

Caslon Antique Shaded

Adding a shadow to a letter gives it a faux three dimensional quality, appearing to lift the form off the page. The Egyptian or slab form, which the Caslon foundry called Antique is particularly suited to the style. With its robust almost architectural quality, it is easy to imagine the form cut out of stone protruding from a building. Appearing in the early 1830s, Caslon added a lowercase giving the face a different quality from the authority of all capital style. Working from original specimens and punches, Tim Ripper and Paul Barnes have created a face in multiple layers allowing the modern designer the possibility of both monochromatic and multiple colored setting.

Designed by
Paul Barnes
Tim Ripper

Published
2019

2 Styles
Shaded and Inverse

Features
Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript

FADER

CASLON ANTIQUE SHADED, 50 PT

PAÍSES

CASLON ANTIQUE INVERSE, 50 PT

STUDY

CASLON ANTIQUE SHADED, 50 PT

HØYRE

CASLON ANTIQUE INVERSE, 50 PT

MAJOR

CASLON ANTIQUE SHADED, 50 PT

CITIES

CASLON ANTIQUE INVERSE, 50 PT

KAPAG

CASLON ANTIQUE SHADED, 50 PT

MODEL

CASLON ANTIQUE INVERSE, 50 PT

STORM

CASLON ANTIQUE SHADED, 50 PT

LLWYR

CASLON ANTIQUE INVERSE, 50 PT

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Devices

CASLON ANTIQUE SHADED, 50 PT

Figural

CASLON ANTIQUE SHADED, 50 PT

Lærling

CASLON ANTIQUE SHADED, 50 PT

Désigne

CASLON ANTIQUE SHADED, 50 PT

Seasons

CASLON ANTIQUE SHADED, 50 PT

Rzadem

CASLON ANTIQUE SHADED, 50 PT

General

CASLON ANTIQUE SHADED, 50 PT

5 Shows

CASLON ANTIQUE SHADED, 50 PT

Größten

CASLON ANTIQUE SHADED, 50 PT

Adjunct

CASLON ANTIQUE SHADED, 50 PT

Caslon Antique Inverse

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Finance

CASLON ANTIQUE INVERSE, 50 PT

Niagara

CASLON ANTIQUE INVERSE, 50 PT

Gründen

CASLON ANTIQUE INVERSE, 50 PT

July 4th

CASLON ANTIQUE INVERSE, 50 PT

Outback

CASLON ANTIQUE INVERSE, 50 PT

Conquer

CASLON ANTIQUE INVERSE, 50 PT

Tõsisek

CASLON ANTIQUE INVERSE, 50 PT

Samsíða

CASLON ANTIQUE INVERSE, 50 PT

History

CASLON ANTIQUE INVERSE, 50 PT

Extents

CASLON ANTIQUE INVERSE, 50 PT

UPPERCASE

**A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z**

LOWERCASE

**a b c d e f g h i j k l m
n o p q r s t u v w x y z**

STANDARD PUNCTUATION

**! " # \$ % & ' () * + , - . / : ;
@ [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾**

ALL CAP PUNCTUATION

**! " # \$ % & ' () * + , - . / : ;
@ [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾**

LIGATURES

**fb ff fh fi fj fk fl ft ffb
ffh ffi ffj ffk fll ffl**

PROPORTIONAL LINING
default figures

\$ € £ ¥ 1 2 3 4 5 6 7 8 9 0 ç f % % ª ° # °

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

½ 1234567890 / 1234567890

SUPERSCRIP &
SUBSCRIPT

½ 1234567890 ½ 1234567890

ACCENTED UPPERPERCASE

**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 ø œ
ù ú û ü ý þ ÿ ŷ Ÿ Ź Ž ž**

ACCENTED LOWERCASE

**á â ã ä å æ ç è é ê ë ì
í î ï ð ñ ò ó ô õ ö ø ø œ
ù ú û ü ý þ ÿ ŷ Ÿ Ź Ž ž**

Caslon Antique Shaded

OPENTYPE FEATURES FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Nederlands (Dutch) † glyph

LANGUAGE FEATURE
Română (Romanian) s accent

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

DEACTIVATED

a[Chips] @ €5.89?

A: \$3,460 €1,895

B: ¥7,031 £9,215

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

x¹⁵⁸ + y²³ * z¹⁸...

x₁₅₈ + y₂₃ * z₁₈...

0123456789 012...

0123456789 012...

AL-LUSTÓ novel·la

IJmuiden rijk zijds

ACTIVIȘTI însuși

SEPARATED

17 rival rugby teams

17 rival rugby teams

17 rival rugby teams

17 rival rugby teams

ACTIVATED

a[CHIPS] @ €5.89?

A: \$3,460 €1,895

B: ¥7,031 £9,215

21/3/10 & 2^{11/18}...

x¹⁵⁸ + y²³ * z¹⁸ - a⁴²⁹¹

x₁₅₈ + y₂₃ * z₁₈ - a₄₂₉₁

0123456789 0123456789

0123456789 0123456789

ALLUSTÓ novella

IJmuiden rijk zijds

ACTIVIȘTI însuși

COMBINED

17 rival rugby teams

17 rival rugby teams

Caslon Antique Shaded

STYLES INCLUDED IN COMPLETE FAMILY

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Caslon Antique Inverse

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.

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 through a class with Tobias Frere-Jones and Matthew Carter, and was a designer at Frere-Jones Type before joining Commercial in 2016. Tim has also worked at Fathom Information Design and independently as a freelance graphic designer and developer.