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# Austin *Collection*

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Available in three optical sizes,  
Austin is a British Modern with  
the styling and sheen of New York  
in the 1970s.

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**PUBLISHED**  
2009–2014

**DESIGNED BY**  
PAUL BARNES

**28 STYLES**  
3 FAMILIES

**FAMILIES**  
AUSTIN HAIRLINE  
AUSTIN  
AUSTIN TEXT

Initially designed for British fashion magazine *Harper's & Queen*, Austin is a loose revival of the typefaces cut by Richard Austin for trade publisher John Bell in the late 18th century. Referencing Austin's text types, Paul Barnes designed a display face with all of the hallmarks of a 'fashion' type: high contrast, tight spacing, and beautifully nuanced curves. Later additions to the family expanded its usability to the largest sizes, with the elegant Austin Hairline, and text, with the wider and more robust Austin Text.

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**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

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AUSTIN, 30 PT +

The team may combine forces  
As a joint stock  
& TOOK

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AUSTIN HAIRLINE, 96 PT +

RAID  
Glean

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# *Austin Hairline*

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Austin Hairline brings the high contrast of the original Austin to new extremes. Initially commissioned for *WSJ*, the *Wall Street Journal* weekend magazine, Austin Hairline is intended for use at 96pt and above.

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**PUBLISHED**

2011 &amp; 2017

**DESIGNED BY**

BERTON HASEBE

HRVOJE ŽIVČIĆ

BASED ON AUSTIN BY PAUL BARNES

**16 STYLES**

8 WEIGHTS W/ ITALICS

**FEATURES**

PROPORTIONAL LINING FIGURES

SWASH CAPITALS

DISCRETIONARY LIGATURES

When Paul Barnes first designed Austin for headlines in British style magazine *Harpers & Queen* in 2003, he had imagined that the contrast was as extreme as he could make it. Alex Grossman questioned this assumption when he was redesigning *WSJ* in 2011, challenging Berton Hasebe to push the contrast even further for enormous headlines and beautiful drop caps. The result was Austin Hairline, a design suitable for editorial use and other situations where very large, delicate type is needed: posters, advertising hoardings, and the largest of book titles. Particularly exquisite are the wonderfully elegant italic swash capitals. In 2017, the family was expanded by Hrvoje Živčić to match the full compliment of weights available in the original Austin family, ranging from the delicate Light up to the emphatic Ultra.

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Austin Hairline Light

*Austin Hairline Light Italic*

Austin Hairline Roman

*Austin Hairline Italic*

Austin Hairline Medium

*Austin Hairline Medium Italic*

Austin Hairline Semibold

*Austin Hairline Semibold Italic*

Austin Hairline Bold

*Austin Hairline Bold Italic*

Austin Hairline Extrabold

*Austin Hairline Extrabold Italic*

Austin Hairline Fat

*Austin Hairline Fat Italic*

Austin Hairline Ultra

*Austin Hairline Ultra Italic*

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NOTE: AUSTIN SUBSTITUTED HERE IN PLACE OF AUSTIN HAIRLINE, WHICH IS NOT INTENDED FOR USE AT THIS SIZE.

Griekse  
START

AUSTIN HAIRLINE LIGHT, 160 PT

*Guilden*  
*TYSKA*

AUSTIN HAIRLINE LIGHT ITALIC, 160 PT

Rustler  
GRAIN

AUSTIN HAIRLINE ROMAN, 160 PT [DISCRETIONARY st]

*Miners*  
*WISK.A*

AUSTIN HAIRLINE ITALIC, 160 PT [SWASH Å M V]

Milano  
EINES

AUSTIN HAIRLINE MEDIUM, 160 PT

*Années*  
*WEST*

AUSTIN HAIRLINE MEDIUM ITALIC, 160 PT

**Paikka  
MOST**

AUSTIN HAIRLINE SEMIBOLD, 160 PT

***Kicker  
WIKI***

AUSTIN HAIRLINE SEMIBOLD ITALIC, 160 PT



Gótico  
PYSYI

AUSTIN HAIRLINE BOLD, 160 PT

*Rætur*  
MAST

AUSTIN HAIRLINE BOLD ITALIC, 160 PT

Tăiere  
KENT

AUSTIN HAIRLINE EXTRABOLD, 160 PT

Tezini  
DIŞII

AUSTIN HAIRLINE EXTRABOLD ITALIC, 160 PT

Visual  
TAHT

AUSTIN HAIRLINE FAT, 160 PT

*Midst*  
*ARK*

AUSTIN HAIRLINE FAT ITALIC, 160 PT [SWASH A M Y, DISCRETIONARY st]

**Bloddt  
MISE**

AUSTIN HAIRLINE ULTRA, 160 PT

***Starří  
GIFT***

AUSTIN HAIRLINE ULTRA ITALIC, 160 PT

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# Austin

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Narrow without being overtly condensed, Austin is a British Modern with the styling and sheen of New York in the 1970s.

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**PUBLISHED**  
2014

**DESIGNED BY**  
PAUL BARNES

**ADDITIONAL WEIGHTS DESIGNED BY:**  
BERTON HASEBE

**16 STYLES**  
8 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
SWASH CAPITALS  
DISCRETIONARY LIGATURES

Originally designed for British style magazine *Harper's & Queen*, Austin is a loose revival of the typefaces cut by Richard Austin in the late 18th century. Working as a trade engraver Austin cut the first British Modern for the publisher John Bell, and later the iconoclastic Scotch Roman. Referencing Austin's first creation, Paul Barnes turned up the contrast, tightened the spacing and made a fresh new look that would look bold and beautiful in the constantly changing world of fashion.

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Austin Light

*Austin Light Italic*

Austin Roman

*Austin Italic*

Austin Medium

*Austin Medium Italic*

Austin Semibold

*Austin Semibold Italic*

Austin Bold

*Austin Bold Italic*

Austin Extrabold

*Austin Extrabold Italic*

Austin Fat

*Austin Fat Italic*

Austin Ultra

*Austin Ultra Italic*

Educational  
LITERATE  
Bexleyheath

AUSTIN LIGHT, 100 PT

*Contributors*  
*ANTIQUES*  
*Prehistorical*

AUSTIN LIGHT ITALIC, 100 PT [SWASH A Q]

Bibliografia  
ITALIANO  
Canterbury

AUSTIN ROMAN, 100 PT

*Economical*  
*RELIGIÃO*  
*Demografía*

AUSTIN ITALIC, 100 PT



Interacting  
HØSTENS  
Lancashire

AUSTIN MEDIUM, 100 PT

*Farringdon*  
*ENTROPY*  
*Sheffielders*

AUSTIN MEDIUM ITALIC, 100 PT

Typografie  
DESPUÉS  
Gloucester

AUSTIN SEMIBOLD, 100 PT

*Gießereien*  
*JACKSON*  
*Astonished*

AUSTIN SEMIBOLD ITALIC, 100 PT [SWASH J]

**Anthology**  
**STEVENS**  
**Educación**

AUSTIN BOLD, 100 PT

***Lewisham***  
***FINANCE***  
***Champion***

AUSTIN BOLD ITALIC, 100 PT [SWASH N]

Character  
LÍNGUAS  
Ickenham

AUSTIN EXTRABOLD, 100 PT

*Reykjavík*  
**KINDLES**  
*Manifesto*

AUSTIN EXTRABOLD ITALIC, 100 PT [SWASH M]

**Besorolás**  
**WALRUS**  
**Geschäfte**

AUSTIN FAT, 100 PT

***Alternate***  
***INQUIRY***  
***Extended***

AUSTIN FAT ITALIC, 100 PT [SWASH Q Y]

**Resolute**  
**PUTNEY**  
**Szókinges**

AUSTIN ULTRA, 100 PT

***Confirm***  
***EXETER***  
***Norbury***

AUSTIN ULTRA ITALIC, 100 PT

HINCKLEY AND BOSWORTH  
Jorge Luis Borges y Buenos Aires  
Although the majority of journeys

AUSTIN LIGHT, 36 PT

*THE LONDON FIRE BRIGADE*  
*In 1956, the national elections were*  
*The abstractifying of all individual*

AUSTIN LIGHT ITALIC, 36 PT [SWASH T]

BORGARFJARÐARHREPPUR  
Over 41.9% of tertiary industries  
Des lieux d'histoire et de culture

AUSTIN ROMAN, 36 PT

*THE ECONOMY OF OREGON*  
*Hallitus, jota johtaa pääministeri*  
*Formação e consolidação do reino*

AUSTIN ITALIC, 36 PT

**PALACE OF WESTMINSTER**  
**Il allait et venait d'une chambre**  
**Derivatives and inflected forms**

AUSTIN MEDIUM, 36 PT

***EYFIRÐINGAFJÓRÐUNGUR***  
***Coenraad Johannes van Houten***  
***Parliamentary general elections***

AUSTIN MEDIUM ITALIC, 36 PT

**WINCHESTER, SALISBURY**  
**Ancient Egyptian architecture**  
**Le spectacle vivant en festivals**

AUSTIN SEMIBOLD, 36 PT

***LIVERPOOL, MERSEYSIDE***  
***Brutalist architecture in 1959***  
***Tónlistarmenn og hljómsveitir***

AUSTIN SEMIBOLD ITALIC, 36 PT



**NATIONAL GOVERNMENT**  
**Malec rzadko kiedy namówić**  
**Labrador and Newfoundland**

AUSTIN BOLD, 36 PT

***YMPÄRISTÖLAUTAKUNTA***  
***Nicolas Léonard Sadi Carnot***  
***The population of 12,375,748***

AUSTIN BOLD ITALIC, 36 PT

**MILLINGEN AAN DE RIJN**  
**Nord-Pas-de-Calais, Corsica**  
**Dmitri Ivanovich Mendeleev**

AUSTIN EXTRABOLD, 36 PT

***GOTHIC ARCHITECTURE***  
***Diffusione per emigrazione***  
***Administratívne rozdelenie***

AUSTIN EXTRABOLD ITALIC, 36 PT [SWASH A]

**CIENCIA Y TECNOLOGÍA**  
**Leisure and entertainment**  
**Prestiti da lingue prelatine**

AUSTIN FAT, 36 PT [DISCRETIONARY st LIGATURE]

***GRÝTUBAKKAHREPPUR***  
***Saguenay—Lac-Saint-Jean***  
***Vleisten töiden lautakunta***

AUSTIN FAT ITALIC, 36 PT [SWASH Y]

**CAMBRIDGE, FLAXLEY**  
**Prehistory and antiquity**  
**Metaphysical naturalism**

AUSTIN ULTRA, 36 PT

***FOUR MUNICIPALITIES***  
***Gloucester & Arlebrook***  
***Hammersmith and City***

AUSTIN ULTRA ITALIC, 36 PT

PYRÉNÉES-ATLANTIQUES, LANDES, ORNE

Otec její byl dosti zámožným a váženým měšťanem

*SOLL DEN TYPEN EINE BESONDERE HÄRTE*

*According to archaeological evidence, the area was an*

AUSTIN LIGHT, LIGHT ITALIC, 24 PT

ZMIANY UKSZTAŁTOWANIA DIALEKTÓW

A magyar nyelv eredetével kapcsolatban léteznek

*DONGERADEEL, HALDERBERGE, HOORN*

*However, London's continuous urban area extends*

AUSTIN ROMAN, ITALIC, 24 PT

PAQUETVILLE, NEGUAC, MEMRAMCOOK

The present stage, in which social life becomes

*KRISTIANSUND, BRØNNØY, KVÆNANGEN*

*Transport is one of the four main areas of policy*

AUSTIN MEDIUM, MEDIUM ITALIC, 24 PT [SWASH Q, DISCRETIONARY st LIGATURE]

CORE DISTRICTS AND INNER SUBURBS

According to the Office for National Statistics

*CIUDAD AUTÓNOMA DE BUENOS AIRES*

*Many government departments are located in*

AUSTIN SEMIBOLD, SEMIBOLD ITALIC, 24 PT [SWASH M]

**VESTHIMMERLAND, LÆSØ, HJØRRING**  
**August Wilhelm von Hofmann, (1818–1892)**  
***ÎN TIMP CE LIMBA ROMÂNĂ PREZINTĂ***  
***Les principaux lieux de spectacles à Angers***

AUSTIN BOLD, BOLD ITALIC, 24 PT

**CONTEMPORARY AND LATE MODERN**  
**Local government and external territories**  
***DÉLKA ZÁPADNÍ SPOLEČNÉ HRANICE***  
***Rangárvallasýsla, Norður-Ísafjarðarsýsla***

AUSTIN EXTRABOLD, EXTRABOLD ITALIC, 24 PT

**EMISORAS DE TELEVISIÓN ABIERTA**  
**Türkiye Türkçesine geçen yabancı sözler**  
***COLONIAL REVIVAL ARCHITECTURE***  
***Die Technik der Schriftgießerei hat sich***

AUSTIN FAT, FAT ITALIC, 24 PT

**GESCHICHTE UND ENTWICKLUNG**  
**The individual members of the group**  
***SELTJARNARNES, STRANDABYGGÐ***  
***In 1923, over 93,602 residents were***

AUSTIN ULTRA, ULTRA ITALIC, 24 PT

Stempelschneiderei

AUSTIN LIGHT, 60 PT

Deconstructionism

AUSTIN ROMAN, 60 PT

Neðanmálsgreinar

AUSTIN MEDIUM, 60 PT

Basse-Normandie

AUSTIN SEMIBOLD, 60 PT

Nottinghamshire

AUSTIN BOLD, 60 PT

Gaasterlân-Sleat

AUSTIN EXTRABOLD, 60 PT

Revolucionarios

AUSTIN FAT, 60 PT

Situationalism

AUSTIN ULTRA, 60 PT

*Kaldrananeshreppur*

AUSTIN LIGHT ITALIC, 60 PT

*Communitarianism*

AUSTIN ITALIC, 60 PT

*Súðavíkurhreppur*

AUSTIN MEDIUM ITALIC, 60 PT

*Haarlemmermeer*

AUSTIN SEMIBOLD ITALIC, 60 PT

*Poitou-Charentes*

AUSTIN BOLD ITALIC, 60 PT

*Commissionnaire*

AUSTIN EXTRABOLD ITALIC, 60 PT

*Ferwerderadiel*

AUSTIN FAT ITALIC, 60 PT

*Antiformalist*

AUSTIN ULTRA ITALIC, 60 PT

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# Austin Text

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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.

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**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.

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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*

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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.



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 célébre  
*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, LAN 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, 11/13 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.

### **Exclusive privilege of the Royal Charter**

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 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

AUSTIN TEXT ROMAN NO. 2, ITALIC NO. 2, BOLD, 11/13 PT

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AUSTIN TEXT ROMAN, ITALIC, SEMIBOLD, 10/12 PT

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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

AUSTIN TEXT ROMAN NO. 2, ITALIC NO. 2, BOLD, 10/12 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.

#### **Exclusive privilege of the Royal Charter**

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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.

**Berton Hasebe** (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the Brno Biennial. In 2012 he was awarded *Print* magazine's 20 Under 30 Award. Berton currently teaches typography at Parsons and has taught type design at The University of the Arts in Philadelphia and the Type@Cooper Extended Program at The Cooper Union in New York.

**Hrvoje Živčić** (born 1986) lives and works in Zagreb, Croatia where he studied visual communications at School of Design, University of Zagreb and earned his master's degree in 2010. In 2011 he was selected, together with Dario Dević, as one of the best New Visual Artists under 30 by New York's *Print* magazine. In 2012 he earned a master's degree from the Type and Media course at the Royal Academy of Art (KABK) in The Hague. Since then he has been working on projects ranging from custom signage typefaces to editorial and book design.