
Публико Баннер

Publico Banner was initially designed to meet the needs of magazine designers who didn't find Publico Headline quite sharp enough for enormous display type. This family exaggerates the contrast between thick and thin and the interplay between sharp and soft forms, and is intended for use at 60 point and above, where its sharp and delicate serifs can fully be appreciated.

PUBLISHED
2022

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ
WITH ROSS MILNE

CYRILLIC BY
ILYA RUDERMAN

14 STYLES
7 WIDTHS W/ ITALICS

FEATURES
PROPORTIONAL LINING / OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

The decision to extend the Publico family to was driven by the designers' love of high contrast, large x-height, tightly spaced seventies display type. The Ultra weight, in particular, is a loving homage to Herb Lubalin, Tony Stan, Ed Benguiat, Tom Carnase, and others from their generation of lettering artists and type designers.

Publico Banner Cyrillic Light

Publico Banner Cyrillic Light Italic

Publico Banner Cyrillic Roman

Publico Banner Cyrillic Italic

Publico Banner Cyrillic Medium

Publico Banner Cyrillic Medium Italic

Publico Banner Cyrillic Bold

Publico Banner Cyrillic Bold Italic

Publico Banner Cyrillic Extrabold

Publico Banner Cyrillic Extrabold Italic

Publico Banner Cyrillic Black

Publico Banner Cyrillic Black Italic

RECOMMENDED MINIMUM & MAXIMUM SIZES

PUBLICO BANNER
CYRILLIC, 70 PT+

Акция вначале Морского ДЕВИЗ

PUBLICO HEADLINE
CYRILLIC, 18 - 70 PT

Купцов основали компанию «Ван Верре»
Последовало создание других
Торговле решением

PUBLICO TEXT
CYRILLIC, 6 - 18 PT

Едва ли не самой замечательной фигурой в истории компании был Ян Питерсзон
Управлялась советом из 10 купцов в городах метрополии
В 1620 году они стоили 7% первоначальной цены
Компания обладала правом чеканки монет

PUBLICO TEXT MONO
CYRILLIC, 6 - 18 PT

Ещё при жизни Адама Смита книга выдержала пять изданий в Англии была и
Огромное количество изданий было сделано начале
В 1863-м году перед Бибиковым встал были
Физиологические исследования о темп

Бейресми
ПЕДЕСЕТ
Камертон

PUBLICO BANNER CYRILLIC LIGHT, 100 PT

*Дыяпазон
ОСТАВИЛ
Инженеру*

PUBLICO BANNER CYRILLIC LIGHT ITALIC, 100 PT

Площади
ОКТЯБРЬ
Жыхароў

PUBLICO BANNER CYRILLIC ROMAN, 100 PT

Комплекс
ГРАМОТА
Объекты

PUBLICO BANNER CYRILLIC ITALIC, 100 PT

СВЕТСКОГО
ЧАСТЬЮ
ИЗУЧЕНЫ

PUBLICO BANNER CYRILLIC MEDIUM, 100 PT

Объекта
МІСЬКОЇ
Времето

PUBLICO BANNER CYRILLIC MEDIUM ITALIC, 100 PT

**Тяжести
МЕТОДУ
Природу**

PUBLICO BANNER CYRILLIC BOLD, 100 PT

***Посети
ЖЫЩЦЁ
Лунитер***

PUBLICO BANNER CYRILLIC BOLD ITALIC, 100 PT

**Чекашка
ЗНАТНО
Ашарат**

PUBLICO BANNER CYRILLIC EXTRABOLD, 100 PT

***Қалаған
ЛЮБУЮ
Гласный***

PUBLICO BANNER CYRILLIC EXTRABOLD ITALIC, 100 PT

**СЮЖЕТИ
ГАЗЕТЫ
ЛУНОХОД**

PUBLICO BANNER CYRILLIC BLACK, 100 PT

***Часовой
ИЗДАЁТ
Здобива***

PUBLICO BANNER CYRILLIC BLACK ITALIC, 100 PT

**Облицы
учёбы
Енергія**

PUBLICO BANNER CYRILLIC ULTRA, 100 PT [ALTERNATE 9]

**Заханіў
СЛУЖБИ
Терфида**

PUBLICO BANNER CYRILLIC ULTRA ITALIC, 100 PT

ПРОТИДІЯТИ
УСТОЙЧИВОСТИ

PUBLICO BANNER CYRILLIC LIGHT, 70 PT

ОГРАНИЧЕНА
Подмножеств

PUBLICO BANNER CYRILLIC LIGHT ITALIC, 70 PT

ӘРЕКЕТЕСУ
Възможност

PUBLICO BANNER CYRILLIC ROMAN, 70 PT

СРОСИШЕСЯ
Посредством

PUBLICO BANNER CYRILLIC ITALIC, 70 PT [ALTERNATE Я]

РЕЗУЛЬТАТЕ
Нуклеатыды

PUBLICO BANNER CYRILLIC MEDIUM, 70 PT

АНТИКВАРК
Ұғымдардың

PUBLICO BANNER CYRILLIC MEDIUM ITALIC, 70 PT

УЧАСТВУЕТ
Аналитичко

PUBLICO BANNER CYRILLIC BOLD, 70 PT

ВЕЛИЧИНЫ
Значениями

PUBLICO BANNER CYRILLIC BOLD ITALIC, 70 PT

ОБМЕННОЕ
Представля

PUBLICO BANNER CYRILLIC EXTRABOLD, 70 PT

СПОРАНГИЙ
Биосферная

PUBLICO BANNER CYRILLIC EXTRABOLD ITALIC, 70 PT

ВОДАРАСЦІ
Структурой

PUBLICO BANNER CYRILLIC BLACK, 70 PT

ЦЕНТРАМИ
Формализм

PUBLICO BANNER CYRILLIC BLACK ITALIC, 70 PT

ГРИБНОГО
Придумать

PUBLICO BANNER CYRILLIC ULTRA, 70 PT

ДИРЕКТНЕ
Обратимо

PUBLICO BANNER CYRILLIC ULTRA ITALIC, 70 PT

Својствен за движењето
ОБЫЧНО ВЫРАЖАЕТСЯ
Первый финал Гран-при

PUBLICO BANNER CYRILLIC LIGHT, 40 PT

Наружные прицветники
МІЖ БОКОСПОРОГОННИ
Өмірінің көп бөлігінде ол

PUBLICO BANNER CYRILLIC LIGHT ITALIC, 40 PT

Јачи од пута композита
ГИГРОСКОПИЧНОСТИ
Абсолютизм стремился

PUBLICO BANNER CYRILLIC ROMAN, 40 PT [ALTERNATE #]

Начальное образование
ЭЛЕКТРОСТАТИЧЕСКИ
Приложната квантова

PUBLICO BANNER CYRILLIC ITALIC, 40 PT

Условие тех движений
ЯПАНСКИ ФИЗИЧАР
Привело к длительной

PUBLICO BANNER CYRILLIC MEDIUM, 40 PT [ALTERNATE J]

Драматичныя творы
И ВРЕМЯ ПРАВЛЕНИЯ
В 11-м тысячелетии до

PUBLICO BANNER CYRILLIC MEDIUM ITALIC, 40 PT

Упркос великог броја
БАЛЬНЕОГРЯЗЕВЫЙ
Детермінований хаос

PUBLICO BANNER CYRILLIC BOLD, 40 PT [ALTERNATE Я]

Осуждая феодальные
ЛИСТЬЯ КОЖИСТЫЕ
Икемді нәрсе ретінде

PUBLICO BANNER CYRILLIC BOLD ITALIC, 40 PT [ALTERNATE Я]

**Сухоземни растения
ДУЖЕ ВКОРОЧЕНИХ
Завершения лечения**

PUBLICO BANNER CYRILLIC EXTRABOLD, 40 PT

Рух пен руханиятты
ГЛАВНЫХ ОТЛИЧИЙ
Эта модель получила

PUBLICO BANNER CYRILLIC EXTRABOLD ITALIC, 40 PT

**Обширных участков
34 ВИДОВ ФРУКТОВ
Когнитивная теория**

PUBLICO BANNER CYRILLIC BLACK, 40 PT [ALTERNATE ъ]

Сэдьхэл шудалаашад
ДРЖАВА ИЗЛАЗИ НА
Проектов являються

PUBLICO BANNER CYRILLIC BLACK ITALIC, 40 PT

**Олімпійську медаль
ВОРОВСКОЙ ЯЗЫК
Продажа и покупка**

PUBLICO BANNER CYRILLIC ULTRA, 40 PT

***Значения детским
ПРАВИТЕЛСТВОТО
Открытом рынке***

PUBLICO BANNER CYRILLIC ULTRA ITALIC, 40 PT

Происхождение

PUBLICO BANNER CYRILLIC LIGHT, 60 PT

Учредителите

PUBLICO BANNER CYRILLIC ROMAN, 60 PT

Определённый

PUBLICO BANNER CYRILLIC MEDIUM, 60 PT

Европейских

PUBLICO BANNER CYRILLIC BOLD, 60 PT

Исследования

PUBLICO BANNER CYRILLIC EXTRABOLD, 60 PT

Нацьянальна

PUBLICO BANNER CYRILLIC BLACK, 60 PT [ALTERNATE Я]

Флувијалног

PUBLICO BANNER CYRILLIC ULTRA, 60 PT

Формализовать

PUBLICO BANNER CYRILLIC LIGHT ITALIC, 60 PT

Стараяжытных

PUBLICO BANNER CYRILLIC ITALIC, 60 PT

Неоднократно

PUBLICO BANNER CYRILLIC MEDIUM ITALIC, 60 PT

Двовимірному

PUBLICO BANNER CYRILLIC BOLD ITALIC, 60 PT

Кайнозойская

PUBLICO BANNER CYRILLIC EXTRABOLD ITALIC, 60 PT

Дълбочината

PUBLICO BANNER CYRILLIC BLACK ITALIC, 60 PT

Нахождение

PUBLICO BANNER CYRILLIC ULTRA ITALIC, 60 PT

OPENTYPE FEATURES
FAMILY WIDEALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

FRACTIONS
ignores numeric date format

SUPERScript/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Català (Catalan) † glyphLANGUAGE FEATURE
Polski (Polish) kreska accentLANGUAGE FEATURE
Română (Romanian) s accentLANGUAGE FEATURE
Serbian / Macedonian 6LANGUAGE FEATURE
Bulgarian ДЖКЛ
вджзйклпнпцщщю**OPENTYPE FEATURES**
ROMAN & ITALICSTYLISTIC SET 01
alternate ЯSTYLISTIC SET 02
alternate ЈSTYLISTIC SET 03
alternate ®**OPENTYPE FEATURES**
ROMANSTYLISTIC SET 01
alternate Я я**DEACTIVATED**

¿[New] «Work» @ £712.46?

Updated: £721,825 €391,034
Original: ¥267,132 \$182,176Updated: £721,825 €391,034
Original: ¥267,132 \$182,176

21/03/10 and 21/18 146/927

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

COL·LECCIÓ al·lusió cal·ligrafia

ROZLICZENÍ możliwość ślady

ȘTIINȚIFICE însuși conștiința

Библиотека бидејќи отидат

ДЕТАЙЛ задружен подвижен

DEACTIVATED

ЯНВАРЕ АТОМНАЯ СТАТЬЯ

ПОЈАМ Једина Јужно Језику

500 торговых публикаций®

DEACTIVATED

ИЗБРАННАЯ статья в январе

ACTIVATED

¿[NEW] «WORK» @ £712.46?

Updated: £721,825 €391,034
Original: ¥267,132 \$182,176Updated: £721,825 €391,034
Original: ¥267,132 \$182,17621/03/10 and 21/18 ¹⁴⁶/927x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

COLLECCIÓ a llusió calligrafia

ROZLICZENÍ możliwość ślady

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ИЗБРАННАЯ статья в январе

STYLES INCLUDED IN COMPLETE FAMILY

Publico Banner Cyrillic Light
 Publico Banner Cyrillic Light Italic
 Publico Banner Cyrillic Roman
 Publico Banner Cyrillic Italic
 Publico Banner Cyrillic Medium
 Publico Banner Cyrillic Medium Italic
 Publico Banner Cyrillic Bold
 Publico Banner Cyrillic Bold Italic
 Publico Banner Cyrillic Extrabold
 Publico Banner Cyrillic Extrabold Italic
 Publico Banner Cyrillic Black
 Publico Banner Cyrillic Black Italic
 Publico Banner Cyrillic Ultra
 Publico Banner Cyrillic Ultra Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Azerbaijani (Cyrillic), Basque, Belarusian, Breton, Bosnian (Cyrillic), Bosnian (Latin), Bulgarian, 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, Macedonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Russian, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Cyrillic), Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Ukrainian, Uzbek (Cyrillic), Uzbek (Latin), Walloon, Welsh, Wolof

CONTACT

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 New York, New York 10002

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ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic and type designer, as well as a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He is also a long-term collaborator with Peter Saville, resulting in diverse work such as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit, and the logo for Kate Moss.

Barnes has worked as an advisor and consultant to numerous publications, notably *Wallpaper**, *Harper's Bazaar*, and *frieze*. His interest in the modern and vernacular is encompassed in his type design, ranging from the contemporary, such as for Björk, to the British lettering of the 18th century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian*, he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup, and also for the England football team for Umbro. For Commercial Type, he co-designed Publico with Schwartz and, independently, Austin, Dala Floda, and Marian, amongst others.

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, he was named one of the 40 most influential designers under 40 in *Wallpaper** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.

Ilya Ruderman is a type designer living and working in Moscow, where he did his undergraduate studies at the Moscow State University of Print. His interest in type came from his classes with Alexander Tarbeev, and as his interest developed into a passion he chose to attend the Type and Media course at the Royal Academy of Art (KABK) 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, Big City magazine, Moscow City and Transport system, Perm City and Tele2. Later he worked for several years as the creative director at news agency RIA Novosti. Ruderman has lectured extensively on type and typography, both on his own and together with Valery Golyzhenkov. Ruderman is a curator of the Type & Typography course at the British Higher School of Art and Design and currently is co-founder of two studios: CSTM Fonts and Moscow Design Studio.