

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 possibilities to designers.

Designed by
Paul Barnes
Jesse Vega

Published
2019

1 Style

Features
Proportional Lining Figures
Prebuilt Fractions (Vulgar & Nut)

SJÆLDENT

CASLON SANS SHADED NO. 1, 55 PT

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UPPERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

LOWERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

STANDARD PUNCTUATION

!@#%&'()*+,-./:;<=>?`{|\}~
@*~"'"`.,,«»«» §•¶†‡©®™

ALL CAP PUNCTUATION

!@#%&'()*+,-./:;<=>?`{|\}~

PROPORTIONAL LINING
default figures

\$&€¥1234567890¢ƒ%‰ªº#°

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾

STYLISTIC ALTERNATES

½ ⅓ ¼ ⅔ ¾

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

DEACTIVATED

¿FISH & [CHIPS]
@ £24.65?

ACTIVATED

¿FISH & [CHIPS]
@ £24.65?

PROPORTIONAL LINING
default figures

\$3,460 €1,895
\$7,031 £9,215

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PREBUILT FRACTIONS

1/2 1/3 2/3 1/4...

½ ⅓ ⅔ ¼ ¾

LANGUAGE FEATURE
Català (Catalan) † glyph

AL·LUSIÓ AL·LÀ

ALLUSIÓ ALLÀ

LANGUAGE FEATURE
Română (Romanian) † accent

ŞLAGĂR TOTUŞI

ŞLAGĂR TOTUŞI

STYLISTIC SET 01
nut fractions

OVER 5½ METERS

OVER 5½ METERS

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

BRUTE STRENGTH
BRUTE STRENGTH

BRUTE STRENGTH

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

BRUTE STRENGTH
BRUTE STRENGTH

BRUTE STRENGTH

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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, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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.

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.