
Marian Collection

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 hairline slab serifs of near uniform weight, revealing the basic underlying structures.

PUBLISHED
2012, 2014, 2016

DESIGNED BY
PAUL BARNES

ASSISTED BY (TEXT)
SANDRA CARRERA
MIGUEL REYES

28 STYLES
2 FAMILIES

FAMILIES
MARIAN
MARIAN TEXT

The impossibly thin display size revives nine styles of the serif genre, from the Renaissance of the sixteenth century through to the Scotch Roman of the early nineteenth century. Marian Text is a compendium of four of Marian's 'greatest hits': an old style, a transitional, a modern, and the van den Keere blackletter that served as a 'bonus track' in the original family.

COMPARISON OF MARIAN & MARIAN TEXT

Hairline

MARIAN 1757 ROMAN, 72 PT

Hairline

MARIAN TEXT 1757 ROMAN, 72 PT

COMPARISON OF MARIAN & MARIAN TEXT AT RELATIVE INTENDED SIZES

Hairline

MARIAN 1757 ROMAN, 100 PT

Hairline

MARIAN TEXT 1757 ROMAN, 20 PT

A 100:26 ratio gives an exact match between the stroke weight of Marian and Marian Text, meaning that text set in 100pt Marian will match 26pt Marian Text in stroke weight. Please note that this is a mathematical match, not necessarily a visual match. In order for the two faces to be optically equivalent, Marian Text should be set even a bit smaller; we recommend a 100:20 ratio (as above).

Marian 1554

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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2 STYLES

ROMAN & 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

Marian Text 1554

MARIAN TEXT 1554 ROMAN, ITALIC, 14/17 PT

ROMAN SMALL CAPS

ROMAN

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC

PROPORTIONAL
LINING FIGURES

ITALIC

ROMAN SMALL CAP &
SMALL CAP LINING 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 it had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. Revenues far exceeded this, however 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 together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years' purchase, were valued at £472,500; and the annuities for long terms of years, granted as premiums likewise in 1761 and 1762, estimated at twenty-seven

 MARIAN TEXT 1554 ROMAN, ITALIC, 12/14 PT

ESTABLISHED IN 1600, the English East India Company was granted a Royal Charter by Queen Elizabeth immediately following its formation. In the first twelve voyages which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea & opium. In 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

For many years, therefore, they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds,

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Marian 1565

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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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

Marian 1571

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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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).

Cselekvököképtelenség
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

Marian I 680

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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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

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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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

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.

PUBLISHED

2012

DESIGNED BY

PAUL BARNES

2 STYLES

ROMAN & ITALIC

FEATURES

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

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.

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2 STYLES

ROMAN & ITALIC

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STYLISTIC ALTERNATES
SWASH CAPITALS IN ITALIC
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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

Marian Text 1757

MARIAN TEXT 1757 ROMAN, ITALIC, 14/18 PT

ROMAN SMALL CAPS

ROMAN

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC

PROPORTIONAL
LINING FIGURES

ITALIC

ROMAN SMALL CAP &
SMALL CAP 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 it had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances 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 together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the

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Knowing the financial state of the government, such was at that time the state of public credit, that it was *more convenient* for Queen Elizabeth to borrow two millions at eight per cent than seven hundred thousand pounds at four. Zero objections were made to this course of action, and the proposal of the new subscribers was accepted; a new East India Company was established in consequence. Yesterday's East India Company, however, had a right to continue their trade till 1701. They had, at the same time, in the name of their treasurer, subscribed, very artfully, three hundred and fifteen thousand pounds into the stock of the new. By a negligence in the expression of the Act of Parliament which vested the East India trade in the subscribers to this loan of two millions, it did not appear evident that they were all obliged to unite into a joint stock. A few private traders, whose subscriptions amounted only to seven thousand two hundred pounds, insisted upon the privilege of trading separately upon their own stocks and at their own risk. The old East India

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EXCLUSIVE STOCK TRADING

The old East India Company had a right to a separate trade upon their old stock till 1701; and they had likewise, both before and after that period, a right, like that of other private traders, to a separate trade upon the three hundred and fifteen thousand pounds which they had subscribed into the stock of the new company. The competition of the two companies with the private traders, and with one another, is said to have well-nigh ruined both. Upon a subsequent occasion, in 1730, when a proposal was made to Parliament for putting the trade under the management of

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Marian 1800

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.

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2 STYLES

ROMAN & ITALIC

FEATURES

STYLISTIC ALTERNATES
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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

Marian Text 1800

MARIAN TEXT 1800 ROMAN, ITALIC, 14/17 PT

ROMAN SMALL CAPS

ROMAN

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC

PROPORTIONAL
LINING FIGURES

ITALIC

ROMAN SMALL CAP &
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QUEEN ELIZABETH established and granted a Royal Charter to the old English East India Company in 1600. In the first twelve voyages in which they fitted out for India, they appear to have traded mainly in cotton, silk, indigo dye, salt, saltpetre, tea and opium. Subsequently in 1612, they united into a joint stock. Their charter was exclusive, and though not confirmed by *Act of Parliament*, was in those days supposed to convey a real exclusive privilege.

For many years they were not much disturbed by interlopers. Their capital, which never exceeded £744,000, and of which £50 was a share, was not so exorbitant, nor their dealings that extensive, as to afford either a pretext for gross negligence and profusion, or a cover to gross malversation. Notwithstanding some extraordinary losses, occasioned partly by the malice of the *Dutch East India Company*, and partly by other accidents, they carried on for many years a successful trade. But in process of time, when the principles of liberty were better understood, it became every day more and more doubtful how far a Royal Charter, not confirmed by *Act of Parliament*, could convey an exclusive privilege. Upon all these questions the decisions of the courts of justice were not uniform, but varied with the authority of government and the humours of the times. Interlopers multiplied upon them, and towards the end of the reign of Charles II, through the whole of that of James II and during a part of that of William III, reduced them to great distress. In 1698, a proposal was made to Parliament of advancing two millions to government at eight per cent, provided the subscribers were erected into a new East India Company with exclusive privileges. The old East India Company offered seven hundred thousand pounds, nearly the amount of their capital, at four

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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 & 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
GLUCHOLAZY
HATCHERIES
IMMATURITY
JOVIAL CHUM
KNIFEBOARD
LENGTHWAY

MARIAN 1812 ITALIC 60 PT

Marian Text 1812

MARIAN TEXT 1812 ROMAN, ITALIC, 14/17 PT

ROMAN SMALL CAPS

ROMAN

PROPORTIONAL
¾ HEIGHT FIGURES

ITALIC

PROPORTIONAL
LINING FIGURES

ITALIC

ROMAN SMALL CAP &
SMALL CAP 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 it had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances 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 together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1800, estimated at fourteen years'

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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
Feroeing 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

Marian Text Black

MARIAN TEXT BLACK, 14/17 PT

BLACK

PROPORTIONAL
OLDSTYLE FIGURES

PROPORTIONAL
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 MARIAN TEXT BLACK, 10/12 PT

QUEEN ELIZABETH ESTABLISHED AND GRANTED A ROYAL CHARTER TO THE OLD ENGLISH EAST INDIA COMPANY IN 1600, IN THE FIRST TWELVE VOYAGES IN WHICH THEY FITTED OUT FOR INDIA, THEY APPEAR TO HAVE TRADED MAINLY IN COTTON, SILK, INDIGO DYE, SALT, SALTPETRE, TEA & OPIUM. IN 1612, THEY UNITED INTO A JOINT STOCK, THEIR CHARTER WAS EXCLUSIVE, AND THOUGH NOT CONFIRMED BY ACT OF PARLIAMENT, WAS IN THOSE DAYS SUPPOSED TO CONVEY A REAL EXCLUSIVE PRIVILEGE.

FOR MANY YEARS, THEREFORE, THEY WERE NOT MUCH DISTURBED BY INTERLOPERS, THEIR CAPITAL, WHICH NEVER EXCEEDED £744,000, AND OF WHICH £50 WAS A SHARE, WAS NOT SO EXORBITANT, NOR THEIR DEALINGS THAT EXTENSIVE, AS TO AFFORD EITHER A PRETEXT FOR GROSS NEGLIGENCE AND PROFUSION, OR A COVER TO GROSS MALVERSATION, NOTWITHSTANDING SOME EXTRAORDINARY LOSSES, OCCASIONED PARTLY BY THE MALICE OF THE DUTCH EAST INDIA COMPANY, AND PARTLY BY OTHER ACCIDENTS, THEY CARRIED ON FOR MANY YEARS A SUCCESSFUL TRADE, BUT IN PROCESS OF TIME, WHEN THE PRINCIPLES OF LIBERTY WERE BETTER UNDERSTOOD, IT BECAME EVERY DAY MORE AND MORE DOUBTFUL HOW FAR A ROYAL CHARTER, NOT CONFIRMED BY ACT OF PARLIAMENT, COULD CONVEY AN EXCLUSIVE PRIVILEGE.

UPON ALL THESE QUESTIONS THE DECISIONS OF THE COURTS OF JUSTICE WERE NOT UNIFORM, BUT VARIED WITH THE AUTHORITY OF GOVERNMENT AND THE HUMOURS OF THE TIMES, INTERLOPERS MULTIPLIED UPON THEM, AND TOWARDS THE END OF THE REIGN OF CHARLES II, THROUGH THE WHOLE OF THAT OF JAMES II AND DURING A PART OF THAT OF WILLIAM III, REDUCED THEM TO GREAT DISTRESS. IN 1698, A PROPOSAL WAS MADE TO PARLIAMENT OF ADVANCING TWO MILLIONS TO GOVERNMENT AT EIGHT PER CENT, PROVIDED THE SUBSCRIBERS WERE ERECTED INTO A NEW EAST INDIA COMPANY WITH EXCLUSIVE PRIVILEGES, THE OLD EAST INDIA COMPANY OFFERED SEVEN HUNDRED THOUSAND POUNDS, NEARLY THE AMOUNT OF THEIR CAPITAL, AT FOUR PER CENT UPON THE SAME CONDITIONS, BUT SUCH WAS AT THAT TIME THE STATE OF PUBLIC CREDIT, THAT IT WAS MORE CONVENIENT FOR GOVERNMENT TO BORROW TWO MILLIONS AT EIGHT PER CENT THAN SEVEN HUNDRED THOUSAND POUNDS AT FOUR.

THE PROPOSAL OF THE NEW SUBSCRIBERS WAS ACCEPTED, AND A NEW EAST INDIA COMPANY ESTABLISHED IN CONSEQUENCE, THE OLD EAST INDIA

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INCLUDED FAMILIES

Marian
Marian Text

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 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.

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. Barnes has been named one of the 40 most influential designers under 40 by *Wallpaper** and as one of the 50 best designers in Britain by *The Guardian*.

MIGUEL REYES (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel joined the design staff of Commercial Type in 2013. His work has been honored by the Latin American Biennial of Typography, the New York Type Directors Club, and by the Fine Press Book Association.

SANDRA CARRERA (born 1986), originally from Spain and Switzerland, obtained a Master in Art Direction Type Design at ÉCAL in Lausanne, Switzerland, and holds a BA in Visual Communication from HEAD, Geneva. Sandra interned at Commercial Type during the summer of 2013, where she worked on Marian Text 1554 and Marian Text 1880. Her degree project was a typeface called Pícara, a personal interpretation of Baroque Spanish types.