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# ОСТИН

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Сильная шрифтовая традиция отличает шрифт Остин, делая его кириллическую адаптацию востребованный и уместной.

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**PUBLISHED**  
2009

**DESIGNED BY**  
PAUL BARNES & ILYA RUDERMAN

**12 STYLES**  
6 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL LINING FIGURES  
SWASH CAPITALS  
DISCRETIONARY LIGATURES

Originally designed for British style magazine *Harper's & Queen*, Austin is a loose revival of the early Modern typefaces cut by Richard Austin in the late 18th century. Referencing Austin's first creation, Paul Barnes turned up the contrast, tightened the spacing and brought some of the flavor of late 1970s New York typography into the mix: Richard Austin meets Tony Stan. Moscow-based designer Ilya Ruderman added Cyrillic support in 2009 for a Russian style magazine.

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Austin Cyrillic Roman

*Austin Cyrillic Italic*

Austin Cyrillic Medium

*Austin Cyrillic Medium Italic*

Austin Cyrillic Semibold

*Austin Cyrillic Semibold Italic*

Austin Cyrillic Bold

*Austin Cyrillic Bold Italic*

Austin Cyrillic Extrabold

*Austin Cyrillic Extrabold Italic*

Austin Cyrillic Fat

*Austin Cyrillic Fat Italic*

Учитывали  
РЕАЛЬНО  
Вошедшей

AUSTIN CYRILLIC ROMAN, 100 PT

Четвёртое  
НАРОДОВ  
Смайрани

AUSTIN CYRILLIC ITALIC, 100 PT

Ђирилица  
РАСКОЛЕ  
Службеној

AUSTIN CYRILLIC MEDIUM, 100 PT [SS01 / SERBIAN]

*Federativní*  
ЮЖНЫЙ  
*Населения*

AUSTIN CYRILLIC MEDIUM ITALIC, 100 PT

Массовый  
Больше  
Искусство

AUSTIN CYRILLIC SEMIBOLD, 100 PT

Уютные  
Ссылки  
Культурные

AUSTIN CYRILLIC SEMIBOLD ITALIC, 100 PT [SWASH J]

Кризисом  
журнал  
Политика

AUSTIN CYRILLIC BOLD, 100 PT

Формулы  
случны  
Культуре

AUSTIN CYRILLIC BOLD ITALIC, 100 PT [SWASH]

**Мировых  
Термин  
Значения**

AUSTIN CYRILLIC EXTRABOLD, 100 PT

*Середине*  
**KINDLES**  
*Человека*

AUSTIN CYRILLIC EXTRABOLD ITALIC, 100 PT [SWASH M]

Алфавіту  
САДРЖЕ  
Большую

AUSTIN CYRILLIC FAT, 100 PT

Времени  
ТАКОЇЕ  
Обхваща

AUSTIN CYRILLIC FAT ITALIC, 100 PT [SWASH Q Y]



DESCRIPTION  
Огнестрельным  
ТЕРИТОРИИ  
Проблематично

AUSTIN CYRILLIC ROMAN, 70 PT [DISCRETIONARY ct LIGATURE]

CONSEQUENT  
Православните  
ОТРЫВАТЬСЯ  
Насельніцтвам

AUSTIN CYRILLIC ITALIC, 70 PT

ПИСЬМОВЫМ  
Neighbourhood  
ОПОЛЧЕНИЯ  
Конгломератов

AUSTIN CYRILLIC MEDIUM, 70 PT

НОВЕЙШЕГО  
Съвременната  
TEDDINGTON  
Мезолитичного

AUSTIN CYRILLIC MEDIUM ITALIC, 70 PT [SWASH T]

ИЗБРАННЫХ  
Розташування  
ЛАТИНСКОЙ  
Командование

AUSTIN CYRILLIC SEMIBOLD, 70 PT

ФЕДЕРАЦИЯ  
Архитектура  
ПРОФЕССИЯ  
Кодификацію

AUSTIN CYRILLIC SEMIBOLD ITALIC, 70 PT

НАСЕЛЕНИЯ  
Синхронизи́ске  
БЕЛАРУСКІХ  
Независимого

AUSTIN CYRILLIC BOLD, 70 PT

*РОЛІТІСКЎМ*  
*Выполнимые*  
*DOKUMENTS*  
*Данаможнай*

AUSTIN CYRILLIC BOLD ITALIC, 70 PT [SWASH N]

ІСНУВАННЯ  
Національної  
ЕКОНОМІКА  
Samostatného

AUSTIN CYRILLIC EXTRABOLD, 70 PT

*УКРАЇНСЬКІ  
Основателі  
МАГІСТРАТА  
Знаходяться*

AUSTIN CYRILLIC EXTRABOLD ITALIC, 70 PT

ZALOŽENÝM  
Глаголическу  
BOULEVARD  
Чыноўнікамі

AUSTIN CYRILLIC FAT, 70 PT

СТАНДАРТА  
*Аформілася*  
ВАРЬЯНЦЕ  
*Drechterland*

AUSTIN CYRILLIC FAT ITALIC, 70 PT [SWASH T]

Законодательного

AUSTIN CYRILLIC ROMAN, 60 PT

Распространении

AUSTIN CYRILLIC MEDIUM, 60 PT

Ответственности

AUSTIN CYRILLIC SEMIBOLD, 60 PT

Новочебоксарск

AUSTIN CYRILLIC BOLD, 60 PT

Экономической

AUSTIN CYRILLIC EXTRABOLD, 60 PT

Значительному

AUSTIN CYRILLIC FAT, 60 PT

*Контролирующих*

AUSTIN CYRILLIC ITALIC, 60 PT

*Геополитическая*

AUSTIN CYRILLIC MEDIUM ITALIC, 60 PT

*Мелкотоварного*

AUSTIN CYRILLIC SEMIBOLD ITALIC, 60 PT

*Необходимость*

AUSTIN CYRILLIC BOLD ITALIC, 60 PT

*Располагается*

AUSTIN CYRILLIC EXTRABOLD ITALIC, 60 PT

*Безграничном*

AUSTIN CYRILLIC FAT ITALIC, 60 PT







**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

PROPORTIONAL LINING  
default figuresSWASHES  
Q tailDISCRETIONARY LIGATURES  
ct st ligatures**DEACTIVATED**

'Chips' &amp; 24.65?

£374 €409 \$285

Quits ANTIQUES

Interactions Haste

**ACTIVATED**

'CHIPS' &amp; 24.65?

£374 €409 \$285

Quits ANTIQUES

Interactions Haste

**OPENTYPE FEATURES**  
ROMAN ONLYBULGARIAN ALTERNATES  
language featureSTYLISTIC SET 01  
Serbian / Macedonian alternate**DEACTIVATED**Кирил чужди до  
Други източната  
Службеној Треба**ACTIVATED**Кирил чужди до  
Други източната  
Службеној Треба**OPENTYPE FEATURES**  
ITALIC ONLY

SWASHES

DISCRETIONARY LIGATURES  
ct st ligaturesBULGARIAN ALTERNATES  
language featureSTYLISTIC SET 01  
Serbian / Macedonian alternates**DEACTIVATED**ФОТОГРАФИЈА  
Jump ANTIQUES

Interactions Basted

Кирил чужди до  
Други източната

Обрнути српском

**ACTIVATED**ФОТОГРАФИЈА  
Jump ANTIQUES

Interactions Basted

Кирил чужди до  
Други източната

Обрнуџи српском

## STYLES INCLUDED IN COMPLETE FAMILY

Austin Cyrillic Roman  
 Austin Cyrillic Italic  
 Austin Cyrillic Medium  
 Austin Cyrillic Medium Italic  
 Austin Cyrillic Semibold  
 Austin Cyrillic Semibold Italic  
 Austin Cyrillic Bold  
 Austin Cyrillic Bold Italic  
 Austin Cyrillic Extrabold  
 Austin Cyrillic Extrabold Italic  
 Austin Cyrillic Fat  
 Austin Cyrillic Fat Italic

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Bulgarian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Gaelic, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Macedonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Ossetian, Polish, Portuguese, Romanian, Romansch, Russian, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Cyrillic), Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Ukrainian, Walloon, Welsh, Wolof

## CONTACT

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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&Ic*. 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.

**Ilya Ruderman** is a type designer living and working in Moscow, he did his undergraduate studies at the Moscow State University of Print. His interest in type came from his classes with Alexander Tarbeev, as his interest developed into a passion he chose to attend the Type and Media course at the Royal Academy of Art (Koninklijke Academie Van Beeldende Kunsten) in The Hague.

After graduating from Type and Media he returned to Moscow to pursue commercial projects for clients such as *Men's Health Russia*, *Yes* magazine, *Best Life* magazine, and *Big City* magazine. Around that time he began giving lectures, first by himself and later together with Valery Golyzhenkov. Ruderman is now a curator of the Type & Typography course at the British Higher School of Art and Design and a freelance graphic designer.