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# Darby Sans *Collection*

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

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**PUBLISHED**  
2014

**DESIGNED BY**  
PAUL BARNES & DAN MILNE

**14 STYLES**  
2 FAMILIES

**FAMILIES**  
DARBY SANS  
DARBY SANS POSTER

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

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# Darby Sans Poster

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

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

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

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Darby Sans Poster Thin

*Darby Sans Poster Thin Italic*

Darby Sans Poster Extra Light

*Darby Sans Poster Extra Light Italic*

Darby Sans Poster Light

*Darby Sans Poster Light Italic*

Darby Sans Poster Regular

*Darby Sans Poster Regular Italic*

Darby Sans Poster Medium

*Darby Sans Poster Medium Italic*

Darby Sans Poster Bold

*Darby Sans Poster Bold Italic*

Darby Sans Poster Black

*Darby Sans Poster Black Italic*

Directional  
BIENNIAL  
Câștigătorii

DARBY SANS POSTER THIN, 100 PT

*Efterårsferie*  
MAGHIZUL  
*Correspond*

DARBY SANS POSTER THIN ITALIC, 100 PT

Éclectique  
DELIGHT  
Associates

DARBY SANS POSTER EXTRA LIGHT, 100 PT

*Industrialize*  
*CRIAÇÕES*  
*Vaikeuksissa*

DARBY SANS POSTER EXTRA LIGHT ITALIC, 100 PT

Exclusivity  
RICERCA  
Nagadānja

DARBY SANS POSTER LIGHT, 100 PT [ALTERNATE g]

*Queen May*  
*ĴSPŪDŽIAI*  
*Panopticon*

DARBY SANS POSTER LIGHT ITALIC, 100 PT

Kärkityötä  
VINTAGE  
Realismus

DARBY SANS POSTER REGULAR, 100 PT [ALTERNATE a]

*Showcased*  
*AFBRIGDI*  
*Utställning*

DARBY SANS POSTER REGULAR ITALIC, 100 PT

Sørbråten  
PŘIZNAL  
Wanderer

DARBY SANS POSTER MEDIUM, 100 PT [ALTERNATE W]

*Ilustración*  
*ORBITALS*  
*Patagonia*

DARBY SANS POSTER MEDIUM ITALIC, 100 PT



Analepsis  
REGISTA  
Comforts

DARBY SANS POSTER BOLD, 100 PT

*Magnetics*  
*THEATER*  
*Confidant*

DARBY SANS POSTER BOLD ITALIC, 100 PT

Écossaise  
CANTOS  
Weißbier

DARBY SANS POSTER BLACK, 100 PT

*Generates*  
RÓŻNIŁA  
*Flickering*

DARBY SANS POSTER BLACK ITALIC, 100 PT

HOTEISIINSA  
Anthropogenic

DARBY SANS POSTER THIN, 70 PT

*ESSENTIALISM*  
*Omstændigheden*

DARBY SANS POSTER THIN ITALIC, 70 PT

DISPONIBILE  
Forhåpentligvis

DARBY SANS POSTER EXTRA LIGHT, 70 PT

*VAŽIUOJANČIA*  
*Bioluminescence*

DARBY SANS POSTER EXTRA LIGHT ITALIC, 70 PT

NAPERVILLE  
Eurovéloroute

DARBY SANS POSTER LIGHT, 70 PT

*APPLICATION*  
*Quattrocentism*

DARBY SANS POSTER LIGHT ITALIC, 70 PT

NOURISHED  
Literatūrologę

DARBY SANS POSTER REGULAR, 70 PT [ALTERNATE a]

*ŠVAJČIARSKU*  
*Klassifikazzjoni*

DARBY SANS POSTER REGULAR ITALIC, 70 PT

CAMBRIDGE  
Brittitrilleristä

DARBY SANS POSTER MEDIUM, 70 PT

*MOVEMENTS*  
*Infrastructures*

DARBY SANS POSTER MEDIUM ITALIC, 70 PT

TRACTIONS  
Schaffhausen

DARBY SANS POSTER BOLD, 70 PT

*AFBRIGDUM*  
*Cérémonieuse*

DARBY SANS POSTER BOLD ITALIC, 70 PT

**CERÂMICAS**  
**Satisfactorily**

DARBY SANS POSTER BLACK, 70 PT

***AUTHORITY***  
***Friendlessness***

DARBY SANS POSTER BLACK ITALIC, 70 PT

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

DARBY SANS POSTER THIN, 36 PT

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

DARBY SANS POSTER THIN ITALIC, 36 PT

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

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

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

DARBY SANS POSTER EXTRA LIGHT ITALIC, 36 PT

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

DARBY SANS POSTER LIGHT, 36 PT

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

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

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

DARBY SANS POSTER REGULAR, 36 PT [ALTERNATE a]

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

DARBY SANS POSTER REGULAR ITALIC, 36 PT



Wondering aloud she utters  
FOUNTAINS SPARKLE AT  
Jesen v newyorških galerijah

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

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

DARBY SANS POSTER MEDIUM ITALIC, 36 PT

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

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

*Progressivement Disparaître*  
WITH IMPECCABLE LOGIC  
*Transcended the typecasting*

DARBY SANS POSTER BOLD ITALIC, 36 PT

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

DARBY SANS POSTER BLACK, 36 PT

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

DARBY SANS POSTER BLACK ITALIC, 36 PT

Cumhurbaşkanlığı

DARBY SANS POSTER THIN, 60 PT

Transgenerational

DARBY SANS POSTER EXTRA LIGHT, 60 PT

Wereldkampioen

DARBY SANS POSTER LIGHT, 60 PT [ALTERNATE W]

Memorialisations

DARBY SANS POSTER REGULAR, 60 PT [ALTERNATE a]

Completamente

DARBY SANS POSTER MEDIUM, 60 PT

Koffieliefhebber

DARBY SANS POSTER BOLD, 60 PT

Byplanleggeren

DARBY SANS POSTER BLACK, 60 PT

*Superendividamento*

DARBY SANS POSTER THIN ITALIC, 60 PT

*Zinngießwerkstatt*

DARBY SANS POSTER EXTRA LIGHT ITALIC, 60 PT

*Samoinicijativnosti*

DARBY SANS POSTER LIGHT ITALIC, 60 PT

*Tilfinningaprunge*

DARBY SANS POSTER REGULAR ITALIC, 60 PT

*Unconsentaneous*

DARBY SANS POSTER MEDIUM ITALIC, 60 PT

*Romanticization*

DARBY SANS POSTER BOLD ITALIC, 60 PT

*Empfehlenswert*

DARBY SANS POSTER BLACK ITALIC, 60 PT

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# Darby Sans

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Darby Sans is a contemporary humanist sans serif that is at its heart a workhorse. Commissioned by *Wallpaper\** magazine to complement its display version, Darby Sans Poster, it works effortlessly in all situations, from small text sizes to large bold display use. Its open forms and no nonsense slanted italic make it well suited to many uses.

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**14 STYLES**

7 WEIGHTS W/ ITALICS

**FEATURES**

PROPORTIONAL OLDSTYLE/LINING FIGURES

TABULAR OLDSTYLE/LINING FIGURES

FRACTIONS

SUPERScript/SUBSCRIPT

Rather than following the typical British sans serif model of Gill and Johnston, Darby Sans looks back instead to the eighteenth century. At its heart in the roman it follows the transitional forms found in the typefaces of Baskerville, Fry & Wilson, but also in the vernacular lettering style found in everyday life. These are the letters of the Age of Enlightenment; the name itself comes from the Darby family, famed pioneers of the industrial revolution. Stripping these forms of serifs and contrast renders an open and intelligent sans serif typeface suited for both print and for screen use.

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Darby Sans Thin

*Darby Sans Thin Italic*

Darby Sans Extra Light

*Darby Sans Extra Light Italic*

Darby Sans Light

*Darby Sans Light Italic*

Darby Sans Regular

*Darby Sans Regular Italic*

**Darby Sans Medium**

***Darby Sans Medium Italic***

**Darby Sans Bold**

***Darby Sans Bold Italic***

**Darby Sans Black**

***Darby Sans Black Italic***

OVERRULED  
Transcendent

DARBY SANS THIN, 70 PT

SÖZCÜLÜÇÜ  
*Architectonics*

DARBY SANS THIN ITALIC, 70 PT

ZEALANDER  
Glockenspiels

DARBY SANS EXTRA LIGHT, 70 PT

ENCARGADA  
*Tilläggstecken*

DARBY SANS EXTRA LIGHT ITALIC, 70 PT

CAMPAIGNS  
Aláírásgyűjtő

DARBY SANS LIGHT, 70 PT

ÎNDREPTATE  
*Pedagogically*

DARBY SANS LIGHT ITALIC, 70 PT [ALTERNATE a g]

GALLANTRY  
Occidentaux

DARBY SANS REGULAR, 70 PT

*ULTIMATUM*  
*Academician*

DARBY SANS REGULAR ITALIC, 70 PT



**GLOBALIZE**  
**Europäische**

DARBY SANS MEDIUM, 70 PT

***MEDIACIÓN***  
***Collaborates***

DARBY SANS MEDIUM ITALIC, 70 PT

**ENGINEERS**  
**Angažiranja**

DARBY SANS BOLD, 70 PT [ALTERNATE g]

***POTENTIAL***  
***Enlèvement***

DARBY SANS BOLD ITALIC, 70 PT

**FEARFULLY**  
**Guadalajara**

DARBY SANS BLACK, 70 PT [ALTERNATE a]

***OVERSIZED***  
***Encapçalats***

DARBY SANS BLACK ITALIC, 70 PT

New York subway system  
DRESSMAKING DESIGN  
Juhovýchodne od mesta

DARBY SANS THIN, 40 PT

*Love eternal & projections*  
*ELEMENTARY PARTICLE*  
*Il fatto è che il gin fatto dai*

DARBY SANS THIN ITALIC, 40 PT

Pensaerniaeth o Lundain  
EMAIL SERVERS BREAK  
Highlights for Vancouver

DARBY SANS EXTRA LIGHT, 40 PT

*Un angolo di Oktoberfest*  
*JOI ÎNCEPE LA BRAȘOV*  
*Premium Tier Upgrading*

DARBY SANS EXTRA LIGHT ITALIC, 40 PT

Crystals mined after 1813  
AS CASAS DE LORVÃO  
Quixotic in his own way

DARBY SANS LIGHT, 40 PT [ALTERNATE a]

*Ferðapjónustufyrirtækið*  
*GELACHT WIRD NICHT*  
*Wasted time made up at*

DARBY SANS LIGHT ITALIC, 40 PT [ALTERNATE g]

Plaster cast by Victoria  
UMETNIŠKIH SREDIŠČ  
En bestilling fra Citroën

DARBY SANS REGULAR, 40 PT

*Journées du patrimoine*  
*£18 MILLION PROJECT*  
*How quietly juxtaposed*

DARBY SANS REGULAR ITALIC, 40 PT

**Móviles y ordenadores**  
**KAHALUU-KEAUHOU**  
**Is-serata ta' Miss Malta**

DARBY SANS MEDIUM, 40 PT [ALTERNATE a]

***Le parcours de l'artiste***  
***TRANSLUCENT GLASS***  
***Harr 1911 debuutroman***

DARBY SANS MEDIUM ITALIC, 40 PT

**The Future of Fashion**  
**SOULBOY OF NORTH**  
**Un poema de Llach en**

DARBY SANS BOLD, 40 PT

***Die Weltöffentlichkeit***  
***REALE IMMATERIALE***  
***Autodidactic Writings***

DARBY SANS BOLD ITALIC, 40 PT

**Bridge building in 1711**  
**BOLGARI ŽE DRUGIČ**  
**Excellent manners by**

DARBY SANS BLACK, 40 PT

***Dundee's main street***  
***ORGANIC CHICKPEA***  
***Tops at 2014 triennial***

DARBY SANS BLACK ITALIC, 40 PT

NEWS ON FALL 2015 RELEASES FROM THE PREMIER ITALIAN LABEL  
 Pour partager ce grand moment, une soirée "Keynote" a vu le jour à Paris  
 KOŠARKAŠKA REPREZENTACIJA SRBIJE PLASIRALA SE U POLUFINALE  
*Sporting performances during the recent games reveal anti-drug measures*

DARBY SANS THIN, THIN ITALIC, 14 PT

DES OPPORTUNITÉS INÉDITES DE DÉCOUVERTE À NE PAS RATER  
 Calorie 100, Total Saturated Fat 0%, Cholesterol 0%, Sodium 5%, Protein  
 RAUÐ TASKAÞESSA TÖSKU NOTA ÉG NÁNAST Á HVERJUM EINASTA  
*Ellen Ekman ger dig sina bästa tips på hur du går tillväga för att teckna en*

DARBY SANS EXTRA LIGHT, EXTRA LIGHT ITALIC, 14 PT [ALTERNATE g]

AL MOMENTO DI CONFEZIONARE LE CROCCHETTE PRELEVATE  
 Na płycie przedstawił oryginalne interpretacje popularnych tematów  
 SECURITY CONCERNS GROUND OVER 20,000 CHICAGO FLIGHTS  
*Wirt Ghawdex fakkret ukoll li hu assolutament mhux permissibbli li jsir*

DARBY SANS LIGHT, LIGHT ITALIC, 14 PT

ICELANDIC POLITICIAN CALLS FOR REFERENDUM REGARDING  
 Oorspronkelijk kwam dit idee van de Franse baron de Montesquieu  
 HAUTE COUTURE RUNWAY ON THE SEINE IS FASHION WEEK HIT  
*Nearly 95% of bi-annual funding for the parks systems is contributed*

DARBY SANS REGULAR, REGULAR ITALIC, 14 PT

**UND NATÜRLICH KANN ES IM GRUNDE NUR UM EINES GEHEN**  
**Minister predtým tvrdil že ani druhý návrh sudcov nemusí uspieť**  
**SREĆOM, BLJEŠTAVO RUŽIČASATI ŠEŠIR NEĆE SE LAKO KUPITI**  
*Une banque prête des chats en échange d'un emprunt immobilier*

DARBY SANS MEDIUM, MEDIUM ITALIC, 14 PT

**FOTOS DE EVANDRO TEIXEIRA AO LONGO DOS 110 ANOS DE**  
**Many of the shockingly failed predictions being passed around**  
**RÍKJANDI HEIMSMEISTARI Í FORMÚLU 1, SEBASTIAN VETTEL**  
*The glass sheen of the café floor glinted with scars borne out of*

DARBY SANS BOLD, BOLD ITALIC, 14 PT [ALTERNATE a]

**DIE HET GEBOUW BEVOLKT, 11.000 MENSEN OP EEN GELEID**  
**Carlos Vermut gana la Concha de Plata del Festival de Cine de**  
**SAN MARCOS WILL BOUNCE BACK FROM SUNDAY'S DEFEAT**  
*Ruim twee derde van de mensen die vanuit de JWJ kiezen voor*

DARBY SANS BLACK, BLACK ITALIC, 14 PT

Stjörnufraeðingar

DARBY SANS THIN, 60 PT

Államfőválasztás

DARBY SANS EXTRA LIGHT, 60 PT [ALTERNATE a]

Conștientizează

DARBY SANS LIGHT, 60 PT

Gestationeerde

DARBY SANS REGULAR, 60 PT

Seismotherapy

DARBY SANS MEDIUM, 60 PT

Muodostetaan

DARBY SANS BOLD, 60 PT

Reverberating

DARBY SANS BLACK, 60 PT



*Xanthospermous*

DARBY SANS THIN ITALIC, 60 PT

*Hovedbygningen*

DARBY SANS EXTRA LIGHT ITALIC, 60 PT

*Anthropological*

DARBY SANS LIGHT ITALIC, 60 PT

*Upamiętniający*

DARBY SANS REGULAR ITALIC, 60 PT

*Zodpovědnosti*

DARBY SANS MEDIUM ITALIC, 60 PT

*Gefäßfunktion*

DARBY SANS BOLD ITALIC, 60 PT [ALTERNATE a]

*Monossilábico*

DARBY SANS BLACK ITALIC, 60 PT

DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. Also on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following

DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

### **The Psychology of Beauty**

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

### **Methodologies**

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

DARBY SANS MEDIUM, MEDIUM ITALIC, BLACK, 10/13 PT

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DARBY SANS REGULAR, REGULAR ITALIC, BOLD, 9/12 PT

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

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

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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 and from below.”

### **Methodologies**

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

### **The 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

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

### **The Psychology of Beauty**

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DARBY SANS LIGHT, 7/9 PT  
[TRACKING +6]

**Situationist International (SI)** was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the *fulfillment of human primitive desires* and the *pursuing of a superior passionate quality*. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism and psycho-geography.

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #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

DARBY SANS REGULAR, 7/9 PT  
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DARBY SANS LIGHT, 6/8 PT  
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## INCLUDED FAMILIES

Darby Sans Poster  
Darby Sans

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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## ABOUT THE DESIGNERS

**Paul Barnes** (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Ic*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper\**, *Harper's Bazaar* and *frieze*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper\**. A year later *The Guardian* named him as one of the 50 best designers in Britain.

**Dan Milne** is a type designer and graphic designer based in Melbourne. Dan studied Mechanical Engineering for three years before completing a Bachelor of Visual Communication at Monash University. In 2009 Dan completed a Masters in Type Design at The Royal Academy of Art (KABK) in The Netherlands. Dan has created custom and retail typefaces for clients including House Industries and Commercial Type, and has collaborated with local Australian designers to produce typefaces for institutions including MUMA and MADA. Dan has been teaching graphic design, typography and digital font design subjects at Monash University since 2006.