Caslon Type Project
-Eric Zorn

History

Caslon is a group of serif typefaces designed by William Caslon I (1692–1766), and various revivals thereof.

Caslon shares the irregularity characteristic of Dutch Baroque types. It is characterized by short ascenders and descenders, bracketed serifs, moderately high contrast, robust texture, and moderate modulation of stroke. The A has a concave hollow at the apex, the G is without a spur. Caslon's italics have a rhythmic calligraphic stroke. Characters A, V, and W have an acute slant. The italic p, Q, v, w, and z all have a suggestion of a swash.

1. MAINLY USED IN BOOKS, NEWSPAPERS, STATIONARY, AND OTHER

PRINT

2. Based on the original Caslon face cut by William Caslon in the eighteenth

century. Caslon's type, based on Dutch old style faces, was an instant hit;

Benjamin Franklin was a fan, and the first printing of the American

Declaration of Independence was set in Caslon. The old printer's adage goes,

"When in doubt, use Caslon."

3. Transitional Typeface

4. Many to be the greatest of English letter writers regard Caslon. In the 18th

century, English printing was at a low ebb and was dependent on Holland for

its types. Caslon changed all this and stopped the importation of Dutch type.

Thus, Caslon heralded a turning point for English type founding.

5. He started his career engraving government marks on gunlocks. A group of

London printers and booksellers asked the young engraver to cut a font of

Arabic of English size for a Psalter and a New Testament for Oriental use - it

was hoped that the natives of newly discovered lands would

take up

Christianity. Soon he was cutting his own font designs. Caslon types were

actually modeled on Dutch type but were much more delicate and

interesting. He went on to create a large number of 'exotic' typefaces.

6. The taste for Caslon spread to America, and Caslon was the type used for the

Declaration of Independence of the USA in 1776. In the 1840s in Britain,

there was a revival of Caslon typefaces. George Bernard Shaw insisted that

only Caslon be used for all his books.

7. "In the class of types which appear to be beyond criticism from the point of

view of beauty and utility, the original Caslon type stands first. (Updike

1922) "

8. Identifying Characteristics

a. cropped apex of A

b. high, horizontal crossbar of e

c. C has double serif

d. italic V,W,A may appear to be falling over

e. bowl curve of italic p overlaps stem

f. long serifs on middle arm of E

g. long arm on L

h. bottom arm longer on Z

i. narrow c has low stress

j. large loop on k

k. T has long serifs tapering out from thin arms, lower at center

9. Modeled after late 17th century Dutch designs, Caslon became the most popular type of

the 18th century. Its design shows the evolution of the Old Style types and bears some of

the traits that would characterize the Transitional designs.

   Its stroke variation is more pronounced

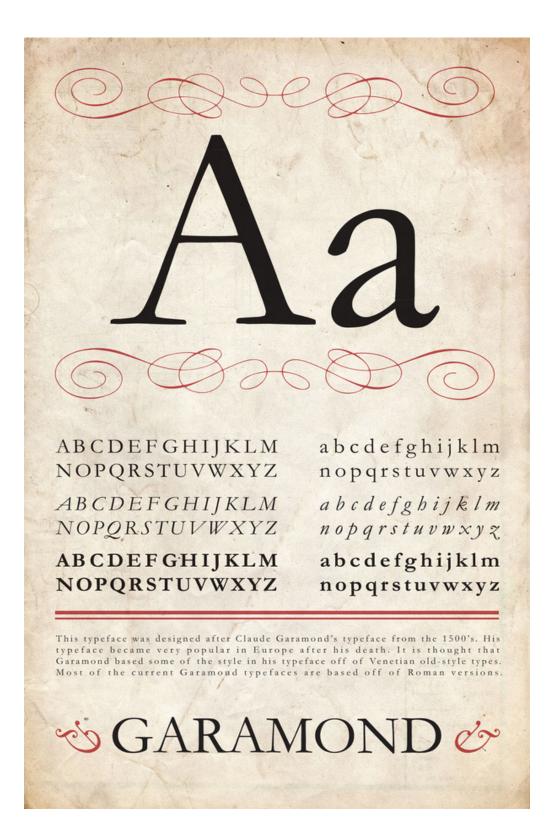   Serifs display a more graceful bracketing.

   Lowercase characters bear wedge-shape top serifs

   the Uppercase 'A' has a distinctive curve at the apex.

Caslon can be used to express a formal dignity. It is a highly readable typeface which evokes the

charm of its period.

Inspiration

A a

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm
nopqrstuvwxyz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm
nopqrstuvwxyz

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm
nopqrstuvwxyz

This typeface was designed after Claude Garamond's typeface from the 1500's. His typeface became very popular in Europe after his death. It is thought that Garamond based some of the style in his typeface off of Venetian old-style types. Most of the current Garamond typefaces are based off of Roman versions.

GARAMOND

Robert Slimbach

Après ses études, Robert Slimbach a développé un intérêt dans la conception graphique et la police de caractères en dirigeant un magasin d'impression d'affiches industrielles et des cartes de vœux. Ce travail l'a mis en contact avec la firme Autologic où il travailla comme designer à partir de 1983. Plus tard il suivit une formation de calligraphie complémentaire à sa formation de graphiste. En 1987 il rejoint Adobe. Depuis, il a été impliqué dans le développement de nouvelles polices pour les programmes d'Adobe.
À la demande d'Adobe, Slimbach est notamment allé au musée Plantin-Moretus à Anvers, étudier l'original Garamond (caractère romain créé par Claude Garamond et devenu un standard à partir de la fin du xvie siècle, il fut ensuite recherché deux siècles.) afin de servir de base pour la conception d'Adobe Garamond.

L'Adobe Garamond trouve ses sources auprès de Claude Garamont. Celui-ci fut connu pour avoir grandement contribué à éliminer des pesses parisiennes les caractères gothiques...

Par la suite, Robert Slimbach étudia l'original Garamond, afin de servir de base à la conception de l'Adobe Garamond. Il s'agit ici de la première excitation numérique d'Adobe, une interprétation numérique des romains de Claude Garamond et de italiques de Robert Granjon. Depuis sa publication en 1989, Adobe Garamond est devenu une référence chez les graphistes du monde entier. Robert Slimbach, est parvenu à préserver la grâce et l'équilibre des Garamond d'origine au sein d'une famille offrant tous les avantages de la technologie numérique.

Sa différence par rapport aux autres Garamond: les angles des empattements qui sont émoussés, arrondis comme si on voulait reproduire la foulure du plomb dans le papier après de multiples usage. Modernité du procès associé à un neotraditionalisme que Claude Garamond lui-même aurait sans doute dénoncé comme une hérésie s'il avait été contemporain.

Claude Garamont

JE SUIS ARTISTE,

non en ce que je figure un objet, mais plus fondamentalement parce que dans l'écriture, mon corps jouit de tracer, d'inciser rythmiquement une surface vierge (le vierge étant l'infiniment possible).

CES TRAITS, SANS DOUTE, NE VOULAIENT RIEN DIRE : MAIS LEUR RYTHME MÊME DÉNOTAIT UNE ACTIVITÉ CONSCIENTE, PROBABLEMENT MAGIQUE, OU PLUS LARGEMENT: SYMBOLIQUE : LA TRACE, DOMINÉE, ORGANISÉE, SUBLIMÉE (PEU IMPORTE) D'UNE PULSION.

« L' art qui m'est familier est une petite chose menue. » Claude Garamond, 1545
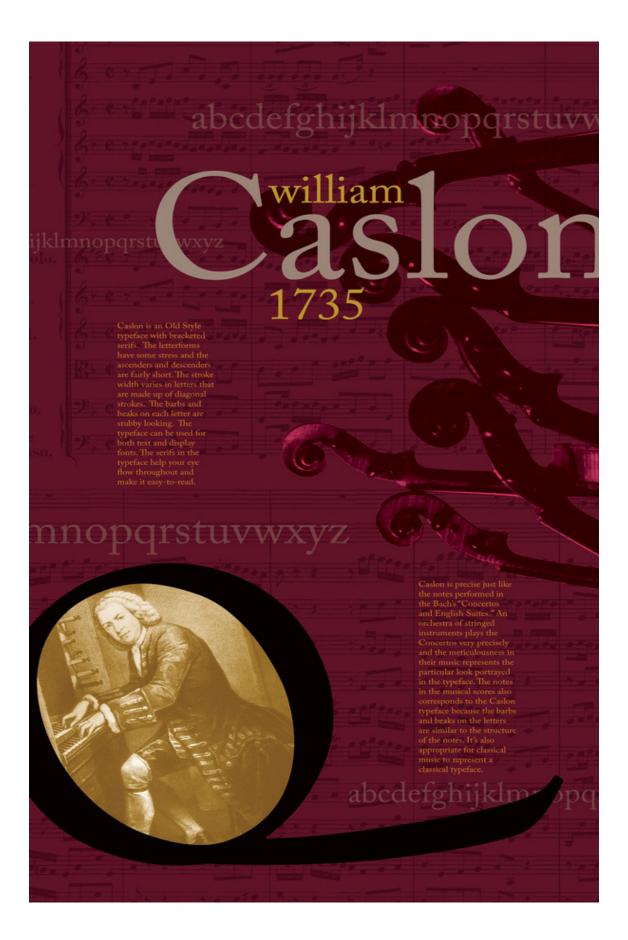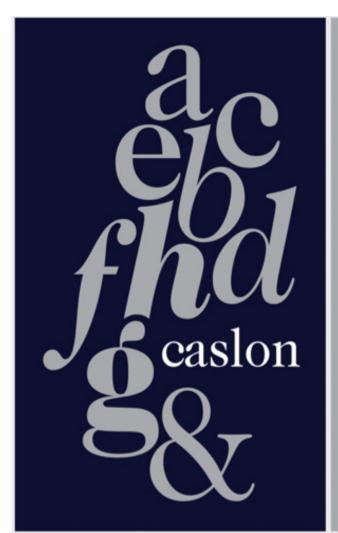
Adobe Garamond

0123456789
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Regular
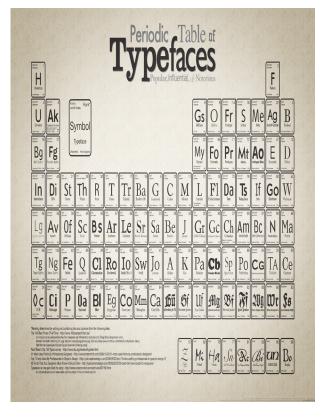*Italic*
Semibold
Semibold Italic
Bold
Bold Italic

abcdefghijklmnopqrstuvw

ijklmnopqrstuvwxyz

william
Caslon
1735

Caslon is an Old Style typeface with bracketed serifs. The letterforms have some stress and the ascenders and descenders are fairly short. The stroke width varies in letters that are made up of diagonal strokes. The barbs and beaks on each letter are stubby looking. The typeface can be used for both text and display fonts. The serifs in the typeface help your eye flow throughout and make it easy-to-read.

mnopqrstuvwxyz

Caslon is precise just like the notes performed in the Bach's "Concertos and English Suites." An orchestra of stringed instruments plays the Concertos very precisely and the meticulousness in their music represents the particular look portrayed in the typeface. The notes in the musical scores also corresponds to the Caslon typeface because the barbs and beaks on the letters are similar to the structure of the notes. It's also appropriate for classical music to represent a classical typeface.

abcdefghijklmnopq

a c e b c f h d g & caslon

9 z 8 4 2 x 1 7 8 & 3 caslon

"In the class of types which appear to be beyond criticism from the point of view of beauty and utility, the original Caslon type stands first."
-Daniel Berkeley Updike

TYPE TEXT
SERIF SLABSERIF
ITALIC
FONT
FACES
TYPOGRAPHY
MODERNSERIF
AND GRAPHIC DESIGN
GOTHIC
UNDERLINE
NEO PRINT
BOLDSTYLE MONOSPACED TRANSITIONAL
SAM MORRIS

Periodic Table of
Typefaces
Popular, Influential, & Notorious

Type Studies

Adobe Caslon Pro

Adobe Caslon Pro Bold

Adobe Caslon Pro Bold Italic

Adobe Caslon Pro Italic

Adobe Caslon Pro Regular

Adobe Caslon Pro Semibold

Adobe Caslon Pro Semibold Italic

Big Caslon

Color Study

CMYK: 20,11,82,0

CMYK: 20,67,74,6

CMYK: 26,38,89,3

CMYK: 42,41,67,11
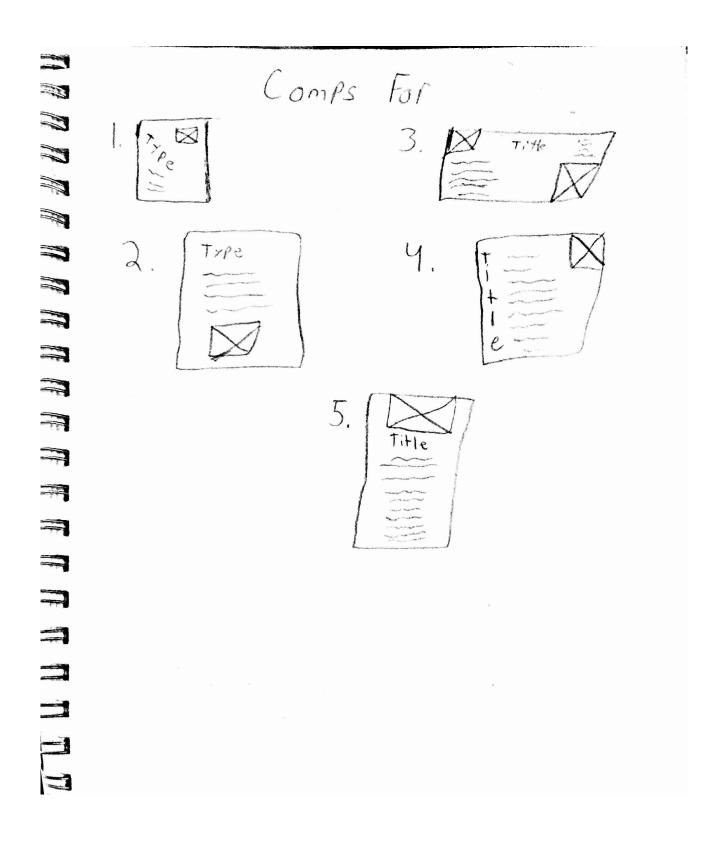
CMYK: 23,15,36,0

CMYK: 10,55,84,0

CMYK: 51,7,35,0

CMYK: 52,20,54,1

Sketches

Comps For

1. Type

2. Type

3. Title

4. Title

5. Title

Eric Zorn's Process Book
for
Museum Poster and Index
Card

Inspiration

Inspiration 2

History

1. Jasper Johns was born in Georgia, in 1930 and then moved and resided in Columbia, South Caronlina.

2. He was best known for his painting known as FLAG that was painted in 1954-1955. Because of this, he is knwn as a Neo-Dadaist instead of Pop-art.

3. Known for incorporating plaster relief and parradoxes, contradictions, and opposites.

4. Was heavily influenced by Marcel Duchamp

5. Also worked with sculpture and print making.

6. Liked to use many textures and layers, used to overlap and make unique images and designs.

7. Also known as an abstract Expressionist

8. Made the flag, three flags, and the map painting.

9. The Metropolitan Museum of Art carries 4 of his artworks, known as the White Flag, Flag, The Seasons (Summer), and Flags

10. Jasper Johns is currently 84 years old.

Artwork

Three Flags- Encaustic on canvas 1958

Flag- Encaustic, oil, and collage on fabric mounted on plywood (three panels) 1954-1955

White Flag- Encaustic, oil, and collage on fabric mounted on plywood (three panels) 1954-1955
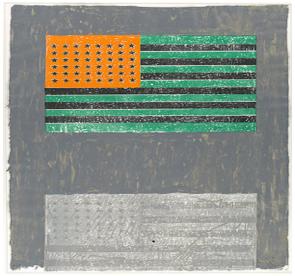
Artwork 2

Flag- Oil on paper, mounted on paperboard 1957

The Seasons (Summer)- Etching with aquatint 1987

Flags- Lithograph with stamps 1968
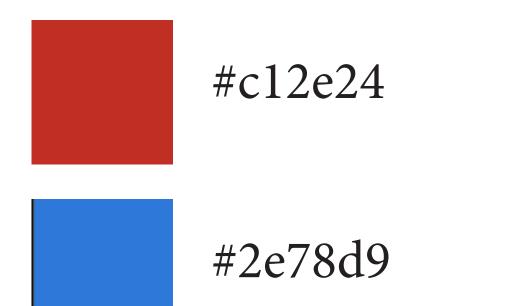
Map- Oil on Canvas
1961

Color Studies

#cbe9cf

#ddd3d1

#7d7d75

#36a475

#f57510

Color Studies 2

#c12e24

#2e78d9

#fac12c

Text Studies

Apple Chancery

Iowan Old Style
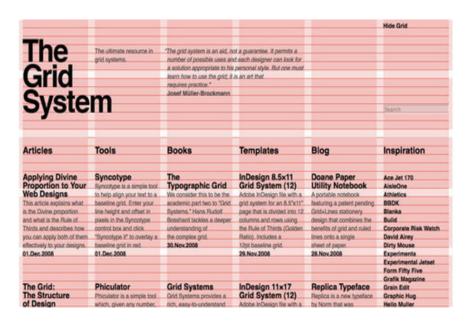
Lucida Caligraphy

DADA ANTIQUERIST

Bauhaus 93

Brittanic Bold

Grids