Caslon Doric is a nineteenth century sans given the rigour, consistency and rationality of a modern sans family: of multiple weights, in multiple widths with matching italics, yet maintaining the charm of the original. As Brunel is the serif form we associate with this period, so Caslon Doric is the equivalent sans. After William Caslon IV, originated the sans type form in the second decade of the 19th century, the style initially stalled, and only in the 1830s did the form gain popularity. First in an all bold capital form, Caslon introduced the Doric form in the 1840s, before expanding the style throughout the century, finally adding a lowercase which we would recognise in the 1870s. From the original regular weight the modern Caslon Doric expands from a fine hairline weight to an emphatic fat weight, with matching italics and small capitals. With its distinctive hook like terminals it has the utility of the sans form whilst having a distinctive quality and is suitable for text and display setting.

PUBLISHED
2019

22 STYLES
11 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LIGNING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN)
STYLISTIC ALTERNATES
Caslon Doric Hairline
Caslon Doric Hairline Italic
Caslon Doric Thin
Caslon Doric Thin Italic
Caslon Doric Light
Caslon Doric Light Italic
Caslon Doric Regular
Caslon Doric Regular Italic
Caslon Doric Regular No. 2
Caslon Doric Regular No. 2 Italic
Caslon Doric Medium
Caslon Doric Medium Italic
Caslon Doric Semibold
Caslon Doric Semibold Italic
Caslon Doric Bold
Caslon Doric Bold Italic
Caslon Doric Extrabold
Caslon Doric Extrabold Italic
Caslon Doric Black
Caslon Doric Black Italic
Caslon Doric Fat
Caslon Doric Fat Italic
ALQUITRÁN
Revolutionize

SPÆDBARN
Marketplaces

LEGISLATE
Penyelesaian

REGULATES
Compétitivité
REVOKED
Rhedones

SINTFLUT
Kingdoms
Defies pop expectations
AUTOUR DU MONDE
Influential financial center

Reliable forms of transit
ŽE MLAD JE POSTAL
Japanischen Architekten

Effective infrastructure
CABINET MINISTERS
Recovered 36,780 tons

Based on infinite series
GWERTH RHIFIADOL
Casi 85 tipos diferentes
Showcasing materials
LABYRINTHINE ERA
Inherently outrageous
Rapidly transforming
IN QUESTO CASO IL
Exceptionally difficult
Kaniyang diyametro
IONIAN TRADITION
News & Media Panel
Borough of Oldham

DUCADO DE MILÃO

Net neutrality rules

Üremenin gerçeği

£17 BILLION GAIN

Poliitiline möitleja

Norse mythology

MAUSTESAARIEN

Great Metropolis
Ont toujours échoué à conquérir le pays

SELLER SHOULD CONSIDER THIS

The prevailing climatic trends & patterns

Sebastian Vettel set the pace for 2019

KORZYSTAJĄC Z POMOCY JUANA

A press conference on Sunday morning

Jet d’Eau fountain and the alps behind

CHOICES THE HOUSE MUST FACE

Earnest public-information campaigner

Täpsemalt defineeritud territooriumi

LEFT UNANSWERED QUESTIONS

Fővárosa 1958 óta Cardiff, de a walesi

Various old NASA plans from the ’70s

ERU STJÖRNUÐOKUR SEM SJÁST

Som betyder främling eller utlänning
Roughly follows the current border

STATE OF THE ART SIMULATION

Sawijining tlatah sing padhet dhéwé

New earthworks near Offa’s Dyke

A GROSS INCOME OF $1,357,486

New & striking stats from the FAA

Nüfusu 26 Kasım 2007 tarihinde

THE PARISAN THOROUGHFARE

6 global health advocacy groups

Radiocarbon dating of vessels

SEQUERIA NET OP TIJD VOOR

De cette province a été repris

La région de Chicago est très

QUE LAS DEMÁS PROVINCIAS

The control wall at Halt Ditch
IALAH SEBUAH KOTA BERPENDUDUK 70 JIWA
Antiquaries subconsciously projects the fashion back
15 NEW PLOTLINES & FRESH NARRATIVE TWIST
Opened in 1971 and closed in 2007 over a rent dispute

PRODUCING ALL QUARTERLY PUBLICATIONS
The very bittersweet dilemma of modern-day eating
HIGH LEVEL OF ADMINISTRATIVE SUBDIVISION
Le nom du club désigne le style de musique qui devait

SUCH ANCESTRAL ORIGINS WERE OBSCURE
All 15 original inductees of the Hockey Hall of Fame
DASS DIESER WEG IN KÜRZE NICHT ABSEHBAR
Evenemanget lockar drygt 11 000 deltagare i augusti

EXAMPLE OF ELIZABETHAN PRODIGY HOME
Hugtakið getur vísað til hlutar, orðatiltækis, tækni
SIGNED A $53.1 MILLION ENDORSEMENT DEAL
Anacronismos podem ocorrer num relato narrativo

ODDEUTU 1610, ADNABYDDID Y TIR LLE MAE
Preceded by twenty-five trumpeters and a guard
RECORDED A BLAZON OF THE ACHIEVEMENT
Built for the Japan-British Exhibition in May of 1911
EL ACTUAL FUE INAUGURADO EL 1 DE MAYO
Abdicated the Portuguese throne 79 days later
NEWER 10-METER HIGH OBSERVATION DECK
An alliance didn’t exist until the mid-9th century

FIHA HEMM JOQOGĦDU 3.4 MILJUN RUĦ U
La reconstitution historique de cette période
UNA DELLE PIÙ GRANDI ARENE AL COPERTO
Set in an internationally significant landscape

A SHREWD GROUP OF SENIOR MINISTERS
Karagdagang pamayanan ay nalikha noong
BEHAVIORAL & SOCIETAL ANACHRONISM
Located near the North Bank of the Thames

VRLO TEŠKOM I NEIZVJESNOM PERIODU
Coat-of-arms of few historical provinces
PERTENCENTE Á UNIÓN EUROPEA DENDEN
Als erste deutsche Großstadt besiegelte

PRINCIPAL MEMBERS OF THEIR HOUSE
The Court ward has a population of 196
SUPPORTER IN Wynfryth of Wessex
Pilsētu sadraudzības veicināšanai 1951
Interpretationsansatz
Szükségszerűségébe
Pseudoexistentialism
Reconceptualization
Hydrotherapeutic
Maailmanselitysten
Overwhelmingness
Assemblymember
Gerarchicamente
Gregariousness
Rationalization
Framtíðarfyrirkomulag
Elektromanyetizmada
Macroclimatologically
Artefactassemblages
Microminiaturization
Disenfranchisement
Interdependencies
Nezabudnutelným
Phenomenologist
Choreographer
Quantifications
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 administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part 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
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Methodologies 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 the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of these aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to...
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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 material roots will be precisely the new

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 unitary urbanism.

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### OPENTYPE FEATURES

**FAMILY WIDE**

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<td>¿FISH &amp; «CHIPS» @ £25!?</td>
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**SMALL CAPS**

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**PROPORTIONAL LINING**

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**SMALL CAP PROPORTIONAL LINING**

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**FRACTIONS**

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**SUPERSCRIPT/SUPERIOR**

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**NUMERATOR**

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**LANGUAGE FEATURE**

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<tr>
<th>Polski (Polish) kreska accent</th>
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<th>Català (Catalan) i glyph</th>
<th>CEL·LÀ novel·la col·lecció</th>
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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.

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

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