New Doric Wide

Width slows the tempo and forces attention. Whereas the all-caps condensed sans serifs that started appearing in the 1830s derived from commercial lettering, the wide experiments that emerged later probably owe more to engraving. Studying the light, all-caps Doric Expanded from the 1860s and the later Doric cuts No. 8, No. 10, and No. 12, Paul Barnes and Tim Ripper imagined a variant that would luxuriate along the horizontal axis. New Doric Wide is as elegant and streamlined as Caslon Doric Wide is quirky and crude—and it comes with the italics that its precursor lacked.

PUBLISHED
2026

DESIGNED BY
PAUL BARNES & TIM RIPPER

VARIABLE FONT AXES
WEIGHT
WIDTH

14 STATIC STYLES
7 WEIGHTS W/ ITALICS

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

As a typeface gets wider, the tops and bottoms of shapes can easily flatten and drift toward squareness in an effort to maintain even spacing. With New Doric, Barnes and Ripper worked to curb that tendency, preserving the Wide and Extended families' roundness. Given an ample-enough measure, these sumptuous, attention-hogging families perform well even at small sizes, in paragraphs of text. Set black and big, they become monuments. The Wide and Extended variants of Caslon Doric lacked italics, but Barnes and Ripper felt that it was important to add them to New Doric to fill out all corners of the range.

New Doric Wide Thin
New Doric Wide Thin Italic
New Doric Wide Light
New Doric Wide Light Italic
New Doric Wide Regular
New Doric Wide Regular Italic
New Doric Wide Medium
New Doric Wide Medium Italic
New Doric Wide Bold
New Doric Wide Bold Italic
New Doric Wide Extrabold
New Doric Wide Extrabold Italic
New Doric Wide Black
New Doric Wide Black Italic

OVERVIEW OF VARIABLE AXES

Weight
Weight refers to the thickness of a stroke. Static fonts feature predetermined weights; sometimes, though, thin is too thin and bold is too bold. Adjust the weight axis to tailor letters precisely to each situation.



Width
The horizontal extent of glyphs dictates the width of a typeface. New Doric has six preset widths—going from X Condensed at its narrowest, to Extended at its widest—but any point along width axis can be chosen to suit specific design needs.



Foundationalism
INAUGURATED
Micrometeoroids

NEW DORIC WIDE THIN, THIN ITALIC, 70 PT

Accommodated
OCCIDENTALE
Pladegrænserne

NEW DORIC WIDE LIGHT, LIGHT ITALIC, 70 PT

Neuroscientists
MARÉCAGEUX
Kalastusvaltioita

NEW DORIC WIDE REGULAR, REGULAR ITALIC, 70 PT

Jahrtausenden
PRESSURIZED
Revolutionizing

NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, 70 PT [ALTERNATE R]

Növekedéshez
RADIOACTIVE
Administration

NEW DORIC WIDE BOLD, BOLD ITALIC, 70 PT [ALTERNATE a]

Karatteristika
UITEINDELIJK
Stratovolcano

NEW DORIC WIDE EXTRABOLD, EXTRABOLD ITALIC, 70 PT

Constitutions
INSTAL·LACIÓ
Niedogodnym

NEW DORIC WIDE BLACK, BLACK ITALIC, 70 PT [ALTERNATE g]

Trodimenzionalnom prostoru
MAINSTREAM CONCERNS
Drew up an academic petition

NEW DORIC WIDE THIN, THIN ITALIC, 40 PT

Specific statutory objectives
LAGRANGEN MEKANIIKKA
Þingbundnar konungsstjórnir

NEW DORIC WIDE LIGHT, LIGHT ITALIC, 40 PT

Representational capacities
OPENING PERFORMANCE
Spørsmålet er om det lønner

NEW DORIC WIDE REGULAR, REGULAR ITALIC, 40 PT

Tratados de libre comercio
LE THÉORÈME DE TERRE
Department spokesperson

NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, 40 PT

Zamandaki yavaşlamanın
UNDERLYING PARADIGM
Provoke this development

NEW DORIC WIDE BOLD, BOLD ITALIC, 40 PT [ALTERNATE R]

International Exhibitions
ANOMALIA ADEVĂRATĂ
Onderhandelingsposities

NEW DORIC WIDE EXTRABOLD, EXTRABOLD ITALIC, 40 PT [ALTERNATE g]

Una situació econòmica
AERODYNAMIC CHOICE
Revolutionary moments

NEW DORIC WIDE BLACK, BLACK ITALIC, 40 PT

Bundok at isang karaniwang mababa coastline
FIRST GEMINI EXTRAVEHICULAR ACTIVITY
Automated watershed model calibration system

NEW DORIC WIDE THIN, THIN ITALIC, 25 PT

A vast network of canals and irrigation ditches
FUSSBÖDEN UND BRUNNENFASSUNGEN
Sebaliknya, banyak proses bintang sebenarnya

NEW DORIC WIDE LIGHT, LIGHT ITALIC, 25 PT

Attempting to construct a unified field theory
MANIFESTS REPUTATIONAL CREDIBILITY
Un important factor al dezvoltării economice și

NEW DORIC WIDE REGULAR, REGULAR ITALIC, 25 PT

Culminating in the transition to democracy
ESTÁ INTIMAMENTE LIGADA À HISTÓRIA
Extraordinary praise for the plucky upstarts

NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, 25 PT

Njime se govorilo najmanje 17.500 godina
LES REPRÉSENTANTS DIPLOMATIQUES
Constava di due gruppi di sculture laterali

NEW DORIC WIDE BOLD, BOLD ITALIC, 25 PT

Performed diagnostics throughout 2011
LAUNCHED AN ELECTION TASK FORCE
The drought-adapted coniferous forests

NEW DORIC WIDE EXTRABOLD, EXTRABOLD ITALIC, 25 PT

Calcareous cliffs and soaring highlands
FRÅN DEN KLASSISK MAYAPERIODEN
Wetland areas of international interest

NEW DORIC WIDE BLACK, BLACK ITALIC, 25 PT [ALTERNATE a g]

Abhängig von der Wellenlänge wird die Sonnenstrahlung von der
BECAME THE QUINTESSENCE OF HER DEEPEST INSIGHTS
Kétféleképpen mehet végbe: egyik a közvetlen proton-proton ciklus

NEW DORIC WIDE THIN, THIN ITALIC, 18 PT

Refining the theory to account for the effects of modern physics
ONDE ÉLECTROMAGNÉTIQUE SE COMPOSE D'UN CHAMP
Aquesta unificació va ser desenvolupada per diferents físics en un

NEW DORIC WIDE LIGHT, LIGHT ITALIC, 18 PT

Resurrecting the centuries-old Italian Appassimento traditions
AVAMÄNG JA PREESTRITE MARSS VALMISID KAKS PÄEVA
Biological development at a constant temperature and pressure

NEW DORIC WIDE REGULAR, REGULAR ITALIC, 18 PT

Za geografický střed ostrova je považován vrchol s poutním
STRENGTHENING THE SAFETY OF SCHOOL PROGRAMS
Crick argued those criticisms were often unfair for their time

NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, 18 PT

Knew of the shortcomings of existing bearing technology
FORECAST DRIVEN BY ENVIRONMENTAL LEGISLATION
Þangað streymdu jafnt aðalsmenn sem óbreytt alþýðufólk

NEW DORIC WIDE BOLD, BOLD ITALIC, 18 PT

Développés de diffuser leurs connaissances techniques
NAJZAPADNIJI OD TRI JUŽNOEUROPSKA POLUOTOKA
Constructing to allow dynamic decay of most pollutants

NEW DORIC WIDE EXTRABOLD, EXTRABOLD ITALIC, 18 PT [ALTERNATE J]

Republicans who opposed these monarchial elements
THE ONGOING SURVIVAL OF ENDANGERED WILDLIFE
Es uno de los principales destinos turísticos de Francia

NEW DORIC WIDE BLACK, BLACK ITALIC, 18 PT

A HIMALÁJA NEVE AZ ŐSI INDIAI SZANSZKRIT NYELVBŐL EREDEZTETHETŐ
The classification sequence predates its understanding as a temperature sequence
CEEA CE SEMNIFICĂ FAPTUL CĂ ȘI-A TERMINAT FUZIUNEA HIDROGENULUI ÎN
At the end of the war, all five ships were interned at the British naval base in Scapa Flow

NEW DORIC WIDE THIN, THIN ITALIC, 14 PT

ARAW AY MAUUBUSAN NA NANG HIDROHENO AT KAPAG ITO AY NANGYARI
Symfonien begynner med en rolig og munter sats som viser komponistens følelser
A CONCISE INTRODUCTION TO THE PRIMARY PRINCIPLES AND OPERATIONS
La ciudad se convertiría desde entonces en una de las poblaciones más importantes

NEW DORIC WIDE LIGHT, LIGHT ITALIC, 14 PT [ALTERANTE a]

DISPARATE GAELIC ATTEMPTS TO REASSERT THEIR POWER IN MUNSTER
Natūraliai paplitusi Viduržemio jūros regione, vidurio Europoje, pietvakarių Azijoje
IN 1860 & 1870, HE ORGANIZED EXPEDITIONS TO OBSERVE SOLAR ECLIPSES
Properties of pure concentrated ozone were determined by the Riesenfeld groups

NEW DORIC WIDE REGULAR, REGULAR ITALIC, 14 PT

CONVERSION TO THE GOLD STANDARD FOR THE NATIONAL TREASURY
První pokus o výstup byl neúspěšný, při druhém pokusu bylo dosaženo výšky
HELLIGKEIT INNERHALB MEHRERER FILTERBÄNDER UND KALIBRIERT DIE
Training is conducted in a team building environment to build leadership skills

NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, 14 PT

DESCRIBING THE BOOK AS INTRICATE AND EMOTIONALLY AFFECTING
Quoted frequently from other medical sources written by contemporaries
IT BECAME THE SOURCE OF INSPIRATION FOR THEIR INITIAL RESEARCH
Okoli 25.000 prebivalci je med večjimi mesti v Spodnji Avstriji, vendar nima

NEW DORIC WIDE BOLD, BOLD ITALIC, 14 PT

UMA REGIÃO DE TRANSIÇÃO ENTRE A FOTOSFERA E A COROA SOLAR
They outlaw any private ownership of gold, silver, and foreign exchange
SOSTANZIALI SFIDE TECNICHE DI ARRAMPICATA SULLA VIA NORMALE
Each king ruled directly only within the bounds of his own petty kingdom

NEW DORIC WIDE EXTRABOLD, EXTRABOLD ITALIC, 14 PT [ALTERANTE R]

AFFECTED BY THE BREAK-UP OF THE SUPERCONTINENT OF PANGEA
Dua pertiga daripada kawasan benua yang ada ada hari ini, termasuk
IT WAS CHOSEN AS THE "EUROPEAN CAPITAL OF CULTURE" FOR 2018
Kapitali tkun l-akbar belt bħala daqs u popolazzjoni, nieħdu b'eżempju

NEW DORIC WIDE BLACK, BLACK ITALIC, 14 PT

Finding the key source of impact

NEW DORIC WIDE THIN, 36 PT

Mirror-image matching terrazzo

NEW DORIC WIDE LIGHT, 36 PT

Kapuluan ng mga Magnanakaw

NEW DORIC WIDE REGULAR, 36 PT

Des Nachbarstaates Sachsen

NEW DORIC WIDE MEDIUM, 36 PT

Solvable by explicit formulas

NEW DORIC WIDE BOLD, 36 PT

Moderate economic growth

NEW DORIC WIDE EXTRABOLD, 36 PT

La prosperidad económica

NEW DORIC WIDE BLACK, 36 PT

Segunda ley de la termodinámica

NEW DORIC WIDE THIN ITALIC, 36 PT

Exponents of rigorous education

NEW DORIC WIDE LIGHT ITALIC, 36 PT

Mungkin menggantikan grafena

NEW DORIC WIDE REGULAR ITALIC, 36 PT

Ancient multicomponent sites

NEW DORIC WIDE MEDIUM ITALIC, 36 PT

Interpretations of probability

NEW DORIC WIDE BOLD ITALIC, 36 PT

Cantabrian mountain range

NEW DORIC WIDE EXTRABOLD ITALIC, 36 PT

Mikronesiska federationen

NEW DORIC WIDE BLACK ITALIC, 36 PT

NEW DORIC WIDE LIGHT, LIGHT ITALIC, MEDIUM, 15/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

LIGHT ITALIC

MEDIUM

PROPORTIONAL
LINING FIGURES

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 un-

NEW DORIC WIDE REGULAR, REGULAR ITALIC, BOLD, 15/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

REGULAR ITALIC

BOLD

PROPORTIONAL
LINING FIGURES

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NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, EXTRABOLD, 15/20 PT

MEDIUM ALL CAPS

MEDIUM

EXTRABOLD

MEDIUM ITALIC

EXTRABOLD

PROPORTIONAL
LINING FIGURES

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NEW DORIC WIDE REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical*, or *inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of 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 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

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NEW DORIC WIDE BOLD, BOLD ITALIC, BLACK, 10/13 PT

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NEW DORIC WIDE EXTRABOLD, EXTRABOLD ITALIC, 10/13 PT

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NEW DORIC WIDE REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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The State of Criticism

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NEW DORIC WIDE REGULAR, REGULAR ITALIC, BOLD, 8/11 PT [TRACKING +4]

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NEW DORIC WIDE MEDIUM, MEDIUM ITALIC, EXTRABOLD, 8/11 PT [TRACKING +4]

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NEW DORIC WIDE REGULAR, 7/9 PT
[TRACKING +4]

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 passional 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.

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

NEW DORIC WIDE MEDIUM, 7/9 PT
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NEW DORIC WIDE BOLD, 7/9 PT
[TRACKING +4]

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 passional 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.

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

NEW DORIC WIDE REGULAR, 6/8 PT
[TRACKING +6]

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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 constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the

NEW DORIC WIDE MEDIUM, 6/8 PT
[TRACKING +6]

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NEW DORIC WIDE BOLD, 6/8 PT
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NEW DORIC WIDE REGULAR, 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

NEW DORIC WIDE REGULAR, 9/12 PT

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NEW DORIC WIDE REGULAR, 9/13 PT

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NEW DORIC WIDE REGULAR, 9/14 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

ČESKÝ (CZECH)
NEW DORIC WIDE 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 skřínka 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 prácem 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.

DANSK (DANISH)
NEW DORIC WIDE 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 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 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 allerbedst svømmede i vandet og tænkte på ingenting,

DEUTSCH (GERMAN)
NEW DORIC WIDE 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

ESPAÑOL (SPANISH)
NEW DORIC WIDE 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

FRANÇAIS (FRENCH)
NEW DORIC WIDE 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

ITALIANO (ITALIAN)
NEW DORIC WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Dapprima, ripetendendo 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 creda*. 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

MAGYAR (HUNGARIAN)
NEW DORIC WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Hajnali két órakor a segédtiszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő kék 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 fáradtságot 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.

POLSKI (POLISH)
NEW DORIC WIDE REGULAR, REGULAR ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. 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 Greulicha? 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, drepcąc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym

PORTUGUÊS (PORTUGUESE)
NEW DORIC WIDE 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

SUOMI (FINNISH)
NEW DORIC WIDE REGULAR, REGULAR ITALIC, 9/12 PT

He olivat ystäviä ystävyydessä, 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 viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä

SVENSKA (SWEDISH)
NEW DORIC WIDE 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 döko upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten 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

TÜRKÇE (TURKISH)
NEW DORIC WIDE 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. İstediği yalnız bir iman selametiydi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarih temasını duyar gibi oluyordu. Bu sarih 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...

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alternate R

STYLISTIC SET 03
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STYLISTIC SET 04
alternate g

DEACTIVATED

J’ouvert event planning in early January
Revamped Wetlands Resilience Project
An exceptional postseason turnaround
Overturning the justice’s defining ruling

ACTIVATED

J’ouvert event planning in early January
Revamped Wetlands Resilience Project
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STYLES INCLUDED IN COMPLETE FAMILY

New Doric Wide Thin
New Doric Wide Thin Italic
New Doric Wide Light
New Doric Wide Light Italic
New Doric Wide Regular
New Doric Wide Regular Italic
New Doric Wide Medium
New Doric Wide Medium Italic
New Doric Wide Bold
New Doric Wide Bold Italic
New Doric Wide Extrabold
New Doric Wide Extrabold Italic
New Doric Wide Black
New Doric Wide Black Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

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ABOUT THE DESIGNERS

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.

Tim Ripper (born 1986) studied physics at Amherst College and worked in educational publishing in China before obtaining an MFA in graphic design from the Yale School of Art. At Yale, he discovered a passion for type design through a class with Tobias Frere-Jones and Matthew Carter, and was a designer at Frere-Jones Type before joining Commercial in 2016. Tim has also worked at Fathom Information Design and independently as a freelance graphic designer and developer.

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