
Frame Head

Few typefounding dynasties command the enduring love and respect of the Caslon family. Frame pays homage without fawning reverence to the work of William Caslon I, updating the tradition for the Twenty First century.

PUBLISHED
2022

DESIGNED BY
PAUL BARNES

PRODUCTION ASSISTANCE
DAN MILNE
THOMAS BOUILLET

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS (ROMAN)
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT
SWASH ALTERNATES

Designed by Paul Barnes for Rapha, Frame Head fits the needs for a face that can be used at larger sizes. With tighter spacing and reduced hairlines it works well in headlines without being overtly mannered and contrasted as some of the Caslon revivals of the last century. The sharpness of Frame which is hardly noticeable in the Text family, becomes more apparent, yet not overpowering in the Head. The italics have the steeper angle of Caslon's text faces, but with the greater consistency and rhythm of his display sizes. The swash italic capitals follow the tradition of the Granjon model, rather than the faux swashes added to Caslon in the Nineteenth century.

Frame Head Roman

Frame Head Italic

Frame Head Medium

Frame Head Medium Italic

Frame Head Semibold

Frame Head Semibold Italic

Frame Head Bold

Frame Head Bold Italic

RECOMMENDED MINIMUM & MAXIMUM SIZES

FRAME HEAD, 40 PT+

Regional trade Merchant STAKE

FRAME DECK, 18 – 40 PT

Due to animosities of their competitor
Various upsets befell the ship
It was the final voyage
An official inquiry

FRAME TEXT, 6 – 18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and granted Royal Charter by Queen Elizabeth I. For early voyages to the East Indies they fitted out for India, trading mainly silk, rum cotton, and opium. In 1617 they undertook

Extension
CĂRÂND
Situations

FRAME HEAD ROMAN, 90 PT

Jäätumisel
RAPIDLY
Symbolism

FRAME HEAD ITALIC, 90 PT

Voimakas
DOMAIN
Implicitly

FRAME HEAD MEDIUM, 90 PT

Fluoresces
ESCRITA
Condition

FRAME HEAD MEDIUM ITALIC, 90 PT

Domestic
ROSNAC
Montuosi

FRAME HEAD SEMIBOLD, 90 PT

Preserver
JUSTICE
Superficie

FRAME HEAD SEMIBOLD ITALIC, 90 PT [ALTERNATE J]

Områden
ESTUDO
Naturally

FRAME HEAD BOLD, 90 PT

Materials
AVENUE
Quantum

FRAME HEAD BOLD ITALIC, 90 PT

COGNITIVI
Gleichmäßig

FRAME HEAD ROMAN, 70 PT

SYMPHONY
Haverthwaite

FRAME HEAD ITALIC, 70 PT

ECOLOGIC
Situationally

FRAME HEAD MEDIUM, 70 PT [ALTERNATE C G S]

ADICIONES
Overthrower

FRAME HEAD MEDIUM ITALIC, 70 PT [ALTERNATE h v w]

NEGATIBO
Agricultural

FRAME HEAD SEMIBOLD, 70 PT

BETEKENT
Prédécesseur

FRAME HEAD SEMIBOLD ITALIC, 70 PT

MATERIAL
Gobeliinien

FRAME HEAD BOLD, 70 PT

BREAKING
Announcers

FRAME HEAD BOLD ITALIC, 70 PT [SWASH A B E G K]

Totalmente misturado
STRUCTURAL IDEA
Increasing urbanization

FRAME HEAD ROMAN, ITALIC, 40 PT

Mediterranean nation
VEDECKEJ TEÓRIE
Successfully advocating

FRAME HEAD MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE J]

Aerodynamic cockpit
CLINCHER WHEEL
Verwendung des Satzes

FRAME HEAD SEMIBOLD, SEMIBOLD ITALIC, 40 PT

Egyptian revival style
PREDIR FENÒMEN
Quát hóa của suy nghĩ

FRAME HEAD BOLD, BOLD ITALIC, 40 PT [ALTERNATE Q]

Conhecimento

FRAME HEAD ROMAN, 60 PT

Synchronizing

FRAME HEAD MEDIUM, 60 PT

Demonstrator

FRAME HEAD SEMIBOLD, 60 PT

Trinityhalvön

FRAME HEAD BOLD, 60 PT

Redevelopments

FRAME HEAD ITALIC, 60 PT

Energiatermelő

FRAME HEAD MEDIUM ITALIC, 60 PT

Archaeological

FRAME HEAD SEMIBOLD ITALIC, 60 PT

Zurückgreifen

FRAME HEAD BOLD ITALIC, 60 PT

OPENTYPE FEATURES
 FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS
includes punctuation & figuresALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

SMALL CAP
PROPORTIONAL LINING

TABULAR LINING

TABULAR OLDSTYLE

FRACTIONS
ignores numeric date format

SUPERScript/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Català (Catalan) l glyphLANGUAGE FEATURE
Nederlands (Dutch) IJ glyphLANGUAGE FEATURE
Polski (Polish) kreska accentLANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

¿Ale & 'Wine' @ £1?

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Q3: \$3,460 €1,895
Q4: ¥7,031 £9,215Q3: \$3,460 €1,895
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21/03/10 and 2 17/18

 $x^{175} \div y^{60} \times z^{38} - a^{294}$ $x_{175} \div y_{60} \times z_{38} - a_{294}$

0123456789 0123456...

0123456789 0123456...

CEL·LA il·lògic AVEL·LÍ

IJsselmeer vrijdag ZIJDS

ŚLADY rozliczeń SŁÓD

ORAȘUL totuși ÎNSUȘI

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OPENTYPE FEATURES
 ROMAN & ITALIC

 STYLISTIC SET 01
 alternate J

 STYLISTIC SET 02
 alternate Q

 STYLISTIC SET 03
 alternate C G S

OPENTYPE FEATURES
 ITALIC

 SWASH
 A E G J K Q R V W Y Z k v w

 STYLISTIC SET 04
 alternate h

 STYLISTIC SET 05
 alternate v w

 STYLISTIC SET 06
 alternate &

DEACTIVATED

Janes's Justification
 Quickly Quantified
 Great Sport Classic

DEACTIVATED

*WILD AVERAGE
 YARD'S JONQUILS
 Karaoke Zoo Review
 Thousand puncheons
 Newer Malvasia type
 Speyside & Highland*

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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 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.