

Blake and Stephenson Shaded

With a shallow shaded form, Blake and Stephenson Shaded is an elegant all capital form that works when a gentle emphasis is needed. Regular width sans serifs became popular in the 1830s, and Sheffield's Blake and Stephenson soon adopted the form, and eventually introduced the shaded form. Designed to imitate the style popularised by engravers for labelling, they gave the printer a simple yet effective style of letter. Updated with the addition of a second layer, they offer the modern graphic designer a face perfect for headlines and packaging.

Designed by

*Paul Barnes
Tim Ripper*

Published

2019

1 Style

Features

*Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript*

ZWISCHEN

BLAKE AND STEPHENSON SHADED, 55 PT

MIDTERMS

BLAKE AND STEPHENSON SHADED, 55 PT

ACADEMIC

BLAKE AND STEPHENSON SHADED, 55 PT

STÆKKAÐI

BLAKE AND STEPHENSON SHADED, 55 PT

EXHIBITED

BLAKE AND STEPHENSON SHADED, 55 PT

CATALOGS

BLAKE AND STEPHENSON SHADED, 55 PT

WILDCARD

BLAKE AND STEPHENSON SHADED, 55 PT

SARDINIJA

BLAKE AND STEPHENSON SHADED, 55 PT

RIIGIVÖLG

BLAKE AND STEPHENSON SHADED, 55 PT

PROJECTS

BLAKE AND STEPHENSON SHADED, 55 PT

Blake and Stephenson Shaded

UPPERCASE

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

STANDARD PUNCTUATION

! " # \$ % & ' () * + , - . : ;
@ [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ ‰ ‰ º † # °

PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

H 1 2 3 4 5 6 7 8 9 0 / 1 2 3 4 5 6 7 8 9 0

SUPERSCRIPT,
SUBSCRIPT

H 1 2 3 4 5 6 7 8 9 0 H 1 2 3 4 5 6 7 8 9 0

ACCENTED UPPER CASE

Á Â Ã Ä Å Æ Ç È É Ê Ë
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
ŵ Ŷ ŷ Ÿ Ź Ž ž

Blake and Stephenson Shaded

OPENTYPE FEATURES FAMILY WIDE

PROPORTIONAL LINING
default figures

DEACTIVATED

OLD: \$3,460 €1,895
NEW: ¥7,031 £9,215

DEACTIVATED

OLD: \$3,460 €1,895
NEW: ¥7,031 £9,215

FRACTIONS
ignores numeric date format

21/3/10 & 42 11/18...

21/3/10 & 42 ¹¹/₁₈ ⁴⁶⁰/₉₂₀

SUPERSCRIPIT/SUPERIOR

X¹⁵⁸ + Y²³ × Z¹⁸...

X¹⁵⁸ + Y²³ × Z¹⁸ - A⁴²⁹¹

SUBSCRIPT/INFERIOR

X₁₅₈ + Y₂₃ × Z₁₈...

X₁₅₈ ÷ Y₂₃ × Z₁₈ - A₄₂₉₁

DENOMINATOR
for arbitrary fractions

0123456789 012...

0123456789 0123456789

NUMERATOR
for arbitrary fractions

0123456789 012...

0123456789 0123456789

LANGUAGE FEATURE
Català (Catalan) † glyph

AL·LUSIÓ NOVEL·LA

ALLUSIÓ NOVELLA

LANGUAGE FEATURE
Română (Romanian) s accent

CÂȘTIGAT TOTUȘI

CÂȘTIGAT TOTUȘI

USING LAYERS

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

SEPARATED

NEWER PARADIGMS
NEWER PARADIGMS

COMBINED

NEWER PARADIGMS

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

NEWER PARADIGMS
NEWER PARADIGMS

NEWER PARADIGMS

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STYLES INCLUDED IN COMPLETE FAMILY

Blake and Stephenson 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 (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, 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.