

Caslon Doric Outline

With a delicate outline and slight shading Caslon Doric Outline is subtle demonstration of a shaded typeface. Based on Caslon's Doric an all capital normal width of sans, the outline was a simple variant of cutting a key line around the form with a slight swelling to give the impression of shading. Like Blake & Stephenson Shaded Sans, it is form designed to allow the printer to imitate the skilled engraver. First appearing in the 1840s, the addition of layering allowing two colour effects offer designers today an elegantly distinguished all capital form.

Designed by
Paul Barnes

Production Assistance
Tim Ripper

Published
2019

1 Style

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

INTRIGUE

CASLON DORIC OUTLINE, 55 PT

STRATEGY

CASLON DORIC OUTLINE, 55 PT [ALTERNATE G]

LIDSKÝCH

CASLON DORIC OUTLINE, 55 PT

ALTERING

CASLON DORIC OUTLINE, 55 PT [ALTERNATE R]

MUDANÇA

CASLON DORIC OUTLINE, 55 PT

BEST OF '19

CASLON DORIC OUTLINE, 55 PT

DIRECTORS

CASLON DORIC OUTLINE, 55 PT

AÐALGREIN

CASLON DORIC OUTLINE, 55 PT [ALTERNATE g r]

SUBTITLED

CASLON DORIC OUTLINE, 55 PT

MIGRATING

CASLON DORIC OUTLINE, 55 PT

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Română (Romanian) s accent

STYLISTIC SET 01
alternate G

STYLISTIC SET 02
alternate R

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

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

DEACTIVATED

¿[NEW] ALES @ £25?

JAN: \$3,460 €1,895
FEB: ¥7,031 £9,215

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

x¹⁵⁸ + y²³ × z¹⁸...

x₁₅₈ + y₂₃ × z₁₈...

0123456789 0123...

0123456789 0123...

CEL·LA CAL·LIGRAFIA

CONȘTIINȚA TOTUȘI

GREATER REGULARITY

GREATER REGULARITY

SEPARATED

THE FINAL BACKSTOPS
THE FINAL BACKSTOPS

THE FINAL BACKSTOPS
THE FINAL BACKSTOPS

DEACTIVATED

¿[NEW] ALES @ £25?

JAN: \$3,460 €1,895
FEB: ¥7,031 £9,215

21/3/10 & 42 ¹¹/₁₈ ⁴⁶⁰/₉₂₀

X¹⁵⁸ + Y²³ × Z¹⁸ - A⁴²⁹¹

X₁₅₈ ÷ Y₂₃ × Z₁₈ - A₄₂₉₁

0123456789 0123456789

0123456789 0123456789

CELLA CALLIGRAFIA

CONȘTIINȚA TOTUȘI

GREATER REGULARITY

GREATER REGULARITY

COMBINED

THE FINAL BACKSTOPS

THE FINAL BACKSTOPS

Caslon Doric Outline

STYLES INCLUDED IN COMPLETE FAMILY

Caslon Doric Outline

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.