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.

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_
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

The County's Elite Icebreaker was initially used in 1911.

Senate majority leadership joins a rush of Republicans & Democrats.

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

IL 2º 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

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
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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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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 is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded.

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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The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From Internationale Situationistes #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 pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. Each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to

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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 verschieden Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung unsere. 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-

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 regular 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 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 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 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 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 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 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.
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 indigénités et crampes brouillardeuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, 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 bêtitude ? En disant Dada. Comment devenir dada, Dada Hue, Dada Tza. Comment obtenir beck, Dada m’dada, Dada m’dada, Dada mhm, dada óta egy percre le nem hunyta a szemét. Izgatta ügyetlensége folytán. Első felindulásában maga Zsarnócra kirendelt zászlóalj parancsnokának felé haladó ellenség már egy napi előnyt nyert a után érte. A Szélakna irányában fekvő főcsapat nap óta mindig talpon volt s egyik izgalom a másik kimerülten dobta magát a kopott díványra. Két mikor a segédtiszt mögött becsukódott az ajtó, árultak volna el mozdulatai. Némán bólintott s valami fáradtságot vagy inkább fásultságot hadtest parancsnokságát. De most mégis, mintha ember, aki egy hónap előtt vette át a feldunai Csupa energia volt ez a hat láb magas, karcsú jeges nyugalommal csillámlottak elő kék szemei. Aranykeretes szemüvege mögül a lámpafényben szavait. Kurtára nyírt szakála rőtesen csillogott közepén állt és hideg arccal hallgatta a segédtiszt ezüstgombos lovaglópálca. A tábornok a szoba és jelentések hevertek, rajtuk keresztbe dobva egy petróleumlámpa körül szétteregetett tereprajzok elindultak a hodricsi úton. Az asztalra állított tábornok szobájába és jelentette, hogy a járőrök terriblement simple. En français cela signifie «ché-
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Commercial
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 levanta 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 balaião que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escreveu uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compôe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia do roupão branco, um roupão de cambré que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convido a leitora a observar-lhe as feições. Vê que não lhe dou Vênus;

KLOCKAN VAR MELLAN ÅTTA och nio den vakpra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade utan mål och gick rätt fram; snart började han att vända sig, och han följde under ganska obehagliga funderingar had en aldrig vilande fantasi som han var. Under dessa 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 stenkämmen bli öjämna, träkäkar efterträdde stenhusen, ili klädde människor kastade miss- tänksamma blickar på den snyggt klädde personen som så tidigt besökte deras kvarter och utsultna.

HE OLIVAT YSTÄVÄÄ, joka oli läheisempää kuin veljen. Nello oli pieni Ardenne-lainen – Patras suuri Flamandilainen. He olivat saman ikäisillä 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 kädessä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatia sääkeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanan kiinteän ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinos oli pieni mökki pienien Flamandilaisen kylen reunalla, peninkulman päässä Antverpenästä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainoiden välissä, ja sen läpi virtaava suuren kanavan reunamilla kasvoi pitkät rivit zaupusia taas peukaloja ja tervaleppiä. Siinä oli parikymmentä maataloa ja taloa, joiden ikkunalaulut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalattu, ettei ne loistivat auraingossa kuin puhdas lumi. Kylän keskustassa olivat tuulimyllä pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle.
STYLISTIC ALTERNATES
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LOWERCASE
SMALL CAPS
STANDARD PUNCTUATION
ALL CAP PUNCTUATION
SMALL CAP PUNCTUATION
LIGATURES
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PREBUILT FRACTIONS
NUMERATORS & DENOMINATORS
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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.