New Doric Narrow

The trick of a narrow typeface is to save space without appearing markedly condensed. For New Doric, Caslon Doric's more streamlined relative, Paul Barnes and Tim Ripper designed two useful new families: Narrow and Condensed, which serve as a bridge between the X Condensed and Regular widths. The Narrow width subtly starts to round out the straight sides of the more condensed widths.

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

Complex typography often requires space-efficient sans serifs that achieve economy without looking squished. This is especially important at a time when people absorb much, if not most, of their information in narrow text columns on small screens. Compact and with minimally straightened sides, New Doric maintains the original's warmth and personality, saves space, and keeps text readable. Don't hesitate to use it big, too: It looks as good and clear at 8 or 9pt on a phone as it does at, say, 432pt on a sign. But its real strength lies in its clarity in a smallish footprint: charts, graphs, maps, captions, credits, sidebars, tables, mandatory legal copy, and other fine print.

New Doric Narrow Thin
New Doric Narrow Thin Italic
New Doric Narrow Light
New Doric Narrow Light Italic
New Doric Narrow Regular
New Doric Narrow Regular Italic
New Doric Narrow Medium
New Doric Narrow Medium Italic
New Doric Narrow Bold
New Doric Narrow Bold Italic
New Doric Narrow Extrabold
New Doric Narrow Extrabold Italic
New Doric Narrow Black
New Doric Narrow 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.

Bye 300 **Bye** 500 **Bye** 800

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.

Amateur Birder 25
Amateur Birder 75
Amateur Birder 125

Manufacture
REJOINDER
Neotesaným

NEW DORIC NARROW THIN, 90 PT

Generational
SAAPUIVAT
Opmerkelijke

NEW DORIC NARROW THIN ITALIC, 90 PT

Ikkontrollata
BELLICOSE
Equivocated

NEW DORIC NARROW LIGHT, 90 PT

Architecture
SJÆLDENT
Organização

NEW DORIC NARROW LIGHT ITALIC, 90 PT

Monetizaba
BESTÄTIGT
Mainstream

NEW DORIC NARROW REGULAR, 90 PT

Warehouses
CONFIDING
Alkalmazták

NEW DORIC NARROW REGULAR ITALIC, 90 PT [ALTERNATE a]

Converteix
GROWERS
Exchanged

NEW DORIC NARROW MEDIUM, 90 PT [ALTERNATE g]

Admiration
MEMBAWA
Navegaban

NEW DORIC NARROW MEDIUM ITALIC, 90 PT

Confirmed
MŰKÖDÉS
Inimõigusi

NEW DORIC NARROW BOLD, 90 PT

Zwłaszcza
EVIDENCE
Harrowing

NEW DORIC NARROW BOLD ITALIC, 90 PT

Abdicator
EQUATOR
Jardiniers

NEW DORIC NARROW EXTRABOLD, 90 PT [ALTERNATE J]

Simbolika
ÕPETAMA
Prototype

NEW DORIC NARROW EXTRABOLD ITALIC, 90 PT

Construït EFICACIA Stadiums

NEW DORIC NARROW BLACK, 90 PT

Defended REASONS Látogatta

NEW DORIC NARROW BLACK ITALIC, 90 PT [LATERNATE a g]

CONVENTIONS
Hydrodynamical

NEW DORIC NARROW THIN, 70 PT

ARISTOKRASYA
Parliamentarians

NEW DORIC NARROW THIN ITALIC, 70 PT

MUNTANYENC
Prépondérantes

NEW DORIC NARROW LIGHT, 70 PT

INVOLVEMENT
Knattspyrnuliðið

NEW DORIC NARROW LIGHT ITALIC, 70 PT

TRADEMARKS
Reconstruction

NEW DORIC NARROW REGULAR, 70 PT

SIGNIFICANCE
Contemporarily

NEW DORIC NARROW REGULAR ITALIC, 70 PT

KLEINKRIEGE
Dominaciones

NEW DORIC NARROW MEDIUM, 70 PT [ALTERNATE R]

EKLEKTICISM
Miðjarðarhafið

NEW DORIC NARROW MEDIUM ITALIC, 70 PT [ALTERNATE a]

DENIABILITY
Keramickými

NEW DORIC NARROW BOLD, 70 PT

BORÍTOTTÁK
Architectonic

NEW DORIC NARROW BOLD ITALIC, 70 PT

DOMINANTĂ
Internalizing

NEW DORIC NARROW EXTRABOLD, 70 PT [ALTERNATE g]

PONDEROUS
Eskatoloģika

NEW DORIC NARROW EXTRABOLD ITALIC, 70 PT

KONSTANTE Provocation

NEW DORIC NARROW BLACK, 70 PT [ALTERNATE a]

SYMBOLISM Wyposażone

NEW DORIC NARROW BLACK ITALIC, 70 PT

Spectacle of obsequiousness
AESTHETIC COEXISTENCE
De voormalige functie van het

NEW DORIC NARROW THIN, THIN ITALIC, 40 PT

Na época da sua construção
INFORMALNA UMETNOST
Ballast of the objective world

NEW DORIC NARROW LIGHT, LIGHT ITALIC, 40 PT

Ideological preoccupations
VEERED INTO CRITIQUES
Apparent academic realism

NEW DORIC NARROW REGULAR, REGULAR ITALIC, 40 PT

Para pelajar tersebut ada
CONDICION AMBIENTAL
Monument saama justkui

NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, 40 PT

Legislative Frameworks
ABSTRACT & AUSTERE
Exact ou image inversée

NEW DORIC NARROW BOLD, BOLD ITALIC, 40 PT

Eine Anbindung beider
MATERIAL PROPERTY
Utorowało to drogę dla

NEW DORIC NARROW EXTRABOLD, EXTRABOLD ITALIC, 40 PT

Nearly 27,500 meters
DETERMINATĂ ÎN 1811
Traditional idea of art

NEW DORIC NARROW BLACK, BLACK ITALIC, 40 PT

Er en sporvei som i all hovedsak har egen trasé
SPECTATOR TO HISTORICAL REVOLUTION
Da es sich zumeist um größere Wohnungen mit

NEW DORIC NARROW THIN, THIN ITALIC, 25 PT

Several masterpieces of the late 19th century
NEW MICRO-EVOLUTIONARY PRINCIPLES
Metų saloje pirmieji apsigyveno polineziečiai ir

NEW DORIC NARROW LIGHT, LIGHT ITALIC, 25 PT [ALTERNATE R]

Impact throughout performance art society
AMELYET NEM LEHET MEGSEMMISÍTENI
Selling these had unintended consequences

NEW DORIC NARROW REGULAR, REGULAR ITALIC, 25 PT

The pieces were set into a new paradigm
UN REFERÉNDUM DE INDEPENDENCIA
Deconstructing to the smallest elements

NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE a g]

Considerada como uma das principais
REVIVALS OF ARTISTIC REPUTATION
Og upphæðin sem safnast hefur aukist

NEW DORIC NARROW BOLD, BOLD ITALIC, 25 PT

Commissioning several of her works
GENUS AFRIKA YANG BERKERABAT
Vicissitudes of cultural development

NEW DORIC NARROW EXTRABOLD, EXTRABOLD ITALIC, 25 PT

Idag oklar på grund av motstridiga
ACQUIRES A TERRIBLE STRENGTH
Je uključivalo bivše Južnopacifičko

NEW DORIC NARROW BLACK, BLACK ITALIC, 25 PT

O CHEFE TINHA O STATUS DE FUNCIONÁRIO DO GOVERNO
In 1556, the Tsardom of Russia vanquished the Khanate of Kazan
GUY DEBORD'S ANALYSIS OF THE "SPECTACULAR" SOCIETY
First introduced additional logical truth degrees in their 1921 theory

NEW DORIC NARROW THIN, THIN ITALIC, 18 PT

THE PREVAILING REPERTOIRE FROM EUROPE & AMERICA
Many hyper-diffusionist writers overwhelmingly reject this view
JANÁČEKS MUSIK FRAMFÖRS ÄNNU REGELBUNDET RUNT
A harmincéves háború első jelentős ütközete, a fehérhegyi csata

NEW DORIC NARROW LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE a g]

FORMES I ESTRUCTURES GEOMÈTRIQUES ELEMENTALS
Est devenue un important centre économique au Moyen Âge
SLĀVU APMETŅU TERITORIJA IEVĒROJAMI PALIELINĀJĀS
Divide languages on geographical and genealogical principles

NEW DORIC NARROW REGULAR, REGULAR ITALIC, 18 PT [ALTERNATE R]

PODLE PRŮZKUMU VEŘEJNÉHO MÍNĚNÍ Z ROKU 2001
Stagnation and theoretical bankruptcy of his movement
A COALITION OF 75 CIVIL AND LABOR ORGANIZATIONS
Traditions of shamanistic crossings into the netherworld

NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, 18 PT

CONTAIN ABOUT 50 SPECIES OF ORES & MINERALS
De vanskeligheder var dog også med til at skabe hans
GEOGRAPHICALLY MARKING THE EASTERN BORDER
Minn dawn, 20 għandhom mill-inqas miljun kelliema u

NEW DORIC NARROW BOLD, BOLD ITALIC, 18 PT

HIS CORAL REEF CONSERVATION AND RESEARCH
Earth’s second Phanerozoic mass extinction event
ÊTRE DÉCOUPÉES EN TROIS ENSEMBLES APPELÉS
Served as the third Chief Civil Hydrographic Officer

NEW DORIC NARROW EXTRABOLD, EXTRABOLD ITALIC, 18 PT

NEGARA DAN PUSAT PENDUDUK TERBESARNYA
De strækker sig 2.350 km i nordvestlig-sydøstlig
REVOLUTIONARY CONTAINERIZED LABORATORY
Tras el asesinato del padre Cantova en 1731 en las

NEW DORIC NARROW BLACK, BLACK ITALIC, 18 PT

PLUTARCH APPARENTLY DISCUSSED HIM IN A TREATISE WRITTEN IN 110 CE
Clinched the party's nomination for the election to succeed the incumbent governor
IL EST LE CINQUIÈME DE LA SEMAINE CHRÉTIENNE, DE LA SEMAINE JUIVE ET
Seen as a response to problems faced by China during the 1980s modernization drive

NEW DORIC NARROW THIN, THIN ITALIC, 14 PT

JEDNAK W PRAKTYCE NIE INGERUJE ON W PRACE PARLAMENTU I RZĄDU
Hanen påminner om den närbesläktade pilfinken varför dessa arter ofta förväxlas
ITALY'S RAPID MODERNIZATION, ECONOMIC GROWTH, AND URBANIZATION
Since 2005, waves of mass migration in the middle of the county spurred changes

NEW DORIC NARROW LIGHT, LIGHT ITALIC, 14 PT

IT WAS REPUBLISHED UNDER ITS CURRENT NAME IN A 1971 ANTHOLOGY
It's a melding of two realities that by all appearances have nothing to link them
EN GENERAL CADA ESPÈCIE TÉ UNS ESTILS PROPIS A L'HORA DE FER NIUS
Die ihn zu farbenfrohen Darstellungen des großstädtischen Lebens inspirierten

NEW DORIC NARROW REGULAR, REGULAR ITALIC, 14 PT

QUEST'ATTIVITÀ È STATA APPROVATA DALLE AUTORITÀ FAROESI MA
Both poems recount their characters by way of simile or colorful analogy
IT BECAME CLANCY'S ODE TO A RICH, BYGONE LOVECRAFTIAN PROSE
Kako su svejedi, a za izgradnju gnijezda koriste sve mogućnosti koje su im

NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, 14 PT

CHALLENGING GREEK SUPERSTITION AND DIVINE INTERVENTION
Since 1982, the historic towns were protected as a cultural landmark
ØYENE BLE BOSATT AV NORRØNE LANDNÅMSMENN PÅ 750-TALLET
James Clerk Maxwell introduced his molecular approximation in 1867

NEW DORIC NARROW BOLD, BOLD ITALIC, 14 PT [ALTERNATE a]

EISENHOWER'S DECISIVE MAJORITY AT THE 1956 CONVENTION
Á þessum krepputíma Feneyja var mikill skortur á fjárframlögum
STORMS 150 KILOMETERS SOUTH OF THE CITY OF ZIHUATANEJO
Participating in a symposium on the techniques of fresco-painting

NEW DORIC NARROW EXTRABOLD, EXTRABOLD ITALIC, 14 PT [ALTERNATE g]

ALGUNOS PROBLEMAS CON MÚSICOS MÁS CONSERVADORES
Extreme wind shear limiting Atlantic hurricane developments
VUOKSI HÄN LOPETTI MESSUJEN TOIMITTAMISEN JO KAHDEN
Nominated for five awards, winning two, including Best Picture

NEW DORIC NARROW BLACK, BLACK ITALIC, 14 PT

Forsætisráðuneytið

NEW DORIC NARROW THIN, 60 PT

Representationally

NEW DORIC NARROW LIGHT, 60 PT

Electromechanics

NEW DORIC NARROW REGULAR, 60 PT

Commemorative

NEW DORIC NARROW MEDIUM, 60 PT

Koolijuhatajana

NEW DORIC NARROW BOLD, 60 PT

Reconnaissant

NEW DORIC NARROW EXTRABOLD, 60 PT

Unanticipated

NEW DORIC NARROW BLACK, 60 PT

Maailmanennätystä

NEW DORIC NARROW THIN ITALIC, 60 PT

Acknowledgement

NEW DORIC NARROW LIGHT ITALIC, 60 PT

Interchangeability

NEW DORIC NARROW REGULAR ITALIC, 60 PT

Zwischenzeitlich

NEW DORIC NARROW MEDIUM ITALIC, 60 PT

Juxtapositional

NEW DORIC NARROW BOLD ITALIC, 60 PT

Caracterizează

NEW DORIC NARROW EXTRABOLD ITALIC, 60 PT

Neoclassicism

NEW DORIC NARROW BLACK ITALIC, 60 PT

NEW DORIC NARROW LIGHT, LIGHT ITALIC, MEDIUM, 16/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL LINING FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL OLDSTYLE FIGURES

LIGHT ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle,** amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years' purchase, were valued

NEW DORIC NARROW REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL OLDSTYLE FIGURES

REGULAR ITALIC

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NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, BOLD, 16/20 PT

MEDIUM ALL CAPS

MEDIUM

BOLD

PROPORTIONAL LINING FIGURES

MEDIUM ITALIC

BOLD

PROPORTIONAL OLDSTYLE FIGURES

MEDIUM ITALIC

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NEW DORIC NARROW 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 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 not seek to answer those plain questions as to the

NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, EXTRABOLD, 10/13 PT

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

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NEW DORIC NARROW BLACK, BLACK ITALIC, 10/13 PT

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

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NEW DORIC NARROW MEDIUM, MEDIUM ITALIC, EXTRABOLD, 9/12 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."

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NEW DORIC NARROW REGULAR, 7/9 PT

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 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 participants in this adventure would

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NEW DORIC NARROW REGULAR, 6/8 PT
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NEW DORIC NARROW 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 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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NEW DORIC NARROW REGULAR, 9/14 PT

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ČESKÝ (CZECH)
NEW DORIC NARROW 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. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobra, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staročeským, o nichž nám často naši povídkáři tak rádi a živě vypravují. A tu lásku, tu dobrotu, tu skromnosť

DANSK (DANISH)
NEW DORIC NARROW 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, 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 med, lige oppe fra havets flade og ned til dets bund, fór i forfærdelse til side; den tunge, voldsomme ting sænkede sig dybere og dybere, den blev længere og længere, milelang,

DEUTSCH (GERMAN)
NEW DORIC NARROW 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 von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher zu kommen. Nicht wir allein ringen um die Lösung des Kunstproblems, sondern viele Generationen haben darum gerungen.

ESPAÑOL (SPANISH)
NEW DORIC NARROW 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 España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma, me puse a buscar los elementos vivos, perdurables, donde no se hiela el minuto, que viven un tembloroso presente. Entre los

FRANÇAIS (FRENCH)
NEW DORIC NARROW REGULAR, REGULAR ITALIC, 9/12 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. *C'est un mot international. Seulement un mot et ce mot comme mouvement.* Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardeuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à la folie. Jusqu'à l'évanouissement. Comment en finir avec tout ce qui est journalisticaille, anguille, tout ce qui est gentil et propret, borné, vermoulu de morale,

ÍSLENSKA (ICELANDIC)
NEW DORIC NARROW 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 vóru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur vóru 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 það og svo var hitt, að í undirdjúpum hafsins þóttust menn vita, að vera mundi risavaxinn gróður og var ekki ólíklegt að í þeim miklu skógum hefðust við skrímsl og dýr ýmisleg, sem öllum væru ókunn. Það var því ekki ólíklegt,

ITALIANO (ITALIAN)
NEW DORIC NARROW 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 *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto di persecuzione che l' I. e R. Polizia avrebbe esercitato a Trieste, sarebbe venuto a colpire lui – uno dei pochi letterati italiani restati in

LATVIEŠU (LATVIAN)
NEW DORIC NARROW REGULAR, REGULAR ITALIC, 9/12 PT

Ceļš mūs drīz noved pie tilta, kas pārstiepies par še ne visai plato upi. Kas šī tāda par upi ir, to jau tu atminēsi, kad teikšu, ka viņa viena no mūsu tēvijas 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, l*abi 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 ari griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā ari pašas tēvijas 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 kulturas dāvātos labumus un uzņemdami dabas uzliktos grūtumus. No kulturas uz dabu! Vai tu mierā ar šo izmaiņu? Vai tev, Lata sievai, nav tā žēl, kas pakaļā? Kādu versti gājušiem, mums pretim klajums. Šī klajuma pakalnā ciems, kurā dzīvo divi pušelnieki, kā to no divi ērbeģiem

MAGYAR (HUNGARIAN)
NEW DORIC NARROW 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. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem kerítik. A legénység pedig javarészt újoncokból áll, azok is leginkább

NEDERLANDS (DUTCH)
NEW DORIC NARROW 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 alle familie en vrienden maar eens uit, dan kunnen zij zich heerlijk te goed doen, want het tafeltje verzadigt hen allemaal.« Toen nu het gezelschap bijeen was, zette hij het midden in de kamer, en zei »tafeltje dek je.« Maar

POLSKI (POLISH)
NEW DORIC NARROW 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 chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki, kielnie, liny. siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymsach starego browaru który panuje nad uliczką wysokim, poczerniałym kominem – w gałęziach chorowitej, rosnącej przy nim topoli, która, nie

PORTUGUÊS (PORTUGUESE)
NEW DORIC NARROW 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, convido a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa. Ao contrário de Medusa, nota-se-lhe o alisado simples do cabelo, preso sobre a nuca. Os olhos são vulgares, mas têm uma ex-

SUOMI (FINNISH)
NEW DORIC NARROW 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 maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkkinä kaikelle ympäröivälle tasamaalle. Mylly oli kerran maalattu helakanpunaiseksi, siivet mukaan lukien, mutta niin oli tehty sen lapsuudessa viitisenkymmentä vuotta

SHQIP (ALBANIAN)
NEW DORIC NARROW 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 kët 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 cilinflisnin 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, pushka dhe revolja nga të gjitha këto Dila s'kish frigë. Një ndjesi e fshehtë rritej në zemrën e Dilës dhe sa ma shum ditë kalojshin aq ma e madhe bahej. Dhe ndiesia u ba dëshirë, dëshirë që të len pa gjumë. Por një ditë,

SVENSKA (SWEDISH)
NEW DORIC NARROW 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 och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, träkåkar efterträdde stenhusen, illa klädda människor kastade misstänksamma blickar på den snyggt klädde personen som så tidigt besökte deras kvarter och utsvultna hundar morrade hotande mot främlingen. Mellan grupper av artillerister, arbetshjon, bryggardrängar, tvättmadammer och lärpojkar påskyndade han

TÜRKÇE (TURKISH)
NEW DORIC NARROW 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... 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 kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı zamanlar dizleri çözülüyor, gözlerinde karanlık, kırmızı benekler uçuşuyordu. Bazen sedirin üstüne uzanıp dalınca, korkunç,

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TABULAR LINING	March: $3,460 €1,895 October: **¥7,031 £9,215**	March: $3,460 €1,895 October: **¥7,031 £9,215**
FRACTIONS ignores numeric date format	21/03/10 and 2 1/18 460/920	21/03/10 and $2\frac{1}{18}$ $\frac{460}{920}$
SUPERSCRIPT/SUPERIOR	x158 + y23 × z18 − a4260	$x^{158} + y^{23} \times z^{18} - a^{4260}$
SUBSCRIPT/INFERIOR	x158 ÷ y23 × z18 − a4260	$x_{158} \div y_{23} \times z_{18} - a_{4260}$
DENOMINATOR for making arbitrary fractions	0123456789 0123456789	0123456789 $_{0123456789}$
NUMERATOR for making arbitrary fractions	0123456789 0123456789	0123456789 ^{0123456789}
LANGUAGE FEATURE Nederlands (Dutch) IJ glyph	VRIJDAG zijds rijk getwijfeld	VRIJDAG zijds rijk getwijfeld
LANGUAGE FEATURE Català (Catalan) l·glyph	NOVEL·LA cal·ligrafia al·lusió	NOVEL·LA cal·ligrafia al·lusió
LANGUAGE FEATURE Polski (Polish) kreska accent	SŁÓD ślady których napojów	SŁÓD ślady których napojów
LANGUAGE FEATURE Română (Romanian) s accent	ORAŞUL ştiinţifice împuşcat	ORAȘUL științifice împușcat

OPENTYPE FEATURES ROMAN & ITALIC	**DEACTIVATED**	**ACTIVATED**
STYLISTIC SET 01 alternate J	J'ouvert planning in January	J'ouvert planning in January
STYLISTIC SET 02 alternate R	Wetlands Resilience Project	Wetlands Resilience Project
STYLISTIC SET 03 alternate a	Final postseason turnaround	Final postseason turnaround
STYLISTIC SET 04 alternate g	Overturning a defining ruling	Overturning a defining ruling

STYLES INCLUDED IN COMPLETE FAMILY

New Doric Narrow Thin
New Doric Narrow Thin Italic
New Doric Narrow Light
New Doric Narrow Light Italic
New Doric Narrow Regular
New Doric Narrow Regular Italic
New Doric Narrow Medium
New Doric Narrow Medium Italic
New Doric Narrow Bold
New Doric Narrow Bold Italic
New Doric Narrow Extrabold
New Doric Narrow Extrabold Italic
New Doric Narrow Black
New Doric Narrow 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.