
Darby Serif Text

Darby Serif Text is a contemporary face made for text setting both online and in print. Designed to be the serif companion to Darby Sans, it was first used as the text face for the Italian newspaper, *La Repubblica*. With simple serifs, angled tapering, and sharp ball terminals, it is a robust letterform suited to adverse conditions, yet retains a gentle elegance that recalls its heritage.

PUBLISHED
2019

DESIGNED BY
PAUL BARNES
DAN MILNE

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SMALL CAPS

Like Darby Sans, Darby Serif has its roots in the transitional serif typefaces of the eighteenth century. The open bowled **g** and the large teardrop bowl of the **a** recall the forms found in the faces of Baskerville and those he influenced: Moore, Fry, and Wilson. But as a news face, its proportions follow those of the twentieth and twenty-first century, including Commercial Type's Guardian Egyptian Text, Publico, and Austin News Text. The wide and open italic easily stands out in text and is pleasant to read in short paragraphs. With four weights, it is a useful modern text face for news, editorial, book, and general graphic design.

Darby Serif Text Regular

Darby Serif Text Regular Italic

Darby Serif Text Medium

Darby Serif Text Medium Italic

Darby Serif Text Semibold

Darby Serif Text Semibold Italic

Darby Serif Text Bold

Darby Serif Text Bold Italic

SKULLE EGENTLIGEN HÅLLAS I ROM, MEN EFTER VULKANEN
On 14 June, a new government assumed office at a special session
THE COUNTY'S ELITE ICEBREAKER WAS INITIALLY USED IN 1911
Senate majority leadership joins a rush of Republicans & Democrats

DARBY SERIF TEXT REGULAR, REGULAR ITALIC, 14 PT

IM 5 HEKTAR GROSSEN PARK ÜBER 451 VERANSTALTUNGEN
Ocuparon la radio y televisión, distintos edificios oficiales y los
RE-ORGANISATION OF DECLINING POST-INDUSTRIAL CITIES
However, a study in 1991 which compared the intermandibular

DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, 14 PT

IL 2° EDIZIONE DEI CAMPIONATI DEL MONDO DI ATLETICA
Represented a fine example of Victorian oak burl furnishings
TERHADAP AREA PUBLIK ANTARA ATAU DI BAWAH GEDUNG
There was an early reference to a 1741 text regarding the idea

DARBY SERIF TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

VARIED CONTEMPORARY ARCHITECTURAL TECHNIQUES
Nakaharap ang mga baybayin nito sa Karagatang Atlantiko
AN EXPERIMENTAL FUTURE OF SUSTAINABLE URBANISM
Selon ce critère, le monde arabe correspond globalement

DARBY SERIF TEXT BOLD, BOLD ITALIC, 14 PT

DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

PROPORTIONAL
OLDSTYLE 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. 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*

DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, BOLD, 16/20 PT

MEDIUM SMALL CAPS

MEDIUM

BOLD

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

MEDIUM ITALIC

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 DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 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

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DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 9/11 PT

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This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone;

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DARBY SERIF TEXT REGULAR, 7/8.5 PT
[+6 TRACKING]

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 constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in con-

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DARBY SERIF TEXT 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 conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

DARBY SERIF TEXT REGULAR, 9/13 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 conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

ČESKÝ (CZECH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 skříňka 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 pracem té pravé ceny. Nuže seznámte se se životem této tiché a skromné pracovnice, seznámte 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, mělť 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 Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým

DEUTSCH (GERMAN)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Pro-

DANSK (DANISH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, før

ESPAÑOL (SPANISH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 España, un poco cansado de catedrales, de piedras muertas, de paisajes

FRANÇAIS (FRENCH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 brouillardieuses, 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 disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à la folie. Jusqu'à

MAGYAR (HUNGARIAN)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglopálca. 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 két szeméi.* 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 fáradságot 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 vezényletét s negyvennyolc óra óta egy percre le nem hunyta a szemét. Izgatta

ITALIANO (ITALIAN)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESO 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 credea.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né 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 un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario

POLSKI (POLISH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 Greulichy? 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, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę 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 przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą wężełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli gnieździ się w gzymsach

PORTUGUÉS (PORTUGUESE)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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, convidou a leitora a observar-lhe as feições. Vê que não lhe dou Vênus;

SVENSKA (SWEDISH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 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 dök 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, tråkåkar efterträdde stenhusen, illa klädda människor kastade miss-tänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvalt

SUOMI (FINNISH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardenne-lainen – Patras suuri Flamantilainen. 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 Flamantilaisen kylän reunalla, peninkulman päässä Antwerpenistä. 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 maalaut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle

TÜRKÇE (TURKISH)
DARBY SERIF TEXT REGULAR, ITALIC, 9/11 PT

SADIK GENÇ, ARALADIĞI KAPIYI çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kurmuş, sinirlerini zayıflatmıştı.* Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh 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 başladılar. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gilman alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi.

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

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SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STANDARD PUNCTUATION

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LIGATURES

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STYLISTIC ALTERNATES

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ACCENTED UPPERCASE

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OPENTYPE FEATURES
 FAMILY WIDE

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 punctuation, cap-height figures

SMALL CAPS

ALL SMALL CAPS
 includes punctuation & figures

PROPORTIONAL LINING
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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) † glyph

LANGUAGE FEATURE
 Nederlands (Dutch) ij glyph

LANGUAGE FEATURE
 Polski (Polish) kreska accent

LANGUAGE FEATURE
 Română (Romanian) s accent

OPENTYPE FEATURES
 ROMAN ONLY

STYLISTIC SET 01
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CEL·LA síl·laba xinell·la

IJmuiden ZIJDS vrijdag

SŁÓD GŁÓWNA których

ÎNSUȘI TOTUȘI câștigat

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Cut close to the NACA limit

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¿BELT & «SOCKS» @ £9?

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 APRIL: ¥7,031 £9,215

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21/03/10 and 2¹/₁₈ ⁴⁶⁰/₉₂₀

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CELLA síl·laba xinell·la

IJmuiden ZIJDS vrijdag

SŁÓD GŁÓWNA których

ÎNSUȘI TOTUȘI câștigat

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STYLES INCLUDED IN COMPLETE FAMILY

Darby Serif Text Regular
 Darby Serif Text Regular Italic
 Darby Serif Text Medium
 Darby Serif Text Medium Italic
 Darby Serif Text Semibold
 Darby Serif Text Semibold Italic
 Darby Serif Text Bold
 Darby Serif Text Bold 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 (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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 New York, New York 10013

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 fax 212-925-2701
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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.