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.

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 Gadzowicz added the italics, which are actually optically corrected obliques, in keeping with the unfussy aesthetic of the family.
Narrow characters like 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.
APPLICATION
Comparisons

ŠPANIELENSKEJ
Riconoscono

PJÓÐKJÓRINN
Huomattavia

RESTAURANTE
Passstrassen
Rooman valtakunnan
AMERICAN-MADE BREW
Politisches System

Dette får nordmenn
SHUTTLE AUTOMATICO
Rooted in all fact

Between 926 & 1587
AUTO-JUSTIFICATION
Ewropa telghet fuq

Dieci sottoregioni
KOMBÓ KÉT GITÁRRAL
Odnajdziemy w nich
EN LOS ÚLTIMOS DIECISEIS MESES
Het mysterie rond het haar van
POSTPONING SPRING REGISTRATION
In 1995 the expectations arose

IT’S ASSUMED TO BE OPERATIONAL
Tenemos 289,83 millones de km²
PRIOBALNE RAVNICE ATLANTIKA SE
With a £2.64 billion budget in

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

EN MOT KULTURELL RÖRELSSE VÄXTE
De nieuwe koning van Luxemburg
PRAWDZIWY PRZEŁOM W GOSPODARCE
Una cuestión de estado en Peru
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

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

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

KAHN ADVOCATED AN HONESTY IN MATERIALITY
Există fix 1365 de plaje, adică câte una
EN LA PINTURA, EL PRECEDENTE MÁS NOTABLE
Width: 7 3/8” Height: 19 1/4” Matte: 5 3/4” × 7 2/3”
Samogłoską
Realigning
Afhankelijk
Centrālajā
Zootrophic
Françaises
Utilizează
Demarcator
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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METHODOLOGIES

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumeister, 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
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The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionate 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 ambiences 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
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
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 ebensogroßer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. We-der 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...
Hajnali két órakor a segédtiszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben.

aranykeretes szemüvege mögül jeges nyugalmat csillámlottak elő kék szemei.

Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságt. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna meg. Némán bőlintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott diványa. Két nap óta mindig talpon volt s egyik izgalom a máskik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellen ség már egy
D. Benedita levantou-se, no dia seguinte, com a ideia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeando os convidados e os pratos, descresvesse 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 acordava 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 janeira, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de grossas nuvens negras. Ao longe, viu fluvar e voar o pano que cobria o balaiço que uma preta levava à cabeça: concluiu que ventava. Magnifico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-lo.

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Sadık genç, araladığı kapıyi çekinerek, yine birden kararan sanduka sükünü içinde, İskender Paşa, galeyansız ibadettine başlardı. Artık dünyaya dair hiç umûdun bir kalmamıştı. İntirdiği yalnız bir iman selametiydi. vâkıa korkak bir adam değildi. ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktır! Düşündüğe, enesinde soguk bir satırin sarılı temasını duyar gibi oliyordu. Bu sarılı temaslar silinirken karşısında kendi boğuk hayali gelirdi; gözleri patlamış, kavuşu bir tarafı yuvaramış, boynu yağlı bir kement ile sıkılmış, ayağında pabuçları çıkmış, ipek kusağı çözülmüş, karalanik, köpükli ağzından siyah dili sarkmış bir naaz... İskender Paşa’nın yerde soirée’nin ölüsü! Titrer, gözlerini ögştururu, yine salat-û selamalarını çekmeye başlandı. Yakin akiyetinin bu uzvi hatirası o kadar bariz, o kadar kuvvetliydi ki...
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Originally ¥7,031 £9,215
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RIJKS Vrijdag IJmuiden
ŽRÓDŁA możliwość ślady
CONȘTIINȚA științifice

DEACTIVATED

\textfrac{3}{2} \quad 6/17 \quad 1/4 \quad 1/250 \quad 3/8

READILY Regulates Racing
JIMMY JONES Just Joining
Ernest Wright & Son LLC®
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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. 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 awarded 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.