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.

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
MINTED
SPÄTER
COMMUNICATING MEMORISATION ARCHITECTURAL INSTALLATIONS ALEKSANDRIJAS CAÑAMONCILLO ABSPIELGERÄTE PERIODICALLY
NEW UNIT OF MEASUREMENT
A FELNŐTTJÁTÉK 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 MİLYÖNG MGA REKORD
JAREN ZESTIG EN ZEVENTIG
NUOSAVI VALDŽIOS ORGANAI, ATSAKINGI UŽ EXERCER SON RÔLE ÉMINEMMENT 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 MED PŘEŠTOŽE ZÁPADORÍMSKÁ ŘÍŠE EXISTOVALA THERE WAS LITTLE CENTRAL CONTROL LEFT IN AIXÍ DONCS, EL CONCEPTE DE PERIODITZACIÓ ARBEJDEDE PÅ AT UDBYGGE SIN INDFLYDELSE DER BEGRIFF IN DER MODERNEN MEDIÄVISTIK
<table>
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<th>OPEN TYPE FEATURES</th>
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<td>1/2 1/3 1/4 1/8 3/16 5/16 7/16 11/16 13/16 15/16</td>
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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.