
Austin Hairline

Austin Hairline brings the high contrast of the original Austin to new extremes. Custom drawn by Berton Hasebe for Alex Grossman at the *Wall Street Journal's* weekend magazine, Austin Hairline is intended for use at 100pt and above.

DESIGNED BY:
PAUL BARNES & BERTON HASEBE

RELEASED:
2011

2 STYLES
1 WEIGHT W/ ITALIC

FEATURES
PROPORTIONAL LINING FIGURES
SWASH CAPITALS
DISCRETIONARY LIGATURES

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.

COMPARISON OF AUSTIN & AUSTIN HAIRLINE

Austin Hairline Roman
Austin Hairline Italic

AUSTIN HAIRLINE ROMAN & ITALIC, 48 PT

Austin Roman
Austin Italic

AUSTIN ROMAN & ITALIC, 48 PT

COMPARISON OF AUSTIN & AUSTIN HAIRLINE AT RELATIVE INTENDED SIZES

Modern

AUSTIN HAIRLINE ROMAN, 150 PT

Modern

AUSTIN ROMAN, 72 PT

Value

HEW

Navy

AUSTIN HAIRLINE ROMAN & ITALIC, 225 PT

Polite

SIZE

Juliet

AUSTIN HAIRLINE ROMAN & ITALIC, 225 PT

Bristles
GRAIN

AUSTIN HAIRLINE ROMAN, 160 PT

Alistair
PIQUE

AUSTIN HAIRLINE ITALIC, 160 PT [SWASH Q]

Abolish
BLINK

AUSTIN HAIRLINE ROMAN, 160 PT

Gamble
HIKES

AUSTIN HAIRLINE ITALIC, 160 PT [SWASH Q]

Bibliografia
PRUSSIAN
Manchester

AUSTIN HAIRLINE ROMAN, 100 PT

Alternatives
RELIGIÃO
Verifications

AUSTIN HAIRLINE ITALIC, 100 PT

Editorialize
TRUMPET
Neighbours

AUSTIN HAIRLINE ROMAN, 100 PT

Eiríksjökull
MUSTERS
Saxophones

AUSTIN HAIRLINE ITALIC, 100 PT

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

LIGATURES

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

PROPORTIONAL OLDSTYLE
default figures

\$ £ € ¥ 1 2 3 4 5 6 7 8 9 0 ¢ % ‰ ° ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

SWASHES AND
DISCRETIONARY LIGATURES

Q ct st

ACCENTED UPPERCASE

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 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 LOWERCASE

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 ROMAN 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*

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

STYLES INCLUDED IN COMPLETE FAMILY

Austin Hairline Roman

Austin Hairline 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, Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

Commercial Type
8 Rivington Street, #12
New York, New York 10002

office 212 604-0955
fax 212 925-2701
www.commercialtype.com

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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.

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.

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BA 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 in the Hague (KABK). His typeface Alda, designed while attending Type and Media, was awarded the 2008 judges pick from the Type Directors Club in New York. In the same year Alda was also selected by the Tokyo Type Directors Club to be included in its annual publication. Since 2008 he resides in New York and has been working with Commercial Type.