

# Marblis

solid and reliable sans-serif typeface with 10 weights + Italics

**Marblis is a modern and personal take on the classic grotesque typeface genre.** With its clear, neutral forms, it appears solid and reliable – a font with stability and attitude. Developed for the highest functionality and performance, it offers exceptional versatility with ten weights plus italics and over 1400 glyphs – ideal for corporate design, editorial, signage systems and many other areas of use.

Marblis is a safe choice for a wide range of typographic challenges – versatile, precise and always reliable, whether for print or screen. It does not immediately come to the fore, but ensures that the focus always remains on the content.

#### Styles

10 weights  
plus Italics,  
20 styles  
(page 04)

#### Character Set

1410 Glyphs per Font  
(page 08)

#### Languages

200+ Latin  
(page 09)

#### Variable Font

(page 10)

#### Open Type Features

(page 11–13)

#### Proof Prints

(page 16–35)

#### Formats

otf, woff, woff2,  
ttf (Variable Font)  
*Further formats available  
on request.*

#### Modifications, Extensions

*Available on request  
(page 40)*

#### Licencing, Pricing

Licencing Details  
(page 42)

Standard Licence · 1 user  
Single Style 50,-€  
family of 20 styles 300,-€

Extended Licence · 1 user  
Single Style 500,-€  
family of 20 styles 3.000,-€

*Further license variations  
are available on request and  
online.*

#### Design & Production

Julien Fincker

#### Release Date

November 15th, 2025

#### Contact

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Germany

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[www.fontcuisine.com](http://www.fontcuisine.com)

Marblis Thin *Italic*  
Marblis Extralight *Italic*  
Marblis Light *Italic*  
Marblis Book *Italic*  
Marblis Regular *Italic*  
Marblis Medium *Italic*  
Marblis Bold *Italic*  
**Marblis Extrabold *Italic***  
**Marblis Black *Italic***  
**Marblis Heavy *Italic***

# Handgllöves

large  
x-height

low  
contrast

multilingual  
support

straight  
terminals

alternate  
characters

closed  
apertures





You can easily write **circled and squared numbers and arrows**, thanks to Open Type Features. Let's start with the arrows. Simply type `->` and you will get `→` automatically, easy one. Now put it in a parenthesis (`->`) and this `⤴` will appear automatically. Next step, put a dot behind the arrow (`->.`) and you will get the full circled arrow `⤴`. *That's already cool, right?* For squared versions and different directions you can vary like this [`</.`] and get `↙`. *What a great feature, isn't it?* And what about the numbers? Simply the same. Just type a number in a parenthesis (`5`) and you will get `⑤` automatically. You can also use the dot and/or brackets like [`4.`] for other `▣` versions.



### Circled and squared numbers + Arrows, circled and squared arrows

Marblis has an extensive range of circled and squared numbers. Thanks to Open Type Features and an easy system, the various designs can also be simply „written“ without first having to select them in a glyph palette.

The principle is easily explained: If a number is placed in round or square brackets, it will automatically be displayed in an outlined circle or square. If you add a period to the number, it is displayed in a full circle or square.

The same principle also applies to the arrows. The arrows themselves are combinations of greater/less symbols with the various slashes or hyphens.

So you just have to type the following combinations.

Only the standard ligatures have to be activated, which is the default in the most common graphic programs like Adobe Cloud anyway.

(0) = ①	[0] = ①	-> = →	(->) = ⤴	[->] = ⤴
(1) = ①	[1] = ①	<- = ←	(<-) = ⤵	[<-] = ⤵
(2) = ②	[2] = ②	<  = ↑	(< ) = ⤴	[< ] = ⤴
(3) = ③	[3] = ③	> = ↓	( >) = ⤵	[ >] = ⤵
(4) = ④	[4] = ④	</ = ↙	(</) = ⤵	[</] = ⤵
(5) = ⑤	[5] = ⑤	/> = ↗	(/>) = ⤴	[/>] = ⤴
(6) = ⑥	[6] = ⑥	<\ = ↖	(<\) = ⤴	[<\] = ⤴
(7) = ⑦	[7] = ⑦	\> = ↘	(\>) = ⤵	[\>] = ⤵
(8) = ⑧	[8] = ⑧	<-> = ↔	(->.) = ⤴	[->.] = ⤴
(9) = ⑨	[9] = ⑨	< > = ⇅	(<-.) = ⤵	[<-.] = ⤵
(0.) = ①	[0.] = ①		(< . ) = ⤴	[< . ] = ⤴
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(4.) = ④	[4.] = ④		(<\.) = ⤴	[<\.] = ⤴
(5.) = ⑤	[5.] = ⑤		(\>.) = ⤵	[\>.] = ⤵
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(7.) = ⑦	[7.] = ⑦			
(8.) = ⑧	[8.] = ⑧			
(9.) = ⑨	[9.] = ⑨			



Robust Quality

**Timeless Classic**

Technical Functionality

**RESISTANT POWER**

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Santa Cruz de Tenerife and Las Palmas de Gran Canaria are the capitals of the Canary Islands, since the Statute of Autonomy.

The political capital of the archipelago did not exist as such until the nineteenth century. The first cities founded by the Europeans at the time of the conquest of the Canary Islands in the 15th century were: Telde (in Gran Canaria), San Marcial del Rubicón (in Lanzarote) and...

These cities boasted the first European institutions present in the archipelago, including Catholic bishoprics. Although, because the period of splendor of these cities developed before the total conquest of the archipelago and its incorporation into the Crown of Castile never had a political and real control of the entire Canary archipelago. The function of a Canarian city with full jurisdiction for the entire archipelago...

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12/15

**These cities boasted the first European institutions present in the archipelago, including Catholic bishoprics. Although, because the period of splendor of these cities developed before the total conquest of the archipelago and its incorporation into the Crown of Castile never had a political and real control of the entire Canary archipelago. The function of a Canarian city with full jurisdiction...**

**Las Palmas de Gran Canaria was the first city that exercised this function. This is because the residence of the Captain General of the Canary Islands was in this city during part of the sixteenth and seventeenth centuries. In May 1661, the Captain General of the Canary Islands, Jerónimo de Benavente y Quiñones, moved the headquarters of the captaincy to the city of San Cristóbal de La Laguna on the island of Tenerife. This was due to the fact that this island since the conquest was the most populated, productive and with the highest economic expectations.**

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**Santa Cruz de Tenerife and Las Palmas de Gran Canaria are the capitals of the Canary Islands, since the Statute of Autonomy.**

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Neutral Clarity

**Construction Process**

Versatile Performance

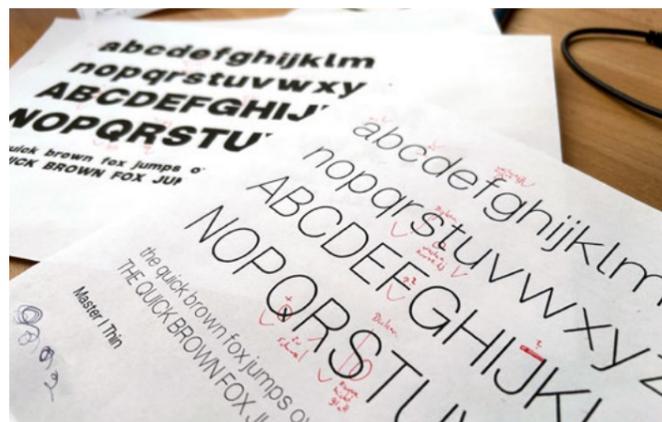
**Precision Control**

**Solid and reliable.** The making of Marblis and how it became a safe choice for your typographic challenges.

The creation of Marblis initially began in a rather pragmatic and strategic way. Like many foundries, I wanted to provide an answer to the omnipresent Helvetica. The goal was to create a personal interpretation of a classic grotesque typeface, one that, through its clarity and neutrality, would become a true all-rounder. The typeface was to offer a wide range of characters, languages, and features, making it well-equipped to handle any challenge and thus a reliable choice for a variety of applications.

However, as I delved deeper into the design process, the purely strategic perspective quickly gave way to a more personal passion for this classic genre. I wanted Marblis to feel both stable and solid without becoming overly technical or cold. The stability was achieved through a balanced character width and a carefully considered, constructive design approach. Features like the straight strokes in letters such as the small "t" or "f" were deliberately designed in a linear way. The friendly character of the typeface comes from its soft, round curves and gentle strokes, particularly in characters like the small "a" and "l". This resulted in a typeface that, while reliable and stable, also exudes an inviting and warm aura.

One of the biggest challenges in developing Marblis was expanding the range of characters. To meet the versatility I had envisioned, I not only extended the language support but also incorporated numerous



useful features and special characters. For example, Marblis includes writable arrows and numbers enclosed in circles and squares. It also contains many currency symbols and an extensive selection of superscript and subscript characters. As a result, the character count quickly grew to over 1400. Together with the ten available weights—from Thin to Black, including the Italics—Marblis became exactly the functional and high-performance typeface I had envisioned.

Thanks to its stable, reliable, and flexible characteristics, the name Marblis almost chose itself. The name evokes images of stone forms, which are known for their both enduring strength and versatility. Similarly, I wanted Marblis to be like a rock in the surf: a foundation you can build on, or a tool you can trust in the face of any challenge.



## Fincker Font Cuisine

Font Cuisine is a Tyledesign Foundry by Julien Fincker. We are passionate about letters, type and everything that comes along with. That's why we enjoy to offer retail typefaces and custom solutions. Due to our French roots we also like to dine well and see many parallels between cooking and designing fonts. It is always the details in the preparation process that make the difference – therefore Font Cuisine.



## Designer

Julien is a French Designer and lives near Stuttgart, Germany. After graduating as a communications and graphic designer, he worked for influential agencies and companies such as Grafisches Atelier Stankowski + Duschek. Type has always been a big part of his work – but only as a user. In 2018 he finally started to draw his first letters and released his first typeface in the beginning of 2019. With Font Cuisine he takes the focus on type in all its facets, from designing fonts to woodcutting and printing in his workshop.

Julien is also member of the tgm – Typographische Gesellschaft München, likes to play Pétanque and to connect with designers, colleagues and friends.

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THE FONT CUISINE SERVICES

# TABLE D'HÔTE OR À LA CARTE

Even if we keep our library as varied and balanced as possible, there is still the opportunity to achieve a special and unique impression with a few changes or even a completely new approach. Something unique that can give your brand or project a very individual impact. There are various ways to achieve this effect. So get inspired and let's cook something together.

## Font Modifications

Adding a new spice or ingredient when cooking can turn an entire dish into something new. In the same way, letters and symbols can be added to an existing font, changed or adapted to the look of your brand. So if you like a typeface from our library but want to make a few adjustments, that's absolutely fine.

Let's find out together how we can modify a typeface to perfectly fit your brand or project.

## Custom Fonts / Corporate Fonts

For a special event, the usual menu is often not enough and it is advisable to put together an à la carte menu according to your own wishes. Your guests will be very impressed and will remember the evening very fondly. The same applies to your brand or project. Off-the-shelf fonts often do not achieve the desired effect, do not appear very unique and do not set you apart from your competitors. An individually crafted typeface can internalize your brand values and bring out the core of your message. As part of any communication medium, a typeface is a significant asset to your brand, strengthening your identity and brand awareness.

So if you are looking for a special experience for your customers, let's create a customized and unique typeface together.

## Language Extensions

When different cultures come together, you realize how different the cuisine can be. Spicy, sweet, bitter, salty, sour – all flavors are cooked differently. The preparation of the dishes can also differ a lot from familiar ones and it is always exciting to discover new ways of cooking. Cultural differences are also a big topic when it comes to fonts. There are almost endless possibilities, both in accents and in language systems. So if you need specific language extensions for a font from our library, we will be happy to support you.

For language systems that are unfamiliar to us, we are always pleased to bring experienced colleagues from our network into the team.

## Logos

Typelogos or logo adjustments – for both a precise eye for detail is needed. Sometimes it's the subtle details that make a logo harmonize. Just like the one cherry on the top of the cake. We are happy to help you design and develop your logo until it fits all requirements.

Have you found something that is right for you? Let's get in touch and bon Appétit!

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[contact@fontcuisine.com](mailto:contact@fontcuisine.com)

[www.fontcuisine.com](http://www.fontcuisine.com)



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# LICENSES

Licensing fonts can sometimes be very challenging. That's why we've come up with a simple licensing model to make it easy for you – and for us. You can choose between two models, the Standard License or the Extended License.

To make it short: The Standard License includes the use of both desktop and webfonts. The Extended License also includes desktop and webfont usage, plus ebooks, (mobile) apps and broadcasting.

Specifically, the Standard and Extended Licenses include the followings.

## Standard License

Desktop License: User specific  
Web License Domains: Unlimited  
Web License Pageviews: max. 100.000 per month (across all domains)  
Document Embedding: PDF only  
Third party (printers): Yes  
Third parties (Designer, Developer,...): No

## Extended License

Desktop License: User specific  
Web License Domains: Unlimited  
Web License Pageviews: max. 1.500.000 per month (across all domains)  
Mobile App License: 5 Titles  
E-publishing: 5 Titles  
Broadcast License: Unlimited  
Document Embedding: Unlimited  
Third party (printers): Yes  
Third parties (Designer, Developer,...): Yes

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## Test Fonts

In a haute cuisine restaurant, an amuse-bouche is served on the house before a meal to stimulate your appetite. We therefore offer free trial fonts so that you can try out if there is something that appeals to your taste. This allows you to try out the fonts in your own layouts before you order the whole menu. Please visit our „Test Fonts“ page to get more information.

**You can see and download the full EULA, prizes and terms & conditions online at [fontcuisine.com](http://fontcuisine.com).**

