
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.

PUBLISHED

2011 & 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.

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

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

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

AUSTIN, 30 PT +

The team may combine forces
As a joint stock
& TOOK

AUSTIN HAIRLINE, 96 PT +

RAID
Glean

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 A 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
AIR

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

Bloddt
MUSE

AUSTIN HAIRLINE ULTRA, 160 PT

Starí
GIFT

AUSTIN HAIRLINE ULTRA ITALIC, 160 PT

Galvenokārt
ENGAGED
Petualangan

AUSTIN HAIRLINE LIGHT, 160 PT

Jurisdictions
FESTIVALS
Complexities

AUSTIN HAIRLINE LIGHT ITALIC, 160 PT

Bibliografia
PRUSSIAN
Manchester

AUSTIN HAIRLINE ROMAN, 100 PT

Alternatives
RELIGIÃO
Verifications

AUSTIN HAIRLINE ITALIC, 100 PT

Schließlich
REQUEST
Waaronder

AUSTIN HAIRLINE MEDIUM, 160 PT [SWASH Q]

Fermenting
CULTURE
Etimulugia

AUSTIN HAIRLINE MEDIUM ITALIC, 160 PT

Hospitable
INVOKED
Kappaletta

AUSTIN HAIRLINE SEMIBOLD, 160 PT

Landbouwe
IZVJEŠĆA
Prototípico

AUSTIN HAIRLINE SEMIBOLD ITALIC, 160 PT

Attraverso
GENUINE
Királynője

AUSTIN HAIRLINE BOLD, 160 PT

Embodied
TOWARD
Mitologici

AUSTIN HAIRLINE BOLD ITALIC, 160 PT

Mythische
VARIOUS
Definition

AUSTIN HAIRLINE EXTRABOLD, 160 PT

Ljóðskáld
OČINSKO
Abstractly

AUSTIN HAIRLINE EXTRABOLD ITALIC, 160 PT [DISCRETIONARY ct st]

Tradições
MYSTICS
Yhteyksiä

AUSTIN HAIRLINE FAT, 160 PT

Pantheon
SLUZYLY
Exclusive

AUSTIN HAIRLINE FAT ITALIC, 160 PT

Surfaces

LANÇAR

Antiques

AUSTIN HAIRLINE ULTRA, 160 PT

Història

BEST AIR

Airways

AUSTIN HAIRLINE ULTRA ITALIC, 160 PT [SWASH A T ct]

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

!@#%&'()*+,-./:;<=>?[]_{}~`|'"/> \$•¶†‡©®™

ALL CAP PUNCTUATION

¡¿—()[]{}/\@«»<>

LIGATURES

fb ff fh fi fj fk fl ffb ffh ffi ffj ffk fl

PROPORTIONAL LINING
default figures

\$£€¥1234567890¢ƒ%‰ªº#°<+=-×÷>

SWASHES AND
DISCRETIONARY LIGATURES

Q et st

ACCENTED UPPERCASE

ÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

ACCENTED LOWER CASE

á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

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

OPENTYPE FEATURES
ROMAN & ITALIC**DEACTIVATED****ACTIVATED**

ALL CAPS

'Chips' & 24.65?

'CHIPS' & 24.65?

PROPORTIONAL LINING
default figures

£374 €409 \$285

£374 €409 \$285

SWASHES
Q tail

Quits ANTIQUES

Quits ANTIQUES

DISCRETIONARY LIGATURES
ct st ligatures

Interactions Haste

Interactions Haste

OPENTYPE FEATURES
ITALIC ONLY**DEACTIVATED****ACTIVATED**SWASHES
A J M N Q T V W Y and related*Jump ANTIQUES**Jump ANTIQUES*DISCRETIONARY LIGATURES
ct st ligatures*Interactions Basted**Interactions Basted*

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STYLES INCLUDED IN COMPLETE FAMILY

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 Austin Hairline Light Italic
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 Austin Hairline Extrabold
 Austin Hairline Extrabold Italic
 Austin Hairline Fat
 Austin Hairline Fat Italic
 Austin Hairline Ultra
 Austin Hairline Ultra 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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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&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.