

Caslon Sans Shaded No. 2

This second version of Caslon Sans Shaded has not just an exterior shading, but a second interior shadow which gives the optical effect of a letter being depressed into the form, but it can also be perceived as being raised. The Figgins foundry showed an example of this in the middle of the 1840s, and this effect has been applied to the Caslon Sans Shaded style, offering a second distinct style. More ornate than the simple shaded form it is a style that offers great distinction and quality to designers.

Designed by
Paul Barnes
Jesse Vega

Published
2019

1 Style

Features
Proportional Lining Figures
Prebuilt Fractions
Stylistic Alternates

PERFORMS

CASLON SANS SHADED NO. 2, 50 PT

MUDINĂJA

CASLON SANS SHADED NO. 2, 50 PT

AUTHORED

CASLON SANS SHADED NO. 2, 50 PT

SITUAÇÃO

CASLON SANS SHADED NO. 2, 50 PT

ARGUMENT

CASLON SANS SHADED NO. 2, 50 PT

FENOMENO

CASLON SANS SHADED NO. 2, 50 PT

HOMOGENE

CASLON SANS SHADED NO. 2, 50 PT

ROUTE 164

CASLON SANS SHADED NO. 2, 50 PT

PIENIADZE

CASLON SANS SHADED NO. 2 FACE, INLINE, SHADOW, 50 PT

DRAMATIC

CASLON SANS SHADED NO. 2, 50 PT

Caslon Sans Shaded No. 2

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

STANDARD PUNCTUATION

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

PROPORTIONAL LINING
default figures

\$ & € ¥ 1 2 3 4 5 6 7 8 9 0 € f % % ‰ @ ° # °

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾

PREBUILT FRACTIONS

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{2}{3}$ $\frac{3}{4}$

ACCENTED UPPERCASE

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 ð ñ ò ó ô õ ö ø ù
ú û ü ý þ ÿ

Caslon Sans Shaded No. 2

OPENTYPE FEATURES FAMILY WIDE

PROPORTIONAL LINING
default figures

DEACTIVATED

\$3,460 €1,895
\$7,031 £9,215

ACTIVATED

\$3,460 €1,895
\$7,031 £9,215

FRACTIONS

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

½ ⅓ ⅔ ¼ ¾

LANGUAGE FEATURE
Català (Catalan) † glyph

AL·LÀ IL·LÒGIC

ALLÀ ILLÒGIC

LANGUAGE FEATURE
Nederlands (Dutch) † glyph

IJMUIDEN RIJK

IJMUIDEN RIJK

LANGUAGE FEATURE
Română (Romanian) † accent

ÎNSUȘI TOTUȘI

ÎNSUȘI TOTUȘI

STYLISTIC SET 01
nut fractions

OVER 8¾ STONE

OVER 8¾ STONE

USING LAYERS

METHOD 1
setting two or more lines,
with the background layer at
the top and the foreground
layers underneath, and
setting the leading value
to zero

NEW MOVEMENT
NEW MOVEMENT
NEW MOVEMENT

NEW MOVEMENT

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

NEW MOVEMENT
NEW MOVEMENT
NEW MOVEMENT

NEW MOVEMENT

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STYLES INCLUDED IN COMPLETE FAMILY

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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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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.

Jesse Vega (born 1976) is a type designer based in New York. He has an industrial background in Fine Arts and is a graduate of the Type@Cooper type design program at Cooper Union. Vega began crafting letterforms in 2009 and has since collaborated with several respected New York-based foundries; assisting in the design and production of typefaces for both corporate and editorial use.