
Darby Serif *Collection*

Darby Serif is a contemporary serif of two families: Darby Serif Display, for headlines and large sizes; and Darby Serif Text, designed for continuous reading matter. Based on the same skeleton as Darby Sans, it is suited to news in digital and print, editorial design, graphic design and corporate design.

PUBLISHED
2019

DESIGNED BY
PAUL BARNES
DAN MILNE

20 STYLES
2 FAMILIES

FAMILIES
DARBY SERIF DISPLAY
DARBY SERIF TEXT

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SMALL CAPS

With its mixture of roundness and sharpness, Darby Serif, like Darby Sans, is a hardworking, yet elegant typefamily. Much of its gentle beauty comes from the influence of the lettering and typefaces from Britain made in the Age of Enlightenment in the eighteenth century and its particularly localized variant. However, its proportions follow the functional newsfaces of the twentieth century, giving it economy in headline and text without sacrificing legibility, even under adverse conditions. These proportions can be found in several of Commercial Type's most popular faces, such as Publico, Guardian, and Austin News. This makes Darby Serif a face with both rich historical roots and utilitarian functionality.

Darby Serif Display

Darby Serif Display is the higher-contrast headline companion to Darby Serif Text. Retaining its large x-height, but with thinner hairlines and tighter spacing to make it an elegant and serious face for large sizes. This makes it an ideal choice for many applications beyond news design, where an unadorned sort of beauty is needed.

PUBLISHED
2019

DESIGNED BY
PAUL BARNES
DAN MILNE

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SMALL CAPS

The display version of Darby Serif employs the clear tone of its text counterpart, but with its higher contrast it is intended for sizes above 24 point. The contrast and sharp ball terminals recall the early moderns of the late eighteenth and nineteenth century and the display versions of twentieth-century faces like Times Modern. Tight spacing makes it economical without being overtly condensed or miserly in setting. As with Darby Serif Text, it makes an ideal companion to Darby Sans and its display version, Darby Sans Poster. Featuring Light and Black weights, it has a wider weight range than the Text, offering the designer a broad palette for display typography.

Darby Serif Display Light

Darby Serif Display Light Italic

Darby Serif Display Regular

Darby Serif Display Regular Italic

Darby Serif Display Medium

Darby Serif Display Medium Italic

Darby Serif Display Semibold

Darby Serif Display Semibold Italic

Darby Serif Display Bold

Darby Serif Display Bold Italic

Darby Serif Display Black

Darby Serif Display Black Italic

MIMOŘÁDNÝ
Saundersfoot

DARBY SERIF DISPLAY LIGHT, 70 PT

TRAJECTORY
Généralement

DARBY SERIF DISPLAY LIGHT ITALIC, 70 PT

EXPRESSIVE
Pijlinktvissen

DARBY SERIF DISPLAY REGULAR, 70 PT

UFFICIALITÀ
International

DARBY SERIF DISPLAY REGULAR ITALIC, 70 PT

ADVOCATES
Europarådet

DARBY SERIF DISPLAY MEDIUM, 70 PT

CONTINENT
Straßenbahn

DARBY SERIF DISPLAY MEDIUM ITALIC, 70 PT

FEJLÓDÉST
Shearwaters

DARBY SERIF DISPLAY SEMIBOLD, 70 PT

OHIERWYDD
Integrations

DARBY SERIF DISPLAY SEMIBOLD ITALIC, 70 PT

BIZANTINO
Revolutions

DARBY SERIF DISPLAY BOLD, 70 PT

EXISTENCE
Partidários

DARBY SERIF DISPLAY BOLD ITALIC, 70 PT

OFFICALLY
Påvirkning

DARBY SERIF DISPLAY BLACK, 70 PT [ALTERNATE C]

NAGDULOT
Concentric

DARBY SERIF DISPLAY BLACK ITALIC, 70 PT

Middelalder befæstning
INSTITUIÇÃO ESTATAL
Broad variation in ability

DARBY SERIF DISPLAY LIGHT, LIGHT ITALIC, 40 PT

17 high quality varieties
£16.7 BILLION EFFORT
More conciliatory ethics

DARBY SERIF DISPLAY REGULAR, REGULAR ITALIC, 40 PT

New legislative agenda
UNDERLYING IDEALS
I ddarparu fframwaith

DARBY SERIF DISPLAY MEDIUM, MEDIUM ITALIC, 40 PT

Ushering in a new age
SA IKA-21 SIGLO, ANG
2.75 tons of rare metal

DARBY SERIF DISPLAY SEMIBOLD, SEMIBOLD ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

Found new republics
A SIMPLE BRIEFING
Oft sögð liggja suður

DARBY SERIF DISPLAY BOLD, BOLD ITALIC, 40 PT

Xi whud mill-eqdem
PRECIZAN IZRIČAJ
New first responder

DARBY SERIF DISPLAY BLACK, BLACK ITALIC, 40 PT

IT'S NOW 30% MORE AERODYNAMIC
Abundant element in the Earth's crust
LOS PRIMEROS ESTADOS SURGIERON
Amikor az ősemler használatba vette az

DARBY SERIF DISPLAY LIGHT, LIGHT ITALIC, 25 PT

IL SUO CARATTERE QUANTITATIVO
Och spelade amatörteater på fritiden
REUSED MANY OF THEIR PRELUDES
Spectacular collision of her past works

DARBY SERIF DISPLAY REGULAR, REGULAR ITALIC, 25 PT

A NEW & POWERFUL HYPOTHESIS
Reinstitute the 2006 NASA programs
ALGEMEEN IN NEDERLAND GELDT
Méthodique pour la jeune génération

DARBY SERIF DISPLAY MEDIUM, MEDIUM ITALIC, 25 PT [PROPORTIONAL OLDSTYLE FIGURES, ALTERNATE C]

ONLY BARGAINING AGREEMENTS
Ausmaß und Lage der Lagerstätten
REVIVED PROMOTIONAL FINESSE
Jejich lichotek, což má pro všechny

DARBY SERIF DISPLAY SEMIBOLD, SEMIBOLD ITALIC, 25 PT

SINAMA SA IDROHENO BINUBUO
Quartos of uncertain provenance
HE RARELY PERFORMS IN ROME
A name alluded to several legends

DARBY SERIF DISPLAY BOLD, BOLD ITALIC, 25 PT

NOTABLE TRADITION IN CHINA
Se convocaron anticipadamente
DEN ANDEN DAG I FEBRUAR 1771
Synthetic crystalline formation

DARBY SERIF DISPLAY BLACK, BLACK ITALIC, 25 PT

Professionalizes

DARBY SERIF DISPLAY LIGHT, 60 PT

Caractéristique

DARBY SERIF DISPLAY REGULAR, 60 PT

Generationally

DARBY SERIF DISPLAY MEDIUM, 60 PT

Consequential

DARBY SERIF DISPLAY SEMIBOLD, 60 PT [ALTERNATE C]

Identification

DARBY SERIF DISPLAY BOLD, 60 PT

Satisfierande

DARBY SERIF DISPLAY BLACK, 60 PT

Tanulmányaiikat

DARBY SERIF DISPLAY LIGHT ITALIC, 60 PT

Revolutionizing

DARBY SERIF DISPLAY REGULAR ITALIC, 60 PT

Certificaciones

DARBY SERIF DISPLAY MEDIUM ITALIC, 60 PT

Thoroughbred

DARBY SERIF DISPLAY SEMIBOLD ITALIC, 60 PT

Authenticates

DARBY SERIF DISPLAY BOLD ITALIC, 60 PT

Wissenschaft

DARBY SERIF DISPLAY BLACK ITALIC, 60 PT

Darby Serif Text

Darby Serif Text is a contemporary face made for text setting both online and in print. Designed to be the serif companion to Darby Sans, it was first used as the text face for the Italian newspaper, *La Repubblica*. With simple serifs, angled tapering, and sharp ball terminals, it is a robust letterform suited to adverse conditions, yet retains a gentle elegance that recalls its heritage.

PUBLISHED
2019

DESIGNED BY
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DAN MILNE

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SMALL CAPS

Like Darby Sans, Darby Serif has its roots in the transitional serif typefaces of the eighteenth century. The open bowled **g** and the large teardrop bowl of the **a** recall the forms found in the faces of Baskerville and those he influenced: Moore, Fry, and Wilson. But as a news face, its proportions follow those of the twentieth and twenty-first century, including Commercial Type's Guardian Egyptian Text, Publico, and Austin News Text. The wide and open italic easily stands out in text and is pleasant to read in short paragraphs. With four weights, it is a useful modern text face for news, editorial, book, and general graphic design.

Darby Serif Text Regular

Darby Serif Text Regular Italic

Darby Serif Text Medium

Darby Serif Text Medium Italic

Darby Serif Text Semibold

Darby Serif Text Semibold Italic

Darby Serif Text Bold

Darby Serif Text Bold Italic

SKULLE EGENTLIGEN HÅLLAS I ROM, MEN EFTER VULKANEN
On 14 June, a new government assumed office at a special session
THE COUNTY'S ELITE ICEBREAKER WAS INITIALLY USED IN 1911
Senate majority leadership joins a rush of Republicans & Democrats

DARBY SERIF TEXT REGULAR, REGULAR ITALIC, 14 PT

IM 5 HEKTAR GROSSEN PARK ÜBER 451 VERANSTALTUNGEN
Ocuparon la radio y televisión, distintos edificios oficiales y los
RE-ORGANISATION OF DECLINING POST-INDUSTRIAL CITIES
However, a study in 1991 which compared the intermandibular

DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, 14 PT

IL 2° EDIZIONE DEI CAMPIONATI DEL MONDO DI ATLETICA
Represented a fine example of Victorian oak burl furnishings
TERHADAP AREA PUBLIK ANTARA ATAU DI BAWAH GEDUNG
There was an early reference to a 1741 text regarding the idea

DARBY SERIF TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

VARIED CONTEMPORARY ARCHITECTURAL TECHNIQUES
Nakaharap ang mga baybayin nito sa Karagatang Atlantiko
AN EXPERIMENTAL FUTURE OF SUSTAINABLE URBANISM
Selon ce critère, le monde arabe correspond globalement

DARBY SERIF TEXT BOLD, BOLD ITALIC, 14 PT

DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

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. 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 Trade and Finances*

DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 10/13 PT

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: an example of Fehner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

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,” 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

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DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 9/11 PT

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DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, BOLD, 9/11 PT

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 DARBY SERIF TEXT SEMIBOLD, SEMIBOLD ITALIC, 9/11 PT

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DARBY SERIF TEXT REGULAR, ITALIC, 8/10 PT

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This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone;

DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 8/10 PT

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INCLUDED FAMILIES

Darby Serif Display
Darby Serif Text

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, 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

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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 type design encompasses his interest in the modern and vernacular, ranging from the contemporary, such as for Björk (2001), to the British lettering of the eighteenth 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 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.

Dan Milne is a graphic and type designer based in Melbourne. Milne studied Mechanical Engineering for three years before completing a Bachelor of Visual Communication at Monash University. Milne then completed a Masters in Type Design at The Royal Academy of Art (KABK) in the Netherlands in 2009. Milne has created custom and retail typefaces for a client roster that includes Commercial Type and House Industries, and has collaborated with local Australian designers to produce typefaces for institutions such as MUMA and MADA. Since 2006, Milne has taught graphic design, typography, and digital font design subjects at Monash University.