
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.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES

4 FAMILIES
4 OPTICAL SIZES

FEATURES (VARIES BY FAMILY)
PROPORTIONAL OLDSTYLE/LINING FIGURES
TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SWASH CAPITALS (ITALIC)
SMALL CAPS (ROMAN)
SMALL CAP PROPORTIONAL FIGURES (ROMAN)

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.

RECOMMENDED MINIMUM & MAXIMUM SIZES

TEXT, 6-18 PT

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

DECK, 18-48 PT

Through the enmities of the Dutch India Co
Several mishaps befell their crew
During critical voyage

HEADLINE, 48 PT+

Endured through
The utmost
KNOWS

HEADLINE CONDENSED, 48 PT+

Successfully Conduct
Instigate from
QUARTER

Austin News

Headline Condensed

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.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
SWASH CAPITALS (ITALIC)

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.

Postmodernism
KILOMETRES
Mathématique

AUSTIN NEWS HEADLINE CONDENSED LIGHT, 96 PT

Characterizing
KÜTLEÇEKİM
Anthropologist

AUSTIN NEWS HEADLINE CONDENSED LIGHT ITALIC, 96 PT

Controversial
FABRICAÇÃO
Trontillträdet

AUSTIN NEWS HEADLINE CONDENSED ROMAN, 96 PT

Gravitational
ØKONOMISK
Neutralizzata

AUSTIN NEWS HEADLINE CONDENSED ITALIC, 96 PT

Soundtracks
MAALAINEN
Represented

AUSTIN NEWS HEADLINE CONDENSED MEDIUM, 96 PT

Determinată
RÉGIONAUX
Municipality

AUSTIN NEWS HEADLINE CONDENSED MEDIUM ITALIC, 96 PT

Schließlich
MYTHICAL
Zohľadňuje

AUSTIN NEWS HEADLINE CONDENSED BOLD, 96 PT

Adamantly
CAUSEWAY
Morfología

AUSTIN NEWS HEADLINE CONDENSED BOLD ITALIC, 96 PT [ALTERNATE g y]

Enlightens
PRACTISE
Exclusivity

AUSTIN NEWS HEADLINE CONDENSED EXTRABOLD, 96 PT

Ideoloških
AFFINCHIÉ
Transport

AUSTIN NEWS HEADLINE CONDENSED EXTRABOLD ITALIC, 96 PT

**Candidate
VALENCIA
Publicada**

AUSTIN NEWS HEADLINE CONDENSED FAT, 96 PT

***Eastward
DEBATOR
Vegetācija***

AUSTIN NEWS HEADLINE CONDENSED FAT ITALIC, 96 PT [ALTERNATE g]

Afectează
CUSTOMIS
Powazynie

AUSTIN NEWS HEADLINE CONDENSED ULTRA, 96 PT

Groælers
TÛDKAST
Reporter

AUSTIN NEWS HEADLINE CONDENSED ULTRA ITALIC, 96 PT [ALTERNATE w]

Verschillende landschapstype
AN ESSENCE OF THOUGHT
Mikroskopem Elektronowym

AUSTIN NEWS HEADLINE CONDENSED LIGHT, 48 PT

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

AUSTIN NEWS HEADLINE CONDENSED LIGHT ITALIC, 48 PT

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

AUSTIN NEWS HEADLINE CONDENSED ROMAN, 48 PT

Echoing a similar judgment
VAST RANGE OF CULTURE
Analogías de la experiencia

AUSTIN NEWS HEADLINE CONDENSED ITALIC, 48 PT [ALTERNATE A V]

From late 1984 until 2006
TENÍA 1573 HABITANTES
En ti år lang byggeprosess

AUSTIN NEWS HEADLINE CONDENSED MEDIUM, 48 PT

Frankfurt und Straßburg
METHOD OF DOCTRINE
Physico-theological Proof

AUSTIN NEWS HEADLINE CONDENSED MEDIUM ITALIC, 48 PT [SWASH M N T]

Administrative divisions
PROVINCIAL QUARTER
Tomás nasceu em Sicília

AUSTIN NEWS HEADLINE CONDENSED SEMIBOLD, 48 PT

Best-Ever Performances
DESIRE & PROFESSION
Tertiary-level education

AUSTIN NEWS HEADLINE CONDENSED SEMIBOLD ITALIC, 48 PT [ALTERNATE &]

Künstler rückblickend
MUSIQUE RAISONNEE
Discussing a transition

AUSTIN NEWS HEADLINE CONDENSED BOLD, 48 PT [SWASH Q]

Importanza ed eredità
KOLMAS SILMÄLUOMI
Terrain de la politique

AUSTIN NEWS HEADLINE CONDENSED BOLD ITALIC, 48 PT

Crítica da Razão Pura
MIXED STRUCTURES
La ciudad de Ecatepec

AUSTIN NEWS HEADLINE CONDENSED EXTRABOLD, 48 PT

Samoučenja i čitanja
CHIEF OCCUPATIONS
Oft-awarded position

AUSTIN NEWS HEADLINE CONDENSED EXTRABOLD ITALIC, 48 PT [ALTERNATE w]

1971 National Census
ŘÁDU DOMINIKÁNŮ
Jezikovne skupnosti

AUSTIN NEWS HEADLINE CONDENSED FAT, 48 PT [ALTERNATE K K]

Alternative versions
UNSUNG VISIONARY
Biometrische Daten

AUSTIN NEWS HEADLINE CONDENSED FAT ITALIC, 48 PT

Tres sílabas tónicas
FREE & SOVEREIGN
Semiclassical mode

AUSTIN NEWS HEADLINE CONDENSED ULTRA, 48 PT

The wider contexts
L'UNE DES VALLÉES
Sądem wojskowym

AUSTIN NEWS HEADLINE CONDENSED ULTRA ITALIC, 48 PT

Rekisteritunnukseltaan

AUSTIN NEWS HEADLINE CONDENSED LIGHT, 60 PT

Anthropomorphically

AUSTIN NEWS HEADLINE CONDENSED ROMAN, 60 PT

Chemotherapeutical

AUSTIN NEWS HEADLINE CONDENSED MEDIUM, 60 PT

Nieprzezroczystrych

AUSTIN NEWS HEADLINE CONDENSED SEMIBOLD, 60 PT

Afstæðiskenningu

AUSTIN NEWS HEADLINE CONDENSED BOLD, 60 PT

Interdisziplinäre

AUSTIN NEWS HEADLINE CONDENSED EXTRABOLD, 60 PT

Accompaniment

AUSTIN NEWS HEADLINE CONDENSED FAT, 60 PT

Metamorphosis

AUSTIN NEWS HEADLINE CONDENSED ULTRA, 60 PT

Fußgängerüberführung

AUSTIN NEWS HEADLINE CONDENSED LIGHT ITALIC, 60 PT

Bedømmelsesudvalget

AUSTIN NEWS HEADLINE CONDENSED ROMAN ITALIC, 60 PT [ALTERNATE g]

Counterculturalistic

AUSTIN NEWS HEADLINE CONDENSED MEDIUM ITALIC, 60 PT

Népszerűnövekedés

AUSTIN NEWS HEADLINE CONDENSED SEMIBOLD ITALIC, 60 PT

Vertegenwoordigt

AUSTIN NEWS HEADLINE CONDENSED BOLD ITALIC, 60 PT

Susiskaidžiusias

AUSTIN NEWS HEADLINE CONDENSED EXTRABOLD ITALIC, 60 PT

Biom mineralized

AUSTIN NEWS HEADLINE CONDENSED FAT ITALIC, 60 PT

Inoppugnabile

AUSTIN NEWS HEADLINE CONDENSED ULTRA ITALIC, 60 PT [ALTERNATE g]

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.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
SWASH CAPITALS (ITALIC)

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

AUSTIN NEWS HEADLINE LIGHT, 48 PT

Le polynôme d'Alexander
AMAZING RESEARCH
Formal adopted 'opinion'

AUSTIN NEWS HEADLINE LIGHT ITALIC, 48 PT

Schema di lavorazione
PRŪSIŠKASIS MÉLIS
Carolingian Heartland

AUSTIN NEWS HEADLINE ROMAN, 48 PT

Envisions a new village
TIDIGARE FÖRSLAG
Non-Acoustic Purposes

AUSTIN NEWS HEADLINE ITALIC, 48 PT [SWASH A N T]

Vieux Port waterfront
NATIONAL NOVELS
Das Original von 1535

AUSTIN NEWS HEADLINE MEDIUM, 48 PT

Populært ferieområde
OVER £2.8 MILLION
Região metropolitana

AUSTIN NEWS HEADLINE MEDIUM ITALIC, 48 PT

Megnyilatkozásokba
VISUAL ENGINEER
Shadow rapporteurs

AUSTIN NEWS HEADLINE SEMIBOLD, 48 PT

Davidian Revolution
POLAIRE RESPONS
Filozoflarn atomlar

AUSTIN NEWS HEADLINE SEMIBOLD ITALIC, 48 PT

Ultraviolettisäteilyn
MED HLJÓÐNEMA
Diplomatic security

AUSTIN NEWS HEADLINE BOLD, 48 PT

La prima personale
GROS ORCHESTRA
Zemljopisni položaj

AUSTIN NEWS HEADLINE BOLD ITALIC, 48 PT

Uspořádaná trojice
CRITICAL ESSAYS
Belangrijkste werk

AUSTIN NEWS HEADLINE EXTRABOLD, 48 PT [ALTERNATE K]

Teams & Officiants
MERIT PROJECT
Se convirtió en 1911

AUSTIN NEWS HEADLINE EXTRABOLD ITALIC, 48 PT [SWASH J M T &]

**Priëmimo kapsule
HÝERÓNÝMUSAR
Muscat-lajikkeista**

AUSTIN NEWS HEADLINE FAT, 48 PT

***Leaked new detail
EPOCA MODERNĂ
Personal qualities***

AUSTIN NEWS HEADLINE FAT ITALIC, 48 PT

**Naturphilosophie
OPEN QUESTION
Grand monument**

AUSTIN NEWS HEADLINE ULTRA, 48 PT

***El Estilo Artístico
CHÂTEAU FRANC
Congo watershed***

AUSTIN NEWS HEADLINE ULTRA ITALIC, 48 PT [ALTERNATE w]

Chromolithograph

AUSTIN NEWS HEADLINE LIGHT, 60 PT

Suðáustanverðum

AUSTIN NEWS HEADLINE ROMAN, 60 PT

Ekspresjonismen

AUSTIN NEWS HEADLINE MEDIUM, 60 PT

Nächstkleineren

AUSTIN NEWS HEADLINE SEMIBOLD, 60 PT [ALTERNATE K]

Principalement

AUSTIN NEWS HEADLINE BOLD, 60 PT

Internationally

AUSTIN NEWS HEADLINE EXTRABOLD, 60 PT

Daudzskaitligi

AUSTIN NEWS HEADLINE FAT, 60 PT

Environments

AUSTIN NEWS HEADLINE ULTRA, 60 PT

Wspaniałomyślność

AUSTIN NEWS HEADLINE LIGHT ITALIC, 60 PT

Pillangósviráguak

AUSTIN NEWS HEADLINE ROMAN ITALIC, 60 PT

Autobiographical

AUSTIN NEWS HEADLINE MEDIUM ITALIC, 60 PT [ALTERNATE g]

Bladbewegingen

AUSTIN NEWS HEADLINE SEMIBOLD ITALIC, 60 PT

Tradizionalista

AUSTIN NEWS HEADLINE BOLD ITALIC, 60 PT

Eidgenössische

AUSTIN NEWS HEADLINE EXTRABOLD ITALIC, 60 PT

Organisations

AUSTIN NEWS HEADLINE FAT ITALIC, 60 PT

Investigatory

AUSTIN NEWS HEADLINE ULTRA ITALIC, 60 PT [ALTERNATE g y]

Austin News *Deck*

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.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES

16 STYLES
8 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
SWASH CAPITALS (ITALIC)

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 PRESENZA 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

AUSTIN NEWS DECK LIGHT, LIGHT ITALIC, 24 PT

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

AUSTIN NEWS DECK ROMAN, ITALIC, 24 PT [SWASH A N T, ALTERNATE K g]

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

AUSTIN NEWS DECK MEDIUM, MEDIUM ITALIC, 24 PT

MANUFACTURES FOR COLLECTORS
 These pioneers of the manor embarked
EL MECANISMO QUE PRODUCE ESTA
Die gemäß den Rechtsetzungsverfahren

AUSTIN NEWS DECK SEMIBOLD, SEMIBOLD ITALIC, 24 PT [ALTERNATE g]

STJARNFRÆÐILEGRA FYRIRBÆRA
199 Founding Principles of a Republic
CONCLUENT UNE ALLIANCE EN 1351
Bryłki lodu o średnicy powyżej 1.5 mm

AUSTIN NEWS DECK BOLD, BOLD ITALIC, 24 PT [ALTERNATE A]

FEW BOUNDARIES IN DIPLOMACY
Gracefully arced to follow new roads
BUNLAR GÜNEŞ IŞIĞINI TAMAMEN
An expressiveness wasn't important

AUSTIN NEWS DECK EXTRABOLD, EXTRABOLD ITALIC, 24 PT

HIS TIME-WORN METHODOLOGY
Inoltre affinché questo fenomeno si
INFLUX OF 1.5 MILLION PEOPLE
In the western portions of its range

AUSTIN NEWS DECK FAT, FAT ITALIC, 24 PT [SWASH M N, ALTERNATE w]

KUITENKIN MIKÄLI TIEDETÄÄN
Außerdem sind seine Motive in der
L'ŒUVRE D'UNE PERSONNALITÉ
Distinctive & Analytic Character

AUSTIN NEWS DECK ULTRA, ULTRA ITALIC, 24 PT [ALTERNATE Y &]

Macrominiaturization

AUSTIN NEWS DECK LIGHT, 48 PT

Contratransferencias

AUSTIN NEWS DECK ROMAN, 48 PT

Universitetskarriere

AUSTIN NEWS DECK MEDIUM, 48 PT [ALTERNATE k]

Järjenvastaisuuksia

AUSTIN NEWS DECK SEMIBOLD, 48 PT

Homéomorphisme

AUSTIN NEWS DECK BOLD, 48 PT

Disentanglements

AUSTIN NEWS DECK EXTRABOLD, 48 PT

Contemporaneity

AUSTIN NEWS DECK FAT, 48 PT

Paleophytologist

AUSTIN NEWS DECK ULTRA, 48 PT

Ráðhúsklukkuturnsins

AUSTIN NEWS DECK LIGHT ITALIC, 48 PT

Thalassotherapeutical

AUSTIN NEWS DECK ITALIC, 48 PT

Radiotélégraphiques

AUSTIN NEWS DECK MEDIUM ITALIC, 48 PT [ALTERNATE g]

Psychopathological

AUSTIN NEWS DECK SEMIBOLD ITALIC, 48 PT

Mimeographically

AUSTIN NEWS DECK BOLD ITALIC, 48 PT [ALTERNATE g y]

Supercontinental

AUSTIN NEWS DECK EXTRABOLD ITALIC, 48 PT

Fahresrückblick

AUSTIN NEWS DECK FAT ITALIC, 48 PT [ALTERNATE J]

Contemporanea

AUSTIN NEWS DECK ULTRA ITALIC, 48 PT

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.

PUBLISHED

2016

DESIGNED BY

PAUL BARNES

10 STYLES

5 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE/LINING FIGURES
TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT
SWASH CAPITALS (ITALIC)
SMALL CAPS (ROMAN)
SMALL CAP PROPORTIONAL FIGURES (ROMAN)

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

AUSTIN NEWS TEXT ROMAN, ITALIC, 18 PT

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

AUSTIN NEWS TEXT ROMAN NO. 2, ITALIC NO. 2, 18 PT [SWASH ITALIC CAPITALS]

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

AUSTIN NEWS TEXT SEMIBOLD, SEMIBOLD ITALIC, 18 PT [ALTERNATE K k, ITALIC A V W w]

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

AUSTIN NEWS TEXT BOLD, BOLD ITALIC, 18 PT [ALTERNATE ITALIC g y]

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

AUSTIN NEWS TEXT FAT, FAT ITALIC, 18 PT [PROPORTIONAL OLDSTYLE FIGURES]

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

ROMAN SMALL CAPS

ROMAN

BOLD

PROPORTIONAL
LINING FIGURES

ITALIC NO. 2

PROPORTIONAL
OLDSTYLE FIGURESPROPORTIONAL LINING
FIGURES [CAP-HEIGHT]

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 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,

AUSTIN NEWS TEXT ROMAN, ITALIC, BOLD, 10/12 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above 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

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

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AUSTIN NEWS TEXT SEMIBOLD, SEMIBOLD ITALIC, FAT, 10/12 PT

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AUSTIN NEWS TEXT BOLD, BOLD ITALIC, 10/12 PT

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AUSTIN NEWS TEXT FAT, FAT ITALIC, 10/12 PT

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METHODOLOGIES OF AESTHETICS

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[NO ALTERNATES, DEFAULT FIGURES]

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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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.