

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.

STYLES

Regular

Italic

Semibold

Semibold Italic

Bold

Bold Italic

Multiscript

Quickly

Scratch

Sauerstoff

Currency

Oxigen

EPIC ROMAN MOVIE

Rayuela

☞ *Alternates Paradise*

«Sólo viviendo *absurdamente* se podría romper alguna vez este absurdo *infinito*»

La douleur exquisite

◀◀ Salt Lake City → Los Angeles → San José ▶▶

Flâner à Paris

Noches con Don Julio Tequila Mojito & Piña Colada

The travels of Marco Polo

literatura

REGULAR 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my

SEMIBOLD 25/30PT

And now I was on my journey, ***in a pair of thick boots*** and with a hazel stick in my

BOLD 25/30PT

And now I was on my journey, ***in a pair of thick boots*** and with a hazel stick in my

REGULAR 18/22PT

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

SEMIBOLD 18/22PT

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

BOLD 18/22PT

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REGULAR 10/13PT

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

SEMIBOLD 10/13PT

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REGULAR 12/15PT

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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 gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzelsprachen – laut National Geographic Society seien

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos mais

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeleri aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunusal işaretlerle veya Lorm’lar aracı-

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfraðingar eru þeir sem að rannsaka mál, en í nútímanum var málfraði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjöldmörg tungumál eru til í heiminum í dag, ýmist

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une 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 følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvisse 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

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín 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

CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanškrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abecedy patří do období 8. století

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 facoltà 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 particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości 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 stworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluaan (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiivisessä tutkimuksessa kielitiede hieman erillisestä näkökulmasta: biolingvistiikka

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

The, Affiliate, físico, fjord, offkey

The, Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

Contact, estaño, standard

Contact, estaño, standard

PROP. OLDSTYLE FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

TABULAR OLDSTYLE

0123456789\$€¢£¥ƒ

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TABULAR LINING

0123456789\$€¢£¥ƒ

0123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

345/678, 89/120

FRACTIONS

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

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

SUPERIOR/INFERIOR

H₂O x_{b8} y³⁺⁵ aIndex

H₂O x_{b8} y³⁺⁵ aIndex

ORDINALS

1st 2nd 3rd M^{lle} 2^e 85th M^a n^è N^o.

1st 2nd 3rd M^{lle} 2^e 85th M^a n^è N^o

HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (CURVED GUILLEMET)

« » ‹ › ‹ › ‹ › ‹ ›

« » ‹ › ‹ › ‹ › ‹ ›

STYLISTIC SET 02 (LOWERCASE F SHORT)

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f

STYLISTIC SET 04 (SHARP S, SMALL CAPS)

ß

SS

STYLISTIC SET 05 (OLD STYLE CURRENCY)

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f f ‰ € € ₹ ₹ ₪ ₪

\$ % ¢ £ ¥ ¤
f f ‰ € € ₹ ₹ ₪ ₪

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

b d f g h i i j j k l p q y ß ð ...

b d f g h i i j j k l p q y ß ð ...

STYLISTIC SET 08 (ITALIC AMPERSAND)

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STYLISTIC SET 09 (ITALIC AMPERSAND)

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STYLISTIC SET 10 (ITALIC AMPERSAND)

⌘

⌘

STYLISTIC SET 11 (ITALIC AMPERSAND)

⌘

⌘

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA, CAL·LIGRAFIA

Il·lusió, COLLABORA, CAL·LIGRAFIA

POLISH

ć ń ó ś ź ć ń ó ś ź

ć ń ó ś ź ć ń ó ś ź

SWASHES

Aleluya, S. E. K., Tres

Aleluya, S. E. K., Tres

CONTEXTUAL ALTERNATES

fij fã fĉ fè fg fi fj fl fł fõ fr fš fũ fy ...
Äy Eý Iy Uý ey
fı fw fy fij fã fĉ fè fg fh fũ fů fy fz ...
 Cv Cy Cw Fv Fy Fz Tv Ty Tz Vv Vy Vz
 P̣v P̣y P̣z F̣v F̣y F̣z Sv Sy Sz Ẉv Ẉy
 Ẉw ev ey ez tv ty tz xv xy xw ...

fij fã fĉ fè fg fi fj fl fł fõ fr fš fũ fy ...
Äy Eý Iy Uý ey
fı fw fy fij fã fĉ fè fg fh fũ fů fy fz ...
 Cv Cy Cw Fv Fy Fz Tv Ty Tz Vv Vy Vz
 P̣v P̣y P̣z F̣v F̣y F̣z Sv Sy Sz Ẉv Ẉy
 Ẉw ev ey ez tv ty tz xv xy xw ...

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ
Ð I J Ñ Ç È Æ Á Ā Ă Ą
É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z æ ð ij η œ þ
ß á â ã ä å ā ą
é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ã ä å ā ą

SMALL CAPS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ð I J
Ñ Ç È Æ Á Ā Ă Ą
É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å ā ą

LIGATURES

Th Ih Th Th fb fd ff ffb ffh ffi ffj ffk ffl ffp fh fi fj
fk fl fp ft fb fh fi fj fl fp ft ffb ffh ffi ffj ffk ffl

DISCRETIONARY LIGATURES

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HISTORICAL FORMS

f

PUNCTUATION

“ ” ‘ ’ „ - , : ; ? ! [] () { } \ / _ « » ‹ › • … † ‡ † ‡ † ‡

ALTERNATES

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PUNCTUATION (SMALL CAPS)

[] {} / ·

SYMBOLS

! | § © ® ™ ♠ ♣ ♠ # & @ * † ‡ ^ ° ~ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊ ◊

SYMBOLS (SMALL CAPS)

& @

ARROWS & GEOMETRIC SHAPES

↑ ↗ ↘ ↓ ↙ ← ↶ ↷ ↸ ↹ ↺ ↻ ↺ ↻ ↺ ↻ ↺ ↻ ↺ ↻

MANICULES

☞ ☛

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

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PROPORTIONAL LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ % & € £ ¥ f P £ %

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ % & € £ ¥ f P £ %

TABULAR LINING FIGURES

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FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 \$ % & € £ ¥ f P £ %

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = () [] - , .
H a b c d e f g h i j k l m n o p q r s t u v w x y z
H A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = () - , .
H a b c d e f g h i j k l m n o p q r s t u v w x y z
H A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + - = () - , . / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8

ORDINALS

H a o a b c d e è f g h i j k l m n o p q r s t u v w x y z №

ORDINALS (SMALL CAPS)

№

MATHEMATICAL OPERATORS

/-/. ≈ ≠ ≤ ≥ < = > ∓ ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

^ ˇ

CASE SENSITIVE

0 1 2 3 4 5 6 7 8 9 · i · ÿ { } [] () — — — « » ‹ › @

ALTERNATES FOR CONTEXTUAL ALTERNATES

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MARCO POLO PORTRAIT

👤

HISTORICAL FORMS

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PUNCTUATION

“ ” ; “ ” „ - , . : ; ? ! ; [] () { } \ / _ « » < > « » < > • … · — — —

PUNCTUATION (SMALL CAPS)

[] () { } / ·

SYMBOLS

! | § ¢ ® ™ ◊ # € @ * † ‡ ^ ° ~ ¨ ¤ € ℓ

SYMBOLS (SMALL CAPS)

€ @

ALTERNATES FOR
CONTEXTUAL ALTERNATES

f v w wó wö wÿ yÿ yÿ yÿ yÿ yÿ

ARROWS & GEOMETRIC SHAPES

↑ ↗ → ↘ ↓ ↙ ← ↖ ● ○ ⊙ ◆ ◇ ◊ ■ □ ▲ ▼ ◀ ▶ ▷ ▶▶ ◀◀

MANICULES

☞ ☜

MARCO POLO PORTRAIT



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, Istro-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, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, 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, Vöro, 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.

CREDITS

Lead design and concept

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AWARDS (LATIN)

- Honorary diploma for excellence in Modern Cyrillic 2014
- Tokyo TDC Vol 27

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MARCO

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.

ABOUT THIS SPECIMEN

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