

Maschek

G R O T E S K

Round but angular.

Straight and stable, yet smooth:

A low contrast sans-serif type family

with 12 weights in 3 width-classes

for display and editorial use.

DESIGNED BY STEFAN BIEDERMANN

About »Maschek Grotesk«

MASCHEK GROTESK is a versatile and distinctive type family specifically designed for display and editorial use. It radiates a clear and reliable stability in accordance with a soft and warm appearance. Its letterform proportions and construction details result in a trustworthy and serious yet friendly personality – garnished with a pinch of humor.

While the heavy weights are perfectly suited for impactful display use, the well balanced text weights achieve remarkable legibility results. The large character set of 936 glyphs per style offers extended latin language support as well as various OpenType features such as small caps, case sensitive forms, 11 different figure sets, 9 stylistic sets, fractions, contextual alternates and many more.

Congruent Journalism

Architectural | Interior | Technology

Yokohama vinyl recordings

» S Q U A R I N G T H E C I R C L E «

Arrivals & Departure

Paradoxical Communication

Bibliography, page 269 [Archives], Gallery, Forum

West Norway → Welcome Now

Turntables on the Hudson*

Ornamental justification

I'm serious: a friendly authority!

ABCDEFGHIJKLMN
OPpQRSßTUVWXYZ
01234567890 <{[(§)]}>

abcdðefghijklmnopq
rsßtuvwxyz@&%€\$¥£
01234567890?!.:,;>«”

ABCDEFGHIJKLMN
OPpQRSßTUVWXYZ
01234567890 <{[(§)]}>

abcdðefghijklmnopq
rsßtuvwxyz@&%€\$¥£
01234567890?!.:,;>«”

PERFORMING LIVE "ON STAGE" TONIGHT:

Established 1763

La précision scientifique

ERDBERGSTRASSE N° 48

371 Punctuation?!

Meeting point: 16:30 Uhr Theater im Rabenhof

"QUOTE" LIKE Ä "PRO"

nifty_ligatures@www.url.com

§5: Millerntor-Stadion

GASTHAUS „zum g'spritzen Seidel"

TYPE FAMILY

This type family consists of 22 fonts: twelve weights plus corresponding italics, offering a wide range from razorblade thin to well balanced text weights and even expressive ultra-fat display styles.

plus: also available as variable font!

THIN	Unthinkability	<i>Unthinkability</i>
EXTRALIGHT	Extravaganza	<i>Extravaganza</i>
LIGHT	Lightrooming	<i>Lightrooming</i>
REGULAR	Nate Regulate	<i>Nate Regulate</i>
MEDIUM	Medium Rare	<i>Medium Rare</i>
SEMIBOLD	Semiotic Arts	<i>Semiotic Arts</i>
BOLD	Bold Stating	<i>Bold Stating</i>
EXTRABOLD	Extrapolation	<i>Extrapolation</i>
BLACK	Blackcurrant	<i>Blackcurrant</i>
BLACKEST	Darkest Gray	<i>Darkest Gray</i>
FULLBLACK	Darkest Gray	<i>Darkest Gray</i>
BLACKOUT	Outstanding	<i>Outstanding</i>

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Why Maschek?

»MASCHEK« is a specific Viennese term meaning something like »other« or »otherness«, deriving from the hungarian word »másik«. People in Vienna say someone comes from the »maschek-side« referring to the back side or the other side, or when things are done in a different way than expected.

It is also the name of an AUSTRIAN COMEDY TRIO, well-known for their absurd-grotesque satirical live voice-overs of tv-footage. Developed from hand-crafted letterings for their posters and flyers, this typeface is scheduled to become Maschek's official »corporate typeface« in the near future, and will consequently be showcased in all of the comedians' print-, web- and tv-broadcasting-publications.

Why grotesk?

In German language use »GROTESK« is the general term for sans-serif typefaces (including, but not limited to »grotesques«). Furthermore the adjective »grotesk« means preposterous or bizarre, »[...] and thus is often used to describe **weird shapes** and **distorted forms** ...«
(Wikipedia – grotesque)

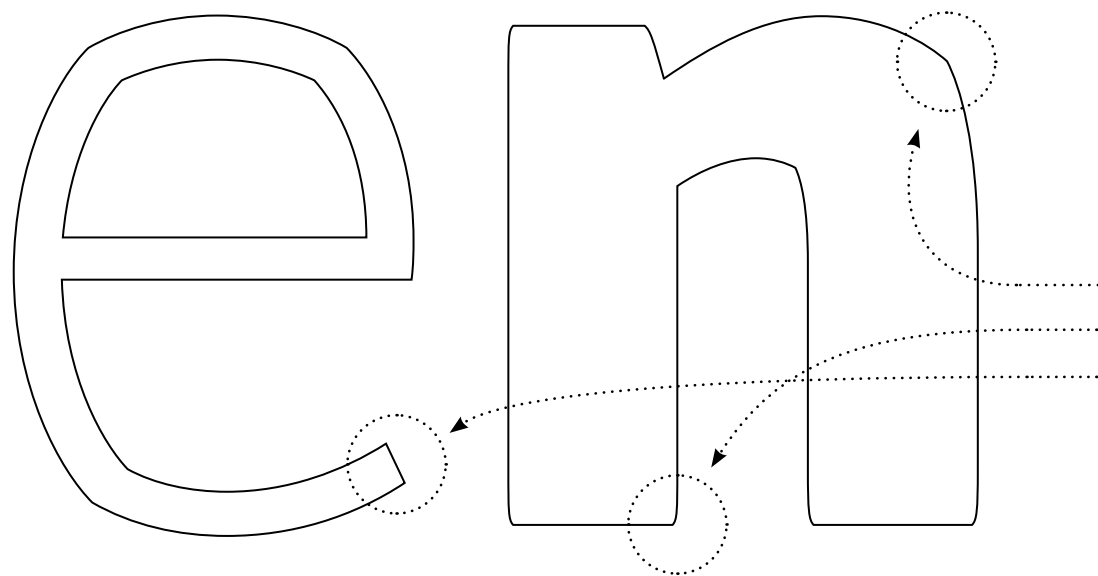
These are attributes that match both, the comedians' exploits – creating grotesque situations – as well as how the letterforms are constructed: When you closely look at Maschek Grotesk's curves you will notice that every curvature includes a corner somewhere. That's just like squaring the circle. Grotesque, isn't it? Similarly the typeface's stems are neither solely angular nor rounded. Rather they have influences from both sides: the usual one and the »maschek-side«.



Two-thirds of the Austrian comedian trio »Maschek«:
Peter Hörmanseder & Robert Stachel.*
More info: www.maschek.org

MASCHEK'S GROTESK DESIGN PRINCIPLE:

ROUND BUT
ANGULAR –
EVERY CURVE
CONTAINS
AT LEAST ONE
CORNER.



The three special subtleties of the letterforms' construction principle:

- ← **Angular curves**
- ← **Soft-but-solid corners**
- ← **Sharp & clean terminals**

These ingredients lend a hand-carved flavour to Maschek Grotesk's precise appearance.

**Affectionately constructed with passion
and hand-carved precision.**

**And there's even more going on behind the
scenes – have a look at some of
Maschek Grotesk's technical aspects:**

OpenType
Features

Ligatures fi→fi

Standard ligatures:

fi, ffi, ff, fff, ft, fft, fj, ffj, tt

Discretionary ligature:

www → www

Case-Sensitive Forms

All-caps settings for punctuation and symbols
(raised dashes, parentheses, colons, cap-height currencies, etc.):

»(H:H-H@€H)« → »(H:H-H@€H)«
¡¿español?! → ¡¿ESPAÑOL?!

Contextual Alternates

Replaces x by »multiply« when between figures:

21x29,7cm → 21x29,7cm

Raised colon when between default or lining figures:

10:30 → 10:30

Alternate j when following g, q, η or ogonek

longjump qj ηj aj → longjump qj ηj aj

Converts figures into lining figures when following »Nº«

Nº27 → N°27

Arrows Shortcuts

The ligatures feature also gives you a convenient way of typing arrows:

-> = → <- = ← --> = → <-- = ←

Fractions

Recognizes fractions automatically, date specifications will be preserved:

1/3 → 1/3 37/25 → 37/25 10/03/2021

Slashed Zero

Adds a slash to all of your zeros:

20 → 20 605 → 605

Ordinals

Premiera, Segundo

1a → 1^a 2o → 2^o

Recognizes »numero« automatically, N° supports tracking:

No. → N° N°308 → N°308

Localized Forms

Language support for Catalan (punt volat), Turkish (dotless i, ldotaccent), Romanian (commaaccent), Polish (kreska).

L·L → L:L il → iİ şţ → şţ ćńóśź → ćńóśź

***Twelve {12} sets of
numerals
for your figure- &
typesetting pleasure:***

01234567890 01234567890

H326 H326 u326

DEFAULT FIGURES
(standard text usage)

LINING FIGURES
(all-caps settings)

OLD STYLE FIGURES
(elegant text settings)

A326 H₂ O^x 5⁷ 9¹/₄₈

SMALL CAP FIGURES

SCIENTIFIC INFERIORS

SUPERSCRIPIT FIGURES

NUMERATORS / DENOMINATORS

0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

CIRCLED FIGURES & BLACK CIRCLED FIGURES
(STYLISTIC SETS №5 & №6)

1 2 3
4 5 6

TABULAR
LINING FIGURES

1 2 3
4 5 6

TABULAR OLD
STYLE FIGURES

€ ~ \$ % :
+ - × ÷ >

OTHER GLYPHS
WITH TABULAR WIDTH*

* all weights share the
same tabular width.

**This Typeface
employs nine {9}
»Stylistic Sets«:**

[stylistic sets N°1 & N°2]:

alternates for uppercase N / upper- & lowercase W

WIN → **WIN**
SITUATION

[stylistic set N°3 / roman]:

single-storey versions of lowercase roman letters a / g

champagne
champagne

[stylistic set N°3 / italic]:

oblique versions of lowercase italic letters a / e / g

télégramme
télégramme

[stylistic set N°4 / italic only]:

oblique / no descender of lowercase italic letters f / ß

fußballfans
fußballfans

[stylistic sets N°5 & N°6]:

circled figures & black circled figures

123 → ① ② ③
456 → ④ ⑤ ⑥

[stylistic set N°7]:

turns uppercase into a squarish all-caps-style

THIS
FEATURE
IS GOOD

[stylistic set N°8]:

»dieresis majestatis«: the coronation of diacritics

ÄÖÜ → **ÄÖÜ**
Hörmanseder

[stylistic set N°9]:

maschek-logo / speech-bubble-quotes

“!?!” → **“!?!”**
„Stachelbär“



ENGLISH / REGULAR / 9 PT.

Since at least the 18th century Italy (in French and German as well as English), grotesque has come to be used as a general adjective for the strange, mysterious, magnificent, fantastic, hideous, ugly, incongruous, unpleasant, or disgusting, and thus is often used to describe weird shapes and distorted forms such as Halloween masks. In art, performance, and literature, however, grotesque may also refer to something that simultaneously invokes in an audience a feeling of uncomfortable bizarreness as well as sympathetic pity. More specifically, the grotesque forms

FRENCH / REGULAR / 9 PT.

L'Art grotesque comprend des motifs d'ornementation peints, dessinés ou sculptés reproduisant des sujets de caractères bizarres ou formant des enroulements de feuillages en guise de colonnes dans l'entrelacement desquels apparaissent des figures extravagantes comme les mascarons, des personnages ou des animaux fantastiques; cet ensemble porte le nom d'architecture illusionniste. Le terme se rapporte d'abord aux compositions décoratives réalisées par les artistes italiens de la Renaissance, en imitation de décorations antiques similaires.

CZECH / REGULAR / 9 PT.

Dílo je nazváno groteskním, když dojdeme k přesvědčení, že způsob autorské interpretace reality překročil jistou intuitivně cítěnou mez a přerostl v její subjektivní víceméně disharmonickou deformaci. Groteskno nacházíme všude tam, kde výpověď autora neodpovídá dobové normě ve vnímání a zobrazování světa a staví se vůči ní, často ve snaze o realitě podat novou a podstatnější výpověď. Typické je zde nesourodé kombinování různých prvků (věcí, dějů, postupů, hodnot, forem) tak, že výsledek přestane

GERMAN / BOOK / 9 PT.

Die Bezeichnung Grotesk ist in der Fachwelt sehr geläufig. Sie bezieht sich darauf, dass die ersten Schriften dieses Typs als Groteske, also eine sonderbare, aber durchaus reizvolle Entstellung angesehen wurden, weil die Nichtvariation der Strichstärke und das Weglassen der Serifen allen Lesegewohnheiten widersprach. Grotesk-Schriften weisen einfach geformte, auf Bildschirmen gut darstellbare Glyphen auf und sind daher heute die Standardschriftart auf Computersystemen; die Bezeichnung Grotesk wirkt daher befremdlich, wes-

POLISH / BOOK / 9 PT.

Groteska (z wł. grottesca) – kategoria estetyczna, charakteryzująca się połączeniem w jednym dziele (literackim, plastycznym, muzycznym, tanecznym, dramatycznym itp.) jednocześnie występujących pierwiastków przeciwstawnych, takich jak m.in. tragizm i komizm, fantastyka i realizm, piękno i brzydota. Utwory groteskowe charakteryzują się najczęściej niejednorodnością stylistyczną, obecnością kategorii absurdu, elementów karnawalizacji i atmosferą dziwności. W przypadku krojów pism, groteska lub grotesk oznacza szczególny rodzaj antykw.

SPANISH / BOOK / 9 PT.

Grutesco (del italiano grottesco, y este de grotta -"gruta"-) es un motivo decorativo derivado de la decoración de las "cuevas" descubiertas en la Roma del siglo XV y que posteriormente se han identificado como habitaciones y pasillos de la Domus Aurea (el palacio que Nerón hizo construir tras el gran incendio del año 64). Fueron muy utilizados en el arte del Renacimiento y se divulgaron por toda Europa. Consiste en la combinación de elementos vegetales² (fo-liajes, guirnaldas), vasijas, cornucopias,³ panoplias, figuras

Light Headline left justified

9 pt. In typography, EMPHASIS IS THE STRENGTHENING of words in a text with a font in a different style from the rest of the text, to highlight them. It is the equivalent of prosodic stress in speech. *The 580% most common methods in Western typography fall under the general technique of emphasis through a change or modification of font: italics, 29 boldface and small caps?*

default figures

The human eye is very receptive to differences in "brightness within a text body". Therefore, one can differentiate between 1796 types of emphasis according to whether the emphasis changes the »blackness« of text, sometimes referred to as typographic color.

12 pt.

N→N OTHER METHODS WINCLUDE THE ALTERATION OF LETTER CASE AND
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Italic

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Medium By contrast, a bold font weight makes letters of a text thicker than the surrounding text. **Medium strongly stands out from Light text**, and is often used to highlight keywords important to the text's content. For example, printed dictionaries often use boldface for their keywords, and the names of entries can conventionally be marked in bold. Quality to showcase uppercase q for less than € 23,- to mention at least one → currency & one arrow.

1 These texts are based on the article »Emphasis (typography)«, [https://en.wikipedia.org/w/index.php?title=Emphasis_\(typography\)&oldid=1013510133](https://en.wikipedia.org/w/index.php?title=Emphasis_(typography)&oldid=1013510133), mixed with randomly inserted words, figures, characters and punctuation to showcase the variety of »Maschek Grotesk's« appearance and letterforms. This footnote is set in 7 pt./Light, the side notes in 6,2 pt./Light.

Regular Headline left justified

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Bold By contrast, a bold font weight makes letters of a text thicker than the surrounding text. **Bold strongly stands out from Regular text**, and is often used to highlight keywords important to the text's content. For example, printed dictionaries often use boldface for their keywords, and the names of entries can conventionally be marked in bold. Quality to showcase uppercase q for less than € 23,- to mention at least one → currency & one arrow.

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Book Headline left justified

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12pt.

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Medium Headline left justified

9pt. default figures
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N→N
 W→W
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old style figures
 Italic
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ExtraBold
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Bold Headline left justified

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default figures

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ADDITIONAL *GRAPHIC* MARKS.

old style figures

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slanted to the left or right! **With one or the other of these techniques, words can be highlighted** without making them stand out much from the rest of the text. This is used for book titles⁵ or dialogues: **adress@** mailserver.com.

20pt.

Italic

By contrast, a bold font weight makes letters of a text thicker than the surrounding text. **Black** strongly stands out from **Bold** text, and is often used to highlight keywords important to the text's content. *For example, printed dictionaries often use boldface for their keywords, and the names of entries*

w→w

f/ss04
no descender

ExtraBold Headline left justified

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W→W **OTHER METHODS WINCLUDE THE ALTERATION OF LETTER CASE AND SPACING AS WELL AS COLOR AND ADDITIONAL *GRAPHIC* MARKS.**

old style figures

The human eye is very receptive to differences in "brightness within a text body". Therefore, one can differentiate between 1796 types of emphasis according to whether the emphasis changes the »blackness« of text, sometimes referred to as typographic color. A means of emphasis that does not have much effect on blackness is the use of italics, where the text is written in a script style, or oblique, where the vertical orientation of each letter of the text is

⁶ These texts are based on the article »Emphasis (typography)«, [https://en.wikipedia.org/w/index.php?title=Emphasis_\(typography\)&oldid=1013510133](https://en.wikipedia.org/w/index.php?title=Emphasis_(typography)&oldid=1013510133), mixed with randomly inserted words, figures, characters and punctuation to showcase the variety of »Maschek Grotesk's« appearance and letterforms. This footnote is set in 7pt./Light, the side notes in 6,2pt./Light.

slanted to the left or right! With one or the other of these techniques, words can be highlighted without making them stand out much from the rest of the text. This is used for book titles⁶ or dialogues: **adress@mailserver.com.**

20pt.

Italic

By contrast, a bold font weight makes letters of a text thicker than the surrounding text. **Blackest strongly stands out from ExtraBold text, and is often used to highlight keywords important to the text's content. *For example, printed dictionaries often use boldface for their keywords, and the names***

w→w

f/ss04
no descender

Black

**ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 1234\$€&PM.**

***ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 567890@PM.***

Italic

**Architexture's nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal 12345@website?**

***Architexture's & nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal #67890 website!***

Blackest

**ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 1234\$€&PM.**

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SCIENTIFIC VIEWING
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Italic

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Blocker Studio poem
Equal #67890 website!**

FullBlack

**ARCHITEXTURE'S
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WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 1234\$€&PM.**

***ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 567890@PM.***

»FullBlack« is basically the same weight and shares identical stemwidths as »Blackest«. They differ in the counters of many uppercase letters (C/D/G/H/O/P/Q/U), which have been narrowed in »FullBlack« to achieve a more even distribution of the white spaces.

Italic

**Architexture's nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal 12345@website?**

***Architexture's & nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal #67890 website!***

This leads to a somewhat »condensed« effect in these characters, accordingly the other UC glyphs have also been modified horizontally. No changes have been made to lowercase except for c/f/k/r/t, these characters were modified in mostly vertical aspects.

BlackOut *Italic*

**ARCHITEXTURE'S
SCIENTIFIC VIEW-
ING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 1234\$€&PM.**

***ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER***

**Architexture's nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal 12345@website?**

***Architexture's & nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal #67890 website!***

Thin

ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 1234\$€&PM.

*ARCHITEXTURE'S
SCIENTIFIC VIEWING
WINDOW STUDIO
OKAY JAZZ BLOCKER
AQUA 567890@PM.*

Italic

Architexture's nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal 12345@website?

*Architexture's & nuevo
Scientific Grid enjoy
Okay Jazz views ragout
Blocker Studio poem
Equal #67890 website!*

20pt. / Regular

Figures
20pt.
Regular

Default Figures
01234567890

Lining Figures
01234567890

Tabular Lining Figures
01234567890%€\$¥

Small Cap Figures
01234567890

Old Style Figures
01234567890

Tabular Old Style Figures
01234567890%

Numerators

Denominators

Scientific Inferiors

Superiors

(+.-,=-)/01234567890/01234567890(+.-,=-)/ (+.-,=-)/01234567890^H01234567890(+.-,=-)/aion

Circled Figures

⓪⓫⓬⓭⓮⓯⓰⓱⓲⓳

Black Circled Figures

⓪⓫⓬⓭⓮⓯⓰⓱⓲⓳

Punctuation
Symbols
Math. Operators
Currencies
Arrows

<{[()] } > . , : ; | ¿ ! ? > < » « " " „ ' ' _ - - — / \ + - x ÷ = ≠ ≈ ~ < > ≤ ≥ ± ∓ ∞ ∅ ∂

Σ

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙ ↻ ↺ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻

👉 👈 ❤️ ★ 🎵 🟩 🟪 🟨 😐 😊 📌 📷 📸 📺 📻 📠 📺 📷 🗨️

ABCDEFGHIJKLMNOPQRSTUVWXYZ.,:~!?=