
Publico Collection

Publico originated as one of many stops on the long road to *The Guardian's* 2005 redesign. It was later finished for Mark Porter and Simon Esterson's redesign of *Público* in Lisbon. Because the underlying skeletons have so much in common, Publico is an ideal companion typeface for any part of the Guardian collection.

PUBLISHED
2010

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ

18 STYLES
2 FAMILIES

FAMILIES
PUBLICO HEADLINE
PUBLICO TEXT

During the long design process that ultimately resulted in the Guardian collection, many promising ideas were discarded along the way. Some of them were fruitful but not a proper fit for *The Guardian*, which turned out to need a wider range of weights than a more traditional approach to contrast can support. Publico combines the open counterforms and Dutch influence seen in Guardian Egyptian with an approach to serif shape and contrast inspired by the first ever dedicated newspaper text typefaces, cut by Richard Austin for Miller & Richard in Edinburgh in the mid-19th century.

Publico Headline

Publico Headline exhibits a balanced interplay between sharp serifs and soft ball terminals. Its lack of fussy details gives the face a clean, contemporary look and a quiet elegance, and the wide range of weights allows it to bring a variety of tones to the page.

PUBLISHED
2010

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ

DESIGN ASSISTANCE
KAI BERNAU

PRODUCTION ASSISTANCE
ROSS MILNE

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS
PROPORTIONAL LINING/OLDSTYLE FIGURES
FRACTIONS
SUPERSCRIPT/SUBSCRIPT

Structurally, Publico takes many cues from contemporary Dutch type design with its narrow proportion, square and sturdy skeleton, consistent character widths, and pleasant sense of openness. The wide range of weights makes Publico Headline well-suited to any kind of publication design. All styles of Publico Headline include small caps, fractions, and both lining and oldstyle figures.

Publico Headline Light
Publico Headline Light Italic
Publico Headline Roman
Publico Headline Italic
Publico Headline Medium
Publico Headline Medium Italic
Publico Headline Bold
Publico Headline Bold Italic
Publico Headline Extrabold
Publico Headline Extrabold Italic
Publico Headline Black
Publico Headline Black Italic

CENTIMÈTRE
Henceforward

PUBLICO HEADLINE LIGHT, 70 PT

OBERFLÄCHE
Heartwarming

PUBLICO HEADLINE LIGHT ITALIC, 70 PT [ALTERNATE R]

MATSUYAMA
Astrobiologist

PUBLICO HEADLINE ROMAN, 70 PT

STRÁVENÝCH
Overbevisende

PUBLICO HEADLINE ITALIC, 70 PT

SPECTACLES
Administrate

PUBLICO HEADLINE MEDIUM, 70 PT

OVERHEARD
Presentations

PUBLICO HEADLINE MEDIUM ITALIC, 70 PT

JØRPELAND
Ydstebøhavn

PUBLICO HEADLINE BOLD, 70 PT [ALTERNATE J]

DEPOSITION
Estructurada

PUBLICO HEADLINE BOLD ITALIC, 70 PT

GENERATED
Management

PUBLICO HEADLINE EXTRABOLD, 70 PT

TRANSITION
Kantárszárát

PUBLICO HEADLINE EXTRABOLD ITALIC, 70 PT [ALTERNATE R]

CONTRASTS
Fearlessness

PUBLICO HEADLINE BLACK, 70 PT

SALVATIONS
Ideologically

PUBLICO HEADLINE BLACK ITALIC, 70 PT

SANTA MARIA DA FEIRA
Gothic revivalist architect

PUBLICO HEADLINE LIGHT, 40 PT

SÃO BRÁS DE ALPORTEL
Amadora, Agualva-Cacém

PUBLICO HEADLINE LIGHT ITALIC, 40 PT [ALTERNATE R]

CLAYTON HEATHCOCK
The Komnenian dynasty

PUBLICO HEADLINE ROMAN, 40 PT

CSÖKMÓ, HOSSZÚPÁLYI
Structural Expressionism

PUBLICO HEADLINE ITALIC, 40 PT

RANDSTAD, RIJNLAND
Diversification of assets

PUBLICO HEADLINE MEDIUM, 40 PT

SÖDRA ÖSTERBOTTEN
Notes inégales, nocturne

PUBLICO HEADLINE MEDIUM ITALIC, 40 PT

MIÈGJORN-PIRENÈUS
Sumerian architecture

PUBLICO HEADLINE BOLD, 40 PT [ALTERNATE J]

ALPHABETICAL LISTS
Hizkuntz deskribapena

PUBLICO HEADLINE BOLD ITALIC, 40 PT

CITY OF BRANTFORD
Borgarfjarðarhreppur

PUBLICO HEADLINE EXTRABOLD, 40 PT [ALTERNATE R]

NORD-PAS-DE-CALAIS
Metropolitan Toulouse

PUBLICO HEADLINE EXTRABOLD ITALIC, 40 PT

PAÇOS DE FERREIRA
São João da Pesqueira

PUBLICO HEADLINE BLACK, 40 PT

REGIÃO DO ALGARVE
County of Lac La Biche

PUBLICO HEADLINE BLACK ITALIC, 40 PT

West-Friesland is een regio in het noorden
STEENWIJKSMOER, ELDIJK, DALERPEEL
O concelho de Lisboa tem 83,81 km² de área

PUBLICO HEADLINE LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE J]

The NTA membership rose by 8% in 2001
GROWTH OF OVER 29.15% ON AVERAGE
Por ejemplo, antes de recorrer sus patios y

PUBLICO HEADLINE ROMAN, ITALIC, 24 PT

The population of the city was 1,156,781
SUBRAHMANYAN CHANDRASEKHAR
Rhododendron ferrugineum (Alpenrose)

PUBLICO HEADLINE MEDIUM, MEDIUM ITALIC, 24 PT

Five days of street festivals in October
DIVIDIDO ADMINISTRATIVAMENTE
From her late twenties onward she was

PUBLICO HEADLINE BOLD, BOLD ITALIC, 24 PT

Lisboa tem 489 563 habitantes, 2008
HISTORICAL DISTRICT OF LONDON
Private and public primary education

PUBLICO HEADLINE EXTRABOLD, EXTRABOLD ITALIC, 24 PT

Il Cervino è una montagna delle Alpi
SCHWEINFURT, PASSAU, BAMBERG
Miasto zajmuje powierzchnię 92,1 km²

PUBLICO HEADLINE BLACK, BLACK ITALIC, 24 PT

SZABOLCS-SZATMÁR-BEREG, GYŐR-MOSON-SOPRON
Anacrusis is a note or notes that precede the first full bar
Kelvin Grove was established as a neighbourhood in 60s

PUBLICO HEADLINE LIGHT, 18 PT

FROM JULY 1916, JOHN'S NEWSPAPER ARTICLES WERE
A wide range of presentations at the 2005 ABPI conference
In 1998 the neighbourhood had a population of 2,456,298

PUBLICO HEADLINE LIGHT ITALIC, 18 PT

BORGARBYGGÐ, SVEITARFÉLAGIÐ SKAGAFJÖRÐUR
Portus Cale was the name of an ancient town and port
Australian Western Standard Time (AWST) in the 1890s

PUBLICO HEADLINE ROMAN, 18 PT

THE POPULATION OF THE CITY PROPER WAS 423,715
Duchamp's early art works align with Post-Impressionist
Első felindulásában maga vette át a zászlóalj vezényletét

PUBLICO HEADLINE ITALIC, 18 PT

THE RECONQUEST OF THE WESTERN PROVINCES
An exhibition of his work was held in Mexico in 1948
Dansk er et nord-germansk sprog af den østnordiske

PUBLICO HEADLINE MEDIUM, 18 PT

COUNTIES FOR THE ADMINISTRATION OF JUSTICE
In 2006 the neighbourhood had a population of 9,210
The Canal de Garonne connects Toulouse to Bordeaux

PUBLICO HEADLINE MEDIUM ITALIC, 18 PT [ALTERNATE J]

THE EARLY INFLUENCES OF JORN AND DEBORD
Union Internationale des Associations d'Alpinisme
Following the Norman conquest of Byzantine Italy

PUBLICO HEADLINE BOLD, 18 PT [ALTERNATE J]

IN 1894 THE BROTHERS MOVED TO MONTMARTE
Jacques Villon, born Gaston Emile Duchamp in 1875
Homage to the French medieval poet François Villon

PUBLICO HEADLINE BOLD ITALIC, 18 PT

SHE RECEIVED THE 1997 ROOKIE OF THE YEAR
Mathematical models and abstractions of physics
Educational reformer Johann Heinrich Pestalozzi

PUBLICO HEADLINE EXTRABOLD, 18 PT

LYNGSEIDET, ÅRDALSTANGEN, KYRKSÆTERØRA
History of the Ottomans and Fall of Constantinople
To be increased to NOK 100 million (USD 17.5 million)

PUBLICO HEADLINE EXTRABOLD ITALIC, 18 PT

COLLECTIVE AND COLLABORATIVE WORKING
Internet Control Message Protocol (ICMP) in 1992
The APR for the company was above the national

PUBLICO HEADLINE BLACK, 18 PT [ALTERNATE R]

KÖRÖSSZEGAPÁTI, MAGYARHOMOROG, SZEREP
As of 2004, 18.5% of the residents were immigrants
Debates concerning architectural theory and form

PUBLICO HEADLINE BLACK ITALIC, 18 PT

Ridicolosamente

PUBLICO HEADLINE LIGHT, 60 PT

Geomorfológica

PUBLICO HEADLINE REGULAR, 60 PT

Bibliographical

PUBLICO HEADLINE MEDIUM, 60 PT

Mediterranean

PUBLICO HEADLINE BOLD, 60 PT

Photomontage

PUBLICO HEADLINE EXTRABOLD, 60 PT

Wielkopolskie

PUBLICO HEADLINE BLACK, 60 PT

Deconstructivism

PUBLICO HEADLINE LIGHT ITALIC, 60 PT

Administracyjny

PUBLICO HEADLINE ITALIC, 60 PT

Cambridgeshire

PUBLICO HEADLINE MEDIUM ITALIC, 60 PT

Hubschmanova

PUBLICO HEADLINE BOLD ITALIC, 60 PT

Neskaupstaður

PUBLICO HEADLINE EXTRABOLD ITALIC, 60 PT

Amalgamation

PUBLICO HEADLINE BLACK ITALIC, 60 PT

Publico Text

The narrow proportion of Publico Text makes for efficient text settings, but the squareness of the forms and overall openness keeps the face from looking squeezed. Rather than the refined elegance seen in the Headline, Publico Text is characterized by sturdiness in the serifs and less pronounced ball terminals, making for an even, comfortable texture.

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PAUL BARNES & CHRISTIAN SCHWARTZ

PRODUCTION ASSISTANCE

ROSS MILNE

6 STYLES

3 WEIGHTS W/ ITALICS

FEATURES

SMALL CAPS

PROPORTIONAL/TABULAR LINING FIGURES

PROPORTIONAL/TABULAR OLDSTYLE FIGURES

FRACTIONS

SUPERSCRIP/T/SUBSCRIPT

ORDINALS

Publico Text is composed of three weights with matching italics. All styles include a comprehensive set of typographic features, such as small caps, fractions, as well as lining, oldstyle and small cap figures in both proportional and tabular widths. Publico Text supports use in a wide range of languages and a selection of simple dingbats is also included.

Publico Text Roman

Publico Text Italic

Publico Text Semibold

Publico Text Semibold Italic

Publico Text Bold

Publico Text Bold Italic

ALONG WITH CONTEMPORARY ERWIN PISCATOR, THERE WAS
 The United Nations Environment Programme (UNEP) coordinating
 FROM AUTOMOBILES TO TELEVISION, THE SPECTACLE TURNS
 The name ABBA (an acronym of Agnetha, Benny, Björn, Anni-Frid)

PUBLICO TEXT ROMAN, 14 PT

LIECHTENSTEIN IS ALSO THE RICHEST COUNTRY PER CAPITA IN
Due to the success of this separate production of primary separations
AZ ALACSONY HÁZAK IJEDTEN NYITOGATTÁK PIROS SZEMEIKET
The Hacienda opened in 1982, at times the club was mainly supported

PUBLICO TEXT ITALIC, 14 PT

GROWING UP IN ONE OF THE LARGEST CITIES IN GERMANY
 Það dýr, sem þessu hafði valdið, hlaut að hafa lagtönn mikla og
 YOUNG AUTHOR'S FIRST NOVEL BREAKING SALES RECORDS
 At that time, it seemed a place in which anything could happen

PUBLICO TEXT SEMIBOLD, 14 PT [ALTERNATE R]

FLAMANDILAISEN KYLÄN REUNALLA, PENINKULMAN PÄÄSSÄ
An IEC (Ion-exchange chromatography) procedure involves almost
MÖGEN DIESE KUNSTÄUSSERUNGEN FÜR UNSERE OPTISCHEN
Originally conceived by Rob Gretton, it was largely financed by the

PUBLICO TEXT SEMIBOLD ITALIC, 14 PT

THOMAS DE LA WARRE, LORD OF THE MANOR, FOUNDED
 Average annual rainfall in the city is 806.6 mm, and over the
 THE PHILHARMONIC ORCHESTRA TOURS CITIES IN INDIA
 Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce

PUBLICO TEXT BOLD, 14 PT

THE PERCENTAGE OF THE POPULATION IN LIECHTENSTEIN
Approximately 83,000 were aged under 16, 1,229,800 were aged
INTERNATIONAL ARCHITECTURE EXHIBIT OPENS IN MIAMI
The greater metropolitan area has over 20,547,700 inhabitants

PUBLICO TEXT BOLD ITALIC, 14 PT

PUBLICO TEXT ROMAN, 14 PT

ROMAN SMALL CAPS

ROMAN

BOLD

PROPORTIONAL
LINING FIGURES

ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURESPROPORTIONAL
LINING FIGURES

ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it, occasioned a 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 17 years continuance, had taken no more than £8,328,354,17 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 to 3%; **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 £172,289,675. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted debt to £122,603,336. 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, 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 £129,586,789, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt, which was brought to account in that and the following year, of 975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amount-

PUBLICO TEXT ROMAN, ITALIC, 11/13 PT

A CHARTER FROM Queen Elizabeth established the old English East India Company in 1600. In the first twelve voyages which they fitted out for India, they appear to have traded as a *regulated company*, with separate stocks, though only in the general ships of the company. They united into a joint stock, in 1612. Their charter was exclusive, and, though not confirmed by act of parliament, was in those days supposed to convey a real exclusive privilege.

For many years, the old English East India company were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings so extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the Dutch East India company, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the *principles* of liberty were better understood, it became every day more and more doubtful, how far a royal charter, *not confirmed by act of parliament*, could convey an exclusive privilege. Upon this question, decisions of the courts of justice were not uniform, but varied with the authority of government, and the humours of the times.

Interlopers multiplied upon them; and towards the end of the reign of Charles II, through the whole of that of James II, and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to parliament, of

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 PUBLICO TEXT ROMAN, ITALIC, BOLD, 10/13 PT

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Exclusive privilege of the royal charter

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Ramifications of the proposal of 1698

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In 1698, a proposal was made to parliament, of advancing two millions, at eight per cent, to government. provided that the subscribers were erected into a new East India company, with exclusive privileges. The old East India company offered seven hundred thousand pounds, nearly the amount of their capital, at four per cent. upon the same conditions. But such was at that time the state of public credit, that it was more convenient for government to borrow two millions at eight per cent. than seven hundred thousand pounds at four. The proposal of the new subscribers was accepted, and a *new East India company* established in consequence. The old East India company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed very artfully three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the act of parliament, which vested the East India trade in the subscribers to this loan of two millions, it did not appear evident that they were all obliged to unite into a joint stock. A few private traders, whose subscriptions amounted only to

PUBLICO TEXT BOLD, BOLD ITALIC, 8/10 PT

THE OLD ENGLISH EAST INDIA COMPANY was established in 1600, by a charter from Queen Elizabeth. In the first twelve voyages which they fitted out for India, they appear to have traded as a *regulated company*, with separate stocks, though only in the general ships of the company. In 1612, they united into a joint stock. Their charter was exclusive, and, though not confirmed by act of parliament, was in those days supposed to convey a real exclusive privilege.

Exclusive privilege of the royal charter

For many years, the old English East India company were not much disturbed by interlopers. Their capital never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings so extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation.

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THIS DIVISION OF LABOUR, from which many advantages are derived, is not originally the effect of any wisdom, which foresees and intends that general opulence to which it gives occasion. It is the necessary, though very slow and gradual, consequence of a certain propensity in human nature, which has in view no such extensive utility; the propensity to truck, barter, and exchange one thing for another.

Whether this propensity be one of those original principles in human nature, of which no further account can be given, or whether, as seems more probable, the necessary consequence of the faculties of reason and speech, it belongs not to our present subject to inquire.

It is common to all men, and to be found in no other race of animals, which seem to know neither this nor any other species of contracts. Two greyhounds, in running down the same hare, have sometimes the appearance of acting in some sort of concert. Each turns her towards his companion, or endeavours to intercept her when his companion turns her towards himself. This, however, is not the effect of any contract, but of the

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The improvements in machinery have by no means been the inventions of those who had occasion to use the machines. Improvements have been made by the ingenuity of the makers of the machines, when to make them became the business of a peculiar trade; and some by that of those who are called *philosophers*, whose trade it is not to do any thing, but observe every thing.

Upon that account, are often capable of combining together the powers of the most distant and dissimilar objects in the progress of society, philosophy becomes, like every other employment, the principal or sole trade and occupation of a *particular class of citizens*. Like every other employment, too, it is *subdivided* into a considerable number of different branches, each of which affords occupation to a peculiar tribe or class of philosophers; this *subdivision of employment* in philosophy, and in every other business, improve dexterity, and saves time. Each individual becomes more expert in his own peculiar branch, more work is done upon the whole, and the quantity of science is considerably increased by it. It is the great multiplication of the productions of all the different arts, in consequence of the divi-

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Nobody ever saw a dog make a fair and deliberate exchange of one bone for another with another dog. Nobody ever saw one animal, by its gestures and natural cries signify to another, this is mine, that yours; I am willing to give this for that. When an animal wants to obtain something

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It is the great multiplication of the productions of all the different arts, in consequence of the division of labour, which occasions, in a well-governed society, that universal opulence which extends itself to the lowest ranks of the people. Every workman has a great quantity of his own work to dispose of beyond what he himself has occasion for; and every other workman being exactly in the same situation, he is enabled to exchange a great

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ABOUT THE DESIGNERS

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. 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 Director's 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.