

Isambard

Taking the boldest weights of Brunel Poster, Isambard takes the style to its extreme creating the first innovation of the nineteenth century; the fat face. Bolder than anything seen before, but with the contrast of the modern and reduced interior shapes gives the style real presence and weight on the page. With the distinct and angled italic, Isambard is a headline face of character and distinction, but with real charm. With its bulbous balls and swash letters it exudes the confidence of a design created with real conviction.

Designed by
Paul Barnes

Published
2019

2 Styles
1 Weight w/ Italic

Features
Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript
Swash Capitals (Italics)
Stylistic Alternates

PROMOTIONS

ISAMBARD ROMAN, 60 PT

CAMPIONATE

ISAMBARD ITALIC, 60 PT

MANAGEMENT

ISAMBARD ROMAN, 60 PT

KĀLAIPUOLO

ISAMBARD ITALIC, 60 PT

EDLISEPYNGRI

ISAMBARD ROMAN, 60 PT

SUBJECTING

ISAMBARD ITALIC, 60 PT [SWASH J NJ]

INTERTWINE

ISAMBARD ROMAN, 60 PT

Isambard

Taking the boldest weights of Brunel Poster, Isambard takes the style to its extreme creating the first innovation of the nineteenth century; the fat face. Bolder than anything seen before, but with the contrast of the modern and reduced interior shapes gives the style real presence and weight on the page. With the distinct and angled italic, Isambard is a headline face of character and distinction, but with real charm. With its bulbous balls and swash letters it exudes the confidence of a design created with real conviction.

Avvicinamento

ISAMBARD ROMAN, 60 PT

Temperature

ISAMBARD ITALIC, 60 PT

Exhilaratingly

ISAMBARD ROMAN, 60 PT

Abschließend

ISAMBARD ITALIC, 60 PT ISWASH A1

Fresh for 2019

ISAMBARD ROMAN, 60 PT

Departmental

ISAMBARD ITALIC, 60 PT

Tranzizzjonali

ISAMBARD ROMAN, 60 PT

Isambard

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

! : ; ? . , ; : ... - - - 0 1 2 3 4 5 6 7 8 9 / \ & @ * " ' " . , , , < > < > \$ % & ' () * + , - . / : ; < > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

ALL CAP PUNCTUATION

! : ; ? . , ; : ... - - - 0 1 2 3 4 5 6 7 8 9 / \ @ < > < >

LIGATURES

fb ff fh fi fj fk fl ft mb mh mi nj nk ml mt

PROPORTIONAL LINING
default figures

\$ & € ¥ 1 2 3 4 5 6 7 8 9 0 c f % % ° ° # °

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

Ⅰ 1234567890 / 1234567890

STYLISTIC ALTERNATES

7 ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ACCENTED UPPER CASE

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWER CASE

á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) l glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

ä[Chips] @ £12.59!?

Jan: \$3,460 €1,895
Feb: ¥7,031 £9,215

21/03/10 & 2 11/18...

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²¹

x₁₅₈ + y₂₃ × z₁₈ - a₄₂₁

0123456789 01234...

0123456789 01234...

AL·LUSIÓ cal·ligrafia

ŚŁÓD których główna

ȘTIINȚIFICE însuși

ACTIVATED

ä[CHIPS] @ £12.59!?

Jan: \$3,460 €1,895
Feb: ¥7,031 £9,215

21/03/10 & 2¹¹/₁₈ ⁴⁶⁰/₉₂₀

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²¹

X₁₅₈ + Y₂₃ × Z₁₈ - a₄₂₁

0123456789 0123456789

0123456789 0123456789

AL:LUSIÓ cal:ligrafia

ŚŁÓD których główna

ȘTIINȚIFICE însuși

Isambard

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 15
nut fractions

OPENTYPE FEATURES
ROMAN ONLY

STYLISTIC SET 08
alternate 7

OPENTYPE FEATURES
ITALIC ONLY

SWASH
A J K M N Q V W Y Z

DEACTIVATED

$\frac{3}{4}$ of a farm's $4\frac{1}{2}$ acres

DEACTIVATED

Founded in early 1772

DEACTIVATED

**QUIRKY KALE VAN
Zen Work Makes Joy**

ACTIVATED

$\frac{3}{4}$ of a farm's $4\frac{1}{2}$ acres

ACTIVATED

Founded in early 1772

ACTIVATED

**QUIRKY KALE VAN
Sen Work Makes Joy**

Isambard

STYLES INCLUDED IN COMPLETE FAMILY

Isambard Regular
Isambard Italic

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 Classics	office	212-604-0955
110 Lafayette Street, #203	fax	212-925-2701
New York, New York 10013		commercialclassics.com

COPYRIGHT

© 2019 Commercial Classics. All rights reserved.
Commercial Classics® and Isambard™ are trademarks
of Schwartzco Inc., dba Commercial Classics.

This file may be used for evaluation purposes only.

ABOUT THE DESIGNER

Paul Barnes (born 1970) is a graphic and type designer, and a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He has also been a long term collaborator with Peter Saville which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit and the logo for Kate Moss.

Barnes has also been an advisor and consultant on numerous publications, notably *Wallpaper**, *Harper's Bazaar* and *frieze*. 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 Chiswick typeface (2017). Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup and also the England football team for Umbro. For Commercial Type he has codesigned Publico with Schwartz, and independently Austin, Dala Floda and Marian.

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.