New Doric

We launched Commercial Classics in 2019, centered around three emblematic typefaces: Brunel, Caslon Ionic, and Caslon Doric, a collection of five families in widths and weights that represented the quintessential late-nineteenth-century sans serif, with all of its quirks and unevenness. Designers liked it, but we soon started fielding requests for something a little less eccentric. New Doric is the variable, streamlined, modernized version of Caslon Doric.

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

Paul Barnes and Tim Ripper have translated a disparate constellation of types spanning from the 1840s through the early twentieth century into a tighter, more organized whole, without sacrificing Caslon Doric's warmth and wit. They smoothed out the original's terminals for a more consistent overall appearance, but preserved traces of Caslon Doric's inward turns in barely perceptible gestures on the loop of **g** and the top terminal of **a**. As Barnes and Ripper refined the design, the number of weights necessarily decreased, now proceeding from thin to black. The variable format affords precision and control, the flatter condensed shapes merging effortlessly with the rounder regular, wide, and extended ones.

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

TÕESTAVAT
Astrologically

NEW DORIC THIN, 70 PT

EXCAVATOR
Mesterværker

NEW DORIC THIN ITALIC, 70 PT

REPLACING
Distribuzione

NEW DORIC LIGHT, 70 PT

ÁBRÁZOLJA
Interpretation

NEW DORIC LIGHT ITALIC, 70 PT

TERITORIJU
Components

NEW DORIC REGULAR, 70 PT [ALTERNATE J]

EDUCATION
Seguidament

NEW DORIC REGULAR ITALIC, 70 PT [ALTERNATE g]

MACHINIST
Hinzugefügt

NEW DORIC MEDIUM, 70 PT

LOCUITORII
Bioengineer

NEW DORIC MEDIUM ITALIC, 70 PT

MAGGIORE
Actividades

NEW DORIC BOLD, 70 PT

INTEGRATE
Contractual

NEW DORIC BOLD ITALIC, 70 PT [ALTERNATE R]

VASCULAR
Equilibrium

NEW DORIC EXTRABOLD, 70 PT

PSIKJATRA
Generacích

NEW DORIC EXTRABOLD ITALIC, 70 PT

KESATUAN
Archetypal

NEW DORIC BLACK, 70 PT [ALTERNATE a]

FEEDBACK
Syntyneitä

NEW DORIC BLACK ITALIC, 70 PT

Hvernig þau búa til hljóð
BELEAGUERED ICON
1,700 hours of flying time

NEW DORIC THIN, THIN ITALIC, 40 PT

Emerging technologies
CIRCONDA LA CITTÀ
Ang modernong burges

NEW DORIC LIGHT, LIGHT ITALIC, 40 PT

Unconstitutional ruling
AICI AU INFLUENȚAT
Parasocial relationships

NEW DORIC REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE a]

Muzikos instrumentai
UNIQUE OFFERINGS
Bevölkerungsstruktur

NEW DORIC MEDIUM, MEDIUM ITALIC, 40 PT

Tarihsel materyalizm
GENERELLA LAGAR
Spacetime curvature

NEW DORIC BOLD, BOLD ITALIC, 40 PT

Conflits territoriaux
POSITIVE REVIEWS
Rozciągnięte obrazy

NEW DORIC EXTRABOLD, EXTRABOLD ITALIC, 40 PT [ALTERNATE R a g]

A beautiful lyricism
ÜLEMIST LIUGURIT
Subversive chemist

NEW DORIC BLACK, BLACK ITALIC, 40 PT

Glutamat merupakan yang paling larut
LEARNING POLICY IDEAS IN 2008
Building mechanical ventilation systems

NEW DORIC THIN, THIN ITALIC, 25 PT [ALTERNATE g]

Concerti with accompanying sonnets
ROLLING STOCK MANUFACTURE
Fotonra eső leptonszám és elektromos

NEW DORIC LIGHT, LIGHT ITALIC, 25 PT

Poeng understreket av førstesatsens
HLEDÁNÍ A VÝZKUM EXOPLANET
Geographical ranges of a biocoenosis

NEW DORIC REGULAR, REGULAR ITALIC, 25 PT

Le Comité international olympique
CRITERIO TÉCNICO ESPECÍFICO
A decade of local and federal policy

NEW DORIC MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE R]

Turnieje zawodników na wózkach
SPIRAL OF THE SOLAR SYSTEM
Optimālās darbības temperatūras

NEW DORIC BOLD, BOLD ITALIC, 25 PT

Hinged on sociological research
BURGEONING INTERVENTIONS
Así como numerosas pinturas de

NEW DORIC EXTRABOLD, EXTRABOLD ITALIC, 25 PT

Pozoruhodně náhlé a bez opory
TILHEYRA ÞESSUM ÆTTBÁLKI
Indicated a riotous atmosphere

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

TESTED ASSOCIATED TRACKSIDE EQUIPMENT
Neolitska revolucija se nanaša na uvajanje enostavnih
GLUANTE LORSQUE LA TEMPÉRATURE S'ÉLÈVE
Weit rekonstruierbar entwickelte sich beides oft parallel

NEW DORIC THIN, THIN ITALIC, 18 PT

JOSSA ON MYÖS ILMATORJUNTAPATTERISTO
Responsible for the musical activity of the institution
SUMMARIZING THE INCIDENT CIRCUMSTANCES
Level of security for real-estate investment in each city

NEW DORIC LIGHT, LIGHT ITALIC, 18 PT

POLICY PAPER ISSUED BY THE GOVERNMENT
Doğada mevcut besin kaynaklarından yararlanırken
PUBLISHED TWO MAJOR TEXTS IN HIS LIFETIME
The first collection of his works was published in 1715

NEW DORIC REGULAR, REGULAR ITALIC, 18 PT

BYĆ MOŻE PIERWSZE OGRODY Z ROŚLINAMI
Kus korraldati mäng siseruumides niiske ilma või
THE SELECTIVE BREEDING OF OLD CULTIVARS
Developed into five regionally distinctive cultures

NEW DORIC MEDIUM, MEDIUM ITALIC, 18 PT

MAIN AXIS OF THE COMPOUND STRUCTURE
Trains entered upgraded service in March 1981
UTILIZZANDO LA TECNOLOGIA SATELLITARE
Pois possui camadas duplas tanto de cobertura

NEW DORIC BOLD, BOLD ITALIC, 18 PT

UM 45.000 OG VELTA UM 1,50 MILLJARÐAR
Melabur dalam pelbagai sektor berteknologi
THIS OPERATICALLY ROMANTIC NARRATIVE
Els productes fermentats com la salsa de soja

NEW DORIC EXTRABOLD, EXTRABOLD ITALIC, 18 PT

A BROAD SPECTRUM OF PUBLIC SERVICES
Community meetings in places near and far
VIELFACH WURDE DIE IN DEN STRUKTUREN
First introduced in 2007 and retired in 2025

NEW DORIC BLACK, BLACK ITALIC, 18 PT

DETTE HAR FÅTT FORSKERE TIL Å REFERERE TIL SUMERISK
The nine cantatas of this period rank his most popular of productions
COMPLEXO DE DEFESAS FOI UM DOS MAIS SOFISTICADOS DA
Relate back directly to Machiavelli's treatise on obtaining political power

NEW DORIC THIN, THIN ITALIC, 14 PT

NOVEL INTERPRETATION OF ARCHAEOLOGICAL EVIDENCE
Understanding techniques of peculiar arts in the minutest of details
CENTRAL FACTOR IN INTERNATIONAL RELATIONS IN EUROPE
Interacties van individuele organismen met hun omgeving bestudeert

NEW DORIC LIGHT, LIGHT ITALIC, 14 PT

INDICATED BY THEIR SHARED STATUS IN SOUTHERN LORE
Beberapa negara menolak mengakui berakhirnya kekaisaran pada
LOS HEREDEROS RECONOCIDOS INTERNACIONALMENTE DE
Agriculture of their time was supplemented by nomadic pastoralism

NEW DORIC REGULAR, REGULAR ITALIC, 14 PT

IN GERINGEM MASSE DIREKT DURCH SONNENSTRAHLEN
Clauses establishing "peace and amity" amidst the withdrawal
CUNEIFORM COMPLAINT ADDRESSING THE POOR SERVICE
La irrigació a Mesopotàmia, que té més de 1.000 anys d'història

NEW DORIC MEDIUM, MEDIUM ITALIC, 14 PT

PROTOŽE PRVNÍ ARCHEOLOGOVÉ SE ZAJÍMALI O ASÝRII
Warned to expect significant flight cancellations and delays
GĦAD-DEFINIZJONI TAL-VARJI QXUR LI JAGĦMLU D-DINJA
Became cornerstones of modern political and social thought

NEW DORIC BOLD, BOLD ITALIC, 14 PT

GENERALLY CREDITED AS THE BUILDING'S ARCHITECT
Teleskoopin tehtävän on suunniteltu kestävän viisi vuotta
HIGH COURT TO HALT UTILIZATION OF VOTER DATABASE
Comprising a number of disconnected pockets of territory

NEW DORIC EXTRABOLD, EXTRABOLD ITALIC, 14 PT

MAI MULTE PLĂCI TECTONICE RIGIDE CARE MIGREAZĂ
Notað í neikvæðri merkingu þar sem talið er æskilegt að
HYPOTHESIZED AS A PREREQUISITE TO URBANIZATION
Elle participe à plusieurs évolutions fondamentales dans

NEW DORIC BLACK, BLACK ITALIC, 14 PT

Interdisciplinary

NEW DORIC THIN, 60 PT

Þyngdarhröðun

NEW DORIC LIGHT, 60 PT

Transfronteriza

NEW DORIC REGULAR, 60 PT

Neighborhood

NEW DORIC MEDIUM, 60 PT

Abbreviations

NEW DORIC BOLD, 60 PT

Durchmesser

NEW DORIC EXTRABOLD, 60 PT

Sympathetic

NEW DORIC BLACK, 60 PT

Fyrstendømmet

NEW DORIC THIN ITALIC, 60 PT

Instrumentation

NEW DORIC LIGHT ITALIC, 60 PT

Proportionately

NEW DORIC REGULAR ITALIC, 60 PT

Morphological

NEW DORIC MEDIUM ITALIC, 60 PT

Supordigrupp

NEW DORIC BOLD ITALIC, 60 PT

Constabulary

NEW DORIC EXTRABOLD ITALIC, 60 PT

Gyephavasra

NEW DORIC BLACK ITALIC, 60 PT

NEW DORIC 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

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

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Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten." The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the Ideal to Sense," have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his "Vorschule der Aesthetik,"

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

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NEW DORIC BLACK, BLACK ITALIC, 10/13 PT

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

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The State of Criticism

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NEW DORIC MEDIUM, MEDIUM ITALIC, EXTRABOLD, 9/12 PT

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NEW DORIC REGULAR, REGULAR ITALIC, BOLD, 8/11 PT

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NEW DORIC MEDIUM, MEDIUM ITALIC, EXTRABOLD, 8/11 PT

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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 enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due

NEW DORIC 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 construc-

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NEW DORIC REGULAR, 6/8 PT

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NEW DORIC 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

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ČESKÝ (CZECH)
NEW DORIC 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,

DANSK (DANISH)
NEW DORIC 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

DEUTSCH (GERMAN)
NEW DORIC 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

ESPAÑOL (SPANISH)
NEW DORIC REGULAR, REGULAR ITALIC, 9/12 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas*. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó “reverendas madres de todos los cantares”. Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por

FRANÇAIS (FRENCH)
NEW DORIC 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

ÍSLENSKA (ICELANDIC)
NEW DORIC 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

ITALIANO (ITALIAN)
NEW DORIC 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

LATVIEŠU (LATVIAN)
NEW DORIC 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, grāviši 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

MAGYAR (HUNGARIAN)
NEW DORIC 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

NEDERLANDS (DUTCH)
NEW DORIC 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

POLSKI (POLISH)
NEW DORIC 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.

PORTUGUÊS (PORTUGUESE)
NEW DORIC 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,

SUOMI (FINNISH)
NEW DORIC 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 pienel-

SHQIP (ALBANIAN)
NEW DORIC REGULAR, REGULAR ITALIC, 9/12 PT

Para ksaj prandvere bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër *shpella mali dhe zgavrriqe* drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, *në buk'e krypë,* i ati i Diles e mbajti cubin si mik. Dhe gjatë një mueji sa ndenji Cubi në shtëpi te saj, Diles iu ba se ky Cub nuk asht ai Cub për të 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

SVENSKA (SWEDISH)
NEW DORIC 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

TÜRKÇE (TURKISH)
NEW DORIC 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

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

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STANDARD PUNCTUATION

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ALL CAP PUNCTUATION

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LIGATURES

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PROPORTIONAL LINING
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TABULAR LINING

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PREBUILT FRACTIONS

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STYLISTIC ALTERNATES

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ACCENTED UPPERCASE

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ÓÔÕÖŌŎŐØŒŔŘŖŚŜŞŠŞŢŤŢŦÞÙÚ
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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

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ALL CAP PUNCTUATION

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LIGATURES

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PROPORTIONAL LINING
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TABULAR LINING

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PREBUILT FRACTIONS

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DENOMINATORS

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SUBSCRIPT

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STYLISTIC ALTERNATES

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ACCENTED UPPERCASE

ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĐÐÈÉÊËĒĔĖĘ
ĚĜĞĠĢĤĦÌÍÎÏĨĪĬĮIJĴĶĹĽĿŁĻÑŃŇŊŅÒÓÔ
ÕÖŌŎŐØŒŔŘŖŚŜŞŠŞŢŤŢŦÞÙÚÛÜŨ
ŪŬŮŰŲŴẀẂẄÝŸŶỲŹŻŽ

ACCENTED LOWER CASE

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OPENTYPE FEATURES FAMILY WIDE	**DEACTIVATED**	**ACTIVATED**
ALL CAPS opens up spacing, moves punctuation up	¿Fish & «Chips» @ £2/$5?	¿FISH & «CHIPS» @ £2/$5?
PROPORTIONAL LINING default figures	March: $3,460 €1,895 October: **¥7,031 £9,215**	March: $3,460 €1,895 October: **¥7,031 £9,215**
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 1⁄18 460⁄920
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	ZIJDS vrijdag rijk getwijfeld	ZIJDS vrijdag rijk getwijfeld
LANGUAGE FEATURE Català (Catalan) l·glyph	NOVEL·LA al·lusió col·lecció	NOVEL·LA al·lusió col·lecció
LANGUAGE FEATURE Polski (Polish) kreska accent	SŁÓD ślady źródła rozliczeń	SŁÓD ślady źródła rozliczeń
LANGUAGE FEATURE Română (Romanian) s accent	ÎNSUŞI totuşi aşezare oraşul	ÎNSUȘI totuși așezare orașul

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

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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.