

# aa

PRO STD TRY

- Clair Regular
- Clair Italic
- Clair Bold
- Clair Bold Italic
- Gris Regular
- Gris Italic
- Regular
- Italic
- Gris Bold
- Gris Bold Italic
- Bold Italic
- Bold
- Sombre Regular
- Sombre Italic
- Sombre Bold
- Sombre Bold Italic

available on this format

\* not available on this format

Parisine Clair Regular

*Parisine Clair Italic*

Parisine Clair Bold

*Parisine Clair Bold Italic*

Parisine Gris Regular

*Parisine Gris Italic*

Parisine Regular

*Parisine Italic*

**Parisine Gris Bold**

***Parisine Gris Bold Italic***

**Parisine Bold**

***Parisine Bold Italic***

**Parisine Sombre Regular**

***Parisine Sombre Italic***

**Parisine Sombre Bold**

***Parisine Sombre Bold Italic***

## Legal

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## → Help

OpenType font families are compatible with Mac OS and Windows platforms. Please consult our Help section for info concerning the language support, OpenType support, installation and use of these fonts.

## → Exclusive Pro version

Parisine Pro version is available from €55 one weight/ one user.

## → Std version

Parisine Std version is available from €45 one weight/ one user.

Various offers available online.

## → Exclusive Try-out version

Download for free the Parisine Try-out version! Try-out format grants you rights solely for preparatory works, evaluation and internal testings use only of the licensed owner. Neither production, nor final sketch, final artwork are permitted.

# aa

PRO STD TRY

- Narr Clair Regular
- Narr Clair Bold
- Narr Gris Regular
- Narr Regular
- Narr Gris Bold
- Narr Bold
- Narr Sombre Reg
- Narr Sombre Bold
- Comp Clair Regular
- Comp Clair Bold
- Comp Gris Regular
- Comp Regular
- Comp Gris Bold
- Comp Bold
- Comp Sombre Reg
- Comp Sombre Bold

available on this format

not available on this format

Parisine Narrow Clair Regular

Parisine Narrow Clair Bold

Parisine Narrow Gris Regular

Parisine Narrow Regular

**Parisine Narrow Gris Bold**

**Parisine Narrow Bold**

**Parisine Narrow Sombre Regular**

**Parisine Narrow Sombre Bold**

Parisine Compress Clair Regular

Parisine Compress Clair Bold

Parisine Compress Gris Regular

Parisine Compress Regular

**Parisine Compress Gris Bold**

**Parisine Compress Bold**

**Parisine Compress Sombre Regular**

**Parisine Compress Sombre Bold**

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Sombre Bold  
Compress Gris Bold  
Sombre Bold Italic  
Compress Clair Regular  
Narrow Bold  
Bold Italic  
Clair Regular  
Narrow Somb  
Compress Regula  
Gris Regular  
Compress Sombre Regular  
Bold Italic

# ESCALATOR

## Barbès Rochechouard & Pigalle

*Find The Torch, Burn The Plans*

Président Jacques Chirac

# LOVE ME

*World news headlines*

Eiffel Tower

## Place de la Concorde

Représentation intelligible de l'information

# Bastille

## The major transit operator

# *Arts & métiers*



OTF Std lat1

1<sup>a</sup> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>  
136 136  
fi

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OTF Std lat1

1<sup>a</sup> E<sup>2</sup><sub>3</sub> E<sup>3</sup><sub>4</sub>  
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fi fl ff →



OTF Pro lat

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136 136 136 136  
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S<sup>3</sup> S<sup>5</sup> S<sup>6</sup>

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Thctst

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OTF Pro lat

1<sup>a</sup> 1<sup>er</sup> E<sup>1</sup>/<sub>5</sub> E<sup>2</sup>/<sub>3</sub> E<sup>3</sup>/<sub>4</sub>

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fi ct sf →:§

Ss<sup>3</sup> Ss<sup>5</sup> Ss<sup>6</sup>

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Thctst

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OTF Pro lat

1<sup>a</sup> 1<sup>er</sup> E<sup>1</sup>/<sub>5</sub> E<sup>2</sup>/<sub>3</sub> E<sup>3</sup>/<sub>4</sub>

136 136 136 136

fi ct sf →:§

Ss<sup>3</sup> Ss<sup>5</sup> Ss<sup>6</sup>

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fbffbfffhffhffffiffjffjkffkflfflftfft

Thctst

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<b>Pro</b>	{[(««abcdefghijklmnopqrstuvwxyz--- »»)]}
all capitals <i>feature</i>	{[(««ABCDEFGHIJKLMNOPQRSTUVWXYZ--- »»)]}
all small caps <i>feature</i>	{[(ABCDEF GHIJKLMNOPQRSTUVWXYZ)]}
standard	abcdefghijklmnopqrstuvwxyz no No 1a 2o
superiors & ordinals	abcdefghijklmnopqrstuvwxyz <u>N<sup>o</sup> N<sup>o</sup> 1<sup>a</sup> 2<sup>o</sup></u>
standard	fffbffbfhffhfiffifjffjkffkflfflftfft
ligatures	fffbffbfhffhfiffifjffjkffkflfflftfft
capital tabular figures (default)	12345678900#€\$¢£f¥ %%%
capital figures	12345678900#€\$¢£f¥ %%%
minuscule tabular figures	12345678900#€\$¢£f¥ %%%
minuscule figures	12345678900#€\$¢£f¥ %%%
standard	1234567890+-=() 1234567890+-=()
superscript & subscript figures	<u>1234567890+-=()</u> <u>1234567890+-=()</u>
numerator & denominator figures	<u>1234567890</u> <u>1234567890</u>
standard	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00
fractions <i>feature</i>	<u>1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00</u>

**Pro**

discretionary ligatures

ctstTh

çtstTh

standard

fffbffbfhffhfiffifjffjkffkflfflftfft

stylistic set 3  
+ ligatures

fffbffbfhffhfiffifjffjkffkflfflftfft connected ligatures

standard

ççç

stylistic set 5

ççç special cedilla

standard

ABCDEF GH

stylistic set 6

→↑↖↗←↓↙↘ arrows

standard

n–n H–H

contextual alternates

n – n H – H special en-dash with thin space included

standard

S

historical forms

f

<b>Pro</b>	{[(««abcdefghijklmnopqrstuvwxyz-- — »»)]}
all capitals <i>feature</i>	{[(««ABCDEFGHIJKLMNOPQRSTUVWXYZ-- — »»)]}
all small caps <i>feature</i>	{[(ABCDEFGHIJKLMNopqrstuvwxyz)]}
standard	abcdefghijklmnopqrstuvwxyz no No 1a 2o
superiors & ordinals	abcdefghijklmnopqrstuvwxyz <sup>No</sup> <sup>No</sup> <sup>1a</sup> <sup>2o</sup>
standard	fffbffbfhffhfiffifjffjfkffkflfflftfft
ligatures	fffbffbfhffhfiffifjffjfkffkflfflftfft
capital tabular figures (default)	12345678900#€\$¢£f¥ %%%
capital figures	12345678900#€\$¢£f¥ %%%
minuscule tabular figures	12345678900#€\$¢£f¥ %%%
minuscule figures	12345678900#€\$¢£f¥ %%%
standard	1234567890+--=() 1234567890+--=()
superscript & subscript figures	<sup>1234567890+--=()</sup> <sub>1234567890+--=()</sub>
numerator & denominator figures	<sup>1234567890</sup> <sub>1234567890</sub>
standard	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00
fractions <i>feature</i>	<sup>1</sup> / <sub>2</sub> <sup>2</sup> / <sub>3</sub> <sup>3</sup> / <sub>5</sub> <sup>5</sup> / <sub>6</sub> <sup>6</sup> / <sub>7</sub> <sup>7</sup> / <sub>8</sub> <sup>8</sup> / <sub>9</sub> 0/0 0/00

## Pro

discretionary ligatures

ctstTh

ctstTh

standard

fffbffbfhffhfiffifjffjfkffkflfflftfft

stylistic set 3  
+ ligatures

fffbffbfhffhfiffifjffjfkffkflfflftfft connected ligatures

standard

ççç

stylistic set 5

ççç special cedilla

standard

ABCDEFGH

stylistic set 6

→↑↖↗←↓↙↘ arrows

standard

n-n H-H

contextual alternates

n-n H-H special en-dash with thin space included

standard

ſ

historical forms

ſ



<b>Pro</b>	{{(«abcdefghijklmnopqrstuvwxyz-- — »)}} {{(«ABCDEFGHIJKLMNOPQRSTUVWXYZ-- — »)}} <hr/> <hr/>
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all small caps <i>feature</i>	abcdefghijklmnopqrstuvwxyz no No 1a 2o <hr/> <hr/>
standard	abcdefghijklmnopqrstuvwxyz No No 1a 2o <hr/> <hr/>
superiors & ordinals	abcdefghijklmnopqrstuvwxyz No No 1a 2o <hr/> <hr/>
standard	fffbffbfhffhfiffifjffjfkffkflfflftfft <hr/> <hr/>
ligatures	fffbffbfhffhfiffifjffjfkffkflfflftfft <hr/> <hr/>
capital tabular figures (default)	12345678900#€\$¢£¥ %0/00 <hr/> <hr/>
capital figures	12345678900#€\$¢£¥ %0/00 <hr/> <hr/>
minuscule tabular figures	12345678900#€\$¢£¥ %0/00 <hr/> <hr/>
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standard	1234567890+--=() 1234567890+--=() <hr/> <hr/>
superscript & subscript figures	1234567890+--=() 1234567890+--=() <hr/> <hr/>
numerator & denominator figures	1234567890 1234567890 <hr/> <hr/>
standard	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00 <hr/> <hr/>
fractions <i>feature</i>	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00 <hr/> <hr/>

**Pro**

discretionary ligatures

ctstTh

ctstTh

standard

fffbffbfhffhfiffifjffjfkffkflfflftfft

stylistic set 3  
+ ligatures

fffbffbfhffhfiffifjffjfkffkflfflftfft connected ligatures

standard

ççç

stylistic set 5

ççç special cedilla

standard

ABCDEF GH

stylistic set 6

→ ↑ ↖ ↗ ← ↓ ↙ ↘ arrows

standard

n-n H-H

contextual alternates

n-n H-H special en-dash with thin space included

standard

ſ

historical forms

f

**Pro**

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while filipe see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable. I'd rather people use the faces as they are. If they don't*

discretionary ligatures

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stylistic set 3  
+ ligatures

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stylistic set 5

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I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while François see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable. I'd rather people use the faces as they are. If*

stylistic set 6  
arrows

I →M V←RY PL↔S↔↔ T↔→T SO M→NY P←OPL← LIK← MY TYP←↓→↔↔s →n↔ →m ↔→ppy to s←← t↔← w→y t↔←y →r← us←↔ in most ↔→s←s. On↔← in → w↔il← ↔←or↔← s←← t↔←m ↔on↔↔ns←↔ so mu↔↔ t↔→t t↔←y look →↑solut←ly squis↔←↔ or ←xt←n↔←↔ so mu↔↔ t↔→t t↔←y look ↔omi↔→|, →n↔ I ↔on't lik← t↔→t. It ruins t↔← s←nsitivity o↓ t↔← ↓orms →n↔ m→k←s →ll my ↔→r←↓ul work unr←↔o↔niz→↑↔. I'↔

## Tabular figures matching weights

Tabular figures widths (in lining or oldstyle versions) are compatible in all weight combinations.

Clair Regular	12345678900#€\$¢£f¥
Clair Italic	<i>12345678900#€\$¢£f¥</i>
Clair Bold	<b>12345678900#€\$¢£f¥</b>
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Gris Regular	12345678900#€\$¢£f¥
Gris Italic	<i>12345678900#€\$¢£f¥</i>
Gris Bold	<b>12345678900#€\$¢£f¥</b>
Gris Bold Italic	<b><i>12345678900#€\$¢£f¥</i></b>
Regular	12345678900#€\$¢£f¥
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Bold Italic	<b><i>12345678900#€\$¢£f¥</i></b>
Sombre Regular	<b>12345678900#€\$¢£f¥</b>
Sombre Italic	<b><i>12345678900#€\$¢£f¥</i></b>
Sombre Bold	<b>12345678900#€\$¢£f¥</b>
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## Narrow, Tabular figures matching weights

Tabular figures widths (in lining or oldstyle versions) are compatible in all weight combinations.

Clair Regular	12345678900#€\$¢£f¥
Clair Bold	12345678900#€\$¢£f¥
Gris Regular	12345678900#€\$¢£f¥
Regular	12345678900#€\$¢£f¥
Gris Bold	<b>12345678900#€\$¢£f¥</b>
Bold	<b>12345678900#€\$¢£f¥</b>
Bold Sombre Regular	<b>12345678900#€\$¢£f¥</b>
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## Compress, Tabular figures matching weights

Tabular figures widths (in lining or oldstyle versions) are compatible in all weight combinations.

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Regular	12345678900#€\$¢£f¥
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Bold	12345678900#€\$¢£f¥
Bold So Regular	12345678900#€\$¢£f¥
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In recent years, a new ten

24 pt

However, most of the existing types were old-fashioned and not adapted to today's  
 A NEW TYPEFACE HAD TO BE FOUND W

18 pt

In recent years, a new tendency has become manifest i  
 n the decorative arts. While the simplicity of the lines h  
 as been preserved, the straightness is yielding and a dist  
 inguished elegance is coming into its own again. Typog

14 pt

However, most of the existing types were old-fashioned and not adapted  
 to today's working methods, owing their fragility. A new typeface had to  
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 e created Parisine, a modern and elegant typeface, both practical and ro  
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12 pt

**Pro**

with a selection  
 of OpenType Pro features

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10 pt

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12 pt

**Pro**

with a selection  
 of OpenType Pro features

*A new typeface had to be found with a design that corresponded to today's taste. Th  
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40 pt

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