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# Публико Хедлайн

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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.

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**PUBLISHED**

2022

**DESIGNED BY**

PAUL BARNES & CHRISTIAN SCHWARTZ

**CYRILLIC BY**

ILYA RUDERMAN

**12 STYLES**

6 WIDTHS W/ ITALICS

**FEATURES**

SMALL CAPS

PROPORTIONAL LINING / OLDSTYLE FIGURES

FRACTIONS (PREBUILT AND ARBITRARY)

SUPERSCRIP/T/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.

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Publico Headline Cyrillic Light

*Publico Headline Cyrillic Light Italic*

Publico Headline Cyrillic Roman

*Publico Headline Cyrillic Italic*

**Publico Headline Cyrillic Medium**

*Publico Headline Cyrillic Medium Italic*

**Publico Headline Cyrillic Bold**

*Publico Headline Cyrillic Bold Italic*

**Publico Headline Cyrillic Extrabold**

*Publico Headline Cyrillic Extrabold Italic*

**Publico Headline Cyrillic Black**

*Publico Headline Cyrillic Black Italic*

## RECOMMENDED MINIMUM &amp; 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

ҚҰРАМЫНДА  
Обсуждаются

PUBLICO HEADLINE CYRILLIC LIGHT, 70 PT

РАСХОДЯТСЯ  
*Переривались*

PUBLICO HEADLINE CYRILLIC LIGHT ITALIC, 70 PT

ДИОСКОРИД  
Рассуждений

PUBLICO HEADLINE CYRILLIC ROMAN, 70 PT

СРЕДИННАЯ  
*Предложений*

PUBLICO HEADLINE CYRILLIC ITALIC, 70 PT

ОТРОСТКОВ  
Котируемых

PUBLICO HEADLINE CYRILLIC MEDIUM, 70 PT

ПОЖИВНИХ  
Существует

PUBLICO HEADLINE CYRILLIC MEDIUM ITALIC, 70 PT

ЧЕРЕПНЫХ  
Прихваћене

PUBLICO HEADLINE CYRILLIC BOLD, 70 PT

ВЫЯЎЛЕННЫ  
Филозофски

PUBLICO HEADLINE CYRILLIC BOLD ITALIC, 70 PT [ALTERNATE Я]

**ЯВЛЯЮТСЯ  
Эдiстеменiнц**

PUBLICO HEADLINE CYRILLIC EXTRABOLD, 70 PT

**УЧАСТВУЕТ  
Забележимо**

PUBLICO HEADLINE CYRILLIC EXTRABOLD ITALIC, 70 PT

**ЧАСТИНОК  
Мизенского**

PUBLICO HEADLINE CYRILLIC BLACK, 70 PT

**КОРНЕЛИЈА  
Отношение**

PUBLICO HEADLINE CYRILLIC BLACK ITALIC, 70 PT

Часть острова в период  
ПОЛОЖЕНИЕ И ВРЕМЯ  
Възможност подробно

PUBLICO HEADLINE CYRILLIC LIGHT, 40 PT

*Геологическое строение*  
НЕ УЧИТЫВАЕТСЯ ТОТ  
*Становить 920 700 км<sup>2</sup>*

PUBLICO HEADLINE CYRILLIC LIGHT ITALIC, 40 PT

Атома у побуђена стањ  
В 1982 ГОРНЫЙ УСТАВ  
Охлаждающий эффект

PUBLICO HEADLINE CYRILLIC ROMAN, 40 PT

*Принадлежат бассейну*  
НАСЕЛЬНИЦТВА 4 ЧАЛ  
*Главная экономическая*

PUBLICO HEADLINE CYRILLIC ITALIC, 40 PT

Обскую губу Карского  
КАК ЗАПИСЫВАЕТСЯ  
Землі Шпіцберген був

PUBLICO HEADLINE CYRILLIC MEDIUM, 40 PT

*Война с триумвирами*  
ВОДОРОДА В ТКАНЯХ  
*Извира во йодножјейо*

PUBLICO HEADLINE CYRILLIC MEDIUM ITALIC, 40 PT

Из версий, архипелаг  
ПО-НИСКА ЕНЕРГИЯ  
Яшчэ шмат невялікіх

PUBLICO HEADLINE CYRILLIC BOLD, 40 PT [ALTERNATE Я я]

*От 70 на 192 милиона*  
СЛУЧАЕ ПЛОТНОСТЬ  
*Жауын-шашын мөли*

PUBLICO HEADLINE CYRILLIC BOLD ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]



**Від малайської назви  
ПРОТИВОРЕЧИВЫЙ  
Климат арктический**

PUBLICO HEADLINE CYRILLIC EXTRABOLD, 40 PT

*Друга тройна точка  
ГЭТАЯ Ж ПРЫЧЫНА  
Между Баренцбургом*

PUBLICO HEADLINE CYRILLIC EXTRABOLD ITALIC, 40 PT

**Ввиду таяния снегов  
МАГДАЛЕНИ І ПАТІІ  
Ірісі-Бұқтырма өзені**

PUBLICO HEADLINE CYRILLIC BLACK, 40 PT

*Суочен с ĩроблемима  
ИСПОЛНИТЕЛЬНЫХ  
Границы до северной*

PUBLICO HEADLINE CYRILLIC BLACK ITALIC, 40 PT

У 1840 РОЦІ ОДРУЖИВСЯ З ЕВЕЛІНОЮ  
Бейдер родилась в Бруклине, Нью-Йорк  
СТАЛИ СОБЫТИЯ В ОКТЯБРЕ 1971 ГОДА  
*Включительно тяхното отношение към*

PUBLICO HEADLINE LIGHT, LIGHT ITALIC, 24 PT

НЕОГРАНИЧЕННЫХ ПОТРЕБНОСТЯХ  
Получение увеличенного пособия для  
ЛЁС ГРАМАДСТВА, СТВАРАЛІ ЖЫВУЮ  
*Зараде доносили само їубийїке и дуїове*

PUBLICO HEADLINE ROMAN, ITALIC, 24 PT

И ДОЛЖНО ПЕРЕХОДИТЬ ГРАНИЦУ  
Дождались результатов голосования  
БЕЗ ЗНАЧЕНИЕ КАКЪВ Е НЕГОВИЯТ  
*Характеризовал это назначение как*

PUBLICO HEADLINE MEDIUM, MEDIUM ITALIC, 24 PT

ПЕРВЫЙ ВЗГЛЯД БЫЛИ ПОЛЕЗНЫ  
Пайдаланылатын сыртқы құрылғы  
ВАРИАНТОВ РУССКОГО НАЗВАНИЯ  
*С рычагами отпечаток получается*

PUBLICO HEADLINE BOLD, BOLD ITALIC, 24 PT

**МУМБАЇ І БУЛА ОСТАННІМ У СВІТІ**  
**Со Шпицбершкіот договор од 1946**  
**ТОГДАШНИЙ СУДЬЯ ВЕРХОВНОГО**  
***Зависимости от предназначения и***

PUBLICO HEADLINE EXTRABOLD, EXTRABOLD ITALIC, 24 PT

**ЭКОЛОГИЧЕСКИЙ МОНИТОРИНГ**  
**Малобагаритными, помещаются в**  
**СООТНОШЕНИЕ ПЛАНА И РЫНКА**  
***Канцеларијских и писаћих машина у***

PUBLICO HEADLINE BLACK, BLACK ITALIC, 24 PT

Апулей сам защищал себя в суде и был оправдан, его  
И БЫЛ ПРИНЯТ ЗА ОСНОВУ ПРИ ОКОНЧАТЕЛЬНОЙ  
*Вони є царством полярних ведмедів і навіть сьогодні*

PUBLICO HEADLINE LIGHT, LIGHT ITALIC, 18 PT

Заманымызға дейінгі 772 жылы 24 маусым күні күн  
КОНСТИТУЦИИ ДОЛЖНО БЫЛО ЯВИТЬСЯ БАЗОЙ  
*Уплыў Вярхоўнага Суда рэзка ўзмацніўся пасля 1609*

PUBLICO HEADLINE ROMAN, ITALIC, 18 PT [PROPORTIONAL OLDSTYLE FIGURES]

Претензии на эти земли заявили Англия и Дания  
СВОЕТО ГРАНДИОЗНО ДЕЛО И ЗА ДЕНЕШНИОТ  
*Некоторое время написанием речей для судебных*

PUBLICO HEADLINE MEDIUM, MEDIUM ITALIC, 18 PT [ALTERNATE Я]

Обезбеђује кориснички интерфејс за руковање  
БУВ ШИРОКО ПОШИРЕНИЙ І ПОПУЛЯРНИЙ В  
*В 1623, вместе с остальной частью библиотеки*

PUBLICO HEADLINE BOLD, BOLD ITALIC, 18 PT

Президенты отдают предпочтение кандидатам  
ИГРАТЬ ВАЖНУЮ РОЛЬ И ЛЕЖАТЬ В ОСНОВЕ  
*Лишь археологическим памятникам железного*

PUBLICO HEADLINE EXTRABOLD, EXTRABOLD ITALIC, 18 PT

Благодаря Джону Стойковичу она оказалась в  
МНОГИЯ ШКОЛЫ КАРПАРАЦЫИ І ЎРАДАВЫЯ  
*Фактически отношения например търговско*

PUBLICO HEADLINE BLACK, BLACK ITALIC, 18 PT

Антикварките

PUBLICO HEADLINE CYRILLIC LIGHT, 60 PT

Теоретических

PUBLICO HEADLINE CYRILLIC ROMAN, 60 PT

Редукционизм

PUBLICO HEADLINE CYRILLIC MEDIUM, 60 PT

Особливостей

PUBLICO HEADLINE CYRILLIC BOLD, 60 PT

Эффективное

PUBLICO HEADLINE CYRILLIC EXTRABOLD, 60 PT

Функцияларз

PUBLICO HEADLINE CYRILLIC BLACK, 60 PT

*Многократного*

PUBLICO HEADLINE CYRILLIC LIGHT ITALIC, 60 PT

*Синхронизации*

PUBLICO HEADLINE CYRILLIC ITALIC, 60 PT

*Археалагичныя*

PUBLICO HEADLINE CYRILLIC MEDIUM ITALIC, 60 PT

*Операционной*

PUBLICO HEADLINE CYRILLIC BOLD ITALIC, 60 PT

*Айликацијама*

PUBLICO HEADLINE CYRILLIC EXTRABOLD ITALIC, 60 PT

*Құбылыстың*

PUBLICO HEADLINE CYRILLIC BLACK ITALIC, 60 PT







**OPENTYPE FEATURES**  
FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS

ALL CAPS  
opens up spacing, moves  
punctuation upPROPORTIONAL LINING  
default figures

PROPORTIONAL OLDSTYLE

PROPORTIONAL SMALL CAPS

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 бгдџтLANGUAGE FEATURE  
Bulgarian ДЖКЛ  
вгджзийклпнтцщю**OPENTYPE FEATURES**  
ROMAN & ITALICSTYLISTIC SET 01  
alternate ЯSTYLISTIC SET 02  
alternate JSTYLISTIC SET 03  
alternate ®**OPENTYPE FEATURES**  
ROMANSTYLISTIC SET 01  
alternate Я я**DEACTIVATED**

¿[New] «Work» @ £712.46?

¿[New] «Work» @ £712.46?

¿[New] «Work» @ £712.46?

Updated: £721,825 €391,034

Original: ¥267,132 \$182,176

Updated: £721,825 €391,034

Original: ¥267,132 \$182,176

Updated: £721,825 €391,034

Original: ¥267,132 \$182,176

21/03/10 and 2 1/18 146/927

x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sup>4260</sup>x<sub>158</sub> ÷ y<sub>23</sub> × z<sub>18</sub> - a<sub>4260</sub>

0123456789 0123456789

0123456789 0123456789

AL·LUSIÓ NOVEL·LA col·lecció

ROZLICZEŃ MOŻLIWOŚĆ ślady

ÎNSUȘI ȘTIINȚIFICE conștiința

Библиотека одобри топлије

ДРУГ СЛЕДВА като задружен

**DEACTIVATED**

ЯНВАРЕ для МОЛЯ СТАТЬЯ

ПОЈАМ ЈЕДИНА Јужно ЈЕЗИКУ

500 торговых публикаций®

**DEACTIVATED**

Является избранная статья

**ACTIVATED**

¿[NEW] «WORK» @ £712.46?

¿[NEW] «WORK» @ £712.46?

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Updated: £721,825 €391,034

Original: ¥267,132 \$182,176

Updated: £721,825 €391,034

Original: ¥267,132 \$182,176

UPDATED: £721,825 €391,034

ORIGINAL: ¥267,132 \$182,176

21/03/10 and 2<sup>1/18</sup> 146/927x<sup>158</sup> + y<sup>23</sup> × z<sup>18</sup> - a<sup>4260</sup>X<sub>158</sub> ÷ Y<sub>23</sub> × Z<sub>18</sub> - A<sub>4260</sub>

0123456789 0123456789

0123456789 0123456789

ALLUSIÓ NOVELLA col·lecció

ROZLICZEŃ MOŻLIWOŚĆ ślady

ÎNSUȘI ȘTIINȚIFICE conștiința

Библиотека одобри топлије

ДРУГ СЛЕДВА като задружен

**ACTIVATED**

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**ACTIVATED**

Является избранная статья

## STYLES INCLUDED IN COMPLETE FAMILY

Publico Headline Cyrillic Light  
 Publico Headline Cyrillic Light Italic  
 Publico Headline Cyrillic Roman  
 Publico Headline Cyrillic Italic  
 Publico Headline Cyrillic Medium  
 Publico Headline Cyrillic Medium Italic  
 Publico Headline Cyrillic Bold  
 Publico Headline Cyrillic Bold Italic  
 Publico Headline Cyrillic Extrabold  
 Publico Headline Cyrillic Extrabold Italic  
 Publico Headline Cyrillic Black  
 Publico Headline Cyrillic Black 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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 277 Grand Street, Floor 3            www.commercialtype.com  
 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.