

Antique No. 6

Simple, bold and characterful, Antique No. 6 is a slab serif made for text, but also useful for display typography. Originally cut as just a roman by the Figgins Foundry in the 1870s, it enjoyed a charmed life appearing in Italy and Germany and being cast into the latter years of the next century. Working from original specimens, and the remaining matrices at St Bride Library, Paul Barnes carefully recreate the roman and then added a delightful italic, a form rarely seen in the 19th century. Antique No. 6 has also been designed to work as an alternative bold to Caslon Ionic, typical of the practice of the nineteenth printers of matching different styles of letters for emboldening text. This makes Antique No. 6 a useful independent face, as well as a charming companion to Caslon Ionic.

Designed by
Paul Barnes

Published
2019

2 Styles
1 Weight w/ Italic

Features
Proportional/Tabular Lining Figures
Fractions (Prebuilt & Arbitrary)
Superscript/Subscript/Ordinals
Small Caps (Roman & Italic)
Stylistic Alternates

EXPERIENCE

ANTIQUE NO. 6 BOLD, 40 PT

CONSIDERED

ANTIQUE NO. 6 BOLD ITALIC, 40 PT

NOMINATING

ANTIQUE NO. 6 BOLD, 40 PT

NUVÆRENDE

ANTIQUE NO. 6 BOLD ITALIC, 40 PT

DESIGNAÇÃO

ANTIQUE NO. 6 BOLD, 40 PT

LEGITTIMISED

ANTIQUE NO. 6 BOLD ITALIC, 40 PT

ERMÖGLICHT

ANTIQUE NO. 6 BOLD, 40 PT

LEMONGRASS

ANTIQUE NO. 6 BOLD ITALIC, 40 PT

ENERGISING

ANTIQUE NO. 6 BOLD, 40 PT

MODULARITY

ANTIQUE NO. 6 BOLD ITALIC, 40 PT

LIGHTWAVES

ANTIQUE NO. 6 BOLD, 40 PT

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Line

ANTIQUE NO. 6 BOLD, 130 PT

Roast

ANTIQUE NO. 6 BOLD, 100 PT

Mondi

ANTIQUE NO. 6 BOLD, 90 PT

Cultures

ANTIQUE NO. 6 BOLD, 70 PT

2019 Award

ANTIQUE NO. 6 BOLD, 50 PT

Dichtst bevolkt

ANTIQUE NO. 6 BOLD, 40 PT

Azoychka Rebellion Tomaccio Jubilee San Marzano Rutgers

ANTIQUE NO. 6 BOLD, 20 PT

Black Krim Ponderosa Enchantment Arkansas Traveler Giulietta Tomkin

ANTIQUE NO. 6 BOLD, 16 PT

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Přes

ANTIQUE NO. 6 BOLD ITALIC, 130 PT

Risky

ANTIQUE NO. 6 BOLD ITALIC, 100 PT

Mover

ANTIQUE NO. 6 BOLD ITALIC, 90 PT

£5 offers

ANTIQUE NO. 6 BOLD ITALIC, 70 PT

Mittelgroße

ANTIQUE NO. 6 BOLD ITALIC, 50 PT

Constant fruits

ANTIQUE NO. 6 BOLD ITALIC, 40 PT [ALTERNATE f s]

***Rosemarie Virgouleuse Seckel
Earlibrite Clairgeau Lategale***

ANTIQUE NO. 6 BOLD ITALIC, 20 PT

***Nijisseiki Hortensia Moonglow Nashi
Harovin Sundown Sudduth Ambrosia***

ANTIQUE NO. 6 BOLD ITALIC, 16 PT [ALTERNATE g k s v w]

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EVERY INTRODUCTION TO PROBLEMS of aesthetics begins by acknowledging the existence and claimed two main methods of thought: the general deductive started from

ANTIQUE NO. 6 BOLD, 14 PT

A COMPLETE STUDY OF METAPHYSICS and installs beauty in its place among these other great concepts: one is the empirical, or inductive, which seeks to disengage a moral

ANTIQUE NO. 6 BOLD ITALIC, 14 PT

EXPERIENCE AND THE FACTS of enjoyment: a prime example of Fechner's "aesthetics from above & from below." This was first the *method* of aesthetics par excellence. Indeed, through the desire of an eighteenth-century philosopher, Baumgarten, to round out a metaphysical "architectonic" of the science, did the concept receive its name, designating this theory of

ANTIQUE NO. 6 BOLD, 10 PT

THEORY OF KNOWLEDGE as a form of feeling, parallel to that of clear & logical thought. It was Kant and Schelling's concept of the Beautiful that acted as a keystone for their respective philosophical edifices. It might be asked why this philosophical aesthetics doesn't suffice; why the Beautiful should need for its understanding an aesthetics "von unten." The answer is that

ANTIQUE NO. 6 BOLD ITALIC, 10 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 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 Beauti-

ANTIQUE NO. 6 BOLD, 8 PT

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ANTIQUE NO. 6 BOLD ITALIC, 8 PT

Antique No. 6

OPENTYPE FEATURES FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

SMALL CAPS

ALL SMALL CAPS
includes punctuation
and figures

PROPORTIONAL LINING
default figures

TABULAR LINING

SMALL CAP
PROPORTIONAL LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Nederlands (Dutch) † glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

¿Fish & «Chips» @ £25?

¿Fish & «Chips» @ £25?

¿Fish & «Chips» @ £25?

Quarter: \$3,460 €1,895

Annual: ¥7,031 £9,215

Quarter: \$3,460 €1,895

Annual: ¥7,031 £9,215

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Annual: ¥7,031 £9,215

21/03/10 and 2 1/18...

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

CEL·LA novel·la síl·LABA

IJsselmeer getwijfeld RIJK

SŁÓD możliwość KTÓRYCH

ÎNSUȘI activiști CÂȘTIGAT

ACTIVATED

¿FISH & «CHIPS» @ £25?

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QUARTER: \$3,460 €1,895

ANNUAL: ¥7,031 £9,215

21/03/10 and 2^{1/18} ⁴⁶⁰/₉₂₀

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

CEL:LA novella SÍLLABA

IJsselmeer getwijfeld RIJK

SŁÓD możliwość KTÓRYCH

ÎNSUȘI activiști CÂȘTIGAT

Antique No. 6

OPENTYPE FEATURES FAMILY WIDE

STYLISTIC SET 09
nut fractions

DEACTIVATED

Total loss of £21 $\frac{2}{3}$ billion

ACTIVATED

Total loss of £21 $\frac{2}{3}$ billion

OPENTYPE FEATURES ITALIC ONLY

STYLISTIC SET 02
alternate g

DEACTIVATED

Writing grand catalogues

ACTIVATED

Writing grand catalogues

STYLISTIC SET 03
alternate f

5 fewer fulfillment centres

5 fewer fulfillment centres

STYLISTIC SET 04
alternate k

Ranked this off-kilter talk

Ranked this off-kilter talk

STYLISTIC SET 05
alternate s

A vast, horizonless steppe

A vast, horizonless steppe

STYLISTIC SET 06
alternate v w

Everyone favored winters

Everyone favored winters

STYLISTIC SET 07
alternate z

Dozens of popular puzzles

Dozens of popular puzzles

STYLISTIC SET 09
nut fractions

Weighed 35 $\frac{7}{8}$ gross tonnes

Weighed 35 $\frac{7}{8}$ gross tonnes

Antique No. 6

STYLES INCLUDED IN COMPLETE FAMILY

Antique No. 6 Bold
Antique No. 6 Bold Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

Paul Barnes (born 1970) is a graphic and type designer, and a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He has also been a long term collaborator with Peter Saville which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit and the logo for Kate Moss.

Barnes has also been an advisor and consultant on numerous publications, notably *Wallpaper**, *Harper's Bazaar* and *frieze*. His interest in the modern and vernacular is encompassed in his type design ranging from the contemporary such as for Björk, through to the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup and also the England football team for Umbro. For Commercial Type he has codesigned Publico with Schwartz, and independently Austin, Dala Floda and Marian.

Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper**. A year later *The Guardian* named him as one of the 50 best designers in Britain.