Caslon Sans Shaded No. 2

This second version of Caslon Sans Shaded has not just an exterior shading, but a second interior shadow which gives the optical effect of a letter being depressed into the form, but it can also be perceived as being raised. The Figgins foundry showed an example of this in the middle of the 1840s, and this effect has been applied to the Caslon Sans Shaded style, offering a second distinct style. More ornate than the simple shaded form it is a style that offers great distinction and quality to designers.

Designed by

Paul Barnes Jesse Vega

Published

2019

1 Style

Features

Proportional Lining Figures Prebuilt Fractions $Stylistic\,Alternates$

CASLON SANS SHADED NO. 2, 50 PT

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CASLON SANS SHADED NO. 2, 50 PT



CASLON SANS SHADED NO. 2, 50 PT

CASLON SANS SHADED NO. 2, 50 PT

CASLON SANS SHADED NO. 2 FACE, INLINE, SHADOW, 50 PT

CASLON SANS SHADED NO. 2, 50 PT

Caslon Sans Shaded No. 2

UPPERCASE

ABGDEFGHIJKLM Nopqrstuvwxyz

STANDARD PUNCTUATION

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PROPORTIONAL LINING default figures

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PREBUILT FRACTIONS

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

PREBUILT FRACTIONS

1 1 1 2 8 2 8 4 8 4

ACCENTED UPPERCASE

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Caslon Sans Shaded No. 2

OPENTYPE FEATURES FAMILY WIDE

PROPORTIONAL LINING default figures

DEACTIVATED



ACTIVATED



FRACTIONS



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

LANGUAGE FEATURE Català (Catalan) I glyph

LANGUAGE FEATURE Nederlands (Dutch) ij glyph

LANGUAGE FEATURE Română (Romanian) s accent al-làil-lògic ijmuiden rijk însuşi totuşi aclà illògic ijmuiden rijk însuşi totuşi

STYLISTIC SET 01 nut fractions



over 8\{extrapple stone

USING LAYERS

METHOD 1 setting two or more lines, with the background layer at the top and the foreground layers underneath, and setting the leading value to zero

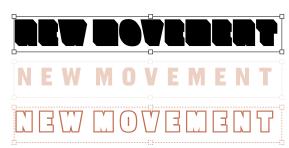
SEPARATED



COMBINED



METHOD 2 setting the foregound and background layers in separate text boxes, and positioning the foreground layers directly on top of that of the background; this method is best for setting multi-line blocks of text





STYLES INCLUDED IN COMPLETE FAMILY

Caslon Sans Shaded No. 2

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 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.