

Melange Grotesk

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

0123456789

Styles

Melange Grotesk Hairline *Italic*
Melange Grotesk Thin *Italic*
Melange Grotesk ExtraLight *Italic*
Melange Grotesk Light *Italic*
Melange Grotesk SemiLight *Italic*
Melange Grotesk Regular *Italic*
Melange Grotesk Book *Italic*
Melange Grotesk Medium *Italic*
Melange Grotesk SemiBold *Italic*
Melange Grotesk Bold *Italic*
Melange Grotesk ExtraBold *Italic*
Melange Grotesk Black *Italic*
Melange Grotesk ExtraBlack *Italic*

Information	Melange Grotesk is the synthesis of 20th-century grotesque type design, blending elements of early, neo-, and geometric approaches to linear letterform design. It is truly modernist at heart, seamlessly merging the early systematic approach proposed by designers like Walter Käch with the optical balance and warmth of the neo-grotesques of the late 50s, represented by typefaces like Helvetica or Univers. Slightly geometric proportions, low contrast, and open terminals result in a smooth texture in paragraphs, while in large sizes, every word becomes a logotype. Melange Grotesk comes in an exceptionally wide range of weights, giving the user a maximum amount of control in choosing the right fit for any environment. Its development started in late 2021 by founder Michael Clasen as a result of a close study of the grotesque heritage.			
Credits	kimera 2021 – 2025 Design Michael Clasen Kerning Igino Marini Mastering Daniel Weiand		Formats	OpenType .otf TrueType .ttf WOFF .woff WOFF2 .woff2
OpenType Features	aalt locl sinf supr subs frac ordn salt liga hist case numr dnom pnum	Access All Alternates Localized Forms Scientific Inferiors Superscript Subscript Fractions Ordinals Stylistic Alternates Standard Ligatures Historical Forms Case-Sensitive Forms Numerators Denominators Proportional Figures	tnum zero ss01 ss02 ss03 ss04 ss05 ss06 ss07 ss08 ss09 ss10 ss11	Tabular Figures Slashed Zero Alt a Alt l Alt t Alt u Alt G Alt I Alt J Alt R Shoolbook Set Round Punctuation Small Copyright, Registered, Published, Trademark
Languages	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.			
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Texts	©Wikipedia, the free encyclopedia			

Mathematical	+ − × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∞ ∫ Δ Π Σ √ ∂ μ % ‰
Superscripts	H ^{0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m o p q r s t u v w x y z []}
Subscripts	H _{0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m o p q r s t u v w x y z}
Numerators & Denominators	½ ⁄ ₪ ¤ Ꝁ / ₀ ₁ ₂ ₃ ₄ ₅ ₆ ₇ ₈ ₉
Fractions	¼ ½ ¾
Black Circled Numerals	① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
Black Circled Numerals	⓪ Ⓛ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Alternate a	anode	anode	Round Punctuation	“Billig!....”	“Billig!....”
Alternate l	Bell	Bell	Small Symbols	kimera®	kimera®
Alternate t	Fast	Fast	Tabular Figures	3.1.24	3 . 1 . 24
Alternate u	Paus	Paus	Fractions	1/3 2/4	1⁄3 2⁄4
Alternate G	Ganus	Ganus	Superscript	2nd 3rd	2 nd 3 rd
Alternate I	Ionic	Ionic	Case Sensitive Forms	(H-I-2)	(H-I-2)
Alternate J	Joker	Joker	Localized Forms	Şekerim	Şekerim
Alternate R	Rag	Rag	Contextual Alternates	HERE->	HERE→
Schoolbook Set	RIGalö	RIGalö	Contextual Alternates	1x2:3-4	1×2:3–4

78 Pt SemiBold & SemiBold Italic

Internationale
Juni-Festwochen 1962
Stadttheater Zürich™

Freitag 01 . 06
Einlass 20.00 Uhr
Eröffnungsvorstellung

54 Pt Black

**sektion
basel
der gesellschaft
schweizer
maler
bildhauer
und
architekten
kunsthalle basel
8.mai bis
13 juni**

Mixed Regular

S/10

May 31-June 4,
1978
York University
Toronto, Canada

Sculpture
Today
Sculpture
d'aujourd'hui

10th International
Sculpture Conference

S/10

33 Pt Hairline

United States Deaf Skiers Association	3rd Biennial National Convention	February 27– March 4, 1972	N. Conway, N. Hampshire
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United States Deaf Skiers Association	3rd Biennial National Convention	February 27– March 4, 1972	N. Conway, N. Hampshire
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United States Deaf Skiers Association	3rd Biennial National Convention	February 27– March 4, 1972	N. Conway, N. Hampshire
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United States Deaf Skiers Association	3rd Biennial National Convention	February 27– March 4, 1972	N. Conway, N. Hampshire
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Bulletin

2

Octobre 1968
Rapport officiel
sur la XXe Olympiade,
publié par le
Comité organisateur
des Jeux
de la XXe Olympiade
Munich
1972

October 1968
Official Report
on the XXth Olympiad,
issued by the
Organizing Committee
for the Games
of the XXth Olympiad
Munich
1972

Oktober 1968
Offizieller Bericht
über die XX. Olympiade,
herausgegeben vom
Organisationskomitee
für die Spiele
der XX. Olympiade
München
1972

8,2 Pt Book & Book Italic, Black

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Mixed SemiBold

Denver

United States Candidate for the XII Winter Olympic Games 1976



Mixed Light

Schweizer Plakate 1971

Ausstellung
in Zusammenarbeit mit der Allgemeinen
Plakatgesellschaft Zürich
Plakate des Jahres 1971

Kunstgewerbemuseum
Zürich
3.–20. Februar 1972

Montag ganzer Tag
geschlossen
Dienstag - Freitag
10–12, 14–18
Donnerstag
10–12, 14–21
Samstag und Sonntag
10–12, 14–17

72 Pt SemiBold & Italic (Schoolbook Set)

MG Schoolbook Set

Aa

Dd

is for Apple

is for Duck

Bb

Ee

is for Ball

is for Ear

Cc

Ff

is for Cat

is for Fox

21 Pt Book & Book Italic

A 1894–1949 Aino Aalto
 1924–2012 Evelyn Ackerman
 1920–2019 Jerome Ackerman
 1926–2013 Vera Allison
 1926–2021 Sergio Asti
 B 1879–1971 Dora Batty
 1925–2005 Don Birrell
 1904–1979 Walter Bosse
 C 1923–2016 André Courrèges
 E 1907–1978 Charles Eames
 1912–1988 Ray Eames
 F 1922–1995 Grant Featherston
 1927–2020 George Freedman
 G 1878–1976 Eileen Gray
 H 1916–2015 Irving Harper
 1941– Anouska Hempel
 J 1902–1971 Arne Jacobsen
 1912–1989 Finn Juhl
 L 1929–1999 Michael Lax
 1893–1986 Raymond Loewy
 M 1892–1981 Keith Murray
 N 1908–1986 George Nelson
 1904–1988 Isamu Noguchi

P 1926–1998 Verner Panton
 1942– Peter Jon Pearce
 1939– Gaetano Pesce
 1891–1979 Gio Ponti
 R 1932– Dieter Rams
 1947– George Ranalli
 1894–1944 Gilbert Rohde
 S 1932–2015 Richard Sapper
 1897–1981 Joseph Claude Sinel
 1903–1984 Pola Stout
 1909–1998 Marianne Strengell
 V 1923–2003 Kristian Solmer Vedel
 W 1914–2007 Hans Wegner
 1924–1994 Bob Winston
 1904–1976 Russel Wright
 Z 1922–2020 Jorge Zalszupin
 1906–2011 Eva Zeisel

[illegible]

7,5 Pt	SemiLight	The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to normal to condensed, with each style different, meaning to modern eyes they can look quite irregular and eccentric. Grotesque typefaces have limited variation of stroke width (often none perceptible in capitals). The terminals of curves are usually horizontal, and many have a spurred “G” and an “R” with a curled leg. Capitals tend to be of relatively uniform width. Cap height and ascender height are generally the same to produce a more regular effect in texts such as titles with many capital letters, and descenders are often short for tighter line spacing. They often avoid having a true italic in favor of a more restrained oblique or sloped design, although at least some sans-serif true italics were offered. According to Monotype, the term “grotesque” originates from Italian: grottesco, meaning
7,5 Pt	Medium	The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to normal to condensed, with each style different, meaning to modern eyes they can look quite irregular and eccentric. Grotesque typefaces have limited variation of stroke width (often none perceptible in capitals). The terminals of curves are usually horizontal, and many have a spurred “G” and an “R” with a curled leg. Capitals tend to be of relatively uniform width. Cap height and ascender height are generally the same to produce a more regular effect in texts such as titles with many capital letters, and descenders are often short for tighter line spacing. They often avoid having a true italic in favor of a more restrained oblique or sloped design, although at least some sans-serif true italics were offered. According to Monotype, the term “grotesque” originates from Italian: grottesco, meaning
7,5 Pt	Medium Italic	The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to normal to condensed, with each style different, meaning to modern eyes they can look quite irregular and eccentric. Grotesque typefaces have limited variation of stroke width (often none perceptible in capitals). The terminals of curves are usually horizontal, and many have a spurred “G” and an “R” with a curled leg. Capitals tend to be of relatively uniform width. Cap height and ascender height are generally the same to produce a more regular effect in texts such as titles with many capital letters, and descenders are often short for tighter line spacing. They often avoid having a true italic in favor of a more restrained oblique or sloped design, although at least some sans-serif true italics were offered. According to Monotype, the term “grotesque” originates from Italian: grottesco, meaning
7,5 Pt	Regular	The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to normal to condensed, with each style different, meaning to modern eyes they can look quite irregular and eccentric. Grotesque typefaces have limited variation of stroke width (often none perceptible in capitals). The terminals of curves are usually horizontal, and many have a spurred “G” and an “R” with a curled leg. Capitals tend to be of relatively uniform width. Cap height and ascender height are generally the same to produce a more regular effect in texts such as titles with many capital letters, and descenders are often short for tighter line spacing. They often avoid having a true italic in favor of a more restrained oblique or sloped design, although at least some sans-serif true italics were offered. According to Monotype, the term “grotesque” originates from Italian: grottesco, meaning
7,5 Pt	SemiBold Italic	The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to normal to condensed, with each style different, meaning to modern eyes they can look quite irregular and eccentric. Grotesque typefaces have limited variation of stroke width (often none perceptible in capitals). The terminals of curves are usually horizontal, and many have a spurred “G” and an “R” with a curled leg. Capitals tend to be of relatively uniform width. Cap height and ascender height are generally the same to produce a more regular effect in texts such as titles with many capital letters, and descenders are often short for tighter line spacing. They often avoid having a true italic in favor of a more restrained oblique or sloped design, although at least some sans-serif true italics were offered. According to Monotype, the term “grotesque” originates from Italian: grottesco, meaning

[illegible]

105 Pt

EULA
Kerning
«Apex»
Counter
Vector
(TT/TTF)

45 Pt

La famille des
«linéales» était à la
base employée
pour les AFFICHES
PUBLICITAIRES &
N'EXISTAIT QU'EN

32 Pt

Letters without serifs have
been common in writing
across history, for example
in casual, non-monumental
epigraphy of the classical
period. However, Roman
square capitals, the inspi-
ration for much Latin-alpha-

27 Pt

The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did

22 Pt

The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to nor-

17 Pt

The group of Grotesque Typefaces features most of the early (19th century to mid 20th) sans-serif designs. Influenced by Didone serif typefaces of the period and sign painting traditions, these were often quite solid, bold designs suitable for headlines and advertisements. The early sans-serif typefaces often did not feature a lower case or italics, since they were not needed for such uses. They were sometimes released by width, with a range of widths from extended to normal to condensed, with each style different, meaning to modern eyes they can look quite irregular and eccentric. Grotesque typefaces have limited variation of stroke width (often none perceptible in capitals). The terminals of curves are usually horizontal, and many have a spurred "G" and an "R"

13 Pt

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105 Pt

G4SM
Intertype
Digiset
Varityper
RCA-C
Linotron

45 Pt

Check “Use Open-Type Kerning” to activate the default KERNING values for OpenType fonts. When OpenType

32 Pt

Text reflow might also occur if you open a project saved in an earlier version of *QuarkXPress* if that project contains a character & space kerning pair at the end of a hyphenated word. If you click Keep Project

27 Pt

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105 Pt

72-point
Dymo®
Hell AG
8-*inch*
ROMAN
3 *Units*

45 Pt

Die serifenlose
LINEAR-ANTIQUA
vermittelt einen
zeitgenössischen
Gesamteindruck
und zeichnet sich

32 Pt

L'Observatoire d'astrophysique du Dominion est un très bel exemple du style classique moderne; sa conception rend compte des influences modernes. Il évoque également très bien l'émergence des

27 Pt

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105 Pt

System
Raster
(Einheit)
nr. 57
Fließtext
597-09

45 Pt

Quant à la maison
BARRAGÁN, elle
était considérée
comme le bâti-
ment moderniste
ayant exercé le

32 Pt

From a historiographical
point of view, the *Hospital
de Sant Pau* is of immense
importance because it is
the largest hospital com-
plex in *Modernist style*. It
is audacious in its design
and ornament, while si-

27 Pt

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105 Pt

FOTO
Matritze
“TYPE”
Kasette
Gothic
H. B. AG

45 Pt

Eine ausführliche Beschreibung der „PCL-Sprache“ finden Sie in den von HP herausgegebenen Hand-

32 Pt

With their compact size, common media specifications, and ESIM printer language, the PF8 printers provide an easy migration path from legacy Intermecc printers like the PC4, and other desktop

27 Pt

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105 Pt

Moiré
Abzüge
Letter
'Dickte'
Pixel
S-RGB

45 Pt

Der Drucksaal bestand zunächst aus einer *MO-1*, einer *GTO-1*, einem *TIEGEL*, einer *POLAR* Schneide-

32 Pt

By means of licensing contracts with other *type-foundries*, the typeface range was increased to incorporate into Berthold's phototypesetting systems – as original but true interpretations – tra-

27 Pt

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105 Pt

Xerox-
Drucker
LaTeX
PDF/X-1
Layout
Screens

45 Pt

The »RCA Graphic Systems Division« manufactured this in the U.S. as the Videocomp, later marketed by Infor-

32 Pt

To provide much greater speeds, the Photon Corporation produced the ZIP 200 machine for the MEDLARS project of the National Library of Medicine and Mergenthaler produced the Linotron.

27 Pt

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105 Pt

Césure
[Pica]
-Gutter
Bleed
Rameur
SLUG...

45 Pt

The program Type
“Processor One”
ran on a PC using
a graphics card
for a WYSIWYG
display and was

32 Pt

The ability to create
WYSIWYG page layouts
on screen and then print
pages containing text
and graphical elements
at crisp 300 dpi resolu-
tion was revolutionary for
the personal computer

27 Pt

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105 Pt

Dither
Bitmap
Sepia
Négatif
*Ricoh*TM
Gamut

45 Pt

The *Linotype* and similar *Intertype* machines came out with paper tape and electronic automation

32 Pt

A manual linecasting solution known as the “*Ludlow Typograph*” also met with success because it was able to cast display type sizes that other mechanical composition systems were

27 Pt

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105 Pt

Xeikon®
Post-
SCRIPT
Bézier
IBM PC
Auto-L

45 Pt

Although not technically type-setting, stereotyping (electrotype or nickeltype) could be used to

32 Pt

Die Fotosetzmaschinen, die man hauptsächlich für den Satz von Mengentext einsetzte, wurden als *Kompakt-* oder *Verbundsysteme* bezeichnet. Bei diesen Kompaktsystemen waren alle Be-

27 Pt

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105 Pt

**AM-V
Filmset
Italic,
Roman
on 320
*KB Disk***

45 Pt

**Early CRT photo-
typesetters, such
as Linotype's
Linotron (1010)
from 1966, used
the same type of**

32 Pt

**On fabrique des photo-
composeuses, général-
ement destinées aux
pages de titre: celle d'Al-
fred E. Bawtree (1915), de
J. R. C. August ou d'E. K.
Hunter (1915), qui fait
déjà appel au calcul bi-**

27 Pt

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105 Pt

Compu *Writer* IV, 1975 Floppy Lines APS-5

45 Pt

Released in 1975, **COMPUWRITER IV** holds two film-strips, each holding four fonts (usually Roman,

32 Pt

Berthold successfully developed its Diatype (1960), Diatronic (1967), and ADS (1977) machines, which led the European high-end typesetting market for decades. Compugraphic produ-

27 Pt

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105 Pt

**TM-RSI
1964 :
Affiche
N° 8/9
l'école
de Bâle**

45 Pt

**The HP Barcode
& More (S2053-6)
Font-Module
supports only the
printer language
»PCL«. OCR-A**

32 Pt

**Most commercial app-
lications use “EMF”
printing; however, some
applications chose
between “EMF” and di-
rect printing depending
on the printer language
of the printer driver, and**

27 Pt

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9 Pt

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7,5 Pt

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6 Pt

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