Austin Collection

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

Initially designed for British fashion magazine Harper’s & Queen, Austin is a loose revival of the typefaces cut by Richard Austin for trade published 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.
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, the team may combine forces & TOOK RAID, Glean...
Austin Hairline

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.

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.
Rustler
GRAIN
Miners
VISKA
Tăiere
KENT
Teţini
DİŞİL

AUSTIN HAIRLINE EXTRABOLD, 160 PT
AUSTIN HAIRLINE EXTRABOLD ITALIC, 160 PT
Visual
TAHT
Midst
AIRY
Narrow without being overtly condensed, Austin is a British Modern with the styling and sheen of New York in the 1970s.

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.
Educational
LITERATE
Bexleyheath
Contributors
ANTIQUES
Prehistorical
Bibliografía
ITALIANO
Canterbury
Economical
RELIGIÃO
Demografia
Typografie

DESPÚS

Gloucester

Gießereien

JACKSON

Astonished

AUSTIN SEMIBOLD, 100 PT

AUSTIN SEMIBOLD ITALIC, 100 PT [SWASH J]
Anthology
STEVENS
Educación
Lewisham
FINANCE
Champion
Besorolás
WALRUS
Geschäfte
Alternate
INQUIRY
Extended
Resolute

PUTNEY

Szókinscs

Confirm

EXETER

Norbury

AUSTIN ULTRA, 100 PT

AUSTIN ULTRA ITALIC, 100 PT
HINCKLEY AND BOSWORTH
Jorge Luis Borges y Buenos Aires
Although the majority of journeys

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

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

THE ECONOMY OF OREGON
Hallitus, jota johtaa pääministeri
Formação e consolidação do reino
PALACE OF WESTMINSTER
Il allait et venait d’une chambre
Derivatives and inflected forms

EYFIRDINGAFJÓRÐUNGRUR
Coenraad Johannes van Houten
Parliamentary general elections

WINCHESTER, SALISBURY
Ancient Egyptian architecture
Le spectacle vivant en festivals

LIVERPOOL, MERSEYSIDE
Brutalist architecture in 1959
Tónlistarmenn og hljómsveitir
NATIONAL GOVERNMENT
Malec rzadko kiedy namówić Labrador and Newfoundland

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

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

GOTHIC ARCHITECTURE
Diffusione per emigrazione
Administratívne rozdelenie
CIENCIA Y TECNOLOGÍA
Leisure and entertainment
Prestiti da lingue prelatine

GRÝTUBAKKAHREPPPUR
Saguenay—Lac-Saint-Jean
Yleisten töiden lautakunta

CAMBRIDGE, FLAXLEY
Prehistory and antiquity
Metaphysical naturalism

FOUR MUNICIPALITIES
Gloucester & Arlebrook
Hammersmith and City
According to archaeological evidence, the area was an

However, London's continuous urban area extends

The present stage, in which social life becomes

Transport is one of the four main areas of policy

According to the Office for National Statistics

Many government departments are located in
VESTHIMMERLAND, LÆSØ, HJØRRING
August Wilhelm von Hofmann, (1818–1892)
ÎN TIMP CE LIMBA ROMÂNĂ PREZINTĂ
Les principaux lieux de spectacles à Angers

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

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

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

Deconstructionism

Nedanmálsgreinar

Basse-Normandie

Nottinghamshire

Gaasterlân-Sleat

Revolucionarios

Situationalism
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.

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.
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

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 célèbrée
POCOS DISTRITOS HISTÓRICOS LOCALES EMPEZARON CUANDO
Deze lijn liep van Muiden via Woerden en Goejanverwellesluis tot Gorinchem

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

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

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
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
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.
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 borrow two
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.

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
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.

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

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.

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
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 than he has been working on projects ranging from custom signage typefaces to editorial and book design.