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.

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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

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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

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Extension CARÂND Situations

FRAME HEAD ROMAN, 90 PT

Jäätumisel RAPIDLY Symbolism

FRAME HEAD ITALIC, 90 PT

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Voimakas DOMAIN Implicitly

FRAME HEAD MEDIUM, 90 PT

Fluoresces ESCRITA Condition

FRAME HEAD MEDIUM ITALIC, 90 PT

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Domestic ROSNAC Montuosi

FRAME HEAD SEMIBOLD, 90 PT

Preserver JUSTICE Superficie

FRAME HEAD SEMIBOLD ITALIC, 90 PT [ALTERNATE J]

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Områden ESTUDO Naturally

FRAME HEAD BOLD, 90 PT

Materials AVENUE Quantum

FRAME HEAD BOLD ITALIC, 90 PT

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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]

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NEGATIBO Agricultural

FRAME HEAD SEMIBOLD, 70 PT

BETEKENT Prédécesseur

FRAME HEAD SEMIBOLD ITALIC, 70 PT

MATERIAL Gobelinien

FRAME HEAD BOLD, 70 PT

BREAKING Announcers

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

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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]

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Conhecimento

FRAME HEAD ROMAN, 60 PT

Synchronizing

FRAME HEAD MEDIUM, 60 PT

Demonstrator

FRAME HEAD SEMIBOLD, 60 PT

Trinityhalvön

FRAME HEAD BOLD, 60 PT

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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

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UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ LOWERCASE abcdefghijklmnopqrstuvwxyz SMALL CAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ STANDARD PUNCTUATION iċ---()[[{}/|\@«»↔ ALL CAP PUNCTUATION SMALL CAP PUNCTUATION 1!4?&""" LIGATURES fb ff fh fi fi fk fl ffb ffh ffi ffi ffk ffl $\pounds \Psi$ PROPORTIONAL LINING default figures PROPORTIONAL OLDSTYLE \$£€¥BP₹₩₫¤1234567890%‰#<+=-×÷>≤≈≠±≥ SMALL CAP PROPORTIONAL LINING \$£€¥₿₽₹₩Ф1234567890%%₀<+=-×÷>≤≈≠±≥ TABULAR LINING \$£€¥B₽₹₩₫¤1234567890¢%%<+=-×÷>≤≈≠±≥ TABULAR OLDSTYLE \$£€¥BP₹₩₫¤I234567890¢<+=-×÷>≤≈≠±≥ PREBUILT FRACTIONS 1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8 $H^{1234567890}/_{1234567890}$ NUMERATORS & DENOMINATORS $H^{+-1234567890}$ $H_{+-1234567890}$ SUPERSCRIPT & SUBSCRIPT STYLISTIC ALTERNATES CGJSQ cgjs ÇĆĈĊČĜĞĠĢIJĴŚŜŞŠŞ çćĉċčĝĞċĢuúĵśŝşšş ÀÁÂÃÄÅĀĀĀĀĄĄÁÂÃÂÁŠĂŠĂÅÆƏÇĆĈĊČĎ ACCENTED UPPERCASE ĐÈÉÊËĒĖĒĚĒĚĒĚÊÉÊÊÊÂĞĠĠĤĦÌÍÎÏĨĬĮIII ÍJĴĶĹĽĿŁĻÑŃŇŊŊÒÓÔÕÖŌŎŎŐŐOŐÔÔÔÔ ŐŐÖÖÖÖŒŔŘŖŚŜŞŠŖŢŤŢŦÞÙÚÛÜŪŪŬ ŮŮŰŲƯŲĆÙŨŲŮŴŴŴŸŸŶŶŶŶŶŶŹŻŽ àáâãäåāāåaãåâãâåååååæəçćĉċčďđèéêëēĕeĕeĕeĕe ACCENTED LOWER CASE éèèèèèèggghhìíîïīīijijijíjjkĺľŀljñńňnnòóôööōŏŏďơ oốôôôôôôôôôơơwœŕřṛśŝşšsßţťţŧþùúûüūūŭůůůuǘuǘu *úùũųůŵwwwÿŷyyyyžżžž* ÀÁÂÃÄÅĀÄĀĀĀĀÂÂÂÂÂÂĂĂĂĂĂÃÆƏÇĆĈĊČĎĐÈÉÊËĒĔĖĘ ACCENTED SMALL CAPS ĚĘĒĖĖĖĖĖĢĠĠĠĠĤĦÌÍÎÏĪĬĮĮĮĮſĴĶĹĽĿŁĻŇŃŇŊŊÒÓÔ ŌÖŌŎŎŐŐĢÔÔÔÔÔÔÔÔÔÔŒŔŘŖŚŜŞŠŢŤŢŦÞÙÚÛÜ ŨŪŬŮŮŰŲƯƯỚ ČƯỞ ŴŴ W W Y Y Y Y Y Y Z Z Ž

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UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ					
LOWERCASE	abcdefghijklmnopqrstuvwxyz					
STANDARD PUNCTUATION	j!¿?.,;;()[]{}/ \&@*""'·",«»‹› §•¶†‡©®™					
ALL CAP PUNCTUATION	iż()[]{}/ \@«»‹›					
LIGATURES	fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl					
PROPORTIONAL LINING default figures	\$£€¥₿₽₹₩₫¤1234567890¢f%‰ ^{ao} #°<+=-×÷>≤≈≠±≥'"					
PROPORTIONAL OLDSTYLE	\$£€¥₿₽₹₩₫¤1234567890%‰#<+=-×÷>≤≈≠±≥					
TABULAR LINING	$\$\pounds \in \mathbb{Z} $ $\mathbb{Z} $					
TABULAR OLDSTYLE	\$£€¥₿₽₹₩₫¤1234567890¢<+=-×÷>≤≈≠±≥					
PREBUILT FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8					
NUMERATORS & DENOMINATORS	$H^{1234567890}/_{1234567890}$					
SUPERSCRIPT & SUBSCRIPT	$H^{+-1234567890}H_{+-1234567890}$					
SWASH	ADEGJKNQTUWYZ kpm ÀÁÂÃÄÅĀĀĂÁĄĄÁÂÂÂÁÅÅÅÅ ÆĎÈÉÊĒĒĔĖĘĚĘĒÉÊÊÊÊÊĞĞĞĞĴÑŃŇŅ ŔŘŖŢŤŴŴŴŴŸŸŶŶŶŶŹŻŽ kŵŵwï					
STYLISTIC ALTERNATES	CGJSQ hvw & fh ffh ÇĆĈĊČĞĞĞĢIJĴŚŜŞŠŞ ħĥẃŵẅẁ					
ACCENTED UPPERCASE	ÀÁÂÃÄÅĀĀĀĀĀĀĀĀĀÂÂÂÂÂĂĂĂĀĀÆƏÇĆĊĊĎÐ ÈÉÊËĒĔĖĘĚĘĔÉÊÊÊÊÊÊĞĞĞĞHĦÌÍÎÏĨĬĮĮIJÍĴĶ ĹĽĿŁĻÑŃŇŊŅÒÓÔÕÖŌŎŎŐŐŌÓÔÕÕÔÔÔÔÓÓÓÓÓÓ ĠØŒŔŘŖŚŜŞŠȘßŢŤŢŦÞÙÚÛÜŪŪŬŮŮŰŲUŲÚ ÙŨŲŮŴŴŴŴŸŸŶŶŶŶŹŻŽ					
ACCENTED LOWER CASE	àáâāäåāāáąáââââáååååæəçćĉċčďdèéêëēĕeĕeĕeééêêêêêêêêêêêêêêêêêêêêêêêêêêêêêêê					

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OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED			ACTIVATED		
SMALL CAPS	¿Ale & 'Wine' @ £1?			¿ALE & 'WINE' @ £1?		
ALL SMALL CAPS includes punctuation & figures	¿Ale & 'Wine' @ £1?			¿ALE & 'WINE' @ £1?		
ALL CAPS opens up spacing, moves punctuation up	¿Ale & 'Wine' @ £1?			¿ALE & 'WINE' @ £1?		
PROPORTIONAL LINING default figures	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215
PROPORTIONAL OLDSTYLE	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215	Q3: Q4:	\$3,460 ¥7,03 I	€1,895 £9,215
SMALL CAP PROPORTIONAL LINING	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215
TABULAR LINING	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215
TABULAR OLDSTYLE	Q3: Q4:	\$3,460 ¥7,031	€1,895 £9,215	Q3: Q4:	O / ·	€1,895 £9,215
FRACTIONS ignores numeric date format	21/03/10 and 2 17/18			21/03/10 and 217/18		
SUPERSCRIPT/SUPERIOR	$x175 \div y60 \times z38 - a294$			$x^{175} \div y^{60} \times z^{38} - a^{294}$		
SUBSCRIPT/INFERIOR	$x175 \div y60 \times z38 - a294$			$x_{175} \div y_{60} \times z_{38} - a_{294}$		
DENOMINATOR for making arbitrary fractions	0123456789 0123456			0123456789 0123456789		
NUMERATOR for making arbitrary fractions	0123456789 0123456			0123456789 0123456789		
LANGUAGE FEATURE Català (Catalan) l glyph	CEL·LA il·lògic avel·lí			CEL:LA il·lògic avel:Lí		
LANGUAGE FEATURE Nederlands (Dutch) IJ glyph	IJsselmeer vrijdag zijds			IJsselmeer vrijdag zijds		
LANGUAGE FEATURE Polski (Polish) kreska accent	ŚLADY rozliczeń sŁód			ŚLADY rozliczeń sŁód		

Commercial commercialtype.com

LANGUAGE FEATURE Română (Romanian) s accent ORAŞUL totuşi însuşı ORAŞUL totuşi însuşı

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OPENTYPE FEATURES ROMAN & ITALIC

STYLISTIC SET 01

STYLISTIC SET 02 alternate Q

STYLISTIC SET 03 alternate C G S

OPENTYPE FEATURES ITALIC

SWASH AEGJKQRVWYZkvw

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 ACT

WILD AVERAGE YARD'S JONQUILS Karaoke Zoo Review

Thousand puncheons Newer Malvasia type Speyside & Highland ACTIVATED

Janes's Justification Quickly Quantified Great Sport Classic

ACTIVATED

WILD AVERAGE YARD'S JONQUILS Karaoke Zoo Review Thousand puncheons Newer Malvasia type Speyside & Highland Frame Head 17 of 17

STYLES INCLUDED IN COMPLETE FAMILY

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

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 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.