/8 5/8 7/8 1/16 3/16...
ÎNSUȘI CONȘTIINȚA

ACTIVATED

¿COD & «CHIPS» @ \$3?
SALE: \$3,460 ₹2,895
NEW: £7,031 ₺1,236
 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$
 $\frac{1}{16}$ $\frac{3}{16}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ $\frac{11}{16}$ $\frac{13}{16}$ $\frac{15}{16}$
ÎNSUȘI CONȘTIINȚA

STYLES INCLUDED IN COMPLETE FAMILY

Local Gothic Regular

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

CONTACT

Commercial Type
110 Lafayette Street, #203
New York, New York 10013

office 212-604-0955
fax 212-925-2701
www.commercialtype.com

COPYRIGHT

© 2017 Commercial Type.
All rights reserved.
Commercial® is a registered trademark and
Local Gothic™ is a trademark of Schwartzco Inc.,
dba Commercial Type.

Helvetica® and Futura® are trademarks of
Monotype Imaging Inc. and may be registered
in certain other jurisdictions.

This file may be used for evaluation purposes only.

ABOUT THE DESIGNERS

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.

Tal Leming is a type designer, lettering artist and type technology specialist living and working in Baltimore, Maryland. After graduating from Louisiana State University in 1997 he worked for DSI-LA where he specialized in corporate identity and communication design. After his tenure at DSI-LA, he handled brand and promotion design duties at Zoom Design before joining House Industries as a resident type designer and jack of all trades. While at House, he designed and produced a staggering number of over-inked, hyper-detailed catalogs and advertisements in addition to developing new typefaces for the House library. In 2005 he set out on his own to found Type Supply where he focuses on developing original typefaces and lettering while pushing the boundaries of type technology. Leming's work has won numerous awards, most notably his typeface United was included in the Smithsonian Cooper-Hewitt, National Design Museum's National Design Triennial in 2003.