Darby Serif Display is the higher-contrast headline companion to Darby Serif Text. Retaining its large x-height, but with thinner hairlines and tighter spacing to make it an elegant and serious face for large sizes. This makes it an ideal choice for many applications beyond news design, where an unadorned sort of beauty is needed.

The display version of Darby Serif employs the clear tone of its text counterpart, but with its higher contrast it is intended for sizes above 24 point. The contrast and sharp ball terminals recall the early moderns of the late eighteenth and nineteenth century and the display versions of twentieth-century faces like Times Modern. Tight spacing makes it economical without being overtly condensed or miserly in setting. As with Darby Serif Text, it makes an ideal companion to Darby Sans and its display version, Darby Sans Poster. Featuring Light and Black weights, it has a wider weight range than the Text, offering the designer a broad palette for display typography.
Darby Serif Display Light
Darby Serif Display Light Italic
Darby Serif Display Regular
Darby Serif Display Regular Italic
Darby Serif Display Medium
Darby Serif Display Medium Italic
Darby Serif Display Semibold
Darby Serif Display Semibold Italic
Darby Serif Display Bold
Darby Serif Display Bold Italic
Darby Serif Display Black
Darby Serif Display Black Italic
ADVOCATES
Europarådet

CONTINENT
Straßenbahn

FEJLÖDÉST
Shearwaters

OHERWYDD
Integrations
BIZANTINO
Revolutions

EXISTENCE
Partidários

OFFICALLY
Påvirkning

NAGDULOT
Concentric
Middelalder befæstning

INSTITUIÇÃO ESTATAL

Broad variation in ability

17 high quality varietals

£16.7 BILLION EFFORT

More conciliatory ethics

New legislative agenda

UNDERLYING IDEALS

Ushering in a new age

SA IKA-21 SIGLO, ANG

2.75 tons of rare metal
Found new republics
A SIMPLE BRIEFING
Oft sögð liggja suður

Xi wħud mill-eqdem
PRECIZAN IZRIČAJ
New first responder
IT’S NOW 30% MORE AERODYNAMIC
Abundant element in the Earth’s crust

LOS PRIMEROS ESTADOS SURGIERON
Amikor az ősember használatba vette az

IL SUO CARATTERE QUANTITATIVO
Och spelade amatörteater på fritiden

REUSED MANY OF THEIR PRELUDES
Spectacular collision of her past works

A NEW & POWERFUL HYPOTHESIS
Reinstitute the 2006 NASA programs

ALGEMEEN IN NEDERLAND GELDT
Méthodique pour la jeune génération

ONLY BARGAINING AGREEMENTS
Ausmaß und Lage der Lagerstätten

REVIVED PROMOTIONAL FINESSE
Jejich lichotek, což má pro všechny
SINAMA SA IDROHENO BINUBUO
Quartos of uncertain provenance
HE RARELY PERFORMS IN ROME
A name alluded to several legends

NOTABLE TRADITION IN CHINA
Se convocaron anticipadamente
DEN ANDEN DAG I FEBRUAR 1771
Synthetic crystalline formation
Professionalizes

Caractéristique

Generationally

Consequential

Consequential

Identification

Identification

Satisfierande

Satisfierande
Tanulmányaikat
Revolutionizing
Certificaciones
Thoroughbred
Authenticates
Wissenschaft
**OPENTYPE FEATURES**

**FAMILY WIDE**

- ALL CAPS
  - Opens up spacing, moves up punctuation, cap-height figures
- SMALL CAPS
- ALL SMALL CAPS
  - Includes punctuation & figures

**PROPORTIONAL LINING**

- Default figures

**PROPORTIONAL OLDSTYLE**

**TABULAR LINING**

**TABULAR OLDSTYLE**

**PROPORTIONAL SMALL CAP**

**TABULAR SMALL CAP**

**FRACTIONS**

- Ignores numeric date format
- DENOMINATOR
  - For making arbitrary fractions
- NUMERATOR
  - For making arbitrary fractions

**LANGUAGE FEATURE**

- Català (Catalan) ŀ glyph
- Nederlands (Dutch) ij glyph
- Polski (Polish) kreska accent
- Română (Romanian) s accent

**OPENTYPE FEATURES**

**ROMAN ONLY**

- STYLISTIC SET 01
  - Alternate C

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**21/03/10 and 21/18 ...**

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**CEL·LA síl·laba xinel·la**

**IJmuiden ZIJDS vrijdag**

**SLÓD GÓWNNA których**

**ÎNSUȘI TOTUȘI câștigat**

**OPSUE FEATURES**

**ROMAN ONLY**

- STYLISTIC SET 01
  - Alternate C

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**COMMERCIAL**

commercialtype.com
ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic and type designer, as well as a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He is also a long-term collaborator with Peter Saville, resulting in diverse work such as identities for Givenchy, ‘Original Modern’ for Manchester, the England football team kit, and the logo for Kate Moss.

Barnes has worked as an advisor and consultant to numerous publications, notably Wallpaper*, Harper’s Bazaar and frieze. His type design encompasses his interest in the modern and vernacular, ranging from the contemporary, such as for Björk (2001), to the British lettering of the eighteenth century that influenced the extensive Chiswick typeface (2017). Whilst consultant to The Guardian, he designed Guardian Egyptian with 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 co-designed Publico with Schwartz, and independently Austin, Dala Floda and Marian, amongst others.

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, he was named one of the 40 most influential designers under 40 in Wallpaper* with Schwartz. A year later The Guardian named him as one of the 50 best designers in Britain.

Dan Milne is a graphic and type designer based in Melbourne. Milne studied Mechanical Engineering for three years before completing a Bachelor of Visual Communication at Monash University. Milne then completed a Masters in Type Design at The Royal Academy of Art (KABK) in the Netherlands in 2009. Milne has created custom and retail typefaces for a client roster that includes Commercial Type and House Industries, and has collaborated with local Australian designers to produce typefaces for institutions such as MUMA and MADA. Since 2006, Milne has taught graphic design, typography, and digital font design subjects at Monash University.