Caslon Ionic

Bolder and more robust than the modern, yet lighter and more refined than the Egyptian, the Ionic with its bracketed serif was another innovation of the nineteenth century. Perfect for both text and display, with its large x-height and wide capitals, it is a characterful face perfect for screen and print. Caslon introduced the style in the early 1840s, one where an Egyptian style was given bracketing and greater contrast, before the more famed and similar Clarendon appeared from Thorowgood. In the 1850s Caslon introduced Ionic No. 2, with a text version in the 1860s, which is the model for this new version. This face, dealt with the worsening printing conditions of its time, became the archetype from which multiple newspaper faces were derived in the twentieth century. From this single source, an italic and multiple weights have been added to this new version, ideal for all number of applications.

Caslon Ionic Regular

Caslon Ionic Regular Italic

Caslon Ionic Medium

Caslon Ionic Medium Italic

Caslon Ionic Bold

Caslon Ionic Bold Italic

Caslon Ionic Extrabold

Caslon Ionic Extrabold Italic

Antique No. 6 Bold

Antique No. 6 Bold Italic

Manchester Trilogy

Manchester Trilogy

CASLON IONIC BOLD & BOLD ITALIC, 16 PT

Manchester Trilogy

Manchester Trilogy

ANTIQUE NO. 6 BOLD & BOLD ITALIC, 16 PT

When Caslon made Ionic No. 2 in the second half of the nineteenth century, foundries did not make bold versions of their seriffed forms. Instead they matched faces with bolder egyptians and clarendon forms, and put them on the same body size. These were typically used in timetables and dictionaries. In the twentieth century this practice died out as foundries made companion bold designs. Caslon Ionic as well as its own bold, has an alternative bold, a separate design, Antique No. 6. Originally produced by Figgins in the 1870s, it has been resized to have the same cap height as Caslon Ionic to allow them to seamlessly work together.

SECURITY
Construção

CASLON IONIC REGULAR, 70 PT

REQUESTS
Adjustment

CASLON IONIC REGULAR ITALIC, 70 PT

ESPACIAL
Institution

CASLON IONIC MEDIUM, 70 PT
[ALTERNATE t]

SYSTEMIC
Zawiązano

CASLON IONIC MEDIUM ITALIC, 70 PT

CENTRED
Monetarily

CASLON IONIC BOLD, 70 PT

TRIPLING
Maßnahme

CASLON IONIC BOLD ITALIC, 70 PT

HONOURS
Președinte

CASLON IONIC EXTRABOLD, 70 PT

NÄKYVÄN
Specialise

CASLON IONIC EXTRABOLD ITALIC, 70 PT

PHOENIX
Hesitating

ANTIQUE NO. 6 BOLD, 70 PT

EMBÆTTI
Negotiator

ANTIQUE NO. 6 BOLD ITALIC, 70 PT

Park Conservancies

SMOKE & MIRROR

La Riviera Dei Fiori

CASLON IONIC REGULAR, REGULAR ITALIC, 40 PT

Financial regulator

HOOGSTE KLASSE

Greatly outnumbers

CASLON IONIC MEDIUM, MEDIUM ITALIC, 40 PT
[ALTERNATE t]

Virtuoso capability

RARE MILLWORK

Over 175 specialists

CASLON IONIC BOLD, BOLD ITALIC, 40 PT

Quatre fédérations

KÖKLÜ REKABET

Data anonymising

CASLON IONIC EXTRABOLD, EXTRABOLD ITALIC, 40 PT
[ALTERNATE g]

Urban renovations
COMPLEX STEEL
Eine Fußballverein

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 40 PT

Virtuosic displays of vocal agility

RAUHASSA 1300-LUVULLA OLI

Groundbreaking ballet-pantomime

CASLON IONIC REGULAR, REGULAR ITALIC, 24 PT

Allegory of struggles for freedom

THE MOST FAMOUS CARNIVAL

Römischem Einfluss unterworfen

CASLON IONIC MEDIUM, MEDIUM ITALIC, 24 PT

Exceedingly colourful tradition

DIVIZIUNE ADMINISTRATIVĂ

Built the regulatory framework

CASLON IONIC BOLD, BOLD ITALIC, 24 PT
[ALTERNATE t, ITALIC g]

Os vários dias de manifestações

NEW CULTURAL INITIATIVE

Both real or complex variables

CASLON IONIC EXTRABOLD, EXTRABOLD ITALIC, 24 PT

An intellectual property debate

ARCHITECTONICAL VALUES

Denne artikel omfatter navne og

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 24 PT

PROMINENT & UNUSUAL MINERAL CONSTITUENTS
The properties are all related to Weimar as a centre of the
ABILE STRATEGIA PERMISE AL CASATO DEI CANOSSA
Land endorsement deals & amassing social media followings

CASLON IONIC REGULAR, REGULAR ITALIC, 14 PT

DISINTERESTED IN PONDERING THE PARTICULARS
The Metamorphosis of Plants was published in mid-1788
BORN TO A FAMILY OF MANY MASTER CARPENTERS
Blev udnævnt til dronning og derefter til storhertuginde

CASLON IONIC MEDIUM, MEDIUM ITALIC, 14 PT
[ALTERNATE t, ITALIC g]

SCHIST'S INFLUENTIAL MECHANICAL BEHAVIOUR
Größten Ausdehnung um das Jahr 1050 erstreckte sich
ORIGINS OF THE DYE'S NAME CAN BE TRACED BACK
A sweeping, double flight staircase dominates the entry

CASLON IONIC BOLD, BOLD ITALIC, 14 PT

IL-KITBIET TIEGĦU MA ĠEWX APPREZZATI U HU
Over 17 years after Herschel's work with gold printing
HERODOTUS MENTIONS MANY SIMILAR CUSTOMS
Made a colloidal suspension of nanoparticles of gold

CASLON IONIC EXTRABOLD, EXTRABOLD ITALIC, 14 PT

NOTED IN THE DOMESDAY BOOK SURVEY OF 1086
A vogue, 20th-century inter-war Baroque revival style
MGA AKDA NIYA AY SUMASAKLAW SA LARANGAN
The vernacular native term is without Latin equivalent

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 14 PT
[ALTERNATE ITALIC v s]

Accomplishments

CASLON IONIC REGULAR, 45 PT

Szövetségeseinek

CASLON IONIC MEDIUM, 45 PT

Transformations

CASLON IONIC BOLD, 45 PT

Autobiographial

CASLON IONIC EXTRABOLD, 45 PT
[ALTERNATE t]

Dramaturgically

ANTIQUE NO. 6 BOLD, 45 PT

Sedimentologically

CASLON IONIC REGULAR ITALIC, 45 PT

Trojúhelníkových

CASLON IONIC MEDIUM ITALIC, 45 PT

Reincorporating

CASLON IONIC BOLD ITALIC, 45 PT
[ALTERNATE g t]

Contemporaries

CASLON IONIC EXTRABOLD ITALIC, 45 PT

Verhältnismäßig

ANTIQUE NO. 6 BOLD ITALIC, 45 PT

CASLON IONIC REGULAR, REGULAR ITALIC, SEMIBOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

ITALIC

SEMIBOLD

ITALIC

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 author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 16/20 PT

BOLD SMALL CAPS

BOLD

PROPORTIONAL
LINING FIGURES

BOLD ITALIC

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BOLD ITALIC

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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."

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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

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UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	¡!¿?.,:;…--—()[]{}/|\&@*"""''·„,«»‹› §•¶†‡©℗®™
ALL CAP PUNCTUATION	¡¿--—()[]{}/|\@«»‹›
SMALL CAP PUNCTUATION	¡!¿?()[]{}/\&@""''§•¶©℗®™
LIGATURES	fb ff fh fi fj fk fl fr ft ffb ffi ffl ffh ffj ffk ffr fft
PROPORTIONAL LINING default figures	$£€¥1234567890¢ƒ%‰ªº#°'″<+=−×÷>≤≈≠¬≥
TABULAR LINING	$£€¥1234567890¢ƒ%‰
SMALL CAP LINING	$£€¥1234567890₵ƒ%‰#<+=−×÷>≤≈≠¬≥
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀
ORDINALS	Habcdefghijklmnopqrstuvwxyz
STYLISTIC ALTERNATES	t ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ ţťŧ
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎÐÉÊÈËĚĖĒ ĘĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĿĻÑŃŇŅŊÓÔ ÒÖŐÕŌØǾŒŔŘŖŠŚŞŜȘÞŤŢŦÚÛÙÜŬŰŪ ŲŮŨẂŴẀẄÝŶỲŸĲŽŹŻ
ACCENTED LOWER CASE	áâàäåãăāąåæǽçćčĉċďðéêèëěėēęğĝģġħĥ ıíîìïīįĩĭijĵķłĺľŀļ·ñńňņ'nŋóôòöőõōøǿœŕřŗß šśşŝșþťţŧúûùüŭűūųůũẃŵẁẅýŷỳÿĳžźż
ACCENTED SMALL CAPS	ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎÐÉÊÈËĚĖĒĘĞĜ ĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĿĻÑŃŇŅŊÓÔÒÖŐÕŌØǾ ŒŔŘŖŠŚŞŜȘÞŤŢŦÚÛÙÜŬŰŪŲŮŨẂŴẀẄ ÝŶỲŸĲŽŹŻ

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
SMALL CAPS	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
STANDARD PUNCTUATION	*¡!¿?.,:;…-–—()[]{}/|\&@*"""''·„,,«»‹› §•¶†‡©Ⓟ®™*
ALL CAP PUNCTUATION	*¡¿-–—()[]{}/|\@«»‹›*
SMALL CAP PUNCTUATION	*¡!¿?()[]{}/\&@""''§•¶©Ⓟ®™*
LIGATURES	*fb ff fh fi fj fk fl ft ffb ffi ffl ffh ffj ffk fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f%‰ªº#°'"<+=−×÷>≤≈≠¬≥*
TABULAR LINING	*$£€¥1234567890¢f%‰*
SMALL CAP LINING	*$£€¥1234567890₵f%‰#<+=−×÷>≤≈≠¬≥*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀*
SUPERSCRIPT & SUBSCRIPT	*H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*
ORDINALS	*Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖ�qʳˢᵗᵘᵛʷˣʸᶻ*
STYLISTIC ALTERNATES	*gt ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ ğĝǵġßţťŧ*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĚĖĒĘ ĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖ ÕŐŌØǾŒŔŘŖŠŚŞŜȘÞŤŢŦÚÛÙÜŬŰŪŲŮ ŨŴŴŴŴŸÝŶŶŸĲŽŹŻ*
ACCENTED LOWER CASE	*áâàäåãăāąåæǽçćčĉċďđéêèëěėēęğĝģġħĥ ıíîìïīįĩĭıĵ ȷ ķłĺľļŀñńňņŋóôòöõőōøǿœŕřŗ ß šśşŝșþťţŧúûùüŭűūųůũẃŵẁÿýŷŷ ÿ ĳžźż*
ACCENTED SMALL CAPS	*ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĚĖĒĘĞĜ ĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØǾ ŒŔŘŖŠŚŞŜȘÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴ ÝŶŶŸĲŽŹŻ*

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STANDARD PUNCTUATION

¡!¿?.,:;…--—()[]{}/|\&@*"""'·„,«»‹› §•¶†‡©℗®™

ALL CAP PUNCTUATION

¡¿--—()[]{}/|\@«»‹›

SMALL CAP PUNCTUATION

¡!¿?()[]{}/\&@""''§•¶©℗®™

LIGATURES

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

PROPORTIONAL LINING
default figures

$£€¥1234567890¢ƒ%‰ªº#°'"<+=−×÷>≤≈≠¬≥

TABULAR LINING

$£€¥1234567890¢ƒ%‰

SMALL CAP LINING

$£€¥1234567890¢ƒ%‰#<+=−×÷>≤≈≠¬≥

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀

SUPERSCRIPT &
SUBSCRIPT

H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

ORDINALS

Habcdefghijklmnopqrstuvwxyz

STYLISTIC ALTERNATES

½ ⅓ ⅔ ⅓ ¾ ⅛ ⅜ ⅝ ⅞

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĔĖ
ĒĘĞĜĢĠĦĤÍÎÌÏİĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊ
ÓÔÒÖÕŐŌØǾŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜ
ŬŰŪŲŮŨŴŵŴŴÝŶỲŸĲŽŹŻ

ACCENTED LOWER CASE

áâàäåãăāąåæǽçćčĉċďđéêèëĕėēęğĝġ ́ġħĥ
ıíîìïïįĩĭĳĵķłĺľļŀ·ñńňņ́ŋóôòöõőōøǿœŕřŗß
šśşŝş þťţŧúûùüŭűūųůũŵŵ ́ŵ ̈ŵýŷ ̀ỳ ̈ÿĳžźż

ACCENTED SMALL CAPS

ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎĐÉÊÈËĔĖĒĘĞĜĢ
ĠĦĤÍÎÌÏİĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØǾŒ
ŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴÝŶỲ
ŸĲŽŹŻ

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
SMALL CAPS	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
STANDARD PUNCTUATION	*¡!¿?.,:;…--—()[]{}/|\&@*“”"'·„,«»‹› §•¶†‡©℗®™*
ALL CAP PUNCTUATION	*¡¿--—()[]{}/|\@«»‹›*
SMALL CAP PUNCTUATION	*¡!¿?()[]{}/\&@“”"'§•¶©℗®™*
LIGATURES	*fb ff fh fi fj fk fl ft ffb ffi ffl ffh ffj ffk fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f%‰ªº#°'"<+=−×÷>≤≈≠¬≥*
TABULAR LINING	*$£€¥1234567890¢f%‰*
SMALL CAP LINING	*$£€¥1234567890¢f%‰#<+=−×÷>≤≈≠¬≥*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀*
SUPERSCRIPT & SUBSCRIPT	*H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*
ORDINALS	*Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖqʳˢᵗᵘᵛʷˣʸᶻ*
STYLISTIC ALTERNATES	*fgkstvwz* ½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞ *fb ff fh fi fj fk fk fk fl ft ffb ffh ffi ffj ffk ffk ffk ffl fft* *ğ ĝ ǵ ġ ķ ß ś š ş ŝ ş ť ŧ ú ŵ û ü ẁ ź ź ž*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÅÆǼÇĆĊ̌ĈĊĎÐÉÊÈËĔ ĖĒĘĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇ ŅŊÓÔÒÖÕŐŌØǾŒŔŘŖŠŚŞŜŞÞŤŢŦ ÚÛÙÜŬŰŪŲŮŨŴŴŴŴ́ŴŸÝŶỲŸIJŽŹŻ*
ACCENTED LOWER CASE	*áâàäåãăāąåæǽçćčĉċďđðéêèëĕėēęğĝģġħĥ ıíîìïīįĩĭĳjķłĺľļŀñńňņŋóôòöõőōøǿœŕřŗß šśşŝşþťţŧúûùüŭűūųůũẃŵẁẅÿýŷỳÿijžźż*
ACCENTED SMALL CAPS	*ÁÂÀÄÅÃĂĀĄÅÆǼÇĆČĈĊĎÐÉÊÈËĔĖĒĘĞĜĢĠĦ ĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØǾŒŔŘŖ ŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴ́ŴŸÝŶỲŸIJŽŹŻ*

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	Fish & «Chips» @ £14.65?	FISH & «CHIPS» @ £14.65?
SMALL CAPS	Fish & «Chips» @ £14.65?	FISH & «CHIPS» @ £14.65?
ALL SMALL CAPS includes punctuation and figures	Fish & «Chips» @ £14.65?	FISH & «CHIPS» @ £14.65?

PROPORTIONAL LINING default figures	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215
TABULAR LINING	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215	Quarter: $3 , 460 €1 , 895 Annual: ¥7 , 031 £9 , 215
SMALL CAP PROPORTIONAL LINING	Quarter: $3,460 €1,895 Annual: ¥7,031 £9,215	QUARTER: $3,460 €1,895 ANNUAL: ¥7,031 £9,215

FRACTIONS ignores numeric date format	21/03/10 and 2 1/18 460/920	21/03/10 and $2\frac{1}{18}$ $\frac{460}{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18 – a4260	$x^{158} + y^{23} \times z^{18} - a^{4260}$
SUBSCRIPT/INFERIOR	x158 ÷ y23 × z18 – a4260	$x_{158} \div y_{23} \times z_{18} - a_{4260}$
DENOMINATOR for arbitrary fractions	0123456789 0123456789	0123456789 $_{0123456789}$
NUMERATOR for arbitrary fractions	0123456789 0123456789	0123456789 ^{0123456789}

LANGUAGE FEATURE Català (Catalan) ŀ glyph	CEL·LA novel·la SÍL·LABA	CELLA novel·la SÍLLABA
LANGUAGE FEATURE Nederlands (Dutch) ij glyph	IJsselmeer getwijfeld RIJK	IJsselmeer getwijfeld RIJK
LANGUAGE FEATURE Polski (Polish) kreska accent	SŁÓD możliwość KTÓRYCH	SŁÓD możliwość KTÓRYCH
LANGUAGE FEATURE Română (Romanian) s accent	ÎNSUŞI activişti CÂŞTIGAT	ÎNSUȘI activiști CÂȘTIGAT

OPENTYPE FEATURES CASLON IONIC ROMAN	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 alternate t	Appoints the heir apparent	Appoints the heir apparent
STYLISTIC SET 09 nut fractions	Caused a net 3⅝ point gain	Caused a net 3⅝ point gain

OPENTYPE FEATURES CASLON IONIC ITALIC	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 alternate t	*Starkly contrasts her sisters*	*Starkly contrasts her sisters*
STYLISTIC SET 02 alternate g	*Prestigious inaugural guest*	*Prestigious inaugural guest*
STYLISTIC SET 08 alternate ß	*Sie bauten die größte Straße*	*Sie bauten die größte Straße*
STYLISTIC SET 09 nut fractions	*Adding nearly 57¾ hectares*	*Adding nearly 57¾ hectares*

OPENTYPE FEATURES ANTIQUE NO. 6 ROMAN	DEACTIVATED	ACTIVATED
STYLISTIC SET 09 nut fractions	**Total loss of £21⅔ billion**	**Total loss of £21⅔ billion**

OPENTYPE FEATURES ANTIQUE NO. 6 ITALIC	DEACTIVATED	ACTIVATED
STYLISTIC SET 02 alternate g	***Writing grand catalogues***	***Writing grand catalogues***
STYLISTIC SET 03 alternate f	***5 fewer fulfillment centres***	***5 fewer fulfillment centres***
STYLISTIC SET 04 alternate k	***Ranked this off-kilter talk***	***Ranked this off-kilter talk***
STYLISTIC SET 05 alternate s	***A vast, horizonless steppe***	***A vast, horizonless steppe***
STYLISTIC SET 06 alternate v w	***Everyone favored winters***	***Everyone favored winters***
STYLISTIC SET 07 alternate z	***Dozens of popular puzzles***	***Dozens of popular puzzles***
STYLISTIC SET 09 nut fractions	***Weighed 35⅞ gross tonnes***	***Weighed 35⅞ gross tonnes***

STYLES INCLUDED IN COMPLETE FAMILY

Caslon Ionic Regular
Caslon Ionic Regular Italic
Caslon Ionic Medium
Caslon Ionic Medium Italic
Caslon Ionic Bold
Caslon Ionic Bold Italic
Caslon Ionic Extrabold
Caslon Ionic Extrabold Italic
Antique No. 6 bold
Antique No. 6 bold italic

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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commercialclassics.com

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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.

Greg Gazdowicz (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. He worked as a graphic designer at a number of branding studios, start-ups, and non-profits before going on to study typeface design at Type@ Cooper in New York City. Greg began working with Commercial Type in early 2014, and has been a staff designer since that year.