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# Caslon Doric

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Caslon Doric is a nineteenth century sans given the rigour, consistency and rationality of a modern sans family: of multiple weights, in multiple widths with matching italics, yet maintaining the charm of the original. As Brunel is the serif form we associate with this period, so Caslon Doric is the equivalent sans. After William Caslon IV, originated the sans type form in the second decade of the 19th century, the style initially stalled, and only in the 1830s did the form gain popularity. First in an all bold capital form, Caslon introduced the Doric form in the 1840s, before expanding the style throughout the century, finally adding a lowercase which we would recognise in the 1870s. From the original regular weight the modern Caslon Doric expands from a fine hairline weight to an emphatic fat weight, with matching italics and small capitals. With its distinctive hook like terminals it has the utility of the sans form whilst having a distinctive quality and is suitable for text and display setting.

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**DESIGNED BY**  
PAUL BARNES  
TIM RIPPER

**PUBLISHED**  
2019

**22 STYLES**  
11 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL/TABULAR LINING FIGURES  
FRACTIONS (PREBUILT & ARBITRARY)  
SUPERSCRIPT/SUBSCRIPT  
SMALL CAPS (ROMAN)  
STYLISTIC ALTERNATES

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Caslon Doric Hairline

*Caslon Doric Hairline Italic*

Caslon Doric Thin

*Caslon Doric Thin Italic*

Caslon Doric Light

*Caslon Doric Light Italic*

Caslon Doric Regular

*Caslon Doric Regular Italic*

Caslon Doric Regular No. 2

*Caslon Doric Regular No. 2 Italic*

Caslon Doric Medium

*Caslon Doric Medium Italic*

**Caslon Doric Semibold**

***Caslon Doric Semibold Italic***

**Caslon Doric Bold**

***Caslon Doric Bold Italic***

**Caslon Doric Extrabold**

***Caslon Doric Extrabold Italic***

**Caslon Doric Black**

***Caslon Doric Black Italic***

**Caslon Doric Fat**

***Caslon Doric Fat Italic***

RECORDED  
Norisinājūšies

CASLON DORIC HAIRLINE, 70 PT

SIARADWYR  
*Underscoring*

CASLON DORIC HAIRLINE ITALIC, 70 PT

DELIVERIES  
Phenomenon

CASLON DORIC THIN, 70 PT

QUESTIONS  
*Atmospherics*

CASLON DORIC THIN ITALIC, 70 PT

ALQUITRÁN  
Revolutionize

CASLON DORIC LIGHT, 70 PT  
[ALTERNATE Q R]

SPÆDBARN  
*Marketplaces*

CASLON DORIC LIGHT ITALIC, 70 PT

LEGISLATE  
Penyelesaian

CASLON DORIC REGULAR, 70 PT

REGULATES  
*Compétitivité*

CASLON DORIC REGULAR ITALIC, 70 PT  
[ALTERNATE G]

**ARBITRATE**  
**Forhandlede**

CASLON DORIC REGULAR NO. 2, 70 PT

***DEFENDING***  
***Partnerships***

CASLON DORIC REGULAR NO. 2 ITALIC, 70 PT

**CADAQUÉS**  
**Biographical**

CASLON DORIC MEDIUM, 70 PT

***ROCKMORE***  
***Voornamelijk***

CASLON DORIC MEDIUM ITALIC, 70 PT

**AQUEDUCT**  
**Expressions**

CASLON DORIC SEMIBOLD, 70 PT

**MITOLOGIE**  
***Mechanized***

CASLON DORIC SEMIBOLD ITALIC, 70 PT

**ABSOLUTE**  
**Registering**

CASLON DORIC BOLD, 70 PT  
[ALTERNATE R g]

**FORMEAZĂ**  
***Automating***

CASLON DORIC BOLD ITALIC, 70 PT  
[ALTERNATE t]

**MBIEGHTED**  
**Journalists**

CASLON DORIC EXTRABOLD, 70 PT  
[ALTERNATE G]

**RIGOROUS**  
***Humblebæk***

CASLON DORIC EXTRABOLD ITALIC, 70 PT

**SCIENCES**  
**Politically**

CASLON DORIC BLACK, 70 PT

***CREATING***  
***Mikilvægu***

CASLON DORIC BLACK ITALIC, 70 PT  
[ALTERNATE R g]

**REVOKED**  
**Rhedones**

CASLON DORIC FAT, 70 PT

***SINTFLUT***  
***Kingdoms***

CASLON DORIC FAT ITALIC, 70 PT

Defies pop expectations  
AUTOUR DU MONDE  
*Influential financial center*

CASLON DORIC HAIRLINE, HAIRLINE ITALIC, 40 PT

Reliable forms of transit  
ŽE MLAD JE POSTAL  
*Japanischen Architekten*

CASLON DORIC THIN, THIN ITALIC, 40 PT

Effective infrastructure  
CABINET MINISTERS  
*Recovered 36,780 tons*

CASLON DORIC LIGHT, LIGHT ITALIC, 40 PT

Based on infinite series  
GWERTH RHIFIADOL  
*Casi 85 tipos diferentes*

CASLON DORIC REGULAR, REGULAR ITALIC, 40 PT

Los numerosos reinos  
**NEW GENERATIONS**  
*Welsh Marches gezählt*

CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, 40 PT

Showcasing materials  
**LABYRINTHINE ERA**  
*Inherently outrageous*

CASLON DORIC MEDIUM, MEDIUM ITALIC, 40 PT  
(ALTERNATE g, ALTERNATE ITALIC t)

Rapidly transforming  
**IN QUESTO CASO IL**  
*Exceptionally difficult*

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 40 PT  
(ALTERNATE R)

Kaniyang diyametro  
**IONIAN TRADITION**  
*News & Media Panel*

CASLON DORIC BOLD, BOLD ITALIC, 40 PT

**Borough of Oldham**  
**DUCADO DE MILÃO**  
***Net neutrality rules***

CASLON DORIC EXTRABOLD, EXTRABOLD ITALIC, 40 PT  
(ALTERNATE t f)

**Üremenin gerçeği**  
**£17 BILLION GAIN**  
***Poliitiline mõtleja***

CASLON DORIC BLACK, BLACK ITALIC, 40 PT

**Norse mythology**  
**MAUSTESAARIEN**  
***Great Metropolis***

CASLON DORIC FAT, FAT ITALIC, 40 PT

Ont toujours échoué à conquérir le pays  
 SELLER SHOULD CONSIDER THIS  
*The prevailing climatic trends & patterns*

CASLON DORIC THIN, THIN ITALIC, 24 PT  
 [ALTERNATE t]

Sebastian Vettel set the pace for 2019  
 KORZYSTAJĄC Z POMOCY JUANA  
*A press conference on Sunday morning*

CASLON DORIC LIGHT, LIGHT ITALIC, 24 PT  
 [ALTERNATE g]

Jet d'Eau fountain and the alps behind  
 CHOICES THE HOUSE MUST FACE  
*Earnest public-information campaigner*

CASLON DORIC REGULAR, REGULAR ITALIC, 24 PT

Täpsemalt defineeritud territooriumi  
 LEFT UNANSWERED QUESTIONS  
*Fővárosa 1958 óta Cardiff, de a walesi*

CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, 24 PT

Various old NASA plans from the '70s  
 ERU STJÖRNUÞOKUR SEM SJÁST  
*Som betyder främling eller utlänning*

CASLON DORIC MEDIUM, MEDIUM ITALIC, 24 PT  
 [ALTERNATE g t]

**Roughly follows the current border**  
**STATE OF THE ART SIMULATION**  
*Sawijining tlatah sing padhet dhéwé*

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 24 PT

**New earthworks near Offa's Dyke**  
**A GROSS INCOME OF \$1,357,486**  
*New & striking stats from the FAA*

CASLON DORIC BOLD, BOLD ITALIC, 24 PT

**Nüfusu 26 Kasım 2007 tarihinde**  
**THE PARISAN THOROUGHFARE**  
*6 global health advocacy groups*

CASLON DORIC EXTRABOLD, EXTRABOLD ITALIC, 24 PT  
[ALTERNATE G R]

**Radiocarbon dating of vessels**  
**SEQUERIA NET OP TIJD VOOR**  
*De cette province a été repris*

CASLON DORIC BLACK, BLACK ITALIC, 24 PT

**La région de Chicago est très**  
**QUE LAS DEMÁS PROVINCIAS**  
*The control wall at Halt Ditch*

CASLON DORIC FAT, FAT ITALIC, 24 PT  
[ALTERNATE Q g t]

IALAH SEBUAH KOTA BERPENDUDUK 70 Jiwa  
 Antiquaries subconsciously projects the fashion back  
 15 NEW PLOTLINES & FRESH NARRATIVE TWIST  
*Opened in 1971 and closed in 2007 over a rent dispute*

CASLON DORIC THIN, THIN ITALIC, 18 PT

PRODUCING ALL QUARTERLY PUBLICATIONS  
 The very bittersweet dilemma of modern-day eating  
 HIGH LEVEL OF ADMINISTRATIVE SUBDIVISION  
*Le nom du club désigne le style de musique qui devait*

CASLON DORIC LIGHT, LIGHT ITALIC, 18 PT  
 [ALTERNATE g] ]

SUCH ANCESTRAL ORIGINS WERE OBSCURE  
 All 15 original inductees of the Hockey Hall of Fame  
 DASS DIESER WEG IN KÜRZE NICHT ABSEHBAR  
*Evenemanget lockar drygt 11 000 deltagare i augusti*

CASLON DORIC REGULAR, REGULAR ITALIC, 18 PT  
 [ALTERNATE G R] ]

EXAMPLE OF ELIZABETHAN PRODIGY HOME  
 Hugtakið getur vísað til hlutar, orðatiltækis, tækni  
 SIGNED A \$53.1 MILLION ENDORSEMENT DEAL  
*Anacronismos podem ocorrer num relato narrativo*

CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, 18 PT

ODDEUTU 1610, ADNABYDDID Y TIR LLE MAE  
 Preceded by twenty-five trumpeters and a guard  
 RECORDED A BLAZON OF THE ACHIEVEMENT  
*Built for the Japan-British Exhibition in May of 1911*

CASLON DORIC MEDIUM, MEDIUM ITALIC, 18 PT

**EL ACTUAL FUE INAUGURADO EL 1 DE MAYO**  
**Abdicated the Portuguese throne 79 days later**  
***NEWER 10-METER HIGH OBSERVATION DECK***  
***An alliance didn't exist until the mid-9th century***

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 18 PT

**FIHA HEMM JOQOĠĦDU 3.4 MILJUN RUĦ U**  
**La reconstitution historique de cette période**  
***UNA DELLE PIÙ GRANDI ARENE AL COPERTO***  
***Set in an internationally significant landscape***

CASLON DORIC BOLD, BOLD ITALIC, 18 PT  
 [ALTERNATE g, ALTERNATE ITALIC t]

**A SHREWD GROUP OF SENIOR MINISTERS**  
**Karagdagang pamayanan ay nalikha noong**  
***BEHAVIORAL & SOCIETAL ANACHRONISM***  
***Located near the North Bank of the Thames***

CASLON DORIC EXTRABOLD, EXTRABOLD ITALIC, 18 PT

**VRLO TEŠKOM I NEIZVJESNOM PERIODU**  
**Coat-of-arms of few historical provinces**  
***PERTENCENTE Á UNIÓN EUROPEA DENDE***  
***Als erste deutsche Großstadt besiegelte***

CASLON DORIC BLACK, BLACK ITALIC, 18 PT

**PRINCIPAL MEMBERS OF THEIR HOUSE**  
**The Court ward has a population of 196**  
***SUPPORTER IN WYNFRYTH OF WESSEX***  
***Pilsētu sadraudzības veicināšanai 1951***

CASLON DORIC FAT, FAT ITALIC, 18 PT

Interpretationsansatz  
Szükségszerűségébe  
Pseudoexistentialism  
Reconceptualization  
Hydrotherapeutical  
Maailmanselitysten  
**Overwhelmingness**  
**Assemblymember**  
**Gerarchicamente**  
**Gregariousness**  
**Rationalization**

CASLON DORIC, 45 PT

*Framtíðarfyrirkomulag*  
*Elektromanyetizmada*  
*Macroclimatologically*  
*Artefactassemblages*  
***Microminiaturization***  
***Disenfranchisement***  
***Interdependencies***  
***Nezabudnutelným***  
***Phenomenologist***  
***Choreographer***  
***Quantifications***

CASLON DORIC ITALIC, 45 PT

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

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

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

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CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, SEMIBOLD, 16/20 PT

REGULAR NO. 2  
SMALL CAPS

REGULAR NO. 2

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

REGULAR NO. 2 ITALIC

SEMIBOLD

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CASLON DORIC REGULAR, REGULAR ITALIC, SEMIBOLD, 10/13 PT

CASLON DORIC REGULAR NO. 2, ITALIC NO. 2, SEMIBOLD, 10/13 PT

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

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 CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

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CASLON DORIC REGULAR, REGULAR ITALIC, SEMIBOLD, 9/12 PT

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### **The State of Criticism**

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CASLON DORIC MEDIUM, MEDIUM ITALIC, BOLD, 9/12 PT

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CASLON DORIC REGULAR, REGULAR ITALIC, SEMIBOLD, 8/11 PT

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CASLON DORIC MEDIUM, MEDIUM ITALIC, BOLD, 8/11 PT

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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 State of Criticism**

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 mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy

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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 desires whose material roots will be precisely the

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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.