

Caslon French Antique

The French Antique is the less radical cousin of the Italian. It is a condensed style slab (Antique was Caslon's name for this form) where the normally heavy vertical strokes, are light, or the horizontal strokes are unusually heavy, giving a weighted upper and lower part of its form. It may be presumed that it originated in France, with Caslon's variant appearing in the 1880s. With a newly added italic, it is a face designed for text, but works well at all sizes offering an interesting face for designers looking for a novel style.

Designed by
Paul Barnes
Hannes Famira

Published
2019

3 Styles
1 Weight w/ 2 Italics

Features
Proportional Lining Figures
Fractions (Prebuilt & Arbitrary)
Swashes (Italics)
Superscript/Subscript

EXPERIMENTS

CASLON FRENCH ANTIQUE REGULAR, 55 PT

DOMESTICATING

CASLON FRENCH ANTIQUE ITALIC, 55 PT

VERMINDEREN

CASLON FRENCH ANTIQUE REGULAR, 55 PT

QUALITITATIVE

CASLON FRENCH ANTIQUE ITALIC, 55 PT

FUNDAMENTAL

CASLON FRENCH ANTIQUE REGULAR, 55 PT

GHNÁTHCHAI NT

CASLON FRENCH ANTIQUE ITALIC, 55 PT

RECOGNIZABLE

CASLON FRENCH ANTIQUE REGULAR, 55 PT

COMMISSIONING

CASLON FRENCH ANTIQUE ITALIC, 55 PT

AGRICULTURAL

CASLON FRENCH ANTIQUE REGULAR, 55 PT

METROPOLIJOJE

CASLON FRENCH ANTIQUE ITALIC, 55 PT

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Drafted

CASLON FRENCH ANTIQUE REGULAR, 130 PT

Antiguas

CASLON FRENCH ANTIQUE REGULAR, 100 PT

Cliffhanger

CASLON FRENCH ANTIQUE REGULAR, 90 PT

Seidenstraßen

CASLON FRENCH ANTIQUE REGULAR, 70 PT

The final threshold

CASLON FRENCH ANTIQUE REGULAR, 50 PT

Rafaëls un Mikelandželo

CASLON FRENCH ANTIQUE REGULAR, 40 PT

Allington D'Arcy Spice Pippin Belle de Boskoop
Peasgood's Nonsuch Wolf River Arkansas Black

CASLON FRENCH ANTIQUE REGULAR, 20 PT

Mundo Novo Brutte Pacamara Typica Sumatra Lintong Arusha
Guadeloupe Bonifieur Ethiopian Yirgacheffe Pacas Mundo Novo

CASLON FRENCH ANTIQUE REGULAR, 15 PT

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Chelseá

CASLON FRENCH ANTIQUE ITALIC, 130 PT

Královná

CASLON FRENCH ANTIQUE ITALIC, 100 PT

Observant

CASLON FRENCH ANTIQUE ITALIC, 90 PT

Blunt figures

CASLON FRENCH ANTIQUE ITALIC, 70 PT

A total of 127 votes

CASLON FRENCH ANTIQUE ITALIC, 50 PT

Coste del Corno d'Africa

CASLON FRENCH ANTIQUE ITALIC, 40 PT

*Gradumtung Tuan Mek Hijau Ruang Kradum
Sultan Musang Chanee King Mon Thong Gaan*

CASLON FRENCH ANTIQUE ITALIC, 20 PT

*Johnstone River Almond Acorn Candlenut Hazel Beech Filbert
Kurrajong Malabar Mongongo Kola Palm Karuka Red Bopple*

CASLON FRENCH ANTIQUE ITALIC, 15 PT

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Shaped

CASLON FRENCH ANTIQUE CURSIVE, 130 PT

Pierwszy

CASLON FRENCH ANTIQUE CURSIVE, 100 PT

Managers

CASLON FRENCH ANTIQUE CURSIVE, 90 PT [SWASH M]

País insular

CASLON FRENCH ANTIQUE CURSIVE, 70 PT

Chief modernizers

CASLON FRENCH ANTIQUE CURSIVE, 50 PT

New 8-bulb chandelier

CASLON FRENCH ANTIQUE CURSIVE, 40 PT [SWASH N]

*Butirra Precoce Morettini Bambinella D'Anjou
Joséphine de Malines Harvest Queen Bartlett*

CASLON FRENCH ANTIQUE CURSIVE, 20 PT

*Castelvetrano Kalamata Nocellara del Belice Souri Nafplion
Throumbolia Cobrançosa Arbequina Cailletier Izmir Sofralik*

CASLON FRENCH ANTIQUE CURSIVE, 15 PT

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EVERY INTRODUCTION TO THE PROBLEMS of aesthetics begins by acknowledging an existence and claims two methods of attack: the general, philosophical, deductive, starting from a complete

CASLON FRENCH ANTIQUE REGULAR, 20 PT

AND INSTALLS BEAUTY IN ITS PLACE among the other great concepts; and the empirical, or inductive which seeks to disengage the general principle of beauty from the objects of aesthetic

CASLON FRENCH ANTIQUE ITALIC, 20 PT

EXPERIENCE AND THE FACTS of enjoyment: an example of Fechner's "aesthetics from above & from below." The first was the method of aesthetics par excellence. Indeed, only through the desire of an eighteenth-century philosopher, Baumgarten,

CASLON FRENCH ANTIQUE REGULAR, 15 PT

TO ROUND OUT HIS "ARCHITECTONIC" of metaphysics that the science received its name, as designating a 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

CASLON FRENCH ANTIQUE ITALIC, 15 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

CASLON FRENCH ANTIQUE REGULAR, 10 PT

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CASLON FRENCH ANTIQUE CURSIVE, 20 PT

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CASLON FRENCH ANTIQUE REGULAR, 15 PT

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CASLON FRENCH ANTIQUE CURSIVE, 10 PT

UPPERCASE

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

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

STANDARD PUNCTUATION

**! ; : , . ; ; ; -- — — () [] { } / \ & @ *
“ ” ‘ ’ . , , „ ‹ › § • ¶ † ‡ © ® ™**

ALL CAP PUNCTUATION

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LIGATURES

f*l* f*f* f*h* f*i* f*j* f*k* f*l* f*t* f*b* f*h* f*i* f*j* f*k* f*l* f*t*

PROPORTIONAL LINING
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ ¤ % ‰ ‰ ‰ ‰ ‰ ° ' " < + = - × ÷ >

PREBUILT FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

NUMERATORS &
DENOMINATORS

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

SUPERSCRIPT &
SUBSCRIPT

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

SWASH

**A K M N Q R T V W Y Z Á Ā Â Ã Ä Å Æ Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā Ā
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ACCENTED UPPER CASE

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ACCENTED LOWER CASE

**á â ã ä å æ ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç ç
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ú û ü ũ Ź ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž ž**

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing,
moves punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for arbitrary fractions

NUMERATOR
for arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Nederlands (Dutch) † glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

OPENTYPE FEATURES
ITALIC & CURSIVE

SWASH
A K M N Q R T V W Y Z B

DEACTIVATED

¿All «Fish» @ £17.65?

Original: \$3,460 €1,895
Updated: \$7,031 £9,215

21/3/10 & 2 11/18 46/92

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²¹

x₁₅₈ + y₂₃ × z₁₈ - a₄₂₁

0123456789 0123456789

0123456789 0123456789

CEL-LA col-lecció novel·la

IJsselmeer getwijfeld rijk

SŁÓD możliwość napojów

TOTUȘI câștigat activiști

DEACTIVATED

*Vastly Made Quiet Zones
New Kent Avenue Tolls*

ACTIVATED

¿ALL «FISH» @ £17.65?

Original: \$3,460 €1,895
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21/3/10 & 2^{11/18} 4^{6/92}

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²¹

x₁₅₈ + y₂₃ × z₁₈ - a₄₂₁

0123456789 0123456789

0123456789 0123456789

CELLA collecció novel·la

IJsselmeer getwijfeld rijk

SŁÓD możliwość napojów

TOTUȘI câștigat activiști

ACTIVATED

*Vastly Made Quiet Zones
New Kent Avenue Tolls*

Caslon French Antique

STYLES INCLUDED IN COMPLETE FAMILY

Caslon French Antique Regular
Caslon French Antique Italic
Caslon French Antique Cursive

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

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New York, New York 10013

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ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Lc*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper**, *Harper's Bazaar* and *frieze*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. 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.

Hannes Famira (born 1966) studied graphic and typographic design at the Royal Academy of Fine Arts in The Hague in the Netherlands. After apprenticeships at Studio Dumbar and the Font Bureau he worked at Meta Design, at the Buro Petr van Blokland and at House Industries. Famira started his own design studio Das Kombinat in 1999 and the Kombinat-Typefounders in 2001. He has taught various typography and typedesign classes at the SfG, School for Design in Basel (CH), at The Cooper Union, the New Jersey City University and the City University of New York.