
Royal Gothic

Royal Gothic, a squarish, authorless jobbing sans of obscure origin, first appeared around 1880 in a single bold weight in a specimen book from the Patent Type foundry in London. A similar design appeared in Germany in 1874 before proliferating throughout Europe under countless different names, but Royal Gothic seems to be the first sans serif in Britain to have this boxy style, which facilitates tight setting and creates a sense of fullness in text. Paul Barnes has reimaged it as a complete family for contemporary use.

PUBLISHED
2025

DESIGNED BY
PAUL BARNES

ASSISTED BY
LUKE CHARLSLEY
TIM RIPPER

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPIT/SUBSCRIPT

Although it exists in a clear lineage with earlier British grotesques, Royal Gothic forged a new identity through its unorthodox mix of curved and boxy shapes, irregular widths, moderate contrast, and eccentric glyphs like a flat-bottomed **t** and **j**, a flat-topped **f**, and a curious open **4**. With help from Luke Charsley and Tim Ripper, Barnes has taken Royal Gothic's single bold weight and increased its range from an almost monolinear thin to an emphatic, punchy fat, with an italic that has been drawn to match the roman without specific historical references. The family has a pragmatic, industrial appearance, and pairs well with other Classics faces from this period like Antique No. 6, Caslon Ionic, and Ionic Modern, which have similar proportions.

Royal Gothic Thin

Royal Gothic Thin Italic

Royal Gothic Light

Royal Gothic Light Italic

Royal Gothic Regular

Royal Gothic Regular Italic

Royal Gothic Medium

Royal Gothic Medium Italic

Royal Gothic Bold

Royal Gothic Bold Italic

Royal Gothic Black

Royal Gothic Black Italic

Royal Gothic Fat

Royal Gothic Fat Italic

SUSPENSION
Mediterrâneo

ROYAL GOTHIC THIN, 70 PT

PÕHIMÕTTED
Grundbegriffe

ROYAL GOTHIC THIN ITALIC, 70 PT

LANDAMÆRI
Departments

ROYAL GOTHIC LIGHT, 70 PT

ARGUMENTS
Jurisdictional

ROYAL GOTHIC LIGHT ITALIC, 70 PT

AGREEMENT
Embankment

ROYAL GOTHIC REGULAR, 70 PT

CAPACITORS
Restauracion

ROYAL GOTHIC REGULAR ITALIC, 70 PT

METAFISICA
Vyöhykkeellä

ROYAL GOTHIC MEDIUM, 70 PT

DINASZTIÁK
Investigation

ROYAL GOTHIC MEDIUM ITALIC, 70 PT

POŁĄCZONY
Geopolitieke

ROYAL GOTHIC BOLD, 70 PT

SUPPORTED
Napakahirap

ROYAL GOTHIC BOLD ITALIC, 70 PT

MECHANICS
Oppositional

ROYAL GOTHIC BOLD, 70 PT

TERRITORIO
Qualification

ROYAL GOTHIC BOLD ITALIC, 70 PT

INIMITABLE
Mümkündür

ROYAL GOTHIC BLACK, 70 PT

KULTURNÍM
Establishing

ROYAL GOTHIC BLACK ITALIC, 70 PT [ALTERNATE S]

NAZIONALE
Authorities

ROYAL GOTHIC FAT, 70 PT

ADJUSTING
Continental

ROYAL GOTHIC FAT ITALIC, 70 PT

Hlavním městem se toto
INFERRING CAUSALITY
Trail of economic growth

ROYAL GOTHIC THIN, THIN ITALIC, 40 PT

Gökyüzünden görünüşü
DOMAINE DES MÉDIAS
Quiet and contemplative

ROYAL GOTHIC LIGHT, LIGHT ITALIC, 40 PT

Halting all wine exports
AVÂND SEDIUL ÎN NICE
I 1614 blev kapitalen fast

ROYAL GOTHIC REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE S S]

Neurological condition
PAID £34,270 IN GOLD
Riigile 11 miljardi Rootsi

ROYAL GOTHIC MEDIUM, MEDIUM ITALIC, 40 PT [ALTERNATE 4]

Kompetansenæringer
LA CIUTAT MÉS GRAN
Entrepreneurial spirit

ROYAL GOTHIC BOLD, BOLD ITALIC, 40 PT

Aesthetic tendencies
HUMANIST TEACHER
Għadd kbir tax-xogħol

ROYAL GOTHIC BLACK, BLACK ITALIC, 40 PT

A linear perspective
ÉSZAKI OLDALÁRÓL
Inspired by antiquity

ROYAL GOTHIC FAT, FAT ITALIC, 40 PT

Pessima situazione delle classi popolari
A MOST JARRING TRANSFORMATION
Reflecting the geographical distribution

ROYAL GOTHIC THIN, THIN ITALIC, 25 PT [ALTERNATE S s]

Colloquially called fisheye perspective
PRODUCT OF GEOMETRIC ANALYSIS
Millega selgitati välja kõigi aegade sada

ROYAL GOTHIC LIGHT, LIGHT ITALIC, 25 PT

Intrigued by a distinctive appearance
DEUX CENTRES D'INTERPRÉTATION
The game used classical time controls

ROYAL GOTHIC REGULAR, REGULAR ITALIC, 25 PT

Dwóch piosenek śpiewając w jednej z
ISANG MAGKASAMANG KOMPANYA
The advent of linguistic displacement

ROYAL GOTHIC MEDIUM, MEDIUM ITALIC, 25 PT

Critical statutes authorizing tariffs
THESE TWO KEY CONSTITUENCIES
Šlo o asi 1 150 kusů umění, které měly

ROYAL GOTHIC BOLD, BOLD ITALIC, 25 PT [ALTERNATE S s]

Deze trok zo'n 400.000 bezoekers
SYNTYI KIELEN VÄÄNTYMISESTÄ
Fundamentally modernized the line

ROYAL GOTHIC BLACK, BLACK ITALIC, 25 PT

Bird with the leucistic phenotype
RECEIVED WIDESPREAD PRAISE
La construcción comenzó en 1994

ROYAL GOTHIC FAT, FAT ITALIC, 25 PT [ALTERNATE 4]

ENVISIONED THE WORST COLD SPELL IN DECADES
 Five alternate configurations were initially considered
BATI DÜNYASINDA BIRÇOKLARINI OLUŞTURDUKLARI
The railway now runs along the eastern bank of the lake

ROYAL GOTHIC THIN, THIN ITALIC, 18 PT

THREE MAIN CULTIVAR GROUPS OF CACAO BEANS
 Râul izvorăște pe teritoriul statului federal New York
CALLAS' 1951 PERFORMANCE IN THE TITULAR ROLE
Yang utamanya dianut di dunia Barat pada era modern

ROYAL GOTHIC LIGHT, LIGHT ITALIC, 18 PT

MEÐU POVJESNIČARIMA VLADA SUGLASNOST DA
 Smám saman uxu þessi heimsveldi í austur og suður
CONSTRUCTED IN THE HISTORIC ROMAN DISTRICT
Integrar la cultura catalana en la vanguardia europea

ROYAL GOTHIC REGULAR, REGULAR ITALIC, 18 PT

AUF DEM GRUNDSTÜCK BEFAND SICH ZUVOR EIN
 Sequencing identified 28,791 protein-coding genes
CECI SOULIGNE L'ÉPINEUSE QUESTION DES AIRES
The design was originally developed in the mid-1970s

ROYAL GOTHIC MEDIUM, MEDIUM ITALIC, 18 PT

GROWING LEGION OF CITIZEN ARCHAEOLOGISTS
Accounted for 10% of the global chocolate market
ALLA HAR VALT NÅGON FORM AV DEMOKRATISKT
In-depth planning for dedicated transport systems

ROYAL GOTHIC BOLD, BOLD ITALIC, 18 PT

O TERMO TINHA UM SIGNIFICADO GEOGRÁFICO
Transformaciones culturales y económicas que
ESTABLISHED THE INDEPENDENT COMMISSION
Sa pangkasalukuyang kahulugan na panrelihiyon

ROYAL GOTHIC BLACK, BLACK ITALIC, 18 PT

FORMED IN AUGUST 2023 BY TWO VOCALISTS
Rooting Paris as a leading city of culture & art
DE BELLE ÉPOQUE AANVANKELIJK VOORAL DE
Bohemian lifestyles attained a type of glamour

ROYAL GOTHIC FAT, FAT ITALIC, 18 PT

THEIR UPPER MOLECULAR WEIGHT LIMIT IS ABOUT 850 DALTONS
 W tym czasie zaczęto też używać ognia co było rewolucyjną zmianą w
ANCIENT PRECEDENT FOR CHANGING THE UNDERLYING PRINCIPLE
The costs of construction on the line amounted to around £25.3 million

ROYAL GOTHIC THIN, THIN ITALIC, 14 PT

UNAPRIJED PROJEKTIRANA I REALIZIRANA INDUSTRIJSKA ZONA
 Delivery of the order was expected to be completed by March 2024
DIE GESCHICHTE DER EISENBAHN BEFASST SICH ALS TEILGEBIET
Proizvodnja je zavesten in organiziran proces produkcije novih dobrin

ROYAL GOTHIC LIGHT, LIGHT ITALIC, 14 PT

RESUMED A MORE TYPICAL BUT LIBERALIZED PROGRAM IN 1871
 This equality holds only for the carbon-12 atom in stable conditions
LA DÉCOUVERTE DES POSSIBILITÉS DU FEU A ÉTÉ LA SOURCE DE
Promoting peace & understanding through educational interchange

ROYAL GOTHIC REGULAR, ITALIC, 14 PT

SEM ERU ÞEGAR TIL OG STUNDUM ERU ÞÆR FULLKOMLEGA NÝ
 Hyvinkään rautatieaseman läheisyydessä Hanko–Hyvinkää-radan
THE AREAS EXPERIENCED A SIGNIFICANT JUMP IN POPULATION
New implications for the law at both theoretical and practical levels

ROYAL GOTHIC MEDIUM, MEDIUM ITALIC, 14 PT

MELLEM PERSONLIGT EJEDE VIRKSOMHEDER OG SELSKABER
 Contributed to numerous influential art schools and movements
DISPLAYED AT THE 1834 INTERSTATE INDUSTRIAL EXPOSITION
Na 1889 werkte hij aan studieboeken over statistische mechanica

ROYAL GOTHIC BOLD, BOLD ITALIC, 14 PT [ALTERNATE S s 4]

SALADIN INTRODUCED THIS ESSENTIAL FEATURE TO EGYPT
 Din na ang kahulugan ng pamahalaan bilang isang pampolitika
GRAZIE ANCHE A QUESTO ISTITUTO, IL QUARTIERE È ANCORA
Restless artist who synthesized complex avant garde concepts

ROYAL GOTHIC BLACK, BLACK ITALIC, 14 PT

SKOLĒNA ATTĪSTĪBAS POSMA UZTVERES UN APJĒGŠANAS
 Projections for 2019 indicated a steady annual growth rate
LARGEST REFINEMENT OF THE METRIC SYSTEM SINCE 1960
Malzemeleri anlamadaki büyük atılım 19. yüzyılın sonlarında

ROYAL GOTHIC FAT, FAT ITALIC, 14 PT

Landafraeðilegri

ROYAL GOTHIC THIN, 60 PT

Headquartered

ROYAL GOTHIC LIGHT, 60 PT

Muziekuitgever

ROYAL GOTHIC REGULAR, 60 PT

Acknowledging

ROYAL GOTHIC MEDIUM, 60 PT

Indeterminacy

ROYAL GOTHIC BOLD, 60 PT

Fondamentale

ROYAL GOTHIC BLACK, 60 PT

Epistemology

ROYAL GOTHIC FAT, 60 PT

Straightforward

ROYAL GOTHIC THIN ITALIC, 60 PT

Topographiques

ROYAL GOTHIC LIGHT ITALIC, 60 PT

Representation

ROYAL GOTHIC ITALIC, 60 PT

Professionalize

ROYAL GOTHIC MEDIUM ITALIC, 60 PT

Jemnozrnného

ROYAL GOTHIC BOLD ITALIC, 60 PT

Encyclopaedia

ROYAL GOTHIC BLACK ITALIC, 60 PT

Salvanguardar

ROYAL GOTHIC FAT ITALIC, 60 PT

ROYAL GOTHIC LIGHT, LIGHT ITALIC, MEDIUM, 16/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

MEDIUM

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; **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

ROYAL GOTHIC REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

REGULAR ITALIC

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ROYAL GOTHIC REGULAR, REGULAR ITALIC, BOLD, 10/12 PT

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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 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,

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ROYAL GOTHIC REGULAR, REGULAR ITALIC, BOLD, 9/11 PT

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The State of Criticism

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ROYAL GOTHIC BOLD, PAIRED WITH
CASLON IONIC REGULAR, REGULAR ITALIC, 9/12 PT

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ROYAL GOTHIC BOLD, PAIRED WITH
ANTIQUA NO. 6 ROMAN, ITALIC, 9/12 PT

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 ROYAL GOTHIC REGULAR, REGULAR ITALIC, BOLD, 8/10 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 Fechner’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 State of Criticism

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ROYAL GOTHIC REGULAR, 7/9 PT
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The sense of constructing situations is to fulfill human primitive desires and pursue a Superior passional 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 construc-

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ROYAL GOTHIC REGULAR, 9/10 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)
ROYAL GOTHIC 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 báchorek, 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 seznamte se se životem této tiché a skromné pracovnice, seznámež 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 lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostlivá, při tom pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším

DEUTSCH (GERMAN)
ROYAL GOTHIC 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 Hand

DANSK (DANISH)
ROYAL GOTHIC 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 attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtse 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 attenhundrede 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 alderbedst 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 småfisk, de store

ESPAÑOL (SPANISH)
ROYAL GOTHIC 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)
ROYAL GOTHIC 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 brouillardieuses, 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. D'un

ITALIANO (ITALIAN)
ROYAL GOTHIC 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 perché non gli serviva né a raggiungere la preda né 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

ÍSLENSKA (ICELANDIC)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

Það var árið 1866, að sá kvittur kom upp og gekk staflaust um öll lönd, að vart hefði orðið við sjóskrímsl eitt mikið og ilt. Sumum fanst nú samt fátt um þessa sögu, sem heyrðu hana í fyrsta sinni. Sögðu þeir þetta mundu vera sæorminn alkunna, sem kemur í ljós á hverju ári og hverfur aftur án þess að gera nokkrum manni mein. En í þetta sinn urðu margir að láta sannfærast, þó ekki væru þeir auðtrúa, því skrímsl *þetta var séð af mörgum skipum* og hvað eftir annað. Einu sinni sást það frá tveim skipum í senn, og var svo skamt frá þeim, að gera mátti áætlun um stærð þess. Eftir því sem sagan sagði, var það miklu meira vexti en nokkurt annað dýr, dautt eða lifandi, sem þekst hefir í höfum jarðarinnar. Það fylgdi líka sögunni, að það væri ærið hraðfara, því að á hálfsmánaðarfresti kom það í ljós á *tveim stöðum með þúsund mílna millibili*. Sögur um sjóskrímslið voru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur voru sungnar um það á leikhúsunum. Og lærðir menn háðu harðar rimmur. Þeir gátu ekki borið á móti því að skrímslið væri til, svo margir menn höfðu séð

LATVIEŠU (LATVIAN)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

Ceļš mūs drīz noved pie tilta, kas pārstiepies par šē ne visai plato upi. Kas šī tāda par upi ir, to jau tu atminēsi, kad teikšu, ka viņa viena no mūsu tēvijās jaukajām upēm, kas te gan vēl, kā jau palaikam jaunībā, maziņa, bet sava mūža beigumā izplētusies īsti liela; viņai īsti tur gals, kur mūsu nākošai stāsta bildei iesākums. Nu tu skaidri zināsi. Tātad tiltā jau arī esam pāri un ejam pa gludo, *labi kopto lielceļu* uz priekšu. Labi kopts viņš tiešām saucams, šis lielceļš: lielākie akmentiņi rūpīgi nokasīti malā, grāvīši iztīrīti – viss pēc ceļu uzrauga pavēles – uz mata! Pa to iedams, tu domā: ja tā līdz galam, kam tad mums kājām iet? Bet nespried par agru. Kādas verstis gājušiem, mums *jau pa ceļmalām rādās* meži. Valoda mums tūliņ arī griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā arī pašas tēvijās jaukums. Kā lai jel viņus kopt un sargāt, kā glābt no izpostīšanas? Tā spriežot, mums priekšā necik tālu smalcītē sāņus *viensliežu ciema celiņš*, pa to mēs nogriežamies no gludā lielceļa, atstādami kultūras dāvātos labumus un uzņemdami dabas uzliktos grūtumus. No kultūras uz dabu! Vai tu mierā

MAGYAR (HUNGARIAN)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két órakor a segédtiszt belépett a tábournok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábournok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szemüvege mögöl 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 segédtiszt 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

POLSKI (POLISH)
ROYAL GOTHIC 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, smocząc 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 blaszeczkami w rękę 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; ile wyrobników przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły.

NEDERLANDS (DUTCH)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

De meubelmaker en zijn gezelschap waren vroolijk tot diep in den nacht, maar eindelijk legden zij zich toch te slapen; de jonge gezel ging ook naar bed, en zijn toovertafeltje zette hij tegen den muur. Doch de waard kon niet tot rust komen, hij dacht, dat hij op den *rommelzolder* een oud tafeltje staan had, dat er juist zoo uitzag; hij haalde het voor den dag en ruilde het voor het toovertafeltje. Den *volgenden morgen* betaalde de meubelmaker zijn nachtverblijf, nam zijn tafeltje en merkte niet, dat het een ander was; zoo ging hij op weg. 's Middags kwam hij bij zijn vader aan, die hem met groote vreugde ontving! »Wel, lieve zoon, en wat heb je geleerd?« »Vader, ik ben meubelmaker geworden.« »Een goed handwerk,« zei de vader, »en wat heb je van je reis meêgebracht.« »Vader, *het beste wat ik heb meêgebracht*, is dit tafeltje.« De kleermaker bekeek het eerst en zei: »Dat is anders geen meesterstuk, het is een oud, slecht tafeltje.« »Maar het is een Tafeltje dek je,« zei de zoon, »als ik het neerzet en zeg dat het zich dekken moet, dan staan er in eens de heerlijkste gerechten op, en wijn er bij, dat het je hart verkwikt. Noodig

PORTUGUÉS (PORTUGUESE)
ROYAL GOTHIC REGULAR, 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, convidado a

SUOMI (FINNISH)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamandilainen. 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 Flamandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainoiden 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 maalautut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta

SVENSKA (SWEDISH)
ROYAL GOTHIC REGULAR, 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, begåvad 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, tråkåkar efterträdde stenshusen, illa klädda människor kastade misstänksamma blickar på den

SHQIP (ALBANIAN)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

Para ksaj prandvere bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër *shpella mali dhe zgavrriqe* drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, *në buk'e krypë,* i ati i Diles e mbajti cubin si mik. Dhe gjatë një mueji sa ndenji Cubi në shtëpi te saj, Diles iu ba se ky Cub nuk asht ai Cub për të cilin flisnin se vret, grabit, përdhunon. me të vërtet po at emen kishte; por jo nuk ishte ai. Cubit mik njezetekatërvjeçar i buzqeshej nana, i buzqeshej Prenda, e shoqja e re e vllaut, baba i fliste me za të butë e vllau këndonte me te. Cubi-mik ishte i mirë dhe të *gjithë e nderojshin,* Dila kanjëherë me dashje dhe pa dashje e shikonte në sy dhe kuqej, kanjëherë me dashje e pa dashje, tue bamë punë nëpër shtëpi, në të kaluem e prekte me krah dhe nga kjo prekje iu rritshin gjitë. As nga armët e tija, rrypat me fishekë,

TÜRKÇE (TURKISH)
ROYAL GOTHIC REGULAR, REGULAR ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh 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 başlardı. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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STANDARD PUNCTUATION

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TABULAR LINING

FRACTIONS
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SUPERSCRIP/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
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Català (Catalan) † glyphLANGUAGE FEATURE
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ABOUT THE DESIGNER

Paul Barnes (born 1970) is a graphic and type designer, and a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He has also been a long term collaborator with Peter Saville which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit and the logo for Kate Moss.

Barnes has also been an advisor and consultant on 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, through to the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian 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 has codesigned Publico with Schwartz, and independently Austin, Dala Floda and Marian.

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.