
Marr Sans

Collection

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 can be seen as a British counterpart to the more rigid and structured German grotesks and American gothics, like Akzidenz Grotesk and Franklin Gothic.

PUBLISHED
2014, 2016

DESIGNED BY
PAUL BARNES
DAVE FOSTER
HRVOJE ŽIVČIĆ

26 STYLES
2 FAMILIES

FEATURES
PROPORTIONAL OLDSTYLE/LINING FIGURES
TABULAR OLDSTYLE/LINING FIGURES
FRACTIONS
SUPERSCRIPIT/SUBSCRIPT

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 specimens of James Marr & Co. in Edinburgh, successors to Alexander Wilson & Sons. From a few lines in three sizes, and only one weight, Paul Barnes and Dave Foster expanded the family from Thin to Bold, plus an Ultra Black weight, a wider companion to the six lighter weights. The family was later enlarged by Hrvoje Živčić, who drew the Condensed width. Marr Sans is suited for a wide range of applications, from corporate to editorial design, that require a sharp and distinctive taste.

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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

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

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 REGULAR, REGULAR ITALIC, SEMIBOLD, 10/12.5 PT

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 State of Criticism

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

MARR SANS MEDIUM, MEDIUM ITALIC, BOLD, 10/12.5 PT

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 MARR SANS REGULAR, REGULAR ITALIC, SEMIBOLD, 8/10.5 PT

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 MARR SANS MEDIUM, MEDIUM ITALIC, BOLD, 8/10.5 PT

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Marr Sans Condensed

Condensed typefaces, amongst them the sans form, developed in the early 19th century as a way to increase the scale and volume of type in advertising. While Marr Sans Condensed was a logical extension to the family, few models existed with a lower case and with round as opposed to flat sides in the 1870s in Britain. This proved to be an interesting challenge for Croatian type designer Hrvoje Živčić, who had to imagine many of the forms.

PUBLISHED
2016

DESIGNED BY
PAUL BARNES
HRVOJE ŽIVČIĆ
BASED ON MARR SANS BY PAUL BARNES & DAVE FOSTER

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL OLDSTYLE/LINING FIGURES
TABULAR OLDSTYLE/LINING FIGURES
FRACTIONS
SUPERScript/SUBSCRIPT

The original Marr Sans was inspired by a typeface found in the work of James Marr & Co. in Edinburgh, successors to Alexander Wilson & Sons. 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, and they are also included here. Marr Sans Condensed is available in six weights that retain the roundness of the original, and like its predecessor it can be seen as a subtly quirky British counterpart to Morris Fuller Benton's News and Franklin Gothics. Its warm personality is suited to many applications both in print and on screen.

Marr Sans Condensed Thin

Marr Sans Condensed Thin Italic

Marr Sans Condensed Light

Marr Sans Condensed Light Italic

Marr Sans Condensed Regular

Marr Sans Condensed Regular Italic

Marr Sans Condensed Medium

Marr Sans Condensed Medium Italic

Marr Sans Condensed Semibold

Marr Sans Condensed Semibold Italic

Marr Sans Condensed Bold

Marr Sans Condensed Bold Italic

NEJROZŠÍŘENĚJŠÍCH
Kunsthåndverkskole

MARR SANS THIN, 70 PT

ENFRANCHISEMENT
Fundamentalmente

MARR SANS THIN ITALIC, 70 PT

REPRESENTATIONS
Odottamattomasta

MARR SANS LIGHT, 70 PT

SOCKELGESCHOSS
Prototechnological

MARR SANS LIGHT ITALIC, 70 PT [ALTERNATE g]

PHOTOPERIODISM
Eletromagnetismo

MARR SANS REGULAR, 70 PT

HARTENKONINGIN
Interchangeability

MARR SANS REGULAR ITALIC, 70 PT

AUTOMATICKÝCH
Chromatographic

MARR SANS MEDIUM, 70 PT [ALTERNATE g]

MEGERŐSÖDÉSE
Parlamentarnom

MARR SANS MEDIUM ITALIC, 70 PT [ALTERNATE a]

ELECTROSHOCK
Konserwatorskie

MARR SANS SEMIBOLD, 70 PT

MEDITERRÂNEO
Prinsessegracht

MARR SANS SEMIBOLD ITALIC, 70 PT [ALTERNATE r]

INDUSTRIALIST
Efnafræðilegum

MARR SANS BOLD, 70 PT [ALTERNATE g]

TÉLÉOLOGIQUE
Subversiveness

MARR SANS BOLD ITALIC, 70 PT

THE 1971 GRADUATE OF THE INITIAL THEOLOGICAL UNION
 High frequency road irregularities such as gravel content
 ÎN LARGUL VĂILOR MARI, DATORITĂ UMEZELII PERSISTENTE
The council's purview concerned all matters pertaining to

MARR SANS THIN, THIN ITALIC, 24 PT

RAKENNUKSET HISTORIALLISESSA KESKUSTASSA OVAT
 La querelle du panthéisme, qui oppose à partir de 2007
 POŠTO JE CAR BIO IZABRAN ILI KOOPTIRAN, TREBALO JE
This so termed Law of Octaves, however was deemed a

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

VASTUPIDAVUSE TÕTTU KASUTATAKSE ROOSTEVABA
 Große Teilchenoberfläche im Verhältnis zum Volumen
 NEW UNEARTHING OF THE LONG VANISHED ARMADA
Su fama mundial se consolidó con sus intervenciones

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

TRGOVANJE S UDALJENIM KRAJEVIMA RUŠI STARE
Constructed buildings of at least 65 yards in length
IN 1872, OVER 4,700 WHALERS SAILED THE GLOBE
Nós teríamos a solução da equação do quinto grau

MARR SANS MEDIUM, MEDIUM ITALIC, 24 PT

THE OUTCOMES ARE HYPOTHETICAL IN NATURE
Către sfârșitul anilor '30, situația politică internă
DEPARTMENT OF PHOTOGRAPHY AND IMAGING
Díky tomu je dnes známý jako vynálezce principu

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

HANN HAFÐI VERIÐ AÐ RANNSAKA LEIÐIR TIL
Con l'eccezione di Urania, oggi la letteratura di
THE EASTERN BORDER OF THE MUNICIPALITY
Precedents paved the way in 1547 for the court

MARR SANS BOLD, BOLD ITALIC, 24 PT

Napaisuuskäännöksien

MARR SANS THIN, 60 PT

Magnetostratigrafiche

MARR SANS LIGHT, 60 PT [ALTERNATE g]

Verbrennungsprozess

MARR SANS REGULAR, 60 PT

Overenthusiastically

MARR SANS MEDIUM, 60 PT

Paleontologicznych

MARR SANS SEMIBOLD, 60 PT

Electromechanical

MARR SANS BOLD, 60 PT

Københavnsuniversitet

MARR SANS THIN ITALIC, 60 PT

Skisprungwettkämpfe

MARR SANS LIGHT ITALIC, 60 PT

Establimentarianism

MARR SANS REGULAR ITALIC, 60 PT [ALTERNATE r]

Microgravitationally

MARR SANS MEDIUM ITALIC, 60 PT [ALTERNATE g]

Environnementales

MARR SANS SEMIBOLD ITALIC, 60 PT

Standardizzazioni

MARR SANS BOLD ITALIC, 60 PT [ALTERNATE a]

INCLUDED FAMILIES

Marr Sans
Marr Sans Condensed

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

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ABOUT THE DESIGNERS

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. 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 designer 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 International 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.

Hrvoje Živčić (born 1986) lives and works in Zagreb, Croatia where he studied visual communications at School of Design, University of Zagreb and earned his master degree in 2010. In 2011 he was selected, together with Dario Dević, as one of the best New Visual Artists under 30 by New York's Print Magazine. In 2012 he earned another master degree, this time from Type and Media course at the Royal Academy of Art (KABK) in the Hague. His diploma typeface Mote was published in 2013 by TypoNine. These days he teaches typography at School of Design in Zagreb and works on type and graphic design projects, ranging from custom signage typefaces to editorial and book design.