Darby Sans Collection

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

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.

**Published**
2014

**Designed by**
Paul Barnes & Dan Milne

**14 Styles**
2 Families

**Families**
Darby Sans
Darby Sans Poster
Darby Sans Poster

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

Sans letters with high contrast reappeared in Britain in the late eighteenth and early nineteenth centuries, and Darby Sans Poster draws on these sources: lettering found on memorials, lettering on coins, and later in the typefaces of the Figgins foundry. Whilst Darby Sans chooses a simple slanted italic, Darby Sans Poster’s italics are patterned on the condensed and upright style of Joseph Fry. More limited than its lower contrast sibling, Darby Sans Poster works best at large sizes where its beauty can truly sparkle.
Darby Sans Poster Thin
Darby Sans Poster Thin Italic
Darby Sans Poster Extra Light
Darby Sans Poster Extra Light Italic
Darby Sans Poster Light
Darby Sans Poster Light Italic
Darby Sans Poster Regular
Darby Sans Poster Regular Italic
Darby Sans Poster Medium
Darby Sans Poster Medium Italic
Darby Sans Poster Bold
Darby Sans Poster Bold Italic
Darby Sans Poster Black
Darby Sans Poster Black Italic
Directional
BIENNIAL
Câştigătorii
Efterårsferie
MAGHŻUL
Correspond
Éclectique
DELIGHT
Associates

Industrialize
CRIAÇÕES
Vaikeusissa
Exclusivity
RICERCA
Nagadanja
Queen May
ISPUDŽIAL
Panopticon
Kärkityötä
VINTAGE
Realismus

Showcased
AFBRIGDI
Utställning
Sørbråten
PŘIZNAL
Wanderer
Ilustración
ORBITALS
Patagonia
Écossaise
CANTOS
Weißbier

Generates
RÓŻNIŁA
Flickering
HOTEISINSA
Anthropogenic

ESSENTIALISM
Omstandigheden

DISPONIBILE
Forhåpentligvis

VAŽIJOJANČIĄ
Bioluminescence
NAPERVILLE
Eurovéloroute

APPLICATION
Quattrocentism

NOURISHED
Literatūrologę

ŠVAJČIARSKU
Klassifikazzjoni
CERÂMICAS
Satisfactorily

AUTHORITY
Friendlessness
Grundlæggeren af modehuset
AN AGENCY OF CULTURE
Oeuvres vendues plus €96,502

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

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

Monocoque carbon frame moulds
PHOTOS OF GRAFFITI MECCA
Exclusive peek at this season’s look
Memoria arriva all’improvviso
240 HEURES DE LUMIÈRE
De appeltjes zijn in overvloed

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

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

Ekspansion og omstrukturering
MOŽDA ĆE NEKI ISTORIČAR
Eye shadow purchased for 60%
Wondering aloud she utters 
FOUNTAINS SPARKLE AT Jesen v newyorških galerijah

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

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

Progressivement Disparaître 
WITH IMPECCABLE LOGIC
Transcended the typecasting
Mais avec ses 5 jours fériés
1931 MUSIC RECORDING
Hugtakið er líka notað yfir

Avrupa Birliği’ne üye olmak
HUGE TONAL REVERSALS
Pleating on woolen clothing
Cumhurbaşkanlığı

Transgenerational

Wereldkampioen

Memorialisations

Completamente

Koffieliefhebber

Byplanleggeren
Superendividamento
Zinngießerwerkstatt
Samoinicijativnosti
Tilfinningaprungið
Unconsentaneous
Romanticization
Empfehlenswert
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.

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

SÖZCÜLÜĞÜ
Architectonics

ZEALANDER
Glockenspiels

ENCARGADA
Tilläggstecken
CAMPAIGNS
Aláírásgyűjtő

ÎNDREPTATE
Pedagogically

GALLANTRY
Occidentaux

ULTIMATUM
Academician
GLOBALIZE
Europäische
MEDIACIÓN
Collaborates
ENGINEERS
Angažiranja
POTENTIAL
Enlèvement
FEARFULLY
Guadalajara

OVERSIZED
Encapçalats
New York subway system

DRESSMAKING DESIGN

Juhovýchodne od mesta

Love eternal & projections

ELEMENTARY PARTICLE

Il fatto è che il gin fatto dai

Pensaerníaeth o Lundain

EMAIL SERVERS BREAK

Highlights for Vancouver

Un angolo di Oktoberfest

JOI ÎNCEPE LA BRAȘOV

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

Ferðaþjónustufýrirtækid
GELACHT WIRD NICHT
Wasted time made up at

Plaster cast by Victoria
UMETNIŠKIH SREDIŠČ
En bestilling fra Citroën

Journées du patrimoine
£18 MILLION PROJECT
How quietly juxtaposed
Móviles y ordenadores
KAHALUU-KEAUHOU
Is-serata ta’ Miss Malta

Le parcours de l’artiste
TRANSLUCENT GLASS
Harr 1911 debuutroman

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

Die Weltöffentlichkeit
REALE IMMATERIALE
Autodidactic Writings
Bridge building in 1711
BOLGARI ŽE DRUGIČ
Excellent manners by

Dundee’s main street
ORGANIC CHICKPEA Tops at 2014 triennial
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

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

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

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

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

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

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 JWI kiezen voor
Stjörnufræðingar
Államfőválasztás
Conștientizează
Gestationeerde
Seismotherapy
Muodostetaan
Reverberating
Xanthospermous

Hovedbygningen

Anthropological

Upamiętniający

Zodpovědnosti

Gefäßfunktion

Monossilábico
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
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
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The State of Criticism
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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 and psychogeography.

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 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 psychogeography.

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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&lc. 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.