

# Merlo

Aa

60pt

Regular

TYPOGRAPH  
Real Academia

Regular Italic

*PALEOGRAPH*  
*Joaquín Ibarra*

48pt

Regular

CONHURACIÓN  
Libreros del Reino

Regular Italic

*HISTORIA DE LAS*  
*Bibliotheca Hispana*

**36pt**

Regular

IMPLEMENTÓ VARIAS  
novedades en cuanto a la  
obra misma de impresión

Regular Italic

*A PUBLIÉ PLUSIEURS  
Éditions que l'on regarde  
comme des chefs-d'œuvre*

**24pt**

Regular

L'ATTIVITÀ SI INGRANDÌ E NEL  
1763 Ibarra si fece costruire la celebre  
tipografia nella calle de las Urosas;  
alcuni anni dopo si trasferì nella calle  
de la Gorguera.

Regular Italic

*A IBARRA SE DEVE A IMPRESSÃO  
de obras chave na literatura, como A  
conspiração de Catalina, de Salustio, A  
história da Espanha, do Padre Mariana,  
ou Dom Quixote, de Cervantes.*

**14pt**

Regular	Ibarra studied at Cervera, in the province of Lleida, as an apprentice to his brother Manuel, who was serving as first officer of Printing Pontifical and Royal University. He also studied academics, learning Latin and classical culture bases. As teacher, he moved to Madrid in
Lining Figures	1754, setting up a print shop with 16 presses. Working alongside the best painters and engravers of his time, Ibarra was a well recognized printer. Ibarra was an innovator. The ink he used had exceptional quality and brilliance, based on a secret formula he invented.
Italic	Ibarra implemented several <i>innovations in printing</i> and the process of composition. He experimented with the satin of the paper to remove marks from the printing plate; established a standardized format for developing measures of graphic types, based on the surface of a capital, similar in principle to the rules to be developed by Fournier independently; & typographical conventions such as using V to represent U or using the same block for the long S and F.
Alternative &	One of his disciples, the later head of the Company of Printers and Booksellers in the United, Jose Siguenza, systematically collected observations as a collection publishing them in 1811 with the title Mechanism of the Printing Art.
Discretionary Ligatures	Between 1754 and 1836, Ibarra continued to run his workshop, producing some 2,500 editions. Notable are the aforementioned de CERVANTES and SALLUST, the latter being printed as an edition of 120 copies for the use of the royal family and foreign dignitaries present. Other significant issues included the Spanish Paleography (1758), Plant History (1762), Breviarium regulam Gothicum Beatissimi Secundum Isidori (1775), the second edition of the Tour of Spain by Antonio Ponz, the General History of Spain by John Mariana (1780), and the Bibliotheca Hispana Vetus et Nova (1783 – 1788), in four volumes.
Small Caps	
Alternative terminal a	

**12pt**

Regular  
Regular Italic

IBARRA DID NOT *DESIGN, ENGRAVE, OR CAST TYPES*, CONTRARY TO WHAT IS OFTEN ASSUMED. THE ERROR IS PROBABLY BASED ON the documents in his edition of *Don Quixote* of the ROYAL ACADEMY, for which they made a new cast.

Ibarra's printing used various foundries of his time, especially games *Gerónimo Gil*, the *Smelter Rangel*, types of *Lleida Eudald Pradell* with casting Madrid, a game of *Garamond*, and the celebrated and reviled italic cast which composed the *Sallust*, abierta created by the academic and writer Murcia Espinosa de los Monteros, who owned a foundry in Madrid.

In the early twentieth century Madrid smelter *Gans* held a revival called IBARRA from several of these castings, which was the starting point for other recent redesigns.

According to expert Mariano Villegas Garcia there were many outstanding typographers and printers during the *GOLDEN AGE OF SPAIN*. One exceptionally recognized among them was Don Juaquin Ibarra Marin, followed by Don Antonio Sancha, which was also a bookbinder.

Ibarra was also known for creating his own paper. Creating different mottled paper grades depends on the way in which colors are deposited and manipulated. His technique consisted of preparing paper in a rubber bath which served as background. It was necessary to prepare this in one or two liters of cold water with about 50 grams of *Alquitira rubber* (Tragacanto), stirred at intervals while adding up to six liters of water as the rubber is undoing the process (which usually takes up to three days), then passing it through a *filter, strainer, or cheesecloth*. Once he had a proper background, he prepared the colors, which are pigments found in vegetables, and poured them into the bath, where they *rushed to the bottom instead of floating* as needed. The colors were mixed on a smooth surface with a creamy mass binding. Then he would *stir it with a spatula*. The densities of the mixture of colors allowed him to control the colors being added (he used drops of ox gall was when he preferred a smoother finish). If the *color of the pigment was too creamy*, he added contrast. Once the colors were prepared and spread, he manipulated them with sticks, needles, combs, etc., to form the drawings.

## 9pt

## Regular

Two major books he printed were *La conjuración de Catilina y La guerra de Iugurta* (1772) and *El ingenioso hidalgo don Quixote de La Mancha* (1780).

*La conjuración de Catilina y La guerra de Iugurta* was considered a masterpiece because of several pages filled with illustrations by Mariano Maella. It was customary for Ibarra projects to contain a perfect flow of harmonious type, inks, illustration, margins, and textures. Only 120 volumes were printed and were distributed to the royal family, institutions, and major personalities in Spain.

*El ingenioso hidalgo don Quixote de La Mancha* was a deluxe edition of *Don Quixote*, in four volumes, made on paper called “ex profeso” with melted types of “ex novo” on the pages. The text in this edition was a rendition of the second edition of 1605 Cuesta. This contemporary piece, which was known as an artistic piece, was entrusted to the Academy of San Fernando.

There are about 2500 works that are recognized as coming out of Ibarra’s workshop over a course of eight decades. *Juicio imparcial sobre las letras, en forma de breve, que ha publicado la Curia Romana, en que se intentan derogar ciertos Edictos del... Duque de Parma*. Madrid: en la oficina de D. Joachin Ibarra, 1769, QUEVEDO, Francisco de, *Politica de Dios y gobierno de Christo : sacada de la Sagrada Escritura para acierto de rey, y reyno en sus acciones*. Madrid: por D. Joachin Ibarra, 1772, PONZ, Antonio, *Viage de España o Cartas en que se da noticia de las cosas mas apreciables y dignas de saberse que hay en ella*. Madrid: por D. Joachin Ibarra, 1772, BECCARIA, Cesare Bonesana, Marchese di, *Tratado de los delitos y de las penas*. Traducido del italiano por D. Juan Antonio de las Casas. Madrid: por D. Joachin Ibarra, 1774 are just some of the books printed. When Ibarra died in 1785, his wife and children ran the workshop until 1836.

## Italic

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**Language Support**

## Danish

Historie henviser enten til det der skete i fortiden eller forskningen i og formidlingen af denne fortid dvs. historieskrivning. Der skelnes ofte mellem historisk tid og forhistorisk tid. Historisk tid er den tid hvor vi har skriftlige kilder

## Dutch

Geschiedenis verwijst in de eerste plaats naar de vakdiscipline die zich bezighoudt met de studie van chronologische ordening van gebeurtenissen zich daarbij baserend op een kritisch onderzoek van bronnen. De bedoeling is inzicht

## English

History is the past as it is described in written documents, and the study thereof. Events occurring before written records are considered prehistory. "History" is an umbrella term that relates to past events as well as the memory

## French

L'histoire souvent écrit avec la première lettre majuscule est à la fois l'étude et l'écriture des faits et des événements passés quelles que soient leur variété et leur complexité. L'histoire est également une science. On désigne aussi

## German

Unter Geschichte versteht man im Allgemeinen diejenigen Aspekte der Vergangenheit derer Menschen gedenken und die sie deuten um sich über den Charakter zeitlichen Wandels und dessen Auswirkungen auf die eigene

## Icelandic

Saga getur átt við hverskyns frásögn hvort sem hún er í rituðu eða töluðu formi. Orðið merkir líka það sem gerst hefur í fortíðinni (stundum kallað Saga með stóru s-i eða sagan með ákveðnum greini) eða frásögn af einhverju sem

## Italian

La storia è la disciplina che si occupa dello studio del passato tramite l'uso di fonti cioè di documenti testimonianze e racconti che possano trasmettere il sapere. Più precisamente la storia è la ricerca sui fatti del passato e il tentativo

## Polish

Historia – nauka humanistyczna i społeczna która zajmuje się badaniem przeszłości a w znaczeniu ścisłym badaniem działań i wytworów ludzkich aż do najstarszych poświadczonych pismem świadectw w odróżnieniu od prehistorii

## Portuguese

História é a ciência que estuda o ser humano e sua ação no tempo e no espaço concomitantemente à análise de processos e eventos ocorridos no passado. O termo «História» também pode significar toda a informação do passado

## Spanish

La historia es la ciencia que tiene como objetivo el estudio de sucesos del pasado, tradicionalmente de la humanidad, y como método, el propio de las ciencias sociales/humanas, así como el de las ciencias naturales en un marco de inter-

## +

Afrikaans, Albanian, Basque, Bosnian, Catalan, Croatian, Czech, Estonian, Faroese, Filipino, Finnish, Galician, Hungarian, Indonesian, Irish, Latvian, Lithuanian, Malay, Norwegian, Romanian, Slovak, Slovenian, Swahili, Swedish, Turkish, Welsh, Zulu & more

## OpenType Features

Default figures **2 457 meters**

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Character Set Upright

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Character Set Italic

Basic

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
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Accented Characters

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Small Caps

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Ligatures

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Punctuation
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Arrows
Miscellaneous

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Designed by Mário Feliciano, 2009

Styles:

**Regular**  
*Regular Italic*

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