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.
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 News Text family. Austin News Text Roman is lighter and airier, working best at slightly larger sizes and on uncoated paper. Austin News Text Roman No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.
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Hinged

Austin Text is designed for book and magazine text, with efficient proportions but a significant amount of air above and below the lowercase thanks to generous ascender and descender lengths. Austin News Text uses typical news proportions, maximizing the space between the baseline and x-height to differentiate lowercase letters from one another at small sizes, and making the details larger and less nuanced, to make them less vulnerable to the rigors of poor reproduction on newsprint or on screen. The end result of this enlargement of the lowercase is a text face that seems much larger and fuller – and more readable – at the same point size. 9pt Austin News Text feels roughly equivalent to 11pt Austin Text.
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
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 VÁGSEÍÐI’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,
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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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SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From Internationale Situationiste #1: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.”

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AČKOŘI KLIMŠOVÁ NENAPSALA KNH MNOHO, přece zná ji ta naše četbychitlivá mládež tuze dobré. Zná ji zejména z knih: Z jara do léta, Kníha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vsmeš děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšová 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 jejímu práci té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšová narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zamožným a váženým měšťanem, měště v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. Při domě měli Klimšovi zahrádku. Něžná matka Bohumilčina milovala své věku, na vlas těm prosorsdečným a milým

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 wundern, daß diejenigen, welche sich in diesem chaotischen Charakter trägt, und es kann uns nicht die Folgerung ziehen, daß dieses Gebilde einen Lebens nur mit unseren Augen an, so können wir das gesamTbild unseres heutigen Lebens aus der Tiefe unseres Wesens gewon- nen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der
HAINALI KÉT ŐRÁKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járókór elindult a hodricsi úton. Látható, hogy az anyagi helyzet magányosodásra hozott. Az ügy volt a rendellenesség, ami az eddigi, hogy valaki megpróbálta a feldunai hadtestet felvenni a helyi hatalom, aki azonban nem volt elegendő erőnyű, hogy megfeleljen a helyzetnek. A tábornok a hirdetményhez szeretne rákapcsolni a későbbiekbe, hogy meggyőződjön azokról, akiket a feldunai hadtestet megpróbálta felvenni.

DADA A SON ORIGINE DANS LE DICTIOANNAIRE. 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.

D. BENEDITA LEVANTOU-SE, NO DIA SEGUINTE, COM A IDEIA 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 ÁS DUAS HORES DA TARDE, D. BENEDITA ACORDARA ÀS NOVE, E, NÃO MORANDO LONGE (MORAVA NO CAMPO DA ACLAMAÇÃO), UM ESCRAVO LEVARIA A CARTA AO CORREIO MUITO À TEMPO. DEMAI, CHOVIA; D. BENEDITA ARREDOU A CORTINA DA JANELA, DEU COM OS VIDROS CORREIO MUITO À TEMPO. DAS NOVAS RELAÇÕES COM D. MARIA DOS ANJOS. A MALA FECHAVA-SE ÁS DUAS HORES DA TARDE, D. BENEDITA ACORDARA ÀS NOVE, E, NÃO MORANDO LONGE (MORAVA NO CAMPO DA ACLAMAÇÃO), UM ESCRAVO LEVARIA A CARTA AO CORREIO MUITO À TEMPO. DEMAI, CHOVIA; D. BENEDITA ARREDOU A CORTINA DA JANELA, DEU COM OS VIDROS CORREIO MUITO À TEMPO. DAS NOVAS RELAÇÕES COM D. MARIA DOS ANJOS. A MALA FECHAVA-SE ÁS DUAS HORES DA TARDE, D. BENEDITA ACORDARA ÀS NOVE, E, NÃO MORANDO LONGE (MORAVA NO CAMPO DA ACLAMAÇÃO), UM ESCRAVO LEVARIA A CARTA AO CORREIO MUITO À TEMPO. DEMAI, CHOVIA; D. BENEDITA ARREDOU A CORTINA DA JANELA, DEU COM OS VIDROS CORREIO MUITO À TEMPO. DAS NOVAS RELAÇÕES COM D. MARIA DOS ANJOS. A MALA FECHAVA-SE ÁS DUAS HORES DA TARDE, D. BENEDITA ACORDARA ÀS NOVE, E, NÃO MORANDO LONGE (MORAVA NO CAMPO DA ACLAMAÇÃO), UM ESCRAVO LEVARIA A CARTA AO CORREIO MUITO À TEMPO. DEMAI, CHOVIA; D. BENEDITA ARREDOU A CORTINA DA JANELA, DEU COM OS VIDROS
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<th>OPENTYPE FEATURES</th>
<th>DEACTIVATED</th>
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<tr>
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<td>April: ¥70,031  £97,215</td>
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**OPENTYPE FEATURES**

**ROMAN**
- STYLISTIC SET 01 alternate K k

**ITALIC**
- SWASH A J M N O T V W Y &
- STYLISTIC SET 01 alternate K
- STYLISTIC SET 02 alternate g y
- STYLISTIC SET 03 alternate g
- STYLISTIC SET 04 alternate w
- STYLISTIC SET 05 alternate &
- STYLISTIC SET 06 swash J Q Y
- STYLISTIC SET 07 steeper angle on A V W
- STYLISTIC ALTERNATES Illustrator/Photoshop

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**SKILLS KNEADING risky bricks**

**REQUEST WAVES & ENJOY**
- QUICKLY BREAK Knackwurst
- Chicago's wayward yarn figure
- Sunlight dodging groggy groves
- Awards wavy drawing winners
- John & Paul & George & Ringo!?*?
- Quiet Jacobins Yawning Justly
- WAVES Won Varied Advantage
- Knockout Night & Nasty Knaves

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*In the context of the OPENTYPE FEATURES, some elements are marked as "DEACTIVATED" and "ACTIVATED." The script is designed to demonstrate how these features can alter the appearance of the text.**
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&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.

STYLES INCLUDED IN COMPLETE FAMILY

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