

**Thorowgood Grotesque
Dimensional**

Giving the impression that a flat letter on the page is three dimensional has long fascinated makers of type, particularly those in the nineteenth century. Thorowgood Grotesque Dimensional takes a flat design and turns it into a face that seem to be outwardly bevelled, like a letter found on shop front. Inspired by a design from Blake & Stephenson from the 1830s, Greg Gazdowicz has created a new face that will delight designers looking for a form that seemingly sits above the page. With two layers, the letters can be given an extra dimension with an additional colour.

Designed by
Paul Barnes
Greg Gazdowicz

Published
2019

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Features
Proportional Lining Figures

SIGNIFICANTLY
VOLKSSTÄMME
DEVELOPMENT
IEDŽIVOTĀJIEM
ACHNABLANEY

THOROWGOOD GROTESQUE DIMENSIONAL, 100 PT

Thorowgood Grotesque Dimensional

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CERTIFICATION

ALP JÓ Ð A FLUC

QUALIFICATION

COLABORAÇÃO

INDEPENDENCE

THOROWGOOD GROTESQUE DIMENSIONAL, 100 PT

Thorowgood Grotesque Dimensional

OPENTYPE FEATURES FAMILY WIDE

PROPORTIONAL LINING

DEACTIVATED

\$3,470 €1,859

¥6,031 £9,215

ACTIVATED

\$3,470 €1,859

¥6,031 £9,215

LANGUAGE FEATURE Català (Catalan) † glyph

CAL·LICRAFIA

CAL·LICRAFIA

LANGUAGE FEATURE Polski (Polish) kreska accent

SŁÓD GŁÓWNA

SŁÓD GŁÓWNA

LANGUAGE FEATURE Română (Romanian) s accent

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Thorowgood Grottesque Dimensional

USING LAYERS

METHOD 1
setting two lines, with the background layer at the top and the foreground layer at the bottom, and setting the leading value to zero

METHOD 2
setting the foreground and background layers in separate text boxes, and positioning the foreground layer directly on top of that of the background; this method is best for setting multi-line blocks of text

SEPARATED

SUNDERLAND
SUNDERLAND

SUNDERLAND
SUNDERLAND

COMBINED

SUNDERLAND

SUNDERLAND

Thorowgood Grotesque Dimensional

STYLES INCLUDED IN COMPLETE FAMILY

Thorowgood Grotesque Dimensional

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, 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.

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.