Caslon Doric Outline

With a delicate outline and slight shading, Caslon Doric Outline is a subtle demonstration of a shaded typeface. Based on Caslon’s Doric, an all capital normal width of sans, the outline was a simple variant of cutting a key line around the form with a slight swelling to give the impression of shading. Like Blake & Stephenson Shaded Sans, it is form designed to allow the printer to imitate the skilled engraver. First appearing in the 1840s, the addition of layering allowing two colour effects offer designers today an elegantly distinguished all capital form.

**Designed by**
Paul Barnes

**Production Assistance**
Tim Ripper

**Published**
2019

**1 Style**

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

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## Caslon Doric Outline

### OpenType Features
- **Family Wide**
  - **All Caps**
    - Opens up spacing, moves punctuation up
  - **Proportional Lining**
    - Default figures

### Deactivated
- **Fractions**
  - Ignores numeric date format
- **Subscript/Superior**
- **Subscript/Inferior**
  - For arbitrary fractions
- **Denominator**
- **Numerator**
  - For arbitrary fractions

### Activated
- **Language Feature**
  - For Catalan (Catalan) glyphs
  - For Romanian accents
- **Stylistic Set 01**
  - Alternate G
- **Stylistic Set 02**
  - Alternate R

### 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
- **The Final Backstops**
  - The Final Backstops
  - The Final Backstops
  - The Final Backstops

### Combined
- **The Final Backstops**
  - The Final Backstops
  - The Final Backstops

### Examples

#### Conventional
- **January**: $3,460 €1,895
- **February**: ¥7,031 £9,215

#### Stylistic
- **Fractions**: 21/3/10 & 42 11/18
- **Superscript/Superior**: \( x^{158} + y^{23} \times z^{18} \)
- **Subscript/Inferior**: \( x_{158} + y_{23} \times z_{18} \)
- **Numerators/Denominators**: 0123456789 0123... 0123456789
- **Language Feature**: CEL·LA cal·ligrafia
- **Stylistic Set 02**: Greater Regularity
- **Layers**: Using separated, combined
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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, Romansh, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

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.