
Darby Sans

Darby Sans is a contemporary humanist sans serif that is at its heart a workhorse. Commissioned by *Wallpaper** magazine to complement its display version, Darby Sans Poster, it works effortlessly in all situations, from small text sizes to large bold display use. Its open forms and no nonsense slanted italic make it well suited to many uses.

PUBLISHED

2014

DESIGNED BY

PAUL BARNES & DAN MILNE

14 STYLES

7 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE/LINING FIGURES

TABULAR OLDSTYLE/LINING FIGURES

FRACTIONS

SUPERSCRIP/SUBSCRIPT

Rather than following the typical British sans serif model of Gill and Johnston, Darby Sans looks back instead to the eighteenth century. At its heart in the roman it follows the transitional forms found in the typefaces of Baskerville, Fry & Wilson, but also in the vernacular lettering style found in everyday life. These are the letters of the Age of Enlightenment; the name itself comes from the Darby family, famed pioneers of the industrial revolution. Stripping these forms of serifs and contrast renders an open and intelligent sans serif typeface suited for both print and for screen use.

Darby Sans Thin

Darby Sans Thin Italic

Darby Sans Extra Light

Darby Sans Extra Light Italic

Darby Sans Light

Darby Sans Light Italic

Darby Sans Regular

Darby Sans Regular Italic

Darby Sans Medium

Darby Sans Medium Italic

Darby Sans Bold

Darby Sans Bold Italic

Darby Sans Black

Darby Sans Black Italic

OVERRULED
Transcendent

DARBY SANS THIN, 70 PT

SÖZCÜLÜÇÜ
Architectonics

DARBY SANS THIN ITALIC, 70 PT

ZEALANDER
Glockenspiels

DARBY SANS EXTRA LIGHT, 70 PT

ENCARGADA
Tilläggstecken

DARBY SANS EXTRA LIGHT ITALIC, 70 PT

CAMPAIGNS
Aláírásgyűjtő

DARBY SANS LIGHT, 70 PT

ÎNDREPTATE
Pedagogically

DARBY SANS LIGHT ITALIC, 70 PT [ALTERNATE a g]

GALLANTRY
Occidentaux

DARBY SANS REGULAR, 70 PT

ULTIMATUM
Academician

DARBY SANS REGULAR ITALIC, 70 PT

GLOBALIZE
Europäische

DARBY SANS MEDIUM, 70 PT

MEDIACIÓN
Collaborates

DARBY SANS MEDIUM ITALIC, 70 PT

ENGINEERS
Angažiranja

DARBY SANS BOLD, 70 PT [ALTERNATE g]

POTENTIAL
Enlèvement

DARBY SANS BOLD ITALIC, 70 PT

FEARFULLY
Guadalajara

DARBY SANS BLACK, 70 PT [ALTERNATE a]

OVERSIZED
Encapçalats

DARBY SANS BLACK ITALIC, 70 PT

New York subway system
DRESSMAKING DESIGN
Juhovýchodne od mesta

DARBY SANS THIN, 40 PT

Love eternal & projections
ELEMENTARY PARTICLE
Il fatto è che il gin fatto dai

DARBY SANS THIN ITALIC, 40 PT

Pensaerniaeth o Lundain
EMAIL SERVERS BREAK
Highlights for Vancouver

DARBY SANS EXTRA LIGHT, 40 PT

Un angolo di Oktoberfest
JOI ÎNCEPE LA BRAȘOV
Premium Tier Upgrading

DARBY SANS EXTRA LIGHT ITALIC, 40 PT

Crystals mined after 1813
AS CASAS DE LORVÃO
Quixotic in his own way

DARBY SANS LIGHT, 40 PT [ALTERNATE a]

Ferðapjónustufyrirtækið
GELACHT WIRD NICHT
Wasted time made up at

DARBY SANS LIGHT ITALIC, 40 PT [ALTERNATE g]

Plaster cast by Victoria
UMETNIŠKIH SREDIŠČ
En bestilling fra Citroën

DARBY SANS REGULAR, 40 PT

Journées du patrimoine
£18 MILLION PROJECT
How quietly juxtaposed

DARBY SANS REGULAR ITALIC, 40 PT

Móviles y ordenadores
KAHALUU-KEAUHOU
Is-serata ta' Miss Malta

DARBY SANS MEDIUM, 40 PT [ALTERNATE a]

Le parcours de l'artiste
TRANSLUCENT GLASS
Harr 1911 debuutroman

DARBY SANS MEDIUM ITALIC, 40 PT

The Future of Fashion
SOULBOY OF NORTH
Un poema de Llach en

DARBY SANS BOLD, 40 PT

Die Weltöffentlichkeit
REALE IMMATERIALE
Autodidactic Writings

DARBY SANS BOLD ITALIC, 40 PT

Bridge building in 1711
BOLGARI ŽE DRUGIČ
Excellent manners by

DARBY SANS BLACK, 40 PT

Dundee's main street
ORGANIC CHICKPEA
Tops at 2014 triennial

DARBY SANS BLACK ITALIC, 40 PT

DESFILE DE PRIMAVERA/VERANO 2015
Clarke ei usko saavansa summaa seteleinä
SAMPLE THE CURRENT T.V. LANDSCAPE
Rare mammoth skeletons auctioned in 1993

DARBY SANS THIN, THIN ITALIC, 24 PT

A RELATED TITLE EXISTS IN GERMANY
Šalies BVP augimo prisideda 8,3 procento
BALLETSTJERNEN VON ROSEN ER DØD
The main Wedgwood motifs in jasperware

DARBY SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, 24 PT [ALTERNATE a]

BEGAN THE CULTURAL REVOLUTION
Facing a home clash with the Giallorossi
FASHION & ACCESSORY CONSULTANT
Concludendo, in questi sei mesi, secondo

DARBY SANS LIGHT, LIGHT ITALIC, 24 PT

UN COMPARTO CHE NON CONOSCE
Canals & Navigations are human-made
NON-STOP MUSIC MIX-TAPES SOUND
Neuf mois après son éviction de l'Élysée

DARBY SANS REGULAR, REGULAR ITALIC, 24 PT

THE ROAR OF A BUSTLING SQUARE
 Există fix 3265 de plaje, adică câte una
AN ABSOLUTE HOMAGE TO CUBISM
Skjálfti af stærðinni 6,0 í Bárðarbungu

DARBY SANS MEDIUM, MEDIUM ITALIC, 24 PT

EXHIBITIONS @ THE NEW MUSEUM
 Measurements of the painting are $\frac{1}{4}$
LOS ANGELES RECORDING SESSION
Man bewegt sich im Dämmer, als wär

DARBY SANS BOLD, BOLD ITALIC, 24 PT

FIȚI ATENȚI, INTRIGA E POLIȚISTĂ
 Drovers of artists are claiming rights
TRE PROPOSTE PER INNOVAZIONE
A 600°C amalgamated ball of golden

DARBY SANS BLACK, BLACK ITALIC, 24 PT [PROPORTIONAL LINING FIGURES, ALTERNATE g]

SUPPLEMENTARY MATERIAL GATHERED TOGETHER
 Chicago's 'David Bowie Is' exhibition shows galleries how
Zvláště když je aktivní a umí si život naplánovat a vychutnat

DARBY SANS THIN, THIN ITALIC, 18 PT

MINISTROS DE DILMA USAM AGENDA PARA FAZER
 Unions of reptiles are well received during the Nineties
La Fiesta del Cine busca otro triunfo a finales de octubre

DARBY SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, 18 PT

HIS LEGACY'S FATE, HOWEVER, REMAINS CLOUDY
 Pil 2014 intorno allo zero Presto meno tasse sul lavoro
Burgundy offers some of the finest culinary experience

DARBY SANS LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE g]

STROJARSKI TEHNIČAR IZ DOBOŠNICA U BIH ZA
 Sumptuous luxury products manufactured in Italian
Østrig og Sverige er med fra den tidlige europæiske

DARBY SANS REGULAR, REGULAR ITALIC, 18 PT

MAJORITY SHAREHOLDERS REJECT FINANCIAL
 Izložba je interesantna zbog posebnosti ambijenta
Odborníci varují, že počet lidí, kteří žijí bez finanční

DARBY SANS MEDIUM, MEDIUM ITALIC, 18 PT [ALTERNATE a]

MONTANA'S FIREFIGHTERS RUSH TO CONTAIN
 Such was the independent arts scene of Burbank
Todos los detalles de la presentación en imágenes

DARBY SANS BOLD, BOLD ITALIC, 18 PT

IS-SENA L-OHRA – GHALL-EWWEL DARBA DAN
 Le point sur ce que l'on sait de la feuille de route
Kahn strongly advocated honesty in materiality

DARBY SANS BLACK, BLACK ITALIC, 18 PT

NEWS ON FALL 2015 RELEASES FROM THE PREMIER ITALIAN LABEL
 Pour partager ce grand moment, une soirée "Keynote" a vu le jour à Paris
KOŠARKAŠKA REPREZENTACIJA SRBIJE PLASIRALA SE U POLUFINALE
Sporting performances during the recent games reveal anti-drug measures

DARBY SANS THIN, THIN ITALIC, 14 PT

DES OPPORTUNITÉS INÉDITES DE DÉCOUVERTE À NE PAS RATER
 Calorie 100, Total Saturated Fat 0%, Cholesterol 0%, Sodium 5%, Protein
RAUÐ TASKAÞESSA TÖSKU NOTA ÉG NÁNAST Á HVERJUM EINASTA
Ellen Ekman ger dig sina bästa tips på hur du går tillväga för att teckna en

DARBY SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, 14 PT [ALTERNATE g]

AL MOMENTO DI CONFEZIONARE LE CROCCHETTE PRELEVATE
 Na płycie przedstawił oryginalne interpretacje popularnych tematów
SECURITY CONCERNS GROUND OVER 20,000 CHICAGO FLIGHTS
Wirt Ghawdex fakkret ukoll li hu assolutament mhux permessibbli li jsir

DARBY SANS LIGHT, LIGHT ITALIC, 14 PT

ICELANDIC POLITICIAN CALLS FOR REFERENDUM REGARDING
 Oorspronkelijk kwam dit idee van de Franse baron de Montesquieu
HAUTE COUTURE RUNWAY ON THE SEINE IS FASHION WEEK HIT
Nearly 95% of bi-annual funding for the parks systems is contributed

DARBY SANS REGULAR, REGULAR ITALIC, 14 PT

UND NATÜRLICH KANN ES IM GRUNDE NUR UM EINES GEHEN
 Minister predtým tvrdil že ani druhý návrh sudcov nemusí uspieť
SREĆOM, BLJEŠTAVO RUŽIČASATI ŠEŠIR NEĆE SE LAKO KUPITI
Une banque prête des chats en échange d'un emprunt immobilier

DARBY SANS MEDIUM, MEDIUM ITALIC, 14 PT

FOTOS DE EVANDRO TEIXEIRA AO LONGO DOS 110 ANOS DE
 Many of the shockingly failed predictions being passed around
RÍKJANDI HEIMSMEISTARI Í FORMÚLU 1, SEBASTIAN VETTEL
The glass sheen of the café floor glinted with scars borne out of

DARBY SANS BOLD, BOLD ITALIC, 14 PT [ALTERNATE a]

DIE HET GEBOUW BEVOLKT, 11.000 MENSEN OP EEN GELEID
 Carlos Vermut gana la Concha de Plata del Festival de Cine de
SAN MARCOS WILL BOUNCE BACK FROM SUNDAY'S DEFEAT
Ruim twee derde van de mensen die vanuit de JWJ kiezen voor

DARBY SANS BLACK, BLACK ITALIC, 14 PT

Stjörnufraeðingar

DARBY SANS THIN, 60 PT

Államfőválasztás

DARBY SANS EXTRA LIGHT, 60 PT [ALTERNATE a]

Conștientizează

DARBY SANS LIGHT, 60 PT

Gestationeerde

DARBY SANS REGULAR, 60 PT

Seismotherapy

DARBY SANS MEDIUM, 60 PT

Muodostetaan

DARBY SANS BOLD, 60 PT

Reverberating

DARBY SANS BLACK, 60 PT

Xanthospermous

DARBY SANS THIN ITALIC, 60 PT

Hovedbygningen

DARBY SANS EXTRA LIGHT ITALIC, 60 PT

Anthropological

DARBY SANS LIGHT ITALIC, 60 PT

Upamiętniający

DARBY SANS REGULAR ITALIC, 60 PT

Zodpovědnosti

DARBY SANS MEDIUM ITALIC, 60 PT

Gefäßfunktion

DARBY SANS BOLD ITALIC, 60 PT [ALTERNATE a]

Monossilábico

DARBY SANS BLACK ITALIC, 60 PT

DARBY SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, MEDIUM, 16/20 PT

EXTRA LIGHT ALL CAPS

EXTRA LIGHT

MEDIUM

PROPORTIONAL
OLDSTYLE FIGURES

EXTRA LIGHT ITALIC

MEDIUM

PROPORTIONAL
LINING FIGURES

EXTRA LIGHT 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 of Great Britain*) an unfunded debt

DARBY SANS LIGHT, LIGHT ITALIC, MEDIUM, 16/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
OLDSTYLE FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

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DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

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 DARBY SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, MEDIUM, 10/13 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: an example of Fechner’s “aesthetics from above & from below.”

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,” 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

 DARBY SANS LIGHT, LIGHT ITALIC, MEDIUM, 10/13 PT

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 DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

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 DARBY SANS MEDIUM, MEDIUM ITALIC, BLACK, 10/13 PT

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DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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The State of Criticism

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DARBY SANS MEDIUM, MEDIUM ITALIC, BLACK, 9/12 PT

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DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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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

DARBY SANS MEDIUM, MEDIUM ITALIC, BLACK, 8/11 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: an example of Fechner’s “aesthetics from above and from below.”

Methodologies

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DARBY SANS LIGHT, 7/9 PT
[TRACKING +6]

Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the *fulfillment of human primitive desires and the pursuing of a superior passionate quality*. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psycho-geography.

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

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 DARBY SANS REGULAR, REGULAR ITALIC, 9/11 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 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.

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ČESKÝ (CZECH)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 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 báchovek, Paleček a Malenka, Z ráje, Rodinná skříňka 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 seznammež se se životem této tiché a skromné pracovnice, seznammež 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 květiny a při tom Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším

DEUTSCH (GERMAN)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 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 einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an

DANSK (DANISH)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde atthondrede 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 atthondrede 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 imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle

ESPAÑOL (SPANISH)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 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 sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por

FRANÇAIS (FRENCH)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 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 brouillardeuses, 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 Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir célèbre? En disant Dada.

MAGYAR (HUNGARIAN)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két órakor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rótesen 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 napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy

ITALIANO (ITALIAN)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 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 credeva.* 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 del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo.

POLSKI (POLISH)
DARBY SANS REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w ulicze. 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 Greulichy? 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 zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki, kielnie, liny.

PORTUGUÉS (PORTUGUESE)
DARBY SANS REGULAR, ITALIC, 9/12 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-escura, 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-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidou a leitora a

SVENSKA (SWEDISH)
DARBY SANS REGULAR, ITALIC, 9/12 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 mulet 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 sysslösheten var honom en svår fiende, begävad 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 och gick rätt fram; snart började stenläggningen bli ojämn, tråkakar efterträdde stenshusen, illa klädda människor kastade miss-tänksamma blickar på den snyggt klädda personen

SUOMI (FINNISH)
DARBY SANS REGULAR, ITALIC, 9/12 PT

He olivat ystäviä ystävytydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamantilainen. 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 Flamantilaisen kylän reunalla, peninkulman päässä Antwerpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienel-

TÜRKÇE (TURKISH)
DARBY SANS REGULAR, ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden karan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği yalnız bir iman selameti idi. *Vakia korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas 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 başladılar. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tüba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı.

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ŹRÓDŁA Ślady możliwość

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Commercial Type
 110 Lafayette Street, #203
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office 212 604-0955
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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.

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