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# Chiswick Sans Poster

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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.

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**PUBLISHED**  
2017

**DESIGNED BY**  
PAUL BARNES

**14 STYLES**  
7 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL 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.

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Chiswick Sans Poster Thin

*Chiswick Sans Poster Thin Italic*

Chiswick Sans Poster Extralight

*Chiswick Sans Poster Extralight Italic*

Chiswick Sans Poster Light

*Chiswick Sans Poster Light Italic*

Chiswick Sans Poster Regular

*Chiswick Sans Poster Regular Italic*

Chiswick Sans Poster Semibold

*Chiswick Sans Poster Semibold Italic*

Chiswick Sans Poster Bold

*Chiswick Sans Poster Bold Italic*

Chiswick Sans Poster Fat

*Chiswick Sans Poster Fat Italic*

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NOTE: CHISWICK SANS SUBSTITUTED HERE IN PLACE OF CHISWICK SANS POSTER, WHICH IS NOT SUITABLE FOR USE AT THIS SIZE.

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**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

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CHISWICK SANS  
24-90 PT

Yesterday's news  
Manifested

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CHISWICK SANS POSTER  
90 PT+

Komatik  
Qualm  
BEST

Maßnahme  
REQUITED  
Completed

CHISWICK SANS POSTER THIN, 96 PT

*Köszönhető*  
*SURFACED*  
*Typolevűaan*

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]

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION ¡!¿?.,:;...--—()[]{}/\|&@\*“”‘’„,«»<> \$•¶†‡©®™

ALL CAP PUNCTUATION ¡¿--—()[]{}/\|@«»<>

LIGATURES fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffi

PROPORTIONAL LINING default figures \$£€¥1234567890¢ƒ%‰°ª«»¼½¾¿

PREBUILT FRACTIONS ½ ⅓ ⅔ ¼ ⅜ ⅛ ⅝ ⅞

NUMERATORS & DENOMINATORS H<sup>1</sup>234567890/1234567890

SUPERSCRIPT & SUBSCRIPT H<sup>1</sup>234567890 H<sub>1</sub>234567890

STYLISTIC ALTERNATES QR g ı ? H ı & R R R Ğ ğ ğ ğ ğ  
I28 ½ ⅓ ⅔ ¼ ⅛ H<sup>12</sup> H<sub>12</sub> H<sup>12</sup>/12

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 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 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 ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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**OPENTYPE FEATURES**  
FAMILY WIDEALL CAPS  
opens up spacing, moves  
punctuation upPROPORTIONAL LINING  
default figures

PREBUILT FRACTIONS

ARBITRARY FRACTIONS  
ignores numeric date formatDENOMINATOR  
for making arbitrary fractionsNUMERATOR  
for making arbitrary fractions

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

LANGUAGE FEATURE  
Polski (Polish) kreska accentLANGUAGE FEATURE  
Română ș accentLANGUAGE FEATURE  
Nederlands IJ glyph**DEACTIVATED**

I Gal. [3.78 L] @ £20

May: \$3,460 €1,895  
June: ¥7,031 £7,215

2 1/2 1/3 2/3 1/4 3/4...

21/06/15 &amp; 2 8/11 6/92

0123456789 012345...

0123456789 012345...

x<sup>78</sup> + y<sup>13</sup> × z<sup>54</sup> - a<sup>426</sup>x<sub>78</sub> + y<sub>13</sub> × z<sub>54</sub> - a<sub>426</sub>

ŚLADY możliwość

ÎNSUȘI faimoși știri

VRIJDAG rijk zijds

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**OPENTYPE FEATURES**  
ROMAN & ITALIC

STYLISTIC SET 01  
alternate R

STYLISTIC SET 04  
alternate g

STYLISTIC SET 10  
alternate 1 2 8

**OPENTYPE FEATURES**  
ROMAN

STYLISTIC SET 02  
alternate Q

STYLISTIC SET 11  
alternate ?

STYLISTIC SET 13  
alternate &

STYLISTIC ALTERNATES  
Illustrator/Photoshop

**OPENTYPE FEATURES**  
ITALIC

STYLISTIC SET 03  
alternate Q

STYLISTIC SET 05  
alternate k x y z

STYLISTIC SET 07  
alternate f j

STYLISTIC SET 08  
alternate s

STYLISTIC SET 12  
alternate ?

STYLISTIC ALTERNATES  
Illustrator/Photoshop

**DEACTIVATED**

Roiling in *Righteousness*  
Gaining the *high ground*  
Nearly *18 species* in 1826

**DEACTIVATED**

Qualifying Questionings  
¿Que hora empezamos?  
Researches & Develops  
Quick 2.18 nights in Rijk

**DEACTIVATED**

*Quaintly Quadraphonic*  
*Lazily extract the stocks*  
*Refilled fifty-five jam jars*  
*Send successive missives*  
*Did you make the flight?*  
*Rigged 1,281 Quay Punts*  
*just for a quick, lazy exit*

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## STYLES INCLUDED IN COMPLETE FAMILY

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## 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

## CONTACT

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 fax 212 925-2701  
[www.commercialtype.com](http://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.