TipoType

Mariné specimen

fl g

MARINÉ
16 STYLES

ABOUT THE TYPEFACE

Mariné is a geometric sans but with the softness of humanistic strokes. It's mild contrast and multiple different styles allow Mariné to work well as both a text and display font. It also includes an Up version and calligraphic features that add a touch of informality. Mariné is available in an extended family and is the close cousin of Amelia (available at MyFonts.com). All differences between Mariné and Amelia appear in the italic and Up versions.

★ **MyFonts Rising Star, May 2014**

Mar

Mariné specimen

MARINÉ
16 STYLES

You know the power
My Sunday feelingda
Skating away
A bitter pint of fresh b
Sweet Jane. Fly away
The thing about Mariné
Look Groovie, be versa
Drink irish whiskey
of the new day
Thanks for you Rock
Black River of the

Hamburgefontsiv•123

MARINÉ LIGHT

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ ^{123}

FRACTIONS ½¼¾

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓÔ
ÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåăą
çćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţťùú
ûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*–––—.,:;¦/|\«»‹›¶•
·"‘’‚“”„…†‡§

MATH SIGNS −×+±÷¬<>=|~°µ

MONETARY SIGNS $¢£¤¥€ƒ

OTHER SIGNS @°℮©®™ªº

STANDARD LIGATURES fi fl

ALTERNATES aigry

Hamburgefontsiv•123

MARINÉ LIGHT ITALIC

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ ^{123}

FRACTIONS ½¼¾

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓÔ ÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåăąç ćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţťùúûü ůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*–––—.,:;¦/|\«»‹›¶• ·"‘’‚“”„…†‡§

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MARINÉ LIGHT OBLICUA

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 123

FRACTIONS ½¼¾

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓÔ ÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåăąç ćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţťùúûü ůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*–––—.,:;¦/|\«»‹›¶• ·"‘’‚“”„…†‡§

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ALTERNATES aigry

Hamburgefontsiv•123

MARINÉ REGULAR

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 123

FRACTIONS ¼¾½

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåă ąçćčďđèéêëęěìíîïıľłĺñńňòóôõöőøŕřśšşßţťù úûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*−−—.,:;¦/|\«»‹›¶• ·"‘’,“”„...†‡§

MATH SIGNS −×+±÷¬<>=|~°µ

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OTHER SIGNS @°l©®™ª°

STANDARD LIGATURES fi fl

ALTERNATES aigry

Hamburgefontsiv•123

MARINÉ ITALIC

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 123

FRACTIONS ¼¾½

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓÔ ÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåăąç ćčďđèéêëęěìíîïıľłĺñńňòóôõöőøŕřśšşßţťùúûü ůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*−−—.,:;¦/|\«»‹›¶• •"‘’“”„...†‡§

MATH SIGNS −×+±÷¬<>=|~°µ

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STANDARD LIGATURES fi fl

ALTERNATES aigry

Hamburgefontsiv•123

MARINÉ OBLICUA

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

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FRACTIONS ¼¾½

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓÔ ÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåăąç ćčďđèéêëęěìíîïıľłĺñńňòóôõöőøŕřśšşßţťùúûü ůűµýÿźżž ¶ ÞÐÆŒþðæœ

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Hamburgefontsiv•123

MARINÉ BOLD

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 123

FRACTIONS ½¼¾

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐĐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäå ăąçćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţ ťùúûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

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ALTERNATES aigry

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MARINÉ BOLD ITALIC

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 123

FRACTIONS
½¼¾

DIACRITICS
ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ
ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåă
qçćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţť
ùúûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION
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ALTERNATES
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MARINÉ BOLD OBLICUA

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 123

FRACTIONS
½¼¾

DIACRITICS
ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ
ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåă
ąçćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţťù
úûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION
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MARINÉ BLACK

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 123

FRACTIONS ½¼¾

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎÐĐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒ ÓÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãä åăąçćčďđèéêëęěìíîïıľłĺñńňòóôõöőøŕřśšş ßţťùúûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

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MARINÉ BLACK ITALIC

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

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abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 123

FRACTIONS
½¼¾

DIACRITICS
ÀÁÂÃÄÅĂĄÇĆČĎĐĐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ
ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäå
ăąçćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţ
ťùúûüůűµýÿźżž ¶ ÞĐÆŒþðæœ

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ALTERNATES
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MARINÉ BLACK OBLICUA

UPPERCASE **ABCDEFGHIJKLMNOPQRSTUVWXYZ**

LOWERCASE **abcdefghijklmnopqrstuvwxyz**

NUMBERS **0123456789 ¶ ^{123}**

FRACTIONS **½¼¾**

DIACRITICS **ÀÁÂÃÄÅĂĄÇĆČĎĐĐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåă ąçćčďđèéêëęěìíîïıľłĺñńňòóôõöőøŕřśšşßţť ùúûüůűµýÿźżž ¶ ÞÐÆŒþðæœ**

PUNCTUATION **{([])} ¡!¿?#%‰&*–––—.,:;¦/|\«»‹›¶• .'"‘’‚“”„…†‡§**

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OTHER SIGNS **@°℔©®™ªº**

STANDARD LIGATURES **fi fl**

ALTERNATES **aigry**

Hamburgefontsiv•123

MARINÉ UP LIGHT

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ ^{123}

FRACTIONS ½¼¾

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐĐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓÔ
ÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäåăą
çćčďđèéêëęěìíîïıĺľłñńňòóôõöőøŕřśšşßţťùú
ûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*–––—.,:;¦/|\«»‹›¶•
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MATH SIGNS −×+±÷¬<>=|~°µ

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OTHER SIGNS @°℮©®™ªº

STANDARD LIGATURES ﬁ ﬂ

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MARINÉ UP REGULAR

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuυwxyz

NUMBERS 0123456789 ¶ 123

FRACTIONS ¼¾½

DIACRITICS ÀÁÂÃÄÅĂĄÇĆČĎĐÐÈÉÊËĘĚÌÍÎÏĹĽŁÑŃŇÒÓ ÔÕÖŐØŔŘŚŠŞŢŤÙÚÛÜŮŰÝŸŹŻŽ ¶ àáâãäå ăąçćčďđèéêëęěìíîïıľłĺñńňòóôõöőøŕřśšşßţť ùúûüůűµýÿźżž ¶ ÞÐÆŒþðæœ

PUNCTUATION {([])} ¡!¿?#%‰&*−−—.,:;¦/|\«»‹›¶• ·"‘’‘’“”„...†‡§

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MARINÉ UP BOLD

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TipoType

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MARINÉ UP BLACK

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

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PUNCTUATION {([])} ¡!¿?#%‰&*–––—.,:;¦/|\«»‹›¶• .'"‘’‚“”„…†‡§

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MONETARY SIGNS $¢£¤¥€ƒ

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STANDARD LIGATURES ﬁ ﬂ

TipoType

WWW.TIPOTYPE.COM

English sample text

MARINÉ REGULAR

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a moment,
broke into a gentle laugh. “Hang the boy,
never learn anything? Ain’t he played me
enough like that for me to be looking out

19/20 this time? But old fools is the biggest fools t
Can’t learn an old dog new tricks, as the say
my goodness, he never plays them alike, tw
and how is a body to know what’s coming? H

18/19 know just how long he can torment me before
dander up, and he knows if he can make out t
off for a minute or make me laugh, it’s all dow
and I can’t hit him a lick. I ain’t doing my duty

17/18 that’s the Lord’s truth, goodness knows. Spare th
spile the child, as the Good Book says. I’m a layin
suffering for us both, I know. He’s full of the Old
laws–a–me! he’s my own dead sister’s boy, poor

16/17 I ain’t got the heart to lash him, somehow. Every tim
off, my conscience does hurt me so, and every time
old heart most breaks. Well–a–well, man that is bor
is of few days and full of trouble, as the Scripture sa

15/16 it’s so. He’ll play hookey this evening, * and [* Southwe
“afternoon”] I’ll just be obleeged to make him work, to
punish him. It’s mighty hard to make him work Saturday
the boys is having holiday, but he hates work more than

14/15 anything else, and I’ve got to do some of my duty by him, o
ruination of the child.” Tom did play hookey, and he had a v
He got back home barely in season to help Jim, the small co
saw next–day’s wood and split the kindlings before supper

13/14 there in time to tell his adventures to Jim while Jim did three–fo
work. Tom’s younger brother (or rather half–brother) Sid was al
with his part of the work (picking up chips), for he was a quiet bo
adventurous, trouble–some ways. While Tom was eating his sup

12/13 sugar as opportunity offered, Aunt Polly asked him questions that we
and very deep—for she wanted to trap him into damaging revealmen
other simple–hearted souls, it was her pet vanity to believe she was e
talent for dark and mysterious diplomacy, and she loved to contemp

Spanish sample text

MARINÉ REGULAR

SPANISH
EL INGENIOSO HIDALGO DE
DON QUIJOTE DE LA MANCHA
MIGUEL DE CERVANTES

20/21 En un lugar de la Mancha, de cuyo nombr
quiero acordarme, no ha mucho tiempo c
un hidalgo de los de lanza en astillero, ad
antigua, rocín flaco y galgo corredor. Una

19/20 olla de algo más vaca que carnero, salpicón
noches, duelos y quebrantos los sábados, le
los viernes, algún palomino de añadidura lo
domingos, consumían las tres partes de su

18/19 della concluían sayo de velarte, calzas de vell
las fiestas con sus pantuflos de lo mismo, los
entre semana se honraba con su vellori de lo
Tenía en su casa una ama que pasaba de los c

17/18 y una sobrina que no llegaba a los veinte, y un m
campo y plaza, que así ensillaba el rocín como to
la podadera. Frisaba la edad de nuestro hidalgo c
cincuenta años, era de complexión recia, seco de

16/17 enjuto de rostro; gran madrugador y amigo de la ca
decir que tenía el sobrenombre de Quijada o Quesa
en esto hay alguna diferencia en los autores que de
escriben), aunque por conjeturas verosímiles se deja

15/16 que se llama Quijana; pero esto importa poco a nuestro
basta que en la narración dél no se salga un punto de la
pues, de saber, que este sobredicho hidalgo, los ratos c
ocioso (que eran los más del año) se daba a leer libros c

14/15 caballerías con tanta afición y gusto, que olvidó casi de tod
ejercicio de la caza, y aun la administración de su hacienda;
tanto su curiosidad y desatino en esto, que vendió muchas
tierra de sembradura, para comprar libros de caballerías en

13/14 así llevó a su casa todos cuantos pudo haber dellos; y de todos
le parecían tan bien como los que compuso el famoso Feliciano
porque la claridad de su prosa, y aquellas intrincadas razones su
parecían de perlas; y más cuando llegaba a leer aquellos requie

12/13 donde en muchas partes hallaba escrito: la razón de la sinrazón que
hace, de tal manera mi razón enflaquece, que con razón me quejo de
fermosura, y también cuando leía: los altos cielos que de vuestra div
divinamente con las estrellas se fortifican, y os hacen merecedora de

German sample text

MARINÉ REGULAR

GERMAN
BUDDENBROOKS
THOMAS MANN

20/21 Alle hatten in sein Lachen eingestimmt, h
Ehrerbietung gegen das Familienoberhau
Mme. Antoinette Buddenbrook, geboren
Duchamps, kicherte in genau derselben W

19/20 Sie war eine korpulente Dame mit dicken, w
Locken über den Ohren, einem schwarz und
hellgrau gestreiften Kleide ohne Schmuck,
Einfachheit und Bescheidenheit verriet, und

18/19 schönen und weißen Händen, in denen sie ein
kleinen, sammetnen Pompadour auf dem Sch
hielt. Ihre Gesichtszüge waren im Laufe der Jah
auf wunderliche Weise denjenigen ihres Gatte

17/18 ähnlich geworden. Nur der Schnitt und die lebha
Dunkelheit ihrer Augen redeten ein wenig von ih
romanischen Herkunft; sie stammte großväterlic
aus einer französisch-schweizerischen Familie u

16/17 eine geborene Hamburgerin. Ihre Schwiegertochter
Konsulin Elisabeth Buddenbrook, eine geborene Kr
lachte das Krögersche Lachen, das mit einem prusc
Lippenlaut begann, und bei dem sie das Kinn auf die

15/16 war, wie alle Krögers, eine äußerst elegante Erscheinur
war sie auch keine Schönheit zu nennen, so gab sie doc
hellen und besonnenen Stimme, ihren ruhigen, sichere
sanften Bewegungen aller Welt ein Gefühl von Klarheit

14/15 Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des Kop
kleinen Krone gewunden und in breiten künstlichen Locke
Ohren frisiert war, entsprach ein außerordentlich zartweiße
vereinzelten kleinen Sommersprossen. Das Charakteristisc

13/14 Gesicht mit der etwas zu langen Nase und dem kleinen Munde
zwischen Unterlippe und Kinn sich durchaus keine Vertiefung b
kurzes Mieder mit hochgepufften Ärmeln, an das sich ein enger
duftiger, hellgeblümter Seide schloß, ließ einen Hals von voller

12/13 Schönheit frei, geschmückt mit einem Atlasband, an dem eine Komp
großen Brillanten flimmerte. Der Konsul beugte sich mit einer etwas
Bewegung im Sessel vornüber. Er trug einen zimmetfarbenen Rock m
Aufschlägen und keulenförmigen Ärmeln, die sich erst unterhalb des

French sample text

MARINÉ REGULAR

FRENCH
SCÈNES DE
LA VIE PRIVÉE
HONORÉ DE BALZAC

20/21 Au milieu de la rue Saint-Denis, presque a
coin de la rue du Petit-Lion, existait nagu
une de ces maisons précieuses qui donne
historiens la facilité de reconstruire par ar

19/20 Les murs menaçants de cette bicoque seml
avoir été bariolés d'hiéroglyphes. Quel autr
le flâneur pouvait-il donner aux x et aux v c
traçaient sur la façade les pièces de bois tra

18/19 diagonales dessinées dans le badigeon par de
lézardes parallèles? Évidemment, au passage
les voitures, chacune de ces solives s'agitait d
mortaise. Ce vénérable édifice était surmonté

17/18 triangulaire dont aucun modèle ne se verra bient
à Paris. Cette couverture, tordue par les intempé
climat parisien, s'avançait de trois pieds sur la ru
pour garantir des eaux pluviales le seuil de la po

16/17 abriter le mur d'un grenier et sa lucarne sans appui.
étage était construit en planches clouées l'une sur
comme des ardoises, afin sans doute de ne pas cha
frêle maison. Par une matinée pluvieuse, au mois de

15/16 jeune homme, soigneusement enveloppé dans son ma
se tenait sous l'auvent de la boutique qui se trouvait en
ce vieux logis, et paraissait l'examiner avec un enthous
d'archéologue. A la vérité, 34 ce débris de la bourgeois

14/15 seizième siècle pouvait offrir à l'observateur plus d'un prob
résoudre. Chaque étage avait sa singularité. Au premier, qu
longues, étroites, rapprochées l'une de l'autre, avaient des
bois dans leur partie inférieure, afin de produire ce jour dou

13/14 faveur duquel un habile marchand prête aux étoffes la couleur
par ses chalands. Le jeune homme semblait plein de dédain pou
essentielle de la maison, ses yeux ne s'y étaient pas encore arrê
fenêtres du second étage, dont les jalousies relevées laissaient

12/13 de grands carreaux en verre de Bohême, de petits rideaux de mouss
ne l'intéressaient pas davantage. Son attention se portait particulière
troisième, sur d'humbles croisées dont le bois travaillé grossièremen
d'être placé au Conservatoire des arts et métiers pour y indiquer les

English sample family text

MARINÉ FAMILY

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

LIGHT 20/21

His aunt Polly stood surprised a moment,
broke into a gentle laugh. “Hang the boy,
never learn anything? Ain’t he played me
enough like that for me to be looking out

LIGHT ITALIC 19/20

this time? But old fools is the biggest fools th
learn an old dog new tricks, as the saying is.
goodness, he never plays them alike, two da
is a body to know what’s coming? He ’pears t

REGULAR 18/19

know just how long he can torment me before
dander up, and he knows if he can make out t
for a minute or make me laugh, it’s all down a
can’t hit him a lick. I ain’t doing my duty by tha

ITALIC 17/18

that’s the Lord’s truth, goodness knows. Spare the
spile the child, as the Good Book says. I’m a laying
suffering for us both, I know. He’s full of the Old S
laws-a-me! he’s my own dead sister’s boy, poor t

BOLD 16/17

I ain’t got the heart to lash him, somehow. Every t
off, my conscience does hurt me so, and every tim
my old heart most breaks. Well-a-well, man that
woman is of few days and full of trouble, as the S

BOLD ITALIC 15/16

it’s so. He’ll play hookey this evening, * and [* Southw
“afternoon”] I’ll just be obleeged to make him work, t
punish him. It’s mighty hard to make him work Saturd
the boys is having holiday, but he hates work more th

BLACK 14/15

anything else, and I’ve got to do some of my duty by him
be the ruination of the child.” Tom did play hookey, and
good time. He got back home barely in season to help Ji
colored boy, saw next-day’s wood and split the kindling

BLACK ITALIC 13/14

there in time to tell his adventures to Jim while Jim did three-
of the work. Tom’s younger brother (or rather half-brother) S
already through with his part of the work (picking up chips), f
quiet boy, and had no adventurous, trouble-some ways. Whil

REGULAR 12/13

sugar as opportunity offered, Aunt Polly asked him questions that we
and very deep—for she wanted to trap him into damaging revealmen
other simple-hearted souls, it was her pet vanity to believe she was e
talent for dark and mysterious diplomacy, and she loved to contemp

Open Type features

MARINÉ FAMILY

AVAILABLE IN ALL VARIANTS
***EXCEPT IN UP**

LIGATURES — fl

final › final
flower › flower

STILISTYC ALTS* — g

remediless › remediless
jughead › jughead
yellow › yellow
amazing › amazing
randomic › randomic

Language Support

Afar
Afrikaans
Albanian
Aragonese
Asu
Baluchi
Basque
Bemba
Bena
Bosnian
Catalan
Cebuano
Chiga
Cornish
Corsican
Croatian
Czech
Danish
English
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician
German
Gusii
Haitian Creole
Hindi (Latin)
Hungarian
Icelandic
Ido
Indonesian
Interlingua
Interlingue
Inuktitut
Irish
Italian
Javanese
Kabuverdianu
Kalaallisut
Kalenjin
Kinyarwanda
Ladin
Ligurian
Lojban
Lombard
Low German
Lower Sorbian
Lule Sami
Luo
Luxembourgish
Luyia
Machame
Makhuwa
Makhuwa-Meetto
Makonde
Malay
Manx
Morisyen
Mòcheno
North Ndebele
Northern Sotho
Norwegian
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Occitan
Oromo
Papiamento
Piedmontese
Pijin
Polish
Portuguese
Romansh
Rombo
Rundi
Rwa
Saho
Samburu
Sango
Sangu
Sardinian
Scottish Gaelic
Sena
Serbian
Shambala
Shona
Slovak
Slovenian
Soga
Somali
South Ndebele
Southern Sami
Southern Sotho
Spanish
Sundanese
Swahili
Swati
Swedish
Swiss German
Taita
Teso
Tok Pisin
Toki Pona
Tsonga
Tswana
Upper Sorbian
Venetian
Volapük
Vunjo
Walloon
Warlpiri
Xhosa
Zhuang
Zulu

TipoType

Mariné specimen