# **Caslon Sans Shaded No. 1**

With the impact of the condensed sans and the dimensionality of the shaded style, Caslon Sans Shaded has a distinct quality. Taking their second variant of the condensed style, Caslon added this drop shadow in the early 1840s, but in style it is one of many designs that seems to come from a later time. Useable at a wide variety of sizes and uses, it seems strange that it was originally only made in one size. This modern version allows multiple colours to be added to the shadow and interior shapes giving endless possibilties to designers.

## Designed by

Paul Barnes Jesse Vega

**Published** 2019

## 1 Style

### **Features** Proportional Lining Figures Prebuilt Fractions (Vulgar & Nut)



UPPERCASE

LOWERCASE

STANDARD PUNCTUATION

ALL CAP PUNCTUATION

PROPORTIONAL LINING default figures

PREBUILT FRACTIONS

STYLISTIC ALTERNATES

ACCENTED UPPERCASE

ACCENTED LOWERCASE

\$££¥12345678906f%‰<sup>&o</sup>#°

 $\overline{}$ /.\ ( 🕂 **D**DĨ (H) $(\mathbf{H})$ (H  $(\mathbf{1})$ œbbbsssssssptttu  $(\mathbf{1})$ (1)<u>ČODŮŨŴŴŴŴŶŶŸIJŽŹŻ</u>  $\left[ T\right]$ 

# Abcdefgiijklm Nopqbstuvwxyz

Abcdefgilljklm

noporstuvwxyz

@\$@#0000mmaza>()[]{}/]/& ]]&&ooggazaa

asao@/[\{}[](]==-&[

## **Caslon Sans Shaded No. 1**

OPENTYPE FEATURES FAMILY WIDE

ALL CAPS opens up spacing, moves punctuation up

PROPORTIONAL LINING default figures

PREBUILT FRACTIONS

LANGUAGE FEATURE Català (Catalan) ŀ glyph

LANGUAGE FEATURE Română (Romanian) s accent

STYLISTIC SET 01 nut fractions

### 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 foregound 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



3,460 £1,895

7,031 29,215

şlagār totuşi

over 5<mark>%</mark> meters

SEPARATED







871911 & ICHIP91 @ £24.657

\$3,460 £1,895

\$7,031 29,215

AFLUSIÓ AFLÀ

şlagăr totuși

over 52 meters

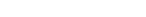
xxxxx

COMBINED

ACTIVATED



DEACTIVATED



STYLES INCLUDED IN COMPLETE FAMILY

#### Caslon Sans Shaded No. 1

#### 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

Commercial Classics 110 Lafayette Street, #203 New York, New York 10013

office 212-604-0955 fax 212-925-2701 commercialclassics.com

#### COPYRIGHT

© 2019 Commercial Classics. All rights reserved. Commercial Classics<sup>®</sup> and Caslon Sans Shaded<sup>™</sup> are trademarks of Schwartzco Inc., dba Commercial Classics.

This file may be used for evaluation purposes only.

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.