

Besley Shaded

With more presence than the shallow shading of Caslon Doric Outline, but less impact than the deep shadows of Caslon Sans Shaded, Besley Shaded offers a different flavour of the sans form. Flat sided, condensed but not overtly, the style of letter is simple with an added outline that varies from thin to thick giving it a dimensionality that has presence but it is not emphatic. With multiple layers, and a lowercase added by Tim Ripper, this design that first appeared in 1835, Besley (the successor to Thorowgood) Outline is a face suited for logos, signs, packaging and graphic design.

Designed by

Paul Barnes

Tim Ripper

Published

2020

Features

Proportional Lining Figures

Fractions (Prebuilt & Arbitrary)

Superscript/Subscript

Small Capitals

Stylistic Alternates

IDENTITIES

BESLEY SHADED, 55 PT

OCHLOCRAT

BESLEY SHADED, 55 PT

HISTÓRICOS

BESLEY SHADED, 55 PT

YOTTABYTE

BESLEY SHADED, 55 PT

REQUISITES

BESLEY SHADED, 55 PT

A 1969 BOOK

BESLEY SHADED, 55 PT

SPEDIZIONE

BESLEY SHADED, 55 PT

BRUIKBAAR

BESLEY SHADED, 55 PT

MAIN DAIRY

BESLEY SHADED, 55 PT

CONTRÔLÉE

BESLEY SHADED, 55 PT

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LIVESTREAM

BESLEY SHADED, 55 PT

NEBULISER

BESLEY SHADED, 55 PT

FINALIZAÇÃO

BESLEY SHADED, 55 PT

REFERENCE

BESLEY SHADED, 55 PT

SOLD @ €237

BESLEY SHADED, 55 PT

1971 VINTAGE

BESLEY SHADED, 55 PT

PRESIDENTE

BESLEY SHADED, 55 PT

MOVEMENT

BESLEY SHADED, 55 PT

KURZREISEN

BESLEY SHADED, 55 PT

A \$4½ GAIN

BESLEY SHADED, 55 PT

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Exuberance

BESLEY SHADED, 55 PT

Constructor

BESLEY SHADED, 55 PT

Jõudmiseks

BESLEY SHADED, 55 PT

9 $\frac{3}{4}$ mile walk

BESLEY SHADED, 55 PT [NUT FRACTIONS]

Family firms

BESLEY SHADED, 55 PT

Uczestniczą

BESLEY SHADED, 55 PT

Giles & Sons

BESLEY SHADED, 55 PT

Părintească

BESLEY SHADED, 55 PT

Shirtmakers

BESLEY SHADED, 55 PT

£126 Billing

BESLEY SHADED, 55 PT [ALTERNATE £]

UPPERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

LOWERCASE

abcdefghijklm
nopqrstuvwxyz

SMALL CAPS

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

STANDARD PUNCTUATION

! ? , : ; . - - - () [] { } / \ &
@ * " ' " . , , « » « » \$. † ‡ © ® ™

ALL CAP PUNCTUATION

! ? - - - () [] { } / \ @ « » « »

SMALL CAP PUNCTUATION

! ? () { } [] / \ & @ " " " " © ® ™

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¢ ¢ % % % ‰ ‰ ‰ # ‰

SMALL CAP
PROPORTIONAL LINING

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 % % ‰ #

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &
DENOMINATORS

H 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0

SUPERSCRIPT,
SUBSCRIPT

H 1 2 3 4 5 6 7 8 9 0 H 1 2 3 4 5 6 7 8 9 0

STYLISTIC ALTERNATES

£ 1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

Besley Shaded

OPENTYPE FEATURES FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

SMALL CAPS

ALL SMALL CAPS
includes punctuation
and figures

PROPORTIONAL LINING
default figures

SMALL CAP
PROPORTIONAL LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Română (Romanian) s accent

STYLISTIC SET 01
alternate £

STYLISTIC SET 10
nut fractions

DEACTIVATED

¿«Chips» @ £4.65?

¿«Chips» @ £4.65?

¿«Chips» @ £4.65?

Jan \$3,460 €1,895

Mar ¥7,031 £9,215

Jan \$3,460 €1,895

Mar ¥7,031 £9,215

21/03/10 & 4 1/18 ...

x¹⁵⁹ + y²¹³ × z¹⁸ ...

x₁₅₉ + y₂₁₃ × z₁₈ ...

0123456789 012 ...

0123456789 012 ...

AL·LUSIÓ col·lecció

ȘTIINȚIFICE totuși

Payment of £11,457

An area of 3⁵/₈ acres

ACTIVATED

¿«CHIPS» @ £4.65?

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Jan \$3,460 €1,895

Mar ¥7,031 £9,215

JAN \$3,460 €1,895

MAR ¥7,031 £9,215

21/03/10 & 4¹/₁₈ ⁴⁷/₉₂

x¹⁵⁹ + y²¹³ × z¹⁸ - a⁴⁶⁷

x₁₅₉ + y₂₁₃ × z₁₈ - a₄₆₇

0123456789 0123456789

0123456789 0123456789

ALLUSIÓ col·lecció

ȘTIINȚIFICE totuși

Payment of £11,457

An area of 3⁵/₈ acres

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

METHOD 2
setting the foreground
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

SEPARATED

Ardrlshalg
Ardrishaig



Ardrlshalg
Ardrishaig

COMBINED

Ardrishaig



Ardrishaig

Besley Shaded

STYLES INCLUDED IN COMPLETE FAMILY

Besley Shaded Regular

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 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.

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 during a class with Tobias Frere-Jones and Matthew Carter, and was a designer at Frere-Jones Type before joining Commercial in 2016. Ripper also worked at Fathom Information Design and independently as a freelance graphic designer and developer.