
Chiswick Sans Collection

Simply removing serifs from letters is an obvious idea, particularly in the case of a slab form. It is less obvious when the original is a high contrast serif letter. Chiswick Sans successfully manages to retain the beauty of Chiswick without feeling like anything is missing.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

PRODUCTION ASSISTANCE
GREG GAZDOWICZ

40 STYLES
3 FAMILIES

FAMILIES
CHISWICK SANS POSTER
CHISWICK SANS
CHISWICK SANS TEXT

During the long process of designing Chiswick, an unusual example of a highly contrasted sans was discovered in the far west of England. These letterforms had the contrast of a modern style serif, but without any serifs. Had the lettercutter forgotten to add them, or was he creating a new style? We will never know, but before sans became codified as a genre of typeface, high contrast sans letters were surprisingly typical. Chiswick Sans manages to retain the beauty of its serif forebearer, but in the form of a serifless letter. Its two display sizes each range across seven weights, from a dazzling thin through to a heavy fat weight, all with beautifully expressive italics. Additionally, five weights of a text size have been drawn. Despite the lack of terminals, Chiswick Sans remains an unusual but convincing proposition, useful when a sans with distinction and character is needed.

RECOMMENDED MINIMUM & MAXIMUM SIZES

CHISWICK SANS TEXT
8 - 18 PT

The former English East India Company - established in 1600 - was granted their Royal Charter by Queen Elizabeth. In their initial seven voyages they fitted out for India, their central preserve being opal, cotton, silk cotton, and opium. In 1609 they partnered with

CHISWICK SANS
24 - 90 PT

Yesterday's news
Manifested

CHISWICK SANS POSTER
90 PT+

komatik
Qualm
BEST

Chiswick Sans Poster

High-contrasted sans serifs were surprisingly typical on gravestones in west England long before this genre came to typefounding. Chiswick Sans shares the beauty of its serif forebearer, but in a serifless letter.

PUBLISHED

2017

DESIGNED BY

PAUL BARNES

14 STYLES

7 WEIGHTS W/ ITALICS

FEATURESPROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

Chiswick Sans Poster has extreme contrast between thick and thin strokes, making it a clever alternative to the high contrast modern serif where an elegant and refined letterform is required. With a gloriously expressive and striking italic, it shows how a letterform from the past can resonate in the contemporary world. Suitable for the largest display sizes in graphic design and editorial design, Chiswick Sans Poster was first used in *Document Journal*, where its quiet elegance and unusual shapes paired well with avant garde fashion, art, and photography.

Maßnahme
REQUITED
Completed

CHISWICK SANS POSTER THIN, 96 PT

Köszönhető
SURFACED
Typolevlaan

CHISWICK SANS POSTER THIN ITALIC, 96 PT

Generation
FINISHING
Myšlenkové

CHISWICK SANS POSTER EXTRALIGHT, 96 PT

Sirviéndose
PREŠERNA
Lightwaves

CHISWICK SANS POSTER EXTRALIGHT ITALIC, 96 PT [ALTERNATE R s]

Quantifiers
VELJENSÄ
Metonimija

CHISWICK SANS POSTER LIGHT, 96 PT [ALTERNATE Q]

Hazardous
ALLIANCE
Excessively

CHISWICK SANS POSTER LIGHT ITALIC, 96 PT

Uncharted
HISTORIC
Également

CHISWICK SANS POSTER REGULAR, 96 PT [ALTERNATE R g]

Realização
BREWERY
Oxygenizer

CHISWICK SANS POSTER REGULAR ITALIC, 96 PT [ALTERNATE x y z]

Vociferous
CLASSIFY
Depășește

CHISWICK SANS POSTER SEMIBOLD, 96 PT

Mechanics
SIRADAĞI
Bevægelse

CHISWICK SANS POSTER SEMIBOLD ITALIC, 96 PT [ALTERNATE g s]

Obecność
JISSEJHU
Safeguard

CHISWICK SANS POSTER BOLD, 96 PT

Radiación
VALKYRIE
Majorities

CHISWICK SANS POSTER BOLD ITALIC, 96 PT

Monoliths
THEATRE
Norðursjó

CHISWICK SANS POSTER FAT, 96 PT

Residenze
ÞÝÐINGU
Seilsøring

CHISWICK SANS POSTER FAT ITALIC, 96 PT [ALTERNATE f z]

Chiswick Sans

Chiswick Sans demonstrates that the past can offer inspiration for new typefaces which are not slavishly historical. The high contrast sans serif offers a letterform that shares the unadorned simplicity of a low contrast sans, but also shares the beauty of a serif letter.

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2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT

Chiswick Sans stands between the extremes of Poster and the utilitarian Text versions. More robust than the Poster and usable at a wider range of sizes, it is still clearly intended for headlines. In seven weights, Chiswick Sans is an excellent companion to the serif and grotesque variants. Its italic, though less steep than the serif form, retains many of its structural characteristics and its beauty.

PRONOUNCE
Domesticación

CHISWICK SANS THIN, 70 PT

ENCOUNTERS
Arrondissement

CHISWICK SANS THIN ITALIC, 70 PT

KOERDISCHE
Seevölkerrecht

CHISWICK SANS EXTRALIGHT, 70 PT

ACADÊMICOS
Choreographer

CHISWICK SANS EXTRALIGHT ITALIC, 70 PT

PANORAMSKI
Contemplated

CHISWICK SANS LIGHT, 70 PT

ANNOUNCED
Technologically

CHISWICK SANS LIGHT ITALIC, 70 PT

EQUIPOTENT
Préhistoriques

CHISWICK SANS REGULAR, 70 PT

GATHERINGS
Jälkimmäisten

CHISWICK SANS REGULAR ITALIC, 70 PT [ALTERNATE R]

MIGRATIONS
Nadbrzeżnych

CHISWICK SANS SEMIBOLD, 70 PT [ALTERNATE R]

JELENTKEZŐ
Heterogeneity

CHISWICK SANS SEMIBOLD ITALIC, 70 PT [ALTERNATE g y]

ESTHÉTIQUE
Internationals

CHISWICK SANS BOLD, 70 PT [ALTERNATE Q]

PADUNUNGÉ
Zastupitel'ská

CHISWICK SANS BOLD ITALIC, 70 PT [ALTERNATE s]

ANALOGOUS
Mediterranee

CHISWICK SANS FAT, 70 PT

SJÁLFSTÆÐI
Belangrijkste

CHISWICK SANS FAT ITALIC, 70 PT [ALTERNATE j k]

EXHIBITIONS OF THE 1821 WORLD'S FAIR
An independence referendum held on 7 May
STRATIFIED COMPOSITE VOLCANIC CONE
Dodekaneserne indgik i den græske kultursfære

CHISWICK SANS THIN, THIN ITALIC, 24 PT

OLD EIGHTEENTH CENTURY CULTIVAR
Riippuu sen lämpötilasta ja koostumuksesta
SHUCKED OYSTERS ON THE HALF SHELL
Les îles sont unifiées en un royaume vers 1875

CHISWICK SANS EXTRALIGHT, EXTRALIGHT ITALIC, 24 PT [ALTERNATE R]

KESATUAN-KESATUAN INI TERDIRI DARI
Naturskjønnheten gjør matvareproduksjon
REGISTERED AT 128,170 SCOVILLE UNITS
Azzone Visconti ließ um 1316 zu merkantilen

CHISWICK SANS LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE 1 2 8]

THE GRISTMILL WAS ON THE ESTUARY
Declaró una parte del Museo de la Ciudad
DE BIJNAMEN BABYLON AAN DE RHÔNE
Exactly sixty-eight endemic flower varieties

CHISWICK SANS REGULAR, REGULAR ITALIC, 24 PT [ALTERNATE x y]

JELENTŐS ÁSATÁSOKAT A 20. SZÁZAD
The decision was made to use broadcasts
200 YEARS OF INDUSTRIAL PROGRESS
Frederick Law Olmsted's collegiate styling

CHISWICK SANS SEMIBOLD, SEMIBOLD ITALIC, 24 PT

ODPRAVA JE OMOGOČILA TUDI PRVO
Spoke at the dedication on April 23, 1951
ATTEMPTED A UNIFIED FIELD THEORY
Ludia sem prichádzali za lepším životom

CHISWICK SANS BOLD, BOLD ITALIC, 24 PT

STATE-OF-THE-ART IRRIGATION DUCT
Din expediția inițială s-a întors o singură
THE ORIGINS OF PIAZZA DEL DUOMO
De ribben van een waaiergewelf vinden

CHISWICK SANS FAT, FAT ITALIC, 24 PT [ALTERNATE R g]

Cosmopolitanism

CHISWICK SANS THIN, 60 PT

Aðildarviðræðum

CHISWICK SANS EXTRALIGHT, 60 PT

Finanziariamente

CHISWICK SANS LIGHT, 60 PT

Állatábrázolások

CHISWICK SANS REGULAR, 60 PT

Erikoisasemassa

CHISWICK SANS SEMIBOLD, 60 PT

Counterbalance

CHISWICK SANS BOLD, 60 PT

Recommending

CHISWICK SANS FAT, 60 PT [ALTERNATE R g]

Radioimmunology

CHISWICK SANS THIN ITALIC, 60 PT [ALTERNATE R]

Predchádzajúcich

CHISWICK SANS EXTRALIGHT ITALIC, 60 PT

Tradicionalmente

CHISWICK SANS LIGHT ITALIC, 60 PT

Experimentators

CHISWICK SANS REGULAR ITALIC, 60 PT

Najpiękniejszych

CHISWICK SANS SEMIBOLD ITALIC, 60 PT [ALTERNATE j k y z]

Commonwealth

CHISWICK SANS BOLD ITALIC, 60 PT

Reinauguration

CHISWICK SANS FAT ITALIC, 60 PT [ALTERNATE g]

Chiswick Sans *Text*

Between the elegance of Chiswick Sans and Sans Poster and the industrial Chiswick Grotesque lies Chiswick Sans Text. Its contrast is low enough to work at all sizes, but high enough to give texture, character, and personality to a block of text. Distinctly different from the typographic sans serifs of the 19th century, Chiswick Sans Text captures the expressive spirit of the era's lettering.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES
WITH GREG GAZDOWICZ

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

With six weights from Thin to Black, Chiswick Sans Text shows how far the vernacular form can be manipulated and yet how resilient it can be. Its gentle contrast between strokes makes an excellent contrast to the more monolinear sans forms of Graphik or Marr Sans. Many of the characters such as the K, k and the long tailed y add a unique flavor to the utilitarian sans form, though the fussier details have been calmed down to remove distractions, particularly in the italics. Chiswick Sans Text is a simple, unusual sans that can be used in many situations where the plainness of a sans is required, but a subtle character and distinct texture are suitable.

WIDELY REGARDED AS THE MOST PRESTIGIOUS SCIENCE AWARD
 Nasa mga pag-uusap ni Plato na lumikha ng malaking pagkakilala sa kanya
IN DEN 1790ER JAHREN ERSCHIENEN WEITERE FASSUNGEN, DIE SICH
Synthetic judgments therefore add something to a concept whereas analytic

CHISWICK SANS TEXT THIN, THIN ITALIC, 14 PT

DURING HIS TERM, HAMMARSKJÖLD ATTEMPTED NEW ACTIONS
 W tej prowincji kulturowej, której część była protoceltycka, od roku 874
FÖRETAGET ÄGER ÄVEN ÖVER 372 PUBAR, VÄRD SHUS OCH HOTELL
The Pre-Dreadnoughts replaced ironclad gunships of the late-18th century

CHISWICK SANS TEXT LIGHT, LIGHT ITALIC, 14 PT [ALTERNATE ROMAN k k, ITALIC g]

DESPITE THE OUTLAY, IRON WAS MUCH STRONGER & LIGHTER
 Tämä koostui aistimuksia hyödyntävien “ymmärryksen kategorioiden”
HEROIC DEEDS OF DAYS LONG GONE OR TALES OF WORTHY MEN
A Fair-sziget körülbelül félúton fekszik a Shetland-szigetek és az Orkney

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, 14 PT

LA SITUATION DES SHETLAND SUR L'ITINÉRAIRE DE LA DÉRIVE
 In late 1947, he came to wide public attention at the age of thirty-one
MEDAL SMÆRRI EYJA SEM TELJAST TIL NORÐUREYJA MÁ NEFNA
Their crazy joint-venture expanded briskly until the later half of 1831

CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [ALTERNATE 1 8, ITALIC j k x y z]

İSKOÇ PARLAMENTOSU ANTLAŞMAYI, YALNIZCA BAZI KÜÇÜK
 Cele mai cunoscute și mai citite în ziua de azi sunt saga islandezilor
ZATÍMCO OBECNĚ JE PŘEKLÁDÁNO, CITOVÁNO A VYKLÁDÁNO
The House of Commons attempted to revive the wavering proposal

CHISWICK SANS TEXT BOLD, BOLD ITALIC, 14 PT [ALTERNATE ITALIC v w]

DISCOVERING NEW ARCHAEOLOGICAL EVIDENCE & TRUTHS
 Much of Bedford Park is situated in the London Borough of Ealing
RIPERCORRENDO LE FONDAMENTA DEL PENSIERO MODERNO
Argued that space & time are inherently purer forms of intuition

CHISWICK SANS TEXT BLACK, BLACK ITALIC, 14 PT [ALTERNATE ROMAN g k &]

CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (as referenced in James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1763, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which

CHISWICK SANS TEXT THIN, THIN ITALIC, REGULAR, 10/13 PT

An Introduction to Concepts

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of

CHISWICK SANS TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 10/13 PT

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 CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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 CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

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CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 10/13 PT
[NO ALTERNATES]

From the 1908 edition: Knowing that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may justly say that empirical treatments strike out to do this either by describing the aesthetic object, extracting, and freezing essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating elements of Beauty as those which effect this feeling.

Knowledge & Concepts

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[ALTERNATE ROMAN K g k &, ITALIC K g j k v w x y 1 8]

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CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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The State of Criticism

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CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 9/12 PT

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The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been

 CHISWICK SANS TEXT REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

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 CHISWICK SANS TEXT SEMIBOLD, SEMIBOLD ITALIC, BLACK, 8/11 PT

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INCLUDED FAMILIES

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Chiswick Sans
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CONTACT

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

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

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ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Ic*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *CQ*, *Wallpaper**, *Harper's Bazaar* and *frieze*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. 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.

Greg Gazdowicz (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.