
Austin Text

Austin was first designed for the elegant display typography of *Harpers & Queen*, a British fashion magazine, and Paul Barnes had long wanted to augment the delicate display face with a more rugged version for smaller sizes. The result is a highly personable text face firmly in the British tradition, hewing much closer to the original types—cut by Richard Austin in the late 18th century for the printer John Bell—that had originally inspired the Austin family.

PUBLISHED
2014

DESIGNED BY
PAUL BARNES

PRODUCTION ASSISTANCE
JESSE VEGA

10 STYLES
5 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL ¼ HEIGHT/OLDSTYLE/LINING FIGURES
TABULAR ¼ HEIGHT/OLDSTYLE/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT
SWASH CAPITALS (ITALIC)
TITLING ALTERNATES (ITALIC)
SMALL CAPS (ROMAN)
SMALL CAP PROPORTIONAL/LINING FIGURES (ROMAN)

Available in five weights, Austin Text matches the full range of the original Austin family, going all the way up to the heavy Fat weight. While Austin has a narrow proportion, Austin Text matches the comfortable proportions of Richard Austin's original text faces, and the elegance of his italics. The italics have the same set of swashes as the display, and the romans feature small capitals. The family offers several different kinds of figures, with the three-quarter-height style favored by Austin and Bell as the default, along with traditional oldstyle and lining figures.

Austin Text Roman
Austin Text Italic
Austin Text Roman No. 2
Austin Text Italic No. 2
Austin Text Semibold
Austin Text Semibold Italic
Austin Text Bold
Austin Text Bold Italic
Austin Text Fat
Austin Text Fat Italic

The New York Trilogy
The New York Trilogy

ROMAN & ITALIC, 18 PT

The New York Trilogy
The New York Trilogy

ROMAN NO. 2 & ITALIC NO. 2, 18 PT

Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Roman weights in the Austin Text family. Austin Text Roman is lighter and airier, working best at slightly larger sizes and on uncoated paper. Austin Text Roman No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.

RECOMMENDED MINIMUM & MAXIMUM SIZES

AUSTIN TEXT, 8-24 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In their first seven voyages, which they fitted out for India, they appear to have traded mainly in saltpetre, cotton, silk, tea, and opium. In 1671

AUSTIN, 30 PT +

The team may combine forces
As a joint stock
& TOOK

AUSTIN HAIRLINE, 96 PT +

RAID
Glean

THIS QUICK MAVERICK IS ARGUABLY A QUITE PERCEPTIVE ONE
 Our intention was to produce a spirit that matured relatively early, but also had
 Multiple agencies—including the CIA, FBI, NSA, and MI6—are investigating next
AND OUR INHERENT PROCLIVITIES? DO THEY NOT INVITE TYPE
With names like Isabella Rossellini, Robert Wilson, and Matthew Barney making

AUSTIN TEXT ROMAN, ITALIC, 14 PT [SWASH Q, CURLY ROMAN ALTERNATE R, STRAIGHT ITALIC ALTERNATE R, SMALL CAPS]

STUDIOS WERE CRANKING OUT MORE THAN 1000 PAGES A DAY
 Nach Erhalt des Missionsauftrags des Kaisers und der Zustimmung des 7822
 Les *Annales de saint Nicaise* rapportent qu'en 1268 « l'église de Reims célébré
POCOS DISTRITOS HISTÓRICOS LOCALES EMPEZARON CUANDO
Deze linie liep van Muiden via Woerden en Goejanverwellesluis tot Gorinchem

AUSTIN TEXT NO. 2 ROMAN, ITALIC NO. 2, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

GIVEN THE ERRONEOUS TRANSLITERATIONS WERE BANKED
 Großbanken büßen mit Rekordstrafen für zweifelhafte Geschäfte in der
 Do ponto de vista urbanístico, a aceitação dos edifícios altos nos grandes
NUMBER NINETY WAS THE LAST OF THE CURRENT FORM
Are we to expect from pop art anything more than sugar-coated dadaism

AUSTIN TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [SWASH CAPITALS, DISCRETIONARY LIGATURES]

IN THE REPORT OF 1738, THEY STATED “WITH ALL RESPECT
 Widzowie zobaczą nawet kuchenne laboratorium w którym fachowcy
 El proyecto ha estado en la cabeza de Martin Scorsese durante más de
THE TOASTING HEAT & DURATION AFFECTS SUCH FLAVOUR
Somente as decisões finais já notificadas aos destinatários podem ser

AUSTIN TEXT BOLD, BOLD ITALIC, 14 PT

THERE IS A THREAT TO THE PARK'S SANCTITY THAT NONE
 Er zijn veel misverstanden over het idee van de archetypen van een
 It was commissioned in 2008 by the *New York Review of Books* but
IN 1967, IAN MADE MANY VISITS TO SPAIN FOR AN OLOROSO
Dans le panthéon égyptien certains Dieux prennent l'apparence

AUSTIN TEXT FAT, FAT ITALIC, 14 PT [ALTERNATE K R, ITALIC TITLING CAPITALS]

AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, BOLD, 14/17 PT

ROMAN SMALL CAPS

ROMAN

SEMIBOLD

DEFAULT FIGURE STYLE

ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC

PROPORTIONAL
LINING FIGURES

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 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 valued at £472,500; and the annuities for long terms of years, granted as premiums likewise in 1761 and 1762, estimated at twenty-seven and a half years' purchase, were valued at £6,826,875. During a peace of about seven years' continuance, the prudent and truly patriot administration of Mr. Pelham was not able to pay off an old debt of six millions. During a war of nearly the same continuance, a new

AUSTIN TEXT ROMAN NO. 2, ITALIC NO. 2, BOLD, 14/17 PT

ROMAN NO. 2
SMALL CAPS

ROMAN NO. 2

BOLD

DEFAULT FIGURE STYLE

ITALIC NO. 2

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC NO. 2

PROPORTIONAL
LINING FIGURES

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AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, 12/14.5 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600 and granted a Royal Charter by Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea and opium. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

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For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a

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Ramifications of the proposal of 1698

In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the

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For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress.

Ramifications of the proposal of 1698

In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a new East India Company established in consequence. The old East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very artfully, three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the Act of Parliament which vested the East India trade in the subscribers to this loan of two millions, it did not appear evident that they were all obliged to unite into a

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AUSTIN TEXT ROMAN, 10/11 PT

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 the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years 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 *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, 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

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ČESKÝ (CZECH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

AČKOLI KLIMŠOVA NENAPSALA KNIH mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a

DEUTSCH (GERMAN)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die*

DANSK (DANISH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

DER VAR EN LILLE HAVFISK af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæt op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og

ESPAÑOL (SPANISH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma,

FRANÇAIS (FRENCH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

DADA A SON ORIGINE dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillardeuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées.

MAGYAR (HUNGARIAN)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rótesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják

ITALIANO (ITALIAN)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESO in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario

POLSKI (POLISH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

OD WCZORAJ JAKIS NIEPOKÓJ panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch*. jej głosy, jej tętno. Wie, kiedy zza którego węgla wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli

PORTUGUÉS (PORTUGUESE)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

D. BENEDITA LEVANTOU-SE, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe

SVENSKA (SWEDISH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

KLOCKAN VAR MELLAN ÅTTA och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfvar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan;* han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenväggen bli ojämn, tråkakar efterträdde stenvägen, illa klädda människor kastade misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och

SUOMI (FINNISH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamandilaisen kylän reunalla*, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kai-

TÜRKÇE (TURKISH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği yalnız bir iman selameti idi. Vaka korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayaklarından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titir, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladığı.* Yakın akibetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk

OPENTYPE FEATURES
 FAMILY WIDE

DEACTIVATED
ACTIVATED

SMALL CAPS

Ham & “Eggs” for (under) £28?

HAM & “EGGS” FOR (UNDER) £28?

ALL SMALL CAPS
includes punctuation & figures

Mayo & ‘Ketchup’ for €17.99?

MAYO & ‘KETCHUP’ FOR €17.99?

ALL CAPS
opens up spacing, moves
punctuation up

Quilts & [Covers] for \$24.65

QUILTS & [COVERS] FOR \$24.65

PROPORTIONAL ¼ HEIGHT
default figures
 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

PROPORTIONAL OLDSTYLE

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

PROPORTIONAL LINING

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

TABULAR ¼ HEIGHT

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

 Sale Price: \$3,460 €1,895
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TABULAR OLDSTYLE

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 Sale Price: \$3,460 €1,895
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TABULAR LINING

 Sale Price: \$3,460 €1,895
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 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

PROPORTIONAL SMALL CAP

 Sale Price: \$3,460 €1,895
 Originally: **\$7,031 £9,215**

 SALE PRICE: \$3,460 €1,895
 ORIGINALLY: **\$7,031 £9,215**
FRACTIONS
ignores numeric date format

21/03/10 and 21/18 460/920

21/03/10 and 2¹/₁₈ 460/920

SUPERScript/SUPERIOR

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

SUBSCRIPT/INFERIOR

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀DENOMINATOR
for making arbitrary fractions

0123456789 0123456789

0123456789 0123456789

NUMERATOR
for making arbitrary fractions

0123456789 0123456789

0123456789 0123456789

LANGUAGE FEATURE
Română (Romanian) s accent

ÎNSUȘI CONȘTIINȚA ȘTIINȚIFICE

ÎNSUȘI CONȘTIINȚA ȘTIINȚIFICE

OPENTYPE FEATURES
ROMAN & ITALICDISCRETIONARY LIGATURES
ct st ligaturesSTYLISTIC SET 01
alternate K R (straight leg)
(small caps & k in roman only)STYLISTIC SET 03
alternate Q (looped)STYLISTIC SET 05
double bar \$ £ (not all sets)STYLISTIC SET 06
nut fractionsSTYLISTIC SET 09
converts all proportional and
tabular to ¾ height proportional
and tabular, respectively**OPENTYPE FEATURES**
ROMAN ONLYSWASH Q
(activates discretionary ligatures)STYLISTIC SET 02
alternate R (curly leg)STYLISTIC SET 04
alternate t (flat top)STYLISTIC ALTERNATES
Illustrator/Photoshop**OPENTYPE FEATURES**
ITALIC ONLYSWASH
A J M N Q T V W Y
(activates discretionary ligatures)TITLING ALTERNATES
nut fractions, swash J Q Y
steeper angle on A V WSTYLISTIC SET 07
swash J Q YSTYLISTIC SET 08
steeper angle on A V WSTYLISTIC ALTERNATES
Illustrator/Photoshop**DEACTIVATED**Hastening Inactivity *Yesterday's Fact***RANKS** Rakishly PICKER KRAFT*Quelled* Quite QUICKLY & QUIETLY

Exchange Rate: \$1300 = £796.10

Over ⅔ majority, but ⅛ *abstaining*

A landslide vote of 1,294 to 6,570

DEACTIVATED*Quelled* Quest QUICKLY & QUIETLY

Regulation REALLY SCRAMBLERS

Natural availability tall gelatines

RANKS Quickly OKRA naturally**DEACTIVATED***A Jump Made Twice Never Quits*
*Various Weathering Yesterdays***WAVERS** ¾ *Jack's Yellow Quilt***JOKINGLY** *Quivering Yiddish***ADDITIONAL** *Varietal Wends***RANK QUICK** *Ramble Quests***ACTIVATED**Haſtening Inactivity *Yeſterday's Faċt***RANKS** Rakishly PICKER KRAFT*Quelled* Quite QUICKLY & QUIETLY

Exchange Rate: \$1300 = £796.10

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ACTIVATED*Quelled* Queſt QUICKLY & QUIETLY

Regulation REALLY SCRAMBLERS

Natural availability tall gelatines

RANKS Quickly OKRA naturally**ACTIVATED***A ſump Made Twice Never Quits*
*Various Weathering Yeſterdays***WAVERS** ¾ *ſack's Yellow Quilt***ſOKINGLY** *Quivering Ÿiddiſh***ADDITIONAL** *Varietal Wends***RANK QUICK** *Ramble Quests*

STYLES INCLUDED IN COMPLETE FAMILY

Austin Text Roman
 Austin Text Italic
 Austin Text Roman No. 2
 Austin Text Italic No. 2
 Austin Text Semibold
 Austin Text Semibold Italic
 Austin Text Bold
 Austin Text Bold Italic
 Austin Text Fat
 Austin Text Fat Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, 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 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&Ic*. 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.

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 traditional British modern, Brunel as seen in *Condé Nast Portfolio*. Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. 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.