
Marr Sans

The influence of Scotland in typefounding belies the nation's small size. Marr Sans, a characterful grotesque design, was inspired by a typeface from the 1870s found in the work of James Marr & Co. in Edinburgh, successors to Alexander Wilson & Sons. Designed by Paul Barnes with Dave Foster, it extends the original into a seven weight family.

PUBLISHED
2014

DESIGNED BY
PAUL BARNES
DAVE FOSTER

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE/LINING FIGURES
TABULAR OLDSTYLE/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/SUBSCRIPT

From a few lines in three sizes, and only one weight, the family has been expanded from a Thin to an Ultra Black weight, a wider companion to the six lighter weights. Old style figures in a sans serif are generally assumed to be a twentieth century innovation, but Marr appears to have been the first foundry to introduce them. The italic is more of a slanted roman than many revivals of the nineteenth century genre, with the odd reference to 'true' italics such as the alternate single storey *a*. While Graphik and Atlas represent the greater homogeneity of twentieth century sans serifs, Marr, like Druk, revels in the individuality of the nineteenth century, and is like an eccentric British uncle to Morris Fuller Benton's Franklin and News Gothics. Marr Sans is suited for a wide range of applications, from corporate to editorial design, that require a sharp and distinctive taste.

Marr Sans Thin

Marr Sans Thin Italic

Marr Sans Light

Marr Sans Light Italic

Marr Sans Regular

Marr Sans Regular Italic

Marr Sans Medium

Marr Sans Medium Italic

Marr Sans Semibold

Marr Sans Semibold Italic

Marr Sans Bold

Marr Sans Bold Italic

Marr Sans Ultra Black

Marr Sans Ultra Black Italic

MELBOURNE
Utemeljevanje

MARR SANS THIN, 70 PT

ZVÄZUJÚCICH
Newfoundland

MARR SANS THIN ITALIC, 70 PT

DONCASTER
Nedělitelného

MARR SANS LIGHT, 70 PT

WORKSHOPS
Förväntningar

MARR SANS LIGHT ITALIC, 70 PT [ALTERNATE g]

GRÖSSERER
Očakávaného

MARR SANS REGULAR, 70 PT

TEUCHITLÁN
Anschließend

MARR SANS REGULAR ITALIC, 70 PT

CONDIÇÕES
Hoofdpunten

MARR SANS MEDIUM, 70 PT

MÉDIATIQUE
Pääkaupunki

MARR SANS MEDIUM ITALIC, 70 PT [ALTERNATE a]

LANDSVÆÐI
Kristalizācija

MARR SANS SEMIBOLD, 70 PT

XENOMANIA
Presentation

MARR SANS SEMIBOLD ITALIC, 70 PT [ALTERNATE 1]

TRANSLATE
Lançamento

MARR SANS BOLD, 70 PT

IDIOTROPIC
Shandygaffs

MARR SANS BOLD ITALIC, 70 PT

BAČVAMA
Gelogenic

MARR SANS ULTRA BLACK, 70 PT

TROPICAL
Heaviness

MARR SANS ULTRA BLACK ITALIC, 70 PT

Minimum safe thresholds
PRAŽSKOJARNÍ VÍKEND
Maailman monimuotoisin

MARR SANS THIN, 40 PT

Halle 1 der Großmarkthalle
FYRA LÅTAR PÅ 45 VARV
Osamdeset godina kasnije

MARR SANS THIN ITALIC, 40 PT

Between 1997 and 2004
PISAN KALTEVA TORNI
Nichts ist, wie es scheint

MARR SANS LIGHT, 40 PT

Departamento Ultramar
KINGS OF BOSSA NOVA
Reģionālās Koncertzāles

MARR SANS LIGHT ITALIC, 40 PT [ALTERNATE a]

L-istorjografi għandhom
FYRSTA FERÐ ÁRSINS
Symbole typographique

MARR SANS REGULAR, 40 PT

A pesar de las múltiples
LE SIGNE § EST AUSSI
Once libros de arte para

MARR SANS REGULAR ITALIC, 40 PT [ALTERNATE ¶]

Gebėjimu džiaugtis tuo
LIDÉ PROTO UKLIDILI
8,569 Design Elements

MARR SANS MEDIUM, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

Garrulously propounds
RACCONTI DI CUCINA
De første arkæologiske

MARR SANS MEDIUM ITALIC, 40 PT

Naissance d'une étoile
VERSGYŰJTEMÉNYEK
Géopolitique de la mer

MARR SANS SEMIBOLD, 40 PT

Significato del termine
TWEEKAMERSTELSEL
Visiting the collections

MARR SANS SEMIBOLD ITALIC, 40 PT [ALTERNATE g]

La misión española se
SOUTHERN SHADOW
Effect of globalization

MARR SANS BOLD, 40 PT

Versare tutta la farina
DER LAUF DER DINGE
Planung & Produktion

MARR SANS BOLD ITALIC, 40 PT

**Sverige att främja
THE EARLY WORK
Kodeks wyborczy**

MARR SANS ULTRA BLACK, 40 PT

***La version de 1811
AUSGABEBEGERÄTE
Dos días antes del***

MARR SANS ULTRA BLACK ITALIC, 40 PT [ALTERNATE r]

MOŻLIWE JEST ZABEZPIECZENIE SIECI
 Uma argumentação contra as instituições
 A BRIEF SOJOURN ACROSS THE STEPPE
 Nútímadygðasiðfræði þarf ekki nauðsynlega

MARR SANS THIN, THIN ITALIC, 24 PT

SE SISÄLSI 51 NIDETTÄ JA SEITSEMÄN
 Kakšne vrline moram imeti da sem dober
 A STFEL, DATA DE 28 DECEMBRIE 1987
 Bohové se podle něj o svět a osud člověka

MARR SANS LIGHT, LIGHT ITALIC, 24 PT [ALTERNATE a]

TOOK 96 CHUNKS OF WATERMELON
 Industrial chic meets Puerto Rican style
 TG#AQQAD L-ISTUDJU TAL-PROĊESS
 Reguluje większość problematyki prawa

MARR SANS REGULAR, REGULAR ITALIC, 24 PT

LA HISTORIA ES DESCONCERTANTE
In 1921 the group decided to part ways
NEARLY ALL TEACHERS ASSEMBLED
Ang sikolohiya ay ang pag-aaral ng isip

MARR SANS MEDIUM, MEDIUM ITALIC, 24 PT

ZEITGENÖSSISCHE KUNST MIT DEN
As such the 2000 compendium of text
FUNKCJĘ TĘ SPRAWOWAŁ NA MOCY
His novel 'The 39 Steps' had garnered

MARR SANS SEMIBOLD, SEMIBOLD ITALIC, 24 PT [PROPORTIONAL OLDSTYLE FIGURES]

QUANTO RIGUARDA L'ARTICOLO 21
După 1870 au apărut primele mișcări
NORÐURLJÓSARANNSÓKNARSTÖÐ
Kirktan fazla ülkeden filmlerin & yerli

MARR SANS BOLD, BOLD ITALIC, 24 PT

UN ÁREA DE 71.815 KM² EN EL
En oändlighet fylld av stjärnor
PALACE OF HOLYROODHOUSE
In plaats van een solidaire ruil

MARR SANS ULTRA BLACK, ULTRA BLACK ITALIC, 24 PT

LA CITTÀ RIMASE ESSENZIALMENTE UNA CAPITALE
 Ce fut en 1312 que l'université obtint du pape Jean XXII le
En efecto, entre 911 y 1101 su población se duplicó, pasando

MARR SANS THIN, THIN ITALIC, 18 PT

LAS PRINCIPALES FUENTES SOBRE LA FILOSOFÍA
 Jadro mesta bolo postavené na západnom brehu zálivu
Rząd jednak nie zdecydował się na tę zmianę i państwo

MARR SANS LIGHT, LIGHT ITALIC, 18 PT [ALTERNATE a]

THE STURDY FAÇADE BELIED UNSEEN FATIGUES
 And the south wall glowed in a brilliant luminescence
Dygdetiken skulle kanske invända att detta inte är ett

MARR SANS REGULAR, REGULAR ITALIC, 18 PT

LA CONSTRUCTION DES HÔTELS PARTICULIERS
 Nadat het vliegtuigje is gecrasht steelt Hitchen een
Sammen med sine to brødre startet han tidsskriftet

MARR SANS MEDIUM, MEDIUM ITALIC, 18 PT

WORK BEGAN IN MARCH 1972 STARTING AT THE
 De kern van deze sambasoort is over het algemeen
Drove the committee to re-evaluate over 520 cases

MARR SANS SEMIBOLD, SEMIBOLD ITALIC, 18 PT

SONE DER EKSISTERANDE REGULERINGSPLAN
 A market capitalisation of \$3.8 trillion as of 2009
Il 2° ottobre del 2000, l'area dei quartieri speciali

MARR SANS BOLD, BOLD ITALIC, 18 PT [PROPORTIONAL OLDSTYLE FIGURES]

REȚEAUA ÎNVĂȚĂMÂNTULUI SUPERIOR
 Manoma, kad miestas įkurtas apie XVI a
Wandering the dark labyrinthian streets

MARR SANS ULTRA BLACK, ULTRA BLACK ITALIC, 18 PT

Düşünürlerinden

MARR SANS THIN, 60 PT

Entsprechender

MARR SANS LIGHT, 60 PT

Atvinnusvæðinu

MARR SANS REGULAR, 60 PT

Olieschilderijen

MARR SANS MEDIUM, 60 PT

Historiography

MARR SANS SEMIBOLD, 60 PT

Établissement

MARR SANS BOLD, 60 PT

Žemyninėje

MARR SANS ULTRA BLACK, 60 PT

Quadruplications

MARR SANS THIN ITALIC, 60 PT [ALTERNATE a]

Assemblamento

MARR SANS LIGHT ITALIC, 60 PT

Thermoregulate

MARR SANS REGULAR ITALIC, 60 PT [ALTERNATE r]

Fundamentales

MARR SANS MEDIUM ITALIC, 60 PT

Yükseköğretim

MARR SANS SEMIBOLD ITALIC, 60 PT

Länsimaisessa

MARR SANS BOLD ITALIC, 60 PT

Gargantuan

MARR SANS ULTRA BLACK ITALIC, 60 PT

MARR SANS REGULAR, REGULAR ITALIC, SEMIBOLD, SEMIBOLD ITALIC, 16/19 PT

REGULAR ALL 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, whereas 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 which was brought to account in that and the following year of £975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded

MARR SANS LIGHT, LIGHT ITALIC, MEDIUM, 10/12.5 PT [+2 TRACKING]

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: a prime 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 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

MARR SANS REGULAR, REGULAR ITALIC, SEMIBOLD, 10/12.5 PT

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 MARR SANS REGULAR, REGULAR ITALIC, SEMIBOLD, 9/11.5 PT

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MARR SANS REGULAR, 7/9 PT

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 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*

MARR SANS REGULAR, 6/8 PT [+2 TRACKING]

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MARR SANS MEDIUM, 7/9 PT

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 and psychogeography.

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MARR SANS MEDIUM, 6/8 PT [+2 TRACKING]

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MARR SANS REGULAR, REGULAR ITALIC, 9/11 PT
[PROPORTIONAL OLDSYLE FIGURES]

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.

MARR SANS REGULAR, REGULAR ITALIC, 9/13 PT
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ČESKÝ (CZECH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 PT
[PROPORTIONAL OLDSYLE FIGURES]

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchovek, 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 seznámež se se životem této tiché a skromné pracovnice, seznámež 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, měltě 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 lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staro-

DEUTSCH (GERMAN)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 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 Problems

DANSK (DANISH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 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 silde 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, fór i forfær-

ESPAÑOL (SPANISH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 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 con alma,

FRANÇAIS (FRENCH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 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 brouillardes, 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

MAGYAR (HUNGARIAN)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 PT

Hajnali két órakor a segédtsízt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregtetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtsízt szavait. Kurtára nyírt szakála rótesen 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 segédtsízt 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 az is, hogy esetleg elvágják a derékhadtól, ha ugyan

ITALIANO (ITALIAN)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 PT

Dapprima, ripetendo l'errore commesso 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 credeva. 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)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 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 węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróble gnieździ się w

PORTUGUÉS (PORTUGUESE)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 PT
[PROPORTIONAL OLDSYLE FIGURES]

D. Benedita levantou-se, no dia seguinte, com a ideia 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 arregou 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 balão 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, convido a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa.

SVENSKA (SWEDISH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 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 mullet 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, begävad 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 misstänksamma blickar på den snyggt klädda personen som så tidigt besökte deras kvarter och utsvaltna hundar morrade hotande mot*

SUOMI (FINNISH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — 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 Antverpenistä. 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 maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle.

TÜRKÇE (TURKISH)
MARR SANS REGULAR, REGULAR ITALIC, 9/11.5 PT

Sadık genç, araladığı kapıyı çekince, yine birden karan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği 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 kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! 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 ağızından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladığı. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gilman alaylarını, Tûba ağacını, Sırat köprüsünün şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazele-*

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

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SUPERSCRIPT & SUBSCRIPT H¹²³⁴⁵⁶⁷⁸⁹⁰ H₁₂₃₄₅₆₇₈₉₀

ACCENTED UPPER CASE ÁÂÃÄÅ Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWER CASE á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã

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Română (Romanian) s accent**OPENTYPE FEATURES**
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ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic designer special-
 izing 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 Man-
 chester 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 Ger-
 man publisher Schirmer Graf.

Barnes has also been an advisor and consultant
 on numerous publications, notably *The Sunday Times*
Magazine, *The Guardian* and *The Observer News-*
papers, *GQ*, *Wallpaper**, *Harper's Bazaar* and *frieze*.
 He has designed many books for publishers all over
 Europe including Schirmer Mosel, Oxford Univer-
 sity 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.

Dave Foster (born 1986) is an Australian type design-
 er and lettering artist. He graduated from Swinburne
 University with a BA in Visual Communication in 2005
 and went on to work for 6 years as graphic designer
 in Sydney before a government scholarship enabled
 him to attend the Type and Media Masters held at
 KABK in 2011-12. His graduating typeface, Blanco, won
 gold and people's choice at The Morisawa Interna-
 tional Type Design Competition, a Certificate of
 Excellence from the New York Type Directors Club
 and was honored by Communication Arts and The
 Fine Press Book Association.