Caslon Italian

The Italian is one of, if not *the*, strangest letterforms of the nineteenth century, taking the modern style of letter and turning it on its head. So thicks become thins, and thins become thicks, giving the serifs and the horizontal great prominence whilst reducing the emphasis of the vertical. Despite being nearly two centuries old, even today the form will draw attention to itself in headlines. Working from the original punches cut in the 1820s this new version adds a lowercase, italic and a reversed contra italic. For the modern designer it is an unusual face, that used with care adds a uniquely distinctive voice to any design.

Designed by
Paul Barnes
Tim Ripper
Christian Schwartz

Published
2019

4 Styles
Regular, Italic, Contra, and Shaded

Features
Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript
Swash (Capitals & Lowercase)
Stylistic Alternates

LOCATION

CASLON ITALIAN REGULAR, 55 PT

REQUIRED

CASLON ITALIAN ITALIC, 55 PT

CREȘTERII

CASLON ITALIAN CONTRA, 55 PT

WENIGER

CASLON ITALIAN REGULAR, 55 PT

SURFACED

CASLON ITALIAN ITALIC, 55 PT   [ALTERNATE R]

GEOLOGICS

CASLON ITALIAN CONTRA, 55 PT

HUGTAKID

CASLON ITALIAN REGULAR, 55 PT

NATTINAG

CASLON ITALIAN ITALIC, 55 PT   [SWASH A N]

TALUQDAR

CASLON ITALIAN CONTRA, 55 PT   [ALTERNATE Q R]

EPICYCLIC

CASLON ITALIAN REGULAR, 55 PT

Caslon Italian Regular

The Italian is one of, if not *the*, strangest letterforms of the nineteenth century, taking the modern style of letter and turning it on its head. So thicks become thins, and thins become thicks, giving the serifs and the horizontal great prominence whilst reducing the emphasis of the vertical. Despite being nearly two centuries old, even today the form will draw attention to itself in headlines. Working from the original punches cut in the 1820s this new version adds a lowercase, italic and a reversed contra italic. For the modern designer it is an unusual face, that used with care adds a uniquely distinctive voice to any design.

Hazy

CASLON ITALIAN REGULAR, 130 PT

Straße

CASLON ITALIAN REGULAR, 100 PT　[ALTERNATE a]

Basque

CASLON ITALIAN REGULAR, 90 PT

35 Piqués

CASLON ITALIAN REGULAR, 70 PT　[ALTERNATE q]

Zinc & Glass

CASLON ITALIAN REGULAR, 50 PT

Champ de Mars

CASLON ITALIAN REGULAR, 40 PT

Incredible Early Golden Sunglow Merit Iochief Country Gentleman

CASLON ITALIAN REGULAR, 20 PT

Admiral Whitbread Golding Bramling Cross Brewer's Gold Fuggle Challenger Northdown

CASLON ITALIAN REGULAR, 15 PT　[ALTERNATE b]

Caslon Italian Italic

The Italian is one of, if not *the*, strangest letterforms of the nineteenth century, taking the modern style of letter and turning it on its head. So thicks become thins, and thins become thicks, giving the serifs and the horizontal great prominence whilst reducing the emphasis of the vertical. Despite being nearly two centuries old, even today the form will draw attention to itself in headlines. Working from the original punches cut in the 1820s this new version adds a lowercase, italic and a reversed contra italic. For the modern designer it is an unusual face, that used with care adds a uniquely distinctive voice to any design.

Quay

CASLON ITALIAN ITALIC, 130 PT　[SWASH Q]

Serves

CASLON ITALIAN ITALIC, 100 PT

Flower

CASLON ITALIAN ITALIC, 90 PT

Weldings

CASLON ITALIAN ITALIC, 70 PT　[SWASH W]

Nabijgelegen

CASLON ITALIAN ITALIC, 50 PT

1750 candidates

CASLON ITALIAN ITALIC, 40 PT

Puliyan Kalepad Langra Benarsi Thalimango Priyor Black & Rose

CASLON ITALIAN ITALIC, 20 PT　[ALTERNATE g]

Itasca Orléans Bogota Cavendish Delmarvel Viktoriana Quinault Earliglow Brunswick

CASLON ITALIAN ITALIC, 15 PT　[ALTERNATE v w]

Caslon Italian Contra

The Italian is one of, if not *the*, strangest letterforms of the nineteenth century, taking the modern style of letter and turning it on its head. So thicks become thins, and thins become thicks, giving the serifs and the horizontal great prominence whilst reducing the emphasis of the vertical. Despite being nearly two centuries old, even today the form will draw attention to itself in headlines. Working from the original punches cut in the 1820s this new version adds a lowercase, italic and a reversed contra italic. For the modern designer it is an unusual face, that used with care adds a uniquely distinctive voice to any design.

Park

CASLON ITALIAN CONTRA, 130 PT

Bansa

CASLON ITALIAN CONTRA, 100 PT

Zutrifft

CASLON ITALIAN CONTRA, 90 PT

24 Dozen

CASLON ITALIAN CONTRA, 70 PT

New & Final

CASLON ITALIAN CONTRA, 50 PT [SWASH N w]

Ólíkar aðstæður

CASLON ITALIAN CONTRA, 40 PT

Alexandrooulí Băbească Neagră. Gernischt Çalkarası Marzemino

CASLON ITALIAN CONTRA, 20 PT [SWASH A M N z]

Öküzgözü Dobričić Fetească Nebbiolo Turán. Complexa Garanoir Garnatxa Marsigliana.

CASLON ITALIAN CONTRA, 15 PT

Caslon Italian Shaded

The Italian is one of, if not *the*, strangest letterforms of the nineteenth century, taking the modern style of letter and turning it on its head. So thicks become thins, and thins become thicks, giving the serifs and the horizontal great prominence whilst reducing the emphasis of the vertical. Despite being nearly two centuries old, even today the form will draw attention to itself in headlines. Working from the original punches cut in the 1820s this new version adds a lowercase, italic and a reversed contra italic. For the modern designer it is an unusual face, that used with care adds a uniquely distinctive voice to any design.

REQUIRE

CASLON ITALIAN SHADED, 50 PT

PŘÍSEDLÝ

CASLON ITALIAN SHADED, 50 PT

SERVING

CASLON ITALIAN SHADED, 50 PT   [ALTERNATE R]

VÉDHETŐ

CASLON ITALIAN SHADED, 50 PT

PONTACQ

CASLON ITALIAN SHADED, 50 PT   [ALTERNATE Q]

ERTRÄGE

CASLON ITALIAN SHADED, 50 PT

WARBLES

CASLON ITALIAN SHADED, 50 PT

TAGHLIM

CASLON ITALIAN SHADED, 50 PT

ANGLING

CASLON ITALIAN SHADED, 50 PT

STÄKKAD

CASLON ITALIAN SHADED, 50 PT

Caslon Italian Regular

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	¡!¿?.,:;…--—()[]{}/|\&@*""''·„‚«»‹›§•¶†‡⊙℗®™
ALL CAP PUNCTUATION	¡¿--—()[]{}/|\@«»‹›
LIGATURES	fb ff fh fi fj fx fl ft ffb ffh ffi ffj ffx ffl fft
PROPORTIONAL LINING default figures	$£€¥1234567890¢ƒ%‰ªº#°
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H 1234567890/1234567890
SUPERSCRIPT & SUBSCRIPT	H 1234567890 H 1234567890
STYLISTIC ALTERNATES	QR abq $S ŔŖŘ áăâäàāąåã
ACCENTED UPPERCASE	ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎĐÉÊÈĚĖËĒ ĘĜĞĢĠĤĦÍÎÌÏİĬĨĮĨĴĶĹĽĿĻŃŇÑŇŅ ŊÓÔÒÖŐŎŌØŒŔŘŖŠŚŞŜŞÞŤŢŦÚÛÙ ÜŬŰŪŲŮŨŴŴŴŴÝŶŸĲŽŹŻ
ACCENTED LOWERCASE	áâàäåãăāąæçćčĉċďđéêèěėëēęĝğģġĥ ıíîìïīĭĩįĩĵĵķĺľŀļłńňñņŋóôòöőŏōøœŕřŗßš śşŝşþťţŧúûùüŭűūųůũŵŵŵŵýŷỳÿĳžźż

Caslon Italian Italic

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
STANDARD PUNCTUATION	*¡!¿?.,:;…---()[]{}/|\&@*""''·•"„«»‹›§•¶†‡☉ⓅⓇ™*
ALL CAP PUNCTUATION	*¡¿---()[]{}/|\@«»‹›*
LIGATURES	*fb ff ffb fi fj fk fl ft ffo ffh ffi ffj ffk ffl fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢ƒ%‰ªº#°*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H1234567890/1234567890*
SUPERSCRIPT & SUBSCRIPT	*H1234567890 H1234567890*
SWASHES	*AMNQVWYZ vwz ĄÁÀÂÄÅÃĂĀÆŃŇŃŅŊ ẂŴẄẀÝŶŸỲŹŻŽ ŵŵẅẁźżž*
STYLISTIC ALTERNATES	*QR gvwz $£ ŔŖŘ ĝĝǵġ ẃŵẅẁźżž*
ACCENTED UPPERCASE	*ÁÂÀÄÅÃĂĀĄÆÇĆČĈĊĎĐÉÊÈËĚĖĒĘ ĒĞĜĢĠĦĤÍÎÌÏİĪĮĨĲĶĹĽĿŁĹŃŇÑŊŅŊÓÔ ÒÖŐÕŌØŒŔŘŖŠŚŞŜŞŠÞŤŢŦÚÛÙÜŬŮŰ ŲŮŪẂŴẀŴẄŸÝŶŸỲĲŽŹŻ*
ACCENTED LOWERCASE	*áâàäåãăāąæçćčĉċďđðéêèëĕěėęğĝĝġĝħĥ ıíîìïīįĩĳĵķĺťĺľŀłńñňņ'nŋóôòöőõōøœŕřŗßš şŝşþťţŧúûùüŭůűūųůūẃŵẁẅ ẅýŷỳ ỳ ÿĳžźż*

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	¡!&?¿ .,.:;…---—()[]{}/\\&@*""''‹› •„,«»‹›§•¶†‡✦⊙℗®™
ALL CAP PUNCTUATION	¡&---—()[]{}/\\@«»‹›
LIGATURES	fb ff fh fi fj fk fl ft fb ffh ffi ffj ffk ffl ffi
PROPORTIONAL LINING default figures	$£€¥1234567890¢f%‰ªº#°
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H1234567890/1234567890
SUPERSCRIPT & SUBSCRIPT	H1234567890 H1234567890
SWASHES	AMNQVWYZ vwz ÁÀÂÄÅÃĂĀÆÍÍÍÍÍÍÍ ÝŴŴŴŴÝÝÝŶŹŻŽ vŵŵŵwźźž
STYLISTIC ALTERNATES	QR gvwz $£ ŔŖŘ ĝĝĝġ ẃŵŵẁźźž
ACCENTED UPPERCASE	ÁÀÂÄÅÃĂĀĄÆÇĆČĈĊĎĐĒĔĚÊĖĒ ĘĞĜĢĠĦĤÍÌÎÏĨĪĮİĴĶĹĽĻĿÑŃÑŇŊŊÓÔ ÒÖŎŐÕØŒŔŘŖŠŚŞŜȘÞŤŢŦÚÛÙÜŮŰ ŲŮŰŴŴŴŴÝŶŸŲŽŹŻ
ACCENTED LOWERCASE	áâàäåăãāąæçćčĉċďđðéêèëěĕēėęğĝġģĥĥĥ íìîïĩīįĵķĺ'ĺ'ļŀ'ñńñňŉ'ŋŋóôòöŏőõøœŕřŗßśś şŝşþťţŧúûùüŭűũ'ŷŭüẁŵŵẁýŷỳÿijžźž

Caslon Italian Shaded

UPPERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

STANDARD PUNCTUATION

¡!¿?.,:;…--—()[]{}/|\&
@*""""·""«»‹›§•¶†‡◊℗©®™

PROPORTIONAL LINING
default figures

$¢€£1234567890¢ƒ%‰ªº#°

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H1234567890/1234567890

SUPERSCRIPT &
SUBSCRIPT

H1234567890   H1234567890

STYLISTIC ALTERNATES

QR $$ ŔŖŘ

ACCENTED UPPERCASE

ÁÂÀÄÅÃĀĂĄÆÆÇĆČĊĎĐ
ÉÊÈËĚĒĔĖĘĜĞĢĠĤĦÍÎÌÏİĨĪĬĮ
ĲĴĶĹĽĻĿŁŃŇŅŊÓÔÒÖŐ
ÕŌŎØŒŔŘŖŚŜŠŞŢŤŦÚÛ
ÙÜŮŰŲŨŪŬŴŴŴŴÝŶŸ
ĲŹŽŻ

Caslon Italian

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	¿¡Fish & [Chips] @ £5!?	¿¡FISH & [CHIPS] @ £5!?
PROPORTIONAL LINING default figures	Original: $3,460 €1,895 Final: ¥7,031 ₷9,215	Original: $3,460 €1,895 Final: ¥7,031 ₷9,215
FRACTIONS ignores numeric date format	21/03/10 and 2 11/18 …	21/03/10 and $2^{11}/_{18}$ $^{469}/_{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18 − a4291	$x^{158} + y^{23} \times z^{18} - a^{4291}$
SUBSCRIPT/INFERIOR	x158 ÷ y23 × z18 − a4291	$x_{158} \div y_{23} \times z_{18} - a_{4291}$
DENOMINATOR for arbitrary fractions	0123456789 0123456789	0123456789 $_{0123456789}$
NUMERATOR for arbitrary fractions	0123456789 0123456789	0123456789 ^{0123456789}
LANGUAGE FEATURE Català (Catalan) ŀ glyph	COL·LECCIÓ cal·ligrafia	COŀLECCIÓ caŀligrafia
LANGUAGE FEATURE Română (Romanian) s accent	ÎNSUȘI totuși conștiința	ÎNSUȘI totuși conștiința

USING LAYERS	SEPARATED	COMBINED
METHOD 1 setting two lines, with the background layer at the top and the foreground layer at the bottom, and setting the leading value to zero	FORMATIVE ROLE FORMATIVE ROLE	FORMATIVE ROLE
METHOD 2 setting the foreground and background layers in separate text boxes, and positioning the foreground layer directly on top of that of the background; this method is best for setting multi-line blocks of text	FORMATIVE ROLE FORMATIVE ROLE	FORMATIVE ROLE

Caslon Italian

STYLISTIC SET 01
alternate Q

STYLISTIC SET 02
alternate R

STYLISTIC SET 07
alternate $

STYLISTIC SET 08
alternate £

DEACTIVATED

ACTIVATED

Qualifying Questionings

Qualifying Questionings

Roiling in Righteousness

Roiling in Righteousness

Raising over $1.5 million

Raising over $1.5 million

Levied a fee of £350,000

Levied a fee of £350,000

STYLISTIC SET 03
alternate a

STYLISTIC SET 04
alternate b q

DEACTIVATED

ACTIVATED

Comparative advantages

Comparative advantages

Rebadging requirements

Rebadging requirements

SWASH
A M N Q V W Y Z v w z

STYLISTIC SET 05
alternate g

STYLISTIC SET 06
alternate v w z

DEACTIVATED

ACTIVATED

QUIRKY KALE MAVEN
Waves to new Zhengzhou

QUIRKY KALE MAVEN
Waves to new Zhengzhou

Creating building grades

Creating building grades

Amazing wave machine!

Amazing wave machine!

Caslon Italian

Caslon Italian Regular
Caslon Italian Italic
Caslon Italian Contra
Caslon Italian Shaded

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

CONTACT

Commercial Classics
110 Lafayette Street, #203
New York, New York 10013

office   212-604-0955
fax   212-925-2701
commercialclassics.com

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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.

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

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 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.