Austin News Collection

Austin News is a family of typefaces adapted from Austin and Austin Text to deal with the specific demands of news, both in print and on screen. Debuted in the critically acclaimed 2015 redesign of *The Daily Telegraph* by Jon Hill, the family includes not only a headline version in two widths, but also full deck and text families.

The original Austin, while narrow in horizontal proportions, has airy vertical proportions, with a relatively small x-height and tall, elegant ascenders and descenders. Austin News retains the narrowness which has made Austin popular, but features a larger x-height with shortened ascenders and descenders, making it eminently suitable for tightly stacked newspaper headlines. Economy is achieved both vertically and horizontally without the typeface losing its elegance. With its large range of weights it can handle everything from the serious headlines of the front page through to the less urgent headlines on the lifestyle pages. Like the original, it captures much of the beauty and warmth of Richard Austin’s typefaces of the eighteenth century, particularly in the italics, with a contemporary finish.
The English East India Company was established in 1600 and granted the Royal Charter by Queen Elizabeth. These first several voyages which they had fitted out for India, centred mainly around silk cotton, rum, and opium. In 1612 they banded through the enmities of the Dutch India Co. Several mishaps befell their crew during critical voyage. Endured through the utmost knows. Successfully conduct instigate from quarter.
Austin News Headline Condensed is intended for situations where space is at a premium, but stylish type is still a requirement. Its compact proportion looks back to the classic news faces of the early 20th century.

Austin and Austin News Headline are designed to be efficient, but Austin News Headline Condensed is explicitly and noticeably narrow. Its proportions take on a more even rhythm than the other Austin News families, especially in the italics. Austin News Headline and Austin News Headline Condensed are each available in eight weights, from a delicate Light to a powerful Ultra that evokes the Fatfaces beloved for posters in the 19th century and for so-called “screamer headlines” in news.
Postmoderism

KILOMETRES

Mathématique

Characterizing

KÜTLEÇEKIM

Anthropologist
Controversial

FABRICACÃO

Trontillträdet

Gravitational

ØKONOMISK

Neutralizzata
Soundtracks
MAALAINEN
Represented

Determinată
RÉGIONAUX
Municipality
Candidate
VALENCIA
Publicada
Eastward
DEBATOR
Veţetăciţa
Verschillende landschapstype
AN ESSENCE OF THOUGHT
Mikroskopem Elektronowym

West Isle’s Ancient Populations
NEW & SUSTAINING MODEL
Fundamentação e Justificação

Took the helm in early 2016
TEISINGUMO FILOSOFIJA
Interpretations & Big Ideals

Echoing a similar judgment
VAST RANGE OF CULTURE
Analogías de la experiencia
From late 1984 until 2006
TENÍA 1573 HABITANTES
En ti år lang byggeprosessen

Frankfurt und Straßburg

METHOD OF DOCTRINE
Physico-theological Proof

Administrative divisions
PROVINCIAL QUARTER
Tomás nasceu em Sicília

Best-Ever Performances
DESIRE & PROFESSION
Tertiary-level education
Künstler rückblickend
MUSIQUE RAISONNEE
Discussing a transition
Importanza ed eredità
KOLMAS SILMÄLUOMI
Terrain de la politique
Crítica da Razão Pura
MIXED STRUCTURES
La cuidad de Ecatepec
Samoučenja i čitanja
CHIEF OCCUPATIONS
Oft-awarded position
1971 National Census
ŘÁDU DOMINIKÁNŮ
Jezikovne skupnosti

Alternative versions
UNSUNG VISIONARY
Biometrische Daten

Tres sílabas tónicas
FREE & SOVEREIGN
Semiclassical mode

The wider contexts
L’UNE DES VALLÉES
Sądem wojskowym
Rekisteritunnukseltaan
Anthropomorphically
Chemotherapeutical
Nieprzezroczystych
Afstæðiskenningu
Interdisziplinäre
Accompaniment
Metamorphosis
Austin News Headline

Austin News Headline is a typeface that is designed to retain the elegance of the original Austin, while handling the rigours of news design. Designed for magazines, Austin was economical without seeming to be overtly condensed. In Austin News Headline economy is achieved not only on the horizontal axis, but on the vertical axis as well.

Retaining the sharp tapered serifs and elegant letterforms, the x-height is increased, with shortened ascenders and descenders. With a range of weights it can be used throughout newspapers where headlines cover a wide variety of news, opinion and lifestyle stories. With its elegant italic, Austin News Headline manages to retain the qualities of the original, yet is perfectly suited for contemporary news design, both on paper and on screen, as demonstrated in Jon Hill’s top-to-bottom redesign of the print and online editions of The Daily Telegraph, where the design debuted in 2015.
The Revival Movement

SEÑALE BIOMÉDICA

Logischen Propädeutik

Le polynôme d’Alexander

AMAZING RESEARCH

Formal adopted ‘opinion’

Schema di lavorazione

PRŪSIŠKASIS MĖLIS

Carolingian Heartland

Envisions a new village

TIDIGARE FÖRSLAG

Non-Acoustic Purposes
Ultraviolettisäteilyn
MEÐ HLJÓÐNEMA
Diplomatic security

La prima personale
GROS ORCHESTRA
Zemljopisni položaj

Uspořádaná trojice
CRITICAL ESSAYS
Belangrijkste werk

Teams & Officiants
MERIT PROJECT
Se convirtió en 1911
Wspaniałomyślność

Pillangósvirágúak

Autobiographical

Bladbewegingen

Tradizionalista

Eidgenössische

Organisations

Investigatory
Loosely based on the 18th century typefaces cut by Richard Austin for the publisher John Bell, Austin News encapsulates an elegant yet easy Anglo charm, with the clean finish appropriate to contemporary news media. Austin News Deck is designed for subheads and other in-between display sizes.

Austin News Deck should be used where the thin strokes of Headline would be too delicate and the Text too robust. Its extensive range of weights, from Light to Ultra, provide choices well suited to any type of content, from hard news, to sports, through to fashion stories. In spite of its historical roots, the family is very well suited to the screen, with Deck maintaining both legibility and personality even on small handheld devices.
LA PRESENA DI FONDI STRUTTURALI
The inaugural sitting of the authority in 1971

SMALLER STATES SUCH AS GREENLAND
Árið 67 fór Neró til Grikklands og söng hann á

SEMINAL WORKS OF HER DISCIPLINE
Humboldtian ideals of science and culture
LIST OF 110 OPERATING CURRENCIES
The charter is the oldest existing still in force

THOUGHT OF AS ‘PURE’ LANGUAGES
La corriente de Humboldt proviene de la
FORT ORANJE WAS IN FEITE EEN VAN
A new empirical neural networks concept

MANUFACTURES FOR COLLECTORS
These pioneers of the manor embarked
EL MECANISMO QUE PRODUCE ESTA
Die gemäß den Rechtsetzungsverfahren
199 Founding Principles of a Republic

CONCLUENT UNE ALLIANCE EN 1351

Bryłki lodu o średnicy powyżej 1.5 mm

FEW BOUNDARIES IN DIPLOMACY
Gracefully arced to follow new roads

BUNLAR GÜNEŞ IŞIĞINI TAMAMEN

An expressiveness wasn’t important

HIS TIME-WORN METHODOLOGY
Inoltre affinché questo fenomeno si

INFLUX OF 1.5 MILLION PEOPLE
In the western portions of its range

KUITENKIN MIKÄLI TIEDETÄÄN
Außerdem sind seine Motive in der

L’ŒUVRE D’UNE PERSONNALITÉ
Distinctive & Analytic Character
Macrominiaturization
Contratransferencias
Universitetskariere
Järjenvastaisuuksia
Homéomorphisme
Disentanglements
Contemporaneity
Paleophytologist
Ráðhúsklukkanturnsins

Thalassotheraputical

Radiotélégraphiques

Psychopathological

Mimeographically

Supercontinental

Jahresrückblick

Contemporanea
Austin News Text

Designed for text sizes, Austin News Text is economical and legible, with a newslike and trustworthy tone. Its large x height, robust serifs, and short ascenders and descenders allow it to maintain comfortable readability down to small sizes on newsprint and on screen. Serious in tone, yet more elegant than most news text faces, nuances like the curved leg on the k give the family a subtle warmth and personality.

Austin News Text features five weights, each with matching italics, from Roman and a slightly heavier Roman No. 2 up to a Fat weight that is well suited for running titles and emphasis in information graphics. The family includes all the necessary accompaniments one expects in a text face, small capitals, and various figure and fraction styles. The italics also feature swash capitals, as Richard Austin's original designs of the eighteenth century did. Though initially designed for newspapers, Austin News Text is equally adept as a book and magazine text face where space is at a premium, and works seamlessly between screen and print.
MALAKKASUND ER MJÓTT OG GRUNNT 85KM
Talijanska strana je svoju želju za pripajanje Rijeke
SI DIVIDONO IN 25 DISTRETTI, TUTTI SITUATI
The name is derived from the Old English north yard

AFFECTING CLOSE TO 24% OF THE COUNTRY
In 1930 he drew the modern boundaries between
IL A PRIS UNE IMPORTANCE STRATÉGIQUE
Der Vater nannte sich „von Neidhardt“; erst in den

KEDAH SIRVIÓ COMO PUERTO OCCIDENTAL
The Zrinski & Frankopan families had close ties
NIET ALLEEN VANWEGE DE STRANDEN MET
Cechą wyróżniającą francuski jest też zjawisko

FROM VÁGSEIÐI'S STEEP VERTICAL CLIFFS
Tributaries joining at the Ledava and Ščavnica
11,750 SCHOLARLY GOVERNMENT REPORTS
Yhdistynyt kuningaskunta alkoi ottaa saaria

FORM ENDURED COMPLEX DEFORMATION
At depths ranging from 150 to nearly 5,317 feet
NAMED AFTER CAPE DORSET IN NUNAVUT
The ocean’s narrow continental shelves had
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 1763, 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 1763, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author,
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 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 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 possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of these aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, do not well fit the particular cases. And so it was that empirical aesthetics arose, which...
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With the increase of stock comes lower profit. Knowing that when the stocks of many merchants are turned into the same trade, their mutual competition naturally tends to lower its profit towards zero & when there is a like increase of stock in all the different trades carried on in the same society, the same competition must produce the same realized effect in them all. Quick acting merchants—such as those in Yearly Joint Accords—are able to alleviate such issues through Annualized Bond Transfers.

Rate of French Interest
The legal rate of interest in France has not, during the course of the present century, been always regulated by the market rate. In 1720 interest was reduced from the twentieth to the fiftieth penny, or from five to two per cent. In 1724 it was raised to the eighteenth penny, or to 3½ per cent. In 1725 it was again raised to the twentieth penny, or to five per cent. In 1768 (during the administration of Mr. Laverdy) it was reduced to the twenty-fifth penny, or to four per cent. The Abbe Terray raised it afterwards to the old rate of five per cent.

The supposed purpose of many of those violent reductions of interest was to prepare the way for reducing that of the public debts; a purpose which has sometimes been executed. France is perhaps in the present times not so rich a country as England; and though the legal rate of interest has in France frequently been lower than in England, the market rate has generally been higher; for there, as in other countries, they have several very safe and easy methods of evading the law.

A Word on Public Debts
In 1693, during the reigns of King William and Queen Anne, an act was passed for borrowing one million upon an annuity of fourteen per cent, or of £140,000 a year for sixteen years. In 1691, an act was passed for borrowing a million upon annuities for lives, upon terms which in the present times would appear very advantageous. In 1695, the persons who had purchased those annuities were allowed to exchange them for others of ninety-six years upon paying into the Exchequer sixty-three pounds in the hundred. In 1720, the greater part of the other annuities for terms of years both long and short were subscribed into the same fund. The long annuities at that time amounted to £666,821.8s.3½d. a year. On the 5th of January 1775, the remainder of them, or what was not subscribed at that time, amounted only to £136,453.12s.8d. During the two wars which began in 1739 and in 1755, little money was bor-
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This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the
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.

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.