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
CAMPAIGNS

Aláírásgyűjtő

INDREPTATE

Pedagogically

GALLANTRY

Occidentaux

ULTIMATUM

Academician
FEARFULLY
Guadalajara

OVERSIZED
Encapçalats
New York subway system
DRESSTMaking Design
Juhovýchodne od mesta

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

Pensaernïaeth 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

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

Commercial
Bridge building in 1711
BOLGARI ŽE DRUGIČ
Excellent manners by

Dundee’s main street
ORGANIC CHICKPEA
Tops at 2014 triennial
DESFILE DE PRIMAVERA/VERANO 2015
Clarke ei usko saavansa summaa seteleinä
SAMPLE THE CURRENT T.V. LANDSCAPE
Rare mammoth skeletons auctioned in 1993

A RELATED TITLE EXISTS IN GERMANY
Šalies BVP augimo prisideda 8,3 procento
BALLETSTJERNEN VON ROSEN ER DØD
The main Wedgwood motifs in jasperware

BEGAN THE CULTURAL REVOLUTION
Facing a home clash with the Giallorossi
FASHION & ACCESSORY CONSULTANT
Concludendo, in questi sei mesi, secondo

UN COMPARTO CHE NON CONOSCE
Canals & Navigations are human-made
NON-STOP MUSIC MIX-TAPES SOUND
Neuf mois après son éviction de l’Élysée
THE ROAR OF A BUSTLING SQUARE
Există fix 3265 de plaje, adică câte una
AN ABSOLUTE HOMAGE TO CUBISM
Skjálfti af stærðinni 6,0 í Bárðarbungu

EXHIBITIONS @ THE NEW MUSEUM
Measurements of the painting are ¼
LOS ANGELES RECORDING SESSION
Man bewegt sich im Dämmer, als wär

FIȚI ATENȚI, INTRIGA E POLIȚISTĂ
Droves of artists are claiming rights
TRE PROPOSTE PER INNOVAZIONE
A 600°C amalgamated ball of golden
SUPPLEMENTARY MATERIAL GATHERED TOGETHER
Chicago’s ‘David Bowie Is’ exhibition shows galleries how
Zvláště když je aktivní a umí si život naplánovat a vychutnat

MINISTROS DE DILMA USAM AGENDA PARA FAZER
Unions of reptiles are well received during the Nineties
La Fiesta del Cine busca otro triunfo a finales de octubre

HIS LEGACY’S FATE, HOWEVER, REMAINS CLOUDY
Pil 2014 intorno allo zero Presto meno tasse sul lavoro
Burgundy offers some of the finest culinary experience

STROJARSKI TEHNIČAR IZ DOBOŠNICA U BIH ZA
Sumptuous luxury products manufactured in Italian
Østrig og Sverige er med fra den tidligere europæiske

MAJORITY SHAREHOLDERS REJECT FINANCIAL
Izložba je interesantna zbog posebnosti ambijenta
Odborníci varují, že počet lidí, kteří žijí bez finanční

MONTANA’S FIREFIGHTERS RUSH TO CONTAIN
Such was the independent arts scene of Burbank
Todos los detalles de la presentación en imágenes

IS-SENA I-OĦRA – GHALL-EWWEL DARBA DAN
Le point sur ce que l’on sait de la feuille de route
Kahn strongly advocated honesty in materiality
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
RAUD TASKAESSA TÖSKU NOTA ÉG NÁNAST Á 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 uspíť
SRECÔM, 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
RÍKJANÐI HEIMSMEISTARI 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
Xanthosperaceous

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. 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
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 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 generations is summed up in the mild remark of Fechner, in his “Vorschule
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
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 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
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 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
Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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

Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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

Situationist International (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avant-garde, 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

Commercial

commercialtype.com
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.

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.
Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folge-
rung 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 notwen-
dig, 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
Hajnali két órakor a segédtiszt belépett a tábornok szobájába és jelentette, hogy a járók elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombás lovaglópalca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kétára nyírt szakála rögesen csillogott a lámpafényben. Aranykeretes szemüvege mögött jeges nyugalmot csillámlott elő kék szemei. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vetette át a felduni hadtest parancsnokságát. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Néma ból lintott a segédtiszt és később becsukódott az ajtó, kimerülten dobta magát a kopott diványara. 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 zsarnokra kirendelt zászlóalj parancsnokának ügyétlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra óta egy

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 tyssolösheten var honom om allfrihet att 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 tyssolösheten var honom.
<table>
<thead>
<tr>
<th>OPENTYPE FEATURES</th>
<th>DEACTIVATED</th>
<th>ACTIVATED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAMILY WIDE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ALL CAPS</strong></td>
<td>Opens up spacing, moves punctuation up</td>
<td></td>
</tr>
<tr>
<td><strong>PROPORTIONAL OLDSTYLE</strong></td>
<td>Default figures</td>
<td></td>
</tr>
<tr>
<td><strong>PROPORTIONAL LINING</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TABULAR OLDSTYLE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TABULAR LINING</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FRACTIONS</strong></td>
<td>Ignores numeric date format</td>
<td></td>
</tr>
<tr>
<td><strong>SUPERScript/SUPERior</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBScript/INFERIOR</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DENOMINATOR</strong></td>
<td>For making arbitrary fractions</td>
<td></td>
</tr>
<tr>
<td><strong>NUMERATOR</strong></td>
<td>For making arbitrary fractions</td>
<td></td>
</tr>
<tr>
<td><strong>POLONIAN</strong></td>
<td>Polski (Polish) kreska accent</td>
<td></td>
</tr>
<tr>
<td><strong>ROMANIAN</strong></td>
<td>Română (Romanian) a accent</td>
<td></td>
</tr>
<tr>
<td><strong>DEACTIVATED</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ACTIVATED</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ROMAN &amp; ITALIC</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>STYLISTIC SET 01</strong></td>
<td>Alternate a</td>
<td></td>
</tr>
<tr>
<td><strong>STYLISTIC SET 02</strong></td>
<td>Alternate g</td>
<td></td>
</tr>
<tr>
<td><strong>STYLISTIC ALTERNATES</strong></td>
<td>Illustrator/Photoshop</td>
<td></td>
</tr>
<tr>
<td><strong>A TEAM AVERAGED SEVERAL POINTS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ITS COGNIZANCE HIGHLY MAGNIFIED</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LONGING STRANGER GAZING AGHAST</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|          |                                                  |                                                |
| 21/03/10 and 2 1/18 460/920           |                                                  | 21/03/10 and 2 1/8 460/920                   |
| x₁₅₈ + y₂₃ × z₁₈ – a₄₂₆₀              |                                                  | x₁₅₈ + y²³ × z₁₈ – a₄₂₆₀                     |
| 0₁₂₃₄₅₆₇₈₉                            |                                                  | 0₁₂₃₄₅₆₇₈₉                                   |
| 0₁₂₃₄₅₆₇₈₉                            |                                                  | 0₁₂₃₄₅₆₇₈₉                                   |

|          |                                                  |                                                |
| ŹRÓDŁA ŚLADY MOŻLIWOŚĆ                  |                                                  | ŹRÓDŁA ŚLADY MOŻLIWOŚĆ                       |
| ÎNSUȘI CONȘTIINȚĂ ŞTIINȚIFICE           |                                                  | ÎNSUȘI CONȘTIINȚĂ ŞTIINȚIFICE                |

|          |                                                  |                                                |
| A TEAM AVERAGED SEVERAL POINTS         |                                                  | A TEAM AVERAGED SEVERAL POINTS              |
| ITS COGNIZANCE HIGHLY MAGNIFIED        |                                                  | ITS COGNIZANCE HIGHLY MAGNIFIED             |
| LONGING STRANGER GAZING AGHAST         |                                                  | LONGING STRANGER GAZING AGHAST             |
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

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 (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

Commercial Type
110 Lafayette Street, #203
New York, New York 10013

office 212 604-0955
fax 212 925-2701
www.commercialtype.com

COPYRIGHT

© 2014 Commercial Type. All rights reserved. Commercial® is a registered trademark & Darby™ is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

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&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.