Blanchard

A light slab serif, Blanchard is an elegant typeface suited both for text and display. The design is reminisicent of monolinear typewriter faces, but feels less utilitarian with a unique beauty. Based on a small size of type first cut for Blake & Stephenson in the late 1830s, it echoes the fashion of the time when foundries tried to imitate the style of the engraver. The small size in which it was originally made informs the joining of the inner serifs in characters such as A, H, K, M, U, V, h, m, n, v, and x; an unusual style, but one which is unobtrusive at small sizes. Designers Paul Barnes and Tim Ripper also added a simple italic, making Blanchard a small, but perfectly formed family.

DESIGNED BY
PAUL BARNES
TIM RIPPER

PUBLISHED
2019

2 STYLES
1 WEIGHT W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN)
STYLISTIC ALTERNATES

RIVETS
Belġique

BLANCHARD ROMAN, 90 PT

ORFÈVRE
Popularity

BLANCHARD ROMAN, 70 PT

€5,614 & 78 CENTS
Der ġrößere Kodex

BLANCHARD ROMAN, 40 PT

AGLANDAU TSOUNATI NAFPLION
Verdale-de-l'Hérault Ayvalık Sikitita

BLANCHARD ROMAN, 20 PT

AMFISSA PLANT D'AIX NIÇOISE ALOREÑA
Salonenque Cobrançosa Blanquette Arbequina

BLANCHARD ROMAN, 16 PT

MIXING

Revisión

BLANCHARD ITALIC, 90 PT

TVESKÆG

Memorised

BLANCHARD ITALIC, 70 PT

275 PROTOTYPES
Antwerp & Kontich

BLANCHARD ITALIC, 40 PT

VERDALE DU VAUCLUSE MAALOT
Calabria Empeltre Einsatz Rotondela

BLANCHARD ITALIC, 20 PT

HABANERO CAROLINA REAPER AJÍ DULCE
Jalapeño Cascabel Bhut Jolokia Datil & Infinity

BLANCHARD ITALIC, 16 PT   [ALTERNATE b &]

BLANCHARD ROMAN, ITALIC, 16/20 PT

ROMAN SMALL CAPS

ROMAN

PROPORTIONAL
LINING FIGURES

ITALIC

FRACTIONS

NUT FRACTIONS

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 (Refer to James Postlethwaite's *History of the Public Revenue*). During the latter half of the administration of Mr. Pelham, the interest of this public debt was reduced from 4¾ to 3½ per cent; or at least measures were taken for reducing it; the sinking fund was increased by 2 3/8 per cent, and 1 2/3 per cent 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 1764, 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

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 and from below."

Methods 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

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BLANCHARD ROMAN, ITALIC, 8/11 PT

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BLANCHARD ROMAN, ITALIC, 7/10 PT

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BLANCHARD ROMAN, 6/8 PT

[TABULAR FIGURES]

NAME	JAN	FEB	MAR
ABBO	23,864	14,403	22,231
AHCA	58,778	60,081	70,624
AIRD	45,856	87,968	66,550
ANCA	91,384	58,620	46,182
ATGB	18,342	10,968	99,267
ATHA	64,168	68,164	80,652
ARRO	41,215	20,021	99,981
BANF	26,845	54,861	40,616
BARO	20,103	26,764	90,820
BARR	15,614	51,414	40,156
BHHI	36,493	52,241	89,325
BKIN	55,541	47,581	10,610
BONA	61,656	57,465	95,610
BOWD	55,564	87,912	60,653
BRET	27,298	51,236	66,561
BROO	12,564	84,521	77,155
BRTH	52,799	79,209	64,195
BWMS	68,843	53,647	75,354
CALG	55,541	47,581	10,610
CAMP	19,102	40,031	56,616
CANM	22,692	62,241	41,155
CARD	58,778	60,081	70,624
CSNH	80,892	66,254	54,251
DATC	12,756	27,375	15,689
DECA	16,452	97,752	50,282
DFOZ	34,432	92,244	15,347
DMOZ	10,012	50,219	65,857
DOVR	36,861	49,765	87,201
DRAT	36,875	40,658	10,456
EACR	48,572	52,392	75,265
ECAV	87,391	61,487	72,138
EIRE	18,342	10,968	99,267
EKEF	91,384	58,620	46,182
EMRU	96,215	87,124	91,981
FALQ	12,924	13,078	18,912
FBBE	34,432	42,244	15,347
FDOR	87,116	74,278	62,621
FORW	27,298	51,236	66,561
GCMJ	36,493	52,241	89,325
GGMD	23,864	14,403	22,231
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PZCA	61,452	97,752	60,282
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RHBB	12,756	27,375	15,689
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SCCH	27,298	51,236	66,561
SCPT	12,564	84,521	77,155
SGCA	22,692	62,241	41,155
TBCA	48,572	31,368	75,265
TLLA	62,799	79,209	54,195
TLOZ	10,012	50,219	65,857
YCTW	55,541	47,581	35,610

BLANCHARD ROMAN, ITALIC, 6/8 PT

[TRACKING +6]

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like that of a type of unitary urbanism.

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 constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiences in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements."

The first issue of the journal *Internationale Situationiste* defined a situationist as "having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations. A member of the Situationist International". The same journal defined situationism as "a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists." They fought against the main obstacle on the fulfillment of such superior passional living, identified by them in advanced capitalism. Their theoretical work peaked on the highly

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UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	¡!¿?.,:;…--—()[]{}/|\&@*"""''·„‚«»‹› §•¶†‡©℗®™
ALL CAP PUNCTUATION	¡¿--—()[]{}/|\@«»‹›
SMALL CAP PUNCTUATION	¡!¿?()[]{}[]/\&@"""''§•¶©℗®™
LIGATURES	fb ff fh fi fj fk fl ft ffb ffi ffl ffh ffj ffk fft
PROPORTIONAL LINING default figures	$£€¥1234567890¢ƒ%‰ªº#°'"<+=−×÷>≤≈≠¬≥
TABULAR LINING	$£€¥1234567890¢ƒ%‰
SMALL CAP LINING	$£€¥1234567890¢ƒ%‰#<+=−×÷>≤≈≠¬≥
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	⊟¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	⊟¹²³⁴⁵⁶⁷⁸⁹⁰ ⊟₁₂₃₄₅₆₇₈₉₀
STYLISTIC ALTERNATES	& ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĚĖĒĘĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØǾŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨẂŴẀẄÝŶỲŸIJŽŹŻ
ACCENTED LOWER CASE	áâàäåãăāąåæǽçćčĉċďđéêèëěėēęğĝģġħĥıíîìïīįĩĭijĵķłĺľļŀñńňņʼnŋóôòöõőōøǿœŕřŗßšśşŝşþťţŧúûùüŭűūųůũẃŵẁẅýŷỳÿijžźż
ACCENTED SMALL CAPS	ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĚĖĒĘĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØǾŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨẂŴẀẄÝŶỲŸIJŽŹŻ

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
STANDARD PUNCTUATION	*¡!¿?.,:;…--—()[]{}/\\&@ *""''·„,«»‹› §•¶†‡©℗®™*
ALL CAP PUNCTUATION	*¡¿--—()[]{}/\\@«»‹›*
LIGATURES	*fb ff fh fi fj fk fl ft ffb ffi ffl ffh ffi ffk fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f%‰ª°#°'″<+=−×÷>≤≈≠¬≥*
TABULAR LINING	*$£€¥1234567890¢f%‰*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀*
SUPERSCRIPT & SUBSCRIPT	*H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*
STYLISTIC ALTERNATES	*b & ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĚ ĖĒĘĞĜĢĠĦÎÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅ ŊÓÔÒÖÕŐŌØǾŒŔŘŖŠŚŞŜȘÞŤŢŦÚÛ ÙÜŬŰŪŲŮŨŴŴŴŴÝŶŸŶĲŽŹŻ*
ACCENTED LOWER CASE	*áâàäåãăāąǻæǽçćčĉċďđðéêèëěėēęğĝģġħ ĥıíîìïīįĩĭĳķłĺľļŀñńňņ'ŋ'nŋóôòöõőōøǿœŕřŗß šśşŝșþťţŧúûùüŭűūųůũẃŵẁẅýŷỳÿĳžźż*

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	¿Fish & «Chips» @ £25?	¿FISH & «CHIPS» @ £25?
SMALL CAPS	¿Fish & «Chips» @ £25?	¿FISH & «CHIPS» @ £25?
ALL SMALL CAPS includes punctuation and figures	¿Fish & «Chips» @ £25?	¿FISH & «CHIPS» @ £25?
PROPORTIONAL LINING default figures	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215
TABULAR LINING	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215
SMALL CAP PROPORTIONAL LINING	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215	QUARTER: $3,460 €1,895 ANNUAL: ¥7,031 £9,215
FRACTIONS ignores numeric date format	21/03/10 and 2 1/18…	21/03/10 and $2\frac{1}{18}$ $^{46}\!\%_{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18 – a4260	$x^{158} + y^{23} \times z^{18} - a^{4260}$
SUBSCRIPT/INFERIOR	x158 ÷ y23 × z18 – a4260	$x_{158} \div y_{23} \times z_{18} - a_{4260}$
DENOMINATOR for arbitrary fractions	0123456789 0123456789	0123456789 $_{0123456789}$
NUMERATOR for arbitrary fractions	0123456789 0123456789	0123456789 ^{0123456789}
LANGUAGE FEATURE Català (Catalan) ŀ glyph	CEL·LA al·là COL·LECCIÓ	CEŀLA aŀlà COŀLECCIÓ
LANGUAGE FEATURE Nederlands (Dutch) ij glyph	IJsselmeer vrijdag̀ ZIJDS	IJsselmeer vrijdag̀ ZIJDS
LANGUAGE FEATURE Polski (Polish) kreska accent	SŁÓD napojów KTÓRYCH	SŁÓD napojów KTÓRYCH
LANGUAGE FEATURE Română (Romanian) s accent	ÎNSUŞI totuşi ACTIVIŞTI	ÎNSUȘI totuși ACTIVIȘTI

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 alternate &	The Crown & Candle, Inc	The Crown & Candle, Inc
STYLISTIC SET 10 nut fractions	Total loss of £21⅔ billion	Total loss of £21⅔ billion

OPENTYPE FEATURES ITALIC ONLY	DEACTIVATED	ACTIVATED
STYLISTIC SET 02 alternate b	*It's based on contributions*	*It's based on contributions*

STYLES INCLUDED IN COMPLETE FAMILY

Blanchard Roman
Blanchard 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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

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

Barnes has worked as an advisor and consultant to 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, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian,* he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

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, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.

Tim Ripper (born 1986) studied physics at Amherst College and worked in educational publishing in China before obtaining an MFA in graphic design from the Yale School of Art. At Yale, he discovered a passion for type design during a class with Tobias Frere-Jones and Matthew Carter, and was a designer at Frere-Jones Type before joining Commercial in 2016. Ripper also worked at Fathom Information Design and independently as a freelance graphic designer and developer.