

Marcin Antique

Touché

Our latest release in quite a while went through many other names and incarnations—the first ones dating back to 2010—before settling on Marcin Antique. Inspired by late 19th-century French types produced by the Fonderie Gustave Mayeur in Paris, the sans serif family is a fresh interpretation of France's long tradition of grotesque faces.

Based in Paris, the Mayeur type foundry was active in the late 19th and early 20th century. It published a remarkable collection of magnificent type specimens characterised by their splendid use of ornaments, borders, and initial capitals. Those publications contained a wide variety of typefaces for text and display use. The “Antiques” or grotesques providing the source material for Marcin Antique were among the styles showed in the 1894 and 1912 editions of the *Spécimen-album de la fonderie Gve Mayeur, Allainguillaume&cie, succrs.*, both published in Paris.

Design decisions

The development of Marcin Antique was not a continuous process. It proceeded in several stages, each producing different iterations of the typeface until it reached its final, published form. Every successive

stage gave me the opportunity to revisit previous versions and to experiment with the letterforms. Going back and forth helped me decide which shapes—to me—would best represent the various sources I was using as a basis.

For the skeleton of the lighter weights, I chose to follow the proportions of the relatively light lowercase found in a piece of small text (fig. 1). It featured the original, idiosyncratic shapes for **f**, **j**, **t**, and **y**. While they looked fine in the lighter weights, those letters started to become fuzzy as the weight increased. To avoid problems, I replaced them with more conventional designs when drawing the bolder end of the spectrum. The original forms remained available as stylistic alternates.

As the fonts went into final production and I started working on the specimens, I noticed still wasn't entirely satisfied with my solutions. I felt that anything heavier (and including) the regular weight didn't work quite well. This realisation made me decide to take a step back and pick up an earlier idea, creating a different set of alternates that would effectively enrich the design rather than being a mere reference to the source material.

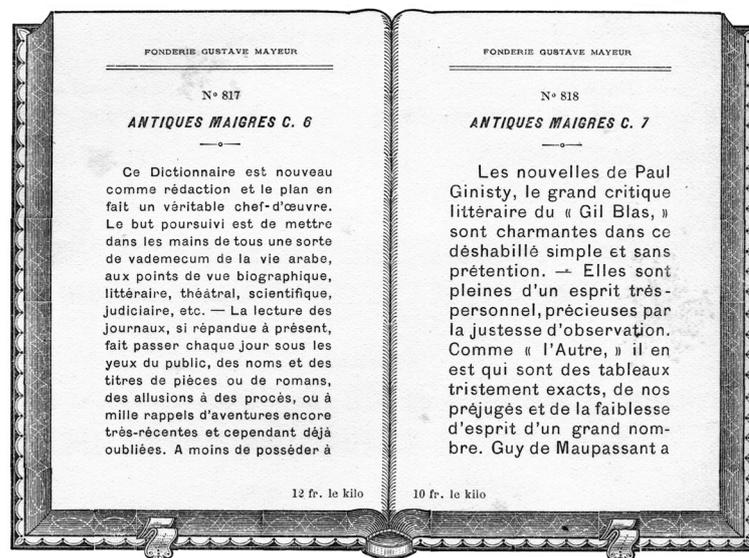


Fig. 1) Reproduction of one of the many antiques presented in Mayeur's specimen which served as an inspiration for Marcin Antique's lowercase in the lighter weights, except for the fancier *f*, *j*, *r*, *t*, and *y*. On the next page, the Light and Heavy weights from an earlier version featuring those original forms as alternates.

Marcin Antique strikes a nice middle ground. The typeface looks less polished than most neo-grotesques, yet doesn't emphasise too much the quirks of its vintage source material. Its characters feature only a minute modulation in contrast. The slight difference between thick and thin makes the typeface look more lively on the page and the screen. Another noticeable feature is the moderate x-height which creates rounder forms for **o**, **c**, **e**, **b**, **d** and related characters. The widths of both uppercase and lowercase characters display some unusual relationships, such as a **C** that is wider than the **G**, or a **c** that is wider than the **e**. All these traits combined make for an airy, versatile type family that is pleasant to read, and works well in both display and text use.

Marcin Antique is available in eight weights from Thin to Super with matching italics. While the weights up to Heavy have normal proportions, Super is noticeably wider for increased impact. The italics are actually slanted romans; their slope is greater than usual,

making them stand out in a text. They are drawn lighter than their roman counter parts to compensate for the increase in colour of the sloped forms.

The OpenType fonts include Latin Extended character sets, all the different styles of numerals, and alternate glyphs that subtly alter the feel of the typeface. Stylistic Set 1 removes the tail from the **a** and turns the double-storey **g** into a single-storey design; Stylistic Set 2 straightens the leg of the Helvetica-like **R** into a Franklin Gothic-style variant; and Stylistic Set 3 moves the tail of the **Q** upwards to allow for tighter linespacing. In the italics, Stylistic Set 1 also turns the standard **a** into a single-storey form, making the slanted design look more like a 'true' italic.

We would like to thank Ramiro Espinosa, Ben Kiel, and Joana Correia for their help during the development and production process, and hope you enjoy using Marcin Antique as much as we enjoyed designing it.

En attendant la faveur de vos ordres, veuillez agréer
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Nous avons l'honneur de vous aviser que notre Voyageur aura sous peu l'avantage de vous rendre visite et de vous soumettre nos Créations les plus récentes.

En attendant la faveur de vos ordres, veuillez agréer, Monsieur, nos bien sincères salutations.

ALLAINGUILLAUME & C^{IE}

Expérience du baromètre à mercure exécutée à 35 mètres du sol sur la Tour Saint-Jacques.

CHUTE D'UN URANOLITHE EN ANGLETERRE

Another example of Mayeur's antique types, here in a bolder version.

THIN

Las letras de palo seco se usan normalmente

THIN ITALIC

The terminals of curves are usually horizontal

EXTRALIGHT

They are often used to convey simplicity and

EXTRALIGHT ITALIC

is one that does not have extending features

LIGHT

Around 1816, William Caslon IV produced

LIGHT ITALIC

while simple sans-serif letters have always

REGULAR

ce sont des polices qui fonctionnent très

ITALIC

the style did not become used in printing

MEDIUM

bold designs suitable for headlines and

MEDIUM ITALIC

Een bijkomend kenmerk van schreefloze

BOLD

became very common in uses such as

BOLD ITALIC

This day most books remain printed in

HEAVY

Groteskschriften wurden ab 1832 als

HEAVY ITALIC

Presumably refers to the popularity of

SUPER

Throughout the nineteenth and

SUPER ITALIC

the surprised response from the

LIGHT, LIGHT ITALIC 7/9 PT

in Ancient Greece with the writings of Aristotle and Archimedes. During the early modern period, scientists such as *Khayaam, Galileo, Kepler, and Newton*, laid the foundation for what is now known as classical mechanics. It is a branch of classical physics that deals with particles that are either at rest or are moving with velocities significantly less than the speed of light.

It encompasses classical mechanics as a sub-discipline which applies under certain restricted circumstances. According to the correspondence principle, there is no contradiction or conflict between the two subjects, each simply pertains to specific situations. The correspondence principle states that the behavior of systems described by quantum theories reproduces classical physics in the limit of large quantum numbers. Quantum mechanics has superseded classical mechanics at the foundation level and is indispensable for the explanation and prediction of processes at the molecular, atomic, and sub-atomic level. However, for macroscopic processes classical mechanics is able to solve problems which are unmanageable difficult in quantum mechanics and hence remains useful and well used. Modern descriptions of such behavior begin with a careful definition of such quantities as displacement (distance moved), time, velocity, acceleration, mass, and force. Until about 400 years ago, however, motion was explained from a very different point of view. For example, following the ideas of Greek philosopher and scientist *Aristotle*, scientists reasoned that a cannonball falls down because its natural position is in the Earth; the sun, the moon, and the stars travel in circles around the earth because it is the nature of heavenly objects to travel in perfect circles. Often cited as the father of modern science, Galileo brought together the ideas of other great thinkers.

The Lorentz factor or Lorentz term is the factor by which time, length, and relativistic mass change for an object while that object is moving. The expression appears in several equations in special relativity, and it arises in derivations of the Lorentz transformations. The name originates from its earlier appearance in *Lorentzian electrodynamics* – named after the Dutch physicist Hendrik Lorentz. An electric motor is an electrical machine that converts electrical energy

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Quantum mechanics

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The velocity of an object is the rate of change of its position with respect to a frame of reference, and is a function of time. Velocity is equivalent to a specification of its speed and direction of motion (*e.g. 60 km/h to the north*). Velocity is an important concept in kinematics, the branch of classical mechanics that describes the motion of bodies. To have a constant velocity, an object must have a constant speed in a constant direction. Constant direction constrains the object to motion in a straight path thus, a constant velocity means motion in a straight line at a constant speed. For example, a car moving at a constant 20 kilometres per hour in a circular path has a constant speed, but does not have a constant

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LIGHT, LIGHT ITALIC, MEDIUM 9/11 PT

The cycle is imagined to run so slowly that at each point of the cycle the working body is in a state of thermodynamic equilibrium. The *substances and states* of the two heat reservoirs should be chosen so that they are not in thermal equilibrium with one another. This can be tested by connecting the heat reservoirs successively to an

The Clausius Theorem

A mathematical explanation of the Second Law of Thermodynamics. Also referred to as the “*Inequality of Clausius*”, the theorem was developed by *Rudolf Clausius* who intended to explain the relationship between the heat flow in a system and the entropy of the system and its surroundings. *Clausius* developed this in his efforts to explain entropy and define it quantitatively. In more direct terms, the theorem gives us a way to determine if a cyclical process is reversible or irreversible. The calculus of variations may be said to begin with the brachistochrone curve problem raised by *Johann Bernoulli* (1696). It immediately occupied the attention of *Jakob Bernoulli* and the *Marquis de l’Hôpital*, but Leonhard Euler first elaborated the subject. His contributions began in 1733, and his *Elementa Calculi Variationum* gave the science its name. *Lagrange* contributed extensively to the theory, and *Legendre* (1786) laid down a method, not entirely satisfactory, for the discrimination of maxima and minima. Like right ascension in the equatorial coordinate system, the primary direction (0° ecliptic longitude) points from the Earth towards the Sun at the vernal equinox. Because most materials are of this kind, this is hardly

MEDIUM, MEDIUM ITALIC 8/10 PT

When Julius Caesar established the *Julian calendar* in 45 BC, he set 25 March as the date of the spring equinox. Because the Julian year (365.25 days) is slightly longer than the tropical year, the calendar “*drifted*” with respect to the two equinoxes — such that in 300 AD the spring equinox occurred on about 21 March. By 1500 AD, it had drifted backwards to 11 March. The theorem is used in order to determine whether a polynomial has any

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LIGHT, LIGHT ITALIC 9/10 PT

Euclid set forth the first great landmark of mathematical thought, an axiomatic treatment of geometry. He selected a small core of undefined terms (called *common notions*) and postulates (or *axioms*) which he then used to prove various geometrical statements. Although the plane in its modern sense is not directly given a definition anywhere in the *Elements*, it may be thought of as part of the common notions. In his work Euclid never makes use of numbers to measure length, angle, or area. In this way the *Euclidean plane* is not quite the same as the Cartesian plane.

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LIGHT, LIGHT ITALIC, MEDIUM 10/12 PT

It is common in mathematics to choose a number of hypotheses within a given language and declare that the theory consists of all statements provable from these *hypotheses*. These hypotheses form the foundational basis of the theory and are called axioms or postul

Mathematical theorem

In mathematics, a theorem is a statement that has been proved on the basis of previously established statements, such as other theorems, and generally accepted statements, such as axioms. A theorem is a logical consequence of the axioms. *The proof of a mathematical theorem is a logical argument for the theorem statement given in accord with the rules of a deductive system.* The proof of a theorem is often interpreted as justification of the truth of the theorem statement. In light of the requirement that theorems be proved, the concept of a theorem is fundamentally deductive, in contrast to the notion of a scientific law, which is experimental. Many mathematical theorems are conditional statements. In this case, the proof deduces the conclusion from conditions called hypotheses or premises. In light of *the interpretation of proof as justification of truth*, the conclusion is often viewed as a necessary consequence of the hypotheses, namely, that

MEDIUM, MEDIUM ITALIC 10/12 PT

However, the proof is usually considered as separate from the theorem statement. Although more than one proof may be known for a single theorem, only *one proof is required to establish the status* of a statement as a theorem. The Pythagorean theorem and the law of quadratic reciprocity are contenders for the title of theorem with the greatest number of dist

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LIGHT, LIGHT ITALIC 10/11 PT

Was a march of the Carolingian Empire and then *West Francia* down to the thirteenth century, though it was culturally and politically separate from northern France and the central royal government. The region was under the influence of the people from *Toulouse*, *Provence*, and ancient *Catalonia*. It was part of the cultural and linguistic region named *Occitania* that was finally brought within the control of the French kings in the early 13th century as a

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In number theory, the law of quadratic reciprocity is a theorem about modular *arithmetic* that gives conditions for the solvability of quadratic equations modulo prime numbers. There are a number of equivalent

Arithmetic

Number theory or, in older usage, arithmetic is a branch of pure mathematics devoted primarily to the study of the integers. It is sometimes called "*The Queen of Mathematics*" because of its foundational place in the discipline. Number theorists study prime numbers as well as the properties of objects made out of integers or defined as generalizations of the integers. Note that antiquing also means the craft of making an object appear antique through distressing or applying an antique-looking paint applications. Integers can be considered either in themselves or as solutions to equations (*Diophantine geometry*). Questions in number theory are often best understood through the study of analytical objects (*e.g., the Riemann zeta function*) that encode properties of the integers, primes or other number-theoretic objects in

MEDIUM, MEDIUM ITALIC 11/13 PT

This can be tested by connecting the heat reservoirs successively to an auxiliary *empirical thermometric body* that starts each time at a convenient fixed intermediate temperature. The thermometric body should be composed of a material that has a strictly monotonic relation between its chosen empirical thermometric variable

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LIGHT, LIGHT ITALIC 12/14 PT

In number theory, the law of quadratic reciprocity is a theorem about *modular arithmetic* that gives conditions for the solvability of quadratic equations

The variables

In mathematics, an equation is a statement of an equality containing one or more variables. Solving the equation consists of *determining which values of the variables make the equality true*. Variables are also called unknowns and the values of the unknowns which satisfy the equality are called solutions of the equation. There are two kinds of equations: identity equations and conditional equations. An equation is analogous to a scale into which weights are placed. When equal weights of something (*grain for example*) are placed into the two pans, the two weights cause the scale to be in balance and are said to be equal. If a quantity of grain is removed from one pan of the balance, an equal amount of grain must be

MEDIUM, MEDIUM ITALIC 12/14 PT

Rigorous arguments first appeared in *Greek* mathematics, most notably in Euclid's *Elements*. Since the pioneering work of *Giuseppe Peano* (1858–1932), *David Hilbert* (1862–1943), and others on axiomatic systems this is hardly a restriction of the generality of

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EXTRALIGHT, EXTRALIGHT ITALIC, REGULAR 14 PT

Ptolemy Lagides (c. 367 BC – 283/2 BC), was a Macedonian Greek general under **Alexander the Great**, one of the three **Diadochi** who succeeded to his empire. Ptolemy became ruler of Egypt (323–283/2 BC) and founded a dynasty which ruled it for the next three centuries, turning Egypt into a *Hellenistic* kingdom and *Alexandria* into a center of Greek culture. He assimilated some aspects of Egyptian culture, however, assuming the traditional title pharaoh in 305/4 BC. The use of the title of pharaoh was often situational: pharaoh was used for an **Egyptian** audience, and *Basileus* for a Greek audience, as exemplified by Egyptian coinage. Like all Macedonian nobles, Ptolemy I Soter claimed descent from Heracles

LIGHT, LIGHT ITALIC, MEDIUM 14 PT

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THIN 18 PT

Coordinate transformations
Vriendschapsovereenkomst
UPPTÄCKTSRESANDENA

THIN ITALIC 18 PT

*Plücker coordinates are use
India before the 18th centu
A GREEK PHILOSOPHER*

THIN 24 PT

moedertaalsprekers
POSTERIORMENTE

THIN ITALIC 24 PT

*Those attending the
MAJESTATYCZNYM*

THIN 32 PT

Constant velocit
COMPARATIVE

THIN ITALIC 32 PT

*Brachistochrone
PHOSPHORUS*

THIN 36 PT

Disquisitiones

THIN ITALIC 36 PT

Hypothalamus

THIN (ALTERNATE R) 048 PT

Refounded

THIN ITALIC 48 PT

Pythagore

THIN 60 PT

Arbitrary

THIN ITALIC 60 PT

Kingdom

THIN 72 PT

Fortune

THIN ITALIC 72 PT

Charlie

THIN 96 PT

Piano

THIN ITALIC 96 PT

Seed

EXTRALIGHT 18 PT

Gave the science its name
position in an ordered tuple
INTO PROBLEMS ABOUT

EXTRALIGHT ITALIC 18 PT

Maria Louisa Charlesworth
That systems of coordinate
CURVE PROBLEM RAISED

EXTRALIGHT 24 PT

The father of modern
INTERPRETATIONS

EXTRALIGHT ITALIC 24 PT

Those attending the
ILLINOIS JACQUET

EXTRALIGHT 32 PT

Announcement
TYPOGRAPHY

EXTRALIGHT ITALIC 24 PT

Conservationist
EDUCATIONAL

EXTRALIGHT 36 PT

Trigonometry

EXTRALIGHT ITALIC 24 PT

Loudspeakers

EXTRALIGHT 48 PT

Geometris

EXTRALIGHT ITALIC 48 PT

Elementar

EXTRALIGHT 60 PT

Dancing

EXTRALIGHT ITALIC 60 PT

Idêntico

EXTRALIGHT (ALTERNATE a) 72 PT

Música

EXTRALIGHT ITALIC (ALTERNATE a) 72 PT

Balons

EXTRALIGHT 96 PT

Duck

EXTRALIGHT ITALIC 96 PT

there

LIGHT 18 PT

But they may also be used
different sets of geometric
CALCULI VARIATIONUM

LIGHT ITALIC 18 PT

*Pierre de Fermat (1601–16
But they may also be used
COORDINATES SYSTEMS*

LIGHT 24 PT

Panamakanalزونen
THERMODYNAMIC

LIGHT ITALIC 24 PT

*Fletcher Henderson
BIX BEIDERBECKE*

LIGHT (ALTERNATE Q) 32 PT

Consequences
EQUILIBRIUM

LIGHT ITALIC 32 PT

*Consciousness
ALTERNATIVE*

LIGHT 36 PT

Transmission

LIGHT ITALIC 36 PT

Shakespeare

LIGHT 48 PT

Pineapple

LIGHT ITALIC 48 PT

Fireboard

LIGHT 60 PT

Invisible

LIGHT ITALIC 60 PT

Operate

LIGHT 72 PT

Dance

LIGHT ITALIC (ALTERNATE R) 72 PT

Result

LIGHT 96 PT

Cake

LIGHT ITALIC 96 PT

Night

REGULAR 18 PT

Is only slightly overstating
position of a line in space
SCIENTIFIC DISCIPLINE

ITALIC 18 PT

*Any kind of transformation
all laws of nature originate
ALTHOUGH MORE THAN*

REGULAR 24 PT

Circumnavigazione
MARY AUSTINELA

ITALIC 24 PT

*Raphael Holinshed
BACKWOODSMAN*

REGULAR 32 PT

Thunderstorm
SUBSTANCES

ITALIC 32 PT

*Accomplished
CONNECTING*

REGULAR 36 PT

Supernatural

ITALIC 36 PT

Massangano

REGULAR (ALTERNATE a) 48 PT

Celebrate

ITALIC 48 PT

Isochoric

REGULAR 60 PT

Fashion

ITALIC 60 PT

Simone

REGULAR 72 PT

Phone

ITALIC 72 PT

Street

REGULAR 96 PT

Pizza

ITALIC 96 PT

Artie

MEDIUM 18 PT

**Different interpretations
The cycle is imagined to
JANE ELLEN HARRISON**

MEDIUM ITALIC 18 PT

*This concept has becom
Baeterrae Septimanoru
AT EACH POINT OF THE*

MEDIUM 24 PT

**Coleman Hawkins
OVERWHELMING**

MEDIUM ITALIC 24 PT

*Universitetsämnet
JOHN HOLLOWAY*

MEDIUM 32 PT

**Kaleidoscope
VEGETABLES**

MEDIUM ITALIC 32 PT

*Ella Fitzgerald
HEMISPHERE*

MEDIUM 36 PT

Anniversary

MEDIUM ITALIC 36 PT

Architecture

MEDIUM 48 PT

Elizabeth

MEDIUM ITALIC 48 PT

objective

MEDIUM 60 PT

Silence

MEDIUM ITALIC 60 PT

Canedo

MEDIUM 72 PT

Peace

MEDIUM ITALIC 72 PT

Baker

MEDIUM 96 PT

Lady

MEDIUM ITALIC 96 PT

Cold

BOLD 18 PT

**A teoria dos números é
considered as separate
JELLY ROLL MORTON**

BOLD ITALIC 18 PT

***A teoria dos números é
Lascelles Abercrombie
THE CRAFTSMANSHIP***

BOLD 24 PT

**Wes Montgomery
NEIGHBORHOOD**

BOLD ITALIC 24 PT

***Eventually moved
PERFORMANCES***

BOLD 32 PT

**Thanksgiving
EXCELLENCE**

BOLD ITALIC 32 PT

***Eratosthenes
BRIGHTNESS***

BOLD 36 PT

Imagination

BOLD ITALIC 36 PT

Perspective

BOLD 48 PT

Australia

BOLD ITALIC 48 PT

Industria

BOLD 60 PT

History

BOLD ITALIC (ALTERNATE A) 60 PT

Florida

BOLD 72 PT

South

BOLD ITALIC 72 PT

Oscar

BOLD 96 PT

Nine

BOLD ITALIC 96 PT

Bem

HEAVY 18 PT

**While Greek astronomy
Theory and parts of the
WILLIAM ALABASTER**

HEAVY 24 PT

**the working body
UNEMPLOYMENT**

HEAVY 32 PT

**Pennsylvania
KUANGCHOU**

HEAVY 36 PT

Workshops

HEAVY 48 PT

Pumpkin

HEAVY 60 PT

branch

HEAVY 72 PT

Seven

HEAVY 96 PT

King

HEAVY ITALIC 18 PT

***Figures are equivalent a
mathematical induction
GORDON BOTTOMLEY***

HEAVY ITALIC 24 PT

***Thelonious Monk
COMMENSURATE***

HEAVY ITALIC 32 PT

***Compressive
HUNTINGTON***

HEAVY ITALIC 36 PT

Minimalism

HEAVY ITALIC 48 PT

Coltrane

HEAVY ITALIC 60 PT

Pernes

HEAVY ITALIC (ALTERNATE a) 72 PT

Shark

HEAVY ITALIC 96 PT

Bird

SUPER 18 PT

**The Lorentz factor
desmoronamentos
HEADQUARTERS**

SUPER BLACK 18 PT

***varied considerably
were also produced
DIZZY GILLESPIE***

SUPER 24 PT

**Ankylosaurus
BARCELONA**

SUPER BLACK 24 PT

***Duke Ellington
PEDESTRIAN***

SUPER 32 PT

**Swimming
FAVORITE**

SUPER ITALIC 32 PT

***Arthur Lee
PAREDES***

SUPER 36 PT

Welcome

SUPER ITALIC 36 PT

Structure

SUPER 48 PT

Format

SUPER ITALIC 48 PT

Celsius

SUPER 60 PT

Voice

SUPER ITALIC 60 PT

Zebra

SUPER 72 PT

Hard

SUPER ITALIC 72 PT

Sadi

SUPER 96 PT

Girl

SUPER ITALIC 96 PT

Foz

THIN, THIN ITALIC 14 PT

Ptolemy Lagides (c. 367 BC – 283/2 BC), was a Macedonian Greek general under Alexander the Great, one of the three Diadochi who succeeded to his empire. Ptolemy became ruler of Egypt (323–283/2 BC) and founded a dynasty which ruled it for the next three centuries, turning Egypt into a *Hellenistic* kingdom and *Alexandria* into a center of Greek culture. He assimilated some aspects of Egyptian culture, however, assuming the traditional title pharaoh in 305/4 BC. The use of the title of pharaoh was often situational: pharaoh was used for an Egyptian audience, and *Basileus* for a Greek audience, as exemplified by Egyptian coinage. Like all Macedonian nobles, Ptolemy I Soter claimed descent from Heracles this means that they must be at different fixed temperatures

THIN, THIN ITALIC WITH STYLISTIC ALTERNATES a AND g 14 PT

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EXTRALIGHT, EXTRALIGHT ITALIC, REGULAR 14 PT

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EXTRALIGHT, EXTRALIGHT ITALIC, REGULAR WITH STYLISTIC ALTERNATES a AND g 14 PT

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LIGHT, LIGHT ITALIC, MEDIUM 14 PT

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REGULAR, ITALIC, BOLD 14 PT

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THIN

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS02

THIN ITALIC

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS02

EXTRALIGHT ITALIC

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS02

EXTRALIGHT

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS02

LIGHT

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS02

LIGHT ITALIC

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS02

ITALIC

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS02

REGULAR

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS02

THIN

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS0

MEDIUM ITALIC

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS0

BOLD ITALIC

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS0

BOLD

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS0

HEAVY

Algarve ALGARVE
Algarve ALGARVE

STYLISTIC ALTERNATES SS01 AND SS0

HEVY ITALIC

ALGARVE Algarve
ALGARVE Algarve

STYLISTIC ALTERNATES SS01 AND SS0

SUPER ITALIC

Algar ALGAR
Algar ALGAR

STYLISTIC ALTERNATES SS01 AND SS0

SUPER

ALGAR Algar
ALGAR Algar

STYLISTIC ALTERNATES SS01 AND SS0

OpenType features

CASE-SENSITIVE PUNCTUATION	¡Buenos Dias!	¡BUENOS DIAS!
STYLISTIC ALTERNATES	Quasi Regular	Quasi Regular
PROPORTIONAL LINING FIGURES (DEFAULT)	Benny Goodman	(1909–1986)
TABULAR LINING FIGURES	Departure	23.12.2016
PROPORTIONAL OLD STYLE FIGURES	Benny Goodman	(1909–1986)
TABULAR OLD STYLE FIGURES	Departure	23.12.2016
FRACTIONS	fraction 3/4	fraction ¾
SUPERIORS, INFERIORS	m ² M ^{me} H ₂ O	m ² M ^{me} H ₂ O
NUMERATORS, DENOMINATORS	Note ₂ and 1/200	Note ² and 1/200
	Off	On

Danish

I følge den subjektive forståelse er information noget, der kan informere nogen om noget. Information er en forskel, der gør en forskel, sagde Bateson (1972). Alt kan potentielt være information, da alting potentielt kan besvare et eller andet spørgsmål for nogen. En træstub er informativ for den, der ved at tælle årringene udregner træets alder

Dutch

Een bekend voorbeeld van het onderscheid tussen informatie en gegevens is uit te leggen aan de hand van een telefoonboek. De telefoonnummers uit het telefoonboek zijn gegevens. Ze kunnen worden verwerkt. Men kan de telefoonnummers olopend sorteren op abonneenummer, maar men kan de gegevens ook sorteren op achternaam. Men

English

Keys are generated to be used with a given suite of algorithms, called a cryptosystem. Encryption algorithms which use the same key for both encryption and decryption are known as symmetric key algorithms. A newer class of "public key" cryptographic algorithms was invented in the 1970s. These asymmetric key algorithms

French

Au sens étymologique, l'information est ce qui donne une forme à l'esprit. Elle vient du verbe latin informare, qui signifie « donner forme à » ou « se former une idée de ». L'information désigne à la fois le message à communiquer et les symboles utilisés pour l'écrire ; elle utilise un code de signes porteurs de sens tels qu'un alphabet de lettres,

German

Erst in jüngster Zeit gibt es Bestrebungen, die einzelnen Ansätze zu verbinden und zu einem allgemeingültigen Informationsbegriff zu kommen. Entsprechende Literatur findet sich derzeit meist unter dem Stichwort Philosophie (etwa im Bereich Erkenntnistheorie). Von einer vereinheitlichten, allgemein akzeptierten Theorie der Information kann vorläufig

Polish

Ze względu na swój dualizm (podwójny przedmiot badań) geografia należy zarówno do nauk przyrodniczych (geografia fizyczna) oraz do nauk społeczno-ekonomicznych (geografia społeczno-ekonomiczna); równocześnie poszczególne działy geografii fizycznej i społeczno-ekonomicznej wykazują ścisłe związki z innymi pokrewnymi gałęziami wiedzy.

Portuguese

Informação enquanto conceito carrega uma diversidade de significados, do uso cotidiano ao técnico. Genericamente, o conceito de informação está intimamente ligado às noções de restrição, comunicação, controle, dados, forma, instrução, conhecimento, significado, estímulo, padrão, percepção e representação de conhecimento. É comum nos dias de hoje

Romanian

Efectul tunel rezultă din capacitatea unui obiect cuantic de a străbate o barieră de potențial la scară atomică, fapt care ar fi imposibil după legile mecanicii clasice "sensu stricto". Acest fenomen poate fi explicat prin faptul că funcția de undă asociată unei particule, nu se anulează în zona barierei, ci se atenuază în cele mai multe situații de o

Spanish

En las sociedades humanas y en parte en algunas sociedades animales, la información tiene un impacto en las relaciones entre diferentes individuos. En una sociedad la conducta de cada individuo frente a algunos otros individuos se puede ver alterada en función de qué información disponible posee el primer individuo. Por esa razón, el estudio social de

Turkish

Nüklür bağ enerjisi atomun çekirdeğini bileşenlerine ayırmak için gereken enerjidir. Bu bileşenler nötron, proton ve nükleondur. bağ enerjisi genelde pozitif işaretlidir, çünkü çoğu çekirdek parçalara ayrılmak için net bir enerjiye ihtiyacı vardır. Bu yüzden, genelde bir atomun çekirdeğinin kütlesi ayrı ayrı ölçüldüğünde daha azdır. Bu fark nükleer bağ enerjisidir ki

Other languages supported: Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Esperanto, Estonian, Faroese, Finnish, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Romansch, Saami, Samoan, Scots, Scottish, Gaelic, Serbian (Latin), Slovak, Slovenian, Swahili, Swedish, Tagalog, Walloon, Welsh, Wolof

Marcin Antique

Designed by Mário Feliciano in 2016
Published in 2017

Styles available:

Marcin Antique Thin

Marcin Antique Thin Italic

Marcin Antique Extralight

Marcin Antique Extralight Italic

Marcin Antique Light

Marcin Antique Light Italic

Marcin Antique Regular

Marcin Antique Regular Italic

Marcin Antique Medium

Marcin Antique Medium Italic

Marcin Antique Bold

Marcin Antique Bold Italic

Marcin Antique Heavy

Marcin Antique Heavy Italic

Marcin Antique Super

Marcin Antique Super Italic

Feliciano Type Foundry is an independent Lisbon-based type design studio founded in 2001 and run by Mário Feliciano, producing and distributing original quality typefaces in digital format.

Mário Feliciano (born 1969) studied graphic design at IADE (Lisbon). Before graduating in 1993, he already started working as a graphic designer at Surf Portugal magazine, where he stayed as art director for the next seven years. Mário founded his design studio Secretonix in 1994, working on projects ranging from editorial to corporate design. After having been commissioned a typeface (called Strumpf) by Adobe and releasing some of his early fonts through other foundries, he founded Feliciano Type Foundry in 2001 and started publishing his own designs and creating custom faces for clients around the world. A member of ATypI since 1997, Mário was the local organiser of their annual conference held in Lisbon in 2006. He has also been a member of AGI (Alliance Graphique Internationale) since 2009. Mário is the author of several custom type families, such as Expresso for the Portuguese weekly newspaper *Expresso*, Sueca for the Swedish newspaper *Svenska Dagbladet*, Majerit for the Spanish newspaper *El País*, and BesSans for *Banco Espírito Santo*. His typefaces have been used by a wide range of clients worldwide, from big corporations to renowned international publications such as *Newsweek*, *The Sunday Times*, and *Elle Magazine*. A customised version of Flama, Mário's most popular typeface, features on the Portuguese Passport and Citizen Card, along with Merlo, another of his designs. In the recent years, Mário has been working on expanding FTF's library and offering typographic consultancy.

Feliciano Type Foundry

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Other fonts used in this specimen:

Marcin Typewriter, Stella.

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