Caponi Slab

Caponi Slab was commissioned by, and named for, the late Amid Capeci when he was design director at *Entertainment Weekly*. Though based on Bodoni’s earliest work, Caponi Slab transforms into a slab serif as it gains weight. A wide range of topics that could potentially end up on the cover of the magazine from week to week, thus Caponi Slab was designed to cover many tones of voice across its range of weights.

Published 2014
Designed by Paul Barnes and Christian Schwartz
12 Styles
6 Weights w/ Italics

Features
Proportional Oldstyle/Lining Figures
Tabular Oldstyle/Lining Figures
Fractions
Superscript/Subscript
Small Caps

Caponi Slab’s shorter ascenders and descenders allow it to work with tighter leading. Additionally, its low contrast helps it to hold its own on the page for subheads in the lighter weights, as well as to be extremely loud in the heavier weights. Caponi Slab features six weights with italics, and both lining and oldstyle figures in each style.
Caponi Slab Regular
Caponi Slab Regular Italic
Caponi Slab Regular No. 2
Caponi Slab Regular No. 2 Italic
Caponi Slab Medium
Caponi Slab Medium Italic
Caponi Slab Semibold
Caponi Slab Semibold Italic
Caponi Slab Bold
Caponi Slab Bold Italic
Caponi Slab Black
Caponi Slab Black Italic
MAURITSHUIS
Etkileşimlerini

VEXILLOLOGY
Kompożizzjoni

COLCHESTER
Hauptsächlich

HORLOGÈRES
Manifestações
UCZĘSZCZAŁ
Grebenstraße

EQUIVOCATE
Îndepărtarea

DÉMÉNAGER
Intervención

HIDRÁULICA
Metamorfosi
Livres grands Iota et Oméga
PSEUDOINTRODUCTIONS
La troika certifica en Bolivia

Dialectique est préparation
MEKÂNLARDA HAREKETE
An Experiential Oscillation

Die 71-jährige Konstrukteur
COLTRANE CONCEPTION
Electronic Fabric Company

Malarstwa metafizycznego
STANOWISKO OSADNICZE
Terrific Torontian Thought
Hyper-realistic renderings

Guideline für Informanten

Semiológica extrapolação

Middelen van Overtuiging

Give Your Brain a Holiday

Une Œuvre Concrète

Er nokkuð sem við höfum

La jurisdicción exclusiva

Our Timely Obsolescence
Doesburg und Mondrian
THIRTY-ONE VILLAGES
Supernumerary Clauses

Linguagens harmônicas
BLÅ, RØD OG GUL SAMT
Intracellular attraction

Au cœur de Los Angeles
PACKS A SONIC PUNCH
Farbe-an-sich-Kontrast

På flera språk används
INTERSTITIAL SPACES
Apresentação de temas
THEY ARE ALWAYS BELOW WONDERMENT
Na kolekcję składa się ponad 51100 eksponatów
LA COLECCIÓN DE OBRA GRÁFICA INCLUYE
Uma representação da interpretação humana

DOSTARCZYŁ NOWYCH KATALITYCZNYCH
Elektronische Heizungsregler an Heizkörpern
THE JOHNSON WAX HEADQUARTERS HAVE
Bulles de gaz émergeant lentement d’un petit

PERSUASIVE ORACULAR MYSTIFICATION
Il libro ripercorre in 1,047 pagine l’avventura
CUANDO LLEVABAN 12 HORAS EN LA NAVE
Soporific Syntax & Mastodonian Metaphors

LEBENSMITTELPRÜFER UNTERSUCHEN
The cross-cultural implications of thought
EUROPESE SCHILDERKUNST VAN DE 19E
Deze evocatie van dag en nacht lijkt me de
ANNUAL COMPENSATION OF €3,459,171

A fixação de placas metálicas esmaltadas

ÉG GAT EKKI SKORAST UNDAN því með

Essi conservano volutamente un aspetto

SOLIDEMENT IMPLANTÉ À LA VALLÉE

En particulier, la dernière salle montre

VERY SZABLE LIMITED ENGAGEMENT

Mean elevations of nearly 6,700 meters
CUCINA MOLECOLARE? MOLTO MEGLIO LA CARBONARA
L’éthique générale établit les critères pour agir librement dans
Staden är anlagd på den jämna strandslätten, den förmögna

VIAȚĂ PUBLICĂ ÎN AMBELE ORAȘE-STAT SE DESFĂȘURA
Se formó una cadena humana para sacar todas las cartas y los
Wherein $9.4 \times 10^{23}$ protons in a given sample were bombarded

FOR 2013 MAHLKÖNIG CLAIMED OVER ¥56.71 TRILLION
Wspomniała również chwile, które spędziła w towarzystwie
Ifølge Aristoteles er en taler troværdig hvis han er vidende

DIE FORM DER GLYPHE EINES ANTIQUA-ESZETT GAB
Under 100-talet uppstod två separata författarkretslopp
Twee logische beelden worden in het schilderij verenigd

ESTAS AFIRMAÇÕES PODEM PARECER ESOTÉRICAS
Numerous such “indications” are manifestly effective
Für 2000 sollte diese geringfügig auf 7 Millionen Euro

IN 1968 THE ICE-O-MATIC SPLASHED THE MARKET
Þjóðaratkvæðagreidsla var haldin í Króatiú í dag um
Entre el 23 y el 71.1% de todas las proteínas celulares
Außerplanmäßige Befolkningstäthet Thermodynamics Primærfarververne Caractéristique Predominância
Quilts & [Covers] for $24.65

Sale Price: $3,460 €1,895

Originally: $7,031 £9,215

21/03/10 and 2 1/18 460/920

x_{158} + y_{23} \times z_{18} - a_{4260}

Women Wowed Hollywood

Since 1974. In 1930, nearly 5200 films

Over 47,000 albums from 1950 - 1973

No. 1305: The Wonderous 407 Wickes

Over 45,700 albums from 1950 - 1973

Several wishful solvency antivenins

Groggy digging gains greener gourd

Show 1305: The 457 Waverly Daggers
Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of Newsweek, US and British Esquire and Foreign Affairs. During this time he art directed Esquire Gentleman and U&lc. He later returned to America to be art director of the music magazine Spin. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, ‘Original Modern’ for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic.

Barnes has also been an advisor and consultant on numerous publications, notably The Sunday Times Magazine, The Guardian and The Observer Newspapers, GQ, Wallpaper*, Harper’s Bazaar and frieze. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. 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.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned The Guardian, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by Wallpaper*, and Schwartz was included in Time magazine's 2007 ‘Design 100’. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.