
Darby Sans

Collection

Darby Sans is a contemporary family of two related sans serifs: one is the functional Darby Sans; the other a refined display version for large sizes, where the contrast is dramatically higher. In style they can be described as humanist designs. Originally designed for *Wallpaper** magazine, they are suited for many uses spanning editorial design, graphic design, corporate design and through to advertising.

PUBLISHED
2014, 2019

DESIGNED BY
PAUL BARNES
DAN MILNE

21 STYLES
3 FAMILIES

FAMILIES
DARBY SANS
DARBY SANS POSTER
DARBY SANS POSTER CONDENSED

The roots of Darby lie in the British tradition of lettering and typefounding that began to flower in the middle of the eighteenth century. Behind the contemporary bodies, one can see the structural qualities of the three major type founders of this period; John Baskerville of Birmingham, Joseph Fry of Bristol and Alexander Wilson of Glasgow. The high body of the bowl of the **a**, the open **g**, the bow in the **£** are all typical of the style. Darby Sans takes on the functional job of any contemporary sans serif, whilst Darby Sans Poster is a display typeface where the contrast is increased for greater elegance.

Darby Sans Poster

High-contrast sans serifs offer a sort of beauty and refinement we more typically associate with serif letters that connote luxury and elegance. Darby Sans Poster mixes the traditional genre of the transitional letter with a stripped down sans form, thus creating a more modern display type.

PUBLISHED
2014**DESIGNED BY**
PAUL BARNES & DAN MILNE**14 STYLES**
7 WEIGHTS W/ ITALICS**FEATURES**
PROPORTIONAL OLDSTYLE/LINING FIGURES
FRACTIONS
SUPERSCRIP/T/SUBSCRIPT

Sans letters with high contrast reappeared in Britain in the late eighteenth and early nineteenth centuries, and Darby Sans Poster draws on these sources: lettering found on memorials, lettering on coins, and later in the typefaces of the Figgins foundry. Whilst Darby Sans chooses a simple slanted italic, Darby Sans Poster's italics are patterned on the condensed and upright style of Joseph Fry. More limited than its lower contrast sibling, Darby Sans Poster works best at large sizes where its beauty can truly sparkle.

Darby Sans Poster Thin

Darby Sans Poster Thin Italic

Darby Sans Poster Extra Light

Darby Sans Poster Extra Light Italic

Darby Sans Poster Light

Darby Sans Poster Light Italic

Darby Sans Poster Regular

Darby Sans Poster Regular Italic

Darby Sans Poster Medium

Darby Sans Poster Medium Italic

Darby Sans Poster Bold

Darby Sans Poster Bold Italic

Darby Sans Poster Black

Darby Sans Poster Black Italic

Directional
BIENNIAL
Câștigătorii

DARBY SANS POSTER THIN, 100 PT

Efterårsferie
MAGHIZUL
Correspond

DARBY SANS POSTER THIN ITALIC, 100 PT

Éclectique
DELIGHT
Associates

DARBY SANS POSTER EXTRA LIGHT, 100 PT

Industrialize
CRIAÇÕES
Vaikeuksissa

DARBY SANS POSTER EXTRA LIGHT ITALIC, 100 PT

Exclusivity
RICERCA
Nagadānja

DARBY SANS POSTER LIGHT, 100 PT [ALTERNATE g]

Queen May
ĲSPŪDŽIAI
Panopticon

DARBY SANS POSTER LIGHT ITALIC, 100 PT

Kärkityötä
VINTAGE
Realismus

DARBY SANS POSTER REGULAR, 100 PT [ALTERNATE a]

Showcased
AFBRIĞĐI
Utställning

DARBY SANS POSTER REGULAR ITALIC, 100 PT

Sørbråten
PŘIZNAL
Wanderer

DARBY SANS POSTER MEDIUM, 100 PT [ALTERNATE W]

Ilustración
ORBITALS
Patagonia

DARBY SANS POSTER MEDIUM ITALIC, 100 PT

Analepsis
REGISTA
Comforts

DARBY SANS POSTER BOLD, 100 PT

Magnetics
THEATER
Confidant

DARBY SANS POSTER BOLD ITALIC, 100 PT

Écossaise
CANTOS
Weißbier

DARBY SANS POSTER BLACK, 100 PT

Generates
RÓŻNIŁA
Flickering

DARBY SANS POSTER BLACK ITALIC, 100 PT

HOTEISIINSA
Anthropogenic

DARBY SANS POSTER THIN, 70 PT

ESSENTIALISM
Omstændigheden

DARBY SANS POSTER THIN ITALIC, 70 PT

DISPONIBILE
Forhåpentligvis

DARBY SANS POSTER EXTRA LIGHT, 70 PT

VAŽIUOJANČIA
Bioluminescence

DARBY SANS POSTER EXTRA LIGHT ITALIC, 70 PT

NAPERVILLE
Eurovéloroute

DARBY SANS POSTER LIGHT, 70 PT

APPLICATION
Quattrocentism

DARBY SANS POSTER LIGHT ITALIC, 70 PT

NOURISHED
Literatūrologę

DARBY SANS POSTER REGULAR, 70 PT [ALTERNATE a]

ŠVAJČIARSKU
Klassifikazzjoni

DARBY SANS POSTER REGULAR ITALIC, 70 PT

CAMBRIDGE
Brittitrilleristä

DARBY SANS POSTER MEDIUM, 70 PT

MOVEMENTS
Infrastructures

DARBY SANS POSTER MEDIUM ITALIC, 70 PT

TRACTIONS
Schaffhausen

DARBY SANS POSTER BOLD, 70 PT

AFBRIGDUM
Cérémonieuse

DARBY SANS POSTER BOLD ITALIC, 70 PT

CERÂMICAS
Satisfactorily

DARBY SANS POSTER BLACK, 70 PT

AUTHORITY
Friendlessness

DARBY SANS POSTER BLACK ITALIC, 70 PT

Grundlæggeren af modehuset
AN AGENCY OF CULTURE
Oeuvres vendues plus €96.502

DARBY SANS POSTER THIN, 36 PT

Japanese manufactured groupsets
ZESDE GROOTSTE MEER TER
Editia din acest an a evenimentului

DARBY SANS POSTER THIN ITALIC, 36 PT

Her own private lacuna in Mali
DIE MEGASTARS DES POP
Sandstone cut at the quarries

DARBY SANS POSTER EXTRA LIGHT, 36 PT [ALTERNATE a]

Monocoque carbon frame moulds
PHOTOS OF GRAFFITI MECCA
Exclusive peek at this season's look

DARBY SANS POSTER EXTRA LIGHT ITALIC, 36 PT

Memoria arriva all'improvviso
240 HEURES DE LUMIÈRE
De appeltjes zijn in overvloed

DARBY SANS POSTER LIGHT, 36 PT

Top 60 Dutch urban innovations
OUTRAGEOUS & THRILLING
National organisation for saving

DARBY SANS POSTER LIGHT ITALIC, 36 PT [SWASH &]

Un cisne en casa de los reyes
ELEGANT MYSTERIE BOK
Golden epoch of filmmaking

DARBY SANS POSTER REGULAR, 36 PT [ALTERNATE a]

Ekspansion og omstrukturering
MOŽDA ĆE NEKI ISTORIČAR
Eye shadow purchased for 60%

DARBY SANS POSTER REGULAR ITALIC, 36 PT

Wondering aloud she utters
FOUNTAINS SPARKLE AT
Jesen v newyorških galerijah

DARBY SANS POSTER MEDIUM, 36 PT [ALTERNATE W g]

Cliff camping in the Swiss Alps
MEĐU PRVIM MIRISIMA PO
Dreams never end just remain

DARBY SANS POSTER MEDIUM ITALIC, 36 PT

New political parties get 3%
HAD 496,000 VOLUMES
Consejo de Administración

DARBY SANS POSTER BOLD, 36 PT [ALTERNATE 6 9]

Progressivement Disparaître
WITH IMPECCABLE LOGIC
Transcended the typecasting

DARBY SANS POSTER BOLD ITALIC, 36 PT

**Mais avec ses 5 jours fériés
1931 MUSIC RECORDING
Hugtakið er líka notað yfir**

DARBY SANS POSTER BLACK, 36 PT

***Avrupa Birliği'ne üye olmak
HUGE TONAL REVERSALS
Pleating on woolen clothing***

DARBY SANS POSTER BLACK ITALIC, 36 PT

Cumhurbaşkanlığı

DARBY SANS POSTER THIN, 60 PT

Transgenerational

DARBY SANS POSTER EXTRA LIGHT, 60 PT

Wereldkampioen

DARBY SANS POSTER LIGHT, 60 PT [ALTERNATE W]

Memorialisations

DARBY SANS POSTER REGULAR, 60 PT [ALTERNATE a]

Completamente

DARBY SANS POSTER MEDIUM, 60 PT

Koffieliefhebber

DARBY SANS POSTER BOLD, 60 PT

Byplanleggeren

DARBY SANS POSTER BLACK, 60 PT

Superendividamento

DARBY SANS POSTER THIN ITALIC, 60 PT

Zinngießwerkstatt

DARBY SANS POSTER EXTRA LIGHT ITALIC, 60 PT

Samoinicijativnosti

DARBY SANS POSTER LIGHT ITALIC, 60 PT

Tilfinningaprunge

DARBY SANS POSTER REGULAR ITALIC, 60 PT

Unconsentaneous

DARBY SANS POSTER MEDIUM ITALIC, 60 PT

Romanticization

DARBY SANS POSTER BOLD ITALIC, 60 PT

Empfehlenswert

DARBY SANS POSTER BLACK ITALIC, 60 PT

Darby Sans Poster Condensed

With high contrast and a narrow width, Darby Sans Poster Condensed is a display face which has both economy and elegance. In form it retains the feel of the regular width, but also the stripped down beauty of the transitional form. This gives it a classical heritage with a contemporary aesthetic.

PUBLISHED

2019

DESIGNED BYPAUL BARNES
DAN MILNE**7 STYLES**

7 WEIGHTS W/O ITALICS

FEATURESPROPORTIONAL OLDSTYLE/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Originally designed for *Wallpaper** magazine, Darby Sans Poster Condensed was designed for where space was limited, but the elegance of the regular width was still needed. Like Darby Sans Poster, it takes the transitional form and removes all serifs to reveal the inner beauty of the forms. The high contrast that gives it much of this beauty was a style that found great favor in lettering in the eighteenth century in Britain, and eventually into typeform at Figgins. However, Darby Sans Poster Condensed is a truly contemporary display face.

Darby Sans Poster Condensed Thin

Darby Sans Poster Condensed Extra Light

Darby Sans Poster Condensed Light

Darby Sans Poster Condensed Regular

Darby Sans Poster Condensed Medium

Darby Sans Poster Condensed Bold

Darby Sans Poster Condensed Black

Eliminazione
NAJVAŽNIJA
Investigatory

DARBY SANS POSTER CONDENSED THIN, 100 PT

Personalities
MOVEMENT
Kasalukuyan

DARBY SANS POSTER CONDENSED EXTRA LIGHT, 100 PT

Establecidas
REQUESTED
Smårthome

DARBY SANS POSTER CONDENSED LIGHT, 100 PT

Abgeschafft
VANHOILLA
Legislatures

DARBY SANS POSTER CONDENSED REGULAR, 100 PT

Génératrice
BUDAPEŠTI
Navigability

DARBY SANS POSTER CONDENSED MEDIUM, 100 PT [ALTERNATE a g]

Convection
POWERFUL
Diminuição

DARBY SANS POSTER CONDENSED BOLD, 100 PT

Confidante
FEATURING
Elsőszülött

DARBY SANS POSTER CONDENSED BLACK, 100 PT [ALTERNATE W]

NEWEST INQUIRY
Motores síncronos

DARBY SANS POSTER CONDENSED THIN, 70 PT

MÕISTE FÜÜSIKA
Legislative Branch

DARBY SANS POSTER CONDENSED EXTRA LIGHT, 70 PT

MODERNIST ART
Forskellige måder

DARBY SANS POSTER CONDENSED LIGHT, 70 PT [ALTERNATE g]

ERSCHLIESSUNG
Hypersurface set

DARBY SANS POSTER CONDENSED REGULAR, 70 PT

DEZE AFSPRAAK
Thermodynamic

DARBY SANS POSTER CONDENSED MEDIUM, 70 PT [ALTERNATE a]

RIVER & VALLEY
Existují dva typy

DARBY SANS POSTER CONDENSED BOLD, 70 PT

EMINENT VENUE
Euclidean plane

DARBY SANS POSTER CONDENSED BLACK, 70 PT

Es auch eine große Menge ähnlicher
 MOVED BY THE ROMANS IN 96 CE
 A “fraternity of lunatics” as they were

DARBY SANS POSTER CONDENSED THIN, 36 PT

Seldom fails to agitate their passion
 CIMBRI È STATO ANCHE POSTO IN
 Mill Creek runs northward & parallel

DARBY SANS POSTER CONDENSED EXTRA LIGHT, 36 PT

De term Scandinavië wordt op drie
 LISTED ON THE REGISTER IN 1967
 Innumerable & fascinating aspects

DARBY SANS POSTER CONDENSED LIGHT, 36 PT [ALTERNATE a g 6 9]

Se situent au niveau de l'ancienne
 AZ ATLANTI-ÓCEÁN PARTVIDÉKE
 Chophouses emerge in London in

DARBY SANS POSTER CONDENSED REGULAR, 36 PT

Os povos de origem persa do sul
VOYAGES IN CARQUINEZ STRAIT
Clashing assemblages of species

DARBY SANS POSTER CONDENSED MEDIUM, 36 PT

With a diverse cultural heritage
YN 113 DAETHANT I GYSYLLTIAD
Ang unang emperador na si Qin

DARBY SANS POSTER CONDENSED BOLD, 36 PT

Skont l-arlogg mit-tramuntana
WORLD'S LARGEST COUNTRIES
An intensely robust subculture

DARBY SANS POSTER CONDENSED BLACK, 36 PT

An invisible boundary

DARBY SANS POSTER CONDENSED THIN, 60 PT

Von der FLA eingeteilt

DARBY SANS POSTER CONDENSED EXTRA LIGHT, 60 PT

Contributing £19,746

DARBY SANS POSTER CONDENSED LIGHT, 60 PT

Wabash River Valley

DARBY SANS POSTER CONDENSED REGULAR, 60 PT

The 1796 Gold Rush

DARBY SANS POSTER CONDENSED MEDIUM, 60 PT [ALTERNATE 6 9]

Silnika ograniczającą

DARBY SANS POSTER CONDENSED BOLD, 60 PT [ALTERNATE a g]

Western Junctions

DARBY SANS POSTER CONDENSED BLACK, 60 PT

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
SUPERSCRIPT/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

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 REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
LINING 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. Also 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 which was brought to account in that and the following

DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 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

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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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 State of Criticism

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

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

The Psychology of Beauty

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

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DARBY SANS MEDIUM, MEDIUM ITALIC, BLACK, 8/11 PT

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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 #r*: "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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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.