Marco

A lively, humanist family for setting extensive multilingual texts.

DESIGNED BY
Toshi Omagari

YEAR
2015
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.
Multiscript
Quickly
Scratch
Sauerstoff
Currency
Oxygen
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
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
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

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<table>
<thead>
<tr>
<th>Language</th>
<th>Version</th>
<th>Text</th>
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</table>
| German   | 9/11PT  | Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden ge-
| French   | 9/11PT  | Les gestes sont la méthode de commun-
ication la plus connue, utilisée par diverses espèces dont l’ensemble des primates. C’est également le cas des abeilles et leurs danses, lorsqu’un abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse et la durée de ces danses |
| Norwegian| 9/11PT  | Et språk er et dynamisk sett av synlige, hørbare eller felbare symboler som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om |
| Turkish  | 9/11PT  | İnsanlar arasındaki anlaşımayı sağla-
yan bir araç olarak tanınabilir. Bu bağlamda dil, kelimerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerini yani sira insana-
ların en etkili iletişim şekli olan sözlü iletişim tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimer aracılığıyla veya işaret diline dönüştü-
gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırm-
iz). Ayrıca dokunamıza vastaşlanyalı dok-
kusal işaretlerle veya Lorum lar araci- |
| Swedish  | 9/11PT  | Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillgåna stora bitar av redan under våra första levnadårs.Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunikeras exempelvis via talat språk, teckenspråk, kognitio-
när och skrift, som är barare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sam-
manbundna men ändå separata bety-
delser; dels syftar det på det mänskliga |
| Finnish  | 9/11PT  | Vädeốc, obor zabavující se zkovárným jazyka se nazývá lingvistik. Otázky tý-
kačí se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otáz-
ky typy zda mohou slova reprezentovat zkušenost nebo motivovat obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky san-
skru, nejranější záznamy o kodifikaci literárního jazyka a usporádání znaků do abecedy patří do období 8. století |
| Icelandic | 9/11PT | Mál er kerfi merkja, tákna, hljóda og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkin-
gum og hagsunum. Málfræðingar eru þeir sem að rannsaka mál, en í núti-
num var málfræði fyrst byrjð sem vi
sindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfældi þess máls. Tungumál er hugtak séstaklega notað um þau mál sem að hafa hljókerfi. Fjölmörk tungumál eru til í heiminum í dag, ýmist |
| Spanish  | 9/11PT  | Un lenguaje (del provenzal lenguat-
ge y del latin lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de símbolos, señales |
| Italian  | 9/11PT  | Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La fa-
coltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l’essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell’uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In parti-
colare l’arretramento dell’uogola ha reso l’essere umano capace di esprimere |
| Polish   | 9/11PT  | Język służy do przedstawiania rze-
czywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te |
### MARCO

<table>
<thead>
<tr>
<th><strong>Opentype Features</strong></th>
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<tbody>
<tr>
<td><strong>Small Caps</strong></td>
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<td>¿Para texto? 1708 A–b [Ende] H@I</td>
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<td><strong>Ligatures</strong></td>
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<td>The, Affiliate, físico, fjord, offkey</td>
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<td><strong>Discretionary Ligatures</strong></td>
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<td>1/2 3/4 1/4 5/7 2/98</td>
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<td><strong>Fractions</strong></td>
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<td><strong>Superior/Inferior</strong></td>
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<td><strong>Ordinals</strong></td>
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<td>1st 2nd 3rd Mlle 2e 85th Mª nª N°</td>
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<td><strong>Historical Forms</strong></td>
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<td>That if the question</td>
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</tbody>
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MARCO  OPENTYPE FEATURES

STYLISTIC SET 01 (CURVED GUIMLET)
« » « » « » « »

STYLISTIC SET 02 (LOWERCASE F SHORT)
£

STYLISTIC SET 04 (SHARP S, SMALL CAPS)
ß

STYLISTIC SET 05 (OLD STYLE CURRENCY)
# $ $ % ¢ ¢ £ £ ¥ ¥ ƒ ƒ ‰ € € ₹ ₹ ₪ ₪

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

STYLISTIC SET 08 (ITALIC AMPERSAND)
&

STYLISTIC SET 09 (ITALIC AMPERSAND)
&

STYLISTIC SET 10 (ITALIC AMPERSAND)
&

STYLISTIC SET 11 (ITALIC AMPERSAND)
&

TURKISH/AZERI/CRISSANE TATAR
Kırtasiye, KİRTASIYE, KİRTASIYE

ROMANIAN/MOLDAVIAN
Timiş, BUCUREŞTI, MULŢUMESC

CATALAN
Il·lusió, COL·LABORA, CAL·LIGRAFIA

POLISH
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SWASHES
Aleluya, S. E. K., Tres
Aleluya, S. E. K., Tres

CONTEXTUAL ALTERNATES
fį fą fę fe fi fź fź fl fò fś fś fy fź ...

Ay Ey Ýy ey
fy fỳ fy fį fę fe fi fź fź fl fò fś fś fy fź ...
Cv Cv Dw Fv Fy Fź Tv Ty Tź Vw Vy Vź
Po Py Dz Fv Fy Fź SvSy Sz WwWyWy
Ww ev ey ez tv ty tz xv xy xw ...
MARCO  CHARACTER SET, ITALICS

HISTORICAL FORMS

\n
PUNCTUATION

‘”“’”’ “...’?!![]\_«»«»«»«»’’’

PUNCTUATION (SMALL CAPS)

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SYMBOLS

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SYMBOLS (SMALL CAPS)

â® @

ALTERNATES FOR

CONTEXTUAL ALTERNATES

f v w ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ⁰
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, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-Romanian, 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, Māori, Marquesan, Melanesian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, 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, Wallloon, 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.

CREDITS

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Engineering
Sonja Stange

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
Design: Toshi Omagari
www.type-together.com/marco-font
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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.

ABOUT THIS SPECIMEN
This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.