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# Publico Text Mono

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Richard Turley at *Bloomberg Businessweek* commissioned a monospaced version of their sans for their 2012 election issue, aiming for an aesthetic of “pure data”, untouched by human hands. Commercial Type had moved into an office in Chinatown in New York earlier that year; Christian Schwartz had noticed monospaced serif type on many signs in the neighborhood, set in Latin alphabets that are included almost as an afterthought in Chinese typefaces. Inspired by these awkwardly beguiling un-designed forms, he drew a monospaced version of Publico Text.

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**PUBLISHED**  
2014

**DESIGNED BY**  
CHRISTIAN SCHWARTZ  
GREG GAZDOWICZ (OBLIQUES)

BASED ON PUBLICO TEXT BY  
PAUL BARNES & CHRISTIAN SCHWARTZ

**8 STYLES**  
4 WEIGHTS W/ OBLIQUES

**FEATURES**  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERSCRIP/T/SUBSCRIPT

Though it was not space-efficient enough for this special issue of *Bloomberg Businessweek*, Publico Text Mono appeared in info graphics and in feature headlines in many subsequent issues. Its forms feel at once familiar and alien-recognizable as part of Publico, but with a distinctly strange texture. Greg Gatzowicz added the Obliques, which are actually optically corrected obliques, in keeping with the unfussy aesthetic of the family.

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Publico Text Mono Roman  
*Publico Text Mono Oblique*  
Publico Text Mono Roman No. 2  
*Publico Text Mono Oblique No. 2*  
Publico Text Mono Semibold  
*Publico Text Mono Semibold Oblique*  
Publico Text Mono Bold  
*Publico Text Mono Bold Oblique*

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New York Trilogy  
*New York Trilogy*

ROMAN & OBLIQUE, 16 PT

New York Trilogy  
*New York Trilogy*

ROMAN NO. 2 & OBLIQUE NO. 2, 16 PT

Narrow characters like I i j and l reduce the overall density of words, and therefore make Publico Text Mono Roman feel lighter than its proportionally spaced counterparts at larger sizes. To help alleviate this for display usage, we have added a Roman No. 2, a stronger weight that better approximates the general color of the Roman weight in the other Publico families.

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**RECOMMENDED MINIMUM & MAXIMUM SIZES**

PUBLICO BANNER, 60 PT+

# Economy wonk Repainted OTHER

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PUBLICO HEADLINE, 18 - 70 PT

Through the enmities of new competitors  
Several mishaps befell the crew  
During a new voyage

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PUBLICO TEXT, 6 - 18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and was granted Royal Charter by Queen Elizabeth I. On these initial journeys to India, they had fitted out for India, centred mainly around silks cotton, rum, and opium. They'd seized a rich

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PUBLICO TEXT MONO, 6 - 18 PT

1,200 tonne Portuguese Carrack in the Malacca Straits, with trade from the booty enabling the voyagers to set up eight factories: namely at Java & the Moluccas returning to England in mid-1603 to

APPLICATION  
Comparisons

PUBLICO TEXT MONO ROMAN, 66 PT

ŠPANIELSKÉJ  
*Riconoscono*

PUBLICO TEXT MONO OBLIQUE, 66 PT

ÞJÓÐKJÖRINN  
Huomattavia

PUBLICO TEXT MONO ROMAN NO. 2, 66 PT [ALTERNATE J]

*RESTAURANTE*  
*Passstraßen*

PUBLICO TEXT MONO OBLIQUE NO. 2, 66 PT [ALTERNATE R]

**SVEUČILIŠTA**  
**Navigateurs**

PUBLICO TEXT MONO SEMIBOLD, 66 PT

**TANGENTBORD**  
**Gelişiminde**

PUBLICO TEXT MONO SEMIBOLD OBLIQUE, 66 PT

**OCORRÊNCIAS**  
**Funcționeze**

PUBLICO TEXT MONO BOLD, 66 PT

**NACIŚNIEĆCIE**  
**Bijvoorbeeld**

PUBLICO TEXT MONO BOLD OBLIQUE, 66 PT

Rooman valtakunnan  
AMERICAN-MADE BREW  
Politisches System

PUBLICO TEXT MONO ROMAN, 40 PT [ALTERNATE R]

*Dette får nordmenn*  
SHUTTLE AUTOMATICO  
*Rooted in all fact*

PUBLICO TEXT MONO OBLIQUE, 40 PT

Between 926 & 1587  
AUTO-JUSTIFICATION  
Ewropa telgħet fuq

PUBLICO TEXT MONO ROMAN NO. 2, 40 PT [ALTERNATE J]

*Dieci sottoregioni*  
KOMBÓ KÉT GITÁRRAL  
*Odnajdziemy w nich*

PUBLICO TEXT MONO OBLIQUE NO. 2, 40 PT

Given to outbursts  
LÝÐRÆÐI LEIDDI TIL  
Rijksgebouwendienst

PUBLICO TEXT MONO SEMIBOLD, 40 PT

*Průměrná nadmořská*  
UPSTANDING VISUALS  
*Şehrin iklimi aynı*

PUBLICO TEXT MONO SEMIBOLD OBLIQUE, 40 PT

Revolução Francesa  
SPACED EQUIDISTANT  
Civilinių skrydžių

PUBLICO TEXT MONO BOLD, 40 PT

*Widening his gazes*  
INFLAZIONE COSMICA  
*Grænsen fortsætter*

PUBLICO TEXT MONO BOLD OBLIQUE, 40 PT

EN LOS ÚLTIMOS DIECISEIS MESES  
Het mysterie rond het haar van  
*POSTPONING SPRING REGISTRATION*  
*In 1995 the expectations arose*

PUBLICO TEXT MONO ROMAN, THIN OBLIQUE, 24 PT

IT'S ASSUMED TO BE OPERATIONAL  
Tenemos 289,83 millones de km<sup>2</sup>  
*PRIOBALNE RAVNICE ATLANTIKA SE*  
*With a £2.64 billion budget in*

PUBLICO TEXT MONO ROMAN NO. 2, LIGHT OBLIQUE, 24 PT

NEW DESIGN LANGUAGE FOR MOBILE  
Based on a latter distribution  
*UNSER KOLUMNIST GEHT DER FRAGE*  
*Dawn il-fruntieri fuq il-Lvant*

PUBLICO TEXT MONO SEMIBOLD, REGULAR OBLIQUE, 24 PT [ALTERNATE R]

EN MOT KULTURELL RÖRELSE VÄXTE  
De nieuwe koning van Luxemburg  
*PRAWDZIWIY PRZEŁOM W GOSPODARCE*  
*Una cuestión de estado en Peru*

PUBLICO TEXT MONO BOLD, MEDIUM OBLIQUE, 24 PT



LE VAISSEAU PEUT TRANSPORTER 8 PERSONNES  
 Alights at Astor Place and Grand Central  
*OP HET EERSTE ZICHT LIJKT DE FILM IN ÉÉN*  
*His sturdy façade belied unseen fatigues*

PUBLICO TEXT MONO ROMAN, OBLIQUE, 18 PT [ALTERNATE R]

EKKI FLEIRI TILVILJANAKENNDIR SNÚNINGAR!  
 Clarke ei usko saavansa summaa seteleinä  
*CERTAIN PEDAGOGIES AVAILED THEMSELVES TO*  
*Sunim veiksmīgi izdevies pārciest ziemas*

PUBLICO TEXT MONO ROMAN NO. 2, OBLIQUE NO. 2, 18 PT [ALTERNATE J]

NYILVÁNOS PÓDIUMVITÁT TARTOTTAK PÉNTEKEN  
 Photographic copies readily made it past  
*EIN WEITERER EINFLUSS AUF DIE ENTSTEHUNG*  
*Šalies BVP augimo prisideda 9,2 procento*

PUBLICO TEXT MONO SEMIBOLD, SEMIBOLD OBLIQUE, 18 PT

**KAHN ADVOCATED AN HONESTY IN MATERIALITY**  
 Există fix 1365 de plaje, adică câte una  
***EN LA PINTURA, EL PRECEDENTE MÁS NOTABLE***  
***Width: 7 $\frac{3}{8}$ " Height: 19 $\frac{1}{4}$ " Matte: 5 $\frac{3}{4}$ " × 7 $\frac{2}{3}$ "***

PUBLICO TEXT MONO BOLD, BOLD OBLIQUE, 18 PT

Samogłoską

PUBLICO TEXT MONO ROMAN, 60 PT

Realigning

PUBLICO TEXT MONO ROMAN NO. 2, 60 PT

Afhankelijk

PUBLICO TEXT MONO SEMIBOLD, 60 PT

Centrālajā

PUBLICO TEXT MONO BOLD, 60 PT

*Zootrophic*

PUBLICO TEXT MONO OBLIQUE, 60 PT

*Françaises*

PUBLICO TEXT MONO OBLIQUE NO. 2, 60 PT

*Utilizează*

PUBLICO TEXT MONO SEMIBOLD OBLIQUE, 60 PT

*Demarcator*

PUBLICO TEXT MONO BOLD OBLIQUE, 60 PT

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PUBLICO TEXT MONO ROMAN, OBLIQUE, SEMIBOLD, BOLD, 15/18 PT

ROMAN ALL CAPS

ROMAN

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

OBLIQUE

BOLD

OBLIQUE

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the **sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336, whereas the unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the*

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PUBLICO TEXT MONO SEMIBOLD, SEMIBOLD OBLIQUE, 15/18 PT

SEMIBOLD ALL CAPS

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

SEMIBOLD OBLIQUE

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SEMIBOLD OBLIQUE

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 PUBLICO TEXT MONO ROMAN, OBLIQUE, BOLD, 10/12 PT

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### **METHODOLOGIES**

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice—why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,”

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PUBLICO TEXT MONO ROMAN, OBLIQUE, BOLD, 9/11 PT

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PUBLICO TEXT MONO ROMAN NO. 2, OBLIQUE NO. 2, BOLD, 9/11 PT

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 PUBLICO TEXT MONO SEMIBOLD, SEMIBOLD OBLIQUE, BOLD, 9/11 PT

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 PUBLICO TEXT MONO ROMAN, OBLIQUE, BOLD, 8/10 PT

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**METHODOLOGIES**

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

**THE STATE OF CRITICISM**

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state

PUBLICO TEXT MONO BOLD, BOLD OBLIQUE, 8/10 PT

**THE PSYCHOLOGY OF BEAUTY**

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general*, *philosophical*, *deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical*, or *inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: a prime example of Fechner’s “aesthetics from above and from below.”

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PUBLICO TEXT MONO, 7/9 PT

BRH	JAN	APR	JUL
ABBO	123,864	104,403	122,231
AIRD	245,856	287,968	266,550
ATHA	164,168	116,164	180,652
ARRO	341,215	420,021	399,981
BANF	126,845	154,861	140,616
BARO	120,103	220,044	190,820
BARR	315,614	351,414	340,156
BEAU	436,493	352,241	389,325
BONA	461,656	357,465	295,610
BOWD	155,564	187,912	160,653
BRET	227,298	251,236	266,561
BROO	312,564	284,521	277,155
BURN	202,799	179,209	304,195
CALG	355,541	147,581	210,610
CAMP	219,102	240,031	156,616
CANM	122,692	162,241	141,155
CARB	310,012	250,219	265,857
CARD	158,778	160,081	170,624
CHIL	280,892	266,254	254,251
DATC	112,756	127,375	115,689
DECA	416,452	397,752	400,282
DOVR	236,861	249,765	287,201
DRAT	736,875	700,658	710,456
EACR	148,572	201,368	175,265
ECAV	587,391	561,487	572,138
EIRE	218,342	210,968	199,267
EKEF	491,384	458,620	446,182
FALQ	102,924	113,078	108,912

PUBLICO TEXT MONO ROMAN, 7/9 PT

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From *Internationale Situationiste #1*: "This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*" The primary obstacle to situations, therefore, is the culture of the advanced

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PUBLICO TEXT MONO, 6/8 PT

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AIRD	245,856	287,968	266,550
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EKEF	491,384	458,620	446,182
FALQ	102,924	113,078	108,912
FBRO	634,432	592,244	615,347
FDOR	387,116	414,278	402,621
FORW	227,298	251,236	266,561
GCMJ	436,493	352,241	389,325

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PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/10 PT

The Spanish War, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue*.) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th

PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/12 PT

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ČESKÝ (CZECH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice kvě-

DEUTSCH (GERMAN)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir*

DANSK (DANISH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imel-*

ESPAÑOL (SPANISH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó “reverendas madres de todos los cantares”.* Por todos los

FRANÇAIS (FRENCH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillardes, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tza-

ITALIANO (ITALIAN)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credea. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema era facile di avere ogni giorno la favola pronta col caffè

MAGYAR (HUNGARIAN)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Hajnali két órakor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtetett tereprajzok és jelentések heverték, rajtuk keresztül dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy

POLSKI (POLISH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulich'a? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno*. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile wziętych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny,

PORTUGUÉS (PORTUGUESE)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

D. Benedita levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escuro, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-

SVENSKA (SWEDISH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mullet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål*

SUOMI (FINNISH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamandilaisen kylän reunalla*, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamalla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervalleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat

TÜRKÇE (TURKISH)  
PUBLICO TEXT MONO ROMAN, OBLIQUE, 9/11 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh teması silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladı.* Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki...





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Polski (Polish) kreska accentLANGUAGE FEATURE  
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## STYLES INCLUDED IN COMPLETE FAMILY

Publico Text Mono Roman  
 Publico Text Mono Oblique  
 Publico Text Mono Roman No. 2  
 Publico Text Mono Oblique No. 2  
 Publico Text Mono Semibold  
 Publico Text Mono Semibold Oblique  
 Publico Text Mono Bold  
 Publico Text Mono Bold Oblique

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, 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, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

## CONTACT

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 New York, New York 10002

office 212 604-0955  
[www.commercialtype.com](http://www.commercialtype.com)

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## ABOUT THE DESIGNERS

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

Barnes has also been an advisor and consultant on 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, through to the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup and also the England football team for Umbro. For Commercial Type he has codesigned Publico with Schwartz, and independently Austin, Dala Floda and Marian.

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.

**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.

**Greg Gazdowicz** (born 1988), studied graphic design at the Maryland Institute College of Art, where he also found his deep passion for type design and cycling. Greg worked as a graphic designer at a number of branding studios, start-ups and non-profits before working in the field of typeface design. He is enrolled in the Type@Cooper Extended program and will graduate in the fall of 2014. He began working with Commercial Type in early 2014.