Antique No. 6

Simple and bold, Antique No. 6 is a warm, characterful slab serif designed for text and headline, ideally suited for screen and print. After the initial explosion of the slab form in the second and third decade of the 1800s, it was only in the second half of the century that the regular-width form was revisited, with Figgins first cutting Antique No. 6 in the 1870s (6 being the sixth form the foundry cut). Made as a single weight it quickly found its way across Europe and across the Atlantic to the United States, remaining in production until the 1970s. To a single bold weight, Paul Barnes has added a delightful italic, rarely seen in the 19th century, and five weights ranging from an elegant thin through to an emphatic and majestic bold.

DESIGNED BY
PAUL BARNES

PUBLISHED
2020, 2021

14 STYLES
7 WEIGHTS W/ ITALICS

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

Antique No.6 Thin

Antique No.6 Thin Italic

Antique No.6 Light

Antique No.6 Light Italic

Antique No.6 Roman

Antique No.6 Italic

Antique No.6 Medium

Antique No.6 Medium Italic

Antique No.6 Bold

Antique No.6 Bold Italic

Antique No.6 Extrabold

Antique No.6 Extrabold Italic

Antique No.6 Black

Antique No.6 Black Italic

MEASURE
Diesjährige

ANTIQUE NO. 6 THIN, 70 PT

BELIEVER
Quicksilver

ANTIQUE NO. 6 THIN ITALIC, 70 PT

PEQUEÑO
Volumetric

ANTIQUE NO. 6 LIGHT, 70 PT

OPTIONAL
Dizolvarea

ANTIQUE NO. 6 LIGHT ITALIC, 70 PT

GOVERNS
Lithosfære

ANTIQUE NO. 6 ROMAN, 70 PT

PRISTINE
Evangelise

ANTIQUE NO. 6 ITALIC, 70 PT
[ALTERNATE g s v]

ASSOCIÉS
Knowledge

ANTIQUE NO. 6 MEDIUM, 70 PT

MINERAL
Condizioni

ANTIQUE NO. 6 MEDIUM ITALIC, 70 PT
[ALTERNATE z]

SURGING Xenobiotic

ANTIQUE NO. 6 BOLD, 70 PT

UBIQUITY Jargonised

ANTIQUE NO. 6 BOLD ITALIC, 70 PT

GŻEJJER Vindicate

ANTIQUE NO. 6 EXTRABOLD, 70 PT

REVIEWS Iðnvædda

ANTIQUE NO. 6 EXTRABOLD ITALIC, 70 PT

SIMILAR Produced

ANTIQUE NO. 6 BLACK, 70 PT

VAŽNOST Interview

ANTIQUE NO. 6 BLACK ITALIC, 70 PT

A sporty appearance
DĄBRÓWKA MAŁA
Laws of Gravitation

ANTIQUE NO. 6 THIN, THIN ITALIC, 40 PT

An Italian composer
ELECTION OF 1798
Do grupo de espécies

ANTIQUE NO. 6 LIGHT, LIGHT ITALIC, 40 PT

Congressional Race
FINAL LAP TIMES
Moves farther away

ANTIQUE NO. 6 ROMAN, ITALIC, 40 PT
[ALTERNATE f s v w]

Looming shutdown
NOORED VÕRSED
Risking their leads

ANTIQUE NO. 6 MEDIUM, MEDIUM ITALIC, 40 PT
[ALTERNATE k]

Turned a new page
DECISIVE SHIFT
Circa 460 studenti

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 40 PT

Functional states
ELÜLSŐ RÉSZÉN
Sub-orbital flights

ANTIQUE NO. 6 EXTRABOLD, EXTRABOLD ITALIC, 40 PT

Cartone satirico
5 NATIVE BIRDS
Urban parklands

ANTIQUE NO. 6 BLACK, BLACK ITALIC, 40 PT

Umbes 23 000 töötajaga ettevõtte

LOCAL WEATHER FORECASTS

Ordered to pay €5,680 in damages

ANTIQUE NO. 6 THIN, THIN ITALIC, 24 PT

Birds riding a brisk coastal breeze

A MAJOR THREAT TO HEALTH

Höfuðstöðvar fyrirtækisins eru út

ANTIQUE NO. 6 LIGHT, LIGHT ITALIC, 24 PT

Gaining only 34 ¾ points in a day

LE LIVRE DE L'ANNÉE DE 1961

Around the Central Appalachians

ANTIQUE NO. 6 ROMAN, ITALIC, 24 PT

Sommigen worden onderhouden

10 TECHNIQUES FOR ACTING

A formative year at the Academy

ANTIQUE NO. 6 MEDIUM, MEDIUM ITALIC, 24 PT
[ALTERNATE ITALIC f v]

Acquiring 4,751 5/8 acres in Kent

DIE GRÖSSEREN PARTEIEN

Modern governance & structure

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 24 PT
[NUT FRACTIONS]

The oldest major tournament

NOVEL ACADEMIC STUDIES

Het aromatisch stikstofatoom

ANTIQUE NO. 6 EXTRABOLD, EXTRABOLD ITALIC, 24 PT

Da sequência de aminoácidos

POPULAR SITCOMS OF 2001

Playing closest to the baseline

ANTIQUE NO. 6 BLACK, BLACK ITALIC, 24 PT
[ALTERNATE ITALIC g s]

DEPICTIONS OF BEETHOVEN REACHED THEIR PEAK
According to NASA, these hazardous objects posed no threat
KASTELÓRIZOLLA OLI ASUTUSTA JO NEOLIITTISELLA
Hayabusa2 returning samples from asteroid 162173 Ryugu

ANTIQUE NO. 6 THIN, THIN ITALIC, 14 PT

TRAVELED AROUND THE ART CENTRES OF EUROPE
Sein Werk ist vornehmlich dem Symbolismus zuzuordnen
IN 1901, HOFFMAN PERSONALLY BECAME A MEMBER
Sub-species of woody shrub or tree in the family Proteaceae

ANTIQUE NO. 6 LIGHT, LIGHT ITALIC, 14 PT

UM ESTADO PSICOLÓGICO OU CRISE EXISTENCIAL
Grow in well-drained sandy soils that are low in nutrients
ANNUAL DEMAND RISING NEARLY TWICE AS QUICK
The overall EBITDA from mid-2019 was predictably mixed

ANTIQUE NO. 6 ROMAN, ITALIC, 14 PT
[ALTERNATE f]

THIS NEW SITE IS OPERATED BY PARKS CANADA
Governor Shute officially declared war on 25 April 1724
THE £25,036,741 BUDGET FOR THE ORIGINAL FORT
Acadie n'a toutefois pas d'organisation politique propre

ANTIQUE NO. 6 MEDIUM, MEDIUM ITALIC, 14 PT
[ALTERNATE g]

OBSZAR TEN ZOSTAŁ NAZWANY NOWĄ SZKOCJĄ
Seven years later—in 1726—the population was 18,396
EXTENSIVE COLLECTIONS OF SCIENTIFIC BOOKS
The community hosts the Annual Louisbourg Crab Fest

ANTIQUE NO. 6 BOLD, BOLD ITALIC, 14 PT

NEAR THE END OF THE FIRST GLACIAL PERIOD
Out of eight total volumes, only four were published
HER MAIDEN VOYAGE WAS TO THE MIDDLE EAST
Lawang-tabang na may likas na lagusan, ngunit ang

ANTIQUE NO. 6 EXTRABOLD, EXTRABOLD ITALIC, 14 PT

ENTHUSIASM FOR NEO-CLASSICAL CULTURES
Then bequeathed him the sizeable sum of £17,000
ERU TIL DÆMI UM STÖÐUVÖTN SEM HEITA HÖF
Their ironmaking company was organized in 1879

ANTIQUE NO. 6 BLACK, BLACK ITALIC, 14 PT
[ALTERNATE g k w z]

Quadragintesimal

ANTIQUE NO. 6 THIN, 45 PT

Extracurriculares

ANTIQUE NO. 6 LIGHT, 45 PT

Repopularisation

ANTIQUE NO. 6 ROMAN, 45 PT

Acknowledgment

ANTIQUE NO. 6 MEDIUM, 45 PT

Developmentally

ANTIQUE NO. 6 BOLD, 45 PT

Waarnemingen

ANTIQUE NO. 6 EXTRABOLD, 45 PT

Spectrography

ANTIQUE NO. 6 BLACK, 45 PT

Forklaringsmodell

ANTIQUE NO. 6 THIN ITALIC, 45 PT

Katathermometer

ANTIQUE NO. 6 LIGHT ITALIC, 45 PT

Contemporaneous

ANTIQUE NO. 6 ITALIC, 45 PT

Submediteranska

ANTIQUE NO. 6 MEDIUM ITALIC, 45 PT

Implementations

ANTIQUE NO. 6 BOLD ITALIC, 45 PT

Technologically

ANTIQUE NO. 6 EXTRABOLD ITALIC, 45 PT

Microprocessor

ANTIQUE NO. 6 BLACK ITALIC, 45 PT

ANTIQUE NO. 6 LIGHT, LIGHT ITALIC, MEDIUM, 16/20 PT

LIGHT SMALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

ITALIC

MEDIUM

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

ANTIQUE NO. 6 ROMAN, ITALIC, BOLD, 16/20 PT

ROMAN SMALL CAPS

ROMAN

BOLD

PROPORTIONAL
LINING FIGURES

ITALIC

BOLD

ITALIC

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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

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The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence

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UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	¡!¿?.,:;…-–—()[]{}/|\&@*“”"'·„,«»‹› §•¶†‡©℗®™
ALL CAP PUNCTUATION	¡¿--–—()[]{}«»‹›
SMALL CAP PUNCTUATION	¡!¿?()[]{}/\&@“”"'§•¶©℗®™
LIGATURES	fb ff fh fi fj fk fl ft ffb ffi ffl ffh ffj ffk fft
PROPORTIONAL LINING default figures	$£€¥1234567890¢ƒ%‰ªº#°'"<+=−×÷>≤≈≠¬≥
TABULAR LINING	$£€¥1234567890¢ƒ%‰
SMALL CAP LINING	$£€¥1234567890₵ƒ%‰#<+=−×÷>≤≈≠¬≥
PREBUILT FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
NUMERATORS & DENOMINATORS	H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀
SUPERSCRIPT & SUBSCRIPT	H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀
ORDINALS	Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖqʳˢᵗᵘᵛʷˣʸᶻ
STYLISTIC ALTERNATES	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
ACCENTED UPPERCASE	ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĪĬĮIJĴĶĹĽĿŁĻÑŃŇŊŅÒÓÔÕÖŌŎŐØŒŔŘŖŚŜŞŠȘŢŤŢŦÞÙÚÛÜŨŪŮŰŲŴŴ́ẀẂ̀ẄÝŸŶỲŹŻŽ
ACCENTED LOWER CASE	àáâãäåāăąæçćĉċčďđèéêëēĕėęěĝğġģĥħìíîïĩīĭįijĵķĺľŀłļñńňŋņòóôõöōŏőøœŕřŗśŝşšșßţťţŧþùúûüũūŭůűųŵẁẃẅýÿŷỳźżž
ACCENTED SMALL CAPS	ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĪĬĮIJĴĶĹĽĿŁĻÑŃŇŊŅÒÓÔÕÖŌŎŐØŒŔŘŖŚŜŞŠȘŢŤŢŦÞÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŸŶỲŹŻŽ

UPPERCASE	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
LOWERCASE	*abcdefghijklmnopqrstuvwxyz*
SMALL CAPS	*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
STANDARD PUNCTUATION	*¡!¿?.,:;…-–—()[]{}/|\&@*""''‚„«»‹› §•¶†‡©℗®™*
ALL CAP PUNCTUATION	*¡¿-–—()[]{}@«»‹›*
SMALL CAP PUNCTUATION	*¡!¿?()[]{}/\&@""''§•¶©℗®™*
LIGATURES	*fb ff fh fi fj fk fl ft ffb ffi ffl ffh ffj ffk fft*
PROPORTIONAL LINING default figures	*$£€¥1234567890¢f%‰ᵃᵒ#°''<+=−×÷>≤≈≠¬≥*
TABULAR LINING	*$£€¥1234567890¢f%‰*
SMALL CAP LINING	*$£€¥1234567890¢f%‰#<+=−×÷>≤≈≠¬≥*
PREBUILT FRACTIONS	*½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞*
NUMERATORS & DENOMINATORS	*H¹²³⁴⁵⁶⁷⁸⁹⁰/₁₂₃₄₅₆₇₈₉₀*
SUPERSCRIPT & SUBSCRIPT	*H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀*
ORDINALS	*Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖ�qʳˢᵗᵘᵛʷˣʸᶻ*
STYLISTIC ALTERNATES	*fgkstvwz ½ ⅓ ⅔ ¾ ¼ ⅜ ⅛ ⅝ ⅞* *fb ff fh fi fj fk fk fk fl ft ffb ffh ffi ffi ffk ffk ffk ffl fft* *ğĝǵġķßśšşŝşťťtẃŵẅẁźźžž*
ACCENTED UPPERCASE	*ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚĜ* *ĞĠĢĤĦÌÍÎÏĨĪĬĮIJĴĶĹLĿŁĻÑŃŇŊŅÒÓÔÕ* *ÖŌŎŐØŒŔŘŖŚŜŞŠŞŢŤŢŦÞÙÚÛÜŨŪŬŮ* *ŰŲŴŴẂẄÝŸŶỲŹŻŽ*
ACCENTED LOWER CASE	*àáâãäåāăąæçćĉċčďđèéêëēĕėęěĝğġģǵĥħìíîïĩī* *ĭįijĵĵķĺl'l·łļñńňŋņòóôõöōŏőøœŕřŗśŝşšşßţťţŧþù* *úûüũūŭůűųŵẁẃẅýÿŷỳźżž*
ACCENTED SMALL CAPS	*ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎ* *ÏĨĪĬĮIJĴĶĹLĿŁĻÑŃŇŊŅÒÓÔÕÖŌŎŐØŒŔŘŖŚŜŞŠŞ* *ŢŤŢŦÞÙÚÛÜŨŪŬŮŰŲŴẀẂẄÝŸŶỲŹŻŽ*

OPENTYPE FEATURES FAMILY WIDE	DEACTIVATED	ACTIVATED
ALL CAPS opens up spacing, moves punctuation up	Fish & «Chips» @ £14.65?	FISH & «CHIPS» @ £14.65?
SMALL CAPS	Fish & «Chips» @ £14.65?	FISH & «CHIPS» @ £14.65?
ALL SMALL CAPS includes punctuation and figures	Fish & «Chips» @ £14.65?	FISH & «CHIPS» @ £14.65?

PROPORTIONAL LINING default figures	Quarter: $3,460 €1,895 Annual: **¥7,031 £9,215**	Quarter: $3,460 €1,895 Annual: **¥7,031 £9,215**
TABULAR LINING	Quarter: $3,460 €1,895 Annual: **¥7,031 £9,215**	Quarter: $3 , 460 €1 , 895 Annual: **¥7 , 031 £9 , 215**
SMALL CAP PROPORTIONAL LINING	Quarter: $3,460 €1,895 Annual: **¥7,031 £9,215**	QUARTER: $3,460 €1,895 ANNUAL: **¥7,031 £9,215**

FRACTIONS ignores numeric date format	21/03/10 and 2 1/18 460/920	21/03/10 and $2\frac{1}{18}$ $\frac{460}{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18 – a4260	$x^{158} + y^{23} \times z^{18} - a^{4260}$
SUBSCRIPT/INFERIOR	x158 ÷ y23 × z18 – a4260	$x_{158} \div y_{23} \times z_{18} - a_{4260}$
DENOMINATOR for arbitrary fractions	0123456789 0123456789	0123456789 $_{0123456789}$
NUMERATOR for arbitrary fractions	0123456789 0123456789	0123456789 ^{0123456789}

LANGUAGE FEATURE Català (Catalan) ŀ glyph	CEL·LA síl·laba COL·LECCIÓ	CEĿLA síĿlaba COĿLECCIÓ
LANGUAGE FEATURE Nederlands (Dutch) ij glyph	IJsselmeer getwijfeld RIJK	IJsselmeer getwijfeld RIJK
LANGUAGE FEATURE Polski (Polish) kreska accent	SŁÓD możliwość KTÓRYCH	SŁÓD możliwość KTÓRYCH
LANGUAGE FEATURE Română (Romanian) ș accent	ÎNSUŞI activişti CÂŞTIGAT	ÎNSUȘI activiști CÂȘTIGAT

OPENTYPE FEATURES ROMAN	DEACTIVATED	ACTIVATED
STYLISTIC SET 09 nut fractions	Total loss of £25⅔ billion	Total loss of £25 ⅔ billion

OPENTYPE FEATURES ITALIC	DEACTIVATED	ACTIVATED
STYLISTIC SET 02 alternate g	*Writing grand catalogues*	*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 35⅞ gross tonnes*	*Weighed 35 ⅞ gross tonnes*

STYLES INCLUDED IN COMPLETE FAMILY

Antique No. 6 Thin
Antique No. 6 Thin Italic
Antique No. 6 Light
Antique No. 6 Light Italic
Antique No. 6 Roman
Antique No. 6 Italic
Antique No. 6 Medium
Antique No. 6 Medium Italic
Antique No. 6 Bold
Antique No. 6 Bold Italic
Antique No. 6 Extrabold
Antique No. 6 Extrabold Italic
Antique No. 6 Black
Antique No. 6 Black 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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

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

Barnes has worked as an advisor and consultant to 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, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian,* he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

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, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.