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.
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.
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
As a joint stock
& TOOK
RAID
Glean
Griekse
START
Guilder
TYSKA

AUSTIN HAIRLINE LIGHT, 160 PT
AUSTIN HAIRLINE LIGHT ITALIC, 160 PT
Blodt
MISE
Staří
GIFT

AUSTIN HAIRLINE ULTRA, 160 PT
AUSTIN HAIRLINE ULTRA ITALIC, 160 PT
Galvenokārt
ENGAGED
Petualangan

Jurisdictions
FESTIVALS
Complexities
Bibliografia

PRUSSIAN
Manchester

Alternatives
RELIGIÃO
Verifications
Schließlich
REQUEST
Waaronder
Fermenting
CULTURE
Etimulugia
Attraverso
GENUINE
Királynője
Embodied
TOWARD
Mitologici
Mythische
VARIOUS
Definition
Ljóðskáld
OČINSKO
Abstrakčněy
Surfaces
LANÇAR
Antiques
Història
BESTÁR
Airways
NOTE: AUSTIN SUBSTITUTED HERE IN PLACE OF AUSTIN HAIRLINE, WHICH IS NOT INTENDED FOR USE AT THIS SIZE. CHARACTER SET IS IDENTICAL.
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<th>ACTIVATED</th>
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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 than he has been working on projects ranging from custom signage typefaces to editorial and book design.