
ОСТИН

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

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.

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
Кодификацию

AUSTIN CYRILLIC SEMIBOLD ITALIC, 70 PT

НАСЕЛЕНИЯ
Синхронизи́ске
БЕЛАРУСКІХ
Независимого

AUSTIN CYRILLIC BOLD, 70 PT

РОЛІТІСКУМ
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

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
 ROMAN ONLY

DEACTIVATED
ACTIVATED

 BULGARIAN ALTERNATES
 language feature

 Кирил чужди до
 Други източната
 Службеној Треба

 Кирил чужди до
 Други източната
 Службеној Треба

 STYLISTIC SET 01
 Serbian / Macedonian alternate

OPENTYPE FEATURES
 ITALIC ONLY

DEACTIVATED
ACTIVATED

SWASHES

 ФОТОГРАФИЈА
 Jump ANTIQUES

 ФОТОГРАФИЈА
 Jump ANTIQUES

 DISCRETIONARY LIGATURES
 ct st ligatures

Interactions Basted
Interactions Basted

 BULGARIAN ALTERNATES
 language feature

 Кирил чужди до
 Други източната

 Кирил чужди до
 Други източната

 STYLISTIC SET 01
 Serbian / Macedonian alternates

Обрнути српском
Обрнуџи срџском

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

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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.