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# Marian

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Marian is a series of revivals of some of the greats from the typographic canon; *Austin, Baskerville, Bodoni, Fournier, Fleischman, Garamont, Granjon, Kis & van den Keere*. The twist is that they have all been rendered as a hairline of near uniform weight revealing the most basic structure.

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**PUBLISHED**  
2012

**DESIGNED BY**  
PAUL BARNES

**9 STYLES**  
ROMAN & ITALICS  
**BONUS FONT**  
BLACKLETTER

**FEATURES VARY BETWEEN STYLES**  
SWASH CHARACTERS IN SOME ITALICS  
SMALL CAPITALS IN ALL ROMANS  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Marian is a unique typeface: part history lesson, part conceptual art, and part loving tribute to the great punchcutters of the past who continue to inspire contemporary type design. In musical terms, it's an album of standards or cover versions. We have no illusions that this typeface is anything but challenging to use, but with a careful touch its unique character can be used to great effect. The lightness of Marian means that the typeface, in its single weight, is only intended for headline use. We recommend 60 pt and above, with an absolute minimum of 30 pt or so.

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Marian 1554 Roman

*Marian 1554 Italic*

Marian 1565 Roman

*Marian 1565 Italic*

Marian 1571 Roman

*Marian 1571 Italic*

Marian 1680 Roman

*Marian 1680 Italic*

Marian 1740 Roman

*Marian 1740 Italic*

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Marian 1742 Roman

*Marian 1742 Italic*

Marian 1757 Roman

*Marian 1757 Italic*

Marian 1800 Roman

*Marian 1800 Italic*

Marian 1812 Roman

*Marian 1812 Italic*

Marian Black

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Marian 1554

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During the sixteenth century the combination between roman & italic became codified. This is shown most importantly in the pairing of the majestic romans of Claude Garamont (c. 1510-1561) with the expressive and vibrant italics of Robert Granjon (1513-1589).

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**PUBLISHED**

2012

**DESIGNED BY**

PAUL BARNES

**2 STYLES**

ROMAN &amp; ITALIC

**FEATURES**

STYLISTIC ALTERNATES  
SWASH CAPITALS IN ITALIC  
TERMINAL SWASH LOWERCASE CHARACTERS  
DISCRETIONARY LIGATURES  
HISTORICAL LONG S  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Marian 1554 is a revival of the Paragon Cursive cut by Robert Granjon first seen in books printed in Lyon around 1554. Used extensively by the master printer Plantin in Antwerp, it is matched with the Parangonne Romaine cut by Claude Garamont. Both types show a distinct and mature phase of each artists work. With Garamont this was the culmination of the development of the roman form that had been codified first in Italy by Francesco Griffo (1450-1518) in his typefaces for Aldus Manutius and later copied and updated in France by various punchcutters. For Granjon his Paragon Cursive marked the highpoint of his first mature style, one like Garamont's that would oft be copied.

Affectionate Punch  
Businesswoman flies  
Concert sales up 6%  
Dresden's Musicians  
Endangered animals  
Faithful to its origins  
Gunn Clan chieftian  
Hornsey Art School  
Ijsselstein in Utrecht  
Jamestown, Virginia

MARIAN 1554 60 PT

KÉRATINISONS  
LOFOTEN IN NORWAY  
MALVERSADOR  
NAUTICAL QUOINING  
ÖRJAN SMYTHS  
PETRONELA STONES  
QUALITY EGGS  
RED LOBSTERS 4-9CM  
SHORTBREADS  
TERRIER DOG BARKS

MARIAN 1554 CAPS AND SMALL CAPS 60 PT

University Academics  
Vanburgh's Master  
Wactaw or Veceslav  
Xenon Car headlights  
Yohann sprayed Start  
Zakynthos was the son  
Affordable rocket kit  
Brighton Belle express  
Chic Extra Quail Eggs  
Dala Floda, Sweden

MARIAN 1554 ITALIC 60 PT

EQUALIZATION  
FRAUENFELD  
GENDARMERIE  
HELGÖ ISLAND  
INTERNS PLAN  
JÄMSÄNKOSKI  
KOALA RESCUE  
LITERARY FAIR  
MÜNCHENBERG  
NATURE CAMP

MARIAN 1554 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

‘Chips’ &amp; 24.65?

‘CHIPS’ &amp; 24.65?

PROPORTIONAL OLDSTYLE  
default figures

£2374 €409 \$285

£2374 €409 \$285

PROPORTIONAL LINING

£2374 €409 \$285

£2374 €409 \$285

PREBUILT FRACTIONS  
½ ¼ ⅓ ⅔ ⅖ ⅘ only

2 1/2 3 1/3 4 1/4 5 3/8

2 ½ 3 ⅓ 4 ¼ 5 ⅜

ARBITRARY FRACTIONS

1 13/72 2 13/29 3 45/64

1 13/72 2 13/29 3 45/64

DISCRETIONARY LIGATURES  
ct st ligaturesHasten *Inactivity*Hasten *Inactivity*STYLISTIC SET 5  
historical long sPassing *Classicists*Paffing *Classificifts*LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

‘Chips’ &amp; £3,875.79?

‘CHIPS’ &amp; £3,875.79?

ALL SMALL CAPS

‘Chips’ &amp; £3,875.79?

‘CHIPS’ &amp; £3,875.79?

SWASH  
& Y Q and related; ct st; final a d  
e h l m n r t zYouth Question  
& QUEST PracticalYouth Question  
& QUEST PracticalSTYLISTIC SET 1  
short Q

QUILTS QUIET

QUILTS QUIET

STYLISTIC SET 2  
alternate Y and related

Youthfully YOURS

Youthfully YOURS

STYLISTIC SET 3  
lower swash on &

Months &amp; Weeks

Months &amp; Weeks

STYLISTIC ALTERNATES  
Q Y and related (Illustrator and  
Photoshop)

Youthfully QUIET

Youthfully QUIET

**OPENTYPE FEATURES**  
 ITALIC ONLY

**SWASH**  
 A Æ B C D E Ex F G H K L M N P  
 Q R T V W Y Z; ct st; final a d e h  
 k l m n r t v w and related

**DISCRETIONARY LIGATURES**  
 ct is st sp us ligatures

**STYLISTIC SET 1**  
 J Y and related

**STYLISTIC SET 2**  
 alternate v w & and related

**STYLISTIC SET 3**  
 alternate v w and related

**STYLISTIC SET 3 + SWASH**  
 initial swash for alternate v w

**SWASH + STYLISTIC SET 4**  
 alternate swash L and related

**STYLISTIC ALTERNATES**  
 J Y v w and related (Illustrator  
 and Photoshop)

**DEACTIVATED**
*ANTIQUÉ Kelvin*
*Faker Wildest Tour*
*Thespis acts basted all*
*Joking Youth Justices*
*Revival & Thrown*
*Revivalist Thrown*
*Unvarying vast wit*
*BILLIONAIRES*
*Joked Yerevan Jewel*
**ACTIVATED**
*ANTIQUE Kelvin*
*Faker Wildest Tour*
*Thespis acts basted all*
*Joking Youth Justices*
*Revival (t) Thrown*
*Revivalist Thrown*
*Unvarying vast wit*
*BILLIONAIRES*
*Joked Yerevan Jewel*

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Marian 1565

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The demand for portable literature in the sixteenth century required a new approach to design; how does one fit more words in less pages? Printers tried smaller and smaller type, typefaces with larger x-heights, and narrower type. Like the first Aldine italics, Granjon's style changed to create more upright and narrow italics.

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**2 STYLES**  
ROMAN & ITALIC

**FEATURES**  
STYLISTIC ALTERNATES  
SWASH LOWERCASE CHARACTERS  
DISCRETIONARY LIGATURES  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Granjon's *Italique Cicero droite* of 1565, originally made for Plantin shows a change of style from his elegant style of the 1550s. With small capitals, a large x-height, yet with tall ascenders, they are both economical yet also very elegant. The roman matched with this design is a Garamont style form, but with proportions designed to match the italic.

Os Caça-Fantasma  
Pride and Prejudice  
Quizzing Detectives  
Reigning for 13 years  
Sealing wax applied  
Torsö Ferry services  
Unobserved fashion  
Vadsø Finnmark 1833  
Wachenheim an der  
Xylophone made of

MARIAN 1565 60 PT

YELLO LIVE ROXY  
ZEBRA ROAM ACROSS  
ABACUS GENIUSES  
BELLINZONA, SUISSE  
CONNAH'S QUAY  
DVOŘÁK SYMPHONY 6  
EMILIA-ROMAGNA  
FASHION JOURNALIST  
GANTRIES ERECT  
HANDMADE BEAUTY

MARIAN 1565 CAPS AND SMALL CAPS 60 PT

Iwasa Matabei 1578–1650  
Foinery skills gain worth  
Knuckleheads cost match  
Leeuwarden in Friesland  
Marinha Grande, 29,100  
Non disponibile nei negozi  
Oak tree planted in 1568  
Penmaenmawr Quarries  
Quacked actor addiction  
Rhinestones originated in

MARIAN 1565 ITALIC 60 PT

SCHWÄBISCH HALL  
TRANSPORTATION  
UNDERGRADUATE  
VELKÁ BUKOVINA  
WANDERING STAR  
XB-15 AUTOMATIC  
YODELLING SWISS  
ZITHER & HARPIST  
AIX-EN-PROVENCE  
BIZET (5.10.38-3.6.75)

MARIAN 1565 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

'Chips' &amp; 24.65?

'CHIPS' &amp; 24.65?

PROPORTIONAL OLDSTYLE  
default figures

£2374 €409 \$285

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PROPORTIONAL LINING

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ARBITRARY FRACTIONS

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1<sup>13/72</sup> 2<sup>13/29</sup> 3<sup>45/64</sup>DISCRETIONARY LIGATURES  
ct st ligaturesActivity *Questionable*Activity *Questionable*LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

'Chips' &amp; {3,875.79?}

'CHIPS' &amp; {3,875.79?}

ALL SMALL CAPS

'Chips' &amp; {3,875.79?}

'CHIPS' &amp; 3875.79?

SWASH  
ct st ligaturesActivity *Question*Activity *Question*STYLISTIC SET 1  
short QQUILTS *quilts*QUILTS *quilts***OPENTYPE FEATURES**  
ITALIC ONLYSWASH  
k, ct st ligatures, with contextual  
rules prevent collisions.*Baker action rakes offkit**Baker action rakes offkit*DISCRETIONARY LIGATURES  
ct fr ffr is ij ll st us ligatures*Thespis acts basted frills**Thespis acts basted frills*STYLISTIC SET 1  
alternate J Y and related*Jazz Jessica Yellow Yak**Jazz Jessica Yellow Yak*STYLISTIC ALTERNATES  
alternate J Y and related  
(Illustrator and Photoshop)*Jazz Jessica Yellow Yak**Jazz Jessica Yellow Yak*

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Marian 1571

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Granjon's fourth style marked another change to what has been described as the Baroque. Cut originally for Plantin, the *Ascendonica Romaine* and *Cursive* are perfectly matched for one another. Angular and sharp, they show a master at his peak.

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**2 STYLES**

ROMAN &amp; ITALIC

**FEATURES**

STYLISTIC ALTERNATES  
TERMINAL SWASH LOWERCASE CHARACTERS  
DISCRETIONARY LIGATURES  
HISTORICAL LONG S  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Like much of Granjon's material, the original punches and matrices survive at the Plantin Moretus museum in Antwerp. It was here that new type was cast during the 1950s, and would eventually become the model for Matthew Carter's Galliard (1978).

Cselekvőképtelenség  
Drama awards given  
Electric stair installed  
Futuristic super cars  
Ghana banana boats  
Heyrnartæki viðgerð  
International whales  
Journals dated 1936–7  
Kingfishers fly north  
Light garment worn

MARIAN 1571 60 PT

OLD RADNOR  
PAÇOS DE FERREIRA  
QUADROXIDES  
ROASTED VEGETABLE  
SAGAMIHARA  
TOTAL SAVINGS €34.10  
UNDERHEAVE  
VILLENEUVE D'ASCQ  
WINTERTIME  
XEROGRAPHIC PRINTS

MARIAN 1571 CAPS AND SMALL CAPS 60 PT

Yellowstone National  
Zygnemataceae Algae  
Autobiographical note  
Baby Buggy pushed by  
Cabernet Sauvignon  
Dabbling Duck flight  
E. E. Cummings† 1962  
Facts & Fiction from  
Gjøvik on Lake Mjøsa  
Hoary Golden Bushes

MARIAN 1571 ITALIC 60 PT

INQUISITIONAL  
JAMAICARUM  
KUUSANKOSKI  
LYING IN WAIT  
MATCH POINT  
NANOSECOND  
OMNIPOTENCY  
PORTHMADOG  
QUAI D'ORSAY  
REEXAMINING

MARIAN 1571 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC**DEACTIVATED****ACTIVATED**

ALL CAPS

'Dam' &amp; 37.45?

'DAM' &amp; 37.45?

PROPORTIONAL OLDSTYLE  
default figures

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PROPORTIONAL LINING

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c t st ligaturesHasten *Inactivity*Hasten *Inactivity*STYLISTIC SET 5  
historical long sPassing *Classicists*Paffing *Classificists*LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

**OPENTYPE FEATURES**  
ROMAN ONLY**DEACTIVATED****ACTIVATED**

SMALL CAPS

'Chips' &amp; €3,875.79?

'CHIPS' &amp; €3,875.79?

ALL SMALL CAPS

'Chips' &amp; €3,875.79?

'CHIPS' &amp; €3,875.79?

STYLISTIC SET 1  
short Q

QUEEN QUILTS

QUEEN QUILTS

STYLISTIC ALTERNATES  
short Q (Illustrator and  
Photoshop)

QUEEN QUILTS

QUEEN QUILTS

---

**OPENTYPE FEATURES**  
 ITALIC ONLY

---

**SWASH**  
 final e, ct sp st ligatures

---

**DISCRETIONARY LIGATURES**  
 as ct fr is ij ll st us ligatures

---

**STYLISTIC SET 1**  
 alternate Q Y

---

**STYLISTIC SET 2**  
 alternate J g and related

---

**STYLISTIC SET 3**  
 alternate z

---

**STYLISTIC SET 4**  
 alternate swash e

---

**STYLISTIC ALTERNATES**  
 alternate J Q Y g z (Illustrator  
 and Photoshop)

---

**DEACTIVATED**
*Inactive Clambake*
*Thespis Act Bust frill*
*Jazzed Yak Queens*
*Joking Arrangements*
*Bizarre buzzing zeal*
*Seaside Clambake*
*Jazzy Yak Quagmire*


---

**ACTIVATED**
*Inactive Clambake*
*Thespis Act Bust frill*
*Jazzed Yak Queens*
*Joking Arrangements*
*Bizarre buzzing zeal*
*Seaside Clambake*
*Fazzy Yak Quagmire*

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Marian 1680

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The generous width, ascenders and descenders of the high Renaissance typefaces gave way in the 17th century to a narrower and more compact design. With shorter ascenders and descenders in proportions the so called ‘Dutch’ style fitted closer to those of a blackletter design. The most famous of these were cut by Nicholas Kiš (1650-1702); often misidentified as the work of Anton Janson.

---

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ROMAN & ITALIC

**FEATURES**  
STYLISTIC ALTERNATES  
DISCRETIONARY LIGATURES  
HISTORICAL LONG S  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Kiš, a Hungarian by birth, learned his trade in Amsterdam from 1680 under the typefounder Dirck Voskens. He had originally ventured to Holland to have a Hungarian bible printed by the Elezevirs. His typefaces have a narrowness suitable for book printing where economy is required. His italics, whilst following the Granjon model, have a compactness and a sharpness in the tails. Later Kiš would return to his homeland, whilst depositing material in Leipzig. This then descended via the Ehrhardt foundry to the Stempel foundry in Frankfurt, where it gained much popularity in the 20th century as Janson. It was only in the 1950s that they were identified as the work of Kiš.

San Ignacio growth  
Tapestry woven by  
Union Pacific locos  
Vigorous assertions  
Wasserburg am Inn  
Xenopus frog native  
Yorkshire puddings  
Žlebské Chvalovice  
Aegean civilizations  
Black cherry sauces

MARIAN 1680 60 PT

COCHABAMBA  
DWARF DANDELION  
ENTERPRISING  
FASHIONABLE CLOTH  
GWENDOLINE  
HADRIAN'S WALL 122  
INCORPORATE  
JÖHSTADT (SAXONY)  
KRABBENDIJKE  
LAVISH DECORATION

MARIAN 1680 CAPS AND SMALL CAPS 60 PT

Motivational speaking  
Nashville country star  
Octopus predicts scores  
Pots of Gold located at  
Quartz watch display  
Reading support group  
Secure storage facilities  
Town with over 13679  
Upper Silver lake tour  
Vulgar display of form

MARIAN 1680 ITALIC 60 PT

WAARDENBURG  
X-RAY MACHINE  
YEARBOOK 2001  
ZINC UP 9 CENT  
ASCOLI PICENO  
BODYBUILDING  
CARCASSONNE  
DOLLS HOUSES  
EXMOOR FERNS  
FRÝDEK-MÍSTEK

MARIAN 1680 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

'Dam' &amp; 37.45?

**ACTIVATED**

'DAM' &amp; 37.45?

PROPORTIONAL OLDSTYLE  
default figures

¥2374 €419 \$285

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PROPORTIONAL LINING

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DISCRETIONARY LIGATURES  
cst ligaturesHasten *Inactivity*Hasten *Inactivity*STYLISTIC SET 5  
historical long sPassing *Classicists*Paffing *Classificists*LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

'Chips' &amp; {3,875.79?}

'CHIPS' &amp; {3,875.79?}

ALL SMALL CAPS

'Chips' &amp; {3,875.79?}

'CHIPS' &amp; {3,875.79?}

STYLISTIC SET 1  
Q

QUEEN QUILTS

QUEEN QUILTS

STYLISTIC ALTERNATES  
Q (Illustrator and Photoshop)

QUEEN QUILTS

QUEEN QUILTS

**OPENTYPE FEATURES**  
ITALIC ONLYSTYLISTIC SET 1  
J and related*Joinery Jezebel Jokes**Joinery Jezebel Jokes*STYLISTIC ALTERNATES  
J and related (Illustrator and  
Photoshop)*Joinery Jezebel Jokes**Joinery Jezebel Jokes*

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Marian 1740

---

The Dutch taste continued to be the fashionable style in Northern Europe into the eighteenth century. In the work of Joan Michael Fleischman (1707-1768) we see a development from the earlier designs. Working for the main type foundries of Holland, his typefaces have a defined sharpness and angularity not seen in his contemporaries

---

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DISCRETIONARY LIGATURES  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERSCRIP/T/SUBSCRIPT

Marian 1740 shows a typical Fleischman design; large in x height, narrow italic with a flourish in the details. The designs have been said to approach the modern style. During his lifetime the German punchcutter achieved great fame for his work for Wetstein and later Enschedé foundries, so much so that his portrait is proudly shown in the Enschedé specimen of 1768. However by the nineteenth and early twentieth century his typefaces had fallen out of fashion and were banded 'tasteless' and 'devoid of style' by Updike.

Górowo Itaweckie  
Hendrik Wetstein  
Inhibitions remain  
Josef K Edinburgh  
Kruispolderhaven  
Llandudno Parade  
Mortgage Brokers  
Nightingale Nests  
Otter cubs destroy  
Polish delicatessen

MARIAN 1740 60 PT

QUEEN ANNE  
RAIN DELAYS PLAY  
SÖDERHAMN  
TUNGSTEN LIGHT  
UNITED BANK  
VEVERSKÁ BÍTÝŠKA  
WATERSKIING  
XYLAN COATINGS  
YARDMASTER  
ZONES 1-6 TRAVEL

MARIAN 1740 CAPS AND SMALL CAPS 60 PT

Archery & Arrow  
Brand design agent  
Craft fair in Boston  
Drymen is a village  
Eskifjörður & Höfn  
Fire Engines single  
Gloster Meteor Jet  
Hawaii is the new  
Ilford in Essex was  
Joan & Jane pizza

MARIAN 1740 ITALIC 60 PT

KRZANOWICE  
LETTERWOOD  
MAJUSCULES  
NAPOLEONIST  
OBSERVATION  
PANDA MATES  
QUESTIONNÂT  
RATIFICATION  
SCHWANDORF  
TYNE & WEAR

MARIAN 1740 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC**DEACTIVATED****ACTIVATED**

## ALL CAPS

'Dam' &amp; ă37.45?

'DAM' &amp; ă37.45?

PROPORTIONAL OLDSTYLE  
default figures

¥2374 €419 \$285

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## PROPORTIONAL LINING

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ct st ligaturesHasten *Inactivity*Hasten *Inactivity*LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

**OPENTYPE FEATURES**  
ROMAN ONLY**DEACTIVATED****ACTIVATED**

## SMALL CAPS

'Chips' &amp; ă3,875.79?

'CHIPS' &amp; ă3,875.79?

## ALL SMALL CAPS

'Chips' &amp; ă3,875.79?

'CHIPS' &amp; ă3,875.79?

STYLISTIC SET 1  
J and related

JEZEBEL JOKES

JEZEBEL JOKES

STYLISTIC ALTERNATES  
J and related (Illustrator and  
Photoshop)

JEZEBEL JOKES

JEZEBEL JOKES

---

**OPENTYPE FEATURES**  
 ITALIC ONLY

---

 SWASH  
 A Æ B C D E F G J K L M N P Q R  
 and related; ct st

---

 STYLISTIC SET 1  
 alternate Y

---

 STYLISTIC SET 2  
 alternate v w

---

 STYLISTIC SET 3  
 alternate h

---

 STYLISTIC SET 3  
 alternate h

---

**DEACTIVATED**


---

 ANTIQUE CAP

New Gain Roosts

Yeoman Yachting

Archival Throws

Choice &amp; heather

Chives in Yarrow

---

**ACTIVATED**


---

 ANTIQUE CAP

New Gain Roosts

Yeoman Yachting

Archival Throws

Choice &amp; beather

Cbives in Yarrow

---

# Marian 1742

---

It was not until the late 17th c. that the dominance of the old style typefaces began to weaken. These are shown in the engraved letters instigated by the Académie des Sciences and the latter Roman du Roi cut by Grandjean. Fournier *le jeune* was influenced by these developments and those of the writing masters of his time. His typefaces became the height of sophistication during his lifetime.

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STYLISTIC ALTERNATES  
DISCRETIONARY LIGATURES  
HISTORICAL LONG S  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Pierre-Simon (or Simon-Pierre) Fournier (1712-1768) was the youngest of three sons born to a typefounder. His eldest brother Jean-Pierre (or Fournier *l'aîné*) owned one of the best-stocked foundries in France, which contained punches and matrices from Garamont, Granjon, Haultin and Guillaume I & Guillaume II Le Bé. Despite being over two hundred years old, many of these faces remained in fashion in France. Whilst the Roman du Roi shifted the fashion, they remained strictly for use for the Royal Printing House. Fournier le jeune began in his brother's foundry, before launching his own career as a typefoundry. His magnificent *Modèles des Caracteres de l'Imprimerie* (1742) shows the new style of letterform pioneered in the Roman du Roi, and the rationalisation of the old style form. Fournier's italic avoid what he considered the antiquated look of Granjon and are closer to the handwriting of the day. The fineness of the design and the legibility made them more popular than his romans.

Unacceptable move  
Vantage points from  
Wasserburg am Inn  
\$3,787.12 state tax bill  
York railway station  
Związek chemiczny  
Äänekoski founded  
Bothersome pigeon  
Chest of gem stones  
Dijon mustard seeds

MARIAN 1742 60 PT

ERNŐ WINTER  
FLANDERS BICYCLE  
GIG HARBOUR  
HEŘMANICE U ODER  
IMMIGRATION  
JOY VALVE GEAR 1870  
KAATSHEUVEL  
LAUNCESTON FARM  
MANFREDONIA  
NORRKÖPING 130,050

MARIAN 1742 CAPS AND SMALL CAPS 60 PT

Origami peace crane  
Puccini born in 1858  
Quinzième annivers  
Rococo applied taste  
Sculpture & fashion  
Transfer of students  
Ullapool-Stornoway  
Victorian legend Bill  
Wien Straßennamen  
Xenolithic fragment

MARIAN 1742 ITALIC 60 PT

YANGOONABIE  
ZWINGENBERG  
ABERYSTWYTH  
BRISTOL BATH  
CHRISTOPHER  
DÚN OBHAINN  
ENTERTAINER  
FRENCHIFYING  
GOVERNMENT  
HVOLSVÖLLUR

MARIAN 1742 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

'Dam' &amp; 37.45?

'DAM' &amp; 37.45?

PROPORTIONAL OLDSTYLE  
default figures

¥2374 €419 \$285

¥2374 €419 \$285

PROPORTIONAL LINING

¥2374 €419 \$285

¥2374 €419 \$285

PREBUILT FRACTIONS

2 1/2 3 1/3 4 1/4 5 3/8

2 1/2 3 1/3 4 1/4 5 3/8

ARBITRARY FRACTIONS

1 13/72 2 13/29 3 45/64

1 13/72 2 13/29 3 45/64

DISCRETIONARY LIGATURES  
ct st ligaturesHasten *Inactivity*Hasten *Inactivity*LANGUAGE FEATURES  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

Lowered i j ä ë ï ö ü w ý dots for  
Finnish, German and Swedish

Tekemällä hyviä töitä

Tekemällä hyviä töitä

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

'Chips' &amp; €3,875.79?

'CHIPS' &amp; €3,875.79?

ALL SMALL CAPS

'Chips' &amp; €3,875.79?

'CHIPS' &amp; €3,875.79?

**OPENTYPE FEATURES**  
ITALIC ONLYSTYLISTIC SET 1  
alternate z and related*Buzzing size bazaar**Buzzing size bazaar*STYLISTIC ALTERNATES  
alternate z and related  
(Illustrator and Photoshop)*Buzzing size bazaar**Buzzing size bazaar*

---

Marian 1757

---

John Baskerville (1707-1775) began his career as a writing master, and his typefaces have many qualities of the copperplate style fashionable at the time. Now seen as the height of good English taste, at the time they were famously derided and ridiculed. They mark a significant change in the style of letterforms from the oldstyle to the transitional form.

---

**PUBLISHED**

2012

**DESIGNED BY**

PAUL BARNES

**2 STYLES**

ROMAN &amp; ITALIC

**FEATURES**

STYLISTIC ALTERNATES  
SWASH CAPITALS IN ITALIC  
DISCRETIONARY LIGATURES  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Marian 1757 is based on the typefaces that Baskerville employed in his first book, *Virgil*, which had been begun in 1750.

Baskerville like Caslon, was an outsider to the printing trade, having made a fortune in the japanning business. Described as an eccentric, Baskerville was involved in perfecting all parts of the printing process from type, through to the first use of wove papers in the western world. During his own lifetime Baskerville's work often failed to find favour in his home country, yet were widely admired abroad. After his death, his widow Sarah would sell his typefoundry to Pierre Beaumarchais in France in 1779 for £3700.

Industrial Heritage  
Jewellery Quarter  
Kennel club ruling  
Law school grades  
Museum relocates  
Newspaper advert  
Observeration HQ  
Public fund down  
Quartu Sant'Elena  
Rainfall for March

MARIAN 1757 60 PT

SACCHARIZED  
TRACK & FIELD AT  
UNDERCOATS  
VILA NOVA DE GAIA  
WASHINGTON  
900-940° MELTING  
YIELDS RISING  
ZELENECKÁ LHOTA  
ABBREVIATION  
BRONZED MODELS

MARIAN 1757 CAPS AND SMALL CAPS 60 PT

Cheeses & Crackers  
Dolomite Mountains  
Eßlingen am Neckar  
Flame on the iceberg  
Giuseppe Garibaldi  
Hampered by history  
Is it really so strange?  
Juice of 6,124 oranges  
Krušovické černé 3.5%  
Leopold II (1747–1792)

MARIAN 1757 60 PT

MAMMOCKING  
NONCONFORM  
OBOE PLAYERS  
PENICILLIN 28  
QUAFFING GIN  
RYND SPINDLE  
STABILIZATION  
TRANS EUROPA  
USE FACEMASK  
VARIED COLORS

MARIAN 1757 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

'Dam' &amp; 37.45?

'DAM' &amp; 37.45?

PROPORTIONAL OLDSTYLE  
default figures

¥2374 €419 \$285

¥2374 €419 \$285

PROPORTIONAL LINING

¥2374 €419 \$285

¥2374 €419 \$285

PREBUILT FRACTIONS

2 1/2 3 1/3 4 1/4 5 3/8

2 1/2 3 1/3 4 1/4 5 3/8

ARBITRARY FRACTIONS

1 13/72 2 13/29 3 45/64

1<sup>13</sup>/72 2<sup>13</sup>/29 3<sup>45</sup>/64DISCRETIONARY LIGATURES  
ct st ligaturesHasten *Inactivity*Hasten *Inactivity*LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

Lowered i j ä ë ï ö ü ÿ dots for  
Finnish, German and Swedish

På sillinläggningar

På sillinläggningar

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

'Chips' &amp; €3,875.79?

'CHIPS' &amp; €3,875.79?

ALL SMALL CAPS

'Chips' &amp; €3,875.79?

'CHIPS' &amp; €3,875.79?

STYLISTIC SET 1  
R and related

ROARING ARRAYS

ROARING ARRAYS

STYLISTIC SET 2  
Q

QUALITY QUINCES

QUALITY QUINCES

STYLISTIC ALTERNATES  
Q R and related (Illustrator and  
Photoshop)

Rid Queue QUARTZ

Rid Queue QUARTZ

**OPENTYPE FEATURES**  
ITALIC ONLY**DEACTIVATED****ACTIVATED**SWASH  
M*Manners Magician Manners Magician*STYLISTIC SET 1  
alternate J K N T Y Z and related*Jon Kilt Never Type Jon Kilt Never Type*STYLISTIC SET 2  
alternate J and related*Juice Joking Jezebel Juice Joking Jezebel*STYLISTIC ALTERNATES  
alternate J K N T Y Z and related  
(Illustrator and Photoshop)*Jon Kilt Never Type Jon Kilt Never Type*

---

*Marian* 18000

---

The fashion for letters in the late eighteenth and throughout the nineteenth was one of high contrast and simple and often flat serif structure. In Italy they were pioneered by the master printer Giambattista Bodoni (1740–1813). As printer to the Duke of Parma he was responsible for a change in taste not just in typefaces, but also in his severe yet elegant book designs.

---

**PUBLISHED**

2012

**DESIGNED BY**

PAUL BARNES

**2 STYLES**

ROMAN &amp; ITALIC

**FEATURES**

STYLISTIC ALTERNATES  
SWASH CAPITALS IN ITALIC  
DISCRETIONARY LIGATURES  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Marian 1800 is based on Bodoni's latter modern style, where he moved away from the influence of Fournier and reflected the fashion pioneered in France for the modern. Whilst some revivals of Bodoni tend towards the static and simplified; Marian 1800 retains the warmth of Bodoni's first modern. This can be particularly seen in the elegant italic, which retains an element of script. The swash capitals, which Bodoni often employed for all capital setting, enlivened many of his productions. During the twentieth century his original designs were revived for the Officina Bodoni under the direction of Giovanni Mardersteig.

Hogarth's cartoon  
Italian style shows  
Josiah Wedgwood  
Kraków academic  
Lost security card  
Magna Carta 1215  
Novello composer  
Odyssey translate  
Practical Cookery  
Qindarkë equal 1%

MARIAN 1800 60 PT

RÜCKUMLAUT  
STEENWIJKSMOER  
TROMPE-L'ŒIL  
UNDULATING HILL  
VALKEAKOSKI  
WHIPPERSNAPPER  
9.31 WATERLOO  
YOGA PARTICIPANTS  
ZOOGRAPHER  
ACADEMICIANSHIP

MARIAN 1800 CAPS AND SMALL CAPS 60 PT

Barázdabillegető  
Crowd Dispersed  
Deep water ports  
Erica or Heather  
Ivy Bridge by JW  
Jazz hipster grow  
Kayaking movers  
Lullabies Lyrical  
Mülheim-Kärlich  
Nouvelle Cuisine

MARIAN 1800 ITALIC 60 PT

OULD ZUYLEN  
PORT SERVING  
QUIET NOISE  
RILEY PRINCE  
SHOW PONIES  
TITFIELD 1947  
ULTRA CODE  
VITAMIN PILLS  
WEISSWEISS  
XYLOPHONIST

MARIAN 1800 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

'Dam' &amp; 37.45?

**ACTIVATED**

'DAM' &amp; 37.45?

PROPORTIONAL OLDSTYLE  
default figures

¥2374 €419 \$285

¥2374 €419 \$285

PROPORTIONAL LINING

¥2374 €419 \$285

¥2374 €419 \$285

PREBUILT FRACTIONS

2 1/2 3 1/3 4 1/4 5 3/8

2 1/2 3 1/3 4 1/4 5 3/8

ARBITRARY FRACTIONS

1 13/72 2 13/29 3 5/64

1 13/72 2 13/29 3 5/64

LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

'Chips' &amp; 3,875.79?

'CHIPS' &amp; 3,875.79?

ALL SMALL CAPS

'Chips' &amp; 3,875.79?

'CHIPS' &amp; 3,875.79?

DISCRETIONARY LIGATURES  
ct st ligatures

Hasten Inactivity

Hasten Inactivity

**OPENTYPE FEATURES**  
ITALIC ONLY

TITLING  
 A Æ B C D E F G H I K L M N O P  
 Q R S T V X W Y Z, initials only

**DEACTIVATED**

BRIGHTER KID

Fizz And Wildest

BRIGHT KID

Fizz And Wildest

Arrange eggno<sup>g</sup>sPower view wa<sup>v</sup>itsProduced bi<sup>d</sup>dingAzalea fuz<sup>z</sup>boxSalvaged woo<sup>z</sup>ier**ACTIVATED**

BRIGHTER KID

Fizz And Wildest

BRIGHT KID

Fizz And Wildest

Arrange eggno<sup>g</sup>sPower view wa<sup>v</sup>itsProduced bi<sup>d</sup>dingAzalea fuz<sup>z</sup>boxSalvaged woo<sup>z</sup>ier

SWASH  
 A Æ B C D E F G H I K L M N  
 O P Q R S T V X W Y Z d z and  
 related

STYLISTIC SET 1  
 alternate g and related

STYLISTIC SET 2  
 alternate v w and related

STYLISTIC SET 3  
 alternate d and related

STYLISTIC SET 4  
 swash z and related

STYLISTIC ALTERNATES  
 g d v w z and related (Illustrator  
 and Photoshop)

---

Marian 1812

---

The so called Scotch roman form, so beloved of American printers during the nineteenth century, originated on the other side of the Atlantic. These typefaces whilst sharing the sharpness of a continental ‘modern’, retain the vernacular Britishness, particularly in the italic forms. The italic features the restrained swash capital typical of the period.

---

**PUBLISHED**

2012

**DESIGNED BY**

PAUL BARNES

**2 STYLES**

ROMAN &amp; ITALIC

**FEATURES**

STYLISTIC ALTERNATES  
SWASH CAPITALS IN ITALIC  
DISCRETIONARY LIGATURES  
SMALL CAPITALS IN ROMAN  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Marian 1812 roots are in great Scottish foundries of Alexander Wilson and Son of Glasgow, and William Miller of Edinburgh. First Wilson in 1812 and Miller in 1813 show ‘modern’ style typefaces, which would gain widespread popularity with book, bible and newspaper printers. In *Typographica*, Hansard (1825) he writes the designs were ‘executed’ by the master engraver and punchcutter, Richard Austin, though as James Mosley points out such a large amount of work, would unlikely to be the work of a single man. Marian 1812 draws in particular from the Wilson specimen of that year and the elegant and masterful Double Pica design.

Yakushima, Japan  
Zanzibar transport  
an Aghaidh Mhòr  
Bolton Wanderers  
Clarendon printing  
Dundee Cake mix  
Elspeth the beauty  
Figgins of London  
Glasgow Art clubs  
Hohen Neuendorf

MARIAN 1812 60 PT

IET-Y-BWLCH  
JE NE COMPRENDS  
KIDKNAPPER  
LEŠTINA U SVĚTLÉ  
MAKE READY  
NEW ORDER PARIS  
OPERA SEATS  
PUNGENT CHEESES  
QUENCHLESS  
RADIOSENSITIVITY

MARIAN 1812 CAPS AND SMALL CAPS 60 PT

Snowboarding wins  
Togolese soccer stars  
Undervalued by 6%  
Vista Vélez-Málaga  
Wzniesień Łódzkich  
Xiphiplastron plates  
Yellowshanks sketch  
Železniční zastávka  
Agricultural Union  
Better quality wines

MARIAN 1812 ITALIC 60 PT

CARTOONIST  
DEMOLITION  
EMIGRATION  
FEMININELY  
GLUCHOŁAZY  
HATCHERIES  
IMMATURITY  
JOVIAL CHUM  
KNIFEBOARD  
LENGTHWAY

MARIAN 1812 ITALIC 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC

ALL CAPS

‘Dam’ &amp; 37.45?

‘DAM’ &amp; 37.45?

PROPORTIONAL OLDSTYLE  
default figures

¥2374 €419 \$285

¥2374 €419 \$285

PROPORTIONAL LINING

¥2374 €419 \$285

¥2374 €419 \$285

PREBUILT FRACTIONS

2 1/2 1/3 2/3 1/4 3/4

2 1/2 3 1/3 4 1/4 5 3/8

ARBITRARY FRACTIONS

1 13/72 2 13/29 3 5/6

1 13/72 2 13/29 3 5/6

LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

LANGUAGE FEATURE  
Polski (Polish) kreska accent

Źródła możliwość

Źródła możliwość

**OPENTYPE FEATURES**  
ROMAN ONLY

SMALL CAPS

‘Chips’ &amp; 3,875.79?

‘CHIPS’ &amp; 3,875.79?

ALL SMALL CAPS

‘Chips’ &amp; 3,875.79?

‘CHIPS’ &amp; 3,875.79?

DISCRETIONARY LIGATURES  
ct st ligatures

Hastened Inactivity

Hastened Inactivity

STYLISTIC SET 1  
J and related

Junior Joke EJECTS

Junior Joke EJECTS

STYLISTIC SET 3  
K and related

Key Kissed KICKED

Key Kissed KICKED

STYLISTIC ALTERNATES  
J K and related

Junior Kick JOKERS

Junior Kick JOKERS

---

**OPENTYPE FEATURES**  
 ITALIC ONLY

---

**SWASH**  
 A K M N V W Y

---

**STYLISTIC SET 1**  
 alternate J and related

---

**STYLISTIC SET 1**  
 alternate g and related

---

**SWASH + STYLISTIC SET 3**  
 alternate swash N

---

**STYLISTIC ALTERNATES**  
 alternate g and related  
 (Illustrator & Photoshop)

---

**DEACTIVATED**


---

**ACTIVATED**

---

Marian Black

---

Blackletter (or textura) typefaces have become increasing the preserve of specialist groups, yet they remain one of the most distinctive and beautiful letterforms. Marian Black takes its cue from the work Hendrik van den Keere, who from 1570-1580 was the sole supplier of typefaces to Plantin. His beautiful designs set the standard of this letterform in the Netherlands.

---

**PUBLISHED**

2012

**DESIGNED BY**

PAUL BARNES

**1 STYLE****FEATURES**

STYLISTIC ALTERNATES  
DISCRETIONARY LIGATURES  
HISTORICAL LONG S  
PROPORTIONAL LINING FIGURES  
PROPORTIONAL OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)

Until the twentieth century, the name of Hendrik van den Keere, the younger (Henry Du Tour le jeune) was relatively unknown, though he was perhaps the greatest of the punchcutters of the low countries. Born around 1540-1542, his grandfather had entered the trade in 1553 by purchasing a typefoundry. Van den Keere's designs in roman, textura and the civilité form are the equal of his contemporaries. His romans that take a narrowness from the blackletter form, are often seen as the precursor of the so called 'Dutch' style prevalent in the seventeenth century. He cut twelve blackletters, both in metal and large letters cut in wood which were used to make moulds in sand.

Mönchengladbach  
Nature's beautiful  
Rakhampton cafe  
Pie manufactured  
Quango Quango  
Rapeseed grower  
Sympathetic crowd  
Tulyar's winning  
Angmennafélagið  
Volumes rise by  $\frac{7}{8}$

MARIAN BLACK 60 PT

Waves over 38 ft  
Ferozing works by  
Guppie chic shows  
Zurich poster sale  
Associates named  
Breakfast & lunch  
Cabbage + Lettuce  
Dinbych=y=pysgod  
Entertaining Bee  
Forgaría nel Friulí

MARIAN BLACK 60 PT

**OPENTYPE FEATURES**  
ROMAN & ITALIC**DEACTIVATED****ACTIVATED**ALL CAPS  
*not recommended in this style*

‘DAME’ € \$37,457

‘DAME’ € \$37,45

PROPORTIONAL OLDSTYLE  
default figures

2374 €419 \$285

2374 €419 \$285

PROPORTIONAL LINING

2374 €419 \$285

2374 €419 \$285

PREBUILT FRACTIONS

2 1/2 3 1/3 4 1/4 5 3/8

2 1/2 3 1/3 4 1/4 5 3/8

ARBITRARY FRACTIONS

1 13/72 2 13/29 3 5/6

1 13/72 2 13/29 3 5/6

LANGUAGE FEATURE  
Română (Romanian) s accent

Însuși conștiință

Însuși conștiință

STYLISTIC SET 5  
historical long s

Þassed Classicists

Þalled Clallicists

## STYLES INCLUDED IN COMPLETE FAMILY

Marian 1554  
 Marian 1554 Italic  
 Marian 1565  
 Marian 1565 Italic  
 Marian 1571  
 Marian 1571 Italic  
 Marian 1680  
 Marian 1680 Italic  
 Marian 1740  
 Marian 1740 Italic  
 Marian 1742  
 Marian 1742 Italic  
 Marian 1755  
 Marian 1755 Italic  
 Marian 1800  
 Marian 1800 Italic  
 Marian 1812  
 Marian 1812 Italic  
 Marian Black

## 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, Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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## ABOUT THE DESIGNER

**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&Ic*. 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.

His interest in the modern and vernacular is encompassed in his type design ranging from the contemporary such as for Björk, through to the extensive traditional British modern, Brunel as seen in *Condé Nast Portfolio*. Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. 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.

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