Caslon Rounded

With its oval like terminals, Caslon Rounded is a characterful sans display face. A variant of the condensed sans form that had been introduced in the 1830s to great success. With the ability to get as many characters in a line as possible, the condensed sans remains a staple of graphic designers today. In 1836, Caslon introduced a rounded style, the first of its kind, giving the form a warmer, almost humourous appearance as if inflated like a balloon, that seems more typical of the next century. Later they added an inline and ornamented version. In this new version, a lower case and italic variant have been added, fitting seamlessly with the original. With its playful and joyous appearance, Caslon Rounded is a design suited for all manner of applications, from graphic design, editorial design through to logos.

Designed by
Paul Barnes
Tim Ripper

Published
2019

4 Styles
Roman, Italic, Shaded, Shaded Italic

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

STRUCTURING

CASLON ROUNDED SHADED REGULAR, 60 PT

EXPLORACIÓN

CASLON ROUNDED REGULAR, 60 PT

ADJUDICATION

CASLON ROUNDED SHADED ITALIC, 60 PT

TECHNOLOGIES

CASLON ROUNDED ITALIC, 60 PT

SCHILDERIJEN

CASLON ROUNDED SHADED REGULAR, 60 PT   [ALTERNATE J]

GĦAQQADHOM

CASLON ROUNDED, 60 PT

AUTONOMOUS

CASLON ROUNDED SHADED ITALIC, 60 PT

CONSEQUENCE

CASLON ROUNDED ITALIC, 60 PT   [ALTERNATE Q]

INVESTMENTS

CASLON ROUNDED SHADED REGULAR, 60 PT

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Grains

CASLON ROUNDED REGULAR, 130 PT

Wiełheda

CASLON ROUNDED REGULAR, 100 PT

Naturally

CASLON ROUNDED REGULAR, 90 PT

Descubierta

CASLON ROUNDED REGULAR, 70 PT

De vierde planeet

CASLON ROUNDED REGULAR, 50 PT

Hypothesize 15 areas

CASLON ROUNDED REGULAR, 40 PT

Jewel Seascape Tristar Sparkle Cavendish Fort Laramie Alibritton Earliglow Calypso

CASLON ROUNDED REGULAR, 20 PT

Rubel Hardyblue O'Neal Duke Jersey Northsky Polaris Climax Golf Coast Misty Brightwell Patriot Northland

CASLON ROUNDED REGULAR, 16 PT   [ALTERNATE J]

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Orbită

CASLON ROUNDED ITALIC, 130 PT

Technics

CASLON ROUNDED ITALIC, 100 PT

Precisión

CASLON ROUNDED ITALIC, 90 PT

Local squad

CASLON ROUNDED ITALIC, 70 PT

Moved 18.47 tons

CASLON ROUNDED ITALIC, 50 PT

Kunst især er knyttet

CASLON ROUNDED ITALIC, 40 PT

Zenda Laredo Abilene Jules Ankor Quantum Bounty Mankato Nekota Bronco Ponderosa

CASLON ROUNDED ITALIC, 20 PT

Buckskin Hatcher Mesa Culver Guymon Byrd Longhorn Mustang Lonerider Robidoux Millennium Smith's Gold

CASLON ROUNDED ITALIC, 16 PT

Caslon Rounded

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The 2019 Look

CASLON ROUNDED SHADED REGULAR, 60 PT

Expansive era

CASLON ROUNDED SHADED REGULAR, 60 PT

La Côte d'Azur

CASLON ROUNDED SHADED REGULAR, 60 PT

Dažādus citus

CASLON ROUNDED SHADED REGULAR, 60 PT

Grey Ironbark

CASLON ROUNDED SHADED REGULAR, 60 PT

Drafts & Edits

CASLON ROUNDED SHADED REGULAR, 60 PT

Regelmæssige

CASLON ROUNDED SHADED REGULAR, 60 PT

Astute Notion

CASLON ROUNDED SHADED REGULAR, 60 PT

Latent impact

CASLON ROUNDED SHADED REGULAR, 60 PT

Caslon Rounded

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Širokou škálu

CASLON ROUNDED SHADED ITALIC, 60 PT

Major reform

CASLON ROUNDED SHADED ITALIC, 60 PT

National Park

CASLON ROUNDED SHADED ITALIC, 60 PT

En el año 1875

CASLON ROUNDED SHADED ITALIC, 60 PT

Western Seas

CASLON ROUNDED SHADED ITALIC, 60 PT

Désert Ténéré

CASLON ROUNDED SHADED ITALIC, 60 PT

Beeldhouwers

CASLON ROUNDED SHADED ITALIC, 60 PT

Studio spaces

CASLON ROUNDED SHADED ITALIC, 60 PT

Rotary Engine

CASLON ROUNDED SHADED ITALIC, 60 PT

Caslon Rounded

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

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

ALL CAP PUNCTUATION

¡¿-–—()[]{}/|\@«»‹›

LIGATURES

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

PROPORTIONAL LINING
default figures

$£€¥1234567890¢ƒ%‰ªº#°

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT &
SUBSCRIPT

H1234567890 H1234567890

STYLISTIC ALTERNATES

JQ Ĵ IJ

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎÐÉÊÈËĚĖĒĘĞĜĢĠĦÂÍÎÌ
ÏĪĮĨĬÎĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜŞ
ÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴÝŶŶŸIJŽŹŻ

ACCENTED LOWER CASE

áâàäåãăāąæçćčĉċďđðéêèëěėēęğĝģġħhı
íîìïīįĩĭîĵȷķłĺľļŀ·ñńňņ'nŋóôòöõőōøœŕřŗßšś
şŝşþťţŧúûùüŭűūųůũŵŵŵŵýŷỳÿijžźż

Caslon Rounded Italic

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	¡!¿?.,:;…·-–—()[]{}/|\&@* ""''„,«»‹›§•¶†‡©®™
ALL CAP PUNCTUATION	¡¿·-–—()[]{}/|\@«»‹›
LIGATURES	fb ff fh fi fj fk fl ft ffb ffh ffi ffj ffk ffl fft
PROPORTIONAL LINING default figures	$£€¥1234567890¢f%‰ªº#°
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H1234567890/1234567890
SUPERSCRIPT & SUBSCRIPT	H1234567890 H1234567890
STYLISTIC ALTERNATES	JQ Ĵ IJ
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎĐÉÊÈËĚĖĒĘĞĜĢĠĦĤÍÎÌÏĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴŸÝŶỲŸIJŽŹŻ
ACCENTED LOWER CASE	áâàäåãăāąæçćčĉċďđðéêèëěėēęğĝğġħhıíîìïīįĩĭíĵȷķłĺľļŀ·ñńňņ'nŋóôòöõőōøœŕřŗßšśşŝșşþťţŧúûùüŭűūųůũẃŵẁẅýŷỳÿijžźż

Caslon Rounded Shaded

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

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

ALL CAP PUNCTUATION

¡¿--—()[]{}/|\@«»‹›

LIGATURES

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

PROPORTIONAL LINING
default figures

$£€¥1234567890¢ƒ%‰ªº#°

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT &
SUBSCRIPT

H1234567890 H1234567890

STYLISTIC ALTERNATES

JQ Ĵ IJ

ACCENTED UPPERCASE

ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎÐÉÊÈËĚĖĒĘĞĜĢĠĦÂÍ
ÎÌÏĪĮĨĬĴĶŁĹĽĿĿÑŃŇŅŊÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜ
ŞÞŤŢŦÚÛÙÜŬŰŪŲŮŨŴŴŴŴÝŶŶŸIJŽŹŻ

ACCENTED LOWER CASE

áâàäåãăāąæçćčĉċďđðéêèëěėēęğĝģġħĥ
ıíîìïīįĩĭĵȷ̨ķłĺľļ·ñńňņ'nŋóôòöõőōøœŕřŗßš
śşŝşþťţŧúûùüŭűūųůũŵŵŵŵýŷỳÿijžźż

Caslon Rounded Shaded Italic

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
STANDARD PUNCTUATION	*¡!¿?.,:;…·-–—()[]{}/|\&@** *""''„‚«»‹›§•¶†‡©®™*
ALL CAP PUNCTUATION	*¡¿·-–—()[]{}/|\@«»‹›*
LIGATURES	*fb ff fh fi fj fk fl ft ffb ffh ffi ffj ffk ffl fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f%‰ªº#°*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀*
SUPERSCRIPT & SUBSCRIPT	*H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*
STYLISTIC ALTERNATES	*JQ Ĵ IJ*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎÐÉÊÈËĚĖĒĘĞĜĢĠĦĤÍÎÌÏ ĪĮĨĬĴĶŁĹĽĻĿÑŃŇŅŊÓÔÒÖÕŐŌØŒŔŘŖŠŚŞŜŞÞŤ ŢŦÚÛÙÜŬŮŰŪŲŮŨŴŴŴŴŸÝŶŶŸIJŽŹŻ*
ACCENTED LOWER CASE	*áâàäåãăāąæçćčĉċďđðéêèëěėēęğĝĝġħĥ ıíîìïīįĩĭiĵȷķłĺľļŀ·ñńňņ'nŋóôòöõőōøœŕřŗßš śşŝşþťţŧúûùüŭůűūųůũŵŵŵŵýŷŷÿijžźż*

Caslon Rounded

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	¿¡[Chips] @ £5.89!?	¿¡[CHIPS] @ £5.89!?
PROPORTIONAL LINING default figures	Jan: $3,460 €1,895 Mar: ¥7,031 £9,215	Jan: $3,460 €1,895 Mar: ¥7,031 £9,215
FRACTIONS ignores numeric date format	21/3/10 & 2 11/18...	21/3/10 & 2 $^{11}\!/_{18}$ $^{460}\!/_{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18...	$x^{158} + y^{23} \times z^{18} - a^{4291}$
SUBSCRIPT/INFERIOR	x158 + y23 × z18...	$x_{158} \div y_{23} \times z_{18} - a_{4291}$
DENOMINATOR for arbitrary fractions	0123456789 01234...	$_{0123456789}$ $_{0123456789}$
NUMERATOR for arbitrary fractions	0123456789 01234...	^{0123456789} ^{0123456789}
LANGUAGE FEATURE Català (Catalan) ŀ glyph	AL·LUSIÓ cal·ligrafia	AL·LUSIÓ cal·ligrafia
LANGUAGE FEATURE Română (Romanian) ș accent	ŞTIINŢIFICE activişti	ȘTIINȚIFICE activiști
STYLISTIC SET 01 alternate J	Joined a club in June	Joined a club in June
STYLISTIC SET 01 alternate Q	Quick & Quantifiable	Quick & Quantifiable

USING LAYERS	SEPARATED	COMBINED
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	A Fine Surface Finish A Fine Surface Finish	A Fine Surface Finish
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	A Fine Surface Finish A Fine Surface Finish	A Fine Surface Finish

Caslon Rounded

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

CONTACT

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New York, New York 10013

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commercialclassics.com

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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.