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
Четвёртого
НАРОДОВ
Смайрани
Тирилица
РАСКОЛЕ
Службеној
Federativní
ЮЖНЫЙ
Населения
Массовый
БОЛЬШЕ
Искусство
Уйошреби
Ссылки
Кулшурни
Кризисом
ЖУРНАЛ
Политика
Формулы
СЛИЧНИ
Культуре
Мировых
ТЕРМИН
Значения

Середине
KINDLES
Человека
Алфавіту
САДРЖЕ
Большую
Времени
ТАКОБЕ
Обхватащ
DESCRIPTION
Огнестрельным
ТЕРИТОРИИ
Проблематично

CONSEQUENT
Православните
ОТРЫВАТЬСЯ
Насельніцтвам
ПИСЬМОВЫМ
Neighbourhood
ОПОЛЧЕНИЯ
Конгломератов

НОВЕЙШЕГО
Съвременната
TEDDINGTON
Мезолитичного
ИЗБРАННЫХ РОЗТАШУВАНИЯ ЛАТИНСКОЙ КОМАНДОВАНИЕ

ФЕДЕРАЦИЯ АРХИТЕКТУРА ПРОФЕССИЯ КОДИФИКАЦИЮ
НАСЕЛЕНИЯ Синхрони́йске БЕЛАРУСКІХ Независимого

ПОЛИТИЧКУ́М Выполнимые DOKUMENTS Дапаможнай
ІСНУВАННЯ Національної ЕКОНОМІКА
існування Національної Економіки

Samostatného

УКРАЇНСЬКІ Основателей

Основателей МАГІСТРАТА

Знаходяться

Знаходяться
ZALOŽENÝM
Глаголическому
BOULEVARD
Чыноўнікамі

ТАНДАРТА
Аформілася
ВАРЫЯНЦЕ
Drechterland
Законодательного
Распространении
Ответственности
Новочебоксарск
Экономической
Значительному
Контролирующих

Геополитическая

Мелкотоварного

Необходимость

Располагается

Безграничном
### OPENTYPE FEATURES

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<thead>
<tr>
<th>Feature</th>
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<tr>
<td><strong>DISCRETIONARY LIGATURES</strong></td>
<td>Interactions Haste</td>
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<td><strong>STYLISTIC SET 01</strong></td>
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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.

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.