Maschek

G R O T E S K

Round but angular.
Straight and stable, yet smooth:
A low contrast sans-serif type family
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, 12 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

Paradoxic Communication

Bibliography, page 269 [Archives], Gallery, Forum

West Norway → Welcome Now

Turntables on the Hudson*

Ornamental justification

I'm serious: a friendly authority!

ABCDEFGHIJKLMNN
OPÞQRSẞTUVWWXYZ
0123456789⟨{[(§)]}⟩

abcdðefghijklmnopþq
rsßtuvwwxyz@&%€$¥£
0123456789?!.:,;»«""

ABCDEFGHIJKLMNN
OPÞQRSẞTUVWWXYZ
0123456789⟨{[(§)]}⟩

abcdðefghijklmnopþq
rsßtuvwwxyz@&%€$¥£
0123456789?!.:,;»«""

PERFORMING LIVE "ON STAGE" TONIGHT:

Established 1763

La précision scientifique

ERDBERGSTRAẞE № 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 STYLES

This type family consists of 22 fonts: eleven 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	*Unthinkability*
LIGHT	Lightrooming	*Lightrooming*
REGULAR	Nate Regulate	*Nate Regulate*
BOOK	Booking Agent	*Booking Agent*
MEDIUM	Medium Rare	*Medium Rare*
BOLD	**Bold Stating**	***Bold Stating***
EXTRABOLD	**Extrapolation**	***Extrapolation***
BLACK	**Blackcurrant**	***Blackcurrant***
BLACKEST	**Darkest Gray**	***Darkest Gray***
FULLBLACK	**Darkest Gray**	***Darkest Gray***
BLACKOUT	**Outstanding**	***Outstanding***

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? Similarily the typeface's stems are neither
soley angular nor rounded. Rather they have influences from both sides:
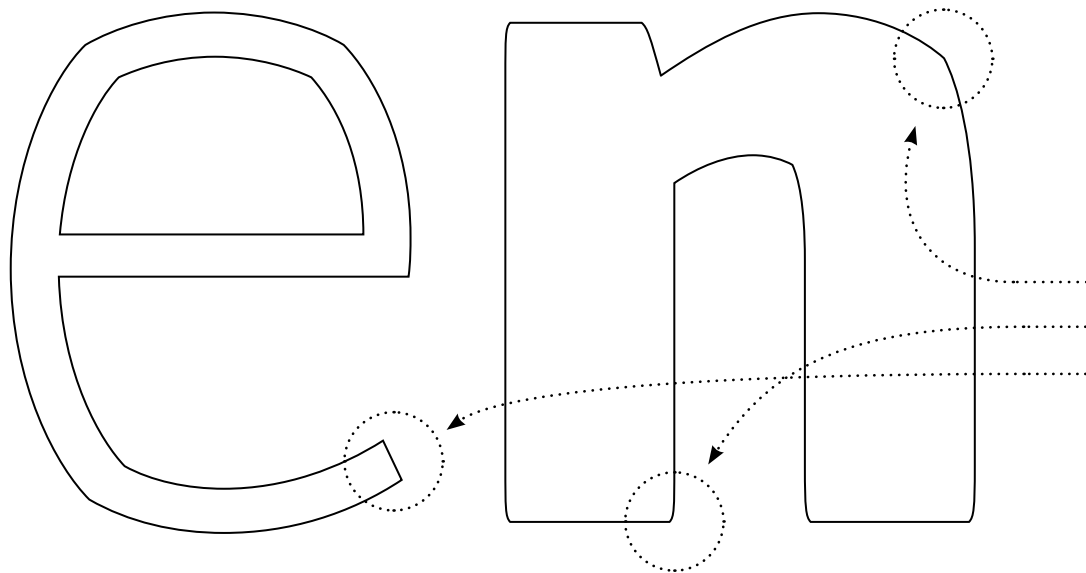the usual one and the »maschek-side«.

*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

Discretional 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:

21x29,7 cm → 21×29,7 cm

Raised colon when between default or lining figures:

10:30 → 10:30

Alternate j when following g, q, ŋ or ogonek

longjump qj ŋj ąj → longjump qj ŋj ąj

Converts figures into lining figures when following »№«

№27 → №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 → ⅓   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 → 1ª   2o → 2º

Recognizes »numero« automatically, № supports tracking:

No. → №   №308 → № 3 0 8

Localized Forms

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

L·L → ĿL   iI → ıİ   şţ → șț ćńóśź → ćńóśź

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

0123456789   0123456789

0123456789O   0123456789O

H326H326u326

DEFAULT FIGURES
(standard text usage)

LINING FIGURES
(all-caps settings)

OLD STYLE FIGURES
(elegant text settings)

A326 H₂Ox ⁵⁷ ⁹¹/₄₈

H_2Ox ^{57} $^{91}/_{48}$

SMALL CAP FIGURES   **SCIENTIFIC INFERIORS**   **SUPERSCRIPT FIGURES**   **NUMERATORS / DENOMINATORS**

⓪①②③④⑤⑥⑦⑧⑨
⓿❶❷❸❹❺❻❼❽❾

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

123
456

**TABULAR
LINING FIGURES**

123
456

**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 №1 & №2]:
alternates for uppercase N / upper- & lowercase W

WIN → **WIN**
SITUATION

[stylistic set №3 / roman]:
single-storey versions of lowercase roman letters a / g

champagne
champagne

[stylistic set №3 / italic]:
oblique versions of lowercase italic letters a / e / g

télégramme
télégramme

[stylistic set №4 / italic only]:
oblique / no descender of lowercase italic letters f / ß

fußballfans
fußballfans

[stylistic sets №5 & №6]:
circled figures & black circled figures

123 → ①②③
456 → ❹❺❻

[stylistic set №7]:
turns uppercase into a squarish all-caps-style

THIS FEATURE IS GOOD

maschek
EXCLUSIVE
features

[stylistic set №8]:
»dieresis majestatis«: the coronation of diacritics

ÄÖÜ → **ÄÖÜ**
Hörmanseder

[stylistic set №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. grottetesca) – 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 vegetales[2] (follajes, guirnaldas), vasijas, cornucopias,[3] panoplias, figuras

Light Headline left justified

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?*

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

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 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 [inconspicuous stressing]. This is used for marking 34,6 passages that have a different context, such as 85 book titles[1], words from {foreign} languages, or ⟨internal⟩ dialogues: adress@mailserver.com

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.

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1   These texts are based on the article »Emphasis (typography)«, 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.

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Regular Headline left justified

9 pt.

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default figures

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N→N
W→W

old style figures

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Italic

Bold

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Book Headline left justified

9 pt.

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Medium Headline left justified

9 pt.

default figures

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N→N
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ExtraBold

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20 pt.

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Italic

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w→w

f / ss04
no descender

ExtraBold Headline left justified

12 pt.

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20 pt.

Italic

By contrast, a bold font weight makes letters of a text thicker than the surrounding text. **Full Black** strongly stands out from Extra-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*

w→w

f / ss04
no descender

Black

Italic

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

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

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

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

Blackest

Italic

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

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

*Architexture's & nuevo
Scientific Grid enjoy
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Equal #67890 website!*

FullBlack *Italic*

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Equal #67890 website!*

»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.

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*

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Scientific Grid enjoy
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Equal #67890 website!

Thin

Italic

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Scientific Grid enjoy
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Blocker Studio poem
Equal #67890 website!*

20 pt. / Regular

Upper Case

ABCDEFGHIJKLMNOPQRSTUVWXYZ   NW

Lower Case

abcdefghijklmnopqrstuvwxyz   ɑgw

Small Capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ   NW

UC Diacritics
UC Symbols
UC Punctuation

ÁĂÂÄÄ̈ÀĀĄÅÃÆǼĆĊČÇĊĐĎÐÉĔÊËĖĒĘĞĢĠĦIÍÎÏÌĪJ̧IJJÍĴĴĴĶĹĽ
ĿŁŃŃŇŅŊÑŃŃŇŅŊÑÓÓÔÖÖ̈ÒŐŌØÕŒÞŔŘŖŚŚŠŞȘẞŦŤŢȚÚÛ
ÜŰ̈ÙŰŪŲ̨ŮẂŴẄẀẂŴẄẀÝŶŸỲŹŹŽŻ№№:⟨{[(#)]}⟩¡¿€¥£$@--—

LC Diacritics
Standard Ligatures
Discr. Ligature

áăâää̈àāąåãæǽáăâää̈àāąåãććčçċðďđéĕêëėēęğǵġ̆ğǵġ̇ħıíîïìīj̧ijíĵĵ
ķĺľļłńńňņŋñóóôöö̈òőōøõœþŕřŗśśšşșẞŧťţțúûüü̈ùűūų̨ůẃŵẅẁẃŵ
ẅẁýŷÿỳźźžż ff fi ft fj ffi fff fft ffj tt www

SC Diacritics
SC Symbols
SC Punctuation
Discr. Ligature

ÁĂÂÄÄ̈ÀĀĄÅÃÆǼĆĆČÇĊĐĎÐÉĔÊËĖĒĘĞĢĠĦIÍÎÏÌĪJ̧IJÍĴĴĴĶĹĽĻŁŃŃŇ
ŅŊÑŃŃŇŅŊÑÓÓÔÖÖ̈ÒŐŌØÕŒÞŔŘŖŚŚŠŞȘẞŦŤŢȚÚÛÜÜ̈ÙŰŪŲ̨ŮẂŴẄ
ẀẂŴẄẀÝŶŸỲŹŹŽŻ⟨([{&}])⟩/¿¡?!%''""'WWW№№

20 pt. / Regular

Figures
20 pt.
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
(+.−,=-)/01234567890/

Denominators
01234567890(+.−,=-)/

Scientific Inferiors
(+.−,=-)/01234567890

Superiors
H01234567890(+.−,=-)/aion

Circled Figures
⓪①②③④⑤⑥⑦⑧⑨⓪

Black Circled Figures
⓿❶❷❸❹❺❻❼❽❾⓿

Punctuation
Symbols
Math. Operators
Currencies
Arrows

⟨{[()]}⟩.,:;¡¿!?›‹»«'"„""‚'_–-—/\+−×÷=≠≈~<>≤≥±¬·∞ø∂∑

√∫∏@&¶§%‰%%|¦©®℗™℮ø∏†‡•···◆°◊#$€¥£₹¢¤ƒµ

←↑→↓↔↕↖↗↘↙➝⟵⬅⬆⬇➡⇐⇧⇩⇨➤⬅▶▲▼◀▷△▽◁

☞☜♥★𝄞■●○☹☺ⓥ⑆ⓞⓣⓛⓟⓕⓜⓨⓨ🗨

Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓗ Ⓘ Ⓙ Ⓚ Ⓛ Ⓜ Ⓝ Ⓞ Ⓟ Ⓠ Ⓡ Ⓢ Ⓣ Ⓤ Ⓥ Ⓦ Ⓧ Ⓨ Ⓩ . , : - ! ? =

family
extensions
available
soon!

STILL IN THE MAKING & SOON TO BE AVAILABLE:

Condensed styles
➡

ABCDEFGHIJKLMNNOPQRS
TUVWWXYZ 0123456789
abcdefghijklmnopqrstuvwxyz

Cyrillic Script
➡

АБВГЃДЕЀЁЖЗИЙЍКЌ
ЛМНОПРСТУФХЧЦШЩ
ЬЫЪЉЅЄЭІЇЈЋЮЯДЛФ

абвгѓдеѐёжзийѝкќлмно
прстуфхчцшщьыъљњѕє
эіїјћюяђвггджзиййùклпт
цшщьъю

About the Designer

Stefan Biedermann is a type designer from Vienna / Austria.

While dedicating his life to music for many years, he had an international standing as a DJ and music producer, known as »DJ DSL«. In addition to his love of music there's always been a strong interest in graphic design and typography, which he intensified during recent years. Next to various graphical activities such as creating all kinds of printed matters as well as lettering and logo- calendar- and book design this resulted in an ever-growing attraction towards the field of type design, on which he puts his main focus now.

So far he has produced a few display fonts for private use and clients such as the famed German football club FC St. Pauli, now with »Maschek Grotesk« Biedermann is launching his first take on a professional, well-equipped type family.

interested?

need more info?

"Let's get in touch!"

**Please also have a look at the (not yet publicly accessible)
online version of this specimen:**

https://www.stefanbiedermann.com/project/fonts_maschek_grotesk/

or get in contact:

office[at]stefanbiedermann.com

* Maschek Illustration drawn by Birgit Biedermann-Eschenlor
(studioeschenlor.com). Thanks to Stefan Willerstorfer for
providing assistance in phrasing the texts, Tommy Allamoda
for translations into English, everyone from the Viennese
»Typo-Stammtisch« for their valuable input, the Glyphs-forum,
Johannes Lang, Peter & Robert (Maschek), and to my family.

Extra special thanks to my wife Birgit and my daughter Emma.