Original Sans

Bold and brash, Original Sans is a characterful family based on Vincent Figgins’ first ever sans serifs, which appeared between 1828 and 1832. Cut in capital-only form, they immediately found favour across Britain with their distinctive and often-geometric forms. Paul Barnes and Christian Schwartz have brought them back to life with two different styles: the bold and characterful Original Sans Three, and the heavier, more refined and geometric Original Sans Four. By studying Figgins’ famed slab serifs, they created satisfying, authentic lowercases that seamlessly fit with the capitals and added simple italics, making the family an excellent choice for graphic designers in search of real character. The faces, like the originals, are suited for use in larger sizes, and a perfect match for many other faces in the in the Classics and Commercial Type libraries.
 Graduate

 TRAVAUX

 Delegates

 Hajóépítő

 WARNING

 Regulator
Energía eléctrica
134 STRATEGIES
Public individuals
CASA DE SABOIA
Regular guidance

Waterfront arena
TWIJFELACHTIG
Medieval Pavilion
IMMUNE SYSTEM
Yr Alpau Ffrengig
Vzťahy sú oblast
£14.53 MILLION
Healing methods
ŒUVRES D'ART
Grand reference

An official event
CÂȘTIGĂTORUL
Modern formats
THE QUALIFIER
Która odbyła się
GAINING OVER 14.3%

Aastakümnel lisandub

ART INSTALLATIONS

Neighborhood district

STØRRE BASISVÆRDI

Consistent techniques

BULKAN NG PILIPINA

An elevation of 1,165m

POWERTRAIN SETUP

Par l’écrivain français

SOCIAL DISTANCING

Sustained high speeds
PÅ REGIONAL NIVÅ
53 remaining frames
RAPID EXPANSION
Defending champion
ELEVEN CENTURIES
Les Œufs de Fabergé

MASS ENDEAVOURS
20 original elements
MALAKING LAGUNA
Industrial economies
NEWER METAL ORE
Revolução Industrial
Gaining followers at a dizzying speed
TRANSPORTS 7,400 PEOPLE DAILY
Wurde konstruktiv von den bis dahin

Launching in Södermalm, Stockholm
LAPANGAN TERBANG YANG LEBIH
First use of this novel reduction gear

Yarışmalarında 1971 yılında kırdığı
MESMERIZING BURST OF CRAFT
New York Film Festival’s top picks

Holds a job approval rating of 95%
A THOROUGHBRED RACEHORSE
Polling depots & electronic kiosks
Original Sans Three
<table>
<thead>
<tr>
<th>UPPERCASE</th>
<th>ABCDEFGHIJKLMNOPQRSTUVWXYZ</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOWERCASE</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>LIGATURES</td>
<td><img src="image" alt="LIGATURES" /></td>
</tr>
<tr>
<td>STANDARD PUNCTUATION</td>
<td><code>!&quot;#$%&amp;'()*+,-./:;&lt;=&gt;?@[\]^_</code>{</td>
</tr>
<tr>
<td>ALL CAP PUNCTUATION</td>
<td><code>!&quot;#$%&amp;'()*+,-./:;&lt;=&gt;?@[\]^_</code>{</td>
</tr>
<tr>
<td>PROPORTIONAL LINING</td>
<td><img src="image" alt="PROPORTIONAL LINING" /></td>
</tr>
<tr>
<td>DEFAULT FIGURES</td>
<td><img src="image" alt="DEFAULT FIGURES" /></td>
</tr>
<tr>
<td>PREBUILT FRACTIONS</td>
<td><img src="image" alt="PREBUILT FRACTIONS" /></td>
</tr>
<tr>
<td>NUMERATORS &amp; DENOMINATORS</td>
<td><img src="image" alt="NUMERATORS &amp; DENOMINATORS" /></td>
</tr>
<tr>
<td>SUPERSCRIPT &amp; SUBSCRIPT</td>
<td><img src="image" alt="SUPERSCRIPT &amp; SUBSCRIPT" /></td>
</tr>
<tr>
<td>STYLISTIC ALTERNATES</td>
<td><img src="image" alt="STYLISTIC ALTERNATES" /></td>
</tr>
<tr>
<td>ACCENTED UPPERCASE</td>
<td><img src="image" alt="ACCENTED UPPERCASE" /></td>
</tr>
<tr>
<td>ACCENTED LOWER CASE</td>
<td><img src="image" alt="ACCENTED LOWER CASE" /></td>
</tr>
</tbody>
</table>
**PROPORTIONAL LINING**
default figures

**ALL CAPS**
opens up spacing, moves punctuation up

**FRACTIONS**
ignores numeric date format

**SUPERSCRIPT/SUPERIOR**

**SUBSCRIPT/INFERIOR**

**DENOMINATOR**
for arbitrary fractions

**NUMERATOR**
for arbitrary fractions

**LANGUAGE FEATURE**
Polski (Polish) kreska accent

**LANGUAGE FEATURE**
Română (Romanian) s accent

**SUPERSCRIPT/SUPERIOR**

**SUBSCRIPT/INFERIOR**

**DENOMINATOR**
for arbitrary fractions

**NUMERATOR**
for arbitrary fractions

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**DEACTIVATED**

¿¡[Chips] @ £15.89!?

Jan: $3,460 €1,895
Mar: ¥7,031 £9,215

21/3/10 & 2 11/18...

x₁₅₈ + y₂₃ × z₁₈...

0123456789 0123...

AL·LUSIÓ cal·ligrafia

SŁÓD napojów główna

ȘTIINȚIFICE activiști

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**ACTIVATED**

¿¡[CHIPS] @ £15.89!?

Jan: $3,460 €1,895
Mar: ¥7,031 £9,215

21/3/10 & 2 1¹/₁₈ ⁴⁶⁰/₉₂₀

x¹⁵₈ + y²³ × z¹₈ − a⁴²₉₁

X₁₅₈ ÷ y₂₃ × z₁₈ − a₄²₉₁

0123456789 0123456789

AL·LUSIÓ cal·ligrafia

SŁÓD napojów główna

ȘTIINȚIFICE activiști
Generally Gregarious
Figuring globalization
The emerging reading
Revenues of £343.4m
Revenues of £343.4m

Galilean Gadgeteers
Œuvre of Kokoschka
Emergency meetings

Generally Gregarious
That artistic exchange
Suggested regulations
Fast acting going train
Remembered in Rome
Given the dear spaces
Revenues of £343.4m
Revenues of £343.4m

Grünewald’s Gallery
Frame all of Glasgow
Marginalized figures
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.

**Christian Schwartz** (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz’s typefaces have been honored by the Smithsonian’s Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 in *Wallpaper*, and Schwartz was included in *Time* magazine’s 2007 ‘Design 100’. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.

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