

Caslon Sans

Within Caslon Sans Shaded is an inner letter, a simple condensed sans form, Caslon Sans. With capitals that match the shaded, Paul Barnes and Jesse Vega added a lower case, a form the foundry did not make until the end of the nineteenth century. Following careful research Barnes and Vega saw that Caslon's condensed slab form from the late 1830s offered many clues to how a lower case would look for a sans form. In a single weight it is a useful companion to the Shaded, or to Caslon Rounded cut around the same time as the Shaded, or as a stand alone bold condensed sans face.

Designed by
Paul Barnes
Jesse Vega

Published
2019

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Wines

CASLON SANS REGULAR, 130 PT

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CASLON SANS REGULAR, 100 PT

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CASLON SANS REGULAR, 90 PT

Kääntämä

CASLON SANS REGULAR, 70 PT

Acknowledging

CASLON SANS REGULAR, 50 PT

15 Visionary Shows

CASLON SANS REGULAR, 40 PT

**Manchester Birmingham Leeds Dover
Dreadnought Kaibōkan Falmouth Quay**

CASLON SANS REGULAR, 20 PT

**Mantle Asthenosphere Lithosphere Troposphere
Stratosphere Mesosphere Thermosphere Core**

CASLON SANS REGULAR, 15 PT

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Română (Romanian) s accent

STYLISTIC SET 01
nut fractions

DEACTIVATED

¿iFish & [Chips]
@ £24.65!?

Jan: \$3,460 €1,895
Feb: \$7,031 £9,215

1 1/2 2 1/3 3 2/3 ...

COL-LECCIÓ cel·la

TOTUȘI conștiința

Over 8³/₄ kilometers

ACTIVATED

¿iFISH & [CHIPS]
@ £24.65!?

Jan: \$3,460 €1,895
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1½ 2⅓ 3⅔ 4¼ 5¾

COLLECCIÓ cel·la

TOTUȘI conștiința

Over 8³/₄ kilometers

Caslon Sans

STYLES INCLUDED IN COMPLETE FAMILY

Caslon Sans

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 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.