Мάρκο
Marco Greek

A lively, humanist family for setting extensive multilingual texts.
Inspired by 15th century Italian letterforms, Marco is Toshi Omagari’s lively textface with a touch of informality. It stems from Italian humanist typefaces, such as those by Nicolas Jenson and Aldus Manutius which are esteemed for their beauty and ingenuity.

Marco’s strong calligraphic disposition makes it an excellent choice for continuous and intensive reading conditions – think of epic poems and complex plays with myriad characters and emphases. Its angled asymmetric serifs along the baseline and slightly flared stems lead the reader’s eye up and to the right in the Latin-based languages. This effect propels the reader through sentences and paragraphs for effortless reading.

While Marco has six capable styles, in OpenType programs its italics have an uncommon range available and can therefore be used to emphasise text or as a display style on their own. The italics, from their stem angle to the outstrokes and unique characters, such as ‘w’ and ‘x’, were created to show a distinct contrast from the roman styles and to highlight writing speed.

Numerous swashes and stylistic alternates in the italic styles increase the connection to the family tree of calligraphy. With stylistic alternates on, vertical strokes extend further, the dot on the ‘i’ becomes a jab, and ascenders bend to the right. With swashes activated, capital letters are released from some of their restraints, some leading letters gain a captivating instroke, and trailing characters receive a final flourish.

Marco is full of features required for high-quality book typography, including strong language support in extended Latin, Cyrillic, and polytonic Greek, lining and oldstyle numerals, fractions, ligatures in excess, stylistic alternates to obtain the best possible solutions, a multitude of swashes in the Latin and Cyrillic italic styles, and other typographic niceties. As a result of these elements, Marco is a mature and unique textface where its lively and somewhat informal style is an ideal counterpart to its careful and ingenious crafting.

<table>
<thead>
<tr>
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<th>Мάρκο</th>
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<td>Italic</td>
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<td><em>Semibold Italic</em></td>
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<td><em>Bold Italic</em></td>
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Ουμανιστής
Σφραγίδα
Άστυ
Ξέρω
Επαφή
Γοητεία
Humanist
Charm
Knowing
Stamp
Contact
City
Πράγα–Μπρατισλάβα–Ντύσελντορφ–Αθήνα
ΜΟΥΣΑ
εναλλακτικός παράδεισος
αιθουσοί
ποιήματα κοινωνία
«μόνο τρέλα θα μπορούσε να σπάσει ποτέ αυτό το άπειρο παραλογισμό»
⊙ Ποιήματα & κοινωνία ⊙
ΑΝΘΡΩΠΙΝΑ
κάνε να συμβεί και πες στον κόσμο
Rayuela

Alternates Paradise

ΑΝΘΡΩΠΙΝΑ
evallaktikós paraádeisos

Literatura.

Latin & Greek & Cyrillic

ЛИТЕРАТУРА
Ο Τενεσί Ουίλιαμς, ο Ουίνστον Τσώρτσιλ,
ο Φράνσις Σκοτ Φιτζέραλντ και ο Έρνεστ

Ο Τενεσί Ουίλιαμς, ο Ουίνστον Τσώρτσιλ,
ο Φράνσις Σκοτ Φιτζέραλντ και ο Έρνεστ

Ο Τενεσί Ουίλιαμς, ο Ουίνστον Τσώρτσιλ,
ο Φράνσις Σκοτ Φιτζέραλντ και ο Έρνεστ
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
Οι πόλεις στις οποίες αναφέρεται ο Καλβίνο στον τίτλο του είναι πόλεις, οι οποίες δεν μπορούν να εντοπιστούν σε κάποιο χάρτη—υπάρχουν μόνο σε ένα νοητό χάρτη, στο χάρτη της φαντασίας και της μνήμης.

Οι πόλεις στις οποίες αναφέρεται ο Καλβίνο στον τίτλο του είναι πόλεις, οι οποίες δεν μπορούν να εντοπιστούν σε κάποιο χάρτη—υπάρχουν μόνο σε ένα νοητό χάρτη, στο χάρτη της φαντασίας και της μνήμης.
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could do her
Στην πραγματικότητα η χρήση του τζιν δεν ήταν πάντα αυτή που είναι σήμερα – δηλαδή να αποτελεί το περιεχόμενο στο ποτήρι μας κι εμείς να τον αντιμετωπίζουμε με αυτό στην «υγειά» μας. Πίσω στο 1600 στην Ολλανδία, ο καθηγητής Ιατρικής Φρανσίσκου Σίλβιους προσπάθησε να φτιάξει ένα φάρμακο για το στομάχι, αξιοποιώντας τις διουρητικές ιδιότητες των μούρων αρκεύθου και μετά από διάφορες απόπειρες, κατέληξε στο μείγμα που ο ίδιος ονόμασε Genever. Πριν αρχίσει να καταναλώνεται σαν αλκοολούχο ποτό, χρησιμοποιήθηκε πολύ ως φάρμακο, καθώς παρουσίαζε θεραπευτικές ιδιότητες.
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount...
In physical geography, tundra is a type of biome where the tree growth is hindered by low temperatures and short growing seasons. The term tundra comes through Russian тундра (tûndra) meaning ‘uplands’, ‘treeless mountain tract’. Tundra vegetation is composed of dwarf shrubs, sedges and grasses, mosses, and lichens. Scattered trees grow in some tundra regions. The ecotone (or ecological boundary region) between the tundra and the forest is known as the tree line or timberline. There are three regions and associated types of tundra. Arctic tundra,[2] alpine tundra,[2]

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MARCO GREEK  OPENTYPE FEATURES

SMALL CAPS

¿Para texto? Θήλη 1708 A–b [Ende] H@I

ALL SMALL CAPS

¿Para texto? Θήλη 1708 A–b [Ende] H@I

ALL CAPS

¿Para texto? Θήλη 1708 A–B [Ende] H@I

LIGATURES

The, Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

Contact, estaño, standard, cozy

PROP. OLDSTYLE FIGURES (DEFAULT)

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PROPORTIONAL LINING FIGURES

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TABULAR OLDSTYLE

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TABULAR LINING

0123456789$€¢£¥f

NUMERATOR/DENOMINATOR

345/678, 89/120

FRACTIONS

1/2 3/4 1/46 5/7 2/98

SUPERIOR/INFERROR

H2O xב8 y3+5 aIndex

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma nè No.

HISTORICAL FORMS

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That if the queestion
STYLISTIC SET 01 (CURVED GUILLMET)

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STYLISTIC SET 02 (SHORT F / GREEK THETA)

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STYLISTIC SET 03 (GREEK KAPPA)

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STYLISTIC SET 04 (SHARP S)

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STYLISTIC SET 05 (OLD STYLE CURRENCY)

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STYLISTIC SET 06 (LONG ASCENDERS & DESCENDERS, ITALIC ONLY)

bdg hi j k p q y β δ ...

bdg hi j k p q y β δ ...

STYLISTIC SET 08 (ITALIC AMPERSAND)

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STYLISTIC SET 09 (ITALIC AMPERSAND)

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STYLISTIC SET 10 (ITALIC AMPERSAND)

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STYLISTIC SET 11 (ITALIC AMPERSAND)

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STYLISTIC SET 13 (SMALL CAPS)

109.25 Radio fm

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Ουμανιστής, γοητεία

Ουμανιστής, γοητεία
<table>
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<td>findik, FINDIK, FINDIK</td>
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<td>Contextual Alternates</td>
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*Abbreviations: CV/Cy/Cw/Fv/Fy/Fz/Tv/Ty/Tz/Vv/Vy/Vz*
## UPPERCASE

| Α | Β | Γ | Δ | Ε | Ζ | Η | Θ | Ι | Κ | Λ | Μ | Ν | Ξ | Ο | Π | Ρ | Σ |

## SMALL CAPS

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## ACCENTED SMALL CAPS (SS13)

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## CONJUNCTION

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## ARCHAIC NUMERALS

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## DIACRITICAL MARKS

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## PUNCTUATION

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## SYMBOLS

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## BREATHINGS

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## ALTERNATES (SS02 & SS03)

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## ALPHA-GREEK SET, UPRIGHTS GREEK
HISTORICAL FORMS

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PUNCTUATION

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Supported Languages:

Greek Polytonic, Greek Monotonic

Supported Latin Languages:

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenelandic (Kalaallisut), Guadeloupean Creole, Gwich’in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese (Latin), Jèrriais, , Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhwua, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Miranda, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuene, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q’eqchi’, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

Extended Typographic Features:

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, ...
THE DESIGNERS

Toshi Omagari is a type designer born in Japan. After graduating from Musashino Art University in Tokyo, he went on to study typeface design at the University of Reading in 2010–2011. Since then, he has been working full-time as a typeface designer in the UK.

He won the 2014 Modern Cyrillic competition with Marco and received the TDC Certificate of Excellence in Type Design 2014 for Metro Nova.

Toshi also translates typographical contents of all kinds of media to Japanese, such as Fred Smeijers’s Counterpunch, Doug Wilson’s Linotype: the film, and Georg Seifert’s font editor Glyphs.

Toshi published Marco in 2014 with TypeTogether.

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Graphic design
Elena Veguillas

Copywriting
Joshua Farmer

AWARDS (LATIN)

– Honorary diploma for excellence in Modern Cyrillic 2014
– Tokyo TDC Vol 27
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MARCO GREEK

Design: Toshi Omagari
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog.
Sources for Greek texts: tvxs.gr, clickatlife.gr, logoteknesmikrografies.blogspot.gr, and Wikipedia.

ABOUT THIS SPECIMEN

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