Frame *Collection*

Originally created by Paul Barnes for the iconic cycling brand Rapha, Frame is a modern take on the classic typefaces of William Caslon. With simplified forms, a large x-height and regularised structure it updates the tradition. With four weights and three optical sizes it works perfectly on screen and in print, from headline to text.

PUBLISHED
2022

DESIGNED BY
PAUL BARNES

PRODUCTION ASSISTANCE
DAN MILNE
THOMAS BOUILLET

VARIABLE FONT W/ 2 AXES
WEIGHT AND OPTICAL SIZE

24 STYLES
3 FAMILIES

FAMILIES
FRAME HEAD
FRAME DECK
FRAME TEXT

Updating the tradition is always a fine line between overt reverence to the original and in modernising the form failing to capture the essence. Frame takes the forms of the eldest Caslon, and updates them whilst retaining the spirit of the original. This begins with new proportions borrowed from a sans, Caslon Doric, with its increased x-height. This shift makes Frame closer to modern editorial needs, economic in setting without being miserly. The terminals and serif forms are simplified without losing their elegance. The italic is more regularised in style and angle, with a striking set of matching swash capitals.

Commercial

RECOMMENDED MINIMUM & MAXIMUM SIZES

FRAME HEAD, 40 PT+

Regional trade
Merchant
STAKE

FRAME DECK, 18–40 PT

Due to animosities of their competitor
Various upsets befell the ship
It was the final voyage
An official inquiry

FRAME TEXT, 6–18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and granted Royal Charter by Queen Elizabeth I. For early voyages to the East Indies they fitted out for India, trading mainly silk, rum cotton, and opium. In 1617 they undertook

Frame Head

Few typefounding dynasties command the enduring love and respect of the Caslon family. Frame pays homage without fawning reverence to the work of William Caslon I, updating the tradition for the Twenty First century.

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2022

DESIGNED BY
PAUL BARNES

PRODUCTION ASSISTANCE
DAN MILNE
THOMAS BOUILLET

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS (ROMAN)
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SWASH ALTERNATES

Designed by Paul Barnes for Rapha, Frame Head fits the needs for a face that can be used at larger sizes. With tighter spacing and reduced hairlines it works well in headlines without being overtly mannered and contrasted as some of the Caslon revivals of the last century. The sharpness of Frame which is hardly noticeable in the Text family, becomes more apparent, yet not overpowering in the Head. The italics have the steeper angle of Caslon's text faces, but with the greater consistency and rhythm of his display sizes. The swash italic capitals follow the tradition of the Granjon model, rather than the faux swashes added to Caslon in the Nineteenth century.

Frame Head Roman

Frame Head Italic

Frame Head Medium

Frame Head Medium Italic

Frame Head Semibold

Frame Head Semibold Italic

Frame Head Bold

Frame Head Bold Italic

Extension
CĂRÂND
Situations

FRAME HEAD ROMAN, 90 PT

Jäätumisel
RAPIDLY
Symbolism

FRAME HEAD ITALIC, 90 PT

Voimakas DOMAIN Implicitly

FRAME HEAD MEDIUM, 90 PT

Fluoresces ESCRITA Condition

FRAME HEAD MEDIUM ITALIC, 90 PT

Domestic ROSNĄC Montuosi

FRAME HEAD SEMIBOLD, 90 PT

Preserver JUSTICE Superficie

FRAME HEAD SEMIBOLD ITALIC, 90 PT   [ALTERNATE J]

Områden
ESTUDO
Naturally

FRAME HEAD BOLD, 90 PT

Materials
AVENUE
Quantum

FRAME HEAD BOLD ITALIC, 90 PT

Totalmente misturado
STRUCTURAL IDEA
Increasing urbanization

FRAME HEAD ROMAN, ITALIC, 40 PT

Mediterranean nation
VEDECKEJ TEÓRIE
Successfully advocating

FRAME HEAD MEDIUM, MEDIUM ITALIC, 40 PT   [ALTERNATE J]

Aerodynamic cockpit
CLINCHER WHEEL
Verwendung des Satzes

FRAME HEAD SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Egyptian revival style
PREDIR FENÒMEN
Quát hóa của suy nghĩ

FRAME HEAD BOLD, BOLD ITALIC, 40 PT   [ALTERNATE Q]

Conhecimento

FRAME HEAD ROMAN, 60 PT

Synchronizing

FRAME HEAD MEDIUM, 60 PT

Demonstrator

FRAME HEAD SEMIBOLD, 60 PT

Trinityhalvön

FRAME HEAD BOLD, 60 PT

Redevelopments

FRAME HEAD ITALIC, 60 PT

Energiatermelő

FRAME HEAD MEDIUM ITALIC, 60 PT

Archaeological

FRAME HEAD SEMIBOLD ITALIC, 60 PT

Zurückgreifen

FRAME HEAD BOLD ITALIC, 60 PT

Frame Deck

Commissioned in 2018 by Creative Director, Jack Saunders, Frame forms one of the key elements of Rapha's graphic identity. Its modern take on Caslon allows the cycling brand to elegantly communicate its message across all medias. Frame Deck offers a useful bridge between Frame Head and Frame Text at sizes around 16–24 point.

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PRODUCTION ASSISTANCE
DAN MILNE
THOMAS BOUILLET

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PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SWASH ALTERNATES

In the days of William Caslon, all of his faces were cut by hand creating a range of styles that change from size to size. Frame with its three size masters follows a more consistent approach, with contrast and spacing the most obvious difference between them. This gives the collection a streamlined and unified feel with no apparent difference between them. Like the rest of the family Frame Deck has all that one would expect in a serious serif face; small capitals and multiple numeral styles.

Frame Deck Roman

Frame Deck Italic

Frame Deck Medium

Frame Deck Medium Italic

Frame Deck Semibold

Frame Deck Semibold Italic

Frame Deck Bold

Frame Deck Bold Italic

QUICKLY REBUILT THE CITIES
Within the opéra comique tradition
SPUNTO FURONO LE ANOMALIE
This competent orchestral complement

FRAME DECK ROMAN, ITALIC, 25 PT

JAAR BIJ ZIJN GROOTMOEDER
Popolazzjoni ta' madwar 12,471 ruħ
THE SAN FRANCISCO BAY AREA
Medir a pequena deflexão da vertical

FRAME DECK MEDIUM, MEDIUM ITALIC, 25 PT

REQUIRES NEW INVESTMENT
Underlying geologic environment
JAHRZEHNT ZUVOR GEMACHT
Based on the novella of the same title

FRAME DECK SEMIBOLD, SEMIBOLD ITALIC, 25 PT   [ALTERNATE Q h]

OM GENERELL GRAVITASJON
Kraftiga bränder utbröt som följd
MOUVEMENT POUR JARDINS
Their analysis division was skillful

FRAME DECK BOLD, BOLD ITALIC, 25 PT   [ALTERNATE J, SWASH E J M P T V k v w]

XEM LÀ NGƯỜI ĐẦU TIÊN TẬN DỤNG VIỆC
Over 15 preeminent hardwoods of North America
17 LIMITED SEASONAL JERSEYS FOR WINTER
Unterlagen für die Weiterentwicklung seines Arbeiten

FRAME DECK ROMAN, ITALIC, 18 PT

GAINED 5 SECONDS IN THE FINAL SPRINT
Rachetée en 1983 par Bernard Tapie pour 1 franc
JAPOŃSKI SAMOLOT SZKOLNY O NAPĘDZIE
His all-steel percussion bands of Trinidad & Tobago

FRAME DECK MEDIUM, MEDIUM ITALIC, 18 PT   [ALTERNATE C G J S]

STUDY OF THE HISTORY OF SHORTHAND
The approximately 154,890 main sequence stars
JAAR DAARVOOR ONTWIKKELD WAS DOOR
Wafat pada beberapa hari sebelum ia dimahkotai

FRAME DECK SEMIBOLD, SEMIBOLD ITALIC, 18 PT   [PROPORTIONAL OLDSTYLE FIGURES]

OPRINDELIG DØVELÆRER OG FYSIOLOG
The usage for at least 1500 years as an analgesic
WIDELY TRANSLATED & ADAPTED WORKS
Various properties attached to Strangeways Hall

FRAME DECK BOLD, BOLD ITALIC, 18 PT   [ALTERNATE h w &]

Cariera sa literară

FRAME DECK ROMAN, 50 PT

Musical tradition

FRAME DECK MEDIUM, 50 PT

Ventilated Gilets

FRAME DECK SEMIBOLD, 50 PT

Il certo interesse

FRAME DECK BOLD, 50 PT

Independent Agent

FRAME DECK ITALIC, 50 PT

Brièveté des délais

FRAME DECK ITALIC MEDIUM, 50 PT

Technical advisor

FRAME DECK ITALIC SEMIBOLD, 50 PT

Die länge Galerie

FRAME DECK ITALIC BOLD, 50 PT

Frame Text

The heart of Frame is a serif face designed for the text heavy needs of the Rapha website. Whether it be the needs of labelling and information through to long form journalism, this update of the Caslon tradition works perfectly for the iconic cycling brand.

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PROPORTIONAL/TABULAR LINING FIGURES
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FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SWASH ALTERNATES

Much of William Caslon's work has been revived, most famously in Matthew Carter's Big Caslon for headlines and Carol Twombly's Adobe Caslon for text. Frame is unique in reviving his Great Primer (around 18 point) the closest he came to mirroring the Dutch style he so extensively borrowed from. This gives Frame a distinctly continental flavouring mixed with Caslon's Anglo sensibilties. With its large x-height it offers designers a modern take on the masters work. In four weights from Roman to Bold and matching italics, it is a perfect choice for graphic designers where a serif face is needed.

Frame Text Roman

Frame Text Italic

Frame Text Medium

Frame Text Medium Italic

Frame Text Semibold

Frame Text Semibold Italic

Frame Text Bold

Frame Text Bold Italic

MORE THAN 27.1% OF HISTORIC SEAGRASS MEADOWS
Felicity Ace, built in 2005, measured 715 feet long and 117 wide
Créateur de la méthodologie de conception et le chef de projet
PROCESOARE ȘI COMPUTERE AU FOST DEZVOLTATE DE
Several of Jarno's rare photographs viewed in stunning hi-definition
The only manufacturer for their monochrome passive-matrix LCDs

FRAME TEXT ROMAN, ITALIC, 14 PT

BAXMAYARAQ KI, INTIBAH DÖVRÜ SOSIAL VƏ SIYASI
Zajmuje się konserwacją i rozpowrzechnianiem posiadanych
Iceland observes UTC±00:00 as to be synced up with Europe
HUMANISTS SUCH AS POGGIO BRACCIOLINI DISCOVER
The Bonneville Railway was of 900 mm (2′ 11⅞") narrow gauge
Nei moderni manuali di storia dell'arte, Giotto è considerato tra

FRAME TEXT MEDIUM, MEDIUM ITALIC, 14 PT   [SWASH B G N R T v w]

SUBSEQUENTLY RELEASED A STUDIO ALBUM IN 1981
Vatn langs kysten, og den vandrande norsk-arktiske torsken
He was recognized as one of the greatest writers of antiquity
MỘT CUỘC TRANH LUẬN KÉO DÀI TRONG GIỚI SỬ HỌC
First elected into the Folketing for the Social Democrats in June
Such abstruse points of theologists presented zero interest to her

FRAME TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT   [ALTERNATE C G J Q S, ALTERNATE ITALIC h]

EINIGE BEMERKENSWERTE ERGEBNISSE ERZIELEN
Counting every subject area, the Ministry employs 176,000
Nelja aasta järel, aasta enne maailmameistrivõistlusi samas
UTILIZING OSMIUM–IRIDIUM IN COMPASS BALANCES
Varios años el dorado de las hojas de laurel ha cambiado entre
Based in Saint-Cloud, the group struck the TASRA Agreement

FRAME TEXT BOLD, BOLD ITALIC, 14 PT

FRAME TEXT ROMAN, ITALIC, SEMIBOLD, BOLD, 16/20 PT

ROMAN SMALL CAPS

ROMAN

SEMIBOLD

PROPORTIONAL
LINING FIGURES

ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

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 (accord-

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical*, or *inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner's "aesthetics from above & from below."

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." The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the

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Frame Head
Frame Deck
Frame Text

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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ABOUT THE DESIGNER

Paul Barnes (born 1970) is a graphic and type designer, as well as a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He is also a long-term collaborator with Peter Saville, resulting in diverse work such as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit, and the logo for Kate Moss.

Barnes has worked as an advisor and consultant to 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, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian,* he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

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, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.