
Chiswick *Text*

The explosion in lettering in Britain in the 1700s was driven by an expanding society and economy at the beginning of the industrial revolution. Chiswick is a letter that is borne of this time, as suited to the country pastoral as it was to the nascent urban industrial landscape.

PUBLISHED
2017

DESIGNED BY
PAUL BARNES

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SMALL CAPS (ROMAN & ITALIC)
SWASH CAPITALS & LETTERS
DISCRETIONARY LIGATURES

Even at small sizes, such as on a watch face or the caption of an engraving, vernacular style letterforms bear a remarkable similarity to the letters applied at the largest sizes, such as on a shopfront. Chiswick Text is intended for use up to 14 point, and brings a remarkably warm character to text. Comfortable for long-form reading, its personality is equally well-suited to short bursts of text on menus and invitations. Chiswick Text has been adapted from the display versions, toning down the style without becoming characterless. With multiple figure styles and small capitals, it will satisfy the needs of even the most rigorous microtypography.

Chiswick Text Extralight

Chiswick Text Extralight Italic

Chiswick Text Light

Chiswick Text Light Italic

Chiswick Text Regular

Chiswick Text Regular Italic

Chiswick Text Semibold

Chiswick Text Semibold Italic

Chiswick Text Bold

Chiswick Text Bold Italic

RECOMMENDED MINIMUM & MAXIMUM SIZES

TEXT, 8 – 18 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in mid-1600 through Royal Charter by Queen Elizabeth. In their first four voyages they'd fitted out for India, their central concentrations being in cotton silk, and opium. A joint venture in 1637 gave an

DECK, 18 – 48 PT

Even after several mishaps some by way of
The Dutch East India Company
With a few calamities

HEADLINE, 30 – 90 PT

Knowledgeable
Commons

POSTER, 90 PT+

Trick
RUM

ER VERFASSTE GEDICHTE SOWIE ROMANE UND DRAMEN UND
 A tanítási szünetnek köszönhetően, nyáron érezhetően csökken a város
ÆTIOLOGI PLEŦER MAN AT DELE SYGDOMMENS ÅRSAGER IDE
Activities include hiking, kayaking, walks atop glaciers, and dog sledding

CHISWICK TEXT EXTRALIGHT, EXTRALIGHT ITALIC, 14 PT

DI QUI L'IMPRESSIONE CONTRADDITTORIA CHE OFFRONO LA
 La segunda y quizás la más famosa es fruto de la decepción ideológica
THE 3 KEYSTONE BENCHMARKS OF THEIR NOBLE RETAILER
Announced the "new version" found online on the tenth of January

CHISWICK TEXT LIGHT, LIGHT ITALIC, 14 PT [TITLING ROMAN g y, ITALIC A B J R Y f y of 3]

FINED £28.758 MILLION FOR ANTI-COMPETITIVE PRACTICES
 Een grote en machtige handelsstad, met een imposante burcht op de
THE FIRST 7 YEARS OF ITS EXISTENCE WERE VERY FRUITFUL
Est l'étude des signes linguistiques, à la fois verbaux ou non verbaux

CHISWICK TEXT REGULAR, REGULAR ITALIC, 14 PT [SWASH T st 7, ALTERNATE g]

CHOCIAŻ TERENY WOKÓŁ ÇANAKKALE ZAMIESZKANE BYŁY
 On average, 9,500–14,800 students were registered at the University
ALLOWANCES OF UP TO £40,000 IN CREDIT INSTRUMENTS
Some predicted that 72% of the public would take the sixth choice

CHISWICK TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [OLDSTYLE FIGURES, ALTERNATE ROMAN R K g y, ITALIC S k p v]

DINS DE LA NOBLESA NAVARRESA DEL SEGLE XVI EXISTIEN
 A series chronicling their experience of becoming Danish citizens
DINAMARQUÊS OCUPOU A CONDIÇÃO DE LÍNGUA OFICIAL
Yeni bir dil olarak Norveççenin oluşturulması, milliyetçilik ve

CHISWICK TEXT BOLD, BOLD ITALIC, 14 PT [TITLING ITALIC Y, ALTERNATE ITALIC C Q R a b d i k l m n r t u y]

CHISWICK TEXT EXTRALIGHT, EXTRALIGHT ITALIC, REGULAR, 16/20 PT

EXTRALIGHT SMALL CAPS

EXTRALIGHT

REGULAR

PROPORTIONAL
LINING FIGURES

EXTRALIGHT ITALIC

PROPORTIONAL
OLDSTYLE FIGURESPROPORTIONAL LINING
FIGURES [CAP-HEIGHT]

EXTRALIGHT 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 was brought to account

CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 16/20 PT

LIGHT SMALL CAPS

LIGHT

SEMIBOLD

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

PROPORTIONAL
OLDSTYLE FIGURES

SEMIBOLD

PROPORTIONAL LINING
FIGURES [CAP-HEIGHT]

LIGHT ITALIC

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

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

PROPORTIONAL
OLDSTYLE FIGURES

BOLD

PROPORTIONAL LINING
FIGURES [CAP-HEIGHT]

REGULAR ITALIC

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Methodologies of Aesthetics

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CHISWICK TEXT REGULAR, BOLD, 10/13 PT
[NO ALTERNATES, OLDSTYLE FIGURES]

THE INCREASE OF STOCK, which raises wages, tends to lower profit. Subsequently, when the stocks of many merchants are turned into the same trade, their mutual competition naturally tends to lower its profit towards zero. Given that there is a like increase of stock in all the different trades carried on in the same society, the same competition must produce the same realized effect in them all.

Monthly & Yearly Public Debts of 1693

In 1692, during the reigns of King William and Queen Anne, an act was passed for borrowing one million upon an annuity of 18½ per cent, or of £140,000 a year for sixteen years. Realizing further growth was possible, in 1691 an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. Justly, in 1695, the persons who had purchased those annuities were allowed to exchange them for

CHISWICK TEXT REGULAR, BOLD, 10/13 PT
[OLDSTYLE FIGURES, DISCRETIONARY LIGATURES,
ALTERNATE C J K P Q R g k t y & £ 0 2 3 5 6 9]

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 CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 9/12 PT

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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 State of Criticism

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

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 CHISWICK TEXT LIGHT, LIGHT ITALIC, SEMIBOLD, 8/11 PT

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The Rise of the Empiricists

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 inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and

 CHISWICK 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.”

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 State of Criticism

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.

The Rise of the Empiricists

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 inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and

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The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist construc-

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 CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/11 PT

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 the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years 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. (Refer to James Postlethwaite's *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, 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.

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ČESKÝ (CZECH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

AČKOLI KLIMŠOVA NENAPSALA KNIH MNOHO, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém

DEUTSCH (GERMAN)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig,* daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten,

DANSK (DANISH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

DER VAR EN LILLE HAVFISK AF GOD FAMILIE, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæet op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de

ESPAÑOL (SPANISH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por España, un poco cansado de

FRANÇAIS (FRENCH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

DADA A SON ORIGINE DANS LE DICTIONNAIRE.
C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillarduses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir célèbre ? En disant Dada. D'un geste

MAGYAR (HUNGARIAN)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bölintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélekna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem

ITALIANO (ITALIAN)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESSO in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credeva. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed

POLSKI (POLISH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

OD W CZORAJ JAKIŚ NIEPOKÓJ panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głowę, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fzfzjonomię, jej ruch*. jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzłki, a w rękę cebrzyki, kielnie, liny, siekiery, piły.

PORTUGUÉS (PORTUGUESE)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

D. BENEDITA LEVANTOU-SE, NO DIA SEGUINTE, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que

SVENSKA (SWEDISH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

KLOCKAN VAR MELLAN ÅTTA OCH NIO den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulen och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan;* han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar efterträdde stenshusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som

SUOMI (FINNISH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamantilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamantilaisen kylän reunalla*, peninkulman päässä Antwerpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhtas lumi. Kylän keskustassa oli tuulimylly pienel-

TÜRKÇE (TURKISH)
CHISWICK TEXT REGULAR, REGULAR ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI ÇEKİNCE, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. Vaka korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağızından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titreler, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladığı.* Yakın akibetin bu uzvi hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gulman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Ye-

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	Belts & [Socks] @ £9.70	BELTS & [SOCKS] @ £9.70
SMALL CAPS	(Mayo) & 'Ketchup' @ €18?	(MAYO) & 'KETCHUP' @ €18?
ALL SMALL CAPS includes punctuation & figures	(Mayo) & 'Ketchup' @ €18?	(MAYO) & 'KETCHUP' @ €18?
PROPORTIONAL LINING default figures	March: \$32,460 €11,895 April: ¥70,031 £97,215	March: \$32,460 €11,895 April: ¥70,031 £97,215
PROPORTIONAL LINING cap height	March: \$32,460 €11,895 April: ¥70,031 £97,215	March: \$32,460 €11,895 April: ¥70,031 £97,215
PROPORTIONAL OLDSTYLE	March: \$32,460 €11,895 April: ¥70,031 £97,215	March: \$32,460 €11,895 April: ¥70,031 £97,215
SMALL CAP PROPORTIONAL LINING	March: \$32,460 €11,895 April: ¥70,031 £97,215	MARCH: \$32,460 €11,895 APRIL: ¥70,031 £97,215
REBUILT FRACTIONS	2 1/2 1/3 2/3 1/4 3/4 3/8 5/8... 7/8	2 1/2 1/3 2/3 1/4 3/4 3/8 5/8 7/8
ARBITRARY FRACTIONS ignores numeric date format	21/03/15 and 2 9/118 46/923	21/03/15 and 2 9/118 46/923
DENOMINATOR for making arbitrary fractions	0123456789 0123456789	0123456789 0123456789
NUMERATOR for making arbitrary fractions	0123456789 0123456789	0123456789 0123456789
SUPERScript/SUPERIOR	x ¹⁵⁸ + y ²³ × z ¹⁸ - a ⁴²⁶⁰	x ¹⁵⁸ + y ²³ × z ¹⁸ - a ⁴²⁶⁰
SUBScript/INFERIOR	x ₁₅₈ ÷ y ₂₃ × z ₁₈ - a ₄₂₆₀	x ₁₅₈ ÷ y ₂₃ × z ₁₈ - a ₄₂₆₀
DISCRETIONARY LIGATURES ct st sp	Fact hastens <i>specialist acts</i>	Fact hastens <i>specialist acts</i>
HISTORICAL FORMS historical long s	Cross Accessible <i>Brasseries</i>	Crofs Aceffible <i>Brasseries</i>
LANGUAGE FEATURE Polski (Polish) kreska accent	ŹRÓDŁA ŚLADY możliwość	ŹRÓDŁA ŚLADY możliwość
LANGUAGE FEATURE Română ș accent	FAIMOȘI CONȘTIINȚA artiști	FAIMOȘI CONȘTIINȚA artiști
LANGUAGE FEATURE Nederlands IJ glyph	VRIJDAG IJSSELMEER Rijk	VRIJDAG IJSSELMEER Rijk

OPENTYPE FEATURES
ROMAN

TITLING ALTERNATES
& g 2 3 4 5 6 9 (lining)
2 3 4 5 (oldstyle)

SWASH
& 2 7 (lining), 2 3 (oldstyle)
(activates discretionary ligatures)

STYLISTIC SET 01
alternate C J K Q R g k y
£ 0 1 2 3 5 6 9 & €

STYLISTIC SET 02
alternate t

STYLISTIC SET 03
alternate P R g

STYLISTIC SET 04
alternate K Q R g k y

STYLISTIC SET 07
alternate g

STYLISTIC SET 08
alternate g

STYLISTIC SET 10
alternate R

STYLISTIC SET 13
alternate y

STYLISTIC SET 14
double barred \$ £

STYLISTIC SET 15
alternate &

STYLISTIC SET 16
alternate 1 2 4 7 8 (lining)
alternate 1 4 5 8 (oldstyle)

STYLISTIC SET 17
increases stroke weight on
£ 2 3 7 8 &

STYLISTIC SET 18
alternate y

STYLISTIC SET 19
alternate 6 9

DEACTIVATED

Taught & raised 452 kids in 1935

27 acts of valor & grit of 230 men

Rang Jack Q Cink at 9:13 for £20
QUICKLY CRANKING 2,561 JOINTS

Quietly resets the master circuit

The beginning of vogue PR firms

Kept key QR codes begrudgingly

Prologue to the giant awakening

Figuring in their new mythology

Register an SRT in Main Records

Sufficiently close by Center City

Final closing price of \$254/ £201

Local & federal government laws

Affected 224,178 citizens in 1845

Scrimped & saved for all £12,875

Seeks your company in January

The first collection of early 1969

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OPENTYPE FEATURES
ITALIC

TITLING ALTERNATES
A B D J P Q R Y of
various figures

SWASH
A J M N Q T 2 7 (LF) 2 3 5 (OSF)
(activates discretionary ligatures)

STYLISTIC SET 01
alternate C J K Q R Y t
£ ¥ 0 1 2 3 5 6 9 &

STYLISTIC SET 02
alternate a b d h i j k l m n p q r t u y
(flat incoming serifs)

STYLISTIC SET 03
alternate C G J K S k v w

STYLISTIC SET 04
alternate J Q

STYLISTIC SET 05
alternate b d h k l p q t c t cp st b
(no incoming serifs)

STYLISTIC SET 06
alternate g v w y

STYLISTIC SET 07
alternate g

STYLISTIC SET 08
alternate g

STYLISTIC SET 09
alternate v w y

STYLISTIC SET 10
alternate A V W

STYLISTIC SET 11
alternate p

STYLISTIC SET 12
alternate f

STYLISTIC SET 13
alternate y

STYLISTIC SET 14
double barred \$ £

STYLISTIC SET 15
alternate S &

STYLISTIC SET 16
alternate 1 2 3 4 6 7 8 9 (lining)
3 4 5 8 (oldstyle)

STYLISTIC SET 17
increases stroke weight on
£ 2 6 &

STYLISTIC SET 18
alternate J f g y £ 2

STYLISTIC SET 19
removes ball terminals from
J Q Y f g y 6 9

STYLISTIC SET 20
alternate t

DEACTIVATED

RSVP to Yvonne by 24 of July

All Queen's 27th Festival in 1325

John & Quinn Cooke's 36th Year

All are invited for a 10pm party

Joint Chilean & Greek viewing

Quickly she flew to Jacksonville

Like many other smaller stamps

Give way to divergent varietals

Cataloging archaeological digs

Advancing regular engagement

Envisions new wavy variations

A Winter Viewing Opportunity

Represented phenomenal plans

Sought to offer her future ideals

Beyond simply a new itinerary

Priced this weekend at £25 (\$31)

Serena & Sam's announcements

Exactly 245,738 born in fall 1854

Had £7,382 in gold & silver bars

*Gatherings for 2nd of January
featuring live acts & fireworks*

*YMCA's Quick Juke is paying
homage to 1969's high artistry*

Getting instant fame tomorrow

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OPENTYPE FEATURES
 ITALIC

 TITLING + STYLISTIC SET 18
 alternate Y of 3

 SWASH + TITLING
 alternate swash A

 SWASH + STYLISTIC SET 15
 alternate swash A

 SWASH + STYLISTIC SET 18
 alternate swash A

DEACTIVATED

Yasmine's, NYC, 23rd of May

A Lazy Afternoon Spent Inside

Available after 6th April, 2017

All King Arthur's Adventurers

ACTIVATED

Yasmine's, NYC, 23rd of May

A Lazy Afternoon Spent Inside

Available after 6th April, 2017

All King Arthur's Adventurers

STYLES INCLUDED IN COMPLETE FAMILY

Chiswick Text Extralight
 Chiswick Text Extralight Italic
 Chiswick Text Light
 Chiswick Text Light Italic
 Chiswick Text Regular
 Chiswick Text Regular Italic
 Chiswick Text Semibold
 Chiswick Text Semibold Italic
 Chiswick Text Bold
 Chiswick Text Bold Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, 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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

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, *GQ*, *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.

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 traditional British modern Brunel as seen in *Condé Nast Portfolio*. Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. 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.