
Caslon Doric Collection

Caslon Doric takes the concept of the large, planned sans family of the 20th century, and projects it onto forms from the previous century. Based on multiple sans forms from the Caslon foundry, Caslon Doric mixes consistency while maintaining the individuality of the sources. This gives the Doric character, yet also gives it the functionality of the latter planned sans families.

DESIGNED BY
PAUL BARNES
TIM RIPPER
THOMAS BOUILLET

PUBLISHED
2019, 2023

96 STYLES
6 FAMILIES

FEATURES (VARIES BY FAMILY)
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN)
STYLISTIC ALTERNATES

CASLON DORIC EXTENDED	CASLON DORIC WIDE	CASLON DORIC	CASLON DORIC CONDENSED & ROUND	CASLON DORIC CONDENSED TEXT
HAIRLINE Caslon Doric	HAIRLINE Caslon Doric	HAIRLINE Caslon Doric	HAIRLINE Caslon Doric	
THIN Caslon Doric	THIN Caslon Doric	THIN Caslon Doric	THIN Caslon Doric	THIN Caslon Doric
LIGHT Caslon Doric	LIGHT Caslon Doric	LIGHT Caslon Doric	LIGHT Caslon Doric	LIGHT Caslon Doric
REGULAR Caslon Doric	REGULAR Caslon Doric	REGULAR Caslon Doric	REGULAR Caslon Doric	REGULAR Caslon Doric
REGULAR NO. 2 Caslon Doric	REGULAR NO. 2 Caslon Doric	REGULAR NO. 2 Caslon Doric		
MEDIUM Caslon Doric	MEDIUM Caslon Doric	MEDIUM Caslon Doric	MEDIUM Caslon Doric	MEDIUM Caslon Doric
SEMIBOLD Caslon Doric	SEMIBOLD Caslon Doric	SEMIBOLD Caslon Doric	SEMIBOLD Caslon Doric	SEMIBOLD Caslon Doric
BOLD Caslon Doric	BOLD Caslon Doric	BOLD Caslon Doric	BOLD Caslon Doric	BOLD Caslon Doric
EXTRABOLD Caslon Doric	EXTRABOLD Caslon Doric	EXTRABOLD Caslon Doric	EXTRABOLD Caslon Doric	EXTRABOLD Caslon Doric
BLACK Caslon Doric	BLACK Caslon Doric	BLACK Caslon Doric	BLACK Caslon Doric	
FAT Caslon Doric	FAT Caslon Doric	FAT Caslon Doric	FAT Caslon Doric	

Caslon Doric

Caslon Doric is a nineteenth century sans given the rigour, consistency and rationality of a modern sans family: of multiple weights, in multiple widths with matching italics, yet maintaining the charm of the original. As Brunel is the serif form we associate with this period, so Caslon Doric is the equivalent sans. After William Caslon IV, originated the sans type form in the second decade of the 19th century, the style initially stalled, and only in the 1830s did the form gain popularity. First in an all bold capital form, Caslon introduced the Doric form in the 1840s, before expanding the style throughout the century, finally adding a lowercase which we would recognise in the 1870s. From the original regular weight the modern Caslon Doric expands from a fine hairline weight to an emphatic fat weight, with matching italics and small capitals. With its distinctive hook like terminals it has the utility of the sans form whilst having a distinctive quality and is suitable for text and display setting.

DESIGNED BY
PAUL BARNES
TIM RIPPER

PUBLISHED
2019

22 STYLES
11 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SMALL CAPS (ROMAN)
STYLISTIC ALTERNATES

RECORDED
Norisinājūšies

CASLON DORIC HAIRLINE, 70 PT

SIARADWYR
Underscoring

CASLON DORIC HAIRLINE ITALIC, 70 PT

DELIVERIES
Phenomenon

CASLON DORIC THIN, 70 PT

QUESTIONS
Atmospherics

CASLON DORIC THIN ITALIC, 70 PT

ALQUITRÁN
Revolutionize

CASLON DORIC LIGHT, 70 PT
[ALTERNATE Q R]

SPÆDBARN
Marketplaces

CASLON DORIC LIGHT ITALIC, 70 PT

LEGISLATE
Penyelesaian

CASLON DORIC REGULAR, 70 PT

REGULATES
Compétitivité

CASLON DORIC REGULAR ITALIC, 70 PT
[ALTERNATE G]

ARBITRATE
Forhandlede

CASLON DORIC REGULAR NO. 2, 70 PT

DEFENDING
Partnerships

CASLON DORIC REGULAR NO. 2 ITALIC, 70 PT

CADAQUÉS
Biographical

CASLON DORIC MEDIUM, 70 PT

ROCKMORE
Voornamelijk

CASLON DORIC MEDIUM ITALIC, 70 PT

AQUEDUCT
Expressions

CASLON DORIC SEMIBOLD, 70 PT

MITOLOGIE
Mechanized

CASLON DORIC SEMIBOLD ITALIC, 70 PT

ABSOLUTE
Registering

CASLON DORIC BOLD, 70 PT
[ALTERNATE R g]

FORMEAZĂ
Automating

CASLON DORIC BOLD ITALIC, 70 PT
[ALTERNATE t]

MBIEGTHED
Journalists

CASLON DORIC EXTRABOLD, 70 PT
[ALTERNATE G]

RIGOROUS
Humlebæk

CASLON DORIC EXTRABOLD ITALIC, 70 PT

SCIENCES
Politically

CASLON DORIC BLACK, 70 PT

CREATING
Mikilvægu

CASLON DORIC BLACK ITALIC, 70 PT
[ALTERNATE R g]

REVOKED
Rhedones

CASLON DORIC FAT, 70 PT

SINTFLUT
Kingdoms

CASLON DORIC FAT ITALIC, 70 PT

Defies pop expectations
AUTOUR DU MONDE
Influential financial center

CASLON DORIC HAIRLINE, HAIRLINE ITALIC, 40 PT

Reliable forms of transit
ŽE MLAD JE POSTAL
Japanischen Architekten

CASLON DORIC THIN, THIN ITALIC, 40 PT

Effective infrastructure
CABINET MINISTERS
Recovered 36,780 tons

CASLON DORIC LIGHT, LIGHT ITALIC, 40 PT

Based on infinite series
GWERTH RHIFIADOL
Casi 85 tipos diferentes

CASLON DORIC REGULAR, REGULAR ITALIC, 40 PT

Los numerosos reinos
NEW GENERATIONS
Welsh Marches gezählt

CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, 40 PT

Showcasing materials
LABYRINTHINE ERA
Inherently outrageous

CASLON DORIC MEDIUM, MEDIUM ITALIC, 40 PT
(ALTERNATE g, ALTERNATE ITALIC t)

Rapidly transforming
IN QUESTO CASO IL
Exceptionally difficult

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 40 PT
(ALTERNATE R)

Kaniyang diyametro
IONIAN TRADITION
News & Media Panel

CASLON DORIC BOLD, BOLD ITALIC, 40 PT

Borough of Oldham
DUCADO DE MILÃO
Net neutrality rules

CASLON DORIC EXTRABOLD, EXTRABOLD ITALIC, 40 PT
(ALTERNATE t f)

Üremenin gerçeği
£17 BILLION GAIN
Poliitiline mõtleja

CASLON DORIC BLACK, BLACK ITALIC, 40 PT

Norse mythology
MAUSTESAARIEN
Great Metropolis

CASLON DORIC FAT, FAT ITALIC, 40 PT

Ont toujours échoué à conquérir le pays
 SELLER SHOULD CONSIDER THIS
The prevailing climatic trends & patterns

CASLON DORIC THIN, THIN ITALIC, 24 PT
 [ALTERNATE t]

Sebastian Vettel set the pace for 2019
 KORZYSTAJĄC Z POMOCY JUANA
A press conference on Sunday morning

CASLON DORIC LIGHT, LIGHT ITALIC, 24 PT
 [ALTERNATE g]

Jet d'Eau fountain and the alps behind
 CHOICES THE HOUSE MUST FACE
Earnest public-information campaigner

CASLON DORIC REGULAR, REGULAR ITALIC, 24 PT

Täpsemalt defineeritud territooriumi
 LEFT UNANSWERED QUESTIONS
Fövärosa 1958 óta Cardiff, de a walesi

CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, 24 PT

Various old NASA plans from the '70s
 ERU STJÖRNUÞOKUR SEM SJÁST
Som betyder främling eller utlänning

CASLON DORIC MEDIUM, MEDIUM ITALIC, 24 PT
 [ALTERNATE g t]

Roughly follows the current border
STATE OF THE ART SIMULATION
Sawijining tlatah sing padhet dhéwé

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 24 PT

New earthworks near Offa's Dyke
A GROSS INCOME OF \$1,357,486
New & striking stats from the FAA

CASLON DORIC BOLD, BOLD ITALIC, 24 PT

Nüfusu 26 Kasım 2007 tarihinde
THE PARISAN THOROUGHFARE
6 global health advocacy groups

CASLON DORIC EXTRABOLD, EXTRABOLD ITALIC, 24 PT
[ALTERNATE G R]

Radiocarbon dating of vessels
SEQUERIA NET OP TIJD VOOR
De cette province a été repris

CASLON DORIC BLACK, BLACK ITALIC, 24 PT

La région de Chicago est très
QUE LAS DEMÁS PROVINCIAS
The control wall at Halt Ditch

CASLON DORIC FAT, FAT ITALIC, 24 PT
[ALTERNATE Q g t]

IALAH SEBUAH KOTA BERPENDUDUK 70 Jiwa
 Antiquaries subconsciously projects the fashion back
 15 NEW PLOTLINES & FRESH NARRATIVE TWIST
Opened in 1971 and closed in 2007 over a rent dispute

CASLON DORIC THIN, THIN ITALIC, 18 PT

PRODUCING ALL QUARTERLY PUBLICATIONS
 The very bittersweet dilemma of modern-day eating
 HIGH LEVEL OF ADMINISTRATIVE SUBDIVISION
Le nom du club désigne le style de musique qui devait

CASLON DORIC LIGHT, LIGHT ITALIC, 18 PT
 [ALTERNATE g]]

SUCH ANCESTRAL ORIGINS WERE OBSCURE
 All 15 original inductees of the Hockey Hall of Fame
 DASS DIESER WEG IN KÜRZE NICHT ABSEHBAR
Evenemanget lockar drygt 11 000 deltagare i augusti

CASLON DORIC REGULAR, REGULAR ITALIC, 18 PT
 [ALTERNATE G R]]

EXAMPLE OF ELIZABETHAN PRODIGY HOME
 Hugtakið getur vísað til hlutar, orðatiltækis, tækni
 SIGNED A \$53.1 MILLION ENDORSEMENT DEAL
Anacronismos podem ocorrer num relato narrativo

CASLON DORIC REGULAR NO. 2, REGULAR NO. 2 ITALIC, 18 PT

ODDEUTU 1610, ADNABYDDID Y TIR LLE MAE
 Preceded by twenty-five trumpeters and a guard
 RECORDED A BLAZON OF THE ACHIEVEMENT
Built for the Japan-British Exhibition in May of 1911

CASLON DORIC MEDIUM, MEDIUM ITALIC, 18 PT

EL ACTUAL FUE INAUGURADO EL 1 DE MAYO
Abdicated the Portuguese throne 79 days later
NEWER 10-METER HIGH OBSERVATION DECK
An alliance didn't exist until the mid-9th century

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 18 PT

FIHA HEMM JOQOĜĦDU 3.4 MILJUN RUĦ U
La reconstitution historique de cette période
UNA DELLE PIÙ GRANDI ARENE AL COPERTO
Set in an internationally significant landscape

CASLON DORIC BOLD, BOLD ITALIC, 18 PT
 [ALTERNATE g, ALTERNATE ITALIC t]

A SHREWD GROUP OF SENIOR MINISTERS
Karagdagang pamayanan ay nalikha noong
BEHAVIORAL & SOCIETAL ANACHRONISM
Located near the North Bank of the Thames

CASLON DORIC EXTRABOLD, EXTRABOLD ITALIC, 18 PT

VRLO TEŠKOM I NEIZVJESNOM PERIODU
Coat-of-arms of few historical provinces
PERTENCENTE Á UNIÓN EUROPEA DENDE
Als erste deutsche Großstadt besiegelte

CASLON DORIC BLACK, BLACK ITALIC, 18 PT

PRINCIPAL MEMBERS OF THEIR HOUSE
The Court ward has a population of 196
SUPPORTER IN WYNFRYTH OF WESSEX
Pilsētu sadraudzības veicināšanai 1951

CASLON DORIC FAT, FAT ITALIC, 18 PT

Interpretationsansatz
Szükségszerűségébe
Pseudoexistentialism
Reconceptualization
Hydrotherapeutical
Maailmanselitysten
Overwhelmingness
Assemblymember
Gerarchicamente
Gregariousness
Rationalization

CASLON DORIC, 45 PT

Framtíðarfyrirkomulag
Elektromanyetizmada
Macroclimatologically
Artefactassemblages
Microminiaturization
Disenfranchisement
Interdependencies
Nezabudnutelným
Phenomenologist
Choreographer
Quantifications

CASLON DORIC ITALIC, 45 PT

CASLON DORIC REGULAR, REGULAR ITALIC, SEMIBOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed

CASLON DORIC REGULAR, REGULAR ITALIC, SEMIBOLD, 10/13 PT

CASLON DORIC REGULAR NO. 2, ITALIC NO. 2, SEMIBOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to

CASLON DORIC MEDIUM, MEDIUM ITALIC, BOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic

CASLON DORIC SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

METHODOLOGIES OF AESTHETICS

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name,

CASLON DORIC BOLD, BOLD ITALIC, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

METHODOLOGIES OF AESTHETICS

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its

CASLON DORIC REGULAR, REGULAR ITALIC, SEMIBOLD, 8/11 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to

CASLON DORIC MEDIUM, MEDIUM ITALIC, BOLD, 8/11 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy

Caslon Doric Condensed

The condensed sans is one of the most useful styles; it allows the printer and designer to make letters as large as possible in the smallest horizontal space. With flat sided shapes, letters virtually touch each other, creating the densest black with minimal interior counter shapes. Appearing in the early 1830s, virtually all British foundries, including Caslon, made all capital variants in the following decade, with only Thorowgood making a lowercase version. Caslon Doric Condensed takes the original Doric style and merges it with the condensed style with lowercase that Caslon started to cut in the final quarter of the century, with its distinctive hook like and angled terminals. With nine weights from hairline to black with a distinctive angled italic, it is a highly useful characterful condensed sans.

DESIGNED BY
PAUL BARNES
TIM RIPPER

PUBLISHED
2019

18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

NAJCZĘŚCIEJ UWAŻA SIĘ
72,500 ceramic-glass tiles

CASLON DORIC CONDENSED LIGHT, 70 PT

AVIGNON & MONTPELLIER
Frankryk het teruggekeer

CASLON DORIC CONDENSED LIGHT ITALIC, 70 PT

PERFORMANCE TESTED
Fost construit între anii

CASLON DORIC CONDENSED REGULAR, 70 PT

TRULY REVOLUTIONARY
Primitive amphitheaters

CASLON DORIC CONDENSED REGULAR ITALIC, 70 PT

15.7 BILHÕES DE REAIS
Espacio Jurisdiccional

CASLON DORIC CONDENSED MEDIUM, 70 PT

NEW OXFORD STUDIOS
Het bos is zo'n 74.8 km²

CASLON DORIC CONDENSED MEDIUM ITALIC, 70 PT

MADE-TO-MEASURE
The Grand Mountain

CASLON DORIC CONDENSED SEMIBOLD, 70 PT
(ALTERNATE G)

FINANCE SECRETARY
The old Servian Walls

CASLON DORIC CONDENSED SEMIBOLD ITALIC, 70 PT

EASTERN SKYLINE
Quicker scenarios

CASLON DORIC CONDENSED BOLD, 70 PT

5 JIWA INI BERADA
Planned exhibition

CASLON DORIC CONDENSED BOLD ITALIC, 70 PT

RANDOM TIMING
Heitið á ánni sem

CASLON DORIC CONDENSED EXTRABOLD, 70 PT
(ALTERNATE R)

ANNUAL SUMMIT
Ika-17 dantaon at

CASLON DORIC CONDENSED EXTRABOLD ITALIC, 70 PT

VAST STADIUM
Heroic wonder

CASLON DORIC CONDENSED BLACK, 70 PT

LINGUE ROMAN
Seasonal fruits

CASLON DORIC CONDENSED BLACK ITALIC, 70 PT
(ALTERNATE f)

GROSSE PARK
Listed to port

CASLON DORIC CONDENSED FAT, 70 PT

NATION STATE
En los aviones

CASLON DORIC CONDENSED FAT ITALIC, 70 PT

Grönland'da yaşayan nüfus 257.500 civarındadır
 CONNECT WITH PEOPLE AROUND THE WORLD
Representa la elegancia clásica y la vuelta a un

CASLON DORIC CONDENSED THIN, THIN ITALIC, 40 PT

Der Begriff „Uhrenmanufaktur“ macht jedoch
 TIL MÅLE TIL DEN NÆRMESTE TUSINDENDEL
Owned scores of novel inventions and patents

CASLON DORIC CONDENSED LIGHT, LIGHT ITALIC, 40 PT

All judged by the era's prevailing customs
 NEW AD-FREE SUBSCRIPTION SERVICING
Eksperimentiniai laikrodžiai, veikiantys dėl

CASLON DORIC CONDENSED REGULAR, REGULAR ITALIC, 40 PT
 [ALTERNATE J]

Au long du haut Moyen Âge, bien qu'il ne
 IGNEOUS & METAMORPHIC GEOLOGIST
Hinted towards such a bygone exoticism

CASLON DORIC CONDENSED MEDIUM, MEDIUM ITALIC, 40 PT

Clay plates manufactured in Venice
 IN AN 18TH-CENTURY MEWS HOUSE
Długość tej trasy wynosi 3467,98 km

CASLON DORIC CONDENSED SEMIBOLD, SEMIBOLD ITALIC, 40 PT

5 dendrochronological analysts
 PROFESSIONAL STUNT DRIVERS
Gluck's endless thirst for fashion

CASLON DORIC CONDENSED BOLD, BOLD ITALIC, 40 PT
 (ALTERNATE G R T)

Antigos romanos não usavam
 VARÐVEIST HAFA ERU FRÁ UM
Varied high-pressure exploits

CASLON DORIC CONDENSED EXTRABOLD, EXTRABOLD ITALIC, 40 PT

Boblogæth o tua 1,631,501
 NEWER & BOLDER TACTICS
20 reliable troublemakers

CASLON DORIC CONDENSED BLACK, BLACK ITALIC, 40 PT

A signifier of character
CĂPĂTAT SEMNIFICAȚIE
The industry's forefront

CASLON DORIC CONDENSED FAT, FAT ITALIC, 40 PT

Ha firmato il numero di maggio 2004 di Architectural Digest, dove ha svelato il
 HIS WAS AN ACT OF LIVING DANGEROUSLY IN TIMES OF POLITICAL UPHEAVAL
In the story she returned to her family's Normandy coast home for the holiday

CASLON DORIC CONDENSED THIN, THIN ITALIC, 24 PT

laith i oruchafu dros yr ieithoedd Italaidd eraill tan iddi gymryd eu lle yn llwyr
 THE CONTROVERSY ERUPTED AFTER THE 2009 COUTURE SHOW IN PARIS
He was an erstwhile successful entrepreneur & self-styled "savior of denim"

CASLON DORIC CONDENSED LIGHT, LIGHT ITALIC, 24 PT

They went on to work on dozens of new fashion & art-related projects
 BLE VURDERT AV HISTORIKERE SOM ET SKILLE MELLOM DEN ANTIKKE
Le tableau d'une ville progressant de manière continue ne correspond

CASLON DORIC CONDENSED REGULAR, REGULAR ITALIC, 24 PT

This new inquiry uncovered a web of lies by the PM's former aides
 CAN LATĪŅI, CAN ARĪ SABĪŅI, BET TAD ROMU PAKĻĀVUŠI ETRUSKI
Finally causing him to run up massive debts he was unable to repay

CASLON DORIC CONDENSED MEDIUM, MEDIUM ITALIC, 24 PT
 (ALTERNATE G)

Eine breite Investitionstätigkeit fehlte es den Unternehmen
 ÎN ACEST SENS, FILOZOFIA ȘTIINȚEI ESTE STRÂNS LEGATĂ DE
Composition of this piece of music began in February of 1856

CASLON DORIC CONDENSED SEMIBOLD, SEMIBOLD ITALIC, 24 PT

Initial funding for the entire program was €38 million
METINLERIN ÇOK UZUN TARIHSEL BİR GEÇMIŞİ VARDIR
Avant-Garde Theory of Cognitive Development for 2021

CASLON DORIC CONDENSED BOLD, BOLD ITALIC, 24 PT

It's still used in traditional shepherding service
THE SECOND OF 10 ORIGINAL DESIGNS FOR PIAGET
Seleção natural também tem desempenhado um

CASLON DORIC CONDENSED EXTRABOLD, EXTRABOLD ITALIC, 24 PT

Hesturinn hefur yfir 17 grunnliti og hundrað
A MOST PASSIONATE ORCHESTRAL PRELUDE
Regard for the prize has risen since its debut

CASLON DORIC CONDENSED BLACK, BLACK ITALIC, 24 PT
 [ALTERNATE R f]

Considered the inventor of the junction
LLOEGR ERS CAEL EI AIL SEFYDLU YN 1992
Mesterholdstunereringstrofær med seks

CASLON DORIC CONDENSED FAT, FAT ITALIC, 24 PT

CONSTRUCTED FOR TRANSPORTING AND LAUNCHING THE APOLLO PROGRAM'S SATURN V ROCKET
 There's exactly 147 National Historic Landmarks in the state, which are located in 53 of its 92 counties
THE FASCINATING STRANGER MANDRYKA TELLS HER ALL ABOUT HIS LIFE & HIS COUNTRY'S CUSTOMS
Tersebut dekat dengan seluruh tujuh bukit Roma ditambah Campus Martius dan, pada tepi kanan Tiber

CASLON DORIC CONDENSED LIGHT, LIGHT ITALIC, 18 PT

ZASADNICZĄ JEJ ROLĄ BYŁO POŁĄCZENIE WIECZNEGO MIASTA Z KAMPANIĄ I ZAOPATRZENIE
 Several main sources of information about completely inaccessible rocks such as those in the
THE VERY FIRST GENERAL CONFERENCE TOOK PLACE FROM 8 NOVEMBER TO 2 DECEMBER 1976
Esta programa pudo haber hecho uso de encuentros orbitales en la órbita de la Tierra y otros

CASLON DORIC CONDENSED REGULAR, REGULAR ITALIC, 18 PT

UTILIZING A TYPE OF AMPLIFIED FRAGMENT-LENGTH POLYMORPHISM FINGERPRINTING
 Această investiție nu conferă puteri executive reale, chiar dacă autoritatea executivă
MIT DEM CONSTITUTION ACT 1981 BEKAM NEUSEELAND SEINE VOLLE SOUVERÄNITÄT ÜBER
The European bison was successfully reintroduced there in 1929 from the northern forest

CASLON DORIC CONDENSED MEDIUM, MEDIUM ITALIC, 18 PT
 [ALTERNATE G R F]

DETAILED BROAD GOALS AND OBJECTIVES OF THE INTERNATIONAL COMMUNITY
 La «tour d'horloge» est définie comme le signal central de la ville idéale telle qu'il
THE BELARUSIAN BIOSPHERE RESERVE OCCUPIES AN AREA OF NEARLY 371,000 HA
Remodeling in the 3rd century tripled the height of the walls from 2 to 6.1 meters

CASLON DORIC CONDENSED SEMIBOLD, SEMIBOLD ITALIC, 18 PT

SHE WENT ON TO PIONEER DYNAMIC TECHNIQUES IN THE RACING WORLD
Kraków eventually became a Polish national symbol and cultural nucleus
SUCH BUILDINGS WERE OSTENSIBLY DESIGNED TO IMPRESS & INTIMIDATE
Byla postavena kolem roku 50 našeho letopočtu, nechal ji postavit syrský

CASLON DORIC CONDENSED BOLD, BOLD ITALIC, 18 PT

SUBSTANCE COMMONLY FOUND DEEP WITHIN THE EARTH'S CRUST
The grand opening was officiated by then-Mayor Robert van Wyck
MED SINE 44 HEKTAR OG 900 INDBYGGERE VERDENS MINDSTE LAND
Poem written out of a sense of intellectual & ethical responsibility

CASLON DORIC CONDENSED EXTRABOLD, EXTRABOLD ITALIC, 18 PT
 (ALTERNATE G R F)

THEY COVERED A VAST PORTION OF THE ITALIAN PENINSULA
In 1929 ontstaan als gevolg van het Verdrag van Lateranen
ALL VERSES WERE CARVED IN A MARBLE PLAQUE IN THE WALL
Escavações apoiam a visão de que Roma cresceu a partir de

CASLON DORIC CONDENSED BLACK, BLACK ITALIC, 18 PT

IBANG PAGKAKATAON NAMAN SUMASAKLAW ANG MGA
Seven minutes after stepping onto the Moon's surface
LANDING WITH LESS FUEL THAN SUBSEQUENT MISSIONS
Obema nasprotnikoma se imenuje Merseyside derby in

CASLON DORIC CONDENSED FAT, FAT ITALIC, 18 PT

Série de missions qui permettent
Eleven ancient stone courtyards
Nagtipon sila ng 4.1 kilogramong
The Classic British Breakfast
Consultation requirements
Fashioned initially in 1712
Os astronautas foram
Takana alus jarrutti
Layering on flavor
Eminent Figures

CASLON DORIC CONDENSED, 65 PT

Juhise eirata veateateid ja jätkata
Employing their radical concepts
Zebrali 26,5 kilogramów kamieni
This unorthodox practitioner
Milled soft steel oil diffusers
A high-speed race circuit
Dieser Funktion waren
Newer public review
Proposed it in 1961
Luar angkasa ini

CASLON DORIC CONDENSED ITALIC, 65 PT

Caslon Doric Condensed Round

Rounded typefaces are one of the most distinctive genres of letterforms. With softened edges they appear less rigid and formal, instead having warmth, openness and even humour. It's an effect that can be applied to virtually any letter style, though it is the sans we most commonly associate with it, starting with Caslon's pioneering Rounded from 1836. In the following years the effect became widely popular, particularly in the United States and Germany, where the rounding of the form was made easier with the routers used to make wood type. Inspired by large sizes of condensed rounded sans poster type, Designer Thomas Bouillet took Caslon Doric Condensed and rounded the terminals to make a welcome addition to the family. At its lightest the effect is subtle as the rounding is contained in a small area, but as the weight increases it becomes more and more noticeable, almost as though the letters are being inflated. At the heaviest weight, Black, the roundness is dramatic and obvious. Yet to have this roundness in such a confined space without filling in the inner spaces requires a subtle tweaking of form. With the dramatically angled italic, the sharpness of the normal form is replaced with a warm rounded glow. Though it can be used at smaller sizes, particularly the light and regular weights, Caslon Doric Rounded works best in large headline sizes where its qualities are most apparent.

DESIGNED BY
THOMAS BOUILLET

PUBLISHED
2023

18 STYLES
9 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

1,257,000 COPIES SOLD
Staid & iconic symbolism

CASLON DORIC CONDENSED ROUND HAIRLINE, 70 PT

DE TIPUS FEIX TUBULAR
Optically adaptive imaging

CASLON DORIC CONDENSED ROUND HAIRLINE ITALIC, 70 PT

SCAMBIATORI TERMICI
Additional Qualifications

CASLON DORIC CONDENSED ROUND THIN, 70 PT

CONSTRUCTION TEAMS
Koncentrācijai šķidrums

CASLON DORIC CONDENSED ROUND THIN ITALIC, 70 PT

INDEPENDENT PRINTER
Unano na siyang umiikot

CASLON DORIC CONDENSED ROUND LIGHT, 70 PT
[ALTERNATE R t]

PRIJELAZA U TEKUCINU
Ambitious developments

CASLON DORIC CONDENSED ROUND LIGHT ITALIC, 70 PT

GAASI TEMPERATUURI
Passing this resolution

CASLON DORIC CONDENSED ROUND REGULAR, 70 PT

CASCADIA BIOREGION
Small-scale renovation

CASLON DORIC CONDENSED ROUND REGULAR ITALIC, 70 PT

FINAL REGULATIONS
Objętość cząstkowa

CASLON DORIC CONDENSED ROUND MEDIUM, 70 PT

TECHNOLOGICAL AID
Convecció o radiació

CASLON DORIC CONDENSED ROUND MEDIUM ITALIC, 70 PT

UNABHÄNGIGKEIT
Subjective Realist

CASLON DORIC CONDENSED ROUND SEMIBOLD, 70 PT
(ALTERNATE G j t)

MULTE FRACTIUNI
An export control

CASLON DORIC CONDENSED ROUND SEMIBOLD ITALIC, 70 PT

KASVATTAMAAN
New lithography

CASLON DORIC CONDENSED ROUND BOLD, 70 PT

HISTORICAL ERA
Katıllarda basınç

CASLON DORIC CONDENSED ROUND BOLD ITALIC, 70 PT

UNIQUE MOVES
Rigsadvokaten

CASLON DORIC CONDENSED ROUND EXTRABOLD, 70 PT

LA MÉTROPOLE
Exchange rates

CASLON DORIC CONDENSED ROUND EXTRABOLD ITALIC, 70 PT

BREAKWATER
Flotastöðinni

CASLON DORIC CONDENSED ROUND BLACK, 70 PT

FACILITATION
Adjournment

CASLON DORIC CONDENSED ROUND BLACK ITALIC, 70 PT

Genetic manipulation and synthetic biology
 PROMPT & BRILLIANT HUMANITARIAN AID
Eftersom nästan alla fartyg drevs med segel

CASLON DORIC CONDENSED ROUND THIN, THIN ITALIC, 40 PT

Susintetos medžiagos stiebo medienos
 NOVEL SUPERHYDROPHOBIC SURFACES
Destined to be relegated to the periphery

CASLON DORIC CONDENSED ROUND LIGHT, LIGHT ITALIC, 40 PT

Serving to challenge their existing ideas
 ÞÝÐINGU FYRIR ÞRÓUN SIÐMENNINGAR
A formidable textile factory cast in time

CASLON DORIC CONDENSED ROUND REGULAR, REGULAR ITALIC, 40 PT

Izerdi landugabea gorantz gidatzea
 SHADOWY SURVEILLANCE SYSTEMS
Became an ultimate political insider

CASLON DORIC CONDENSED ROUND MEDIUM, MEDIUM ITALIC, 40 PT

Első 230 évében csak egy kisebb
THE DOG DAYS OF DYSFUNCTION
Dynamothermal metamorphism

CASLON DORIC CONDENSED ROUND SEMIBOLD, SEMIBOLD ITALIC, 40 PT
[ALTERNATE G]

Five insiders share favorites
LA RACCOLTA DI 1,3 MILIARDI
Sufficient residual pressures

CASLON DORIC CONDENSED ROUND BOLD, BOLD ITALIC, 40 PT

An early warning network
CURRENT FRONTRUNNERS
Mais il est clair que cela ne

CASLON DORIC CONDENSED ROUND EXTRABOLD, EXTRABOLD ITALIC, 40 PT
[ALTERNATE R]

Schwarzweißfotografie
BREAKTHROUGH PROBE
Flickering CRT monitors

CASLON DORIC CONDENSED ROUND BLACK, BLACK ITALIC, 40 PT

The revised 1824 imperial tun remained evenly divisible by small integers
 PREMIER INTERNATIONAL HEALTH POLICY RESEARCH ORGANIZATION
Batı Avrupa'nın dünya meselelerindeki hakimiyetinin azalmasına neden oldu

CASLON DORIC CONDENSED ROUND THIN, THIN ITALIC, 24 PT

Magellan's first circumnavigation of the globe between 1519 and 1522
 SITED ON ANCIENT TRADE ROUTES AND LARGELY SELF-REGULATED
This adjustment went on to inspire a long-term shift in eating behavior

CASLON DORIC CONDENSED ROUND LIGHT, LIGHT ITALIC, 24 PT

Caravan of pack mules made their way across the Mont Cenis Pass
 RUTEN GIK FRA RHÔNE-DALEN OVER LAND TIL PARISERFLODERNES
Regulated by private judges separated from the feudal social state

CASLON DORIC CONDENSED ROUND REGULAR, REGULAR ITALIC, 24 PT
 [ALTERNATE G R f j t]

Their intelligent policy of applying public order to business
FORMAL COOPERATION ACCORDS WITH THE PROSECUTION
Kebangkitan sejarah ekonomi dari Eropa Abad Pertengahan

CASLON DORIC CONDENSED ROUND MEDIUM, MEDIUM ITALIC, 24 PT

Kā arī 17 akreditētas programmas mākslā un zinātnē
CONTINUING PARTY INFIGHTING STYMIES PROGRESS
Primarily used to assess fees on commercial shipping

CASLON DORIC CONDENSED ROUND SEMIBOLD, SEMIBOLD ITALIC, 24 PT

Organokovových sloučenin jsou karbonyly kovů
MOST POPULAR COOKING COMPETITION SHOWS
European exploration within the Mediterranean

CASLON DORIC CONDENSED ROUND BOLD, BOLD ITALIC, 24 PT

Best suited for industrial scale production
MOŽE DA VARIRA U ZAVISNOSTI OD PRIRODE
A residential avenue lined with mews houses

CASLON DORIC CONDENSED ROUND EXTRABOLD, EXTRABOLD ITALIC, 24 PT

Creation of a transportive soundscape
HERETOFORE UNPRECEDENTED EFFICACY
Solo algunos halógenos y sales fundidas

CASLON DORIC CONDENSED ROUND BLACK, BLACK ITALIC, 24 PT

SHOREDITCH HADN'T BEEN UNDER THE CONTROL OF A LOCAL AUTHORITY PRIOR TO 1908
 Tüccarlar ve baylar için tasarlandı, ancak kısa süre sonra dahili olarak parçalandı ve avukatlar
CONCERN FOR PROTECTION OF THIS PROFITABLE TRADE EXTENDED BEYOND THEIR BORDER
Over the course of dozens of generations, it went on to become the bedrock of virtuous eating

CASLON DORIC CONDENSED ROUND LIGHT, LIGHT ITALIC, 18 PT

APPOINTED AS DIRECTOR OF THE SIR JAMES DUNNE SCHOOL OF PATHOLOGY AT OXFORD
 Apesar da maioria dos compostos organometálicos possuírem metais de transição como
EACH WAS SITUATED AT AN INTERSECTION OR ANCIENT WAY-STATION OF ROMAN ROADS
They brought a petition of right against the Crown to bring the matter before the courts

CASLON DORIC CONDENSED ROUND REGULAR, REGULAR ITALIC, 18 PT

LAATU TARKENTUU KARTOITTAMALLA VÄSYMYKSEN VAIKUTUKSIA ERI ELÄMÄN
 Heavy elements were born in the more energetic environment of neutron stars
THEY SUCCESSFULLY ARGUED VIA PARLIAMENTARY LOBBYING FOR THE RAILWAY
An enticing array of aromas on the nose, including that of honey-roasted pecans

CASLON DORIC CONDENSED ROUND MEDIUM, MEDIUM ITALIC, 18 PT
 [ALTERNATE G R f t]

MIMICKING THE FASHIONABLE DESIGNS OF KENSINGTON & BAYSWATER
 Transferring 1,565 units and 9,000 employees at a cost of £12,515,264
DEȘI UNELE SPECII ANORGANICE POT FI OBTINUTE DIN SURSE NATURALE
A detached portion at Mustell Hill contained about 5% of the population

CASLON DORIC CONDENSED ROUND SEMIBOLD, SEMIBOLD ITALIC, 18 PT

A FASHIONABLE CARPET MANUFACTORY WAS ESTABLISHED HERE
 Il désigne en fait plutôt une fraction importante d'une molécule
FIVE RESEARCHERS WERE LISTED AS AUTHORS TO THE NEW PAPER
This daily serial ran each weekday from April 1969 to March 1980

CASLON DORIC CONDENSED ROUND BOLD, BOLD ITALIC, 18 PT

REGARDED AS ONE OF SNOOKER'S MOST TALENTED PLAYERS
Many botanists now use the Angiosperm Phylogeny Group
THE GREATEST SPECIES DIVERSITY WAS TO BE FOUND IN ASIA
Ajuripatsi anatoomiline terminologia pole seni veel lõpuni

CASLON DORIC CONDENSED ROUND EXTRABOLD, EXTRABOLD ITALIC, 18 PT

NOTORIOUSLY COMPETITIVE AND FICKLE FOOD WORLD
The project was due to be completed in October 2022
NA MGA HORMONA NA NAGREREGULA NG HOMEOSTASIS
Merchants opened up a direct sea trade with Flanders

CASLON DORIC CONDENSED ROUND BLACK, BLACK ITALIC, 18 PT

Het Rijk bleek snel economisch
Newer associated techniques
Právě Rusové získali mnohem
The Final Age of Exploration
Feminist art movements
An initial intervention
Competition Series
Landmark rulings
Rappresentanti

CASLON DORIC CONDENSED ROUND, 65 PT

Iridium extraction & processing
Keskushermostoon vaikuttavat
Small-batch tequila producer
Designed an autumnal menu
Radikalizácii pracovníkov
Video game emulators
Distribution system
Energiproduksjon
Northern styling

CASLON DORIC CONDENSED ROUND ITALIC, 65 PT

Caslon Doric Condensed Text

Designed for smaller sizes, Caslon Doric Condensed Text, is a face not just for continuous reading matter, but also as a wider alternative to the original Caslon Doric Condensed. Originally created for global cycling clothing brand, Rapha, its seven weights offer designers a wide palette of weights from thin to extrabold. Apart from its width, it modifies several other characteristics to improve legibility at smaller sizes. The inward turning of end strokes on such characters as the a s t & y have been reduced, and the angle of the italic is less steep. Caslon Doric Condensed Text expands the Caslon Doric collection to five widths, and 78 individual members, making it a wide ranging family for multiple applications.

DESIGNED BY
PAUL BARNES

PUBLISHED
2019

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT
STYLISTIC ALTERNATES

WHILE THE WRITERS WHO GATHERED AROUND SCHLEGEL WERE INCLINED
 The team competed for Canada's Stanley Cup five times between 1903 and 1907
UNICI ELEMENTI STILISTICI A RESISTERE AL FURORE DELL'ORO, E A RIMANERE
Street Food Cinema presented a series of movies & festivities among the Victorian

CASLON DORIC CONDENSED TEXT THIN, THIN ITALIC, 16 PT

FILM AZ EGYIK LEGKORÁBBI, LEGNAGYOBB HATÁSÚ ÉS LEGELISMERTEBB
 Modern art critics and historians have justly praised it as the most revelatory
DELIVERED SCATHING CRITIQUES OF CONTEMPORARY WESTERN CULTURE
He is notable for arguing that realism is the most important function of cinema

CASLON DORIC CONDENSED TEXT LIGHT, LIGHT ITALIC, 16 PT

IN 2005, THE FESTIVAL WAS EXPANDED TO A EUROPÄISCHES THEATER
 Son intérêt pour le marxisme le conduit à rejeter la plupart des aspects du
AN APPROACH FROM NASDAQ VALUING THE COMPANY AT \$3.64 BILLION
Strauss's compositional output began in 1870 when he was just six years old

CASLON DORIC CONDENSED TEXT REGULAR, REGULAR ITALIC, 16 PT
 (ALTERNATE Q,j)

15 CZECH-BUILT STREETCARS BEGAN ARRIVING IN SEPTEMBER 2007
 In the early 15th century, members of the House of Luxembourg reigned
AFTER A DEVASTATING FIRE IN 1869, THE OPERA HOUSE WAS REBUILT
Frankfurter Jahre waren für Kracauers Entwicklung in mehrfacher Hinsicht

CASLON DORIC CONDENSED TEXT MEDIUM, MEDIUM ITALIC, 16 PT
 (ALTERNATE G R g f r 1)

THE OFFICIAL DU PAGE COUNTY COURTHOUSE WAS BUILT IN 1889
 In the late 1780s the Spanish Empire commissioned an expedition to
VRIJEME UMJETNIČKE OBNOVE I UMJETNIČKOG BUNTA TE RAĐANJE
The settlements listed in Domesday grew from an ancient village close

CASLON DORIC CONDENSED TEXT SEMIBOLD, SEMIBOLD ITALIC, 16 PT

BLEV ETABLERET I 1811, OG ER EN AF VERDENS STØRSTE BØRSE
 The seat of the parliament assembled by King Charles I during the
THE BOARD RELEASED \$1.27 MILLION IN STATE & FEDERAL FUNDS
Locke made three separate voyages from Britain to North America

CASLON DORIC CONDENSED TEXT BOLD, BOLD ITALIC, 16 PT
 (ALTERNATE \$)

BRICK & STONE MASONRY WITH TIMBERS ON UPPER FLOORS
 Vast improvement to all the waterborne infrastructure of the
THE CESTUI QUE USE & TRUST WERE ROOTED IN MEDIEVAL LAW
Yhtiöllä on 185 toimistoa 43 maassa ja 14 huutokauppakamaria

CASLON DORIC CONDENSED TEXT EXTRABOLD, EXTRABOLD ITALIC, 16 PT

CASLON DORIC CONDENSED TEXT REGULAR, REGULAR ITALIC, SEMIBOLD, 18/21 PT

REGULAR ALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this

CASLON DORIC CONDENSED TEXT
THIN, THIN ITALIC, REGULAR, 12/14 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able

CASLON DORIC CONDENSED TEXT
LIGHT, LIGHT ITALIC, MEDIUM, 12/14 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able

CASLON DORIC CONDENSED TEXT
REGULAR, REGULAR ITALIC, SEMIBOLD, 12/14 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes

CASLON DORIC CONDENSED TEXT
MEDIUM, MEDIUM ITALIC, BOLD, 12/14 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes

CASLON DORIC CONDENSED TEXT
REGULAR, REGULAR ITALIC, SEMIBOLD, 12/14 PT
[NO ALTERNATES]

The Spanish War, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the Treaty of Aix-la-Chapelle, amounted to \$78,293,313 and 50¢. The most just and profound peace of the seventeen years of continuance had taken no more than \$8,328,354. from it. A war of less than nine years' continuance added \$31,338,689 to it (Refer to *James Postlethwaite's History of the Public Revenue*).

Mr. Pelham's Quest for Rate Reduction

During the latter half of the administration of Mr. Pelham, the interest of this public debt was reduced from 4¾ to 3½ per cent; or at least measures were taken for reducing it; the sinking fund was increased by 2⅛ per cent, and 1⅓ per cent of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to \$72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to \$122,603,336. The unfunded debt has been stated at \$13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to \$129,586,782.

Long Term Debt Management

However—according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*—there still remained an unfunded debt which was brought to account in that and the following year of \$975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to \$139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years' purchase, were

CASLON DORIC CONDENSED TEXT
REGULAR, REGULAR ITALIC, SEMIBOLD, 12/14 PT
[ALTERNATE G Q R f g j r \$ ¢ 1]

The Spanish War, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the Treaty of Aix-la-Chapelle, amounted to \$78,293,313 and 50¢. The most just and profound peace of the seventeen years of continuance had taken no more than \$8,328,354. from it. A war of less than nine years' continuance added \$31,338,689 to it (Refer to *James Postlethwaite's History of the Public Revenue*).

Mr. Pelham's Quest for Rate Reduction

During the latter half of the administration of Mr. Pelham, the interest of this public debt was reduced from 4¾ to 3½ per cent; or at least measures were taken for reducing it; the sinking fund was increased by 2⅛ per cent, and 1⅓ per cent of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to \$72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to \$122,603,336. The unfunded debt has been stated at \$13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to \$129,586,782.

Long Term Debt Management

However—according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*—there still remained an unfunded debt which was brought to account in that and the following year of \$975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to \$139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years' purchase, were

CASLON DORIC CONDENSED TEXT
LIGHT, LIGHT ITALIC, MEDIUM, 11/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to

CASLON DORIC CONDENSED TEXT
REGULAR, REGULAR ITALIC, SEMIBOLD, 11/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to

CASLON DORIC CONDENSED TEXT
MEDIUM, MEDIUM ITALIC, BOLD, 11/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to

CASLON DORIC CONDENSED TEXT
SEMIBOLD, SEMIBOLD ITALIC, EXTRABOLD, 11/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the

CASLON DORIC CONDENSED TEXT
BOLD, BOLD ITALIC, 11/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feel-

CASLON DORIC CONDENSED TEXT
REGULAR, REGULAR ITALIC, SEMIBOLD, 10/12 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate.

CASLON DORIC CONDENSED TEXT
MEDIUM, MEDIUM ITALIC, BOLD, 10/12 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate.

CASLON DORIC CONDENSED TEXT
REGULAR, REGULAR ITALIC, SEMIBOLD, 9/11 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

An Aesthetic of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting

CASLON DORIC CONDENSED TEXT
MEDIUM, MEDIUM ITALIC, BOLD, 9/11 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases.

An Aesthetic of Empiricism

And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting

Caslon Doric Wide

Contrasting with the density and economy of the condensed form that appeared in the 1830s, typefounders experimented with letterforms that did the opposite, creating the first extended styles. Caslon Doric Wide is one of two expanded versions of Caslon Doric, stretching the letters on the horizontal axis. Following the all capital Doric Expanded that first appeared in the 1860s and later versions like Doric No. 8, No. 10 & the last ever Doric No. 12, the new version comes in 11 weights from the fine hairline through to the emphatic fat.

DESIGNED BY
PAUL BARNES
TIM RIPPER

PUBLISHED
2019

11 STYLES
11 WEIGHTS W/O ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
STYLISTIC ALTERNATES

Zunehmendem
EXPEDITIONS
Championships

CASLON DORIC WIDE HAIRLINE, 70 PT

Socioeconomic
AUPARAVANT
Overrepresent

CASLON DORIC WIDE THIN, 70 PT

Sensationalizes
CAMPAIGNED
Understøttelse

CASLON DORIC WIDE LIGHT, 70 PT

Demonstrated
CYLCHYNIAD
Aberdeenshire

CASLON DORIC WIDE REGULAR, 70 PT

Subkontinentu
VERDWWENEN
Oceanography

CASLON DORIC WIDE REGULAR NO. 2, 70 PT

Ravensbourne
QUADRATICS
Screenwriters

CASLON DORIC WIDE MEDIUM, 70 PT

Fundamentos
HYPERCUBE
Juxtaposition

CASLON DORIC WIDE SEMIBOLD, 70 PT

Aestheticism
THERMALLY
Belangrijkste

CASLON DORIC WIDE BOLD, 70 PT

Bieszczędźki
BESÆTNING
Referentially

CASLON DORIC WIDE EXTRABOLD, 70 PT

Ekwivalenza
VIÐKVAEMNI
Investigator

CASLON DORIC WIDE BLACK, 70 PT
[ALTERNARE g]

Disembarks
TERRITORY
Jagiellonian

CASLON DORIC WIDE FAT, 70 PT
(ALTERNATE R)

Reduce global dependence
KANYANG IPINANUKALA
Companies & Government

CASLON DORIC WIDE HAIRLINE, 40 PT

Verrattain harvinainen ilmiö
RAISE NEW QUESTIONS
Contentious 4-page memo

CASLON DORIC WIDE THIN, 40 PT
[ALTERNATE Q]

Confirmed spokespersons
NOVEL INVESTIGATORS
Drama sing paling misuwur

CASLON DORIC WIDE LIGHT, 40 PT

Courtiers in a royal palace
GIVE LETTERS PATENT
Revolutionary new vehicle

CASLON DORIC WIDE REGULAR, 40 PT
[ALTERNATE G]

Expeditionen använde sig
SEISMIC REFLECTIONS
Most troubled enterprise

CASLON DORIC WIDE REGULAR NO. 2, 40 PT

24 certain cognitive skills
PRIMI DEL 710 LA CITTÀ
Mae'r berthynas rhwng y

CASLON DORIC WIDE MEDIUM, 40 PT
[ALTERNATE g]

**Awarded a royal charter
HER VIRTUE & TALENT
Möjligen runt 1000-talet**

CASLON DORIC WIDE SEMIBOLD, 40 PT

**Nadálej venovat funkcie
4 SCIENCE JOURNALS
The largest populations**

CASLON DORIC WIDE BOLD, 40 PT
[ALTERNATE f g j]

**Comprehensive tactic
UNIVERSITÄT BERLIN
Borough & Civil Parish**

CASLON DORIC WIDE EXTRABOLD, 40 PT

Electrical stimulation
SYNCHRONIZE TIMES
Urmă cu mai mulți ani

CASLON DORIC WIDE BLACK, 40 PT
[ALTERNATE R]

Finance investigati
BUILT REPUTATIONS
Biological distinction

CASLON DORIC WIDE FAT, 40 PT

Diferența dintre acestea este ca vâslele sunt
CONCLUDED & REPORTED HIS FINDING
Ushered to 5 winning seasons before retiring

CASLON DORIC WIDE THIN, 24 PT

Pojízdné sedátko jezdící v kolejničkách, které
THE 1987 AMERICAN LEAGUE PENNANT
Noted watchmaker Abraham-Louis Breguet

CASLON DORIC WIDE LIGHT, 24 PT

A star-studded modern Spaghetti Western
ORIGINALLY MADE IN THE FINEST OAKS
Questo tipo di gara è estremamente raro al

CASLON DORIC WIDE REGULAR, 24 PT
[ALTERNATE G g]

Launched at the Karlskrona naval shipyard
WSPÓŁRZĘDNYCH GEOGRAFICZNYCH
New hydrodynamic concerns of the design

CASLON DORIC WIDE REGULAR NO. 2, 24 PT

Settled the sale for £423,987 in early July
JEUX OLYMPIQUES MODERNES EN 1971
The Nanotechnology Research Stratagem

CASLON DORIC WIDE MEDIUM, 24 PT
(ALTERNATE Q R)

Made in a carbon-fibre reinforced plastic
STRECKENLÄNGE WURDE NACH DEM
Official charity partner for all new events

CASLON DORIC WIDE SEMIBOLD, 24 PT

Structure of the leveraged partnership
LAUDED OLYMPIC GOLD-MEDALLIST
De sua carreira que mais tarde viriam a

CASLON DORIC WIDE BOLD, 24 PT

Cambridge men's crew coaching team
UNA EMBARCACIÓN DE REMO TODO
Evolved contexts of wildlife preserves

CASLON DORIC WIDE EXTRABOLD, 24 PT

Ítölskum kvikmyndaverum fyrir lítið
THEY REQUIRED SUCH A SECURITY
Five of the final acknowledged types

CASLON DORIC WIDE BLACK, 24 PT

Flertal busslinjer genom stadsdelen
EXOTIC, BOLD, AND AVANT-GARDE
This border is cited as 103rd Avenue

CASLON DORIC WIDE FAT, 24 PT

This has been called into question by citing a new 2017 study
LEADER OF THE POPULARIZATION OF DRIP PAINTING
Reported his findings to the United States Attorney General

CASLON DORIC WIDE THIN, 18 PT

Joint ventures between the Smithsonian Institution & USC
OPTICAL TRIALS & LABORATORY INFRASTRUCTURE
Fundação e o Ministério da Ciência e Tecnologia do Bélgica

CASLON DORIC WIDE LIGHT, 18 PT
[ALTERNATE R g]

Signed a contract with the publishers for nearly €510,000
CONSTRUIRE SIX MIROIRS EXCENTRÉS IDENTIQUES
The quantity of identified astronomical objects had grown

CASLON DORIC WIDE REGULAR, 18 PT
[ALTERNATE Q f j]

Està en contrast amb les tecnologies de radiolocalització
DER SÜDEN FRANKREICHS AUSSER DEM ANDEREN
The Occitanian culture flourished in the High Middle Ages

CASLON DORIC WIDE REGULAR NO. 2, 18 PT

Hypothesized to follow an elliptical orbit around the Sun
CONSIDERED THE TOP ÉBAUCHE MANUFACTURER
Threats to personal digital information are omnipresent

CASLON DORIC WIDE MEDIUM, 18 PT

**In order to preclude any new confusion or controversy
AN IMPORTANT INCOME DETAIL WAS HAZARD PAY
Wird vom Hersteller in losem Zustand ausgeliefert und**

CASLON DORIC WIDE SEMIBOLD, 18 PT

**3,500 year old clam garden in the Pacific Northwest
A NEW SYNCHROTRON PARTICLE ACCELERATOR
Názvy vycházejí z plavby portugalského mořeplavce**

CASLON DORIC WIDE BOLD, 18 PT
[ALTERNATE R g]

**Pyroclastic flows spread to distances of 34.9 miles
PACKED WITH CORIANDER AND 7 OTHER SPICES
Early partnership with a nascent shipping industry**

CASLON DORIC WIDE EXTRABOLD, 18 PT

**Waves that propagate in solid and fluid material
VOLUMUL DE APĂ ESTE DE 714,41 MILIOANE KM³
The language of the Tambora people vanished in**

CASLON DORIC WIDE BLACK, 18 PT

**In a new 1896 excavation, archaeologists found
HE WAS THE FIRST AMERICAN IN SPACE IN 1961
Zijn inmiddels ook verkrijgbaar in warenhuizen**

CASLON DORIC WIDE FAT, 18 PT

Fossilized bone of ancient birds
Men finns med fyrhjulsdrivning
The newly renovated façades
Highest honor in architecture
Ließen ihn 1875 patentierten
New home for modernist art
Třech sériích vždy bud' jako
Total figure of €341 million
Su gran rigidez y ligereza
Special Racing Divisions
Famous bicycle factory

CASLON DORIC WIDE, 36 PT

CASLON DORIC WIDE REGULAR, SEMIBOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

SEMIBOLD

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's History of the Public Revenue). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased

CASLON DORIC WIDE REGULAR, SEMIBOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible,

CASLON DORIC WIDE REGULAR NO. 2, SEMIBOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible,

 CASLON DORIC WIDE MEDIUM, BOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible,

 CASLON DORIC WIDE SEMIBOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.” The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to

 CASLON DORIC WIDE BOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.” The first was the method of aesthetics par excellence. It was indeed only through the desire of an eigh-

CASLON DORIC WIDE REGULAR, SEMIBOLD, 8/11 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of these aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that,

CASLON DORIC WIDE MEDIUM, BOLD, 8/11 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the general, philosophical, deductive, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the empirical, or inductive, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of the Beautiful as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that the general aesthetic theories have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of these aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in concep-

Caslon Doric Extended

Caslon Doric Extended takes the form to a new extreme of width; much expanded from Caslon Doric, it gives Caslon Doric Wide an almost normal appearance. This is a form that is far beyond the original 19th century model, yet sits harmoniously with the rest of the Doric family. Designed for use at all sizes, from short paragraphs of text through to headlines of all lengths, it is a face that dominates the horizontal axis.

DESIGNED BY
PAUL BARNES
TIM RIPPER

PUBLISHED
2019

11 STYLES
11 WEIGHTS W/O ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT & ARBITRARY)
SUPERSCRIP/SUBSCRIPT
STYLISTIC ALTERNATES

Conservatori
BRILLIANCE
Achievement

CASLON DORIC EXTENDED HAIRLINE, 70 PT

Characterize
SKILYRÐUM
Justifications

CASLON DORIC EXTENDED THIN, 70 PT

Exacerboates
QUALIFIERS
Kurfürstliche

CASLON DORIC EXTENDED LIGHT, 70 PT

Multinational
PUBLICADA
Imaginatively

CASLON DORIC EXTENDED REGULAR, 70 PT

Niedostuchu
KOINEIZING
Subsequent

CASLON DORIC EXTENDED REGULAR NO. 2, 70 PT

Diamantaire
THAYNGEN
Enthusiastic

CASLON DORIC EXTENDED MEDIUM, 70 PT
[ALTERNATE G]

Broadcasts
CLASSICAL
Kasaysayan

CASLON DORIC EXTENDED SEMIBOLD, 70 PT

Tradizionali
DZEJNIEKS
Candidates

CASLON DORIC EXTENDED BOLD, 70 PT

Journalism
NATITIYAK
Philosophy

CASLON DORIC EXTENDED EXTRABOLD, 70 PT

Greenwich
BRIGADES
Overføring

CASLON DORIC EXTENDED BLACK, 70 PT
[ALTERNATE R f g]

Blaženosti
UWCHBEN
Movement

CASLON DORIC EXTENDED FAT, 70 PT

Evident consciousness
NEW INDOOR PLANT
Kurang luwih 25% kang

CASLON DORIC EXTENDED HAIRLINE, 40 PT

Expansive technologist
A MODO AUTONOMO
14 principal conclusions

CASLON DORIC EXTENDED THIN, 40 PT

Une ville multiculturelle
MECHANICAL SHOW
Chicken in its splendor

CASLON DORIC EXTENDED LIGHT, 40 PT

Architectural ambition
JE PRIBLIŽNE 31,67 M
Many idealized notions

CASLON DORIC EXTENDED REGULAR, 40 PT

New published report
UNIQUE INDUSTRIES
Større indtægter blev

CASLON DORIC EXTENDED REGULAR NO. 2, 40 PT

Die drittgrößte Stadt
PAST GRANDS PRIX
Caribbean rum yields

CASLON DORIC EXTENDED MEDIUM, 40 PT

**New in October 2017
FRESH & BOLD ERA
Den første bøhmiske**

CASLON DORIC EXTENDED SEMIBOLD, 40 PT

**Maantiede ja väestö
NEAR £4.2 MILLION
Distinct advantages**

CASLON DORIC EXTENDED BOLD, 40 PT

**Independent dealer
EL PILAR PRINCIPA
Area metropolitana**

CASLON DORIC EXTENDED EXTRABOLD, 40 PT

Neighborhoodly venture
15 STAGE DRAMAS
Hints & Techniques

CASLON DORIC EXTENDED BLACK, 40 PT
[ALTERNATE G R g]

Institutional Study
NOVEL DIRECTION
Greatest of aroma

CASLON DORIC EXTENDED FAT, 40 PT

Le région historique d'Europe centrale
AN ERA OF LOCAL BLOCK PARTIES
The urbane stylings of Greg Crawford

CASLON DORIC EXTENDED THIN, 24 PT

Joined NATO in 1974 & the EU in 2010
DE HOEVEELHEID VERKEER OVER
Arbuckle Brothers Sugar Refining Co.

CASLON DORIC EXTENDED LIGHT, 24 PT

A venture that continued for 8 years
TRANSLUCENT GLASS CARVINGS
Královského a hlavního mesta Prahy

CASLON DORIC EXTENDED REGULAR, 24 PT

Una membrana unida a un gran dedo
CITTÀ OLANDESE DI MAASTRICHT
Over \$3.65 million in revenue in 2007

CASLON DORIC EXTENDED REGULAR NO. 2, 24 PT

Established trading in the mid-1910s
IN COLOMBIA PER CORRERE CON
Implementing the newest of policies

CASLON DORIC EXTENDED MEDIUM, 24 PT

Asemansa parantamiseksi Böömin
INSPECTOR GENERAL'S REPORT
Obtained a 20.4% ownership stake

CASLON DORIC EXTENDED SEMIBOLD, 24 PT

Automation's increasing new role
MEDIA SUBSCRIPTION MODELS
Započinje nekoliko stupnjeva prije

CASLON DORIC EXTENDED BOLD, 24 PT

2016 loss of more than \$8 million
FAST DATA TRANSFER SPEEDS
Romanesque façade restoration

CASLON DORIC EXTENDED EXTRABOLD, 24 PT

New storage for R19 streetcars
LE PREMIER COUREUR DE SON
Only in 22 karat solid white gold

CASLON DORIC EXTENDED BLACK, 24 PT

From Étienne Lenoir in mid-1859
AT BÆRE DEN I DEN FØLGENDE
New cost of fuel such as ethanol

CASLON DORIC EXTENDED FAT, 24 PT

Cyhoeddus yw isadeiledd yn gyffredinol ac felly dan
170 POWER OUTAGES CAUSED BY SQUIRRELS
Economic infrastructure supporting activities from

CASLON DORIC EXTENDED THIN, 18 PT

Homogeneous stoichiometric mode at higher load
GÉOGRAPHES ONT SOUVENT EU TENDANCE
Mint condition 1968 Omega Seamaster 300 Diver

CASLON DORIC EXTENDED LIGHT, 18 PT

Cidades e feudos medievais eram protegidas por
FUNDS AN ADMINISTRATIVE HEADQUARTERS
Disclosure requirements for government funding

CASLON DORIC EXTENDED REGULAR, 18 PT

The Romans built new bridges across the Meuse
SUBITO IL MARTIRIO IL SUO PREDECESSORE
The city itself has 1,671 national heritage buildings

CASLON DORIC EXTENDED REGULAR NO. 2, 18 PT

Deep understanding of a wide range of subjects
CENTER OF KNOWLEDGE-BASED INDUSTRY
Cunoscutul oraş din Italia, a fost unul din primele

CASLON DORIC EXTENDED MEDIUM, 18 PT
{ALTERNATE f,j}

Strategy made direct reductions to emissions
22 MEÐ NÍU HJÓLREIÐAMENN Í HVERJU LIÐI
3 stinging rebukes to architectural modernism

CASLON DORIC EXTENDED SEMIBOLD, 18 PT

Según el censo de 2001, estaba habitado por
11 SMALL-BATCH CHOCOLATE PRODUCERS
A vote authorizing a congressional subpoena

CASLON DORIC EXTENDED BOLD, 18 PT

Four of the old Tramocars were sold in 1934
50 AWARD-WINNING CAST-IRON SKILLETS
Long term implications of exchange treaties

CASLON DORIC EXTENDED EXTRABOLD, 18 PT

Reached a top speed of 267 miles per hour
VAN DE BEVOLKING IS 54,3 % OUDER DAN
The Pritzker Prize in Architecture for 1991

CASLON DORIC EXTENDED BLACK, 18 PT

On kuitenkin oltava pyöräilyn varsinainen
10 THRILLING EXPERIENCES EVERY TIME
Complex method of carbon sequestration

CASLON DORIC EXTENDED FAT, 18 PT

Found in the 18th century
New & eccentric location
Það hófst í mars og stóð í
Archaeological research
Ir īstā Īrijas galvaspilsēta
Climatologically distinct
Gemäßigtes maritimes
Surrounding lakelands
Consistenti evoluzioni
Produced 240 a year
Major manufactures

CASLON DORIC EXTENDED, 36 PT

INCLUDED FAMILIES

Caslon Doric
 Caslon Doric Condensed
 Caslon Doric Condensed Round
 Caslon Doric Condensed Text
 Caslon Doric Wide
 Caslon Doric Extended

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

CONTACT

Commercial Type	office 212-604-0955
277 Grand Street, Floor 3	commercialtype.com
New York, New York 10002	

COPYRIGHT

© 2023 Commercial Type. All rights reserved.
 Commercial® and Caslon Doric™ are trademarks of
 Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

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.

Thomas Bouillet is a designer from France. A 2020 graduate of the Type & Media program at the Royal Academy of Art (KABK) in The Hague, Thomas was previously educated in design at the ÉSAD Superior School of Arts and Design in Amiens, and L'École Estienne in Paris. Thomas has interned with a number of foundries and type designers including PampaType, Chevalvert, and Xavier Dupré. After spending time as an intern with Commercial Type in 2018, he returned as a staff designer at the end of 2020.